KATHMANDU VALLEY
THE PRESERVATION OF PHYSICAL ENVIRONMENT AND CULTURAL HERITAGE
A PROTECTIVE INVENTORY

PREPARED BY HIS MAJESTY’S GOVERNMENT OF NEPAL IN COLLABORATION WITH THE UNITED NATIONS AND UNESCO
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INVENTORY OF INDIVIDUAL MONUMENTS AND MONUMENT SITES IN

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All individual monuments are documented by an identification code and serial number (see explanation of index – volume one), a photographic record taken during the survey time between 1972–1973, and a situation map showing the location of particular object within its immediate environment. These maps are all facing north upward and are reproduced in scale 1 : 1250. A brief description adds further relevant information.
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This three-storey temple of the Matrikas is located on a cremation ground. It has a carved doorway and carved struts which depict the Matrika goddesses and Bhairavas. The sanctum contains no idols, only plain stones are used for worshipping according to Tantric tradition which became popular in Nepal during the late Malla period. There are two stone pillars before the door bearing a metal lion and peacock dating from the late nineteenth century. Legends say that King Gunakamadeva of the Solar Dynasty (second half of the tenth century A.D.), the reputed founder of Kathmandu, had this temple built in the north-western corner of the town in order to protect it. A special worship takes place at this shrine on Balachaturdasi when a snake, a fish, a sparrow and a grasshopper are sacrificed by fire. The priest is a Bajracharya but the offerings belong to a low caste sweeper who tends the shrine. This arrangement is common in temples of the Matrika goddesses. The woodwork of parts of the upper storeys has rotted away. The temple is currently under renovation.

The image of Ganesh makes this small rectangular house sacred. There is a large niche hollowed out of the wall to house an older image. The temple is connected with Sobra Bhagawati on the Bishnumati. Its annual festival is held on the fourteenth day of the dark fortnight of Mangir (Marga).

This family shrine is located in the residential area of Chhetrapati. The shrine is made up of a plain brick sanctum with a dome roof. There is a carved stone torana over the wooden door. Inside the sanctum are images of Mahishamar- dini, Saraswati, Mahakala, Ganesh, Garudanarayana, and a panel of the Ashatmatrikas. It was built by a woman, Chandraprabha Pandeni, during the nineteenth century. A record mentions an endowment of land in order to finance the shrine’s daily worship.
C/K-5
KRISHNA

Locstlon  CHHETRAPATI
Style      COMPOSITE
Constructed 1848
Deity      KRISHNA
Sect      VAISHNAVA
Records 1848

This family shrine is located in the residential area of Chhetrapati-Paknajol. The plain brick sanctum with a dome roof is overgrown with vegetation. There is a carved stone torana over the wooden door. Inside the sanctum are images of Krishna flanked by his spouses, Rukmini and Satyabhama, Jaya, Vijaya, and Garuda. It was built by a woman, Chandraprabha Pandeni, during the nineteenth century. A record tells of an endowment of land to finance the shrine's daily worship.

C/K-6
SWETA GANESH MANDIR

Locstlon  CHHETRAPATI
Style      SINGLE-STOREY COMPOSITE TEMPLE
Constructed 1959
Deity      GANESH
Sect    HINDU/BUDDHIST

This small, square temple is located by the side of the road. It has a slightly carved door-frame and a torana representing Ganesh. Inside there is an image of Buddha, and a broken dome from an early medieval chaitya lies by the door.

C/K-7
RAM BABA

Locstlon  PAKNAJOL
Style      BRICK AND STUCCO STRUCTURE
Renovated AFTER 1934
Deity      GAUTAMA BUDDHA
Sect  BUDDHIST

All that has remained of an earlier monastery, the Manjugiri Dhamadhatu Mahavihara, is this small structure. The shrine consists of an empty niche with a torana of a Kalamakara. Below the niche is another, smaller one with an image of Buddha in the earth-touching posture. The finial is a stone chaitya. The monastery was probably built during the reign of Mahendra Maill.
This small, modern shrine is located on a side street. The girt copper roof and the finial are its best features. The tall, slender sanctum wall is out of proportion with the rest of the temple. The temple’s priest is a Salmi, a Buddhist Newar caste.

This is one of the most ancient Buddhist monasteries of Kathmandu, and is otherwise known as Vikramslia Mahavihara. The area, Thamel, derives its name from the monastery which existed here. The earliest reference to it is from the thirteenth century when a Tibetan monk, named Dharmaswamin, visited Nepal and stayed at this place. The monastery was then a great centre of Buddhist learning. The locality is also associated with the hero of a famous legend, Sinhalasartha bahu, who is related to the monastery.

The road gateway has a torana dating from the eighteenth century. The shrine is across the courtyard. There is a metal torana and the doors and frames are of metal. The facade has been covered with modern ceramic tiles. There is a projecting balcony with lattice on the upper floor. The brickwork has been recently restored and is in good condition. The remaining sides of the court are in plain woodwork of recent date.

The monastery houses an image of Buddha, and there are many other Buddhist images and symbols on the struts and the torana. The priests are the Pradhans of Thamel which is unusual, because the Pradhans are usually classified as one of the higher caste non-Buddhist Newars. But the Pradhans of Thamel are Buddhist. The shrine’s festival is held on Phalgun badi 1, and the gods are put on display during the month of Sravan.

This is a courtyard associated with the cult of secret or mystic divinities. There is a three-storey temple of these divinities, roofed with tiles, and made of bricks. Its windows contain the figures of Vajrasattva carved on the torana and different forms of Kaumari and Bhairaba are portrayed on the struts. This monument is related with the Thambahil Bhagvan Bahal. According to the local people, there should be a car-procession on the occasion of a certain festival in honour of Sadyakumari, the daughter of Bajracharya of Kvabahal. Its chief priest is a Bajracharya and its principal festivals are celebrated in Shraban, Ashvina, Asadha and Phalguna. It is in the state of fair preservation.
Kamaru Kamakshya Devi

Location: THAMEL
Style: THREE-STOREY TEMPLE
Constructed: 1815
Deity: KAMARUKAMASKADEVI
Sect: SHAKTA

C/K-11

This three-storey temple of brick stands in a brick enclosure together with the Jvalamai and Dakshinakali temples (K12 and K13). There is a lightly carved wooden door and some wooden windows on the upper floors. The roofs are of tile and are supported by struts carved with divinities and copulating figures. It was built by Kaji Ranadhvaj Thapa and Amarsingh Thapa. Its chief priest is an Achaju and its festival is in Badadashain and Chaitradashain.

Man Kamana

Location: THAMEL
Style: THREE-STOREY TEMPLE
Constructed: 1815
Deity: JVALAMAI
Sect: SHAKTA

C/K-12

This three-storey brick temple stands between the Kamarukamaksha (right) and Dakshinakali (left) temples within a brick enclosure. Its ground floor has a wooden door which resembles that of the former. It has windows on the upper floors and three roofs supported by a number of struts which are carved with the Ashta and Saptamatrikas and erotic figures. It was built by Kaji Ranadhvaj and Amarsingh Thapa. Its chief priest is also Achaju and its festival is in Badadashain and Chaitradashain.

Dakshin Kali

Location: THAMEL
Style: THREE-STOREY TEMPLE
Constructed: 1815
Renovated: 1968
Deity: DAKSHINAKALI
Sect: SHAKTA

C/K-13

This three-storey brick temple of Dakshinakali is to the left side of the Jvalamai Temple (K12) within the same courtyard. There is a tympanum carved with Dakshinakali on the main door of the ground floor. It has also three roofs which are projected by a number of struts carved with the Ashtamatrikas, Ashtabhairabs and copulating figures. It was also built by Kaji Ranadhvaj Thapa in 1815 and was renovated by the guthi in 1968. The builder dedicated a bell in 1842. Its chief priest is an Achaju and its festival is in Badadashain and Chaitradashain.
This double-storey shrine and the courtyard offer a good example of the complete monastery shrine. It has a carved and embossed door frame which is flanked by Buddha's two disciples, Sariputra and Maudgalyayana. There is a carved window-frame with three openings and two individual window-frames on the first floor. The second storey has three ordinary lattice windows. There are remains of frescoes illustrating Buddhist divinities on the facade. In the courtyard are many Buddhist icons and a chaitya, which according to legend, has mystic powers and was brought from Banaras by the famous preceptor, Bakbajra. The priest here is a Bajracharya. This bahal is also known as Maitripur Mahavihar.

This small shrine is located in a narrow courtyard. The image of Bhagavati is built in the shallow niche. There is a torana arched over the niche. The shrine is finished with a three-tiered metal roof. The eight-armed image of Mahishamardini is slender and well contoured. The shrine is believed to mark the spot where Subha Bhagavati presented herself to her devotee, a Khadka Chhetri. Her shrine is across the Bishnumati but because the river was flooded, he could not visit her shrine. The Khadkas of Dhapakhel still come to worship the shrine yearly.

Unfortunately this monastery is no longer in active use and it is very neglected. It is less important for its socio-religious importance than for its artistic work. The brickwork is in places very poor and needs urgent attention. The courtyard is poorly drained. The tiled roof is in fair condition. The corinice between the first and second storeys is well carved. Many of the figure struts supporting the roof are of the fifteenth century. They depict Pancharaka and Pujadebi and the lower ends are personified figures of the Nakshatras with inscribed illustrations. The beautifully carved torana over the road gate shows the theme of Buddha's penance, and the one over the door to the shrine shows the figure of Bajrasattwa. There is a carved board inside, which narrates the life of Buddha. In the courtyard are figures of Kubera, Abalokiteswara, Sukhabati Lokeswara, Sariputra, Maudgalyayana, and a chaitya. This bahal has a counterpart, the Musya bahal, which is west of it. The Musya bahal is important for art historians because it offers an example of an unaltered Buddhist bahal from the twelfth to the fifteenth centuries.
The Musya bahal is similar in style to the nearby Chhusya bahal. Its brick courtyard, brick walls, and fading frescoes clearly give it the look of an old monastery. The struts are beautifully carved; the upper parts illustrate Buddha and the Bodhisattvas, and the lower parts are minor scenes, but very interesting. There are chaityas in the courtyard and figures of Kubera, Abalokiteswara, Suk Habati Lokeswara, Sariputra, and Maudgalyayana. Like all Buddhist monasteries in Kathmandu, the gods are displayed during the month of Sravan.

This small, brick and stucco chaitya is located in the middle of Thanhiti. It is the votive symbol of worship constructed in the panchayatana style with four corner turrets on the square pedestal. There are four niches in the base which house the directional Buddhas. At the corners are figures of Dwajaraja, Binaraja, Khadgaraja, and Chaityaraaja. There is also a lovely sculpture of Aryatara. This is an important place to the Buddhist of the northern end of the town. It is interesting to note that this square formed the northern limit of the walled boundaries of Kathmandu in medieval times and thus was a gateway to the city until the late nineteenth century. There is some association with the name of this area, Thanhiti, and a water-conduit which no longer exists. The story of the origin of this stupa mentions a water-conduit, saying that the chaitya was built over a golden water-conduit in order to conceal it from the eyes of greedy people.

The small square shrine is built among a row of houses at the northern end of Thanhiti Tol. The deity enshrined is dancing Shiva and he is worshipped in this form by people who sing and dance. The short struts depict Shiva, and the painted panels show his grotesque ganas. Close to the temple are images of Vishnu, Tara, Gauri, Chintamani Lokeswara, and a large chaitya.
This temple is located in the middle of the road leading from Thanhiti Tol to Chhetrapati. It is important not so much for its architectural features as for its local religious importance. The temple's annual festival is on the fourteenth day of the dark fortnight of Mangsir.

Although this monastery has been transformed by the unscrupulous building of the neighbouring residents, the shrine itself is still reasonably intact. The doorway has retained its ornamental form and is complete with a torana. The four beautifully carved struts depict the Pujadebis. The first floor has a long window-frame with five openings in the center and two single windows at the ends. The facade is painted with the five Dhyani Buddhas and tutelary deities with fearsome expressions. This shrine is worshipped by the Bajracharyas. Legend says that the preceptor, Lalita Bajra, grew a tree here which bore gems, but when his descendants failed to observe the disciplines of moral law, the gems fell to the ground.

This bahal has a spacious courtyard and a shrine at the southern end. The torana over the door depicts Vairochana. On the first floor there is a quintuple carved window. There are icons of Buddha, Abalokiteswar, Mahakali, Sariputra, Prajnaparamita, and Maudgalyayana both inside the shrine and in the courtyard. The most remarkable work in the court is a seventh century stone votive chaitya with figures of Padmapani. The only record mentioning this monastery is 1692 when a small shrine was added to the existing one.
This is a simply built shrine with a plain brick wall, a slightly carved door-frame, and a torana depicting Namasangiti. There are also carvings of Pujadebi and Bodhisattva. There is a votive chaitya in the courtyard near the shrine’s entrance.

This bhal is also known as Shantighata Chaitya Mahavihar. The shrine is largely reconstructed with a carved wooden tympanum over the door. There are three small stupas and a small shrine with sculptures of the Buddhist pantheon. It was renovated by its guthi in 1934 and its main stupa (Shantighat chaitya) was renovated in 1652. Its chief priest is a Shakya and its festival is in Ashvina-purnima.

This celebrated Srigha Chaitya is commonly known as Kathe Sim Bhu. It stands in the centre of the courtyard of the Gavahara monastery. It is exactly like the Swayambhush Chaitya only a little smaller. The dome is built on a lime washed pedestal. The most distinctive part is the gilt copper tower with an ornamental umbrella at the top and a pair of eyes painted at the base. At the cardinal points around the dome are images of the directional Buddhas. In the courtyard there is a number of smaller chaityas, shrines, and sculptures of the Bajrayana pantheon from various periods. There is also a large, beautiful sculpture of Padmapani Abalokiteswara of the tenth century and an even earlier sculpture on the northern wall. Although there is no way of knowing the exact date of the chaitya, these sculptures suggest that it is old. This locality is almost entirely Buddhist, inhabited mainly by Shakyas, and it derives its name from the monument. According to legend, the establishment of the chaitya is due to Gubhaju Samanta Bhadra of Tache bhal. He was visiting Banaras where he met a group of Jain monks preparing to worship a large chaitya. Gubhaju was asked to perform the worship and he brought some water from the Ganges to sprinkle on it. He said the worship was over, that the chaitya was consecrated. Because the Jain monks did not believe what he said, he made the chaitya move by mystical power from Banaras to Nepal. The priest is a Shakya. The annual festival is held on the full moon day of Aswin.
This shrine has all the usual features. There is a pair of lions guarding the ornamental doorway, which is complete with banners and images of Buddha's two disciples, Sariputra and Maudgalyayana. The torana depicts Mahavairochana. The first storey has the small typical windows. The struts which support the large, projecting, lattice balcony are very short; they depict Chintamani and Lokeswaras. The facade is painted with Buddha and other divinities. The roof is complete with a gajura. The priest here is a Shakya. There are several chaityas in the courtyard.

This temple is located in a wide square in the heart of the town. It is a small two-storey structure. The figure struts offer an outstanding example of early woodcarving. They depict female figures and leaping griffins. The image housed in the shrine is a beautiful tenth to eleventh centuries four armed Sridhara Vishnu flanked by Lakshmi and Garuda. The inscription on the Garuda pillar outside the shrine shows dates 1663. The completely Hindu shrine has a Brahman priest. It is especially worshipped once a year on the great ekadasi of Kartik (October-November).

The small double-storeyed temple is located beside the road. It has a small torana depicting Shiva over the doorway, which is way to the right, not in the centre as usual. Both roofs are made of gilt copper. The annual festival is on Ghodejatra.

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**B/K-30**

**NAGHA BABA**

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<td>Style</td>
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**B/K-31**

**IKHANARAYAN**

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**C/K-32**

**GANESHERI**

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This small temple stands in a courtyard beneath a large tree. It has a single, gilt copper roof and is embossed with brass sheets. It contains no idols, only plain stones, revealing the Tantric origin of the shrine. The oldest date connected with the shrine is 1718 which is written in a corner of the courtyard. Although the temple is not note worthy for its architecture, it is important for its religious significance. It is worshipped throughout the year but, like many other shrines of Hindu goddesses, it is particularly crowded during the nine days of Dasain.

There is a wooden torana over the doorway of this modest shrine. The courtyard contains a few sculptures and three chaityas, the largest of which appears old and may date from the early medieval period. The monastery is in poor condition.

This temple is located by the Bangemudha Asan roadside. The sanctum is slightly lower than the modern ground level. The torana over the doorway has the figure of an eight-armed Ugratara in the form of Vajrayogini. The figure struts depict an unidentified female divinity. The sanctum contains no icons and is therefore a Tantrically invoked shrine. The temple is worshipped for relief of eye sores. Glasses have been offered to the shrine, and they can be seen on the walls. The shrine's mirrors probably gave the locality its present name in Newari. According to legend, the temple was built by King Gunakama Deba. The shrine's festival is on the day of Pishacha Chaturdasi.
The shrine has a carved doorway with a torana and above the door is a small window-frame with three openings. The second storey is a living apartment which has a large, plain projecting window-balcony. There are four votive chaityas in the courtyard of this monastery. In the courtyard are images of Saraswati, Arya Tara, Ganesh, and Mahakala. The only inscription says that it was commissioned to be used by a Shakaybikshu, Ramachandra.

This temple is located on an important corner which is the junction of the tree roads to Asan Thanhiti and Jyatha. The doorway leading to the shrine is modestly carved and there are figure struts on all three storeys. Outside the temple are a couple of structures belonging to the fourteenth to seventeenth centuries.

The importance of the temple is strictly local. Its name, Jwalamai, is a bit strange since it associates the temple with a sacred burning flame, but the image housed within is Harihara. The priest is a Brahman. Although the temple is in poor condition, it does not appear to be older than from the eighteenth century.

The facade of this shrine has a well carved torana depicting Dharmachakra Manjusri in the centre. On the first floor there is a small window-frame with three openings and on the floor above is a protruding balcony supported by short figure struts. The courtyard has four tall, stone chaityas, a mandala, and a fire pit to perform homa. There is a copper plate with an illegible date offering an invitation to attend the Samyak festival organized here.
The facade of this shrine is quite characteristic. The entrance is guarded by a pair of lions and the door-frame is elaborately carved. The first storey has carved window-frames, and the second storey has a projecting window-balcony supported by six small carved struts. The top storey is obviously a modern addition yet it uses four struts depicting leaping griffins which must have come from another part of the original structure. The finial is made up of a small chaitya inside a triangular metal abrama. Around the courtyard are images of Maitreya, Jambhala, Manjusri, Baruna, and Padmapani. The torana was dedicated in 1651. The priest is a Bajacharya.

This beautifully carved temple is located on the narrow, busy street between Asan Tol and Indra Chok. It is built on an octagonal plan similar to the Krishna temple at Hanuman Dhoka. Only a small portion of the temple is visible from the street because it is pressed between private houses (the large one on the left has its own historical significance). There are eight slender columns on the ground storey. Above the columns is a broad, carved cornice with several bands, and above it there is an elaborately carved window-frame with nine openings. There are sixteen struts depicting leaping griffins distributed over all the storeys. Inside the temple are some interesting sculptures of Hindu deities. The temple is in very poor condition, although there are only a few examples with such lavish woodwork.

The house adjoining the temple is the Tilanga Ghar, an unusually fine domestic residence of the early nineteenth century. It is famous as being the first house in Kathmandu outside the palace to be permitted to use glass windows. The first floor consists of a row of arched windows with slender wooden columns between, and a stucco frieze of marching soldiers beneath. The second storey has an overhanging balcony of carved wood.

The features on the shrine of this bahal are quite complete. The brickwork is in fair condition. There is a metal door and torana, and the usual pattern of a quintuple window flanked by two smaller windows on the first storey. The projecting balcony on the second storey is carved and supported by carved struts. There are a few sculptures of the various Lokeshwaras and Prayaparamita in the shrine. The inscriptions date the donation of the finial in 1640, some land and a house for the Agan deity in 1720, and the consecration of a metal chaitya finial in 1941. The monastery founder, Surata Bair, earned great fame in Lhasa by his understanding of the scriptures and by outclassing the Dalai Lama in argument.
This plain, single-storeyed shrine is located in the middle of a narrow courtyard surrounded by private houses. It is a square structure with plain struts supporting the tile roof. Over the doorway is a torana of Buddha, which was donated in 1637.

The shrine in this monastery is distinctly marked by its carved door-frame with a metal torana, a pair of lions, a row of prayer-wheels, and banners, all indicating the entrance. The first storey has the characteristic carved window-frames, single windows at either end and in the middle a long rectangular window with five openings. The windows are obviously modern because of the use of the lattices which are rarely found on old buildings. The facade has frescoes of the five Buddhas. There is a tall tapering chaitya in the courtyard.

The temple is located in the south-eastern corner of Asan Toi. At first glance this highly ornamental temple appears to be made entirely of metal. Its three roofs are made of gilt copper and also the doorway, cornices, pillars, struts, are all of metal. The temple is laden with ornamental accessories such as lamps, banners, decorative birds, toranas and mirrors. The object of worship inside the temple is not an image of a deity, but a purnakalasha (or fine pot). The temple offers an example of the Tantric religious practices which use symbols or mystic diagrams in their worship, instead of iconographic forms. This form of worship was very popular in Nepal during the late Malla period. The record on the temple is dated 1839, the reign of King Rajendra Bikram Shah. The priest is a Bajracharya. Although it is essentially a Buddhist shrine, many non-Buddhists worship here also. There are special worship done on a number of days throughout the year, and a homa is performed in the front courtyard.
This small shrine is located in the middle of Asan Tol. The single roof is made of gilt metal and is completed with a large finial. In addition to the image of the main divinity, Lakshminarayana, the shrine contains images of Shiva-Parbati, Surya, and Padmapani Lokeswara.

This small temple has two roofs of gilt copper. There are metal birds perched on the corners of the roofs. A metal banner hangs down from the finial. The main deity is a four-armed Ganesh.

Although this monastery has been greatly altered by the modern buildings around it, the six votive chaityas in the courtyard help it to retain a monastic character. The torana over the doorway depicts Ganesh, Saraswati, Sariputra, Maudgalyayana, and Matrakala. The shrine is worshipped by the Shakyas.
This Agam house is a three-storeyed building of brick and roofed with tiles. The ground floor is open to the street and is supported by a row of wooden pillars. The three first floor windows have carved toranas and carved wooden frames, and the second floor has a projecting balcony. There is a small single-storeyed temple rising from the roof and adorned with a gajura. The house contains a number of images, of Annapurna, Sinhini, Vyaghreni, Ganesh, Sukhram, Lokeshwar, etc. An inscription records that the gajura was dedicated in 1824. The chief priest is a Maharjan (Jyapu).

The bahal is in a narrow courtyard. The torana over the carved doorway depicts Dharma Chakra Manjusri. The facade is also marked by a window-frame with three openings on the first floor and four small struts depicting the Bhairab. The struts support a heavy window-balcony on the upper floor. There is a single stone chaitya in the courtyard.

This is one of the many temples dedicated to the Matrika goddesses and located on the edge of Kathmandu. According to legend, these temples were established by King Gunakamadeva in the eleventh century. The facade has elaborately carved lattice windows and figure struts of the Matrika goddesses. The temple looks more like a house than a shrine, and in fact it is not a shrine in the ordinary sense. It is an agam house where the worship is restricted to members of the guthi group associated with the shrine.
### B/K-58

**MAHA BU KACHA BAHAL**

*Mahabuddha Kaca Bahal*

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<thead>
<tr>
<th>Location</th>
<th>MAHAABUDDHA</th>
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<tbody>
<tr>
<td>Style</td>
<td>BAHAL COURTYARD</td>
</tr>
<tr>
<td>Constructed</td>
<td>1782</td>
</tr>
<tr>
<td>Deity</td>
<td>AKSHOBHYA BUDDHA</td>
</tr>
<tr>
<td>Sect</td>
<td>BUDDHIST</td>
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<tr>
<td>Records</td>
<td>1635, 1844, AND 1847</td>
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</tbody>
</table>

The court yard of this monastery is open to the road. Opposite the entrance is the shrine with a characteristic facade. It has a carved doorway with torana, a carved cornice between the ground and first storey, typical window-frames with many openings on the first floor, and several short struts which support the window-balcony on the top floor. There are three chaityas in the courtyard. The various dates mention the consecration of the main deity and the installation of the chaityas.

### C/K-59

**MAHA BU BAHAL**

*Mahabuddha Mahavihar*

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<tr>
<th>Location</th>
<th>MAHAABUDDHA</th>
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<tbody>
<tr>
<td>Style</td>
<td>STUPA IN COURTYARD WITH SHRINE</td>
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<tr>
<td>Constructed</td>
<td>1724, 1857 AND 1885</td>
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<tr>
<td>Deity</td>
<td>BUDDHA</td>
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<td>BUDDHIST</td>
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<tr>
<td>Records</td>
<td>1724, 1857 AND 1885</td>
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The shrine forms part of a vihara. The principal monument is a stupa of brick and stucco, set on a square stone base with two steps. Around the drum are shrines for the four Buddhas for the four cardinal points. The superstructure resembles that of Swayambhunath and terminates in a metal chhatrapali. Around the courtyard are images of Buddhist divinities, such as Manjusri, Amitabha, Prajnaparamita, Sariputra and Maudgalyayana. The inscriptions tell of repairs to the Mahabuddha image in 1724 and 1857, and to the vihara in 1885 and after the great earthquake. The priest is a Shakya. There is a special worship on Chaitra badi 14.

### C/K-60

**GANESH**

*Ganesh*

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<tr>
<th>Location</th>
<th>CHIKANATA</th>
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<tbody>
<tr>
<td>Style</td>
<td>SINGLE-STOREY TEMPLE</td>
</tr>
<tr>
<td>Deity</td>
<td>GANESH</td>
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<tr>
<td>Sect</td>
<td>SHIVA/ALL SECTS</td>
</tr>
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<td>Records</td>
<td>1880</td>
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This single-storey rectangular temple is located on the corner of a main road in the middle of the town. The entrance is made up of three doorways, each with a torana. They were donated in 1880: the middle one depicts Ganesh, and the others, Bhagwati and Mahakala. The roof is supported by several short struts carved with divinities and griffins, and is topped with five metal gauras. The images inside the sanctum are Ganesh, Debi, Mahakala, Shiva-Parvati, Lakshminarayana and Gandharba. The putting together of all these divinities of divergent sects is a typical example of the assimilating spirit in the religions of Nepal.
This small two-storey roadside temple of Ganesh is typical of many found in the Kathmandu Valley. The two images inside are Ganesh and Arya Tara. The shrine is not older than from the nineteenth century.

This bahal is also known as Prachandabira Mahavihara. The large open space is more reminiscent of the Nani type of quadrangle. The present shrine stands among many private houses. The doorway is surmounted by a torana of crowded figures donated in A.D. 1700 and flanked by statues of Sariputra and Maudgalyayana, the disciples of Buddha. Near the shrine on the quadrangle are two chaityas.

This temple is a plain house-type structure. The sanctum is located on the first floor. The torana depicts Padmavatika and the struts show the Pancharaksha goddesses. The roof is now covered with corrugated iron, and has five finials in the centre. The temple houses many Buddhist divinities. Sankata is a popular divinity who is worshipped, especially on Saturdays, to ward off bad luck and sickness. Although the Bajrayana Pantheon divinities are Buddhist, they are also worshipped by non-Buddhists. This shrine along with Mahakal Than and Lumadi Than are worshipped together on a single day.
In the large public square known as Tebahal there is an ordinary structure which represents the shrine of Buddha, but it does not give the appearance of a bhahal. In the area are a number of inscriptions and sculptures of the Lichchhavi period which testify to the history of the area. The bhahal is associated with Bandhu-datta Acharya, who according to legend brought the Red Matsyendranath to the Kathmandu Valley. King Narendra was pleased with his services and built this monastery for him.

This structure is the dyo chhenn of Lumadi Bhadrakali. A dyo chhenn is the Newari name of the agam house for the shrines of Ganesh, Bhairab, and the Matrika goddesses. This one is located at the eastern end of the Tundikhel. It is similar to a rectangular residential house except for the ornamental lattices and figure struts of the Matrikas. The priest is a Jyapu. Its festival is held during Ghodejatra.

This is a moderately large stupa with a base of brick and stucco, a large dome, and a characteristic finial. There are four niches which house four of the Buddhas to indicate the directions: Akshobhya, east; Ratnasambhava, south; Amitabha, west; and Amoghasiddhi, north.
This is the largest water-conduit ever built in Nepal. It was constructed in the early part of the nineteenth century by Bhimsen Thapa, the prime minister, following the wishes of Tripura Sundari. The large, deep water-conduit is approached on the southern side by a long flight of stairs. There are three scalloped platforms, the lowest of which has three golden spouts designed as crocodile heads. Over each spout is a small shrine; the central one houses an image of Garudanarayana. The area is widely used by the people of the town.

The tall minaret is built on a pedestal and enclosed within a circular wall. It was constructed by Bhimsen Thapa, and it is called “Bhimsen’s Folly” because no one knows why it was built. The tower is made up of nine storeys and has a balcony around the eighth. It was even taller before the 1934 earthquake. The present structure is a restoration. It is now one of the familiar sights of Kathmandu and has been used for assembling the civil and military officers of the government by sounding bugles several times.

Both the dome and the sanctum of this structure show Indo-Islamic influence and resemble a Muslim tomb. The walls are of brick and stucco combining a facade of debased Corinthian pilasters with shallow niches with Islamic arches. The gilt copper finial is in the traditional Hindu style. The temple was probably built by Bhimsen Thapa; according to the records, he donated a gong in 1823.
C/K-71
KRISHNA MANDIR
Krishna Temple

Location: DHARHARA
Style: BRICK AND STUCCO TEMPLE
Constructed: 19TH CENTURY
Deity: KRISHNA
Sect: VAISHNAVA

This temple follows no definite architectural style. Although the pedestal in five stages is original, the existing temple is not. The brick and stucco sanctum and dome is surrounded by a plain colonnade. It was probably built by Upendra Bikram, the second brother of King Surendra Bikram Shah Deba.

C/K-72
TALEJU
Taleju

Location: DHARHARA
Style: SINGLE-STOREYED TEMPLE
Constructed: 19TH CENTURY
Renovated: AFTER 1934
Deity: TALEJU (DURGA)
Sect: SHAKTA
Records: 1855

This large square structure is built with solid walls; the only opening is the doorway. It stands on a brick base. The doorway is decorated with a stone torana and a trident which is the sacred emblem of the goddess. A guthi was donated in 1855 to pay for the shrine's daily worship. The priest is an Achaju. The main worship is done during Dasain.

C/K-73
BHAGWATI
Bhagvati

Location: DHARHARA
Style: SINGLE-STOREYED TEMPLE
Constructed: 19TH CENTURY
Deity: KALI
Sect: SHAKTA

This unusual temple has an octagonal plan. The structure is in brick with semicircular arches on the walls and some stucco decoration. The main doorway has lattices. The tile roof is supported by plain struts. The temple was built by Upendra Bikram, the second brother of King Surendra Bikram Shah Deba.
This Shiva temple represents a style that was popular in the nineteenth century. It is constructed of brick. The dominant features, the square plan, walls and dome, are taken from a Muslim tomb, built upon a tall, square base. The facade is plastered with lime. The stone doorways are arched with a dragon biting a snake. The false windows, between debased Corinthian columns, with arches are another feature taken from Muslim architecture. There are four small turrets on the corners of the first floor and small porches on the walls at that level. In the courtyard are many stone images of Hindu gods housed in small shrines. It was constructed by prime minister Bhimsen Thapa to bring salvation to the deceased King Rana Bahadur Shah († 1797) whom he had loyally served. There are few impressive temples in this style. The best example is the temple of Jagannath at Tundikhel.

This monastery has retained its medieval form. The structure which makes up the square courtyard has a tile roof and is of uniform height. Opposite the main entrance is the shrine of Buddha; the doorway, torana and the struts are carved. There is a quintuple window at first floor level. There is a chaitya in the courtyard.

This temple is built on the high point of land west of the Tundikhel. It follows the late eighteenth century style of a square sanctum with a dome. There is a columned porch around the ground floor. The stucco walls above the porch are decorated with shallow niches suggesting Islamic work. Jagannatha is a form of Vishnu. His most famous temple is located at Puri in Orissa in India. Cooked rice is distributed here as prasada to all pilgrims who accept it without consideration of caste pollution. It is believed that Rana Bahadur Shah built this temple to put an end to the caste structure in Nepal.
This temple is located in the middle of an open field. The brick sanctum is square with a wooden cornice dividing the two storeys. There is an ornately carved window-frame on the first storey. The shrine houses a larger than life-sized image of Dipankara Buddha made of clay. Near the temple are many votive chaityas from the early medieval period.

The temple is located in a definitely defined courtyard. There is a small portico supported by pillars at the entrance to the sanctum. Above the entrance is the usual shrine-niche and behind this rises the tall Shikhara tower. A kneeling Garuda, donated in 1676, is in front of the shrine. Around the temple are images of Vishnu, Padmapani, Abalokiteswara, chaityas and Shivalingas.

This monastery is an offshoot of the Tamuga bahal. The entrance to the shrine is marked by a pair of guarding lions and a carved door-frame. The inscription in the pedestal of the image of Buddha says that it was consecrated by Shakyabhikshu Chakrapati deba in 1754. There is a chaitya in the courtyard.
The shrine has a carved doorway with a torana of Buddha, a carved cornice separating the first two storeys, a window-frame with five openings on the first floor, and a window-balcony on the top floor, which is supported by six short struts depicting Salabhanjika. The courtyard is filled with rubble from fallen structures and the shrine itself may fall at any time. The chaitya in the courtyard was built in 1586.

This stupa stands in a courtyard with stone paving. There is a single circular platform of masonry. The stupa itself appears to be of brick and stucco. Four crudely formed niches for Dhyani Buddhas stand at the cardinal points. A pipal tree is growing from the ruinous harmika. The courtyard contains a number of minor chaityas, a vajra, etc., and a well. The stupa was renovated by a monk named Sham and a stone inscription says that Shivasingh Lama also renovated it. Its main festival is in Mangsira Purnima. It is in a ruinous condition.

This small two-storey temple is located in a narrow, closed courtyard. The struts supporting both roofs are carved with figures. The torana depicts Narayana, the chief divinity. The Garuda facing the door was donated in 1641. The shrine is worshipped on the two chief ekadasis of the year, on Asadh and Kartik. The priest is a Brahman.
The only religious art on this plain brick shrine is the window-frames on the first storey. There are two single ones at the ends and one with five openings in the middle. The courtyard has three small votive chaityas, a mandala, and images of Saraswati and Mahakala. There is a copper plate dated 1583. A special worship, called desipuja, is held here.

This temple is located on a main road and is built at one end of a rectangular courtyard. It has a seven step base which gives it a dignified height. The pillars, cornices, doorways, and struts offer examples of beautifully carved woodwork. The temple was built in the seventeenth century and its name, Jaisi Dewal, comes from Lakshminarayan Joshi, a powerful minister of King Bhupatendra. It is located in a historical place which is believed to have been the nucleus of Kathmandu during the Lichchavi period. On the eastern side of the temple is Lichchhavi King Basantadeva’s inscription.

Located in its own courtyard, this temple is a mixture of styles. The lower part follows the storeyed style with a carved wooden doorway, latticed encasements, and a roof supported by figure struts representing the incarnations of Vishnu. Above, however, is a bell-shaped tower. This is one of the few temples dedicated to Ram. Its worship is held during the birthdays of Ram and Krishna.
The shrine in this bahal has a torana which shows scenes of the passing away of Buddha. In the middle of the first storey is a carved window-frame with five openings and two single window-frames at the edges. In the courtyard are images of Mahakala and Ganesh, chaityas and mandalas.

This deep water-conduit is contained within a walled compound. The single spout is located on one side of the structure. There are a number of sculptures of Hindu and Buddhist gods within the compound. Although the earliest possible date is the late Malla period, the Hiti has associations suggesting that it goes back to the Lichchhavi period.

Only the woodwork distinguishes this shrine from an ordinary house. The ground floor has a columned porch. The figure struts above the triple window-frame on the first floor depict the Ashtamatrikas. The annual festival is celebrated during Ghodejatra. The priest is a Jyapu.
This is one of the leading temples of Kathmandu. It is a large rectangular structure of three storeys. The ground floor is occupied by shops. The first floor is covered with wooden lattices which are built on the same angle as the struts. The shrine is located here. The upper two floors have gilt copper roofs. There are two images of Bhimsen, one of the five Pandava heroes, who is praised as a form of Shiva by Pratapa Malla in the inscribed hymns of 1655. Bhimsen became a popular deity in the Valley during the seventeenth century and the Newars looked on him as protector and promoter of traders and the artisan class. Every morning devotees come to this shrine, which has a spacious courtyard and also a water-conduit next to it. The priest is from the farmer caste.

The small water-conduit is approximately ten feet deep. The single spout is made in the form of a crocodile head with an upturned snout. There are several Hindu sculptures nearby.

This temple is an Agam house of the Pradhans who live in the vicinity. The torana depicts Durga and the struts portray the Matrika goddesses. It is built over the roof of a traditional courtyard. The enshrined deity is a mystic goddess. There is nothing preserved to link courtyard with a monastery.
This stone temple is built on a stepped base. The facade of the square sanctum is divided by a naga band. There is a torana showing a Kalamakara head over each of the four doorways and there are small protective deities beside the doorways. The roof is bell-shaped. The temple is not well maintained.

The shrine of this bahal has a doorway with a torana of Mahavairochana and is guarded by a pair of stone lions. On the first floor is a window-frame with five openings and a torana. Three short figure struts of Salatshanikjas support the wooden balcony. There are two chaityas in the courtyard.

This is regarded as one of the four main water-conduits of Kathmandu. The large, neatly paved area is bordered by a high wall. There is one principal spout and several smaller ones. The area contains a number of Buddhist and Hindu sculptures. There is a Newari folk song about the legendary Rajamati of Ilumbahal, who came here to fill her pitcher, slipped, and fell.
C/K-98
SANTANESWAR MAHADEV
Santaneswar Mahadev

Location MARU TOL
Style TWO-STOREY TEMPLE
Renovated AFTER 1934
Deity SHIVA
Sect SHAIVA
Records 1783

This small two-storey shrine is located in a square courtyard on the Maru Tol road. The twenty-four figure struts depict the pandava heroes of the Mahabharata, Hanuman and Sita, all of whom are rarely seen on struts. Inside the shrine are images of Vishnu and Ganesha, and outside are Gauri, Nandi, Saraswati and a Shivalinga. There is worship daily by the Royal Police.

C/K-99
MARU BAH1
Maru Bahii

Location MARU TOL
Style BAHIL COURTYARD
Renovated AFTER 1934
Deity MAITREYA BUDDHA
Sect BUDDHIST
Records 1682, 1828, AND 1955

This bahil courtyard is largely intact and lined with houses. The shrine itself is quite ordinary. The figures of the torana are quite flat, but the carvings of the door-frame is good. The bahil records list the donation of the torana representing Mahamudrani in 1682, the installation of a chaitya in 1828 and the paving of the courtyard in 1955.

C/K-100
CHIVAKHYAO CHAITYA
Civakhya Caiitya

Location KANKESWARI
Style STUPA
Constructed 20TH CENTURY
Deity VAJRADHATU CHAITYA
Sect BUDDHIST

It is a stupa of brick and cement on a square foundation of bricks. There are three platforms below the dome which has four niches of the Dhyani Buddhas on the drum. The dome is bell shaped. It has a rectangular harmika on which stands a tapering spire. The speciality of this stupa is that a pival tree (Bodhi vriksha) has come up from the mid point of the spire and recalls the canopies of other stupas. It was built by Kelayel Tuladhar in the present century. The local people say that the Ashoka chaitya has been placed within this stupa. Its main festival is in Ashvina-Purnima.
This is the most celebrated of the temples on the Vishnumati. It is beautifully built with gilt copper roofs, metal eaves, banners, lions, griffins, bells, and many sculptures of Hindu and Buddhist deities scattered in the courtyard. The temple is consecrated to Chamunda, one of the eight Matrikas, but there are no icons within the shrine, only plain stones which show its Tantric origin. The temple marks the place where in the days before Jung Bahadur the whole town gathered on the day of Siti and after dividing into two groups, threw stones at each other. Any captive of the rival party was captured and sacrificed to Kankeshwari. During Ghodejatra (March) the goddess is taken around the town in a chariot and is widely worshipped.

This is a two-storey temple. The construction of the ground floor is of wood with lattices on either side of the door. The main door is guarded by two lions and has a tympanum carved with Ganesh. The roofs are of metal sheets, supported by a number of struts carved with the Ashtamatrikas. It was built by Dharma-singh Prabhriti in 1789 and was renovated in 1934. It is worshipped by the local people and its festival is in Pishachachaturdasi.

This bahal has a larger courtyard than usual. The shrine of the Buddha has a beautiful complete facade and it is one of the earliest existing examples of a bahal. The torana over the doorway has an unusual design, two crocodiles with upturned snouts forming an arch. Underneath the arch is a small meditative Buddha. The quality of the carved window-frame on the first floor and the window-balcony above is excellent. The four female figures carved on the window-balcony are unusual. The stupa in the court has the usual features, a square base, four shrines for the Buddhas of the cardinal points and a superstructure reminiscent of that at Swayambhu.
This monastery has been changed into a residential building. The shrine’s entrance is marked by a torana depicting Buddha, two metal banners, images of Buddha’s two early disciples, and a row of lamps on a wooden stand. There are two chaityas in the courtyard, one of them is dated 1877.

Although this courtyard resembles a Buddhist bahal with chaityas, the temple is dedicated to Vishnu in his man-lion incarnation and he is accompanied by his wife, Lakshmi. It is a tall three-storeyed structure. The first and third storeys have a wooden casement. The facade of the ground floor is covered with many ornamental designs. The priests are Bhatta Brahmins.

