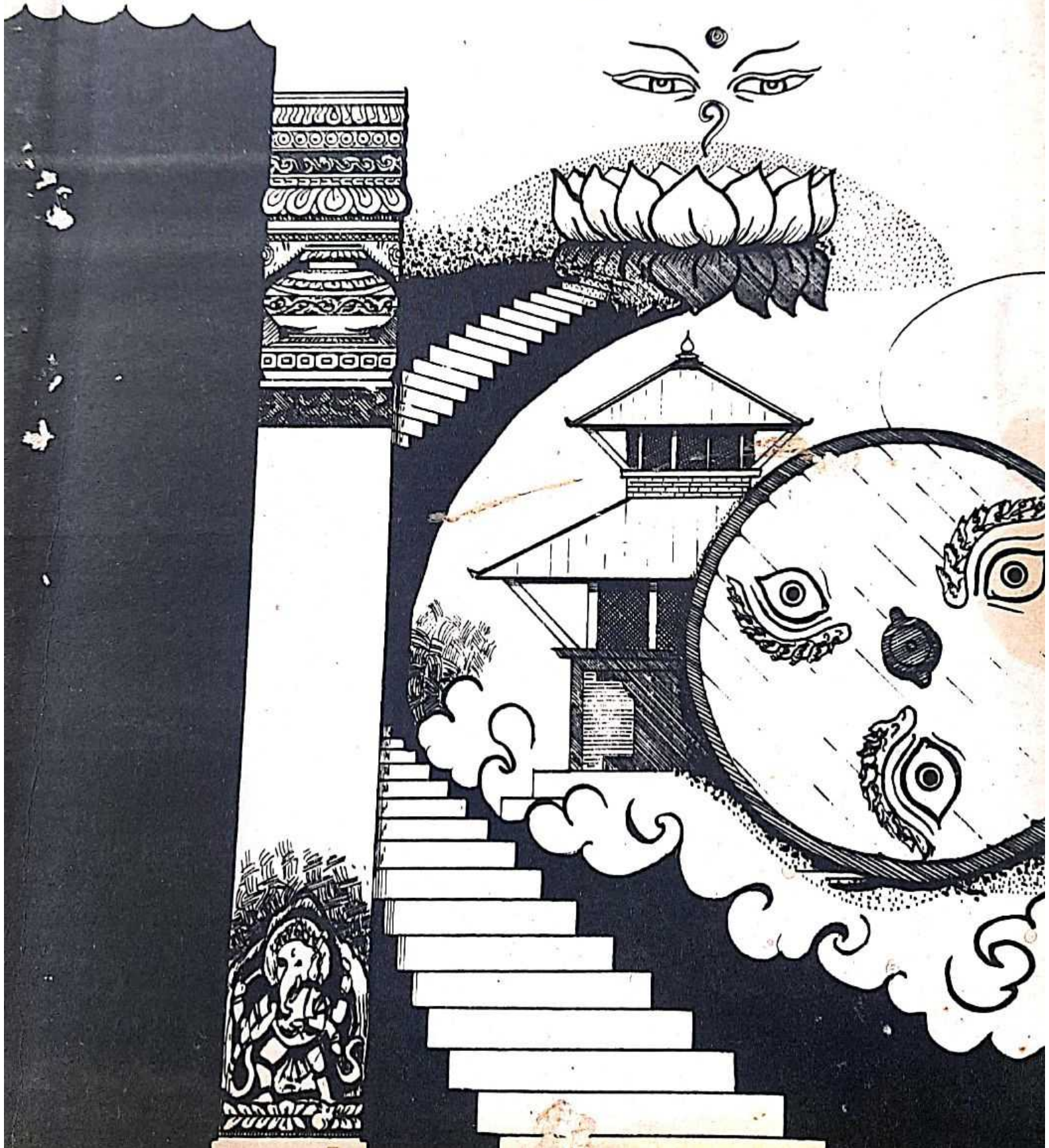


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Editorial Note

The editorial board does not find any convincing excuse for the delayed publication of this issue of **Nepalese Culture**. Our goal of maintaining the journal's regularity has often met with constant obstacles such as the short of the desired materials for which we are only to blame. It appears from this short experience that we have not knocked hard enough at the doors of the culture community of the university itself, although the journal does not—and we feel, should not—represent the university only.

In this issue also, we have made attempts to maintain the journal's earlier tradition of allotting spaces for a variety of topics that, we feel, fall in specific and general interest and/or serve the community of teachers, student and general readers of **Nepalese History and Culture**. We can not, however, judge our own policy and the effort we have put into it. As usual, therefore, we request for and look forward to suggestions from our readers.

Then there are some apologies to be made. This time the articles came with a variety of footnoting and the editor's pen could not mould them to maintain uniformity by rejecting the writers' reasonings, which in some cases have been given by themselves. Attempts will however be made in the future to adjust the footnotes according to the pattern of the Institute of Humanities and Social Sciences, T, U.

We appreciate the promptness shown by the present, Asst. Dean of Kirtipur Campus in making fund available for the publication of this journal. Thanks are also due to our cover designers Udaya Chandra Shrestha and Shukra Sagar Shrestha.

We look forward to hearing from you all !

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The Sherpas Of Khumbu : Social Conflicts, Changes And Modernization

Prof. Ram Niwas Pandey

Prelude

In last two decades there were some major changes in the political, social and economic life of the Sherpas of Khumbu region of Nepal. After the Chinese takeover of Tibet in 1959, the Khumbu-Tibet Trade, which had provided wealth, luxury goods and occupations to the Khumbuvites crumbled and this brought unprecedented hazards in the economic life and social behaviours of the Sherpas. Due to the takeover of Tibet by the Chinese, the Khambas of Tibet also migrated to Khumbu and they imposed additional economic burden in this food-deficient region. Even nineteen years after their migration, there are social conflicts between the Sherpas and the Khambas. The Sherpas deem them as inferior and alien and the Khambas are trying to change their clans to become Sherpa by adopting the Sherpa girls and boys in their homes through marriages and participating in the local festivals and socio-religious rites. For certain reasons Sherpas have also now begun embracing them. Two decades ago Houindong found and talks about 40% Khambas in Khumjung and Lunde but today no person of Khumjung has been brought in Solu from Khumbu under the resettlement scheme of the government and they are working there in the carpet factory of Salleri.

After the conquest in 1953 of mount Everest by Sir. Edmund Hillary and Tenzing Norge Sherpa the secrets and sceneries of the Everest base sites were revealed to the whole world. At about same time Nepal throws the yokes of Ranarchy and opens its gates to the foreigners. The result was the successive waves of mountaineering parties coming to and assaults on mount Everest and other high mountains of Khumbu from different directions. The mountaineers, trekkers, and tourists of the region have provided a new industry of tourism to the local people. The Sherpas now work as guides, porters shopkeepers and incharge of their hotels and restaurants and earn their livelihood. The tourism industry has now provided a substitute to the Khumbu-Tibet trade. The trekker tourists have not only provided cash income to the people but also some other things. The most important

of them is modernization in their outlook, food-habit, dress and living style. The young Sherpas now do not much adhere to old beliefs, religious dogmas, marriage rituals and caste rules. They often come out to take and entertain the trekkers and their domestic rituals remain undisturbed and unobserved in the villages. The old females also remain in the villages to manage the agriculture and livestock. In the families having young and healthy girls and boys, we find that the earnings have considerably improved and thus their social prestige has also enhanced. Growing number of people joined the industry of tourism to maintain their livelihood. But everything is not as smooth as it may appear outwardly. The Sagarmatha National Park has stopped the indiscreet cutting of the trees in the region and the fire wood which is the only source of their energy for cooking and keeping the rooms warm so far is not easily available in plenty. For this also there are grievances of the people. For making houses now they have to purchase beams, planks and rafters and this too has annoyed the old Sherpas. Some Sherpas grumble that the old system was better because in that they enjoyed their social recognition and used to receive the firewood and edible cereals on cheaper rates. The trekker tourists have thus brought social and economic upheavals on many families who have either poor manpower or no manpower at all.

One great advantage of the influx of trekker tourist was the foundation of the Himalayan Trust. The Trust is aiding for the health improvement and education of the young Sherpa girls and boys. Because of the opening of Kunde hospital and a few health posts in the region including the medical wing of the Everest View Hotel there is now much improvement in the health of the people today. The children used to be born there with the disease of goitre. Now this disease is in full control. Tuberculosis was rampant in the region and it has been checked to a great extent by modern medication. People suffering from bronchitis, flu, bone injuries, blood dysentery etc, also get full medical aid from the hospital. On one hand there is advantage of these hospitals and health post, on the other it has annoyed the lamas, the spirit media, the astrologers and the traditional quacks, because their importance has now dwindled in the society. This has also generated some conflict in the village of Khumbu.

The english education of the Himalayan Trust schools and the modern education devised by the New Educationl System Plan, although better for

many reasons, are both proving detrimental to the growth of monastic or lamaistic traditional education. There are no novices in the monasteries and the lamas of the gombas are frightened of this situation. Their view is that after some years, when the present generation of the lamas dies out the rituals and traditions of the monasteries would come to an end and Sherpa culture would disappear from its existence. This is a cause of great social conflict in the region. The new educational system is proving advantageous because now the Sherpa boys and girls are receiving the education in the Nepali language and trying to catch the sentiments of general Nepali tradition; this has given them some sentiments of nationalism also. Every young Sherpa wants to expose himself in the language of his accompanying tourist, and this has made them to use broken English and learn few words of French, German, Japanese, Hindi, etc. One may not be able yet one would try to have conversation in the English language. The foreigners, when they hear the Sherpas greeting them with Good day, Guten Targ, bonjour Monseieur etc are much delighted. I want to emphasize one thing at this point that the Sherpa tradition of Tibetan studies and priesthood is now almost coming to an end and people are more inclined to learn some foreign languages the speakers of which often go to Khumbu for trekking.

The mushrooming growth of trekking has contributed to some changes in the dresses of the males who now wear western dress like coat, sweater, pant but the females still adhere to their traditional garments. The males now shave their beard and cut the hair and use factory made shoes. Tobacco was unknown earlier but now people smoke cigarettes and bidis. The foreigners have made them to clean their domestic utensils after eating and cooking and have taught also the habit of washing hands and mouths. Earlier no utensils were washed and people did not care for cleanliness. The greatest change that we see today is in their behaviours and inclination toward modernization despite the compulsion posed by climate and dearth of materials of consumption. The foreigners often leave their cooking-knit, utensils and garments and the Sherpa guides get these objects and use them like the Europeans or Americans. I found latrines in the houses of some individuals and rooms separated from the cooking rooms to avoid the smoke of the hearth. At Namche one hotel has even arrangement for hot water bath.

The Sherpas live in a rugged landscape and suffer the vicissitudes of very harsh climate. Although some old-fashioned people dislike the changes,

mentioned above, many Sherpas welcome it. When there is proper supply of water and different means of energy like hydro-electricity; they will definitely make their houses and life more clean and interesting. They are eagerly waiting to get electricity; it will bring a great change in the pattern of socio-economic life of the Sherpas.

Because of the contact of the Sherpas with the outside world now some changes are coming in their social life also. Earlier polygamy and polyandry both were practiced in the Sherpa community. The rules of the country do not allow such marriage ties and naturally these have come to an end. Gone are also the days when one wife having two husbands one man having two wives had social status. Nowadays they are deemed as social outcasts and no such male or female want to disclose their realities. The marriage taboos are also coming to an end and a simple Nepali type of marriage rite, is being seen as the viable form of marriage. This change is avoiding their heavy expenditures also. The boys and girls nowadays are married when they are grown up and feel the significance of sex life and domestic responsibilities. For this reason after the marriage the girls come to live with the husbands and do not stay with their parents to bear child and ceremonies like demchang, zendi and gcn-kutup. Nowadays the people have stopped eating the yaks or the carcass as they used to do in the past. One who kills yak is punishable under the laws of country. Because of the facilities of air-transport rich people now come out for pilgrimage of the sites like Budhagaya, Bodhanath and Lumbini. When they return, they collect several experiences of the modern and open world and they try to follow them in their houses also. The above survey shows that the Sherpas are socially awakening and giving up their old animistic practices and are preparing for sooner modernization of their life. The Khumbu development project, when complete would provide new incentives and means to the Sherpas of Khumbu for fast modernization in the near future. The Sagarmatha National Park, health aids, New Education Plan, various plans of energy production, livestock, development of agriculture, horticulture and the input of the trekker tourists and the mountaineering parties are some of the very potent change agents and these would certainly help accelerate their economy, life-standard and sense of understanding of modernization in a decade or two. By providing an efficient administration, Panchayat democracy has already given a mental awakening to Sherpas of Khumbu.

○

Newar Initiation Rituals in The Light of Geertz's 'Religion as Cultural System'

Prem K. Khattry

I. Introduction : What is a Newar ritual ?

The Newar religious and social life is characterized by numerous rites, rituals, festivals and ceremonies. Newar culture and personality finds its fullest expression in the several rituals observed both at familial and at community levels. A Newar ritual is an occasion for a family and a clan members to a) get together; b) participate in worships, festivals or religious discourses; c) reinforce and maintain the social and ritual solidarity within the group; d) ward-off the impending evils of material as well as spiritual life; e) purify the family and the community from occasional pollutions caused by births and deaths, and f) recognize the status of the growing members of both the sexes of the community. A cursory look on the Newar calendar of the year shows that literally every day of the year is a day of some form of celebration; the undocumented and unforeseen domestic as well as communal occasions and events notwithstanding. The familial and communal aspects of Newar life is very strong and influential and their several festivals and rituals enhance the integrative nature of their communal and religio-cultural life. An attempt has been made here to briefly analyze the social and religious aspects of few Newar initiation rites and rituals from the perspective of Clifford Geertz's anthropological approach to the study of religion and culture.

