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NEPAL

नेपाली खण्ड
रनविद्ध मतलब "निकूचा मोहर"
-पूर्णदास मानस्वर 1

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अवांसकी जनवर्षमूर्ति राजाका शम्बरको नेपाल-भोट गुटका ऐंतिहासिक सामग्री
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Shakta Iconology of Nepal

Introduction

Shaktism appears to be a compound of Hinduism with an Aryan beliefs. It differs from most sects in not being due to the creative or reforming energy of any human-founder. The worship of the goddess Durga is in fact the worship of Shakti or the female principal, incarnate as the Source of the par excellence of all life and death and of all wellbeing and misery in general. Hence Shaktism is the worship of Shakti or Siva’s spouse under various names, of which Durga, Devi and Kali are the best known. Hinduism has recognized and represented the feminine principle. Since the one is beyond all pairs of opposite it must encompass both male and female, without the female energy there is no creation or evolution, perhaps following the identification of Rudra and Agni, Shakti was identified with the tongues of fire and similarly named.

-Mrs. Sony Maskey

The Brahmana literature mention her as a Source of Strength, naturally she became a source of power.  

1. Antiquity of Shaktism

Due to a popularising of the Sankhya idea of Purusha and Prakriti, it helped to invest the Devi with all the powers and form a union of power and will, all things were produced. The prakriti is identified with Maya, the goddess of illusion in Vai-vartha purana. The same record shows the division of prakriti into five portions and She is, therefore, the cause of Siva. The worship of Devi, thus naturally is one of the considerable antiquity and popularity.

Regarding the antiquity of Shaktism it can be said that the worship of female deities became prominent somewhat in Indian literatures and represent the better ideals of the period when it appeared.  

2) Donald and Jean John Son, 'Gods and Goddesses in Hinduism' New Delhi, 1972, p. 65.
Goddess of Veda are insignificant but this Veda is evidently a marmal prayer from which many departments of popular religion were excluded. It has been said in the Veda that without affiliation and single with her other than the devi nothing existed. In one Vedanta philosophy and popular sects all created things are held to be illusory, the Shakti; or active will of the deity, is always disintegrated and spoken of as Maya, Mahamaya. The worship of the female principal, as distinct from the divinity, appears to have originated in the literal language of the Vedas in which the will to create the universe is represented as originating from the creator, and co-existent with him as his consort, and part of himself.

In the Arthava-Veda many spirits with feminine names are invoked and there is an inclination to personify bad qualities and disaster as goddesses. Nor we do find any goddesses attaining a position comparable to that held by Durga. But there is no doubt that the worship of goddess as great powers is both ancient and wide spread, we find the figure of goddess Anhita on the coins of the Kushana, who must at on time have been known on the North-western borders of India. There are groups of goddesses varying in number and often melovent.

The Kalika Purana mention of the offering of blood drawn from the sacrificers own body. The goddess like Kali, Bhairavi, Chinnamastaka are not the products of purely Hindu imagination but represent earlier stages of amalgamation in which Hindu and aboriginal ideas are already compound. The notion of Shakti as the supreme power seems to appear fully only in the 'Svetasvatara Upanishad'. She is the source of all the universe creator, she is the form of all that is conscious according to Devi Bhagavat Purana.

According to some scholars, Shaktiam has been derived from lower cults. In 'Yajur Veda', we find Rudra associated with a female deity called Ambika, who is noted as the daughter of the Himalayas. She was perhaps originally a sacred peak.

She has been mentioned in the epics under a number of names. Many of her myths and their meanings are given in the Puranas, particularly the Brahma Vaivartha, Kurma the garuda. The Kali Upanishad and Tara Upanishad advocate the worship of the goddess as the symbol of the unqualified principle, the immensity, the Brahman. According to the Suta Samhita to be freed from the world, one should worship the witness of all the transcendental energy, whose shape is the self and in whom are found neither the manifest world nor its pleasure.

In Kena Upanishad, Uma Memavati explains to the gods that a being whom they

2) Ibid. 167.
3) Ibid.
5) Ibid. p. 257.
Shakta...

From 12th to 16th century when Buddhism itself deeply infected with tantrism was disappearing and shaktism was probably the most powerful religion but vaisnavism was gaining strength. But in the end of 15th century the Assamese King patronised shaktism. It never inspired any popular movement but was popular among the aristocrats.

But the later upanishads mention shakti in the same sense of creative energy. Shakti, who pervades the universe is also present in the body as Kundalini and it is a part of sadhana to arouse this energy. The shaktis are made to dwell in the human frame in suitable positions. Shakti is many deities combined into one. Among such forms we find ten Mahavidyas but the most popular manifestation of shakti is Durga and Kali.

The ‘Padma-Purana’ mentions that the chief sanctuary of shakti is at Kamakhya, with an inscription.

In the ‘Harivamsa Purana’ we find the mention of Visnu praying Nindra Kala Rupini Devi and it also defines her great shakti. Kali Kills Chanda and Munda and she is also called as “Chamunda”. In ‘Virat Parva’ Udhisthir worships ‘Mahishasuramardini’ (Plate No 1). In the next hymn she is regarded as Apya (Durga) in which she is represented as the goddess of the wild tribes. According to ‘Markendaya-Purana’, the goddess that killed the ‘Buffalo-demon’ was made up of the fierce radiance of Siva.

2) Ibid, p 278.
Visnu, and Brahmadeva. She is called Chandi and Ambika.¹

We also find the important place of the Saptamatrikas along with shakti in SHT, which are the powers or spirits of the gods from whom their names are derived, are called the excellent forms.² The matrika is mentioned as the knowledge of wisdom so the is regarded as the Janmadata of Brahma. In ‘Siva grantha’ Siva himself is shown worshipping the matrikas. We find the division of these Saptamatrikas as Uma deified her body into seven pieces according to SHT and in YHT we find the mention of eight matrikas. In India we find Narasimhi instead of Mahalaxmi. It seems that these deities occupy little position because of their quality and in ‘Swyambhu Purana’ also we find the mention of these deities.

In Rgveda also we find the mention of Saptamatrikas and the ‘Govil Smriti’ speak of fourteen matrikas. In Markendeya Purana also we find seven matrikas but in Matsya Purana we find hundreds of matrikas. In ‘Brihad Samhita’ also much attention is paid to the figures of the matrikas. ‘Kritya- ratnakar’ and ‘Devi Purana’ speak of the favourite kula also. Many pillar inscriptions, Caves of Ellora and the Palaces of Mathura also speak of its popularity and on the base of images also it’s antiquity can be traced up to Indus valley civilization. Therefore the matrikas play a very important role in Shakti and Shaktism can be traced to a remote past. In some aspect Shaktism is similar to the erotic visnuite sects but there is little real analogy in their ways of thinking and a work like the Mahanirvana tantra presents a refined form of Shaktism modified or it does not prescribe human sacrifices and counsels moderation in the use of wine. This mountane Shaivism had its origin at least before first century before Christ and in the time of Kadphises it was the popular cult of the Kabul and Peshawar valleys.

She is declared not only to be one with the male deity, of whose energy someone of her manifestations is the type as Devi with Siva and Laxmi with Visnu, but it is said that she is equally in all things and that besides her there is nothing The principal rite of Shakti is derived from tantras although its adoration is authorised by the Puranas. Some tantras are prior to the puranas and the followers of tantras professed them as the fifth veda, and attribute equal antiquity and superior authority. Therefore, it may be inferred that the system originated at some period in the early centuries of Christinity, being founded on the previous worship of female principal and the practices of the yoga with the Mantras are mystical formulae of the veda.³

She was also worshipped in Egypt, in Mesopotamia, in Greece, in India, etc. In Nepal she is popularly worshipped even today.

(2) Shaktism in Nepal

Now coming up to Nepal it can be said that Nepal has been proved as one of

²) Ibid.
Ugra Chandi Devi
( Mahismardini ), Bhaktapur
Plate No. 2  

Naxal Bhagavati

Palanchok Bhagavati

Ancient Nepal
the most famous sakha pithas. 1 The Pauranic stories of the greater sacrifice of Daksha, the son of Brahma, and the death of Sati therein gave rise to the cosmic dance of Shiva and the cutting down of the corpse of Sati, which Shiva had supported on his shoulder during the frenzied dance, by the Cakra of Vishnu, which brought the wanton destruction of creation by Shiva to a close. The places where the fragments of Sati’s body had fallen became each a sacred spot or Pith sthana.

It may be recalled that Sati as the embodiment of the primumordial and eternal principle of the mother goddess had already displayed her all powerful forms of Dasamahavidya for inspiring Shiva with reverence and compelling him to grant her the permission to proceed to the sacrifice of Daksha to which neither Shiva nor she had been invited. Thus, this Shakti pith became the embodiment of the basic principle of the union of prakriti and purusha.

We find the high position of Shakti in the Vedas, epics and during upanishadic period. After Buddhism it gained its popularity in a great number. We find the mention of Kali, Tara, Bhairavi and others in the Buddhist epics like ‘Kalpa tantra’ and these very deities later occupied high position in Hindu tantra. In Jainism also it has acquired good position. The famous Jaina epic ‘Ratnasagar’ also speak of Saraswati—who is known as Barahi, Sharada, Bagiswari, Brahmami, etc.

In the famous epics of Hindu like Ramayana and Mahabharata, Devi Bhagavati, Markandeya Purana speak of the great importance of Shakti. In Mahabharata we find the mention of Kali, Kapali, Mahakali, Chandi, etc. Nepal is a Hindu Kingdom and most of its people are the followers of Shaktism from the very beginning of history. We find the practice of animal sacrifice and we find many temples and images dedicated to Shakti in Nepal.

Only on the basis of inscriptions we are not able to construct the complete history of Shaktism. On the basis of one inscription of Palanchowk Bhagavati we came to know that an image of ‘Devi Vijayashree’ was installed by queen Vijayasvamini. From this inscription nothing more has come to light except the Devi has got popularity during that reign. But there are many archaeological points to prove it. During Lichhavi period Shaktism seems to be related with Shaivism the solid foundation of which can be proved. In some inscriptions of that period we find the hymns in praise of Shiva along with that of Bhagavati and the existing Uma-Maheswara or alingana of Mruts of the Shiva Parivar and others prove this fact.

The next thing to prove the popularity of Shakti cult during Lichhavi period is the coin of Manadeva. In the obverse part of the coin we see a lion with its 2 paw raised, holding a lotus flower by the raised paw. Perhaps that very loin was to indicate the deity of Shaka cult because it is well known that lion is the pet animal of Durga. In Vai shali the homeland of the Lichhvis this sign has gained much popularity and perhaps the Lichhvis could not forget this and influenced by their ‘Istadevi’ perhaps minted the lion

2) Ibid.
on the coins as viewed by Mr. Alatekra.

In Arya Society the flower is used in peaceful activities. That’s why that pose of the lion means that Shakti gives peace or peace is maintained by Shakti. According to K. P. Jayaswal Bhogbati was the ‘Istadevi’ of Manadeva but it has not been proven groundless by the scholars.

In Gunanka coin also we find the four figures. The last figure is a female figure having a pointed crown and it seems that she is holding ‘Chanwar’.

The ‘Padma Sita’ figure of Manaka coin proves that it is a figure of a deity. The hair style of this figure is like that of the Kumari and the posture is almost the same. From the history of the Lichhivis it appears that Devi was their family deity. According to K. P. Jayaswal Bhogbati was the Istadevi of Manadeva and many scholars think that perhaps Bhogbati means Bhagbati. The contemporary of Manadeva-Scanda guptha’s coins also bears a female figure sitting on a lotus which is similar to the former. Perhaps for the prosperity they minted the figure of Laxmi on those coins. And the figure of Manaka coin can also be a figure of a Devi which is a glorious influence of Hinduism and Aryan culture.

In another inscription of the same period, we find a reference to a temple of Indal devi, ( ganoli, V, Basak Nepalese inscription in Gupta character, p 304) evidently a matrika goddess in connection with the installation of a linga known as Ratneswara. The temple of Chhinamastika is one of the manifestations of the goddess Kali with an ins. of Jisnu gupta. We also find a number of small images scattered in the yard of the temple at Arya-ghat, which was at one time a centre of Devi worship.

The Handi gaon inscription of Amsuvarma speak of the donation of money by the king for the construction of the temple of ‘Sasthi Devi’. This inscription tell us of some religious activities performed by the queen of Amsuvarma in the name of her husband. On the basis of this inscription this Banakali can be considered as that of Lichhivi period. As this deity was popular among the public. Perhaps Amsuvarma gave financial help for the construction of the temple. In ancient India we don’t find the iconography figures of these devis but in Nepal we find it which is a characteristic feature of the Nepalese.

The figure of Tunal Devi was also built. The image of Naxal Bhagavati (Plate No. 2 A) and Sobhabhagavati is similar to the image of Palanchowk Bhagavati (Plate No.2 B) and from artistic point of view they can be regarded as that of Lichhivi period.

The Sankhamul Sikudahi inscription of 495 tell us that the images of matrika devi were ruined in course of time. Its hands and legs were broken so Bahruvarma wished to repair it but he died. So it was constructed by the mother of Deva varma. In other way this inscription also proves the fact that the artists used mud as an important material which was not durable.