This plain brick structure is located in a back square. It has a square sanctum with a nineteenth century dome style roof. The doorway is carved, and it is guarded by a pair of four-armed figures of some unidentified lesser deity. The shrine is used only by the local people.
The temple is a square structure of brick and plaster which stands in a walled enclosure. Its bell-shaped roof is in the nineteenth century style. The entrance is in carved wood with debased Nagas in plaster on either side. In addition to the principal deities, Shiva and Parbati, the shrine contains images of Kali, Bhagawati, and Indrayani. It is an example of a shrine used only for local family worship.

All the features of this modern shrine are quite plain, yet it is one of the most important temples of the area. The facades of all three storeys are covered with glazed tiles which gives the temple a harsh appearance. There is no outstanding sculpture in the temple. The goddess is a celebrated one and is associated with many legends in the Valley. She is a member of the eight Matrika group, and a complementary companion of the Raktu Kali of Tengal Tol. According to the legend, King Gunakamadeva (second half of the tenth century), originally set up the temple. The only recorded history is an inscription telling of repair in 1802.

The temple celebrates Indrajatra, Navaratri and Pishacha Chaturdasi. Following an old tradition there is a masked dance of the goddess every twelve years.

This house is joined to the famous Naradebi temple. It is used for activities connected with the temple, the masked dance of Swetakali and other activities of the guthi. Over the carved wooden door-frame is a torana depicting Chamunda. There is a pair of stone lions before the door. The first floor facade has three latticed windows. There is a stone inscription by the door referring to the annual festival of Swetakali. The priest is a Jyapu.
C/K-113
NAMSINGH DEGA
(Namsinha Dega)

Location: TAMSIPA
Style: BRICK AND STUCCO SHRINE
Constructed: 19TH CENTURY
Deity: SHIVA
Sect: SHAIVA

This temple has a plain square sanctum with a stucco dome. The brick sanctum wall is broken by a wooden doorway and a Kirtimukha head. The ends of the rafters on the cornice line are carved with heads. The temple is dedicated to the Panchayana divinities with Shiva in the centre.

C/K-114
NARADEVI DYO CHHEN
(Naradevi Dyo Chê)

Location: NYATAPACHO
Style: A RESIDENTIAL HOUSE
Renovated: 1964
Deity: SVETAKALI
Sect: HINDU
Records: 1683 AND 1684

This structure looks like an ordinary farmer's house except for the torana, carved in 1683 to represent Chamunda, which hangs over the doorway. The house is used in connection with the Naradevi Temple of Svetakali for certain activities including the masked dance.

B/K-115
BHULUKA DEGA
(Bhuluka Dega)

Location: YATKHA
Style: THREE-STOREY TEMPLE
Deity: SHIVA
Sect: SHAIVA

This Shiva temple is located on the Yatkh-Naradevi road next to the widely publicized window called the Desemadu Jhaya. It is just large enough to dominate the surrounding structures. It is built on a small two step base. The ground floor has a porch supported by twelve pillars. Each of the three storeys has a broad wooden cornice. There are fifty-two struts showing Shiva, Shakti and griffins. Small metal bells hang from the eaves of the upper two storeys. The sanctum contains a linga and small images of Garudanarayan, Surya, Devi and Ganesh, showing the popularity of the Panchayatana cult in medieval Nepal. According to popular belief, the temple was built by Lambakarna Bhatta, the great preceptor of Pratapa Malla (1638–1674).
Much of the shrine in this spacious courtyard has been destroyed. The entrance with a pair of guarding lions, a torana depicting Akshobhya, and Buddha’s two disciples, Sariputra and Maudgalyayana, are all that has remained. In the courtyard there are six votive chaityas which contain small figures of the five Buddhas and Avalokiteshvara.

Although the facade of this structure is insignificant looking, its religious nature is marked by the gilded metal doorway and the torana depicting Chamunda. This is an agam chhen. It is not a public building, but its worship is restricted to the members of a kin group, or guthi, and performed strictly according to the prevailing tradition. This structure belongs to a group of Jyapus. It is connected with the Kankesvari Temple in the worship and the festival of Chamunda, who is a member of the Ashtamatrikas.

This temple is located in a private compound at Pyaphal. It is a modern structure, but built from the materials of an older temple which probably stood on the same spot. It is a Shiva shrine with a linga in the centre surrounded by other deities of the Panchayana group. The roof is supported by twelve well carved wooden pillars which depict images of the Matrika goddesses and Bhairab. Wide and elaborately carved architraves link the columns with the wooden roof construction.
The shrine of this monastery has a simply carved doorway flanked by figures of Sariputra and Maudgalyayana and a pair of stone lions. The first storey has a carved window-frame with five openings. The facade is painted with frescoes of the five Buddhas and Avalokitesvar. There are short figure struts, depicting various divinities, supporting the roof of the original structure. The two upper storeys are modern additions. There are a number of chaityas in the courtyard.

This is among the oldest and most important monasteries in Kathmandu. Its earliest date is the fourteenth century when Madana Ram consecrated an image of Dipankara, and his wife consecrated a golden image of Aryatara here. Although the shrine’s facade is quite ordinary, its elaborately carved wooden torana, which represents Mahavairochana Buddha, is an outstanding work. The short struts show the Buddha Chaturakarsini. There are a number of chaityas in the courtyard. The famous demon of the town Gurumapa is connected with this bahal. The monastery is also linked with the bathing ceremony of the Red Machhendranath of Patan.

This small shrine with a single roof is located in the middle of a poorly maintained courtyard.
This bahal is also known as Paravarta Mahavihara and as a Mula Vihara (principal monastery). It consists of a decorated gatehouse leading into the courtyard and a shrine opposite. The roof is supported by beautifully carved struts. There are a number of sculptures in the temple, including those of Sariputra Maudgalyayana Mahaprapptideshan Buddha, Hasva Bhairaba, and Avalokitesvara, and of chaityas and mandalas in the courtyard. The statue of Dipanka was established in 1381. The bahal was renovated in 1862. The priest is a Shakya.

Even though this is a modern structure, its style is traditional. It is basically a square sanctum with a columned porch on all sides. The first storey is quite small in proportion to the ground floor. There are metal banners and two rows of prayer-wheels to mark the entrance. The struts depict the various Taras. The deity enshrined is the white Tara in her placid form and she is depicted turning the wheel of law. The image was consecrated by the wife of Madana Ram Bardhana, the fourteenth century feudal lord of Banepa. According to the legends, the goddess came from Tibet.

The temple stands in the middle of a Nani courtyard. Its sanctum is made of brick and plaster and is divided into two storeys. The doorway is lightly carved. The roof is constructed in three receding platforms topped with a dome. The shrine is dedicated to Manjusri, but there are images of Buddha and Avalokiteshvara as well.
This small road-side temple is of unusual form. The sanctum is surrounded on three sides by an open porch. The lower tiled roof, which covers the porch, is supported by eight columns. The upper roof covers the sanctum.

The double-storey temple has been all but absorbed by a modern cement structure. Because there is no platform, the sanctum is at road level. The door is flanked by fixed lattices and topped with a torana of Ganesh. The carved wooden struts depict the Matrika goddesses. The shrine has images of Ganesh, Kumari, Sukhabati, Lokesvara and Manjusri. Its annual festival falls on the day of Ghode Jatra. The priest is a Jyapu.

The temple is located on the western side of the Kilagal square and although it is not in good condition, it is an example of a complete and well balanced temple. The sanctum wall is of stone and this is unusual. The roofs are supported by struts whose carving is iconographical and historically interesting. Like many other temples, the sanctum contains the Panchayana deities with Shiva in the center.

The temple is worshipped daily by a Brahman priest.
The temple marks the spot where another once stood. The original five brick basements remain and the original temple was probably tall and impressive. The present shrine is a plain, characterless structure of recent date. The sanctum is surrounded by a porch with a sloping tile roof and supported by plain wooden columns. The upper storey is topped by a domed roof. The Shivalinga inside is surrounded by sculptures of Vishnu, Ganesh, Surya and Devi, the complete Panchayana gods.

The original temple was built in 1675 by Debidas Chikut, the powerful chief minister of Pratapa Malla. The shrine is worshipped daily by the Brahman priest, and there are special worships on the first day of every month, on the full moon, and Shivaratri.

It is one of the few monastic courtyards which has a full fledged storeyed temple standing in the middle of a court with a shrine in the wing at the far end from the entrance. The temple is highly ornamental with gilt-copper roofs, ornamental metal banners, tympanum, struts illustrating the diverse forms of Avalokitesvara, the prayer-wheels lining the pedestal, lions and griffins guarding the approaching steps to the shrine doorway and similar other things.

The courtyard is large, spacious and stone-paved with numerous chaityas and stone pillars holding aloft various Buddhist deities. In the courtyard are also paintings of 108 forms of Avalokitesvara. The enshrined deity is Padmapani Avalokitesvara, the most compassionate divinity of the valley, of white colour, popularly called Jannadyo and Machhendranath. He is the chief deity of the Matsuynadranath festival of Kathmandu beginning on Chaitra Sudi 8 (March).

The priests, who are the Shakyas, take his image out for a procession to Jamal beside Ranipokhari where the large wheeled chariot is awaiting to receive it. The festival is said to have been originated by Pratapa Malla. But judging from the available writings in the courtyard, the temple is clearly older than this time. The god is perhaps original of Hamal monastery in Ranipokhari and shifted to Kel Tol later. Therefore during the week of the festival he journeys through the town to Jamal every year. The temple has great socio-religious and architectural significance.

The Janabahal or monastery is located in the same courtyard as the white Matsuynadranath Temple. The courtyard was renovated in the early nineteenth century, during the period of Girbana Yuddha Bira Bikrama Shah Deba. A fire destroyed the torana in 1917, but it was rebuilt four years later.
The temple is of modest size, but its tiers are excellently proportioned. The lower two roofs are made of tile, and the upper is of gilded metal. Because of its lack of pedestals, the temple does not stand out and is lost among the surrounding buildings. Only upon closer inspection the charm of the richly decorated details can be seen: the metal embossed doorway, the gilded torana, the decorative metal eaves, the painted struts with figures of the Ashtamatrikas, and the erotic strut bases. The sanctum floor is below the modern street level, a rare, but not entirely uncommon feature. It contains bronzes of Bhairab, Ganesh, Bhimsen, Vishnu, Buddha and Simhini. The priest is a Bajaracharya. The shrine does not look older than from the late eighteenth century, but there may have been an older temple on this spot, because legends associate this temple with King Gunakama deva, a hero of many exploits and achievements.

This temple is located on a prominent spot near Indrachok. It is a simplified version of Patan's Krishna temple. The base is stone and has four steps. The tower is quite heavy for the columned base. Above the cornice are four turrets and four porches around the centre tower. The base is used by shopkeepers to display Nepali cloth, shawls, and carpets.

This shrine is quite an ordinary structure. The square sanctum is surrounded by a porch supported by wooden columns. The sanctum is covered with a white plaster dome. The stepped base is used by merchants to sell their cloth, shawls, and carpets. Inside the temple there are many good images of the Brahmanical pantheon. Attached to the wall of the base is a good example of early sculpture, almost certainly dating from the Lichchavi period, an image of a dancing female.
This is one of the leading Bhairab shrines in the Valley. The shrine is located on the first storey of the residential looking building. It is marked by a balcony and a window-frame with three openings and a torana above. There are four large animals leaping from the balcony. The facade is covered with ceramic tiles. Inside the temple are bronze images of Bhimsen und Bhadrakali and silver images of Ganesh and Kartekeya. According to legend, Bhairab is the beheaded head of the Kirati King, Yalambara. The King was on his way to witness the Mahabharat war and was killed by Krishna, who feared the King would side with the Kauravas. During Indrailatra, the large image of Bhairab is taken out of the shrine and displayed in the square. The shrine is also active during other festivals such as Bala Chaturdasi, Shivaratri, the two Dasains, and the full moon days of Paush, Phalgun and Jyestha. The priest is a Jyapu.

This temple is hidden behind a row of shops in Indrachok. It is made of brick and terracotta. The structure is a simple cellar and Shikhara. The object of worship is a linga covered with the four faces of Shiva. Although nothing is known of the temple's history, it can be dated from the late Malla period.

The doorway, the torana, the five-bayed windows and the small single windows of this shrine are derived from an earlier structure. Its facade has undergone repairs several times. The torana depicts Manasangiti. The large three-bayed window on the second storey is very typical of residential houses. The facade has many elaborately carved wooden parts, such as windows, jambs and lintels. The courtyard contains two chaityas and images of Saraswati, Manjusri, and Gautama Buddha. It is widely known as the Kumari of Kumarighar bahal.
This two-storey rectangular temple has a single sloping roof. The torana depicts Chamunda, the main goddess of the shrine. The carved struts are of the same figures that are represented inside the shrine. The nine Durgas include the eight Matrikas and one Bhairabi. There is a sculptural panel of Umamaheswar and Ganesh outside the temple. Tradition says that a stream flowed nearby in the old days and marked this spot for a cremation ground.

Although the structure is an ordinary looking two-storey rectangular house, the Matrikas distinguish it as a non-secular building. The shrine of Manjusri on the ground floor is marked by a doorway with a torana and two flanking lions. Shiva is represented on the first floor as the god of dance and thus there is a blending of two religions here. The wooden struts depict Bhairab, Chandi, and others.

The religious nature of the house is indicated by the doorway with a torana, the two lattices with intersecting triangle design, and the finial on the metal roof. Inside there are seven metal images of Chamunda. The festival is on Ghode Jatra. The priest is a Jyapu.
This is one of the most beautiful bahals, not only because of the richness of its woodcarving but also because it has retained the unaltered medieval courtyard of a Buddhist monastery. The wing of the shrine has an elaborate door-frame with a torana of a beautifully carved meditating Buddha. The sloping tile roof is supported by carved struts with figures of Pancharakshas. A small, votive chaitya has been placed on the ridge of the roof. There are several small images of Buddha, and also images of Triratna, Avalokiteswara, Ganesha, and Saraswati. It is the only bahal known to possess erotic carvings.

The shrine of this bahal is a large brick structure. The entrance at the ground floor has a latticed door and a torana which depicts Namsangiti. On the top floor there is a latticed window-balcony structure. The tile roof is supported by struts which depict various divinities, including Chaturakarshani. There is a small pagoda style tower on the roof. In the courtyard are three small stupas and some images of divinities such as Avalokiteshvara and Sariputra. The bahal was renovated by Shubhadhar Shakya Bhikshu Prabhriti in 1918. The chief priest is a Shakya monk.

This shrine is a small two-storey building squeezed between two other buildings, one of which is a private home. It has a carved wooden doorway, a torana, a three-bayed window on the first storey, and a window-balcony supported by figure struts on the second floor. The courtyard is larger than the normal bahal courtyard and contains sculptures and a variety of votive stupas, the largest of which is solidly built of brick and contains an image of Avalokiteshvara.
The carved wooden torana depicting Vairochana is the only indication that this building is a shrine. In the courtyard there are two caitysas, which face the doorway. The western wing is the agam house of the Taleju priests and contains a torana of Ganesh, which was donated in 1680. According to popular beliefs, the famous Tantric preceptor, Sawal Bajra Bajracharya, who was responsible for setting up the temples of Mahakala and Bhadrakali at Tundikhel, lived in this monastery.

The materials for this shrine appear to have been taken from an older structure. Both the torana and the figure struts are intricately carved. There is a pagoda style tower on the roof which also uses figure struts.

The chief element of this shrine is the large stupa in the middle of the courtyard. It stands on a brick platform and its lower stages are square. The dome is high and narrow and reaches its greatest diameter at its shoulder. It was built in 1554 by a Shakyabhikshu named Jekaraj. It was repaired by Debaju and Gunajayaju Shakyabhikshus. The courtyard also contains several Buddhist sculptures and a votive chaitya.
This temple is an example of the modern Shikhara style. It is built in a sunken courtyard. The ground floor, similar to many temples, has a columned porch surrounding it. There is a sloping roof above the porch decorated with raised plant motifs. From this rises the unusual, tall, four-sided tower. Both inside the shrine and in the courtyard there are a few sculptures of Shiva, Ganesh, Parbati, the Ashtamatrikas, Bhairab, and the eighteen-armed Mahishamardini, the principal deity.

The woodcarving on this shrine is very well done. The door-frame, the torana depicting Bajrasattva, and the four figure struts of the pancha Buddha exhibit quality craftsmanship. The struts do not date later than from the sixteenth century. There are several fading frescoes of Buddha, Avalokiteshvara, and others on the facade. The second and third storeys of the structure are later additions, built for residential purposes and are not important. The courtyard contains figures of Mahakala, Tara Ganesh and several stone votive chaityas.

In the late Malla period this monastery had great fame as a religious and social centre. All that has remained is the courtyard with eight votive chaityas, a mandala stone, and the shrine with a torana of Manjusri. All the surrounding structures are modern.
Tarani Devi Temple

Location: Makhan Tol
Style: Single-Storey Temple
Deity: Bhagwati
Sect: Shakti

This temple is located to the north of the big Taleju Temple of Hanuman Dhoka. It is a long, rectangular structure with three carved doorways which are spaced at intervals. Although the goddess in the temple does not reveal her exact identity, the figure carved on the central torana might be Vaishnavi, a member of the Ashtamatrikas. There are also figures of Garuda, Vishnu, Lakshmi, Krishna, and Garuda Narayana. The struts are carved with figures of the Ashtamatrikas. On the roof are five gajuras. The priests are named Thaku Lawat. The temple is connected with the Taleju Temple in the terms of worship and festival. The temple is worshipped every fourteenth day of the lunar calendar, and on Gobaradhana Puja of Tihar it is open to visitors. During the ninth day of Dasain, the goddess’ sword is taken out. According to popular belief, the goddess is older than Taleju and she had to be appeased before Mahendra Malla could complete the Taleju Temple without trouble.

Mahendreswar Mahadev

Location: Makhan Tol
Style: Two-Storey Temple
Constructed: Between 1962-1965
Deity: Shiva
Sect: Shaiva

The modern temple was constructed in the early 1960’s and is in keeping with the traditional Nepali style. The raised platform upon which it is built dates from an earlier structure. It is dedicated to Shiva in his phallic form and named Mahendreshwar, after Mahendra, the past king. It is the custom to name the linga after the person to whom it has been consecrated.

Pancha Mukhi Lakshmi Narayan

Location: Makhan Tol
Style: Two-Storey Temple
Constructed: 17th Century
Deity: Baikuntha Vishnu
Sect: Vaishnava

This plain double-storeyed temple is built on a three step base. It once housed a bronze image of Baikuntha, but now the image is kept in the eastern wing of Nasalchok. The date of the temple is unknown.
This temple is of stone. It stands on a stone base in three stages. On one side there is a stone porch with stone columns, and the main entrance has a carved tympanum. The roofs of both the main cella and porch are domed. The main deity is Chaturmukhalinga. It contains also images of Chhatradhari Lakhami and Astabhy. It was built in 1746, and renovated in 1853. Its chief priest is a Brahman.

The temple is unusual for its mixture of architectural styles. The lower part is similar to many with the columned porch and sloping tile roof. The unusual feature is the lime-plastered Shikhara tower. The shrine has a Brahman priest. There is a fair on this spot on Bhadra Sudi 8 (August–September).

This small temple is located under the shade of a huge tree. The two-storey brick structure is built on a shallow base. Both the door and the struts, which depict the Matrikas, are well carved. The cult object is no longer actively worshipped.
### C/K-156
**MAHADEV**

**Location**: Hanuman Dhoka  
**Style**: Two-storey temple  
**Constructed**: 17th century  
**Deity**: Shiva  
**Sect**: Shaiva

This small two-storey temple is built on a shallow base. Both the door and the struts, which represent the various forms of Shiva, are well carved. The main object of worship, the Shivalinga, is no longer actively worshipped.

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### A/K-157
**TALEJU BHAWANI**

**Location**: Hanuman Dhoka  
**Style**: Three-storey temple  
**Constructed**: 1576  
**Renovated**: 1671 and 1969  
**Deity**: Taleju (Goddess)  
**Sect**: Tantric/Shakta  
**Records**: Inscriptions of 1642, 1664, 1671

This temple is located at the northern end of the Hanuman Dhoka Palace. Built upon a series of brick pedestals, it rises majestically above the town. On the brick pedestals are many small pagoda styled temples which contain the Panchayana gods and the guardians of the eight directions (Ashtadikpals). It is one of the finest examples in this style. The carved door-frames, the metal torana, the array of figure struts depicting Kali, Bhawani, and the Matrika goddesses, the gilt copper roof with its decorative small bells and sparkling gauras are all of fine quality.

Taleju was adopted as the tutelary divinity by the Malla Kings of Nepal. According to legend, King Harisimhadeva of Tirhut first brought this goddess to Nepal. The oldest shrine of Taleju is in Bhadgaon Palace. While running the state of affairs in Kathmandu, Ratna Malla became increasingly independent from Bhadgaon and he set up the goddess in this spot. The present temple was built by Mahendra Malla in 1576. It was intended to be visible from Bhadgaon. There is a large courtyard to the south called Trisuli Chok, which contains several stone pillars dedicated to the goddess. Two of these were offered by Pratap Malla and Parthibendra Malla. The priest is an Achaju. The temple is worshipped every eighth day of the fortnight in the lunar calendar. There are many buffaloes sacrificed during the special worship of the two Dasains.

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### C/K-158
**BUDHANILKANTHA NARAYAN**

**Location**: Hanuman Dhoka  
**Style**: Image within a pond  
**Constructed**: 16th century  
**Deity**: Jalashayana Narayan  
**Sect**: Shaiva, Shakta and Vaishnava

This image of Vishnu in the sleeping position surrounded by seven snakes is located in the middle of a square pond at Hanuman Dhoka. It is of special importance to the royal family. The pond is surrounded by gardens and other images, including Jalashayana-Narayan, Krishna, Ganesh, Vishnu-Vikrant, Buddha, Hanuman, Lakshmi-Narayan, Ardhanarishwar and the Panchayan. There are also Krishna and Shiva temples and Shivalingas. The pond was built during the sixteenth century by King Pratap Malla. The priest is an Achaju, and the king visits on special occasions.
This small two-storey temple is built into the wall on either side of it. A porch structure marks the entrance to the sanctum. The supporting pillars are carved with Shalivite deities. The wooden struts supporting both tile roofs are plain. In the courtyard are images of Mahagauri, Chaturmukha-Narayan, a snake with canopy, and a well which is linked with Jung Bahadur. The temple was built in the seventeenth century and renovated after 1934. It is worshipped daily by the local inhabitants. It is in need of preservation.

This peculiar style temple is made of cement. The ground floor has an arched doorway, arched windows, and two small latticed windows. The smaller, upper storey houses the temple. The sanctum is open on four sides. On top of the tile roof is a pinnacle with five members. In the courtyard are images of Mahagauri and Chaturmukha-Narayan, a pond with images of snakes holding umbrellas, a two-storey Shiva temple with a four faced linga in the sanctum, a well into which Janga Bahadur is said to have fallen, and a treasury from the Malla period. The temple was built during the nineteenth century and renovated after 1934. Its festival is during Vijaya-dashami and Chaitra-dashain.

This is the main courtyard of the Palace. It is located to the east of Nasalchok. The structure is of uniform height on all four sides and has a tile roof. The floor is paved with brick. Inside the courtyard there are some beautiful carvings. These include the doorway, and its torana, together with the smaller windows; and the roof struts which depict the various forms of the eighteen-armed Mahishamardini. Flanking the entrance to the shrine on the south side are two figures of Ganga and Yamuna. As in the two other towns, the main courtyard here is consecrated to Taleju, the tutelary divinity of the Malla rulers and later of the Shah rulers. The courtyard is open to the public once a year on the ninth day of Dasaion, Navaratru, when hundreds of buffaloes, goats and geese are sacrificed. The priest is an Achaju.
**B/K-162**

**PANCHA MUKHI HANUMAN**

*Pancamukhi Hanuman*

**Location**
HANUMAN DHOKA

**Style**
FIVE-STOREY TEMPLE

**Construct**
17TH CENTURY

**Renov**
AFTER 1934

**Deity**
HANUMAN

**Sect**
HINDU

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**C/K-163**

**NASAL CHOK**

*Nasalchok*

**Location**
HANUMAN DHOKA

**Style**
PALACE COURTYARD

**Construct**
17TH CENTURY

**Deity**
NRITYESWARA (SHIVA)

**Sect**
SHAIVA

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**A/K-164**

**BASANTAPUR BHAWAN**

*Basantapur Bhawan*

**Location**
HANUMAN DHOKA

**Style**
NINE-STOREYED STRUCTURE

**Construct**
1769

**Deity**
SECULAR

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This temple is built on the third storey of the north-eastern end of Nasalchok. It is made up of five circular storeys. It is a temple of the five-faced Hanuman, not the usual form but the Tantric one. He has great fame for curing illnesses, and a ribbon torn from his clothes is greatly prized. The temple is secretly worshipped by a royal priest, an Achaju.

One enters this spacious courtyard through the Hanuman gate. The structures on the northern, western, and southern sides of the courtyard are mainly nineteenth century buildings with plastered walls and large western windows, but the eastern side, with a wing of Mulchok and a portion of Lohanchok, is still in its late medieval form. The chok was consecrated by Pratap Malia to Nrityanath. It was used for dances and plays. It may also have been used for holding important assemblies. The coronation ceremony of the kings is still held here on the stone platform in the middle of the courtyard, and other important royal ceremonies are also performed here.

This tall structure is called Bilasa Mandir or Basantapur and it forms the fourth tower on the south-west corner of Lohanchok. It can be entered from Nasal chok and Basantapur. It is built in nine storeys of brick with timber, and the walls, beams, pillars, and rafters are of massive proportions to support this height. The third storey struts are beautiful carved. They depict divinities on the upper part and erotic carvings on the lower. The top three storeys have fixed lattices attached just below the roof line. The temple was built by Prithvi Narayan Shah soon after he conquered the Valley.
This is one of the three pavilions built on the corners of Lohan Chok. The upper floor is completely made up of carved window-frames, it is topped with a tiled roof. Each of the pavilions is said to have been designed by another carpenter, one coming from Kirtipur, the other from Patan, and the third from Bhadgaon. This one is the Lalitpur Mandir. All three probably served as watchtowers or plaisances for the palace.

This is one of the four crowning features of Lohan Chok in Hanuman Dhoka. It is basically an octagonal timber structure with tiled roof, raised on a brick base which forms part of a fifth storey of the Chok. The tower stands on the north-east corner. The facade consists of a series of carved windows with interesting figures. It was built c. 1769 at the order of Prithvi Narayan Shah, and the craftsmen who executed the work are supposed to have come from Bhaktapur.

This is one of the crowning features of Lohan Chok in Hanuman Dhoka. It is a timber structure raised on a brick base which forms part of the fifth storey of the Chok. This tower stands at the north-west corner. The roof is covered with metal sheets. Its curvilinear form recalls the Bengal hut style of roof of Bangla Desh. The work was done at the command of Prithvi Narayan Shah in c. 1769, and this pavilion is said to have been the work of craftsmen from Kirtipur.
This courtyard is part of the Basantapur Palace. As its name indicates, it has stone pavings. The entrance is on the northern side. The courtyard is elaborately decorated by carved pillars and window-frames. There are four storeys. It was built in 1769 by Prithivi Narayan Shah, the same year as the Bilasa Mandir.

This sculpture of Narasimha is located in a corner of Nasalchok, to the left of the entrance from the Hanuman gate. The almost life-sized image is an incarnation of Vishnu disemboweling the demon Hiranyakashyapa. The black stone sculpture is set into a niche framed by an arch. The inscription on the base praises the deity. It was set up by Pratapa Malla in 1673. According to a story, the King was fond of dancing and once when he danced as Narasimha he was possessed by the god and promised to build this image to get rid of him.

This temple is built on the second floor of the old palace building above the statue of Hanuman at the main gate. Although the palace building is a modern structure of Jung Bahadur’s time, many of its features and shrines are of the Malla period. The details of this temple are well done. All three storeys have carved figure struts, most of which are of Shiva. The finial is a miniature temple in the Shikhara style and there is a trident and a hatchet, also symbols of Shiva.

The deity of this temple was the family-god of the Malla kings and was worshipped only by them. This is the reason why the temple was made on the second floor of the palace, its access restricted from inside.
### A/K-171
**Location**: Sundaracock

**Mohan Chok**

- **Name**: Mohan Chok
- **Location**: Sundaracock
- **Style**: Rhomboid
- **Construction**: 1648
- **Dominant Style**: Historical
- **Dedicated To**: HINDU DIVINITIES

**Mohan Chok is one of the courtyards of the palace at Hanuman Doha, which was built by Pratap Malla in 1633 and used as his private residence. The most prominent structures are the modern buildings, constructed probably in the twentieth century and renovating the original and notable examples of sculpture (Kaliya serpent). This piece appears to belong to a very early date, probably the Licchavii times.**

### A/K-172
**Location**: Sundaracock

**Hanuman Dhoka**

- **Name**: Hanuman Dhoka
- **Location**: Sundaracock
- **Style**: Rhomboid
- **Construction**: 1649
- **Dominant Style**: Historical
- **Dedicated To**: HINDU DIVINITIES

**Hanuman Dhoka**: This courtyard is located north of Nasal chok. Unfortunately, most of the original structures have been altered by different periods of construction. It is possible to see the remains of stone and filled with images of Brahmanical divinities. The courtyard's inscription refers to its construction in 1649. The courtyard was used to lay the dying king. It is usually open to visitors.

### C/K-173
**Location**: Hanuman

**Hanuman Chok**

- **Name**: Hanuman Chok
- **Location**: Hanuman
- **Style**: Rhomboid
- **Construction**: 1672
- **Dominant Style**: Historical
- **Dedicated To**: BRAHMANICAL

**Hanuman Chok**: The dancing figure of Hanuman sits on a tall stone pedestal. It was consecrated by Pratap Malla in 1672 A.D. The main gate to Kathmandu royal palace, besides the worship of Hanuman, is also mentioned. Hanuman Chok was used as the main residence of the king. It is usually open to visitors.
The temple which is located just outside the main palace gate at Hanuman Dhoka is considered to be one of the best examples in this style. The broad, square sanctum base has threefold doorway openings on all four sides. The intricately carved wooden struts display figures from the Hindu pantheon. Below the divinities, but also carved on the struts, there are couples and animals in the act of copulation. On the eastern face of the pedestal there is an inscription of Pratapa Malla written in fourteen different scripts in praise of the goddess Bhawani. The temple was built during the reign of King Lakshminarasimha Malla. It provides an important example for the study of erotica.

This temple stands upon a brick base in three stages standing near the Jagannath temple in Darbar Square. The temple has three stages of roof, crowned by a gajura. The sanctum is surrounded by a carved wooden colonnade. There are carved wooden struts on the lower roofs. Although its date is not established, it may be assigned to the seventeenth century. Its chief priest is a Brahman and its principal festival usually occurs in Krishnastami.

This is a Shaivite brick temple made in the style of a chaitya. It is built on a square base, and the ground floor has a porch surrounding it. The temple contains images of Chhatra Chandesvar, Lakshmi and Varah. The builder is unknown, but according to the inscription, its matha was established in 1746 and the guthi in 1852. The chief priest is a Brahman. Its main festival is Shivaratri.
This huge sculpture of a six-armed Bhairab with a fearful expression is set against a plain wall and covered with a tin roof. A couple of steps, guarded by lions, lead to the open shrine. In addition to the main deity there is a panel of the Ashtamatrikas. This is probably the most famous Bhairab in Kathmandu. According to legend the sculpture was found near Raniban lying face down near a stream where Pratapa Malla was constructing the Bhandarkhal Gardens. It was then set up in Palace Square and afterwards used by the government as a place for people to swear the truth.

This small two-storey brick temple is built on a brick base. The wooden doors are plain. The struts which support the two tile roofs depict Lakshmi, Narayan and Ardhanarisvar. The temple was renovated in 1958.

This temple is considered to be the most beautiful example of the Nepalese storeyed style. It forms part of the old palace complex. Because it is built on to the second storey of the living quarters, it is tall and dominates the view of Palace Square. The different components of the temple are well balanced and the handsomely carved wooden struts are placed in neat rows. The eaves of the gilt-copper roof are lined with small bells. The enshrined deity is a mystic goddess of Tantric origin and was a family divinity of the Malla Kings. That is the reason why the temple is built over the second storey and has a restricted access only from the palace. There is a stone pillar of Pratap Malla in the square facing the temple.
This unusual brick and plaster temple is located in Hanuman Dhoka. The façade is almost completely covered with carved square windows, the central one covering a large face of Bhairava. It was built by King Sri Rana Bahadur Shah who also managed its guthi. It is worshipped daily.

The temple of Bansagopal (which means Krishna in the act of playing the flute) was built in 1649 by Pratapa Mall in memory of his two dead queens. The existing temple is a plain three-storey structure, which was built after the original one. It is architecturally interesting because of its octagonal plan. Unfortunately the reconstructed temple does not have the wealth of woodcarving of the original. Although the majority of temples are square, there are other examples of Bansagopal temples built on the octagonal plan. There are other structures built very close to the temple, but its four stepped brick base gives it sufficient height to be seen.

This small brick temple of the goddess Saraswati is built on a large base. The ground floor is open and the upper part of the structure is supported by several carved pillars which show Saraswati. The sloping tile roof is supported by both plain and carved struts. The temple is worshipped by people of all castes. Its chief festival is during Indrajatra.
This temple, which does not look as if it were erected before the 18th century, is built on a square base and has a columned porch. The carved struts represent Vishnu and the Gopis. Inside the temple is a bronze four-armed statue of Krishna, which is worshipped once a year on Krishnashtami in August.

This great bell is supported by two stone pillars and has a tiled roof over it. The bell has images of Bhairava and Hanuman on its head. According to the local people this bell is the biggest one in Kathmandu Valley. King Shri Rana Bahadur Shah and his queen Raj Rajevari built it in 1779. Its main priest is a Joshi who beats the drum daily at 9 a. m. for 108 times and 308 on the day of Hyapuja.

The shrine has a beautifully carved door frame and a torana which depicts Buddha’s welcome procession at Lumbini. There is a wooden frame with five windows on the first storey. The rest of the structure is modern. Inside the shrine there are a few sculptures of Lokeswara. The monastery’s name probably comes from its proximity to Hanuman Dhoka.
The style of this single-roofed shrine is a little uncommon. It is built on a three step brick platform, and its façade is almost completely taken up by beautifully carved windows, doorways and toranas. There are two wooden figures, one male and one female, looking from the open central window on the first floor. The figures are Shiva and his wife, Parbati, and they have been represented as common folk, looking down on what is happening in the street. This conception of the gods is quite unique. Nothing definite is known about the history of this structure, but the popular belief credits the building to King Rana Bahadur Shah.

This is one of the many shrines located near Darbar Square. There are shops which line the main street from Palace Square to Kathmandu Square and from part of the old palace. The Bhagvati shrine is built over the palace; living quarters located above one of the shops. The modestly sized, double-storeyed temple is well proportioned. The wooden struts and latticed balcony are beautifully carved. The temple houses the goddess Bhagvati, which is said to have been brought from Nuwakot by Prithivinarayan Shah. Once a year Bhagvati is allowed to visit Nuwakot on the full moon day of Chaitra. The journey takes nine days, and on the return she stops at the Ajima shrine at Balaju for a while. The images are on exhibition during Indrajatra.

This small shrine is made in the form of the normal storeyed temple. It was constructed in 1741 by King Jaya Prakasha Malla in 1741. Its main priest is an Achaju.
This temple is a large three-storeyed structure located in a prominent place of Maru Square. It is built on a four step base. The ground floor is surrounded by a porch supported by wooden columns. The carved struts which depict Vishnu's incarnations support all three roofs. The temple is worshipped and maintained by a private guthi group of Joshis, who live nearby.

This temple located in Kathmandu Square is one of the most impressive of the storeyed style. Its nine step brick base gives it the size which dominates the skyline of the square. The wooden doorways, pillars, windows, and struts are all beautifully carved. There are images of Hindu deities both inside and outside the shrine. Its name, Manju Dewal, is from Riddhi Lakshmi, the Queen Mother of Shypatendra Malla, who commissioned it to be built in the late seventeenth century. There is special worship on the full moon days of Ashwin and Kartik, the 14th of Phalgun, Chaitra Badi, and the 12th of Bhadra Sud. 

This is a private shrine belonging to the Joshis, a Hindu Newar family. Its worship is entirely a family affair. Unfortunately the temple is closely pressed between residential structures, but the woodwork on the doorway, windows, screened balconies and struts make it noteworthy. The construction date is not known.
This structure has three floors and two roofs. The shrine is on the first floor. The construction is of brick and timber, the roofs are tiles. There is some carved woodwork. The struts show Krishna, Radha, and the incarnations of Vishnu. The shrine contains images of Garuda Narayan, Lokesvar, Manjuri, Mahakal and Hanuman. There is no information about its builder or renovation.

The entire surface of this small temple is gilded. It is popularly worshipped by both Hindus and Buddhists. The deity was determined by the fact that the temple was originally under an Ashoka tree. This is also the reason that there is no finial. There is no written record for the shrine, but it looks very old. The temple's annual festival is on the Bijayadasami day of Dasain. The priest is a Bajacharya.

This small two-storey shrine is built against the wall of a modern cement building. The sanctum is open, supported by four pillars. Struts depicting Bhairab support both tile roofs. The image enshrined here is a seventeenth century sculpture of Mahishamardini. There are a number of Buddhist and Hindu sculptures nearby.
This temple has very few historical records and is not worshipped, but it is a perfect example of a temple in the storeyed style. It has not been painted, but has retained the natural grey and brown finish. The proportions are perfect and the facade is complete with all the woodwork.

The big structure, the "pavilion of wood", which is located in the centre of Maru Square is one of the most important buildings in Nepal's history. It is not a temple in the strict sense, despite the fact that the central space on the ground floor houses an image of Gorakhnath, a great preceptor of the Natha sect of Shaivism which was quite popular in medieval Nepal. All three of the storeys have a full balcony with a low railing. Inside, the building is open, and the structure's weight is carried by rows of massive timber columns. Since its construction, it was probably a monastery, a house which provides temporary shelter to wandering ascetics; and all of its storeys are designed for this purpose. There are two panels on the first storey which tell the life of Buddha. There is a popular story about the origin of this structure. The celestial tree, Kalpayugika, once came to earth in human form to witness the Matsyendranath festival and was recognized by a Tantric adept, who begged him to build a monastery out of the wood of the celestial tree. The result is the "pavilion of wood", which was made from the wood of a single tree. The event is said to have happened during the reign of Lakshminrisimha Malla (1620-1639), and its name "Kasthamandapa" is said to have given the town its name. But there is evidence of the existence of a Kasthamandapa several centuries before this date.
This is a typical Shikhara temple with a shallow portico supported by four pillars. The structure is of brick with stucco facing. The entrance has a tympanum carved with Shiva. Above the sanctum is a tall Shikhara with a finial. The temple was renovated in 1934.

This large house is located in Maru Tol near the famous Marusattal. According to legend it was built with the wood left over from the construction of the Marusattal. The large structure has three storeys. The first and second have balconies all around. The four leaping griffins at the corners are unusual. They were installed in 1929 by a woman. Inside the shrine is a small temple of Harikrishna used primarily for singing bhajans.

This large, rectangular building is located on the eastern side of Maru Square. Although it is built on the multi-storey plan, it has a slightly different appearance. The roofs of the first two storeys are not built in receding proportion. The woodwork of the pillars, the window-frames, and the profusely carved balcony is beautifully done, but on the whole, the structure is in poor condition. The structure beneath the third roof is a reconstruction. There are a number of seventeenth century Hindu sculptures inside the shrine. It was built by Pratap Malla in 1673 to start a new, masked dance of Narasinha, an incarnation of Vishnu. It is a shrine for this god as well as a guthi house for those responsible for organizing the dance each year. This work is done by Jyapus who are still the priests of the shrine. Pratap Malla is said to have danced at the first dance held.
This small Shiva temple, which is located at Maru Tol, is built on a stepped base. The square sanctum is surrounded by a columned porch. The sanctum's facade has some carvings of deities. Above the sanctum is a dome with a finial. The temple was built in 1693 by Vimalashvar Das Pradhan. The priest is a Brahman. Its festival is during Shivaratri.

The temple dates from the late seventeenth century when the Queen Mother, Riddhi Lakshmi, commissioned it together with the adjoining Majudewal temple, constructed in the same square. Due to the 1934 earthquake, the only original part remaining is the tall multi-stepped base. The struts still display some of the original works showing incarnations of Vishnu. There is a large, kneeling image of Garuda in Hanuman form which faces the shrine on the western side. It is a rare sculptural achievement for the late Malla period. The temple is connected with the Indrajatra festival, during which large crowds come to see the ten incarnations of Vishnu which are enacted on its pedestal.

This shrine is rich in details. The doorway with pilasters, the torana of Namassangiti, the small windows, and the struts, representing the ten wrathes of Buddhism, are all beautifully carved. The first storey is covered with frescoes. The courtyard contains two early medieval chaityas and two later ones. In 1868 the monastery organized a Samyak feast. It is connected with the Marusattal building by a tradition that the monastery was built with the leftover roots of the tree which made the Marusattal.
This bahal forms part of the famous house of the Kumari, where the deified living human virgin resides. She is a representative of the goddess Kumari, a member of the eight Matrikas. The building is of brick and there is much carved woodwork characteristic of its age. A shrine of Buddha is on the southern end of the courtyard. The monastery was constructed during the latter half of the eighteenth century. It belongs to the same Shakyas from which the young females are chosen for the Kumari, which suggests the Buddhist origin of the living goddess.