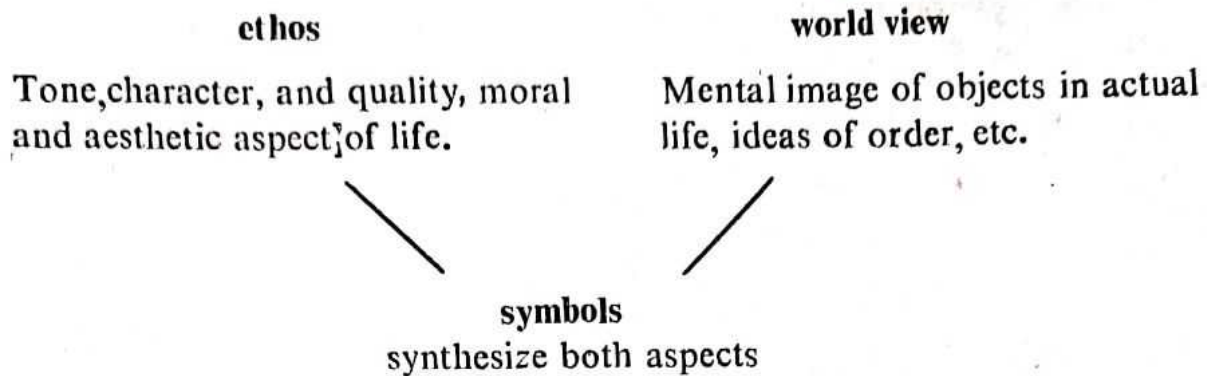
II. Geertz on religion and culture

Geertz's position in contemporary American anthropology is that of a culturist-phenomenologist. To Geertz culture is but a system of symbols

that carry meaning and transmit informations. Man acts and in his action meaning and categories are represented. Geertz is against any polarized or one-sided characterization of culture. In fact culture is neither emic nor etic; it is neither subjective nor objective. Further, he is against 'A Theory' of culture. Culture for him is a means to enlarge the scope of human discourse; it exists in human experience, not outside of it. Geertz's article 'Religion as a Cultural System' constitutes a series of Geertz's several concepts (e. g. art, religion, ideology, etc.) as cultural systems. In this article Geertz discusses the present direction of anthropological studies of religion and argues that such studies are stagnated after the World War II. He proposes that anthropologists devote more attention to religion's content : system of meaning inherent in symbols. Geertz argues that religious symbols have two aspects and presents them in a paradigmatic form as follows :

- a) **Model-of** aspect, when the symbols provide metaphysical perspective, and,
- b) **Model-for** aspect, when symbols provide a set of moods and motivations.

According to Geertz, anthropological study of religion has lacked the appreciation of the influence of philosophy, law, history, literature and other sciences. So the study of the system of meanings represented in the symbols is essential. Geertz's emphasis is on historically transmitted pattern of meaning with which men communicate among themselves and develop their attitude toward life. For our purpose, however, what is important is the ritualistic aspect of religion that Geertz outlines in the above mentioned article. The major thrust of this article is that religion is a system of symbols and it is through religious rituals that actors perceive, experience and internalize the symbols. To Geertz, symbols are powerful medium of understanding meanings and maintaining congruence between ideals and reality. Here the writer presents his theoretical model of religion and discusses how religious symbols synthesize human ethos and the world-view. In other words, he attempts to present a cultural dimension of religious analysis and argues that culture is constantly perpetuating through symbolized human behavior. As mentioned, Geertz's paradigm of sacred symbols has two parts : ethos and world-view :



Geertz's use of symbol in this article is all-pervasive. He defines religion as a system of symbols that acts to explain meanings and/or conception. Symbols also shape and direct human behavior and experience. Religious symbols provide man with coping mechanism and give flavor to rituals. Geertz defines ritual as consecrated behavior, that involves ethos and world-view. From anthropological perspective, religion has significant cultural role to play: it explains the conception of the world, the self and the relationship between them. Further, religion involves ritual acts that induce human notions and morals. Geertz sees ritual as a form of social interaction and a mechanism to maintain social solidarity and harmony. Ritual then fulfils man's psychological needs. Geertz thinks religion helps people maintain social solidarity by sharing beliefs regarding god and the sacred, by inducing behavior held sacred by all. Ritual is one form of such sacred behavior. Geertz calls it the 'collective process' when all members of the group participate and find order and social endurance lack of which causes chaos.

III. The Newar ritual systems

The Newars of Nepal have a very highly complex social organization, traditional religious systems, priesthood and monastic order, very elaborate rites and rituals with high participation, religious sanctions and a host of symbolic behaviors. Rituals provide special context of behavior, an opportunity to learn and share more adjustive forms of behavior (Bourguignon, 1979:289). In other words, rituals have important socializing functions. Broadly, Newar rituals perform similar functions just mentioned and can be divided into the following broad categories:

- A. Religious:- Divination, ancestor worship, clan worship.
- B. Social :- Birth and infancy, initiation, marriage, prosperity and old age.
- C. Others :- Death and other purificatory, worship and related festivals.

It is not possible here to discuss all these rituals in this short paper. So a few initiation rites and ceremonies of growing Newar girls and boys will be briefly discussed in order to see how they express Newar ethos, maintain group solidarity and shape Newar personality. Although Newar initiation rites are performed in communal, social context and assert societal norms and values upon the growing child, the performance of the ritual itself is a religious phenomenon. As a matter of fact, all the categories mentioned above involve religious rites, especially worship and invocation of clan and cult deities.

IIIa. The 'Yihi' ceremony

Growing Newar boys and girls go through different sets of initiation rites at about the same age. The **Yihi** ritual is performed for a girl when she is normally between four and eleven years of age. The word '**Yihi**' means marriage and the ritual in question is in fact a marriage ritual when a girl is married to the Hindu god Vishnu whose gold icon the initiated girl holds all her life. A belfruit is also associated with Vishnu's icon and is kept together with the Vishnu image (called **Suvarna Narayan**). The idea behind the protection of the belfruit is that as long as the fruit remains hard and Vishnu remains with her, she will not be a widow. Marriage to a mortal man later is then her social and literally the second marriage. Her ritual consort, Lord Vishnu or **Narayana** is immortal so she cannot be a widow once the '**Yihi**' ritual is duly performed. So, from religious and ritual point of view, a Newar widow is not considered a widow, her first consort being alive and well at her disposal. Theoretically, it is believed that she is permitted to marry as many times as she likes; also, she can divorce her mortal husband very easily if she so desires, for he is her second husband (Nepali, 1965:107). In actual life, however, both these incidents occur very rarely.

The 'Yihi' is a prolonged ceremony involving wider participation of both the family and the community or the clan members. Often times, Newars organize group yihis to lessen the financial burden of the parents. The family priest presides over the ceremony. From Geertzian perspective it can be said that the **Yihi** ritual communicates the message of social and communal solidarity. Its other function is to initiate the girl into womanhood. Newars belonging to nearly all caste/occupational groups perform **Yihi** ceremony for their girls. The two day rite concludes with a feast and offering of gifts for the girls.

IIIb. The **Bratabandha** ritual

Most Newar boys have at least two major initiation rituals to go through during their development process— the tonsure (**Busakha**) and the sacred thread (bratabandha, or **Kaitapuja**) ritual. The second or the bratabandha ritual confers on the high caste young Newar boys certain rights and privileges enjoyed by the adult members of the society. Like the Upanayana, the upper caste Hindu initiation ritual, bratabandha or **Kaitapuja** is therefore a socializing as well as a transformational ritual for a few high strata Newars. Most high caste Newars— Vajracharyas, Shakyas, Shresthas use the term bratabandha, for the initiations whereas some Shresthas, Jyapus, Tuladhars, etc. use the term **Kaitapuja**.

After the rite, Newar boys belonging to one group of the **Chhatharis** are given a ritual thread to wear on the shoulder as a mark of their status elevation. Like the upper caste Hindus, the Kshatrys and the Brahmans all the **Chhathari** (upper caste) Newars perform this ritual whereas the **Yihi** for the girls is performed by several Newar communities. After the bratabandha or the **Kaitapuja** ritual, the youngsters are considered distinctly superior to the uninitiated boys of their clan and other low caste Newars in the matters of purity and pollution. This ritual is thus directly related to status elevation and personality development of the young Newar boys.

Another important aspect of the Newar initiation rituals such as the **Yihi** , **Bara**, or the **Kaitapuja** is concerned with the role of certain relatives in the performance of the ritual. In most of the Newar communities, the maternal uncle is under special obligation to offer gifts to his sister's children as and when they go through such developmental rites as rice-feeding.

tonsure, sacred thread or the **Kaitapuja**, etc. In most of these ceremonies he himself has to be present. His active participation is mandatory. There can at least be two explanations behind this phenomenon :

- a) The Newars have very closely knit kinrelationship extending up to several generations bilaterally. All minor and major rituals and festivals require the presence of both paternal and maternal relatives often involving several generations. Initiation rituals are the most important rituals for the Newars. So, participation of such relatives reinforces Newar kin and social solidarity.
- b) Secondly, there is yet another aspect of such participation of relatives, especially the father's sister and the mother's brother in the Newar initiation and other rituals. Their presence and participation in these rituals affirm the recognition of the growing child from two major and immediate lines of relatives. In fact, the mother's brother is obliged to send gifts when the sister's son is born, (when he) is fed the first solid food (rice) and (when he) goes through the initiation rituals. Such gifts include varieties of food and clothing items for the new child and his mother.

The importance of these initiation rituals in the Newar society is very much felt by the Newars. First of all, rituals are formally organized behaviors, as Geertz says, to facilitate well organized, orderly interactions between individuals. In most of the Newar rites and rituals including the ones discussed here, the notion of deity, the godhead or the role of religion is predominant. As Geertz says, religion has very important cultural function; the rituals facilitate conception of the world, the self and the relationship between them. And, as Maranda (1971:160) says, through rituals man attempts to understand and explain certain mythical conception. Put in the Geertzian cognitive structure, both the male and the female initiation rituals mentioned above have two levels : myth and action.

- a) As mentioned earlier, an uninitiated Newar boy or a girl before the **Yihi** ceremony is considered impure, polluted or inferior by the community. It is the Newar myth.
- b) Initiatory rituals such as mentioned above represent the mythical conception in action.

Through myths and rituals men tend to orient themselves to reality, or in Geertzian term, to the greater world, Newar society has several complex and prolonged rituals concerned with the well-being of human kind from birth till death and after. Several such rituals aim to control natural environment and seasons by appeasing supernatural forces of all types. Newar social and ritual bonds become manifest in these actions. Further, all these actions, whether they are limited to individual and familial purificatory/initiatory rites or to wider communal rituals and ceremonies, they relate to the grand universal design contemplated by the Newar orthodox religious systems. Also, these rituals establish and maintain link between man's past and future lives. The Present is a reality but it is equally important for a Newar to predicate, his varied actions and behaviors in order to maintain this link. From anthropological point of view, Newar rituals can be broken down into several units of culturally meaningful behavior (Smith, 1979:51-80). For example, we can take the **Yihi** ceremony. For several other Hindu caste groups widowhood is the most painful and ritually despised stage in life. Traditionally, a widow cannot marry and she enjoys only a somewhat disrespectful life. The Newars, sharing the same religious faith, on the other hand view life differently. Through the **Yihi** ritual, they have elevated the importance of femininity in their society. The ritual consort of a Newar girl, and the belfruit symbolize eternity of conjugal life, which in case of other caste groups ends at the husband's death. Similarly, the **Kaitapuja** involves several symbolic units of behavior such as the boy's purification by shaving and bathing, presentation of the sacred thread and the sacred formula to read every day as a mark of his status elevation. Recognition of the boy's status by other relatives is culminated in the group feast, etc. Like many other rituals, the **Yihi** and the **Kaitapuja** rituals fuse the traditional religious faiths and the Newar views on several aspects of life. Together, these two elements shape, in Geertzian terms, the spiritual consciousness of the people.

IV. Conclusion

Finally, from Geertzian perspective, anthropological approach to religion should concern with its capacity to serve people as a source of conception of the world, the self and the relationship between them. Religious beliefs generate a chain of meaningful ideas regarding human experience

morale, god and the sacred, moods and motivations in the actors. It is in this sense that religion produces and sustains cultural behaviors in the form of rituals. Geertz thinks anthropologists have so far ignored the analysis of meanings inherent in the symbols and emphasized on the social-psychological aspects only. In the Newar socio-ritual life, religion plays an important role in directing socio-psychological aspect of their ritual behavior. A detailed study of Newar rituals and the actions involved in them, could fill, what Geertz thinks, the gap between socio-psychological and religio-ritual systems in a culture.

UCR, California
Spring, 1982.

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(Bibliography method based on American Anthropological tradition)

Philosophy of Tantrism and Visual Aids : Yantra and Mandala.

Monique Heitmann

Preface:

With reference to Tantrism the scholar Dr. E. Conze states (1962) that... .., "in this field certainly those who know do not say, and those who say do not know. There are two 'and only two' alternatives— either the author of a book of this kind has not been initiated into Tantra, then what he says is not first hand knowledge, or he has been initiated. Then if he were to divulge the secrets to all, he has broken the trust placed in him and he is morally so depraved as not to be worth listening to". So this talk apparently suffers from a handicap.

Historical background

It seems to be almost impossible to make out a chronological development of Tantrism both Hindu and Buddhist - during its early stages. The Tantras-the religious literatures- are supposed to have been written in 6th cent. only and later. But it is quite safe to say that Tantrism developed much earlier. Yet due to the Indian Tradition to transmit religious knowledge orally, it is difficult to find historical clues. Scholars claim priority of Hindu or Buddhist Tantrism, mostly without giving substantial reasons for their opinion. Furthermore, the sources of Tantrism have been attributed to Dravidian culture, as well as to mongolian influenced areas in south China, Tibet, Sikkim, Nepal. The whole question of priority and origin seems to be open.

