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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This book on the preservation of physical environment and cultural heritage of Kathmandu Valley will definitely add a significant step in the direction of protection of the national heritage of the country and will also serve as a good reference for those who are interested in knowing about Kathmandu Valley with its rich heritage and also to those who are interested to conserve and improve it. I hope on the basis of this book further work will be carried out by various people in future also. I would like to congratulate all who took part in the preparation of this book. I would like to thank the United Nations, the UNESCO, the Austrian Government and the JDR 3rd Fund for the support they gave to make it a success.

Prayag Raj Singh Suwal, Minister of Public Works and Transport. His Majesty’s Government of Nepal
Economic development of recent decades has resulted in an almost world wide trend of destruction of the former human-scaled habitat and its surrounding environment. The growth of large urban agglomerations and industrial establishments has not only resulted in destruction of the countryside, but it has often achieved the creation of places no longer desirable to live in.

However, the Kathmandu Valley has still remained a refuge of beauty and spiritual repose for its own inhabitants and for the global community. But even here the signs of change are clear and it is the aim of this programme to prevent the sacrifice of the wealth of its natural environment and cultural heritage to raising the level of economic prosperity.

What makes the Kathmandu Valley unique is the combination of its magnificent natural environment – framed by the high Himalayas – with its man-made environment – its towns, settlements and cultural sites which are still part of the living culture, not just fossils of a civilization past and gone.

Therefore, preservation here must be a total process. It is not concerned with individual monuments only or sites as in those instances where such individual preserved objects placed in new surroundings demonstrate the loneliness of their survival.

While the preservation of such individual monuments may only require a specialist’s expertize and a certain economic investment, for an entire settlement or town with a growing and active population the problems of conservation are more difficult. The task, then, of preparing a programme for the conservation of a region such as the Kathmandu Valley is even more difficult. Here no adequate conservation can be devised without a carefully prepared comprehensive plan of operation. The matters to be considered are not restricted to protection and conservation only but must take into account the whole spectrum of physical, social and economic planning. The well-being and aspirations of the people have to be respected. It would be wrong simply to try to super-impose upon them the living conditions of the past.

In line with these thoughts the plans for the future development of the Kathmandu Valley have provided both a programme of conservation as well as a proposal for new developments and new communities to offer employment and space for the increasing population and thus to prevent further encroachment and destruction of the historic areas.
one of the oldest witnesses in the evolution of the Kathmandu Valley civilization

SWAYAMBHU STUPA
THE EVOLUTION OF THE KATHMANDU VALLEY CIVILIZATION, ITS ART AND ARCHITECTURE

The Kathmandu Valley is an extraordinary land formation — a high valley raised above its surroundings like an elliptical bowl, sized 25 x 19 km. While constituting only a small part of Nepal in regard to territory or people, it has, nevertheless, been the politically and culturally dominant part of the country throughout its history.

The wealth of the Valley is due to its physical location within the Himalayas on one of the major routes between India and Tibet and to the very fertile alluvial soil that has always provided a firm agricultural base for the people. There are no extreme climatic changes as in other parts of the continent; but people may work all year round in their fields and thus have achieved a multiple crop structure. Thus, long ago a portion of the inhabitants of the Valley were able to go beyond the usual subsistence economy and to devote their time to spiritual and creative activities.

The legendary history of Nepal is interwoven with its factual history so that the two are difficult to separate. The main theme of Kathmandu Valley legends focuses upon a lake with a golden lotus, the Adibuddha, as the primordial form of the Buddha. The swordcut of the Bodhisattva Manjushri of Tibet opened the lake's barrier and drained the waters, thus beginning the cultural history of the valley.

For early times, often legends alone are available to suggest historic events. While the origin of the very early settlers is still unknown, the first major influx of people and the establishment of a political entity occurred during the 7th century B.C. This is known as the period of the Kirati. It lasted until the 2nd century A.D. No recorded art forms have remained from this period.

More available references mention the Lichchhavi Dynasty, which followed the Kirati, lasting from the 3rd century A.D. until the arrival of the Mallas during the 12th century. The first accounts considered by scholars are (perhaps) those written by Chinese travellers, beginning in the 7th century A.D. In addition, there are stone inscriptions, called silapatras, still available, scattered throughout the Valley. There are also a very few chronological lists in the Vamsavalis. Most of the references, however, are not to art and architecture but to events of a religious or political nature.

The earliest known shrine is the Changu Narayan complex which is mentioned in a 7th century inscription. But the origin and construction dates of other monuments and sites can rarely be stated with accuracy.

It is even uncertain whether Emperor Asoka reached the Valley after his visit to the birthplace of Buddha, although popular belief has it that the four Patan stupas are his work.

According to the writings of a Chinese traveller in the 7th century, the palace of the Lichchhavi ruler at that time was located near Deo Patan. This is taken as evidence that that place was the oldest capital in the Valley.

There are inscriptive records from the time of King Mana Deva of the 6th century up to the 9th century, and then from the 14th century onwards. Inscriptions from the Malla period until the 17th century are found in abundance, and the history since the Gorkha conquest is well documented.

The origins of religious art as a manifestation of the people's devotion to sacred forms are found either in earth mounds, often on hilltops, or in stones or rocks either as associated with legendary events or because of their resemblance to divinities. These may now occupy the centre of a major shrine or temple and be associated with either Hinduism or Buddhism. Their actual origin, however, may well be prior to those beliefs. Most of the oldest sites in the Valley contain such uncut images; Pashupatinath, the shrine of Changu Narayan, and the two ancient stupas of Swayambhu and Boudanath.

The first known sculptured form in the Valley is considered to be a portrait of a King; it dates from the 4th or 5th century A.D. The style of this and other early examples of Nepalese sculpture seems to have been influenced by the art of Mathura and central India. The Garuda of Changu Narayan, dated 464 A.D., also shows the influence of classical Indian art forms of the Gupta period. As does the famous Vishnu Visvarupa, also at Changu Narayan. Many sculptural forms created during the Lichchhavi period in Nepal do not merely reflect but continue and heighten this style.

From the 9th to 12th centuries, Nepalese art shows influences of the Pala art of Bengal and Vihar, which had replaced the Gupta style. The earlier Lichchhavis were followers of the Vaishnavaite cult; but from the 10th century onwards, Shiva emerged as the most revered deity.
EXPOSED BRICK AND CARVED WOOD: the basic elements for the NEWAR ARCHITECTURE
Exchanges with Tibet or China were mostly in the form of exported art works from the Kathmandu Valley rather than influences received from them.

In the 12th and 13th centuries, the stream of artisans and craftsmen from the Valley towards Tibet was particularly important. Individuals like the architect-builder, Arniko, are referred to in Chinese records.

Even though no works of architecture dating from the Lichchhavi period still exist, the description of a building by one of the Chinese travellers of that time gives an indication of advanced achievement. Thus, it may be assumed that their palaces, temples, and towns were already developed according to high standards. Records indicate that a new town was established near the old capital of Deopatan; the town of Sankhu as well as a number of smaller settlements in the eastern part of the Valley were established along the trade routes to Tibet.

Patan is said to have expanded by the end of the 7th century into a consolidated, compact town, and the growing population of the villages on the left bank of the Bishnumati enticed one of the later Lichchhavi kings to establish the town of Kathmandu.

Between the 11th and 13th centuries, the history of the Valley is very unclear since dissension among the different rulers led to anarchy and eventually to the replacement of the Lichchhavis by the Mallas as the ruling caste.

During the 14th century, Nepalese artists under the Mallas continued the elaboration of architecture and architectural forms. At the same time, stone sculpture declined, making way for bronze art which showed a strong Sena influence.

Another important influence on Nepalese art forms during this period was the growing Tantric orientation. One result of this influence is that it becomes extremely difficult to separate the expressions of purely Buddhist from purely Hindu art.

The importance of the Shakti as Mother Goddess and female counterpart to Shiva increased and the terrible belligerent forms of the Devi appear more and more. Known as Taleju, she was installed in all of the later Lichchhavi kings to establish the town of Kathmandu.

Invasion from many parts of India and petty struggles between Valley people and their mountain neighbours, called for defense and led to the concentration of houses in villages and towns with narrow streets and confined courtyards. These were usually located on uplands with terraced fields on either side. Many became trading stations along the trade routes.

The buildings were of fired bricks, the roofs covered by tile, and the streets and courtyards were paved with smooth glazed tile squares. (Towns and villages were quite similar in appearance and character.)

Social organizations, called Guthis, concerned with the worship of deities and the repair of temples, water tanks and patsis grew up.

While the subdivision of the Valley into three independent Kingdoms encouraged the arts to flourish through keen competition with each other—as is reflected in the development of the royal palaces, major shrines and temples, and even in the fortifications—it eventually proved to be politically fatal.

By the mid-18th century, the Valley was at the height of its economic prosperity but it had reached a political low which enabled the most powerful of the leaders of the hill people to strike at and eventually to conquer it. Prithvi Narayan Shah unified the three kingdoms as well as smaller kingdoms and tribes into a powerful state. The Kathmandu Valley has increased in importance even more since it became the heart of the new nation.

It attracted additional people from the hills who mostly occupied the fringes of the Valley and utilized lands along the slopes of the mountain bases. Their houses were usually straw thatched and less well built than those in the towns and villages and were scattered.

When viewing the towns and settlements as well as individual structures in regard to their authenticity, we must not forget the catastrophic earthquakes of 1833 and 1934. Isoseismal shocks of scale IX in Patan and Kathmandu, and scale X in Bhadgaon, Harisiddhi, Khokana, and Bungamati, destroyed many houses and seriously cracked others. Bhadgaon was 70% demolished and the smaller settlements were almost completely ruined. Since temples and religious buildings, however, were usually superior in both material and construction, they suffered less damage than did the profane structures. And although the buildings we see now may not be actually the original ones, many of them are reconstructions or restorations.
The Kathmandu Valley is located within the central one of Nepal's three major geographical east-west directed belts with low tropical plains on the south and the Himalayan highlands to the north. Although the Himalayan region occupies more than 20% of the land area of the country, it provides only a limited potential for human occupancy. The most obvious potential is offered by the Terai area which has less than 20% of the country's total land but, since the successful eradication of malaria, it is a rich area for forest and agricultural development. Its advantage of easy access by transportation because of the largely flat terrain seems to predestine it to become the area for Nepal's major industrial establishments. In addition, at present the region also constitutes an outlet for the landless population of the hills—a condition that, however, will shortly be exhausted as land resources are used up. The central hilly region houses two thirds of Nepal's population though it comprises less than one third of the total cultivated area. Since subsistence agriculture is the basis for the general economy, the increasing density of population has already reached an extreme which is actually endangering the ecological balance. Increasing deforestation and subsequent land erosion are accompanied by microclimatical changes. Except for the Terai all major developmental efforts were concentrated in the Valley. This has encouraged immigration from the neighbouring areas and increased the imbalance between the metropolitan core and its surrounding depressed areas. Government policy for the development of the country, therefore, has been defined by the urgent need to establish an equilibrium between increasing inter-regional disparities. For this purpose techniques of regional development planning are being employed to prevent the scattering of the country's limited resources. After careful evaluation development efforts are being concentrated in selected areas which can be linked together—as it is clearly imperative to establish regional economic plans which are based upon ecological considerations for each area. With the aim of juxtaposing the widest possible range of resources from the Himalayas to the Terai, within a common development corridor, several north-south directed growth axes of major development potential have been selected, namely, the Kosi, the Gandaki, the Karnali, and the Kathmandu Valley. These axes, consisting of a connected series of growth poles, will function as nuclei for their respective regions. At present, however, the Valley with its metropolitan centres constitutes the sole instance of such urban-centered core regions confronted by rural agrarian areas and scattered settlements. Thus, the capital already serves as the major growth pole in its own development corridor. According to the 1971 census, out of a total of 11,289,000 inhabitants 618,911 live in the Valley. Of these 40% live in Kathmandu, Patan, and Bhadgaon. Greater Kathmandu alone has more than 200,000 inhabitants. In the rural areas, agriculture occupies 80% of the population, manufacturing 4%, commerce 3%, personal and community services 10%. But within the three main towns, once also primarily agricultural, the proportion of population now engaged in agriculture is 15% in Kathmandu, 36% in Patan and 65% in Bhadgaon. The percentage of those employed in commerce, transport, communications, personal and community services is 77% in Kathmandu, 47% in Patan and 25% in Bhadgaon. These figures correspond with those for literacy which decreases from 56% in Kathmandu, to 38% in Patan and 27% in Bhadgaon, which compares with the national literacy average of 15%. The industrial sector is almost negligible. From the national point of view, however, there is an overconcentration of development efforts in the Valley: during the years 1956 to 1970, out of a total of fewer than 100 major development projects more than 30 were located there. In addition, the Valley is the seat of the central government and administration, the home of the country's only university as well as the majority of its colleges and institutions, including the training facilities for Cottage Industries. And last, though certainly not least, it is the repository of artistic treasures in the form of magnificent temples, stupas, and sculptured images. It is this last potential—underscored by the cultural charm of its settlements and inhabitants, and the unique scenic beauty of its Himalayan panorama—which is the most obvious resource for development. It seems, therefore, not only unwise but an unforgivable mistake to allow this very first resource to decay further and to sacrifice this superb environment to an over-emphasis on the development of large scale industrial plants, etc. Hence this study attempts to place the future development of the Valley within the context of the national development and to urge that such development make full use of its primary resource—its physical environment and its cultural heritage.
The Kathmandu Valley — Nepal’s capital region covering about 15 square miles — is the area where for the first time in Nepal an attempt has been made to effect comprehensive multi-sectoral development under the unifying and co-ordinating concept of Regional Physical Planning. This method will serve later for planning throughout the country. Since such planning assumes a high degree of sensitivity to the unique environmental features of each region, it began with an investigation into the Valley’s social, economic and physical assets and liabilities. Then recommendations were made which are to serve as guidelines for socio-economic growth, economic changes, population increases, activities, levels of social development and spatial distribution. Its physical and cultural features make the Valley unique among the other regions of the country and they give it also an unique role in the cultural history of the world. Although the majority of the population has always been engaged in agriculture — as it still is — it has been able to support a relatively large number of persons engaged in non-agricultural activities, an important asset in urban development.

The long history of urbanization has accustomed people in the three principal towns to living in high densities and to sharing common facilities. The population, however, does not display the social and economic patterns which are common to other developing countries of similar statistical status. The gross annual income averages Rs. 3,500. Fewer than 2% of the households have their own water supply or bathroom and latrine facilities. However, virtually none of the population lives in squatter settlements or in impermanent housing. Unemployment is low and the family structure is normal for the country as a whole, and highly stable. Emigration is still relatively low and most of the citizens are life-long residents. Thus the problems of the towns are physical rather than social and should be relatively easy to solve with sufficient financial and technical assistance. It is imperative, however, that the prevailing social, cultural and economic conditions be made the basis for such planning since a stable and well-integrated population is often quite resistant to changes. (Physical planning has considered these factors in the formulation of long term development plans for both the large towns and the entire region.) Both towns and settlements must be considered pre-industrial in nature and the whole Valley recognized as lacking those fundamental factors necessary for the support of a large industrial sector. Therefore, a mixture of small scale industry, commerce, agriculture, and tourism is suggested. This will require careful assimilation to the development proposals. Particularly policies and programmes of population distribution must take into account traditional, cultural and religious patterns. All proposals made by the Physical Development Plan for a multi-nucleated growth scheme hope to capitalize traditional features of development in the Valley. Similarly, aspects of specific development programmes and projects are derived from indigenous socio-economic characteristics of the Valley, such as, cottage industries, temples and monument zones, religious festivals and culturally relevant aspects of settlement patterns.

Policies for the development of the Kathmandu Valley within the wider regional context, outlined in Section II, can be elaborated here as follows:

Developmental activities in the Valley and adjacent areas are to be undertaken simultaneously and in a co-ordinated manner reflecting their direct relationships and interdependencies. For example,

a) the area west of the Valley has considerable potential for the development of fruit growing and processing. However, at present fruits and fruit products are imported. An available road link — the Kathmandu-Pokhara Highway — already exists;

b) the eastern and north eastern areas are suitable for increased agricultural production, livestock and dairy farming, as well as for the necessary processing and refrigeration, particularly of meat products. The Kathmandu-Kodari Highway provides the necessary road link;

c) in the southern areas around Hetaura and Birgunj industrial development has already begun which must be co-ordinated with other development activities in the Valley. For example, the increasing local demand for building materials, light machinery manufactured goods and equipment should be met by production in the area itself rather than by importing or attempting to concentrate such production in the Valley proper. The present transport infrastructure, however, does not meet the standards required for an efficient connection with this industrial area. Since the area also has the largest food-growing and processing potential outside the Valley, a fast, direct link both with Hetaura and Bhimphedi and also with the East-West Highway has been proposed;
d) the Trisuli area is suitable for the production and processing of forest products. Paper, building components, furniture, and wood craft work would find a market both in and outside the Valley. The existing hydro-electric plant there would provide the required power for such development. A road link with the Valley also exists.

The volume of such outer regional development efforts has to be established in relation not only to the projected demands of the present inhabitants, but also to the expectations and demands of the future population, plus those new demands stemming from the growing number of tourists.

At a later stage, after the improvement of transport facilities, the total outer regional investment will have to be based both upon the projected Valley demands and also on exports to adjacent regions and beyond.

In order to establish a sound framework and direction for future growth and development of the Valley as the core region proper, various plans were considered, and the proposals for a Multi-Nucleated Development were decided on as most appropriate. This plan suggests a series of steps which may be briefly summarized as follows:

a) The urban complex of Kathmandu-Patan should be guided in its growth to absorb new population in an optimum pattern of acceptable standards of density. The immediate consequences of this would be (1) the control of peripheral settlement areas so as to encourage development of higher densities than presently exist; (2) efforts to redistribute existing too high populations and strong opposition to further overcrowding. Both of these are in part to be effected by (3) the creation of new counter-balancing settlement areas to the west and south-west.

b) The Bhadgaon area should be revitalized through planned development and settlement expansion to the south and south-west. This should, of course, be preceded by the encouragement or establishment of (1) employment centres along traditional economic patterns; (2) new types of work such as agricultural processing; and (3) potential trade activities and facilities.

c) The complex of compact settlements south of Patan and south-west of Bhadgaon is to be linked to an encircling route which is to pass through the south-central area of the Valley. This transport link will facilitate the development of such settlements by
encouraging new and modified traditional production activities within them, while allowing the establishment and maintenance of dispersed services and facilities among them.

d) Future plans envision the settlements as eventually circling the entire Valley along the slopes of the emerging foothills. New ones are to be created and the established traditional compact settlements are allowed to grow and develop.

To implement the above proposals, combined action of the proposed Land Use and Transportation Policy is suggested. While the control traditionally exercised in the Valley as to the usage of land is to be re-introduced and strictly observed, alternatives have been offered to its inhabitants. These alternatives are either to be found within the clearly delineated urban complex of Greater Kathmandu or in areas selected for new developments at the fringes of the Valley, where unirrigated, sloping land of presently low market value offers itself for settlement purposes.

To facilitate the implementation of such Land Use Policy, a corresponding Transportation Policy is proposed, based upon the knowledge that transport arteries are often the carriers of unwanted urban sprawl in the form of ribbon development. This plan attempts to utilize such arteries in a directed manner to guide developments into the areas proposed for them.

Thus existing radial feeders are not to be turned into main vehicular routes but are to retain their pedestrian-orientated character within the rural areas. The roads which will carry the major vehicular traffic-load of cargo and public transportation are to be situated along the foothills circumferentially, surrounding the Valley and following the pattern of the proposed urban growth and establishment of new nuclear communities.

The southern perimeter of such a road will meet the proposed incoming India road (in the vicinity of the Bagmati), near Charghare, where one branch will lead to the Kathmandu-Patan complex, the other to Bhadgaon. The northern perimeter will continue from Bhadgaon towards Sankhu leading westward past Sundarijal, Gokarna, and Budanilkantha before turning to the south and touching the urban extension areas from Balaju via Swayambhu to Kurtipur. It will cross the Bagmati River at Balkhu where it will join the southern perimeter.

A second ring, tangential to the above, will function as an integral part of the system, enclosing the urbanized Greater Kathmandu Area and preventing the spilling over of urban growth beyond its boundaries, with all subsidiary effects of air pollution.

The central Valley is thus kept free from vehicular traffic except for one diagonally-crossing—the Limited Access Highway—linking the two urban poles—Kathmandu-Patan and Bhadgaon—both with each other and with the airport.

This general policy has led to the formulation of a series of development programmes of which the three most important deal with

a) URBANIZATION AND POPULATION DISTRIBUTION

b) TRANSPORTATION AND INFRASTRUCTURE

c) PRESERVATION OF PHYSICAL ENVIRONMENT AND CULTURAL HERITAGE

Whereas the first two programmes are closely inter-related and have each been elaborated in detail, it is the aim of this publication to prepare the basis for programme (c) by analysing and giving specific recommendations for the development of the proposed Special Purpose Zones and Sites within the Valley.
CHAPTER TWO

COMPREHENSIVE SURVEY

BASIC OBJECTIVES

The aim in preserving the special purpose zones in the Kathmandu Valley is to retain and enhance the immobile cultural and natural heritage both as part of the way of life for the present inhabitants and also as a major asset for the future. This heritage is unique even in Nepal and constitutes a significant possession of this country as well as the cultural and natural heritage of the world. As such it is a matter of concern for everyone. The Kathmandu Valley is fortunate in having a cultural and natural heritage of such outstanding richness and distinction, however it is both irreplaceable and highly vulnerable. Already being exposed to new social, economic and cultural pressures that will likely increase with unprecedented force. Unless strong and comprehensive measures of preservation are undertaken immediately, these pressures can do irretrievable harm. Not only do the forces of time and nature continue their damaging work, but the changing patterns of life of the people, both voluntary and involuntary, will bring about an enormous increase in destruction.

In the face of this threat, a sound policy of preservation must be forced to deal dynamically with all aspects of the environment within the framework of an overall National Planning Policy. It must not concern itself only with isolated monuments— even those of outstanding value—nor can it be effective through purely negative measures, such as prohibitions and restrictions. It must include positive acts of encouragement, advice and assistance, since it is faced with a real need for renovation, modernization, and healthy development of the human habitat.

According to the UNESCO International Convention of November 16th, 1972, the cultural and natural heritage should be considered as a single entity comprising not only works of great intrinsic value but also more modest items that have acquired value through the passage of time. AS A GENERAL RULE NONE OF THESE ITEMS SHOULD BE DISSOCIATED FROM ITS ENVIRONMENT.

Reassurance through direct contact with witnesses of a permanence greater than that of the individual, whether in the works of past generations or of nature, is an important factor in the development of identity and stability in both in human beings and also in whole societies.

Protecting, conserving and making available the cultural and natural heritage are no ultimate purposes in themselves, but essential for the development of mankind. Indeed this programme has been conceived in a spirit that regards preservation as a significant determining factor in national development.
KATHMANDU VALLEY
Proposed Special Purpose Zones

MONUMENT ZONES
- Darbar Squares
- Ghats
- Stupas
- Tundikhels
- First Class Zone
- Second Class Zone
- Third Class Zone

HISTORIC DISTRICTS
- Urban
- Major Settlements
- Minor Settlements

RECREATIONAL ZONES
- Picnic Grounds
- View Sites
- Mountain Peaks
- Forest Reserve
The importance of maintaining a sound landuse policy was recognized, perhaps intuitively, by the early inhabitants of the Valley and practised by them until the 17th century. Some of their unwritten “zoning laws” are as follows:

- Settlements were exclusively planned and built on non-irrigated highlands on raised platforms - so called Tar land - and even on hilltops, as at Chobhar and Kirtipur, but never far from running water.
- Settlements were located close both to arable land and markets.
- Well irrigated and fertile farmlands were always fully utilized for exclusively agricultural purposes.
- Forests were sacred communal property and their boundaries were protected against encroachment.
- Rural temple sites were surrounded by “Guthi-lands” which not only provided an income for their upkeep and development, but also protected them from other kinds of development.

Changes during the past two centuries have caused severe disturbances, but now the suggested landuse proposals are turning again to practises whose origins lie in the traditional system.

The proposed General Landuse Plan for the Kathmandu Valley as outlined in the planning concept foresees therefore again the definition and delineation of three broad landuse categories.

**DEVELOPED LAND:** encompassing existing and planned urban areas with residential, institutional, recreational and industrial uses. The major agglomeration of developed land is the Kathmandu-Patan Urban Complex with its defined boundaries and subdivision into urban Zones. Expansion of the urban complex is possible within its own boundaries by devising more efficient means of land subdivision and achievement of a higher degree of land utilization, or by the creation of new developments at the fringes of the Valley on land presently cultivated, but of low fertility rate. No expansion of such developed land into higher class cultivated land or into forest land is permissible.

**CULTIVATED LAND:** containing well irrigated, seasonally irrigated, and unirrigated agricultural land.

Of these three main land classifications it will be essential to maintain strictly the agricultural use of the first two (well irrigated and seasonally irrigated), to explore further possibilities of additional irrigation facilities, and, finally, to determine those lands of a lesser degree of fertility which may be turned eventually into developing land as needs emerge. These last will mainly be areas adjacent to the forest boundaries at the fringes of the Valley.

Under no condition are developments for non-agricultural use to be permitted within the area of the cultivated land.

Transport arteries passing the Zone are to be effectively protected against ribbon developments along their sides.

**UNCULTIVATED LAND:** consisting mainly of forested, but also of afforestation areas and, to a lesser degree, of barren lands.

The traditional forest boundaries, which have been cut far into along the fringes of the Valley, will have to be re-established. Neither further extension of agricultural lands into the forested slopes nor indiscriminate felling of trees is permissible. These two practises have largely resulted in creating an ecological imbalance reflected in an alarming increase of soil erosion and lack of wind protection, in microclimatic changes, in the decline of wildlife, and in an increased rate of water run-off, etc.

Further development and protection of the Zone have to include an active afforestation programme at the Valley fringe.

**SPECIAL PURPOSE ZONES:** the additionally proposed special purpose zones are to be superimposed upon any of these major categories.

By that areas of scientific, cultural, aesthetic, archeological, historical, anthropological, or ethnological significance or potential can be protected. They are intended to provide a tool for the enforcement of a higher degree of control and protection. In accordance with their specific scope and contents, Special Purpose Zones are divided into four categories:

**PRESERVATION DISTRICTS:** comprising the traditional cores of the Valley’s main cities as well as 29 selected historic settlements. Since the areas are inhabited by people occupying their rightful and natural property, some changes and adjustments to the new demands and needs are to be considered permissible.

**MONUMENT ZONES:** areas of either a concentration of important individual monuments or of a specially homogeneous setting of an important monument with its natural environment.

There are 33 Monument Zones proposed for the Rural Valley, while 13 Monument Zones are located within the urban areas. For the areas contained within these Zones, the highest form of protection is recommended.

**MONUMENTS AND MONUMENT SITES:** important immovable man-made or natural objects located either within or outside the Preservation Districts or Monument Zones. Their degree of protection is proposed to be the same as for the larger Monument Zones.

**NATURAL PRESERVATION DISTRICTS:** Just as Preservation Districts constitute an overlaid pattern of specific significance within the broader category of Developed Land, Natural Preservation Districts are to be seen overlaid patterns within either Cultivated or Uncultivated land areas. Thus, they may be located within the rural Valley floor, in the forested foothills, or may even include the tops of some of the Valley’s surrounding mountains.

According to their special properties they are divided into peak sites, view sites, forest sites, recreation and picnic sites.
URBAN PRESERVATION DISTRICT: PATAN
The writings of the 7th century Chinese travellers report well built towns and settlements with splendid palaces and temples already established in the Kathmandu Valley. However, with the exception of some sculptured images which date back more than 2,000 years, the present man-made environment is not more than three hundred years old. Since the development of the settlements, however, was an evolutionary process, the present environment at least suggests life in the Valley dating from during the early Malla period. For the purpose of their conservation in their present form it is proposed that the core areas of the three major towns and 29 selected villages be declared Preservation Districts.

These settlements are all built on non-irrigated high plateaux within surrounding farm land. All have access to water, and usually the approaches to the towns are flanked by two large ponds or tanks. All of them are built in a most compact form using as little horizontal space as possible but showing a strong tendency towards vertical expansion. The development of such a compact and vertically oriented plan was based partly on the need for defense and the demands made by the Newar’s tightly woven family structure. But perhaps the most significant factor was the strong consciousness of the people of the need to preserve all arable land for cultivation purposes.

The individual settlement lay-outs are thus conditioned both by their topographical location and by the placing of sacred sites and shrines interlinked by routes used by worshippers and processions. Other internal divisions are often based upon the arrangement of residences for the various castes and occupations. The houseplan provides room on the lower floor for storage, live-stock, or a shop. Except for the latter case, there are no openings besides a low-lintelled entrance door. The second level contains the sleeping rooms; small windows with carved wooden screens provide light and ventilation. The third level houses the larger family room with more extended windows or balconies. The fourth floor is principally used for food preparation, and eating which is often done on a small roof terrace. On the same floor is also the room for religious worship.

The interiors are very simple. Floors are often of mud and the walls are mud plastered. Ceilings are low and display strong wooden beams. The floors are connected by narrow, steep almost ladder like stairs. The scale is very human and earth bound. There is little if any furniture.

The external doors and window-frames are often ornamented by finely carved woodwork. They receive additional decoration from colourful flowers or agricultural products hanging in clay pots or baskets from the ceiling beam-ends jutting out beneath the roof eaves. The streets and plazas are brick or stone paved, usually a combination of both. They contain a great number of shrines and temples, interspersed throughout the whole settlement. Some of these are merely tiny open shrines containing an image or a stone; others are of more sophisticated construction. But all are of the same brick and wood materials as the houses from which they have obviously emerged.

Many of the settlements have their own chief deities, but places of worship exist for almost all of the Hindu and Buddhist divinities. The main deities each have a special festival which is celebrated most often with a large chaitya procession in which the whole population participates. This is a highlight of the cultural life of the people, binding the community together and giving each one its unique and special character. These chief deities are fierce and war-minded or of especially powerful nature, providing protection for the settlement against evil influences. The most numerous
RURAL PRESERVATION DISTRICTS

BUNGAMATI

KHOKANA

SANKHU

THANKOT
among them are the Tantric Shakti goddesses, the Ashtamatrikas, such as Maha Lakshmi in Thankot, Lubhu, Bode and Balambhu; Balkumari at Thimi and Nagaon; Nawa Durga at Thecho, Ruddrayani at Khokana, Vaishnavi at Satungal, and Harisiddhi in the village that bears her name. The Buddhist Tantric Dakinis which are revered in Sankhu, Pharping and Chapagaon, have their seats outside the settlement in forest shrines. Even the classic Vedic deities are of war-minded nature as seen in the female deities Bhagvati, Chandi and Kalika which are situated at Nala, Dulturkel, Tokha and Kisipidi. Or they may simply represent power and strength as Bhairab at Kirtipur, Sanagaon and Bulu; Bhimsen at Sanga and Ganesh at Nade. Sunaguthi, Pyangaon and Panauti worship chiefly Mahadev; and Bungamati and Bandegaon reverence Lokeshvar as their chief deity. However, Lokeshvar is worshipped with another Hindu deity in Thimi, Nala and Kirtipur.

Even the three royal towns with their multitude of shrines and temples devoted to almost all of the Hindu and Buddhist pantheons of gods have the fierce Taleju Bhawani as their royal protector, and are also protected by the Ashtamatrikas, the Ashtakalis and the Ashtabhairabs which are strategically placed to encompass the town areas. The rural settlements are still inhabited almost exclusively by the Newars. Of the total Newar population in the Valley, the three towns account for some 60%; and the compact urban settlements included within the framework of the proposed Preservation Districts account for 27%. The population of the core areas of Kathmandu is estimated at present to be ca 95,000, of Patan ca 45,000 and of Bhadgaon ca 35,000. The population of the rural settlements varies between 1,000 people as in Satungal and 10,000 in Thimi, with an average of some 3,000. While Kathmandu inhabitants follow diverse occupations connected mainly with trade and services of all kinds, a considerable number of those of Patan, particularly in the eastern part, is still engaged in agriculture. The populations of Bhadgaon and all other proposed rural Preservation Districts have agriculture as their main source of livelihood.

However, many settlements perform important roles in non-agricultural activities for the community of the whole Valley. Kirtipur is famous for its carpenters and masons as well as for its handweaving. Thimi is the centre of pottery production. Khokana has since early times had a concentration of oil pressing, so does Thecho, but to a lesser extent. Chapagaon, Thankot, Sankhu, Sanga and Dulturkel are important marketing centres for their extended areas. Bode is known for its chura (pounded roasted rice); Pyangaon produces the manna-pathi (measuring devices) and many settlements have handlooms which produce cloth for their own consumption as well as for the whole Valley.

In almost all cases, however, the market situation is changing as basic consumer goods become more easily available and cheaper in the cities’ central market. Industrial mass production and imports from outside, however, have caused a decline in the economic vitality of the settlements whose increasing population can no longer all engage in the traditional skills of production, nor be supported exclusively by agriculture. It must be an integral and vital part of the policy for the conservation of these settlements as living entities, to define new means of reviving these potential skills and abilities of the inhabitants and to turn them into contemporary forms of crafts and production and thus to return some of their lost economic prosperity to them. This can obviously be most easily done in conjunction with tourism and the touristic development of the region.

For example, the potters of Thimi could be persuaded not only to produce items for the souvenir market but also the quantity of table-ware, etc., needed for local consumption as well as for the demands of an increasing hostelry at present exclusively met by imports from other countries. Similarly the production of mustard oil by hand process is no longer an economic incentive for the oil pressers of Khokana. Research could here be directed towards finding other plants to grow in the same areas as the mustard, from which the skilled oil pressers could extract valuable essence. With careful and skilful treatment and using improved versions of hand presses they might derive a product of high market value, perhaps suitable even for export.

The recent history of the revived Thai silk industry could be an example for the Valley’s cotton weavers who were once famous for their fine saris and hand blocked materials. Such handicrafts could support a number of specializing productions in some villages. The concept of conservation of the settlements and towns thus necessitates a wide spectrum of research and planning. Physical preservation is to be seen as only a part of a much more complex and thoroughgoing plan.
Although most of the shrines and monuments are set within towns or villages and indeed very often were the determining factors for the establishment of such settlements, there are also a considerable number of places of great religious and cultural significance located in the rural parts of the Valley. Many of these date from prehistoric times. Some of the objects of devotion are only huge trees or uncut stones. The sanctum may be a deep pit in the ground, remnant of some pre-religious practice prevailing in the Valley which may indicate a desire of the early inhabitants to devour mother earth through such relationship.

These places are worshipped by people individually or by whole families. During the main festivals, yearly or at several years intervals, thousand or tens of thousands of devotees may visit them. Then the images are splashed with coloured powders, flowers and grain are offered, and animal sacrifices may be performed. All these sites are in superb harmony with nature and are located without exception at places that highlight their importance. They serve both for physical and spiritual "recreation" of man. Many of the physically predominant spots in the Valley—such as mountain peaks, view sites and scenic places—have also a cultural or religious meaning. It is these that have been placed in the category of the proposed Natural Preservation Districts.

The Monument Zones were selected according to a variety of consideration such as location, particular religious attachments, their special deities, or their architectural or structural elements.

WATER

Is associated in various forms with the oldest sacred sites and shrines in the Valley.

RIVER SITES. The preferred location for Monument complexes is close to running water. Stone ghats—both for cremation and for bathing—are found along all the sacred rivers. The best known on the Bagmati are at Pashupati and Gujeshwari, at the Gokarna Mahadev, at Sankhumul and Panchali, and farther down near Chobhar, the Jal Binayak. Along Bhadgaon’s Hanumante river is also an extended group of temple-complexes. Particularly auspicious are sites at the convergence of two or more rivers such as those at Koteshwar, Teku, Dakshinkali, Tika Bhairab, and Bishnu Devi near Naikap.

SITES SURROUNDED BY WATER. A great many individual monuments within the Valley settlements are closely related to water tanks or ponds. Some of the major ones are even surrounded by water and almost float within such tanks. Fine examples of such sites are the Sleeping Bishnu at Budhanilkantha, the small Shiva temple within the Rani Pokhari in Kathmandu, and the Narayan shrine at Machchhegaon.

NATURAL SPRING SITES. Spots where water rises from the ground are considered auspicious and sacred. Many sites in Nepal have developed around such spots and pilgrims go there to purify themselves by ritual washing. Sites of this kind are the Kundas at Lele, the Kunda and Nau Dhara at Godawari, the Kunda at Matatirtha and the Bis Dhara at Balaju.

HILTOPS

Hilltops also played an important role in determining the location of sacred sites. Two of the most prominent ones in the Valley—the Swayambhu Stupa and the Changu Narayan Shrine—were so located and many others followed. For example, Adinath on Chobhar, Mahadev on Santaneshwar, Bhagvati at Halchok, and the Stupa at Namara. Lesser shrines are also situated on mountain peaks, such as those on Puichoki, Shivapuri, and Manichuda.

FORESTS

Forests exercise a mystic attraction as dwelling places of deities and spirits, but are also seen as containing dangerous evil ghosts and spirits from the cremation grounds which are often in their vicinity.

Forest sites are often preferred locations for the Tantric divinities. The most typical, perhaps, is the shrine of the Bajra Varahi located in its sacred grove near Chapagaon. Shrines of the Tantric goddess Jogini are also found adjacent to forests like those near Sankhu and Pharping.

CAVES

Caves were also chosen as sites for shrines either within or attached to the living rock as is shown by the examples at Goraknath, Bisankhu, Sundarjal and Sekh Narayan.
RURAL MONUMENT ZONES:

GOKARNA
BAJRAJOGINI
CHANGUNARAYAN

DAKSHINKALI
CHOBAR-ADINATH
GODAVARI
It is often difficult to attribute these shrines to either Hinduism or Buddhism since from the earliest times there has been a strong spirit of tolerance and mutual respect among those of different beliefs and customs. As early as the 7th century, the Chinese traveller Huien-tsang reported that Buddhist monasteries and Brahmanical shrines stood in close proximity in the Valley.

The Swayambhu Buddha, the Pashupati Shiva, and the Machendranath receive great veneration from all the people of the Valley, regardless of their individual faith. Innumerable relationships and spiritual links, however, exist between many of the sites in the Valley. There are sites devoted to the same deities, as for example, the four important Vaishnavite shrines: the Narayans at Ichangu, Changu, Bisankhu and Sekh. Once a year, thousands of people make a pilgrimage, walking around the whole Valley from early morning to late evening in order to visit all four sites.

Similarly, there are four important Binayak Ganeshes: at Chabahil, near Bhadgaon, at Chobhar and outside Bungamati. These are all believed to have extraordinary power to assist in the solution of great and very difficult problems.

These sites are still of vital importance to the people of the Valley, and celebration of the multitude of festivals – performed for their veneration – is an integral part of life.

**URBAN MONUMENT ZONES**

They are a special category of Monument Zones located within or adjacent to one of the three cities. They consist principally of the Darbar Squares with the palaces of the three Malla Kings at Kathmandu, Patan and Bhadgaon and their confronting squares which contain large groupings of fine temples, monuments, sculptures, pillars and the like, in an almost staggering inter-relationship and sequence. There are also the Tundhikhels, large open spaces confronting the three historic towns which, with their adjacent pokharis, have been proposed as Monument Zones in order to perpetuate their existence for the benefit of the people of these towns.

**HISTORICAL PALACE ESTATES**

During the Rana regime, 1846 – 1951, a new architectural style emerged as is shown by many buildings on the outskirts of the Kathmandu-Patan area. These huge palaces have no relation to Nepalese tradition; they even violate the previously accepted rules of careful landuse and the full utilization of built space. They show only the Rana’s attachment to a European style of living and to neo-classical architecture.

Some of the major palaces had not only vast facades with elaborate porticos, marble staircases and colonnades, inner courtyards with gardens and perfumed fountains, but also theatres and great reception halls. The English historian, Percival Landon, writing in the last century, says of the Hall of Singhdarbar, the largest of these palaces and now the seat of the Nepali Government, that “there is not in all India a hall of such magnificence.” Indoors were lavish heavily carved furniture and decorations imported from England and the continent and carried into the country on the backs of porters – carpets, huge crystal chandeliers, elaborately decorated mirrors, and marble statues. The main attraction, however, of these estates is in their extended gardens designed in formal French or Italian style with many imported plants which, because of the sub-tropical climate, have become lush areas of magnificent and exotic vegetation. Monkey puzzles, eucalyptus, silver oak, flowering trees and vines – the red bottle brush, the purple jacaranda, wisteria, and bougainvillaea, and the golden comb – palms, cedars, and the cassia fistula were brought from Australia and elsewhere. Although the palaces are no longer family residences – many now serve a public use – some thirty have been selected for protection as representing an epoch in the Valley’s history. The garden areas will eventually serve as urgently needed public green-spaces. Although often showing an almost grotesque mixture of style and architectural elements, the palaces nevertheless contribute in a colourful way to the picture of the man-made environment of the Valley of the past century.

**NATURAL PRESERVATION DISTRICTS**

They are divided into four categories: PEAK SITES, the eight highest points of the hills surrounding the Valley, vary in height from Jamacho, 6,333 ft., to Mt. Pulchoki, 9,073 ft. All command spectacular views of the Valley and/or the high Himalayas. Most of them are associated with legends of the Valley’s origin. VIEW SITES. While Peak Sites are to be preserved in their natural state without additional physical features, the View Sites – offering the same spectacular vistas – need good road access and a basic tourist infrastructure which will cater to the increasing number of visitors. Some such development has already begun, as at Kakani and Nagarkot. FOREST SITES. Aside from the general need to protect and reforest the Valley hillslopes, some forests are to be especially protected and developed for the preservation of their sub-Himalayan flora. These include traditional forest reserves with selected trees and vegetation, like Gokarna (Rajnikunj) and Raniban, and also the wilder, more jungle-areas such as Pulchoki-Godavari which should remain a suitable habitat for the original fauna. RECREATION AND PICNIC SITES include traditionally famous scenic and climatically pleasing spots. Most of these are also associated with nearby Monument Zones and temple sites, as at Godavari, Lele, Dakshinkali and Balaju.
PROTOTYPICAL MONUMENTS

SINGLE STOREYED TEMPLE

MORE STOREYED TEMPLE

AGAM HOUSE, DYOCHEN

BAHAL

BAHIL
MONUMENTS AND MONUMENT SITES

During the middle of the last century, Daniel Wright established the existence of 2,733 shrines and temples in the Kathmandu Valley. But considering the great number of tiny shrines and images that exist in settlements and countryside alike, the real figure may be close to ten thousand.

The present survey—the first ever undertaken on such a scale, and necessarily a selective one—has classified 888 individual monuments for the purpose of their proposed protection. Archeological sites, which are still largely unexplored and should be covered separately, are not included. The selected monuments were classified as follows: A and B Monuments represent outstanding examples of both artistic and cultural value. C Monuments include most of the other monuments and sites. A small D-group is made up by monuments of more recent date or by those in such a poor state of repair that their restoration and conservation is no longer justified.

TEMPLES

Among the indigenous forms in the Kathmandu Valley is the pagoda, for which Napal claims to be the place of origin and which, at least, may have developed here independently. It may have been derived from the basic domestic plan of the Newar house. It is thus based more or less on a single artistic theme elaborated upon in many different variations. In particular, it is the multiplication of roofs ranging from one to four, five, or, in earlier times, an even greater number. The materials used are always brick and wood with stone as their base, often in the form of a multi-stepped plinth. Since the inner spaces are small and of little importance, the major impact lies in the exterior. The roofs are tiled but may also be covered with gilded copper. The woodwork, particularly the struts, is finely carved and of elaborate ornamentation.

The roofs are often flanked by sculptured guardians and the doors are emphasized by a pinnacle of gilded metal. The sacred rooms are mostly on the ground floor but may also be sunk into the earth. The temple lay-out often shows the influence of the mandala. The entrance is a shrine, often crowned by a pagoda roofed tower or a gilded pinnacle. Especially, windows and doors are similar to those of domestic buildings. The top of the temple is crowned by a pinnacle of gilded metal. The sacred rooms are mostly on the ground floor but may also be sunk into the earth. The temple lay-out often shows the influence of the mandala. Most temples are square but they may be rectangular like the Bhag Bhairab temple in Jama, Jayabagesh—Hanuman Bahal in Kirtipur, octagonal like the temple at Patan Darbar Square, circular like the Hanuman temple in the Kathmandu Darbar, or even cross-shaped like the temple of Jayabagesh-wari.

Temples may be free standing within a courtyard, like the Machhendranath temples in Patan and Kathmandu, freestanding outside a courtyard like many of the fine temples of the Darbar Squares and elsewhere (in the cities and countryside). Some temples in the three towns as well as in some of the villages are attached to other, usually smaller, buildings. Some, however, are large and multi-storeyed like the one at Harrisiddhi or the Maha Lakshmi at Lubhu.

A special form is a temple tower attached to another structure like the Darbars and some domestic buildings.

STUPAS AND CHAITYAS

They are dedicated exclusively to Buddha and are of four kinds. Structurally, they are built upon the same principle but are distinguished as enshrining different kinds of objects. In the Dhatu chaitya some of the mortal remains of Buddha are said to be preserved in a precious container. The Pari Bhog chaitya houses some of his belongings, such as his garments, robe or bowl. The inscriptions of Buddha’s teachings are collected in the Dharma chaitya. The Udyeshya chaitya contains diverse elements, such as amulets, jewels, mantras, scripts, etc. On the outside of this type some particular aspect of one of Buddha’s sermons is shown.