The name Kumariighar means house or dwelling place of Kumari. It is within this structure that the young, virgin girl of the Shakyas resides. She is worshipped as a goddess in Nepal, and during the festival of Indrajatra she rides in a large wooden chariot through various parts of the town. She is accompanied by Ganesh and Bhairaba, who are represented by two boys. Everyone pays obeisance to her at this time; even the king pays his respects before the chariot ride begins. Throughout history Nepal’s kings have sought Kumari’s benediction. It is said that through a dream Kumari urged King Jayaprakash to start this religious institution, and later when she became angry with him, he lost his kingdom.

The house is important for its socio-religious significance. It is built in the style of a Buddhist bahal and the shrine of Buddha is in the wing of its courtyard. The courtyard contains beautiful examples of woodcarvings on its pillars, cornices, and window-frames. There are terracotta plaques of men and women lining the steps of the paved courtyard. The lime-plastered facade has a variety of latticed windows and a window-balcony. On the second floor there is a room with eighteenth century frescoes, which is used as a shrine of Kumari.

This monastery is of the bahal type, but there is an additional feature which is quite rare: the two-storey pagoda type tower built on the shrine’s roof. Each storey is surrounded by a low porch which is supported by short, beautifully carved figure struts. The porch rails also have carved figures. The monastery contains some sculptures of Buddhist divinities, and there are two chaityas in the courtyard.
This large stone chaitya was made in the late medieval period. It is built on a square brick and stone pedestal, has a circular base, four niches for the Buddhas, and is topped with a finial. In a small niche opposite the chaitya is the Buddha Akshobhya. There are a few other sculptures within the compound.

The shrine of this bahal is marked by a carved door-frame which is flanked by images of Sariputra and Maudgalyayana. The monastery’s name is supposed to have come from three nearby wells.

This small roadside shrine is plainly made and has a corrugated tin roof. The torana represents Bhairab, and there are several seventeenth and eighteenth centuries sculptures, such as Saraswati, Tara, Mahakala, Sadassari, Buddha, Balabhadra and Bajrpani in the temple. Ganesh is the protective deity of the local residents.
C/K-214

NRITESWAR

Nritesvar

Location: JORGANESH
Style: STOREYED TEMPLE
Constructed: 19TH CENTURY
Renovated: AFTER 1934
Deity: SHIVA
Sect: SHAIVA

This brick shrine with cement plaster has a single roof with a finial. The doorway has lattices on either side of it and a torana above, which depicts a dancing Shiva. The buffalo horns attached to the facade are characteristic of Nityanath's shrines. This shrine is connected with the guthi of Taleju in Hanuman Dhoka. The priest is a Buddhist Shakya.

B/K-215

NHUCHHEN BAHA

Nhuchê Bahâl

Location: JORGANESH
Style: BAHAL COURTYARD
Deity: GAUTAMA BUDDHA
Sect: BUDDHIST

This rectangular shaped shrine houses the deity on the ground floor. The first floor has a triple window in the centre and two single windows on each end. The long figure struts of Pujadebi, which support the sloping roof, are beautifully carved. The condition of both the brickwork and the roof of this temple is not good.

C/K-216

TWAKE BAHA

Tvake Bahâl

Location: OM BAHA
Style: BAHAL COURTYARD
Renovated: 1921
Records: 1922

This relatively well preserved brick bahal has little carved woodwork. The torana of the door was donated in 1922. The four short figure struts supporting the roof on the second storey are of Chaturakarshini. There is a chaitya and a mandala in the courtyard.
The large courtyard of this bahal is surrounded on three sides by residential houses. The actual shrine is also occupied except for the first floor. It is marked by a carved doorway and a carved window-frame with five openings. There is a chaitya and a Shivalinga in the courtyard. The name of the monastery seems to be taken from a fire which must have burned here at one time.

This shrine is a reconstruction of one of the earliest dated monasteries in Kathmandu. There is a gold plate in the bahal which tells of the consecration of the principal deity, Akshobhya, in 1429 by a Shakya bhikshu, Jayatija Pala. There is a canopied chaitya in the middle of the courtyard.

This bahal is also known as Varsachandan Mahavihar. The main shrine has a lattice doorway with carved tympanum, dedicated in 1930, a triple window on the first floor with some carving. The upper floor has been reconstructed. There are two chaityas in the courtyard. It was built in the seventeenth century and renovated in 1912 and 1933 by Chetanarsingh and Tirtha Shakya. Its chief priest is a Shakya.
This shrine is noted for its fine woodwork. The carved door-frame, the wooden niches with figures of divinities, the torana depicting Akshobhya, the small window-frames on the first storey, and the short struts carved with figures of Chaturakarsini are all of high quality. The heavy, inclined window-frame on the top storey is made of plain wood and must be of a later date. There are a stone chaitya, a mandala and a pair of guarding lions in the courtyard.

The courtyard is thickly overgrown with shrubs. There are three chaityas built on a common base. Opposite the chaityas there is a large niche for the Buddha.

This Shaiva monastery is one of the earliest of the positively dated bahals of Kathmandu. There has a latticed doorway, and a five-windowed-frame on the first storey. The rest of the structure is modern. There are two votive chaityas in the courtyard.
This small three-storey temple is quite plain. It has a carved door-frame, cornices and corner struts. Inside the sanctum are sculptures of the Panchayana divinities. Some of the sculptures were consecrated during the time of Bhupatindra Malla in the early eighteenth century.

This popular temple is considered one of the four main Vishnu temples in Kathmandu. It has a carved doorway, carved pillars and struts depicting Vishnu, his incarnations and other divinities. The top roof is made of gilded copper and has a metal finial of excellent quality. According to popular belief, pouring a certain amount of cooking oil on the temple will help a woman with prolonged labour pains and give her a quick delivery. It is complete in its features and in good condition.

This small, attractive temple is constructed on a wide brick base. The woodwork of the doorway, the torana and the struts is well carved. The cornice line is made up of animal heads which represent Shiva in his various forms. The priest is a Brahman.
This shrine is located in the ground floor of a residential house. The modern torana is executed in the traditional style. It depicts Vajrayogini flanked by Simhini and Byaghrini.

This early seventeenth century bahal is very plain and simple. There is a simply carved doorway, a wooden cornice separating the first two storeys, and the characteristic five-window-frame on the first floor. There are three stone chaityas in the courtyard.

This small building is crowded between two larger houses. The structure is not old, and the torana dates from 1812. There are the images of Harishankar, Bhagavati, Ganesh, Halahalokeswar. The local people believe that Majimpa Lakhe came here with Taleju Bhavani. It is said that he gave up his fearful appearance to please Taleju. Thus he is known as Shanta Bhairaba. There is no information regarding the builder. It was renovated in 1933 and in 1953. It is worshipped mainly by the Ranjitkar family and its chief festival is in Bhadrasukla – 12.
Although this bahal is not in good condition, it is very important for social and religious reasons. The torana depicts Akshobhya, and inside there are figures of Simhanada, Lokeshvara, Mahakala, and Bajasattva. There are two lions at the door and two votive chaityas one of which dates from the twelfth to the fourteenth centuries.

This bahal is known as Bhogachandra Mahavihar. The three-storeyed brick building shows little of antiquity. Its windows and the door-frame are made of wood, but there is no architectural decoration. The main gate is very simple compared to those of other Buddhist buildings and it has no torana. There is only an image of a Dhyani Buddha above the door. There is a chaitya and padpitha in the building. It was built in the sixteenth century by an unknown builder. It was renovated by Vishnusinh Prabhiti in 1661.

This small two-storey temple of Manjunath has a facing of glazed tiles. The struts depict the eight Taras, and beneath the struts the Buddhist eight fears are carved. The temple is notable for a beautiful black stone image of Avalokiteshwar Padmapani of somewhat unusual form. The inscription on the pedestal says the image was consecrated by Deba (the full name is illegible) in memory of his father on the Jyestha full moon day (the year also is not legible). Based on the style of epigraphy, the date is estimated as tenth to eleventh centuries.
<table>
<thead>
<tr>
<th>Location</th>
<th>YANGAL - MANJESWARI</th>
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<tbody>
<tr>
<td>Style</td>
<td>BAHAL COURTYARD</td>
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<tr>
<td>Renovated</td>
<td>AFTER 1934</td>
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<tr>
<td>Deity</td>
<td>BUDDHA</td>
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<td>Sect</td>
<td>BUDDHIST</td>
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This shrine has a carved doorway with no torana, a wooden cornice separating the first two storeys, and small wooden window-frames on the first floor. There are a pair of stone lions before the door and two small chaityas in the courtyard.

<table>
<thead>
<tr>
<th>Location</th>
<th>YANGAL</th>
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<tbody>
<tr>
<td>Style</td>
<td>WATER-CONDUIT</td>
</tr>
<tr>
<td>Constructed</td>
<td>7TH CENTURY</td>
</tr>
<tr>
<td>Deity</td>
<td>MANY HINDU AND BUDDHIST DEITIES</td>
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<td>Sect</td>
<td>MIXED</td>
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<td>Records</td>
<td>640, 645</td>
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The history of this water-conduit goes back to the middle of the seventh century in the Lichchhavi period. Three inscriptions of the Lichchhavi period were found here: Bhimarjunadeva – Jishnu Gupta (date illegible); Bhimarjunadeva – Vishnu Gupta (640); and Narendradeva (645). There are several early Lichchhavi sculptures and also those of a later date lying around. The water-conduit is 20 feet deep and has three spouts. In all the early inscriptions the royal decree is addressed to the people of Dakshinakali village, showing that the name was used in ancient times.

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<th>Location</th>
<th>YANGAL</th>
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<tr>
<td>Style</td>
<td>COURTYARD WITH SHRINE</td>
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<tr>
<td>Deity</td>
<td>VAIROCHANA</td>
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<tr>
<td>Sect</td>
<td>BUDDHIST</td>
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<tr>
<td>Records</td>
<td>1669 AND 1825</td>
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This shrine is located in a large, paved courtyard. It combines the features of an average house with those of a shrine. There is a pair of guardian lions, a carved doorway, a metal torana depicting Mahamanjari, a wooden cornice separating the first two floors, and a row of small windows on the first floor. There are figure struts supporting both the balcony and the balcony roof. The courtyard contains three votive chaityas and images of Amoghapasa Lokesswara and Saraswati.
This is a typical bahal courtyard. The shrine is of brick and has three storeys. The door has some carving and lattice, and a torana depicting a well-carved Dhyani Buddha, and the windows have some carving too. There is a chaitya in the courtyard. The chief priest is a Shakya.

The shrine of this dilapidated bahal has a torana illustrating Buddha. There is a chaitya in the courtyard.

This widely used bahal has an affluent look about it. There is a carved doorway and torana on the first floor, a five-window-frame with torana on the second floor, and six short, well-carved struts of Chaurakarsani, Tara and Dhwaja supporting the modern glass balcony. This modern addition gives a good example of the need to protect the monuments from being senselessly defaced. In the middle of the courtyard is a shrine enclosed in a chaitya. It has four carved door-frames, each with a torana of a Buddhist divinity. There is a large number of votive chaityas in the bahal. It is claimed that the Bajradhatu chaitya was brought from Lichuling Tar in the northern area of the Himalayas.
This shrine located in the open at Lagan Square has a plain square sanctum and a bell-shaped roof. It is connected with the chariot dragging festival of the white Machhendra Nath. The chariot must be driven round this shrine three times.

This bahal is also known as Kirtipunya Mahavihara. The shrine of this bahal has a carved door-frame with an unusual torana of Lokeswara. There is a small tower structure on the roof of the shrine. According to an inscription, a gilt image of Buddha Gandhuri Deba was installed in 1388. A guthi of twenty-five ropanis of land was established in 1888. In the courtyard are images of Ganesh and Mahakala and several chaityas.

The shrine is a rectangular structure located in an irregular quadrangular courtyard. Its doorway has a stone arch carved with auspicious symbols and divinities, one of which is Harivarabahana Lokeshwar. The openings on either side of the doorway are closed by fixed lattices. The only written record of the shrine mentions the donation of six ropanis of land to the monastery.
The facade of the shrine in this bahal has a long carved window-frame with five openings. The courtyard contains many chaityas and images of Buddhist divinities. According to an inscription, the shrine was built in 1579.

The doorway guarded by lions and the torana of Vairochana indicate that this is a shrine. There are two stone chaityas in the courtyard. The larger one is made of brick and stucco and has a small niches for the five Buddha figures. The shrine was built in 1736 by Shakyabhikshu Surjahuling.

This cubicle style, brick temple has a single tile roof. The torana which depicts Bhagwati was donated in 1885. On the facade behind the plain struts there are frescoes of the Matrika goddesses. The enshrined deity is an eighteen-armed Mahishamardini. The local people worship every Saturday.
The shrine is located in a square courtyard surrounded by residential houses. It has a carved door-frame and a torana of Bajrasattwa. There are four late medieval chaityas in a line in front of the shrine's door.

This small, roadside shrine dedicated to Avalokiteswara lies within its own compound. It is constructed of brick and plaster and has a wooden doorway and torana. The torana depicts Mahavajrasattwa. Directly opposite this shrine, on the other side of the road, are several Hindu sculptures, further evidence of the harmonious co-existence of the two religions.

This house-lined courtyard contains four chaityas. The largest one is comparatively modern and is built on a cement base, but its stone chaitya top appears to date from the medieval period.
There are two chaityas and a small, single-roofed Shiva temple in this residential courtyard. These shrines are primarily worshipped by the local people as protective deities.

The double-storey structure has a carved doorway, a torana, a three-window-frame on the first floor, and a plain wooden window-balcony on the second storey. There is a small, old chaitya just outside the shrine door. In the middle of the courtyard there is a well about which there is a legend. A famous Tantric pundit, Juman Gubhaju, entered this well to reach Santipur and end a drought in the Valley. People still visit this well every twelfth year in memory of the event.

The shrine in this large, open courtyard is a small, rectangular house. The shrine door is covered with a portico supported by two pillars, which is stylistically unique. The courtyard contains two medieval chaityas which indicate that the site is old. There is also a small shrine of Maitreya.
ADDITIONAL MONUMENTS (CLASS D)

D/K-3
Location: CHHETRAPATI
Type: ENCLOSED SHRINE
Date: 20TH CENTURY
Deity: GAUTAMA BUDDHA
Sect: BUDDHIST
Records: WRITING OF 1870

This is a small modern shrine standing by the road. It is made of brick and cement. The doorway is decorated with a design of intertwining snakes. The dome is bell shaped. There are images of Saraswati, Akshobhya and Ratnasambhava. Generally students come here to worship Saraswati to increase their knowledge.

D/K-22
Location: JHWA BAHA DUNE
Type: BAHAL
Date: 1911
Deity: GAUTAMA BUDDHA
Sect: BUDDHIST

This shrine is the only one of its kind in the Valley. It is an old log sticking out of the wall of a residential side street. It is a modern, brick shrine with a bell-shaped roof. In the temple is the main deity a Kumhale (the potter). determining the shrine's date. Although the main deity is Ganesh, the local people worship a person drives a nail here it will cure his toothache. There is a very small metal figure of the serpent King embedded in the nails at the upper end of the log. There is no way of determining the shrine's date.

D/K-23
Location: TANLASHI
Type: ENCLOSED SHRINE
Sect: BUDDHIST, SHAIWA, SHAKTA, AND VAISHNAV

This small single-storeyed temple is in a domestic courtyard. The door has a brass tympanum carved with Ganesh. Although the main deity is Ganesh, the local people worship him in the form of Biswakarma. It was renovated in 1880 and was reconstructed in 1963. Its chief priest is a Kumhale (the potter).

D/K-24
Location: TANLASHI
Type: ENCLOSED SHRINE
Deity: GANESH
Sect: HINDU/BUDDHIST

This small brick and stucco temple is located by the roadside. The sanctum is open end covered with a roof in the storeyed style. There are images of Saraswati and Mahakala nearby. It is connected with the festival of Mhaipi Ajima.

D/K-26
Location: TAYAUDA
Type: DYOCHHEN
Deity: INDRAVANI
Sect: SHAKTA

This agam house is built in a courtyard. The torana over the doorway depicts Indrayeni and the window above the entrance is latticed with the intersecting triangle design. The annual festival is on the fourteenth day of the dark fortnight of Mangsir. The festival follows Tantric rites during which a snake, a sparrow, a grasshopper and buffalo's head are sacrificed into the fire.

D/K-34
Location: BANGEMUDA
Type: OPEN SHRINE
Deity: NAGARATA
Sect: BUDDHIST/BUDDHIST

This shrine is only one of its kind in the Valley. It is an old log sticking out of the wall of another structure which has been covered with thousands of nails. Popular belief says that, if a person drives a nail here it will cure his toothache. There is a very small metal figure of the serpent King embedded in the nails at the upper end of the log. There is no way of determining the shrine's date.

D/K-36
Location: NHAYAKANTALA
Type: MORE-STOREYED TEMPLE
Deity: GANESH
Sect: HINDU/BUDDHIST

This open roadside shrine of Ganesh is supported by four pillars. The three roofs are made of metal and stucco. The temple's annual festival is during the Ghodejatra.

D/K-37
Location: NHAYAKANTALA
Type: OPEN SHRINE
Deity: NARASIMHA
Sect: HINDU

This shrine is located approximately two feet below the ground level. It contains a head of Narasimha with a stone torana of sandstone. In the temple is decorated with bells and a lamp stand. It celebrates its festival annually during Ghodejatra.

D/K-41
Location: TAYAUDA
Type: DYOCHHEN
Deity: GANESH
Sect: HINDU/BUDDHIST

This is not a temple in the strict sense of the word. It is called in Newari "The House of God" which means here "The House of Ganesh". It is located in a row of houses and its only window on the first floor. There are images of Ganesh in silver, copper and bronze. The festival is in Chaitra's full moon. The priest is a Jupu.
D/K-44
Location: ASAN
Type: BAHAL
Date: 16TH CENTURY
Deity: BUDDHA
Sect: BUDDHIST

This small Ganesh temple is erected on the main roadway of Bhotahiti. It has a sanctum with image of the main deity located inside the sanctum, are both made of stone.

D/K-46
Location: BALKUMARI
Type: OPEN SHRINE
Deity: BALKUMARI
Sect: SHAKTA

This small Kumari shrine is built below the modern street level. It has a central niche with a dome above and a wall behind. The whole facade is covered with glazed tiles. A metal canopy supported by four pillars shades the shrine. It was donated in 1928. In Kathmandu, Kumari is popularly worshipped as Ganesh. This is one of the most popular Kumari shrines.

D/K-54
Location: BHOTAHITI
Type: ENCLODED SHRINE
Date: 20TH CENTURY
Deity: BUDDHA
Sect: BUDDHIST

This small Ganesha temple is erected on the main roadway of Bhotahiti. It has a sanctum with image of the main deity located inside the sanctum, are both made of stone.

D/K-62
Location: BHONSIKO
Type: BAHAL
Deity: SADAKESVARI LOKESSHWAR

The early structures have disappeared but according to the inscriptive record, this monastery was built during the reign of King Pratap Malla. The courtyard contains mandalas, votive chaityas and figures of Ganesh and Mahakala. Some of the chaityas appear to be earlier than Pratap Malla.

D/K-75
Location: GANABAHAL
Type: BAHAL
Date: 1669
Deity: GAUTAMA BUDDHA
Sect: BUDDHIST

Although the structure here is modern, the site is very old. There is an inscription dating from the seventh century. The present structure is the centre for the Theravada Buddhists. It is a brick and cement plaster shrine of Buddha with a dagoba final. There are also some Buddhist sculptures from the late medieval period.

D/K-87
Location: KHOHTI
Type: BAHAL
Deity: GAUTAMA BUDDHA
Sect: BUDDHIST

Kohti Kaca Bahal

This shrine-niche is located in a narrow yard. It has a carved wooden frame with a bell-shaped roof of brick and stucco.

D/K-91
Location: BHIMSENTHAN
Type: BAHAL
Deity: ABALOKESHWAR

The shrine in this courtyard is a house with a plain facade and an ordinary door. Within the bahal there is a lattice window with an intricate triangle and a torana. There is a small votive chaitya in the courtyard. This is an example of a totally decayed bahal.

D/K-102
Location: DAMAI TOL
Type: BAHAL
Deity: MAITRAYA BUDDHA
Sect: BUDDHIST

Unfortunately this monastery survives only in name. The houses of the small courtyard are crumbling or have already fallen. There are figures of the Kinnaras on the main entrance but the images of the Maitraya Buddha which was originally kept here has been removed.

D/K-104
Location: YATHKA
Type: BAHAL
Date: 1902
Deity: SAMANTA BHADRA
Sect: BUDDHIST

Tvaik, this residential courtyard. A chaitya and an image of Buddha and Lokeswara are all that has the image of the Maitraya Buddha which was earlier than the traditional form. It was set up in the middle of the nineteenth century by Danaswini, a Tamrakar who also renovated the Swayambhunath chaitya.

D/K-107
Location: TAMUGA GALLI
Type: BAHAL
Date: 1936
Deity: GAUTAMA BUDDHA
Sect: BUDDHIST

This courtyard is now entirely residential. It contains a small shrine of Buddha, an image of Kumari and a well.

D/K-150
Location: MAKHANOL
Type: SINGLE-STORRED TEMPLE
Date: 20TH CENTURY
Deity: KALIKA
Sect: SHAKTA

The temple stands open in the Basantapur Square. Whether there once was a surrounding wall or not is unknown. It has a bell-shaped top. It houses a stone image of Akshobhya. There is a stone chaitya outside designed with the phallic symbol which represents Shiva. The temple was built in 1746 by Bhawani Shankar, a member of the Baniya caste.

D/K-209
Location: JHOCHEH
Type: BAHAL
Date: 1737
Deity: AMITABHA BUDDHA
Sect: BUDDHIST

Unfortunately this monastery survives only in name. The houses of the small courtyard are crumbling or have already fallen. There are figures of the Kinnaras on the main entrance but all that has remained of this shrine are the carved door frame and the torana of Ratnaswe. An inscription tells of a Nitya Dhana Shakyabhikshu who built the shrine of Amitabha Buddha in this courtyard in 1737.

D/K-217
Location: OM BAHAL
Type: BAHAL
Deity: GAUTAMA BUDDHA
Sect: BUDDHIST

This area does not look like a temple except for the votive chaityas in the courtyard. The shrine is located inside a common looking doorway, marked only by a pair of stone lions.

D/K-222
Location: GANCHE NANI
Type: BAHAL
Date: 1925
Deity: GAUTAMA BUDDHA
Sect: BUDDHIST

Buddhakanthi Mahavihar

The monastic area of the bahal is totally here. There is a metal torana depicting Buddha over one window. The modern brick and plaster shrine in the courtyard has a bell-shaped top.

D/K-223
Location: GANCHE NANI
Type: BAHAL
Date: 1925
Deity: GAUTAMA BUDDHA
Sect: BUDDHIST

This small modern brick made of brick and plaster, with a bell-shaped top. The torana and the image of the main deity located inside the sanctum, are both made of stone.

D/K-227
Location: CHIKAN MUGAL
Type: ENCLODED SHRINE
Deity: SHIVA
Sect: SHAKTA

This small modern shrine is built in the style of a pavilion on a Moghul building. The four supporting pillars form an arch and are topped with a plaster dome. The image enshrined is probably Shiva. According to popular belief he cures fevers and therefore has the name Joreswar, the god of fever.

D/K-239
Location: JYA BAHAL
Type: BAHAL
Date: 16TH CENTURY
Deity: BUDDHISHA-SHAKYAMUNI
Sect: BUDDHIST

The bahal which gives its name to this courtyard was known as Chaitanya Mahaviharn or Kacha Vihar. Today nothing has remained except a modern shrine and chaitya. The chaitya has hosted the image of Shakyamuni, Padmapani, Siva, Mahakali along with a Pratipa (Lamp). It was built in the sixteenth century and it was renovated in 1933. Its inscription, dated 1617, states that the chaitya was built by the Purnima Sree family.

D/K-241
Location: LAGAN
Type: BAHAL
Date: 20TH CENTURY
Deity: GAUTAMA BUDDHA
Sect: BUDDHIST

Joeigh Bahal

The facade of the shrine in this bahal does not have any distinguishing features. The carvings which stand in the courtyard was built in 1887.

D/K-243
Location: LAGAN
Type: BAHAL
Date: 20TH CENTURY
Deity: GAUTAMA BUDDHA
Sect: BUDDHIST

The bahal which gives its name to this courtyard was known as Chaitanya Mahaviharn or Kacha Vihar. Today nothing has remained except a modern shrine and chaitya. The chaitya has hosted the image of Shakyamuni, Padmapani, Siva, Mahakali along with a Pratipa (Lamp). It was built in the sixteenth century and it was renovated in 1933. Its inscription, dated 1617, states that the chaitya was built by the Purnima Sree family.

D/K-246
Location: BALIKUMARI
Type: OPEN SHRINE
Deity: BALKUMARI
Sect: SHAKTA

This small Kumari shrine is built below the modern street level. It has a central niche with a dome above and a wall behind. The whole facade is covered with glazed tiles. A metal canopy supported by four pillars shades the shrine. It was donated in 1928. In Kathmandu, Kumari is popularly worshipped as Ganesh. This is one of the most popular Kumari shrines.

D/K-248
Location: BASANTAPUR
Type: SINGLE-STORRED TEMPLE
Date: 20TH CENTURY
Deity: KRISHNA
Sect: SHAKTA

This small brick temple is built on top of another structure. The entrance to the sanctum has a bell-shaped roof of brick and stucco.

D/K-295
Location: DIK-54
Type: SATURDAY

Located in the heart of Kathmandu, this small Ganesha temple is erected on the main roadway of Bhotahiti. It has a sanctum with image of the main deity located inside the sanctum, are both made of stone.

D/K-307
Location: TAMUGA GALLI
Type: BAHAL
Date: 1936
Deity: GAUTAMA BUDDHA
Sect: BUDDHIST

This courtyard is now entirely residential. It contains a small shrine of Buddha, an image of Kumari and a well.

D/K-310
Location: MAKHANOL
Type: SINGLE-STORRED TEMPLE
Date: 20TH CENTURY
Deity: KALIKA
Sect: SHAKTA

The temple stands open in the Basantapur Square. Whether there once was a surrounding wall or not is unknown. It has a bell-shaped top. It houses a stone image of Akshobhya. There is a stone chaitya outside designed with the phallic symbol which represents Shiva. The temple was built in 1746 by Bhawani Shankar, a member of the Baniya caste.

D/K-315
Location: CHIKAN MUGAL
Type: ENCLODED SHRINE
Deity: SHIVA
Sect: BUDDHIST

This small modern shrine is built in the style of a pavilion on a Moghul building. The four supporting pillars form an arch and are topped with a plaster dome. The image enshrined is probably Shiva. According to popular belief he cures fevers and therefore has the name Joreswar, the god of fever.

D/K-320
Location: JYA BAHAL
Type: BAHAL
Date: 16TH CENTURY
Deity: BUDDHISHA-SHAKYAMUNI
Sect: BUDDHIST

The bahal which gives its name to this courtyard was known as Chaitanya Mahaviharn or Kacha Vihar. Today nothing has remained except a modern shrine and chaitya. The chaitya has hosted the image of Shakyamuni, Padmapani, Siva, Mahakali along with a Pratipa (Lamp). It was built in the sixteenth century and it was renovated in 1933. Its inscription, dated 1617, states that the chaitya was built by the Purnima Sree family.

D/K-323
Location: LAGAN
Type: BAHAL
Date: 20TH CENTURY
Deity: GAUTAMA BUDDHA
Sect: BUDDHIST

Joeigh Bahal

The facade of the shrine in this bahal does not have any distinguishing features. The carvings which stand in the courtyard was built in 1887.
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*Note: The location codes correspond to different areas in the Kathmandu Valley.*
KATHMANDU VICINITY
MONUMENTS AND
MONUMENT SITES
C/K-257
MATU AJIMA

Location: PACHALI
Style: BAHAL COURTYARD
Renovated: 1809 AND 1965
Deity: NARTESWARI
Sect: SHAKTA
Records: 1655 AND 1685

The shrine in this bahal is a rectangular structure. It is dedicated to Narteswari and she is depicted on the carved torana along with images of the Navadurga family. The doorframe is quite elaborately carved, as well as the struts which depict the Matrikas. On the roof is a pagoda style tower with a roof supported by more figure struts. This is a popular centre of worship for Newars during the month of Degu puja.

C/K-258
PACHALI BHAIRAB

Location: PACHALI
Style: OPEN SHRINE
Deity: BHAIRAB
Sect: SHAIVA
Records: 1649 AND 1801

This is a popular Bhairab shrine. The open shrine is built in a sunken square and shaded by a small Pipal tree. There is no icon to represent Bhairab, only a stone. During the shrine's festival on the fourth and fifth day of Dasain Navaratra, a chariot is taken around with the deity represented by an earthen vessel filled with spirits. It is called Pachali Kun. According to legend the shrine was established here in 1140 with a Jyapu to perform daily worship.

B/K-259
JAGANNATH MANDIR

Location: PACHALI
Style: SIKHARA
Constructed: 1782
Renovated: AFTER 1934
Deity: JAGANNATH
Sect: VAISHNAVA
Records: 1782

This temple is located in the middle of a quadrangle surrounded by structures with beautifully carved window frames. The shrine is unique in style. The brick sanctum is surrounded by an octagonal porch with large wooden pillars. Above the sanctum is a tall tapering brick Shikara. At the base of the tower are on all four sides wooden window-balcony structures. The tower then rises, bulging slightly in the middle, and ends with a cornice and a finial. The temple was constructed by a member of the Newar nobility after Prithvinarayan Shah's conquest of the Valley. There is a chariot festival on Krishnastami.
This 19th century temple is located on the bank of the Bagmati river. The sanctum is surrounded by a tiled porch, and from the porch roof there rises a tower. There is a kneeling Garuda on a pillar facing the shrine. There are a number of religious objects scattered around the area, but unfortunately most of the neighboring structures are not in good condition.

This three-storey temple is built in the middle of a paved courtyard on the banks of the Bagmati. It is surrounded by a charity structure which has some well-carved window frames. The struts of the temple depict Vishnu, Shiva and other related divinities.

This Pachalighat is located on the Bagmati. The circular stone platform marks a cremation place. In the area are also some bell-shaped temples, a Shivalinga, and a small stupa. The rest-house was built in 1704 when the guthi was organized. Its chief festival is during Pachali Bhairajatra.
This small Narayan temple is built on a brick base in three stages. There are steps which lead up to the doorway of the square sanctum. The torana over the entrance depicts a Kalamakara. The sanctum is covered with a bell-shaped dome and a finial. The priest is a Brahman.

This Shiva temple is of brick. The square sanctum has four entrances all of which are latticed and have carved tympanums with Kalamakaras. Above the sanctum is a bell-shaped dome with a trident and a finial. The temple is worshipped daily.

This unusual cylindrical structure is a Shiva temple. Each of the four doorways has a stone torana of a Kalamakara head design. Above each doorway is an arch design which resembles the bamboo arches of nineteenth century.
Along the right bank of Bagmati from Thapathali to Pachali there are many temples. Most of the structures date from the late eighteenth century. This particular group probably was built during the middle of the nineteenth century. It shows a slight architectural deviation. The three Shikhara towers are joined by a single sanctum. The sanctum has a columned porch around it and eight doorways. Small shrines at the four corners contain other members of the Panchayana divinities. The temple stands in its own compound.

This Shikhara style temple is built on a brick platform. The entrance has a latticed doorway with a torana carved with a Kalamakara. Above the square sanctum is a squat Shikhara tower of brick and stucco. It was built in 1827 by Major Gumansingh Karki, and its guthi was also established at that time. The chief priest is a Brahman. Its festival is during Shivaratri.

This octagonal shrine has a three step brick base. The walls are covered with ornamental designs of eclectic origin. The domed roof is shaped like a lotus. It was built in the early twentieth century.
This small Kalikaghan temple has a square sanctum with a doorway carved with a Kalsmakan. Above the sanctum is a bell-shaped dome and a finial. The chief priest is a Brahman. Its festival is during Vijayadashami.

All four shrines of this group were constructed during the nineteenth century. Two are octagonal and have domes in lotus form. The other two are square and have a bell-shaped roof. There are a number of Brahmanical sculptures in the courtyard. This area is connected with the death rites of the royal priests.

This is a very plain shrine on a three-tier base with a square sanctum, surrounding porch and domed roof. The temple is located within a spacious courtyard surrounded by charity structures. Here His Majesty's Government feeds some two hundred heggars from the income of a guthi land.
This large three-storey temple gives name to the area in which it is located, Tripureswar. At each corner of the pedestal on which the main temple is built is a small temple containing members of the Panchayana deities. The figures struts supporting the first roof illustrate the characters of the Mahabharata epic. The struts of the second roof depict Krishna and those of the third roof show the Matrika goddesses. The temple was built by Queen Tripurasundari, the wife of Rana Bahadur Shah, in order to increase her own religious merit and that of her husband.

This Mahadev temple is built on a brick base. The square sanctum has four entrances each with a latticed door and a torana depicting Kalamakara. Within the wall of the facade are little niches with images. Above the sanctum is a dome with a finial. The temple was built by Kashinath Upadhyaya.

This Kalmochan ghat is located on the Bagmati. It consists of a series of stone platforms which are used for cremation. On the ghat are several Shivalingas, a small stupa and images of Ganesh, Mahisha, Mahakal, Hanuman, and Kailash. According to a stone inscription, one of the Shivalingas was renovated in 1824. Its festival is during Navaratri.
**C/K-279**  
NARMADESHWAR SHIVALINGA  
Narmadeswar Sivalinga

**Location**  
KAL MOCHAN GHAT  
**Style**  
BRICK AND PLASTER SHRINE  
**Deity**  
SHIVA  
**Sect**  
SHAIVA

This shrine is located in the middle of a spacious courtyard. It has a plain sanctum wall, several cornice lines, and is topped with a bell-shaped tower. It belongs to the nineteenth century.

**C/K-280**  
JANGE HIRANYA HEM NARAYAN  
Hem Narayan

**Location**  
KAL MOCHAN GHAT  
**Style**  
DOMED TEMPLE  
**Constructed**  
1874  
**Renovated**  
1936  
**Deity**  
SATYANARAYANA  
**Sect**  
VAISHNAVA

This temple gives the feeling of Moghul architecture even though it has many Hindu features. It is built on a square base inside a spacious courtyard. The square structure has four doorways and two rows of lattice windows. There are four metal griffins on the cornice of the first storey and four small domed porches between them. The globular dome is built on the smaller second storey. The temple was built by the orders of Jung Bahadur, the Rana prime minister. There is a statue of him on a stone pillar in front of the shrine's main door.

**C/K-281**  
GOPAL MANDIR  
Gopâl Temple

**Location**  
BAGMATI THAPATHALI  
**Style**  
BRICK AND PLASTER SHRINE  
**Deity**  
KRISHNA  
**Sect**  
VAISHNAVA  
**Records**  
1883

This large brick and plaster shrine has one small doorway. Underneath the bell-shaped roof are rows of cornices whose black printing is reminiscent of the Muslim monuments of India. It was built by the orders of Subha Kumari, the wife of Jung Bahadur, and a guthi was established in 1883 for its worship and maintenance. The priest is a Brahman and the special worship days are Krishnashtami and Shivaratri.
This area contains a group of three temples which are made of brick and lime plaster. They are located along the Bagmati on the Kathmandu side of the Thapathali Bridge that leads to Patan. They all have square sanctums and tapering towers. Similar to most Shiva temples, they contain images of other Panchayana deities. They were built by Jung Bahadur in memory of his dead relations. The priest is a Brahman. Worship is done on Shivaratri.

This open shrine is located east of the Tundikhel under the shade of a large tree. Underneath a metal canopy and elaborate arches is the deity which is represented without icon in Tantric fashion. The goddess is Chamunda, a member of the Matrikas. The shrine is popular with both Hindus and Buddhists. The priest is a Buddhist Bajracharya. The annual festival is on Ghode jatra, but there is a twelve yearly festival as well.

This more recent temple has a gilt copper roof, plain struts, and a simple doorframe. The deity is Mahakala, the Buddhist tutelary divinity who stands guard at the entrance to Buddhist viharas. The location seems to have been a bhalai which at one time extended to the other side of the street. The temple is built on a high basement, and there is a double stairway which leads to an arched gateway decorated with Chinese dragons. Mahakala is regarded as the protector of the land. Legend says that while Mahakala was passing through the sky, the famous tantric preceptor, Manjubaja, bound him with his mantras (mystic incantations) and enshrined him in this spot. This temple is one of the most widely worshipped in the Valley. Every morning it is filled with worshippers, mostly ladies, and it is especially crowded on Saturdays.
This temple is located in the middle of the Rani Pokhari reservoir. A bridge connects the temple with the western side of the reservoir. Built on a high platform, the temple has a square sanctum which is built in two storeys. It has a domed roof. The present temple is a reconstruction of one which was destroyed in the 1934 earthquake, which itself had replaced another destroyed possibly about a century earlier. The original plans for the area were designed in 1670 by the orders of Pratapa Malla to console his wife over the death of their son Chakrabartinda Malla.

This is one of the four temples built at the corners of Ranipokhari reservoir. It is located on the northwestern corner. Above the plain sanctum wall is a broad cornice topped with a globe between two amalaka rings. Inside the shrine is an attractive sculpture of Bhairab. The temple was built by King Pratapa Malla.

This is one of the four temples built at the corners of Ranipokhari reservoir. It is located in the northeastern corner. The temple consists of a plain wall topped with a globe between two amalaka. It was built by Pratapa Malla.
This is one of the four temples built at the corners of the Ranipokhari reservoir. It is located at the southeastern corner and built in the same style as the ones at the northwestern and northeastern corners. It is dedicated to Durga who is worshipped as Mahalakshmi.

This is one of the four temples built at the corners of the Ranipokhari reservoir. It is located at the southwestern corner. The original temple was a few yards west of this one, but when the road was widened, this new temple was built in the style of the old one. Inside is an image of a sixteen armed Ganesh with his Shakti.

Although this shrine has very little artistic importance, it is very popular. It is set within a walled enclosure and surrounded by tall trees. There are many Hindu and Buddhist sculptures around, and there is also a small pond nearby which is described as a tirtha. The earliest reference to the shrine is a restoration in 1750. In 1905 Dambar Shamsher donated a string of lamps, and in 1911 Prithvi Bira Bikram had the temple embossed with gilt copper.
At first glance the structure looks like a modern residential house. The doorway has a torana of Dharmachakra Manjusri and two pairs of guardian lions. There are two short rows of prayer wheels on the facade of the ground floor. The carved struts on the second floor show the five Buddhas and the Buddhist mendicants. There is a small square pagoda-type tower on the roof. The courtyard contains an old votive chaitva of stone. The shrine has a clay image of Bodhisattva, although there is a belief that this was the original bahal of Matsyendra. The fact that the white clay image of Matsyendra at Kelti is brought here every year to commence a weeks journey through the streets of Kathmandu lends some belief to this theory.

This famous water-conduit gave Nepal’s royal palace its name. It is much older than the palace. The large rectangular pool is filled with water from three spouts shaped as crocodile heads. The central spout is covered with gilt metal donated by Dhir Shumsher in 1884. The other two heads are depicted in a very unusual manner, with the upper part of the jaw drawn back. A legend explains the unusual expression. King Dharmadeba was very worried when the water stopped flowing from these spouts. Upon consulting astrologers he was told that the water would resume only when a man with thirty-two virtues had been sacrificed. The King was the only man in the Kingdom who fitted the astrologer’s description, and he prepared himself to be sacrificed. The King ordered his son to kill the person who slept near the spout that night. The son unknowingly killed his father and when he washed his sword at the spout, the two crocodile heads recoiled in horror at the patricide. It is said that the son built Bodhnath to atone for his sins.

This Shikhara temple is located in a spacious courtyard within the royal palace compound. All four entrances are covered with porticoes. The temple is completely plastered except for the gilt metal finial made up of a small amalaka ring, a water pot, and a disc of Vishnu. The courtyard contains many small Hindu shrines. The oldest record for this shrine dates from 1692 during the reign of Parthibendra Malla when a pair of lions were donated. In 1793 the present structure was built by the famous Dhanikl Singh Basnyat. After the 1934 earthquake repairs were done by Juddha Shumsher. The bells were donated in 1842 by Surendra Bikram and in 1847 by Samrajyalakshmi.
This shrine consists of an open niche covered by a porch-like structure. There is a Ganesh figure inside the niche. Nearby are nineteenth and twentieth century Hindu and Buddhist sculptures. The temple is worshipped on Tuesdays. The priest is a Bajracharya.

This shrine is located on the top of a hill on the left bank of the Bishnumati on the way to Balaju Gardens. The shrine is made up of a series of small niches. The central one represents Maheswari, one of the Matrikas. The niches do not contain images, since the deities are invoked in Tantric fashion. The gateway to the shrine is a horse-shoe shaped stone torana depicting figures of the Dwarapalas and the Matrikas. It was donated in 1666. There are a number of sculptures scattered around the shrine, some are Buddhist; and there is an early sculpture of Umamaheswara. It is interesting to note that the clay used for repairing the image of the red Matsyendranath in Patan must be taken from this hill. The priest here is a Bajracharya. The annual festival is on Chaitra's full moon.

This temple has a square sanctum which is surrounded by a columned porch. The steps leading to the four entrances are each guarded by a pair of stone lions. The sanctum has a domed roof with a metal trident and a finial. It was built in 1801 by Subarna Prabha Debi, Rana Bahadur's wife, and in 1806 a guthi was established.

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<tr>
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<tr>
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### B/K-301

**BHAGWATI**

*Bhagwati*

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<td>Records</td>
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This three-storey Shaktta temple is located in Bhagavati Vahal of Naxal. The brick structure has some fine examples of wood carving. On the walls of the temple are glazed tiles and pictures representing various deities, and inside there is a Shivalinga and an image of the goddess. The present building was constructed by Bhimataksari. The chief priest is Acharya. It has a day of great rejoicing on the day of Pishacha-Chaturdasi.