Only one thing seems to be safe to state: Tantrism got its shape in the nowadays areas of Bengal and Orissa and spread from there in all directions. From what one can piece together from literature, the version that Tantrism has been developed at first within the frame of Brahmanism and Hinduism sounds rather logical.

—Ritualism and a certain devotion to erotic matters were inherent in the religious system of the Brahmins since Vedic times.

--Brahmanism had to react against the challenge of the spreading Buddhism and may have opened itself to absorb new ideas.

—These new ideas may have been introduced into the Brahmin religious system when the Brahmins came into closer contact with the Dravidian tribes from about 470 BC when Magadha became an important power to the end of Asoka's Mauryan Empire (274–237 BC). It was the time of important social changes. Brahmins—as some sort of development aid—helped tribal communities turning into an agrarian society.

The Brahmins brought them the plough and Brahmin Gods and religion. Dravidian and Brahmin religious ideas were skillfully blended by marrying Lord Krishna to tribal mother goddesses, hence the multitude of wives and ladies around him. Dravidian magical rituals and fertility cults, taken over from tribal medicine men, may have started the development of Tantrism within Hinduism. Furthermore, scholars think that the coming up of an urban leisure society during the Mauryan Empire may have contributed to the spreading of Tantrism.

There is a hint, which may help to date Buddhist Tantrism. Legend tells that Nagarjuna (the great teacher of Mahayana of the 2nd cent. AC, who contributed to the development of Mahayana) was the first propagator of Tantric teaching in Buddhism.

By the end of the 10th cent. Tantrism in its various forms was widespread to Japan, China, Tibet, Nepal, Sikkim, the whole of India, Ceylon and even Java. It still persists today in Hinduism and Buddhism influenced countries, where the rituals and customs are largely designed by Tantrism. The centre of Buddhist Tantrism was the university at Nalanda founded around 800 AC

Philosophy of Tantrism.

Tantrism is not a religion by itself. It is a way or a method to achieve enlightenment-or, as one may call it, "the short path to reach the final goal". The difficulties which the adept encounters on this way are enormous and can only be coped with the help of an experienced teacher. It is based on the dogmatic background of Hinduism, Buddhism and Jainism also. But Tantrism favors a way of acting, which is quite in contrast to the orthodox religions. Hinduism, Buddhism and Jainism stress more or less similarly the idea of renunciation of the world, which should open the way to liberation. Hinduism and Jainism tend to favor ascetism, whereas Buddhism has developed a milder form of renunciation. Tantrism is quite opposite to this thinking. Its idea is well characterised in a quotation from the Kularnava-Tantra : "If some one falls down to the floor, he has to get up with the help of the floor". In other words, there is no point in suppressing ones nature, but one has to use it. One can possibly understand this point as wearing out of natural desires in order to be freed from them, rather than to apply ascetism and Buddhist psychological means to get rid of them. Tantric adepts, who had already made substantial progress, included the five forbidden things (Pancatattva) into their ritual. A Hindu or Buddhist ascetic or a low grade initiated Tantric should never touch them. (These are : madya (wine), mansa (meat), matsya (fish), mudra (roasted grain) and maithuna (sexual intercourse)).

Exactly these things, which satisfy the animal needs of a person, have been turned into some sort of sacrament. The ritual consumption of the five "Ma" was seen as suitable to lift the animal instincts to a spiritual plane. Tantrists took them as shmbols for the all penetrating power of the Shakti the female part of the god.

The cult of the Shakti was particular in Hindu Tantrism, where the wife of the god was highly venerated. The god is understood to represent a capability only within a certain frame but being inactive (Shiva, Vishnu, etc. have all their special field of activity). The Shakti is thought to be the "energy". The mystical union of the god and his Shakti, in which "capability" and "energy" come together, allows the god to act.

This Union is imagined as a sexual one- symbolically-as this is the most intense relationship between men and women.

Then there is the idea that the god is within every human being, but is

hidden behind the screen of maya, the illusion. Appropriate practices in Tantrism allow to become aware of one's godlike nature. In fact veneration of the gods should only be done to become a god.

Buddhist Tantrism equally has this idea of male and female principles uniting with one another in a more moderate way. But the polarities have been changed to suit the gender of Buddhist terminology. The male principle is now the active one, whilst the female, the Prajna, represents the passive principle of wisdom.

The unification of both-again thought to be erotic-leads to highest bliss. There exists a variety of sects in Hindu and Buddhist Tantrism, which is summerized under left hand and right hand Tantrism.

In Hinduism left hand Trantrism stresses the female (Shaktism) and right hand Tantrism the male principle of the universe.

In Buddhism, the two denominations express the attitude towards sexuality: Left hand Tantrism favours relatively crude sexual practices and has extensive rituals. It venerates wrathful gods and goddesses, sometimes in graveyards. The "Vajrayana" (diamond vehicle, 650 AC) runs under this classification.

The right hand Tantrism had a more refined approach to the use of human desires and was therefore better excepted by the society. Tantrism had a very positive attitude towards women. They were allowed to be initiated into the rituals and could act as teachers (guru). Burning of widows was strongly opposed by Tantrists. Widows could remarry. Tantrism also did not care about castes. This shows a quite liberal attitude towards all people who wanted to adopt the short cut road to salvation.

The written teachings of Tantrism (Tantras) are subdivided into four groups according to the Tibetan historian Taranath:

1. Kriyatantra which describes religious festivities.
2. Caryatantra giving the prescriptions and codes of conducts for the Sadhakas (adepts)
3. Yogatantra concerns mystical and magical practices and
4. Anutharayogatantra deals with the secret teachings of Shaktism.

It seems, that these scriptures are not understandable by themselves. The adept needs information by a Guru to acquire full understanding. This has been handled in this way up to our days.

Tantrist tools for meditation.

Tantrism classifies human beings into three Sadhakas (people of different religious talent—not caste) according to their spiritual capabilities. These are:

- the animal "Pashu"
- the heroic striving "Vira" and
- the godlike nature "Divya"

The spiritual less gifted adepts of the first and possibly also second group needed special tools to enable them to meditate and perform rituals successfully. By adapting the tools and rituals skilfully, the Sadhakas (adept) could be initiated into the Tantric System in seven steps in order to reach perfection. A meditator of the lower ranks, who was still tied up to his senses, could use Mantras, Mudras and Yantras to assist the concentration of his mind.

Mantras are individual syllables like ha, sa, ka, i, la krim etc. or compositions of them which symbolise a god or goddess in one of their aspects. "OM" is one of the most famous mantras. Another one is "om mani padme hum" which is Avalokateswara. Mantras are pronounced, hummed or just thought. They are selected because of their sound, which resembles to a yell or a beaten drum. Their vibration should reach the end of the universe. The symbolic value of a mantra can be seen from the name "Shiva" : "i" is the mantra of "Shakti".

And this "I" in the middle of "Shiva" transfers her energy to him. If this "I" would be taken out, only the "Shava" would be left. "Shava" means corpse, which is the aspect of a god, without his Shakti. (In the Devanagiri script, every consonant is attached to "a" (European: be, ce, de) Devanagiri: ba, ca, da. If no other vocal is added it is spoken like be, other wise be f. e.)

Mudras are gestures mainly of the fingers and the hands, which equally have a symbolic value. There is a multitude of mudras in Hindu and Buddhist Tantrism, which are well defined in their meaning. The Hindu adept could for instance symbolise the loving union of Shiva and his Shakti by putting the thumb—the lingam like and the middle finger together. (the middle finger got this particular value for grammatical reasons. The sanskrit word is of female gender and also means yoni)

Mudras are used often in paintings and sculptures and help to read the meaning.

Yantras the visual aids- represent the "art" of Tantrism. However, the western concept of "art" cannot be applied to the Indian images. Whatever object in this field had been produced, the idea was never to make a piece of art, but to create a cult image according to canonical prescriptions. These rules prescribed all the vital elements of the image conception.

Postures of the God as well as all dimensions, down to the smallest details of the anatomy and ritual accessories could never have been chosen freely by the artist. It was supposed that any deviation from the canonical concept of the image risked to produce a demon rather than a god. In Tantrist way of thinking, images were revealed in a mystical way to gifted persons.

The Yantras - the visual aids on the whole - are not a "god" or a house into which a god could be invited. The Sadahka used it as pattern only, on which he projects his own inner image and view of the god. This way, he tries to match his concept with the authorised model. That explains the need to observe canonical prescriptions. The visual aids do not have the same rank from the ritual point of view. The more figurative the object is, the lower is its spiritual value. The master can do without all these helps.

The Tantrist faced the problem to represent the image of the god in all its aspects. They did take in account that there were different religious talents for whom the visual aids had to be designed appropriately. Therefore, the visual aids were of different structure for separate steps of spiritual progress and meditation. Yantras are subdivided into pratima, mandala and yantras in their special sense.

The cult image **pratima** is regarded as the optimum which can be achieved for the satisfaction of a sensuous conception of the god. This is the lowest stage. The expression of a painting or figure is limited. A bronze plastic cannot display the symbolic colours. The numbers of figures in a relief or no a painting cannot be multiplied deliberately and only scenes from mythology and other instances can be depicted. The essence of god can not be understood from it. The representations lack depth, as figures have to be arranged side by side. Interference figures is to be avoided and their front view only can be shown:

Individual, three dimensional images are not suitable to express the full aspect of the god at one glance, as one can only see one side at the time. Only simple means are available to show that the figure represents a god: multiplication of arms and heads, attributes etc. There are limitations everywhere. The other extreme is the linear Yantra, which does away with all figurative representations. It confines to geometrical patterns only such as triangles, interlocked with one another. By the mechanism, which will be explained later, this arrangement allowed the conception of all aspects of goddesses, provided the meditator was initiated to the knowledge.

The mandala is between the two extremes as a transition. The development of visual aids with progressive abstraction was a necessity to assist the gradual perfection of the sadahka. Having reached the high stages he could do away with all of them; he didn't depend anymore on visual or sensuous aids.

Pratima, the cult images are made out of wood, stone, clay, bronze, sandal paste or colours. The representation follows a code, which can be classified as follows :

— **Dimensions** of the gods are strictly prescribed. If they are represented in groups, their size indicates their importance.

— **The expression** of the gods can be peaceful or wrathful; **peaceful** gods are shown relaxed, with well arranged hairstyle, gold and silver jewels and textile clothes.

— **Wrathful**, enraged gods have bloody bulging eyes, distorted and gaping mouth often with tusks. The hair is raised and in disorder. Decorations are snakes, bones, cut-off heads. Their dress are animal skins.

The same god and goddess can have a peaceful or fearful aspects (Vairocana : 1. wisdom of the universal law, 2. ignorance)

— **Bodymarks** are round spots on the forehead, stylized lotus on the palm of the hand and the soles of the feet of Buddhas and Bodhisattvas, and Tara. There is a protuberant Skull (Bum) on the Buddha's head and the vertical third eye of the tantric gods.

— **Postures** of figures are either static or dynamic. The static standing ones are shown from the front, hips slightly tilted and eventually a triple bending of the body (tribhanga).

Dynamic - dancing figures are represented in classical dance postures. Sitting figures are shown in the lotus or diamond position (crossed legs, sole

of the feet visible) or in relaxed position with one or two legs hanging down.

—**Mudras** (gestures) by one or two hands, such as they are known from the Buddha images. But they were used in much larger variety.

—**Multiplication** of faces, arms, legs symbolises almighty and omnipresence of the god, who is able to look everywhere and act appropriately. The artist can show simultaneously a sequence of gestures and postures.

—**Attributes** which the god may hold in his hands are manifold: religious cult objects, weapons, music instruments, flowers, fruits animal skulls or cut off heads. Then there is the thunderbolt (vajra) and the two crossed thunderbolts (visvavarja), the magical scepter, which can be decorated with one or more cut off heads.

—Usually the **pedestal** is a flourishing lotus flower, sometimes with an additional throne with back support, or a porticus with animal decorations or the throne is carried by an animal or a chariot. A colour codes helps to distinguish the gods.

—**Mandalas** are complicated geometric and figurative representations full of meaning, which is only accessible to an initiated person.

The drawing of a mandala, which conforms to the rituals, requires about ten years of intensive study.

—**Mandalas** were used in Hindu and Buddhist Tantrism. But Buddhist mandala are by far more frequent in publications. The mandalas changed in course of time and the different sects had their particular patterns but the basic concept remained almost the same. The mandala of the five Dhyani Buddhas may be taken as an example.

The type of mandala solves a problem, which arises out of Tantric custom to worship either 5 Devatas (Hindu) or 5 Tathagatas (Dhyanibuddhas). The Hindu Tantrist liked to concentrate on one of the five Devatas: Shiva, Shakti, Surya, Vishnu and Ganesh, without neglecting the remaining ones. They were anyway only aspects of the same high Being). The solution was to place the selected one in the center, with the four devatas presiding on its four sides.

It is similarly handled by the Buddhists. Around this conception the mandala was then constructed much in the same way as maps and layout plans for buildings. They allow a mental walk through a spiritual landscape or a real one, such as a temple or pagoda, which are based on this pattern too. To look at the mandala as a temple surrounded by walls and protecting

fortifications may be an appropriate concept for the explanation of its meaning.

The sadhaka approaches the sacred area from the outside world. He first meets a ring of brilliant flames in five alternating colours. It symbolizes the "mount of fire" (Tib. : Me-ri), which prevents the unenlightened and not initiated from getting to the mysteries.