During 9th-10th century it became more popular. It appears as an independent school but connected which Shaivism.

In our country all the gods have female counter parts. In Nepal the Buddhist deities also have their counterparts. The Nepalese believe Shiva without Shakti but the Buddhists without Tara, Vajra or Prajna are of no value because in medieval period Vajrayana became popular but without Shakti Vajrayana is nothing. In the combination of male and female they combine the ultimate reality.
It is the mother goddess cult which has taught the Nepalese people to struggle than surrender and created harmony among the followers of different faiths. Tantrism is also but the out come of this cult. Thus it has taught the Nepalese to believe more on the cult of life than the cult of death.

Now coming to the medieval period, it can be said that Sthithi Mall was a devotee of 'Maneswari' and got the epithet as 'Shree Maneswari Baralabdha Prasad' which has been mentioned in the inscription of patan Kumbheswar. We find the mention of this deity in the ins. of Handigaon, Lagan tole and Naxal inscription but we are not able to know more about the antiquity of this deity. The 'Bhasa vanasavali' mention that Manadeva installed the image of Maneswari but we don't have any solid proof. Jyotir Malla was also a devotee of this deity and got the epithet as 'Shree Maneswari Baralabdha Prasad'. and Yaksha Mall also used the same epithet which has been proved by the inscriptions.

Upto this period 'Jhankeswari' also got the popularity and the 527 N S. inscription shows that 'Jayajitra Singh' got the epithet as 'Shree 2 Jhankeswari Baralabdha Prasad'.

The Devi Purana mention the importance of 'Gahyakali' in Nepal and the 'Bayu Purana' also mention of 'Nepal Pitha'. During late Malla period the 'eight kalikas of Kantipur', 'eight Astamatrikas of Bhaktapur' and 'eight kumaris of Patan', became popular and got many names. They brought the Saivite and Buddhist groups still closer. We have the evidence of two groups of female deities of Shakti cult. Vaisnavi and Shakti or Raudra. We find the four divisions of Vaisnavi form. They are Yogamaya, Laxmi, Saraswati, Bhu Devi.

In her Raudri form we find Parvati, Bhadrakali, Durga, Mahishasuramardini, Mahakali, Saramati.

In Nepal we find 'Astamatrikas' which consist of Brahmayini, Rudrayini, Kumari, Vaisnavi, Varahi, Indrayini, Chamunda and 'Mahalaxmi'. In Dasa Mahavida' we find Kali, Tara, Tripurasundari, Bhuavaneswari, Chhinnamastaka, Tripurabhairvi, Dhumavati, 'Baglamukhi' Matangi, and Kamalatani. In Astamatrika group we find sometimes Narasimhi instead of Mahalaxmi.

An illustrated Manuscript dated 1732-1771 A. D. show the worship of Gubhaswari by Jayaprabhash Mall as his Istadevi and in 17th century Pratap Mall built a temple over this Pithadevata but she is not present in any record prior to 14th century. Saraswati seems to occupy high position during this period but she lost her popularity later on but even today, also an bright full Shree Panchami day she is worshipped. The goddesses like Naradevi, Dacchinkali are offered liquor and blood in orgies to drunkenness and the tradition of Kumari Puja seems to be very active and potent and even today a girl of 6 is duly enshrined as Kumari and worshipped as a true living goddess.

The cult of these deities are very old and is worshipped as Azimas. It has been said that originally they represent 7 or 8 evil aspects of the mind. Some count only seven but is headed by Yogeswari who personifies

2) Ibid, p 49.
3) Ibid, p 43.
the mental quality of Kama. As the medieval age was the age of superstitious and demons these deities were there to protect the people. And we find many images of these deities.

3) **The Shakta iconographic features:**

Art is the quintessence of a nation’s being, for it is the reflection of peoples soul in its varying moods. It is an expression by the creative genius of the inner carvings and desires. In Nepalese art we find the influence of different cults. So it can be said that the religion have inspired the art of Nepal and the art of Nepal subserves the needs of religion.

There is an equally strong belief in the existence of a Kiranti school of art in keeping with the belief in the rule of the Kirantis before the Lichhivis came to power. Now let us describe the different characteristic features of Lichhivis and Malla images.

In early Lichhivi figures we find that the artist are able to present the figures with simplicity, proportionate (limbs), lack of heavy ornamentation, solid and masculine body, use of holy thread, lower dress up to the waist, elaborate hairstyle. Stenderness of waist, not too plump breast and the upper part of the body are the characteristic of early Lichhivi period. In comparison to this, the late Lichhivi figures are a bit complicated and we find the use of ornaments, use of different paste and find the dress on the upper part of the body. Now let us describe some important Shakta images of Nepal belonging to Lichhivi and Malla period.

Because of the influence of tantrism we find Durga on her various manifestations. It is the Raudra aspect of Uma. Sometimes she is named in recognition of one or other of her heroic achievements e.g. she is called ‘Mahishasuramardini’ in consequence of her having destroyed Mahishasura. ‘Silparatna’ describes that the goddess in this form should have to hands and adds by saying that it should have three eyes, wears a Jata mukuta and should have a digit of the Moon. She should have high breasts, and a slender waist with three bends in the body. Her eyes should resemble the blue lily. She carries trisula, Khadga, Sakhyu Yudha, Chakra, and a stringed bow in her right hand. While her left hand carry Pasa, Ankusha, Khetka, Parasu, and a bell. At her feet should lie a buffalo with its head cut off and with blood gushing from its neck. From within this neck should be visible the half emerged real asura bound down by the Negapasa of the Devi.

The asura carries a sword and a shield and should have a terrific look and knitted eye brows. The right feet of the Devi should be placed on the back of her lion and her left feet should touch the buffalo-body of Mahishasura.

The best and the oldest example of this form of Durga is the Mahishasuramardini of Lichhivi period—a blend mixture of vedic tradition and tantrism is the ‘Palanchok Bhagavati’ also known as ‘Vijaya Shree’. The image of this ‘Vijaya Shree’ is installed by Vijayaswami. According to some this ‘Vijayawamini’ is the concupine of Manadeva but some mention her as somebody not connected with Manadeva but installed the image during the reign of Manadeva, ‘Palanchowk Bhagavati’. The goddess has eighteen hands. The right hands carry Khadga, Parasu, Ghanta, Chakra, Akshamala, Lotus flower, Sal, while the left hands carry Dhal, Dhanush, Trident, Bajra.

Shakta......

Khatwang, the buffalos tail, and in abhya posture. The one right hand carry Bindu and the left hand carry a Patra which is in the middle.

The image has proportionate limbs. The left thigh of the goddess is muscular as it rests on the buffalo's body. It is very natural. The right leg is to some extent tilted and rests upon the back of the lion.

We also the slenderness of the waist and the plastic and mobile body and exaggerated hips. The figure is presented with simplicity and the ornaments are also restrained. The hair style is elaborate and the hair is thrown in the back on the sides, with beautiful curls. The artist seems to have paid much attention on ear ornaments too and the decorated and diaphanous drapery is the typical characteristic of this figure.

The face of the goddess is quite calm and we see the use of pointed crown. The half emerged real asura from the buffalos neck is stabbed by the trident of the goddess. The asura is shown holding a sword and have a terrific look. The goddess has an eye on the forehead also.

The nimbus is oval shaped and we find the presence of two other small figures. This image is a monolithic one and is carved on black sand stone It is a fine and adorable specimen of Nepalese sculpture. It is believed that the stone image is one of the master piece of Nepalese sculptures.

According to one legend, after the construction of this image the hand of the artist was cut off. So in comparison to Palanchowk Bhagavati, Naxal Bhagavati, Nala Bhagavati became worse although made by the same artist. There is no doubt that in comparision to these two and Sobhabhagavati, the Palanchowk Bhagavati is more beautiful and fine. As the above legend is not proved there is the probability of the construction of the coarse images before the construction of Palanchowk Bhagavati. Again there are many scholars who take this Palanchowk Bhagavati as that of 10th-11th century. But acc. to the inscription it was constructed during 5th-6th century Perhaps the former image was lost and the later was replaced in that place during Malla period. There are many other images scattered around the Bhagavati which is of Malla period. But as the style, posture and group of these Malla images differs from that of Bhagavati it can be said that it does not belong to Malla period. The next fact is the simplicity and calm facial expression which we get in this image and the natural presentation of the image which help us to say that it is of Lichhivi period and not the later replaced one.

Sobhabhagavati:-The image of Sobhabhagavati can also be dated to 5th-6th century. It is to some extent the exact copy of Palanchowk Bhagavati with a slight variation. In this image we see only eight hands. The right hands carry Chakra, Khadga, Parasu and one in barada pose. While the left hands carry bell, dhal, trisula, and holding the tail of buffalo demon.

The trisula of this Bhagavati is in the left hand which is piercing the hipside of the buffalo demon. According to the iconographic text and in the Palanchowk Bhagavati the trident is in the right hand and piercing the neck of buffalo demon. But in this Sobhabhagavati we see this trisula being hold by the left hand and see the trisula piercing from the hipside to the stomach. This is one difference between the two.

The second peculiarity of this Bhagavati is that the head of the buffalo demon is not cut which we see in the Palanchowk Bhagavati.

In this Bhagavati the real asura is not visible as that of Palanchowk Bhagavati. The next diffe-
The difference of these, which according to iconographic text, should be in the Mahishasurasuramardini figure, shows the originality of the Nepalese artist of that period.

In this figure the artist has become able to present the naturality in the muscled armpit as the feet presses the buffalo. As the head of the buffalo is presses the body of the buffalo demon is seen rise in vertically upward posture. This natural posture—which the artist has presented shows the characteristic feature of the Lichhivi art.

The face of the Devi is damaged so it can be said that probably the Devi had calm expression. This image has proportionate limbs, not too pummeled breast, slenderness of the waist and exaggerated hips.

The Devi has transparent garment up to the waist and the decorated diaphanous drapery. As the face and head portion is damaged we are not able to say about the hair style. Perhaps like other Lichhivi images it had also elaborate hair style and has pointed crown.

The Devi has usual bangles on her hands and the chain or necklace is not clear. It has restrained ornaments. We see two types of ear rings in her ear and in her feet we see only ‘Tutibaghi’.

So it can be said that the Lichhivi figures contain a magnificent grandeur in their representation. The halo of the Devi is also oval shaped. Above this figure we see a torana containing ‘astamatrikas’ which is a later addition. Like Palanchowk Bhagavati it is also a monolithic figure and on the side of the goddess we find Jawalamukhi, Abalamukhi, and Bagalamukhi, the ganas of the Devi. This figure is very much similar to the image of the Devi at ‘Kankeswari’ under a Pipal tree and it seems that both figures are made by the same artist.

The posture, stone and colour of this Bhagavati is similar to that of Naxal Bhagavati. Although the Sobhabhagavati and Naxal Bhagavati are similar in their appearance. The Naxal Bhagavati appears coarse because of the addition of some of the devaganas.

The early Haritis of Kirtipur are not only the monumental but also have their ponderous and heavy forms and the forms are drastically simplified and there is unquestionably reminiscent of the Mathura Yaksis of the Kushana period.¹

The magnificent Pashupatinath Devi dated 7th century is frontally conceived and there is a perceptible change in the modeling and the form is eminently tactile. The outline is defined multifluously and the transition from one place to the other is velvety smooth and gentle. The clinging drapery is used cleverly.

The only bronze representing a female figure attributed to Lichhivi period is the Bickford Devi dated 8th century. She is not far removed from the Pashupati Devi figure.

The garment of both Devis emphasis the

round shapes rather than conceal them. Similarly proportioned they share the same sense of amplitude and envious delight. But the Bickford figure is more simpler than the Pashupati-devi. The Bickford Devi is in graceful stance. It attains the same sense of monumentality and physical splendour as the overpowering Pashupati-devi 1 and are closely related to Indian sculptures. They appear to have undergone a distinct transformation in the Thakuri Period.

The Uma of 6th century compared with Uma with her attendants in the Rock-Feller style shows some differences although the later remain still delightful. The breasts are smaller and placed further apart. We see a difference in slender and fragile figures. The torso is slim and the legs long and smooth. 2

Now let us come to some important early Malla images Mahishasuramardini of Kilagal Tole:-

The best example of early Malla period figure is the Mahishasuramardini of Kilagal, which is sculptures in a dark grey coloured and close grained sand stone. The figure is 18" in height. Her right leg with a bent rests on the head of a lion which appears to be roaring while her left feet is seen shepped over the body of a buffalo which is tilted to some extent. She has 10 hands. Her right hands carry Sword, Sar, Chakra, Shakti and Triula while her left hands carry Shield, Bow, Club, Ankusha and Pasa.

Like that of Palanchowk Bhagavati in this image also we see that the trident is straightly stabbed and the head of buffalo is cut apart from the body. The demon Mahishasura is visible in real asura form emerging from the neck and the goddess is striking the head of the demon with her trident.

She is wearing a Jatamukta and a circular Ratnakundala, a three stringed ratnahara, and braclets. We also see transparent and decorated garment and diaphonous drapery. This image also have plastic and mobile body and restrained ornaments. It looks simple.

