

Role of Roopamandana in Making of Nepalese Images

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Abstract

Kathmandu valley has plenty of sculptural art. Images since an early period have been made following *vidhana* or *pratima lakshan*. ‘An image prepared without following *vidhana* is unfit for worship, says sastras and Puranas’ (Khanal, B.S.2075.p.15). *Vidhana* is a guideline for making images. There are several texts and Puranas describing *vidhana*. Roopmandana was written by Sutradhar Mandana during the 12th century describing *pratima lakshana* of several deities. Images of Nepal from 3rd century BC till the end of 17th/18th century CE have their specific identification with gradual inclining changes in their features from early period onwards to Licchavi, early medieval and medieval period. However, the theme has always been same. In this context, how far the *pratima lakshana* described in Roopamandana has influenced Nepalese images? In what ways and how are they implemented in Nepalese images? The answer to these questions have been tried to be traced on the basis of through detail review of Roopamandana. Likewise, survey of images through purposive sampling, collection of epigraphic records and photographs are used in this study as a primary source. Findings of the facts are analyzed in a descriptive manner. Through various references, it has been revealed in this research that Roopamandana was the best-selected text of *vidhana* for making Nepalese images and a religious code for continuation or disposal of images in case of breaking. It has been found to be completely implemented in most of the images related to Vaishnava during medieval period, few of them have been found to be made through partial implementation and the rest by merging the *vidhanas* mentioned in several texts.

Key words: Amritghata, Angul- tala, Devetar, Strimukha, Vidhana,

Introduction

Kathmandu valley is the land of deities that have been decorated by the hands of skilled sculptors. It makes everyone think about their expertise that has put

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life on stones, metals, and woods. An image would be incomplete without proper composition of elements as, selection of an appropriate material, portray of deity with relevant religious theme, manifestation of characteristic features of the period, and most essentially an implementation of *pratima lakshan* as instructed by *sastras* or the texts. The early sculptures of Nepal are found with heavy outlook with unclear faces, muscular bodies, deep naval, few adorations, sideways waist band and big *kallis*. Perfect composition of theme and *vidhana* with best simplicity and naturalistic features are the speciality of Licchavi images. Moreover, maximum adoration mingled with tantrism with perfect stability of theme, character and *vidhana* is a unique recognition of medieval images. There are hundreds of images in Kathmandu valley with the same theme implemented in several ways. This is due to execution of various *vidhanas* or *pratima lakshans* as there are numerous texts related to *vidhana* as; Vrihat Samhita, Manasar, Mayamattam, Mayadipika, Samarangansutra, Silparatna, Aparajitpriccha, Nispannayogabali, Sadhanmala. These texts discuss about the *vidhana* of making images of several deities. Likewise, Puranas as; Vishnudharmottarapurana, Matshya Purana, Agni Purana, Varaha Purana, Vishnu Purana, and Linga Purana contain several chapters of *pratima lakshan* or *vidhana* for making images as well as procedure of *pran pratistha* for installation of images. It depends upon sculptor and the theme they select for implementation of *vidhana* on the image they decide to make. It is not compulsory to follow a particular *sastra* of *vidhana* for making an image. It could either be made through following a single *vidhana* or several *vidhanas* instructed in different text could be merge for proper composition for a single image. Roopamandana is a renowned text of *vidhana*. It has a decription of *vidhanas* of the making several Hindu and Jain images. Along with a references of various *sastras*, Mandana has discussed *pratima lakshanas* of several deities. This research has been intended to find about how far Roopamandan among other several texts of *vidhana* has been selected by Nepalese sculptors? and in which way they are revealed on imags? Thus, the statement of the problem and objective of this research have been presented in the following way.

Statement of Problem

Pratima lakshana mentioned in Roopamandana has not been sufficiently discussed yet.

Selection of Roopamandana in making of Nepalese images has not been analyzed.

Implementation of *pratima lakshan* in Nepalese images as described in Roopamandana has not been listed.

Objective of Research

To discuss the *vidhana* or the *pratima lakshana* described in Roopamandana.

To find out how far Roopamandana has been selected by Nepalese sculptors?

To identify how and in which way *pratima lakshana* described in Roopamandana have been implemented in Nepalese images?