### C/K-302

**MAITI DEVI**

*Maiti Devi*

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<td>Deity</td>
<td>PANCHAKALUMARI MAHALAKSHMI (MAITI AJIMA)</td>
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This single-storey temple is entirely faced with glazed tiles. The roof is covered with sheet metal. The four corners are guarded by lions, and two pairs of lions guard the door. It contains images of Ganesh, Saraswati, Shankar, Amoghapasha, Lokeswar, Vasundhara, Arya Tara and so on. It was built by Chaturdashi Seva clan and was renovated in 1960. A stone inscription says that it was also renovated in 1776. Its priest is a Bajracharya, and a procession is held on Kartika - Krishna – 1. The structure is in good condition.

### C/K-304

**GYANESWAR MAHADEV**

*Jnanesvar-Mahadev*

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<td>SHAIVA</td>
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<td>1823</td>
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</table>

This three-storey brick temple has two flat roofs which are supported by beautifully carved struts. The struts have both erotic figures and divinities including Krishna, Parvati, Shankar, Paduka, etc. There are sixty-four lingas. It is said that the temple was named Jnanesvar after the victory over the demons on the battlefield. The temple was renovated by Rajaiavajna Lachhumana Bharo in 1823 and King Sri Mahendra in 1958. The chief priest is a Bhatta Brahman. The main festival occurs during Shivaratri and Bada-ekadasi.
The doorway of this rectangular structure has a torana which depicts Bhairab. The struts which support the single tile roof show various goddesses. The temple houses a mystic goddess of Tantric conception, Manamaneswari, who was worshipped as the tutelary deity by the Malla Kings of Kathmandu, Patan and Bhadgaon. The site on which this temple is located was excavated in 1964–65 and sculptures dating from the Lichhavi period were found. The shrine is worshipped every 14th day of the fortnight during Diwali and Kumari Sasthi.

This small two-storey shrine has figure struts which depict the Matrika goddesses, Shiva and Vishnu. The image inside is quite unusual; it is a six-headed, twelve-armed divinity riding a Garuda. An inscription mentions the installation of a gajura during the time of Bhupatendra Malla. There is a sculpture of Umamaheswara near the temple.

The importance of this shrine is not the shrine itself, but the sculptures found here. The plain structure was recently built and has no artistic merit. But the compound has many historic relics and is matched by few other places in the Valley. The image of Vishnu probably originates from the early Malla period. The famous Garuda of Hadigaon on an inscribed pillar is located here. There are many excellent miniature carvings, a four faced Shivalinga and an Umamaheshwara panel.
This temple is located at the crossroads of Hadigaon, a suburb of Kathmandu and an early settlement, which has existed since the early Lichchhavi period. There is a large pipal tree growing from the middle of the shrine. The eight-armed Krishna flanked by Ganga and Jamuna belongs to the late Malla period. There are a few mandalas and a Shivalinga near the shrine. There is also a mask with a terrifying expression carved on a pedestal; the significance of this is not clear.

This two-storey temple is built in an open area outside of Hadigaon. The entrance to the sanctum consists of three openings each of which has a torana depicting Ganesh. Inside the temple is also a figure of Ganesh and some other images which cannot be identified. There is a late medieval water-conduit near the temple.

This shrine is located in an open field. The sanctum is open in the front and supported by wooden pillars. The deity is enshrined in a niche with a torana above. The struts are plain. There are horns of sacrificed buffaloes nailed to the woodwork, which is quite common. The shrine is in poor condition.
This two-storey Ganesh temple is built in a shady spot. The struts were added in 1857. It is connected with the festival of Nakesal Bhagawati.

This temple is located in the northern outskirts of the city, near the historic settlements of Hadigaon and Bisalnagar. It has no noteworthy woodwork. The facade is covered with glazed tiles, and there are a number of temple accessories such as bells, lamp stands, and metal griffins, decorating the temple. The torana depicts Brahma, a member of the Ashtamatrika group. On the second storey wall there are a number of household utensils which have been offered by worshippers in fulfillment of their wishes. The divinities of the temple, a Brahman couple, are widely worshipped. It is believed that they remove children's diseases. According to legend this couple established the town Bisalnagar when the Valley was made habitable by the draining of the lake. They pleased Lord Vishnu with their piety and asked him to be born as their son. The god consented, but only in the next life of the Brahman couple. Everything happened as they wished, but one afternoon a huge kite, which was Vishnu’s vehicle, Garuda, lifted the child to the sky. The couple greatly lamented their loss, but they were later consoled by Vishnu and asked to remain there. Inside the temple there are two life-sized figures of the couple and the kite lifting the child. The temple is connected with the gahanka festival of Hadigaon on the day after Chaitra’s full moon.

This small brick shrine contains one of the most outstanding pieces of sculpture from the sixth century in Nepal. It is an image of Baraha as an incarnation of Vishnu rescuing the goddess Earth. The shrine is located on the edge of a field overlooking Dhobikhola. It is a lovely setting. There is a huge pipal tree growing from the middle of the shrine and giving it shade. A record of 1810 mentions the construction of a pahari, which still exists.
This large three-storey shrine has an open sanctum. The struts supporting the three tile roofs depict the Matrika goddesses. There are no images inside because the deity Vishnave is Tantrically invoked. Scattered around the temple are various Buddhist and Hindu sculptures, a chaitya and a water-conduit. There is a pedestal which mentions the date 1372. The temple was recently renovated.

This two-storey building of brick and stucco has a dome topped with a gajura. The walls are decorated with shallow niches showing Islamic influence, pilasters showing western influence and doorways of traditional form with Kamakande. The whole building reflects a similar eclecticism. It has images of Shairab, Ganesh, Vishnu, Bhagavati, Sun-god, Chhatrachandesvar, etc. It was built by General Mathavar Singh Thapa in memory of Bhimsen Thapa. It is said to have been built on the spot where the dead body of the latter was thrown away by King Shri Rajendra Vikram Shah. Its chief priest is a Brahman, and its principal festivals are in Mahasnan, Maghsakanti, Shripanchami and Shivpratari.

It is one of the numerous small shrines which one sees over the Valley, housing the Shiva linga. The extant temple is not old, it consists of a single cubicle of bricks with a short pyramidal tower in two stages and is whitewashed with lime. The doors on four sides are made of stone arches with the torana of Garuda. The shrine has in fact housed the Panchayana gods consisting of Surya, Devi, Vishnu, Ganesh and shows a Shiva's emblem in the centre. It affirms the popularity of the Panchayana cult among the Newars. Its stone paved precincts have other accessories. Worship is offered on the day of Shivpratari (February–March).
This monastery is built in the traditional bahil form with a central courtyard, a shrine with a circumambulatory passage, and a running corridor on the first storey, which overlooks the courtyard. There is a pair of lions guarding the entrance and a chaitya in the courtyard. Once a year the monastery’s gods are put on display; there is a temakha among them. The priests of the monastery are celibate Shakyabhikshus.

This monastery is located outside of Kathmandu on the banks of the Vishnumati in a secluded place. Although it basically follows the pattern of a Buddhist monastery, it has, in addition to the Buddha image, a three-storey temple which houses a mystic goddess of Tantric origin named Bidyadhari. The temple has beautifully carved figure struts. There are many seventeenth to nineteenth century sculptures in the courtyard.

This temple is one of the great religious centres of the Valley. It is located outside of Kathmandu on the banks of the river. It is a small double-storey temple with a gilded copper roof. The object of worship is one of the best examples of early sculpture. It is of Mahisha Mardini and dates from the twelfth century.

The shrine is most popular during both Dasains. At that time it presents a great pageant of Nepali social and religious life.
This stupa is reputedly the oldest Buddhist monument in Nepal. Its legendary history goes back to the time when the Valley was a lake. It is beautifully situated on a small hill overlooking the city. The stupa is on a circular base and there are four niches containing golden images of the Dhyani Buddhas. The dome is in the form of a flattened hemisphere. The Harmika is now faced by brass sheets and is distinguished by the pair of eyes on each face. Above, the entire superstructure is of metal, with four toranas, a Yasti supporting a series of diminishing stages, and the whole capped by a chhatravali. The courtyard around the stupa is packed with votive stupas of varying sizes. Its main priest is a Shakya monk and its main festival is in Chaitra, Asvina, Kartika, Sravan and Baisakh. It has been renovated many times.

This two-storey building of brick and cement containing numerous beautiful carvings stands among votive stupas on Swayambhu hill. It is known as the oldest monastery of Swayambhu Nath constructed by Kul Singh Tuladhar and renovated in 1962 by Surya Bahadur Lama. Local tradition has it that its original foundation was by the King of Sikkim, and that this building was destroyed by fire. It possesses images of Shakyamuni, Amitabha, Bhaisajyagarj, Dipankar, Maitreya, Dukpa Lama and Saraphad. Its deities are worshipped by Lama. Its main festival is in Sravana, Asvina, Kartika, Chaitra and Baisakh Purnima.

This two-storey building of brick and plaster contains a small courtyard. It has wooden windows and pillars and two stupas in the court. It has tiled roof which is in bad condition. There are the images of Dharmachakra Marjuri, Dharma-chakra Lokeswar, Saptalochni Tara, Prajnaparamita and Arya Tara within this building. It was renovated in 1933 and 1943 by the maintenance of its own guthi and of its chaityas. It is daily worshipped by the Shakya monk.
This temple is located in the courtyard of the Swayambhunath Stupa. It has two storeys, is roofed with metal sheets, and shows many carvings on its struts. According to the local people, the main deity saves the children from diseases, particularly small-pox. Shri Rana Bahadur Shah also presented an image of her to this temple. General Janga Bahadur Kunwar Rana donated the gilt roofs. The principal priest is a Shakya monk. It celebrates every festival.

This temple of brick and cement is located on the northern side of Swayambhu. It has a pitched roof and a large tympanum on the main gate. In spite of its historical importance it is a relatively simple structure. It contains the images of Sighini, Vyaghri, Aparimita Buddha, Padmapani, Bhavisaya, Libu, Padrma, and Mahakali. It was renovated by His Majesty's Government in 1938 and 1968. The inscription of 1657 tells of the entry of King Pratapa Malla into Shantipur. Sri Girvanyuddha is also referred to here for his religious deeds. The local people say that there will be no natural calamities so long as the temple is worshipped properly. The Shantikar Acharya is believed to have been alive within this temple. It is worshipped by a Shakya monk. It has its own festival twice a month.

This brick and cement temple is located on a stone base of the Swayambhunath Stupa. It is a curvilinear structure with a gajura on top. It contains images of Buddha as well as the images of Swanhaya and Shukrasya. It was built by King Pratapa Malla in memory of himself. The Swayambhu Renovation Committee renovated it in 1922. A shakya monk worships it daily. The chief festival occurs every twelfth year.
This brick and cement temple is located on the platform near the Swayambhu-nath Stupa. It has a curvilinear tower with some architectural decoration, such as small stupas, figures of various deities and a figure on the top. It contains a stone inscription dated 1654. It was built by Queen Ananta Priyadevi, one of the favourite queens of King Pratapa Malla, in her own memory. It was renovated in 1922 by the Swayambhu Renovation Committee. Daily worship is performed by the Shakya monk. The chief festival occurs every twelfth year.

The Manjusreisthan is located near Swayambhunath. The tympanum contains carvings of Ganesh, Bagiswar and Buddha. The stupa structure is protected by a canopy supported by pillars. There are images of Buddhist divinities around the shrine. It was renovated in 1784 by Shakya Shilaku monk, Jayapatidev. The chief priest is a Shaka. Its festival is during Shripanchami.

This stupa is built in the style of Swayambhu with all the usual features. There are images of Mahakal, Samanta Bhadra, Halahal Lokeshvar, Prajnaparmita, Sukhavati Lokeshvar, Padmapani, Amoghasiddhi, Ganesh, Vasuki, and devotees. According to a stone inscription dated 1893, the stupa was renovated by Parimuni Shilakar. The Shakya priest worships the temple daily. Its festival is during Chaitra, Asvina, Sravana, Kartika, and Baishakh Purnima.
This is a large brick structure. The entrance on the ground floor is guarded by a pair of lions. It has a tympanum carved with Buddhist symbols. Plain стрм support the metal roof, and there is a finial on top. In the courtyard is a small stupa. The temple was built in 1686 by Shakya Bhikshu Singh, and it was renovated in 1925 by Siddhiratna Vishraman and Sahu Buddhatharana Bhoodh- ratna Tuladhur. The chief priest is a Shakya. Its festival is in Baishaka and Jyeatha Purnima.

ADDITIONAL MONUMENTS (CLASS D)

D/K-261
Location: TEKU
Type: BAHAL
Date: 1941
Deity: GAUTAM BUDDHA
Sect: BUDDHIST
The shrine in this modern courtyard is made of brick and stucco. It is a plain structure with a surface.

D/K-268
Location: BAGMATI
Type: OPEN SHRINE
Date: 1927
Deity: GANESHA, RAJ TIRTHA
Sect: BUDDHIST, SHIVA, SHAKTA AND VAISHNAVAYA
This Rajtirtha is located on the bank of the Bagmati. On the ghat there are a number of circular crematory platforms, a Shiva temple and some rest houses. The ghat was built in 1927 by Sardar Narayan Bhatka Mathema. Its chief festival is on Karika suta-3.

D/K-270
Location: HANUMAN GHAT
Type: MORE STOREYED TEMPLE
Deity: RAM, SITA, HANUMAN
Sect: VAISHNAVAYA
This small shrine is located inside the government charity courtyard on the banks of the Bagmati near Tripureshwar. The walls are painted with stories of the exploits of Krishna. It was built by Bambahadur, the brother of Jung Bahadur, the nineteenth century Rana Prime Minister.

D/K-275
Location: TRIPURESHWAR
Type: SINGLE STOREY TEMPLE
Date: 19TH CENTURY
Deity: RADHA AND KRISHNA
Sect: VAISHNAVAYA
This small wooden temple is built on a stone base. The facade of the ground floor is almost completely made up of latticed doorways. There are some carvings of Radha and Krishna. Small shrubs support the metal roof. The temple was built by Brijalal Jha. The priest is a Jha Brahman. Its festival is during Krishna'shtami.

D/K-282
Location: BAGMATI, THAPATHALI
Type: ENCLOSED SHRINE
Deity: RAMA, LAKSHMAN, SITA
Sect: VAISHNAVAYA
This nineteenth century temple was built by Jung Bahadur, the first Rana Prime Minister in honour of the great precepter Ramananda. It is located in a landscaped area. There is a porch surrounding the sanctum and a dome of Moghul style on the top. Inside the temple are bronzes of Ram, Lakshman, Sita, and other Hindu deities. The temple is illustrative of many that were built in the nineteenth century and early twentieth century at important centres.

D/K-283
Location: BAGMATI, THAPATHALI
Type: SINGLE STOREY TEMPLE
Deity: SRICHANDRA
Sect: UDASI
This shrine with a low extending roof is built in a spacious courtyard with trees. When it was built by Jung Bahadur, it was consecrated to Badrinath, but it has been converted into a centre of the Udasi sect and has an image of Srichandra as the original object of worship.

D/K-284
Location: BAGMATI, THAPATHALI
Type: ENCLOSED SHRINE
Deity: SHIVA
Sect: SHAIVA
This small shrine houses a linga. There are four other deities, Vishnu, Surya, Ganesh, and Debi of the Panchayana group in the spacious courtyard. Jung Bahadur donated it to the Sanyasis and followers of Shiva.

D/K-299
Location: SAKHUNA, LAJIMPAT
Type: ENCLOSED SHRINE
Deity: SARESHWATI
Sect: BUDDHIST/HINDU
This small, modern shrine is second in popularity only to Swayambhu Saraswati. It is located near the Tukhota stream, and built on a tall platform. The image of Saraswati in black stone was made during the fourteenth century. There is a small charity structure used by the local people for various religious uses. Thousands of people visit this shrine yearly on Sripanchami during the month of Magha.

D/K-303
Location: GYANESHWAR
Type: DYO CHHEN
Date: 17TH CENTURY
Deity: BHARAB
Sect: BRAHMANICAL
The entrance of this rectangular shrine has a metal torana which depicts Bharab. In the shrine images of Ganesh and Tara. It is worshipped on Tuesdays, Thursdays and Saturdays and is said to have power to amend quarrels and protect children. The priest is an Aghal.

D/K-306
Location: TANGAL
Type: WATER TANK
Date: 17TH CENTURY
Deity: TULSHI DEVI
Sect: SHAKTA
This pond, made in the 17th century, is important to the Nepalese. There is an interesting story about the main deity Tulsi Devi. Someone stole her jewels and threw them into this pond. One day when her procession was going by the pond some of the intoxicated people in the procession fell in. They suddenly began to dance because they had found the jewels. From then on the pond has been searched for jewels. The first procession took place during the reign of King Shivasinh Malla (1685). The chief festival is on chaitra-Krishna-Pratipada.
HISTORIC
PALACE ESTATES
OF THE GREATER
KATHMANDU AREA
One of the many palaces designed by Kumar Narshing, this one was built by Chandra Shumsher in 1923 for his son Krishna. Extensive damage was done to the building by the 1934 earthquake. Its reconstruction was undertaken by Kishor Narshing, brother of the original builder. The palace with its two courtyards is surrounded by well laid out gardens with fountains, trees, a pool, and wide lawns. It covers an area of almost 14 hectares. In 1947, Krishna Shumsher donated the estate to the government. It now functions as Royal Guest House. As such, it is one of the few palaces which have received proper attention and maintenance.

After its completion, Singha Darbar was used as an example by Chandra Shumsher and his engineer Dilli Jung Thapa when building this large palace of 300 rooms for his son Mohan Shumsher. The building was constructed around three extensive courtyards and occupied a large compound of almost 12 hectares containing many trees, gardens, lawns, and fountains. In 1961, the building was nationalized and became the headquarters of the parachute troops of the Nepalese Army. Some side portions of the previous compound have been subdivided into building sites. Together with its sister palace, Sital Niwas, it is now the scene of royal weddings with the bride taking temporary residence in one and the bridegroom in the other.

Also known as Lalita Niwas after the wife of Hiranya Shumsher, son of Bhim Shumsher, the builder, this two-storey palace with its plaster decorated front contains some 200 rooms built around three courtyards. The compound covers 9 hectares. Dilli Jung Thapa was the designer. The formal approach is lined by beds of foliage and flowers now visible from the road, since the high old brick wall has been replaced by a much lower one. Its well laid out gardens include many tall trees, notably a large group of pines at the southern side. Parts of the compound area have recently been used for the construction of residences for the prime minister and other high dignitaries of the government. The building was nationalized in 1962. Since 1968, the Nepal State Bank has used the building for its head office.
This palace, built by Bir Shumsher, was first known as Bhat-Bhateni Darbar because of its location near the temple of that name. Situated in a compound of 6.2 hectares, the three-storey building has more than 50 rooms. One corner of the front section reaches higher than the rest and gives the impression of a tower. It has a sloping roof in contrast to the hip-roof of the remainder. It was fortunately but little damaged by the 1934 earthquake. Now a whole new section has been added to the original building. Two driveways approach the old and new parts and a wall separates the garden areas. The newer one is particularly well maintained. A covered walkway, which is used as an orchid conservatory, parallels the older structure and leads from the old part to the new. The older drive leads to the west-facing front of the palace where there is a small paved terrace.

The former stables and servants' quarters are presently used as small bungalows. Much of the land has now been sold. Since 1968, the palace itself has been used as residences for the staff of a foreign aid mission. The present owner is Subarna Shumsher, great-grandson of Bir. The yellow color of the palace, contrasting with the other palaces, which are red brick or white stucco, was perhaps suggested by the new owner's name which means "golden".

Located some 3 miles northeast of Kathmandu, the Biscal Nagar Darbar was constructed by the engineer Dilli Jung Thapa for Bhim Shumsher. It is on slightly raised ground commanding a good view across the valley. A building of reasonable size was first constructed on the 8 hectares of land. Bhim's son Padma Shumsher after he took residence there, remodeled it to its present shape. It now contains 118 rooms; there are also stables, cowsheds, and barracks. The compound is said to have been beautifully arranged with gardens, ponds, statues, and trees.

After Padma Shumsher's death, his son was unable to maintain the palace. In 1957, it was rented to a foreign aid mission for residential purposes. Now it has been converted into a boarding school. The present eleven owners continue to sell parts of the land for the construction of small bungalows and houses at the fringes of the palace grounds.

This three-storey rectangular palace was built by Bhim Shumsher in a relatively small compound of 1.9 hectares as the first part of what was to grow over the years into the much larger palace now known as Tangal Darbar. Even in this first part there are as many as 100 rooms. There is a large lawn in the front studded with numerous very tall old trees. There are also two inner courtyards in which fruit trees grow. The original roof was flat, but at the time of its renovation after the 1934 earthquake part of the roof was replaced by a sloping one.

Being an integral part of the whole when the additions were made many passages led from the older part, which faces west, into the larger, newer section, which faces south. After the palace property was divided among Bhim's inheritors, these passages were sealed off so that old and new sections are now considered as quite separate buildings. The front part of Satya Bhawan, now owned by Bhim's grandson Satya, was completely rebuilt in modern style after 1934. The compound is still intact and has retained much of its original charm although the gardens and trees have not been well kept up. At present, the building is rented out for residential purposes.
In 1896-97, Bhim Shumsher constructed a second palace just south of his original residence (now called Satya Bhawan, see there). The new palace was a three-storey rectangular building. The front portion is decorated in classical European style and there is a portico over the main entrance. The roof is flat. In the 4.1 hectares compound there were also barracks and servants’ quarters. There were many varieties of trees, principally pine. There are still small woods at the eastern and western edges of the land. The small garden in classic style can still be seen but it is now in poor condition.

After Bhim became prime minister in 1930 he made notable additions to his residence so that it is one of the more impressive palaces in the valley. A four-storey meeting hall as well as 35–40 rooms were added under the direction of Dilli Jung Thapa. Since the division of the property by Bhim’s inheritors, many of the old trees have been cut down though there are still pines near the palace itself. The land is also being sold off in numerous small plots.

This palace was constructed in 1894 according to the design of Kumar Narshing for Jit Shumsher. It is a large three-storey building with two internal courtyards and more than 200 rooms situated in a compound of 5.2 hectares. It has a symmetrical front elevation with arched windows, a protruding entrance-porch and a sloping tiled roof. There were well designed gardens and tree-groupings as well as stables and secondary structures for servants and storage.

After the death of Jit Shumsher the palace came into the possession of Juddha Shumsher, who gave it to his son Agni. In 1964, the palace was turned into a hotel to which has now been added a new wing on the north, a concrete modern block which is in sharp contrast to the gracious and well maintained older building. The compound has been largely subdivided into smaller plots upon which new bungalows have been built.

Not far from Tangal Darbar in a compound of 6.6 hectares stands the palace built by Bhim Shumsher for his wife, Sita. The engineer was Dilli Jung Thapa. There are more than 200 rooms and two inner courtyards as well as many small bungalows and stables. The whole required 16 months to construct. There is a round lawn with tall trees in the front. An unusual feature is the semi-circular open verandah on the right end of the building. The entrance is at the left end where there is also a large garden with exotic plants and fruit trees. The flat roofs at the back part are accessible by stairways and are used as terraces. The building suffered little damage from the earthquake.

The building was sold to HMG by Sitamaharani. It now houses an art gallery which is administered by the Nepal Association of Fine Arts. It is also used by a school and the Nepal Children’s Organization. At the right of the palace there is a large open field now used as a playground by the children.
SAHA MAHAL
Located in NAKSAL, constructed in 1902 A.D., renovated after 1934, and owned privately, this palace was a residence for the Raja of Jajarkote. After their deaths it was sold and eventually came into the possession of Kaisher Shumsher, who then named it in honor of his wife, who had married the Raja of Jajarkote. The original structure, which had some European classical elements, was damaged by the 1934 earthquake. It was then reconstructed and new wings were added which created three small courtyards and gave it a rather composite appearance. There are now 46 rooms. The gardens are still beautiful and many tall trees enrich its setting. There are also a large swimming pool, a tennis court, and a newly built residence for the present owner.

NARAYANHITI DARBAR
Located opposite to the Royal Palace, this estate was constructed in 1885 for Jit Shumsher under the direction of Kishor Narshing. In 1908, it was sold to Chandra Shumsher, who later gave it to his son Kaisher, the late Field Marshal. The palace, one of the most beautiful and impressive of them all, is notable for its large courtyards, its serene and well-proportioned front facade and wide verandah where two immense temple lions guard the steps leading to the entrance. The 9 hectares compound is tastefully laid out with gardens, fountains, summer houses, beautiful imported trees and flowering vines with here and there scattered pieces of bronze and stone statuary. A small wood with giant trees still remains at the northern edge.

KAISHER MAHAL
Located in KANTI PATH, constructed in 1895 A.D., owned by the government (HMG), and utilized as a library, this building served as the palace of the Jajarkote Maharani, a daughter of Chandra Shumsher who had married the Raja of Jajarkote. After their deaths it was sold and eventually came into the possession of Kaisher Shumsher, who then named it in honor of his wife, the sister of King Tribhuvan Bikram Shah. Later it was occupied by Kaisher’s son Samraja, who still lives there. The original structure, which had some European classical elements, was damaged by the 1934 earthquake. It was then reconstructed and new wings were added which created three small courtyards and gave it a rather composite appearance. There are now 46 rooms. The gardens are still beautiful and many tall trees enrich its setting. There are also a large swimming pool, a tennis court, and a newly built residence for the present owner.

The palace was constructed by Jung Bahadur, first Rana prime minister, for his brother Ranodip, who took residence there in 1849. After his death, the palace became the residence of the King and Queen of Nepal. In 1889, Kumar Narshing enlarged the building and added another court, the Bombay chowk. Notable features are its famous marble staircase and its Persian arched windows. It served as the royal residence until 1969 when King Mahendra constructed his modern palace within the same compound. The Narayanhiti Palace is surrounded by gardens, lawns, and many huge old trees. Also within the compound is a famous temple of Narayan which is accessible both from within and from outside the compound.

Located at the beginning of this century, this building was first the palace of the Jajarkote Maharani, a daughter of Chandra Shumsher who had married the Raja of Jajarkote. After their deaths it was sold and eventually came into the possession of Kaisher Shumsher, who then named it in honor of his wife, the sister of King Tribhuvan Bikram Shah. Later it was occupied by Kaisher’s son Samraja, who still lives there. The original structure, which had some European classical elements, was damaged by the 1934 earthquake. It was then reconstructed and new wings were added which created three small courtyards and gave it a rather composite appearance. There are now 46 rooms. The gardens are still beautiful and many tall trees enrich its setting. There are also a large swimming pool, a tennis court, and a newly built residence for the present owner.
Built in 1889 by Bir Shumsher, the building was called Char Burja after the four minarets on its roof. It has extended open corridors on its upper floor. In the center of its symmetrical front is a protruding portico with a dome-shaped roof. Mainly only a two-storey structure, it contains some 250 rooms. There are two interior courtyards. The original compound covered 12.9 hectares and contained a dense grouping of trees and beautiful gardens with many exotic plants. Built for Rudra Shumsher, it was bought by Juddha Shumsher for his son Bahadur. Severely damaged by the 1934 earthquake, it was renovated in 1938 by Dilli Jung Thapa. However, some changes of the original design were made: the minarets for example, are now much smaller than the earlier ones, thus taking away some of the building's original mid-eastern character. The palace was converted in 1952 into Nepal's first tourist hotel, the renowned Hotel Royal, which after almost twenty years was closed in 1970. Parts of the building are presently used for Government offices. The compound has been subdivided along its edges into building sites for small bungalows.

This westernmost of the three magnificent estates south of the Royal Palace occupied 4.4 hectares. It was designed by Kishor Narshing for Bir Shumsher. It displayed the most elaborate and decorative design elements both externally and internally. It was framed by a romantic garden with a series of fountains which led to its being called the Fountain Palace. The building was originally surrounded by a canal, with a bridge leading to the main entrance. The ground floor was occupied by an indoor pool with more fountains. The interior decoration of the building was most elaborate with multicolored walls, panelled ceilings, mirrors, chandeliers, paintings, and sculptures. After some attempts to turn the palace to new uses, its last owner, Govind Shumsher, a grandson of Bir Shumsher, sold the entire compound to a foreign diplomatic representation which, in turn, dismantled the palace and levelled the gardens. The site now contains open spaces with tennis and swimming facilities and a few temporary structures.

The central one of the three huge palaces established by Bir Shumsher, Seto (White) Darbar, was flanked by Lal Darbar and Phohara Darbar. At the time of its construction by Kumar Narshing in 1893, it was perhaps the most majestic of all the palaces. Its open-air marble staircase was wide enough for an elephant to reach the upper level. The estate was divided between Bir Shumsher's grandsons Lila, Sur, and Jan Shumsher. A major part was pulled down during the construction of the Darbar Marg road, and only one wing of its western portion with its giant Corinthian columns is still adjacent to the site of the former Phohara Darbar. The eastern part of the palace now belongs to the government and houses the office of the Nepal Industrial Development Corporation. It is in a reasonable state of maintenance.
Built during 1890–92 for Bir Shumsher, this palace is one of the largest and best built of all the Rana palaces. The construction is said to have been personally supervised by Bir Shumsher's son according to a design by Kishor Narshing. It is located south of the Narayanhiti in a compound of 12.8 hectares. The major part of its many wings is a three-storey structure with exposed brickwork, arched windows, and distinct horizontal and vertical divisions. It was formerly surrounded by magnificent gardens, pools, and fountains. The downfall of its grandeur started in 1923 when a fire destroyed the northern portion. Further damage was done by the 1934 earthquake. During recent years its present owner, Indu Shumsher, has further dismantled parts of the palace and subdivided its compound and gardens into small building plots. At present, the main building houses government offices, a hotel, a restaurant, a nightclub, a school, and some residential facilities.

This palace was built by Bir Shumsher for his son Indra on the site of a Mahadev temple and several dharmasalas which had to be demolished. Situated in a 2.1 hectare compound, the three-storey front of the otherwise four-storey building is decorated by a series of vertical wall pillars crowned by a horizontal cornice. There is a rounded portico over the main entrance. The several buildings of the compound were inherited by the grandsons of Bir. The 1934 earthquake did considerable damage to the principal one which was completely renovated by Toran in 1937. In 1961, the property was bought from him by the government of a neighboring country and now serves as its embassy and ambassadorial residence.

Having already constructed a number of great palaces, the feudal Rana rulers thought of erecting an even more imposing structure which would integrate all official and personal needs and desires into one colossal edifice comprising almost a whole private city. This dream was realized by Chandra Shumsher; he employed both Kumar and Kishor Narshing, who had already designed and supervised the building of a number of Rana palaces. With the help of thousands of workers, they completed the tremendous task in slightly more than two years. Thus, living quarters were provided for the prime minister and his entire retinue.

It was first necessary to level nearly 50 hectares of land, flattening minor hills and filling up depressions of land. The main structure comprising more than 1000 rooms was then built around seven courtyards of varying size. The building, said to be the largest in Southeast Asia, still dominates the Kathmandu skyline. A wide divided driveway leads through extensive and well kept gardens and along reflecting pools from the main entrance gate to the imposing portico with well proportioned Corinthian columns. Two entrances on the southern side are each sheltered by a round roofted portico.

In the western part is a theater hall – the Baithak Gallery – which is now used for the Rastriya Panchayat parliament sessions. There is also a reception hall – Belati Baithak – famous for its extraordinary size and its European style of decoration with many huge crystal chandeliers, long mirrors, and carved furniture. The numerous bathrooms were all of marble. The original elevator, imported from Scotland, still hangs from its great cables in its open iron cage.

After having been the seat of autocratic feudalism for almost half a century, with the birth of democracy in 1950 it became the Secretariat of the government, housing most of its ministries and important offices. Now other government buildings are being built including a huge Rastriya Panchayat Bhawan, and a new home for Radio Nepal. Along the outer wall of the grounds is a military barrack. Before the construction of the stadium, the football ground was also within the compound.
The palace was built under the supervision of Kumar Narshing, after the return of Chandra Shumsher from England in 1909. The design is said to have been based upon Buckingham Palace in London which had greatly impressed him. It took four years to complete the palace with all its elaborate interior decorations all in contemporary European style.

The symmetrical front is three-storeyed with a double-storeyed portico. Built around three spacious courtyards it faced a magnificent garden with fountains and groups of beautiful trees in a 7 hectare compound. Chandra Shumsher, however, never occupied the building which came into the possession of Babar Shumsher, he established his residence there in 1928.

A part of the compound has since been subdivided by Babar Shumsher’s heirs while the main palace with front garden was nationalized by the Government in 1957 and is now housing administrative offices.

Located near the bridge across the Bagmati River on the way to Patan this palace was constructed in 1919 on a small hillock with a good view of Kathmandu and Patan. It was built by Kishor Narshing for Chandra Shumsher, who then lived there, before he became prime minister and built Singha Darbar. The palace is built around two courtyards; its front consists of two parts set at an angle to each other. There is a protruding portico on the ground floor. The vertical lines of the lower floors are emphasized by attached wall pillars, while the fourth floor of the main section has an open gallery carried by freestanding columns. The second section carries this open gallery over the third and fourth floors. A unique feature of the compound is its magnificent sunken garden in front of the main entrance. Chandra made his son Singha Shumsher sole heir of this palace and its compound. This present owner subdivided the original 5 hectares and built a small house for himself at its edge. In 1971, the palace with front garden was acquired by the government, and the banking offices of Nepal’s State Bank were installed there.

The general state of the building and garden is good.

Among the earliest palace estates established in the valley was the one built by Prime Minister Bhimsen Thapa on the southeastern fringe of Kathmandu City. Its appearance reflects the influence of Middle-Eastern Moslem architecture and shows Bhimsen Thapa’s great admiration for the Taj Mahal. Originally known as Bagh Darbar, a tiger cage with living tigers in it was kept beside the entrance to the palace. After Bhimsen’s death, the palace was nationalized and later made the property of the Shah family. Ram Raja and Laxman Raja Shah expanded and renovated it. Later it was acquired by Juddha Shumsher. Severely damaged during the earthquake of 1934, it was not used until 1940 when its restoration was completed and it became the residence of Hari Shumsher. Since then it has been known as Hari Bhawan. The changes carried out on both building and gardens were so many that little of the original form and style remained. The once beautiful large pond within the compound has decayed and many of the old trees have been cut down. Originally occupying 7 hectares, the palace as well as the land have been much subdivided. The palace is now occupied by a foreign aid mission.
**HP/24**

**SILKHALA**

Sil-khana

Location: CHHAWANI

Constructed: 1819 A.D.

Renovated: AFTER 1900

Ownership: HMG

Usage: NATIONAL MUSEUM

Constructed in 1819, this building is among the oldest of the selected palace estates. The beautiful four-storey mansion has a protruding tiled roof supported by wooden struts and, on the topmost floor, two large well carved wood bay windows. These elements of traditional Newar architecture are not unpleasantly combined with arched openings of semi-circular and bulbous shapes, which show Indian Mogul influence, and also two tall Corinthian columns of classical European style.

The building, constructed by Bhimsen Thapa, served as an arsenal as is indicated by its name, Silkhalana which means a storehouse for weapons. The top floor was used as a private retreat from the city where he had his main residence. This practice was continued by his nephew, Mathabar Singh. Later Bir Shumsher used this arsenal as a private museum for old guns and weapons.

During Chandra Shumsher's time, it was made into the Chhawani Museum and major renovations, particular in the building, were carried out. After 1934, Juddha Shumsher added the pyramidal-shaped building in front of the main building and turned it into a public museum. Since then it has been known as the Nepal Museum. The management of this museum is in the responsibility of the Department of Archeology.

**HP/25**

**KALIMATI DARBAR**

Kali-Mati-Darbar

Location: KALIMATI

Constructed: 1940—41 A.D.

Ownership: PRIVATE

Usage: OFFICES OF US AID MISSION

This palace was built by Juddha Shumsher for his wife, Rani Purna Kumari. The engineer was Dilli Jung Thapa. Built on 2.2 hectares of land southwest of Kathmandu, the 40 roomed structure stands on a small hillock open on all sides from where there is an excellent view of the city to the east and the long range of Himalayas to the north. A long row of trees serves to demarcate the adjoining compound of Rabi Bhawan. Both palaces are now owned by Ravi Shumsher, son of Rani Kumari.

The building has two storeys. In the front section is a huge living room, which can accommodate more than 200 persons. The building is of European style both inside and out. The rooms were once filled with fine imported furniture and there are still beautifully panelled ceilings. Many of the rooms are floored with marble from the quarries at Godawari. There were beautiful gardens with artistic pavilions, small fish ponds, and fountains. Included in the compound were also stables and cowsheds now converted into small residential houses, one of which was occupied by Rani Purna Kumari herself after 1952, at which time the large building was rented to a foreign aid mission which still maintains its offices there. They have provided good maintenance for both buildings and grounds.

**HP/26**

**RAVI BHAWAN**

Ravi-Bhavan

Location: KALIMATI

Constructed: 1941—42 A.D.

Ownership: PRIVATE

Usage: OFFICES OF U. S. AID MISSION

One of the more recently built palaces, this one was constructed in 1941—42 by Juddha Shumsher for his son Ravi. The mainly two-storey building is of rather simple design. However, it shows some European neoclassical elements such as, Corinthian columns and wallpillars. It contains some 100 rooms placed around a central courtyard.

Since 1952, the palace, together with the adjoining Kalimati Darbar, has been leased to a foreign aid mission, which has not only maintained the main building but has added necessary facilities to it as well as looked after the beautiful gardens, lawns, and trees of the 2.6 hectares of land.
One of the smaller palaces, the building has some 80 rooms and is in a compound of less than 4 hectares. It was constructed by Bir Shumsher for his wife and son Ananda Shumsher in 1892. The builder, Kishor Narshing, followed a pattern of classical European architecture the interior was lavishly furnished with chandeliers and statues of marble and bronze. Its main attraction, however, was in its beautiful gardens, which Ananda himself designed and planted. At present, no trace of these gardens remains. Standing in an untamed lawn, the building is now occupied by the offices and classrooms of the Engineering Institute. The side and back portions of the compound have been subdivided and used as building sites.

Constructed by Chandra Shumsher for his son Vishnu, the palace is adjacent to the older Shree Darbar on high ground near Patan. The engineer in charge was Kishor Narshing. The three-storey building of plain design has a rather narrow front with a triple arched portico. The steep sloping roof is tiled. The compound covers 4.3 hectares but shows only traces of its former gardens, fountains, and lawns, though there are still some nice trees. Donated to the Government, it now houses the offices of a re-settlement company as well as the Institute of Agriculture and Livestock of Tribhuvan University.

This palace, built by Juddha Shumsher for his son Shashi, is an example of the continuation of the construction of palace estates well into middle of this century and even up to a short time before the downfall of the feudal Rana regime. In spite of the recent construction date, however, this small estate shows the same classical European style as the earlier and larger palaces. Situated in a 3.8 hectare compound, it also has well laid out gardens, a pool, and groups of evergreen trees. There is a portico over the main entrance. The 68 rooms of the two-storey building are grouped around a central courtyard. The building was nationalized in 1963. Since that time it has been the permanent residence of the Commander-in-chief of the Royal Nepal Army. Stables and quarters for the guard have been built near the main gate.
The palace was built in 1888 by Bir Shumsher for his brother Juddha Shumsher. It is an extensive building situated on a 4 hectare compound and is said to have kept more than 2000 people working on the site for two years. The mainly two-storey front elevation shows a protruding portico and open verandas on both floors. It faces a large fountain, which is in the center of the front garden. The last private owner, grandson of Juddha Shumsher, sold the property in 1961 to the government after he had unsuccessfully tried to convert it into a hotel or cinema hall.

At present, the Ministry of Land Reform uses it for the offices of the Land Administration Department. Palace and gardens are in a rather poor state of maintenance.

This palace, one of two adjacent buildings of the same name on a common estate of 4 hectares, was built by Juddha Shumsher for his son Narayan. It is unique as it does not face the entrance gate or driveway as the others do, but instead faces a charming garden with axially located small pavilion and square open waterpond. There are several varieties of native trees. The front elevation of this three-storey building is dominated by a two-storey portico, the columns of which extend upwards from the second floor to the roof, enclosing a verandah on the second floor. The 75 rooms are built around a single inner courtyard.

In 1966, the building was sold by Narayan to the government as he retired to Kashi, India. It is now used as a training school for women.

Built at the same time as Narayan I by Juddha Shumsher for Narayan's mother, this palace is somewhat larger and more elaborate, having originally had 100 rooms. Recently several new wings have been added. Although it shares the same compound wall as the above, 3 hectares belong properly to this estate. There is a round lawn in front of the widely out-branching side wings which make the two-storey building seem even larger than it is. Also adding to this impression are three inner courtyards of which the first one displays a variety of fruit trees. There are also still nice gardens and some beautiful trees in this part of the compound.

The compound also includes many small buildings. In 1966, Narayan, who had inherited this building from his mother, sold it to HMG and retired to Kashi, India. In 1970-72, the office of the Department of Industry was housed here. It is presently unoccupied.
**HP/9**

**MAHABIR BHAWAN**

- **Location:** TANGAL
- **Constructed:** 1909 A.D.
- **Renovated:** AFTER 1934
- **Ownership:** HMG
- **Usage:** POLICE HEADQUARTERS

This huge structure, containing 200 rooms, is of simple design but of any decor. It sits in a large compound of 6.2 hectares. It was built by Phurie Shumsher but was bought by Bhim Shumsher for his grandson Mahabir. Nationalised in 1961, the building has since been used as Police Headquarters, training center and hostel. Along the inner compound road, there is a line of trees 30 to 50 feet tall, but at least 12 new buildings have been erected on the grounds. Damaged severely by the 1934 earthquake and never properly repaired, the building appears very run down and cracks are even visible here and there.