Mahishasuramardini of Phariping:-

The second best example of early Malla period is the Mahishasuramardini of Phariping, which is 3 feet in height. The stone is rough and dark grey in colour. In this figure we see the goddess with twelve hands holding different objects. The figure is not so elegant and the affect appears less real and the posture somewhat contrived. There is no effort on the part of the goddess as she thrusts the trident into the buffalo and even the demon emerges from the buffalo's shoulders.

The goddess is standing over a double petaled lotus and below the petals of lotus devotees in Yogapattasana are shown. The hair dress is in the centre on the top and piled high in characteristic style as an ascetic and then rapped in horizontal coils. The Jatamukta is recalling the coils of a snake which shows three vertical lines in the front. This goddess known as Jhankeswari is dated 527 N.S.

The deity is decorated with all the feminine dress and ornaments. In this we find the use of upper garment and the lower part of the dress is transparent. The portion of the waist is tied by a waist band.

Like that of the bracelets of Bhaṭtapur image in this also we find a special kind of bracelet 'Kalya'. In the feet we find 'Tutibghi' and in the ear the gogo size rings with flowery designs.

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1) Pal, Pratadeditya; 'The arts of Nepal', Netherland, 1974, p 129.
2) Ibid.
In comparison to this Durga, the Durga of Cambridge manuscript cover and a fully modelled bronze in the Heeramanek collection are much lively and spirited. The goddess remains calm in the later and the energy implicit in the powerful buffalo is far better expressed by the 16th century sculptures. The lion below the goddess's right leg is much more active than that of the Pharping lion and the facial expression of the two demons ar they lost their weapons enhance the dramatic quality of the scene. The facial expression of the bronze image of Heeramanek collection is neither seen angry nor is engaged in a combat but her face is calm. The simplicity of the outline enhance the compactness of the modeling and the spare ornaments accentuated her physically while adequately covering her modesty.  

The Mahishasuramardini aspect of Durga is also portrayed with a slight variation. Despite the iconographic variety there is little deviation either on the formal language or composition.

The Thanhti Kwabahal Bhagavati is almost the copy of Sobhabhagavati. It was installed by Jayapralaksh Malla. In comparison to the Sobhabhagavati it is not nice looking and the body is not proportionate. Although the dhoti is transparent it is profusely decorated. It does not look natural. It has a special kind of shawl rapped from her waist and covering one side of the breast like that of the shawl of the Laxmi of Changau. Although it is a exact copy of Sobhabhagavati the facial expression of this image does not look natural. The nimbus is highly decorated.

The image of goddess Durga, killing the buffalo demon is a spirited relief in the sanctum of Ranipokhari dehata. Here the goddess is represented with more than two legs.  

Now the best example of this Durga during the late Malla period is that of Bhaktapur.

The Ugra Chandi Devi-

The stone image of goddess Ugra Chandi Devi is hewn out of smooth blocks of stone by King Bhupatindra Malla in 1756 Vikram Samvat. This figure is about 5 feet in height and is a charming figure.

The figure has eighteen hands. The right hands carry Khadga, Sar, Chakra, Vajra, Ankush, and Barada posture, Trisula, Damru Patro while the left hands carry Dhal, Dhanush, Khatwbang, Parasu, Vas, tail of the buffalo demon, Khetak and Bindu. The Trisula is seen piercing the real asura who is visible emerging out of the buffalo’s neck.

The left leg of the Devi rests on the back of the buffalo which is tilted to some extent and her right leg, with a bent, rests on the back of the lion. The artist has successfully portrayed even the nail on the fingers. The Devi is standing over a double petalled lotus in the pose of killing the demon (Samharamurti).

The Devi is decorated with all the classical feminine dress and ornaments. The most attractive and the famous ornament in the images of Bhaktapur is the bracelet of ‘Kalya’ on the hands which we find in this image also. We find the use of armlet and the Devi is wearing a kind of necklace known as ‘Tayo’, Astamala and Mundamala a garland of Skulls. She is wearing a highly decorated waistband and in the legs we see only ‘Turibahi’. The crown is profusely decorated and we see skulls in this also. In the crown is places a flag like thing in symmetrical order which is a symbol of astamangal. We see Kundala on.

1) Ibid, p 156

2) pandey, Ram Nivas; ‘Vasudha’ The terraceta art of Nepal’ Chaitra 2024, p 36.
both ears with flowery designs. The Devi is wearing a Jama which is highly decorated and shows the tantric influence.

The face is calm and the Devi has almond eyes. The Devi has proportionate limbs has Malla artistic characteristic features.

The asura emerging out of the neck of the buffalo has also profusely decorated dress and ornaments mainly the crown. The face of the demon does not look much terrible, but it looks as it puzzled. The lion is given wings and it just assume leonine appearance. The open mouth of the lion deeply suggest the act of roaring but the appearance is no animated. The lion wears a chain like or beaded necklace suspending a bell and on the head a finial like object with raised top.

The figure of the Devi is natural but it is highly decorated.

Besides this Ugra Chandi Devi the other notable Shaktta images of Bhaktapur are the Barahi-carved in a beautiful polished stone. The various figures of goddess Chandi in different poses while killing the buffalo demon at the north hall of Kumari Chowk, and a distinct type of stone image of goddess Bhagavati in the vicinity of the Bhairaba temple.

Then crowning the towering pantheon of female energies we have a unique female energy, a living goddess, a human being in the form of Kumari.

4) Conclusion:

The Durga Mahishasuramardini is a slayer of buffalo demon and her iconographic representation is depicted with the scene in the act of killing the demon. The image is a standing one which has been proved by the above mentioned facts.

Although the Lichhivi Shaktta images are less decorated and lack heavy ornaments than the Malla figures. They are rich in natural artistic beauty. According to Vishnu Dharmottara this form of Durga is known as Chamunda and Chandika, who should have fierce looking. Regarding the iconographic feature of Kali she is a black figure with gaping mouth and portrude tongue, dancing on a prostrate body and adored with skulls and horried emblems of destruction. She has a peculiar smell about her calculated to creat fear in the mind of all.

The images of Durga on her various manifestations originated on the conception of tantrism. Almost all the Lichhivi figures are clam so although influenced by tantrism the appearance of the figure is clam and are not decorated with heavy ornaments. It is a characteristic feature of Lichhivari. The late Lichhivi art is influenced by tantrism but as the artists could not forget the previous simplicity the art of this period can be recognised which is a blend mixture of tantrism and vedic tradition meaning they are neither complicated nor simple which is a characteristic feature of early Malla art.

As tantrism got deep-rooted during Malla period almost all the Malla images are complicated which can be proved by the use of heavy ornamentation, postures, different form as having several heads, hands etc. Although the images of Nepal are complicated and have different heads and hands, they have human appearance. As the Malla figures have long hands and feet they are deprived of their natural beauty.

The existence of the Kirata school of art has been accepted by almost all the scholars, which was developed during Lichhivi

and Malla period with timely changes and
influenced by pala, gupta, and gandharva art.
In this way the Lichhivi art reached its
climax.

We find many Ardhamarniswara and aling-
gana muris or Umamaheswaras and Laxmi-
Narayan images also of Lichhivi and Malla
period, and although influenced by the art
of neighbouring countries Nepal developed a
personality of its own and evolved many Vex
expressions. Thus the art of Nepal is distinc-
tive in its own right.

Besides the stone sculptures we have
many terracotta and wooden carvings. Shiva
and Parvati sitting on a sita, depicting on
the exterior of a posthard is a fine example of
terracotta of Lichhivi period.

Now let us come to the paintings. The
art of painting is variously expressed in
murals, manuscripts, wooden covers, pau-
bhas, and on papers. We find the painting of
the Shaktta deities also and the best example
of it is an illustrated manuscript of Saptasati,
dateable during Lohadeva and there are represen-
tations of 10 mother goddesses or Durga
in her ten manifestations.

The illustrated cover dated 10th century
bears the figures of 18 gods and goddesses
and we see painted crown on the head of
the Buddhas. They are shown in dhyani posture.
The Taras and Pujadevis wear the printed jamas
of different colours and the proportionate
limbs and body show the success of the artist
in painting.

In the 11th century manuscript wooden
covers we find the picture of Shiva Parvari
seated in Lalitasana and the yoginis are painted
left and right. But the Jata-mukuta of Shiva
is not ordinary. We also see the clouds and
find the tantric influence in it. Parvati is
shown seated on the lap of Shiva and the
dresses and ornaments are to some extent
similar to the 10th century paintings.

An illustrated manuscript dated 1732-
1771 A. D. shows the King Jayaprakash Malla
worshipping the goddess Gauheyswari who was
his 'Istadevi'. She is not present in any record
prior to 14th century. We also find a female
embodiment of sensual passion-Vajravarahi
dated 18th 19th century painted on cloth in
Nepal museum.

The paubha of 607 shows the union
image of Mahasambhara and his Shakti.
We also find Laxmi in a painting dated 17th
century on a details from a pata of Vishnu.

In wood covers we have four standing
and sitting images of the matrika goddess
dated 16th century. The standing image is that
of Mahishasuramardini with 16 hands and
others are those of Kali in black colour with
eight hands and wearing a garland of human skul-
ls. The next is Kumari with eight hands seated
on a pair of peacocks and the others seated
on lions with yellow colour with bright red
colour except Kali.

All these deities wear similar diadems
with earflowers, earflags and have half sleeve
blouse and shirts of different colour with
different kinds of designs. The garlands are
like that of images Kali wears a piece of
tiger skin around her lower abdomen.

The next set of such illustration is
'Pancharaksa' in the Durbar library has also
16 handed images with one leg placed on the
lion and other on the back of the buffalo
demon. The whole manuscript represent the
Mahishasuramardini with similar dress: and
ornaments as discussed above.

We find the Purusa-Shakti image in lotus asana the male in red and female in grey colour embraced by the left hand of the male. The feet is placed on the thigh and the dhoti drawn to the ankles. The body of both is beautifully shaped and the face has a fine modelling and a cornate worn on the forehead adds grace to the appearance. Thus we find many miniatures, paubhas, frescoes, manuscripts having the paintings of Shakta cult in her various manifestations.

The scattered images of Shakta show the popularity of this cult throughout the ages and the various manifestations of Shakti are found with a slight variation. This cult also inspire the art of Nepal which subserves the needs of religion. The art of Nepal not only became famous in itself but also played an initiatory and decisive part in the art of Tibet and China. The art of Nepal was a first inspired by religion so it encompass the Brahmanical gods and goddess and the Buddhist deities and the tantric theory and practice brought about these between the two principle faiths.

1) Banerjee, N. R; An Introduction to Nepalese art, Oct 1966, Calcutta, p. m.
The Late Neolithic-Early Iron Age Limestone Secondary Jar-Burial Complex in the Caves of Salangsang, Lebak, Sultan Kudarat, Philippines and its Implications in the Chronology of Southeast Asia,

–Samuel M. Briones

Migrating movements of people in small groups have indeed been an urgent element in the cultural history of Southeast Asia in general and of the Philippines in particular. The inquiry with the settlement pattern of present day hill tribe people brought about the discovery of cultural materials which yielded several interesting contributions to the continual reconstruction of Philippine prehistoric gap and the overall picture of Southeast Asian Chronology.

Setting.

Barangay Salangsang is considered a part of the Kulawan plateau. In 1967, it was proclaimed as a reservation for the indigenous mountain tribe – the Manobo and Tiruray. The area sprawls in 10,000 hectares of cogonal and fastere, craggy slopes about 2,500 feet above sea level. It is predominantly inhabited by about 500 Manobo families in scattered seasonal hamlets. A large number of Tiruray and lowland families live in the “centre” and within two kilometers periphery.

The cave sites and rock-shelters are distributed within the territorial limits of Salangsang. Special mention is hereby credited to the Manobo as they were responsible for the discovery of these sites. Their sad experience of having been driven away from their forestal lands has developed mistrust toward outside groups and thus, they have settled further back into the forest so that they could be out of reach to outsiders. Today, they live largely as hunters, gatherers and swidden agriculturalists. They grow rice, corn, sweet potato, taro, manioc and depend directly on a variety of forest products for supplementary subsistence. They have been instrumental in serving as guides, assistants and interpreters while the research team was engaged in the project.

A paper presented to the 10th International Congress for Anthropological and Ethnological Studies (ICAES) Ranchi University (BIHAR) New Delhi, India, on December 10-21, 1978.
The Late

Earlier in 1965 and 1966 several funding and research institutions did work on the area. These are: The National Science Development Board; Silliman University, where the writer was then attached; Miami University (USA) and the University of Oregon (USA). Presently, the Mindanao State University at Marawi City is undergoing further investigation of the caves and exploring new sites as a result of the regionalization of the archipelago and the awareness of its contribution to Philippine culture.

Sites and Finds:

Distinction should be made between the caves and rockshelters. Caves are natural rock formations extending inward to different chambers. There is the presence of stalactites and stalagmites and often forming into columns. It is damp inside and is often not penetrated by sunlight. At one point of history, caves were used as habitation and burial grounds. The rock-shelters on the other hand are limestone formation formed along ledges and walls of mountains. It is exposed to the sunlight and do not have the characteristics found in caves. One notable factor when it comes to the jars deposited in these sites is that in the former the jars are definitely brittle and soft in texture while in the latter jars are almost solidified, durable and harder in texture.