Methodology

Images are incomplete unless they are made through following *vidhana*. Roopamandana is one of the most renowned text among several texts of *vidhana*. This text has been preferred and followed by the sculptors since a long time. In this research, selection of Roopamandana and implementation of its instructed *vidhana* for making Nepalese images have been focused. For this, essential facts are collected from detail review of *vidhana or pratima lakshana* discussed in Roopamandana as well as other essential aspects related to the images as a secondary source. On the basis of secondary sources, a survey of images of Kathmandu valley, purposive sampling of specific images for examination of its implementation, collection of epigraphic records inscribed in the images, and photography as tools of the primary source have been used in this study. This research has also been focused in pointing out whether the *vidhana or pratima lakshana* instructed by Roopamandana is solitarily implemented or partially on the images. The findings of the facts are discussed in an analytical and descriptive manner.

This research has been limited to the study of Roopamandana and its implementation on Nepalese Vaishnava images. With references to several *sastras* and *puranas* and their *vidhanas* for the making images of deities as; Brahma, Surya, Navagraha, Dikpalas, Vishnu, Shiva, Shakti, and Jain have been discussed by Mandana. In this research *lakshana* instructed by Roopamandana has only been focused. And among the above-mentioned deities, only the images of Vishnu have been concentrated. Mandana in his book has described about the *talamana* or the specific measurement for making of particular images. However, in this research the measurement part has not been focused. Likewise, among various forms of images of Vishnu, *vidhana* for making an image of Sridhar Vishnu, Jalasayan Vishnu, Vishwaroopa Vishnu, and his *vahana* Garuda have been selected among several forms, as a purposive sampling as these images are found to be in maximum numbers around the Kathmandu valley. For an examination of implementation of *vidhana* on above mentioned Vaishnava images, few samples regarding each image of medieval period specially belonging to the images belonging to 12th century till 17th century have been selected as samples. In this way, through analysis of facts, a conclusion has been drawn.

Findings and Discussion

There are numerous texts related to *pratima lakshana*. Nepalese sculptors since an early period have been following them according to the theme demanded by an image. However, images have never been categorized or evaluated according to which particular text or the *vidhana* they have been implemented. In this context, the finding of facts below has been helpful in revealing how and in which way *vidhana or pratima lakshan* instructed in *Roopamandana* have been implemented in the images allowing fill up the gap.

Roopamandana and The Pratima Lakshan of Several Deities

Roopmandan was written by *Sutradhar Mandan* during the 12th century. He was a renowned architect as well as a sculptor. He has defined iconography as a part of architecture and expressed his view that an architect expert in *vastusastra* is an artist too (Shreevastav, 1996, p.7). The references of *Mansar*, *Mayamattam*, *Samarangansutra*, *Silparatna*, *Abhilashitarthachintamani*, *Aparajitpriccha*, and *Chaya Grahana* discussed by him in the text *Roopamandana* proves that *Mandana* had deep knowledge of *vastrusastra* as well as making of images. In the first and second chapter of this text, it has been discussed about a guideline and the *vidhana* by the sculptors to be followed while making images. It has been mentioned that it is not enforced to follow *vidhana* while making of *devetar* or the non-deities like men, animals or birds as it could be made through its figure. *Mandana* has suggested to make an image through following a *tala* or a measurement. Through providing several standards of measurements he has revealed that the appropriate size for making an image is 104 *angul* or *Nava tala*. He has explained that, except the images of *Ram*, *Balaram*, *Parvati*, *Devi*, *Jin*, *Skanda*, and *Hanuman*, all the deities should be made in *nava tal*. Likewise, he has further discussed about the selection of stone for making an image. He has categorized the quality of a stone and suggested to select best by the sculptor. Likewise, he has discussed about the selection of material as; wood, metal, mud in making of image and its benefits in detail. *Mandana* has suggested to avoid the worship of an image if a part of its body is broken. But he has further suggested that the image could be worshiped if its nail, ornament, garland, or emblem is broken. It could also be worshiped if an image is being worshiped for more than hundred years. But it could bring a misfortune if a broken image less than hundred years is worshiped. He has strictly instructed to avoid an installation of two or three images of the same deities at home (Shreevastav, 1996, p. 22, 112, 121).