The flames should symbolically burn up all spiritual obstacles, impurities and ignorance. Having passed this ring, the sadhaka meets a second one of black colour with vajra symbols (emblem of power in Tantric Bu.). They represent enlightenment. But this enlightenment can only be achieved by overcoming the eight forms of consciousness (eye, ear, nose, tongue, body, mind, idea of individual consciousness and Alayavijnna), which are represented in the next circle by the eight cemeteries. (This is only the case, if in the middle of the mandala is a wrathful deity).

Then the adept reaches a circle with lotus petals, symbolizing the unfolding of a spiritual vision, which now can be attained. If the sadhaka proceeds further, depending now from which side he approaches the inner sacred area - the proper mandala - he meets one of the four gates, which opens to one of the four cardinal points.

The cardinal points in a mandala are turned clockwise by 90° West on the top, North on the right, East at the bottom and South at the left. The gates are decorated with two lying gazelles and the wheel of the law on their porch. The walls of the square sacred area are usually built out of five coloured bands, decorated with auspicious symbols ! Passing through the gate, the sadhaka enters the center of the mandala. This area is subdivided by two diagonals into four triangles with different colours. The triangles intersect with a circle in the middle of the mandala. Inside the walls, the adept meets the gods, the Dhyani-buddhas. Each of the triangles and the center is attributed to one of them. Even if there are no figurative representations, the area of each god can be determined by the colour, which is specific of the God. In the center there may be representations of Vairocana or Vajrasattva (both white colour) or Aksobya or Vajradha (both blue-black colour).

Around the center the remaining four Dhyani-buddhas are arranged each one in his triangle next to the central figure. They may be included into the center itself, but then they have the colour of their triangle. The Prajnas, shown in mystic union with the Dhyani-buddhas, are matching their colours.

Apart from representing the area of a Buddha, the triangles stand for a mantra and together with the center for one of the five elements to starting clockwise from the top of the mandala :

—West : usually red. It stands for Amitabha, his mantra is "Hrih" The symbol of fire is equally attributed to this area.

—North : mostly green, Amoghasiddhi, Mantra "Ah", element-Air.

—East : This triangle may be either white or blue, always opposite to the colour of the central deity, which then will be blue or white respectively.

Both the Dhyani Buddhas, who care for this triangle, may also appear in the middle. White stands for Vairocana, the principle of wisdom and universal law. His Mantra is om. The element-Ether.

Aksobhya is blue (may also be Vajrasattva/white, same aspects). The mantra is Hum. The element, Water.

South : mostly yellow, the area of Ratnasambhava, who has the mantra "Tram". The element is— Earth.

From this scheme it can be seen that only the center and the eastern triangle residents are interchangeable. The other three are confined to their areas only.

The sadhaka wandering around, finally enters the inner circle of the mandala, where he finds the mystery he went out to search for. But instead of a Dhyani Buddha he may meet a wrathful figure, in which case the outer ring with the eight cemeteries is included into the mandala. Different sects use different deities for their mandalas so that there is a huge number of them. With respect to these deities the colour code changes too. Instead of a two dimensional layout, the mandala can be seen as a projection of Mount Meru. In this case the coloured triangles would be the four sides of the holy mountain. On its top then reside the deities of the inner circle. The size of mandala is about 50 × 70 cm to full wall size if painted on temple walls. But independent from the size the proportions are always observed. Mandalas are also used as layout plans for stupas and temples. This can be understood by reading the symbolism of the great stupa of Sanchi. The worshipper enters by one of the four gateways (torana) which open towards the four cardinal points, thus emphasizing the universal character of Buddhism. The inner space between the stonework (with gates) and the base of the stupa is comparable to the sacred area of the mandala between the walls and the inner circle. It is the space for circu-

mbulation. In Borobodur it is even possible to enter the inner circle as steps lead to the top of the pagoda.

In the vertical direction a Buddhist stupa can be regarded as a sculptured mandala. According to Buddhist Tantra it consists of five "cakras" (from bottom to top). A cube, a sphere, a cone, a cup and a flaming drop. Each of these cakras has a manifold meaning. It stands for a mantra, a colour, an element, and one of the five Tathagatas. The spiritual aspect of the stupa increases from bottom to the top, where vairocana is symbolised by the flaming drop. The stupa is also an architectural model of men's path from earth, bones and deluded stages to the higher stages of awareness and spiritual knowledge. This way two streams of symbolism are inherent in the stupas: the idea of the Buddhist cosmos (elements, Buddhas) and the world of the human mind in its different stages of perfection. The basic design has been developed to specific local types of stupas: such as the Indian spherical shape, the Japanese pagoda and the Tibetan Corten.

Yantra : The highest level of abstraction was reached with the yantra, in its special meaning : the linear one, with either a mantra or a geometric pattern in its center, consisting out of triangles, circles, squares, points and lotus petals. There are exceptions, but mostly yantras have no colours. The lack of figures and colours has the advantage that it can absorb fully all conceptions of god, produced by the trained mind of a sadhaka. It has the further advantage that it could be drawn up in a simple way, wherever it was needed, without that artistic skill (is required). The base for the proper use and design was initiation into the knowledge of its meaning. It is also supposed, that the linear Yantra has been widely used as a handy tool for meditations in households. Tantrism was to a large extent the religious practice of the people, based on the family. The knowledge was passed from father to son. A teacher who had been selected by the family supervised and guided their spiritual activities. It must have been Hindus only, who worked with the Yantra, as I found no Buddhist references.

The deepest and most complicated Yantra is the "Shriyantra" devoted to Shakti. It consists of a set of interlocked triangles. Two type of triangles are used : the Shakti triangle which points downwards and the male (vahni) triangle, pointing upwards. It starts with a simple triangle (3-point), which is then interlocked skilfully with additional ones. Out of this generate step by step and 8 point, inner 10-point, outer 10-point and 14-point.

They are also called cakras.

Altogether they are contained in the final Sriyantra. The surrounding of the geometrical figure reminds the mandala : circles of lotus petals and the square walls with gates.

The inner geometrical figures together with the lotus petals and the surrounding walls form nine concentric spheres (cakras), which have a different spiritual meaning each. From the center to the outskirts, the idea of the god is unfolded stepwise, but the stages are closely interlocked with one another. The symbolism comprises the highest mystic in the center, as well as the worldly planes at the outskirts.

—The center should be marked by a “Mahabindu” (point in the middle), but it can be omitted. This place means full of bliss ! Here the adept enjoys the mystical union.

—The invested triangle is called the “giver of all accomplishments” or “consisting of all miraculous forces of perfection. The Shakti unfolds here into three aspects : “the mistress of love”, the “mistress of the diamond” “the one ornated with the garland of splendor”.

—The 8 point cakra allows a further unfolding of the forces of the goddesses. It is called “the remover of all desires and ills ! The outer triangles are occupied by manifestations of the goddess, who are called : “the spotless one :”, “the victorious one”, “the mistress of universe”. In between the 3-point cakra and the 8-point cakra, the adept can visualise the weapons of the love god : his arrow, bow, hook and lasso.

—The corners of the inner 10 point-cakra are attributed to 10 goddesses who give “all protection” — They are, the all — knowing one, the “one who confers all power”, the “one who takes all illness away” etc.

—Ten other goddesses care for the outer 10 point cakra, which is the “accomplisher of all purposes”. They “fulfil all wishes”, “grant all luck” “remove all obstacles” and “save from all suffering”.

—The goddesses for the next, the 14 point cakra stand mostly for the erotic sphere. It is the cakra named “giver of auspiciousness”.

—Then follows the eight petal lotus, which is equally related to love. It is the “all upsetting sphere”. The goddesses are named “flower of the god of love”, “ectasy of the god of love”, “garland of the god of love”.

—The 16 petal lotus unfolds the goddess into another 16 aspects “fulfilling of desire”. The goddesses presiding over the 16 petals are called: “ the

one who attracts all desires". "the one who attracts all I ness", "the one who attracts the self".....

—Finally the space between the inner circles and the walls is named "enchanting the three worlds," (the world of longing, of forms, of noforms) Within the three contours of the walls resides a multitude of gods Indra, Yama, Varuna, Shaktis of the main Hindu gods etc.

The small geometrical pattern can comprise a pantheon of gods, define their relations with one another, and their power, and express, that what seems separated, is in fact one spiritual unity only.

The sadhaka can fill the yantra with his own internal vision of god, and experience this way his own godlike nature.

The described shriyantra is devoted to the Shakti. There are others ascribed to Shiva, Vishnu, Krishna, Ganesha. There are yantras which are presented to the adept fully completed to allow immediate identification. Others are developed according to the progress of the sadhaka.

Linear yantras are also known as three dimensional structures: There exists i.e. the shriyantra cast in bronze.

The subtle body and its representations.

Tantrists, again, Hindu and Buddhist had the concept of subtle body within the human body with various psychic centers, connected by streams of energy. A number of paintings and the design of stupas is concerned with this idea. These representations are not exactly tools in the sense of the yantras, but more instructional charts to convey an idea of the subtle body to the adept. He must be put into position to understand what is going on in his body.

The idea is that the snake "Kundalini" lays asleep in the lowest part of the human body. By applying appropriate yoga, this snake can be waked up. It can be forced to climb up the spine through different lotus centres of various meanings.

Starting from the earth lotus (4 Petals), Kundalini raises to the lotus of water (Blase, 6 petals) and then to the lotus of fire (Nabel, 10 petals). This lotus lays about at the navel, the center of the bodyheat. The snake continuous via the lotus of the air to the (12 petals), to the lotus of ether (16 petals) in the throat.

The next center is placed between the eyebrows: two petals symbolising

the polarity of male and female. At the height of the skull finally the 1000 petal lotus is reached. The higher the Kundalini climbs the more spiritual become the centers. It is a yoga exercise which can be repeated frequently and the effect can be tested from outside, by sensing changing temperatures in the centers where "Kundalini" passes.

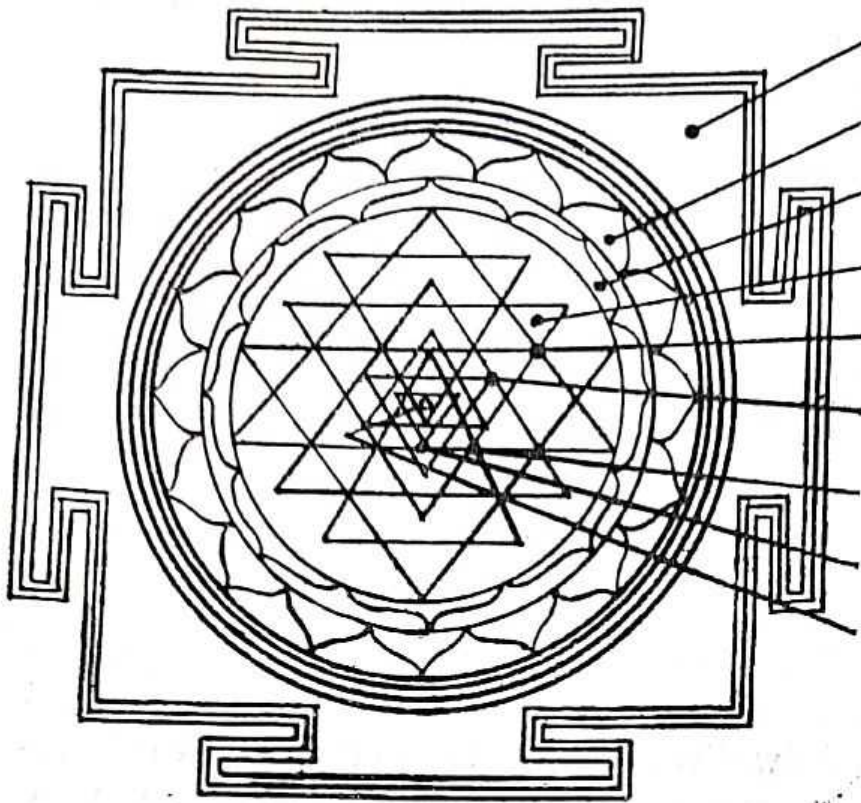
This concept has a Jain influence. the psycho-cosmic idea of men is symbolized in stupas too. Therefore, Nepalese stupas decorate the cubicle on the top of the hemispheric cupola with painted human eyes. This suggests a human figure in the posture of meditation hidden in the stupa.

The crossed legs are in the base, the body up to the shoulders in the hemisphere and the head in the cubicle (harmika).

Summary

The survey of Tantric philosophy and art is by no means complete. Up to our days visual aids are made and needed for meditation and spiritual perfection. According to Hindu belief we live in the Kali Yuga (kalpa) where spirituality and religious talent of men decrease sensibly. And Buddhists too are aware that from about 4000 years after the death of Lord Buddha, there could be no more Arhats (saints). Scholars dominate the scene. The last Arhat in fact was killed by a scholar according to early scriptures (Sarvastivadins). This was the spiritual background of the development of Tantrism. It tried to provide a method to a less gifted population to reach nevertheless the final goal within one life. For this purpose powerful support was needed, of which the visual aids- Pratima, Mandala, Yantra—are a part only.