The first three are also called stupas, while the Udyeshya chaitya—the most common form in the Valley—is generally called a chaitya. The later ones are of small size, mostly of stone, often placed within bahals or nanis. According to tradition a stupa was to consist of a series of small chaityas grouped around a central one in a stepped fashion. These were then completely covered with earth. On top of each mound is a small square brick structure called a Chaiku.

The stupas vary in size; the surface treatment may be either grass or whitewash. The base structure may be a single round platform, like the Ashoka stupas in Patan, or an elaborate multi-level terrace, like the Boudha stupa. There are often niches facing the four cardinal directions, each containing an image of the Dhyanibuddhas, in some instances with their Taras. The centre is crowned by a gajura made of 13 gilded brass rings carrying the chaitya.

BAHAL

A bahal is an enclosed courtyard, always brick or stone paved, surrounded by buildings containing common rooms, living cells, and prayer halls. Opposite the entrance is a shrine, often crowned by a pagoda roofed tower or a gilded pinnacle. Except for the guardian beasts, there is, as a rule, no elaborate decoration on the outside. But within the open courtyard there are a number of free-standing elements such as bronze mandalas on stone bases, chaityas, images of Bodisattvas and donors. There may also be bells on frames of wood or stone. According to their specific uses, bahals may be classified as bahils, biharas, and nanis.

BAHIL

Here the surrounding buildings have open galleries which are used for introductory classes in Buddhist thought for future monks.

Bihara

Same as above, but the surrounding buildings are more enclosed. They serve as the domiciles of the monks.
In cases of expansion, another branch may have been attached, either called, a kaccha bahil or bahal.

**NANI**

Here the courtyard, rectangular or square, is larger and surrounded by residential buildings of no formal character which may be occupied not only by monks or Shakyas but by any caste. However, there must be a Buddhist shrine and there may be one or more chaityas. Bahals are all of Buddhist origin. Courtyards for profane or private use, even those within the royal darbars, are called CHOWKS.

**SHIKHARA**

Stone temple of geometrical shape made to suggest mountain peaks with drawn ridge lines. On each of the four sides are attached porticos, usually supported by a two-storey series of columns with open galleries which symbolize entrances to stone caves. The form originated in southern India and is usually devoted to the Vaishnava deities though sometimes also to Shiva or Buddha. It appeared in the Kathmandu Valley during the later part of the 16th century.

**GRANTHAKUT**

An oblong, tall, and pointed stele supported by a one-storey base. The base is stone, but the rest is made of brick and plaster. They are mainly shrines for the Nath sect, but may be used for Tantric deities or Vaishnava. They are said to have originated during the 16th century at Konarak.

**ENCLOSED SHRINES AND MANDAPS**

Many forms and styles of enclosed shrines can be found. Among the indigenous ones are the KHATS, usually made of wood, which resemble the portable shrines used during processions. Mandaps are roofless shrines of the Joginis and devis of Buddhist Tantric belief; they are made of brick or wood with metal decorative elements.

**MOGUL-AND TIBETAN-STYLE SHRINES, PITHS**

Like those of West Bengal or Rajesthan, they were constructed in great number and often of large size during the Shah and Rana periods. TIBETAN-STYLE SHRINES, usually made of stone plastered and whitewashed, were built by followers of the Buddhist sects of the Gelukpas, Nongmapas, and Karmapas. Other shrines were reconstructed or newly built according to diverse contemporary styles of European influence during the time of the Ranas. There are numerous open shrines, called PITHS, often located outside the settlements near cremation places. They are dedicated to the matrikas of the Shaktas and Tantric sects. Many date from the 12th or 13th century and contain stones rather than a sculptured image of the deity.

**GODHOUSES OR DYOCHHENS**

They resemble residential houses. On the second floors are mostly large open windows or galleries of rooms used for common worship. They often display elaborate carvings and have toranas above the entrance which is flanked by guardian beasts. The enshrined statues of protective deities are occasionally carried around the city during processions.

**AGAM HOUSES OR AGAMCHHENS**

Similar to the dyoichhens, but are generally more enclosed. They contain shrines of the Kuldevdas, Istadevdas and Ogamdevdas (family, patron or secret deities). No one is permitted to enter for worship without prior initiation. The enshrined images are never taken out of the building. Both godhouses are crowned by pinnacles and may carry small pagoda towers also.

**WELLS & WATERFOUNTAINS**

Places from which water is obtained are often artistically decorated and may contain images which are worshipped there. There are four types. The TUN is a sunken well built in cylindrical shape of brick and stone. The upper ring of stone is carved in snake shape. They are used for non-religious purposes and are very popular in towns and settlements. The KUNDA is a recessed water tank fed by underground springs; of great religious significance at pilgrim places. The JARUN is a stone water tank, with waterspouts, often decorated by carvings, raised above ground. The water comes from another source. In former times they served as drinking fountains. They are found in settlements and near pilgrimage places and date back to Lichchhavi times. The LON-HITI or SUNDHARA is a waterspout/fountain. Water is brought to it from a distance and appears in a deeply recessed stepped place of round, octagonal, or square shape. The stone spout bears a crocodile or elephant head. If it is covered by gilded brass, it is called a LUN-HITI. They have been known in the valley since Lichchhavi times and are still numerous.
CHAPTER THREE

RECOMMENDATIONS

There are many causes, both natural and human, of deterioration and destruction. Repairing such damage is not enough; its recurrence must be prevented. Among natural forces, the most striking is earthquake. However, tropical rains and vegetation are almost equally serious, causing waterlogging, wood rot, brick disintegration, soil erosion and root growth, with consequent weakening of foundations, walls and roofs. High humidity encourages mildew and algae, while ants and termites do extensive damage to the wood which constitutes the structural framework of most buildings. Among human actions, neglect of major building repairs may be due to declining economic resources or abandonment. But equally significant are forms of modernization, such as the widening of roads in historic town areas, the use of blacktopping and concrete instead of stone or brick surfacing, transmission lines and transformation stations, and wrongly applied modern street lighting. Further, traditionally open land is often used for buildings, townscape and countryside are often deformed by high-rise buildings, conspicuous signs, posters and advertisements. Lastly, cars and heavy buses cause increasingly serious environmental problems, while their mere presence in historic areas disturbs the harmony and scale.

PROPOSED LEGAL ACTION

Legal and administrative acts providing for the conservation of a whole region, including towns and villages, are more complex than provisions for protection of single monuments, particularly when the region is still inhabited and continuing to develop even though the forces that established it are waning and seem destined to be replaced by new economic and social systems. Therefore, conservation policies must be flexible and adaptable to each individual case. Legal measures must maintain the integrity of both natural and man-made environment. Proposals for physical upkeep and preservation must be related to measures for prevention of deterioration in economic and social fields as well. Although they cannot anticipate all eventualities, regulations should be made conceptually applicable to the most likely developments. Successful implementation will depend largely on official initiative and public awareness. OFFICIAL INITIATIVE means the creation of an administrative authority to defend the integrity of the protected sites and objects and to enforce their respect by whatever means are required. PUBLIC AWARENESS means that individuals must recognize, even though the necessary regulations impose restrictions on them, that their own wellbeing depends to a large degree upon the existence of a favourable and stimulating environment and
that the preservation of the cultural and natural heritage contributes directly to such an environment.

**DEFINITIONS AND DRAFT REGULATIONS**

The term "competent Authority" refers to a committee, board, commission or other administrative body which, according to the recommendation below, is to be appointed and empowered to supervise and co-ordinate all matters relating to preservation including the enforcement of pertinent regulations. All regulations are presented here as drafts which, though attempting to be complete in their substance, make no claims to perfection as far as legal formulation is concerned. Such formulation will have to be undertaken by a competent legal adviser familiar with Nepalese legislation and its procedures.

1) **PRESERVATION DISTRICTS**

A Preservation District is a defined topographical area which is of special value because of its interest from one or several of the following points of view: scientific, cultural, aesthetic, archaeological, historical, anthropological and ethnological. A Preservation District may incorporate part of the natural landscape, a human settlement, or both. Those features of an area which make it worthy of protection must be described, before the area can be designated as a Preservation District.

In order to protect these features and to present them to their best advantage, certain measures have to be taken, which may vary from case to case but generally will include some or all of the following:

- On the one hand active maintenance including cleaning and repair, where applicable, of those features which give the area its special value; on the other hand, advance-planning and control of any foreseeable changes that are likely to affect the area, including new uses and constructions whether public or private. The following administrative steps are to be taken in this connection:
  - a) In order to co-ordinate and integrate all preservation measures – for each Preservation District individually and in the greater framework of planning for the Kathmandu Valley – a set of Preservation Plans and Regulations is to be prepared for each District which will deal with the following matters: record of the existing state and its history; development plan with an indication of future uses, traffic patterns, building lines and heights, open areas, areas scheduled for clearing and rehabilitation, and Monument Zones (Zones of a higher degree of protection. See below);
  - b) Information must be disseminated about the nature and aims of the Preservation District;
  - c) In Preservation Districts restrictions are to be applied regarding the use and exploitation of land and buildings. This includes the prohibition of motor vehicles in certain areas; the control of density, type, height and appearance of buildings and their placing and utilization; and the control of all elements of the physical environment other than buildings regarding their placement, size and appearance.
  - d) All these restrictions will be enforced by the Competent Authority;
  - e) For purposes of major works of upkeep and repair or restoration, financial and/or tax assistance is to be made available in Preservation Districts.

2) **MONUMENT ZONES**

A Monument Zone is a defined topographical area inside or outside a Preservation District. It may have a concentration of individual monuments or may connect such monuments; it may also be characterized by such qualities as homogeneity of building type, remarkable settlement pattern, or setting in landscape.

In every case the reasons for designating a Monument Zone as such must be given. Monument Zones, while being subject to the same degree of comprehensive planning and control as Preservation Districts, even if they are not located inside a Preservation District, enjoy a higher degree of preservation and protection than these Districts. This implies planning in more detail and a more intensive participation in the preservation effort by all inhabitants of the Zone.

In Monument Zones all buildings are to be preserved in their original appearance except for incongruous recent additions, which are to be removed or remodelled so as to fit into the setting; internal remodelling and modernization are permissible but in all cases of repair and rebuilding which affect the external appearance of the building, traditional building materials, forms, proportions and colours are to be maintained. This also applies to the rare cases when a new building is an unavoidable necessity.

The following administrative steps are to be taken:

- a) A complete record of the existing condition and a Development Plan will be prepared which will be more detailed and fully documented than that for a Preservation District. The record of the existing state will include as far as possible the age, ownership, and state of repair of all buildings and urbanistic elements; their present use, technical and sanitary equipment, number of occupants and other relevant information; and a complete documentation of their appearance by means of plans, sections, elevations and photographs or perspective sketches.
In addition to the data which are given for a Preservation District, the plan for a Monument Zone will indicate what is to be kept in its present state, what is to be taken down or remodelled, and all planting, paving, or other treatment of areas that are not built over.

b) In view of the far reaching effects of designation as a Monument Zone, a special effort will be made to provide detailed and far-reaching information about the nature and aims of such designation to all those affected by it.

c) The Competent Authority will provide, free of charge, advice in all matters of planning, building, remodelling and repair in a Monument Zone. This will include the provision of samples of acceptable building and paving materials and colours; advice on architectural details including the form of shop fronts, and on the appearance of all elements that affect the character of the Zone, such as, street fixtures, lamps, signs, announcement boards, advertising and lettering.

d) Without prior approval by the Competent Authority no work that is likely to affect the appearance of the Monument Zone may be carried out except in cases of emergency.

e) Where compliance with regulations applicable in a Monument Zone demonstrably leads to financial hardship for owners and/or inhabitants of property in the Zone, appropriate financial assistance or tax relief is to be granted.

3) MONUMENTS AND MONUMENT SITES

For the purpose of this recommendation, a Monument is not only any immovable object protected under the Ancient Monuments Preservation Act of 1956 but also any other immovable natural or man-made object such as works of architecture, monumental sculpture or painting, the preservation of which is in the public interest because of its special value from the point of view of history, art, or science. A Monument Site is the defined topographical area in the proximity of a Monument object protected under the Ancient Monuments Preservation Act of 1956 but also any other immovable natural or man-made object such as works of architecture, monumental sculpture or painting, the preservation of which is in the public interest because of its special value from the point of view of history, art, or science.

In Natural Preservation Districts certain restrictions will be applied regarding the use and exploitation of the land and of its products. In Forest reservations the existing pertinent governmental regulations will apply. In other Natural Preservation Districts and especially on sites which are to be used for recreation for the local population or by tourists, any future developments will be strictly controlled from the point of view of appearance, upkeep, and conservation (e.g., avoidance of erosion and exhaustion of the soil).

Necessary access-roads and paths, parking facilities, road and other signs, camping and picnic grounds, provision for accommodation, food, water, and sanitary facilities, will conform to standard laid down by the Competent Authority.

In Natural Preservation Districts no buildings or other constructions will be allowed except those directly and of necessity linked to the normal activities within the District, such as, buildings for agriculture and forestry, small shelters, lodges and other types of accommodation for travellers, and constructions for sports. All constructions are to fit well into their natural environment and are to be built from designs and on sites approved by the Competent Authority.
INTRODUCTION TO INDEX

The index here is alphabetical. It covers 32 Preservation Districts, 34 Monument Zones, 29 Natural Preservation Districts, and 888 Individual Monuments and Monument Sites. These last are grouped according to their location in or near Kathmandu, Patan or Bhadgaon, or in the rural Preservation Districts or Monument Zones.

The index of the Preservation Districts contains both principal and alternate names, and the code PD with additional letters for specific items; for example PD/K for Kathmandu, PD/To for Tokha.

The Index of the Natural Preservation Districts contains name, location, the code N—PD plus a small a, b, c, or d, and the serial number of the respective district. Here a stands for peak sites, b for view sites, c for forest sites, and d for recreation or picnic sites.

The Index of the Rural Monument Zones shows name of Zone, location, the code V for Valley—MZ and the respective serial number.

The Indices for Individual Monuments and Monument Sites contain names in alphabetical order, with the principal name in capitals and the alternate names with initial capitals only. The second column gives a cross reference to alternate names.

The names are followed by A, B, C, or D to show degree of importance, the number of the Monument, and the code abbreviation for the respective city or settlement—K for Kathmandu and vicinity, P for Patan and vicinity, B for Bhadgaon, and To, for example, for Tokha.

The Individual Monuments within the rural Monument Zones are listed by name with the Zone name in the second column. The category is indicated by A, B, or C. The code V—MZ is followed by the number of the Zone and a second number for the Individual Monument. Thus, V−MZ 5 stands for Pashupatinath; V—MZ 5.1 is the Basuki temple in that Zone.

All Individual Monument listings include type and date of origin. The types fall into 10 categories and 0 for others as shown in the legend. The five date columns show periods from before 1350, with 5 stars, to 1900 and onwards, with one star. (See legend)

The alphabetical index is followed by classification charts showing A, B, C, or D class Monuments within the three cities, the rural Preservation Districts, and the rural Monument Zones. All A-class Monuments are additionally marked (○).

A locational index, attached to the map at the beginning of each chapter, facilitates finding the exact location of each Monument.

INDEX SUMMARY CHART

<table>
<thead>
<tr>
<th>TYPE</th>
<th>Symbol</th>
<th>Kathmandu: Vicinity</th>
<th>Patan and Vicinity</th>
<th>Bhadgaon</th>
<th>Monument Zones</th>
<th>Preservation Districts</th>
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CLASSIFICATION

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TIME OF ORIGIN (Period)

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# Alphabetical Index of Natural Preservation Districts

## Natural Preservation Districts

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<td>Dhaukhya, Shikharapur</td>
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## Rural Monument Zones

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GLOSSARY

ASHTA

Eight fierce forms of Shiva known as Ruvo, Chandra, Kshatrapa, Vayu,Padma, Vakresvara and Virupaksha. The eight are also known as the eight yoginis. Armed with various symbolic attributes, they are said to act and, therefore, she is portrayed as the female aspect of the Ultimate Principle. Prati is a prefix meaning "in the direction of. therefore. Prati in combination with Bharad will mean Reversed Chosha. A female deity who resides in Tibet but visits Patan once a year during Machchhendranath festival and if she could be propitiated, she may bless someone by giving great wealth in no time. A road-side square in the cities of Kathmandu, Lalitpur and Bhaktapur where religious dances are performed during certain festivals. In normal times such squares are conveniently used as market places. An exceptional case is Padmanabha Swami at Madras, who is the symbol of Marichi, also.Varaha (the boar), Narasimha (the lion-man) and Rama, Krishna, Buddha and Parashurama. Temples of Siva, Vishnu, Brahma, Shakti and Bhairava have their keepers such dhamis do not have to act and. therefore. she is portrayed as the female aspect of the Ultimate Principle. Prati is a prefix meaning "in the direction of. therefore. Prati in combination with Bharad will mean Reversed Chosha. A female deity who resides in Tibet but visits Patan once a year during Machchhendranath festival and if she could be propitiated, she may bless someone by giving great wealth in no time. A road-side square in the cities of Kathmandu, Lalitpur and Bhaktapur where religious dances are performed during certain festivals. In normal times such squares are conveniently used as market places. An exceptional case is Padmanabha Swami at Madras, who is the symbol of Marichi,also. Varaha (the boar), Narasimha (the lion-man) and Rama, Krishna, Buddha and Parashurama. 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A popular name of Jatadhar Lokeshwar from the neighbourhood and exhibited in nearly every street of Red Machchhendranath. There are three kinds of Vihars and the pebble is dug up and exposed to public view. The householders around Mahadev. On the eve of Ghodejatra is called Lukumaha Dyo or hidden pebble hidden in its centre. This pebble remains gen-
erally not supposed to be touched by the deities. However, they are worshipped from the first to the last day of the month in the mountain where the temple of Swayambhunath is situated. The chariot festival of Kumar, the living goddess, which begins from the twelfth day of the bright moon in the month of Bhaadra.

Another name for Brahmatan. A statue or picture symbolising the destruction of evil spirits. It is often found on arches over doors of medium size or minor temples.

A thorn staff or poni. This is a special gift given to a Brahmin on the eleventh day after a person's death. This title is also conferred on the Head Lama of Kakyu sect.

Lord of the world, a form of Avalokiteshvara, who is the Bodhisattva of compassion. This form was assumed when the Buddhist pantheon adopted Shiva.

The protector of the world. Nanda, Dunia, Bari, Pratul, Jai, Vijaya, Suheli and Parvati. They are seen attending on one of the principal gods. Lokpals, one of the minor gods are the Guardians of the four cardinal points. They live on Mount Sumeru, the centre of the Buddhist universe, and guard the entrance to the Buddhist Paradise (Sukhavati).

A golden door.
A follower of the Mahayan sect of Buddhism, Mahayan, great vehicle, the Northern School of Buddhism, has many forms and branches. Nepal, Tibet, China, Korea, etc. largely belong to the Mahayan sect. A Mahayanist aims at attaining Nirvana for the sake not only of himself but of all other sentient beings.

A mask.

Persisting to the Maie period of rule, the 14th to the 18th centuries.

Tenth day of the dark moon in the month of Poush (Dec.), the day to worship the family god of Vayrun Bhandari.

Another name of Mangal Bazar in Patan.

A monastery in Patan, where a sacrificial fire in the true Vedic style is believed to have been kept for the last fifteen hundred years.

A festival held in Patan on the second day of the dark moon in the month of Bhaadra (Aug.).

An enchantress, a manifestation of Bishnu. A pond. Also, the uppermost part of a hand.

Symbolic hand pose or gesture. Certain positions of the fingers presented in devotional or religious worship. All Buddha forms are shown using one of the recognized mudras of the hands.

Blissful of fearlessness. The right arm of the left hand, being bent. There is level with shoulder, all fingers are extended and palm is turned upward. Mudra of Gautama, Shvetas Tara and Harga Tara.

A daughter of Nap, Worshipped on the fifth day of Dasain, and the month of Sharvan (July-Aug.).

One of the prominent Tibetan Lamas. Also, it is the name for a piece of crude iron ore picked up from any place and worshipped as a deity according to the persuasion of the devotee.

Salutation. Both arms stretched upward above the head. Palm are turned up and fingers extended. Mudra of Tenm of form of Avalokiiteshvar (holding Amsaksha image).

Left hand raised upwards holding part of the wrapped apparel and right hand at the head of all fingers cross downward and the middle fingers joined together in upright position.

Earth-touching (for worship). Right arm is pandent with over right knee, hand, palm inward, all fingers down, is touching the lotus throne. Mudra of Gautama and Akshobhya.

Preserving, turning the wheel of the law. Both hands are against the breast, left hand covering right hand. Mudra of Akshobhya and Gautama.

Meditation. Hands lie in lap, right hand rests on left hand, with all fingers extended and palms up. Mudra of Anitshree and Gautama.

The index finger of the right hand is raised and the left hand holds a begging-bowl. Mudra of Siddhak.

A posture of Maya Devi, holding a tree branch with right hand while giving birth to Prince Siddhak through her arm pit.

Wires crossed at breast holding vajra (hundredbolt) and Ghatana (belt). Mudra of vajradhara, Tralokiyavaj, and Dyanbuddha.

Meaning. Hand doubled into a fist, except index finger, which is raised in meaning attitude. Mudra of Manjush.

Buddha, the supreme and eternal. Wires crossed at breast, holding vajra (hundredbolt) and ghanta (belt). Mudra of Vajrayogini, Tralokiyvaj, and Yidam forms of Dhyanibuddhas with Shakits.

Charity or gift bestowing. Arm pendent all fingers extended downward, palm turned upward. Mudra of Gautama, Shvetas Tara and Harga Tara.

A bowl is held on the left hand and the right hand is placed over the bowl with thumb and middle or ring fingers joined together and part of the fingers in upright position to indicate the sprinkling of the holy water to bless the devotees.

The day when a crown with the images of five Dhyanibuddhas is placed on Pandupati Nath.

A daughter of Nap. Worshipped on the fifth day of Dasain, and the month of Sharvan (July-Aug.).

One of the prominent Tibetan Lamas. Also, it is the name for a piece of crude iron ore picked up from any place and worshipped as a deity according to the persuasion of the devotee.

Name of an attendant placed usually to a bull but sometimes to another form as well. Also an epithet of Bhishu and Shiv.

Composed form of Narayana (see Char Narayan).

Nine images, manifestations of Parvati, Shaktitri, Brahmacarini, Chandravati, Kshambhita, Sanka mata, Kalyani, Karati, Maharani, and Siddhaditi. They are worshipped mostly during Dasain festival.

Nine planets; Sun, Venus, Chandr, Magha, Budh, Bhratip, Shuka, Shringa, Rehu, and Kati.

The firmament.

The firstr nine days of the Dasain festival which takes place sometime in the month of August-September.

Same as Ushi Patan.

Sect of redcaps, one of the principal sects of Lakemel, founded by Pandupati Nath in the year 747 A.D.

The local term for Behapan in Patan.

Five charities, consisting of gold, silver, iron, cow and land, offered to峰会 at the end of Dasain. Charity or gift bestowing. Arm pendent.

Five great Buddhas: Vairochana, Akshobhya, Ratneshwar, Amitsmit and Amoghsentdi. Note -- Adi Buddha, the primordial, allomorphic, who by his wisdom and meditation created the Bhyan (meditative) Buddhas. The Dhyanibuddhas in turn created, Dhyani Buddhas, who are the actual creator of the universe. The mortal human manifestations of the Dhyanibuddhas, the Manjush Buddhas, who live on earth for a short time to teach mankind. The Dhyanibuddhas live in heaven in Sambodhyakaya or body of supreme happiness; the Manjush Buddhas live on earth in Namakarma, a mortal or ascetic body, Each Dhyani Buddha is the author of a different world cycle and his Dhyani Buddhs are the actual creator of that cycle. Each Dhyani Buddha is the mortal and creator of that cycle. Three worlds cycle have passed and we live in the fourth cycle, of which Amitsmit was the author. The actual creator is Avalokiteshwar and Shakyamuni, the Historical Gautama Siddhattha, was the Manjush Buddha or mortal teacher. The fifth or next world cycle will come five thousand years after the death of Shakyamuni.

Five symbols of the families of five Buddhas placed on a Halapati. The symbols are: Chakra (wheel), Vajra (hundredbolt), Rana (jewel), Padma (lotus), and Vajrapa (double thunderbolt).

A book with five chapters, which includes the names of several gods and goddesses. Formal invitation of the book brings an end to misfortunes caused by super natural forces. Also the five goddesses who can cast spells: Pratibha, Shivrati, Navamahat, Shrapsaharantri and Mamrantrasri.

Collective name of the five brothers, the principal characters of the epic Mahabhishtra. The five brothers are Vishthika, Arjun, Bhimsen, Nakul, and Shahdev.

Five different sects in Swayambhunath, known as Shanhit, Vayupur, Vayupur, Apur, and Nagpur.

Five gods taken collectively, they include Ganesh with all his manifestations. Sun, Diet, Moon, Fire, Water manifestations, Shiva and Vishnu.

The fourteenth day of the dark moon in the month of Kartik where a special worship is performed to overpower the devil. This is the day of "horse race festival" and various dances are carried off shoulder-high on wheels to chasten to the Disemprinament of traditional music.

The circumambulation way left to right, so that the right side is always turned towards the person or object circumambulated for reverential salutation.

A stone image.

A lighted pillar, one such can be seen in Helum Dholak.

Sixid goddesses carved in Tulures (see Tulun).

A pond. Also, the uppermost part of a Bahi or Bahi (monastery).

A bridge.

A town, a city. A sect name of Sanyasi.

Five family members of Ram taken collectively, they include, besides Ram, his wife Site and brothers, Lakeman, Bharat, and Shishatun.

The full moon day in the month of Kartik (Nov.), the day to offer a kind of baked bolous root to the gods.

A sect, a community.

A Buddhist community.

A sect devoted to Shiva rather than to Brahama and Shivaas identifies Shiva with the Supreme Being, and are exclusively devoted to his worship, regarding him as the creator, preserver and destroyer of the universe. Shivaism is one of the three great religions, the Manichaean, the Manusbuddhism, and Shaivism.

A sect devoted to Shakti, who is portrayed as the female aspect of the Ultimate Principle and, therefore, regarded as the embodiment of the powers that support all that lives and which upholds the universe.

A sect devoted to Bihshu, who is identified with the Supreme Being and is regarded as the creator, preserver and destroyer of the universe.
The passage of the sun or any plane- 
tary body from one zodiacal sign into another; the first day of a new month.

First day of the month of Magh (Jan.).
A bathing day in a sacred river.
The first day of the month of Basakh from which the new year begins in the Nepalese calendar. This Bikesh Jatra of Bhadrapad takes place on this day.
First day of the month of Bhadra (Aug.).
Seven divine mothers: Brahm, Lalitavati, Ramani, Vashakri, Varahi, Indrani and Chamunda.
Seven jewels: elephant, horse, man, woman, sword, wheel, and jewel.

Seven Tathagatas: Vipaswi, Shikhi, Srijan, Agnihar, Krakuchhanda, Kashyap and Shakyamuni. Two of these lived in different
Yugas (aeons).

The triple anniversary - birth, enlight- 
ment and death - of Buddha, which is observed by those who are entrusted to maintain the sancturies.

Flower-offering, specially observed on the first day of the bright moon in the month of Magh (Jan.-Feb.), the day to worship Saraswati, the goddess of learning and creative
principles in Buddhism.

The pit maintained in front of Amoghpri-

dal of the northern face of a Durga. The pit symbolizes the house of a Nag.

A sacrificial altar. Also, the slightly elevated extension or apron on ground level around a house.

So called when Bishnu occupies the centrally in an assembly with Brahma, Shiva, Laxmi, and Saraswati.

World-God, a representation of all the gods in one.

A human-skull wine cup carried by certain gods and goddesses.

Double thunderbolt. Symbol of Amoghasiddhi, Vishvakarma, Tara, Vishvakarma and Guru.

The story of Visvantara quoted from "Jataka" a collection of stories of the former lives of Buddha.

A canopv.

A sacrificial altar.

The full moon day in the month of Marg (Dec.) when a steamed bread made of rice flour mixed with unrefined sugar is offered to the god Indra.

Another name for Indragatra, the festival of India (the rain god). It is observed in the city of Kathmandu on the four- 
teenth day of the bright moon in the month of Bhadra (Sept.).

The pillar carrying the flag of Indra, the rain god.
PRESERVATION DISTRICTS
The three Urban Preservation Districts are documented by a full page aerial view and a second page containing a major skyline view of the town together with a sequence of vistas showing significant buildings or spaces. These are followed by two pages of descriptive text.

The further 29 Rural Preservation Districts are explained by a descriptive text on the left side and a full page of photographic records on the right. The aerial view of the respective settlement is flanked by a series of typical vistas.

Important and classified Monuments as far as shown on these views are precisely documented in volume II of the Inventory.
PRESERVATION DISTRICTS

URBAN
MAJOR SETTLEMENTS
MINOR SETTLEMENTS

KM 0 1 2 3
ML 0 1 2 3
KATHMANDU
Kathmandu

Settlement KATHMANDU
Panchayat KATHMANDU NAGAR
Boundaries CENTRAL PART OF CITY
CORE AREA
While more recent developments within Kathmandu, particularly since the 1934 earthquake, have transformed the city did not develop according to a preconceived plan as at space, created by a road crossing, the western path leads towards Om Bahal. This suggests. The name Yangal, today a district in the southern part of the city, may also relate to this early period.

Our description itself thus concentrate on two main sectors: the areas south and north of Darbar Square. The Square itself with its immediate environs is included in the proposed Urban Monument Zones and is discussed in detail there.

The SOUTHERN SECTOR

It consists of the following Toils and other areas: Basantapur, Jhochhen, Om Bahal, Chikan Mugal, Bhimsennath, Manjeshwari, Yangal, Lagan, Jya Bahal, Jaisdeval, Kohlat, Hyumata, Onde, Brahma, and Gopali Tol. Leaving, Basantapur Square, we go south through Jhochhen Tol, traditionally inhabited by Shresthas and Bajracharyas but recently turned over to low-budget-tourist lodges, souvenir shops, and small western style restaurants. The houses are of mixed quality and only a few are of the well built traditional type. At a second little space, created by a crossing, the western path leads towards inhabited by the Rajkarnikars. Houses along the main road are often staggered, achieving a lively pattern of light and shade. A westerly direction to the Kohiti Tol. Here are some shops of Mugal, and that the seat of the ruler would not have

The problem of a Preservation District for Kathmandu is quite different from that of the two other historic urban areas in the Valley. While Patan and especially Bhadgaon-still have maintained a relatively homogenous aspect of residential courtyards to another cross-road at Jyabalah Tol. Here many houses have shops on their ground floors, which indicates of a still intact bahal but it is in need of preservation. The large Itum Bahal Nani is also still maintained.

While more recent developments within Kathmandu, particularly since the 1934 earthquake, have transformed the city did not develop according to a preconceived plan as at The Western road running past the Kasthamandap is the main road where the houses are well built, the people are of mixed backgrounds. The extreme western edge along the Vishnumati River is occupied by lower castes. Following the main road we get to Jaisdeval with its large shiva temple. Opposite is the Ram Chandra Mandir in its courtyard and the Lhuga Bahal nearby. The latter locality is also inhabited by Bahals. The main road continues north, the houses becoming taller and more decorated. All the ground floors here are occupied by shops. At the same time, however, the encroachment of large scale and formless cement structures has already begun here. Still farther north, Tol. In the vicinity of the first road crossing live Ranjarkars while along the road the population is almost exclusively Shrestha.

At the second road crossing, near the Hari Shankar temple, is the area called Chikan Mugal. Here are some shops of the Rajkarnikars. Houses along the main road are often staggered, achieving a lively pattern of light and shade. A westerly direction to the Kohiti Tol. Here are some shops of Mugal, and that the seat of the ruler would not have

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At thus three-roofed Annapurna, the two-roofed Ganesh, and the single-storey Dwadasha Narayan. The roofs are all metal qualities but all with shops on their groundfloors, there are three small but important pagoda-style temples: the The square is full of bustling activity. Aside from being enclosed by three to five-storey buildings of mixed styles and Nearer to Darbar Square, the shops sell household items, pots and metalware, textiles, medicines, basketware and mats. As we move on towards Indrachok, we see the shops trading mostly in local and Indian cloth. Just before arriving at the Chak we pass a small stone shikhara of Bhaktapur and a mixed style temple of Mahadev on a stepped platform. Adjacent to the square is a terracotta Granthakut of Shiva. In Indrachok Square itself there is a three storey temple of Akash Bhairab. In the center of this small square is a hole where a tall wooden pole is erected during the Indrajatra festival. Here a wide new road, laid out after the 1934 earthquake, enters from the south.

**SOCI-ECONOMIC SITUATION**

Emission from Kathmandu is relatively low. Most of the 150,000 citizens are lifelong residents, not only of the town but also of a single block or even a single house. In the outskirts, where the population is unstable compared with that in the core areas, more than 80 per cent of the people have only emigrated from Kathmandu itself. Suburban sprawl is now a very real threat since the new areas are not sufficiently controlled. However, the new dwellings are generally structurally sound and do not represent health and fire risks as do many settlements in other developing countries. The riverside area—the worst from a physical standpoint—is socially one of the most homogeneous and stable. In recent years, the population has mushroomed between historic temples and ancient bahaUs. However, since downtown Kathmandu is the very core of the Valley's business and commerce, provisions must be made which will allow for its orderly development and expansion. The proposed guide-lines for the establishment of a comprehensive development plan for the core area are:

1) Establishment of broad directives for the development of the city in terms of residential densities, uses, building heights, and distribution of open spaces.

2) Establishment of basic land-use categories for the core area, such as, a) Preservation District with Urban Monument Zone for Darbar Square
   b) Central Business District, the area along and adjacent to New Road
   c) Central Offices, a linear strip of land along King's Way
   d) City Renewal Area, surrounding the above-mentioned Preservation District
   e) Nature Preservation Area, the Valley of Vishnumati River.

3) Observation of the concept of comprehensive conservation—equivalent to the proposal for the Patan and Bhadgaon areas delineated as Preservation Districts. Within these, further attention is to be given to the observation of special criteria for the conservation of defined sequences linking the central Monument Zone with the groupings of important Monuments and Monument Sites within the City. The internal traffic network for the city's core area is being elaborated by providing a closed trafficloop surrounding the area and having cul-de-sac feeders enter the city from all sides for delivery and local access traffic. The above-mentioned protected spatial sequences and the southern and oldest part of the city, will remain exclusively pedestrian areas. The city is to continue to be flanked on the east by Tundikhel—which has been proposed as a Monument Zone—and, on the west, by the proposed Nature Preserve to be developed along and including the Vishnumati.

**MONUMENTS WITHIN PROTECTION DISTRICT**

The Kathmandu Monuments were broadly classified into two groups:

a) Monuments and Monument Sites within Kathmandu City:

   i) It should be noted, however, that not all of these monuments are located within the boundaries of the area to be declared a Preservation District but that some 37 Monuments are in other parts of the city core.

b) Monuments and Monument Sites in the vicinity of Kathmandu:

Some 80 monuments and monument sites are in areas adjacent to the historic city. These are either within the core of the respective Urban Monument Zones or they are separate Monument Sites in the vicinity of the city core. In summary, a total of 336 monuments are located in the present Kathmandu town area. These are classified as:

60 A-category monuments
60 B-category monuments
46 additional category monuments

**PROPOSED PROTECTION**

The three historical royal towns in the Valley, Kathmandu is the one in which changes and outside influences are being felt most severely. During the past century its very core—the royal Darbar—was remodelled and partially replaced by a facade of classic European columns. Further, the 1934 earthquake, having destroyed part of the town, caused new developments within the old city as in the Juddha Sadak area. More recently, innumerable concrete structures have mushroomed between historic temples and ancient bahaus.**
GENERAL DESCRIPTION

Patan is located on a plateau bordered on the north and the west by the Bagmati River which flows westward and then turns south around the town, legend says it was planned in the shape of a mandala. Darbar Square with the royal palace and the main temple complex is located in its center; four main roads branch off in the four cardinal directions, their terminus punctuated by four stupas. These are of different sizes, partly of brick and partly grassy hills. They are said to have been constructed at the time of Emperor Ashok, but no proof has yet been discovered through excavations. However, the four main axes still clearly define the shape of the city like the veins of a four-leaved clover. It seems practical, therefore, when describing the city, to follow this conceptual pattern and to treat it as consisting of its four leaves or sectors.

THE NORTHERN SECTOR

In order to approach this sector, we must first leave Darbar Square in an easterly direction. We pass a Ganesh temple and finally come to a small square which contains the three-storey Olakhu Ganesh. This space is framed by the regular type of town house with shops on the ground floors. The majority of the people here are Hindus, some of them Jogi, many of the Jyapu caste. Near the meeting point there are three adjacent bahals opposite chaitya. To the east of the double-storey we arrive at a larger open space where the roads from the four directions meet near an open water-pond. The eastern road leads into open fields and towards the Balkumari temple. Near the bahals live people with a professional background and of Buddhist belief; but here, especially around Naya Tol, the larger number are Jyapus.

Returning to Olakhu Square and following the narrow lane to the north, we find mostly houses of rural type, tightly built around common courtyards and housing farming people. The area appears homogenous. There are few new additions. The first brick-paved common open space contains the Bhimsen Dyochnen, a sunken lunuli and a double-storey pati. When leaving this space the west passes two bahals on either side and leads towards the Umamma Bahal temple. The small space opens into a second space at Chyasal Tol where there are two little pagoda-style temples, one devoted to Ganesh, the other to Bhagvati. Adjacent to these is the large and deeply recessed Chaitya Hihi with its Chaitya iti on one side and another and larger fountain, the Chyasal Hihi with its image. There are, however, a great number of beautifully carved ancient stone images and a small Lichhavi chaitya. To the east of the iti is a small stupa. The ground now descends steeply to the surrounding fields. The houses here are of mixed quality, inhabited mainly by Jyapus. However, in the vicinity of the well-protected Chikan Bahal, at a somewhat higher level, are Buddhist artisans.

Near its northern end, this main space is sub-divided by some free-standing double-storey patis into another space which contains the small Chyasal Ganesh temple. From here the path again narrows and is flanked by three and four-storey houses with occasional shops. After turning twice, it enters a square open space with an old stone chaitya in the center; this is called Om Bahal. Further west is a larger common space with a beautiful Ganesh temple. Adjacent is the Guthi Satal with well carved windows. From here there is a view of the large open town Dyochna Nani with many trees, greenery, and the tail Kumbheswar Temple in the distance. The path leads north, turns sharply west, and joins the eastern main axis of the city. Near the meeting point is another and larger fountain, the Chyasal Hihi with its image. There are, however, a great number of beautifully carved ancient stone images and a small Lichhavi chaitya. To the east of the iti is a small stupa. The ground now descends steeply to the surrounding fields. The houses here are of mixed quality, inhabited mainly by Jyapus. However, in the vicinity of the well-protected Chikan Bahal, at a somewhat higher level, are Buddhist artisans.

THE SOUTHERN SECTOR

This sector has the smallest built-up area of the four. The southern axis, leading from Darbar Square to the Lagan Stupa, passes through here and is paralleled by a second road with several crossings linking them. Starting from the Lakshmi Narayan temple of Darbar Square, we first enter an area called Hauga where there are shops and workshops of the brass and copper smiths. A side-lane leads west to Tichugali and a beautiful little Bishwakarma temple. The shrines are inhabited by brass and copper workers who often have their shops along the road and who work within the courtyards.

At Chaka Ba, farther south, a road enters from the east. Located here are a chaitya-shaped shrine of Lakshmi Narayan and a dome-shaped Shiva temple opposite the famous I Bahaal. Farther on is the Bhagwati temple. Brass and copper shops continue to occupy the ground floors of the mostly three-storey houses. We soon come to a small open space with a sunken fountain—the Chakba Lomniti—with the Minnath temple behind it in its own small compound. Opposite, on the west, a path leads to a large walled open space with one of the town's most famous temples, the three-storey Patan temple of the red Mahabodhanath. The main road continues towards Lagan, passing Thati Tol, flanked by houses of poor construction inhabited first by the people of the butcher caste and further on mainly by sweepers.

Turning back north again, we take the parallel western road, and again come through the area occupied by butchers. Beyond the Machchhendranath temple live the town's best merchants and traders. The area is only loosely built up, and the houses are of mixed quality. Before meeting the main axis running west again, we pass the Nhayakan Bahal and finally arrive at the Mahapal Ganesh. Here the people are predominantly Buddhist. They produce bamboo products, ropes, cane trays, and baskets which are sold in their nearby shops.

THE EASTERN SECTOR

This is reached by the axis linking Darbar Square with the Teta Supta on the eastern outskirts of the town. Passing the Palace Gardens, it first crosses an open air bazaar which is separated from the town by a road of one-storey shops. The road soon narrows and is flanked by three and four-storey buildings. Here are the shops and workshops of the gold and silver smiths. The entire area is occupied by Buddhist artisans who work in precious metals. Side-lanes branch off in both directions. When the main road widens again, it enters a space with several small free-standing temples and shrines of Krishna, Shiva, and Hari Shankar. This tol is called Sauga; it is inhabited by Saugas and the residents of Siddha Narasing Malai is said to have been here. At a small one-storey Narayan shrine a lane branches south to the Guje Bahal and the Guje chaitya. In the opposite direction, it leads to the Yana Mugal Ganesh temple.

The next open space along the main road is known as Sundhara or Nuga Tol. It contains a sunken iti with a beautifully gilded waterspout, the stone shikhara of Uma Maheshwar on one side and the Twaya Bahal and the brick shikhara of Uma Maheshwar on the other. From here a major side road leads south to the Mahda Baudha shikharas. The people who live along the road are mostly Shresthas while the inner courtyards are inhabited by Buddhist Shakyas.

Farther east the road narrows to a small shrine of Uma Maheshwar but widens again with a Loknath temple on the south side. Here the Lakshmi Narayan, another Narayan, and a small Ganesh on the north. From here on, the population is largely of Jyapu caste.

The city ends a little farther on by the fine three-roofed Ganesh pagoda and the Balkumari Dyochnen on either side of the road. Outside the built-up town area some clusters of less will-built houses at Pote Tol which are occupied by sweepers caste.

Returning to Tyaga Tol adjacent to the before mentioned Ganesh temple, we take a lane northwards to the Dupa Stupa where Jyapu live. Farther on towards Bishnuch Bahal and Su Bahal Shakyas and Bajarcharyas live. The area farther north-east of Guita, contains a large open water-pond, several bahals—among them the Guita Bahal—and two chaityas. This confined area, surrounded by Jyapu, is occupied by Shakyas. A path leads from here to the open fields beyond the fringes of the town down to the Balkumari temple.

Returning to Sundhara and following the perpendicular road southwards, we pass between mostly three-storey well-built houses and meet another perpendicular road heading west and thus parallelizing the east-west axis. Near where this road starts there are the famous brick shikhara of Maha Baudha and four bahals: the Uba Gathi Cha, The Uka Bahal, the Yatachili Chaitya and the Ubeha Bahal.
The area here is known as Uku Bahal and contains a great number of lesser bahals. All the people are Shakyas, artisans who make sculptures by casting brass, copper, and bronze.

The road continues westwards to the Thapa Hiti through a similar area of well-built three-storey houses where Shikyas live.

Southwards from here and along the whole stretch of this road are the houses of the butchers.

Several bahals follow on the south side of the road. The most important one is the Naudo Bahal. Beyond the small Balikumari pith near the roadside live Tamrakars, the metal workers. The road now joins the main axis at Chak Bahal-Tol opposite the I-Bahal Bahal.

THE WESTERN SECTOR

The main axis here leads from Darbar Square to the western Ashok Stupa at Pulchok. The area adjacent to the square on the north, called Patuko, is inhabited mainly by Shresthas. The Bajracharyas, the traditional Buddhist priest caste, live farther west. In this area are also butchers, among them the Das Bahal which gives the area its name. South of the main road are again Shresthas and some Buddhists around the Ola Nani; some Jyapus live at Kayaga.

Facing the road on the south, pass the famous Haka Bahal where a lane leads south to the Agni Mahal. Jyapus are the principal inhabitants of the area but some Brahmins live in the vicinity of the fine Krishna Temple. Here also are two nainis, the Mahadyo Nani and the Bansa Gopal.

Continuing south on the main road, we pass the Nhu Bahal where a lane leads in the opposite direction to the large Bu Bahal. Several other bahals are also in this area. The people are mostly Bajracharyas.

In the next area, Gabaha, is a two-storey Krishna Temple and the three-storey Purna Chandi south of the open space. People of various castes live here.

Two more bahals follow on the south side of the main road, the Gababa and the Nabaha. There are also several small chailyas, an indication that the area is mainly Buddhist.

Leaving the square at the Bhai Dega Shrine, we first pass the Hara Gauri shikhara and the small chaityas, an indication that the area is mainly Buddhist.

Opposite the Pim Bahal Stupa is the Jambal Pokhari, a large pond with a small Krishna shrine on an artificial island in its center. Beyond the pond is an extended open area. Towards the northern side of the pond is a three-storey temple of the Chandeshwari. A little farther north is a small square with a double-roofed Mahadev temple in the center, and the fine Joshi Agam as one of the surrounding structures. The whole area, known as Sulim Tol, appears homogeneous but light and uncongested. The people are of diverse castes.

Still farther north, the lane meets the main road that enters this part of the town through a tall arched gate, the Patan Dohak. At their meeting point stands the small Koteshwar Ganesh Temple. We now follow this main road eastwards into Balipa, turn south at Yata Bahal and again in the direction of Darbar Square. The houses in this area are of mixed quality and not homogeneous in character.

We soon reach an oblong-shaped open space with the Naka Bahal on the south. A lane leads in the opposite direction to the large Nya Kha Chuka Nani. A second lane nearby and leading in the same direction goes to the Mali Bahal. The line of the Margalla hill is tightly flanked by four-storey well-built houses with ground floor shops. Lanes branch in both directions. Those towards the north lead to the enormous Nag Bahal and the Ela Nani which, in turn, leads to the very famous Kwa Bahal and into the smaller Saraswati Nani. This entire area north of the main road is inhabited by Shakyas and Bajracharyas; the southern part of the area by Jyapus.