Roopamandana from half part of the second chapter to the sixth chapter has mainly focused on iconographic features or *pratima lakshanas* of several deities. With reference to Sukraniti, Vrihat Samhita, Manasollas, Aparajitpriccha, Suryopanisad, Vishnudharmottarapurana, Matsyapurana, Agnipurana, Vishnupurana, Skandapurana along with Roopamandana, he has discussed *pratima lakshana* or *vidhana* of making images of several deities. In reference to *vidhanas* instructed by Roopamandana it has been briefly discussed. here Lord Brahma should have four hands seated on *kamal*, his Shakti Sabitri should be same as Brahma. Rishis should have *kamandalu* and *akshyasutra* with complex hair, mustache, and beard, dedicated in meditation. Vishwakarma should have *akshyamala*, *pustak*, *shanka*, *kamandalu* in four hands, three eyes and duck as *vahana* and detail of Brahmayatan, Pratihars of Brahma has been discussed in this text. Lord Surya should be red and shown within a bright circular disc, should have four hands with white lotus in one. About Navagrahas; Surya: should be red and rode on seven horses with white lotus, Som should be white on ten horses with lotus. Kuja should be red and rode on sheep with *danda* and *kamandalu*. Budha should be yellow, he should be on serpent. Vrihaspati should be yellow and rode on duck. Sukra should be white, rode on a frog. Sani should be black and rode on buffalo. Rahu should be black with half body and Ketu should be dull with lower part of a body as serpent. *Pratima lakshan* for making of images of Pratihars of Surya and Dikpalas have been also been discussed in second chapter (Shreevastav, 1996, p.122-124, 37-45).

Chapter three has a description of the *yugaveda* and *varnaveda* of Vishnu and has defined the benefits of worshiping various forms of Vishnu in several *yugas* by four *varnas*. Likewise, *lakshana* of Chaturvimsati Vishnu, ten incarnations of Vishnu, Jalasayan Vishnu, Saligram Vishnu and its various forms, Garuda, Vaikuntha Vishnu is explained in detail. Vaikuntha Vishnu should have four faces: nara, narshima, shreemuka and varaha with eight hands. Vishwamukha or Vishwaroop Vishnu, Ananta should have four faces as Vaikuntha and twelve hands. Trailokyamohana should have sixteen hands. Likewise, *Ayatan* and *Pratiharas* of Vishnu have been discussed in detail (Shreevastav, 1996, p.132-134, 57, 148-150).

Fourth chapter has a description of the *pratima lakshan* of Dwadasashiva: Sadyojata Bamadev, Aghor, Tatpurush, Isha, Mritunjaya, Varadakshya, Shreekantha, Ahirbudhanya, Virupakshya, Bahuroopasadashiva, and Trayambaka. Likewise, *vidhana* for making of image of Umamaheshwor is described. It has been mentioned that Shiva should be with Uma and have four hands with *trisul*, *matulinga*, *alingan* of Uma and serpent. Uma's one hand should be on the shoulder of Shiva and

another with *darpan*. In a Harihara image, at right side of image there should be an image of Vishnu in blue color with *chakra*, *kamal*, rode on Garuda and left should be shiva in white color with *varad*, *trishul* rode on a bull. In the same way, *lakshan* of Lakshminarayan, Yugal-murti, and various *lakshanas* of Shivalinga and pithika, as well as linga with or without faces, have been discussed in detail (Shreevastav, 1996, p.61-63, 64-76).

Chapter five contains description of *Shaktaadhikar* in which *pratima lakshan* of Gauri, Uma, Parvati, Shreeya, Ramba, Totala, Tripura, Aayatan and eight Dwarpalas of Gauri have discussed. Likewise, an instruction for making of Ganesh, Heramba, various forms of Vakratunda, Aayatan and Pratihara of Ganesh and Kartikeya is illustrated. Panchalila form of Mahalakshmi, various forms of Kshemankari, Harashiddhi, Vahana of Gauryadi goddess, Chamunda, Rakta Chamunda, Katyayeni, Pratihara of Chandika, Lakshmi, Mahalakshmi, Mahavidhya, Saraswati, Saptamatrikas and Vireshwor, Kshetrapala, Vatuk bhairav have been discussed. And the sixth chapter has a description of Jain *murti lakshanadhikara* or the *lakshana* of Jain, their Pratiharas, and their Emblem (Shreevastav, 1996, p.181-199, 200-207).

Implementation of Pratima Lakshan as Instructed by Roopamandana In Vaishnava Images

Various forms of Vishnu and their *pratima lakshan* have been discussed in Roopamandana. Among them Shridhara Vishnu, Jalasayan Vishnu, Vishwaroopa Vishnu, and Garuda a *vahana* of Vishnu has been selected as a sample in this research, as these images are found to be maximum in the valley. *Pratima lakshan* for the making of each of these forms of Vishnu and its implementation on medieval images has been focused.