The following site presentation will give the reader a rundown of what have been found therein:

I. CAVES

Inatao. The presence of both variegated limestone urns and pottery vessels with anthropomorphic figures on covers; clay beads and what appears to be a limestone “mortar” at the far end of the cave wall; human skeletal remains and wild animal skeleton near the mouth of this cave.

Maluano-Lange. Absence of limestone jars; all earthenware vessels and decorated pottery; intact skull found lying on the soil in one of the shelves at the inner portion of the cave.

Ugong-Ugong. The presence of both limestone and earthenware jars; yielded the largest count and biggest sizes of both quadrilateral and circular jars compared to the other sites; arrowheads and spearheads attached to rotten wooden shafts; corroded and patinated brass bracelets inside limestone jars; powdery bones.

Kiriag. The presence of assorted limestone and earthenware urns and vessels with some anthropomorphic figurines on the covers.

Bulbook. The presence of a great number of limestone jars with a variety of pottery wares with excised designs and anthropomorphic figures.

II. ROCK-SHELVERS

Semenoho. Mainly limestone jar deposit with a few pottery vessels; well-marked anthropomorphic figures; a fossilized skull embedded on a limestone wall.

Bale’t Usa A and B. Principally, a limestone jar deposit with a fair amount of earthenware vessels.

Sebeden. The presence of both limestone and earthenware vessels with intact skulls inside jars; pottery with paddled and incised designs; more variety of anthropomorphic figures on the lids of the urns.

Amfayag. All limestone jars with evidences of being presently re-used by Manobo; desiccated flesh still attached to the bones and accompanied by foul odor; brass bracelets are also present.

Kinogitana. All broken limestone jars due to disturbance; one neck-shoulder decorated pottery ware.

The condition of these jars when they were discovered showed proofs of having been disturbed by either human population or ani-
mal taking shelter within these places. Except for a few sites like Amfayag, Maluaao-Lange and Ugong-Ugong, the burial jars have been in almost a perfect state.

Several hardships were encountered while in search of these sites because the Manobo who knew where they were found refused to reveal the locations. In the first place, these places are considered sacred and a hallowed ground where nobody is allowed to tread. Secondly, the sites are situated in far locations usually taking a day to traverse by foot to be able to reach the place. Thirdly, these sites were on steep ledges high atop the rugged and mountainous terrain. Nevertheless, with the interest raging among the team members, they ignored all these drawbacks and pursued the lead.

The caves are generally feared by the people inhabiting the area because of the belief that it is here where the dreaded busaw (malevolent spirits) reside. Therefore, one must be careful not to dare trample on the items found inside these caves if one does not want to suffer from illness.

It would also be worthwhile noting the present-day Manobo burial practices in relation to the age-old limestone burial customs. This is a vital factor because as mentioned earlier, in the site description there has been an evidence of these jars being presently reused. The author would like to say presently reused because in one of the rock-shelters visited (i.e. Amfayag) one of the jars contained a fresh human skeletal remain with still some flesh clinging to the bones with stains of blood and stench of rotten flesh. This was perhaps the reason why some of the Manobo refused to pinpoint the locations of these jars because of what they considered a "hidden secret". However, when a person dies, it is the custom among the Manobo to keep the corpse inside the house for undetermined number of years. The corpse is placed inside a coffin made from a hollowed-out trunk of a tree. This coffin is sealed with resin and other saps of tree mixed with other local substances gathered within the area. It is tightly lashed with rattan and is placed on a platform somewhere in the house and kept there until it is felt that it is time to transfer the corpse, which by now has turned to bones, into the ground. Rituals are observed in the transferring of the corpse from the wooden coffin to the ground and from the ground to the limestone receptacles. If this is so, then this author might say that the long tradition of secondary burial has been carried on to this day with possibility of tertiary utilization.

Methodology:

The initial explorations were followed by a series of visits. The system used in identification was that of the National Museum. In this system, both the urn and its cover were labelled with letters that indicate the site, the day found, and the artifact number. A chart with 1:10 scale was drawn to show the exact position of the urns and covers. The location of artifacts proved an important key to historical interpretation. Drawing of the urns, covers, and pottery was also done. The measuring, photographing, examining, recording and selecting of representative samples from each site completed the methodological procedure.

Chronological Considerations and Implications:

Reference is greatly acknowledged of Edward B. Kurjack of Miami University and Craig T. Sheldon of the University of Oregon in the analysis of the contents found inside these jars. In the analysis of the collagen from human bones in one of the jars, it
yielded a radiocarbon date of 585 A. D. plus or minus 85 years. It was also found based from these finds that these sites seem to represent the long in situ development of Late Neolithic or Early Iron Age secondary urn burials.

Most, if not all of these finds were found on the surface. Thus, there was no actual excavation done except for slightly buried pieces pinned under toppled jars. A test pit has also been dug to determine the presence of associated cultural materials below the soil surface but did not yield any historical importance.

Another factor to consider is the shape and type of limestone jars because it shows a chronological order as to which among these varieties came first and which came later. Basically, there are two major types of limestone jars—the quadrilateral and the circular. This categorization is further characterized by fluted designs and basal flanges. In the Kurjack and Sheldon serration analysis, the quadrilateral urns came ahead than the other circular ones. The serration, method of the urns by shape, decoration techniques and location, says Kurjack et. al., provides a tentative sequence, but a more detailed gathering of data of the representative samples would provide a more definitive chronological answer. An attempt is made here to show sequence of the different jars. Again, with a strong reference to Kurjack et. al. they found that the earliest urns are those with quadrilateral shape, basal flanges and excised decorations. This is followed by urns of still the same shape but are fluted in decoration. Then this is followed by fluted quadrilateral urns without basal flanges and then lastly followed by the circular urns with fluted designs and with basal projections.

There were three established sizes noted among these burial jars—the large, medium and small. It is our opinion that the sizes of the jars were directly proportional or depended on the size of the skeletal remains interred therein. Thus, an individual with a large body structure would likely be placed inside large jars; average or regular built individuals in medium size jars and those of children would be for the small jars.

Still another interesting aspect of these jar studies are the many variegated covers. Just by the look of the lids on these jars one could immediately say that the sex of the interred person was a male or a female. Many of the jar covers had phallic symbols protruding on them. These protruberances vary from a simple handle—like figure to anthropomorphic images. On these figures one can notice the sex of an individual. We venture to state that the remains interred inside the jars was a male owing to the presence of the male phallus. A female would be symbolized by the presence of a pair of mounded breasts and what also appears to be a vaginal structure. At one instance, we also found a cover with two heads sculptured back to back. We hypothesized that this rare cover of this particular urn could have been a receptacle of twins. All these, of course, are tentative statements and will be substantiated when the detailed report of Kurjack and Company will be readily available.

Conclusions:

At this point it would perhaps be valuable to draw some conclusive remarks on what these jars tell us. Based on Kurjack's correlations and valid associations, the Kulaman Plateau area of which Salanggang is a part, has been inhabited for the past 2,000 years by people subsisting in almost the same manner that the present Manobo highlanders are existing today. The cultural materials found therein also indicate a
long period of accumulation that have changed through time and are still being modified by the present Manobo population. These traditional practices as shown in the pottery techniques could have evolved from mainland Southeast Asia and came via Malaya, Indonesia, Borneo reaching its own sophistication and development in Mindanao by utilizing raw materials that were readily accessible.

These limestone jars and pottery vessels could also give us a picture of how the people belonging to this cultural level lived and survived. The present-day Manobo still seem to be revealing traces of a wide range of traditional practices that have been patterned from these prehistoric population.

These carved limestone jars and pot wares found in numerous caves and rock-shelters of Cotabato have become a major contribution to the ongoing quest of studying the past both in the Philippines and Southeast Asia.

NOTES

1. This exploration was done in three periods: January-June 1966; November 1967; and May-July 1968. It was sponsored by Silliman University, National Science Development Board; Miami University (Ohio), University of Oregon and the Explorer’s Club, U.S.A. and directed by Professor Edward B. Kurjack (Miami University-Ohio) and Professor Craig T. Sheldon (University of Oregon). Presently, the Mindanao State University at Marawi City, under the direction of Professor Samuel M. Briones, returned to the area and intends to continue exploration and examination of the sites and finds in a more detailed procedure.


Tibetan Collections of Nepal

Dr. N. D. Bolsokhoyeva

Tibetan collections of Nepal represent the richest collections of manuscripts and xylographs in the Tibetan language. Every year they are added with a new valuable material either given as gifts or bought from private collections. In these collections there is kept a great number of varied literary sources on history, culture, literature, language, art, philosophy and medicine covering approximately all aspects of spiritual life not only of the Tibetans but many other peoples of Central Asia. Yet Tibetan collections of Nepal are not the subject of special studies. According to the Nepalese-German project preservation of manuscripts, during 1973-74 there were made microfilms of 340 Tibetan manuscripts and xylographs, copies of which are kept in the National Archives, Kathmandu, and in the State Library of the Prussian Cultural Archives, West Berlin (Staatsbibliothek Preussischer Kulturbesitz).

The central and coordination of scientific researches of the National Archives, Kathmandu, are held by the department of archaeology. The National Archives (Rashtriya Abhilekhalaya) was opened on the 3rd of October 1967 by the late King of Nepal - Mahendra Bir Bikram Shah who was greatly interested in the ancient history of Nepal. On his initiative there were begun active studies of old manuscripts concerning the ancient history of the country.


I have a chance to thank for amiable reception and assistance in my work the head of the National Archives, Kathmandu, Balaram Dangol, the director of the National Museum of Nepal - Pashupati Kumar Dwivedi, the head of the buddhist monastery Ananda Kuti Bihar Bhikcehu Amritananda, the head of the buddhist monastery in Lumbini, the representative of the Sakya sect - Sakya Dagechen Rinphoche Agvan Kunga Tegchen Palbaru.
The National Archives includes sections: historical documents (Aitihasika Abhilekha Sakha); administration and finance (Sadharanatatha-Arthika Prasasana Sakha), manuscripts (Hasta-Likhita Grantha Sakha). In its turn, the section of manuscripts is divided into subsections: astrology (Jyotisha), tantrics, Dharma-sastras and Vedas (literature including dramas and dictionaries (Sabitya including Nataka and Kosha), philosophy (Darshana), Puranas.

The National Archives of Kathmandu has a valuable Tibetan collection. There is a written catalogue with names of texts in Tibetan and Nepali but the catalogue does not cover the content of the collection. Of great worth is the Buddhist Canon consisting of two large codes - Gandjur and Dandjur (depending upon edition Gandjur includes from 100 upto 108 volumes and Dandjur - 225 volumes). Gandjur and Dandjur are unique monuments of the Tibetan written language and ancient culture and represent national honour of the Tibetans. There are collected works of many generations varied in genre, style and content of work, they summarise scientific achievements of the Tibetan people covering all aspects of the ancient and medieval creation which goes far beyond religious frames.

Scientific works in the fields of studying Gandjur and Dandjur were connected with publications of catalogues of separate editions (the catalogue of Peking edition published by P. H. Cordeur, the catalogue of Derje edition compiled by Japanese scientists, re-edition of Gandjur and Dandjur of Peking editon in Japan; in New Delhi there was accomplished an edition of Mongolian Gandjur by the International Academy of Indian Culture), with edition of a series of texts, their translations into European languages and commentaries (some were published in the series “Bibliotheca Buddhica” and as well with analysis of separate works from Gandjur and Dandjur (works of E. E. Obermiller, F. I. Scherbatskoy, H. A. Schiffler, Y. I. Schmidt, Y. M. Parfianovich, B. V. Semichyov and others.

Studies of sources on philosophy, iconometry and social religious moral were started in the [Buryat] Institute of social sciences, there appeared three parts of the philosophical treatise “Abhidharmakosha” of the Indian philosoper Vasubandhu (V. century A.D.), they are prepared by B. V. Semichyov and M. G. Bryanskiy.1 treatises on iconometry became the subject of investigation by K. M. Gerasimova practical collections of moral maxims of “Nitisastras” were elucidated in works of N. D. Bolsokhoyeva and T. M. Malonova.2

1) Vasubandhu Abhidharmakosha. The translation close to the text from Tibetan into Russian, with the preface, preparation of the Tibetan text, comments and tables by B. V. Semichyov and M. G. Bryanskiy, Ulan-Ude, 1980.

In the collection of the National Archives there are kept two copies of Narthang edition of Gandjur and Derge edition and also Narthang edition of Dandjur. One copy of Narthang edition of Gandjur is not complete. The complete Gandjur of Narthang edition kept in the National Archives of Kathmandu consists of 100 volumes that are divided into 4 divisions: 1) Vinaya (13 v), 2) Pradjñaparamita (20 v), 3) Buddhavatamsaka (6 v), 4) Ratnakuta (6 v), 5) Sutras (30 v), 6) Mahaparamirvana-sutra (2 v), 7) Tantra (21 v), 8) Garchak (contents) (2 v).

We formed the complete catalogue of texts which are included in Gandjur of Narthang edition that let us give a short characteristic of Gandjur divisions. In Narthang edition of Gandjur the first division is formed with treatises on Vinaya, maybe it reflects the very succession in which Lord Buddha sermonized his teaching. Vinaya consists of 13 volumes including 7 treatises which are divided into 4 groups.