**HP/30**

**SHREE DARBAR**

- **Location:** PATAN DHOKA
- **Constructed:** 1926
- **Ownership:** PRIVATE
- **Usage:** RESIDENCE, LIBRARY AND PRESS

This palace was built by Chandra Shumsher for his youngest wife. It was later inherited by her son Madan, whose widow, Jagdamba, is the present owner. The palace of 100 rooms was designed by Kumar Nasirshing. It occupies a compound of 7.6 hectares. The library contains excellent collections of Nepali books which are accessible to scholars and research workers. Parts of the land have been sold and some of the rooms are now used as offices of a press.

**HP/31**

**MIN BHAWAN**

- **Location:** SANAPA
- **Constructed:** 1940–41
- **Ownership:** PRIVATE
- **Usage:** RESIDENCE

This country-style estate was built by Juddha Shumsher for his son Kiran; it sits in a compound of 4.6 hectares. It was designed by Kishor Nasirshing. Forest, lawns, and gardens add to its beauty although much of the land has now been sold by Kiran’s sons and the original small houses are rented out. In front of the main entrance to the palace is a garden of annual flowers. Large trees line the brick walls which enclose the compound. There is a portico over the entrance and there are two inner courtyards.

**HP/32**

**SURENDRAS BHAWAN**

- **Location:** JHAMSIKHEL
- **Constructed:** 1937
- **Ownership:** PRIVATE
- **Usage:** RESIDENCE

This building of European style was built by Juddha Shumsher for his son Surendra according to a design by Dilli Jung Thapa. A two-storey square building with a courtyard in the center, it is located in a compound of 2.6 hectares on the west edge of Patan. There is a circular garden in front of the building with lawns and trees elsewhere. It is now used as a home and training center for the nurses of Shanta Bhawan Hospital.

**HP/33**

**MAN BHAWAN**

- **Location:** JHAMSIKHEL
- **Constructed:** 1940
- **Ownership:** PRIVATE
- **Usage:** RESIDENCE AND SCHOOL

This simple three-storey building was constructed by Juddha Shumsher for his son Bikram. There is a circular courtyard at the back. There are a large lawn and some big trees along the compound wall which enclosed 4.1 hectares but which has now been sold in small parts to private owners. Allowed to fall into dilapidated condition, it has since been repainted and the grounds kept under good maintenance. It was leased to a foreign embassy in 1972.

**HP/34**

**SHANTA BHAWAN**

- **Location:** JHAMSIKHEL
- **Constructed:** 1936
- **Renovated:** 1962 – 63
- **Ownership:** PRIVATE
- **Usage:** UNITED MISSION HOSPITAL

The largest of the three adjacent estates established by Juddha Shumsher for his sons, this three-storey building of plain contemporary design was built by Dilli Jung Thapa for Shanta. The external facades are plastered without decorative elements. The roof is flat and there is a portico over the main entrance. The single inner courtyard is large enough to contain a lawn and several trees. The building is presently occupied by a private hospital.

**HP/35**

**BIKRAM BHAWAN**

- **Location:** JAWALAKHEL
- **Constructed:** 1940 – 41
- **Ownership:** PRIVATE
- **Usage:** BRITISH TRANSIT CAMP FOR GORKHAS

This three-storey building was constructed by Juddha Shumsher for his son Bikram. There is a small yard at the back. There are a large lawn and some big trees along the compound wall which enclosed 4.1 hectares but which has now been sold in small parts to private owners. Allowed to fall into dilapidated condition, it has since been repainted and the grounds kept under good maintenance. It was leased to a foreign embassy in 1972.

**HP/36**

**MAN BHAWAN**

- **Location:** JHAMSIKHEL
- **Constructed:** 1940
- **Ownership:** PRIVATE
- **Usage:** RESIDENCE AND SCHOOL

This simple three-storey building was constructed by Juddha Shumsher for his son Man. There is a portico over the main entrance and a round shaped lawn in front of the building. The original 4.4 hectares of land have been sold bit by bit so that the palace is now surrounded by many small bungalows which are rented out. At present, the building houses a boarding school and is also the residence of the present owner.
PATAN
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<td>P-227</td>
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<td>UKU BAHA</td>
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According to legend this is one of the five stupas built by Ashoka, the Mauryan King of India, while he was visiting Patan on a pilgrimage. At that time Nepal was ruled by the Kirati Kings. This theory could be tested if the four stupas of Patan were scientifically excavated. This stupa is located in the open at Lagankhel. It is made up of a mound of earth covered with grass and built on a low, circular base. Besides the three Ashokan stupas there are no other in Nepal built like this; it must reflect some old tradition. There is a small, stucco stupa which acts as a finial on the mound. It is complete with niches containing the Cardinal Buddhas which were consecrated in 1878 with a religious feast attended by King Surendra Bira Bikram. The worship was repeated in 1881, 1899, and 1927. The Sakyas worship the stupa on the first day of dark Srvan and the full moon of Aswin.

The sanctum of this large three-storey temple is partially open. It is supported by carved columns in the front and a brick wall in the rear. The struts depict the Matrika goddesses and related divinities. The goddess is Tantrically invoked and therefore is not represented with an image. According to legend, the temple was set up by Mukundasena. The priest is an Achaju. Special worship takes place during the Aswin and Chaitra dasains, the full moon of Jyestha, and the ninth day of the bright Chaitra.

This shrine consists of a plain sanctum with a bell-shaped roof. It is a temple of Krishna's brother Balabhadra. He is represented standing and carrying his chief emblem, the plough. He is associated with agriculture and there is a ceremony held on Yomari full moon day of the month Mangsir. The deity is also believed to hasten the delivery of a woman in labor. Temples of Balabhadra are unusual in the Valley.
This bahal is unusual as it is open and has no surrounding structures. All that exists is the rectangular shrine with a carved doorway and windows. The modern torana depicts Manjusri. There is a large votive chaitya in the courtyard. It was renovated in 1712.

This is Patan’s most famous temple, and one of the most popular in the religious life of the community. It is a beautiful three-storey structure with metal roofs. It has four intricately carved doorways. The lower parts of the struts show the tortures of the condemned souls in hell and the upper parts depict Abalokiteswara. The god is Abalokiteswara Padmapani, popularly known as Matsyendranath. Patan’s greatest festival occurs when this god is brought out in a chariot on the bright Baisakh and ends up in Jawal khel on the Bhothe Dekhauna Jatra. He is worshipped by all as the god of rain and plenty. Shrivivas Malla of Patan worshipped him in 1673 and the temple was built about that time. The god was originally the Bundyo of Bungamati and he spends three months of every year there. This may be by an arrangement made by Shrivivas Malla. The priest is a Shakya.

The courtyard contains only a shrine. There are no surrounding structures. There is an image of Mahakala which has an inscription reading 1418.
The shrine in this bahal courtyard has quite an elaborate facade. A pair of lions guards the entrance. Above the doorway is a Buddha torana. On the first floor is a beautifully carved window-frame with three openings. In the courtyard in front of the shrine there is a dharmandhara and a chaitya which is guarded by three snakes. The bahal was renovated in 1933. The priest is a Bajracharya.

This small courtyard contains a small stupa and a shrine made in the stupa style. The stupa is raised on a square base. Its bell-shaped dome is placed on a lotus and contains the four Buddha figures. The shrine has a sanctum on one side along with a bell-shaped structure on the top. It was renovated by Krishnabir Bharo in 1890 and its chief priest is a Bajracharya.

This three-storey shrine is well proportioned. The struts representing Bhairab, the doorway, and the cornices are all well carved. The metal roofs and the hanging bells give the temple an ornamental look. Near the shrine are several smaller temples of Kumari, Tika Bhairab and a Shivalinga. The Dhakus come to worship the shrine during the dragging of Matsyendranath's chariot. Bhairab is said to be the one who rides in front of the chariot.

Location IKHALAKHU
Style BAHAL COURTYARD WITH SHRINE
Constructed 16TH CENTURY
Renovated 1933
Deity SHAKYAMUNI
Sect BUDAHIST

Location IKHALAKHU
Style COURTYARD WITH CHAITYAS
Constructed 17TH CENTURY
Renovated 1890
Deity VAJRAVATI CHAITYA
Sect BUDAHIST
Records 1890

Location IKHALAKHU
Style THREE-STOREY TEMPLE
Constructed 1727
Renovated 1904
Deity BHARAB
Sect HINDU/BUDDHIST
Records 1727
C/P-11
NARAYAN MANDIR
Nārāyaṇa Mandir

Location: IKHALAKHU
Style: TWO-STOREY TEMPLE
Constructed: 16TH CENTURY
Deity: NARAYAN
Sect: VAISHNAVA

This two-storey temple of brick stands on a square base of two stages. The tympanum over the main door is carved with Vishnu and Kalamakaras. There are some niches with deities on the wall. It has two roofs supported by beautifully carved struts with the Panchayanas of Lord Vishnu. A seated Garuda on a low plinth stands in front of the doorway.

C/P-12
GANESH
Ganeś

Location: IKHALAKHU
Style: SHIKHARA TEMPLE
Constructed: 1726
Renovated: 1942
Deity: GANESH
Sect: HINDU/Buddhist
Records: 1726

This stone temple with a Shikhara tower is tall and narrow. There is a portico supported by two columns at the entrance. On top of the portico is a niche which is about half as tall as the tower.

B/P-14
NHAYAKAN BAHIL
Nhayakā Bahil

Location: IKHALAKHU
Style: BAHIL COURTYARD
Renovated: 1929 AND AFTER 1934
Deity: GAUTAMA BUDDHA
Records: 1607 AND 1681

The structures making up the courtyard of this bahil are all of uniform height and all have a railing on the first floor. Over the shrine is a pagoda style tower. The courtyard is in good condition. The chaitya was built in 1607 and the metal head of the deity dedicated in 1681. The glazed tiles were added in 1940. The annual feast is on the full moon of Phalgun.
This small temple has a square sanctum. The carved doorway has a torana of Buina Ganesh, but there are no images of Ganesh inside. The struts depict the Ashtamatrikas.

This small courtyard contains a stupa, a dharmadhatu and a small shrine of composite style. The stupa has a hemispherical dome, on a large base with niches of the four Dhyani Buddhas. There are some carvings of Buddhist deities around the dharmadhatu.

This spacious brick quadrangle is called a nani and is associated with Buddhism. The quadrangle is surrounded by residential houses, but in the middle is a large stucco chaitya. Its superstructure is larger than the usual chaitya and similar in style to Swayambhu's. The only date recorded is 1852 when it was repaired. The attached niches contain sculptures of the cardinal Buddhas.
**C/P-18**

KEKU BAHA

Keku Bahal

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<tr>
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<tr>
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This is a small courtyard with shrine, known also as Yankulidattavihar. The door is carved with a tympanum depicting the Dhyani Buddhas. There is a small carved window on the first floor. There is a chaitya in the court. It was renovated by Chinandaju Shakya in 1882 and its chief priest is a Shakya.

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**C/P-22**

DAU BAHA

Dau Bahal

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<tr>
<td>Deity</td>
<td>BUDDHA MAITREYA</td>
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<td>Sect</td>
<td>BUDDHIST</td>
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The features of the shrine in this courtyard are quite complete. The metal torana depicts Dharmachakra Manjusri and was donated in 1786. The first and second floors have window-frames with both single and multiple openings. There is a latticed window-balcony on the second floor. The roof has a small pagoda tower in the middle. In the courtyard are several small chaityas.

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**C/P-23**

BHELAKHU BAHA

Bhelakhu Bahal

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<tr>
<td>Style</td>
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<tr>
<td>Renovated</td>
<td>AFTER 1934</td>
</tr>
<tr>
<td>Deity</td>
<td>BUDDHA GAUTAMA</td>
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<td>Sect</td>
<td>BUDDHIST</td>
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<td>Records</td>
<td>1895</td>
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At first glance one might think that the shrine of this bahal is a common, residential house. But the guarding lions, the latticed door, and the window-frame with five openings clearly show the building’s religious significance. There was a stone torana consecrated in 1895, but it is no longer here. The courtyard contains five chaityas and Bajradhatu mandalas. According to legend the Tantric preceptor of this town kept the Bhairabi of Nuwakot stationed permanently in this monastery by using charms ordained by Lord Matsyendranath. Even now Matsyendranath’s chariot briefly stops here during its annual journey through town.
This two-storey temple of bricks stands on a square stone base. Around the base are three stone-slabs carved with Kalamakaras, a seated lion and a bull. The ground floor has a well-carved tympanum placed on the top of a latticed wooden door and some niches of divinities on the wall. Its windows and struts also have some carvings, the incarnations of Shiva. There is a gajura on the top. It was renovated by Jitagovinda Amatya in 1900. Its guthi was established in 1742.

Unfortunately this three-storey temple is not in good condition. It has a few struts, some of them representing the protectors of the directions. The Bhairab, which is located behind Ganesh, is worshipped as Sankata. There was a guthi instituted here in 1819.

The woodwork on this ordinary looking house is well done. It has a carved doorway with a torana representing the Brahmical Triumvirate, struts depicting the guards of directions, and a window-frame with three openings. The house is used for performing the Agnihotra, a fire sacrifice performed by Brahmans after the ritualistic injunction of the Brahmical Karmakanda.
This considerable temple of brick and timber is in a ruinous condition and probably past repair. The ground floor is surrounded by a well-carved timber colonnade, and the first storey had originally carved struts, of which few have remained. They show figures of the consorts of Shiva and Vishnu.

This three-storey temple is located in the middle of a quadrangle. The entrance is made up of three doorways, each with a torana. The struts depict Bhairab and the Matrika goddesses. The temple is consecrated to Durga under the name of Purna Chandi. In front of the temple there is a stone pillar with a metal lion, Durga's vehicle. The shrine contains no image, only plain stones. The goddess is worshipped as the Digu-dyo of many families in Patan. The temple has its annual festival the day after Bhadra's full moon.

This stone temple is located on the side of a narrow lane. It is an example of a well-known architectural style. There is a columned porch surrounding the sanctum. On top of the cornice there are four pavilion niches on each side and a turret at each corner. The Shikhar Mandir rises behind these structures.
This is one of Patan's most popular monasteries. The shrine's first two storeys continue the style of the courtyard structures. The last two are more in the style of a storeyed temple. The date of the struts is 1668 and that of the carved window 1712. The courtyard was paved in 1748 and the torana and pillars were gilded in 1869. There is a special worship here on the first day of the bright Marga. The living Kumari of Patan is represented by the daughter of the Bajracharyas of this monastery. It is said that the bahal originally was located on Patan's Palace Square, near the "golden window", but when the palace was enlarged, it was moved to its present location.

The shrine of this bahal retains only some of the usual features. Unfortunately the entire facade has been covered with glazed tiles. Only the torana depicting Manjusri and the figure struts remain.

The shrine of this bahal is quite plain. The facade contains a torana and a few small window-frames. There is a standing Buddha inside the shrine and a chaitya in the courtyard. An inscription is dated to Ratna Malla's time.
The shrine in this large, open courtyard stands independent of the other structures in the bahal and for this reason it resembles a two-storey temple in the rectangular plan. The facade is complete with the usual features. The torana depicts Manjubajra, and the struts illustrate the six Buddhas. The temple has many Buddhist icons. In 1983 a golden image of Bajrasattva was consecrated, and in 1905 the gilded doorway was completed. According to legend this monastery is connected with Patan’s Agni math, because the monasteries were founded by two Brahman brothers. Even now there is a guthi which connects the Bajracharyas of this bahal with the Brahmins of Agni math.

The shrine of this bahal has a carved doorway with a torana representing the Buddhist three jewels. The courtyard contains a mandala and a chaitya, installed in 1657, which has sculptures of Ganesh, Mahakala, and Hanuman in the niches.

This courtyard, also known as the Vatsadundubhi Vihar, contains a bell-shaped shrine and a stupa. The shrine has a small sanctum and a bell-shaped dome. The stupa also has a bell-shaped dome raised on a base in several stages with niches for the Dhyani Buddhas. There is also a dharmadhatu in this courtyard. It was renovated in 1933. Its chief priest is a Bajracharya.
The sanctum of this large two-storey temple is surrounded by a columned porch. The figure struts, which are used to support both roofs, depict the incarnations of Vishnu and other related divinities. The temple was built during the late Malla period by a Rajopadhyaya. It has recently been restored.

The shrine is a two-storey, modern structure built on the location of an old Vihara constructed by a Brahman named Yasodhara. The struts depicting the Buddhas are old and give the new structure an authentic air. The monastery also contains sculptures of Buddhist divinities, chaityas, and mandalas.

The Maitreya Buddha shrine is located on the upper story of a rectangular house. The courtyard also contains a brick sanctum with niches built in the style of a chaitya. There are also several Buddhist sculptures.
This bahal is also known as Yekulivarna Mahavihara. The facade is partly plastered. The woodwork of the door, the cornice and the triple window on the first floor are richly carved. The courtyard contains a small chaitya standing on an octagonal base, with niches on its drum and decorated dome. It was renovated by the guthi in 1933. Its chief priest is a Shakya.

The front facade of this little shrine is partly covered with white plaster, with traces of painting. The first storey struts are carved with plant motifs. It is also known as Kamukanama Mahavihara. It was renovated in 1933 and its chief priest is a Bajracharya.

These three brick stupas are in a small brick enclosure with a Pradakshina path around them. They are known as Trichaitya or as Svangachi Bahas. Their bell-shaped domes stand on square bases in several stages. There are the usual niches for the Dhyani Buddhas, harmikas and superstructures. They were reconstructed by Jitadevaju in 1613 and renovated by Raghubir Amatya in 1939.
The shrine in this bahal has a modern carved doorway and window-frame. The courtyard contains a chaitya and two sculptures, one of Mahakala and the other of Manjusri. The monastery observes its anniversary worship on the full moon of Magha.

This deep water-conduit is built on the square plan. One side is a stairway and the other three have four receding steps down toward the spouts. The main spout is shaped into a crocodile head and above it is a niche with a figure of Baruna. There is another spout, but it is dry.

This small, three-storey shrine is adjacent to a Shiva shrine. It is complete with gilt copper roofs. There is no icon inside because the goddess is Tantrically invoked. She is the titular deity of Patan’s coppersmiths. According to legend, the goddess was originally brought from Lazimpat Dhobi Chaur in Kathmandu. The shrine is worshipped on Thursdays, on the fourteenth day of the lunar calendar, and on Jyabaha Jatra.
According to legend, this is one of the five stupas built by Ashoka, the Mauryan king of India who visited Patan on a pilgrimage with his teacher Upagupta, his wife Bishnarakesha, and daughter Charumati. At that time Nepal was ruled by the Kiratis. Only by scientifically excavating the four stupas could the controversial claim be tested. The stupa has a low circular base with huge earthen mound, a feature which is not seen anywhere in Nepal besides the Ashoka stupas.

The four niches and the finial were added at a later date. The cardinal Buddhas were set up in 1456. A repair was done in 1759 and was recorded on an inscription.

The shrine of this bahil is located at the opposite end of the main entrance. There is a wooden balcony over the shrine door and a passage around the sanctum. These features distinguish it as a bahil. There is a pagoda style tower on the roof which is decorated with household utensils offered by the votaries. The date 1552 refers to the setting up of the Mahakala image, 1685 to the consecration of the gilt copper finial, and 1876 to the gilding of the Maitreya image. The shrine contains a few interesting stone and wooden images of Buddhist deities. A special worship is performed by the Brahmachari Bhikshus once a year on the third day of the dark fortnight of Bhradra.

This monastery belongs to the bahil class and reveals—in what is preserved of it—the characteristic form of Nepali medieval work. It is plain and simple in design, a single structure with a range of rooms and vestibules. The roof over the shrine carries a few well-carved struts representing the eight Bodhisattvas. The monastery has some relationship with Thamel in Kathmandu.
This two-storey temple of bricks stands on a square base with two lions before the door. The ground floor consists of lattice screens of wood and the main door has a beautifully carved tympanum. There are two tile roofs supported by struts which contain carvings of the deities. A gajura is placed on the top. It was renovated by Devaraj Shakya in 1682. Its chief priest is a Shakya and its festival is in Indrajatra.

The shrine in this small courtyard is a large brick structure. The latticed door-frame on the ground floor has a torana which shows Buddha. The first storey facade has carved window-frames: two single ones and a large one with three openings. Plain struts support the tile roof. There are two stupas in the courtyard. The bahal was renovated by its guthi in 1934. The priest is a Shakya.

This considerable building has four storeys and three roofs and is of brick and tile. The entrance has a carved tympanum, the roofs have carved struts, and the first floor has the normal pattern of a five fold window and two smaller windows. There are several chaityas in the courtyard. The shrine was renovated in 1692 and 1958. Its chief priest is a Shakya.
This three-storeyed building is of brick with a tiled roof. Its latticed door and other windows of the ground floor contain some carvings of the deities. The second floor has a threelfold window along with other woodwork, and a number of struts support the roof. It was built by Devamuni Shakya and its chief priest is a Shakya.

This courtyard has an ordinary house with the shrine on the ground floor. The facade is marked by a carved door-frame with a torana and a square window-frame. There is a chaitya and a mandala as well as images of Ganesh and Mahakala.

The shrine in this narrow courtyard has a facade complete with window-frames, door-frame, and a torana depicting a meditative Buddha. The chaitya in the courtyard is built on an octagonal base.
Although this chaitya is smaller than Swayambhu, it is larger than most. It is made of brick and stucco and has a finial like Swayambhu's. The tall base has niches with the five Buddhas, the main deities. There are also turrets at the four corners. There is an inscription dated 1357 which mentions the restoration of the stupa after it was completely destroyed in 1350 by a Muslim invader of Bengal, Shamsuddin. According to popular belief, this marks the spot where the fifth Ashokan stupa, the central one, once was located. There is a large pond adjoining the stupa.

This is an example of quite an ordinary monastery. The shrine and the agam house have little woodwork. There is a small chaitya in the middle of the courtyard. An inscription mentions donations made in 1447. The shrine is worshipped four times a year, on the full moon days of Baisak, Shraaban, Shadra, and Aswin.

This three-storey temple is located in a narrow courtyard surrounded by houses. The tile roofs are supported by well carved figure struts, some of which depict the Bhairavs accompanied by their Shaktis. The temple contains no images, only a plain stone. The priest is a Brahman.
This is a typical three-storeyed shrine of brick. The doorway has a carved tympanum and on the first floor there is a triple window, flanked by two single windows. The upper storeys are quite modern. In the courtyard is a small stupa and a dhammadhatu. It was built by Ratna Bajracharya. Its chief priest is a Bajracharya.

This is an agam house with a shrine. The entrance has a carved torana with a figure of Nriteswara. The first floor has a quintuple carved window, and the second a projecting balcony which extends over the whole width of the shrine. There is another storey above with an inclined lattice on four sides. The carved struts have figures including Bhairab, Ganesh, Kumar. The priest is a Brahman.

This two-storey temple of brick stands on a square basement and has two tiled roofs. Its sanctum has a carved torana and its struts contain beautiful carvings of different deities in a dancing posture. There are the images of Ganesh, Bhagwati, Surya and Vishnu in it. There is a well and the remains of the Harishankar and Vishnu temples in its compound. Its chief priest is a Brahman.
The shrine in this bahal is a long pati-like house with a porch in front. The roof has a small chaitya for a finial. There is a mandala and a chaitya in the courtyard.

This large two-storey Ganesh temple is located at the Patan gate. The entrances to the brick temple have brass and wooden toranas carved with different deities. The facade is decorated with pictures depicting the life of Prince Vishvantara. The beautifully carved struts depict the Ashtamatrikas. In the courtyard are images of Ganesh, Buddha, rats and lions. According to the copper inscription, the brass torana was established in 1902. A wooden inscription states that the struts were dedicated in 1668. The temple was built during the seventeenth century. It is daily worshipped by the local inhabitants by singing hymns.

This is a branch monastery; it is part of the Hiranyakarna Mahavihara. The facade is painted with modern frescoes of meditative Buddhas and Salabhanjikas. The roof is complete with a pagoda style tower. The guarding lions were installed in 1694.

C/P-81
MIKHA BAHA
Mikha Bahal

Location: PATAN DHOKA
Style: BAHAL COURTYARD
Deity: GAUTAMA BUDDHA
Sect: BUDDHIST

C/P-82
GANESHER
Ganes

Location: KOTHULACHCHI, PATANGATE
Style: TWO-STOREY TEMPLE
Construction: 17TH CENTURY
Deity: GANESH
Sect: BUDDHIST, SHAIVA, VAISHNAVA, SHAKTA
Records: 1668 AND 1902

B/P-83
YATA BAHA
Yata Bahal

Location: BALIPHA
Style: BAHAL COURTYARD
Deity: MAITREYA BUDDHA
Sect: BUDDHIST
Records: 1694
This small two-storey temple is built on a small brick base. The sanctum is partially open, covered by lattices and supported by corner pillars. The torana over the entrance depicts Ganesha. The large, carved struts which support both tile roofs depict the Ashvatatrikas. In the courtyard are images of Tara, Kailash, Shitala, a bell and a stupa. The temple was built by the people of the Chaturdashi Seva guthi in 1661. It is worshipped by the local residents.

This three-storied structure is also known as Atkohihar. It has a carved doorway and torana, lattice windows on the first floor and a small projecting balcony above. There are stupas and a dharmadhatu in its courtyard. It was renovated by Matsyendrasingh Bhardi in 1802. Its chief priest is a Bajracharya.

The large courtyard contains a Padmapani shrine and a chaitya which has been treated as a main cult object by placing it within a walled compound. The courtyard is full of many things: sixteen chaityas; seven mandalas; images of Padmapani, Amoghapasha, Mahakala, Ganesha, and Saraswati; foot impressions of Manjusri; thunderbolts; and stone pillars. There is a month long prayer incantation held during Kartik. It is said that the Buddha enshrined in Hiranyabarna Mahavihara was temporarily placed here when he was being carried from Kahadon.
This monastery belongs to the bahil class. The surrounding structures are of uniform height. The shrine is a small cubicule with a passage around it. Over the entrance to the shrine are three painted panels which resemble windows. There is an image of Buddha in Mahaparinirvana. There is a pagoda style tower on the roof over the shrine. The monastery has an annual bahdyo exhibition.

This is a branch monastery; it is related to Hiranyakarna Mahavihara. The shrine is a rectangular structure with a carved doorway, a torana, and the traditional carved window-frames. In the courtyard is a votive chaitya with a metal canopy made up of four serpents. According to the inscription found here, the courtyard was paved in 1722, and the metal canopy was donated in 1802.

The shrine in this residential courtyard looks like a private chapel. It has a beautifully carved window-frame on the first floor, and the facade is painted with frescoes of Buddha and Salabhanjika. The chaitya in the courtyard has an unusual mountain design.
The shrine in this small bahal is a brick structure. It is built on a high base. The carved door-frame has a torana carved with Buddha. On the facade there are some bells and some Tibetan prayer-wheels. In the courtyard is a beautifully carved stupa. The shrine was built in 1800 by Jayananda Shakya. The priest is a Shakya.

The upper storey and the roof of this shrine have collapsed. The only part which has remained is the window-frame with five openings. The chaitya was repaired in 1462, and therefore the monastery must be quite old. According to popular story, the Buddha of Hiranyabarna Mahavihara was temporarily placed here during a journey from Battisputali.

This large courtyard is also known as Pashuvarna Mahavihar. It contains eight shrines, two Buddha images, a dhammachatu, and a hiti. It was constructed by Shankhabaja Bajaracharya and its chief priest is a Bajaracharya. Its festival is celebrated every fifth and twelfth year. There is a legend that when the Nandi bull (whose shrine is called Thucha) cries out, all the Samyak Buddhas in Patan must attend.
This courtyard includes a brick shrine which houses images of Mahakal and Shadakshari Lokeshvar. It was renovated in 1933. The courtyard has a small stone chaitya surrounded by a railing with lamps. The chief priest is a Shakya, and it is related to the Ilanhe Samyaka Jatra.

The shrine in this bahal has three storeys. The facade is quite plain. There are two rows of ornamental paintings over the window-frame on the first floor. In the courtyard is a stone chaitya with an elaborately carved pedestal and a bajradhatu mandala.

This bahal has retained its medieval form. The shrine is located opposite the main entrance behind the latticed doors. The buildings surrounding the courtyard are made of one structure with a ground floor and upper storey. The roof is made of tile and over the shrine there is a pagoda style tower.
The shrine in this bahal is quite plain. The facade of the ground storey is covered with glazed tiles. The doorway and the cornice are simply carved. In the courtyard are images of the usual deities, a mandala, and a chaitya, which was renovated in 1657.

This is one of the most beautiful water-conduits still in use in the Valley. It is in an excellent state of preservation. There are three spouts shaped as crocodile heads. The area is filled with chaityas, temples, and images of Buddhist and Hindu gods. According to popular legend, the conduit originated with the blessings of the serpent king. The priest is a Bajrachaya. Worship is observed on Baisak Sankranti, the sixth day of bright Jyestha, and Aswin's full moon.

The shrine in this bahal is located on the ground floor behind the porch. There is an early medieval chaitya in the courtyard. An inscription dates the paving of the courtyard in 1623, and the donation of a gilded finial in 1746. The bahal was started by a disciple of the famous Sunaysri, who founded the Yampi Vihara.
There are three spouts in this spacious paved water-conduit. The area contains many interesting Hindu and Buddhist sculptures. Because of its elaborate construction, the water-conduit must date at least from the early Malla period.

The sanctum of this nineteenth century temple is square and has only one storey. The doorway is marked by a pair of guarding lions and two metal banners. The figure struts supporting the tile roof depict the Matrika goddesses. The carrier outside is a bull, not the rat, usually associated with Ganesh.

This is the oldest existing temple in Patan. It was built in 1392 during the reign of Jayasthiti Malla. The large five-storey structure is located in a spacious courtyard which has a variety of Thakuri and Malla sculptures. The temple's woodwork — the struts, cornices, and the door-frame — is beautifully carved. There are also a number of Lichchhavi sculptures in the immediate neighbourhood. It is very popular in the religious life of the Valley. There is a small spring and tank where the annual, ritual bath on the full moon of Sraban takes place. This earns a person the same amount of merit as bathing in the Gosainkundala lake, which is several days from Kathmandu.
B/P-106
ULMANTA BHAIrab
Unmatta Bhairav

Location: KONTI
Style: AGAM HOUSE
Constructed: 15TH-16TH CENTURY
Renovated: 1967
Deity: ULMANTA BHAIrab
Sect: SHAKTA

This two-storeyed building of brick with tiled roof houses two sanctums, that of Bagalamukhi and that of Ulmanta Bhairab, to the left and the right on the ground floor. The latter shrine is associated with the agam house. The door has a carved torana and carved struts. The structure was renovated in 1967 by the Guthi Restoration and Construction Committee. Its chief priest is an Achaju.

B/P-107
BAGALA MUKHI
Bagala Mukhi

Location: KONTI
Style: STOREYED TEMPLE
Constructed: 17TH CENTURY
Renovated: 1931, 1959
Deity: BAGALAMUKHI
Sect: SHAKTA
Records: 1931

This temple is contained in one end of the temple of Ulmanta Bhairab (P-106). The sanctum is on the ground floor and visible through three barred windows. It has metal typanums with carvings of its deities and its struts contain the figures of Saptà and Ashtamatrikas. It was renovated by Shri Juddha Shumsher and the Guthi Restoration Committee in 1931 and 1959. Its chief priest is an Achaju and its festival is in Janaipurnima and Badadasain.

C/P-108
SARASWATI NANI
Sarasvati Nani

Location: JHATAPOL
Style: NANI COURTYARD
Renovated: 1725
Deity: MANJUSRI
Sect: BUDDHIST
Records: 1725 AND 1733

This plain, single-storeyed shrine of Manjusri is located in the middle of a residential courtyard. Manjusri is the Buddhist god of learning, and he is often confused with Saraswati, the Hindu goddess of learning. The name of this shrine is an example of this confusion. The courtyard contains several Buddhist sculptures.
The Ela Nani is a wide courtyard with an associated shrine. The principal structure is a three-storied shrine with a superstructure of two more storeys at one end. The carved wooden struts at the first floor level contain representatives of various deities including Ganesh, Padmapani, Maitreya, etc. The woodwork of the two upper storeys is quite fine, and the golden gajura on top was dedicated in 1692. There is a small stupa in the courtyard. The chief priests are Shakya and Bajracharya.

The shrine in this large, rectangular courtyard is one storey shorter than the other structures. The facade is marked by a doorway with a torana, a cornice line, and carved window-frames. The courtyard contains chaityas and mandapas. The piece of bamboo kept here in the agam house is worshipped because it was, according to local belief, the piece which supported the shoulder-borne chariot of the Buddha of Hiranyakabarna Maha Vihara while he was travelling from Battisputali to his monastery.

The embossed facade on this shrine gives the bahal a wealthy look. The shrine is a large, rectangular building with three roofs. The chaitya in the courtyard is heavily covered with gilt copper. The monastery has many images, and there are some early bronzes of Buddha and Abalokiteswara here. The Buddhists attached to this monastery are very active. They change their turn every month; and while remaining here, they observe strict rules. There is a legend which connects the monastery's origin with a queen named Pingala of Marwar and her husband. However, the recorded history is not older than 1409 when the kalasha was installed on the finial.
This three-storey temple is located along the road and is closely built between the neighbouring structures. Its most ornamental feature is the elaborately carved metal border which hangs from the eaves of all three storeys. The top roof and the finial are made of gilt copper. Every Tuesday the silver image is placed in the shrine and there is a crowd of worshippers. According to local legend, the location of the temple is associated with the death of many Kiratis from wasp stings.

This two-storey brick temple is built on a square base. The torana over the entrance on the ground floor depicts Nrityanath. The struts which support the tile roofs show figures of Bhairab, Sapta and Astamatrikas. There is a gajura on the top roof.

This monastery has been converted into residential use. The shrine, a small house structure, is not in good condition. It has three long, beautifully carved figure struts. There is a pagoda style tower on the roof which has a finial donated in 1675.
This stone temple is built in the Shikhara style. There is a columned porch which completely surrounds the sanctum. The Shikhara tower is complete with niches, miniature shrines, and images of the protectors of the four directions. The finial is made up of a waterpot and amalakas. Behind the temple is the historic mound of Patuko which is associated with the Kiratis.

This small two-storey temple of Lakshmi Narayan in the Ardhanarishwara form is located in a dark courtyard. The doorway is complete with a torana and there are figure struts supporting the two roofs. The cult object is a late Malla sculpture. Nearby is a small Ganesh temple.

The sanctum of this small shrine is supported by four pillars in the front and a solid wall in the back. The roof is supported by figure struts which represent Bhairab and the Matrikas. The temple is locally worshipped.
This open shrine is built against a tile wall. The carved torana is surrounded by dragons. The sanctum contains images of Chinnamastā in different postures and an eight-petalled mandala. King Jayavishnu Malla arranged the land for its guthi in 1732.

This is a stone temple of the Shikhara type. It stands on a three stage base and is surrounded on all sides by a colonnade with four small projecting porches on the ground floor. Above the cornice there are four small turrets at the corners, and the Shikhara has four subsidiary shrines on each face, containing images of Gauri, Shankar and other deities.

This brick temple presents a mixture of styles. The square structure is built on an older stepped base. The sanctum is surrounded by a porch and topped by a dome. Inside is a Shivalinga and a Nandi bull. It was built by Bhagirath Bhaiva, the minister of King Shrinivas Malla, and renovated in 1934.
This temple is built on the first floor above some shops. The toranas over the doorways represent various deities. The square sanctum has a bell-shaped dome with a gajura. The temple was renovated in 1934.

This beautiful courtyard is in the palace at Patan. It has a large collection of stone sculptures and images. The structure is in three floors, the third being in the form of an overhanging balcony. There is a wealth of fine woodcarving on the windows, toranas and struts. The hiti in the middle of the courtyard is surrounded by two dragons. The courtyard also contains a stone bed, a stone pillar and images of various deities. It was built by King Shrinivas Malla, c. 1670, and renovated by King Mahendra in 1958.

This brick and cement water-conduit is built in a square shape. The stone spout no longer supplies water. There are images of Dvarapalas and Vishnu on the walls and a lotus flower in the centre. It was built by King Siddhinarasimha Malla for the royal family to bathe.

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**C/P-121**

**LAKSHMI NARAYAN**

- **Location**: DARBAR SQUARE
- **Style**: SHIKHARA TEMPLE
- **Constructed**: 17TH CENTURY
- **Renovated**: 1934
- **Deity**: HARAGAURI
- **Sect**: SHAIVITE

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**A/P-122**

**SUNDARI CHOK**

*Sundarichok*

- **Location**: DARBAR SQUARE
- **Style**: PALACE COURTYARD
- **Constructed**: 17TH CENTURY
- **Renovated**: 1958
- **Deity**: GARUDA LAKSHMI NARAYANA
- **Sect**: BUDDHIST, SHIVA, SHAKTA AND VAISHNAVA
- **Records**: 1958

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**A/P-123**

**LOHAN HITI**

*Lohā-Hiti*

- **Location**: DARBAR SQUARE
- **Style**: HITY
- **Constructed**: 1646
- **Renovated**: 1958
- **Deity**: VISHNU IN BIRAT POSTURE
- **Sect**: BUDDHIST, SHIVA, SHAKTA AND VAISHNAV
- **Records**: 1646
This three-storey temple is built on the top floor of the royal palace of Patan. It has an octagonal shape. The main entrance is made of latticed wood and has a torana above. The windows are also latticed. The tile roofs are supported by well carved struts representing various divinities and there is a gajura on the pinnacle. The temple was built in the reign of Shrinivas Mall, c. 1666. It was renovated in 1934. The chief priest is a Brahman. It has a ten day festival during Vijayadashami.

This three-storey temple is built on a three stepped base and approached by a stairway past kneeling elephants. Each of the arches formed by the pillars on the ground storey has a carved torana over it. All three tile roofs are supported by carved struts representing various divinities. The temple is reputed to have been built by King Siddhinarasingh. Its chief priest is a Brahman.

The entrances of this brick and stucco temple have porticos. There are two divinities guarding the main entrance, images of Narasimha in his sitting and standing forms, and a Garuda. The Vishnu temple was built by Purandarasimha, the ruling feudal lord of Patan.
This three-storey, brick temple is built on the top floor of a part of the royal palace in Patan. The three tile roofs are supported by figure struts which depict Jamuna, Ganga and Mahishamardini. There is a gajura on the pinnacle. The temple was built by King Siddhinarasingh Malla, but was burnt in 1682 and rebuilt thereafter by King Shrinivas Malla. It was renovated by Juddha Shumsher. The chief priest is a Brahman. Its festival is during Badasain and Chaitedasain.

This is apparently the oldest surviving temple in Patan Darbar Square, and one of the most important. It is of three storeys and is built in brick on a triple-stepped base. Each of the arches formed by the colonnade on the ground floor has carved toranas. The roofs are supported by richly struts depicting the Avatars of Vishnu. The temple was built by King Purandarasinha, and the inscription records his setting up of five images, of Narayan and his four vyuhas. It was renovated by its guthi. The priest is a Brahman. Its festival is on Kartika-Sukla.
The eighteenth century temple of Vishnu, flanked by Lakshmi and Garuda, is located inside the Patan palace. Because of royal patronage it was richly endowed. In the same courtyard there are an inscription of the Lichchhavi King Narendradeba, dated 643, a broken image of Krishna, and a mandala.

This is the most remarkable building in stone ever made in the Valley. It is basically in the Shikhara style, but there is a blending of other styles as well. The temple is built on a stepped platform. There is a columned porch all around the ground floor. The first and second storeys are made up of a line of pavilions. The slender Shikhara tower emerges from the second floor. The shrine is located on the first floor. Along the horizontal beams the two epics, the Ramayana and the Mahabharata, are narrated on a panel with explanations in Newari. The temple reflects something of the storeyed style seen in the local architecture, and the pavilions are reminiscent of the Moghul style found in India. Every slab used here was polished which gives it a smooth appearance. The temple took about six and a half years to build. It was built by Siddhinarasingh Malla. The main divinity was installed in 1637 with the performance of a kotiyahuti.

This two-storey brick temple is built on a square base of brick and stone. Two mounted elephants guard the door. Each one of the arches, formed by the colonnade on the ground floor, has a carved torana depicting various deities, or aspects of Shiva. The roofs are supported by figure struts of Surya, Ganesha, Annapurna, Shiva and Parvati. The temple was built by King Siddhinarasingh Malla. The priest is a Brahman.
The construction of this water-conduit must have been quite an undertaking, because it is so large and deep. The spouts are in the form of three crocodile heads which are beautifully carved out of stone. In addition to the image of Lakshminarayan, there are two images of Barume, but no Buddhist divinities as there are usually at water-conduits.

This Ganesh shrine looks very much like an ordinary house. The doorway is carved, so are the cornice line and window-frames. It is one of a group of eight places involving the use of the element *mani* which emphasizes their primary role in Manigala, the old name of Mangal Bazaar where the palace square now stands. The other seven places are a mandapa, a well, a spout, a cave, a chaitya, a bahaibar, and a gala. Its annual festival is on the full moon of Bhadra.

This is one of the main temples in Patan’s palace square. It is a large three-storey structure. The window-frames are long and elaborately carved. The roofs, supported by figure struts, have small bells hanging from the eaves. The top roof is made of gilt copper and is complete with a metal ribbon and a group of finials. There is a wooden panel on the southern end of the temple which narrates episodes from Bhimsen’s life. It was built by Srinivas Malla during the seventeenth century. The temple’s festival is on the ninth of the dark fortnight of Sraban.

The temples of Bhimsen and Bhairab vary somewhat from the other temples. They are made on a rectangular plan and the sanctum is located on the first floor. The temple illustrates that difference.
The woodwork on this three-storey temple is well done. The struts depict the incarnations of Vishnu and other related divinities. The well proportioned temple is built on a two step base. The neighbourhood is full of historic and artistic artifacts.

This temple must have had a curvilinear tower at one time, but it probably fell and was replaced by a dome. The sanctum is surrounded by a columned porch. There is an inscription which tells of the builder, Kirtilakshmi Singh, but the date is illegible.