Shridhara Vishnu

Rotation of four emblems *shanka*, *chakra*, *gada*, *padma* of Lord Vishnu in his four hands make Chaturvimsati or twenty-four forms of Vishnu. As per rotation of the emblems Vasudeva, Keshav, Narayan, Madhav, Purushotama, Adhyokshyaja, Sankarsana, Govinda, Vishnu, Madhusudan, Achyuta, Upendra, Pradhuma, Trivikrama, Narashima, Janardana, Vamana, Sridhara, Anirudra, Hrishikesh, Padma, Damodhar, Hari, Krishna are originated (Khanal, 2075, p.80). Among them, Sridhara Vishnu carries *padma* in his lower right hand and *chakra* on upper, *gada* on upper left, and *shanka* on lower hand. Mandana has also discussed about the *vidhan* instructed by Padma Purana which differs from Roopamandana. Likewise, Agni Purana instructs to carry *dhanus* instead of *gada* of the upper left.

It has been mentioned in Roopamandana that '*Pujita Shridhari murti: Sudranam shaukhyadayini*' or the worship of Shridhar Vishnu is pleasant for Sudras, especially for Chamar, Dhobi, Nata, and Varat (Shreevastav, 1996, p.136, 51,52,133). It can be presumed that for this reason, maximum images of Shridhara Vishnu are found to be installed on stone spouts or outskirts of the core areas of medieval settlement of Kathmandu valley (Khanal, B.S.2075, p.83). Probably to be established by these castes. Shridhara Vishnu in Nepal are found to be implemented in several ways. First one is found to be established with one of the form among Chaturvimshati Vishnu or Vishnu related to twelve months of a year along with Vasudevakamalaja (an image with half body of Vishnu and half of Lakshmi) at center. Vasudevakamalaja are found to be installed in a bigger size in such image with twelve forms of Vishnu including Shridhara Vishnu as a representation of Chaturvimsatis around the main deity in a smaller size. Secondly, twelve forms among Chaturvimshati Vishnu including Shridhar are placed in a form of row. Shridhara Vishnu along with Lakshmi at right and Garuda at left is the third variety. And Shridhar Vishnu with his specific emblems seated or standing alone is the fourth category.

The first typology of Shridhar Vishnu placed with Chaturvimshati Vishnu are found in several numbers. Madhav Narayan's image installed at the northern bank of Rani pokhari is the best example. It was established by king Pratap Malla during N.S. 790 through having *Magha vrata* in the name of his deceased son Chakravertendra Malla (Vajracharya and Pantha, B.S.2018, p.25). The image of Madhav Narayan is installed at the center of the main stele while twelve forms among Chaturvimshatis; each with six images in smaller steles are at right side and left side of Vishnu. All images are in a *sthanaka* posture. Among them, Shridhara Vishnu is placed at the first lower beginning of the right stele. As instructed by Roopamandana, Shridhar Vishnu has his emblems *padma, chakra, gada, and shanka* from his lower right hand in a clockwise direction. Twelve forms of Chaturvimsati Vishnu with Vasudevakamalaja at the center are installed on top of a stone spout at Alko *hiti*, Patan and in a *torana* (tympanum) of Vasudevakamala temple at Dattatraya Bhaktapur. Shridhara Vishnu including others forms are in a seated posture each on a lotus flower around the main deity within a circular niche. These images belong to 14/15th and 17th-century CE respectively. Likewise, twelve forms of Vishnu including Shridhar Vishnu are placed at the top of a pillar known as *samundra manthan sthamba* at the premise of Til Narayan Madhav at Taumadi Bhaktapur belonging to the 16th/17th century.

Vishnu with his specific emblems as instructed by Roopamandana at the center of the stele along with Lakshmi at right and Garuda at left side both smaller in size

than Vidhnu is famous as Shridhara Vishnu in Nepal (Khanal, B.S.2075, p.82). These unique images are numerous found around Kathmandu valley. Two images of such Shridhar Vishnu are found installed at the premise of Chyasal *hiti*. Among them, an image with an influence of Pala Sena art or with the holes at stele belongs to the 12th century (Bangdel, 1989, p.271). Here, Shridhar Vishnu has been standing in the middle of a stele with emblems as instructed by Roopamandana, while Lakshmi with *varada mudra* and lotus is at the right and Garuda in *anjali mudra* at the left. All the deities are standing on a lotus with a double pedestals. Images of Shridhar Vishnu are also found to be established in *chaturmurti* form or having been placed at four directions of a stone slab. Images installed at the premises of Nandikeshar *hiti* Naxal, Konti hiti Patan, Bhandareswor Mahadev Sifal are a few examples of Shridhar *chaturmurtis*. In each image, Shridhar Vishnu along with Lakshmi and Garuda are installed at four direction of a slab, each Shridhara have been implemented as *pratima lakshan* instructed by Roopamandana. They belong to the 12th/13th century. Likewise, Shridhara Vishnu is also found to be established individually. Though such images are called Vishnu, yet, they can be categorized as Shridhar Vishnu through the specific emblems carried in specific hands. Some example among such images are, Shridhar Vishnu of the 15th century made up of metal which is in a collection of Nasil and Heeramaneck Museum New York (Pal, 1985, fig.34) and Shridhar Vishnu of Panchadeval Pashupatinath of 17th century (Bangel, 1989, p.93). Both of them have been made following the *vidhanas* instructed by Roopamandana.