Jan. 1983



9. Enchanting the three worlds
8. Fulfilling all desire
7. All upsetting
6. Giver of auspiciousness
5. Accomplisher of all purpose
4. Giver of protection
3. Remover of all desire and ills
2. Giver of all accomplishments
1. Full of bliss (mahabindu)

Cakras (2) — (6)



(2)

3-point



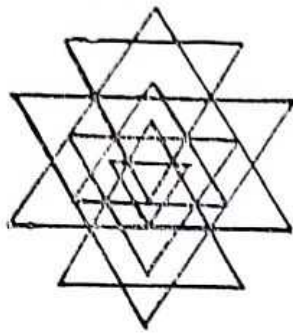
(3)

8-point



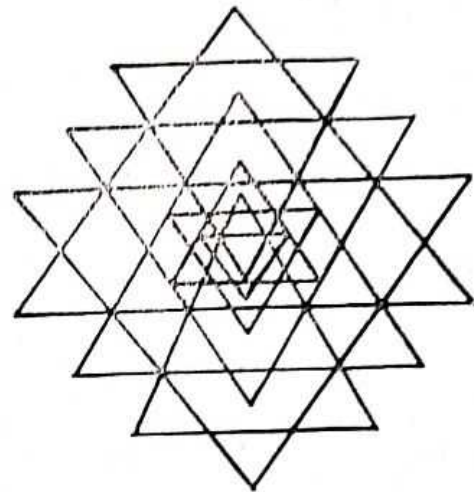
(4)

inner 10-point



(5)

outer 10-point

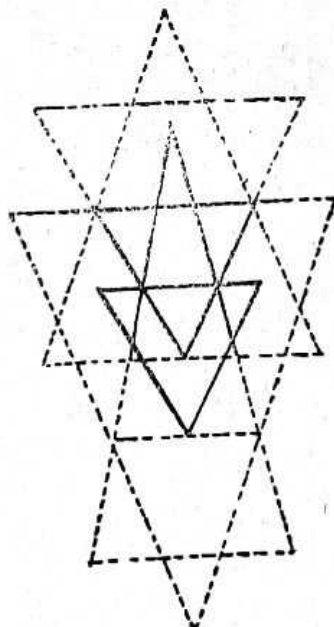
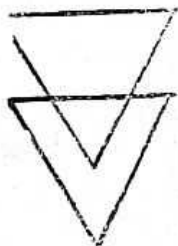


(6)

14-point

Start :

1. Two shakti triangles



Development of shriyantra

2. Two shakti triangles intersect
1 vahni triangle —→ 8 point

3. Extend geometrical figure (dotted lines) —→ inner 10 point

Based on : H. Zimmer

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Mrityumjaya : A Novel Theme In Nepalese Art

Mukunda Aryal

Death has been the most terrible aspect of man's life throughout the history of human civilization. From the very dawn of human history e. g. in the palaeolithic period people used pebbles and improvised stone tools to protect themselves against the wild beasts. With the passage of time, the society changed, the palaeolithic hunters and gatherers became neolithic cultivators and city dwellers. They created complex society and designed machines to serve them; and speaking of more recent times, conquered moon and other planets. But still they have not been able to get rid of death. Death is a must, all the living creatures have to face this dark side of life and succumb to it. The human beings have been trying to push the death back for a while and live a little longer. That life has to be protected compelled many civilizations to make attempt to conquer death or dodge it for a while by means of medicine, occult practices and divine grace.

The Vedic literature advised the people not to be frightened from death as the human body is made of certain transitory components which are bound to be destroyed. The yogi who realizes the reality of this world attains the supreme joy¹. To live a fearless life is a life in itself. Thus the upanisadas prohibit people from falling to death and recommend them to follow the life of joy and peace without having any fear of death.²

In Hindu mythology some forms of Rudra-Shiva are described as the gods of Destruction. He himself is above Death. In the Vedic hymns the Aryans pray to Rudra-Shiva to enjoy a long life and good health for themselves and their families³. Thus Rudra-Shiva has been worshipped by the Hindus for a long time for longevity and good health. The Tantras followed the same concept and continued worshipping Mrityumjaya, the sixth among the eleven Rudras for the purpose of enjoying longer life overcoming Death. The Nepalese iconography influenced by both the the Vedic and the Tantric philosophy imagined various aspects of Mrityumjaya, the conquerer of

Death. Some of them are unique in features and can be said of indigenous style of Nepal.

Rupamandana, a treatise on iconography requires that the figure of Mrityumjaya should wear a garland of skulls on his head, bear white complexion, clad in tiger skin garment, and carry in two out of his three hands the Trishula and Akshamala. Two left hands should hold Kapala and Kamandalu while the remaining right hand and the left hand should display Yoga Mudra.⁴ This feature tallies with a seventeenth century manuscript drawing of the deity, now in collection of the author (fig. 1). The same feature is found in 'Devata Chitra Sangraha' based on **Pratistha Lakshana** Sara and published by Bir Library in the year 2019 B. S.

Recently, two images of Mrityumjaya have been discovered by the author one in the fountain of Kumbheswara, Patan and the other in the tympanum of Kileswar Mahadeva Temple at Changu Narayan. This type of images have not yet been found in India. Many scholars thought the Mrityumjaya of Kumbheswara, Patan to be of Kumbheswara himself. The iconographic features executed here are taken from **Merutantra**. According to this authority, the image of Mrityumjaya should be conceived as seated on a lotus in his mount Kailash accompanied by his Shakti. He should have a third eye, both he and Shakti should hold the nectar pot with two hands and the pot should be seen stuck on their body.⁵ This description of Mrityumjaya tallies with the above figure. Another figure of Mrityumjaya is on the southern tympanum of the Kileswara Mahadeva Temple at Changu.

The Changu Mrityumjaya is carved according to the **Parameswar tantra** a manuscript in collection of the author. It requires that the figure of Mrityumjaya should be accompanied by his Shakti seated on their respective vehicles Nandi and Lion. Out of his six hands two should bear Varada and Abhaya postures, two carry Akshamala and Trishula while the remaining two should carry the Kumbha. Mrityumjaya should have three eyes. Shakti also carries in her two hands the Kumbha in the way one sees in the figure of Patan.⁶

Originally, the Mrityumjaya image of Kumbheswara might have been well placed on southern side of the temple as it was and is the custom even today. From there the figure might have been shifted to its present location.

The above findings suggest that the student and researchers of Nepalese iconography should not ignore the study of tantric texts. Many images found

in and around Kathmandu Valley after ninth-tenth centuries of Christian Era show an influence of tantric literature and tradition.



(fig. 1)



Reference

- 1 रसं हेवाह्यं लब्धा नश्वदी भवति
- 2 मृत्योर्मिमृतंगमय
- 3 a. इयम्बकं यजामहे ...
b. मा नस्तोके तनये मा न आयुषि ...
c. मानो वधीः पितरं मा त मातरम्
- 4 कपालमालिनं श्वेतं शशाङ्कुकृतशेखरम्
व्याघ्रचर्मधरं मृत्युञ्जयं नागेन्द्रभूषितम्
त्रिशूलमक्षमाला च दक्षयो करयो स्मृतः
कपालं कुण्डिकी वामे योगमुद्रा करद्वयः ॥ Rupamandana
- 5 हस्ताभ्यां कलशद्वयामृतरसैराप्लावयन्तं शिरो
द्वाभ्यां तौ दधतं मृगाक्षबलये द्वाभ्यां वहन्तं परम् ।
अङ्गन्यस्तकरद्वयामृतघटं कैलाशसंस्थं शिवं
स्वच्छाम्भोजगतं नवेन्दुमुकुटं देवं त्रिनेत्रं भजे । मेरु तन्त्र,
quoted in बृहत्पुराणवर्णव
Pt. III, Pg. 376
- 6 शुद्धश्चेतावदातं वृषहरि गमनं जाप्यमालात्रिशूलं
ध्यायन्तं कुम्भहस्तं वरमभयकरं शक्तियुक्तं त्रिनेत्रं
पूजाजाप्यादिमन्त्रैर्वलिकुसुमयुतैर्धूपदीपादिसर्वैः
नत्वा मृत्युञ्जयाख्यं मृतमयहरणं तत्स्तवं वैपठिष्ये ।
इतिश्री पारमेश्वरतन्त्रे चतुराशीतिसाहस्रे मृत्युञ्जयस्तोत्रम् ॥

(An unpublished
manuscript in
collection of the
author)

नेपालको एकीकरणमा गुरुङ्गहरूको भूमिकालाई प्रकाश पार्ने केही ऐतिहासिक सामग्रीहरू

जगमान गुरुङ्ग

[१]

(श्री ५ रणको प्रशस्ति)

१. आगे दारोगा माहादेउ पाध्या दामोदर जैसी मधु षवास जोरावर षवास अमैसि षवास
२. प्रति. जाघीआषोला षेदा हाती मध्ये भोटु पांडे नरसिंह टकसारी के' चीनीया सितुंघाई
३. गरि आयाको सीरोपाव हाती दुई २ हात नवो ९ तनुषाह गरिबकस्यौं वमोजीम तपसि
४. ल भरीदेउं वही बुळदा मोजरा पर्ला

तपसिल

५. भोटे पांडेके हाती १ हात ४॥ नरसिंह टकसारी के हाती १ हात ४॥
६. ईती सम्बत १८४९ साल फागुन वदी ६ रोज शुभम्

(मालपोत विभाग, लगत शाखा, पो. नं. १, व नं. ५, पृ. १२, सं. १६०)

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(श्री ५ रणको प्रशस्ति)

१. आगे षीलांका मनसराम गुरुं के. अघी कास्कीका पाला सिकलेस थाक षी
२. लांग् भित्र उमराली गरि षादा रह्याछौं हात्रो अम्बल भयापछि सिकलेसका

१. टकसारी नरसिंह गुरुङ्ग

३. लाल गुरुंगले एकै पगरि गरि मोहोर लंगयाको रहेछ आजसम्म कसै भयो त
४. पनी अब उप्रान्त भने तिमिहरूको पुर्वोलो आफना गावोको साँध सिमानाभीत्र
५. सिकलेसबाट पाच्याले मिच्याका विह्लौटो समेत अघी तिरि आयाको का
६. छो सितौ तिर्नु भिन्न पगरि गरि वकस्यौ आफना घातीज्मासित तपसिल काछो
७. सितौ तिरौ जीमीको भोग्य गर

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सितौ रूपैया	१२१
चैत्या रूपैया	१
हिल्या रूपैया	१
घालो रूपैया	१
तिथी रूपैया	१
घुम ः रूपैया	१
दसै रूपैया	१
न्वागी रूपैया	१
कार्तिका कामलो	२॥
माघ्या रूपैया	२॥
इति सम्वत १८५० साल मिति सदर	

(ऐ पो. नं. १, व. नं. ४, पृ. ७७, सं. ४८३)

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(श्री ५ रणको प्रशस्ति)

१. आगे नरसी (गुरुङ्ग) के. कज्याई मान तस्को षाएल सीमरास थुम् १ षे २१ आमदानी
२. रूपैया १२५ डडुवा थुम् १ षेत ४६ आमदानी रूपैया २० गजुरी थुम् १ षेत
३. १४ आमदानी २० मेगजीनका कालीगढले षाया (का) षेत वाहीक लेले पाटन ल-
४. डु समेत षानगी षुवा सोलुषुम्बुको रूपैया १९०० ज्मा षेत ८१ षानगी रूपैया

५. २१२१ जागीर वकस्यौ आफना पातीरज्मासीत पट्टा वमोजीमको जागीर भोग्य
६. गर टहलमा रुजु रह ईती सम्बत १८५१ साल आषाड सुदी ११ रोज ३

(ऐ पो. नं. १, व. नं. ६, पृ. ५०, सं. ३७९)

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(श्री ५ गोर्वाणको प्रशस्ति)

१. आगे नरपु गुरुंको नाती धन्या गुरुंको छोरा वतन कास्की प्रहलाद गुरुं औ जिर्जन्या
२. गुरुंको नाती जिवा गुरुंको छोरा वतन कास्की नथु गुरुं तिमि २ के सुवांगी मानको
३. पगरी वकस्यौ तस्को षानगी रूपैया ३००० षानु आफना लाजिमा राषनु सुरषेत भर
४. मुलुकको तिमि २ का तनाथो १०१ नालका सुवेदार जमादार कम्पनी ४ कम्पनीपिछे
५. तोप १ हामोले पठाईदियापछी राषनु. रंवन्दी वमोजिमको षानगी हुदा सिपाही ला
६. जिमालाई भर्ना गर्नु. हुदा सिपाही लाजिमाको षानगीको पहुचनामाको
७. रसिद लिनु. मुष्य हिसाव गरि सुवेदार जमादार कम्पनिको रंवन्दी वमोजिमको जगे छुट्या
८. ई दिनु. ४ कम्पनिको र आफनु षानगी भर्ना भयापछि वांकी रह्याको हास्रा कार्जमा भ
९. ता वकिली षर्च लडाई गैह्रको बारुद गोली बन्दुक घा षर्च कृया षर्च हानमार गर्न्या के
१०. सर सिरोपाव तेस मुलुकको मामुली वाजवो वर्स दिन भित्रको देव देवता गैह्रको मुना-
११. सिव षर्च गर्नु एति गरी वांकी रह्या नाल बढावनु तेस राजमा र द्वारिमा मित्याको पु
१२. स्तक हात हतियार गैह्र तोफा चिज हास्रा हजुर चर्हाइ पठावनु हास्रा निमकको सोझो
१३. गरि भोग्य गर. इति सम्बत १८६२ साल मिति आसिन सुदि २ रोज ३ शुभम्

(ऐ पो. नं. ४, व. नं. १९, पृ. २१७, सं. ९१४)

१. व्यास नदीको दायाँ किनारामा रहेको सुखेत राज्य

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(श्री ५ गीर्वाणको प्रशस्ति)