1. "Vinayavasta" (dul-ba-gzhi) consists of 109 parts which form 4 volumes. They have rules of behavior of monks in a community.

2. Four treatises which are devoted to definition of behavioural rules of monks and nuns. "Pratimoksa-sutra" (so-ser thar-pa'i mdo) gives a short enumeration of 253 vows obligatory for every monk. Besides, "Vinayavi bhanga" (dul-ba rnam-par'byed-par) lists 90 sinful doings. In "Bhiksunipratimoksa-sutra" (dga'-slong-ma'i so sor thar-pa'i mdo) and "Bhiksunivinayavi bhanga" (dga'-slong ma'i dul-ba rnam-par'-byed-pa) there are defined rules of behaviour of nuns.

3. The treatise "Vijnayaksudrakavasta" (dul-ba phran-tshegs-kyi gzhi), which details rules of behaviour of monasticism.

4. The treatise "Vinaya-uttara-grantha" (dul-ba gzhung bla-ma) consists of various prayer texts and blessing wishes. The division "Pradjñaparamita" is divided into 4 groups.

1. "Pradjñaparamita the Great". It includes one treatise "Satasaahari kapraajñaparamita" (shes-rab-kyi pha-rol-tu phyin-pa stong pharag-brya-pa) consisting of 12 volumes and containing 101 thousand slokas.

2. "Pradjñaparamita the Average" has three variants large, average and reduced. These three variants are the essence of the average "Pradjñaparamita".

   a] "Pancavimsatisahasrika-pradjñaparamita" (shes rab kyi pha-rol-tu phyin-pa stong-phrag nyl-shu lug ba) includes 3 volumes and contains 25 thousand slokas.


   c] "Das asahasrika-pradjñaparamita" (shes-rab-gyi pha rol-tu phyin-pa khri-pa) consists of one volume and contains 10 thousand slokas.

3. "Pradjñaparamita reduced" is presented as "Astasahasrika-pradjñaparamita" (shes-rab-kyi pha rol-tu phyin-pa brgyad-stong-pa) in one volume containing and thousand slokas.

4. This group includes some varied reductions of diverse variants of "Pradjñaparamita". There are treatises expounding "Pradjñaparamita" in 500, 300, 108 and 50 slokas. The structure of distribution of treatises shows that classification of texts is carried out according to the grades of diminishing of a number of slokas. Every following treatise represents the reduction of the previous one.
The division "Buddhaavatamsaka", consists of 6 volumes, 39 300 slokas dividing into 115 parts. The sutra interprets the notion of Lord Buddha, gives names of various Buddhas, stories of their birth and death, of the lands they lived in, about the great deeds, their virtues and so on.

The division "Ratnakuta" (lit. "The collection of treasures") includes 6 volumes containing 49 chapters. A few treatises give a numeration of different qualities and perfections of Lord Buddha. In separate works there are stated answers of Lord Buddha on questions of various people, they are presented in the form of a dialogue between Lord Buddha and his followers. Besides, this division contains the description of the kingdom of Dhyana-Buddhas.

The division of the fifth sutra is the largest division of Gandjur consisting of 270 treatises (30 volumes). The Tibetan sources do not explain the inner structure of the division. The section of sutras begins with "Bhadramakapika-sutra (bskal-pa bzang-po pa mdo), which tells about thousands of Buddhas of the beautiful kalpa. Then go "Lalitavistara-sutra" (rgya-cher rol-pa'i mdo), "Sandhinirrocana-sutra" (dgongs-pa nyes-par-grei pa'i mdo), "Lanka-vatara-sutra" (lan-kar gshogs-pa'i mdo), "Saddharmapundarika-sutra" (dam-pa'i chos pad dkar-pa'i mdo), "Sukhavatika-vyuha-sutra", (bo-le-ba-can gyi bkod-pa'i mdo), "Karanadvyuha-sutra" (za-ma tog bkod-pa'i mdo) and others.

The division "Mahaparinirvana-sutra" includes only one text (myang-das) "Sutra about the Great Nirvana" in 2 volumes. The given sutra is one of the basic works of the Buddhist Canon. It runs about the past days of Lord Buddha, about his death and following events connected with division of Lord Buddha's relics and remains.

The division "Tantra" consists of 423 treatises and takes up 21 volumes.

In the "Contents" of Gandjur which is kept in the National archives the new and old classifications of tantras are given. According to the new classification the tantras are divided into four groups: "Anuttara-yoga-tantra", "Yoga-tantra", "Carya-tantra" and "Kriya-tantra". In accordance with the old classification there are distinguished three groups of tantras: "Advaya-tantra", "Pradnya-yogini-tantra" and "Upaya-yogini-tantra". In the "Contents" you can notice an intention to connect these types of classification. In particular, there is cited an utterance of the founder of the yellow-hats' sect Tsonkhava (1357-1419) that two first points of these classifications are identical, exactly, "Anuttara-yoga-tantra" is none other than "Advaya-tantra". The second and third points of the old classification are included in the form of subpoints of "Yoga tantra" of the new classification. 1

The study of "Tantras" shows that they are divided into following groups: 1) "Advaya-tantras" (gnyismed - pa'i rgyud) and "Yogatantra" (rnal-byor rgyud).

We would like to pay a particular attention to 1-5, II volumes from the division "Tantras" which are attributed to the division 'Old tantras'. Volume 6 represents a manuscript written with silver on black paper which includes 444 lists. The manuscript is kept in a wonderful condition, according to handwriting and paper you can suggest that it refers to the end of XIX century.

Gandjur of the National Archives of Kathmandu is an original edition of the first part of the Tibetan Buddhist Canon. Copies of Gandjur of Narthang edition kept in the USSR differ from Gandjur discussed above, first- in a number of texts, second- in distribution of the material in divisions, third- in apportionment to a special division of texts which refer to the division “Old Tantras”. “Old Tantras” serve as valuable and important sources for studies of Tibetan tantric literature of Mahayana, besides, they allow to begin researches in the aspect of comparative-contrastive analysis of “Old and new Tantras”. Tibetan texts of “Old and New Tantras” from Gandjur are waiting for their scientists, they offer rich material for linguists in the aspect of comparison of norms of the old and new language. Besides, study of the texts allows come to a conclusion about the reform of the Tibetan language which basic statements were worked out by a special board. The integrated study of Gandjur of Narthang edition from the National Archives will serve as good source material for research of Gandjur basic texts and for composing an analytical catalogue of Gandjur of various editions.

Gandjur of Derge edition from the National Archives of Kathmandu represents a re-edition of Gandjur of Derge edition of 1729-1733. It is a xylograph of red print on thick modern European paper, it includes 103 volumes (the first volume is the “Contents”). This edition was realised by representatives (members) of red-hats’ sect – Kadampa in Sikkim. The most valuable in it is the “Contents”, it is a model source for study of the political history of Tibet, the history of Buddhism in Tibet, and as well for study of the history of formation of the Tibetan Buddhist Canon.

According to the classification of the outstanding Tibetan scholar Bustom (1290-1364) the second part of the Buddhist Canon forms Dandjur or sastras. Dandjur includes 225 volumes and consists of commentaries of Indian and Tibetan authors on works forming Gandjur and as well of independent works of Tibetan authors which gained such great authority in Tibet that became canoncil. Among Dandjur treatises there are compositions on philosophy, logics, medicine, art, literature and so on.

We do not dwell on the characteristics of Dandjur of Narthang edition from the National Archives of Kathmandu as it corresponds completely to Dandjur of Narthang edition which is kept in the Manuscript Department of the Institute of Social Sciences of the Buryat Division of the Siberian Branch of the USSR Academy of Science (Note that in the collection of the Archives there is no first volume in Dandjur.)

Besides, in the National Archives there are presented sumbums (complete collections of works) of such well-known Tibetan authors as Lonchen Rabdjamba (1308-1363), Tarnatha (born in 1575), Zhanchan Dubpai Dorje (?) and others.

In the Tibetan collection of the archives there are collected as well works of a few Tibetan authors on separate fields of science which may be grouped as following- history, medicine, theatre, works on tantrism and biographies of outstanding men of the Lamaist church.

The unique cope of manuscript Gandjur is kept in the Library of the Buddhist monastery in Lumbini. The manuscript was brought from monastery of Shalu, the area of main activity of the Tibetan scholar Bustom. It includes 108 volumes written with black ink on Tibetan thick paper and is that very manuscript which served as the original for all Gandjur.
xylographs. This unique copy of Gandjur is the most valuable and important source for composition of the complete critical text of the Tibetan Buddhist Canon and for composition of a comparative catalogue of Gandjur of various editions.

In the monastery of Lumbini there are two variants of "Sutras of Highest Wisdom" - of "Pradnyaparamita". These manuscripts written with gold are artistically decorated with ornamented frames and prints made with great grace mastership and wonderful combination of colour, with pictures of Tibetan religious men and gods of the Buddhist pantheon.

As the Lumbini monastery belongs to the sect of Tibetan Buddhism which is named Sakya its library has voluminous literature concerning the history of the sect and works of Sakya lamas.

In the collection of the National Museum of Nepal there is kept a collection of Tibetan print books and manuscripts rich in their content. Unfortunately, the Tibetan collection of the museum is not practically sorted out, the fund is not inventoried and catalogued. Large and laborious work is needed for study of the Tibetan fund of the museum, for composition of a catalogue of the collection that will give an opportunity to carry the unique monuments of the Tibetan written language into scientific use. In the collection of the museum there are represented Tibetan versions of monuments of ancient Indian literature: "Abhisamayalankara", "Kavyadarsa" after Dandin and "Garlands of jatakas" after Aryasura. The last two works were rather popular in Tibet. The most valuable part of the collection is the Tibetan medical literature which is to traditionally divided into the rGyud bzi, the basic treatise on the Tibetan medicine, and numerous commentaries to it, - practical instructions on usage of various methods of healing.

In the Tibetan collections of Nepal (the National Archives, libraries of the Buddhist monasteries of Swayambu, Bodnatha, Lumbin Pokhara) there are kept various editions of works of ethic-didactic content which are of great value for research. These works form specific genre of Buddhist literature which appeared as a result of synthesis of literary and folklore traditions with philosophical-ethnic views of Buddhism and is characteristic of own themes and artistic peculiarities. Borrowing legends, traditions, fairy-tales from inexhaustible treasures of folk art and creating them in a poetic form Buddhist preachers accommodated these lively and fascinating stories for account and popularization of moral-ethnic aspects of Buddhism. The critical analysis of these most valuable literary sources from the point of view at social science will be of importance for comparative study of different editions of texts of didactic content, promote the true decisions of the problem about the origin of the genre in the literature of Tibet and give an opportunity to define with critical assurance the level of influence of folklore elements on philosophical-ethnic aspects of Buddhism. The integrated study of monuments of Tibetan culture will allow to carry into scientific use unique treatises in the Tibetan language which will serve model sources for linguists, historians, buddhologists, ethnographers, art critics, medical men.

Exposure and study of the most interesting monuments of Tibetan collections of Nepal is a necessary condition for elucidation of the character of original Tibetan culture and its role among the medieval cultures of Central Asia.

1) See the article by N. Bolsokhoyeva about study of Tibetan ethic-didactic literature in the Institute of Social Sciences of the Buryat Division of the Siberian Branch of the USSR Academy of Science in "Peoples of Asia and Africa", 1981, N 4, pp 156-169.
Monuments of Kabre District

Temples of Timaul Dhara

In the zone located between the Indrawati, Sun Kosi and Rosi Kholi rivers are located the following temples:

- Lamagaon
- Dharagaon
- Dorjegaang
- Kalleri
- Parsel
- Pokari
- Dharagaon
- Tsoptar
- Palugar

These temples are all located in rich cultivated land at an altitude of 1000 m.

The buildings are of very simple form with a pitched roof.

An entrance porch gives access centrally through a double-leaved door into the chapel. The chapel rectangular in shape follows the plan of four pillars supporting the roof, with the altar opposite the entrance door.

The walls are decorated with paintings. The yearly festivals occur in the month of Bhadau (Aug.-Sept). The whole community meets on that occasion for one day; the festival ends with a religious dance.

The temple is used only on 1 or 2 occasions in one year, during the festival and at the end of the period of religious instruction.

Temple of Bantali

The temple of Bantali is located in the middle of a Tamang settlement on a southern slope at an altitude of 1800 m.

The temple, set in a courtyard, is built on a small platform (h : 0.40 m).

The building is a two storey construction (exter. dim. : 5, 50 m x 7,55 m - H. of the temple : 2,60 m - H. of the first floor : 1,80 m).

The facade of the temple is open to the South.

The walls are in stones; the roof is pitched, covered with slates and has an additional small roof of Gumbaun type.

A door gives access to the chapel (dim. : 4, 40 m x 6, 60 m).
Kabre district; temple of Bantali temple; extern. dim.: 7.75 x 5.50 m.
Chapel: 4.40 x 6.50 m.

Four pillars support the ceiling.

On the altar (H : 1.00 m) clay images (from left to right) of Guru Dragpo, Chenresi, Dorjechang, Sakyamuni, Sangye Chomden, Mindrugpa, Guru Rinpoche, Senge Dangmo.