Jalasakan Vishnu

A form of Vishnu that is sleeping on a bed of *shesanaga* is known as Seshasayi Vishnu. 'Jal or water is believed to be created by Purushottama or *Nara*, so water is also known as *Naara*. And as lord Vishnu *ayanas* or sleep on *Naara*, he is known as Narayan. Likewise, when he sleeps upon *Jal* or *Naara* on the bed of *shesanaga*, he is known as Jalasakan Vishnu', says Vishnu Purana (Gupta, B.S.2041, p.14). According to Roopamandana, Jalasakan Vishnu should be shown as *supta* or calm. He should be sleeping sideways on a bed of *sheshanaga* resting his head on his right hand or the *danda* in it. His left hand should have lotus flower. Brahma should be seated on lotus flower emerged from his naval. There should be Shree and Bhumi at the side of his feet. Presence of Madhu, Kaitav, and his *Nidhyastradi* or his emblems in a form of human should be placed (Shreevastav, 1996, p.139).

Image of Jalasakan or Shesayi Vishnu has been found to be installed since an early time. Jalasakan Vishnu along with Lakshmi is installed at the Arayaghat

Pashupati. It is an earliest example of Jalasayan Vishnu belonging to 1st/2nd century CE (Bangdel, B.S.2039.p.118). Jalasayan Vishnu known as Bhudhanilkantha was installed by Vishnu Gupta. And so-called Bhubhukika Jalasayan discovered at Lajimpat during the reign of Pratap Malla that has been installed at Bhandarkhal pond Hanumandhoka is believed to be an image belonging to the Licchavi period. Jalasayan Vishnu of 12th century CE of Vaidhyanath *kshetra* Acham (Sharma, 2012, p.214), Balaju garden of 17th century, Varahi *hiti* Bhaktapur of N.S. 862 (1741 C.E.) installed by king Ranajit Malla (Rajvanshi, B.S.2020, p.39), Changu Narayan of the 17th century (Bangdel, 1989, p.139) are a few example of Jalasayan Vishnu of medieval period. Jalasayana Vishnu of Vaidhyanath *kshetra* Accham is found to be sleeping on a bed of *sheshanaga* resting his head on his right hand, carrying a flower by his left. There is an image of Brahma seated on a lotus flower emerged from navel of lord Vishnu. Shree or Lakshmi is seated nearby. Few unclear images are seen at the background of the stele which seems to be Madhu, Kaitav, as instructed by Roopamandana. But there is no presence of emblems of lord Vishnu in an anthropomorphic form. Besides this, an image of Jalasayan Vishnu belonging to the 19th century installed at Kailash *kshetra* Pashupati is another rare example with Lakshmi. Almost all Jalasayan Vishnus including Balaju garden, Varahi *hiti* Bhaktapur, Changu Narayan and many more found around Kathmandu valley have been found to be sleeping on a bed of *sheshanaga* facing towards sky. They are found to be carrying *shanka*, *chakra*, *gada*, *padma* with their legs crossed. But the image Kailash has unique feature in which lord Vishnu has been leaning on the body of *sheshanaga* in a relax position stretching his legs on the bed of *nagas*. There is an image of Jalasayan Vishnu at the premise of Changu Narayan temple. Lord Vishnu is sleeping on a bed of *sheshanaga* with emblems as described by Roopamandana with his legs crossed. A hole is found at navel of Jalasayan Vishnu. This helps to assume a presence of lotus emerged from his navel during the past.