This small two-storey temple is located at the beginning of a narrow road. The lower part of the figure struts illustrate scenes of Vishnu's incarnations. It has a stone four-armed Vishnu. The stone Garuda was donated in 1706.
C/P-142
NARAYAN

Location: KULIM
Style: TWO-STOREY TEMPLE
Constructed: 17TH CENTURY
Deity: NARAYAN
Sect: VAISHNAVA

This two-storey, brick temple is built on a single stage base. The carved doorway on the ground floor opens into the sanctum. Both roofs are supported by struts which represent the incarnations of Vishnu. There is a gajura on the top roof. The chief priest is a Brahman.

B/P-143
UMA MAHESWAR

Location: KULIM
Style: TWO-STOREY TEMPLE
Constructed: 18TH CENTURY
Renovated: 1875 AND 1933
Deity: KAILASHA FAMILY
Sect: SHIVA
Records: 986

This two-storey, brick temple is built on a low square, stone base. Both roofs are supported by carved struts representing the various divinities, and there is a gajura on the top roof. Inside the temple are images of Surya, Narayan and Haribara. Although an idol of the principal deity has an inscription dated 986, the present temple was built in the eighteenth century. It was renovated in 1875 by Pannavanisha Harshabahu, and again in 1933. The chief priest is a Brahman.

C/P-144
KO BABA

Location: KO BABA
Style: BAHAL COURTYARD
Constructed: 17TH CENTURY
Renovated: 1924 AND 1934
Deity: BHUMISPARSHA SHAKYAMUNI
Sect: BUDDHIST
Records: 1924

The shrine in this bahal is a large rectangular structure. The latticed doorway on the ground floor has a torana depicting Buddha. Above the carved cornice line are three window-frames, two single ones and one with three openings. On the top storey is a wooden window-balcony. The struts which support the tile roof are carved with figures of Vajrapani and symbols of Buddha. The finial on the roof is in the style of a stupa. In the courtyard there are images of Mahakal and Tara and three stupas. According to a stone inscription the bahal was renovated in 1924. It was again renovated in 1934. The priest is a Shakya.
This temple is made entirely of stone except for the brick and stucco dome, which was added during a modern repair. The square structure is built on a stepped base. There is a columned corridor surrounding the ground floor and a balcony around the first floor. The pillars on both floors are octagonal and have a bracket capital. The stone image of Krishna is located in the sanctum. Many of the architectural features of this shrine are taken from the Krishna temple of Mangal Bazar, but the modern dome spoils the style.

This narrow bahal is surrounded by houses. The shrine's torana illustrates the meditative Buddha. The struts were made in 1685. The monastery's records mention the institution of a guthi and an agam in 1715, the replacing of an old Buddha with a new, golden one, and the paving of the courtyard in 1740. The bahal serves members of the ironsmith caste. They believe that here Buddha baptized an ironsmith just as he baptized a barber into monkhood in India. The priest is a Bajracharya.

This brick and stucco chaitya is larger than the common votive chaitya, yet smaller than the few important ones around. The finial is in the style of Swayambhu.
This is one of the five stupas believed to have been built by Ashoka, the Mauryan king of India, while he was visiting Nepal on a pilgrimage. At the time Nepal was under the rule of the Kirati kings. Only by a scientific excavation of the stupas could their controversial origins be resolved. This stupa is similar to the ones at Pulchok and Lagankhel, only it is not made of an earthen mound, but has a plastered surface. The finial is similar to Swayambhu's. The reason why this stupa has a plastered surface while the other three are of dirt, is unknown. There are a number of good Buddhist sculptures in the area.

This two-storey rectangular temple is built within a walled compound. The entrance is guarded by a pair of stone lions. Unfortunately all of the old wood-work is gone. The Ganesh is worshipped during the Matsyendranath festival of Patan. Outside the compound are a couple of shrines belonging to Shiva and Gorakhnatha.

This small temple has a bell-shaped roof and a doorway covered by a portico. There are several similar cubicles within the compound. They all house Shivalingas. The temple was built by Jagat Shumsher Kunwar Rana.
This huge brick Shikara temple is located along the Bagmati. It has four doorways covered by porticos on top of which are four shrine-niches. The tower is finished with a bell-shaped finial. There are several sculptures in the courtyard, the largest a Hanuman, a Garuda, and a Ganesh. The left bank of the Bagmati at Shankhamul was extensively built by Jagat Shumsher Jung Kunwar Rana, Jung Bahadur's brother. This temple is probably the most important of them all.

The river at this point is very sacred as a place to bathe and perform religious activities. There are many small shrines housing Hindu deities, and one shrine of Abalokiteswara which represents the Buddhist faith. The stone banks were built during the late Malla period. Additional work was done by Jagat Shumsher in 1860, and the shrines of Vishnu and Shiva, named Jagatnarayan and Jagdishwar, were built.

This attractive three-storey temple is located outside Patan's city limits. The doorway to the sanctum is complete with a torana. The open sanctum is supported by columns in the front and a wall at the rear. The first two roofs are made of tile, the third of gilt copper. The object of worship is placed against the sanctum's rear wall. There is a fifth to sixth century sculpture of Umamaheshwara in the courtyard. The festival is on the fourteenth day of dark Chaitra. The priest is an Achaju.
This monastery has changed very little since medieval times. The structure is all one building. The shrine is a small square room and the rest of the area on both the ground and first storeys is taken up by rooms. There is a small pagoda style tower on the roof over the shrine. An inscription dated 1672 tells on the consecration of an image of Padmapani Lokeswar. There are also several other Buddhist sculptures. The bahil was founded by Sunyasri, a man who came from India and stayed here.

From its appearance this monastery is not used today. It is important because according to legend, Subhasri Mitra Shakya made the image of the red Matsyendranath here.

This three-storey temple is attractive and well proportioned. There is a torana over the doorway, and there are struts which depict the Matrikas and the Bhairabs. On each storey there is a heavy cornice line which intersects at the corners. Around the temple there are many Hindu and Buddhist sculptures.
In this stone courtyard there is a dhermadhatu and a stupa. The stupa is bordered with a cement wall and there is a canopy on the top. There is no information about the builder. The priest is a Bajracharya. Its festival is celebrated during Asvina-purnima.

This small two-storey temple is located at the beginning on a narrow road. It is the protective guardian of the neighbourhood. The annual festival is on Baisakha's full moon.

This hiti has three water spouts. Over the central spout is a torana. There are two early stupas and images of Surya, Bhagwati, Bhagirathi, Kailasha family, a Shivalinga, and Vishnu with Lakshmi and Garuda. It was renovated by Panaraj and Jivaraj in 1610 and by the District Development Committee in 1961. Its special feast is on Lhugayatra.
The facade of this one-storey temple has a lot of woodcarving. The torana depicts Shiva in the dancing position. The figure struts supporting the roof are modern. The stone lions were donated in 1679, and a three-tiered parasol was donated in 1853.

The structure of this monastery is all one building. There are many rooms along the corridors of both storeys. The facade of the shrine is identified by a carved doorway and window-frame. There is a pagoda style tower on the roof over the shrine. The priests are the Brahmachari Bhikshus, which is usual in the bahil class of monasteries.

The shrine in this courtyard has well carved windows and doorways. The torana depicts the Buddhist three jewels. The priest is a Brahmachari Bhikshu, as in a bahil.
The shrine of this bahal courtyard has a well carved doorway with a torana which represents the Buddhist Tri Ratna. There is a pati on one side of the courtyard.

The shrine in this courtyard is a long structure with only one upper storey. The torana depicts the Buddhist three jewels. There were once frescoes painted on the facade, but they are now peeling. There was an endowment set up in 1878 for daily worship and for certain functions. The monastery is probably not older than that date.

This water-conduit is built in the traditional style. It has two spouts in the form of crocodile heads, and there is a third one placed asymmetrically in the corner. There are sculptures of Shiva, Sitala, Buddha, and a Shivalinga. An inscription of Jayadeva II was found here and therefore the water-conduit was probably built in the late Lichchhavi period, the eighth century. It is in poor condition.
This shrine is housed in an ordinary looking house. The only distinguishing feature is the pagoda style tower on the roof. The tower has a gilded copper roof with a finial of three waterpots and umbrellas. Inside the temple are images of Bhimsen, Draupadi, Surya, Vishnu, and Mahakala. The priest is a Brahman.

One side of this narrow courtyard is open. The shrine’s facade is complete with carved doorway, cornice line and struts depicting the five Buddhas. The monastery was built during the nineteenth century by a potter named Shankha Dhar and named after him.

This three-storey brick temple is built on a low stone base. There are figure struts depicting the Ashtamatrikas and Ashtabhairabs supporting the three roofs. The first two roofs are tile and the third is of metal sheet with a gajura on top. There are images of Ganesh, Kartikeya, Vishnu, a bull and a Shivalinga. It was built by Jnansingh Natu and Prajapati Prabhiriti in 1541. The pair of guardian lions at the door was dedicated in 1721. It is worshipped by the local people. The chief festival is during Baishakha-purnima.
This three-storey brick temple is built on a two stage square base. There is a colonnade on four sides of the grund floor. The roofs are supported by carved struts depicting the incarnations of Vishnu. There is a subsidiary shrine on the first floor, with a small superstructure appearing through the roof of the second storey. According to the stone inscription, the temple was built by Doya Bharo Ramta in memory of his grandson Deva Bharo. It is mainly worshipped by local people.

This large courtyard has a very affluent look. The facade is complete with carved door-frame, torana, window-frames, figure struts, and a pagoda style tower on the roof. There are also a number of accessories such as banners, gongs, a metal thunderbolt, chaityas, pillars, and a pair of guarding lions. The earliest date recorded on the inscription refers to the installment of two images. In 1558 an image of Buddha was washed in gold and installed.

This three-storey Ganesh temple is made of brick. The doorway to the sanctum is made of carved wood and has a torana showing Ganesh. The first two roofs are of tile and the third is metal. In front of the temple there are two guarding lions, a bull and a bell. According to the inscription, the upper storeys were built in 1684 and the struts in 1681. The temple is locally worshipped.
This two-storey temple is made of brick. The torana over the entrance on the ground floor depicts Jagannath. Both roofs are supported by carved figure struts which show Shiva, Vishnu, Ram and Lakshman. The windows on the first storey are also carved. The temple contains a Garudastambha and a Chhetrapal. The bell in front of the temple was dedicated in 1916. There is no information about its builder. The chief priest is a Brahman.

The shrine in this neatly paved courtyard has a white plastered facade. The only woodwork is the torana, which depicts Buddha, and the struts, which represent the Bodhisattvas. There is a fresco over the window-frame of the five Buddhas and Salabhanjika. There is a mandala in the courtyard and a row of chaityas, one of which dates from the pre-Malla period.

This rectangular temple is located in the middle of an enclosed courtyard. There are large, fixed lattices on both sides of the entrance, and a covered balcony on all sides of the first floor. The balcony is supported on the right side by wooden columns. Above the pitched tile roof is a single storey with a pagoda style roof. There are a couple of Buddhist sculptures in the courtyard.
This three-storey temple is located in a small courtyard. The sanctum has three entrances all of which have toranas. All three tile roofs are supported by figure struts which depict the eight Bhairabs and the Matrikas. The image is housed in a niche in the centre of the sanctum, but most of the area was made as a place for worshippers to assemble. Facing the shrine’s entrance is a sculpture of Nandi, Shiva’s mount, a departure from the usual rat. There are a few Hindu sculptures in the area.

The three-storey temple is tall and thin. The doorway is arched by a metal torana which was donated in 1935. Although it is a Ganesh temple, the torana depicts Bhairab.

This bahal is also known as Batadharagupta Mahavihar. The shrine is two-storeyed of brick. The torana over the entrance on the ground floor is carved with figures of Buddha. The first storey has a carved window-frame with three openings. Plain struts support the tile roof. It contains images of Ganesh and Mahakal, and in the courtyard is a small stupa and a dharmachalu. The bahal is said to have been built by Baladhar Gupta. According to an inscription the tiles were put on the roof in 1753. Bhincanarsingh Shakyaya donated the torana and renovated it in 1922. Siddhinarasinsingh Shakyaya also renovated it in 1934. The chief priest is a Shakyaya.
C/P-182

**NUH BAHA**

*Nhu Bahal*

<table>
<thead>
<tr>
<th>Location</th>
<th>YACHHU TOL</th>
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<tbody>
<tr>
<td>Style</td>
<td>BAHAL COURTYARD WITH SHRINE</td>
</tr>
<tr>
<td>Constructed</td>
<td>1642</td>
</tr>
<tr>
<td>Renovated</td>
<td>1956</td>
</tr>
<tr>
<td>Deity</td>
<td>BHUMISPARSHA SHAKYAMUNI</td>
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<tr>
<td>Sect</td>
<td>BUDDHIST</td>
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<tr>
<td>Records</td>
<td>1642</td>
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This bahal is also known as Amritavarna Mahavihar. The shrine has a pair of guardian lions before the carved door-frame and lattice door. The first floor has a fivefold carved window, flanked by two smaller-windows. The upper floor has been reconstructed. There are the images of Mahakala and Ganesha along with a small stupa in the courtyard. It was constructed by Amritavarja Shakya in 1642 and was renovated by the people of its own guthi in 1956. It is under the priestship of a Shakya.

C/P-183

**DATHU BAHA**

*Dathu Bahal*

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<th>Location</th>
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<tr>
<td>Style</td>
<td>BAHAL</td>
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<tr>
<td>Constructed</td>
<td>1677</td>
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<tr>
<td>Renovated</td>
<td>1933</td>
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<td>BUDDHIST</td>
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<td>Records</td>
<td>1677</td>
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This bahal is a two-storey brick building. The door-frame is carved; both the door and the windows on the ground floor are latticed. There is a window-frame with three openings on the first floor. The shrine contains an image of the Shakyamuni Buddha in the bhumisparsa posture. There is a stupa in the courtyard. It was built by Kamaraju Shakya in 1677 and renovated by Buddhraj Shakya in 1933. Its chief priest is a Shakya monk and its principal festival is in Shripanchami.

B/P-184

**TWAYA BAHA**

*Twaya Bahal*

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<tr>
<th>Location</th>
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<tbody>
<tr>
<td>Style</td>
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<td>Deity</td>
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<td>Records</td>
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This two-storey shrine is located in a square courtyard. It is built on a stepped base which has a stairway guarded by two lions. Most of the woodwork is quite common except for the beautifully carved struts. The temple is connected with the Matsyendranath festival.
This medium-sized Shikara temple is built on a stepped base. The entrance is guarded by a pair of lions. The temple conforms to the well-known style with a sanctum surrounded by a columned porch, a heavy cornice with a row of pavilion niches and four turrets, behind which rises the tapering tower. The majority of the temples in this style are not used for worship but are now architectural chronicles.

This well known hiti has three spouts. Its exact history is unknown. The engineering is different from other water-conduits because it is built at road level. There is a pati with well carved woodwork nearby. The chariot of Matsyendranath stops here during its journey, and according to legend, the water-conduit was built to receive the god. The only inscription tells of a gilded image of Lakshmi installed here.

This temple is built in the Shikara style. The base is surrounded by a columned porch, on top of which is a heavy cornice with four shrine-niches. The tower is tall and thin.
There are two toranas in this monastery. One marks the entrance to Buddha's shrine, and the other marks the entrance to Bhimsen's shrine. This monastery contains one of the four most important shrines of Bhimsen. The bahal was consecrated in 1715, the Dipankara Buddha was installed in 1719, and the courtyard was paved in 1763.

This three-storey temple has figure struts which depict Ganesh and other related divinities. The struts were carved in 1672. The temple is worshipped locally on the fourteenth day of bright Bhadra. Its festival is during Chaitra's full moon.

The structures in this bahal are of a fairly uniform height. The shrine's facade is complete in all the details. The woodwork is well carved and dates at least from the sixteenth century. According to legend, the monastery was built on a cremation ground and for this reason its annual worship is connected to the cremation ground.
Although this shrine's facade is modern, it was built using old woodwork for the door-frame, the niches, and the window-frame. The chaitya in front was installed in 1667. The monastery is connected with Patan's Jayamandhar Vihara.

This small temple is located in an open area. The doorway is open and supported by a wooden frame. The back of the sanctum is a wall. Both the torana and the struts depict the Matrika goddesses. All three roofs are made of tile. It is worshipped on the fourteenth day of bright Bhadra.

The shrine in this courtyard is built on a stepped base. It is located on the ground floor behind the columned vestibule. The rectangular house has two storeys and a small pagoda style tower on the roof. There are chaityas and mandalas in the courtyard. The festival is during Sraban.

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<tr>
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<td>GAUTAMA BUDDHA</td>
<td>BUDDHIST</td>
<td>1667</td>
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<td>PINCHHEN</td>
<td>THREE-STOREY TEMPLE</td>
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The shrine in this courtyard is built on a stepped base. It is located on the ground floor behind the columned vestibule. The rectangular house has two storeys and a small pagoda style tower on the roof. There are chaityas and mandalas in the courtyard. The festival is during Sraban.
This monastery is in the bahil style. There is a small passage around the shrine. A small part of the railing on the first floor still remains. The chaitya in the courtyard was consecrated in 1673. There is an interesting sculpture displayed during bahidyoo.

This monastery is more plain than most. It is important because of the early date, 1248, written on a small pedestal inscription. The doorway is carved and depicts the Buddha flanked by the Bodhiwatvas. The shrine has three large sculptures of the Dipankara Buddha. In front of the shrine is a chaitya which dates from the thirteenth century. The Mahakala image was installed in 1515.

This brick and stucco stupa has a pradaksinapath at the base. The dome has four temple niches of the Dhyani Buddhas. The square harmika has a fading pair of eyes and nose on each side. On top of the harmika is a tapering spire cut into thirteen segments with a yasthi above. There are Buddhas of different postures along with the mandala. It was built by Maha Pandita Shri Vibhutachchendra Pala Shakya, as is told on the inscriptions of 1247, and renovated by Sahu Siddhiraj Shakya in 1933. The chief priest is a Brahmachari monk.
This majestic temple is built on the rectangular plan. The entrance to the sanctum, which is guarded by stone lions, is made up of three openings, each with a torana. There is a broad basement, supported by short struts just beneath the first roof. The other two roofs are supported by long figure struts. The last two roofs were added in 1897. The metal image of Kumari on a peacock is located against the back wall of the sanctum. There are a number of pillars and images around the temple. Its festival is on the fourteenth day of dark Chaitra.

This single-storey brick structure is quite simple. The ground floor has a plain doorway; the roof is supported by wooden struts. The site is open. In the temple, there are the images of the Kailasha family, along with the Varaha, trident, mandala, pradipastambha and Shivalinga. According to a stone inscription dated 1446, it was built by Buddhajar Prabhi. It was renovated by Lakshmisvar Bharo. Its chief festival is celebrated between Panchami and Pishaeshchaturdasi, the day when the horse festival is performed.

This brick and stucco stupa stands on a square base with four small shrines at the corners. The elements of the stupa are similar to those of Baudhanath. On the base are four shrines for the Dhyani Buddhas, the superstructure is also in brick, except for the yashati and umbrella. There are images of Dharmachakra Shakyamuni, Avalokiteshvar, Amoghapasa Lokeshvar, a standing Buddha and the Pancha (five) Dhyani Buddhas. Its chief priest is a Brahmacharya monk.
This plain one-storey temple is located in an open area. There are several sculptures scattered around of Vishnu, Surya, Shiva, Umamaheswara, and Saraswati. Some of these sculptures date from to the early Malla period.

This small two-storey shrine lacks many of the features usually found on shrine facades. There is only a torana which depicts Ganesh. The front part of the sanctum is supported by columns and the back part is a solid wall.

This is a branch monastery; it is connected with the Mayurbarna monastery also in Patan. The courtyard is narrow. There is an elaborately carved window-frame on the first floor and a window-balcony above. The monastery was founded during the seventeenth century by Janananda Bajracharya.
The large three-storey shrine of this bahal is built on the rectangular plan. The carved doorway is complete with a metal torana. Above the cornice line is a window-frame with five openings called the pancha jhye. Above the lintel of the window-frame is a row of small divinities. The struts which support all three roofs depict the Bodhisattvas and other related divinities. There are several votive chaityas in the courtyard, one is mounted on a pillar.

The facade of this bahal is complete with a carved doorway, a cornice line, and a window-frame with five openings. The large window-frame above is modern.

The shrine facade of this bahal has only a slightly carved doorway with a torana which was donated in 1884. It also has several chaityas, mandalas, and images of Muhakala, Ganesh, and Hanuman.
This is a typical Ganesh temple in that it has three storeys and is medium-sized. The sanctum is supported by four pillars in the front and a solid rear wall. A few of the struts represent the Matrikas; the rest is plain.

The temple is located at the beginning of a narrow lane. The metal torana depicts Ganesh. The cornice lines of all three storeys intersect at the corners.

This shrine is built on a rectangular plan. The carved doorway is guarded by a pair of lions. There are three small window-frames on the first floor. Small, bronze bells hang under the eaves of the roof. The goddess worshipped here is a form of Durga. The temple is known as the degu dya of the Kiratis.
This Ganesh temple is typically built in three storeys. The entrance is complete with a torana. The first two roofs are supported by figure struts which were carved in 1743. Close to the temple are images of Lokeshvar and Sitala and two chaityas, one from the early medieval period and one from the Malla period. The date 1648 is recorded as the institution of a guthi for a particular type of worship called puja.

This temple is built in the style of an ordinary residential house, but its woodwork shows that it is a religious structure. The carved torana depicts Kumari. The window-frames on the ground floor are carved with circular lattices. The window-frames on the first floor have carved lattices and toranas. The four carved figure struts depict the Matrikas. The annual festival is on the fourteenth day of the dark Chaitra.

According to legend, this is one of the five stupas built by Ashoka, the Mauryan king of India, while he was on a pilgrimage here with his wife and his daughter. The origin of the stupas is still unconfirmed. No one can explain why three of the Ashokan stupas are made of earth instead of the usual plastered surface. This stupa is smaller in circumference than either the western or southern stupas. The harmika and the Buddha niches were added during the nineteenth century.
C/P-217
GANESH
Ganes

Location: HAKATA
Style: TWO-STOREY TEMPLE
Renovated: AFTER 1934
Deity: GANESH
Sect: HINDU/BUDDHIST
Records: 1877

This plain shrine with two roofs is located in Hakata Tol. The slightly carved door-frame is complete with torana. The paving in front of the shrine was done in 1877.

C/P-218
LOK NATH
Loknath

Location: DHALACHHE
Style: BAHAL COURTYARD
Renovated: 1730
Deity: PADMAPANI
LOKESHWAR
Sect: BUDDHIST

This courtyard is important because of its beautiful woodwork. The torana depicts the Padmapani, and the struts show the Matrikas.

C/P-219
LAKSHMI NARAYAN
Lakṣmi Narāyan

Location: DHALACHHE
Style: STONE TEMPLE
Deity: LAKSHMI NARAYAN
Sect: VAISHNAVA
Records: 1681

This small temple is given height by its stepped base. It consists mainly of a square sanctum. The roof has been destroyed by a pipal tree which is growing out of the shrine. The sculpture of the deity was made in 1681.
This stone built Shikhara temple contains the images of Shiva, Parvati and Jogini. It was built in the seventeenth century but there is no information about its builder. It has not been renovated. It is worshipped by people irrespective of caste and creed. The Shikhara has vegetation on it and the whole monument is in need of conservation.

The courtyard of this early eighteenth century monastery is narrow. The shrine's facade has been cemented, probably to make it stronger. The woodwork at the doorway, the cornice, and the window-frames is very good. The surrounding houses are in traditional style.

This large nani quadrangle is open, and the grass and trees give it the feeling of a park. The tall chaitya is located in the middle of the area. It was consecrated in 1699.
This is one of the most famous Buddhist monasteries in Patan. It is a large, rectangular structure with two roofs. The doorway is decorated with a metal arch, which was donated in 1676. The struts supporting the first roof depict the five Mahabuddhas and were donated in 1653. The finial on top of the second roof is made up of a row of metal chaityas. The courtyard is filled with votive chaityas. King Shivadeva had the temple built, and he performed his initiation rites here. The temple is known as the place of performing initiation rites for the kings of Patan. Later Rudradeva revised the custom. There is a special worship here on all full moon days and also on the twelfth day of the bright fortnight of Chaitra.

The bahal in this courtyard, which adjoins the Ukubaha, has been rebuilt and faced with cement. There are two images of Harhari Vahana Lokeshvar inside. In the courtyard there is a chaitya with Buddha figures beneath the dome and a Buddhist temple with a bell-shaped dome. It was built by Damaoji Shaky as is told on a stone inscription dating from 1680. It was renovated by Ratsa Dhaju Dhana in the nineteenth century. Its chief priest is a Shakya monk.

This monastery is a good example of the medieval bahal type. The building surrounding the courtyard is all one structure and of uniform height. On both floors there are many small rooms behind the wooden lattices. The Buddha shrine is complete with the traditional passage around it. There is a pagoda style tower on top of the roof over the shrine. The monastery’s records date back to the late fourteenth century when the divinity named Gandhuri Bhattaraka was set up. About a century and a half later the Buddha was set up, and in 1668 the surrounding structures were restored. It is said that two sons of Abhaya Raja, the builder of Patan’s Mahabaudha temple, broke from the Mahabaudha guthi and came to live at this monastery.
This is a three-storey brick bahal. It has a latticed door-frame and a carved window-frame on the first floor with three openings. Plain wooden struts support the roof. In the courtyard is a brick chaitya of unusual form, with triple roofs and images set in the walls. It is surmounted by a Dharmachakra. It was built by Shri Puna Shakya in 1658. The chief priest is a Shakya.

The best feature of the shrine of this bahal is the carving on the first storey. Both the window-frame with five openings and the two niches are beautifully done. The monastery contains a chaitya, a mahakala, and an image of Khadgabira. The courtyard is surrounded on three sides by private houses.

This large terracotta temple is located in a narrow, irregular courtyard of what probably was an old monastery. It is unique in the Valley in terms of style and material. The whole facade is covered by terracotta plaques depicting Buddha in a niche. All the plaques were cast to size to be fitted into the facade. The temple is built basically in two parts, a square base and the tapering tower. There are four turrets at the corners, making it a panchayatana. The temple is a copy of the Mahabodhi temple of Bodhgaya in Bihar, India. The builder, Abhayaraja Shakya, saw the original temple while he was on a pilgrimage to India, and brought back an image of Buddha which he decided to enshrine in a similar temple in Patan. Apparently it took several generations of his family to finish the temple. The terracotta style is in some ways reminiscent of the terracotta temples of Bengal.
This small monastery is surrounded by residential houses. The shrine is built out from the main wall of the house. It is a niche with three roofs. The torana depicts the Buddhist three jewels. The chaitya was installed in 1907, and the monastery was consecrated in 1909.

The facade of this shrine has a carved doorway, a torana depicting the Buddhist three jewels, carved window-frames, and niches. There is a mandala and a chaitya in the courtyard. The record tells of the installation of a Buddha image in 1886.

This is a three-storey building of brick. The latticed door, the cornice line and the window-frames are all well carved. The roof is supported by carved struts, which make up a projecting balcony on the upper floor. There are images of Ganesh and Mahakala and a votive stupa within the courtyard of this building. It was built by Shri Rugju Shakya in 1662 as is told on the copper plate inscription. It was renovated by the guthi in 1933. Its chief priest is a Shakya monk and its principal festival is in Baisakh-sudi 11. It is also known as Rupavarna Mahavihar.
Unfortunately the courtyard has been filled with additional structures which make it narrow and asymmetric. The shrine is a cubicle with one roof. It has a torana depicting Buddha. There is a chaitya in the courtyard which faces the shrine door. The monastery was set up in 1845.

The woodcarving on the facade of this shrine is very good. It is complete with a doorway, a torana depicting the Buddhist three jewels, window-frames, and a window-balcony. There are both chaityas and mandalas in the courtyard.

This water-conduit has two water spouts in the form of crocodile heads and a stone chaitya above them. In the area there are two chaityas of the Lichchhavi period, an image of Buddha, Umamaheswara, Ganesh, and Surya. An inscription on the image of Surya tells of its consecration in Sambat 185 (1065). It is in good condition.
The courtyard here is large and open. The facade has only a slightly carved door-frame and a latticed window-frame. There are two stone chaityas which date from the thirteenth or fourteenth centuries.

The facade of this shrine is heavily covered with woodwork. The doorway, cornice line, window-frames, niches, and the projecting balcony are all made of wood. At one time the remaining parts of the facade were probably covered with frescoes, but now only little has remained by the doorway.

The left part of this courtyard is a mass of rubble. The shrine on the ground floor is still intact, although the window-frame, which is one of the best in this style, is precariously standing. There is just a trace of the frescoes which were once on the walls.
This stupa is built on a stone foundation. It has the usual square base with eight niches of the Dhyani Buddhas and Taras below the dome. There is the normal superstructure. In the neighbourhood there are a well, a votive stupa and residential buildings. It is said that the stupa was built in imitation of the Ukum Bahal Stupa. Its chief priest is a Shakya.

This shrine is noteworthy because of its complete facade. The carved doorway has a metal torana which depicts a manifestation of Namasyangi Bodhisattva. The doorway is flanked by figures of Buddha’s two original disciples, lions and gongs. The doorway is shaded by a metal arch. On the upper storeys there is a window-frame with five openings, a row of meditating Buddhas, and a painted panel of Buddhist divinities. There are several interesting Buddhist icons in the monastery. In 1659 there was a major reconstruction.

The temple is located along the road. The facade of the one-storey shrine is divided in the middle by a carved cornice line. Figure struts support the widely extended roof. The door-frame is well carved.
C/P-251
HARI SHANKAR

Hari Shankar

Location: SAUGA
Style: TWO-STOREY TEMPLE
Renovated: 1863
Deity: HARISHANKARA
Sect: SHAIWA/VAISHNAVA
Records: 1083

This small temple with two roofs is located at the eastern end of Sauga Tol. It is quite plain except for the corner struts which are carved with leaping griffins. The sanctum contains many images of the Brahmanical pantheon. Beside the door is an important sculpture of Surya, dated 1083, which was consecrated by Banadeba, the son of King Yasodeba. Outside the temple, facing the door, is a kneeling Garuda, Hari’s vehicle.

C/P-252
SHIVA

Śiva

Location: SAUGA
Style: DOMED SHRINE
Deity: SHIVA LINGA
Sect: SHAIWA

This temple consists of a square brick sanctum. The doorway and cornice line are made of wood. The roof is a modified dome.

C/P-253
SUM BAHAl

Sum Bahal

Location: SAUGA
Style: BAHAL COURTYARD
Renovated: AFTER 1934
Deity: GAUTAMA BUDDHA
Sect: BUDDHIST
Records: 1937

The courtyard of this monastery is narrow. The shrine itself is quite small and has a plain doorway. The indented sill over the doorway is unusual.
This is a modern reconstruction of the original shrine which was built in 1705. It consists of a square sanctum with a domed roof. The doorway is arched with a stone torana. The deity inside is flanked by his spouses, Rukmini and Satyabhama. A pair of stone lions, Jaya and Bijaya, guard the entrance. There is an image of Garuda on a pillar outside the doorway.

The shrine of this bahal is complete in its woodwork. The doorway has a well-carved torana. There is a carved cornice line, a window-frame with five openings, niches, and a window-balcony. The stone chaitya in the courtyard dates from the fourteenth to fifteenth centuries.

Although this monastery is small and run down, it has a beautifully carved window-frame on the first storey. The shrine is located on the first floor behind the porch. There are sculptures of Ganesh, Mahakala, and Saraswati, as well as a chaitya.
C/P-257
JETHA BAHA
Jetha Bahal

Location: THAINA
Style: BAHAL COURTYARD
Constructed: 1653
Deity: GAUTAMA BUDDHA
Sect: BUDDHIST
Records: 1653 AND 1673

B/P-260
NAUDO BAHA
Naudo Bahal

Location: BHAKA BAHA, NAUDO
Style: BAHAL COURTYARD
Constructed: 1640
Deity: GAUTAMA BUDDHA
Sect: BUDDHIST
Records: 1898

C/P-261
JYA BAHA BAHI
Jyabahá Bahil

Location: CHAKA BA
Style: BAHIL COURTYARD
Deity: GAUTAMA BUDDHA
Sect: BUDDHIST
Records: 1652 AND 1935

The facade of this monastery is complete with carved doorway, window-frame, and niches. There is a wooden balcony which runs the entire width of the second floor. The facade was once covered with frescoes, but they now are only faintly visible on the ground storey. The monastery annually celebrates a festivity in memory of the King of Patan who was invited to the monastery's completion and placed on a throne. To confirm the people's loyalty, the King ordered the throne to be placed on the pedestal of the Krishna temple in the palace square and this is still done during the full moon of Jyestha.

This bahal has preserved its medieval style. The facade is complete with a doorway with a torana, a window-frame with five openings, niches, and a window-balcony on the top floor. There is a pagoda style tower on the roof over the shrine. The monastery was founded in 1640 by Debi Singh Shaky.

This plain monastery belongs to the bahal class. The building has three ranges with two storeys of small rooms off the corridors. The courtyard contains a chaitya, a mandala, a foot impression of Manjusri, and an image of Mahakala.
The shrine in this courtyard is built on a tall base. It is a plastered, two-storey structure with the shrine located on the ground floor. The doorway is flanked by decorative niches and frescoes. The first floor has three square window-frames; the middle one is the largest and is filled with a fixed lattice. There are a few struts, which probably were added during later repairs. The three stone chaityas in the courtyard are from the early Malla period.

The shrine in this bahal courtyard is made of brick. The elaborate entrance to the sanctum on the ground floor has a latticed door-frame and a carved torana. There are some prayer-wheels set into the wall on the ground storey. Above the entrance is a beautifully carved window-frame with a torana. Plain struts support the tile roof. In the courtyard are images of Ganesh and Mahakal, a stupa, a dharmachatu, and a Vajra (thunderbolt). The courtyard was built in 1857 by Jivanrising and Harshanarasing. The priest is a Shakya.

This building is of brick and is also known as Gonga Baha. The wooden door-frame has a carved torana above it, and there is a triple-carved window on the first floor. In the courtyard is a double-domed chaitya, and a Buddhist wheel in the form of a lotus flower. It was built by Ratnasingh Shakya in 1854 and its guthi was organised in 1855. The chief priest is a Shakya.
### C/P-265

**Dev Nani**

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<tr>
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<td>Style</td>
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<tr>
<td>Constructed</td>
<td>1617</td>
</tr>
<tr>
<td>Deity</td>
<td>CHATURVYUHA CHAITYA</td>
</tr>
<tr>
<td>Sect</td>
<td>BUDDHIST</td>
</tr>
<tr>
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</tr>
</tbody>
</table>

This small courtyard which is called Devanani contains a stone shrine built on a square platform. The square sanctum has four doorways each with columns and a broad lintel. The bottom part of the shrine is quite ordinary, but the top section is unusual. It is built in the style of a small stupa with large medhas similar to those of the so-called Ashokan stupas of Kirtipur. It has a harmika, a tapering spire of thirteen steps and a yashhti on the top. It was built by Sanjyen Shakya in 1617 and its guthi was established in 1664. The priest is a Shakya monk.

### C/P-266

**Tri Bikram Vishnu**

<table>
<thead>
<tr>
<th>Location</th>
<th>HAUGA</th>
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<tbody>
<tr>
<td>Style</td>
<td>ONE-STOREYED SHRINE</td>
</tr>
<tr>
<td>Renovated</td>
<td>AFTER 1934</td>
</tr>
<tr>
<td>Deity</td>
<td>TRIBIKRAM</td>
</tr>
<tr>
<td>Sect</td>
<td>VAISHNAVA</td>
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</table>

This small but attractive temple is located in Hauga Tol. The woodcarving is well done. The torana depicts a dancing Shiva, and the long struts show the incarnations of Vishnu. Inside is an image of Tribikram from the late medieval period.

### C/P-267

**Hauga Baha**

<table>
<thead>
<tr>
<th>Location</th>
<th>HAUGA</th>
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</thead>
<tbody>
<tr>
<td>Style</td>
<td>BAHAL COURTYARD</td>
</tr>
<tr>
<td>Renovated</td>
<td>AFTER 1806 AND 1934</td>
</tr>
<tr>
<td>Deity</td>
<td>GAUTAMA BUDDHA</td>
</tr>
<tr>
<td>Sect</td>
<td>BUDDHIST</td>
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</tbody>
</table>

The shrine in this bahal is quite complete. Although the woodwork is in the traditional style, it is not old. The figure struts represent the five Buddhas. The bands of white plaster were added in recent repairs. The monastery was repaired in 1806 by a Rajkarniakar.
The shrine in this bahal is made of brick. The entrance has latticed doors and a torana showing Namsangiti. There are also niches with Buddhas beside the door-frame. The first storey has latticed windows, the central one has a torana depicting Buddha. The struts supporting the tile roof show the Pancha Bodhisattvas and Shadkshari Lokeshvar. In the courtyard are images of Ganesh, Mahakal, Padmapani Lokeshvar, a Shivalinga, a dharma datu, two lions, and a small stupa. The bahal was renovated in 1934. The priest is a Bajracharya.

The shrine is a niche built against a house wall. It has the design of a shrine with three roofs. The facade is completely made of metal. The doorway is flanked by banners and a pair of rats.

This is an agam house, a private shrine which is worshipped by a guthi group. It is located on a dark, narrow street. The facade is embossed in gilded copper, which was done in 1885. The deity, Bishwakarma, is the god of the carpenter and mason castes. The shrine is an open niche on the ground floor with a torana above. On the wall beside the entrance are figures of Ganga and Yamuna. The first floor has a fixed window with a design of a solar disc inside intersecting triangles. The next floor has an open window with a cusped arch design. There are many images of divinities on the facade. Facing the shrine is a tall pillar with a metal lion.
This small stone sanctum is located in a narrow courtyard surrounded by residential houses. The sanctum is covered by a three-tiered metal roof. The torana is made up of a Kalamakara head arched over the doorway. Guarding the doorway are several pairs of animals. There is also an imp and a skeleton which represent part of Shiva's dancing troupe. Shiva's blessing is sought by all groups who dance and sing. In 1889 the metal roof was added, and in 1886 the courtyard was paved.

All that has remained of the shrine in this small courtyard is a latticed doorway. There is a chaitya in the middle of the courtyard. The priest is a Bajracharya.

This bahal monastery is one of the oldest in Patan. Although most of the woodwork is quite plain, there is some good carving around the doorway, on the lower balcony border, and on the finial of the pagoda style tower. The monastery has not been properly maintained and is in poor condition.
This brick sanctum conforms to the usual style and has a bell-shaped roof. Between the sanctum and the roof is a panel of figures depicting various forms of Vishnu. There is an inscription dated 1689 which lists the genealogy of a man named Sibanarayana Daivajna.

This water-conduit has three spouts. As is typical of water-conduits, there are a number of icons representing all faiths: images; chaityas; and Shivalingas. The water-conduit is regarded as a sacred spot and treated like a pilgrimage centre. The two inscriptions are of the time of Vijayadeba, the king who ruled the Valley in the middle of the eleventh century. The 1964 renovations have helped its appearance considerably.

This two-storey Buddhist temple is called Minanath, but it is also known as Tangabahal and Jethavarna Mahavir. The elaborate entrance on the ground floor has latticed doors, bells and a brass tympanum. The carved window-frame on the first storey also has a tympanum. The lower roof is made of tile and the upper of metal. The struts which support both roofs are carved with different deities, including Padmanariteshvar Lokeshvar. In the courtyard there are seven small stupas, two dharmadhatus, and a large prayer-wheel. The temple was built by Balarchan Dev. The priest is a Shakya. It is connected with the procession of the Matsyendranath Temple.
This shrine is located in the courtyard of the Minanatha temple. The façade has a carved doorway, a torana which depicts Padmanabeshvar Lokeshwar, and a carved window-frame with five openings. The shrine's festival is connected with the Minanatha and Matsyendranatha.

This single roofed, rectangular shrine conforms to a usual style. The sanctum is supported in the front by pillars and in the rear by a solid wall. The struts depict the many armed Matrika goddesses and their carriers. There are two banners and a pair of lions at the entrance.

The Buina Ganesh temple is one of the three Patan Ganesh temples related to the Buddhist Tantric divinity Bighnantaka. The two others are the Thaina Ganesh and the Kweina Ganesh. Bighnantaka is believed to carry the Thaina Ganesh over his shoulders, the Buina Ganesh on his lap, and the Kweina Ganesh under his feet.

The facade of this shrine contains most of the usual features. There is a painted panel of divinities over the window-frame on the first floor. The second storey is a later addition, but it repeats the motif of the original structure quite well.
This octagonal water-conduit is about fifteen feet deep. The single spout is styled in the image of Shiva-Parbati. Unfortunately the drainage system for the water is not working and this could ruin the whole structure.

This small temple is heavily shaded by trees. The sanctum is covered with a single metal roof with a finial. There is no image of Bhairab inside according to Tantric tradition. Legend says that King Amsuvarma (606-621) of the Lichchhavi period founded the temple after a pilgrimage to Prayag, India.

**ADDITIONAL MONUMENTS (CLASS D)**

**D/P-3**

**THATI BAHÁ**

*Thati Bahal*

**Type:** Bahal  
**Deity:** Bhumisparsha Shakyamuni  
**Date:** 17th Century  
**Sect:** Buddhist  

It is a small courtyard having two brick and stucco shrines of composite style. Of the two shrines, one is in the centre and one on the north side near the wall. The former has niches and the latter has a sanctum open on one side containing a figure of Shakyamuni Buddha and a bell-like dome. A golden canopy was dedicated to the shrine in 1688 and it was renovated in 1933.