Along the main road and towards Patuko on the west of Darbar Square are the houses of Shresthas.

Socio-economic situation

Patan, a city of 59,000, located near— or, better, attached to—the city of Kathmandu, is strongly influenced by this connection which affects both education and employment. Many people are employed as private wage or salary workers. 28 per cent of the employed household heads work in Kathmandu. In total, 61 per cent are illiterates: 78 per cent of the females but only 46 per cent of the males. 67 per cent of the population are Hindu, 32 per cent Buddhist.

Only 6 per cent of the households have a water-supply inside the house. Moreover, in many cases there is quite a distance between the house and bathroom and latrine. The average density is 2.14 persons per room. As in typical rural areas, houses occupied by only one family are most common here.

Patan is a more rural settlement than Kathmandu with 36 per cent of the economically active population employed in agriculture.

But, on the other hand, Patan is also more industrialized. 15 per cent are employed in manufacturing. These industries are almost exclusively small scale home industries. Another 11 per cent are employed in commerce and 32 per cent in personal and community services.

ORIGIN AND HISTORY

According to tradition, Patan is the oldest city in the Kathmandu Valley. This claim has not yet been verified but the association of the four main stupas with Ashok seems plausible. In fact, it seems unlikely that having had stupas built in widely separate places in India, and certainly having visited the birthplace of Buddha in Lumbini, Ashok could also have erected these. The simple form of the mounds is also consistent with an early date of origin, though it remains to be seen whether the present earth covering masks an earlier brick structure.

This history of the Valley, in a proper sense, begins only with the Lichchhavi and the institutions of Mahadeva in the 5th century. The palace of this ruler, the Managriha or House of Mana, referred to in the inscriptions, may, perhaps, be identified with the Mansigaj which was later used by the Malla kings and which may have given its name to the area now called Mangal Bazaar adjoining Darbar Square. Two other palaces mentioned in the inscriptions cannot be identified although the name of one—Kaliskutak—seems to indicate a building with a high tower, supporting the view that even at that early date there were timber structures in the peculiar Nepalese style.

In any case, Patan has from very early times been a principal town, if not the capital city. It was known as Lalita Patan—the beautiful Patan—or Lalitpur. Some idea of its antiquity and of the growth of its institutions can be gained from the monuments. J. C. Regmi lists more than a dozen from Buddhist, Vaishnavite, and Shivaite foundations in Patan of the period 464–783 A.D., and many more of the period 987–1475.

Apart from the stupas, it is not easy to determine which are the oldest structures. The inscriptions of some of them point back to the 14th century or earlier, but even when organizations are old, the buildings which house them may have been reconstructed. Certainly the great period dates from the time of the Mallas, particularly the 16th –18th centuries when almost all of the most celebrated palaces and temples in the city were erected as many of the older religious buildings reconstructed or refurbished.

Perhaps because of its Ashokan tradition, Patan has remained a great center of Newari Buddhism, as is shown by the large number of surviving bahals, and also for Buddhist arts and crafts. The Lichchhavi rulers seem to have been followers of Vishnu or Shiva. Their attitude to Buddhism is not clear, but in Patan, it seems to have held a special place. Neither is it clear what form the Vihars took in early times nor what relations they had with the monastic communities of early or Himalayan Buddhism. The old courtyard plans remain, even when contained in an urban setting itself unusual in early Buddhism, but the Sangha which gave rise to the form has long since departed. The modern bahal is simply a combination of shrine and family residence, the modern Sangha an association of priests and laymen descended from and retaining an attachment to its ancestor.

MONUMENTS WITHIN PRESERVATION DISTRICT

284 individual Monuments and Monument Sites are located within the Patan Preservation District and the Patan Urban Monument Zones. They were classified into:

24 A-category monuments
52 B-category monuments
154 C-category monuments
8 additional category monuments

PROPOSED PROTECTION

With its 136 classified bahals and 55 major multi-storied temples, Patan rightly claims to be the cradle of the arts and architecture of the Kathmandu Valley. The boundaries of the original city are still basically the same as they were during the historic period of the Mallas. The delineation of the protection area, therefore, does not cause any conflict as it does in Kathmandu. Beginning even in Rana times, new developments were established farther to the north and west of the historic town and are neither physically nor historically connected with the core city. Towards the south and east the higher plateau, where the city is located, slopes abruptly down towards the surrounding cultivated land which forms an ideal natural boundary. Furthermore, the area of the Preservation District adjoins areas which have been proposed as Monument Zones at three of the city’s main entry points: Pulchok, Shanhumar near the Bagmati River and Lagankhel. Observation of the concept of comprehensive conservation is proposed for the area contained within the Preservation District. However, within such a district certain areas containing sequences or an agglomeration of the most important individual monuments—such as Darbar Square—are subject to an even higher degree of conservation in recognition of the outstanding quality of these structures and their immediate environment. The overall plan for the expansion of the city foreshes areas of new developments linked with those of a Greater Kathmandu to the west of the Preservation District towards the Bagmati River and the planned road coming from India.
Continuing on the main road, we pass the magnificent Jaya Barahi Dyochhen and a small Shitana Ganesh shrine with beautifully worked bronze torana and roof attached to a residential house and protruding into the road. Then come several more patas and another smaller Ganesh shrine. The lanes branching off to the south offer vistas of hills and mountains. Next is a small square with some patas and a lunhiti at Nasamana Tol. Here also is a brick shikara of the Mangleshwar Mahadev with an attached shrine of Niteshwar. On one side of the plaza is a contemporary shrine of Lakshmi, on the other side of the plaza are two more Nagarani shrines, one guarded by a stone garuda.

Adjacent to this plaza is a second one, also on the main road, which is devoted to Shiva. There is also a sunken lunhiti with an open water tank. In the houses along these roads have shops on their ground floors and the road is busy. A lunhiti and several patas are south of the temple of Nisingsh. Turning north, we face the Siddhi Lakshmi temple and enter the main square in front of the Bhirapur temple.

Near the lunhiti, a side-lane leads down to the Ramgat. On the way, it passes a small open space, Baluchih, where a number of potter’s shops and workshops are located. A small two-storey temple of Ganesh and a large Ganesh Dyochhen are nearby. Behind the Dyochhen a stepped stone path leads up to a small hill where there is another Ganesh shrine and a large pipal tree. The lane continues across the Hanumante River at Ramgat and on south towards Sanga.

In the main square are two masterpieces of Newari temple architecture: the rectangular-based three-storey Kasi Biswanath, which rests directly on the stone-paved square, and the taller Siddhi Lakshmi at the top of five high platforms. Adjacent to the Biswanath temple is the small temple of Batach which functions as a gateway into the courtyard of the Batach temple.

Within the confines of the square there are three stone and brick platforms. The square side of the square is lined by a row of unimpressive, rather recently constructed houses, the original ones which were destroyed by the 1934 earthquake have not been rebuilt. Next comes a large open field, the Tundikhel, and then a second.

From the Biswanath temple a path exits to the west, turns south and follows a side-lane west, branching off opposite a brick shrine of Vishnu and heading for the Math and leads fairly straight down to the River towards the Manjeshwari Ghat which is east of the Hanumante Ghat. After passing Dattatraya Square, which is enclosed by three-storey traditional brick houses, a few carved terraces, the brick-paved main road continues, passing a small shrine of Ganesh and a three-storey Brahmayani Dyochhen with stone lions, carved struts, and four carved toranas.

Further south is a brick-paved courtyard with a two-storey Waktapi Narayan temple flanked by a small shrine of Nava Durga and the Ashtamatrikas. Nearby is another open space, Surya Madi, with a Buddha chaitya in the center and a small lunhiti at the end where the road descends and, entering the open fields, leads to the Brahmayani Ghat and on to Nala Village.

A brick-paved side-lane with well-built three-storey houses along it leaves the main road and goes north at a small Ganesh shrine at the corner of a house flanked by an open pati and opposite a plastered stupa. Passing another Ganesh shrine, it turns west to a small open space with a pati and a Mahadev shrines. It continues downhill, passes a small hillock and leads into a second open space with a small open shrine of Vishnu. The path goes north-west, passes the Dyochhen of the Balkumari with its small temple and leads into a small open field. Another small temple is the Maheshwari Dyochhen, which faces west, has two giant lions guarding its entrance. This western end of the main road passes the Tripura Sundari Dyochhen and enters the Darbar Square area at Topolachchen beside the Fasi Dega temple and two freestanding stone lions. This eastern extension of the Royal Square is surrounded on two sides by extended two-storey dharamsallas which originally constituted a guest-wing for the palace.
an open space, there are a long row of three-storey buildings with fine wood carvings, two small temples of Uma Maheshwar and Mahadev as well as a shrine of Hara Gauri on a high-stepped stone platform. From here, the path continues as a confined lane with three and four-storey buildings on either side and leads towards the Guhe Pokhari at the western edge of the town.

SOCIO-ECONOMIC SITUATION

Although Bhadgaon is relatively large, with about 40,000 inhabitants and a higher density than either Kathmandu or Patan, it is a typical rural settlement. More than 65 per cent of the economically active population are engaged in agriculture. About 15 per cent are in personal and community service, 8 per cent in manufacturing and another 8 per cent in commerce.

Almost the entire population is Hindu; only about 7 per cent are Buddhist. Literacy is high—73 per cent over all; that is, 58 per cent of the males, 89 per cent of the females.

In Bhadgaon, even more than in Kathmandu and Patan, the average family size is closely related to the family income. For example, in the income class Rs. 2,000 - 5,000 yearly the average family size is 7.4; whereas, in the class Rs. 10,000 - 20,000 the average size is 14.2. Houses occupied by only one family are very common. Not even 2 per cent of the houses have a water-supply inside. The average density is 2.17 persons per room, ranging from 0.44 per room for a "single-member family" to about 3.4 persons per room for families with 18 - 20 members.

ORIGIN AND HISTORY

Bhadgaon appears to be the youngest of the three principal cities of the Valley. While Patan boasts of connections with Ashok and Kathmandu has long claimed the status of a great city—Mahamgarh—in Malla times, Bhadgaon was called Bhaktagrama, implying its status as a village. Earlier it had been known as Khuprinibruma or Khoporo. Its rise to importance dates from the time of Jaya Sthiti Malla at the end of the 14th century when it became the seat of the Malla kings. Its claim to distinctive architecture derives from that time although the main temples and palaces date from the late 16th century onwards. The process of development seems largely to have been arrested with the growing importance of Kathmandu which became the sole capital of Prithvi Narayan Shah's empire some two hundred years later.

MONUMENTS WITHIN PRESERVATION DISTRICT

62 individual Monuments and Monument Sites are located within the Bhadgaon Preservation District and the Bhadgaon Urban Monument Zones. They were classified into:
13 A-category monuments
18 B-category monuments
31 C-category monuments

PROPOSED PROTECTION

The outstanding characteristic of Bhadgaon is the relative homogeneity of its townscape which conveys the image of a medieval city with all its indigenous elements still alive.

Since the city is located along a terraced hillside ascending from the Hanumante River on the south towards a flat plateau on the north, the entire roof-landscape may be seen from the main highway as it crosses the Valley from east to west.

Comprehensive preservation, both internal and external, is thus to be recommended. Since Bhadgaon contains fewer individual monuments requiring protection than Kathmandu and Patan do, it is the total environment rather than just individual sites that must be considered. Thus, a plan is proposed for the conservation of the whole town, including not only the preservation of monuments but also of private houses and public structures, such as rest houses (patis); surfacing of streets, paths, and plazas; and maintaining open green spaces, trees, water-ponds, wells, and fountains.

The west and south sides of the city are contiguous with a proposed Nature Preservation Area. Within the city, certain areas of high concentration of important sites are to be declared Monument Zones and thus will be subject to an even higher degree of preservation (Darbar Square, Taumadi Square, Dattatraya Square). Because of its oblong shape, access traffic can ideally be aligned outside of the town on either side with cul-de-sac feeders for internal delivery. In this way, the historic main road as well as its subsidiary feeders shall remain free from traffic.

For the expansion of the town the future development plan foresees specially allotted areas outside the historic town.
Tokha is located on a high plateau between the Sopan and the Vishnumati river valleys. Its shape follows the natural configuration of the land.

Coming from Balaju by a footpath, we enter an open space in front of the gate. A two-storey Ajima Temple is on one side and, on the other, are a small walled compound with two patis and a Kothna Ganesh Shrine, a Saraswati Temple, an open pond, and a walled tank. The village basically follows a gridiron pattern with four roads parallel to the main one and some perpendicular to it.

The main road, roughly cobble-stoned and about 6 m wide, is flanked by the traditional three-storey brick houses. There are also pats with vistas opening to the east and west through the perpendicular side roads which are similar to the main road. Near the northern end of the village, a few houses have shops on the ground floor. There is a large open pond beside the road. At the northern gate is an informal open space with a small Ganesh Temple, a stone platform, a pipal and a bourtree, a two-storey Bhimsen Temple with a large stone image of a goddess, a chaitya, and some sculptures of Narayan.

Following the northernmost perpendicular side road and going west, we enter a little plaza with a Chandeshwari Dyochhen and two small chaityas. Farther on is a larger brick-paved space enclosed by an irregular group of buildings. In this space are two free-standing, double-storey temples of Narayan and Shiva, a lunhiti, two pats, and a stone platform. Returning to the main road, we pass chaityas and a small Ajima Shrine. Farther south is another open square accessible by lanes on all sides. The square is surrounded by three-storey houses, some with fine woodcarving. It contains several pats and a stone platform.

According to the Panchayat secretary, the village has a population of 2,600. There are 450 houses. There are two primary schools and a health center but no postal service. Although the wire system exists, there is no electricity. The nine water-taps flow during the monsoon; during the rest of the year, the villagers use wells. There are six small shops.

The castle distribution for the two Panchayats is different. For Saraswati it is Shrestha 70 per cent; Dangol (Jyapu) 20 per cent; the rest Kasai and Kusle. For Chandeswari it is Dangol 60 per cent; and Shrestha 30 per cent. About half the houses have looms, the products of which are locally consumed. About 20 people work in Kathmandu. Four are blacksmiths. There is one rice mill.

The main crops are rice and wheat; the secondary crops are corn and millet. There is neither surplus nor deficit. The economic situation of the village is not very good because it has no direct link with Kathmandu. During the monsoon, the village is completely isolated.

Chief deities are Chandeshwari, Ganesh, Narayan, Indrayani, and Bhimsen. There is a festival of Ganesh, Indrayani, Chandeshwari and Chandeshwar on the first and second days of Baishakh.

Tokha is one of the fortified settlements established by King Ratna Malha as a buffer against the invading tribesmen from the north.

MONUMENTS WITHIN DISTRICT

a) Classified:

- Ganesh Temple ........................................... (To−1)
- Bhimsen Temple .......................................... (To−2)
- Narayan Temple .......................................... (To−3)
- Indrayani Temple ........................................ (To−4)

b) Others:

- Shivalinga
- Amogha Pasa Lokeshwar
- Lakshmi Narayan
- Haragauri
- Satya Narayan
- Chandeshwari Dyochchen
- Ajima
- Saraswati

PROPOSED PROTECTION

The settlement boundaries are confined and protected by steeply descending slopes separating the built up area on the plateau from the surrounding farmlands. Afforestation of these partially eroding slopes is proposed.
To
TOKHA, Jayapuri, Lakshmipur
Tokha

Settlement: TOKHA VILLAGE
Panchayat: KATH. DIST., TOKHA SARASWATI & CHANDESWARI
Boundaries: ENTIRE SETTLEMENT WITH GREENBELT
Sankhu, the easternmost settlement in the Kathmandu Valley, is located at the end of a small valley which is drained by the Salinadi River. It is surrounded on the east by the Nagarkot Danda and the Thugu Danda, on the north by the Salinadi River. It is surrounded on the east by the Nagarkot Danda and the Thugu Danda, on the north by the Salinadi River. It is surrounded on the east by the Nagarkot Danda and the Thugu Danda, on the north by the Salinadi River. It is surrounded on the east by the Nagarkot Danda and the Thugu Danda.

The road passes a Ganesh Shrine, then widens and passes a Narayan Mandir and a pipal-tree, said to be 300 years old. There is a small single-roofed Ganesh Shrine in the middle of the road flanked by two patis. The houses on the eastern side are well-built four-storey structures with beautiful wood carving.

At the turn, the road enters a small brick-paved square from which one route heads north and leaves the built up area. The square is enclosed by four-storey houses of urban style. There are a number of shrines: a Narayan, a single-storey structure with an image of Haragauri, a stone Shivalinga, and a water-tank. The eastern road heads for Salinadi and Nagarkot. The third road passes through the major part of the settlement and goes on to Bhadgaon. From the main square it leads south into a second enclosed space. There are a stone image of Narayan with five arms and three legs, a three-storey pati, a stone and brick platform with a small Narayan Shrine, a small shrine of Ganesh, and a single-roofed temple of Ajima Lakshmi. On the other side of the space is an open brick and stone platform, a shikhara temple of Narayan, and a pati. The square is enclosed by four-storey houses of urban style.

A series of crossroads enter the main road and create small public spaces with a number of stone images, some of which may date from the 8th century. The main road enters a second small square with several patis at the corners of the enclosing buildings. Here are shrines of Jamuna, Narayan, Ganesh within a pati, and a small roadside one with a Shivalinga and an image of Umamaheshwar. There is a large deep lunhiti with one stone carved spout. The road continues past well-built three and four-storey houses and opens into the last square before leaving the settlement.

The population of 6,000 lives in 1,000 houses. In the village there are two primary schools, one high school, a health center, a post office, and a bank. The water supply comes from taps and wells. Almost all the houses have electricity.

The people are primarily Shrestha (80 per cent) and the rest Balarazari (3 per cent), Manandhar (3 per cent), Kasai, Kusie, and Ranjikit. Hinduism predominates with only 5 per cent Buddhists. Many of the old traders between Lhasa and India live here, although for the last thirty years the trade route has been through Kalimpong rather than through the Kathmandu Valley.

About 25 per cent of the houses have looms. There are some tailors and carpenters and six rice mills. The main agricultural products are rice, wheat, and potatoes. Surplus produce is sold in Kathmandu. The village's economic situation has improved recently due to the use of fertilizer and the fact that many of the people can now go to Kathmandu via the Chinese road to sell their goods.

Chief deities are Bajrajogini, Swayambhu-Buddha, and Jyotirlingeshwar Mahadev. There are several festivals:

a) Chariot festival of the Bajrajogini during the Chaitra purimana to asthami
b) Fair to take a holy bath in the Salinadi River nearby during the month of Magha
c) Chariot festival of Jyotirlinga during Makara-Sankranti
d) Chariot festival of Salkha Ganesh on marga-purnima

Legend tells that King Shankaradeva established the city in the shape of a Shankha (conch shell) and dedicated it to the goddess Bajrajogini. He called it Shankar-Paran. The city has four gates at the cardinal points, 8 tols, and 9 viharas.

The actual origin of the town, however, is assumed to be earlier. It is also called the northern town of King Manichuda, a former incarnation of the Shakyamuni Buddha. In memory of this king, there is a pond called Manichuda in the northern, forested montain range adjacent to the Sankhu Valley.

MONUMENTS WITHIN DISTRICT

a) Classified:
- Jyotirlingeshwar Temple .......................... (Su-1)
- Narayan Temple ................................. (Su-2)

b) Others:
- Tale ju Bhabani
- Chaturbahu Vishnu
- Tara
- Ganesh
- Haragauri
- Shivalinga
- Tribhuvan
- Maha Bushnu
- Narayan
- Ajima Lakshmi
- Jamuna

PROPOSED PROTECTION

The location of the village at the end of a small valley where it is surrounded by hillocks on three sides makes its visibility from a higher site possible and requires careful protection of the entire roof-landscape. A greenbelt will protect its outer edges, and the proposed road loop surrounding it from the north-east to the north-west will avoid penetration of traffic into its pedestrian-scaled environment.
SANKHU, Shankar Patan, Shankharapur
Sākhu

Settlement: SANKHU VILLAGE
Panchayat: KATHMANDU DISTRICT
Boundaries: ENTIRE SETTLEMENT AND GREENBELT
The larger square is located along the main road to the west and has a more interesting space relationship. In the center is an open tank next to a tall Shikara Temple of Narayan; opposite is a two-storey pati. There are shrines of Mahakal and Bhimsen, a natural stone linga, and a small stone chaitya. On the north there are a free-standing brick platform, two small Shiva Temples, a recessed stone devoted to Kumari, another pati, a Saraswati Shrine, and a Ganesh Shrine. At the northern boundary there are a small chaitya and a dyocdhren. The buildings surrounding the space, particularly towards the west, are of good quality in terms of workmanship and carvings. One of the three-storey houses is a pati where once a year the Nava Durge dancers of Bhadgaon reside during the time of their performance here.

Leaving the space by a narrow stone-paved lane north, we reach a small square on the edge of the settlement. Here is a beautifully decorated double-storey temple of Mahalakshmi. There are also several patis, a brick chaitya, some natural stone lingas, a small shrine with a stone image of Mahakali, a small Nriteshwar Shrine, and a one-storey temple of Ganesh. The square originally had great charm which is unfortunately now diminished by an ugly modern cement structure at the west.

In the western part of the village is another small square with a Krishna Shrine, a two-storey Narayan Temple, and an open platform. At this point, a path leaves the village through the western gate at Vishnu Ghat where there are several patis and a small Ganesh Shrine in a large unpaved space called Lakhur. During Malla times, the palace of the local governor was located here. Now there is a modern structure which is used as a school. The main road ends here. Outside the gate there are a large pond and a huge pipal tree. The path descends towards the Manohara River past a small one-storey temple of Kalika Mai and two patis.

Returning to the main road going east, we pass several houses where iron workshops are located. This part of the village is structured quite differently from the more freely developed western part. There are three rows of closely attached houses which have access to straight roads perpendicular to the main one. The one which branches off from the first square ends in a little stone-paved plaza with a one-storey Temple of Nilbarahi, two small open shrines, and a two-storey pati with a pond in the back.

The population of 3,000 lives in about 400 houses. There is one primary and one secondary school but no health center or postal service. All houses have electricity. The water comes from taps. About 75 percent of the people are Shresthas. There are about 125 handlooms and their products are sold locally and in Kathmandu. Pottery is made in seven houses and three houses contain smallsmiths. The main crops are rice and wheat; the secondary crop is corn. There are four rice mills; their beaten rice is famous. It and the rest of the surplus food is sold in Kathmandu. Chief deities include Mahalakshmi, Nilbarahi, Kalika, and Garuda Narayan. There is a festival procession of Mahalakshmi, Nilbarahi, and Kalika on the second day of Baishakh preceding the Sankranti. It is said that there was once a shrine of Mahalakshmi on this site. Then the goddess appeared in a dream to King Suvarna Malia of Bhadgaon requesting that he arranged the performance of a drama spectacle in her honor. The King not only fulfilled her request with a performance in 1512 but also founded the settlement as well.

MONUMENTS WITHIN DISTRICT

a) Classified:

<table>
<thead>
<tr>
<th>Shrine</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mahalakshmi Temple</td>
<td>(Bo - 1)</td>
</tr>
<tr>
<td>Narayan Temple</td>
<td>(Bo - 2)</td>
</tr>
<tr>
<td>Garuda Narayam Temple</td>
<td>(Bo - 3)</td>
</tr>
<tr>
<td>Kalika Temple</td>
<td>(Bo - 4)</td>
</tr>
<tr>
<td>Nilbarahi Temple</td>
<td>(Bo - 5)</td>
</tr>
<tr>
<td>Mahakal, Bhimsen, Shiva</td>
<td></td>
</tr>
<tr>
<td>Chief deities</td>
<td></td>
</tr>
</tbody>
</table>

b) Others:

<table>
<thead>
<tr>
<th>Shrine</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ganesh</td>
<td></td>
</tr>
<tr>
<td>Lakshmi</td>
<td></td>
</tr>
<tr>
<td>Durga</td>
<td></td>
</tr>
<tr>
<td>Surya</td>
<td></td>
</tr>
<tr>
<td>Garud Narayan with Vaintej and a pair of lions</td>
<td></td>
</tr>
<tr>
<td>Saraswati</td>
<td></td>
</tr>
<tr>
<td>Nriteshwar</td>
<td></td>
</tr>
<tr>
<td>Mahakal</td>
<td></td>
</tr>
<tr>
<td>Bhimsen</td>
<td></td>
</tr>
</tbody>
</table>

PROPOSED PROTECTION

Towards the north, the settlement has natural boundaries created by the rugged, steeply descending terrain that eventually merges into the lower rural land. To the west, the large open water-tank by the settlement's enclosure is to be maintained; and, similarly, the water-tank at the south-eastern corner. The southern edge of the village is to be maintained with a greenbelt to protect it from unwanted growth which would endanger the view as we approach from Thimi. A necessary expansion of the village is possible to the east where an eventual roadlink could provide access for motor vehicles. The settlement as such is to be kept pedestrian oriented.
BODE, Dharmapur

Settlement: BODE VILLAGE
Panchayat: BHAKTAPUR DISTRICT
Boundaries: ENTIRE SETTLEMENT WITH HILLSLOPE TO NORTH AND INCLUDING THE TWO WATER-TANKS WITHIN GREENBELT TO WEST, SOUTH AND EAST.
Located near the northern boundary of Thimi, Nade is smaller than Bode but no less compactly built. It sits on a high plateau which slopes down to the old Kathmandu-Bhadgaon road. Coming from the south, the stone-paved path leads uphill, entering the village at a magnificent Dyochhen of Ganesh. It is a large three-storey building with beautiful wood carving. The central entrance has two recessed patis on either side.

Farther along the main road is a small irregular-shaped space with a brick chaitya in the center. The houses here are the traditional three-storey structures; many have fine wood carvings. Side-lanes lead out in all directions. Following one of the side-lanes, we arrive at another small space with several patis, a chaitya, and an elaborately decorated three-storey temple of Ganesh. From here a view opens up towards Thimi. Near the temple is a small pond and a lunhiti. A brick-paved lane leaves the square, passes two stone chaityas, and ends at the Ganesh Dyochhen.

Another lane leaves the square and heads downhill past a small Mahadev Temple, a small shrine of Saraswati, a pipal-tree flanked by a pati and having a Ganesh shrine in its roots. It then leaves the village and enters open land. At the northern edge of the village is an oblong space which is brick-paved and enclosed by houses that are plain and more ordinary. A narrow lane leads from here back south to meet the main road at the Ganesh Dyochhen.

The population of about 2,600 lives in 350 houses, all with electricity. There is a primary school, but no health center or postal service. Water is supplied by 14 wells. There are only seven shops, including tea shops. Castes represented are Maharjan 85 per cent; the rest are Kasai, Pradhananga, Prajapati, Shrestha, and Kusle. All houses have handlooms, but their products are used only locally. There are five potters, three blacksmiths, and three rice mills. The main crop is rice; the secondary ones are wheat and corn. Green vegetables from here are sold in Bhadgaon and Kathmandu.

The chief deity is Ganesh. The festival celebrated here occurs on the second day of Baisakh. The names Nade and Nakadesh seem to have been derived from the legendary founder, the Nagaraja—the Snake King—who inhabited the place and granted it his royal bliss. This accounts for the origin of the other name, Jayapur, which means "the blissful place".

MONUMENTS WITHIN DISTRICT

<table>
<thead>
<tr>
<th>a) Classified:</th>
<th>b) Others:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ganesh Temple</td>
<td>Bajradh Tu Chaitya</td>
</tr>
<tr>
<td>(Na – 1)</td>
<td>Nagkanya</td>
</tr>
<tr>
<td>Ganesh Dyochhen</td>
<td>Ganesh</td>
</tr>
<tr>
<td>(Na – 2)</td>
<td>Saraswati</td>
</tr>
<tr>
<td></td>
<td>Vishnu</td>
</tr>
<tr>
<td></td>
<td>Bhagvati</td>
</tr>
<tr>
<td></td>
<td>Mahadev</td>
</tr>
</tbody>
</table>

PROPOSED PROTECTION

Because of its raised location, the small settlement is visible from Thimi and the old Bhadgaon road. The southern edge of the settlement is to be maintained and the greenbelt there is to be extended to this road. Towards the north the existing drop of the topography provides a clear boundary line.
Nade, Nakadesh, Jayapur

Settlement: Nade Village
Panchayat: Bhaktapur District
Boundaries: Entire settlement with greenbelt towards adjacent Thimi
Starting with the traditional approach from the north off the old Kathmandu-Bhadgaon road, access is by a narrow west. It narrows in the center and continues in a more rectangular shape at the south. The main road, which passes the settlement is linear and north-south directed. At the northern point, the village extends quite far to the east and Thimi, the fourth major town, is located in the center of the Valley on a high plateau of tar land, overlooking the surrounding farmlands.

The road continues past a Ganesh shrine, a double-storey temple of the local deity, Ishtadevta. A side-lane leads east to Pacho Chapacho where there are many pottery workshops. The houses are of simple style, lined up longitudinally along open spaces where the pottery is first dried and then fired. On the ground floors of the houses are the potters' wheels and the clay storage areas.

再次极长的路，我们经过一座小的Ganesh神社和一座Krishna神社。

Thimi, the fourth major town, is located in the center of the Valley on a high plateau of tar land, overlooking the surrounding farmlands.

The road continues past a Ganesh shrine, a double-storey temple of the local deity, Ishtadevta. A side-lane leads east to Pacho Chapacho where there are many pottery workshops. The houses are of simple style, lined up longitudinally along open spaces where the pottery is first dried and then fired. On the ground floors of the houses are the potters' wheels and the clay storage areas.

Continuing along the main road, we pass a small shrine of the Hatti-Mahankal. Here a stone-paved brick stub, almost 15 feet high, with a brass top, marks the end of this section of the village.

Again following the main road, we pass a small shrine of the Hatti-Mahankal. Here a stone-paved path enters from the western fields. In an open space along this major side road there are a two-storey Ganesh Temple and two patis. This space is irregular in shape and several footpaths cross it. There are surrounding houses, and in the center are six patis, a small pond, a Shiva Temple, a Nriteshwar Shrine, and a platform. This area, known as Balkumari square, a roughly square-shaped space opening to the east into a rectangular space. The main road which crosses the square is stone paved here instead of brick paved as elsewhere. The surrounding buildings, which are mostly three-storied, have an uneven roof line, giving the space a freely grown, lively feeling. The square slopes slightly to the south and, in the center, is the Balkumari Temple. Towards the west are an open water-tank, a domed shrine of Bhairab, a small Krishna Shrine, and a brick platform.

From here the road continues for a short distance before the settlement ends at a small Narayan Shrine. The path then descends sharply to meet the newly constructed Kathmandu-Bhadgaon highway.

The population is 12,000. There are three primary schools, a health center and postal service. Almost all the houses have electricity. There are water-taps but most of the water-supply comes from wells. The castes are Prajapati, Shrestha, Dangol, and Kasai. The village is famous for its pottery. Many of the houses have handlooms and sell their products in Kathmandu. The main crops are rice and wheat; the secondary ones are potatoes, green vegetables, and corn.

Chief deities are Balkumari, Ganesh, Degull, Maha Bhairab, Siddhikali, and Lokeswar. The festivals are a) the chariot festival of Lokeswar during Kumar khashi b) the festival of 32 chariots, including Balkumari and Ganesh, during the first days of Baishakh c) the special festival during Indrajatra with the ritual of the tongue puncture ceremony

The origin of the settlement is considered to be older than the evidence which points to its existence during the time of the Mallas when it served as a major bulwark during the many battles between the kingdoms of Kathmandu and Patan against Bhadgaon. Because they successfully defended Bhadgaon, the kings called the citizens of Thimi "chhem"—meaning "capable people"—thus praising them for their loyal and constant support. Gradually, the name of the settlement became known as Thimi.

MONUMENTS WITHIN DISTRICT

a) Classified:

- Balkumari Temple (TI-1)
- Lokeswar Temple (TI-2)
- Gautishankar Temple (TI-3)
- Rajganesha Temple (TI-4)
- Bhairab and Degudyo Temple (TI-5)
- Digu Bhahal (TI-6)
- Siddhikali Temple (TI-7)
- Jivan Bhahal (TI-8)

b) Others:

- Garuda Narayan
- Inayacho Ganesh
- Mahadev
- Chapacho Ganesh
- Ishtadevita
- Ganesh
- Hatti Mahankal
- Krishna
- Nriteshwar
- Jagannath
- Shiva
- Narayan
- Bhairab

PROPOSED PROTECTION

Topographically conditioned boundaries reinforced by the proposed greenbelt along their alignments are to protect the settlement towards east, west, and south. The old Bhadgaon road marks the northern boundary. A proposed road paralleling the central main road and linking the old Bhadgaon road at the north with the new Arniko-highway in the south is to cope with emerging traffic problems within the settlement proper.
Nala has a lovely setting on the hills north of Banepa.

Entering the village from the south, we pass a small lunhiti and a recently constructed school building. The path turns west and meets a field-path coming from the east. Two patis, a small Mahadev Shrine, and stone images of Gauri Shankar, Narayan, and Ganesh mark the spot. From here the main road leads west passing a small stone-paved space with a stone platform and a pati with a Ganesh image. Three side-lanes branch off in different directions.

The main road narrows, continuing between three and four-storey brick houses; some have ground floor shops. Another side-lane, branching off uphill to the north, leads to a square dominated by the splendid four-storey temple of Nala Bhagvati. Surrounded by four-storey structures, the square has several levels which contain a two-storey pati with a platform, a small brick shrine of Narayan, four single-storey freestanding patis, a recessed lunhiti with four stone steps, and several other stone images. The Bhagvati Temple is built on a flat stone platform. Wooden columns support the central sanctum. In front are stone columns, two with lions and one with a peacock.

From here another major stone-paved road runs parallel with the lower main road. Several lanes connect the two roads. The first starts at a double-storey pati and slopes down towards a space with a brick stupa at the corner and a lunhiti flanked by small shrines of Ganesh and Bhairab. The houses in this area are exceptionally well-built and have good wood carvings.

Opposite this space are remnants of a stone shrine with a Pashupati linga and a stone image of Garuda Narayan. From here the road continues south ending at a small Ganesh shrine and a pati. The houses here are also well-built with fine wood carving. Here the old Bhadgaon road enters the village. Following it about 100 feet west, we find the famous Karunamaya Temple with a water-tank in front.

The southern fringe of the settlement has a small shrine with a Pashupati linga and the dyochhen of the Bhagvati.

The 1,800 inhabitants live in 270 houses; about half have electricity. There is a primary school, a secondary school, and postal service but no health center. The water is supplied through 13 taps. The people are all Newars. About 30 per cent live off their own agricultural produce. There are two handlooms and three rice mills.

Chief deities are Lokeshwar and Bhagvati. Festivals include

a) a chariot procession of Karunamaya in Phalgun-Krishna-tritiya
b) a chariot procession of Bhagvati during Bhadra-krishna-tritiya and in Vijaya dashami
c) a chariot procession of Lakshmi, Narayan, and Mahadev during Bashakh-shukla

According to legend, the hills adjacent to Nala were filled with witches who disturbed and annoyed King Dirgharatha when he came to observe his Ashtami-vrata. In order to protect the King, Karunamaya asked Sudharmadevi, in the form of Bhagvati, to restore peace to the area. From that time on, Karunamaya and Bhagvati were established side by side.

It is also said that one of the seven Buddhas stopped here for his yearly four month meditation on his way from visiting the Adi-Buddha at Swayambhu to the Nama Buddha at Namara.

MONUMENTS WITHIN DISTRICT

a) Classified:
   Bhagvati Temple ................................ (NI - 1)
   Karunamaya Temple ............................ (NI - 2)

b) Others:
   Saraswati — (15th century)
   Bhimsen — (18th century)
   Vishnu — (14th century)
   Bhagvati Dyochhen

PROPOSED PROTECTION

The location of the settlement at the foot of a hill makes it visible from the approach route at a good distance. The silhouette of the village is thus a major feature to be preserved. Disturbing elements in the foreground, out of scale or brightly colored buildings, are to be prohibited.
NALA, Nalanga Gram

NALA VILLAGE
KABHRE DISTRICT, NALA
ENTIRE SETTLEMENT
This small settlement is located on the pass where the ancient trade-route leaves Kathmandu Valley and heads east. The route used to run right through the village but now the highway bypasses it. Entering the village, we first see a small open space which is partially enclosed by houses and has a small one-storey Narayan Temple, and a chaitya. Adjacent to the square is an open pond and a lonhiti.

Here the old trade-route goes east and a steep brick-paved path, flanked by three-storey houses, goes uphill to the north. This path leads first to a pati containing a stone image of Bhagvati, and then to another pati with a small Ganesh shrine. Opposite is a walled image of Narayan.

From here the path forks into two lanes. The eastern one is marked by a huge pipal-tree and passes into the open shrine of Bhairab and Kumari. The houses are separated, and there is a view of the eastern neighboring valleys. The path continues through open fields between high stone walls until it reaches a small flat place where there is a pati with a Ganesh image, a platform with a shrine, and a stone image of Bhimsen. A side-lane gives access to another group of houses.

The brick path continues up to another small flat area, containing a pipal-tree with a Ganesh Shrine and a small pati-like shrine of Nriteshwar. Farther on is a stupa-shaped mound from which there is a superb view of the Kathmandu Valley to the west and the Banepa Valley to the east. Most of the houses are simply constructed with fine wood-carving and are in harmony with the surrounding environment. Although the village lacks the compactness which usually characterizes a Newar settlement, the setting and the houses built on steep slopes give it a charm of its own.

The population of 1,100 lives in 180 houses, most with electricity. There is one primary school but no health center or postal service. Six taps supply water for the community. There are eight shops, two tea-stalls, two rice mills, and an oil press. Caste composition is Shrestha 40 per cent; Salmi 25 per cent; Dingal 25 per cent; the rest, Kasai, Kusle, and Dobe. Both Hinduism and Buddhism are practiced here. The people are primarily farmers and shopkeepers, but seven are bricklayers and two are blacksmiths. The main crops are rice and wheat, with secondary crops of corn and millet.

Chief deities are Bhimsen, Narayan, Bhagvati, and Bikateshwar Mahadev. The chariot festival of Bhairab, Kumari and Ganesh is observed on the first day of Baishakh. According to legend, Kathmandu Valley was once a lake and the god Bhimsen used to moor his boat at Bhimdinga and Sanga. In memory of this, both places now have Bhimsen shrines. In Sanga, a settlement developed since the trade-route between Tibet and the Kathmandu Valley passed through this area.

MONUMENTS WITHIN DISTRICT

a) Classified:

<table>
<thead>
<tr>
<th>Bhagvati Temple</th>
<th>(5g - 1)</th>
</tr>
</thead>
</table>

b) Others:

Bhimsen
Narayan
Bikateshwar Mahadev
Bhairab
Kumari
Ganesh

PROPOSED PROTECTION

The area to be protected includes both the loosely-grouped built up area of the settlement with its stupa-shaped hillock to the north and also the opposite hill range which creates the Sanga Pass, one of the gateways to the Kathmandu Valley. Any developments along the Arniko highway in the vicinity of the settlement must be avoided.
SANGA, Gosringapur

Settlement: SANGA VILLAGE
Panchayat: BHAKTAPUR DISTRICT
Boundaries: ENTIRE SETTLEMENT AND ADJACENT HILLSIDE
Dominating a hill-top, Dhulikhel is visible afar from the Kathmandu-Kodari road. The present access from the east enters the settlement proper at a small three-storey shrine of Ganesh which is built on a platform together with a pati. The well-paved stone path descends to the main square in the center of the village; it is lined with tall well-built three and four-storey houses with ground floor shops. After the path enters the square, it turns slightly and opens up a view of the Narayan Temple and the distant, but higher, three-storey temple of Bhagvati. The square also contains a free-standing pati, two pillars supporting Garuda images, and a Harasiddhi Temple. Many of the houses here have well-carved windows and doors. The square, with its two gilded, roofed temples and stepped houses on the west, has great charm. The square ends at a small Bhimsen Shrine where two roads lead to the higher eastern part of the village. One of these paths leads up stone steps, past closely built three-storey houses and into an open space where a stone ramp marks the entrance of the Bhagvati Temple. This three-storey structure is built on a heavy stone platform and marks the settlement's highest point. From here there is a magnificent view of Banepa Valley on the west and the main chain of the Himalayas in the north.

Descending the stone ramp from this plaza to the south, we pass small mud houses on the west. Here is an east-west road which used to be the main trade-route from Banepa and Kathmandu to the west. Its entrance is marked by a shrine of Parbati and Ganesh. Within the settlement this road is stone-paved. It leads east to a small stone-paved square; from there it turns sharply and enters the main square at the Narayan Temple. Several other lanes leave the main square going to the north and south and lead to a section of the village where the houses are smaller and less well-built. One path passes a small three-storey Surya Binayak and a Lankanamai-Ganesh Temple with a stone hiti; it leaves the village in the direction of Panauti. The roads, paths, and open areas inside the settlement are partially paved with stone slabs. There are drains in some areas, some covered by stone. The stone that is used for the pavement is also used for the bases on which most of the houses are built. These bases form high narrow sidewalks.

The settlement is characterized by remarkably well built houses of three and four-storeys with tile roofs. Their facades are subdivided into windows of similar sizes; and there are some richly decorated Newar houses. A number of examples of well preserved wood carving still exist, but there are also examples of westernized stucco decor, some of which are painted.

On the whole, the houses with their shops, workshops, stables and courtyards for agricultural and domestic purposes form a compact homogeneous unit that clearly contrasts with the open surrounding countryside.

The population of 4,100 lives in 400 houses. There is a primary school, a high school, a health center, and a veterinary hospital. All houses have electricity, but there is a shortage of water. The town has 28 shops including six teestalls, four rice mills, and one blacksmith's shop. There are seven government looms, the products of which are sold in Dhulikhel and Banepa. The people are primarily Shrestha with the rest Kasai and Kusle. Most of them are in agriculture, business, or government service. The main crops are rice and wheat, with secondary crops of corn and mustard.

The chief deities are Bhagvati, Shekh Narayan, and Harasiddhi. The festivals are

a) Bhagvati festival on the day following the Vijayadashami
b) Festival of Shekh Narayan on Krishnashtami day
c) Procession and dances in honor of Harasiddhi during Bhadra, every 12th year.

According to legend, King Ananda Malla split with his brother Abhaya Malla, who till then had been the sole ruler of the Kathmandu Valley, and founded the Bhadgaon dynasty. He created seven major settlements in the eastern area of the Valley in order to strengthen his new kingdom. Dhulikhel is one of these establishments. It later became one of the major sub-stations of trade between Bhadgaon, eastern Nepal and Tibet.

MONUMENTS WITHIN DISTRICT

a) Classified:
Harasiddhi Temple .................................. (Du-1)
Narayan Temple .................................. (Du-2)
Bhagvati Temple .................................. (Du-3)
Ganesh Temple .................................. (Du-4)
b) Others:
Gokhureshwar Mahadev
Surya Binayak and Lankanamai-Ganesh
Bhimsen

PROPOSED PROTECTION

The clear separation between the old part of the settlement and the more recent developments towards the eastern side is to be maintained and protected in its entirety, including the hill formation. It is located on. In particular, the north and north-western edges of the settlement, which are visible from afar, have to be protected against disturbing developments and a more extended greenbelt is to be provided which will extend towards the east up to the nearby Arniko highway. To the south the natural boundaries of the village are marked by the sloping topography.
DHULIKHEL. Dhaukhel, Shikharapur
Dhulikhel

Settlement: DHULIKHEL VILLAGE
Panchayat: KABHRE DISTRICT, DHULIKHEL
Boundaries: ORIGINAL (WESTERN) PART OF THE SETTLEMENT INCLUDING GREENBELT
A short distance on, the main road merges with a second major road coming from the south. Nearby is a large open space where the Taleju Bhavani Temple once stood. Only a shikhara and a linga have remained, and a Panchayat building has been put up.

Following the main road east, one finds several patis along the way. Some of the houses here are of good quality and craftsmanship; some have good carvings and some are plastered and ornamented. Several roads branch off to the south.

The widest of these southern branches offers a view of the Roshi Khola. From this road, the entrance gate leads to a walled open space. Opposite the entrance is a Narayan Shrine; in the center is a three-storey Indreshvar Mahadev Temple. This space contains some of the best examples of early temple architecture.

After leaving the square, a brick path passes a small two-storey shrine of Tumpa Bhairab and an adjacent Ganesh shrine. It then continues east, goes through a gate and enters the second important temple area located at the top of the peninsula. On both sides, steps go down to the burning and bathing ghats along the rivers. In this area there are several shikharas with lingas, patis, a three-storey Krishna Temple which has recently been reconstructed. On the northern river bank is a smaller Temple of Brahmayani, a good example of early Newar architecture. Following the road along the Roshi Khola to the west, we come to several small lanes branching off to the south. These are residential areas, and the lanes link with the main road. Close to the western end of the village, a major path leads to the north at a place marked by a pati and a Ganesh Temple. Nearby, the road from Khopasi crosses the Roshi Khola and continues towards the village center, passing a Saraswati Shrine and well-built houses with ground floor shops. It then comes to an irregularly shaped space with a Brahmayani Dyoochen, a Sortakutte pati, a stupa, and a four-storey Narayan Dyoochen. From here a wide brick path leads to the north and meets the main road near the Pashupati Shikhara. Along the road are several silver and metal shops.

On the village's western fringe the Bhadrakali Temple is located among a loosely grouped cluster of houses, gardens, and trees. Panauti's setting between the rivers within a small valley surrounded by mountains, together with its outstanding examples of temple architecture, make this village one of the finest sites in the Valley. Its location away from the mainstream of development has helped it to maintain its indigenous character.