Vishwaroopa Vishnu

Vishwaroopa is universal form of Lord Vishnu. The context of Vishwaroopa is discussed in Mahabharata. Lord Krishna had exposed universe within his mouth when Yashoda urged him to open his mouth to check if he had consumed the mud. Next Krishna displayed his Vishwaroopa when Duryodhana tried to imprison him in order to make Pandavas feel alone as lord Krishna supported them. This form was displayed by Krishna when he visited Hastinapur to convince Kauravas to provide Pandavas their right. Lastly, at the field of Kurukshetra, when Arjun was not prepared to fight with his own clan members and Gurus, Krishna convinced him

through teachings of *Karma*, *Bhakti*, and *Gyana*. During the process of teaching, on request of Arjun lord Krishna showed his Vishwaroopa form to Arjun (Khanal, B.S.2075, p.189). According to Roopamandana, an image of Vishwaroopa Vishnu should have four faces, Nara, Naarshima, Strimukha, and Varahamukha; he should have twenty hands, right carrying *pataka*, *hala*, *shanka*, *vajra*, *ankush*, *bana*, *chakra*, *vijpurak*, *varad*, *yoga*, and left carrying *pataka*, *danda*, *pasa*, *gada*, *dhanus*, *utpala*, *shringi*, *mushala*, *akshya*, and *yoga*. And lord Vishwaroopa should be mounted on his *vahana* Garuda (Shreevastav, 1996, p.146-147).

Image of Vishwaroopa have been found established since the 2nd/3rd century as an image of Kutubahal Chabil is an earliest example of it (Bangdel, 1982, p.229). A marvelous piece of Vishwaroopa Vishnu is installed at Changunarayan that belongs to 7th/8th century that draws anyone's attention. It has a depiction of a theme as explained in Mahabharata. This image has been installed through implementation of *vidhanas* as instructed by Vishnudharmottarpurna and partially Roopamandana (Khanal, B.S.2075, p.195-197). Lord Vishnu has three layers of *saumya*, *raudra* and *strimukha* faces. Lord Vishwaroopa has been carrying *chakra*, *bana*, *khadga*, *shriga*, *Padma beej*, *gada*, *dhanu*, *dhal*, *chamar* and *shanka*. Lord is standing on the shoulder of Prithvi who has been supporting the feet of lord with her two hands, which have been supported by *Nagraj* and *Nagrani* from right and left. Balaram is sleeping on a bed of serpent at a lower level. There is a presence of Arjun, Shree Devi, Bhu Devi, Garuda, four elephants as representation of Dikpalas around lord Vishwaroopa. There are numerous images of Vishwaroopa Vishnu which have been installed during medieval period. Vishwaroopa Vishnu which is installed in a strut of Changunarayan, Bhandarkahal pond now at Patan museum, Hanumandhoka palace, Bulucha *hiti*, Bhaktapur are few examples. Vishwaroopa placed at the strut of Chanunarayan temple has four faces; Nara, Naarshima, Varaha at the lower level and *Strimukha* on the top. Vishwaroopa has eighteen hands with all emblems as explained in Roopamandana, he is mounted on his *vahana* Garuda. It is one of the best image with full implementation of *vidhana* as instructed by Roopamandana. Vishwaroopa which had been installed at Bhandarkhal pond during the reign of Siddhinarshima Malla has been stored at Patan museum. It has almost all the similarities as Vishwaroopa of Changunarayan. While Vishwaroopa of Bulicha *hiti* of Bhaktapur has three faces each at lower and upper level with *saumya*, *raudra*, and *stri mukha* and one *saumya mukha* at the top, he has eighteen hands; Vishwaroopa is standing with his Shakti. He is mounted on his *vahana* Garuda as instructed by Roopamandana. Here, partial application of *vidhana* as instructed by Roopamanda has been found to be implemented.

Garuda as A Vahana of Vishnu

Garuda is a *vahana* of lord Vishnu. Among two wives of Kashyap Prajapati; Vinita and Kadru, Garuda was the son of Vinita (Mani, 1989, p.34). Mahabali, Vishal, Shesa, Vasuki, Takshaka, Shankasweta, Mahapadma, Kambala, Aswatar, Aelaputra, Karkotaka, Dhananjaya and many more highly poisonous *nagas* were sons of Kadru (Gupta, B.S.2041, p. 115-116). In order to make Vinita free from a slavery of his stepmother Kadru, Garuda visited *devloka* to bring *amritghata* as demanded by his step brothers. Lord Vishnu being pleased with Garuda's several attempts and courage, appointed him as his *vahana* (Khanal, B.S.2075, p.85). Roopamandana describes iconographic feature of Garuda in the same way as described in Vishnudharmottarapurana. Garuda should have four hands, his *varna* should resemble like *markat* or his own color, his nose should resemble an owl's nose, face, and eyes should be round, he should have two wings, his limbs and feet should resemble like that of an eagle. He should carry *chatra* and *purna kalash* in two hands and his remaining two hands should be in *anjali* mudra. Roopamandana further explains that when lord Vishnu is mounted on Garuda, in such a cases, '*yaduscha vagawan pristhe chatrakumbhadharau karau*' (Roopamandana, 3/50) or Garuda should have two hands in which he must carry *chatra* and *kumbha*. Likewise, *pratima lakshan* for Garuda of seated posture is further discussed in Roopamandana. According to it, Garuda should be in an anthropomorphic form, his left leg should be front apart from his body bended upright from knee, while his right knee should be folded back rested on the earth on support of which he should be seated (Shreevastav, 1996, p.56-57). Garuda is found to be implemented in various forms in Nepal. The first variety of Garuda is found in an anthropomorphic form seated with one leg bend from knee and another folded back with wings added. Secondly, in the form of a bird carrying Vishnu on its back. Thirdly along with Shridhara Vishnu standing at his left in an anthropomorphic form with wings added and in *anjali mudra*. And the fourth one is in a miniature form flying or paying devotion to Vishnu with *anjali mudra* in narrative images as described in Puranas.