**D/P-13**

**IKU BAHÁ**

*Iku Baha*

**Type:** Bahal  
**Deity:** Bhumisparsha Shakyamuni  
**Date:** 1934  
**Sect:** Buddhist  

All that has remained of this Bahal is a small courtyard with plastered shrine and dharmadhatu in the form of a double petalled lotus. The shrine contains an image of Bhumisparsha Shakyamuni. It was constructed by Bhakarshana Silakar in 1934 and its chief priest is a Bajracharya.

**D/P-19**

**DAU BAHA**

**THATI BAHÁ**

*Thati Bahal*

**Type:** Bahal  
**Deity:** Gautama Buddha  
**Sect:** Buddhist  

The Buddhist shrine in this courtyard is modern. It is basically a square structure with a chaitya on top. Also in the courtyard are a small votive chaitya and an image of Mahakala.

**D/P-20**

**DAU BAHA**

**JOG DHUSA BAHA**

*Jogdusa Bahal*

**Type:** Bahal  
**Deity:** Gautama Buddha  
**Sect:** Buddhist  

This is a quite a plain, modern courtyard. The Buddha is housed in a niche against the wall. There is a chaitya and a mandala in the courtyard. The builder, Brisa Raj Bajra-Charya, was a devout Buddhist who performed such acts as the Samyakdana and a month long, Panchadana.

**D/P-21**

**DAU BAHA**

**WALA BAHÁ DATHU NANI**

*Wala Bahal Dathu Nani*

**Type:** Nani  
**Deity:** Gautama Buddha  
**Date:** 1935  
**Sect:** Buddhist  

The shrine of this courtyard consists of a niche of stone and wooden lattices. There is a chaitya and images of Mahakala, Ganesh, and a dharmadhatu mandala in the courtyard. The monastery was consecrated the year after the great earthquake.

**D/P-19**

**YOKU BAHÁ**

*Yoku Bahal*

**Type:** Nani  
**Deity:** Gautama Buddha  
**Date:** 1934  
**Sect:** Buddhist  

This is a small single-storey shrine located in the middle of a large courtyard. The main entrance of the square sanctum has a torana of Buddha. Wooden struts support the tile roof. There is a finial on top of the roof. Near the shrine there is a small stupa, a thunderbolt and a dharma dhatu. The temple was renovated in 1934. It is worshipped by the local people.

**D/P-24**

**DAU BAHA**

**KAYAGA NANI**

*Kayaga Nani*

**Type:** Nani  
**Deity:** VaJRADHATU CHAITYA  
**Date:** 19th Century  
**Sect:** Buddhist  

This temple consists of a square sanctum with a dome roof in the style of a lotus petal. The Narayan is regarded as a representative of Pharping Narayan. There is a kneeling Garuda which was donated in 1689. The priest is a Brahman.
A brick wall surrounds this courtyard which is also known as Talachhi Bahal. There are two shrines, one a modern brick and plaster affair and the other older. The tympanum of the earlier building has been reused in the reconstruction. There are also a dharmachakra and a small chaitya. The courtyard was constructed by a Shilpikar (architect-craftsman) in 1944 and its chief priest is a Shilpika.

**DIP-32**  
Location: BAULIM  
Type: ENCLOSED SHRINE  
Date: 1944  
Deity: VAISHNAVA  
Sect: VAISHNAVA

This small stone temple of the Vaisnavites is built on a stepped base. The entrances to the square sanctum have toranas carved with Garuda. Along the facade there are carvings of divinities and snakes. Above the sanctum is the Shikhara tower. In the courtyard there is a well, a stone spout and an image of Haridas. The priest is a Brahman. Its festival is during Krishnawati.

**DIP-34**  
Location: OLA TOL  
Type: ENCLOSED SHRINE  
Date: 1963  
Deity: SHIVA  
Sect: VAISHNAVA

This small square is located in a nani courtyard. Inside the very plain shrine is a linga and a sculpture of Surya. The houses facing the shrine have a carved doorway and window frames with a triple opening, the significance of this is not known. The priest is a Debabhaju Brahman.

**DIP-35**  
Location: OLA TOL  
Type: ENCLOSED SHRINE  
Date: 1943  
Deity: KARTIKEYA  
Sect: VAISHNAVA

The sanctuary of this shrine is square and topped with a domed roof. The brick and stucco structure is modern. The image of Krishna playing the flute and he is again represented on the torana. There is a large kneeling Garuda in front of the door.

**DIP-36**  
Location: OLA TOL  
Type: BAHAL  
Date: 1920  
Deity: SHAKYAMUNI BUDDHA  
Sect: BUDDHIST

This bahal is also known as Harshabira Vihar. The courtyard contains a shrine and a small temple. There is a torana. It is a modern cubicle of brick. There is also a chaitya. The monastery is thought to have been established during the nineteenth century by a Bajracharya; a modern two-storeyed building is of brick and tile. There is a small stupa in its courtyard. It was renovated by Astaraj Shaya in 1971. Its chief priest is a Shaya.

**DIP-42**  
Location: BU BAHA  
Type: BAHAL  
Date: 1886  
Deity: GAUTAM BUDDHA  
Sect: BUDDHIST

This shrine in this bahal is located in a corner house. There is a torana of Buddha over the entrance and a latticed window on the first floor. The courtyard contains a chaitya and an image of Mahakala. The monastery was established during the nineteenth century by a Bajracharya. Its chief priest is a Bajracharya.

**DIP-45**  
Location: BU BAHA  
Type: SINGLE TORE TEMPLE  
Deity: GAUTAM BUDDHA  
Sect: BUDDHIST  
Date: 1901

The shrine in this narrow courtyard is housed in a niche. It was consecrated during the nineteenth century by a Bajracharya, a gutha was instituted in 1867. There is a metal chaitya in front of the shrine.

**DIP-46**  
Location: BU BAHA  
Type: BAHAL  
Date: 1912  
Deity: GAUTAM BUDDHA  
Sect: BUDDHIST

The shrine in this narrow courtyard is housed in a niche. In front is a small chaitya.

**DIP-49**  
Location: BU BAHA  
Type: BAHAL  
Date: 1970  
Deity: GAUTAM BUDDHA  
Sect: BUDDHIST

The sanctuary of this courtyard is housed in a niche. It is a small chaitya.

**DIP-50**  
Location: JAWALAKHEL  
Type: OPEN SHRINE  
Deity: CHWASAKANINI MANDAL  
Sect: VAISHNAVA

This open field in front of the zoo marks the last stage in the journey of Matyanarendra's chariot during his annual festival. People from all over the Valley come to witness the Bhoj Deula festival which occurs on the fourth day after the chariot has arrived. The chariot is placed on a mandala which is believed to represent Chwaskanini and was brought here from Tibet. Everyone wants to worship the mandala at this time because it is supposed to bring the fulfillment of one's wishes. There is a water conduit and two patis which were constructed for use due establishment of a Harshara shrine. The name Jawalakel may come from the practice of throwing away cooked rice to pacify the evil spirits aroused by the arrival of God.

**DIP-55**  
Location: JAWALAKHEL  
Type: PATI  
Date: 1970  
Deity: GAUTAM BUDDHA  
Sect: VAISHNAVA

These two brick rest-houses are located at Jawalakel. They are rectangular structures with the metal roofs. They were built to house people who have eaten katto on the eleventh day after the King's death. The katto is made up of certain parts of a dead person including the brain. A person who has eaten kano is allowed to stay here until the thirteenth day after the death. The houses were built in the nineteenth century and were renovated in 1934 by His Majesty's Government.

**DIP-63**  
Location: PULCHOK  
Type: ENCLOSED SHRINE  
Deity: KHANDAGAN JOGINI  
Sect: VAISHNAVA

The shrine is located behind the Pulchok Ashoka stupa. The dome is of modern and does not conform to any particular style. It is one of the four main shrines of Bajrajegi in the Valley. The most important one is on a hill north of sankhu. There are two sculptures, the Umapamishwara in the vicinity of this shrine, and an inscription dated 1687 mentions the consecration of an image of Ganes. Its chief priest is a Bajrajegi.

**DIP-67**  
Location: NATWA  
Type: BAHAL  
Date: 17TH CENTURY  
Deity: BAHAL  
Sect: BUDDHIST

This shrine stands on a square plinth. The sansthan is on one side. It contains idols of Buddha and Lokeshvar in its sansthan. Its chief priest is Bajrajegi. It needs preservation.

**DIP-74**  
Location: SIBA TOL  
Type: BAHAL  
Date: 20TH CENTURY  
Deity: VAISHNAVA  
Sect: BUDDHIST

This small two-storeyed building is of brick and tile. There is a small stupa in its courtyard. It was renovated by Astaraj Shaya in 1971. Its chief priest is a Shaya.

**DIP-72**  
Location: BHIMSEN  
Type: SINGLE TORE TEMPLE  
Deity: BHIMSEN  
Sect: MIKHESI

This single-storey temple stands on a square base of stone. It has a torana above the head of Garuda and Kali Amma. Plain struts support the tile roof. In the temple there are idols of Aya, Tara, Ganesh, Saraswati Lobeshvar and so on. Its torana was constructed in 1744. It is worshipped by the local people and it is festival in Bhimeshwari.

**DIP-75**  
Location: KHAHCHEN  
Type: SINGLE TORE TEMPLE  
Deity: NARAYAN (SHIVA)  
Sect: VAISHNAVA

This shrine is located in the corner of a residential courtyard. It is in the style of an open mandala. Four pillars support the short storey of woodwork. The roof is shaped like a bell. The sanctum is covered with glazed tiles. The shrine was built in 1919, although the pillars date from 1867. The shrine, which is a bell-shaped shape, is built on a tall base. The two areas have separate sets of worshippers but harmony is maintained.

**DIP-91**  
Location: IKHAHCHEN  
Type: BAHAL  
Deity: GAUTAM BUDDHA  
Sect: BUDDHIST

Unfortunately all the structures in this courtyard have fallen. The shrine is located in an ordinary house. There is a stone chaitya in the courtyard.

**DIP-100**  
Location: IKHAHCHEN  
Type: BAHAL  
Deity: NHANAM BUDDHA  
Sect: BUDDHIST

This courtyard is in open land and surrounded by a brick wall. There are a number of shrines enclosed, including two of brick and cement and two small stupas. It was built in 1968 by Ramayoti Bajrajegi. Its chief priest is also a Bajrajegi.

**DIP-102**  
Location: KONTI  
Type: KONTI  
Deity: MIKHESI  
Sect: VAISHNAVA

This open courtyard in this bahal has grass growing over the paved bricks. The shrine is a modern cubicle of brick. There is also a chaitya. The monastery is thought to have been started by one of the disciples of Sunasayi, who founded the Yamip Vihar.

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**JAGAT MANGAL VIHAR**  
Jagamangal Vihar

**BHAJAL**

**BHAJAL**

**BHAJAL**

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208
D/P-154  Location: BHAJA  Type: BAHAL  Deity: DIPANKARA  Sect: BUDDHIST
This courtyard of the old bahal is gone. The three brick cubicles which house bronze images of Dipankara are modern. There is some woodwork on the main entrance. An inscription tells of the presence of three personified Buddhist Trikavis in 1872. The Buddha statues are displayed during Sravan.

D/P-167  Location: CHYASAL  Type: BAHAL  Deity: GAUTAM BUDDHA  Sect: BUDDHIST
The small shrine is located within a walled compound. It has a brick sanctum and a carved doorway. The modern shrine is named after the person who built it.

D/P-169  Location: CHYASAL  Type: BAHAL  Deity: GAUTAM BUDDHA  Sect: BUDDHIST
Unfortunately most of the structures in this monastery have fallen. There is a small niche, built between two wooden pillars set against a wall. In the courtyard there is a stone chaitya.

D/P-173  Location: OLAKHU GHINDOY LASHI  Type: OPEN SHRINE  Deity: GAUTAM BUDDHA  Sect: BUDDHIST

D/P-189  Location: NUGA  Type: BAHAL  Deity: AKSHAYA BUDDHA  Sect: BUDDHIST
This narrow courtyard contains a mandala and a brick cubic with a chaitya top. An inscription tells of the repair of the chaitya in 1858.

D/P-190  Location: CHANAKI  Type: BAHAL  Deity: DHARMASANKARA SHAHYAMUNI  Sect: BUDDHIST
This modern brick and cement structure is a temple with a roof in the form of the stupa. The wooden door is an idol of Shankar. There is a stupa and a well in the courtyard. According to the inscription, it was built by Harra Bahadur Shaky in 1948. The present sanctum is said to have been built on the ruins of the original building, which was used as a women’s latrine. The chief priest is a Bajracharya.

D/P-194  Location: SUBABA  Type: BAHAL  Deity: GAUTAM BUDDHA  Sect: BUDDHIST
Inside the door-frame of this modern monastery is the shrine of Buddha. There is a mandala in the courtyard. The priests is a Shaiva.

D/P-200  Location: CHHATIA  Type: BAHAL  Deity: GAUTAM BUDDHA  Sect: BUDDHIST

D/P-201  Location: PILACHE  Type: BAHAL  Deity: SHAHYAMUNI  Sect: BUDDHIST
All that has remained of this Bahal is a courtyard with residential buildings on two sides containing a small modern shrine of brick and stucco with a roof in the form of a stupa and a small sacred stone. The shrine has the dharmasthula and an image of Shaivyamuni Buddha in Bhumisparsa mudra. According to a stone inscription, it was built by Iniwar Bharo in 1950 on the occasion of the Aswimatra. The priest is a Bajracharya and its chief festival is Magh Purnima.

D/P-216  Location: LUKHUSI  Type: BAHAL  Deity: GAUTAM BUDDHA  Sect: BUDDHIST
The shrine in this bahal is built separately in the courtyard. It is a small brick and plaster structure. There is a small chaitya and also images of Ganesh and Mahakali. The priest is a Jajyp and the courtyard is inhabited by Jajyus.

D/P-222  Location: NUGA  Type: BAHAL  Deity: GAUTAM BUDDHA  Sect: BUDDHIST

D/P-223  Location: LUKHUSI  Type: BAHAL  Deity: GAUTAM BUDDHA  Sect: BUDDHIST
All that has remained of this varh is the courtyard and its contents. It is surrounded by residential houses. The modern brick and cement plastered shrine contains images of Ganesh and Mahakali. There are two stupas in the courtyard one of which is an elongated shape with a bell-shaped dome. This varh was built by Dharmasanghi Shaky in 1897 as told in the stone inscription. The chief priest is a Shakyaj. front.

D/P-228  Location: DHALACHHE  Type: BAHAL  Deity: GAUTAM BUDDHA  Sect: BUDDHIST
The only structure in this open courtyard is the shrine. It is quite an ordinary, rectangular house. There is a porch on the ground floor behind which is the sanctuary. There are several chaityas in the grassy courtyard.

D/P-232  Location: UUKI BAHA  Type: BAHAL  Deity: SHAHYAMUNI  Sect: BUDDHIST
Within the courtyard are two votive stupas, two mandalas, a well and an effigy. The builder and the date are unknown, although the structure is a Shaiva. The original building fell in the 1934 earthquake, but was renovated by Herakaji Shaky. Its chief priest is a Shakyaj. front.

D/P-233  Location: MAHABUDHHA  Type: BAHAL  Deity: RAJAGAVI  Sect: BUDDHIST
The small shrine in the narrow courtyard consists of a brick sanctum with a stucuco roof. There is a figure of Buddha on the torana over the doorway. The courtyard contains a few Buddha sculptures and a Bishwara, the Tankrit concept of Vishnu.

D/P-236  Location: UUKI BAHA  Type: BAHAL  Deity: GAUTAM BUDDHA  Sect: BUDDHIST
This modern shrine is in the style of a chaitya. It is built on a series of pedestals: the top one has a lotus decoration. The superstructure is a small chaitya.
BHADGAON
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<th>Name</th>
<th>Transliteration</th>
<th>Location</th>
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<td>Anantalingesvar</td>
<td>KHUMA</td>
</tr>
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<td>B-2</td>
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<td>Uma Mahesvar</td>
<td>KHUMA</td>
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<td>B-3</td>
<td>SHIVA</td>
<td>Śīva</td>
<td>KHUMA</td>
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<td>B-4</td>
<td>INDRAYANI DYO CHHEN</td>
<td>Indrāyani Dvīchē</td>
<td>INDRAYANI KHYO</td>
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<td>BANSI NARAYAN</td>
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<td>LAYAKU</td>
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<td>B-7</td>
<td>DURGA MANDIR</td>
<td>Dūrga Temple</td>
<td>LAYAKU</td>
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<td>B-8</td>
<td>LUNGHOKA &amp; TALEJU</td>
<td>Tailōṇu</td>
<td>LAYAKU</td>
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<td>B-9</td>
<td>PASHUPATI NATH</td>
<td>Pāṭupatiṇaṇa</td>
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BHADGAON — MONUMENTS AND MONUMENT SITES
This small single-storey temple is located on the road leading to the palace square from the west. The main object of worship is a linga. There is also a stone carving of the Panchayana divinities inside the shrine. The wooden struts are carved with dancing females. Outside the shrine is a miniature sculpture of Garudanarayana probably of the fifteenth century. The shrine’s priest is an Achaju. The main day of worship for this shrine is Maghesankranti.

Unfortunately only the base of the temple has remained. It is made of four large, receding pedestals with a stairway on the southern side. There are four pairs of animals and men guarding the entrance. The images of Shiva and Uma, which were once enshrined in the temple, are now attached to a short wall. The inscription says that in 1667 King Jagatprakash Malla instituted a guthi to worship the shrine.
The plain, modern structure is located along the road leading to the palace square. There is a small pagoda style structure on top of the roof. This open area contains a few other smaller but equally interesting temples.

This is an open air shrine underneath an old spreading tree. It is characteristic of many other shrines of the Matrikas. The elevated area is guarded by a pair of lions and contains no icons. There is a verandah behind the shrine. According to an inscription, the shrine was set up in 1670. Worship is carried on by an Achaju. The festival falls during Bisket.

This two-storey Krishna temple is one of the most conspicuous of the Darbar Square. All four sides have carved door-frames with three openings. Both, the first and second storeys, have rows of carved window-frames. Most of the forty-four struts depict the incarnations of Vishnu. In front of the temple there is a Dhvaja stambha of Garuda. An inscription mentions the establishment of a guthi in 1757 by Ranajit Malla. The priest is a Brahman.
The temple is made almost entirely of brick and terracotta. There is a small amount of stone used in its portico pillars and wood in the horizontal beams. The Shikhara style is tall and curvilinear. There are four doorways leading to the sanctum each with a separate porch supported by delicately carved stone pillars. These porches are unusual. Each has a shrine niche above. The temple belongs to Durga, Shiva's spouse.

This gate, known as Sundhoka, is located in the Darbar Square. The brass doorframe illustrates many divinities. The torana shows Maha Vaishnavi. The metal roof has images of elephants and winged lions, flags and finials. It was constructed in 1753 by King Jaya Ranajit Malla and leads to the Mulchok. This unique courtyard is located in the centre of Bhadgaon. It is one of the most important courtyards of the three cities in the Kathmandu Valley. It contains images of Taleju Bhavani, Ganga and Jamuna. There are many inscriptions here. A stone plate on a pillar testifies that in 1628 King Jagajayayajoti dedicated the pillar which was equivalent to his weight. A golden plate on one of the struts declares that they were dedicated in 1617 by King Jagajyotirmallla. The wooden plate of the tympanum says that it was set up by King Jitamitratmalla in 1684. A copper plate dated 1684 for the establishment of the guthi. The courtyard was constructed during the fifteenth century by King Jaya Yaksha Malla. It was renovated by King Bhupatindra Malla in 1705 and by King Mahendra in 1938. The priest is either an Achaju or a Brahman. The festival is on Bada-Dasain and Chaitya-Dasain.

This broad based temple stands on a single plinth. The threefold door-frames almost completely cover the sanctum wall. They are quite plain and were built after the 1934 earthquake. The struts, however, are much older, and they depict Shiva and important characters from the Ramayana. There are also some examples of erotica. The temple was built by King Yaksha (1428–1480). Soon after his death, his wife made donations to the temple and his son continued them. That is why the temple is called Yaksheswar. According to a story, Lord Pashupati bid King Yaksha in a dream to build the temple. The King visited the temple daily, but on the one day he failed to appear, the Bagmati River flooded. The story appears to have some element of truth because the temple resembles stylistically the other Pashupati temple. There is also a small shrine of Guhyeswari, further proof of the similarity.
A/B-10

BATSALA DEVI

Vatsalā Devi

Location: LAYAKU
Style: SHIKHARA TEMPLE
Constructed: LATE 17TH CENTURY
Deity: DURGA
Sect: SHAKTA

This stone temple is without doubt a smaller version of the Patan Krishna Mandir. It has a three stepped base. The colonnade has fourteen octagonal pillars like the Patan temple. There is no upper storey, but there are eight features above the cornice; at the corners are octagonal turrets, in the form of miniature temples, and four small pavilions are set on the faces of the Shikharas. The structure is completed by a tapering Shikara and a finial with two bell-shaped members, amalakas, kalastra, and a trident. The temple was built by Bhusatindra Mall in the late seventeenth or early eighteenth century and consecrated to Batsala Devi. She is probably a form of Durga as the goddess in the pavilion above the main door and the image of an eighteen-armed Mahishamardini located inside the sanctum door suggest.

A/B-11

BHAGWATI

Bhagvatī

Location: LAYAKU
Style: SHIKHARA STYLE
Constructed: 17TH CENTURY
Deity: DURGA
Sect: SHAKTA

This small stone temple is built in the Shikhar style. The steps leading to the entrance are guarded by pairs of men and animals. In front of the sanctum is a series of relief panels of the Matrika goddesses. The Shikhar is markedly curved. On the top is a finial. The temple was probably built during the Jitamitra-Bhusatindra Mall period.

C/B-12

FASSI DEGA

Phasi Dega

Location: LAYAKU
Style: COMPOSITE TEMPLE
Renovated: AFTER 1934
Deity: SHIVA
Sect: SHAIVA

Only the base of the original structure remains. The stairway is guarded by three pairs of animals. On top of the three stepped base there is a modern, domed shrine. There are porticos with corrugated tin roofs over each of the four doorways. Inside are several sculptures of Hindu gods. Unfortunately nothing is known about the temple's earlier history.
This small, plain double-storey shrine is located at the open corner of a narrow lane. The sanctum is open but covered by a roof supported by two pillars. There is a narrow torana between the first and second roofs. The figure struts depict the Ashtamatrikas. The priest is an Achaju, and the temple observes its main festival during Bisket.

This is an open shrine. It is a large, semi-circular niche in a wall. The thick stone torana shows the Kalamakara head chewing snakes which form the arch. Below the torana are a number of rounded stones. These stones are the object of worship for they embody the spirit of Tripurasundari. There is also a large stone trident. An agam house is attached to the shrine. It has a carved doorway, windows and figure struts. There is a small pagoda style structure on the roof. The house is built in a spacious courtyard. In the vicinity are several medieval sculptures of the Hindu gods. The priest is an Achaju. The shrine’s festival takes place during Bisket.

This plain shrine was rebuilt after the 1934 earthquake. The modest brick and stucco structure follows the double-storey style of the Valley. There is a sparsely carved triple doorway with three toranas. The lions at the door were installed in 1649 and provide the earliest date for the shrine. There is a three-storey agam house connected with the shrine. The house has a carved doorway and the first and second storeys both have three carved windows. There is a small pagoda type tower structure on the roof, a common feature of an agam house. According to local belief, worshipping at this temple spares a person trouble with rats in his house. It may also help in recovering lost property. Its main festival is during Bisket and Indrajatra. The priest is a Jyapu.

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This structure is a good example of an agam house. An agam house is a religious building connected with one or more divinities. It is used not only exclusively for worship but for other purposes connected with the divinity. It is usually a large structure built in three storeys, similar to a residential house. This particular example has a verandah on the ground floor with well-carved pillars supporting it. There are several excellent examples of woodcarving on its window-frames, lattices, toranas and the struts depict the Ashtamatrikas. There are temples of Ganesh, Ram, Lakshman, and Krishna in the vicinity of the house. Its main festival is during Bisket. The priest is an Achaju.

This is an open shrine located beneath some trees. There are a stone torana and a row of lamps arched over a group of stones. The goddess is worshipped on these stones without icons, following the Tantric tradition. Behind them is a stone pillar with a double-edged Khadga held vertically. This became popular in the late medieval period as a symbol of Kali. There is a pair of ganas flanking the shrine and also some female figures. Ganesh and the Ashtamatrikas are repeatedly identified among the scores of other sculptures. The inscription reads, Pratapa Malla, 1661. The priest is an Achaju.

This small temple is dedicated to Vishnu’s spouse, who is widely worshipped in this locality. The temple is located in an open courtyard and is surrounded by pats, multi-purpose, single-floored structures. The temple is supported by four pillars at the corners. The carved doorway with a torana leads to the sanctum. Both roofs are supported by figure struts which depict the Ashtamatrikas. There are a number of sculptures and an old votive chaitya in the neighbourhood. There are inscriptions which mention the donation of the stone lions in 1650, the brass torana in 1920, and the setting up of the golden Kalasha in 1931. The shrine’s festival takes place during Bisket.
The temple is located at the entrance of a lane leading to a house which has similar woodwork and which must therefore be associated with a gāthā. It is a small three-storey temple. There is a doorway but the sanctum is open. The first two roofs are tiled, and the third is made of gilt copper. The eighteen struts depict Bhairab and the Matrikas. The god inside is represented by a rock. Ganesha is the principal deity of this area. During Bisket each area honours its chief deity, therefore at that time Ganesha is worshipped at this temple. There are a well and a water-conduit next to the temple.

The bhalā courtyard is completely enclosed by residential houses. The main entrance to the shrine is identified by the carved door-frame, latticed door, and the torana which depicts Manjusri. The façade was once painted with sacred symbols and motifs, but these have now faded. There is a stone votive chaitya in the middle of the courtyard.

The shrine at this bhalā is similar in style to an agam house. It is a large three-storey building with a votive stupa, a row of prayer-wheels, carved windows, and figure struts depicting Pancharaksha Debi, Bhairab, Pancha Buddha, Chaturmahanaja, Saptakshari, Kutakshara, and Ashtasiddhiha. There are round, metal plaques with figures of the divinities attached to the façade between the windows. A stupa-type tower has been built on the roof. There is an inscription commemorating the installation of a chaitya in 1630. Its festival is on the day of Bandejatra and the first day of Magha. The priest is a Shakya.
** AJUDYOYA BAHÀ **

**AJUDYOYA BAHÀ**

**Location**
KWATHANDAU TOL

**Style**
BAHAL

**Renovated**
1913

**Deity**
BUDDHA MAITREYA

**Sect**
BUDDHIST

**Records**
16TH CENTURY

---

**NAVDURGA**

**Navadurga**

**Location**
GACHHEN TOL

**Style**
AGAM HOUSE

**Renovated**
AFTER 1934

**Deity**
NAVDURGA AND HER ASSOCIATES

**Sect**
SHAKTA

**Records**
WRITING OF 1916

---

**SALAN GANESH**

**Salan Ganesh**

**Location**
TACHAPAL TOL

**Style**
THREE-STOREY TEMPLE

**Constructed**
1654

**Renovated**
AFTER 1934

**Deity**
GANESH

**Sect**
SHAIVA

**Records**
WRITING OF 1654

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Directly opposite the main entrance into the courtyard is a house with the shrine of Maitreya Buddha on the ground floor. The shrine is marked by a carved door-frame, a metal torana showing Akshobya Buddha, and a broad panel on the facade of the ground floor painted with sacred Buddhist symbols, Sariputra, Maudgalyayana and two devotees. There are six carved struts along the second storey supporting an additional roof.

This bahal is important to the Buddhist community as a place for initiating Bajracharya boys.

This is a typical agam house; a long, rectangular structure with two storeys and a single roof. The facade has the usual features of a house of worship, the carved door-frame with a torana, a pair of guarding lions, latticed windows, and figure struts, which on this house depict the Ashtamatrikas.

This house is important for its role in the religious life of the people of Bhadgaon. Every year there is a troupe of masked dancers called the Navadurga. This is the most feared and venerated group in Bhadgaon and they participate in all major religious events in the town. The dance is organized by a class of people known as Banamala. The masks for the dance are kept on the first floor of the house, a dark place which smells of blood from animal sacrifices and the gruesome deeds typical of shrines with Tantric origins. The dance terminates every year on Asadha Sudi 8 when the masks are broken. The goddesses are reborn during Dasain with new masks and they survive until next Asadha. Nothing is known about the circumstances from which this cult grew.

This small, attractive temple is located at the crossroads of Tachapal Tol. Its entrance is marked by a carved doorway with a torana, a pair of guarding lions and banners. It has three roofs, the first two are tiled and the top is of gilt copper. The top storey has a beautiful metal banner hanging from it; and all three roofs have supporting figure struts which depict Ganesh, Bhairab, and the Ashtamatrikas. The shrine contains no image, other than a rock.

Traditionally this Ganesh is related to Taleju at the Bhadgaon palace. The god is carried around in a chariot twice a year, once on Aswin badi and once during Bisket.
This small brick temple is built on a stone base. The porch surrounding the sanctum is supported by wooden pillars. The entrance has a tympanum carved with a Kalamakara. Above the sanctum is an unusual tower which faintly resembles the gopuram of the temples of South India. In the courtyard are images of Ganesh and Saraswati, a Shivalinga and a rest house. The temple was renovated in 1933 by the local people. The lion and the tympanum were added in 1654 and 1779. The chief priest is a Vajracharya. Its festival is on the third day of Baishakha.

This is an ordinary bahal. The carved doorway depicts two rows of devotees, Sariputra, Maudgalyayana and other lesser divinities. There is a torana above the doorway. The structure, which houses the shrine, is one storey lower than the adjoining buildings. There are several chaityas in the courtyard. The oldest record for the shrine is of 1614; this is considered to be the oldest bahal in Bhadgaon.

The small double-storey temple is located in a neatly paved courtyard. There is an abundant use of metal on the building. The doorway is embossed with metal, and the torana, the roofs, the ornamental eaves and the finial are all made of gilt copper. The lions guarding the door are also of metal. The roof struts depict incarnations of Vishnu, his spouse and other deities. There are seven free standing pillars in the courtyard. On three pillars are figures of kneeling Garuda, two in metal and one in stone. Two pillars have the shankh and chakra in metal, as symbols of Vishnu, and two have lions carrying flags. During the month of Magha, it is popular in Nepal to bathe in honour of Vishnu. The Newars observe the custom by going to the ghats in a large group, singing religious songs, waving large flags painted with Vishnu and other deities, and blowing conches. The record of 1408 mentions a Garuda pillar to have been set up by one of these families of bathers.
This is one of the most renowned temples not only of Bhadgaon, but of the entire Valley. It is located on the eastern end of Tachapal Tol. It is a large three-storied structure built in the “Math” style, similar to the Kashthamanda-pada in Kathmandu. Only the western side of the building is open; there is a columned porch which is used for singing kirtan (prayers). There are two Dvarapalas guarding the stairs, similar to the Nyatapole temple of Taumadip Tol. The first storey has a balcony with a separate roof. There is a small amount of woodcarving on the temple, chiefly a few erotic scenes around the base.

This is the only temple of Dattatraya in the Valley. He is a popular divinity of South India, and probably came from there with the religious preceptors invited by the Malla kings. Dattatraya is a syncretistic deity and the sanctum includes images of Shiva, Vishnu, and Brahma. In front of the gate are three columns with a kneeling Garuda, shankh and chakra (the emblems of Vishnu) and an iron trisula (the emblem of Shiva). Its foundation is attributed to Yaksha Malla (1428–1480). It continued to be a celebrated temple in later days also. The temple is rich in land and other endowments. It has many maths and temples under its charge. The adjoining one has some beautiful examples of woodcarving. There is no doubt that this is one of the great worshipping places of Bhadgaon. There is a festival on Shivaratri a large number of Pilgrims from India visit the shrine. There is an inscription dated 1881 which strictly forbids the scaring or killing of birds in the temple’s vicinity.

This Pujiari Math is a large structure of residential type. It is located in Tachapal Tol with its northern side facing the Dattatraya temple. The building is regarded as having some of the best woodwork in Nepal. The facade is covered with carved window-frames in different designs. The most widely known is the “Peacock Window”. The main entrance and the small courtyard inside also have extensive carvings on the doorway, windows, and pillars.

The Shivalinga was set up under the name Bisweswar. The Math is part of the Dattatraya temple complex and was commissioned in 1763 by a Sanyasi, Ramadatta Giri, who was probably the temple’s priest.

This shrine, located on the riverbank to the southeast of Bhadgaon, was first set up by Ranajit Malla and his followers in 1746. The present structure is modern. It has an open sanctum supported by four carved pillars. The struts depict the Ashtamatrikas, to one of whom, Maheshwari, the shrine is dedicated.
This temple is located at the western end of Tachapal Toi, and it faces Dattatraya temple. It is a long rectangular structure which extends north – south. The ground floor is open and used for various purposes. The shrine is housed on the first floor. There is a very small second storey with a gilt copper roof and a series of finials and metal banners. The shrine contains an earthen image of Bhimsen, a popular deity in the Valley during the seventeenth century. All three towns have shrines of this deity. He is a favourite deity of Newar traders and craftsmen. The festival of the temple is on the Mangsir (Marga) full moon. The priest is a Kusale (i.e. of low caste).

The shrine in this narrow courtyard is important because it contains all the essential features of a bahal. It has a neat, stone-paved courtyard, a carved door-frame with a torana, a carved cornice line, a five-bayed window frame on the first floor, and figure struts representing the five Buddhas, all well executed. There are some frescoes on the ground floor. Bahals usually have brick facades, but in this instance the walls are white-washed. The flying angels with garlands show European influence. In the middle of the courtyard is a votive chaitya lined with lamps. The priest is a Shakya. This bahal is also known as Indra Barta Mahavihar.

The modern single-storey structure used by the monks of the modern Theravada School is undoubtedly located on the site of an old bahal. Sculptures and features commonly found in a bahal occur, including Ganesh, Mahakal, a mandala and a chaitya. The inscription mentions its establishment in 1667 by Inaro Bhikshu in the name of his father, Muni.
This modern shrine was built by Debashankar Manandhar. It is located in the bathing ghats of Hanumante at the merging of two streams. The sanctum has three brick walls and a doorway which takes up the fourth side. The corrugated tin roof extends beyond the sanctum to form a porch, supported by wooden columns. The courtyard has many large trees which provide shade, and there are small Shivalingas and sculptures of Ram and Sita, Saraswati and Hanuman.

The courtyard of this baha is open on three sides. The small, square, single-roofed shrine houses the Buddha in meditation. Although the shrine is modern, some parts were taken from an old temple, for example, the elaborate doorway. The rint and the jamb extensions are carved with symbols and figures of lesser deities. The other parts taken from the older monastery are kept inside the temple. The location of the shrine is a little unusual. Instead of facing the main entrance, it is placed on one side. The people who live in the house next to the shrine are in charge of its maintenance. The baha observes all the customary rites and rituals such as its anniversary, bahiydo exhibition, and the taking out of the Dipankara Buddha on the day of Bandeikatra.

This small three-storey temple is quite complete in its features. It is built on a low base and has three steps guarded by pairs of lions leading to the sanctum. The sanctum is open except for the rear wall. There are four wooden pillars in front with a low carved railing between them. The carved doorway is completed with a torana. The first two roofs are of tile and the third is of gilt copper with a standard metal finial and hanging ornamental banner. There are thirty-two struts of Bhairab Ganesh, the main deity of this temple. He is popular throughout the Valley as a guardian deity. It is therefore natural that temples to Ganesh are located for easy access of the first worship of the day. The temple's earliest record is 1650. Its main festival occurs during Bisket.
The shrine is an unimpressive modern structure. Its wide base, which must have been part of an earlier structure, gives the area an open feeling. Around the shrine are several eighteenth to nineteenth centuries sculptures of Hindu gods.

This area presents the overlapping of a Hindu and Buddhist place of worship. Its address has preserved the name, bahal, which is a Buddhist monastery, but the god housed inside is Bhimsen, a Hindu deity. It was undoubtedly a bahal originally and gradually appropriated by the Hindus. The god was consecrated in 1582. The history of the temple in this form goes back to Trailokya Malla and Tribhuvan Malla, the rulers of Bhadgaon. There is a story about the votive chaitya which stands in the middle of the courtyard. It says that the chaitya, a symbol of peace, was placed here to pacify Bhimsen whenever he became violent. There are sculptures of a number of Buddhist gods and also of Durga, Ganesh, Saraswati, and Bajrayogini, and a few carved struts. The images are put on display on the day of Indrajatra. The priest is a Jyapu. Unfortunately the temple is in a dilapidated state and is being encroached on by surrounding houses.

This house has beautiful woodwork both on the facade and the interior. According to its records, the math was built during the time of Ranajit Malla. In 1744 Malla ordered a linga consecrated to be under the name Banalingeswara and an endowment set up for the expenses of daily worship and certain other activities. The house was built for the Sanyasis of Lakshmanapuri. Its special worship is on Shivaratri. The priest is a Brahman.
This important Buddhist monastery is located on the eastern end of the palace square. It is important because it has retained the authentic look of a medieval bahal. The last major repair was done on 1753. The doorway is beautifully carved, so are the struts depicting the twenty-four Lokeshwaras, the five Buddhas and Herukas. The courtyard contains chaityas, mandalas, and other usual accessories. This bahal perhaps had the same role for the Mallas kings of Bhadgaon as the Kumari ghar bahal had for the Mallas of Kathmandu. There is an inscription which says that the cult of a human Kumari was instituted here. A feast is offered to the members of the monastery on Marga Krishna 5. On the day of Bandejatra the Dipankara Buddha of this bahal is taken around the town. The priest is a Shakya.

This is one of the most beautiful storeyed temples in Nepal. Its large five step base gives it the towering height which dominates everything else in the square. The stairway leading to the temple is lined with pairs of figures: human beings or Dvarapalas identified as the most powerful wrestlers; elephants; lions; Sharuduls; and Simhini and Byaghrini. The temple is perfectly proportioned. The twenty columns of the colonnade around the sanctum are slender, yet strong. Both these columns and the door-frame are beautifully carved. The most impressive woodwork is on the one hundred and eight struts illustrating the diverse forms of Bhagawati Mahishamardini and other lesser divinities. The small bells hanging from the eaves sway in the breeze. There is a beautiful sculpture of Mahishamardini in the sanctum, but access is restricted only to Brahman priests. The temple was built in 1702 by Bhupatindra Malla, and two years later he gave the temple a bronze bell.

This is one of the prominent temples in Bhadgaon. The existing structure was built after the earthquake in 1934, using many of the old parts of the original temple. Like many Bhairab temples, it is built on a rectangular plan. The longer side of the rectangle faces the square. The doorway has three openings, two of which have a torana above. The first storey has an elaborately carved window frame with five openings. There are fifty-six figure struts depicting the forms of Bhagmati and the Matrika goddesses. The temple was built by Bhupatindra Malla (1690–1722). During the festival of Bisket in Bhadgaon, Bhairab is taken around in a chariot and plays a leading role in the festivities. He is identified with the Shiva of Kasi Biswanath. According to popular story, Biswanath once came to see the Bisket festival in Bhadgaon, disguised as a human. A tantric adept who recognized him, wanted to keep him there and started to chain him with mantras. But Biswanath started to disappear and the adept quickly cut off his head and enshrined it here.
This is a small, simply built temple. It has a metal doorway and torana, and twenty figure struts of Vishnu and his spouse. The beautiful sculpture of Vishnu enshrined here dates from the twelfth to the fourteenth century. In the courtyard are three free standing pillars, one supporting a kneeling Garuda, two have symbols of Vishnu. One of the pillars is built on a tortoise’s back, depicting the legendary Sumeru mountain. The courtyard also has some beautiful sculptures, one of a marble Vishnu in the medieval Indian style. There is an inscription with the date 1080 and another of the time of Yaksha Malla. On the first day of Magha is a special worship by its Mahanta priest.

This single-roofed shrine is built on a high base. It is a modern structure, although the figure struts of the Ashtamatrikas are eighteenth century. The sanctum is an open niche lined with modern glazed tiles. The deity enshrined is the eighteen-armed Bhagwati (Mahishamardini), a beautiful Malla sculpture. Next to the temple are two Umamaheshvara sculptures of an earlier date. Two inscriptions were found on the temple; one tells of the building of a pati in 1713 and the other describes the construction of a temple here in 1734 by Ranajit Malla and other devout people. The shrine has its festival on the day of Kumara Sasthi.

The shrine is a rectangular structure with a single roof. The ground floor is open on all sides, and the upper storey is supported by twenty pillars arranged in eight groups. The top halves of the pillars are simply carved. The six figure struts supporting the roof over the first floor show Bhairab and the Ashtamatrikas. The shrine contains no icon of the divinities, but merely plain stones which are worshipped. This is usual in shrines of the Matrika goddesses and shows that it was consecrated in the Tantric rites. Next to the shrine is a big hole, where during Bisket the festival pillar is placed.
C/B-46
PASHUPATINATH SHIVA
Paśupatināthśiva

Location: CHURING GHAT
Style: COMPOSITE
Built: 1879
Deity: SHIVA
Sect: SHAIVA
Records: INSCRIPTION OF 1879

This temple represents the style popular in the 19th century. The square structure is built on a stepped base. Each side has an opening which is arched by a sculpture of Kalamakara (dragon) head chewing snakes. A broad cornice distinguishes the sanctum wall from the bell-shaped roof. The roof has a petal design and each corner has a small turret. It is topped with a finial of a Kalasha (waterpot). The shrine is next to a storeyed temple of Narayan. It was built in the nineteenth century by Harshnarayan Dhauvshadel.

C/B-47
NARAYAN
Nārāyaṇ

Location: CHURING GHAT
Style: THREE-STOREY TEMPLE
Renovated: AFTER 1934
Deity: VISHNU
Sect: VAISHNAVA

Although this plain temple is in no way outstanding, it is distinguished by its spacious courtyard. It is a three-storey structure with simply carved pillars and corner struts of leaping griffins. There is a Garuda pillar in front of the doorway. It is located outside Bhadgaon near a stream and this makes it a popular spot, because Nepalis have always liked to assemble near water to bathe and perform their religious activities.