The population of 2,700 lives in about 400 houses. There are two primary schools and one high school. Postal service is available, but there is no health center. There are three rice mills and 25 handlooms in operation. Panauti has many shops; two sell electric goods and most of the others sell food products. The wholly Newar population is almost exclusively preoccupied with agriculture. The general economic situation of this village is good, and trade is not necessary.

Chief deities are Indreshwar Mahadev, Unmatta Bhairab, Navadurga, Narayan, and Brahmayani. Festivals celebrated are:

a) Chariot procession of Indreshwar Mahadev, Unmatta Bhairab, Brahmayani and Bhadrakali in Jyestha-purnima
b) Cart procession of the Taleju-Bhavani and the Brahmayani during Badadasain
c) Chariot procession of Vamsa-Gopal on the day of Krishnaashtami

It is said that King Anandadeva established a settlement here and named it Punyabati, which means sacred place at the convergence of three rivers—Punyavati, Nilavati, and Padmavati. The place is also called Indreshwar Mahadev Sthan to memorialize the meditation of Indra himself at this place for the favour of Shiva.

**MONUMENTS WITHIN DISTRICT**

a) Classified:

<table>
<thead>
<tr>
<th>Monument</th>
<th>District</th>
</tr>
</thead>
<tbody>
<tr>
<td>Indreshvar Mahadev Temple</td>
<td>Pa-1</td>
</tr>
<tr>
<td>Unmatta Bhairab Temple</td>
<td>Pa-2</td>
</tr>
<tr>
<td>Tulnarayan Temple</td>
<td>Pa-3</td>
</tr>
<tr>
<td>Krishna Temple</td>
<td>Pa-4</td>
</tr>
<tr>
<td>Brahmayani Temple</td>
<td>Pa-5</td>
</tr>
</tbody>
</table>

b) Others:

- Maneshwari
- Ganesh
- Lunhiti
- Saraswati
- Bhairab Aganchhen
- Bhadrakali
- Taleju-Bhavani
- Durga Dyoochen
- Narayan Dyoochen
- Brahmayani Dyoochen

**PROPOSED PROTECTION**

The two rivers demarcating the boundaries of the settlement’s built up area are ideal features which must be protected on both embankments with additional greenbelts on the outer sides of the rivers. The hill towards the north of the settlement is included in the proposed protected area since it offers not only recreation facilities but also fine vistas of the settlement and its surrounding environment.
PANAUTI, Punyabati Nagar
Panauti

Settlement: PANAUTI VILLAGE
Panchayat: KABHRE DISTRICT, PANAUTI
Boundaries: ENTIRE SETTLEMENT, RIVER SHORES, AND ADJACENT HILLOCK
The road goes into a small square containing three large patis, a shikhara-style Ganesh Shrine, a shrine of Vishnu, and one of Lokeshwar. In the center there is a stone chaitiy and at the end a single roofed Narayan Temple. Here the new buildings are out of scale with those of the rest of the village, thus destroying some of its indigenous character. The main road, enclosed by two rows of houses, continues with many side branches to the west. Many of the houses have small taps. The open drain is covered with brickwork. The ground floors contain numerous shops and workshops and are similar to the houses in Patan.

The main road, which occasionally shows traces of the original brick or stone pavement, leads up to the main square. There, in line with the adjacent buildings, is the three-storey Mahalakshmi Temple with an attached courtyard enclosed by a two-storey gallery. Opposite the temple entrance there is a newly constructed cement Panchayat office and, next to it, an equally obtrusive post office building. In the center of this vaguely defined square there is a small Bhagvati Shrine, a stone chaitiya, and a lunhiti. Adjacent to the square, on the north, there is a huge circular raised platform surrounded by a stone wall with a gate. In the center of the double-storey Kotgar. The platform is used during the Durga festival. The surrounding houses are at quite a distance from the platform and of inconsistent size and lines, though some have fine wood carving. The houses form a large square around the central platform which is said to have been the residence of a princely ruler during the Malla period. It is said to have been surrounded by a moat, and on the northern side there are remnants of an old tank. A road across the square heads east towards Bhadgaon.

Returning to the main road and continuing south, we find that the houses are more spread out. There are two small ponds and a platform with a pipal-tree. Then almost outside the settlement a temple of Goradeshwar Mahadev stands in a small courtyard which also contains several patis, small shrines of Saraswati, Bhairab, Ganesh and Shiva, and two stepped platforms with Shivalingas. The space — on the whole much decayed — has two gateways. At this point, several roads branch off leading to Bhadgaon, Lamatar, Sisneri, and Godavari. Returning to the main square and following a western side-lane which turns sharply north and then east, we meet the main road from Patan. Here is a large quadrangular built up area with several lanes going through it but no open spaces except small yards and gardens. There are many carpentry shops in the area. Its farthest point is marked by a free-standing pati and chaitiya with prayer-wheels on a stone-paved plaza. Nearby, two field-paths coming from Patan and Godavari meet and enter the village. The entrance is marked by a pati and a pipal-tree on a brick platform. The village as a whole represents a somewhat urban settlement. The types of houses, their layout, etc., resemble the houses of Patan and Kathmandu. Physically, the village is on the verge of decay and may lose its identity. Its major potential lies in its beautiful setting near the Valley’s southern foothills.

The 3,700 inhabitants live in 600 houses; all have electricity. There is a primary school, a high school, a health center under construction and postal service. Water is scarce, and the people are forced to use dirty wells. There are 18 shops. The castes represented are: Shrestha 60 per cent; Jyapu 20 per cent; Rajhatha 8 per cent; and Kasai 6 per cent. All practice Hinduism. Cloth from the 680 looms is sold in Patan and Kathmandu. There are five rice mills. The main crops are rice and wheat; the secondary crops are corn and potatoes. Chief deities are Mahalakshmi, Bhairab, Balukmari, Ganesh, and Gobaralshwar Mahadev. The festival of Mahalakshmi is observed during Baisakh sukla ashtami. This settlement was established by King Hariharasingh Malla of Patan who also installed the Maha Lakshmi pith and started the festival in her honor. At a later date, the Ganga Maharani, consort of Shivasingha Malla, moved her residence from Patan to Lubhu. It is said that she sold her golden dish in order to expand the settlement there. The name Lubhu means “dish of gold” and most likely dates from the time of Ganga Maharani.

**MONUMENTS WITHIN DISTRICT**

a) **Classified:**

b) **Others:**

- **Mahalakshmi Temple** (Lu - 1)
- Saraswati
- Ganesh
- Bajarhatu Chaitiya
- Loknath
- Goradeshwar Mahadev
- Bhagvati

**PROPOSED PROTECTION**

The settlement is to be provided with a protecting greenbelt to surround the built up area. Within the village, particular attention is to be given to the development of the central square which because of recent developments is in danger of losing its original identity. The present access road penetrating the settlement may eventually need a semi-circumferencial bypass to avoid congestion and environmental damage within the village.
Sanagaon is located on the Lubhu road. A path enters the settlement by a square pond. From there, the brick-paved main road crosses the diamond-shaped village at the northern end, changes direction and leads around the village from east to west.

Near the entrance there are a small Ganesh Temple, a free-standing pati, and a water-well. The houses are built closely together in two rows and are in the traditional three-storey brick style. Some have fine wood carving. The front yards are all neatly paved, and along the path are patis and water-wells. These front yards are working spaces for both men and women. They are used for drying grain, making mats, etc. The space, 11–12 m wide, is thus used for static activities as well as for a circulation route.

Where the road turns west, it narrows to less than half its previous width. It continues to be brick-paved, with two drains, and is flanked by neat stone aprons and the traditional three-storey houses. Several side-lanes lead to houses in the back. The road passes water-wells, patis, and chaityas. At its end, it turns again and zigzags back towards a rectangular water-tank and Ram Dhoka which faces the small Devnavi square. Here are a two-storey Kumari Temple, a chaitya, a well, a pati, and a pipal-tree. This brick-paved space opens into yet another one where a three-storey Kal Bhairab Temple, a two-storey Ganesh Temple, two patis, a well, and a chaitya are located. Adjacent to this open space are two large enclosed square-shaped spaces called Toronani and Binani.

Toronani, the larger space, is made up of a group of houses with a small courtyard containing chaityas, wells, and patis. It is almost entirely brick-paved, and the houses are all three-storied. The space is connected with Binani by a passageway through the buildings. In the center of the smaller area there is a Buddha, a small Machhendranath Shrine, two small chaityas, and a larger one. There is also a free-standing pati with colored frescoes of Buddha.

From the Devnavi square a lane continues towards the village entrance past a small space with a Bhimsen Shrine, a pati, and a water-well. The settlement, as a whole, represents a beautifully preserved, homogeneous Newar Village.

The population of 3,700 lives in 650 houses, all of which have electricity. There are two primary schools but no health center or postal service. At the present time, the water-supply consists of 14 wells; but in due time, a new water-system will be functioning. At present, there are ten shops, including four tea shops. The castes represented here are Jyapu in 580 houses, Shrestha in 90 houses, and Kusle in 10 houses. The religion is Hindu. There are 160 handlooms which produce cloth sold in Patan and Kathmandu, two rice mills, and one blacksmith shop. The main crops are rice and wheat, with potatoes and corn of secondary importance. Surplus food is sold in Patan.

Chief deities are Mahabhairab (Mahakal), Ganesh and Bajrakali. Festivals for these deities are observed on the first day of Baishakh.

During the time of the Malla kings, the area where the settlement is located was known as the source of malaria in the Valley. People of anti-national outlook were punished by being sent to live there. Once when the king visited the place, the pitiful inhabitants requested him not to keep them confined there because of the danger. But the King's answer was "Sisa-thasi", meaning that he did not care whether they died or not. Even now, "Thasi", a name derived from the King's words, is still used locally for the place.

MONUMENTS WITHIN DISTRICT

<table>
<thead>
<tr>
<th>a) Classified:</th>
<th>b) Others:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bhairab Temple</td>
<td>Bhuvan Chaitya</td>
</tr>
<tr>
<td>Ganesha Temple</td>
<td>Shakya Muni</td>
</tr>
<tr>
<td>Kumari Temple</td>
<td>Dharma dhatu</td>
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<tr>
<td></td>
<td>Bajrakati Chaitya</td>
</tr>
<tr>
<td></td>
<td>Amogha Pasa Lokeshwar</td>
</tr>
<tr>
<td></td>
<td>Shiva Chaitya</td>
</tr>
</tbody>
</table>

PROPOSED PROTECTION

Located on flat ground, the proposed greenbelt will equally surround the densely built up area of the village. An U-shaped loop around the southern fringe is proposed as transport access from the Lubhu road.
Harisiddhi is one of the settlements south of Patan. It is located on the Godavari road, about 2½ miles from Laganikel. The main Godavari road turns east at a sharp angle and bypasses the linear shaped settlement. The main road of the village is a continuation of this main route. There are two roads parallel to it, one to the east and one to the west, and also a system of cross lanes which interconnect all three. Following the main road from the Godavari road, we pass a pipal-tree on a platform and an open pond. We then enter the village through a vaulted gate with an attached pati and come to a four-storey temple of Bahavani Trishakti which, with the adjacent houses, forms the corner of a small square. There are also a Narayan Temple, a pati, and a well. Continuing along the main road, we enter a second square which faces the east side of the Bhavani Temple. Here are two large patis and a water-tank with stone images. Both these spaces are brick-paved. One of the side-lanes towards the east leads between closely built houses into a series of smaller spaces and courtyards which are enclosed by houses. Some of the courtyards are interconnected by passages. They often have either small shrines or a well and are either brick or stone-paved. Brick walls separate the houses from the adjacent green gardens. Returning to the main road and continuing in the same direction as before, we enter a third square. This one contains a small Ganesha Shrine built into a pati and a new free-standing Narayan Shrine with another pati. The road then narrows, makes a slight turn, and passes the entrance where there is a large open space for ceremonial dances. At the end of the village, we pass a small Uma Maheshwar Shrine and the last square with a Lakshmi Narayan Shrine, several patis, and an open well. The exit gate is flanked by a pati and a small Narayan Shrine. The houses are mostly in the three-storey traditional style, many have third floor balconies and some are quite well decorated with carvings on the doors and windows. The courtyards vary from 30 to 45 feet in length. On the whole, the environment of the village is that of a compact, but uncongested, settlement.

The population of 2,700 lives in 500 houses. All the houses have electricity and the water-supply consists of ten wells which do not provide clean water or enough of it. However, a new water-supply system is under construction which will correct these two problems. There are three rice mills and seven small shops. All the people are Jyapu (Hindu). There are about 300 looms the products of which are used locally. About 150 people work in the brick factory. The main food products are rice and wheat, with potatoes and vegetables of secondary importance. Production and consumption are balanced. The chief deity is the goddess Harasiddhi. Her festival drama is performed in Phalgun-purnima and Mangshir-purnima. The goddess Harasiddhi, one of the family deities of King Vikramasen of Ujjain in India, was brought to the Kathmandu Valley during the time of his rule here. Her shrine was first established at Baneswar, the seat of his palace. From there it was shifted to a place near Thaibo where the present settlement is located. The drama festival in honor of Harasiddhi was performed there for some time but was then discontinued until 1459 at which time King Amar Malla re-established the annual performance of the drama and introduced the practice of presenting it around the Valley once every twelfth year. He also constructed a multi-storey temple. Later the festival was again abolished, but in 1663, King Pratap Malla finally succeeded in making it a permanent custom. Thus the village of Harisiddhi since its beginnings has been closely associated with the goddess and the religious customs related to her worship. According to tradition, in ancient times human sacrifices were conducted in honor of the goddess every twelfth year.

MONUMENTS WITHIN DISTRICT

a) Classified:

Harasiddhi Mandir . . . . . . . . . . . . . . . . (Ha - 1)

b) Others:

Ganesh
Chatiya
Vishnu
Shiva Parbati
Uma Maheshwar
Bhavani
Lakshmi Narayan
Narayan

PROPOSED PROTECTION

North and westwards, terraced contours provide a natural boundary for the protected area. Towards south and east, a required greenbelt is to be provided. The present exclusively pedestrian environment of the settlement is to be maintained. The bypassing main road to Godavari is to be re-aligned to avoid the sharp turn at the northern edge of the village.
HARISIDDHI, Jyashtapur
Harisiddhi
Position: HARISIDDHI VILLAGE
Panchayat: LALITPUR DISTRICT
Boundaries: ENTIRE SETTLEMENT WITH SURROUNDING GREENBELT
Thaibo, located north of Harisiddhi, is bypassed on the west by the Godavari road. In the field where the access road leaves the Godavari road there are a small chaitya and a Bhagvati shrine.

The main road, at this point only a brick-paved path, leads up to an open field with a pond, past a platform with a pipal-tree which has a Ganesh shrine in its roots, and into an open space with a shrine of Krishna and Uma Maheshwar and two patis. Turning slightly, it continues past three and three-and-a-half-storey houses with fine wood carving, until a side-lane branches off to the east. The main road then passes a small shrine with marble images of Ram, Lakshman, Sita, and Krishna, turns sharply to the east and comes to a small square with a chaitya and some patis. There are also a Vishnu Devi Temple and images of Ganesh.

The road continues to a second space where it meets a road coming from the north. In this space there are a small three-storey Ganesh temple flanked by three large patis, a free-standing platform with a shrine and a figure of Shiva-Parbati. There are ruins of another pati housing a stone figure of Saraswati.

Finally, the main road enters the last square. Here there are several stone-paved platforms. One has a Pashupati Shivalinga and a Bhimsen statue; another has the famous Phulchoki Mai Shrine with images of Ganesh, Mai, and Machhendranath; the others have a chaitya and a small Narayan temple.

Beyond this square, the stone-paved path leaves the village and leads downhill towards Bandegaon.

The population of 1,300 lives in 200 houses. There is a primary school but no health center. Almost all the houses have electricity. The water-supply is inadequate since there is only one pipe and it does not function properly. There are eight small shops. The castes are Shrestha, Maharjan, Desar, Kasai, and Brahman. Only a few people work in the brick factory. There are about 150 looms the products of which are used locally and also sold outside the village. The main crops are rice and wheat; surplus food is sold in Patan.

The chief deities are Phulchoki Mai and Mahakal. There is a festival on the day following Phalgunpurnima when a sacrificial goat is carried in a procession.

Thaibo was established as a fortified settlement by King Ratna Malla to ward off attacks by warriors from the north.

**MONUMENTS WITHIN DISTRICT**

<table>
<thead>
<tr>
<th>a) Classified:</th>
<th>b) Others:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Phulchoki Mai Shrine</td>
<td>Gauri — (13th century)</td>
</tr>
<tr>
<td>Ganesh Temple</td>
<td>Arya Tara — (12th century)</td>
</tr>
<tr>
<td></td>
<td>Garud Narayan — (13th century)</td>
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<tr>
<td></td>
<td>Vishnu Devi</td>
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<td>Ganesh</td>
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<td></td>
<td>Krishna</td>
</tr>
<tr>
<td></td>
<td>Uma Maheshwar</td>
</tr>
<tr>
<td></td>
<td>Narayan</td>
</tr>
</tbody>
</table>

**PROPOSED PROTECTION**

Topographically conditioned boundaries of greenbelt with trees provide sufficient protection to the south and the west. The nearby Godavari road makes the north-western boundary. A southern greenbelt adjoins the protected area of nearby Bandegaon.
The traditional road to Bandegaon was the Thaibo footpath which passes huge pipal-trees, a water-pond, and then goes uphill to the settlement. Now the main approach is the Godavari road which passes through the oblong settlement.

Immediately inside the village entrance is a wide open space which is defined on two sides by uneven rows of buildings. In this space there are many shrines and objects of interest: a small chaitya, a Ganesh Shrine, a pati, a central chaitya with an attached shrine of Shadakshyari Lokeshwar containing a Buddha image with a dharma dhatu mandal with vajra, a free-standing Ganesh Temple, an enclosed water-tank and stone tap, an image of Bhimsen on a platform, a small shrine with images of Shiva and Parbati, a shikhara temple devoted to Nriteshwar, and a sunken dhara with stone images of Shiva and Parbati. None of the surrounding houses is cement plastered or out of scale with the area but their quality is irregular and none is very well built.

Following the main road past the point where it narrows before it leaves the village, we come to a secondary road which branches off to the west and eventually leads to another space. This part of the village has more uniformly styled houses, very simple in construction but in harmony with each other.

The path which leads toward the Santaneshwar Mahadev Hill in the background passes a small shrine of Phulchoki Mai, Ganesh, and Kumar which is opposite a small pond, and then leads to another open space with a central chaitya.

The 1,400 inhabitants of this settlement represent 300 families who occupy 250 houses. There is a primary school but no health center. All the houses have electricity. There are five water-pipes but no regular water-supply in the summer. There are six small shops and five tea shops. The castes represented are Maharjan, Shrestha, Banda, and Kasai. About 30 people are bricklayers, 20 are carpenters, and 12 are government employees. Some sell wood in Lalitpur and others work in the brick factory. There are three rice mills and about 100 handlooms. The main crops are rice and wheat. However, food production is not adequate for the needs of the village and additional food be brought in from Parun. Chief deities are Buddha and Shadakshyari Lokeshwar. The festivals are those of a) Amitambha Buddha on the day of Shravan-Krishna-trayodashi and b) Sveta Barahi and Phulchoki Mai on the day of Faigun-purnima.

The recorded name of the settlement dates back to a time when King Vrishadeva, forefather of the first historic King Manadeva, made a pilgrimage to Godavari as a Buddhist sage. Along the way there was a chaitya and a vihara called Bandepur after the resident monks, the Bandejus, who were there to protect the vihara.

**MONUMENTS WITHIN DISTRICT**

**a) Classified:**

| Shadakshyari Lokeshwar Shrine | Padmapani Lokeshwar |
| Nriteshwar                | Basuki Nag          |
| Chaityas                  | Bajrapani Bodhi satwa |
| Kailash Parivar           | Phulchoki Mai       |
| Bhimsen                    | Sveta Barahi        |
| Two Shiva Parbatis        | Four-faced Shiva Lingas |
| Ganesh                    | Lonhibi             |

**b) Others:**

Towards east and west the terrace-lines well define the protection area against the surrounding low land. To the north, the area adjoins the neighboring Thaibo Preservation District.

The small hillock to the southwest of the settlement is to be included for protection and afforested.

The present main road to Godavari should be made to bypass the settlement along the eastern boundary of the Preservation District to preserve the pedestrian-oriented scale of its own main road and central square.
ENTIRE SETTLEMENT WITH SURROUNDING GREENBELT ACCORDING TO CONTOUR-LINES AND TOUCHING BOUNDARIES OF PRESERVATION AREA OF THAIBO TO THE NORTH
After leaving Lagan on the Chapagaon-Lele road, the first settlement is Sunaguthi. It is built on largely flat terrain, slightly sloping to the north. It is a linear settlement built along the approximately north-south main road. Two roads in the village run parallel to this road and two run perpendicular.

To the west of the main road is a straight row of houses, many with a small attached courtyard. To the east, where the main part of the settlement is located, are a pond and two free-standing patis with a small shrine of Mahankal and a chaitya between them. These are followed by another small pond and a dyochhen with a chaitya in front. The main road continues, with rows of houses on either side, until it reaches the central square which it divides into two sections. The loosely defined western one opens towards the road and contains three patis and a well. The eastern one is again divided into two areas, one of which is defined by two patis and faced by the Balkumari Temple. A double-storey pati acts as a gateway to the major one which is brick-paved and enclosed on all sides. In the center on a brick platform is a domed brick shrine devoted to Bhringareswar Mahadev. A tall carved stone triton on a platform and a large stone bull facing the temple. The square also contains a small double-storey Jagannath Temple and one of Ganesh.

The access road for the eastern part of the village passes through the Kumari space. From there, two roads parallel to the main one lead to rows of houses. Whereas the houses along the main road are made of strong fired brick, here the closely set houses are often made with sun-dried brick and are less substantially constructed. The outer of the two parallel roads is brick-paved; it turns back into the main road. The other one, closer to the main road, ends at the small square with a chaitya.

On the western side, the village descends abruptly to the rice fields. Along this slope are bamboo groves, dense trees, and bushes.

The population of 1,900 lives in 350 houses, all of which have electricity. There is a primary school and a secondary school but no health center or postal service. The water-supply consists of four wells; a tap is proposed. There are eight miscellaneous shops and four tea shops. Castes represented are Maharjan, Kshatriya, Brahman, and Magar.

There are about 50 masons and carpenters. 100 handlooms are in operation. The main crops are rice, wheat, corn, and kodo. There is a food shortage because most of the food produced is sold outside the village.

Chief deities are Bhringareswar Mahadev and Balkumari. Festivals include the special one of Bhringaresvar, Balkumari, Ganesh and Kumar in Chaitra-purnima.

Bhringareswar Mahadev is considered to be one of the 64 most sacred lingas and bears the sparshamani (diamond stone) on his head. Legend tells of a worshipper who touched this sparsha-mani with his iron ring and it was turned into gold. A “guthi” or group was formed which used the increment gained from the gold—“suns”—for the maintainence of the shrine. But when a greedy person sought to use some of the gold for his personal benefit, the sparsha-mani disappeared into the waters of the Nakhu River. The name of the village is a reminder of this legend.

Historical evidence indicates that King Ratna Malla founded the settlement in 1512 and began the festival of Khata-Jatra and the setting up of the lingas on the day of Chaitra-sudi in honor of the Bhringareswar Mahadev.

MONUMENTS WITHIN DISTRICT

a) Classified:

<table>
<thead>
<tr>
<th>S.No</th>
<th>Monument</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Bhringareswar Mahadev Shrine</td>
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<tr>
<td>2</td>
<td>Balkumari Temple</td>
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</table>

b) Others:

<table>
<thead>
<tr>
<th>S.No</th>
<th>Monument</th>
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<tr>
<td>1</td>
<td>Vishnu</td>
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<tr>
<td>2</td>
<td>Arya Tara</td>
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<td>3</td>
<td>Saraswati</td>
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<tr>
<td>4</td>
<td>Ganesh</td>
</tr>
<tr>
<td>5</td>
<td>Shiva Parbatii</td>
</tr>
<tr>
<td>6</td>
<td>Bhuva Chaitya</td>
</tr>
<tr>
<td>7</td>
<td>Mahankal</td>
</tr>
<tr>
<td>8</td>
<td>Jagannath</td>
</tr>
</tbody>
</table>

PROPOSED PROTECTION

There is a clearly defined edge to the west with existing trees and greenbelt along sloping land. The main road to Lele which presently passes through the village is to be re-aligned with the existing water-canal, bypassing the village to the east and joining the main road again farther south. The present roadway is to be re-integrated into the eastern greenbelt.
Thecho is located on the Lele road, south of Lagunahe, between Sunaguthi and Chapagaon. The road bypasses the main settlement.

The concentrated area of the village is primarily west of the main road which runs north-east. The shape of the village is roughly rectangular, slightly wider at the south. At the south-east end of the village is a row of houses built along the main road and separated from the main part of town by that road.

Coming from the Lele road, the path passes four ponds and tanks of various sizes. The first of the village’s two major perpendicular access roads branches off opposite the second pond. There are patis on either side of this 25 feet road, which is stone-lined. The southern side is made up of a straight line of uniformly-sized houses. On the northern side are two patis. Near the end is the Brahmayani Temple.

This rectangular-based two-storey temple, surrounded by various sized patis, dominates the square. A pillar with a duck and a stone image of a shrew (chhuchhundro) stand in front of a Ganesh Shrine. There are other stone images scattered around the square. Beside the road leading away from the square is a chaitya placed on a stone-paved space which contrasts with the brick pavement of the rest of the square. At the west side of the square is a three-storey building with an open patio on the ground floor and a large public hall on the third floor.

The road leading from the square to the south soon intersects the Lele road. It is stone-paved and flanked by two and three-storey houses of poor quality. Before leaving the village, the road passes a rectangular residential space where there is a brick chaitya and a free-standing patio. This south-directed lane eventually leads into an open field where it continues as a field path. Before that point, however, a patio on the west marks the beginning of a narrow lane which passes occasional small communal spaces with chaityas and patis. After several sharp turns, it meets the Lele road at a brick-paved open space with a large free-standing patio and an open pond.

The second access road starts opposite a water-tank as a small space with a chaitya and a patio. It then leads to a rectangular residential square with a patio at the end. This opens into a second space from which an approach leads to the Balkumari square.

This relatively small square is dominated by the tall rectangular-based three-storey temple of Balkumari. This square is one of the most specially confined areas within any of the Valley’s Newar villages. It is surrounded by houses, patis, and a large three-storey public building which has patis on the ground floor and an open hall above. The temple and this building are connected by a passageway through the upper storeys. In the center of the brick-paved space are a chaitya and a pillar with a peacock.

As a whole, the village has a homogeneous character with no disturbing elements or structures. Its maintenance, however, has been somewhat neglected.

The population of 4,200 lives in 750 houses almost all of which have electricity. There is a primary school, a high school, and a domestic science class. There are 14 water taps and 18 more are proposed. The castes are Maharjan, Brahman, Kshatriya, and Magar. The principal occupations are agriculture, animal raising, and oil processing. There are about 20 oil producing mills. There is also a rice mill and an additional two are under construction. The settlement has about 20 shops and a restaurant. The main crop is corn; the secondary crops are rice and wheat.

The UNDP experimental project here and the wheat and rice production has almost doubled this year because of improved seed and fertilizer. The population seems quite willing to accept the changes suggested by this Project on High Yielding Crop Varieties.

Chief deities here are Nava Durga, Balkumari, and Brahmayani. The festival of Nava Durga, Balkumari, Brahmayani, Ganesh, and Bharab is held on the day of Mangshir-purnima.

Established during Malla times, Thecho has a rather interesting historical link with Patan. According to popular belief, at the request of a famous Tantric sage in Thecho, the goddess Nava Durga entered the body of a dancer. Along with Bharab, Kali, and Barahi, she led a procession to Patan and there appeared before King Shrinivas Malla.

The personified Taleju Bhavani welcomed the dancers and invited them to perform within the King’s palace at Mulchok. This event is still commemorated during the annual Durga festival.

MONUMENTS WITHIN DISTRICT

<table>
<thead>
<tr>
<th>a) Classified:</th>
<th>b) Others:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Balkumari Temple ................................ (To-1)</td>
<td>Ganesh</td>
</tr>
<tr>
<td>Bhairab Shrine ..................................... (To-2)</td>
<td>Brajadhau Chaitya</td>
</tr>
<tr>
<td>Brahmayani Temple .................................. (To-3)</td>
<td>Vishnu (~14th century)</td>
</tr>
<tr>
<td>Navadurga Temple ................................... (To-4)</td>
<td>Mahakali</td>
</tr>
</tbody>
</table>

PROPOSED PROTECTION

Greenbelt proposed to extend until terrain drops at the west and south-west and to include the linear expansion of the settlement towards the south-east along the Lele road which bypasses the main settlement. Proposed improvements of the drainage and infrastructure of the settlement to prevent inner decay.
Chapagaon, a linear settlement south of Patan, is laid out along a north-south main road. Approaching the village from the north on the road coming from Thecho, we first pass an open space where four patis, an open well, two chaityas, and an open Bhagvati shrine are located.

From here the road goes south, enclosed by houses on both sides, and reaches a small square with a pati, a small Narayan Temple, two shikhara temples, a chaitya, a small Ganesh Temple, and a well. A lane branches off to the east. The main road continues with its enclosing three and four-storey houses and branching side-lanes, passing a small Kumari Shrine and a pati.

There is an effective drainage system that carries the water across and beside the main road and out of the settlement. Most of the drains are made of brick and are either stone-covered or vaulted.

Farther on, the main road reaches the center of the village where it widens to form a large space with several stone and brick platforms and structures, such as a chaitya, an elaborate free-standing pati, a brick Hari Shankar Shrine, a small Bhimsen Shrine, two double-storey temples of Narayan and Krishna with fine wood carving, and a one-storey Ganesh Temple. There are several shops and a sunken dhara with spout.

Two side-lanes branch off to the east and the west. The eastern one goes in the direction of Bajra Barahi and a nearby water-tank. The western one has a number of shops and tea-houses.

Following the main road farther to the south, we pass a platform with a Krishna image, a courtyard with a central chaitya, several patis, and many houses containing shops. Because the houses are built both recessed and protruding along the road, there is no feeling of monotony. At the farthest point south, the main road ends in an open square with a one-storey Bhairab Temple in front, an enclosed water-tank to the west, and a walled bahal with a chaitya at the entrance.

From here the main road passes a water-tank and leaves the village. There is a footpath across the rice fields to Tika Bhairab, and a jeepable dirt road to Lele which passes the nearby small village of Pyangaon.

The village is built on terraced land which slopes slightly from south to north. To the west, the land rises to the Bajra Barahi Forest. To the east, it descends to the river. The plentiful greenery and small gardens intermixed with the houses prevent any feeling of congestion in the settlement.

The population numbers 2,500; there are 400 houses. There are a primary school and postal service but no health center. All the houses have electricity and there are seven water-pipes. The settlement has about 40 small shops, including tea shops. Two-thirds of the people are Desai, with the others Shrestha, Jyapu, and one Muslim. About 25 people work for the government, and there are three goldsmiths and four black-smiths. About 60 handlooms and three rice mills are in operation. The main crops are rice and wheat, with potatoes and corn of secondary importance. Surplus food is sold in Patan.

The chief deity is Bajra Barahi Bhairab. The festival celebrated is a procession festival of the Bajra Barahi during chaitya-shukla, chaturdasain and purnima.

The origin of the site dates back to the birth of one of King Ratna Malla’s sons. The astronomers warned that this son should never look upon the face of his father. So the King established a palace with a settlement around it at the southernmost end of the Valley and this place became the residence of the prince.

The people, however, called Chapagaon “Wa”, the place of exile – in Newari, “wawadesha” from the word Wayegu meaning “to throw”. The successors of the prince who was thus banished by his father were known as Babus. Even today there are people of the Babu caste living in Chapagaon.

MONUMENTS WITHIN DISTRICT

a) Classified:

- Krishna Temple (Ca-1)
- Narayan Temple (Ca-2)
- Ikha Bahal (Ca-3)
- Wa Bahil (Ca-4)
- Bhairab Temple (Ca-5)

b) Others:

- Vishnu
- Shiva Parbati
- Ganesh
- Shivalinga
- Saraswati

PROPOSED PROTECTION

Required greenbelts to north and south and more extended greenbelt to east to adjoin the nearby Monument Zone of Bajra Barahi.

To the west a bypass of the Patan-Lele road is proposed presently cutting through the settlement. The protective greenbelt is to extend to the natural slope towards the lower sited rural areas.
CHAPAGAON VILLAGE
LALITPUR DISTRICT
ENTIRE SETTLEMENT
WITH GREENBELT AND
LINKED WITH MZ-
BAJRA BARAHI
The small village of Bulu is located near the southern foothills of the Valley and is accessible by the Lele road. It is one of the two satellite settlements of nearby Chapagaon. Located somewhat higher than Chapagaon, Bulu has an entrance marked by a squarish, three-storey temple of Bhairab. From here the brick-paved main road leads into the central square which is enclosed by four patis, one of them double-storied. In the center is a two-storey Narayan Temple, a small Ganesh Shrine, a raised brick and stone platform, and a well. Another main path enters the square from the north, from the direction of the Bajra Barahi forest. A stone-paved path leads to the forest.

The settlement has an interesting and noticeable layout—a cross with two major spikes. The individual buildings, however, are basically very simple. Many of the bricks used are not of good quality and the roofs are poorly thatched. This gives the impression that the village as a whole needs repair.

There are 400 inhabitants and 100 houses, all with electricity. There is only one water-tap, no schools and just three handlooms in use. The entire population is Jyapu. Chief deities include Bhairab and Pashupatinath. A Bhairab festival is held here in chaitra-purnima. The founding of the settlement is attributed to the Lalitpur King, Siddhinarasingha Malla. A copper plate with inscriptions and the date 1614 mentions its establishment and offers the whole of the village to Pashupatinath.

MONUMENTS WITHIN DISTRICT

<table>
<thead>
<tr>
<th>a) Classified:</th>
<th>b) Others:</th>
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</thead>
<tbody>
<tr>
<td>Bhairab Temple</td>
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<td>Narayan Temple</td>
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<td></td>
<td>Bhagvati</td>
</tr>
<tr>
<td></td>
<td>Shivalinga</td>
</tr>
</tbody>
</table>

PROPOSED PROTECTION

The required greenbelt to surround the settlement is to be sited in accordance with the topographical conditions and is to adjoin the green and forestbelt of its sister village Pyangaon.
BULU, Bullugaon, Shivapur

Settlement: BULU VILLAGE
Panchayat: LALITPUR DISTRICT, CHAPAGAON
Boundaries: ENTIRE SETTLEMENT WITH SURROUNDING GREENBELT AND APPROACH FROM LELE ROAD
Located near the southern foothills of the Valley, Pyangaon is about 100 feet outside of Chapagaon. The approach from the main road to Lele passes a large pond and an open patio before it enters the linear settlement. The houses are built on a slight curve along the main road. Among the houses are a number of shrines, a single-roofed Mahadev Temple, a small Ganesh Temple, and a second Mahadev Temple. The brickwork on the road is poorly maintained; the front yards are stone-paved. Few of the three-storey brick houses have wood carving though many have balconies on the top floor. The houses of this community have less artistic merit than those of many other settlements but there is a homogeneous feeling typical of a small rural village.

The 450 people live here in 100 houses. There is no electricity. There are one primary school and two water-taps. The population, which is totally Jyapu, makes mana pathi from bamboo, known as "hapa". The chief deity is Nyakucha-Mahadeva (Kalleshwar-Mahadeva). A festival takes place during Bhadra-shukla-purnima. Legend tells of a Malla king from Bhadgaon who, on a hunting excursion to this part of the Valley, met a young girl who later bore him a number of children. To these children, the King gave the exclusive right to produce special measuring devices (hapas). These devices are still made here and are in use all over the Valley.

MONUMENTS WITHIN DISTRICT

a) Classified:

Nykucha Mahadev Temple . . . . . . . . . . . (Py – 1)

b) Others:

Shiva Parbati with Nandi
Ganesh
Mahadev

PROPOSED PROTECTION

The protected area extends from the nearby Lele road westwards, including the open water-tank, to the adjacent forest grove on the south and touches the protected area of its sister village Bulu on the north. The main road of the village, which also serves as its main square, is to be kept as a pedestrian area.
PYANGAON, Shringapur-Desha

Settlement PYANGAON
Panchayat LALITPUR DISTRICT
Boundaries ENTIRE SETTLEMENT AND GREENBELT
After crossing the Nakhu Khola, the path ascends to a plateau and continues on level ground. Just before the village, Jawalakhel. Bungamati, like the nearby Khokana, is located south of south-east by terraced hills. To the north and east it is delimited by steeply sloping land which descends to the Bagmati River. The road pattern of the somewhat oval-shaped settlement consists of two east-west main roads and a series of interconnecting subsidiary lanes.

A great number of small chaityas, a sunken lunghiti, a raised stone platform, a small Mahakal Shrine, and another free-standing shrine of Lokeshwar surround the temple. The houses surrounding the square are three-storey brick structures, some with carved doors and windows. To the south is a two-storey Bhairab Temple with the sanctum on the second floor which leads to an open stairway. On a small area to the west is the Dyochen of Bhairab and a small chaitya. Further south, the space opens up to the fields and the wide mall which surrounds the village.

North of the mall, the road enters from Jawalakhel. This is used as the processional path during the famous Machhendranath festival which takes place every twelfth year. The huge chariot with the Machhendranath image is drawn from the main square of Bungamati to Patan. To the east, the main square opens up through a narrow lane which leads to the southern part of the settlement. This lane, which branches off the main road close to the entrance, soon turns into a roughly north-south path. It runs south into a major perpendicular path which, in turn, goes east to a large open space at the southern fringe of the settlement used as a market area.

The entrance to the village is marked by two open ponds on either side of the road, a free-standing pati, and two chaityas. From the beginning of the built up area the path is neatly stone-paved and the houses, three-storey for the most part, have stone aprioms. Side-lanes branch off in both directions. The northern one leads to a large open space with three chaityas, a small Ganesh shrine, and a small pond. Shortly after the spot where the lanes branch off, the road passes a large pond to the south which is surrounded by three-storey brick houses, well-built but with simple woodwork. Just before the road changes direction from west to south, there is a small brick-paved space where there are two chaityas, a pati, a fun well, and a single-storey small shrine of Ganesh. From here a small lane branches off north to the Bunga Bahil.

After changing directions, the stone-paved path leads, via a series of steps, to a gate which is flanked by two lions. Going through the gate one enters a large plaza and sees the stone and brick Machhendranath Temple in the center. A great number of small chaityas, a sunken lunghiti, a raised stone platform, a small Mahakal Shrine, and another free-standing shrine of Lokeshwar surround the temple. The houses surrounding the square are three-storey brick structures, some with carved doors and windows. To the south is a two-storey Bhairab Temple with the sanctum on the second floor which leads to an open stairway. On a small area to the west is the Dyochen of Bhairab and a small chaitya. Further south, the space opens up to the fields and the wide mall which surrounds the village.

In 1970, the population was 2,000 and the number of houses 450. There are a primary school and a high school, one private and one government health center, and a post office. About 50 per cent of the houses have electricity. The eight water-taps are not sufficient for the village. There are six miscellaneous shops and four tea shops. Almost all the people are Newar (Buddhist) but about 15 households are Kathatriya (Hindu). The main crops are rice and wheat, but not enough food is produced for the settlement’s needs and additional food must be brought in from Patan. Chief deities are Machhendranath, Hayagriva-Bhairab, and Bunga Bahil-Buddha. Festivals include:

a) an annual chariot procession of Machhendranath on the night of Tyavalajatra. Once in twelve years, it goes from Bungamati to Patan.
b) a Hayagriva festival and wooden horse festival in Badadasain.

The chronicle, Vamsavali, attributes the establishment of a settlement at Bungamati and the nearby Lake Katuvaladhaha to King Narendradeva. In 1593, he also began the custom of leaving the Machhendranath image at Bungamati in the winter and bringing it to Patan for the summer.

According to legend, the Machhendranath, was originally brought to the Kathmandu Valley after a long dry period during which the King and one of his Tantric scholars undertook a pilgrimage to Kamarukamaksha in India to visit the Machhendranath there. They asked him to join them in Kathmandu and installed a shrine in his honor at Bungamati. Since then, according to popular belief, he has prevented further droughts.

MONUMENTS WITHIN DISTRICT

a) Classified:

<table>
<thead>
<tr>
<th>Monument Name</th>
<th>District Code</th>
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<tr>
<td>Karunamaya Temple</td>
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<tr>
<td>Hayagriva Bhairab</td>
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<td>Bunga Bahil</td>
<td>(Bi-3)</td>
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b) Others:

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<tr>
<td>Kailash Parivar</td>
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<tr>
<td>Vishnu</td>
<td></td>
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<tr>
<td>Lalitasana Vishnu</td>
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<tr>
<td>Ganesh</td>
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PROPOSED PROTECTION

Due to its approach from a higher level, the vista from a distance is to be preserved and not spoiled by disturbing structures. Towards the north, west, and south a natural slope, densely forested, already provides enough protection. The plentiful greenery and trees within the settlement are to be maintained.
BUNGAMATI, Amaravati Nagar

Bungamati

Settlement: BUNGAMATI VILLAGE
Panchayat: LALITPUR DISTRICT

ENTIRE SETTLEMENT INCLUDING APPROACH FROM EAST AND FORESTBELT TO NORTH, WEST, AND SOUTH
Located south of Patan near its sister village of Bungamati, Khokana can be reached from two directions. Coming from the east there is a branch road of the Machhendranath Mall which links Bungamati with Patan; from the west there is a field path from the Pharping road which crosses a suspension bridge over the Bagmati and goes up into the settlement.

The eastern path enters the village via an enclosed water-tank and an open pond. It makes two sharp turns, heads west, and, at a large pati, turns sharply into the main road. Here is a wide funnel-shaped open space, the focus of which is the three-storey temple of Rudrayani. In the vicinity of the temple there are three patis, a chaitya, and a small Shiva Temple with an adjacent water tank. The temple divides the space into two equal portions. The southern part of the main road has a brick-paved lane in its center. The three-storey houses on each side have paved front yards and/or stone-edged aprons. Although the windows and doors are made of wood, few have any carving. From the Rudrayani Temple, the path descends to a second space with an open structure and brick-paved platform, a Ganesh Shrine, and a Manjushri Shrine with a stone image and several patis. At this end of the main road the houses are built closer together.

From the lower square two internal path systems go into side lanes that branch off the main square. The houses in this part of the village are quite homogeneous in character and well represent the typical Newar house. The courtyards used to have oil pressing mills but these are now located in the larger houses at the edge of the settlement.

The smaller lanes are primarily stone-paved and have open drains on both sides. The houses are often built in a terraced manner with heavy stone aprons and entrance steps. In the merging areas of the lanes are chaityas and patis.

For compactness, well-built character, and strongly conceived layout, the settlement is one of the finest examples of a Newar community in the Kathmandu Valley.

The population of 2,900 lives in 500 houses. There is a primary school. The post office and health center are a ten minute walk away in Bungamati. All the houses have electricity; nine water taps were counted. The village has four miscellaneous shops and two tea shops. It has a totally Newar population, about three-fourths of whom are Buddhist and the rest Hindu. The people all weave cloth for local consumption. There are four large and 16 small mustard oil manufacturing mills which market their oil primarily in Kathmandu and Patan. The workers have organized a co-operative. The nearest transportation is from Patan, two miles away.

The chief deity is the goddess Shekali Mai (or Rudrayani). There is a procession here during Ashvinshukla and Mangshir-purnima and Phulpatri. Legend tells of King Amar Malla, founder of the settlement, who, in 1512, initiated the performance of a drama according to Tantric maxims in honor of the goddess.

MONUMENTS WITHIN DISTRICT

a) Classified:
   Rudrayani Temple .......... (Ko-1)

b) Others:
   Bajradhatu Chaitya
   Ganesh
   Manjushri
   Shiva
   Sihan Ganesh
   Vishnu
   Niteshwar

PROPOSED PROTECTION

The settlement can be reached from the higher Machhendranath Mall which leads to Bungamati. Its skyline from the higher location forms one of its major attractions and is to be protected. Towards the north, the nearby terraced slopes provide a clear edge. Similarly, to the south the already existing belt of loosely grouped trees marks the protected area.
The settlement is located on a plateau of mainly flat ground adjacent to the southern valley between the Monument Zones of Bajrajogini and Daksinkali.

Leaving the black-topped Daksinkali road, one enters the village from the north and arrives almost immediately at a small square with an open well and tap. The square is surrounded by three-storey houses. Paths branch off in several directions, but the main road continues south, sloping down and crossing a small drain flanked on both sides by three-storey brick houses, some with shops or tea-stalls. A brick path then goes uphill and opens into a larger space with a two-storey agam house of Bhirmsen and an open patio on the ground floor. The entrance is marked by two stone lions; on the upper floor are two life-size images of Bhirmsen.

The east-west oriented square widens towards the east into a second square-shaped space which contains a brick platform with a stone image of Narayan and an adjacent sunken well with a tap, a relief of buddha, and sculptures of Shiva and Parbati. Towards the east, the space is enclosed by a free-standing double-storey godhouse of Chankeshwari with attached shrines of Ganesh and Kumar. Following the path to the east, we pass a stone platform with a totally dilapidated patio on the left and a free-standing patio on the right, and then continue along the narrow road between rows of brick three-storey houses. The road then comes to a small open water-tank and enters a small brick-paved square with two patis and a Ganesh shrine. Returning to the main square, we find a second major path which starts south at a well-built patio. The houses on both sides are well-built.