Garuda in an anthropomorphic form with a leg bent at knee and another kneeling back with wings added at back in *anjali* mudra has been popular since Licchavi period. Garuda installed by Manadeva on the top of the *stambha* at Changunarayan is the earliest best example. Garuda implemented on this theme was popular from the early till later period. Image of Garuda installed in front of Chaturvuh Vishnu temple at Narayan *hiti* was shifted from Hanumandhoka Sundari chowk (Lamsal, B.S.2023. p.88). A marvelous image of Garuda was installed in front of Trailokyamohan

Vishnu temple at Basantapur Durbar during the reign of Bhupalendra Malla by Riddhilakshmi in N.S.810. There was a presence of Trailokyamohana Vishnu inside the shrine which had been established during N.S. 801 in the name of late Nripendra Malla by his brother Parthivendra Malla (Vajracharya, B.S.2033.p243, 47). Finding the absence of Garuda, Riddhilakshmi installed it later. Garuda of Krishna temple of Patan installed by Siddhinarshima Malla is made up of metal. These images are the best examples implemented as Roopamandana.

Garuda carrying Vishnu at his back is known as Garudasana Vishnu, and these type of image are found several in numbers since the early to the medieval period. Image of Garudasana Vishnu of Changunarayan is believed to be established by Haridatta Varma which was later on renovated by Amshuvarma. It is an earliest image of this form of lord Vishnu of the valley. Garuadasan Vishnu of Deopatan belonging to 12th century, Kumbeshwor Patan 13th century (Bangdel, 1989, p.176, 240), Rani pokhari N.S.789 and Tushahiti Patan of N.S. 767 are few examples of Garuadasan Vishnu of the medieval period. In all the above-mentioned images, Garuda has a round face and eyes as well as limbs and feet like that of an eagle as illustrated in Roopamandana. Except the Garuda of Tusa hiti (holding the handle of spout) all contain two hands stretched apart along with the wings as flying. They are all adorned with ornaments of *nagas* their rival on neck, arms, and feet. Garuda carrying Trailokyamohana at Changunarayan of 17th century (Pal, 1985, fig 77) have six hands, nose as an owl, face and eyes are round, limbs and feet as an eagle as instructed by Roopamandana. As discussed above, maximum numbers of Shridhar Vishnu are scattered around the valley. Shridhar Vishnu of Changunarayan, Deopatan, Yengal *hiti*, Chysal *hiti* belong to the 12th century, Tribeni *ghat* belongs to 14th century and Kumbeshwor *hiti* to 17th century. Garuda in all these images are found placed at the left side of Shridhar Vishnu smaller in size. They all are found to be standing in *sthanaka mudra* with wings added and palm closed in *anjali* mudra. The next variety of Garuda is found to be implemented in a miniature form paying devotion to god Vishnu along with contextual characters revealing narrative theme as illustrated in Puranas. Garuda implemented in a flying posture with wings spread in Vishnu Vikranta images of Lazimpat, Tilganga and Vishwaroopa of Changunarayan are best examples belonging to Licchavi period. Continuation of such thematic art are revealed in Narashima Vishnu of Changunarayan 12th century, Vishnu Vikranta of Pharping 14th century. In both of these images, Garuda are found to be standing along with Lakshmi in *anjali mudra* with wings at back. A rare image of Garuda implemented in a form of bird as described in Roopamandan is found installed at

Makhan tole, Kathmandu in front of Jagannath temple. Garuda has his nose that resemble an owl. His face and eyes are round. His limbs and feet resemble like that of an eagle and he has his two hands in *anjali* mudra.