C/B-48
SHIVA
Śiva

Location: CHURING GHAT
Style: COMPOSITE
Deity: SHIVA
Sect: SHAIVA
Records: 1865

This shrine is an example of the style which was popular in the Valley during the nineteenth century. The square shrine is built on a three step base and has openings on each side. Each doorway is arched with a sculpture of a Kalamakara (dragon) head. Across the middle of the sanctum wall is a narrow band which terminates in a Naga (serpent) by the doorways. There is a broad cornice which defines the end of the sanctum and the beginning of the roof. The roof is bell-shaped and has petal designs on the surface. The four corners have turrets which repeat the architectural style of the whole temple. There is a finial on top with a Kalasha. The shrine is specially worshipped on a number of days, among them Shravan badi 14, Kartik full moon, and Shivaratri.
Unfortunately this bahal is almost completely destroyed; what has remained is a Buddha shrine, two votive chaityas and a mandala. The only carving left is the wooden torana dated 1897. Outside the monastery is a large and ancient water conduit. This Bahal is also known as Akhandasila Mahavihar. The shrine is connected with the Matsyendranath festival. The priest is a Bajraharya.

This temple is built between two others of similar style. All are made of brick and stucco and have a tapering tower. To the local people the linga enshrined in the Mahadeva temple is one of the sixty-four sacred lingas. Scattered in the vicinity are a number of Hindu gods of the late Malla period and there is a water conduit. A fair is held here each year on Bhadra sudh 7, and people bathe in a nearby pond, Mangal pokhari. The priest is a Brahman.

This small, plain two-storey temple is located in the potters' area of Bolachchen. It has an open sanctum supported by four simply carved pillars. The wooden torana and struts represent the Ashtamatrikas and Bhairab. An inscription tells that the temple was built in 1646 by a local potter. Even the priest is a potter. The shrine is worshipped for ten days beginning with Bisket. It is said to be connected with the Taleju temple and the Matsyendranath festival.
This modern temple is built on a brick paved area which has a number of subsidiary shrines. It is basically square in shape but has a tapering pyramid roof which has a very remote resemblance to the pylons or Gopurams in the temples of South India. The roof is topped with a row of three Kalashas placed under an ornamental arch. At the entrance to the shrine is a portico which has a gilt copper roof in the story style. There is a porch with a separate roof around the shrine. The enshrined deities are twentieth century marble sculptures of Ram, Sita, and Lakshman. There are many images of other Hindu divinities in the courtyard. An inscription tells of the donation of a guthi in 1919 by Krishnaman Prasappati of Bolachhen Tol. The priest is a Mahanta.

This Mangal Tirtha Ghat is located along the river bank at Bhdgaon. It contains some circular cremation platforms. There are images of Ganesh, Bhairab, Garuda Narayan, Ramdev, Hanuman, Ram, Sita, and Krishna. It was renovated in 1934 by Tarini Shahu, and its guthi was established in 1885. Its chief festival is during Chaturthi.

This is a small, modestly built shrine with a single tile roof. The open sanctum is supported by four pillars and a solid brick rear wall. The doorway, toranas, the sixteen figure struts representing the Bhairabas and Matrikas, and the lattices on the first storey are all beautifully carved. The shrine houses no icons, but uses plain stones for worship. It is distinctive because of its well defined courtyard complete with pati, guarding tigers, lions, and elephants. The temple has its festival during Bisket, Gaijatra, and Dasain.
This temple resembles a three-storey residential house except for the fact that it has carved doorways with toranas and windows and figure struts of the Ashtamatrikas. The shrine's worship takes place during Bisket and on Shravan full moon day. The priest is an Achaju.

This bahal is surrounded by a thick cluster of houses. In most bahals the shrine is placed in the house directly opposite the main entrance, but in this instance it is a small structure located actually in the courtyard. It contains the Buddha Maitreya. The construction is credited to Gunasimhadeva Shakya, a renowned metalsmith from Patan, who was attached to the Hiranyavarna Mahavihar and brought to Bhadgaon by the king. The courtyard contains a few sculptures of the Buddhas, Tārās, and Avalokitesvara.

Although this structure is called a temple, it has some features which suggest a bahal. It is located at the far end of the courtyard, opposite the main entrance. It is consecrated to Padmapani Lokehvara. The entrance to the sanctum is on the ground floor and is marked by a large door-frame with torana. All together there are eight toranas, five of wood and three of gilt copper. The ten figure struts represent the diverse forms of Lokehvara. The courtyard is made up of open vestibules which are used for religious purposes. There are several votive stupas. The earliest available record is dated 1907. The temple’s festival falls on Shravana full moon day. The priest is a Buddhacharya Shakya.
C/B-58
TANCHAKUNE BAHA
(Ta Cakune Bahá)

Location: YA CHHEN TOL
Style: BAHAL
Deity: BUDDHA MAITREYA
Sect: BUDDHIST

B/B-59
KOTHU BAHI
(Kothu Bahi)

Location: BHARVACHO
Style: BAHAL
Constructed: 1748
Renovated: 1845 AND 1960
Deity: BUDDHA GAUTAMA
Sect: BUDDHIST
Records: 1748 AND 1945

A/B-60
SIDDHIPOKHARI
(Siddhi Pokhari)

Location: TUNDIHKHEL
Style: POND
Constructed: 16TH CENTURY
Renovated: 1824, 1878, AND 1958
Deity: CHAITYA AND SHIVALINGA
Sect: BUDDHIST, SHIVA, VAISHNAVA, AND SHAKTA
Records: 1824, 1878, AND 1958

This is a simple bahal surrounded by crumbling houses. There is a torana over the shrine door and some frescoes on the facade. The houses of the courtyard have some good wooden lattice work.

The surrounding structures of this courtyard have either fallen or are in need of repair. The enshrined deity is a clay Buddha. This bahal has been mentioned in combination with the nearby Thathu bahal. The monastery was founded in 1748 by a Bajracharya of Chaturbrahma Mahavihar. The priest is a Shakya.

This famous pond, known as Siddhipokhari, is located near Bhadgaon's Tundikhel. Near the pond are images of Lakshmi-Narayan, Vishnu, Ganesh, Varah, Sun-god, the Kailash family, Garuda-Narayan, a small stupa, a Shiva-linga, and a bull. It was constructed during the sixteenth century and renovated in 1824, 1878, and 1958 by General Bhimsen Thapa, Rana Uddip Singh, and King Mahendra respectively. Its festival on Bhadra-purnima is observed by all people no matter what religion or caste.
This monastery has many identical features with the Kothu bahil which is located 100 yards away. Each has a running verandah on the first storey which overlooks the courtyard. Both are located outside the town walls. Their vernacular names refer to one as the upper and the other as lower. The Thathu is the larger and better preserved of the two. The deity enshrined is Maitreya Buddha. There are several interesting sculptures of Lokeshvara and Buddha. This monastery celebrates all the usual annual festivals. The priest is a Shakya.

This Kalighat is located along the river at Bhadgaon. It consists of a stone and brick platform. To the north of the ghat is a small shrine which contains the images of Lakshmi, Narayan, Garuda, and two Shivalingas. Its guthi was established for the reading of Purana in 1925, and for worshipping Mahadev and Mahakali in 1942. The chief priest is a Brahman. Its festival is during Phulpatti.
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RURAL PRESERVATION DISTRICTS
MONUMENTS AND MONUMENT SITES
This small Ganesh temple is located at Thalal Tol. The sanctum is open on one side. The torana is made of brass and shows Ganesh. Inside the sanctum is a seated Ganesh. In the courtyard are images of Vajradhar Mahakal, Padmapani Lokeshvar, and Bhagirath, and a stupa. The lion statue was constructed in 1603. The temple was renovated in 1962. The priest is a Shreshtha. Its festival is on the first day of Bhaisakhha.

This two-storey Bhimesen temple is located at Thalal Tol. The tympanum over the entrance is made of brass and shows Bhimesen. Inside the sanctum is an image of Bhimesen. There is a stone tap in the courtyard. The temple was renovated in 1934, 1967/68 and 1970/71. It is worshipped by the Dangol. Its festival is on Bhima-ekadashi.

This two-storey brick temple has a porch-like structure marking the entrance to the sanctum. The porch pillars and the cornice line are made of carved wood. There is also carved work on the windows of the two storeys above. The struts, which support both tile roofs, are carved with the Ashtamatrakas. Images of Vishnu, the Kailash family, Indra, Amogh, Apar Lokeshvar, and Kumbheshvar are housed in the temple. In the courtyard are various objects, including a stone tap and a Garuda pillar, which according to the Lichchhavi period inscription was placed here in 1671. The temple was built during the sixteenth century and renovated after the 1934 earthquake. The priest is an Achaju. Its festival is celebrated on Shravan-Krishna-13.
This small two-storey temple stands in the middle of a large empty field. Its sanctum is partially open and is marked by a pair of lions and a tympanum carved with Bhairab. The struts, which support the lower tile roof, depict two mother deities; the upper roof's struts are plain. Inside the temple are three worshipping places but no idols. It was built during the nineteenth century, a copper plate is dated 1840. The priest is an Achaju. Its festival falls on the first two days of Baishakh.

This small two-storey temple is made of brick. The carved door frame has a torana of Shiva-Parvati. The struts supporting both tile roofs depict Bhairab, Ganesh and Kumar. Near the temple are images of Annapurna, Harihar, Mahagauri, Vishnu, Ganesh, Krishna, Shiva-Parvati, along with Shivalingas, bulls and effigies. According to the stone inscription, the temple was built by Kashi Ram Bhalo in 1634. It was renovated after 1934. The priest is a Bhatta Brahman. Its festival is on Janaipurnima.

A large pipal tree now stands in the place of the Vishnu temple which was once here. It is said that the small brick temple was covered by this huge tree. The tree now houses an eighteenth century image of Chaturbhuja Vishnu.
This two-storey brick temple has quite an elaborate facade. The entrance to the sanctum consists of a latticed doorway with torana of Mahalakshmi. The latticed window-balcony just below the first tile roof is supported by struts carved with the Ashtamatrikas, similar to those supporting the upper roof. There are finials on both tile roofs. In the courtyard are images of Mahalakshmi, Ganesh, Nriteshvar, Mahakali and a stupa. The temple was built during the seventeenth century. According to the inscriptions, the guthi was established in 1739 and the tympanum added in 1628. The priest is a Bajracharya. Its festival occurs on the second day of Baishakh.

This two-storey brick temple was built on a small base. The carved wooden entrance has a tympanum showing Vishnu. The struts supporting both tile roofs depict the incarnations of Vishnu. Inside the temple are images of Vishnu, Ganesh, Lakshmi, Durga, the Sun-god and Garuda-Narayan. There are lions and Baintejas in the courtyard. The temple was built during the seventeenth century. The priest is a Brahman.

This small Vaishnavite temple was built in the Shikhara style. The sanctum is open on one side and has a tympanum showing Garuda-Narayan. The facade is decorated with images of deities. Above the sanctum rises the curvilinear tower. Inside the temple are images of Vishnu and Garuda-Narayan. The courtyard contains images of Ganesha, Vasundhara, Manjusri, Mahakali, Bhimsen and Shivalingas and stupas. The temple was built during the nineteenth century. The priest is a Brahman. Its festival is on Kartika-Shukla-purnima and is related to the festivals of Magha-purnima and Jyeshtha-purnima.
This small single-storeyed temple has an open sanctum that is guarded by a pair of lions and has a tympanum showing Kalika. Above the carved cornice line are struts depicting the Matrikas. There is a finial on top of the tile roof. According to the inscription, the temple was built in 1698 by Bekha Bharo Prabhriti. It was renovated in 1963 by Lakshman Dittha Shreshtita. Its festival occurs on the second day of Baishakh.

The sanctum of this small single-storeyed temple is open. Four pillars support the roof above. The struts are carved with the Ashtamatrikas. In the sanctum are images of Nilabarahi and Mahakali. According to the stone inscription, the temple was built in 1696 by Sahadev Prabhriti. It was renovated in 1934 by the local people. Its festival is on the second day of Baishakh.

This three-storey Ganesha temple has quite an elaborate façade. The entrance to the sanctum is decorated with banners and effigies and has a torana depicting Ganesha. Decorations and bells hang from the first tile roof. The struts which support the lower tile roof and the upper two metal roofs are carved with the Ashtamatrikas. Inside the temple is an image of Ganesha and in the courtyard are images of Ganesha, Nagakanya, Sarasvati, Vishnu, Bhagvat and a small stupa. The temple was built during the sixteenth century and renovated by Rudra-narayan Rajalava in 1841. The inscriptions mention the dedication of the final and canopy in 1645 and the addition of the upper floors in 1841. According to local belief, this Ganesha can save people from cholera. The priest is a Brahman.
This large rectangular agam house has many examples of wood carving. The main entrance has a tympanum carved with Bhagavati. There are several well-carved window frames on the first and second storeys. The struts depict the Matrikas. In the middle of the tile roof is a pagoda style tower with a metal roof and finial. The house was built in 1841 by Rudranarayan Rajelavata. Its festival occurs on the second day of Baishakh and on Bhadra-krishna-pratipada.

The entrance to the sanctum of this large three-storey temple is made up of several doorways, each with a tympanum depicting Kalamakara. The struts supporting the three metal roofs show the Ashtamatrikas. The courtyard contains images of Batuk-Bhairab, Garuda-Narayan, Krishna, Ganesh, a Shivalinga, and a peacock on a pillar. The temple was built during the sixteenth century and renovated in 1934 by the local inhabitants. There is an inscription on the pillar dated 1597, and there are two other inscriptions dated 1657 and 1675. The priest is an Achaju. Its festival occurs on the first two days of Baishakh.

This two-storey brick temple is built on a slight base. The semi-open entrance to the sanctum has a tympanum carved with Tri-ratnas. The struts supporting the two roofs depict the incarnations of Lokeshvar. In the courtyard are images of Lokeshvar, Ganesh, a small stupa and a mandal. According to the stone inscription, the guthi was established in 1690. The priest is a Bajracharya. Its festival is on Kumar-shashthi.
This tall Shikhara temple is built on a stepped base. The steps leading up to the sanctum are guarded by a pair of lions. The entrance to the sanctum is covered with a portico and has a latticed door. Above the sanctum rises the curvilinear tower with a finial. Inside the temple is an image of Gaurishankar and an effigy. The courtyard contains images of Lakshmi-Narayan and Ganesh. The temple was built during the seventeenth century. The priest is an Achaju. Its festival is on Vijaya-dashami.

The entrance of this two-storey Ganesh temple has a latticed door and a carved tympanum depicting Ganesh. The struts supporting the two metal roofs depict the Ashtamatrikas. In the courtyard is a small stupa along with an image of Narayan. The temple was built during the nineteenth century and renovated in 1964 by the local people. The two copper inscriptions dating from 1873 and 1890 tell of the roof construction. The temple's festivals occur on the second day of Baisakha and during Indrajatra.

Both these two-storey temples are made of brick. They both have elaborately carved wooden door frames with toranas of Kalamakaras. The struts supporting their roofs depict Dwadasha Narayan and Ashtamaha Bhairab. The roofs of the Degudy Temple are made of tile and those of the Mahabhairab temple are made of metal. In the courtyard are images of Degudy, Bhairab, Ganesh, Jagannath, Narayan Kumtidevi and a Shivalinga. They were constructed during the seventeenth century and were renovated in 1806 by Sarja Vir Duvare and again in 1961 by the local people. According to the stone inscription, the toranas were dedicated in 1658. The priests of both temples are Achajus and their festival is on Akshaya-tritiya.
The entrance to the temple of this bahal is guarded by a pair of lions and marked by a torana of Namsangiti. The storey above has a large window frame with five openings. There are three latticed windows on the top floor. Plain struts support the tile roof. In the courtyard are images of Vajragurus and Mahakal, along with a stupa, a dhamradhatu and an effigy. According to the inscription the courtyard was constructed during the sixteenth century and renovated by Dandapani Bajracharya in 1687. It was again renovated in 1934 by its guthi. The priest is a Bajracharya. The festival is on Shripanchami.

This two-storey brick temple is built on a one step base. The entrance to the sanctum has a torana of Ganesh. The struts which support both the lower tile roof and the upper metal roof are carved with the Ashtamatrikas. Inside the sanctum are images of Ganesh and Kali. In the courtyard is a Shivalinga along with an image of Vasundhara. There are two inscriptions; one dated 1811 tells of the dedication of the struts, and one dated 1896 tells of the construction of the roof. The temple was renovated by His Majesty's Government after 1934. Its main festival falls on the first day of Baishakh.

The large structure of this bahal is made of brick. Both the door and the windows of the ground floor are latticed. Above the carved cornice line separating ground floor and first storey is a carved window frame with five openings. Plain struts support the tile roof. In the courtyard are images of Mahakal and monks along with a stupa and a mandala. The bahal was built during the sixteenth century and renovated by its guthi in 1934. According to an inscription, a small temple was built in 1713. The priest is a Bajracharya. Its festival occurs on the first day of Baishakh.
This large four-storey temple is built on a stepped base. The ground floor, which is semi open, consists of wooden arches with toranas of the goddess Mahishamardini. The first and fourth roofs are supported by figure struts which show Bhairab and the Saptamatrikas, and the Ashtamatrikas. In the courtyard are images of Ganesh and Ashtadasabhi, three dhvajastambhas, a dhunge-dhara, and a stone inscription from the Lichchhav period. The temple was built in 1646 by Suthandar Vishva and renovated in 1934. The priest is an Achaju. Its festival is on Bhadra-krisna-3 and Vijayadasami.

This large temple is built on a rectangular plan. The entrance consists of an elaborate, latticed doorway. Above the entrance is a large window frame with three openings. The tile roof is supported by plain struts. There is a pagoda style tower on the roof. In front of the temple are two stupas and idols of Padmapani Lokesvara. It was renovated in 1934. The priest is a Buddhacharya. Its festival is on Phalguna-krisna-1 and Phalguna-krisna-3.

This three-storey brick temple is built on a slight stone base. The partially open sanctum is supported by carved wooden pillars and has a torana depicting Kalamakara over the entrance. The wooden struts which support the three tile roofs are carved with the Ashtamatrikas. In the courtyard are images of Shiva-Parvat, Ganesh, the Sun-god, and the Kailash family, along with devotee figures and pillars with flags and lions. The temple was built during the seventeenth century, and it was renovated in 1667 by the office of Dhulikhel. The priest is an Achaju and its festival is on Vadadashain and Chaitra-dashain.
This three-storey brick temple is located at Dutil in Dhuikhel. The copper tympanum over the entrance shows the goddess Harasiddhi. The figure-struts which support the three metal roofs show different deities. The tympanum was made in 1903, the roofs in 1871, and the bell in 1939/40. The priest is an Achaju. Its festival is during Bhadra.

This three-storey brick temple has glazed tiles covering the facade on the ground floor. Over the entrance is a torana showing Narayan. The three metal roofs are supported by figure-struts carved with the incarnations of Lord Vishnu. There is a large finial on the top roof. In the courtyard are images of Vishnu, Bhimsen and Ganesha, along with two stambhas and a stupa. The temple was built in 1893 by Jugurartha Kujubahadur and Ganga Prasad Byanj. It is worshipped by a Mahanta. Its festival is on Krishnashtami.

This three-storey brick temple is built on a stepped base. A flight of stairs leads to the partially open sanctum. The torana over the entrance depicts Bhagwati. All three metal roofs are supported by struts and there is a finial on the top roof. In the courtyard are images of Sarasvati and Bhagwati, a stupa, a Shivalinga, a Singhadhvaja and a trident. The temple was renovated in 1934. The priest is an Achaju. Its festival is on Asvina-suklaekadasi.
This three-storey brick temple of Ganesh is built on a slight brick base. The sanctum on the ground floor is semi-open and marked by quite a bit of woodcarving. The torana over the doorway is carved with Ganesh. The struts which support the three tile roofs depict Bhairab, Ganesh and the Ashramatrikas. Inside the temple are images of Ganesh and Shiva-Parvati. The stone inscription states that the temple was constructed in 1832 by Joganarayan Dhanju. It was renovated in 1936 by Haribhakta Lakshminarayan Shreshtha. It is worshipped only by the local people, and the main festival is during Indrajatra.

This three-storey brick building is built on a square base. The elaborate entrance to the sanctum is made up of a number of carved doorframes and a torana which shows Shiva in the Virat posture. The struts supporting the roofs depict Panchayan Vishnu, Shiva and Nitesvaras. The first two roofs are made of tile and the third is of metal with a finial on top. In the courtyard are images of Vishvesvar, Tulanarayan, Harikrishna, Sungod, Shiva, Parvati, Vishnu and Lakshmi along with a bull and a Shivalinga. The temple was renovated in 1969/1970 by its guthi. The priest is a Jangam. Its festival is on Jyestha-purnima.

This large brick structure is an agam house. The elaborate entrance on the ground floor has latticed doors and a torana of Shiva. In the three windows on the first storey are images of Shiva. Struts support the tile roof. In the courtyard are images of Bhairab and Navadurga, along with a Shivalinga and an Arghapatta. The building was renovated in 1934 by Ganesh Karmacharya. The priest is a Karmachaju. Its festival is on Jyestha-purnima.
The sanctum of this small brick Vaishnav temple is square. The entrance is made up of a carved and latticed doorway. Above the sanctum is the bell-shaped dome. The original structure was built in 1500 in memory of Mahamantri Jayasingh Ram and renovated in 1934. The priest is a Jangam. Its festival is on Krishnastami.

This three-storey brick temple is located on the Panauti river. The ground floor consists of many wooden pillars. The struts which support the three tile roofs show Krishna and Gopinis. In the courtyard are images of Vishnu, Surya and Ganesh, along with a bull and a Shivalinga. The temple was built in 1663 by Ram Bharo and renovated in 1969/1970 by its guthi. The priest is a Brahman. Its festival is on Krishnastami.

This large three-storey temple is built on the banks of the Punyavati. The carved tympanums over the entrance on the ground floor depict Brahmayani. The struts supporting the tree tile roofs show the Saptamatrikas and Ashtamatrikas. The temple was built in 1717 by Queen Vishualakshmi and renovated in 1960/1970 by its guthi. The priest is a Karmachau. Its festival is between Jyestha-sukla-13 and Purnima and two days after Vijayadashami.
This large three-storey temple is made of brick. The entrance to the sanctum has a brass torana of MahaBhairab. The facades of all three storeys have much woodwork, and the struts are carved with the Matrikas. Inside the temple are images of Mahalakshmi, Ganesh, Kumar, Bhairab and Kumari. The courtyard contains images of Ganesh, Kumar, Bhimsen and Bhagwati. The temple was built during the seventeenth century and renovated after 1934 by the local people. There is an inscription of 1668 on the bell and one of 1749 on the torana. The priest is a Shreshtha. Its festival occurs from Baishakh-shudi-3 to Baisakh-shudi-10.

This large three-storey temple is made of brick. The entrance is guarded by a pair of large lions and has a tympanum which depicts Maha-Bhairab. Plain struts support the three tile roofs and there is a three-figured finial on the rooftop. In the courtyard are images of Mahakal, Ganesh, a small stupa, a bell, an effigy, and a dharma-pahata. According to an inscription, the temple was built in 1682 by Kajit Gunaraj Bharo Prabhriti. Another inscription states that the tympanum was dedicated in 1887. The priest is a Bajracharya, and its festival occurs on the first day of Baishakh.

This small two-storey temple is made of brick. The entrance to the sanctum is decorated with a bell in front of it and a torana of Ganesh above. Plain struts support the two tile roofs. According to the stone inscription, the temple was built in 1831 by Bhansij Dvare. Another inscription states that the tympanum was added in 1909. Its main festival occurs on the first day of Baishakh.
This two-storey temple is made of brick. The entrance to the sanctum is decorated with small bells and a brass torana which depicts Kumari and Bhairab. Plain struts support the two tile roofs. In the courtyard are images of Shiva and Parvati, lions, a small stupa, and a dharmadhatu. The temple was renovated after 1934 by the local inhabitants. The main festival occurs on the first day of Baishakh.

This large four-storey temple is made of brick. The entrance on the ground floor has two carved toranas. The first storey has a carved window frame with a torana. The four tile roofs are supported by figure struts which represent the Saptamatrikas and the Ashtamatrikas. Inside the temple are fifteen copper boxes, three makondos, five vadyas, and an image of Harasiddhi. The temple was built by King Kavindra Jaya Pratapamalla and was renovated in 1726 by King Jagajayya. The priest is a Maharjan. Its festival is on Phalgum-purnima and Manshfr-purnima.

This Phulchoki temple is a simple domed structure. The open sanctum has a torana showing Phulchoki and Mahakali. Above the sanctum is a small dome with a finial. A canopy covers the structure. In the courtyard are images of Aryatara, Vishnu and Garuda, along with a stupa and a bull. The temple was renovated in 1926 by Hariman Mulmi. The priest is a Shreshtha. Its festival is on Phalgun-krishna-1.
This three-storey brick temple is located at Jalha Chapako. The sanctum on the ground floor is partially open. Plain struts support the two lower tile roofs and the upper metal roof. In the courtyard are images of Sarasvati, Vishnu, Shiva, Parvati and Ganesh. The temple was built in 1876 by Siddhinarasinh and renovated in 1934 by Mankrishna Shreshtha. The guthi was established in 1876. The priest is a Shrestha. Its festival is in Phalgun and Badra Purnimas.

This unusual stone structure is a Buddhist temple. The octagonal shaped base is decorated with symbols of Buddha. There is a thunderbolt on top. In the courtyard are images of Shadakshyari Lokeshvar, Vasuki, the Kailash family, Padmamuni Lokeshvar, Ganesh and Bhairab. The temple was built during the sixteenth century. According to a stone inscription, Bishvambhar Bharo established the guthi to commemorate his work of freeing the people from the tax called Vitiavah. The priest is a Shalika. Its festival is on Shravana-Shukla-13. The local people worship the temple on every Wednesday during Shravana and thus it is called Buddhavadyo (the Lord of Wednesday).

This unusual style temple is built on a brick base. The sanctum has four plain wooden entrances, and it is surrounded by a porch supported by plain pillars. There is a dome with a finial covering the sanctum. In the courtyard are images of Aryatar, Sarasvati, Ganesh, Shiva-Paravati, Vishnu and Jagannath, and also a bull, a trident and a Shivalinga. According to a stone inscription the temple was built by King Vishnu Singh in 1553. It was renovated by His Majesty's Government after 1934. Another inscription states that a golden canopy was dedicated in 1618. The priest is a Brahman. Its festival is during Chaitra-purnima.
This single-storey brick temple is built on a square plan. It has a wooden door and a wooden porch above. The metal roof is topped with a finial. Inside is a metal image of Balkumari. It was built during the eighteenth century and renovated in 1934 by the local inhabitants. According to the inscription, the guthi was established in 1817. The priest is a Dethkali. Its festival is on Marga-shukla-purnima.

The entrance to this large three-storey temple is marked by three doorways, each with a torana of Balkumari. The facade contains much latticed woodwork and struts which depict the Matrikas. The first two roofs are made of tile and the third one is of metal. In the courtyard are images of Ganesh, Mahakali, Sukhavati, Lokeshvar. Balkumari, Nasadyo, two lions, a chaitya, a mandal, and a pillar with a peacock. According to the inscription, the temple was built by Amiraj Kajhit with the help of the local people. It was renovated in 1792 and again in 1934. The priest is an Achajo. Its festival is on Marga-shukla-purnima.

This square brick temple has a completely open sanctum. Wooden columns support the tile roof above. The struts are carved with various deities. Near the temple are images of Hathukvan Bhairab and a metal face of Bhairab. The temple was built during the early twentieth century and renovated by the local people after 1934. The priest is either a Maharjan or a Mali. Its festival is on Marga-shukla-purnima.
Kasinath: I found Bodhgaya in 1949. The place is a shrine, and the festival is on the last day of the month of Ashvin.

Nagpur: I am not sure about Bodhgaya. I have been there a few times, but I don't remember much.

This is a plan of a temple. The woodwork on the pillars is beautiful.

This is another plan of a temple. The temple is located on a hill, and the festival is on the last day of the month of Ashvin.

Navadurga: This is a temple on a hill. The festival is on the last day of the month of Ashvin.

Brahmany: This is a temple on a hill. The festival is on the last day of the month of Ashvin.

Nagpur: This is a temple on a hill. The festival is on the last day of the month of Ashvin.

Kasturba: This is a temple on a hill. The festival is on the last day of the month of Ashvin.
This small two-storey brick temple is built on a simple base. The entrance is guarded by two Dvarpalas, and it has carvings of Vaishnavism and a torana of Vishnu. The temple was built during the sixteenth century, and was renovated after 1934. The priest is a Brahman.

This bahal is also known as Kalyan Mahavihar. It is a brick structure, built on a stone base. The entrance is guarded by a pair of lions, but other than that the building is quite plain. There is a window frame with three openings that is slightly carved, and a few symbols of Buddha are on the facade. There is a stupa and a mandal in the courtyard. According to a stone inscription, the courtyard was built by Svakarju Bajracharya, and renovated by Dev Raj Bajracharya after 1934. The priest is a Bajracharya.

This small brick structure is quite simply built. The entrance is guarded by a small pair of lions and has a latticed door. There is a stupa in the courtyard. The bahal was built in the early twentieth century and renovated after 1934. There is a stone plate which states that King Mahendra renovated it in 1958. The priest is a Bajracharya.
This small brick temple has a single roof. The wooden semi-open entrance to the sanctum has a torana showing different deities. The entrance is guarded by a pair of large lions. Plain struts support the tile roof. In front of the temple is a bell. The temple was built during the seventeenth century and the lions were added in 1668. The priest is an Achaju.

This three-storey temple is made of brick. The sanctum is partially open and has a torana of Garuda. Plain wooden struts support the three tile roofs. In the courtyard are images of Garuda and Kalamakara. The temple was built in the early twentieth century and renovated by the local people in 1940. The priest is a Brahman. Its festival is on Chaitra-purnima.

This small two-storey brick temple is built on a slight base. The entrance to the sanctum has a brass torana of Narayan. The struts supporting the two tile roofs are plain. Inside the temple there are a Shivalinga and images of Narayan, Kumbheshvar, and Bhagwati; in the courtyard a small stupa and images of Ganesh and Dabu. The temple was built in the early twentieth century and renovated in 1934. An inscription tells of its inn being renovated in 1765. The priest is a Brahman. Its festival is on Krishnashtami.
This large plain rectangular temple is made of brick. The doorway is guarded by a pair of lions and has a torana of Kumari. Above the entrance is a carved window frame with three openings and still further above is a latticed window. Plain struts support the tile roof. In the courtyard are two lions and a bull. It was built during the seventeenth century. According to the inscription, its inn was built in 1811 and its guthi established. It was renovated in 1951 by its guthi. The priest is a Gamalla. Its festival is on Indrajatra.

This Shikhara temple is built on a low stone base. The carved tympanum depicts Manjusri. The sanctum has a columned porch around it. The tall Shikhara tower is surrounded by smaller towers in the same style at each corner, and by four shrines on each face above the cornice. The priest is a Panju.

This large brick temple is located at Matsyendra Bahal. A long stairway leads to the offcentre main entrance. The doorway has a torana of Hayagriva Bhairab. The struts which support the two metal roofs are carved with different deities including Bhairab. Inside the temple is an image of Bhairab. Dancing deities along with images of Nagakan a and Jalakanya are in the courtyard. The temple was renovated in 1859 by Muniraj Tharpa Prabhriti. The priest is a Shakya. Its festival is on Ashvin-sukla 9, 10 and 11.
The entrance to the shrine of this bahal is guarded by a pair of lions. The entrance has latticed doors. Plain struts support the tile roof and the roof of the pagoda style tower. In the courtyard are images of Mahakal and Aryatara, and a stupa. The bahal was renovated in 1688 by Bhikshu Dharmasenju Prabhati and in 1934 by its guthi. The priest is a Brahmacarya.

This large agam house of Hayagriv-Bhairab is made of brick and has been cement plastered. A pair of lions guard the entrance which has a latticed door with a torana depicting Bhairab. The facade of the ground floor is decorated with tiles. Directly above the doorway is a carved window frame with five openings which was built in 1910. The third storey is quite plain and plain struts support the metal roof. There is a pagoda style tower with latticed woodwork on the roof. In the courtyard are images of Mahakal and Ganesh, along with a small stupa. The agam house was built in 1708 by Ashtadev Nayaka, and renovated in 1910 by Dirparaj Tuladhar. The priest is a Panju. Its main festival is during Dashain.

This large three-storey temple is made of brick. The torana over the main entrance depicts Shiva. All three storeys have latticed window balconies supported by struts. Showing the Ashtamatrikas. Inside the temple are images of Rudrayani, Karunamaya, Bhairab, the Matrikas, along with a bull and an effigy. The temple is said to have been built by King Amaramalla during the sixteenth century. It was renovated in 1933 by His Majesty's Government and again by King Mahendra in 1967. An inscription states that a bell was dedicated in 1648. The priest is a Dethkali. Its festival occurs on Ashvina-shukla-5, 6 and 7 and it is related to the festival of Shravan-krishna-pratipada and Marga-shukla-purnima.
This large, brick temple has a two-storey rectangular base. The ground floor has an open pathi structure. The first floor contains a large latticed window and a smaller one decorated with a brass torana representing the main divinity. The struts which support the metal roof represent different deities. On the roof is another storey, a small square tower, which has carved struts supporting its brass roof with three finials. The temple was built early in the twentieth century and according to the stone inscription, it was renovated in 1914 by Visan Naram Prabhritj. It was again renovated by the local people after 1934. Its festival is on Margashirsha-shukla-8.

This small brick temple is built in a quite unusual style. The square sanctum is surrounded by a porch supported by plain pillars. The upper storey repeats the design of the ground floor, except that the pillars are carved with the incarnations of Vishnu. Inside the temple are images of Vishnu, Lokeshvar, and Satiyabhamma. The courtyard contains images of Lakshmi-Narayan, Krishna, and Vishnu. The temple was built during the nineteenth century and renovated in 1972 by the local inhabitants. The priest is a Shreshtha.

In one part of this bahal courtyard there are five brick and stucco stupas. The largest one is in the middle and the other four surround it. They are all built in the Swayamabhu style. There is also a large, rectangular agam house made of brick. The carved door frame has a torana of Pancha Buddha and Pancharaksha and is guarded by a pair of lions. The first storey has some well carved window frames. The bahal was built in 1514 by Mahapatra Jagatpal Varma and was renovated in 1968-1969 by its guthi. The priest is a Shakya and a Bajracharya. Its festival is on Asvina-purnima.
This lime plastered temple is built in a mixture of styles. It stands on a two step brick base. The large square sanctum has openings on four sides. The main one is guarded by lions. Above the sanctum is a smaller square, topped with a dome. Inside the temple are images of Vishnu, Uma-Maheshvar, Lakshmi-Narayan, and Surya. Two stone plates date the Uma-Mahesvar images from 1715 and the Lakshmi-Narayan from 1676. The temple was built during the seventeenth century and renovated after the 1934 earthquake by the local inhabitants.

This large brick temple is located on top of a hill. It has a carved entrance, carved window frames, and struts. Although it was built as a three-storey temple, only two have remained. According to the inscription, the images of Mahesvar and Vishnu were added in 1670 and 1677. The priest is a Brahman. Its festival is during Dashain.

This open field is located at Indrayanipith in Kirtipur. It is the cremation ground of the Shaktas. There is a tree shrine which has a torana of the Ashthamatrikas, two guarding lions, and two resting houses. According to the stone inscription, the road was constructed in 1660 and the lions added in 1721. The area is worshipped by the Podhe. Its festival is on Marga-sukla 8, 9 and 10.
Location: CHITHUTOL, KIRTIPUR
Style: BAHAL COURTYARD
 Constructed: 16TH CENTURY
Renovated: 1895 AND 1934
Deity: SAMANTABHADRA
Sect: BUDHIST
Records: 1658, 1711 AND 1895

Location: SINGH DUVAL TOL, KIRTIPUR
Style: SHIKHARA
 Constructed: 1683
Deity: LOKESHVAR
Sect: BUDHIST
Records: 1683

Location: SINGH DUVAL TOL, KIRTIPUR
Style: SHIKHARA TEMPLE
 Constructed: 1648
Deity: BHUMISPARSHA
Sect: BUDHIST
Records: 1648

The small brick shrine of this bahal has a house attached to it. The latticed doorways have a carved torana dated 1711. Prayer wheels are set in niches on the facade of the ground floor. A tile roof covers the upper storey. In the courtyard are images of Triratna, Mahakali, and Hanuman, two stupas, and a dharma-dhatu. According to the copper inscription, a lamp was donated in 1658. The bahal was renovated in 1895 by Nirmani Bajracharya and in 1934 by its guthi. The priest is a Brahmacharya.

This temple of Lokeshavar, built on a stone base, was once an actual structure, and now is a pipal tree. The sanctum is inside the tree, with the opening in one side. The entrance is guarded by a pair of lions. Inside the temple is an image of Lokeshvar. According to the stone inscription, it was built in 1683 by Gunajyoti Shaky. The priest is a Bajracharya.

This stone Shikhara temple is built on a stepped base. A pair of lions guard the entrance to the sanctum. There is a torana with Pancha-Buddhas over the door. The curvilinear tower rises above the square sanctum. In the courtyard are images of Bhumisparsha Shakyamuni and Chittamani Lokeshvar. According to the inscription, the temple was built by Hakuja Shaky. The priest is a Shaky.
The brick structure of this bahal has a latticed doorway decorated with small bells, a carved window frame with five openings and plain struts supporting the single tile roof. In the courtyard are images of Ganesh, Mahakal, Hanuman and Danpati, along with a small chaitya and a dharma dhatu. According to the copper inscription, it was built in 1641 by Hakuja Shakya, and the dharma dhatu was set up in 1816. The bahal was renovated by Bhimajina Bajracharya immediately after the 1934 earthquake. The priest is a Bajracharya, and its festival is on Jyestha-shunkta-2.

The large brick structure in this bahal is built on a slight base. The latticed doorway is carved with deities and symbols of Buddha. Above the entrance is a carved window frame with five openings. The building has a tile roof. In the courtyard are images of Ganesh and Mahakal and a small stupa. The bahal was constructed during the nineteenth century, although according to the inscription, the stupa was set up in 1633. The priest is a Bajracharya and the principal festival is on Shripanchami.

The entrance to this large three-storey temple is guarded by a pair of lions and has a brass torana depicting Vishnu Devi. Plain struts support the two tile roofs and the top metal roof. The temple was built during the nineteenth century and renovated by Harikrishna Dvare after 1934. According to an inscription on a copper plate, the tympanum was added in 1888. The priest is a Maharjan. Its festival is celebrated on Marga-shuklanavami.
This two-storey brick temple is built on a brick base. The doorway is plain. The only decorative features are the two latticed windows above the door. Plain struts support both the tile roof and the upper metal roof. Inside the temple are images of Padmapani Lokeshvar, Indrayani, Mahakal, and Bhagwati. The temple was built during the eighteenth century and renovated by its guthi after 1934. According to the inscription, a golden image and a gajura were dedicated in 1792 and some utensils were dedicated in 1731. In front of the temple is a large water tank. The priest is a Shreshtha. Its festival is celebrated during the horse festival.

This two-storey brick temple is located at Khadyang Tol in Balambu. The four doorways leading to the sanctum are quite plain. The struts which support the two tile roofs are carved with Matrikas and Bhairab. There are images of Niteshvar, Gurudasaranayun, and Dvarpalas in the courtyard. The temple was built during the seventeenth century and renovated by His Majesty's Government in 1949. According to the inscriptions, the lions were added in 1666 and the struts in 1704. The priest is a Maharjan and its festival is on Kartika-Shukla-10.

This brick agam house of the Shaktas is built on a small stone base. The entrance is guarded by Dvarpalas and has a carved doorway with a torana of Mahalakshmi. There are five latticed windows. Plain struts support the tile roof. The house was built during the seventeenth century and renovated by its guthi after 1933. According to the inscription, the torana was dedicated to Mahalakshmi by a performance of prayers. The priest is a Maharjan and the festival is on Kartika-Shudi-10.
This brick bahal is quite a simple structure. There is a little woodwork around the door and windows of the facade. A tile roof covers the top storey. In the courtyard is a small stupa, and there are images of Bhumisparsha Shakyamuni and the monks. According to a stone plate, the stupa was built in 1947. There is another date, 105, which is during the Lichchhavi period, carved on a stone inscription. The Vihar was built by the local inhabitants under the leadership of Bhakshu Karmashil. The priest is a Theravadi monk, and its festival is during Baishakh-purnima.

This large two-storey temple is built on a rectangular plan. The entrance to the semi-open sanctum is made of a series of wooden arches each with a torana. Struts of the Ashtamatrikas support window-balcony structures under both the roofs. Inside the temple are images of Bhagwati, Kumbhesvar and Halaahal Lokeshvar. In the courtyard are images of Ganesh and Mahakal, a bell, effigies and an inscription dating from 1702. The priest is a Maharjan, its festival is on Kartika-purnima.

This small Vaishnavite temple is made up of a combination of styles. The square sanctum is open on one side. There is a bell-shaped dome with a finial on top of the sanctum. In the courtyard are images of Manjusri, Padmapani, Kumbheshvar, Varuna, Kalash, and a Garuda-stambha, two effigies, a Tulasipati, and a stone from the Lichchhavi period. The temple was built during the nineteenth century by DharmaSingh Duval. There are two inscriptions, dated 1667 and 1780, which date the construction of the Garudastambha and the temple’s base. The priest is a Brahman and its festival occurs on Krishnashtami.
THE PRESERVATION OF PHYSICAL ENVIRONMENT AND CULTURAL HERITAGE

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