A small shrine of Chhetrapal Bhairab marks the entrance to a narrow, stone-paved lane which leads towards Daksinkali. The major road turns west and leads towards Bhimphedi.

The population of about 1,700 lives in 300 houses, some with electricity. There are two primary schools, a health center, and postal service. Water comes from taps but many of them do not function. Including tea-stalls, there are 35 shops. The people are 90 per cent Newar; the rest are Brahman, Chhetri, Acharya, Kami, Sarki, and Damai. 70 per cent are Hindu and 30 per cent are Buddhists.

There are 30 handlooms which mostly produce goods for local consumption. 90 per cent of the people work in agriculture; 5 per cent are businessmen and 5 per cent are in government service. The main agricultural products are rice, corn, and wheat.

Chief deities are Bajrajogini, Harishanker, Ganesh, and Mahalakshmi. Three festivals are celebrated:

a) Chariot procession of the Bajrajogini on Shravan-Krishna trayodashi
b) Chariot procession of Harishankar on Ashvin-shukla ekadashi
c) Ganesh festival and dance of Mahalakshmi during Kartika-purnima

According to legend, this was an extensive settlement in the days of King Bhimarjunadeva in 797. The village is closely associated with the nearby shrines of Bajrajogini where Naropa, Phapingpa Tilopa, and Odiyanacharya meditated and created the school of Tantric yoga. This is one of the most sacred pilgrimage places for Tibetans.

MONUMENTS WITHIN DISTRICT

a) Classified:
None

b) Others:
Ugra Chandi Bhagvati (13th Century)
Ganesh
Kumar
Bhirmsen
Vishnu
Kailash Parivar (13th Century)
Chankeshwari
Chetrapal Bhairab

PROPOSED PROTECTION

The settlement is ideally bypassed by the Daksinkali road and thus remains pedestrian oriented within. The proposed greenbelt surrounding its built up area will protect it from outside-oriented growth. However, if inner expansions do occur, the extensive vacant areas within the settlement must be developed in such a manner that the well-balanced outline of roofs visible practically from all four sides is not disturbed.
Panga is the larger of the two satellite villages located north of Kirtipur. The settlement is oblong and north-east–south-west directed. A kachcha road links it with the main road to Chobhar and Pharping. The road enters the village from the east and turns south towards the center. At the entrance there is a small open space with a water-pond, a small stone chaitya, and a porch-like pati. Here also a small footpath enters from the rice-fields of Kirtipur. The main road to the center is brick-paved and flanked by stone aprons. The buildings along it are mostly three-storey brick residential houses with wooden doors and windows, but very little carving.

The road widens slightly before it reaches the first small open space with a chaitya in the center. There are two side-lanes branching off to the east and the west. The western one leads into a second major road that is roughly parallel to the first and continues in the same direction towards the larger public square in the village center. This second road, also stone-paved, varies in width. It leads into an oblong space with a small two-storey Narayan Temple and an open pati. It then leads into another more nearly square space with a stone chaitya and a pati. The houses in this section are similar to those in the other but are of a higher quality and are better preserved.

The central square, roughly rectangular in shape, is made up of different levels. The lowest level, to the east, is an open pond with three-storey houses on three sides. The highest level has a double-storey pati and a pipal-tree on a stone platform. The main level of the square has a Narayan Temple of mixed style and several small chaityas.

Towards the western end of the space is a Vishnu Devi Temple. A footpath leaves the main square on the western side and leads south to a series of secondary spaces. The largest one extends into a funnel-shaped courtyard which contains a small Balkumari Shrine, two patis, and a stone chaitya.

To the east and west, vistas open up to the rice-fields. This area is the highest point of the village.

Again following the main road, we pass a last space containing an open pond, a chaitya, and a pati, and head south into the fields.

The village rises about 15 m above the surrounding rice-fields and its boundaries are clearly defined. Along the edges of the settlement are green hedges, small vegetable gardens, and groups of trees which blend the man-made parts of the village with the surrounding landscape.

There are 3,500 inhabitants living in 600 houses. There is one primary, one secondary, and one high school, and also a post office. There is no health center but one shop sells medicine. All the houses have electricity. There are twelve water-taps. 3,400 of the people are Newar (Buddhist) and 150 are Kshetri (Hindu). About 20 per cent of the population are carpenters and bricklayers; approximately 7 per cent work for the government. In 520 houses there are looms; the finished products are sold in Kathmandu. The village produces enough food to feed itself but some landowners sell their products in Kathmandu to get a higher price and this forces other villagers to go to Kathmandu to buy the grain. This situation is called "potentially self-supporting". The nearest transportation is from the University at Kirtipur.

Chief deities are Vaishnavidevi and Narayan. The chariot festival of Vaishnavidevi is observed during Marga-shukla-ashtami.

Panga is another of the fortified settlements established by King Ratna Malla to cope with the northern invaders.

MONUMENTS WITHIN DISTRICT

a) Classified:
   - Vaishnavi Temple (Pg-1)
   - Narayan Temple (Pg-2)

b) Others:
   - Basundhara Devi
   - Vishnu Devi
   - Lokeshwar
   - Satyabhama
   - Lakshmi Narayan
   - Krishna
   - Balkumari

PROPOSED PROTECTION

This linear settlement has a well protected edge along its north-western side, being located on the verge of a plateau. To the south-east the greenbelt is to incorporate a proposed bypass of the settlement's access route presently ending at the north-eastern corner of the village, in order to prevent traffic from entering the narrow meandering path of the main road.
Nagaon is the smaller of Kirtipur's two satellite villages. The field-path coming from Panga enters the village between a small pond and a water-tank with neat stone edging. The path passes a small platform with a chaitya, turns sharply north, and enters, through a narrow passage, an open area made up of three staggered spaces. The first space, rectangular in shape, is enclosed on three sides by the traditional three-storey houses and, on the fourth, by a free-standing pati. The stone-paved path crosses the center of the space. The houses do not have raised aprons but they do have brick-paved yards. The second space opens down to the east. There are an old water-well, a Shivalinga, another pati, a small Saraswati Shrine, and a brick chaitya. This second space merges into the third which has no noteworthy characteristics other than a modern chaitya. The other entrance, the field-path from Kirtipur, is located here.

The population of 1,000 lives in 200 houses all of which have electricity. There is a primary school, but no post office or health center. There are five water-taps. The village is totally Newar; about 75 per cent of the people are Buddhists and 25 per cent Hindu. Of the total labor force, 10 per cent are wage earners and 50 per cent work for the government. There are about 50 looms. The main crops are rice and wheat. The food situation is potentially self-supporting. The nearest transportation is from the University at Kirtipur. The chief deity is Balkumari. There is a festival procession of Balkumari during Marga-shukla-ashtami. Established at a later date than the nearby settlements of Panga and Kirtipur, the spot was named Navanirmitagram or Na-gaon—that is "newly settled village".

MONUMENTS WITHIN DISTRICT

a) Classified:
none

b) Others:
Balkumari
Bhuvan Chaitya
Bajradhatu Chaitya
Jorganesh
Shivalinga

PROPOSED PROTECTION

The settlement is to be surrounded with a protective greenbelt. A future access route from the proposed Kirtipur road is to be sited within such greenbelt to avoid ribbon-extension of the settlement along this road to Kirtipur.
Settlement NAGAON VILLAGE
Panchayat KATHMANDU DISTRICT
Boundaries ENTIRE SETTLEMENT WITH GREENBELT
Due to its location on the twin hill range adjacent to Chobhar, Kirtipur is unique among Newar settlements of the Valley. Unlike all other villages which are placed mainly on flat plateaus, the houses of Kirtipur are laid out on steep terraces connected by stepped paths or ramps. The layout makes this hillside town a most picturesque and impressive sight both internally and from a distance.

The approach road at the southern end of the town enters the settlement between two of the three longitudinally shaped ponds. Here, a town wall formerly enclosed the community. The well-paved stone path starts with a small Shiva shrine and a chariya and ascends steeply with several stone steps. Along the path there is a partially covered stone drain; on both sides are three-storey houses. A series of side-lanes branch off in both directions, following the lines of the horizontal terraces. Some of these lanes are quite wide and are used as common working space for the adjacent buildings. The houses along the south which face the terraces are built in such a way that the two parallel rows face inward towards the major lane which serves as a public space for the villagers. About 100 feet farther on along the main path, there is a wide space with two patis, one with an image of Ganesh. Soon, the steps start up again; the path turns sharply east, narrows and enters the main square which is located between the two higher parts of the oblong hill range on which the town is laid out.

In the foreground of the main square there is a large water-tank with stone embankments. North of it there is a Narayan Temple built in a mixture of styles and placed on a brick platform. On the south the square is open, giving a view towards the mountains and the nearby settlements of Panga and Nagaon.

On the north the splendid ceremonial area surrounds the Bagh Bhairab Temple. On the west there is another open public area with a two-storey satal building in its center. Here the stone-paved main path crosses the square diagonally and continues up to another longitudinally-shaped open space with two chariyas and a pati at its entrance. There is a large brick platform in front of the Kothghar. The surrounding houses have carved wooden doors and windows. The western end is marked by two patis on stone platforms with images of Umapaheshwar and Ganesh.

Here the path divides. One branch leads up some steep stone steps to the three-storey Umapaheshwar Temple on the highest point of the settlement. The other branch, a wide stone-paved path, turns south, then east, and then meanders down towards the southern lowlands past an occasional two- or three-storey building.

Before leaving the village through the Samal Dhoka on the west, the path leads to another small stone-paved space with a chariya and a pati housing a Ganesh image. Opposite the pati, a narrow lane leads up steep stone steps towards the southern fringe of the settlement. The three-storey houses are built on terraces, often with the first storey under ground.

From the Samal Dhoka another stone path goes up a series of steps and eventually leads around the Umapaheshwar hill. The houses here are somewhat scattered with most of them concentrated around the Pieganeved area where there is a scenic shrine with a pipal-tree, some patis and the Piegane. Inside the gate there are two patis, a stone chariya, and a small pond located along the widened path that presently turns eastward. The houses here are of a simple type and rarely have wood carvings. The agricultural products which are brought here from the surrounding fields give the area a rural appearance.

Again approaching the central area of the town, we see houses of better quality, often with wood carving and having four stores. Following the topography, their courtyards are either higher or lower than their entrances which are at road level.

The path goes steeply uphill and is crossed at Galcha Dhoka by a major perpendicular road which comes from the north and leads towards the Uma Maheshwar temple. A stone chariya and a small Narayan Temple are at the crosspoint. From here the path passes the west side of the Bagh Bhairab compound.

A stone-paved main road leads from the main square to the northern entrance and the eastern part of the settlement. It widens near a longitudinal space with two patis and several chariyas. At the end of this space there is a perpendicular road which comes uphill and enters at Chitu Dhoka. It then continues towards Lun Dega, located at a higher level to the south.

Returning to the previous road, we pass a small Ganesh Temple with a pati and a chariya, and the entrance to the Chihu Vihar. The path turns and enters a more built up area. Here, in the center of a long open space, is a brick stupa. Leaving this space through a narrow passage, we enter a second space where there is a pond surrounded by three-storey houses. This area is also approached by three other roads: one coming from the east from Kathmandu or Patan, and the other two from the north.

Following the northern roads uphill, we come to the large Chilonsor Vihar. Nearby is a tall pipal-tree with a Lokeswara Shrine at its roots. Opposite the entrance to the Vihar is the stone shikhara Buddha Mandir. The Chilonsor Vihar has a large open space with a main stupa flanked by a series of smaller ones and two one-storey platforms. House line the north and west sides of the space. On the south side is the Kuapa Chhen. On the east a large pati forms the stupa's gateway.

Returning to the Buddha Mandir and continuing along the main path south, we pass two bahals—the Chwe Bahal and the Kwe Bahal. The path then descends and meets a perpendicular road coming from Tungul Dhoka and leading west. It goes around the Chilonsor Vihar hill and is flanked by well built houses of traditional style. After circling the hill, the path meets the north-south road at Mana Tol. Before this path enters Chitu Tol, it passes a small space with a stone shikhara Buddha Dharna Sangha in the center. From here another path leads to the west back to the main square.

According to the four Pradhan Panchas of this village, the population of 8,000, representing 1,385 families, lives in 1,388 houses. There are three primary schools, a secondary school, and a high school, as well as a post office and a health center. Almost all of the houses have electricity. There is no regular water-supply. However, the 19 taps have water about six hours a day since the village shares a reservoir with Rabi Bhavan. 60 per cent of the population is Jyapu, 30 per cent Shrestha, and the rest miscellaneous. There is a Cottage Industries Center here. About 900 handlooms produce cloth for Kathmandu. There are five rice mills, two oil mills, and a sawmill. Besides farming, the people earn their living as carpenters, shopkeepers, bricklayers, laborers, weavers, blacksmiths, or tailors. The main crops are rice, wheat, maize, and potatoes. There is a food shortage since the University has taken over much of the farm land and food must be brought in from Kathmandu. For transportation, the people must walk to the University where regular bus service is available.

Chief deities are Swayambhoo Buddha, Bagh Bhairab, Bhavanishankar, and Indrayani. The two festivals are a 3-day chariot procession of Indrayani in Magha-shukla from Ashtami to Dashami and a chariot procession of Bagh Bhairab in Singh-sankranti (1st Bhaadra).

Legend tells us of the loss of the image of Pashupati because of a flood in the central part of the Valley. The image was later discovered through the guidance of a cow which belonged to a man who lived on the hill that day—Kirtipur. When King Sadashiva Deva established a town here, he called it Kirtipur—that is, the city of good deeds. The people of Kirtipur believed that the entire hill is made of a single giant rock and that this is why the city has escaped damage from earthquakes.

**MONUMENTS WITHIN DISTRICT**

**a) Classified:**

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**PROPOSED PROTECTION**

The location of the settlement on a widely visible hillock above the central plains of the Valley demands particular attention being paid to its skyline and vistas. The entire hill range is, therefore, to be considered a protected area. No developments of any kind are to be permitted which might endanger the view of this historical district. The proposed new access road is to pass the hill on its southern side, coming to a terminal point there from which only pedestrian movement is possible.
Satungal is one of a group of western settlements located just south of the Raj Path on the way to Thankot.
The settlement, almost circular in shape, is built on flat land. The approaches to the village are on the east and the
south.
Starting at the eastern end, which is closer to the Raj Path, there is an open space facing the eastern fields. It contains
a stepped stone platform with pipal and oak trees, a small pati and a domed square-based Mahadev Shrine. Here an
unpaved path enters the village and passes a small pond. From there on, the path is first brick and then stone. The
path reaches a square where there are several patis, both built-in and free-standing, three Ganesh Shrines, and a
Bhimsen Godhouse. The square is also partly brick and partly stone-paved. There is also a free-standing platform
with a 2 m stone image of a sitting Buddha and a recently constructed stone shrine of Krishna. Most of the buildings
surrounding this space are brick three-storey structures with tile roofs, wooden doors and windows, some with the
carving well-executed. There are several shops. From the square, lanes and paths open up to the north, north-west,
south, and south-west.
North of this main square, through a vaulted gate structure with two patis and down several steps, is the Vishnu Devi
Temple. The three-storey rectangular based temple is built in a small stone-paved space enclosed on all sides by
residential buildings. The temple itself has no artistic merit and no wood carving. The two lower roofs were recently
plastered with cement; the upper one is covered with metal. Next to the temple there are a number of enclosed
semi-public open spaces of various sizes which are used as outdoor living, playing, and working areas.
South of the main square there are three lanes with houses on both sides. Two of them lead to the southern fields
and have patis and water-ponds marking their exit from the village.
The land slopes steeply toward the south, clearly defining the limits of the settlement.
In 1971, the population was 1,100, living in 150 houses. There were 174 families. No new houses have been built
since. There is a primary school. The health center does not function. All the houses have electricity, but there are
only two water-pipes. The castes are Maharjan, Shrestha, Kasai, and Putuwar. There are 100 handlooms which
produce cloth primarily for local consumption. About 20 families are not land owners; they work in the fields, sell
wood, or are laborers in Kathmandu.
Chief deities are the goddess Vaishnavi and Shakyamuni Buddha. There are festivals during the Margashukla,
ashtami and navami.
Like its sister settlement, Balambu, Satungal is said to have been established and fortified in 1508/09 by King Ratna
Malla as a bulwark against the hordes of northern invaders.

MONUMENTS WITHIN DISTRICT
a) Classified:
Vishnu Devi ........................................ (St-1)

b) Others:
Shakyamuni Buddha
Pashupati Linga
Ganesh
Arya Tara (13th century)
Bhimsen
Krishna

PROPOSED PROTECTION
Greenbelt to protect outer edge of settlement. Special attention is to be given to the alignment of the proposed road
link with the nearby Raj Path to provide access to the settlement from the east and the south.
SATUNGAL VILLAGE
KATHMANDU DISTRICT, SATUNGAL
Entire Settlement with Greenbelt
Kisipidi is located in the western part of the Kathmandu Valley on the edge of gently sloping terraces and a steeper slope to the north. It is only a short distance from the Raj Path and is also accessible by footpaths from Thankot which go on to Satungal and Kirtipur in the east. The north-south road to the Monument Zone Matairitha also passes the eastern edge of the settlement. The village’s agricultural lands stretch towards the southern foothills of the Valley.

The center of the village, which is reached immediately upon entering from the north, contains a pond, a two-storey temple of Kalika, a small stone temple of Karunamaya, a small shrine with several images, and another small shrine with an image of Bhagvati. There is also an open patio with several stone images. Attached to it is a shrine with a Shiva image covered by a cloth depicting Bhairab. The space is unpaved except for the paths and aprons around the temples.

At the lower, eastern part of the village, two stone-paved footpaths come together and there are a recently constructed Buddha Chaitya and a small Ganesh Shrine. Here the houses are built on many different levels and have sloping paths connecting them. Stone walls enclose small gardens and lush green trees give the village a pleasant appearance.

On the path to the south there are a small Ganesh Shrine and a large Buddha of recent date. Outside the southern fringe of the village there is a small open pond.

The houses are mostly simple three-storey brick with tile roofs and wooden doors and windows. However, along the fringe there are some kachcha type buildings with either tile or thatch roofs, but they are basically well maintained. The stone paths are well paved and have heavy stone aprons.

In 1970, the population was 600 and the number of houses was 100. No new houses have been built since then. There is a primary and a secondary school, but the high school and post office are located in Ethakel about half a mile away. There is no health center; for medical attention, the people must go to the Thankot Panchayat, a mile away. 90 per cent of the population is Maharjan; the rest are Kasai. There is some cloth weaving done; the cloth is sold both locally and outside the village. There are some shops.

The chief deity is Kalika Mai. The festival of Kalika Mai and Bhairab is celebrated on the day after the Ghora jatra. This settlement is thought to be the most recently established of the three neighboring villages: Balambu, Satungal, and Kisipidi.

MONUMENTS WITHIN DISTRICT

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<td>Buddha chaitya</td>
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b) Others:

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</tr>
<tr>
<td>Shiva</td>
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<tr>
<td>Buddha chaitya</td>
</tr>
</tbody>
</table>

PROPOSED PROTECTION

The small settlement is well embedded within an existing greenbelt of trees and hedges which is to be maintained. The bypassing road to Matairitha is to be included in the above belt to avoid ribbon-developments alongside. Possible transport access to the settlement is to be provided by this road from east and south. The pedestrian access from the Raj Path is to be maintained from the north.
KISIPIDI, Hastinapur

Settlement: KISIPIDI VILLAGE
Panchayat: KATHMANDU DISTRICT, KISIPIDI
Boundaries: ENTIRE SETTLEMENT WITH GREENBELT
Balambu is located between the villages of Satungal and Kisipidi, 100 m south of the Raj Path. The approach from the Raj Path first passes Balambu Bahal where there is an inscription telling of a Buddhist monastery there, and then enters the village through a gate flanked by a pond and a stone platform. Adjacent to the gate there is a large open space surrounded by buildings, with a huge tree in the center.

The stone-paved road continues past a small Karunamaya Shrine, a Buddha image, and a small formless Kumari stone within a small walled space. Then the road widens to the main square where there is a godhouse of Nriteshwar, a double-storey Mahalakshmi Temple, a small Mahalakshmi godhouse with the entrance guarded by images, several free-standing patis, a circular stone water well, two stone images of Mahakal, a Ganesh Shrine with a brass-plated Ganesh, and a small single-storey Narayan Temple. Among the rows of three-storey residences that line the square is the godhouse of Ajima Devi with a beautifully carved torana and guarding lions. Toward the northern end of the space are two chaityas, one modern and one 300 years old.

Leaving the square, the path turns slightly north-east, then passes a second gate and continues steeply down toward the fields. In the vicinity of this gate there are two recent chaityas and a small stone-framed opening in the ground which contains a stone inscription giving evidence that this settlement dates from the Lichchhavi period.

From the main square several residential lanes branch off, one to the west and five to the east, all with rows of houses. One of the eastern lanes leads to a third gate and on to the fields. The pathways are stone-paved, with building embankments of one or two stepped stones. The drains are mostly covered with flagstone. The houses are the brick three-storey style with wooden doors and windows and some carving.

The population of 2,200 lives in 400 houses. There is one primary school and an agricultural training center here, but no health center. The village has electricity but there is a shortage of water. There are about 40 shops. The people are Maharjan, Parbate, and Shrestha. Their main occupation is agriculture with weaving of secondary importance. Chief deities are Mahalakshmi, Nriteshwar, Ganesh and Kumari; the festival celebrated is the Mahalakshmi festival in Kartik-shukla-dashami.

The existence of Lichchavi inscriptions within and near the settlement indicates that it may date from that time. According to historical evidence, however, King Ratna Malla established a compact settlement here as protection against warriors from the north who, under the leader Kum Kum repeatedly attacked the Kathmandu Valley.

**MONUMENTS WITHIN DISTRICT**

a) Classified:
- Mahalakshmi Temple
- Mahalakshmi Aganchhen
- Balambu Vihar

b) Others:
- Bhuvan Chaitya with Dharma Dhatu
- Shiva Lingas with Nandi
- Pranidhi Purna Vihar with Shakymuni and Chaitya
- Bhumisparsa Shakymuni
- Chakrasambab Aganchhen
- Ajima Devi
- Nriteshwar
- Smaran Mandal with two Mahankals
- Ganesh Mandir
- Narayan Mandir
- Bajra dhatu Chaitya (17th Century)
- Bhuvan Chaitya
- Lukuga
- Stone plates of Lichchhavi period
- Mahalakshmi
- Shiva and Gauri (11th Century)
- Ganesh

**PROPOSED PROTECTION**

Towards the north, the east, and the west the protection area includes the surrounding open land until the beginning of the steeply descending terraces. To the south the boundary-line runs approximately north-east—south-west and includes the Balambu Bahal at its outer point. While the surrounding greenspaces are to be preserved as such, the village core within its gateways is to be maintained exclusively as pedestrian environment.
BALAMBU, Bhasatipur

Balambu

Settlement: BALAMBU VILLAGE
Panchayat: KATHMANDU DISTRICT, BALAMBU CHUNDEVI, ADARSH JILLA BIKASH
Boundaries: ENTIRE SETTLEMENT WITH SURROUNDING GREENBELT
Thankot, the most western settlement in the Kathmandu Valley, is located on an elevated sloping site a short distance south of the Raj Path. The stone-paved footpath from the Raj Path passes groups of buildings, trees, streams, a stone bridge, a stupa, and enters the village via a second stone bridge. There is a free-standing pati. The path now changes its direction and goes sharply uphill to the west. There are several smaller lanes to the north which give access to about five rows of houses, north–south oriented. These buildings have some good carvings but are generally in a bad state of repair. The main road soon reaches the village’s first square. A large pipal-tree stands in front of the Mahalakshmi Temple, a two-storey rectangular-based structure with fine wood carving. On the temple platform are several stone images. South of the temple, the space opens out towards open fields and wooded hills. The main path leads to a small space to the north where there is a chaitya. Two lanes branch off to the north and the south. The main path narrows and leads to a small free-standing pati. Here is the second major space with an adjacent walled compound and a Narayan Temple containing several images and inscriptions. The temple is of recent origin and shows a mixture of styles. To the west of the square there is a small temple with what was once good wood carving but which has now decayed, leaving only the core. To the west and the north the space is undefined by structures. The main dhara is the focal point of the square; behind it and to the south, the path goes up sharply to another pati with two spouted dharas near it. From here it turns to the west and then to the south and leads to the old road which crosses the mountains and goes on to Bhimphedi and the Terai. There are a number of kachcha built houses among the three-storey tiled-roof brick ones. Some roofs have been replaced with machine-made tiles but only a few cement plastered or sheet metal roofs disrupt the harmonious character of the village.

The population of the whole panchayat is about 3,400. In the village are some 400 houses. There is a primary school, a high school, and a health center. The castes represented are Shrestha, Gwala, Maharjan, and Kasai. There is some cloth-weaving for local use and for sale outside the village. Chief deities are Adi-Narayan and Mahalakshmi. The festivals are the Narayan festival held during Kartika-purnima and the festival of Mahalakshmi and Bhairab. Legend tells of a battle between Pradyumna, son of Krishna, and the demon brother of a beautiful lady who lived near here. The blood spilled during the battle gave the settlement the name “Shonitapur” — the place of blood. The original village expanded during the time of King Amar Malla. Later, during King Prithvi Narayan Shah’s time, it became one of the military stations established in the Kathmandu Valley and was renamed Thankot — military area.

MONUMENTS WITHIN DISTRICT

a) Classified:

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<td>Satya Narayan Temple</td>
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b) Others:

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<td>Barun</td>
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<td>Narayan</td>
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PROPOSED PROTECTION

The external boundaries of the protected area are already clearly defined by topography and an existing tree plantation. The bypassing roadloop provides access without penetrating the settled area. The major problem to be considered is that internal developments may endanger the continuation of the traditional village structure.
THANKOT, Shonitapur

THANKOT VILLAGE
KATHMANDU DISTRICT, MAHADEVTHAN, THANKOT, BAD BHANJYANG

ENTIRE SOUTHERN PART OF THE SETTLEMENT WITH GREENBELT
<table>
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<tr>
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MONUMENT ZONES WITHIN AND ADJACENT TO THE KATHMANDU VALLEY
The small shrine of the Chandeshwari, located at the northern foothills of the Kathmandu Valley, is approached by a footpath from Tokha village. The site is framed by steeply ascending hills at the back and by a small water-canal at its side. The setting is peaceful and scenic.

Near the Chandeshwari shrine is a sixteenth century square-based building with a dome and the linga of the Chandeshwar Mahadev. Inside the shrine itself are several sixteenth century stone images; among them are Garuda, Narayan, Kumbheshwar, Hari Shankar, Vishnu, Lakshmi Narayan, and Gauri. Outside is a Pashupati linga. The sanctum of the Chandeshwari, which contains a stone, is situated between the roots of a large tree growing within a small walled compound with a brick gateway. Several stone images, including Ganesh, Kumar, and Haragauri, are outside the shrine. There are also two patis and the foundations of some fallen structures.

Once a year during Baisakh, a procession from Tokha village carries the image of the goddess to the site where she is worshipped. She is then returned to the Chandeshwari Dyochhen in the village where she is kept. This festival is only observed locally. Throughout the year, however, the site is visited by people who have problems they are unable to resolve and who wish to ask the goddess' help.

MONUMENTS WITHIN ZONE

a) Classified:
- Chandeshwari Shrine (V-MZ 1.1)
- Chandeshwar Mahadev Temple (V-MZ 1.2)

b) Others:
- Haragauri
- Ganesh
- Kumar
- Garuda Narayan
- Kumbheshwar
- Hari Shankar
- Vishnu
- Lakshmi Narayan
- Gauri

PROPOSED PROTECTION

Since the site contains no architectural edifices of importance and its charm lies in the unspoiled natural beauty of its surroundings, they, therefore, should be protected from any physical structures or changes in the existing land-use pattern.
V-MZ 1

PHULBARI

Phulbāri

Settlement: NEAR TOKHA

Panchayat: KATHMANDU DISTRICT, JHOR

Boundary: TEMPLE PRECINCT WITH SURROUNDING GREENBELT
The famous 1400-year old statue of Vishnu Narayan sleeping on a bed of stone snakes within a small artificial pond is located at the edge of a small hamlet at the foot of the Shivapuri hill range, 10 km north of Kathmandu. It is accessible by one of the Valley's major radial roads which leads from Kathmandu to Sital Niwas and Bansbari and up to the high hill station of Tokha.

The site includes a square group of buildings of more recent origin used as patis or dharmasalas. The recessed water-tank in the center is approached by a small stone walkway with a wooden platform near the reclining figure which enables the worshipper to perform his rituals. The figure is flanked by four sixteenth century stone pillars which support a canopy during festivities. Along the walls of the tank are images of Jalashayan Narayan, Ganesh, Surya, Ganga Jamuna, Baraha, Durga, Lakshmi Narayan, a Shivalinga, sages, and devotees. In the courtyard are images of Jaya Bijaya, Nandi, Hanuman, Vaintej, Lakshmi Narayan, Ganesh, Bhimsen, Saraswati and a Shivalinga. Both artistically and spiritually, this site is one of the most important places in the Valley. During the month of Kartik, the festival of Baikunth Chaturdasi is celebrated by all the inhabitants of the Valley who come to worship the image of Vishnu.

According to legend, the sculpture was buried by landslides due to earthquakes shortly after its creation at the time of King Suryeketu. It was found again after the god appeared in a dream to King Dharmagat Dev revealing its location. The image was later buried a second time; and, during attempts to uncover it, the nose was damaged. Because the King is believed to be an incarnation of Vishnu, he cannot look upon his own image. Therefore the Kings of Nepal have never visited the site. However, replicas of the statue were produced and installed at Balaju as well as within the Darbar of Kathmandu.

MONUMENTS WITHIN ZONE

a) Classified:
   Narayan

b) Others:
   Ganesh
   Surya
   Shivalinga
   Ganga Jamuna
   Durga
   Lakshmi Narayan
   Jaya Bijaya
   Bhimsen
   Saraswati

PROPOSED PROTECTION

The site proper, consisting of a defined courtyard with the water-tank, is enclosed by buildings which are part of the whole complex. Thus, it is mostly the adjacent development of the small hamlet which will have to be controlled in terms of its uses, types and styles of buildings.

PHOTO INDEX

1 Plan
2 Total view of zone towards north
3 View of stone image of Vishnu lying in water-tank
4 Garlanded face of Vishnu
5 Vishnu, with approach for worshippers
6 East entrance to compound
7 Southern stairway up to compound
Bauddhanath, the largest stupa in Nepal, some 8 km east of Kathmandu, is accessible by a newly paved road, which, unfortunately, passes through the Zone on its way to Gokarna and Sundarijal. The site is on flat land, surrounded for a short distance by gradually ascending terraces. The giant solid dome, with its gilded brass chhatra, gajura, and chandura, is based on a series of widely outbranching terraces enhanced by a roughly circular wall with 147 niches with 4 or 5 prayer-wheels in each. In the uppermost terrace or pedestal 108 sculptures are set. The mandala-shaped floor plan is oriented east-west by north-south. The stupa is surrounded by two and three-storey houses which accommodate a large number of northern and hill people, both transients and permanent residents. The legendary builder of the stupa was King Manadev of the fifth century. According to Gopal Bansawali, it was renovated during the sixth, seventeenth, and twentieth centuries by Kings Shivadev, Pratap Malla, Lama Malipa and the Stupa Renovation Committee, respectively.

The site is of great importance in the historical, cultural, and religious life of the Nepalese, particularly to the people from the northern regions and Tibet. It is under the custody of a Lama who resides near the main entrance. Two monasteries of the Mahayana sect are nearby.

The more important sculptural images on the stupa are: Chhwaskamini Ajima, Padmapani, Shakti Sahit Samanta Bhadra, Abalokiteshwar Shadakshari, Gyalwa Karmapa, Vajra Guru, Amoghi Siddhi, Shankya Shri Lama, Kakasya Ulukasya, Hari Shankar, Kailash Parivar, Ratna Sambhada, Akshyobhya, Tympanawith Shakaymuuni, Ganesh, Mahankal, Chaitya, Lichchhavi Chaitya, Maha Prasthan Mudra Buddha, Maitreyo Bodhisatva.

MONUMENTS WITHIN ZONE

a) Classified:

Bauddha Stupa . . . . . . . . . . . . . . . . (V-MZ 3.1)
Chhwaskamini Ajima
Padmapani
Samanta Bhadra
Abalokiteshwar Shadakshari
Vajra Guru
Amoghi Siddhi
Kakasya Ulukasya
Hari Shankar
Kailash Parivar
Ratna Sambhada
Akshyobhya
Shakaymuuni
Ganesh
Mahankal
Chaitya

b) Others:

PROPOSED PROTECTION

The area surrounding the stupa, including the ring of houses with adjacent gardens, is to be protected as a whole. This area is further surrounded by a belt of flat green land extending to the terraces which ascend to a plateau. This plateau is a proposed Resort site.

It is of particular importance for this Zone that the buffer area between the Monument Zone and the Resort site be maintained and no physical structures whatever be permitted in it.

The road at present passing through the southern part of the Zone is eventually to bypass it near its southern edge with a provision for necessary parking facilities. No vehicular movement within the Zone is to be permitted.

PHOTO INDEX

1 Plan
2 Total view of stupa to the west
3 Main structure of stupa towards north
4 Small chaityas to east of main stupa
5 Silver-plated Chhwaskamini Ajima image
6 Stair to upper dome of stupa, towards south
7 Circular terraces surrounding stupa
BAUDDHANATH

Settlement: BOUDHA
Panchayat: KATHMANDU DISTRICT, BOUDHA
Boundaries: STUPA WITH SURROUNDING SMALL SETTLEMENT
The small village of Chabahil is located only 3 km east of Kathmandu on the way to Baudha. Recently it has almost merged with the eastern suburbs of the Greater Kathmandu area. It contains in its core, however, one of the most ancient stupas—the northern Ganesh who is custodian of Pashupati—and two important bahals.

ASHOK STUPA (Dhando chaitya)

The most important site in Chabahil as well as one of the most ancient ones in the Valley, is this stupa whose foundations date back to the third century B.C. There are a number of early classical stone sculptures: a sixth century Harinchakra Puja Parivar, a ninth century standing Buddha; an Abalokiteshwar, a Vasuki, a Yishmi Bajra, and a Kalasha, all of the tenth century; a seventeenth century Bajrasattva and a Manjeshwari from the eighteenth century. There are also various stone mandalas, several small chaityas from the Lichchhavi period, and several Pradip stambhas. The stupa has legendary associations with King Bristhadev. It was renovated in 1652 by Jitpal Shakya and again in 1864 by Singapat Gonapat Shakya. The priest of the stupa is a Brahma-Charya Bikshu. Its festival is on Ashvin-purnima. The area surrounding the stupa is called Manju Vihar which suggests that the stupa may once have been the center of a monastery.

PHOTO INDEX

1. Plan
2. Total view of stupa towards north
3. Partial view to the east with Pradip stambhas
4. Abalokiteshwar, 10th century
5. Standing Buddha, 9th century
6. Carved stone image of Manjushri
7. View of small chaitya, north of main stupa

continued page 140
Located in the midst of Chabahil Village, this two-storey brass-roofed temple houses one of the four most prominent Ganesh shrines in the Valley. The temple has a golden tympanum showing Ganesh and struts which show the Ashtabhairabs and the Ashtamatrikas. The temple is built in a small square and is flanked by a two-storey pati. Near the shrine is a tall Stambha with a brass image of a shrew (chuchundro), the vehicle of Ganesh. There are several Shivalingas with a Nandi, a Betal image, and a small chaitya. Near the back of the shrine are stone images of Sitala, Buddha, and Amitabha. Inside there is a small stone image of Ganesh riding on a serpent and also a Buddha image. The temple’s earliest inscription dates from 1650. Shaivites, Vaishnavites, Shaktas, and Buddhists come here to worship in the belief that Ganesh will cure external body injuries and diseases. The daily caretaker is an Achaju priest. The main festival is held during Kartika-shukla-purnima.

In the vicinity of the Binayak are two important bahals, the Chabahil Bahal and the Kuti Bahal. The first is located opposite the shrine and consists of a square courtyard surrounded by two-storey buildings. It has a dyochhen in the central axis and a chaitya in the center. It is said to have been constructed by Charumati, the daughter of King Ashok. The Kuti Bahal, located farther south-west, has only its dyochhen remaining. There is a stone Lichchhavi chaitya in front. The bahal dates from the seventeenth century.

MONUMENTS WITHIN ZONE

a) Classified:

Dhando Chaitya ................................ [V-MZ 4.1]
Chandra Binayak ............................... [V-MZ 4.2]
Cha Bahil ........................................ [V-MZ 4.3]
Kuti Bahal ........................................ [V-MZ 4.4]

b) Others:

Asok Stupa (Dhando Chaitya):
Harinchakra
Vasuki
Jisnu Bajra
Bajarasatva
Lichchhavi chaityas
Abatokleshwer
Mahakal

Chandra Binayak:
Ganesh
Buddha
Sitala
Amitabha
Ashok chaitya
Shivalinga

PROPOSED PROTECTION

The center of Chabahil Village containing the two important sites is to be protected in order to preserve its original character and to prevent the area from being over run by the fast moving suburban sprawl of Kathmandu.
The extended temple precinct of Pashupati at Deopatan is located in the center of the Kathmandu Valley. It extends along both sides of the Bagmati River; and on the east it includes the entire hill adjoining the present airport. The main feature of the site is the sacred Bagmati River. The large gilded triple-roofed temple of Shiva Pashupati (5,1), the lord of animals, is on the western bank.

The temple dates from 1686 but its history goes back further. In 1399 the previously destroyed Shivalinga was re-established on the present site. In 1412 King Jayabageshwari Malla constructed a three-storey temple which was later threatened by termites. Queen Gangadevi partly rescued the lower two floors in 1684; and the temple was entirely reconstructed by Birpalendra Malla in 1696. Since then there have been so many additions and refurbishments that it is difficult to tell how much belongs to the original period.

The temple has gilded toranas depicting Shiva. Its struts show Shivapanchayavan, Bishnupanchayavan, Rampanchayavan, and Shodhshahakshmi. Two covered with gilded brass sheets. The main entrance is marked by a giant golden bull. Inside the temple near the western gate is an ancient four-faced statue of an Ashok chaitya, a Vishnu Mandir, Shaptamatrika, Navamanda, statues of the Royal Family, and a statue of King Mahendra.

Also within the courtyard surrounding the temple there are many great sculptural images and small shrines, such as Nandi, Hanuman, Dhaneswar, Trident, Jyesteshwar, Annapurna, Shakti, Vishnu, and Shernarsinheshwar. Also there are images of early date within the surrounding walls are images of Vishnu, Surya, Ram, and Sita, Lakshman, Hanuman, Narayan, and Shiva-Parbat. There are also images of Bhairav, Bhagvati, Ganesh, Vishnu, Parbat, and Shiva. There are also images of Bhuvneshwar and Shakti. There are also images of Bhairav and Bhagvati. There are also images of Bhairav and Shiva-Parbat. There are also images of Bhairav and Shakti. There are also images of Bhairav and Shiva-Parbat. There are also images of Bhairav and Shakti. There are also images of Bhairav and Shiva-Parbat. There are also images of Bhairav and Shakti. There are also images of Bhairav and Shiva-Parbat. There are also images of Bhairav and Shakti. There are also images of Bhairav and Shiva-Parbat. There are also images of Bhairav and Shakti. There are also images of Bhairav and Shiva-Parbat.

The origin of the place is said to be connected with the place where Parbat observed her meditations.

Along the river and opposite the approach to the main plaza and the Aya Ghat are a large number of small stone shrines containing Shivalingas constructed along the terraced retaining walls stepping up towards the hill. Leading away from the two bridges across the Bagmati River are two paths going up the hill via stone steps and eventually merging into one wide path which approaches the top of the hill. This extremely well-placed path is recessed into the hillside and is protected by stepped retaining walls constructed during the time of the great builder Bhimsen Thapa. On top of the hill there are many votive shikharas and shrines housing Shivalingas. The most extensive group, however, is the central temple compound. It is a large square temple surrounded by multi-storey shrines. The central temple compound is a three-storey structure showing the influence of the Mogul style though built during the past century. The central temple contains an image of Vishvakarma in a courtyard. In the vicinity are images of Krishna, Ram, Sita, Lakshman, Hanuman, Narayan, and Shiva-Parbat.

Farther on, before the path descends to the Gyaneshwar temple, there is a plaza surrounded by pats and lingas. In the center is the Goraknath shikha. A tall brick structure from the eighteenth century flanked by a large bronze Ganesha. The shrines house a footprints of the Gorakhnath and a Naga. In the vicinity there are images of Bhairav, Bhagvati, Ganesh, Padmapani Lokeswar, and Shiva-Parbat.

Continuing down the main path which is similar to the one on the other side of the hill, we come to the Gyaneshwar temple. The shrine of the spoue of Shiva in her manifestation as Kali. Within a small central courtyard is the single-storey shrine. It has a golden gate with torana showing Chanduva, Jhatari, King Jayabageshwari, and the Ganges. There are latticed windows. Inside the shrine are images of Gyaneshwar and Bhairav, Ashtamatrika, Shiva, Bhagvati, Vasuki, and Gyaneshwar. The goddess, in the form of a Kalash, is in a sunken spot in the courtyard. The construction date is not known but the first recorded restoration date was in 1653, done by King Pratap Malla. The gilded roof was added in 1888.

The main temple is surrounded by multi-storey shrines. The stone-paved courtyard contains images of Mahesh Shakti, Maheshwari, Sreedevi, Mahadev, and other figures and symbols. The deity is regarded as Adishthdtari Devi and is worshipped by both Buddhists and Hindus. The temple of Pashupati is regarded with the greatest veneration not only in the Kathmandu Valley and Nepal but even beyond the national borders. Judging from the inscriptions and sculptures which date back to the Lichchhavi period, it appears that an important shrine was located here as early as the sixth century. There is much evidence to testify to the continuing importance of the site which has had the patronage of the rulers of several towns within the Valley. Royal patronage continues even today. There are a great many legends concerning the origin of the place but it would take extensive study to reveal their meanings. Hundreds of worshippers come here daily. There are many important festivals, the main one of which is Visvvaratnti, the night of Shiva. It is celebrated during Falgun when hundreds of thousands of people come, some from a considerable distance.

Further on the western side of the Bagmati River are located:

5.5. Panchadeva. A large square brick-paved courtyard surrounded by two-storey shrines with a huge shikhara-style shrine of Shiva flanked on all four sides by smaller shikhara-style temples. The courtyard contains a large number of sculptures and images. The site was developed during the nineteenth century.

5.6. Banalkali. A recently constructed shrine containing a stone image of Banalkali of the sixteenth century. The pith is devoted to Shrikantha Nava Durga.

5.7. Jayabageshwari. A sixteenth century three-storey temple with a cross-shaped floor plan. The temple houses a footprint of the Gorakhnath and a Naga. In the vicinity there are images of Bhagvati and Garuda Narayan. Sitala, Vaishnavi, Shiva, Parbat, and the Naga are considered one of the older temples in the Valley. Among the sculptures of early date within the surrounding walls are images of Vishnu, Siva, Lingas and a Shikhara chaytha.

5.8. Bhusesaneshwar. A two-storey temple of the seventeenth century with brass tympanum showing the Mahisha Mardini and struts with Matrikas, Bhairav, and Dikpal. The goddess is worshipped as the mother of Pashupati. The site consists of a small walled compound and contains images of Nandi, Ganesh, Vishnu, Surya, remnants of a small Aashok chaitya, and several lingas and mandalas.

5.9. Dakshinmurti. A small two-storey eighteenth century temple with carved struts. The shrine is devoted to Guru Dakshini Murti, the legendary teacher of Pashupati.

Along the Bagmati River before it passes into the gorge above the Aya Ghat is another area which contains an extensive line of ghats. It is called the Gauri Ghat.

5.10. Gauri Ghat. Of relatively recent construction, it dates from the beginning of the nineteenth century but it contains a large number of sculptures, some dating back to the seventeenth century. Among them are lingas, Vishnu, Narayan, Maha Gauri, Hanuman, Narasinha and Arthadhaneshwar.

Along the western bank of the Bagmati River are the following sites:

5.2. Aya Ghat. This is a long strip of stone paved platforms at the edge of the river which step down to the waterfront. It is considered a holy place for ritual bathing. There are a sixth century stone image of Birupaksha, a shrine of the Ganga Devi with an image covered by silver ornaments, and several Shivalingas. The area also contains platforms for the cremation of members of the Royal Family and very distinguished people.

5.3. Bahchhara. A small two-storey pagoda temple of the sixth century with a beautiful torana carved with an image of Bhagvati and struts showing the Ashta Bhairab and the Ashtamatrikas. The Bahchhara goddess is considered as Adishdhatri Devi and is worshipped by both Buddhists and Hindus. The temple of Pashupati is regarded with the greatest veneration not only in the Kathmandu Valley and Nepal but even beyond the national borders. Judging from the inscriptions and sculptures which date back to the Lichchhavi period, it appears that an important shrine was located here as early as the sixth century. There is much evidence to testify to the continuing importance of the site which has had the patronage of the rulers of several towns within the Valley. Royal patronage continues even today. There are a great many legends concerning the origin of the place but it would take extensive study to reveal their meanings. Hundreds of worshippers come here daily. There are many important festivals, the main one of which is Visvvaratnti, the night of Shiva. It is celebrated during Falgun when hundreds of thousands of people come, some from a considerable distance.