Present condition

The northern and western walls are in bad condition due to water infiltration and the 1980 earthquake.

The roof very badly laid (lack of material and beams) leaks.

The temple is damp; dampness coming from the soil and absence of drainage during the rainy period, water circulates on the northern side which is slightly at a higher level, the temple being built on a slope.

Religious books


On the southern side hangs a bronze bell with an inscription and date: 1982 B.S.

The lama-in charge is Nyima Tsering Bal, of the sect Drugpa Mindrugpa.

There are 22 monks attending the ceremonies.

Main ceremonies

Full moon of Saun
Full moon of Magh (Feb. : New Year).

The temple of Bantali is important in the history of this part of Central Nepal and quoted in donations in connexion with other shrines such as Puri.

The present temple was built in 1969 replacing an older construction which was Ka, threatened by land slide.
Temple of Majhipetha, Gyang Tol

Wangdrup Gyang

The temple is built on the edge of a ridge at an altitude of 1440 m and is surrounded by Ficus trees.

The building stands on a platform and is of rectangular size (5,00 m x 8, 70 m).

The walls are in stone bedded in mortar. The two sloped roof is covered with tiles of the Newari type.

The chapel (4,00 m x 7,50 m): two pillars support the roof. On the altar clay images of Guru Dragpo, Jampala, Sakyamuni, Dorjechang, Chenresi, Guru Rinpoche.

The walls are painted on three sides.

Present condition

The roof is in a bad condition and needs repair.

Books

Domang. A number of books have been destroyed by negligence. The lama has a book of the genealogy of the clan in his possession.

The Head Lama, Nawal Singh Yondzan, is also a member of the National Panchayat, member of the Nyingmapa sect.

The temple belongs to the lineage.

Temple of Nagre / Tsalaku Gyang

Tamakhani Panchayat

The temple is a two storeyed building, on rectangular plan, of the standard style (see Puri Gyang).


A Lalmohar of 1936 B.S. (1879 A.D.) quotes the temples of Puri, Bangtali, Nagre, Lisankhu, Rishangko, Charikot, Phalasi.

A private Guthi (Niji Guthi) is attached to the temple.

(To be continued)

[Diagram of temple with dimensions and measurements]

Kabre district; temple of Bantali: temple extern. dim.: 5,00 x 8,70 m.
Chapel: 4,00 x 7,50 m.
Wednesday 9th—Andy my cortège was still swelling. The Nepalese government has estimate that I was not yet sufficiently guarded and it has or rather the “seat” of Bhatgaon has addressed me a “pulis”, police constable. If this continues I shan end in supporting the whole population of Nepal, because it is needless to mention that all these people are expecting their reward. In the afternoon the number of ‘pulis’ has doubled but this evening I am reduced once more to unity. And I have thus paraded through the streets of Bhatgaon an imperial cortège. This imposing procession has done a considerable injustice to the corteges of Kaci Jagannatha which they were escorting with due puja forms, today accompanied by great beating of drums and blowing of flutes; I attracted as many people as my divine rival. The Nepalese being very prolific, the roads are crowded with idle urchins too glad to follow behind the procession. There was a good crowd of about fifty of them behind me when I returned. On the faith of my reputation the “whole of Bhatgaon” had come out in the street to see me. The sun alone did not have the curiosity to see me; he stubbornly veiled his face with a thick icy mist and to make my bungalow habitable, I was obliged to attend to my windows with sheets of paper.

My first day has been lucky, I found an inscription of Civadeva in a good state of preservation in an old ruined “hiti” (washing place) of the Tulachhi Tol. More so even than at Kathmandu, more so even than at Patan, epigraphy spreads out at Bhatgaon; magnificent stelas carefully engraved give the chronology of the Mallas. The town is full of temples majority of which are in ruins and decay; the bazar is still important, but one has the sensation of a life that is shrinking as has happened at Patan. Centralization carries on its work even in Nepal; Kathmandu absorbs the valley. The principal temples are those of Bhairava of Kali and Dattatrya. Very few caityas and not one that is monumental; I have not yet seen the viharas. Here like elsewhere in Nepal the religion of Devi triumphs under all its forms; Kali, Bhagavati, Gubyecvari, Maha-Laksmi has also a fairly good temple. The Darbar smaller than that at Patan is nevertheless picturesque in its grouping of pillars, of graduated roofs and of colours; it has like Kathmandu its “gate of gold”.

Bhatgaon 13th February—The icy blast has kept me in my house muffled up in vain to protect myself against the stings of the wind that sweeps my room. What a downpour the clouds clung to the trees lostened themselves gathered
in compact masses and melted in torrents. The whole of my escort crammed in shelter in the hall, warmed itself as best it could whilst the bulls were fighting in the neighbouring meadow. Bhatgaon is the town of bulls there are as many as inhabitants. Yesterday one of them has charged our cortège and it was a very rejoicing sauve-qui-peut (make best your escape). And in spite of the dreadful rain, processions followed one another and the rattle did not cease from tinkling. Morning and evening since the full Moon a cortège preceded by fifes hantbous and cymbals proceed to the temple of Jaganath sings choruses makes puja and returns to town. A Nevar carries on a tray a vase containing the water that has washed the god; and the good people on their way deposit on the tray the modest offering of one piece to receive in the hollow of their hand a little of the holy water; they swallow a portion of it and with the rest they touch the sacred points of their body.

Yesterday morning a pious procession of children, lads and lasses went past by also on the road; two small ones at the head also carried on a brass tray flowers and the childish procession proceeded along singing a hymn to Savasti if you please would believe before the beginning of the class. On the bank of the Hnumati was another cortège but less gay. Ahead four men carrying on their shoulders two poles supporting the body of a woman covered with a cloth; behind a man assisted by two friends yells madly; a group of parents follow him moaning together. They reach the bank of the river the wood is ready whilst the family accomplishes the iustral ablutions the wood burns and the unfortunate corpse grills.

At 1st yesterday morning I was able to continue the course of my expeditions; I visited the borough of Timi that stretches on a plateau between the Manohara and the Bagmati half-way between Kathmandu and Bhatgaon. The borough is densely populated and contrasts by its cleanliness relative to the towns of Nepal. I searched all the temples, caityas and viharas. It is again Kali under all her forms who triumphs here; the principal temple is Bala Kumari. With and Lakshmi Ganeca especially is popular; its chapels infected by clotted blood and adorned by bulls horns speak enough of the sanguinary sacrifices with which the people honour the gods in Nepal. Here also abound the small stelas generally of no importance but decorated by an embossment of grinning mask at the summit, with a long snake unwinding its links on either side. The Nevars give them the name of Brhaspati and make them a daily puja; the Gurhkas do not keep an account of them.

I was coming out disappointed at my failure when I notice a depressed paht. It is the old road, tells me the puls-ji; the old road is just my concern. And at a hundred metres on the right I find a hithi in ruins with a half-worn stela; the top has disappeared but the base is very legible. The form of the letters, the wording the exterior disposal clearly indicate a stela of Cividava. II.I discover another hithi to the left of the road; I run to it through the human rejections that always adorn the environ of an Indian village. Stretched on the ground a fragment of stela admirably traced with characters of the days of Mana deva and that shows the mark of quite a recent break. The hithi in question has just been repaired and in the course of the work, the stone was broken; and in the crowd that surrounds me, nobody knows where the fragment has gone, a Timian assures me, however, that he had been employed in the repairs of the hithi. My puls-ji (because the puls of Timi did not wish to lose the opportunity and my cortège made a somersault) the puls-ji attempt to extract the said stone from.
its fitting, but the only result was that one of
the pulis fall backwards in a kind of mire
which would envy the cleanliness of our manure
ditches.

I also visited the neighbouring village of
Nagades to the North of Timi but to no avail.
This morning, always trailing behind me the
cumbrancing multitude of my fellow-labourers,
I climbed under a burning sun that evidently
desired to make good its three days of eclipse
the steep slopes that lead to the there abouts
of 2000 metres of altitude among the terraces
where spread cultivation as far as the temple
of Manjucri-Caravasti. On coming from Mahacina,
say the Buddhists of Nepal Manjucri
erected this temple; there remains nothing of
it; the actual construction is quite modern of
the beginning of this century. Ordinary brick-
built chapel hugging the rock sheltered by an
enormous stone that overhangs and that carries
a small caitya on its summit; the rock penetra-
tes the roofing and serves as a ceiling. The
Buddhists venerate the sanctuary in honour
of Manjucri the Hindus worship thither with
equal devotion, Saravasti, whom the Buddhists
give as a wife to Manjucri. My mukhya has
Gurkhas and also the pulis-ji prostrate them-
seves before the image and touch the ground
with their foreheads; they also ring the visitors
bell. My Pandit and my coolie devout Buddhist
accompany the same rites with the same
ardour.

In the afternoon I await a visit; the
mahant of the Math of Valacchi-Tol had sent
word that he world callover and had sent me
to examine a manuscript that nobody in the
monastery is able to decipher he thought the
work to be Buddhistic because at the beginning
was written: “namo buddhaya”. The writing
is correct but the Buddhism of the text stopped
there. It is a very long and troublesome com-
mentary on the Malati-Madhava of a certain
Dacaratha. Now the mahant sends me the word
that he is ailing and cannot call over. But since
he has half opened his door, I shall perhaps
succeed in wrenching it off and I reply that
since he is ill, I shall pay him the visit. And I
proceed to the convent. It is a Math of Jaingana-
mas that rigourously closes its doors to one
and all. Long discussions take place. At last the
mahant informs me that he will come and meet
me on the causeway, outside the monastery.
While waiting for him a distraction offers itself.
On a neighbouring platform in front of the temple
of Kali and facing the temple of Bhairava, on
one of those rectangular brick platforms that
cumber the roads and crossways a compact
crowd assists to the representation of a nataka
or so-called one. Men, women and children
are there covered with brass rings flowered
with marigolds and wearing necklace of
large oranges. Their heads are hidden under a
fantastic mask with large round eyes and
flat noses. On the top of their ears protrude
two oblique stems supporting large gilded
lozenges. Their head-gear consist of metres
with very large crowns from which falls a
tufted and greasy head of hair in Tibetan styls.
The personages are Kali, Bhairava, etc… The
masked actors begin presenting grotesque
greetings to the circle of spectators, then
express by dancing the various sentiments
possessing them. At last the mahant arrives,
a tall old man with a long white beard,
draped in the yellow robe of the sannyasis.
I address him in Sanscrit he admits to me
that he does not know it. The kind of novice
he escorts does not know any the more. Here-
am I reduced to Hindustani and dame, my
Hindustani is not worth my Sanscrit I ask
to see the “pustaks”. The kind mahant
replies with calm that he has none. And he sent
me one for examination. The sin of lying
does not worry them, at least as regard the
Mlechchas. In short he consents to tell me
that the Pandit of the monastery, absent at
present is returning tomorrow and then
matters would be seen into. The perpetual
tomorrow.

(To be continued)
रणजित मल्लको सिक्का मोहर

प्रयाण पिता, पुनरीक्षण, मल्लको देहातामक भएको, रणजित मल्लको शासन बीतका साथ भएको दर्शन इसीलिए मल्लको सिक्का मोहरको राजा जयसंघको मल्लको मुद्रा सिक्का मिल्दछ। नेपाल राज्यमा रणजित मल्लको मुद्रा सिक्का मोहरको राजा जयसंघको मल्लको मुद्रा सिक्का मिल्दछ। नेपाल राज्यमा रणजित मल्लको मुद्रा सिक्का मोहरको राजा जयसंघको मल्लको मुद्रा सिक्का मिल्दछ। नेपाल राज्यमा रणजित मल्लको मुद्रा सिक्का मोहरको राजा जयसंघको मल्लको मुद्रा सिक्का मिल्दछ। नेपाल राज्यमा रणजित मल्लको मुद्रा सिक्का मोहरको राजा जयसंघको मल्लको मुद्रा सिक्का मिल्दछ।
मध्य पारस्का राजा हुड़ा चलाए दूसरे चारों को मही दिखा दिये लेकिन भारस था। यह अधिकतम वर्णमाला प्रकाशपूर्ण कार्य करता कराने के लिए उन सभी मुद्दों को व्याख्यात लेना ज़रूरी है। यह मध्य पारस्का व्रत वर्जनमाला महाविज्ञान मुद्दाओं को वर्णन करता है। इसका महत्व उन सभी मुद्दों का प्रशासनिक व्यवहार का अंतर्गत भी है।

केवल यह आयाम में प्रतिष्ठित है कि मध्यपारस्का राजा चुका तीन वर्ष चलने के बाद उनका प्रकाशपूर्ण कार्य करता है। इस्तेमाल के लिए एक महत्वपूर्ण विषय है। इस विषय की उत्पत्ति का पता चलाने का महत्व अत्यन्त उच्च है। यह जीवन में केवल अनुभूति नहीं है जिसे जो होता है। इसी विषय का अनुभव के लिए मध्यपारस्का राजा के लिए महत्वपूर्ण है।

तहसील नामक 'बर्बरा' बदलने के प्रयास वर्षों में करते हुए। यह बाबा बिज्ञान-वर्णमाला सभी वर्णमालाओं के साथ आकर्षण करता है। इस वर्णमाला का महत्व में अत्यन्त उच्च है। इसके लिए वर्णनकारी बारे में वर्णन किया जा सकता है।