Main Findings and Conclusion

Roopamandana was written by Sutradhar Mandana during the 12th century. It is one of the best-selected text of *vidhan* or *pratima lakshan* by Nepalese sculptors for making images though there were several texts of *pratima lakshana*. Mandan too has provided references of several texts in this book along with details of Roopamandana. It has been one of the most implemented *vidhana* selected for making of images. From the selected samples or Vaishnava images of the medieval period of Nepal as discussed above, it is revealed that the images of Shridhar Vishnu whether installed along with Chaturvimshati, Vasudevkamalaja, Lakshmi, and Garuda or individually, have been found to be installed completely following *pratima laksahan* or *vidhana* as instructed by Roopamandana. Viswaroopa placed with four faces; Nara, Naarshima, Varaha, and *Strimukha*, eighteen hands with emblems and mounted on his *vahana* Garuda at the strut of Changunarayan has been found to be made accordingly as Roopamandana. Garuda implemented in an anthropomorphic form in a seated posture with one leg bent on the knee and another kneeling back resting body on it with wings added at back in *anjali* mudra installed at Changunarayan temple, Trailokyamohan temple, Krishna temple of Patan have been completely found to be made as instructed. Likewise, Garud of Deopatan, Kumbeshwor Patan, Rani Pokahri, Tushahiti Patan carrying Vishnu with round face and eyes, limbs and feet like that of an eagle implemented according to the *pratima lakshan* of Roopamandana. This proves that *vidhanas* prescribed in this text was highly implemented on Nepalese image. On the other hand, from the above samples, the fact is also revealed that these images were made through sole guidance of Roopamandana. It has been found to be made through following complete implementation of *vidhana* instructed by Roopamandana without mixture of others texts.

In the same way, from the images of Jalasayan Vishnu of Vaidhyanath *kshetra* Accham sleeping on the bed of *seshanaga* with the presence of Brahma and Lakshmi, Jalasayan Vishnu of Kailash Pashupati along with Lakshmi and Jalasayan Vishnu with a hole at the naval at Changunarayan, it can be analyzed that these images had been installed through partial implementation of following *vidhanas* discussed in Roopamandana with few implementation of other text as described in Vishnudharmottatar Purana. Likewise, an image of Vishwaroopa with his Shakti

standing on his *vahana* at Bulucha hiti and Garuda carrying Trailokyamohana at Changunarayan reveals the fact that these images have been prepared through a partial implementation of *vidhana* described in Roopamandana with a few blending of other texts.

Through analysis of these few samples of Nepal it can be drawn a simple conclusion that Nepalese sculptors preferred as well as selected Roopamandana for making images since early medieval period. It also reveals that the *vidhanas* or *pratima lakshan* instructed by Roopamandana were much implemented in making of images. However, few images made through the mixture of *vidhnanas* mentioned in Roopamandana along with other texts even reveals that Roopamandana was highly favored by them.

Likewise, regarding the regulations of instruction for selection of materials as well as the general norms related to images people have been found to strictly following the instruction as instructed in Roopamandana. In a case of image that is broken it has been instructed to avoid the worship of such image. It has been clearly mentioned that an image should not be worshiped if a part of a body is broken. This has been firmly followed by Nepalese society. In such cases they are found to be settled through disposal of them in river, pond or in a pious place. Whereas, in case of breakage at any other part of an image as, nail, ornament, garland, or emblems, it has been found being worshiped as suggested by the text. In the same way, as Roopamandana has suggested for the continuation of worship of broken image in the case if they are more than hundred years old this rule have found to be implemented at several temples. Images as Mahankal of Tundikhel, Dakshinkali, Kalikasthan and many other images of the valley have been found to be worshiped though a part of their body has been broken or have deep holes in their body due to daily worshipping pattern or caused through several causes. This proves that it has deep influence of Roopamandana in Nepalese society since the past. Thus, Roopamandana has been found to be implemented in Nepal not only in making of perfect images but it has been found to be a firm code for solving several complications related to images during their making as well as worship.

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- Shridhar Vishnu installed with Vasudev Kamalaja at Alko hiti Patan



Shridhar Vishnu as a representation of Chaturvimshati Vishnu among twelve at Til Madhav Narayan, Bhaktapur



Jalasayana Vishnu Vaidhyarth kshetra, Accham



Vishwaroopa Vishnu, Changunarayan



Garuda installed during the reign of Bhupalendra Malla in front of Trailokyamohana Visnu, Basantapur Kathmandu.