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PHOTO INDEX

1. Oblique aerial view
2. General view towards north showing site
3. Bank of Sacred Bagmati River
4. Goraknath shikha on hill top
5. Stone shrines with Shivalingas on hill
6. Path uphill from river towards Goraknath
7. Terraced hill with Shiva shrines
Near Deopatan
Kathmandu District, Pashupati
Extended village of Deopatan and entire hillock of Gauchar
MONUMENTS WITHIN ZONE PHOTO INDEX

a) Classified:
- Pashupati, Vasuki (V-MZ 5.1)
- Anya Ghat (V-MZ 5.2)
- Surya Ghat (V-MZ 5.3)
- Bachhareshwari (V-MZ 5.4)
- Rajajeshwari (V-MZ 5.5)
- Panchhayat Shiva (V-MZ 5.6)
- Banakali (V-MZ 5.7)
- Jayabageshwari (V-MZ 5.8)
- Bhulabeshwari (V-MZ 5.9)
- Dakshinamurti (V-MZ 5.10)
- Gauri Ghat (V-MZ 5.11)
- Vishwanath (V-MZ 5.12)
- Gorakhnath shikhara (V-MZ 5.13)
- Guhyeshwari (V-MZ 5.14)

b) Others:
- From 6th to 13th century:
  - Birupakshya
  - Kirat Rajmata
  - Mangala Gauri
  - Lakshmi
  - Mahagauri
  - Kailash Parivar
  - Buddha
  - Shivalinga
  - Sitara
  - Lichchhavi chaitya
  - Pashupati linga
  - Aryantha
  - Padmapani Lokeshwar
  - From 13th to 20th century: too numerous to list here

PROPOSED PROTECTION

Pashupatinath and Guhyeshwari constitute the largest temple complex in the Valley covering an extended area on both sides of the Bagmati River. On the west it extends beyond the road to Bauddha including the Gaushala. On the east, it covers the entire hillock and its boundaries adjoin the Gauhati Airport territory.

While the western part of the Zone encompasses diverse land uses connected with the living settlement of Deopatan, hostels for visitors, institutional buildings, etc., the eastern part is to remain as a nature preserve with its forests and green areas surrounding the various temple complexes. No physical structures or land uses foreign to the existing ones are to be permitted.
The majestic three-storey temple of Mahadev at Gokarna is located within a precinct containing a large prayer-hall of Gajadhar Narayan, a stone platform with a large number of stone sculptures, and a group of adjacent buildings and houses. The site is on the banks of the Bagmati at the point where the river cuts through a small gorge between the two hill slopes which separate the northern part of the Valley around Sundarijal from the Valley center. It is approached via the Sundarijal road beyond Boudha and becomes visible only when the road curves and descends sharply to the north.

The main temple is located about 4 m above the river; there is a series of steps down to the river bank. There is a good view of the temple complex from the eastern side of the river and the foot of the adjacent Gokarna forest. This area is accessible by a small bridge across the Bagmati Gorge.

The actual temple we see today dates from 1582 and is said to have been constructed by Gopirana Bharo. Next to the temple is the Gajadhar Narayan, a large single-storey prayer-hall built during the nineteenth century and containing both an image of Vishnu and his footprint. There are many eighteenth and nineteenth century images on the platform of the main temple. On the south are Indra, Narasinha, Narad, Kamadhenu, Lakshmi, Buddha, Saraswati, and Bhrabir. On the west are Vishnu, Brahma, Nandi, Bhima, Bayude, Mahagauri (eighth century), Nandi, Manjushri, Hanuman, Kuver, and Kumar. On the north, Annapurna, Durga, Gauri, Bhagavati, Annapurna, Annupurna, Joreshwar, Shiva, Ganga, Vasuki, Hanuman, and several Shivalingas. On the east are Kamadev, Dhanavantari, Surya, Chandra, Narad, Agni, Haragauri (sixteenth century), Garuda Narayan (twelfth century), Hanuman, Ganesh, Narasinha (sixteenth century), Jarasayan Narayan, and a Pashupati linga.

A legend about this site tells of a time when Mahadev, disguised as a deer, went into the forest of Sleshmantaka. Brahma, Vishnu and Indra went in search for him. They spotted the deer, caught him and tried to hold him by his horn which broke into three pieces. Vishnu’s section of the horn turned into baikuntha heaven, Indra’s into baikavati heaven, and Brahma’s into earth. Brahma planted his section at a place he called Gokarneshwar, which is now Gokarna. The story also says that Ravan, the demon king of the Ramavana, meditated here.

MONUMENT WITHIN ZONE

a) Classified:

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<td>Gajadhar Narayan Hall</td>
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b) Others:

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</table>

PROPOSED PROTECTION

The Zone is to comprise areas on both sides of the Bagmati Gorge; that is, on the west, it is to include the small group of adjacent houses along the road to Sundarijal; and, on the east, the strip of green land between the river and Gokarna Forest. While physical structures of any kind are to be excluded from the latter, the former area is to be treated in conformity with the character of the Zone.
Settlement: GOKARNA
Panchayat: KATHMANDU DISTRICT, GOKARNESHWAR
Boundaries: THE AREA ON BOTH SIDES OF THE BAGMATI GORGE

GOKARNA
Gokarna
The zone is located halfway up the hill slope of the northern Valley on the bank of the Bagmati River. It can be reached by the path which leads from Sundarijal across the mountains towards Helambu.

The site proper consists of a small rock cave with a free-shaped stone image of Sundari Mai and several other natural stones worshipped as the Asthamatrikas. There is also a carved stone image depicting the mother goddess, dating from the thirteenth century. At a later time a small shrine of Mahadev containing a Shivalinga was built.

The name Sundarijal meaning "beautiful water" is self-explanatory. But it is believed that Shiva and Parbati once rested in the small cave here when they were on their way down from their Himalayan abode and they are worshipped here as Sundari Mai and Sundareshwar, deities of beauty.

During the festival time of Jestha-sukla-dasami, many devotees come here to bathe in the springs.

MONUMENTS WITHIN ZONE

a) Classified:

Sundari Mai Caveshrine . . . . . . . . . . . (V-MZ 7.1)

b) Others:

Sundareshwar Mahadev

PROPOSED PROTECTION

Since the area is adjacent to the proposed Nature Preservation District, its protection from developments around the zone is largely guaranteed. The area itself is to be retained in its existing natural beauty and no man-made physical structures of any kind are to be permitted.
V-MZ 7
SUNDARIJAL
Sundarijal

Settlement: NEAR SUNDARIJAL
Panchayat: KATHMANDU DISTRICT, SUNDARIJAL
Boundaries: AREA NORTH OF NATURE PRESERVATION DISTRICT SUNDARIJAL
This temple site is located in the north-eastern part of the Valley about halfway up the hills which surround Sankhu. The wide stone-paved path which leaves Sankhu going northwards, first crosses the Salinadi Khola and then ascends steeply. Along the way it passes a small stone chaitya, several carved stone dharas, patis, and a sanctum of Bhairab which is marked by a large triangular stone and flanked by a Ganesh image. From here, a long series of steps leads up to a beautiful forest from where there is a view of the Sankhu Valley with the Doladri hills in the background.

In the midst of this forest is the three-storey temple of Bajrajogini. Its golden torana portrays Jogini. The struts which support the gilded copper roofs are carved with various deities. The temple was constructed in 1654 by Jaya Pratap Malla. Opposite the temple there are a free-standing pati, a giant bell, a lion on a pillar, several chaityas, and a stone image of Buddha. Inside the temple are images of Ugratara, Bajrajogini, Sinhini, and Byaghrini. Next to the Bajrajogini temple is the two-storey Gunvihar which is also called the Shree Dharmadhatu Mahavihar. Its gilded torana portrays the Maha Amitabha; the struts are carved with Dasha Krodha Bhairab. It was constructed during the sixteenth century. Inside the temple is a Swayambhu chaitya faced with mandalas and chaityas. Behind and above these two structures, on a stone-paved path with steps, is the Bajrajogini Dyochhen. Approaching the godhouse, one passes a tenth century water-tank with stone tap. The courtyard is surrounded by a two-and-a-half-storey Agam house. This plastered brick structure, built during this century by Chandra Samsher Rana, has little artistic importance. There is a fine recessed carved stone fountain in the center of the courtyard. The Dyochhen, built on the site of an earlier structure, contains several ancient and artistically valuable sculptures. On the ground floor there are an Agnishala (fireplace), a metal chaitya, a large seventh century head of Buddha, and an enormous iron Kadahi (pot). On the upper floor there are a brass image of Bajrajogini with Sinhini and Byaghrini of Basundhara and a fifth century copper statue of Buddha in the Bhavishyavakara position. The resident priest, a Bajracharya, lives in this building.

The site, one of the most picturesque in the Valley, has been the subject of a number of legends, many of which have a historical basis. The principal Tantric goddess, Bajrajogini, is said to have resided here from earliest times. It was she who inspired Manjushri to drain the waters of the Valley and who built the Swayambhu stupa. Another legend says that King Dharmaghat, ruler of the country, offered himself to the goddess for her nourishment. Then King Vikramsen also offered himself, but the goddess, demanding no more sacrifices, released him and rewarded him richly. One of Dharmaghat’s successors is said to have built Sankhu in honor of the goddess. Centuries later, in 1599, King Surya Malla initiated a chariot procession from Sankhu to the temple site in her honor. This procession is still performed once a year from Chaitrapurnima to ashtami. The nine-day celebration attracts thousands of people of all beliefs from all over the Valley.

MONUMENTS WITHIN ZONE

MONUMENTS WITHIN ZONE

a) Classified:

b) Others:

PROPOSED PROTECTION

One of the main potentials of this site is its location within the surrounding protected forests so that it is already well protected from external developments. In addition to the careful preservation of the site proper, its access route from Sankhu with all its chaityas, patis, fountains, and subsidiary shrines, is also to be protected as an integral part of the whole Zone.

PHOTO INDEX

1 Plan
2 View to the south, showing temples of Bajrajogini and Swayambhu Chaitya
3 Approach to zone with chaitya in foreground
4 Ceremonial bell with view down to Sankhu
5 View of lonhiti north of main plaza
6 Stair up to platform with main temple
7 Bhairab stone altar along approach road
BAJRAJOGINI
Vajra-yogini

Settlement: NEAR SANKHU
Panchayat: KATHMANDU DISTRICT
Boundaries: TEMPLE COMPLEX WITH ACCESS ROUTE FROM SANKHU
The temple of Changu Narayan is built on the very top of a hill which is part of a range that penetrates the central Valley from the east. From the hilltop, said to be the site of one of the Valley's earliest settlements, there is an excellent view of the Valley.

The Zone, extending down to the Manohara River, can be approached by three different paths. From the Sankhu road on the north, a field-path leads across the river and up the hill to the temple. There are two routes from the south, both branching off the Nagarakt road. One leads directly to the north and comes to the temple on its southern side. The other starts to the north via Jhumkel, goes westwards along the hill range and eventually meets a small cluster of houses at the eastern end of the temple.

The temple of Changu Narayan is one of the most celebrated Vaishnava shrines in the Valley. Its origin dates back to the fourth century, but the earliest inscriptions belong to the ruler Manadev (c. 500). The Lichchhavi rulers appear to have great patrons of Vishnu. Two stone pillars erected during Manadev's rule remain today, but the original shankh and chakra sculptures and a stone plinth for an image of Garuda are more recent replacements. Since these images are placed before the main shrine, on the main axis of the courtyard, it may be inferred that the temple of Manadev's time occupied the same position as the present structure. The central image in the sanctum is worshipped by Hindus as Garuda Narayan, by Buddhists as Harihar Bahan Lokeshwar.

The temple is known to have been restored during the lifetime of the Ganga Maharani, consort of Shiva Simha Malla who reigned during the late 1500's. Destroyed by fire in 1702, it was then completely rebuilt. Although the present temple is not one of the oldest of the storied style in the Valley, some of its decorative ornaments are extremely old. The entrance to the temple is flanked by two stone elephants. The central opening of the triple doorway has a large gilded torana. The temple is decorated by many bells and lamps which hang from the eaves of the roofs. The struts are carved with multi-armed deities and vegetable motifs. The lower roof is of tile and the upper one of gilded copper with a brightly gilded pinnacle. Outside the temple are bells in stone frames, a 10 feet high stone pillar with a huge temple is not one of the oldest of the storied style in the Valley, some of its decorative ornaments are extremely old.

The courtyard next to the main shrine contains a series of smaller shrines and wonderful sculptures of early date. A brief listing is given, starting north of the main shrine and moving clockwise.

9.2 KRISHNA, a shrine of recent origin with a stone image of Krishna flanked by two stone sculptures of Narayan and Garuda Narayan from the eighth century.
9.3 NRTESHWAR, a small shrine with a stone tympanum carved with Nriteshwar between Nandi and Brindi, and a seventeenth century stone water-tank with tap.
9.4 NARAYAN, a stone platform, from 1683, which carries an image of Vishnu (Shri Mahadev Narayan) in a damaged state.
9.5 MAHAVISHNU, a sixteenth century stone platform with an image of Mahavishnu seated on the four-armed Garuda with a beautiful central image of the deity.
9.6 SHIVA, a small nineteenth century enclosed shrine in chaitya form with an image of Soma-Lingeswar.
9.7 PLATFORM WITH PARJAT-TREE, a large stepped stone/brick platform surrounding a huge tree, supporting several sculptures and stone images:
   a) AVALOKITESHWAR (thirteenth century)
   b) GARUDA-NARAYAN (fifteenth century)
   c) DURGA (seventeenth century)
   d) Two Vishnu images (fourteenth century)
   e) SURYA (seventeenth century)
   f) PASHUPATI LINGA (seventeenth century)
   g) SHIVALINGA (seventeenth century)
9.8 GANESH, a small shrine with a carved stone image of Ganesh and a tympanum decorated with Chhepu, all originating in the nineteenth century.
9.9 CHINNMA MASTA, a gilded single-roof temple of rectangular plan constructed during the seventeenth century, containing images of Chhinnma Masta with the Sayajmatikas from the thirteenth century.
9.10 MAHADAV, a square-based chaitya-shaped shrine on a stone platform housing a Shivalinga of recent origin.
9.11 VISHWARUPA, a stone platform with the stone image of the Vishwarupa Vishnu from the eighth century; a Mahadevi image and Garuda from the sixteenth century; and a Surya and Durga.
9.12 LAKSHMI NARAYAN, a seventeenth century square-based single-storey temple on a stepped platform containing stone images of Vishnu Vitkanta and Narasimha from the eighth respectively thirteenth century. Within the sanctum of the shrine are eighteenth century stone images to Lakshmi and Narayana riding on Garuda.
9.13 BHAIRAB, a carved stone image of Bhairab standing on the open plaza near the main entrance to the temple with a small open stone shrine from the eighteenth century.
9.14 KILESHWAR, a small two-storey pagoda-style temple of Kileshwar Mahadev from the seventeenth century. The four-carved tympanums and struts. The four-faced linga in the sanctum has been platted with silver.

MONUMENTS WITHIN ZONE

<table>
<thead>
<tr>
<th>Classifiable:</th>
<th>Others:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Changu Narayan</td>
<td>(V-MZ 9.1) Lakshmi Narayan</td>
</tr>
<tr>
<td>Krishna</td>
<td>(V-MZ 9.2) Bhimsen</td>
</tr>
<tr>
<td>Nriteshwar</td>
<td>(V-MZ 9.3) Draupadi</td>
</tr>
<tr>
<td>Vishnu Mandap</td>
<td>(V-MZ 9.4) Ganesh</td>
</tr>
<tr>
<td>Mahavishnu</td>
<td>(V-MZ 9.5) Garuda Narayan, Harihar Bahan Lokeshwar</td>
</tr>
<tr>
<td>Mahadev</td>
<td>(V-MZ 9.6)</td>
</tr>
<tr>
<td>Avalokiteshwar</td>
<td>(V-MZ 9.7)</td>
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<td>Ganesh</td>
<td>(V-MZ 9.8)</td>
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<td>Chhinnma Masta</td>
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<tr>
<td>Mahadev</td>
<td>(V-MZ 9.10)</td>
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<tr>
<td>Vishwarupa</td>
<td>(V-MZ 9.11)</td>
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<tr>
<td>Lakshmi Narayan</td>
<td>(V-MZ 9.12)</td>
</tr>
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<td>Bhairab</td>
<td>(V-MZ 9.13)</td>
</tr>
<tr>
<td>Kileshwar Mahadev</td>
<td>(V-MZ 9.14)</td>
</tr>
</tbody>
</table>

PROPOSED PROTECTION

As a most outstanding example of a hill top temple site within the Kathmandu Valley, the entire hillock is to be considered as a protected area. The surrounding lands are to be reforested and no further developments of houses or other physical structures are to be permitted except as part of the existing small hamlet of Changu adjacent to the temple site.

PHOTO INDEX

1 Plan
2 General view towards east showing hill with temple site
3 View towards south from temple site along Manohara River
4 Changu Narayan temple
5 Inside view of courtyard towards Kileshwar Mahadev shrine
6 Enclosed compound from outside
7 Steps up to courtyard

Page 159
1 Maha Vishnu, Vishnu
2 Vishnu, Garuda Narayan, Avalokiteshwar
3 Garuda Narayan
4 Vaitene
5 Mahadev
6 Status of Bhuvalindra Malla
7 Garuda Narayan
8 Vishwarupa
9 Vaitene
10 Mahavishnu
11 Draupadi
12 Jaya
V-MZ 9
CHANGU NARAYAN
Cāgu Narayān

Settlement: CHANGU

Panchayat: BHAKTAPUR DISTRICT, CHANGU NARAYAN

Boundaries: ENTIRE HILLOCK RISING FROM THE MANOHARA RIVER PLAIN
VAINTEJ at CHANGU NARAYAN
Chandeshwari is a temple precinct with some adjacent buildings which together form a monument of considerable charm. The group is approached by a path paved with stone slabs that runs roughly south-east along the hillside between rice paddies. From a considerable distance there is a fine view of the whole Monument Zone. The site is on the right bank of a steeply sloping gorge; the left bank is well wooded. A brook, cascading down, forms small pools between the rocks at the foot of the temple precinct proper. Here are ghats, a fountain, and various small sanctuaries, including one of Hanuman. From these loosely, but sensitively placed buildings and sculptures there are fine views up towards the temple area which is entered through a gate at the end of the steeply ascending path. The main entrance, guarded by lions, is at the end of the paved path that comes from the south-east through the ghats. In front of the gate is an open area with a pati, a pond, and several other features which mark it as a zone of protection. There are a few buildings on both sides of the access path, but the majority are on the upper left side. One of them, the Chandeshwari Dyochhen, is important because it houses the ceremonial implements used during the yearly procession of the Chandeshwari image to nearby Banepa and back. The temple precinct proper is an irregular rectangle enclosed on all sides. Adjoining it on the west is a walled garden that stretches down the hill towards the ghats. The north and east boundaries are formed by the ruins of a brick building which once had an arcade on the ground floor and windows on the first floor. In the north-western corner is a well-preserved two-storey brick house. The south-eastern corner is taken up by rooms some of which are used for meetings while others are presently inhabited. A brick wall completes the enclosure. The brick-paved courtyard houses a three-storey temple of the goddess Chandeshwari which is built on a brick and stone platform. The torana and struts are richly carved with the Ashtamatrikas and the Ashtabhairabs. Inside the temple is a free-standing image of the goddess with rich silver ornaments. There are several remains of ancient images and a Sitala image. Outside are two pillars, one with a lion and one with a peacock. The temple entrance gate is flanked by two lions. On the western wall of the temple there is a multi-colored fresco of Bhairab. The temple, built during the seventeenth century, has been renovated many times. Next to the temple is a brick granthakut of Chandeshwari Mahadev with a wooden torana carved with Nriteshwar. It has a Shivalinga inside and a stone pillar outside. It was constructed during the eighteenth century. According to legend, the gods were once being harassed by the demon Chand, because Vishnu, their protector, had gone to the Doladri hills to obtain salvation from a curse. The gods asked Brahma for advice and were told to go to the Ratna Chandon Forest near Banepa where Chagadhonubika Bhagvati lived under a huge tree. They asked for her help. She killed the demon with her trident on the day of Baisakh-purnima. Her old residence was then called the Chandeshwari. A festival is held there on Baisakh-purnima every year in memory of the event.

MONUMENTS WITHIN ZONE

a) Classified:  
- Chandeshwari Devi Temple (V-MZ 10.1)  
- Mahadev Shrine (V-MZ 10.2)  
- Chandeshwari Dyochhen (V-MZ 10.3)

b) Others:  
- Giant Bhairab mural on temple wall

PROPOSED PROTECTION

Since the high architectural quality of the main temple within its confined compound is greatly enhanced by the natural beauty of the setting, both are to be protected. The protection area is thus to include the small hamlet, the ghatside along the nearby rivulet, and the ceremonial path from Banepa as essential elements.
V-MZ 10

CHANDESHWARI

Settlement: NEAP GANEP A
Panchayat: KASHRE DISTRICT, BANEPA
Boundaries: TEMPLE PRECINCT WITH SMALL HAMLET AND GREENBELT
The Zone is situated at the eastern end of the Panauti Valley and consists of a forested hillock with two rounded peaks rising to an altitude of more than 7,000 feet. It can be approached either from Panauti or from Banepa by a path leading towards the village of Sankhu at the foot of the hill and from there ascending steeply to the site halfway up the hill. Another approach is via the jeepable track of the former Janakpur road which bypasses it on the eastern side and has a short access link leading directly to the plaza.

This plaza is a small stone-paved space surrounded by buildings on three sides but with the view to the west left open. Here a tall retaining wall supports it against the steeply descending hillside. A tall lobsi-tree frames the spectacular vista with Mt. Phulchoki in the background and the Panauti Valley in the front.

In the center of the plaza there is a small but well proportioned Bajra Dhatu Chaitya – a plastered and whitewashed brick structure with a brass Gajura on it. In spite of the ancient history of the place, the chaitya itself bears no record earlier than the sixteenth century; and its present stage dates from its last renovation in the nineteenth century. On the east, the stupa has attached to it a small portico with a shrine containing an image of Dharmapat. The stupa rests on a stone platform some two feet above the plaza. This platform also carries several smaller stupas and is surrounded by a number of small chaityas. There are also two standing stone frames which support large bells. Small bells, prayer-wheels, or oil lamps are attached to some wooden structures. Numerous prayer-flags fastened to the top of the stupa and tied to the surrounding buildings provide a constant motion and play of color against the background of the sky. The building to the east of the stupa contains a prayer-hall on the upper floor.

From this site a footpath leads up to the top of the two peaks where two small recently constructed stupas and stone and relief images remind the observer of the legendary events that make this site so important in Buddhist belief. The story, of pre-Sakyamuni times, tells of the three sons of the ruler of Panauti who went on a hunting trip up to the Ganda Madan Parbat. There they saw a tigress with her small cubs, starving and close to death. Maha Satwa, one of the young princes could not bear this sight. He saved their lives by feeding them with his own flesh. His remains were buried within the stupa built near the site of this event. It is said that Sakyamuni himself recognized the dead man as having been one of the Bodhisattvas and showed his reverence for the place. It has since been called Nama Buddha.

During its main festival at Kartik-purnima, it is visited by large groups of pilgrims coming from Kathmandu Valley and beyond.

MONUMENTS WITHIN ZONE

a) Classified:

Nama Buddha chaitya . . . . . . . . . . . . . . . . . . . (V-MZ 11.1) Within main plaza:
Dharmapat
Lokeshwar
Buddha Chaitya

On adjacent hill:
Chaitya
Maha Satwa image

PROPOSED PROTECTION

The Zone, consisting originally of forested area, is to be protected against encroachment by other land uses and reforestation is to be effected for the entire hillock. The site proper needs protection against sliding and its surrounding houses need to be retained in their original style and form.

PHOTO INDEX

1 Plan
2 Distant view of site towards south
3 View of main stupa surrounded by smaller chaityas
4 View of second hilltop, the site of the legendary sacrifice
5 View of first hilltop with small chaitya and mural
6 Image of Dharmapat
7 The main shrine
V-MZ 11
NAMARA
Namara

Settlement: NEAR PANAUTI
Panchayat: KABHRE DISTRICT, SIMAL-CHAUR
Boundary: ENTIRE HILL OF GANDA MADAN WITH ITS TWIN PEAKS
The eastern shrine of the Binayak Ganesh, one of the four important Ganesh sites in the Valley, is located south of Bhadgaon, halfway up the foothills of the south-eastern Valley. The once brick-paved path linking the site with Bhadgaon starts at a bridge across the Hanumante River, crosses the new Kodari Highway and proceeds past several large patis, eventually reaching a small cluster of houses. Going through a large gateway, constructed by the Ranas, the way leads up an open stone-paved stairway towards a small walled plaza in the midst of a dense forest. Here the main sanctum is marked by a tall brick and plaster Granthakut style structure. The image that is worshipped is a stone in the shape of Ganesh. Next to it is a pillar with a figure of Ganesh's vehicle, the shrew, and a bell. Among the other sculptures are Mahalakshmi, Mahishamardini (Bhagvati), and some figures of devotees dating from the time of the shrine's renovation. There is also a lunihi with a carved stone tap. There are also images of Ganesh, Shiva, and Kuvera.

The origin of the site can be traced back to the seventeenth century. Since that time, it has been an important worshipping place for the people of Bahdgaon and the whole Valley. According to popular belief, this Ganesh gives the power of speech to children who are slow to talk; and thus, it is a favorite place for families. The principal celebrations occur during the Bisket festival in Bhadgaon.

MONUMENTS WITHIN ZONE

a) Classified:
   - Suryabinayak Temple
   - Mahalakshmi
   - Mahishamardini
   - Ganesh
   - Shivalinga
   - Kuvera

b) Others:
   - (V-MZ 12.1)

PROPOSED PROTECTION

The site proper, beginning with its large entrance gate and including the walled plaza, is completely surrounded by protected forests. Its approach from Bhadgaon via a wide brick-paved path lined with patis, water fountains, and trees, is also to be protected from detrimental developments.
SURYABINAYAK

Settlement: NEAR BHADGAON
Panchayat: BHAKTAPUR DISTRICT, SIPADOL
Boundaries: TEMPLE SITE WITH ADJACENT CLUSTERS OF HOUSES AND APPROACH ROAD
The Varahi temple is located on the southern side of the Hanumante River opposite Thimi with which it enjoys a close association. The approach from Thimi, and from the newly built Bhadgaon highway, is by a field-path which crosses the river on a traditional brick and wood bridge and then approaches two buildings and the two-storey temple built within a pith. A stone stairway, flanked by a pair of lions, leads down to the sanctum. A large carved wooden torana marks the entrance. The main image is a cast brass face of one of the Ashtamatrikas. The temple structure is of fairly recent origin, dating back only to the nineteenth century; but one of the sanals, a double-storey pati, was constructed in 1711, indicating that the pith with the image may have been there earlier than the present temple structure.

A Bajracharya priest carries on the daily rituals of worship in the temple which is visited by devotees of Tantric Buddhism who come mostly from Thimi. During the Balkumari festival in Thimi, a procession visits this temple on the second say of Baisakh.

MONUMENTS WITHIN ZONE

a) Classified:  
- Varahi Temple (V-MZ 13.1)  

b) Others:  
- Varahi  
- Wood carving of Bhairab

PROPOSED PROTECTION

The site is to be surrounded by a protecting greenbelt, and its informal approach path which crosses the Hanumante River by a traditional wooden bridge is to be seen as part of the whole assemblage.

PHOTO INDEX

1 Plan  
2 General view towards south  
3 View of main temple with two dharmasalas in the background  
4 Entrance to dharmasala  
5 Dakshin Varahi temple within pith  
6 Main sanctum of Varahi with carved wooden tympanum  
7 Bridge across Hanumante River on way to temple
The temple of the Koteshwar Mahadev is located on a raised plateau in the central part of the Valley near the convergence of the Bagmati and the Manohara Rivers. The main access route from Kathmandu is a field-path which leaves Baneshwar near Min Bhavan, crosses the Bagmati River and then goes up to the site as a brick-paved path. The site, marked by a group of large trees, consists of a walled brick-paved compound with the dome-roofed brick shrine of Mahadev containing a Shivalinga said to have already been there in the eighth century. In a second smaller courtyard is a smaller shrine of Bhagvatī. Opposite these courtyards is a large square compound surrounded by a double-storey dharmanasala and with a Gaganeshwar Mahadev shrine in the center. Farther to the south is the Kuti Bahal with its fifteenth century chaitya. This used to be the place for saying farewell to the citizens of Patan who were on their way to Tibet.

Legend says that on the site of the convergence of the three sacred streams—the Bagmati, the Manohara, and the Rudrarnati—Mahadev once appeared to the Demon King Shankhasur in the form of a Vishwarup Shiva with innumerable faces. The present name “Koteshwar” commemorates this since “koti” means “millions” and “eshwar” means “gods”.

The worship of Koteshwar as the most powerful form of Shiva has been associated with the fulfillment of very difficult prayers. Here the meditating Vishnu is said to have obtained Lakshmi; and meditating sages have been able to populate the world with living beings. Even a Brahman who suffered from leprosy as a punishment for grave misdeeds and over-zealous acts of piety—he had visited places he was not supposed to visit (Agamyagaman), had used unhygienic food (Avakshyabhakshyan), had sacrificed his child (Balahatya), his wife, (Strihatya) and his father (Pitrihatya) and his cow (Gouhatya)—after praying here was healed and forgiven. A resident Brahman performs daily worship. The principal celebration is during Shivaratri.

MONUMENTS WITHIN ZONE

a) Classified:

- Mahadev Shrine (V-MZ 14.1)
- Bhagvatī Shrine (V-MZ 14.2)
- Gaganeshwar Mahadev Shrine (V-MZ 14.3)

b) Others:

- Ganesha
- Bhairab
- Kirtimukha Bhairab
- Garud Nayam
- Saraswati
- Surya
- Uma Maheshwar
- Chaitya
- Mahakal

PROPOSED PROTECTION

The entire peninsular land formation created by the convergence of the Manohara and Bagmati Rivers is to be considered as the Monument Zone. On the south and west it is bordered by these rivers. A belt of trees to the north, adjacent to the existing access road, and towards the east is proposed.
One of the four most celebrated Narayan shrines, the rock cave containing the sanctum of Narayan is located in a saddle of the hill range separating the Godavari area from the Valley proper. It is accessible by a dirt road that branches off the Godavari road in an easterly direction south of Bandegaon. The site, which offers a spectacular view of the Valley, contains no physical structures of importance. There is only a steep narrow stairway cut into the rock which leads to a higher platform from which the small cave can be seen. Inside the cave are some free-formed stones of no artistic importance.

According to the legend regarding the origin of this site, a demon named Bhasmasur asked Shiva to give him the power to turn all living things into dust and ashes by the touch of a hand. After granting the wish, Shiva was hunted by the demon who wished to try out his new power. Shiva escaped by hiding in the Bishankhu cave until Vishnu came and told the demon to put his hand on his own forehead. When he had done so, he himself was turned into dust and ashes. The small hillock adjacent to the cave is said to be made up of the ashes of Bhasmasur.

MONUMENTS WITHIN ZONE

a) Classified:

Bishankhu Narayan Cave shrine (V-MZ 15.1)

b) Others:

Hanuman

PROPOSED PROTECTION

Since the beauty of the setting is the main attraction of this site, protection is to be extended to the natural configurations of the saddle with adjacent hill where the rock cave is located.
V-MZ 15
BISHANKHU

Settlement: GODAMCHAUR
Panchayat: LAITPUR DISTRICT, GODAMCHAUR
Boundaries: HILL WITH ROCK CAVE
The Godavari area, at the southernmost part of the central Valley, is located at the foot of the Phulchoki Mountain and is surrounded by densely forested slopes. There are two important sites located nearby: the Kunda and the Phulchoki Mai with the Bhairab and the Nau Dhara.

KUNDA:

A spring of clear water emerges from a natural cave, collects in a small stone-lined tank and flows through a series of carved stone taps into a pond in the outer courtyard. Near the source of the water, there are a Kalasha of Basundhara and a small stone shrine which is flanked by stone images of the goddess Basundhara, Avalokiteshwar, Ganesh, Vishnu, Buddha, Kumbheshwar, Shiva, Kamadev, Hanuman, and a Pashupati linga. All these sculptures are of recent origin. Adjacent to the site is a large pond with several stone chaityas.

The site is visited by both Hindus and Buddhists particularly in times of low rainfall. There is a yearly festival on Bhadra-Krishna-tritya and a special festival every twelfth year when several hundred thousand people come to bathe in the waters.

According to the Buddhist version concerning the origin of the site, Manjushri visited the Valley when it was still a lake and rested at the Godavari Kunda with his two wives, Keshini and Upakeshini. Since that time the spot has been considered sacred.

continued page 174

PHOTO INDEX

1. Plan
2. Approach road to site with aligning houses
3. First courtyard with tank and stone taps
4. Stone shrine with Shivalinga adjacent to Kunda site
5. Main courtyard, water-tank, and shrine of Basundhara
6. Retaining wall south of main courtyard
7. Entrance gate to first courtyard
V-MZ 16

GODAVARI

Godavari

Panchayat: LALITPUR DISTRICT, KITINI
Boundaries: KUNDA AND PHULCHOKI MAI SITES CONNECTED BY NATURE PRESERVE
PHULCHOKI MAI:

This site is surrounded by a heavy jungle and is approached via the road from Godavari to Mt. Phulchoki. Adjacent to the walled temple compound are two water-tanks, one with nine dharas which date from the seventeenth century. Above this tank there is a stone chaitya containing images of Ratna Sambhava, Amitabha, Amoghsiddhi and Akshobhya.

At the entrance to the temple compound there are ceramic images of Yamadut and a lion. Inside the compound there is the three-storey Phulchoki shrine. The tympanum portrays Basundhara Devi; the struts which support the brass roofs are carved with the Ashtamatrikas. It contains a free-formed stone image of Phulchoki and Amoghsiddhi-Buddha, a stone footprint of Manjushri, and carved stone images of Vishnu, Bhairab and Bhimsen. Within the compound and adjacent to the temple there is a small single-storey Bhairab temple with a tympanum depicting Tara on her vehicle, the Vrisha-Hansha and Garuda. The remains of a Sitale image and stone images of Vishnu and Bhimsen are inside this temple.

Both temples were built during the nineteenth century but, in spite of recent renovations, they are in a bad state of decay.

The shrine is considered a substitute for the real Phulchoki shrine on top of the mountain. It is visited by devotees who pray for wealth. It is especially frequented during Falgun-purnima mela.

MONUMENTS WITHIN ZONE

a) Classified:

Godavari Kunda .................................. (V-MZ 16.1)
Kunda:
Avalokiteshwar
Ganesh
Vishnu
Buddha
Kumbheshwar
Shiva
Kamadev
Hanuman
Pashupati linga

Phulchoki Mai:

Phulchoki Mai Temple .............................. (V-MZ 16.2)
Bhairab Shrine ...................................... (V-MZ 16.3)
Nau Dhara ............................................ (V-MZ 16.4)

b) Others:

Yamaduta
Chaitya
Bhimsen
Ratna Sambhava
Amilabha
Amoghsiddhi
Akshobhya

PROPOSED PROTECTION

Within the proposed Nature Preservation District, which encompasses the entire Godavari area, the two sites of the Kunda and the Phulchoki Mai are to be given special protection as interconnected Monument Zones with pedestrian paths making them more intimately accessible. Even those physical structures which may be permitted within the area are to be placed outside the boundaries of the Monument Zones.

PHOTO INDEX

1 Plan
2 Total view towards south, showing area where zone is located
3 View of entrance to courtyard with Mai Temple and Nau Dhara in foreground
4 Sanctum of Bhairab shrine
5 Adjacent water-tank with Shivalinga at the center
6 Front view of Nau Dhara
7 Approach path through jungle with entrance gate to precinct
V-MZ 16
GODAVARI

Panchayat
LALITPUR DISTRICT, KITINI

Boundaries
KUNDA AND PHULCHOKI MAI SITES CONNECTED BY NATURE PRESERVE
Out of the gently sloping terraces of the southern Valley floor emerges a distinct cone-shaped hillock ending in a rounded saddle which is visible from a long distance. On the small level summit is an open shrine surrounded by a wall. The shrine protects several large boulders of which only the tops are visible. These are worshipped as the symbol of Mahadev. Adjoining the shrine there are a stone Nandi and a stone pillar. A small pati and some trees are adjacent to the compound. The site is accessible by means of a narrow field-path which leaves the Godavari road south of Bandegaon, goes to the west across a stream and up to the hill top. According to legend, this hill was a mound of paddy and rice for the people of the Golden Age. The shrine, erected in 1836, is visited by people who wish to pray for a plentiful harvest. It is, however, of limited significance.

MONUMENTS WITHIN ZONE

a) Classified:
Santaneshwar Mahadev Shrine . . . . . . . . (V-MZ 17.1)

PROPOSED PROTECTION

The secondary importance of the shrine itself emphasizes the naturally attractive configuration of the hill which is thus to be protected and preserved in its present state and any kind of man-made feature is to be excluded.
V-MZ 17
SANTANESHWAR
Santanesvar
Settlement NEAR THAIBO
Panchayat LALITPUR DISTRICT, THAIBO
Boundaries ENTIRE HILLOCK WITH SHRINE SITE
One of the most important piths of Tantric origin in the valley is located in a small forest on a plateau east of Chapagaon from which it is reached by a series of neatly stone-paved foot-paths which lead through bright open fields into the mystic twilight under the dense cover of tall trees. On the fringe of the forest preserve is a walled compound with the three-storey rectangular-based Varahi temple which was constructed in 1665 by King Shriniwas Malla. It was renovated in 1958. The entrance to the sanctum is marked by one brass and two wooden toranas. The struts depict the Ashtamatrikas. In front of the shrine there are two free-standing bells, two lions, and a stone pillar with a large brass-plated buffalo. Inside the pith there are a number of natural stones which are images of the Ashtamatrikas, Ganesh, Kumar, Bhairab, Singhhini and Byaghnini. The Bajravarahi image, also a natural stone, is worshipped with the others though it is of Buddhist Tantric origin.

The temple priest is an Achaju. A special festival is celebrated twice a year during the Chaitra-shukla-purnima and the Kartik-Krishna-ashtami. The site is visited by both Buddhists and Hindus, particularly at festival times. The origin of the temple is unknown; but it is evident that the pith existed before the construction of the present temple.

MONUMENTS WITHIN ZONE

a) Classified:

Bajravarahi Temple ........................................ (V-MZ 18.1)

b) Others:

Vishnu
Shiva Parbati
Ganesh
Shivalinga
Saraswati

PROPOSED PROTECTION

The historic forest reserve surrounding the temple compound is to be protected as an integral part of the Monument Zone. It is surrounded on three sides by a rural area. On the west it is to join the greenbelt proposed as a buffer zone between the Monument Zone and the Preservation District of Chapagaon.
BAJRAVARAHI
Vajravārahi

Settlement: NEAR CHAPAGAON
Panchavati: LALITPUR DISTRICT, CHAPAGAON
Boundaries: FOREST RESERVE SURROUNDING THE SITE
The zone is located east of Lele village toward the end of the Valley in the foothills of the Phulchoki Mountains. Approaching the zone on a jeepable dirt road, we pass a small stone chaitya and come to a cluster of fine two-storey houses built along the banks of two converging streams. Just before the access bridge for the Kundas, there is a recently constructed domed structure made of brick. It is devoted to Pashupati and houses a four-faced linga with images of Nandli and Padapith.

Beyond the first bridge and to the east, is the Saraswati Kunda. It has a single roofed Muktinath shrine at the entrance. A shikhara-style Tileshwar Mahadev shrine is located farther on, adjacent to the Kunda proper. The badly decaying wooden structure of the small Muktinath shrine, devoted to Shivarishwar, was originally built in 1668. It contains a large number of stone sculptures from the sixteenth to eighteenth centuries, depicting Shiva (a linga), Garuda Narayan, Ganesh, Bhairab with a peacock, Uma Maheshwar, Narsinha, Surya, a five-faced Mahadev, another Bhairab, Durga, Kumar, and devotees.

The Tileshwar Mahadev shrine has a fine stone torana carved with an image of Chhepu. Inside are images of Krishna, Vishnu, and a Shivalinga. On the platform is a stone panel with sculptures of Kailash Parivar, Surya, Ganesh, and Gauri. The shrine was built during the sixteenth century and has been renovated many times. The sculptures, however, date back to the twelfth century.

According to the sacred book of Nepal, Mahatmya Himavat Khanda, the place was named after the great teacher Vrihaspati, who is said to have meditated here. It is visited by thousands of people from all over the Valley during Shripanchami and Chaitra-purnima.

MONUMENTS WITHIN ZONE

a) Classified:

<table>
<thead>
<tr>
<th>Monument</th>
<th>Reference</th>
</tr>
</thead>
<tbody>
<tr>
<td>Saraswati Kunda</td>
<td>(V-MZ 19.1)</td>
</tr>
<tr>
<td>Gyan Kunda</td>
<td>(V-MZ 19.2)</td>
</tr>
<tr>
<td>Tileshwar Mahadev Shrine</td>
<td>(V-MZ 19.3)</td>
</tr>
<tr>
<td>Pashupati Linga</td>
<td></td>
</tr>
<tr>
<td>Muktinath</td>
<td></td>
</tr>
<tr>
<td>Garuda Narayan</td>
<td></td>
</tr>
<tr>
<td>Ganesh</td>
<td></td>
</tr>
<tr>
<td>Bhairab</td>
<td></td>
</tr>
<tr>
<td>Narsinha</td>
<td></td>
</tr>
<tr>
<td>Surya</td>
<td></td>
</tr>
<tr>
<td>Durga</td>
<td></td>
</tr>
<tr>
<td>Five-faced Mahadev</td>
<td></td>
</tr>
</tbody>
</table>

b) Others:

<table>
<thead>
<tr>
<th>Monument</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gyan Kunda</td>
</tr>
<tr>
<td>Saraswati Kunda</td>
</tr>
<tr>
<td>Tileshwar Mahadev Shrine</td>
</tr>
</tbody>
</table>

PROPOSED PROTECTION

The protected area of the zone is to include both the Saraswati and the Gyan Kundas as well as the idyllic grove of trees surrounding them, the two rivulets and the groups of houses at the approach. Any expansion of the settled area within or even towards the zone is to be prevented and such developments are eventually to be relocated in the direction of the village of Lele proper.
V-MZ 19
LELE
Lele

Settlement
LELE

Panchayat
LALITPUR DISTRICT, LELE

Boundaries
TWO CONNECTED SITES WITH GREENBELT
The zone is located on a peninsula made by the convergence of the Nallu Khola and the Lele Khola at the entrance of the Lele road south of Chapagaun. Since no large structure marks the site, the only features visible from a distance are a tall sal-tree and a few kachcha houses on the edge of the plateau. The sanctum consists only of a brick wall about 3 x 6 m. The altar in front is a simple brick platform. The sanctum has a monumental multi-colored fresco showing the face of Bhairab. Both the paved area in front and the sanctum are covered by a recently added metal roof which is supported by a wooden porch-like structure. There are stone images of Rameshwar Mahadev and Uma Maheshwar behind the shrine. According to legend, King Ratna Malla founded a settlement here in the fifteenth century and established Tika Bhairab as the chief deity.

During Chaitra-purnima, thousands of people from all over the Valley come to worship Bhairab.

MONUMENTS WITHIN ZONE

a) Classified:  
Tika Bhairab Shrine (V-MZ 20.1)  
    Rameshwar Mahadev
    Uma Maheshwar

b) Others:

PROPOSED PROTECTION

The peninsula created by the convergence of the two rivers is to be seen as the nucleus of the protection area. General protection, however, is to be extended towards the outer river sides and developments there are to be kept in conformity with the tranquility of the site proper.

PHOTO INDEX

1. Plan
2. Total view towards south, showing area of site
3. Site marked by giant tree
4. Balkumari-Jayakumari Dyochhen at Lele
5. Rameshwar image adjacent to Bhairab shrine
6. Giant mural with sacrificial altar of Bhairab
7. Bridge across the Prabha and Lila Bati Rivers with adjacent houses
V-MZ 20
TIKA BHAIRAB
Tikā Bhairav

Settlement: NEAR LELE
Panchayat: LALITPUR DISTRICT, LELE
Boundaries: PENINSULAR SITE WITH SHRINE
Located in the southern part of the Valley near the Bagmati River, the shrine of the southern Kali is one of the most important and popular shrines in the Valley. It is situated in a recessed valley on a peninsula created by the convergence of two streams which flow between forested hills. Until recently it could be reached only by a footpath ending in a long stone stairway leading down to the shrine, but now a paved road from Kathmandu via Pharping makes the site much more easily accessible. The entire area is crowded with rest houses, patis, and shops which, however, do not seem to detract from the dark mystic atmosphere of the site.

The small walled shrine has roofs decorated with embracing snakes. Inside there are a black stone image of Kali and images of the seven Matrikas, Kumari, Maheshwari, Vaisnavi, Varahi, Indrayani, Narasimhi, and Chamunda, Ganesha, Kumar, and a free-shaped stone of Bhairab. After passing the shrine, the path winds uphill to a shrine devoted to Kali’s mother.

The site dates from the fourteenth century. The shrine is supposed to have been built by Pratap Malla who was instructed to do so by the goddess herself. He installed the image of Kali in the southern part of the valley; thus the name Dakshin—“south”—Kali. Nowadays, the pith is one of the most important shrines in the Valley. It is visited throughout the year on Sanibar (Saturday) and on Mangalbar (Tuesday). The main festival is on Ashvin-Krishna-navami when thousands of worshippers come.