१. आगे चर्पासि गुरुं प्रति. ईकुंडालाई विजैपुर चयनपुरको काला वंजरमा भोट मुगलानका
२. रैएत ल्याई वस्ति दसाई गुलजार गराउनु आवाद गन्यापछि डिठा मार्फत जो भयाको आम
३. दानिमा सोह्र आनामा १० आना हाम्रा हजुर दाषोल गर्नु छ आना ईकुंडाले घानु मनि
४. तिथिको मोहोर गरिवकस्याको छ. हिजो पनि ईकुंडालाई तैले ल्यायाको रहेछ आ-
५. ज पनि तेस जगाको तलाई डिठा गरि वकस्यौ ईकुंडासंग सामेल भै वस्तु विजैपुर चैनपुर
६. का सुवाहेरूसंग तक्रार पर्दा बुझाईदिनु भोट. धर्मा. मदेसतिर सिमानाको षवरदारी
७. राषनु वस्ती वसाउनु हातिको दांत षाग. समय समयको जंगली चिज विज चह्लाई पठा-
८. उदै गर्नु. सीरो गाईको साढ्या ठूला ठूला ईकुंडालाई लेष्या माफीक धर्मा तिर पठाई-
९. कन पनी षोजी किनी चह्लाइ पठाउनु. सिमानाको जगा छ सवै कुराको षवरदारीभै र-
१०. हनु. हाम्रा हजुरमा आउन्या १० आनाका आमदानी मध्य तपसील माफीक वाली
११. षर्च वकस्यौ टहलमा रुजुरही वाली षर्च भोग्य गर. वही बुझदा मोजरा पर्ला

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चर्पासि के	२५०
वहीदार के	५०
ईती सम्बत १८६२ साल मीती सदर	

(ऐ.पो. नं. ४, व. नं. १९. पृ. ५८, सं. १४३)

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१. चर्पासि गुरुंका आजिको प्रत्युत्तर मसौदा
२. उप्रान्त ईकुंडा काजिले डिठा विति गरि पठायाको छ वाहा जाई सामेलभै वस्तु विजैपु
३. र चयनपुरका श्रुवाहेरूसंग पनि सलुक गराई दिनु. काला वंजर वसाउनु
४. सिवानातिरको पनि षवरदारि राषनु भनि मर्जी भयो र हुकुम सिर चह्लाई

५. आज्ञाध्या विजैपुर चयनपुरका श्रुवाहरूसंग सलुकका कुरा गर्ने लागि-
६. ह्या छु. भोट्या काजी पनि भोट् मुग्लानाका रैति फिकाउंन्या चाजो गर्ने ला-
७. गि रहेछ. ६१ सालमा विजैपुर चयनपुरका श्रुवाहरूले लियाका रूपैया नफ-
८. काउदा र विधिति हुंदा रैति आउन गाह्रो मानछन् भोट्या काजिका मोहर वमोजि-
९. म काला वंजर वसाउन देउ भनि पहाड मधेसका श्रुवाहरूलाई हटाउनाको मो
१०. होर आया काला वंजर वसाउन सकिन्या छ भनि विस्तार विंति पठाईछस्. मालु
११. म भयो वीजैपुर चयनपुरका श्रुवा र उनका औला फैलालाई भोट्या काजिका
१२. रूपैया जति लियाका छन् फिर्ता गरि देउ भनि अधि पनि मोहोर पठायेको हो रूपं
१३. या दियेनछन् त प्यादा लगाई फिकि दे. हटाउनाको मोहोर पनि पठाई दियाको छ
१४. मोहोर सौपिदिनु चाडो गरि काला वंजर वसाउन्या काम गर्नु साढ्या भन्या अ
१५. धि पठायका भन्दा पनि सोनु रहेछ यस पटक अघिल्ला पटक पठाय भन्दा
१६. पनि ठुलो सुरो जुवान राम्रो निरोगी दोहोरा आंगको घर्मा पठाई पनि १/२ गो
१७. टा जो पाजिन्छन् चह्राई पठाउनु ६३/६४ सालका हात्रा हजुर आउन्या दस
१८. नि मोहोर वमोजिम लिनु वहि बुफ्दा मोजरा पर्ला साध सिवानातिरको धं
१९. षवर बुफि येता पनि विंति गरि पठाउनु ताहा पनि षवरदारिसंग रहनु ई
२०. ति सम्बत १८६३ साल मिति वैसाष श्रुदि ३ रोज २ श्रुभम्

(ऐ पो. नं. ४, व. नं. २०, पृ. २५१, सं. १०३८)

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(श्री ५ गीर्वाणको प्रशस्ति)

१. आगे संषर गुरुं किसन गुरुं के चितौनदेशी फीकी सम्बत १८६५ साल आषाढ
२. वदि १ देशी कविलासपुरको उंमरालो जागीर गरि वकस्यौं तस्को सांध का
३. प्वा भंज्याड देशी पश्चीम् गाइघाटदेशी पुर्व वरालुं मफुवादेशी दछिण वस्या
४. नी सतंचुरीदेशी उत्तर येती चार किला भीत्रको जगा माफीको वाहोक राषी अरु
५. जगामा काला वंजर वसाउनु षानी निस्क्या काछो सितो तिमीहरू मार्फत् दर्बार
६. दाषील गर्नु. षुडा ३० वंदुक पाच ५ धना २१ वर्छा २ राषी दुइ गढि कुहनु. सर्का

७. रियां वन्दुक आठ द भाला ७ को संभार गर्नु वाहा घाहामा भागन्यां नास
 ८. न्याको षवर्दारी राषी लडाईं भीडाइ हाल हुकुममा आठौं प्रहर रूजु रही नीमक
 ९. को सोको गरि तपसिल वमोजिमको जगा ली जागीर जानी भोग्ये गर

तपसिल

असामी	गाउँ	घर	रूपैया
कवलपुर	१	१८	१८
वरालुङ	१	६	६
मकुवालेस्वर	१	१४	१४
थाकलाङ	१	५	५
भारलाङ	१	११	११
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	<u>६</u>	<u>५८</u>	<u>५८</u>

इतो मीती सदर (वि. सं. १८६५)

(ऐ.पो. नं. ७, ब. नं. २७, पृ. ५१, सं. २८९)

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(श्री ५ गोर्वाणको प्रशस्ति)

१. आगे मधु गुरुं के. थुम कविलासपुरको लगापात समेत आफुले षाया च
२. चर्पा वमोजिमको जगा उंम-याली मानको जागीर गरि वक्स्यौं यस जागी
३. रका षानगीमा ३० जवानलाई धनु वन्दुक वांध्याका कविलासपुरका ग
४. डि २ मा गैह्र महिना आठौं प्रहर रूजु राषनु घटाउनामा नपस्नु वढाउं
५. नामा पस्नु मुल बाटावाट मानोस जांची मानोस आउंन जान दिनु चोर बाटा
६. मारि तछरा हाली वेत जात जातको कांढा रूष भांजा लाई विकट गराउनु चो
७. री भागी लुकी हीडन्या मानोस र माल हीडाउन्यालाई पक्री माल
८. समेत दर्वार ल्याउनु तेस बाटाको षवर्दारी राषनु तेस बाटाबाटामा अरू क

९. संलाई आउन जान दिया तिमिहरूलाई जोउ धन सर्वस्य होला लेख्या वमो
 १०. जीमको सिपाही टहलमा रूजु रहि गढिको संभार राषी वकस्याको जगा
 ११. आवाद गुल्जार गरि चीतौनबाट दर्वार आर्जन्या मामुली तेल मध्य धार्नि
 १२. २६० तेसै थुमका ढाक्रचा प्रजालाई वोकाई कोट भंडार दाषील गर्नु
 १३. घर गती सेर्मा साउन्या फागु डंड कुंड ज्या पैदावर भयाको ली जागीर जा
 १४. नी भोग्य गर कल्यान धन धर्माधिकार पंचषत अस्मानी फर्मांनी दर्वार
 १५. वाट लाग्याको रकम कलम यति आफनु त छ (?) ईति मीति सदर (वि. सं. १८६६)

(ऐ पो. नं. ८, व. नं. ३०, पृ. ११८, सं. ५८२)

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(श्री ५ गीर्वाणको प्रशस्ति)

१. आगे लमजुं चार नाल उभो षोला समेतका घले गुरू लामा सब उम्ना के. हिजो जसवम
 जीज्यु
 २. का पालादेषी वांधी दियाको रिती थिती श्री वुवाज्युवाट पनि थामि वकसनु भयाको र
 ३. हेछ आज पनि जांचको कट्टी माफ गरि रिती थिती थामी वकस्यौं आफना षाति
 ४. रजमासंग परापुर्वदेषी लाग्याको रिती तोरी जगा गुलजार गरी भोग्य
 ५. गर. मीती सदर (वि. सं. १८६६)

(ऐ पो. नं. ८, व. नं. २९, पृ. ८४, सं. ३३६)

[१०]

(श्री ५ गीर्वाणको प्रशस्ति)

१. आगे रघु घलेके. वारपाक श्री जीज्यु वाज्यावाट अमर घलेलाई

१. श्री ५ बडामहाराज पृथ्वीनारायण शाह ।

२. यकै पगरी गरी वकसनु भयाको रहेछ. आज तलाई परापुर्वको
३. थीति थामि वकस्यौं काछो सितो ति (री) जगा भोग्य गर
(वि. सं. १८६८)

(ऐ पो. नं. १०, व. नं. ३७, पृ. ४४, सं. २६६)

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श्री

श्री ५ सर्कार

१. स्वस्तिश्रीमदति प्रचण्ड भुजदण्येत्यादि श्री श्री श्री
२. महाराज जङ्गबहादुर राणा जी. सी वी. प्राईम् मिनि
३. ष्टर याराड कम्पाण्डर इनचिफकस्य रुक्का
४. आगे कास्की चौर वसन्त्या जयमङ्गल गुरुं के. मेरा वावा
५. प्रल्हाद गुरुंलाई . . १ . . वाट कंप्नि तैनाथ दि नाल
६. निसान नगरा लि पश्चिम् किल्ला कागडा लडाजि
७. गर्न जादा राजगढिका लडाजिमा मेरा वावा परि षे
८. द हुदा इने नगरा निसान् लि मेरा साहिला वावा दल
९. पति गुरुंले . . १ . . मा विन्ति पार्दा निज नगरा निसान
१०. लाई गुठ र निज प्रल्हाद गुरुंको मरवट भनि कास्की ला
११. मा चौरका षेत २।४० वकसित्भै षाई आयाका थि
१२. ज्युं पछि ९४ सालका जांचवाट छिकिदा आज सम्म
१३. तेसं रह्याको छ नगरा निसान्को स्याहार पुजा पनि च
१४. लाउन सकिन. मैले पनि क्यारितले जिउन् वृत्ति ग
१५. न्या हो भनी तैले हाम्रा हजूरमा विन्ति पार्दा जाहेर भ
१६. यो तसर्थ कसैको वित्तं वितलप छाप छपेला माना
१७. चामल वेष मरवट फिकढार गुठि कसैको सन्धि
१८. सर्पन् पानिघाट पध्यारा अर्काले आठा पान्याको

१९. वाहेक वरान पट्ट वाको जगामा हाम्रा राज्य कास्कि
२०. का अम्बल मध्ये चौर राजवगर सिहान पुच्छार ग
२१. रि षेत मुरि । ५५ देउरालि बाटा मनि माथि गरि षे
२२. त मुरि । २० भराउदिमा क्विडिको सिहान षेत मुरि
२३. । २० मालि वडार डाडावरि । ५ ज्मा षेत मुरि १०० आ
२४. फना आंतका बलले विह्राई षेत साविक गराई नगरा
२५. निसानको नित्य नैमित्य पुजा चलाई हाम्रो सोको
२६. चिताई षानु भनि रुक्का गरिवकस्यौं. आफना षातिरजा
२७. मासंग नगरा निसानको गुठि जानि जगाको चलन् ग
२८. र. ईति सम्बत १९१९ साल मिति पौष सुदि ३ रोज ४
२९. शुभम्

(पद्याडिपट्टि)

प्रमानगि लेफटेन्ट कर्णैल् रणसुर विष्ट क्षेत्रि

(सुब्बा प्रल्हाद गुरुङ्ग एवं सुबेदार जयमङ्गल गुरुङ्गका वंशज कास्की, चौर निवासी श्री गजबहादुर गुरुङ्गको घरमा भएको रुक्का)

पुस्तक-समीक्षा

चाँगुनारायणका ऐतिहासिक सामग्री

लेखक : मोहनप्रसाद खनाल

प्रकाशक : नेपाल र एशियाली अनुसन्धान केन्द्र

त्रिभुवन विश्वविद्यालय, कीर्तिपुर

वि. सं. २०४० असोज

पृष्ठसंख्या : ८००

मूल्य : रु. ३९६।- (पुस्तकमा भने उल्लेख नभएको)

नेपाली इतिहास र संस्कृतिको अनुसन्धान क्षेत्रमा नेपाल र एशियाली अनुसन्धान केन्द्रको भूमिका उल्लेखनीय रहेको छ। स्थापनाकालदेखि नै अन्य विविध क्षेत्रका अतिरिक्त ऐतिहासिक सामग्रीमाला जस्ता प्रकाशनलाई अगाडि बढाउँदै लैजाने उद्देश्य सो केन्द्रले लिएको हुँदा अनेक महत्त्वपूर्ण ग्रन्थहरू प्रकाशित गर्न केन्द्र सक्षम भएको छ। सो केन्द्रबाट प्रकाशित इतिहास र संस्कृतिसम्बन्धी ग्रन्थहरूमा लिच्छविकालका अभिलेख, दोलखाको ऐतिहासिक रूपरेखा, नुवाकोटको ऐतिहासिक रूपरेखा, महीरावण वध, हनुमानढोका राजदरवार, शाहकालका अभिलेख, The Kot Massacre, Rato Machchendra Nath of Patan and Bungmati, नेपाल-भोट विवाद आदि उल्लेखनीय मान्न सकिन्छन्। हाल सो केन्द्रबाट मध्यकालका अभिलेख सम्पादन गर्ने कार्य भइरहेको बुझिएको छ यद्यपि सो कार्य ५ वर्षअगाडि नै निकै मात्रामा पूरा भइसकेको कुरा आधिकारिक सूत्रले नै बताएको हो।^१ अध्ययन-अध्यापनसम्बन्धी कार्यमा मध्यकालको इतिहासमा देखिएको हालको अन्योल स्थितिलाई नयाँ मार्ग निर्देश गर्ने आशा सो ग्रन्थबाट गर्न सकिन्छ। त्यसैले इतिहासका जिज्ञासुहरूले सो ग्रन्थको प्रतीक्षा निकै उत्सुकतासाथ गरिरहेको बुझिन्छ।