केवल यह आयाम में प्रतिष्ठित है कि मध्यपारस्का राजा चुका तीन वर्ष चलने के बाद उनका प्रकाशपूर्ण कार्य करता है। इस्तेमाल के लिए एक महत्वपूर्ण विषय है। इस विषय की उत्पत्ति का पता चलाने का महत्व अत्यन्त उच्च है। यह जीवन में केवल अनुभूति नहीं है जिसे जो होता है। इसी विषय का अनुभव के लिए मध्यपारस्का राजा के लिए महत्वपूर्ण है।

हांखी को मुद्दे हप्तभावना करते हुए। जीवन में केवल अनुभूति नहीं है जिसे जो होता है। इसी विषय का अनुभव के लिए मध्यपारस्का राजा के लिए महत्वपूर्ण है।
श्रावधिकासाठी एका वृत्तांच्या परिक्रमा गरावे छ. तसा बाँधक वनिला उभ्यात छ. ती शोपालूक घरी बाटकोण शाळा होईल यांच्या काही दिवसांना काटावून गेला. प्रायः बाहिरी कोणत्याही दुरी ३ मिटी झोळ ४. तसेच गरी पाचव्यानाच्या टीका मध्यभागात एका सांगे बहुत. तसा चूकांभित्र असल्याने कलासक सुविदा मिळेल. वृक्षांची चर्चात बाहिरी शाळेच्या तरूण वर्षासाठी रेखाहस्तात निर्मित वृक्षांची वेळी वनिला उभ्यात छ. (ढंगुरुळ शिल्पकला २) तांत्रिक असा वृक्षांची भावना असा दुरुपयोग नसेल. यासोबत चूकांभित्र एका गोल्यांचा रेखांचा पर्याय कोणत्याही बाहिरीप्रकार असतो किंवा शोपालूक असतो. दुपट्टोदार डुंकटो (युग) याने कोणत्याही शाळेच्या तरूण वर्षासाठी सहज करतो क्षेत्र (देव-देवीचे) दर्शन-वाहुलीचा वारण नें किंमतीचे) जसे धर्मांत्रांचा महत्व पडतो पाहाव. या युगात (युग) केल्या दुपट्टो आहे ते धर्मांत्रांची तंत्र पती महत्वपूर्ण जसे अन्य किंवा अन्यांची मानांतर. शाळेच्या तरूण वर्षासाठी पृथक किंवा महत्वाच्या देखील छ. चार्टीको निर्देशाने शाळेच्या मूलिका निर्देशाने (?) मध्यवर्ती निर्देशाने पृथक होतील महत्वाच्या नबिरोधात देखील छ. चार्टीको मुद्राको (?) नामतील निम्न शाळाको छ. १२० चार्टीको मुद्रा

| श्रावधि-  | गोलो | व्यास- 2.6 सेंचम मिटी | मोटाह- 1 मिटी मिटी | तोल- 89.5 , 145 मिटी यांको मिटी |
| श्रावधि-  | गोलो | व्यास- 2.6 सेंचम मिटी | मोटाह- 1 मिटी मिटी | तोल- 89.5 , 145 मिटी यांको मिटी |

चार्टीको मुद्राको बनावण र या मालको मुद्राको (?) बनावण एडी फितामिकांना प्रभावित बापांडेको छ.
प्राचीन वेदांत

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4. ऐतिहासिक, मुद्रा संख्या १, २, ३, ४

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(१) र्गोत्रित् मल्लको चाँदीको व माटोको मुद्रा (?) को प्रद्धार

(२) र्गोत्रित् मल्लको चाँदी र माटोको मुद्रा (?) को प्रृप्तमान

(३) चाँदी र माटोको मुद्राको गुणनात्मक मोटाइ
रङ्खित......

पाछीयमुखो पुस्तकको चित्र फलक संख्या १० को मुद्रा संख्या ४ को ढोँचा बसती हो। यस्तों पाछीयमुखो मुद्रा पाद्भूत मुद्रा संख्यालय हुन्नु ब्यक्तामा र राधिया संख्यालय हुन सकिन्छ। यस प्रमाणितम यस कथितमाने मुद्रा अपेक्षाकृत पुरानो नमाजेको व्याख्यात सरायीहरूको पतल र जनवाचारका संपूर्ण रूपमा पनि हुन सकिन्छ।

१६. हालेको मुद्रा (?) दे पात्रका तेजाको संधिह्या छ।

१७. अश्वद चाँदीको टप मादोकोमित स्वाभाविक चतुर्भक्षी चाँदीको वाणि कीष सरल मुद्रा व्याख्यात, निर. निर. नेपाली ललाट, संस्कृत तथा पुरातत्त्व शास्त्र तिथिका तिथिका दोहरी छात्रा मुखी माता मल्लको उत्तम वर्तमान छ।

१८. मल्लकालीन मुद्राहरू में सबै चुरा बिन्यमितको उल्लेख बाल्यज्ञानुर यात्रीको प्रमाण पता संख्या १५

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२१. योगस्वरूप मल्लको बाल्यज्ञानुर मादोको मोहर (?) तपाईले प्राप्तकरित छ।

२२. विनेश दुस्सल; पत्रिबिः
प्राचीन नेपाल बस्ती-तिमालको इतिहासमा प्रकाश

चन्द्रा ग्राम तिपाटो

काम्पुटलाई निकालिएको तिमालको क्षेत्र, तामाङ
जातिको प्राप्तिकालाकोलेखको बतोिवास रहिताहरूको ठाउं
भएको, तामाङ संस्कृतिको प्रथम गरेप्तै क्रममा २०१६-१९ साललाई सन्धान नेको गरेको थिए।
हाँ तर समय तिमालको कहिको निवासी मू० बुध २० न्यायाधीश
यांको साहित्य पाण्डे सङ्ग कसरी अभिविक्षाः राजा
दिव्यन शेषको तामाङको दुराहुँ घाउँसको निर्देश
प्राप्त भएको २ दुकानको भिलाराज शाहको गरेखा
को खेतीमा मान बाहेक बाहा पाट पूरा नयो। बीबी
मानको कुशा पाउँँ नसल्को शीर्ष लाग्नाको श्रेष्ठ
दिनमा । पाटन नगरमा हामिलेको तीन शहूँ नयो र तामाङ
विवाहमा शेषको प्रसिद्धीमा भाषिका शाखाहरूँ शिक्षा
भन्दै बने कुरा पहर्न। यो तामाङको तीन यो पाट
मे नै २०१५ सालमा निति नेपाली इतिहास
संस्कृतिको गुरुवार शिक्षामा नियमित गरेको
"विवाहका सामाजिक- एक व्यवस्था" नामक शरीर-
पन्नरमा पनि समाजमा गरेको छौ, तिमालको ऐतिहासिक
विकासका बिवरण दिने क्रममा।

यस तामाङसँग एउटा बग्न शिक्षा दिनने नयो
गरिको साबित कुराहरूको विवरण छ तापनि नयोको
ऐतिहासिक महत्त्वका निर्देश रहेको छ । यस तामाङसँग
ऐतिहासिक महत्त्वको यसै गृहाण्ना पछि पहिले प्रथाहरू निर्देश
सङ्क्षेप लर्न पुरा पाट उक्ति गरेको छौ आन्याधिक हुने शैको
सो लागानको पाट यहाँ प्रस्तुत छः
गव तामावलका प्रकालक राजा दिख्यात केन र मकावनपुर राजकृ ठी माह नसरत मानकारी प्रस्तुत गन। १७ वि प्राणध्विंशत दैवित्व। मकावनपुर राज्य पहिले पालाली राजा मुकुद सेनको विवाह राज्य अभिन्न नै पदभा। मुकुद सेनको विवाह पाला राज्यलाई उपनका छोराले बिन्नल राज्यामा बंदी राज गर्न लगाया। त्याद्वारा राज्य बनाली। मुकुद सेनका बनायली मुकुद सेनका बनायली राज्यलाई उपनका छोराले विवाह राज्यामा बंदी राज गर्न मानाआ। हो। राज्यलाई बनाली मुकुद सेनका बनायली राज्यलाई उपनका छोराले विवाह राज्यामा बंदी राज गर्न मानाआ। हो। राज्यलाई बनाली मुकुद सेनका बनायली राज्यलाई उपनका छोराले विवाह राज्यामा बंदी राज गर्न मानाआ। हो। राज्यलाई बनाली मुकुद सेनका बनायली राज्यलाई उपनका छोराले विवाह राज्यामा बंदी राज गर्न मानाआ। हो। राज्यलाई बनाली मुकुद सेनका बनायली राज्यलाई उपनका छोराले विवाह राज्यामा बंदी राज गर्न मानाआ। हो। राज्यलाई बनाली मुकुद सेनका बनायली राज्यलाई उपनका छोराले विवाह राज्यामा बंदी राज गर्न मानाआ। हो। राज्यलाई बनाली मुकुद सेनका बनायली राज्यलाई उपनका छोराले विवाह राज्यामा बंदी राज गर्न मानाआ। हो। मुकुद सेनको विवाह राज्यलाई उपनका छोराले विवाह राज्यामा बंदी राज गर्न मानाआ। हो। राज्यलाई बनाली मुकुद सेनका बनायली राज्यलाई उपनका छोराले विवाह राज्यामा बंदी राज गर्न मानाआ। हो। राज्यलाई बनाली मुकुद सेनका बनायली राज्यलाई उपनका छोराले विवाह राज्यामा बंदी राज गर्न मानाआ। हो। राज्यलाई बनाली मुकुद सेनका बनायली राज्यलाई उपनका छोराले विवाह राज्यामा बंदी राज गर्न मानाआ। हो।
प्राचीन नेपाल

स्थानास्थित राजा भोजभूमि को बयानेका पापुत्तात प्रमाणण हुई । वर्त्तमानी विश्वजन भाषात बांधत गरिएको नीति मादामा पैदा भनिलाई बयो यसै गर्ने व्यापारिक रूपमा धरिण विश्वसता दाडू पोँट बोडा र हिउँदा रोस शोकलागी राध। यसै कारण झुड्डिको भित्र गरिएका दुल्लूको हुंडिमातृक र भौगोलिक लागाउन। भौगोलिक राजा भोजभूमि उदगतामा नसली हो धूप पूर्वी वाटो भएर दाडू पोँट बोडा र हिउँदा दाडू। १० पूर्वी लेखनहरू का उपलब्धता पर्स वाटो तस्रो वेदियाँ नपाएको हो फोन यसै तिमाल जेवो ़ो हुंडी दाडू पोँट बोडा। यसै कारण झुड्डिको भित्र गरिएका हुंडिमातृक र भौगोलिक लागाउन। भौगोलिक राजा भोजभूमि उदगतामा नसली हो धूप पूर्वी वाटो भएर दाडू पोँट बोडा र हिउँदा दाडू। ११ तिमाल सकला राजानीण मन्दरमा विश्वसनीय दिग्दिको नारायण खुलाएको मान र हुंडी दुल्लूको पाइएको पनि यस उपायको प्रमाणण गरेको छ। उपायको, सिमातीय ढौंट देखाएको पिशाच काट्त नहोस्त मिथिलामा गोलाहरित होर्सेने रहन दाडू पोँट बोडा। धूप देखाएको लुधिया धार्याँ यसै वाटो भएर दाडू पोँट बोडा। धूप देखाएको लुधिया धार्याँ यसै वाटो भएर दाडू पोँट बोडा। नेपाली इतिहास सामाजिक र सामाजिक दुरुस्तींसम्बन्धी यस तिमाल प्रदर्शन दाडू पोँट बोडा। राजासम्बन्धी तीनवटिर राजविषयक जनाका नानाद निवासी भुजे मध्यवर्ती प्रवाद गर्ने मर्दिनी नेपाली भाषामा छ। १२ तर यो तालिका नेपाली भाषामा छ। जनकपुरमा मैथिली भाषाहरूको वसीय भन्ने मैथिली भाषामा ली मादामा तर तालिका नेपाली भाषामा ली मादामा तर तालिका नेपाली भाषामा ली मादामा।
मकवानी प्रान्तम राजा दिनबन्धु सनको सातगढीका तुकालक
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नेपालका धर्माधिकारीहुँ

—राजाराम मुखेकी

हिन्दू भौम प्रामाणिकाले देखियो महत्व पमेय हो। यहाँ दीर्घा प्राप्त प्राप्त छ, यसलो दुखी लागेको छ। गाँहु हिन्दूहुँले पाण्डुङ्गलिङ्ग, मन्दिरको कला, मूर्ति र बृहस्पति-को भव्यता वा ठाउँ बिहिन्दूहुँले उद्योगको निर्माण गरेको प्रवेद गरे तापनि विश्वविद्यालय देखियो। हिन्दू दिविचक धर्माधिकारी समाप्ति निर्माणित निर्माण निर्माणका साथो निर्माणको भव्यता दिने पाइन्छ। कुलफलाई संख्याको, संख्याको मान्यता देखियो। विश्वविद्यालय, संख्याको, संख्याको मान्यता देखियो। विश्वविद्यालय, संख्याको मान्यता देखियो।