MONUMENTS WITHIN ZONE

a) Classified:

Dakshinkali Shrine . . . . . . . . . . . . . . (V-MZ 21.1) Shivalinga

b) Others:

Dakshinkali—mother Shrine

PROPOSED PROTECTION

The whole of the deep valley with its forested hillsides sloping towards the site between the rivers is to be included as an extended area of the zone. Such constructions as may be required by the very extensive number of worshippers and visitors are to be planned with special approval in order to conform with the standards of the protected area.
Located on the same hill as the Gorakhnath cave, Bajrajogini is reached by a steep stairway going up from the path to Pharping. It consists of a courtyard with the three-storey main temple in the center and two wings of attached dharmasalas. On the third side there is a high wall with an entrance gate.

The seventeenth century temple has well carved struts depicting Pujadevi, Kakashya, and Ulukashya. The torana is carved with Bajrasattwa. The sanctum is located on the upper floor of the temple and contains an image of the Tantric Buddhist goddess, Bajrajogini. On the ground floor, beneath the sanctum, there are figures of Avalokiteshwar, Shalya Muni, Basundhara, and two Bhikshus. In the courtyard there is a stone chaitya and images of Ganesh and Mahakal.

Adjacent to the paved courtyard there is a small open yard with a small stone chaitya and another dharmasala. The area is surrounded by trees but has a good view across the rice paddies. Farther west from the Jogini temple, and at about the same altitude, there is a carved stone Ganesh and Saraswati.

The site is said to have been inhabited by sages such as Naropa, Tilopa, Phanpipa, and Odiyarcharya who practiced meditation here and gained enlightenment through Ashtasiddhi.

continued page 188
GORAKHNATH

Located near the top of the hillock north of Pharping village, the site is a narrow terrace in front of the entrance to a cave which contains eighteenth century images of Padma Sambhava, Bajrasatwa, Bajrikila, and Hayagriva. The present physical structures are the remnants of a small meditation cell that once had two storeys but is now in decay. On the platform itself is a small chaitya built above the stone footprint of Gorakhnath dating back to 1390, according to the inscription. Legend says that Padma Sambhava stayed in the cave on his way from India to Tibet. He meditated here and gained knowledge of the Niratma philosophy. The shrine is visited daily by a Tamang Lama who conducts the worship. Built in memory of the sages Gorakhnath and Padma Sambhava, it is of interest to both Hindus and Buddhists. It is, however, mostly frequented by Tibetans and followers of northern Lamaism.

MONUMENTS WITHIN ZONE

a) Classified:

b) Others:

Bajrajogini Temple (V-MZ 22.1)

Bajrajogini:

Ganesh

Mahakal

Chaitya

Gorakhnath:

Gorakhnath Paduka

PROPOSED PROTECTION

The two sites are located in the protected forest covering the entire hillside north of Pharping and are thus sufficiently protected from external developments. Particular attention is to be given to the walkway connecting the sites at Pharping with the nearby site of Sekh Narayan.

PHOTO INDEX

1 Plan
2 General view of area towards west, with Pharping village in foreground
3 View of platform confronting entrance to cave
4 Ganesh shrine at the foot of the Gorakhnath hill
5 Inside view of cave with image of Padma Sambhava
6 Lotus with feet and small Nani as Gorakh symbols
7 View from site down towards Bajrajogini
The rock temple of Narayan is one of the four most important Narayan shrines in the Valley. It is located at the foot of the Goraknath hill on the east side of the Pharping road. The zone is divided into two areas. The first one is adjacent to the road and consists of a series of water pools with foot paths connecting them. There are two shikhara-style structures of Mahadev and several ancient carved stone images. Adjacent to the lower foot path there are a Lakshmi Narayan, Ardha Narishwar, Vishnu, and Kamadev. There are a thirteenth century Surya panel and a Surya figure, both half submerged in one of the pools. One Shiva-Parbati is located within the upper tank and another is next to the stairway leading to the lower pool. A stone stairway winds up to the second area, about 13 m above the pools, where a single-roofed temple is built in front of the Narayan cave. There are life-size stone figures of Garuda and a Vishnu Vikranta, as well as a sixteenth century Hanuman. Behind the temple, a vertical rock wall goes up hundreds of feet. Inside the shrine are images of Vishnu, Gauri, and Lakshmi Narayan.

According to legend, Pradyumna, the son of Lord Krishna, established this shrine of Narayan.

MONUMENTS WITHIN ZONE

a) Classified: Sekh Narayan cave shrine . . . . . . . . (V-MZ 23.1)

b) Others: Shiva Parbati
Surya
Lakshmi Narayan
Ardha Narishwar
Kamadev
Vishnu
Hanuman

PROPOSED PROTECTION

The boundaries of the site are marked on the east by the Pharping road and on the west by a steep cliff. On the other sides a forest belt is to provide protection of the zone from other types of developments.

PHOTO INDEX

1. Plan
2. View of staircase leading up to Sekh Narayan shrine
3. Front view of Narayan shrine
4. Vishnu Vikranta, 14th century
5. Shiva-Parbati
6. Surya image, 13th century
7. Surya image in water pond below Narayan shrine, 13th century
The southern Binayak Ganesh is located within a forest preserve between Bungamati and Khokana. It is approached from the road linking the two villages by a stone-paved path that leads uphill toward a small walled compound with a single-roofed shrine. The image of Ganesh which is worshipped there is a natural stone with a cover in the form of a copper Ganesh placed in front. The entrance to the shrine is marked by a pair of lions; a large bell and a pillar with the figure of the shrew, Ganesh's vehicle is in the front. The original shrine dates from 1661, but the present structures have been renovated many times by their own reform committee. From the compound, which is surrounded by a tranquil forest, there is a splendid view of the Bagmati valley and the western foothills. It is visited by people from all parts of the Valley who come to pray for help in the completion of difficult tasks. The resident priest is a Shakya. The main festival is on the day of Pishach-amavashya.

MONUMENTS WITHIN ZONE

a) Classified:
Karyabinayak Temple . . . . . . . . . . . . (V-MZ 24.1)

PROPOSED PROTECTION

Protection is to be extended to the whole forest reserve surrounding the shrine, and its boundaries are to be demarcated to prevent any encroachment.
V-MZ 24
KARYABINAYAK
Kārya Vināyak
Settlement NEAR BUNGAMATI
Panchayat LALITPUR DISTRICT, BUNGAMATI
Boundaries FOREST PRESERVE WITH TEMPLE SITE
The fourth and largest Binayak Ganesh is located outside Chobhar Gorge where the Bagmati, carrying all the water drained from the entire Valley, passes through a narrow cut. According to legend, Manjushri of Tibet made this cut with his sword in order to drain the lake that covered the Kathmandu Valley at that time. This shrine consists of a square-based three-storey temple in a courtyard surrounded by patis that date from Rana times. A number of stone terraces step down to the Bagmati where there are several attached circular ghats. The entrance to the sanctum of the temple is marked by a pair of lions and a low stone pillar which supports a brass figure of a shrew, Ganesh's vehicle. The beautifully carved struts depict the Ashtamatrikas and the Ashtabhairabas. In the center of the temple is an image of Ganesh on a large rock formation. According to the stone inscription, the temple was built in 1602. On the base of the temple there is a stone image of Kailash Parivar from the twelfth century. There are several eighteenth century stone images near the courtyard of the shrine: Sukhabati Lokeshwar, Varuna, Vishnu, Surya, Shiva Parbati, Lakshmi Narayan, and Kalasha.

The site is visited by people from all over the Valley. It is believed that worship here strengthens one's character. The officiating priest is an Achaju. The main festival is held on the day of Margapurnima.

MONUMENTS WITHIN ZONE

a) Classified:

Jalbinayak Temple . . . . . . . . . . . . . . (V-MZ 25.1)
Kailash Parivar
Sukhabati Lokeshwar
Varuna
Vishnu
Surya
Shiva Parbati
Lakshmi Narayan

PROPOSED PROTECTION

The zone, located adjacent to the Nature Preservation District of Chobhar Gorge, is in one of the most scenic areas in the Valley and is to be protected accordingly. The unfortunate location of a major industrial plant to the south of the zone requires a forest belt and subsidiary measures to protect the site from other detrimental influences.

PHOTO INDEX

1 Plan
2 View of temple towards north, showing Chobhar Gorge in the background
3 View up the Bagmati River with temple compound and ghats
4 Free-shaped stone image of Ganesh within sanctum
5 Main entrance to sanctum facing the shrew, Ganesh's vehicle
6 Temple with free-shaped stone of Bhairab
7 Chobhar Gorge with suspension bridge across
V-MZ 25
JALBINAYAK
Jalvinayak

Settlement: NEAR CHOBHAR VILLAGE
Panchayat: KATHMANDU DISTRICT, CHOBHAR BHUTKHEL
Boundaries: TEMPLE COMPOUND WITH ADJACENT HILLSIDE
In the south-eastern part of the Valley, in the midst of otherwise gently sloping land, there is a series of hill formations. From the east, the first one is the oblong hill upon which Kirtipur is built. The second one, which is lower, is opposite Panga; on it is the incomplete stone stupa of Mazudega. On the saddle between this and the third hill is the temple of the Vishnu Devi. The third and highest hill, called Chobhar Hill, is the site of a small hamlet with the Adinath Temple.

ADINATH

Because of its location on the top of the hill, the Adinath Temple is visible from some distance. The approach to it begins at the foot of the hill near the banks of the Bagmati River. A wide stone-paved path passes through a gate, up stone steps, and through a second gate. The layout of this path is a fine example of natural engineering and design skill. As with many other sites, the path is an integral part of the temple proper.

The three-storey temple, built within a courtyard, has a brass torana and carved struts depicting images of Vairochana, Buddha, and goddesses. Inside the temple is an impressive image of Adinath Lokeshwar made of various metals, with a red face and raised eyes. The temple dates back to the fifteenth century but, according to an inscription, was reconstructed in 1640.

Near the temple is a tall stone Shikhara of Gandeshwar Bitrag which is the entrance to a stone cave that leads down into the mountain and emerges at the Chobhar Gorge Cave. It is one of eight Ashta Bitrags in the Valley, the others being Kileshwar Mahadev at Changu Narayan, Mauir Lingeshwar at Manichudaha, Gokarneshwari and Kumbheswar at Patan, Gopaleshwar near Pharping, Bikrameshwar Mahadev at Sitapaila, and Garteshwar. According to legend, the god Dharmaraj appeared to King Amsuvarman in a dream and requested that a shrine be built for him. The King's Buddhist advisors told him to build the Lokeshwar shrine on top of Chobhar Hill. Buddhists from the entire Valley frequently worship at the site, particularly during Chaitra-sukla-pratipada, ashtami and navami.

continued page 198
CHOBHAR

Settlement: CHOBHAR VILLAGE
Panchayat: KATHMANDU DISTRICT, CHOBHAR BHUTKHEL
Boundaries: TWO SITES LOCATED WITHIN THE NATURE PRESERVATION DISTRICT OF CHOBHAR
VISHNU DEVI

This site consists of a small walled compound with the two-storey Vishnu Devi Temple in its center. The temple, however, is somewhat dwarfed by a huge tree growing near it. The temple has a well-carved torana depicting Vishnu Devi. Inside the sanctum are several free-shaped stones worshipped as the Ashtamatrikas. In the courtyard surrounding the temple are images of Garuda, Saraswati, a Shivalinga, a stone pillar with a Vainatej image, and devotees. An inscription on the pillar bears the date 1675. Adjacent to the temple is one of the important cremation grounds not located near a river. After starting the fire, the people must leave and return the next day to collect the ashes.

During Mangsir-sukla-navami, the site is visited by the nearby inhabitants who specifically worship Vishnu Devi.

MONUMENTS WITHIN ZONE

a) Classified:

Adinath Temple . . . . . . . . . . . . . . [V-MZ 26.1]

b) Others:

Adinath:
Gandeshwar Bitrag Deval
Dharmadhatu
Snan Mandap
Mahakal
Shakya Muni
Manjushri
Lokeshwar

Vishnu Devi Temple . . . . . . . . . . . . . [V-MZ 26.2]

Vishnu Devi:
Saraswati
Shivalinga

PROPOSED PROTECTION

Adinath and Vishnu Devi constitute two separate, but connected, sites located within the Nature Preservation District of Chobhar. Both are approached by beautiful scenic walkways. The specific boundaries for Adinath are the temple compound with the surrounding buildings; and for Vishnu Devi, the small compound with surrounding greenbelt.
V-MZ 26

CHOBHAR

Cobhār

Settlement: CHOBHAR VILLAGE
Panchayat: KATHMANDU DISTRICT, CHOBHAR BHUHKHEL
Boundaries: TWO SITES LOCATED WITHIN THE NATURE PRESERVATION DISTRICT OF CHOBHAR
The site, located in the south-western foothills of the Valley, can be approached from either Kirtipur or the Raj Path by a small footpath passing through an open field and between clusters of rural houses until it reaches Machchhegaon. It consists of two stone-walled tanks which are separated by the main road. Along the stone wall of the upper tank are several images, including Amoghsiddhi Buddha, Lakshmi Narayan, Radha Krishna, Varuna, Vishnu, Shiva-Parbati, and Sitala. It is flanked on the west by a small stone chaitya and a patti, and on the north by a stone pillar with Tulsipati. In the center of the tank there is a shrine of Narayan, a small two-storey shikhara-style chaitya made of stone. Columns supporting images of the Vaindje Garuda, Hanuman, Nandi, and several lingas face it. The sanctum is marked by a metal-plated portico with tympanum. Inside there are an image of the Machchhe Narayan in standing position, emerging from the mouth of a fish, and images of Kailash Parivar, Ganesh, Saraswati, Garuda, and Krishna. The shrine dates from the nineteenth century, although there are inscriptions from 1673 when several of the fine stone taps were installed. The water from this tank is used only for sacred purposes. The lower tank is filled by the water which comes underground from the upper tank and water taken from it is used for everyday purposes. The site commemorates one of the ten incarnations of Vishnu, the fish form. It is visited by thousands of people from all over the Valley during Purushottamamasha, which occurs every third year.

**MONUMENTS WITHIN ZONE**

a) Classified:

- Machchhe Narayan Temple (V-MZ 27.1)
- Vaishnavi Devi Shrine (V-MZ 27.2)

b) Others:

- Pashupati linga
- Hanuman
- Buddha
- Lakshmi Narayan
- Radha Krishna
- Vishnu
- Shiva-Parbati
- Sitala
- Chaitya

**PROPOSED PROTECTION**

The zone is to include the adjacent Machchhegaon hamlet, which is to be preserved in conformity with the character of the site proper. The latter requires particular protection towards the south where there is a beautiful grove of trees which is to be maintained as such and included within the boundary of the protected area.

**PHOTO INDEX**

1. Plan
2. General view of area towards south
3. View of site towards south with water-tank and island with Narayan shrine
4. Buddha chaitya adjacent to water tank
5. Sanctum with image of Narayan
6. Stambha with Vaindje confronting Narayan shrine
7. Narayan shrine
V-MZ 27
MACHCHHE NARAYAN
Mache Narayan

Settlement: MACHCHHEGAON
Panchayat: KATHMANDU DISTRICT, MACHCHHEGAON
Boundaries: SITE WITH SURROUNDING HAMLET
The site is near Naikap a few hundred meters north of the Raj Path. It is accessible either from the road or by a small trail coming from Kirtipur.

VISHNU DEVI

The shrine is placed at the convergence of two streams. It consists of an open stone platform with patis and trees. The open pith contains natural stone images of the Ashtamatrikas and two carved stone images of Sinhini and Byaghrini. In front of the shrine there are a stone image of Shiva and Parbati and a statue of a devotee. The stone tympanum is dated 1676.

The shrine is important to the inhabitants of the western part of the Kathmandu Valley. It is worshipped by Shaiva and Shaka Hindus; its main festival is on Marga-shukla-dashami.

MAHDEVSTHAN NAIKAP

Another, relatively new, shrine is built on higher ground on the other side of the Balkhu Khola. It contains an image of the Ichcha Brinheswar Mahadev in the form of a four-faced linga dating back to the sixth century. On the flat grassy area surrounding the shrine are several stone images, including a tenth century Saraswati without arms or head, an eighth century Mahagauri, a fifteenth century Uma Maheshwar, a fourteenth century Sitata, and some Shivalingas.

According to the story told in the sacred book of Swasthani, the spot where the Indramati and the Chakramati rivers merge to form the Balkhu Khola is sacred because part of the mortal remains of the Satidevi are buried there. People worship here particularly during Shivaratri and Shripanchami.

MONUMENTS WITHIN ZONE

a) Classified:

Vishnu Devi Shrine ................................ (V-MZ 28.1)

Mahadev Shrine .................................. (V-MZ 28.2)

b) Others:

Mahadevsthan Naikap:

Saraswati

Mahagauri

Shivalinga

Uma Maheshwar

Sitata

PROPOSED PROTECTION

The two sites, on either side of the Balkhu Khola, are to be protected against any kind of physical developments, and the surrounding rural land uses are to be maintained for the present. The walkway connecting the sites with the Raj Path requires improvement.

PHOTO INDEX

1 Plan
2 View of Mahadev shrine with Balkhu River in foreground
3 View of Vishnu Devi site on Chakramati Khola
4 Mahagauri image, 8th century, near Mahadev shrine
5 Saraswati image, 10th century, near Mahadev shrine
6 Shivalinga with trident inside Mahadev shrine
7 Vishnu Devi pith
The site, in the western part of the Valley, is located on the side of the southern hills and is surrounded by open fields and trees. It can be reached via a wide flagstone pilgrimage path which starts from the Raj Path near the village of Kisipidi.

The main feature of the site is a spacious open plaza which is stone-paved and has several water-tanks with carved stone dharas from which clear spring water flows. There are no major architectural or artistic elements. An open gateway stands before a small stone shikhara and a pati of recent date. Several stone images represent Sitala, Lakshmi, Kailash Parivar, Dhyani Buddha, and Shiva.

The site, devoted to Uma Maheshwar and Lakshmi Narayan, is said to have been established in 1739 by King Jaya Vishnu Malla. It is visited by devotees of all religions who come particularly during Matatirth Amavasya when they honor the memory of their deceased mothers.

Nearby is a pith of Mahalakshmi with a torana showing Ganesh; there also are two lions, a stone tap, and a Shivalinga. This was established in 1719.

MONUMENTS WITHIN ZONE

a) Classified:

- Matatirtha Kunda (V-MZ 29.1)
- Mahalakshmi Pith (V-MZ 29.2)

b) Others:

- Sitala
- Lakshmi
- Kailash Parivar
- Dhyani Buddha
- Shivalinga

PROPOSED PROTECTION

The superb natural setting of the site is to be protected from any man made features. In particular, the southern hillside, as the permanent stage-setting for the site located at its foot, is to be included. Another important feature in need of protection is the approach road from Kisipidi.

PHOTO INDEX

1 Plan
2 General view of site towards south
3 Main plaza with pond
4 Matatirtha Kunda with small stone shrine containing a Shivalinga
5 View of Matatirtha entrance gate from inside
6 Walled open shrine of Mahalakshmi along approach to site
7 Stone shrine with Shivalinga
The zone consists of a small plaza with the single-storey temple of Adeshwar, several other shrines, shikharas, and pats. Inside the main shrine is a stone Shivalinga covered with brass. Outside the shrine are stone images of Shiva-Parbati, Ananda, Bhairab, Kuver, Bhagvati, Annapurna, Bhimsen, Kumar, and Nandi. From the second platform, steps lead to some additional images of Vishnu, Krishna, Hari Shankar, Bhagvati, Haragauri, Bhavani Shankar, and a recent Shivalinga. The deity of the Adeshwar Mahadev is considered to be the Vikrameshwar Mahadev, one of the Ashtabaitarags. The resident priest is a Giri Mahanta. The site is visited by Shaiva Hindus during Bhadra-Tij, Krishnastami, and Shivaratri.

MONUMENTS WITHIN ZONE

a) Classified:

<table>
<thead>
<tr>
<th>Adeshwar Temple</th>
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<td>Ganesh</td>
<td>Varsun</td>
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<td>Kumar</td>
<td>Kumar</td>
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<td>Krishna</td>
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<td>Hari Shankar</td>
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<tr>
<td>Haragauri</td>
<td>Haragauri</td>
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<tr>
<td>Bhavani Shankar</td>
<td>Bhavani Shankar</td>
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</table>

b) Others:

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<th>Shiva-Parbati</th>
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<td>Haragauri</td>
</tr>
<tr>
<td>Bhavani Shankar</td>
<td>Bhavani Shankar</td>
</tr>
</tbody>
</table>

PROPOSED PROTECTION

The zone includes the small forest surrounding the temple compound which is at the foot of a gently sloping hillock. It also includes the approach from the road which marks the forest boundary. The side and upper forest boundaries are to be demarcated to prevent encroachment.
V-MZ 30
ADESHWAR
Adesvar

Settlement: SITAPAILA
Panchayat: KATHMANDU DISTRICT, SITAPAILA
Boundaries: TEMPLE COMPOUND WITHIN A SMALL FOREST
This is one of four related Vishnu shrines in the Valley. It is located in a most peaceful rural setting at the end of the Ichangu valley, north of Kathmandu. It is surrounded by groups of trees and open fields. Coming from Halchok, the road passes a small cluster of houses before going through an arched gateway into a walled plaza with a free-standing temple. This is a two-storey square-based structure with a beautiful brass torana showing Garuda Narayan. Carved struts support the brass roofs. There is a small roofed porch on the front; near it are several stone pillars which hold the signs of Narayan, such as the conch shell and chakra. There are also two stone structures supporting large bells. In front of the temple there is an elevated stone platform with a wide-branching tree in the center and several stone sculptures on it, including images of Vishnu, Lakshmi, Narayan, Akshobhya Buddha, and devotees. Near the entrance is a stone spout with images of Shiva-Parbati, Bhimsen, Ganesh, Hanuman, and a Shivalinga. Adjacent to this is a two-storey dharmasala with an open patio on the ground floor. This large building is made of brick and has carved wooden doors and windows. Towards the south-western part of the compound is a small open shrine of Mahalaxmi with the image of the goddess as a free-shaped stone.

The temple was built during the eighteenth century. However, legend says that the sixth century King Haridatta established the shrine by installing an image of Narayan there. After several centuries it was buried and forgotten. During the eighteenth century, a man named Sahasra Shivananda Rajupadhyaya discovered a Narayan image in a riverbed of the Vishnumati which he believed was the lost Narayan. The temple was built and the image installed. Later, after an excavation of the area uncovered the true sixth century image, both were installed.

A Brahman conducts the daily worship in the temple. During the month of Kartik, thousands of worshippers begin a day's pilgrimage here, proceeding to Changu Narayan, Bisankhu Narayan, and ending at Sekh Narayan.

MONUMENTS WITHIN ZONE

a) Classified:

Ichangu Narayan Temple . . . . . . . . . . (V-MZ 31.1)
Mahalakshmi Shrine . . . . . . . . . . . . . (V-MZ 31.2)

b) Others:

Hanuman
Vishnu
Akshobhya Buddha
Shiva-Parbati
Bhimsen
Ganesh

PROPOSED PROTECTION

The site with its walled compound is to be protected on three sides by a surrounding greenbelt. The hamlet on the eastern, or entrance, side is to be included in the zone, and physical developments in this area are to be subject to special approval.
In the Halchok area west of Swayambhu there are two important sites. Both are located on the path which leads from Swayambhu through the Halchok stone quarry towards Ichangu.

HALCHOK BHAIRAB

Located on the saddle of the hill range, the Bhairab temple is a small rather unimpressive single-storey structure. The brass-roofed temple houses a free-shaped stone image of the Akash Bhairab. It also has a mandala, two lions, and a bell. The Hindu Shaiktas worship in this nineteenth century temple. Its main festival is on Indrajatra. A stone-paved path starts from the temple site and leads to an open place with the Bhairab Dyochhen in the back. In this building the masks and dresses for the dancers are kept who, with the living image of the Akash Bhairab, participate in the Indrajatra celebrations in Kathmandu.

continued page 212
HALCHOK

Halco

Settlement: HALCHOK VILLAGE
Panchayat: KATHMANDU DISTRICT, SITAPAILA
Boundaries: TWO SITES SURROUNDED BY GREENBELTS
HALCHOK BHAGVATI

West of the Bhairab Temple the Bhagvati Temple is situated on a grassy hill with a magnificent view across the Valley. The three-storey temple is free-standing among several brick buildings within a walled compound. The temple struts are carved with the Ashtamatrikas. Inside are stone images of Mahishamardini Bhagvati, Ganesh, and Kumar. Outside are a Shriyantra carved on a stone and a golden lion on a pillar which was erected by Jangadhohi Kumar Rana. The temple, with its attached dharmaala and water-tank, was constructed in 1832 by Bir Bhadra Kunwar Rana.

MONUMENTS WITHIN ZONE

a) Classified:  
   Bhairab Mandir ........................................ (V-MZ 32.1)  
   Bhagvati Mandir ....................................... (V-MZ 32.2)

b) Others:  
   Bhairab: Mandala  
   Bhagvati: Shriyantra

PROPOSED PROTECTION

The two separate sites are to be protected by surrounding greenbelts—one from the boundary of the Halchok stone quarry up towards the edge of the hill range, the other including the small hillock where the temple stands.
The zone is located only a few kilometers north of Kathmandu near the foot of the Royal Forest Preserve at Nagarjun.

It consists of a large open water-tank with a series of 22 stone taps which spout water into a narrow longitudinal basin of stone. The taps were constructed during the eighteenth century and have been popular with the people ever since. On the wall above the taps are stone images of Shiva-Parbati, Garuda Narayan, Ganesh, Gauri, and Surya. Nearby is the two-storey Hariti Ajima Temple, built in 1875, which contains an image of Sitala Mai from the fourteenth century. Outside, opposite the temple, are stone images of Ganesh, a Buddha in Dharmachakra posture, a chaitya, a Shivalinga, and an image of Harihar from the sixteenth century, and a Nandi.

It is generally believed that the image of Jalashayana Narayan was installed here during the sixteenth century to enable the King to pay homage to Narayan which he was not allowed to do at Budhanilkantha.

MONUMENTS WITHIN ZONE

a) Classified:

Ajima Temple...........................(V-MZ 33.1) Ganesh
Narayan...................................(V-MZ 33.2) Buddha
Bais Dhara..............................(V-MZ 33.3) Chaitya

Shivalinga
Harihar
Shiva-Parbati
Garuda Narayan
Mahagauri
Surya

b) Others:

PROPOSED PROTECTION

The boundaries of the zone are clearly marked since they coincide with those of Balaju Public Gardens. Additional tree plantings and landscaping may be required to protect the informal scale of the Ajima Devi site from the somewhat rigid and larger scale of the recently installed public gardens.

PHOTO INDEX

1 Plan
2 General view of water-tank with adjacent Nagarjun Forest
3 View of 22 stone taps spouting water into the tank
4 Stone images of Buddha, Mahagauri, and Ganesh
5 Stone image of Harihar, Shivalinga and Chaitya
6 Sanctum of Ajima temple
7 Vishnu embedded on snakes in water tank
V-MZ 33
BALAJU
Balaju
Settlement BALAJU
Panchayat KATHMANDU DISTRICT, BALAJU
Boundaries BALAJU GARDENS
URBAN MONUMENT ZONES

AERIAL VIEW OF DARBAR SQUARES
at BHADGAON and PATAN
BHADGAON MONUMENT ZONES
WITHIN URBAN AREAS

<table>
<thead>
<tr>
<th>Town</th>
<th>Code No.</th>
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<tr>
<td>KATHMANDU</td>
<td>K-MZ 1</td>
<td>Darbar Square</td>
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<td>K-MZ 3</td>
<td>Tundikhel and Ranipokhari</td>
<td>K-286 – K-292</td>
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<td>Swyambhu</td>
<td>K-322 – K-333</td>
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<td>P-MZ 1</td>
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<td>Pulchok</td>
<td>P-57, 61 – 64</td>
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<td>Lagankhel</td>
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<td>P-MZ 4</td>
<td>Shankhamul River Ghats</td>
<td>P-150 – 153</td>
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<td>Jawalakhel</td>
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<td>B-6 – 13, B-40 – 43</td>
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<td>Dattatreya</td>
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<td>62 – 64</td>
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The Kathmandu Darbar Square is the most extensive of the three royal palace squares in the Valley. This is true not only of its actual size but even more of the scale of its structures and open spaces. The palace itself covers more than three times the area of the other two palaces. The main temple, the Taleju, built on a huge stepped pyramidal platform, dwarfs all other temples in the Valley. The square contains some sixty important temples and monuments. However, it achieves neither a feeling of cohesion as does the one in Patan nor of charm as at Bhadgaon. Its overwhelming impact is unfortunately somewhat disturbed by recent developments in its environs which have taken away most of its character as an urban space.

The date of the selection of the site to be the administrative center of the country and the seat of the rulers is not known exactly. However, it may be assumed that such a need became strong by the second half of the sixteenth century. The history of its evolution into the present form thus may be said to start with King Pratap Malla, the famous poet king and scholar who still watches the square from his position high on a pillar opposite the Degu Talle Temple where he used to perform his daily tantric rites.

The first known structure in the vicinity of Darbar Square is the Kasthamandapa which is mentioned in inscriptions of the twelfth century. The earliest structure in the Square—and one which still dominates the skyline of the city—is the Taleju Temple on its tall stepped platform which was built by Mahendra Malla during the sixteenth century. Somewhat later, Pratap Malla constructed the two oldest known sections of the Darbar—the Mohan Chok and the Sundari Chok. The former contains a sunken hall with a beautifully carved and gilded water spout. In the western part, there are also an image of Mohankali and nine stone images of Nava Durga. At the eastern side of the chowk there are the beautiful image of Bal Gopal and two Mukha lingas. Along the ground floor of the three-storey buildings surrounding the courtyard there are large wooden images related to the life of Krishna. Here also is the seat where the king is said to have sat when he attended meetings. At the southern corners two temple towers rise above the main building. One is the round based, five-roofed tower of the five-faced Hanuman and the other, a smaller three-roofed pagoda of the secret clan-deity of the Malla kings.

The Sundari Chok is reached by the northern door of the Mohan Chok. It contains a water spout and the famous image of Kaliyadaman which dates from Lichhchhavi times but was installed here by Pratap Malla. The image depicts Lord Krishna pacifying the Kalinagas. He further enriched the Taleju Temple and its surrounding Trisul Chok by adding doors of gilded copper and also other artistic elements. He erected a stone pillar in the courtyard crowned by a sculptured image of himself and his sons. He also restored—perhaps even reconstructed—the Mul Chok, as well as adding the eastern wing of the present Nasal Chok. He extended the palace farther to the west and there built a three-storey wing with the famous Degu Talle Temple. This section, however, was given its present form when it was later renovated and restored by Jay Prakash Malla.

The buildings added by the last Malla ruler, Jay Prakash, include the Nhuchche Chok of the Darbar, the famous Kumari Chok and Bahar. Although the present palace was begun then, the major part was only completed during the rule of Prithvi Narayan Shah after his conquest of the Valley. This includes the nine-storey Basantapur tower and the three smaller towers of Kirtipur, Lalitpur, and Bhaktapur.

With the construction of the Basantapur Palace, Prithvi Narayan introduced the Valley to the concept of the fortified tower such as he had already constructed at Gorkha and Nuwakot. However, the great Basantapur tower far surpasses them not only in height but in the quality and abundance of carved wood-work. The Nasal Chok, the courtyard in front of the Basantapur tower, had great significance in both political and cultural fields, being the site of the king's coronation ceremony, the worship of the god, Natyashwar, god of music and dance, the performance of Baraha Varsy during the Gaijatra, and the Phulpati ceremony. Throughout the history of the Shah dynasty many additions and renovations were made, such as the construction of the Suvarnadwar, the golden entrance gate to the palace. It is not possible to date the origin of the buildings in the area west of Nasal Chok nor to state with certainty what was originally there since everything was replaced by European classical style structures during the time of the Ranas. Beyond the present temple square to the west of the palace from south to north are the three-storey eighteenth century pagodas of Narayan confronted by a giant stone figure of Garuda next to a small Shiva Shrine.

In front of the Layakhu Bahil are the Narayan temple and the Nava Jogini, a rectangularly based single-roofed building with carved wood images of Shiva and Parbati. Opposite the Degu Talle are a giant bell, a small pagoda without a deity, and a small building housing two huge ceremonial drums. In the immediate vicinity of the Jaganath Temple are several small pagoda style temples of Hanikrishna, Vishnu, and a Satal. To the north is a temple of Kageshwar enshrining a linga; beside it are two smaller Shivalinga shrines.

Farther west are a mogul-style stone shrine with a linga and a pagoda of Mahavishnu. At the point farthest north is a temple of Maheshwar, originally built by Mahendra Malla but now reconstructed in modern style. Darbar Square—better known as Hanuman Dhoka area—contains three other culturally important images: the figure of Hanuman, a red-painted amorphous shaped image of the monkey god on a low stone pillar near the entrance to the Darbar, placed here by Pratap Malla; the Mahankal, a huge sculpture of frightful aspect showing the god devouring demons and being worshipped by blood sacrifices; the giant mask of the Akash Bhairab which is visible only during the Indrajatra festival when the doors of the shrine are opened so that it can be worshipped.

Later, Bhupendra Malla's mother built the three-storey temple of Mahadev on a tall stepped platform. At this time also, the Layakhu Bahil was established.

All further additions to the palace and temples on the square were built during the Shah period. The buildings added by the last Malla ruler, Jay Prakash, include the Nhuchche Chok of the Darbar, the famous Kumari Chok and Bahar. Although the present palace was begun then, the major part was only completed during the rule of Prithvi Narayan Shah after his conquest of the Valley. This includes the nine-storey Basantapur tower and the three smaller towers of Kirtipur, Lalitpur, and Bhaktapur.

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Farther west are a mogul-style stone shrine with a linga and a pagoda of Mahavishnu. At the point farthest north is a temple of Maheshwar, originally built by Mahendra Malla but now reconstructed in modern style. Darbar Square—better known as Hanuman Dhoka area—contains three other culturally important images: the figure of Hanuman, a red-painted amorphous shaped image of the monkey god on a low stone pillar near the entrance to the Darbar, placed here by Pratap Malla; the Mahankal, a huge sculpture of frightful aspect showing the god devouring demons and being worshipped by blood sacrifices; the giant mask of the Akash Bhairab which is visible only during the Indrajatra festival when the doors of the shrine are opened so that it can be worshipped.

Later, Bhupendra Malla's mother built the three-storey temple of Mahadev on a tall stepped platform. At this time also, the Layakhu Bahil was established.

All further additions to the palace and temples on the square were built during the Shah period. The buildings added by the last Malla ruler, Jay Prakash, include the Nhuchche Chok of the Darbar, the famous Kumari Chok and Bahar. Although the present palace was begun then, the major part was only completed during the rule of Prithvi Narayan Shah after his conquest of the Valley. This includes the nine-storey Basantapur tower and the three smaller towers of Kirtipur, Lalitpur, and Bhaktapur.

With the construction of the Basantapur Palace, Prithvi Narayan introduced the Valley to the concept of the fortified tower such as he had already constructed at Gorkha and Nuwakot. However, the great Basantapur tower far surpasses them not only in height but in the quality and abundance of carved wood-work. The Nasal Chok, the courtyard in front of the Basantapur tower, had great significance in both political and cultural fields, being the site of the king's coronation ceremony, the worship of the god, Natyashwar, god of music and dance, the performance of Baraha Varsy during the Gaijatra, and the Phulpati ceremony. Throughout the history of the Shah dynasty many additions and renovations were made, such as the construction of the Suvarnadwar, the golden entrance gate to the palace. It is not possible to date the origin of the buildings in the area west of Nasal Chok nor to state with certainty what was originally there since everything was replaced by European classical style structures during the time of the Ranas. Beyond the present temple square to the west of the palace from south to north are the three-storey eighteenth century pagodas of Narayan confronted by a giant stone figure of Garuda next to a small Shiva Shrine.

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PROPOSED PROTECTION

The protection area includes Darbar Square, the Kashtha Mandap area, Basantapur Square, the Palace, the Palace gardens, and their surrounding environment. This is the core of the Preservation District of Kathmandu. The comprehensive conservation program for the concerned area—which is to be drawn up with the highest priority—is to be closely inter-related with the conservation program for the entire city. Some of the guidelines for the intermediate period may include the following: No physical structures to be added within the confines of the proposed zone. All required new developments for existing private residential houses surrounding the square as well as all public infrastructural work, as for drainage, water, electricity, etc., are to be planned or undertaken only with the consent of the Competent Authority.
K-MZ 2
BAGMATI RIVER GHATS
Bagmati River Ghats
Settlement: KATHMANDU
Panchayat: KATHMANDU NAGAR
Boundaries: SEE ATTACHED LOCATION-INDEX MAP
Just as the people of Patan make use of the ghats at Shankhamul, the people of Kathmandu use the banks of the rivers for their ritual baths and many other ceremonies and festivals. Since the city began to grow near the Vishnumati, its first river ghats developed there. Even now the ghats as far away as the Kankeshwari temple are more frequented than those on the Bagmati. These are:

- Vishnumati confluence. Their present form, however, dates with few exceptions, only as far back as the eighteenth century. These are:
  
a) Bagmati Ghat. The northern riverside adjacent to the Bagmati bridge was developed during Rana times as a ghat area. It is now the most popular bathing place for the people who live nearby. There are four large courtyards containing various shrines which are devoted to particular sects of Hindu sadhus: the Vairagi, Udasi, and Sanyasi-Akhadas. The major temple in this area is the Junga Hiranya Hem Narayan. It shows the influence of the Mogul style, having a large central dome and gilded bronze griffins on all four sides. There are also two smaller temples of Gopal and Shiva.

- Kalmochan Ghat. This area is at the confluence of the Tukucha Khola and the Bagmati River. The name, Kalmochan—death purifying—signifies the popular belief that those who take their ritual baths here will not suffer for their sins after death. This site is very ancient. However, the present ghats are of recent construction. The most prominent temple in this area is the three-storey pagoda of Tripura Sundari built in Bhimsen Thapa's time. Nearby is a shrine with Shivalingas.

- Bhagawateshwor Ghat is located between the Kalamochan Ghat and the Pachali Ghat. Within a square courtyard and surrounded by dharma salas, is a temple of Ram, Lakshman and Sita. The farther Ghat takes up only a small part of the river shore and also contains the Purat Ghat Shiva Temple, an open shrine of the Dakshin Kali, and a temple of Radha Krishna. That portion called the Purat Ghat was constructed by the royal priests.

- Pachali Ghat. The largest and most prominent agglomeration of sites and monuments, this area seems to have been developed in ancient times, the earliest known records dating from the fifteenth and sixteenth centuries. The area is located near the old suspension footbridge across the Bagmati River. The place takes its name from the five-faced linga of Shiva in the form of Bhairab whose open shrine is still located near the ghat beneath a tall pipal-tree. There are also two large courtyards surrounded by multi-storey dharmasalas. In one is a temple on a linga and Shiva.

This ghat area also contains several cremation places. Opposite the Pachali Ghat, on the southern shore of the river, the Raj Tirtha is located, a site famous for its salt water spring where people take ritual baths. There are also some small chaityas, lingas, and other images.

e) Tekudobhan Ghat. Located at the convergence of the Bagmati and Vishnumati rivers, this has been a most sacred spot since ancient times. It is one of twelve sacred Tirthas in the Kathmandu Valley and is called Gyan Tirtha. The place takes its name from the Purat Ghat Shiva Temple, an open shrine of the Dakshin Kali, and a temple of Radha Krishna. That portion called the Purat Ghat was constructed by the royal priests.

Other important shrines in this area are the Jagannath temple, the Radha-Krishna temple and the Tekhu Dobhan Baha.

MONUMENTS WITHIN ZONE

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<td>Shiva Temple</td>
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<td>Panchamukhi Mahadev Shrine</td>
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<td>Sanyasi Akhada Shrine</td>
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</tr>
<tr>
<td>Gorakhnath Temple</td>
<td>(K-285)</td>
</tr>
</tbody>
</table>

PROPOSED PROTECTION

It will be necessary to restore the rather dilapidated structures and ghats along the Bagmati River in their total setting including embankments, paths and plazas as well as the actual monuments together with the attached profane buildings, such as, dharmasalas and patis, and to return them to their traditional uses. Whenever this would no longer be possible, new uses related to their setting and environment are to be found. As to the relationship of this strip of rivershore to the adjacent hinterland, a greenbelt is recommended surrounding the Monument Zone and protecting it from the service-industry oriented area between the Zone and the Kalimati Road.

The proposed protection also includes the opposite rivershore with the Raj Tirtha site, and recommends a greenbelt to guarantee a harmonious vista and frame for the entire area.
The zone consists of two distinct areas: the Tundikhel at the south and Rani Pokhari at the north. The Tundikhel was considered the open land circumscribed by the important shrines of the Bhadrakali, the Mahankali, the Minnag, and the Kumaristan. It was considered to be the rightful sphere of strong and fierce spirits. As such, it was not used for anything but cattle grazing. At a later time, during the Shah period, it was turned into a military parade ground. Nowadays it is the scene for many official gatherings, rallies and processions.

It has been subdivided into three portions: the southern one is occupied by the military forces; the central one still remains an open space; and the northern section contains an open theater and a flower garden.

Second part of the zone is Rani Pokhari, one of the most prominent of the many water-tanks in the Valley. It was constructed by Pratap Malla in 1670 in memory of his recently deceased son, Chakravendra. He consecrated the pond and its precincts to Parameshwar and Parameshwari (Shiva and Parbati) and he caused the sacred waters from fifty-one famous holy pilgrimage sites (tirthas) in India and Nepal to be brought here and poured into the pond.

Originally there was a small pagoda-style temple in the center of the pool. It was unfortunately rebuilt by Jung Bahadur Rana in its present form which matches the small shrines at the four corners of the pond all of which show the influence of the mogul style. In addition, there are stone images of Narayan, Ganesh, Bhairab, Durga, and some Shivalingas.

On the south bank is the most prominent figure of all: a sizable stone elephant with three riders representing Pratap Malla and his two sons, Chakravendra and Malapurendra.

MONUMENTS WITHIN ZONE

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Mahakali Temple .............. (K-287)  
Shiva Temple .............. (K-288)  
Bhairab Temple .............. (K-289)  

Bhairab Temple .............. (K-290)  
Maha Lakshmi Temple .............. (K-291)  
Buddhi Ganesha Temple .............. (K-292)  

PROPOSED PROTECTION

The area circumscribed by the existing urban road matrix and thus defined as the Tundikhel and Rani Pokhari is to be maintained as an open space with no permanent physical structures to be permitted. The present buildings to the north, south, and east of Rani Pokhari are to be phased out of existence. A future development plan will see that these areas become better related to the city area and that the present fencing is removed and replaced by rows of trees.
The site constitutes one of Nepal's most ancient shrines, the Buddhist chaitya of Swayambhu. It is situated on a hilltop, a splendid example of the preference for such sites shown by all religious cultures. D. L. Snellgrove, the Tibetologist so knowledgeable in the cultures of the Himalayas, describes it as follows:

"Sengu, possibly a contraction of Sri-Yem-gum, 'Glorious Hill of Yem' is the local Newari name of the whole hill. The main shrine on the summit is known as Swayambhu 'Self-Existent', abbreviated to Simbhu. This last name is used by Nepali speakers for the shrine or the whole site."

"Traditionally the oldest site in Nepal is Sengu which rises about two miles westwards from the center of Kathmandu beyond the Vishnumati River. Here there are two main chaityas, a small enclosed one on the western summit, sacred to Manjusri, and the more imposing one on the eastern summit, sacred to the Five Buddhas (pancata-thagata), and known as Swayambhu, 'Self-Existent'. Since Manjusri is identified with his partner, Sarasvati, who is worshipped by Hindus as well as Buddhists, this smaller chaitya is one of the main national shrines of Nepal. The second one, much larger and far more impressive, has become the main shrine of Nepalese Buddhists as well as a place of prime importance for Tibetan pilgrims. Of its history, buried beneath the shrine we see today, nothing certain is known. The dome itself is of the same low flat type characteristic of the other great chaityas of the Valley, and it stands upon a large square platform, constructed presumably by levelling off the actual hilltop, which falls steeply away on all sides. The main approach from the east ascends by a long flight of steps, guarded towards the summit by pairs of creatures, garudas, peacocks, horses, elephants and lions, all the 'vehicles' of the five Buddhas. At the top of the steps is an enormous vajra, five feet long, symbol of sacred power, resting upon a raised mandala. The eyes of supreme buddhahood peer down from the harmika over the dome, and above towers the great gilded pinnacle with its thirteen rings and crowning parasol. However large the dome, its main function might now seem to be that of a conventional support for the resplendent surmounting spire of golden rings."

"Interesting also is the Ajima temple on the platform of the great Swayambhu chaitya, for here the goddess is no longer represented by a stone, but by an image of Bhagvati. These are clearly the typically progressive stages of identification of indigenous gods with a Hindu type."