समीक्ष्य ग्रन्थ 'चाँगुनारायणका ऐतिहासिक सामग्री' पनि यसै सन्दर्भको उल्लेखनीय कृति हो। यसको प्रकाशन त्रि. वि. रजत जयन्तीको अवसरमा रजत जयन्ती प्रकाशन मालाको प्रथम ग्रन्थका रूपमा भएको छ। एउटा मन्दिरको विषयमा मात्र यत्रो बृहत् (८०० पृष्ठ) ग्रन्थ तयार गरिएको पनि शायद यो पहिलो अवसर हो। मूलरूपले ग्रन्थको नामानुरूप चाँगुक्षेत्रमा प्राप्त भएका ऐतिहासिक सामग्रीहरू समावेश भएका भए पनि लेखकले प्राप्त सामग्रीहरूको अध्ययन गरेर त्यस स्थानको भौगोलिक सीमा, ऐतिहासिक पृष्ठभूमि, त्यहाँ प्राप्त कला कौशलका नमूनाहरू तथा त्यहाँको सांस्कृतिक पक्षलाई समेत केही मात्रामा प्रकाश पारेका छन्।

त्यसैले ती सबै विषयलाई समेट्ने उद्देश्यले सो ग्रन्थलाई परोक्षरूपमा प्राचीनता, ऐतिहासिक पृष्ठभूमि, कला परिचय, संस्कृतिपक्ष तथा अभिलेख खण्ड गरी पाँच परिच्छेदमा विभाजित गरिएको छ। प्राचीनता अन्तर्गत चाँगुनारायणको नामकरण र यसको स्थापनाको इतिहास तथा नेपालका दुई प्राचीन जाति भनेर त्यहाँका दुई जाति

बाह्यण (चाँगुका पुजारी) र भंडेल (मन्दिरको टहलुवा) को परिचय दिइएको छ । ऐतिहासिक पृष्ठभूमि अन्तर्गत लिच्छविकालदेखिकै शासकहरूले चाँगुमा स्थापना गरेका कलाकृतिहरूको परिचय दिइएको छ ।

यसका साथै कला परिचय अन्तर्गत चाँगुनारायण मन्दिरभित्र पाइएका विभिन्न मूर्तिहरूको वर्णन गर्दै तिनीहरूको कलाशैलीसँग अन्य स्थान र परम्पराका मूर्तिहरूलाई दाँज्ने चेष्टा लेखकले गरेका छन् । ईशाको दोस्रो शताब्दीदेखिकै भनेर लेखकले निकै अप्रकाशित मूर्तिहरूका फोटोसहित दिएका छन्, जस अन्तर्गत लिच्छविकालकै (नवौँ शताब्दीसम्मका) मात्र पनि २६ भन्दा बढी मूर्तिहरू पर्छन् । दशौँ शताब्दीपछिका तिथिमितियुक्त मूर्तिहरू पनि निकै दिइएका छन् । ग्रन्थमा दिइएका चित्रहरूको अध्ययन गर्दा प्राचीन मूर्तिहरू बारेको लेखकको विचार सर्वमान्य नभए पनि केही मूर्तिहरू प्राचीन मान्न सकिने केही आधार भने नभएका होइनन् । अप्रकाशित मूर्तिहरूका अतिरिक्त पहिले प्रकाशित भएका महत्त्वपूर्ण मूर्तिहरूको समेत वर्णन लेखकले गरेका छन् ।

चाँगुक्षेत्रका मन्दिरहरूको सामान्य वर्णन पनि त्यहाँ परेको छ । चाँगुनारायणको मूल मन्दिरका अतिरिक्त कृष्णमन्दिर, नाटेश्वरमन्दिर, सोमलिङ्गेश्वरमन्दिर, गणेशमन्दिर (गणेश स्थान), यताजु (छिन्नमस्ता) को मन्दिर शिव मन्दिर, लक्ष्मीनारायणको मन्दिर, किलेश्वरको मन्दिर, कान्तिभैरवको मन्दिरको सामान्य परिचयात्मक वर्णन त्यसमा परेको छ ।

चाँगुनारायणको संस्कृतिपक्षमा पनि लेखकले प्रकाश पारेका छन् । चाँगुनारायणको नित्य पूजाका साथै वर्ष दिनसरि गरिने पूजा तथा चाडपर्वहरू बारे पनि प्रस्तुत ग्रन्थबाट निकै परिचय पाउन सकिन्छ ।

यस ग्रन्थको महत्त्वपूर्ण पक्ष अभिलेख खण्ड हो । यसमा जम्मा ३५७ थान अभिलेखहरू परेका छन्— जसमध्ये लिच्छविकालका ९ थान अभिलेख छन् । यी लिच्छविकालका ९ थान अभिलेखहरूमध्ये ६ थान भने पहिले नै प्रकाशित भइसकेका छन् । ती सबैको अनुवाद र विस्तृत व्याख्यासमेत धनवज्र वज्राचार्यको लिच्छविकालका अभिलेखमा दिइएको छ । बाँकी तीन अभिलेखहरू ग्रन्थकारले प्रथम पटक प्रकाशित गर्नुभएको हो । जसमध्ये एउटालाई त उहाँले पाँचौँ शताब्दीकै अभिलेखको क्रममा राख्ने हिम्मत गर्नुभएको छ । मध्यकालका तथा त्यसपछिका प्राय सम्पूर्ण अभिलेखहरू लेखकको आफ्नै खोजबाट उपलब्ध हुन सकेका हुन् । लेखककै भनाइअनुसार यसमा समावेश भएका ३५७ थान अभिलेखहरू मध्येका करीव १२ थान अभिलेखहरू मात्र पहिले प्रकाशमा आएका थिए । यसरी सयौँ अप्रकाशित अभिलेखहरू खोजी गर्नुका साथै पूर्ववर्ती विद्वान्हरूले पढेका पाठलाई समेत सच्याउने काम लेखकले गरेको बुझिन्छ ।

यस ग्रन्थको अर्को उपादेयता यसमा समावेश गरिएका चित्रहरू पनि हुन् । यसमा प्राचीनकालदेखिकै समेत गरी ४७ जति विभिन्न मूर्तिका चित्रहरू छन् जसमध्ये यक्ष मल्ल, प्रताप मल्ल र उनका दुइ रानीहरू रूपमती र राजमती, भूपालेन्द्र मल्ल र उनकी रानी भुवनलक्ष्मी आदि मल्लकालीन प्रतिभाका चित्रहरू पनि समावेश छन् । यी चित्रका अतिरिक्त एक सयभन्दा बढी अभिलेखहरूका चित्रहरू पनि समावेश गरिएको छ । अभिलेख अंकित भएका केही गहनाहरूका चित्र पनि यहाँ परेका छन् यसबाट तत्कालीन गहनाहरूबारे अध्ययन गर्न पनि केही सहयोग मिल्न सक्तछ ।

यसरी चाँगु नारायणका ऐतिहासिक सामग्री विविधरूपले अध्ययन अध्यापन र अनुसन्धान कार्यमा संलग्न सबैलाई सहयोगी बन्ने देखिन्छ ।

तर सम्पूर्ण दृष्टिले यो ग्रन्थ शुद्ध भने छैन । यसमा परेका निकै त्रुटिहरू साधारण पाठकलाई पनि खट्किं खालका छन् । सामान्य ऐतिहासिक घटनाहरू तिथिमितिमा गडबडी, भाषागत कमजोरीहरू पनि यस ग्रन्थमा प्रशस्त देखिन्छन् । यहाँ देखिएका मुख्य मुख्य नउठाई नहुने त्रुटिहरू तल प्रष्ट्याइएको छ ।

केहि सर्वसिद्ध ऐतिहासिक घटनाहरूमा समेत लेखकले फेरबदल पारिदिएका छन् । शुरू पृष्ठदेखि नै यस ग्रन्थमा यस्ता त्रुटिहरू परेका छन् । महत्त्वपूर्ण त्रुटिहरू निम्न बमोजिम छन्—

(क) गोपालवंशीपछि किराँतीहरूको शासन चलेका कुरा लेखकले उल्लेख गरेका छन् (पृ. १६२)। वंशावलीहरू र आजसम्मको धारणाअनुसार नेपाल उपत्यकामा गोपालपछि महिषपालहरूको शासन चलेको मानिएको छ। हाल सञ्चालित नेपालको राष्ट्रिय इतिहास निर्माण गर्ने गुरुयोजनाको कार्यपत्रमा पनि गोपालपछि महिषपालको शासन चलेको स्वीकार गरिएको छ। गोपालराजवंशावली, विभिन्न संक्षिप्त वंशावलीहरू तथा अन्य सम्पूर्ण वंशावलीहरूमा गोपालपछि र किरातअघि तीन जना (वरसिंह, जयसिंह र भुवनासिंह) महिषपालहरूले शासन गरेको उल्लेख छ।^२ लेखकले यसरी बीचको राजवंशलाई विना आधार इतिहासबाट हटाइदिएको छ।

(ख) ने. सं. ६३३ (वि. सं. १५७०) को शुरुतिर (जेठशुक्ल पूर्णिमा) भक्तपुरमा प्राण मल्लको शासन चलि-रहेको उल्लेख लेखकले गरेका छन् (पृ. ३३)। तर प्रमाणअनुसार यस बेला प्राण मल्ल राजगद्दीमा बसिसकेका थिएनन्। उनका बाबु भुवन मल्ल नै शासन गरिरहेका थिए। यो मितिको प्राण मल्लको अभिलेख पाइएकोले लेखकलाई भ्रम पर्न गएको देखिन्छ तर मल्लकालमा यस्तो परम्परा पाइएकै छ। स्वयं लेखकले नै उल्लेख गरेको ने. सं. ६२५ (वि. सं. १५६१)को भुवन मल्लको अभिलेख पनि आफ्ना बाबुकै पालाको हो। यसको आधारमा उनलाई राजा भन्न मिल्दैन।

(ग) देवकी देवीको नातागोता केलाउने कार्यमा पनि लेखक निकै अल्मलिएका छन्। एक ठाउँमा उनलाई राय मल्लकी नातिनी भनिएको छ (पृ. ३३) भने अर्को ठाउँमा छोरी (प्राण मल्लकी फुपू) भनेर सम्बोधन गरिएको छ (पृ. ३५)। संख्या ५२ (पृ. २०१) को देवकी देवीको ने. सं. ६२७ (वि. सं. १५६४) को अभिलेख नै शंकास्पद देखिन्छ। सो अभिलेखमा 'राय मल्ल भन्ने धर्मात्मा राजा हुनुहुन्थ्यो' भनेर त्यसबेला राय मल्लको मृत्यु भइसकेको कुरा सकारिएको छ। तर त्यसको दुइ वर्ष पाँच महीना पछिसम्म पनि रायमल्ल जीवित थिए। उनको मृत्यु त ने. सं. ६३० (वि. सं. १५६६) मार्गकृष्ण सप्तमीमा भएको थियो।^३ त्यस कारण लेखकले उल्लेख गरेको अभिलेखबाट ऐतिहासिक घटनाक्रममा निकै फरक पर्न गएको छ। सो अभिलेखको पाठ दोहोर्‍याएर पढ्नुपर्ने देखिन्छ। बाजे राय मल्लको नाम सम्मानसाथ उच्चारण गर्ने देवकी देवीले आफ्ना बाबुको नाम उल्लेखसम्म नगर्नु त्यसै पनि आश्चर्यजनक देखिन्छ।

(घ) कान्तिपुरका राजा लक्ष्मीनरसिंह मल्लको राज्यारोहण सम्बन्धमा पनि लेखकलाई भ्रम भएको छ। शिवसिंहको मृत्युपछिमात्र लक्ष्मीनरसिंह मल्ल कान्तिपुरको राजा भएको कुरा त्यहाँ उल्लेख गरिएको छ (पृ. ३९)। तर तथ्य के हो भने लक्ष्मीनरसिंह मल्ल बाजेकै पालामा राजा बसिसकेका थिए।^४ पाटनमा भाइ सिद्धिनरसिंहको अधिकार कायम भएपछि यता लक्ष्मीनरसिंह मल्ल दरबार छोडेर हिंडेको प्रसंग वंशावलीमा परेको छ। पछि शिवसिंह मल्लले उनलाई बोलाएर राजा बनाएको देखिन्छ।