विश्वविद्यालय, मुम्मा, छरिएका गहेरी हिन्दूहुँ खुड़ा भ्रमावे निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय निश्चय
प्राचीन-नेपाल
प्राचीन-नेपाल का चम्पिकारक विषयों के साथ अनुसंधान के लिए जरूरी है। यह लक्षणों के अनुसार है कि यह गणित का एक हिस्सा है।

संभावित नेपाल का चम्पिकारक विषयों के साथ अनुसंधान के लिए जरूरी है। यह लक्षणों के अनुसार है कि यह गणित का एक हिस्सा है।

चम्पिकारक का नेपाल का चम्पिकारक विषयों के साथ अनुसंधान के लिए जरूरी है। यह लक्षणों के अनुसार है कि यह गणित का एक हिस्सा है।
कार्यों के प्रेसिडेंट का वर्तमान जगत राज्याधिकारी का अधिकार नहीं है। वर्ष के अनुसार राज्याधिकारी का बनना अपना एक पद है।

राज्याधिकारी को स्थानीय मध्यमान सीमा में स्थाना ले जाता है। वह राज्याधिकारी के पद के स्वामी है। वह राज्याधिकारी के पद के अधिकारी है। वह राज्याधिकारी के पद के स्वामी है।

राज्याधिकारी का नाम अर्थात् राज्याधिकारी का पद के स्वामी है। राज्याधिकारी का पद के स्वामी है।

राज्याधिकारी का नाम अर्थात् राज्याधिकारी का पद के स्वामी है। राज्याधिकारी का पद के स्वामी है।
पता प्रतिति यहाँ हुआ धर्मनाथ परमारति बिवाह दिन मने केसर माहि रंगेण चर्मीकारकारे लडाका परिषदेहाँने निम्न चलन मद्दते देखिए।

श्री ५ परमारति यहाँ हुआ धर्मनाथ परमारति बिवाह दिन मने केसर माहि रंगेण चर्मीकारकारे लडाका परिषदेहाँने निम्न चलन मद्दते देखिए।

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श्री ५ परमारति यहाँ हुआ धर्मनाथ परमारति बिवाह दिन मने केसर माहि रंगेण चर्मीकारकारे लडाका परिषदेहाँने निम्न चलन मद्दते देखिए।

श्री ५ परमारति यहाँ हुआ धर्मनाथ परमारति बिवाह दिन मने केसर माहि रंगेण चर्मीकारकारे लडाका परिषदेहाँने निम्न चलन मद्दते देखिए।
क्योंकि इत्यादि अनलवर वीर चित्तरे कुर्र राजनीति के मंत्रणा के उपर वाला मारे होते वहीं होते बायजी होते स्वयं भाना तथाकृताः साधारण मानव लोगों में दर्शाता है जिसके विधि बायजी भाना तथाकृताः साधारण मानव लोगों में दर्शाता है जिसके विधि होते हैं।

राजनीति एवं व्यावसायिक दो प्रकार के कार्य हैं। यह दोनों कार्यों में विभिन्न प्रयोग दर्शाते हैं। इसलिए उनमें दो स्तर होते हैं। एक प्रथम स्तर है निर्माण या निर्माणी विषयों का प्रयोग है। दूसरे हार्दिक कार्यों में किसी तरह का प्रयोग होता है।

राजनीति एवं व्यावसायिक कार्यों में दोनों कार्यों में दो स्तर होते हैं। एक प्रथम स्तर है निर्माण या निर्माणी विषयों का प्रयोग है। दूसरे हार्दिक कार्यों में किसी तरह का प्रयोग होता है।
प्रमर्थिन भूमिका १२ ।

प्रथम नेपाल

प्रमर्थिन भूमि तथा समावेशित हस्तिनापुर १२ ।

प्रथम नेपाल भूमि तथा समावेशित हस्तिनापुर १२ ।

प्रथम नेपाल भूमि तथा समावेशित हस्तिनापुर १२ ।


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प्रधानमन्त्री जंगबहादुर राणाका समयको नेपाल-भोट युद्धका ऐतिहासिक सामग्री
(तालिकाः फाँकी)

१२. कल्पकाका लाञ्चाई जान्या धर्मिको मतविदाको नसल
कल्पकाका लाञ्चाई जान्या धर्मिको मतविदाको मर्मलो
धर्मिको मतविदाको मर्मलो
विदाको मर्मलो
मर्मलो
मर्मलो
पढ़ाया माफिक नरेंद्र गुप्ता को प्रयोग किया। दोस्त पत्र द्वारा ग्रंथका प्रयोग किया। जब हार्दिक इतिहास, विज्ञान द्वारा ग्रंथका। पुस्तका द्वारा विद्वान ग्रंथका। सहन सरकार। उन्होंने बेची ग्रंथका कुरो तनिश्चल देखा। लुढ़ा बन्धा ब्रम्हालाई लेख पत्ता। ब्राह्मण तहती। क्रियावाद स्नातक पत्र देखा गयी। हार्दिक विज्ञान विद्वान ज्ञान हुआ। शैक्षणिक पत्रों के निर्देश के लेख। कुछी स्मृतियाँ। क्रियावाद। यथाज्ञा गयी। हार्दिक विद्वान ज्ञान हुआ। तपाईं। क्रियावाद क्रम बनाया। नवीकरण माध्यम देखा।

मार्ग बिवि ६ नाच ४

श्री श्री श्री श्री नवीकरण प्राचीन प्राचीन प्राचीन विधि स्वास्थ्य कुंद्र वस्त्र-बल प्राकृत बनाया। उदारता राज के ही वस्त्र-बल प्राकृत वाणिज्य पत्रों के निर्देश के लेख। क्रियावाद क्रम बनाया। नवीकरण माध्यम देखा। नवीकरण प्राचीन प्राचीन प्राचीन विधि स्वास्थ्य कुंद्र वस्त्र-बल प्राकृत बनाया। उदारता राज के ही वस्त्र-बल प्राकृत वाणिज्य पत्रों के निर्देश के लेख। क्रियावाद क्रम बनाया। नवीकरण माध्यम देखा।
तत्त्व विचारण श्री दार्शनिक श्री सरदार विजय शास्त्री जी विचारण के रूप में संचालित किया गया है। इसके लिए श्री दार्शनिक श्री सरदार विजय शास्त्री जी का सम्मान प्राप्त होना चाहिए। इस विचारण के लिए श्री दार्शनिक श्री सरदार विजय शास्त्री जी का सम्मान प्राप्त होना चाहिए।

मार्ग : बदल 10 रोज से

श्री प्रामाणिक श्री दार्शनिक श्री सरदार विजय शास्त्री जी का संचालित करता है। इसमें विभिन्नप्रकार की अवलोकन और प्रक्रियाओं की प्रतीक्षा की गई है। इसमें विशेष रुप से अधिकतम प्रतिक्रिया की गई है। इस कारण हम सार्वजनिक रूप से भाग लेंगे।

मार्ग: बदल 11 रोज से

श्री प्रामाणिक श्री दार्शनिक श्री सरदार विजय शास्त्री जी का संचालित करता है। इसमें विभिन्नप्रकार की अवलोकन और प्रक्रियाओं की प्रतीक्षा की गई है। इस कारण हम सार्वजनिक रूप से भाग लेंगे।
ष्ठ मनि दित्रा नलाँधू निमि ज्ञानो, छैनाँ, बइनाँ, बाँटका नामांक दशिन पतालको े लो दशिन ग्यालम, पुरु केहु पतालिण निधु, भित्र रीतिले: नामु पून बोकले पाणु अनु मित्रलाई ह्याल नून पनि नबोकालुङ्का। तार डाँडौङ्का सृष्टि लाङ्कुङ्का। यो बाटो नवाका ५ नवाकको ठीप बाटो निमित्रिक नियालिसिन होला। ६ पनि ६ पनि ठीप बाटो निमित्रिक नियालिसिन होला। ७ पनि ७ पनि ठीप बाटो निमित्रिक नियालिसिन होला। ८ पनि ८ पनि ठीप बाटो निमित्रिक नियालिसिन होला। ९ पनि ९ पनि ठीप बाटो निमित्रिक नियालिसिन होला। १० पनि १० पनि ठीप बाटो निमित्रिक नियालिसिन होला। ११ पनि ११ पनि ठीप बाटो निमित्रिक नियालिसिन होला। १२ पनि १२ पनि ठीप बाटो निमित्रिक नियालिसिन होला। १३ पनि १३ पनि ठीप बाटो निमित्रिक नियालिसिन होला। १४ पनि १४ पनि ठीप बाटो निमित्रिक नियालिसिन होला। १५ पनि १५ पनि ठीप बाटो निमित्रिक नियालिसिन होला। १६ पनि १६ पनि ठीप बाटो निमित्रिक नियालिसिन होला। १७ पनि १७ पनि ठीप बाटो निमित्रिक नियालिसिन होला। १८ पनि १८ पनि ठीप बाटो निमित्रिक नियालिसिन होला। १९ पनि १९ पनि ठीप बाटो निमित्रिक नियालिसिन होला। २० पनि २० पनि ठीप बाटो निमित्रिक नियालिसिन होला। २१ पनि २१ पनि ठीप बाटो निमित्रिक नियालिसिन होला। २२ पनि २२ पनि ठीप बाटो निमित्रिक नियालिसिन होला। २३ पनि २३ पनि ठीप बाटो निमित्रिक नियालिसिन होला। २४ पनि २४ पनि ठीप बाटो निमित्रिक नियालिसिन होला।
हे देवीनां ३ गोप रोज को
तत्त बस्तमा श्री प्राप्तमितीर्षक धुंधश्रेयम् मेघर कतारम लक्ष्यजू किलके लेकि पद्याःको उपासन विकृत गर्दा पाठ सेर दैवतका मुखवबाट सुबा निरक्षाय र
गोष्टी श्री पायाधारम् हुमवधात हिकको दाही नारी स्मार्क, तन्वाहारी हेतू घटाई गुल बाटो मर्य काठा पनि रहेछ विद्वेष पनि रहेछ मना गुलवबाट कामिन तोप लस्कर पैके बाटो देखानु पर खेरे बाटो देखानु परे खेरे बाटो देखानु परे खेरे बाटो देखानु परे खेरे बाटो देखानु परे खेरे बाटो देखानु परे खेरे बाटो देखानु परे खेरे बाटो देखानु परे खेरे बाटो देखानु परे खेरे बाटो देखानु परे खेरे बाटो देखानु परे खेरे बाटो देखानु परे खेरे बाटो देखानु परे खेरे बाटो देखानु परे खेरे बाटो देखानु परे खेरे बाटो देखानु परे खेरे बाटो देखानु परे खेरे बाटो देखानु परे

cı. तत्त बस्तमां ३ गोप रोज को
चन्द्रमाको ढाँचा दुई तयार पनि गरिएको थियो। पानीलाई भेदार्थितप्रकार पनि गरिएको थियो। चन्द्रमाको ढाँचे नापाउँछ। तारकमालाको भागिने भएको थियो। पातालको बन्दोबस्त गरि, पाद तो का र र हुन्छ। बुधवारीको काम गर्ने विद्रोह भएका भएको पनि तयार गरि, कि, पाद जस्तो तापमान मल्ल साताबाट हाताल पाडौै। र रबरा बन्द गर्छ। बुधवारीको भागिने भएको भएको पनि तयार गरि, कि, पाद जस्तो तापमान मल्ल साताबाट हाताल पाडौै। बुधवारीको काम गर्ने विद्रोह भएका भएको पनि तयार गरि, कि, पाद जस्तो तापमान मल्ल साताबाट हाताल पाडौै।

(प्रश्न: )
एतिहासिक पत्रस्तम्भ

(इतिहासिक)

श्रावरुपका महान साहित्यकार ज्ञानेचार साहु महाजन यह गृहमपूर्वा रितित हुँनिए गैंसकै ग्राहको साहित्यका जिल्ला जिल्लामा खेलत कियो गरी... रितित ज्ञानेचारुका किर्की साहित्यलाई छागा साहु महाजन यह गृहमपूर्वा रितित हुँनिए गैंसकै ग्राहको साहित्यलाई खेलत कियो गरी... श्रावरुपका महान साहित्यकार ज्ञानेचार साहु महाजन यह गृहमपूर्वा रितित हुँनिए गैंसकै ग्राहको साहित्यका जिल्ला जिल्लामा खेलत कियो गरी... रितित हुँनिए गैंसकै ग्राहको साहित्यका जिल्ला जिल्लामा खेलत कियो गरी... श्रावरुपका महान साहित्यकार ज्ञानेचार साहु महाजन यह गृहमपूर्वा रितित हुँनिए गैंसकै ग्राहको साहित्यका जिल्ला जिल्लामा खेलत कियो गरी... रितित हुँनिए गैंसकै ग्राहको साहित्यका जिल्ला जिल्लामा खेलत कियो गरी... श्रावरुपका महान साहित्यकार ज्ञानेचार साहु महाजन यह गृहमपूर्वा रितित हुँनिए गैंसकै ग्राहको साहित्यका जिल्ला जिल्लामा खेलत कियो गरी... रितित हुँनिए गैंसकै ग्राहको साहित्यका जिल्ला जिल्लामा खेलत कियो गरी...