**MONUMENTS WITHIN ZONE**

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<td>Harati Ajima Temple</td>
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<td>Shantipur Building</td>
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<tr>
<td>Karmaras Gumba</td>
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<td>Pratappur Temple</td>
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<td>Dharma Chakra Vihar</td>
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</tr>
<tr>
<td>Pulan Singu Stupa</td>
<td>(K-333)</td>
</tr>
</tbody>
</table>

**PROPOSED PROTECTION**

The protection area is clearly defined by the circumferential path encircling the foot of the Sengu hill. Within these boundaries no physical structures are permissible other than those included in the list of classified monuments and their traditional environment, such as, footpaths, plazas, groups of images, small chaityas, etc. The historical monasteries and residential premises within the area are to be maintained in their original form. No new additions to them are foreseen. Other recent developments presently existing within the area of the zone are to be phased out and rebuilt in a suitable location nearby.
K-MZ 4
SWAYAMBHU
Swayambhu

Settlement
DALLU
Panchayat
DALLU VILLAGE
Boundaries
SEE ATTACHED
LOCATION-INDEX MAP
Located in the geographical center of the town at the convergence of the major crossroads linking the four Ashokan Stupas demarcating the eastern, western, northern, and southern limits of the town, this square constitutes perhaps the most spectacular example of Newar architecture within any urban context. The total area is framed by multi-storey residential houses on three sides and by extensive open gardens on the fourth. The various attached buildings forming the Darbar Complex—the historical royal residence of the Malla Kings—divide the area into the open greenspaces of the palace gardens and the urban space confronting the palace on the west. This latter is an irregularly-shaped oblong plaza containing some free-standing temples of various styles and dimensions of an apparently informal grouping together with an even greater number of sculptural elements, bells, platforms, and a deeply sunken water-well. The palace itself consists of three main choks. The oldest one is the central Mul Chok, built in 1668 by Sri Niwas Malla. The two-storey buildings, once the residence of the royal family, surround a square courtyard. In its center is a small gilded shrine, the Bidya Mandir. On the south, flanking the doorway, are two beautiful, tall standing brass images of Ganga and Jamuna. Above the doorway is a gilded torana depicting the Ashtamatrikas. In the north-eastern corner of the building there is the triple-roofed octagonal temple tower of the Taleju Bhavani built by Siddhi Narasingh Malla. The courtyard on the south, the Sundari chok, was also built by Sri Niwas Malla. It is smaller than the Mul chok. It is surrounded by three-storey buildings with artistically decorated wooden grill-windows on the top floor. In its center is the sunken royal bath called Tusha Hiti, a beautifully carved, stone-walled small pool enriched by highly artistic images of the Ashtamatrikas, the Ashtabhairabs, the Ashtanagas, and the Dashavatal of Vishnu. The water enters through a gilded metal-covered stone spout in the shape of a conch.

The outside entrance to the Sundari Chok is flanked by stone images of Narsingha, Hanuman, and Ganesh. The central window of the three on the uppermost part above the entrance is gilded metal; those on either side are made of ivory.

Above the roofs of the two attached choks rises a three-storey temple tower indicating the worship room within the palace. On the north is the third courtyard, the Mani Keshab Narayan chok built during 1733-4 by Jog Narendra Malla. The entrance is artistically decorated by a gilded doorway with a gilded torana showing Shiva and Parbati. Above is a gilded window which depicts the Shristikarta Lokeshwar. Within the courtyard is the small temple of the Mani Keshar Narayan.

Within the palace complex and between its central and northern courtyards is the temple of Degu Talle built by Siddhi Narasingh Malla in 1640. This tall and impressive three-storey building is crowned with a widely cantilevered pagoda tower. In this building are the ceremonial rooms where the king performed his daily tantric rites. The small open space behind and adjacent to the Degu Talle, called Nasal chok, served for theatrical and dance performances. The royal gardens to the east of the palace were for the pleasure of the royal family as well as for growing the flowers required for the worship of the Taleju, the Machendranath, and other gods. It also contained a small pond with a lunghi built by Siddhi Narisingh in 1626 which was exclusively reserved for the bathing of the royal family and the royal priests.

The open space to the west of the palace complex served as a public plaza. Many temples and shrines have been built there through the years resulting in a most exhlaterizing grouping. There are four major multi-storey pagodas, two stone shikharas in the style of northern India, a huge free-standing bell, several stone platforms, pillars, and smaller shrines.

The oldest temple is the Char Narayan, a two-storey pagoda built on a stepped platform in 1565 by Purandar Singh Malla. In its sanctum there is a linga with the four faces of Narayan. Next to this temple there is a small Narayan shrine, also a double-roofed pagoda of the seventeenth century. Another early temple is the adjacent small stone granthakut built for Narisingh in 1589.

Then two more pagoda-style temples follow, both built during 1626 by Siddhi Narisingh: the three-storey Hari Shankar and the two-storey Bishwanath enshrining a Shivalinga. In 1636, Siddhi Narisingh built the famous three-storey Krishna Mandir which is in shikhara style. A tall pillar supporting a brass image of Vaintej faces it. At the southern end of the space is a three-storey pagoda of Bhimsen, built in 1680 by Sri Niwas. There had been a temple here long before the present one, for Bhimsen was the most revered deity of the local traders and craftsmen.

Other temples in the southern part of the square are the Bhai Degha-Shiva shrine, its present form a reconstruction of the original which collapsed during an earthquake; the octagonal stone shikhara of Krishna built in 1720; and a large Ghanta (bell) erected by Bishnu Malla in 1730.

By far the oldest physical structure in the square is the Manga Hiti opposite the entrance to the Bishwanath temple which is marked by two stone elephants. Nearly six feet below the present street level there is a broad brick-paved walk which surrounds the lower stone-flagged square. At the east end steps lead down another six feet to where the water flows from the three carved stone taps. This deep pit was originally dug during the time of the Lichchhavis in the tenth century. However, it has been renovated and reconstructed several times. During Malla times, the square served a wide variety of uses often related to the activities of the court. It still forms the background for the performance of religious festivals and ceremonies. Among the most colorful of these are the Narshinga dance, the Krishna stauri, Ganpyakhan, the Payo procession, the Dipankar exhibition every twelfth year, the Gai Jatra, and others.
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<tr>
<td>Hari Shankar Temple</td>
<td>(P-128)</td>
</tr>
<tr>
<td>Narsingha Temple</td>
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<tr>
<td>Degu Taille Temple</td>
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<tr>
<td>Char Narayan Temple</td>
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<tr>
<td>Mani Keshab Narayan Chok</td>
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<td>Krishna Temple</td>
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<tr>
<td>Bishwanath Temple</td>
<td>(P-135)</td>
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<tr>
<td>Manga Hiti</td>
<td>(P-136)</td>
</tr>
<tr>
<td>Ganesh Temple</td>
<td>(P-137)</td>
</tr>
<tr>
<td>Bhimsen Temple</td>
<td>(P-138)</td>
</tr>
</tbody>
</table>

PROPOSED PROTECTION

The protection area includes not only Darbar Square, the Palace and the adjacent gardens, but also the surrounding residential buildings which enclose the space.

It is of highest priority to draw up a full scale conservation program for the concerned area. Some of the guidelines for the intermediate period are the following: No physical structures are to be added either within the confines of the palace gardens nor in the square itself. Those physical structures of recent date, particularly those within the palace gardens, are to be phased out.

All required new developments on existing private residential houses surrounding the square, as well as all public infrastructural works, such as, for drainage, water, electricity, etc., are to be planned or undertaken only with the consent of the competent authority.
P-MZ 1
DARBAR SQUARE
Darbar Square
Settlement PATAN
Panchayat LALITPUR NAGAR
Boundaries SEE ATTACHED LOCATION-INDEX MAP
The area adjacent to the Ashok stupa at Pulchok consists of a flat open space on the east between it and the city of Patan. On the south there is a cluster of tightly built houses and, on the west, a small hillock. The stupa is the western one of the four Ashok stupas and thus the oldest structure on the site. The open area to the east contains two pokharis. The first one close to the old sunken lonihili had a small chaitya in its center. The second lower one was previously used for lotus cultivation.

The settlement of Pulchokol, south of the stupa, developed around two monasteries, the Koya Bahi at the lower level and the Choya Bahi on the small hillock west of the stupa. It is believed that these monasteries originated in the Lichchhavi period. Since that time people mainly of the Shakya caste have lived in the area. Later, during the Malla period, a temple of the Khadga Jogini was built nearby. The area is of further significance because the annual assembling of the Machhendranath chariot takes place here and the cane which is used for the pinnacle of the chariots is first soaked in the small pokhari.

MONUMENTS WITHIN ZONE

- Pulchok Lohanhit .......................... (P-57)
- Ashok Stupa ................................ (P-61)
- Koya Bahi .................................. (P-62)
- Khadga Jogini Temple ....................... (P-63)
- Choya Bahi .................................. (P-64)

PROPOSED PROTECTION

The open space with the pokhari in front of the stupa is to be preserved as such. The adjacent small settlement, Pulchokol, is also to be considered a historic area and to be preserved as one of the historic areas of Patan city. New construction of houses is to follow the traditional pattern and the ratio of built up area to open area is to be maintained.

The reconstruction of the badly decayed Choya Bahi is recommended.
The southern Ashok stupa is in the center of mainly flat open land which contains the Patan Tundikhel and several large pokharis. The oldest one of these is west of the stupa and was intended for growing lotus flowers honouring the Amitabha Buddha, the western one of the four Buddhas represented on the stupa. The other ponds are of more recent origin. East of the stupa is a walled compound with a temple of Batuk Bhairab; and, to the north, is a beautiful octagonally-shaped lonhiti. The stupa faces the Tundikhel on the south which was originally used for the Samyeka feast at which all the Buddhist inhabitants of Patan gathered. During the Shah period, however, the area was turned into a military parade ground. The name “Lagankhel” has several legendary sources but the well-watered grounds of the area suggest that it may have come from the Newari word “la” meaning water and “khel” meaning open ground.

According to one chronicle, there used to be a large palace here with seven courtyards belonging to Anu Varma in Lichchhavi times. No excavations have given proof of this yet, however.

MONUMENTS WITHIN ZONE

Ashok Stupa ............... (P-1)
Lon Hiti ............... (P-283)
Batuk Bhairab Temple ............... (P-284)

PROPOSED PROTECTION

It is essential that no physical structures be permitted within the area of the zone with the exception of the classified monuments. The planning and implementation of infrastructure elements, such as, water and overhead electricity distribution, construction of traffic routes within the area, etc, have to be developed with utmost care and in conformance with the rules set forth to protect monument zones.
The Shankhamul area is located outside the city of Patan where the main diagonal road comes from Darbar Square to the northern Ashok stupa and then continues across the Bagmati River. This site has long been of the greatest importance for the people of Patan. It is located near the confluence of three rivers—the Rudramati, the Manamati, and the sacred Bagmati. All important rituals and ceremonies, such as the purification after birth, after death, during eclipses, etc., take place here. At most festival times, people also come here for ritual bathing. Particularly during the months of Marga and Shrawana, people bathe here regularly. There are also cremation places along the bank. There is mention made of a Matrix being established here during the Licchhavi period. The oldest records of Vishnu Malla mention the development of ghatas. The more recent and most extended developments of the stone stepped ghats with many circular stone platforms were made during the time of the Ranas by Jagat Shumsher. At this time also the path to Darbar Square was stone-paved. The zone consists largely of three areas. The Sikbahi Bhagvatī at the center further to the south was established by Jognarendra Malla. It is a group of several images, chaityas, and shrines, among which the most prominent is the temple of the Chamunda Bhagavati. The area east of the bridge contains the largest agglomeration of temples, dharmanalas, shrines and images. The most prominent among these are the brick granthakut of Shiva and the larger granthakut of Narayan which are found in a courtyard surrounded by dharmanalas buildings. The area to the west contains principally cremation ghats, open patis, and smaller shrines to different divinities mostly of more recent construction.

MONUMENTS WITHIN ZONE

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<th>Reference</th>
</tr>
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<tr>
<td>Shankhamul Ghat</td>
<td>(P-150)</td>
</tr>
<tr>
<td>Narayan</td>
<td>(P-151)</td>
</tr>
<tr>
<td>Sikbahi Bhagavati</td>
<td>(P-153)</td>
</tr>
</tbody>
</table>

PROPOSED PROTECTION

The protective measures for the zone include the river embankments and the restoration of the physical structures and their setting. They also extend to their approach to the city. It is proposed, therefore, that a greenbelt be maintained between the edge of the town and the zone to prevent the spreading of urban growth towards the city. Protection is also to be given to the other side of the river, its shore line is to be considered an integral part of the zone and also to the historic bridge, the ancient link between Patan, Deopatan and the Pashupatinath temple.
The zone consists of an extended open space at Jawalakhel which contains no physical structures of historical importance. This is suggested, perhaps, by its name, a Newari word meaning "open space". Adjacent is the Zoo which was established during the Rana period. The large beautiful water-pond, now located within the confines of the Zoo, was originally part of this khel. It was dug by Siddhi Narsingh Malla. Near the open space and within the zone is a sunken lonhiti from the Malla period.

The open space is the site of Patan's most important festival, the Machhendranath Jatra. For a month the Machhendranath chariot is pulled through the streets of the city. The last four days of this time it rests in this open space for the Jatra proper. On the evening of the last day before the festival comes to its climax, it is obligatory for each worshipper to scatter boiled rice there carefully in all directions. On the final day, thousands of devotees gather there to see the bhoto (vest) of the god which is exhibited to the king and all the people at that time.

MONUMENTS WITHIN ZONE

Jawalakhel .................................................. (P-58) Tomka Dega Temple ......................................... (P-60)
Kato Pati ....................................................... (P-59)

PROPOSED PROTECTION

The maintenance of the open space for the use of the people of Patan and for the Machhendranath festival is recommended. The adjacent Zoo, as part of the Monument Zone, is also to be considered a preservation area and its lay-out, landscaping, and trees are to be preserved. An extension into a larger zoo, however, is not to take place within this limited area but it is proposed that a new one be developed within the Royal Game Sanctuary at Gokarna.
While the two other royal towns in the Valley had their palace and temple squares united into one complex grouping of structures, in Bhadgaon the two main temples, the Nyatapola and the Kasi Biswanath, are situated in a square slightly lower than the one dominated by the Darbar and its adjoining temples. The oldest part of the palace is the Mul Chok where the Taleju Temple is situated. This was built by Yaksha Malla. The first major addition, the present 55 window palace, was made by Bhupatendra Malla. In 1753, Ranjit Malla added the beautifully gilded gate which depicts the goddess Taleju and serves as the entrance to her temple. Jitamitra Malla added another wing—the Kumari Chok—and Bhupatendra, the Bhairab Chok. Bhupatendra, whose statue faces the palace from a high pillar, also added the now badly decayed Nag Pokhari adjoining the palace on the north.

The two farther wings of the Palace adjoining the golden gate on the west were built by Jagat Jyoti Malla. The westernmost section was built more recently during the Shah period.

On the square, confronting the palace, there is a huge free-standing Taleju bell, installed by Ranjit Malla. Nearby is a statue of Bhupatendra Malla and a stone shikhara of Batsala Devi. Farther on is a two-storey temple, apparently a replica of the Pashupatinath temple at Deopatan, built by Yaksha Malla. On the eastern side of the palace is a smaller square framed on two sides by two-storey chhamasala buildings and also the multi-leveled platforms of several temples: one with remnants of a large Hari Shankar Temple, the Sweta-Bhairab shrine, the Batsala Devi Temple, and a platform with a Bhagwati image. Towards the western end of the square, adjacent to the doorway which shows images depicting Ugrachandi Durga and Bhairab, there are four free-standing temples consecrated to Bansi Narayan (Krishna), Rameshwar (Shiva), Badri (Vishnu), and Jagannath. All of these date from the later seventeenth to the eighteenth century.

In the center of the square, diagonally opposite the palace gate, decorated with sculptured images of Hanuman and Narasinha, is a shikhara style temple of Durga. The temple square at Taumadi Tol is dominated by the five-storey temple which rests upon five stepped terraces. It was built by Bhupatendra during 1701–1702. On the eastern side, and perhaps more closely related to the square itself, is the Bhisanath, a rectangular based, three-storey temple of Bhairab built by Jagat Jyoti Malla. In 1716–1717, Bhupatendra added two further storeys. The temple with the entire southern side of the square suffered severely during the 1934 earthquake. The temple itself was restored but most of the profane buildings are still in poor condition. This square is linked by a steeply descending stone-paved ceremonial path to the nearby Chupin Ghat area on the Hanumante riverside with which it forms a sequence of inter-related spaces which serve as the setting for the annual chariot festival.

MONUMENTS WITHIN ZONE

<table>
<thead>
<tr>
<th>Monument</th>
<th>Location</th>
</tr>
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<tbody>
<tr>
<td>Bansi Narayan Temple</td>
<td>(B-6)</td>
</tr>
<tr>
<td>Durga Temple</td>
<td>(B-7)</td>
</tr>
<tr>
<td>Sundhoka &amp; Taleju Temple</td>
<td>(B-8)</td>
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<tr>
<td>Pashupatinath Temple</td>
<td>(B-9)</td>
</tr>
<tr>
<td>Batsala Devi Temple</td>
<td>(B-10)</td>
</tr>
<tr>
<td>Bhagwati Temple</td>
<td>(B-11)</td>
</tr>
<tr>
<td>Fasi Dega Temple</td>
<td>(B-12)</td>
</tr>
<tr>
<td>Balakhu Ganesh Temple</td>
<td>(B-13)</td>
</tr>
<tr>
<td>Tadunchhen Bahal</td>
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<tr>
<td>Nyatapola Temple</td>
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<tr>
<td>Kasi Biswanath Temple</td>
<td>(B-42)</td>
</tr>
<tr>
<td>Til Madhav Narayan Temple</td>
<td>(B-43)</td>
</tr>
</tbody>
</table>

PROPOSED PROTECTION

The protection area includes Darbar Square and its links with the Taumadi Square as well as the latter as a whole.

While it will be of highest priority to draw up a full scale conservation program for the area of this zone, some of the foremost guidelines for the intermediate period are to include the following: No physical structures are to be added either within the confines of the palace gardens or in the visual proximity of the two squares. All physical structures of recent date within the area are to be phased out and not redeveloped. All necessary infrastructural works, as for drainage, water, electricity, etc., are to be planned or undertaken within the area only with the consent of the competent authority.
DARBAR SQUARE
Darbar Square
Settlement BHADGAON
Panchayat BHAKTAPUR NAGAR
Boundaries SEE ATTACHED LOCATION-INDEX MAP
This square, in the Tachupal Tol of eastern Bhadgaon, is still the most homogeneous part of the town. While the Darbar and Nyatapola Squares suffered from the destructive force of the 1934 earthquake, this square—perhaps the oldest center of the town—still appears close to its original form.

The oblong, funnel-shaped space, usually entered from the west, ascends slightly towards its central building, the monumental Dattatraya Temple. It is further surrounded by the Bhimsen Temple with its adjacent, deeply recessed Bhimdhara and eight priest houses (maths): Jangam Math, Pulachota Math, Bardali Math, Godavari Math, and Tigommo Math on the north; Sithu Math, Birta Math, Taja Math, and Vanalayaku on the south; and the most famous, the Pujahari Math on the southeast.

The space further contains two raised drama platforms, the free-standing Lakshmi-Narayan Temple and several pillars and images.

As many as nine different paths and lanes branch off from this brick-paved square in all directions, thus linking it with the surrounding residential areas of this oldest part of the town.

**MONUMENTS WITHIN ZONE**

- Silan Ganesh Temple . . . . . . . . . . . . (B-24)
- Dattatraya Temple . . . . . . . . . . . . (B-28)
- Pujari Math . . . . . . . . . . . . . . . . . . . . (B-29)
- Bhimsen Temple . . . . . . . . . . . . . . . . . . (B-31)

**PROPOSED PROTECTION**

Protection is to be extended beyond the few selected important monuments and is to include also the restoration of the Math buildings, the Dhara, the residential and private structures on the square and its immediate vicinity as well as the pavement of the plaza, its platforms and pathways. Particular emphasis is to be given to integrating and assimilating the modern amenities, such as, electricity, water, and drainage, into the conservation area.
The zone consists of three major elements: the Sallaghari (pine grove) on the west, the centrally located open Tundikhel, and the three open water-reservoirs near the entrance to the city.

The Sallaghari area consists of a hilly topographically rugged site, overgrown by tall pine and sal-trees with an open pit shrine in its center. The importance of this otherwise artistically insignificant shrine lies in its cultural and religious meaning for the people of Bhadgaon who come there for their annual Dewali feasts and rituals. For this reason, the surrounding forest is considered sacred and has been preserved for centuries. On its fringe is a walled water-tank called Tau Pokhari.

The Tundikhel, an extensive open space now a military training ground, was originally where the Buddhist inhabitants of the town gathered for the Samyak feast.

Siddhi Pokhari is of great legendary significance. Its origin is controversial but it seems to date back at least to the fifteenth century and the rule of Yaksha Malla. Its physical significance is that the water is kept there above the surrounding ground level. Because of this, tantrics considered it a demonstration of their tantric power. Several legends tell of encounters between tantrics and the Nagas.

The most extensive restoration work was done by Bhimsen Thapa who walled the pond and built the four gateway structures. Since it was considered a place of sacred waters, people have long come here to take ritual baths. Many stone images of the Malla period can be found in its confines as well as a small Lichchhavi chaitya.

Of only profane usage are the two other water-tanks, the Bhaju Pokhari and the larger open pond closer to the city.

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Of only profane usage are the two other water-tanks, the Bhaju Pokhari and the larger open pond closer to the city.
The city of Bhadaon is situated along a plateau stretching from the east to the west and sloping southwards for the entire length of the city down to the Hanumante River valley. Several major cross-roads link the area south of the river with the town's main road. Wherever bridges cross the river, ghats have been erected which serve for a variety of special activities. Ritual bathtings and festival ceremonies, the cremation of the dead take place there as well as such profane acts as bathing and cleaning, washing clothes, and slaughtering animals.

Many individual buildings, shrines, and temples and whole temple complexes are located along the river. From the east to the west they are:

a) Brahmayani Ghat containing an open pith shrine sacred to the Ashtamatrikas and a single-storey temple of the Brahmayani.

b) Maheshwari Ghat. On the southern side is the Maheshwari pith. On the northern side are a long stretch of ghats, two platforms, a shikhara and a Hanuman image.

c) Hanuman Ghat is considered the most sacred spot. Here old people come to stay shortly before death in one of the many dharmasalas so that they may die with their feet in the sacred waters of the river. A large Hanuman image, two giant lingas and a great number of smaller images and shrines are in this area. On a small hill on the opposite bank is a site for cremation.

d) Chupin Ghat is located adjacent to the extensive open space which is the site of the Bisket festival with its Bairab and Bhadrakali altars. Along the north-western side are four temples—Shiva, Annapurna, Vishnu, and Krishna—and also several smaller shrines and images.

On the southern side there are the Bhishnabhi pith and several places for cremation.

e) Ram Ghat has extensive stone steps and platforms, Shiva shrines and a shrine to Ganesha.

f) Varahi, a short distance to the south, is connected with the river by a paved path which leads to the ghats, passing a series of 5 lingas and a large Hanuman image. The site itself contains a pit sacred to the Varahi, one of the Ashtamatrikas.
MONUMENTS WITHIN ZONE

- Maheshwari Temple (0-30)
- Ram Temple (0-34)
- Bhimser Temple (0-37)
- Bhirnsen Temple (0-37)
- Bhadrakali Temple (0-45)
- Pashupatinath Shiva Temple (0-46)

- Narayan Temple (0-47)
- Shiva Shrine (0-48)
- Ram Temple (0-52)
- Mangal Tirtha Ghat (0-53)
- Dhun Varahi Temple (0-54)

PROPOSED PROTECTION

The area of the above-mentioned Monument Zone is flanked on both sides by the proposed Nature Preserve which, in turn, enhances the built-up area of the town. The proposed protection concerns itself, therefore, not merely with the preservation of the various temples and buildings, but has to be in concurrence with an overall plan for sanitation and river control. Further, it must include the conservation of traditional pathways, river embankments, and bridges.
NATURAL PRESERVATION DISTRICTS
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NATURAL PRESERVATION DISTRICTS

PICNIC GROUNDS
VIEW SITES
MOUNTAIN PEAKS
FOREST RESERVE
Shivapuri Peak rises up steeply just beyond Budhanilkhan about 5 miles north of Kathmandu. Its altitude is 8,962 ft. There is a motorable road to the base of the mountain from where a footpath leads through rather heavy woods to the top. There are many silk-cotton-trees (Bombax malabaricum) which, in spring, display startlingly beautiful red blossoms at the tips of their bare branches, thus living up to their name, flame-of-the-forest. Other notable flowers are the foxtail orchid and rhododendrons.

According to legend, Krakuchhanda Buddha came here to perform religious initiation ceremonies for 700 disciples but could not do so because there was no water. So, touching his middle finger to the earth and commanding the water to flow, he created the spring now popularly called Bagdwar from which the water flows into a small pond (kund). Similarly, in Hindu accounts, it was here that Shiva created the beginning of the Ganges River by allowing it to flow from his long and tangled hair. It is this event which gave the peak its name. These events are celebrated on the first day of Baisakh when many worshippers come to a festival here; but visitors climb the hill at all times for the sheer beauty of its scenery and of the views it offers of the Himalayas to the north and the Kathmandu Valley to the south.

Located near the top of Manichuda Peak, Manichuda Lake (alt. 7,200 ft.) is 13 miles north-east of Kathmandu. It can be reached by a motorable road which passes Baudhanath and Gokarna Forest and ends at Sankhu. From there it is a 3½ mile walk by footpath through the woods to the lake. (See Monument Zone, Bajrajogini.) According to legend, in the small cave beside this lake once lived the very devout King Manichuda, within whose skull was a precious diamond. One day the king was told that the people of a neighboring area were suffering from the plague. The only cure for them must come from water in which the holy diamond had been dipped. The King then plucked the precious stone out of his head although he knew that in doing so he would bring about his own death. He dropped the diamond into the lake and the water then cured those who were ill. When the King died, his body was transformed into the cleft stone near the lake's edge where there is still a small waterfall.

Mahadev Pokhari is 13½ miles east of Kathmandu. Located in a region of hills, this pond is on the top of the highest one (7,106 ft.). The motorable road passes Bhadgaon and Nagarkot and leads to Bageshwari where the footpath to Bageshwari Forest begins a two mile climb. Orchids, vines, shrubs, and mimosa trees abound in the area. This pokhari has long been famous as a spot where Lord Shiva in the form of Kumbheshwar is worshipped especially by astrologers and physicians who see this god as their master. At the time of the annual festival there, it is said that the image of the god may become visible to the virtuous devotee. The lake is said to be the source of the Hanumante River. The area is a very popular spot, especially for the people of Bhadgaon.
Tribeni Danda (6,963 ft.) is 9 miles south of Kathmandu on the motorable Godavari road. Leaving the road at the Godavari Spring (kund), one takes a footpath through one and a half miles of woods. Here and there are foxtail orchids and, in early spring, the flame-of-the-forest or silk-cotton-tree. This peak is lower but nearly as beautiful as the better known Mt. Phulchok, a mile or so to the west. The watershed of this hill is the source of the Lubhu Khola.

Phulchoki Danda, in Newari, Phucho, 9,073 ft., is the highest of the peaks which surround the Valley. The summit consists of three peaks with the highest in the center but they are referred to by one name. Located 11 miles south-east of Kathmandu, the foot of the mountain is about 2 1/2 miles west of Godavari Naudhara. It is possible to drive to the top by a fairly good road which winds through a dense mixed forest which shelters some 20 varieties of orchids possible to varieties of clematis vines. There are also many decorative shrubs, such as, euphorbia, mahonia, hydrangea, deutzia, spirea, pyracantha, lantana, jasmine, and viburnum. Other familiar flowering plants found there include corydalis, nasturtium, violets, oxalis, anemones, delphinium, ranunculus, hibiscus, geranium, begonia, datura, and campanula. It is easy to see why the mountain was given a name which means "flower-covered hill".

From the top there is a wide panoramic view to the north with the Kathmandu Valley in the foreground and the Himalayan snowpeaks beyond. To the south, the valleys of the shallower hill ranges lead towards the Terai and India. The air is usually cool and bracing.

Legend says that Biswabhu Buddha visited this peak when he came to pay homage to Swayambhu when the Valley was still a lake. This he did by offering 125,000 flowers picked from the mountainside. At the very top of the central peak is a small open shrine dedicated to the goddess, Pulchoki Mai, whose temple is located at Godavari. The goddess is also worshipped here in the form of Lakshmi, Basundhara, or Barada, the goddess of blessings.

Dhinacho Peak is a well-known and beautiful picnic spot 7 miles south-west of Kathmandu; it rises to 7,373 ft. The path begins at Taudaha Lake, 5 miles from Kathmandu on a motorable road. From the lake the footpath leads across a small stream, the Bosankhola, and then climbs for two miles through a forest of pine and sal-trees and flowering shrubs. In July, one may sometimes find the pink orchid, Arundina graminifolia, blooming there. Manjushri and his wife, Saraswati, are said to have rested here. The name "Dhinacho"—meditation point—refers to the Sikh Buddha who came here to meditate and pay his respects to Swayambhu when the Valley was still a lake and who later died here. The Monument Zone of Machhe Narayan is nearby.
Chandragiri – the "mountain of the moon" – (alt. 7,950 ft.) is 8½ miles south-west of Kathmandu, the high point where the Tribhuvan Raj Path begins the descent from the Valley's edge towards the Nepal Terai and India. Even the drive from the city to the village of Thankot is scenically rewarding with views of green forests and mountain grandeur in one direction and fertile cultivated land and terraced fields in the other. From Thankot a footpath leads 1½ miles through scattered settlements to Mane, and then one mile through a dense mixed forest of bamboo, pine and sal-trees to the crest of the peak.

Before the construction of the Raj Path, Chandragiri Pass was the principal route for leaving the Valley to the south. It is still a popular spot from which tourists can survey the whole of the Kathmandu Valley and a broad range of the Himalayas beyond. At the very top of the peak is a small chaitya of Lord Buddha.

Jamacho (alt. 6,330 ft.) is the name given to the top of the wooded hill behind Balaju and above the Nagarjun Forest Reserve. A footpath leads to the summit. Legend says that while the Valley was still a lake, Buddha stood on this hill and threw out some seeds one of which bloomed six months later into a lotus as is commemorated by the Swayambhunath stupa. He also is said to have given the peak its name, imagining that the wooded ridges of the peak spreading downward towards the Valley looked much like the pleated folds of a jama, the dancer's dress, swirling about his body.

A Buddhist chaitya dedicated to this Buddha is at the very top of the peak.

Nagarkot is a hill station and well known view site for both Valley inhabitants and visitors. It is 9 miles north-east of Bhadgaon on a jeepable road. From this point (alt. 5,933 ft.) one can see the whole of the Kathmandu Valley to the west as well as the whole range of Himalayas to the north and east, including such peaks as Langtang, Mt. Makalu, Gauri Shanker, and, on very clear days, it is said, even Mt. Everest. Leopards and spotted deer (chital) frequent the southern slopes.

A cool crisp wind constantly blows through the tall pine groves and the climate is bracing even in the summer. A Government tourist lodge exists for visitors who wish to observe the sunrise, but at times the sightseer may find his way blocked by the sentries of the Army Training School which is now stationed in the area. This conflict of interests is one which will soon have to be resolved.

This is another of the spots said to have been one of the resting places of Manjushri and his wives when they came to pay homage to Swayambhu at the time when the Valley was still a lake.
Lhasapako (Lhasa Rest-point) is a tree-covered hill sacred to Saraswati (Sasumaju) and her husband, Manjushri. It is 6 miles north-east of Bhadgaon near Nagarkot. A jeepable road goes as far as Jipur Village, after which it is necessary to climb the hill on foot. According to popular belief, Manjushri and Saraswati paused here to rest after he had cut Chobhar Gorge and so drained the Valley. The hoofprint of Kamedhanu, the cow upon which they were riding, can still be seen on the surface of a stone near the path. A more literal account says that the lake-waters having drained away, Manjushri began to plow the land using a lion (Singhal) and a griffin (Sardula) to pull the plow. The hoofprint is said to have been made by these animals.

Near the top of this hill among the stones is an opening in the ground from which comes a constant stream of cool air which is said to blow straight from Lhasa. Recently a small stone chaitya has been built over this spot though in such a way the breeze may still be felt.

The Preservation Area consists of the Dshilikhel Tundikhel, a broad open space east of the town, and the adjacent forested small hill on whose top a small shrine is located. It is 15 miles east of Kathmandu on the new Arniko highway. From the hill there is a striking view of the Himalayas and many famous peaks from Mt. Makalu on the east to Himalchuli on the west. The Tundikhel is used for military drill as well as a recreation spot for football games and other sports. The town of Dshilikhel is also a Preservation District.

Kakani is a hill station in the saddle of a hill range 18 miles north-west of Kathmandu. It can be reached by car on the motorable road which passes Balaju, or by foot along the traditional trade-route from Balaju to Nuwakot. From this high point (alt. 6,500 ft.) many well known peaks can be seen: Annapurna I (26,492 ft.), Manaslu (26,760 ft.), Himalchuli (25,895 ft.), Gauri Shanker (23,440 ft.), and Ganesh Himal (24,299 ft.). This last, though not the highest peak, is the most striking seen from this point. Kakani is of some historical interest since it was the only spot in Nepal other than Kathmandu which the British Resident was allowed to visit during Rana times. He built a resort bungalow there from which, says Percival Landon in his book, Nepal, "The whole range of the Central Himalayan System, from Mt. Everest on the extreme east to Dhaulagiri on the west, is visible on a clear day, a white background for the wooded turmoil of valleys and hills that crowd towards the valley of Trisuli Gandaki at one's feet. From no habitable spot can such a panorama be seen as this long expanse of icy-bound backbone of the world". At the same time, the exceptional mildness of its climate makes it an ideal resort spot throughout the year. At present, the Government is developing a horticulture farm nearby. In addition to admiring the views of the mountains, one can enjoy pleasant walks through shady woods where, in the spring, brilliant red rhododendrons bloom.
Gokarna Forest Reserve is 6 miles north-east of Kathmandu on the radial road which goes on to Sundarjal or Sankhu. The Bagmati River flows through a gorge along the northern edge while a small stream passes through the trees on the east. The Reserve, covering about one square mile consists of small hills which rise to 230ft above ground level and are covered with many species of broad-leaved deciduous and evergreen trees. The shady slopes are covered by laurels. Conifers are totally absent from the main forest but a group of sal-trees (Pinus roxburghii) have been planted near one of the Royal guest houses. Vines and orchids are not uncommon. Roughly, the Reserve shows two types of forest: the Alnus which develops in wet places along the streams, and the Schima which develops on the hilly areas. Many of the trees have beautiful flowers; for example, the cultivated "comb-tree" (Grevillea robusta), a mass of orange-yellow bloom in late spring, and the red-flowered silk-cotton tree (Bombax malabaricum). The Reserve was originally established more than a hundred years ago by Jung Bahadur Rana as a walled deer park. Recently renamed "Rajnikunj", it is now under Royal administration. It contains a rest house and other facilities for the King. Several roads and paths penetrate the area which has many visitors who come to observe the local Himalayan fauna in its natural setting. There are principally the beautiful reddish-gold chital, or spotted deer; sambar, the largest of the Nepali deer, hog deer, barking deer, and a few leopards (Panthera pardus) which find their way in from time to time. The history of this Reserve is closely linked to that of the nearby Gokarna Mahadev Temple since it was in this area that Indra and Brahma hunted Shiva who had taken the form of a golden deer. The area has been held sacred since that time. (See Monument Zone).

The hills around the Godavari Recreation Area which extend over an area of approximately 20 square miles, though no longer covered with the original dense forests, are still comparatively well wooded, especially up to 6500 ft. The lower slopes have been cut heavily for firewood so that only small trees and shrubs remain. Recently, however, the Government has initiated a program of reforestation.

The trees in the area are representative of a warm temperate zone and show three distinct evergreen types: types: 1) at the base, a mixed forest of Schima and Castanopsis and such shrubs as ilex, Mahonia napaulensis, and rhododendron. Alnus Nepalensis occupies the wet ravines and gullies; 2) next is the area of oak and laurel; and 3) at 6500 ft, evergreen oaks. Conifers are rare but two species of sal-trees grow here and there.

This is a charming brick-walled area of open woods occupying the slopes of the Vishnumati River Valley for about a quarter of a mile at the north-western edge of Kathmandu. The tall old trees make a protective canopy against the sun while the ground beneath them is grassy and invites the stroller to sit and meditate. The trees are of many kinds, the bird population surprisingly numerous. In a grove of bamboos at the southern end of the area there is a recently reconstructed shrine to Ajima. small Shivalinga is facing it. The old entranceway through the wall is farther south and a broad, once bricked pathway leads up a gentle slope to the shrine. This path leads away now from the forest to the compound of a foreign embassy. The wood is most nearly approachable by motor from the northern end. From the end of the road small path leads across a low area of terraced fields and enter the wood through several large gaps in the surrounding wall. The appeal of this little spot lies in its genuine seclusion from the city though, at the same time, it is near enough to be available for everyone.
Nagarjun here refers to the wooded part of the hill behind Balaju. It is now a fine walled forest reserve administered by the Royal Palace. The entrance gate is about 6 miles from Kathmandu on the Trisuli highway near the small village of Goldhunge, where a new road goes through the forest. The woods are full of pines and firs with some mango-trees. Pheasants, both the national bird, the impeyan, and the black, are numerous. There are also wild animals such as, deer and leopards. Firewood for the city is cut here under government regulation. On the eastern slope there are two caves about half a mile apart. The lower one contains a small image of Buddha. In the second, smaller one there is large stone figure of Buddha flanked by images of Nagarjun and Jambal. Nagarjun is said to have been a devotee who stayed in this cave for meditation long ago. According to legend, the waters of the Valley Lake reached as high as the navel of this Buddha figure. On the eastern slope there are two caves about half a mile apart. The lower one contains a small image of Buddha. In the second, smaller one there is large stone figure of Buddha flanked by images of Nagarjun and Jambal. Nagarjun is said to have been a devotee who stayed in this cave for meditation long ago. According to legend, the waters of the Valley Lake reached as high as the navel of this Buddha figure. 

The Zone of high Tokha—to distinguish it from the settlement located at the foot of the hill—is situated to the north of the Valley halfway up the ascending foothills of the Shichpuco mountains. It is approached by jeepable track from Budhanilkantha from where the road leads across the fields and goes up steeply, passing a beautiful pine forest near the plateau some hundreds of meters above the Valley. The area offers a fine view across Kathmandu and, in particular, the northern part of the Valley and the river bed of the Vishnumati River. The high altitude and surrounding pine forest make the place a most pleasant “air resort”. It was for this reason that the place was made accessible and developed by the Ranas. Now the original Rana buildings have been turned into a TB sanatorium.

Much of the charm of this recreation site comes from a series of contrasts. First there is a fairly steep climb up a broad stone-stepped pathway. Above, on the west side, the pine covered slope gradually gives way to a variety of broad leaved trees, a number of which have flowers in season. On the east, the bank drops sharply to the bed of the Bagmati River where flowing water can be heard if not always seen and where huge black boulders are in sharp contrast to the cultivated fields which stretch out along the farther bank. A great black water pipe mounted on brick-supports, three to six feet high, outlines the edge of the path. At the brow of the first rise, the pathway divides, the eastern path descending to a small cavelike shrine (See Sundari Mai Monument Zone), and the western path leading into a little valley where a small stream—one of the principal sources of the Bagmati—which once made a 100 feet drop here was dammed up by Jung Bahadur Rana and so made into a reservoir which supplies the city of Kathmandu. This man made reservoir, about 200 by 50 feet in size, is more like a small lake with trees growing down to the edge along the northern half and terraced cultivated fields rising sharply to the east. A looped wire fence marks off the upper end where swimming or fishing are permitted. The flat pebble-strewn stream bed invites farther investigation.
Godavari, a beautiful and very popular picnic spot, is 6 miles south of Patan. It can be reached by the radial road from Patan Lagankhel via Harisiddhi and Thaibo. Surrounding on three sides by tree-covered hills, it lies at the edge of a dense forest near the foot of Mt. Phulchoki. There are many picnic sites, trees, flowers, and springs. Besides these natural attractions, there are also an interesting fish hatchery and the Royal Botanical Garden with a lily pond and notable collections of orchids, ferns and cactuses. There are also well-kept beds of seasonal flowers. Adjacent to the Garden is the Godavari Monument Zone of the Kund Naudhara and the Phulchoki Mai. The well-known vari-colored Godavari marble is quarried nearby.

Lele Valley, about 4½×½ miles in size, lies just outside the Kathmandu Valley, 6 miles south of Patan. The road, jeepable but rough, goes through the Preservation Districts of Sunaguthi, Thecho, and Chapagaon. From the next village, Thyahuntar to Lele the way leads through dense forest. The northern hillsides of the little valley are covered with trees; several small streams combine to form the small but pleasant Lele Khola which runs the length of the valley before joining the Bagmati River. The southern hillsides are cultivated terraced fields. A small road runs the length of the valley connecting the two independent Monument Zones of Tika Bhairab on the west and the Saraswati and Gyan Kundas (springs) on the east. There are 6 small villages in the valley and numerous smaller settlements. Nevertheless, the charm of the valley is its clearly unspoiled rural quiet.

Dakshinkali is 12 miles south of Kathmandu by a good motorable road or 8 miles by footpath from Patan. It is situated above a small gorge on the Lamagaon Bhola, a tributary of the Bagmati River and is adjacent to the Dakshinkali Monument Zone. It is a much frequented picnic spot where one may enjoy sitting under the pines on the grassy bluffs and looking at the widespread panorama of snow-peaks beyond the paddy fields of the Valley with farmhouses of red and grey sundried brick scattered here and there.
Taudaha (Lake) is actually only a small pond located some 6 miles south of Kathmandu between the Bagmati River and the Pharpiing road near Chobhar Hill. It is situated within scenic open fields with occasional trees and small clusters of farmhouses nearby. It contains many fish, and wild ducks gather on its shores. During the summer, lotus flowers bloom there. This scenic but casual rural setting, however, contains an important element of the Valley's legendary history since it is connected with the draining of the lake which covered the whole Valley. When he saw that the serpents (nags) who had been living in the Lake had nowhere to go, Manjushri made this small lake for them. Even the king of serpents, Karkotak, lived in it. The famous jeweled vest of the Red Machendranath (Avalokiteswar) is said to have originally belonged to Karkotak from whom it was stolen. Every year, in order to prove that the good still holds it safely in trust, it is shown to the public during the festival procession.

Yankidaha (Yanki Lake) is situated on a high hill north of Thankot about 12 miles west of Kathmandu. There is a good road as far as Balambu where the footpath begins. From this site many of the Himalayan peaks are visible. It is an excellent picnic spot. The name, Indradaha, comes from the story of Indra's attempt to pick some small white parijat flowers for his mother. He was taken prisoner by the king and fastened with chains to stakes which were driven into the ground. He was freed after his mother had promised the king that his country would always have fresh air, plenty of rain and morning mists. When the stakes were pulled up, water began to rise from the holes, thus forming the lake. At the time of the Indrajatra in Kathmandu, many people go to this lake to honor the dead and to purify themselves by bathing in it.

Located at the base of a well wooded hillock, and just below the Nagarjun Forest, the area surrounds the two sites of the Balaju Monument Zone: a large pond above the baisdhara, a group of twenty-two water spouts; and the Ajima temple with its several sculptures near the small pond which contains a replica of the reclining Vishnu of Budhanilkantha. Once a lovely scenic and natural frame for these sites, it now has been developed into an artificial garden. The main part of the area is a sunken lawn with flower borders and small concrete water ponds in fanciful shapes—a fish, a leaf, and a map of Nepal at the foot of a cement crag which supports the busts of the late King Mahendra and Queen Ratna. A recent addition to the Garden is an excellent and well patronized swimming pool of good size. There are some small buildings where one can spend the night. A few cages house several animals and birds but seem somewhat out of place.
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GENERAL BACKGROUND

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SYSTEMS OF TRANSLITERATION

It has proved difficult to establish a simple and consistent form of transliteration for words and names of non-English origin used in this Inventory. The difficulty could have been largely eliminated had it been possible to employ Devanagari script throughout. As it is, we have had to steer an uneasy course between the Scylla of accusations of scholarly slovenliness and the Charybdis of accusations of pedantry. The result is necessarily far from perfect and doubtless involves many inconsistencies.

The first difficulty arises from the presence of many placenames and names of temples and Gods for which there is already a common currency in Nepal in Roman script but which follow no system acceptable for scholarly purposes. These we have generally allowed to stand in the titles to individual monuments, but some which are likely to cause confusion we have modified. For instance, the forms Tole and Durbar are likely to follow the general fate of Punjab and Muttra (which are formed on the same principles) and have, therefore, been modified to Tol and Darbar.

The next difficulty arises from the presence of words and names deriving in the main from three different languages, Sanskrit, Nepali, and Newari. For the first there is a standard system agreed upon long since by the International Conference of Orientalists and still generally accepted, with certain minor variations. This has a wide international currency and many names and technical terms are probably immediately recognizable, by the world at large, when transliterated according to this system. We have therefore given these forms in the glossary and sometimes in the text. In the text, however, we have generally followed a popular modification in which cakra becomes chakra, kalasa becomes kalasha, etc.

There is no such general acceptance for the transliteration of the modern Indian languages (including Nepali). Here with the passing of time the pronunciation has gradually diverged from the ancestral forms of Old Indian. Words may be found of several stages; at one end as Sanskrit tat-sama forms, pronounced more or less as originally, and at the other, as tad-bhava forms, as Nepali words. For instance, many institutions have, probably in recent times, reintroduced the name Vihara or Bihara in place of Bahal or Bahil; the Sanskrit form Vajracharya may be found as well as the Nepali Bajracharya; Acarya as well as Acaju. In transliterating Nepali words and names we have followed the system of standard British Gurkha Roman, and apparent inconsistencies result usually from the variability found in modern pronunciation.

Further difficulties are posed by transliteration of words and names from Newari, since this is a language of non-Indo-Iranian base. For these words we have followed a direct phonetic system using again the standard Roman Newari. Thus Nepali Bahal and Bahil may also occur as Newari Bahå and Bahi. Again, certain phonemes peculiar to Newari are represented differently from those in Nepåi, particularly “wa” as in Wåku-pati.

Diacritical marks, which are from the scholarly point of view essential for the accurate rendering of words transliterated from the Devanagari script, are used only in the strictly transliterated names given in brackets after the current name of each monument, in the corresponding places in the index, and in the glossary.
THE PRESERVATION OF PHYSICAL ENVIRONMENT AND CULTURAL HERITAGE

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