(ङ) अर्को ज्यादा ठूलो गल्ती लेखकले देवीदास चिकुटीको सम्बन्धमा गरेका छन्। 'पार्थिवेन्द्र मल्लको राज्यकालदेखि नै मुख्य चौताराको पदमा चिकुटी थिए' भनेर उनी लेखन पुगेका छन् (पृ. ४२)। तथ्य त के भने चिकुटी त्योभन्दा निकै अगाडि (वि. सं. १७३१) देखि नै चौतारा पदमा आसीन थिए।^५ अरु उनी त प्रताप मल्लकै पालामा पनि शासनमा सक्रिय थिए। पछि कुनै कारणमा प्रताप मल्लसँग मेल नहुँदा यिनी कंद परे तथा पछि भागेर पाटनमा श्रीनिवास मल्लको शरणमा पुगेका थिए।^६ प्रताप मल्ल मरेको तीन महीनापछि श्रीनिवास मल्लले आएर नृपेन्द्र मल्ललाई राजा तथा देवीदास चिकुटीलाई चौतारा बनाइदिएका थिए।^७ नृपेन्द्र मल्लपछि पार्थिवेन्द्र मल्लको पालामा त चिकुटी तीन वर्ष चार महीना मात्र सत्तामा थिए। त्यसमा पनि शुरूका (पार्थिवेन्द्र मल्लको शासनको शुरूका) केही समयमा मात्र यिनी शक्तिशाली थिए। पछि यिनका विरोधीहरू यिनलाई सिद्ध्याउने दाउ गर्न थाले। त्यसैले ने. सं. ८०४ (वि. सं. १७४०) कार्तिकशुक्ल अष्टमीको दिन चिकुटी भागेर पाटनतर्फ लागेका थिए।^८ यसरी धेरै वर्षअगाडि नै प्रकाशित भइसकेको तथ्यसित पनि लेखक परिचित हुन नसकेको देखिन्छ।

(च) त्यस्तै गल्ती लेखकले चौतारा लक्ष्मीनारायणको प्रसङ्गमा पनि गरेका छन् । लेखकले लक्ष्मीनारायणलाई पार्थिवेन्द्र मल्लकै पालामा चौतारा बनेका थिए भनेर उल्लेख गरेका छन् (पृ. ४२) । तर लक्ष्मीनारायण त्यसवेला चौतारा पदमा पुगिसकेका थिएनन् । देवीदास चिकुटी सत्ता छोडेर भागेको चार दिनपछि श्रीनिवास मल्लले आएर लक्ष्मीनारायण, वावत, जयकृष्ण र श्रीकण्ठु यी चार जनाको संयुक्त मंत्रीमण्डल गठन गरिदिएका थिए ।^{१०} पछि विद्य-प्रयोगद्वारा ने. सं. ८०७ (वि. सं. १७४४) आषाढशुक्ल तृतीयाको दिन पार्थिवेन्द्र मल्ल मारिएपछि १३ दिनपछि उनैका छोरा भूपालेन्द्र मल्ल राजा बनाउँदा मात्र पूर्णरूपले लक्ष्मीनारायण चौतारा पदमा पुग्न सकेका थिए ।^{१०} त्यस कारण पार्थिवेन्द्र मल्लको समयमा चौतारा लक्ष्मीनारायण शक्तिशाली थिए, त्यसैले राजाले चाँगुमा कुनै कला-कृति राख्न सकेनन् भन्ने कुराहरू लेखेर (पृ. ४२) लेखकले जुन अनौठो किसिमको निष्कर्ष निकालिदिएका छन् । यसले ऐतिहासिक घटनाहरूबारे भ्रम पैदा गरिदिएको छ ।

(छ) पाटनका राजा विष्णु मल्ललाई लेखकले मृत्यु भएको २ वर्ष पछ्याडिसम्म जीवित बनाइदिएका छन् । विष्णु मल्लको मृत्यु ने. सं. ८६५ (वि. सं. १८०२) श्रावणशुक्ल अष्टमीमा भएको थियो ।^{११} यसको लगत्तै पछि विष्णु मल्लले उत्तराधिकारी घोषित गरिएका राज्यप्रकाश मल्ल राजा भएका प्रमाणहरू पनि उपलब्ध छन् ।^{१२} तर लेखकले यसको दुइ वर्षपछिको वि. सं. १८०४ को चाँगु अभिलेखमा उल्लेख भएको विष्णु मल्ललाई पाटनको राजा नानेर ऐतिहासिक घटना क्रमलाई अल्मल्याइदिएका छन् ।

(ज) श्री ५ पृथ्वीनारायण शाहबाट उपत्यका विजय गरिएको तिथिमिति समेत लेखकले ठीकसँग दिएका छैनन् । वि. सं. १८२५ असोज १३ गते कान्तिपुर विजय भएको^{१३} निश्चित मिति हुँदाहुँदै लेखक 'संवत् १८२५ भाद्रमा श्री ५ पृथ्वीनारायण शाहले कान्तिपुर विजय गरे' भन्ने लेखन पुगेका छन् (पृ. ४५) । यस्तै पृथ्वीनारायणको पाटन विजय पनि लेखकले 'कान्तिपुर विजय भएको एक महीना जति पछि' मानेका छन् (पृ. ४५) । वास्तविकता भने कान्तिपुर विजय भएको ११ दिन पछि वि. सं. १८२५ असोज २४ गते पाटन पृथ्वीनारायण शाहको अधिकारमा पर्न गएको थियो ।^{१४} यसरी भुलनै नसकिने तिथिमितिमा पनि लेखकले जानकारी राख्न सकेको देखिदैन ।

(क) जयस्थिति मल्लका कान्छा छोराको नाम लेखकले 'भैरव मल्ल' भनेर लेखेका छन् (पृ. ३०) । प्राप्त प्रमाणअनुसार सही नाम कीर्ति मल्ल हो भन्ने देखिन्छ^{१५} ।

(ख) नेपालसंवत्लाई विक्रमसंवत्मा परिवर्तन गर्दा पनि लेखकले धेरै ठाउँमा गल्ती गरेका छन् जस्तै:-

पृष्ठ संख्या	अभिलेखको संवत्	दिइएको (वि.सं.)	हुनुपर्ने (वि.सं.)
१९०	६०५ आश्विनशुक्ल पूर्णिमा	१५४७	१५४२
२७४	७२५ वैशाखशुक्ल पूर्णिमा	१६६५	१६६२
२८०	७५० कार्तिकशुक्ल पूर्णिमा	१७८६	१६८६
३०३	७९३ श्रावणशुक्ल द्वादशी	१७३७	१७३०
३१२	८१३ कार्तिक वदि १४	१७४९	१७५०
३५१	८२६ कार्तिकशुक्ल पूर्णिमा	२७६२	१७६२
३६३	८४९ वैशाखशुक्ल सप्तमी	१७८९	१७८६
३८१	८८५ वैशाखशुक्ल पूर्णिमा	१७९२	१८२२
५९२	७२५ चैत्रशुक्ल पूर्णिमा	१८६१	१६६२

वर्णनशैलीको दृष्टिले पनि 'चाँगुनारायणका ऐतिहासिक सामग्री' निकै कमजोर पन गएको छ । सबै घटना र प्रसङ्गहरू कालक्रमानुसार वर्णन गरिनुपर्नेमा निकै ठाउँमा लेखकले यसै उसै राखिदिएका छन् । विशेष गरेर अभिलेख खण्डका अन्तिम पृष्ठहरू यस किसिमको दोषले पूर्ण छन् । साथै वर्णनक्रममा एउटै मात्र संवत्को प्रयोगबाट घटनाक्रम जोड्नुपर्नेमा यस ग्रन्थका कतिपय पृष्ठहरूमा (पृष्ठ नं. २९, ३०, ३१, ३२, ३३, ३४, ३५ र यदाकदा अरु पनि) दुइ संवत्को प्रयोग भएको हुँदा अन्योलको स्थिति सिर्जना हुन जान्छ । कतै कतै त एउटै विषयलाई दुइ संवत् प्रयोग भएको छ । तल यस्ता केही उदाहरणहरू दिइएका छन् ।

(ट) "संवत् १५६४ असारभन्दा अगाडि नेपाल उपत्यकामा ठूलो भुइँचालो गएर चाँगुनारायणको मन्दिर भत्केको थियो । यो भत्किएको मन्दिरको निर्माण गर्ने काम ने. सं. ६२७ असारमा राय मल्लकी नातिनी देवकी देवीले गरेकी थिइन् ।" (पृ. ३३)

(ठ) "वि. सं. १८५२ चैत्रमा पाल्पाली राजा मुकुन्द सेनका सेनाले चाँगुको पानस लुटेर लगेकोले ने. सं. ६४६ असारमा न्हुजेले त्योभन्दा ठूलो पानस चढाए ।" (पृ. ३४)

(ड) संवत्हरू पनि लेखकले छद्मसमिस रूपले प्रयोग गरेका छन्— कतै ई. सं., कतै वि. सं. र कतै ने. सं. । एउटै ग्रन्थमा एउटै प्रसङ्गमा अनेक थरी संवत्हरू राखेर घटनाक्रमलाई जोड्ने प्रयत्न गरिएको छ ।

यसका अतिरिक्त धेरै ठाउँमा (अभिलेख खण्डभन्दा अगाडिका अध्यायहरूमा) प्रसङ्ग र घटनाहरू दोहोर्न्याएर वर्णन गरिएको छ । कतिपय अभिलेखहरूको अनुवाद दिइएको छैन भने अनुवाद दिइएका कतिपय अभिलेखहरू अशुद्ध देखिएका छन् । गल्ती हुन सक्ने सम्भावनाबाट त स्वयं लेखक पनि अनभिज्ञ थिएनन् (लेखकको वक्तव्यमा लेखकले यसबारे बोलेका छन्) । वाक्य सङ्गठन र शब्दको प्रयोग पनि उक्त ग्रन्थमा ढङ्गसाथ भएको छैन । यसका अतिरिक्त अन्य त्रुटिहरू पनि देखिन्छन्, जुन सबैको वर्णन गर्न यहाँ सम्भव छैन ।

यसरी विविध दृष्टिकोणले 'चाँगुनारायणका ऐतिहासिक सामग्री' विशालकाय तर निकै कमजोर ग्रन्थ देखा पर्दछ । ऐतिहासिक तिथिमितिमा तालमेल नहुनु, नाता गोतामा ख्याल नराख्नु प्राप्त सामग्रीहरूलाई तुलनात्मक अध्ययन गर्न नसक्नु, वाक्यसङ्गठन तथा शाब्दिक प्रयोगमा राम्रो दखल नहुनु आदि निकै कमीहरू यस ग्रन्थमा देखिएका छन् ।

यत्रो वृहत् ग्रन्थ तयार पार्ने लेखक मोहनप्रसाद खनाल निकै अगाडिदेखि नै इतिहास र संस्कृतिको खोजीमा लागिरहेको कुरा इतिहासको पठन पाठनमा लागेका कसैबाट लुकेको कुरो होइन । यहाँ एउटा नबुझी नहुने कुरा के भने सामग्रीहरूको खोजी गरेर निकाल्नु र पाइएका सामग्रीहरूको विस्तृत अध्ययन मनन गरेर सर्वमान्य व्याख्या गर्नु यो दुवै बेग्ला बेग्लै पक्ष हुन् । दुवै गुणहरू सबै अनुसन्धाताहरूमा हुनुपर्ने जरूरी हुँदैन । पहिलो गुण हुनेमा दोस्रो गुण नहुन सक्छ त्यस्तै दोस्रो गुण हुनेसँग पहिलो गुण नहुन पनि सक्छ । समीक्ष्य ग्रन्थको अध्ययनबाट लेखक खनालमा पनि दोस्रो गुणको पूर्णरूपेण अभाव देखिन्छ ।

प्रकाशनको जिम्मा लिने अनुसन्धान केन्द्रले पनि यस [ग्रन्थको प्रकाशन गर्दा पूर्ववर्ती ग्रन्थहरूको जस्तो ध्यान दिएको देखिँदैन । मैले अध्ययन गरेको प्रतिमा कतिपय पृष्ठहरू उल्टो पाल्टो पारेर राखिएको छ । पृष्ठसंख्या बढाएर पुस्तकको आकार ठूलो बनाउने प्रयत्न गरिएको देखिन्छ । एक पृष्ठमा दिन सक्ने कुरोलाई दश पृष्ठसम्म तन्वयाइएको छ भने अधिकांश पृष्ठहरू चार पाँच हरफदेखि आधा पृष्ठसम्म मात्र भएका छन् । पृष्ठ समुचित ढङ्गले मिलाउँदा ८०० पृष्ठको मानिएको सो ग्रन्थ ४०० तथा बढी से बढी ५०० पृष्ठभन्दा ठूलो हुन सक्ने देखिँदैन । कता कता पुस्तक छपाइमा यूनेस्कोको सहायता रहेकोले पनि आकार ठूलो बनाइएको त हैन भन्ने पनि लाग्छ ।

अनावश्यक पृष्ठ वृद्धिले साधारण पाठकलाई पर्ने भार केन्द्रले बिसिदिनु हुँदैनथ्यो कि ? किन भने ३९६ रूपैयाँ तिरेर सामान्य पाठकले किन सबने कुरा विश्वास गर्न मिल्दैन । छपाइको बेलामा मितव्ययितातर्फ ध्यान दिइएको भए ४/५ सय पृष्ठभित्र सम्पूर्ण ग्रन्थ सजिलै अटाउन सक्थ्यो र मूल्य पनि यस किसिमको चर्को पर्ने थिएन । आउने वर्षहरूमा अनुसन्धान केन्द्रले यसमा ध्यान दिने आशा गर्न सकिन्छ ।

सामग्री सङ्कलनको दृष्टिले भने यो ग्रन्थ उपयोगी नै ठहर्छ ।

पेशल दाहाल

बनारस हिन्दू विश्वविद्यालय
वाराणसी, १९८४

टिप्पणी

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३. महेशराज पन्त— “राय भल्लको मृत्यु कहिले भयो ?” पूर्णिमा पूर्णाङ्क ४७, (२०३७ मार्ग) पृ. २१
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७. उही, पृ. १६.

८. उही, पृ. १७-१८.

९. संशोधन-मण्डल, पूर्ववत् नं. ५, पृ. २४०

१०. उही, पृ. २४१

११. डिल्लीरमण रेग्मी- मेडिडभल नेपाल पार्ट २. (कलकत्ता : फर्मा के. एल. मुखोपाध्याय, ई. १९६६)
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१४. उही

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