NEPAL MANDALA

A Cultural Study of the Kathmandu Valley

VOLUME 2: PLATES

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403. Kṛṣṇa, his companions, and cattle are drawn into the maw of the demon Ugrāsura
404. The boy Kṛṣṇa subjugates Kāliya, a theme known as Kāliyadaman, Hanuman Dhoka
405. Detail of Hanuman Dhoka Kāliyadaman
406. Kāliyadaman, Mohan-chok
407. Kāliyadaman, Kumbhešvara
408. Viṣṇu rescues the elephant king (private collection)
409. Viṣṇu and Lakṣmī joined in a composite image (collection of A. Peter Burleigh)
410. The temple of Nārâyana at Changu
411. Changu Narâyana, Lakṣmī, and Sarasvatī as auspicious vessels of water
412. Newar maidens symbolically wedded to Nārāyana (courtesy of Dorothy Payer)
413. Bhīmasena, household icon
414. Bhīmasena flanked by Gaṅeśa and Kārttikeya
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416. Kārttikeya astride his peacock vehicle
417. Kārttikeya flanked by symbolic cock and the goat-headed Naigameya
418. A six-headed Kārttikeya riding Viṣṇu's mount, Hadigaon
419. Kārttikeya, detail, Hadigaon image
420. Uṃā with her sons
421. “Sīthī-dyo” (Kārttikeya) is readied for his annual festival (courtesy of Catherine Dick)
422. Proto-Gaṅeśa
423. Licchavi Period Gaṅeśa
424. Gaṅeśa dancing gaily with his mount, the rat, Sanga village
425. Sanga Gaṅeśa, detail
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430. Gañëśa, much-worshiped natural boulder
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435. Sūrya in northern dress
436. Sūrya as the central image of the Nine Planets, Tilamādha Vaiṣṇu temple compound
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468. Avalokiteśvara with female attendant
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470. Vajrapuruṣa
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484. Dipaṅkara Buddha with a wooden body and gilt metal repoussé head and hands (private collection)
485. A richly ornamented Dipaṅkara Buddha
486. Dipavati-vihāra Dipaṅkara, detail
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489. A Newar Hindu family celebrates three rites of passage
490. A vajrācārya officiating
491. Vajrācāryas peruse Buddhist texts
492. A vajrācārya performs the homa at a celebration of the bhimaratha rite (private collection)
493. A crowned vajrācārya performs the homa
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497. Bhajecta, the performance of devotional songs honoring the gods
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501. Five Dipaṅkaras pause for worship
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504. Namobuddhā stupa, Panauti
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510. Decaying vihāra quadrangle
511. Pipal tree slowly effaces a stupa in Bhaktapur
512. Śiva and Śakti copulate amid the flaming pyres of the cremation grounds
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514. Detail of Pārvatī’s jeweled belt and patterned skirt
515. The trisula identifies Pārvatī
516. “Devi” (Goddess)
517. Durgā slays the demon Mahiṣa in the form of a water buffalo
518. Durgā thrusts her trident into Mahiṣa’s breast
519. The fierce Durgā as a resplendently beautiful young woman (collection of Mr. and Mrs. Ernst Payer, courtesy of the collectors)
520. Scenes of combat between Durgā and Mahiṣāsura in various guises (courtesy of Deepak Shimkada)
521. The Nepali chief Kumārī ready to receive Changu Nārāyaṇa at Hanuman Dhoka
522. The chief Kumārī of Bhaktapur is readied for the 1976 Dasain festival (courtesy of Niels Gutschow)
523. A solemn village Kumārī accepts offerings
524. Durgā manifests as the royal tutelary, Taleju
525. Śrī-Lakṣmi, a domestic icon
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527. Lakṣmi reflected in the water of the clogged Naihiti, Patan
528. The Naihiti Lakṣmi lustrated by elephants
529. Sarasvatī
530. Small image of Sarasvatī
531. Durgā in her Mahiṣāsura-mardini aspect and as the collective Eight Mothers (collection of The Newark Museum, purchase Carrie B. F. Fuld Fund, courtesy of the museum)
532. The Mātrkās worshiped in the form of boulders
533. Blue Sarasvatī (Nilasarasvatī) and other mother goddesses worshiped in the form of boulders and a mystic diagram
534. The Eight Mothers, a ritual map and object of worship (courtesy of Catherine Dick)
535. Three of the Navadurgā
536. Hlugal-devi and two snake-wreathed companions in the form of auspicious vessels
537. Jayavāgīśvari
538. The militant Harasiddhi
539. Bīlakaumāri
540. The Mātrkā Indrāni seated on Indra's vahāna Airāvata
541. The Boar Goddess Vārāhi (collection of Mr. and Mrs. Eric D. Morse, courtesy of the collectors)
542. A silver repoussé mask covers the boulder in which Mahākāli is manifest
543. Dancer with the mask of Maheśvari
544. To Buddhists Vajrayoginī (to Hindus Chinnamastā), conceived by her painter as a beautiful, if angry, young woman
545. Partial set of Mātrkās
546. Mātrkā Brāhmaṇī
547. Vārāhi or Śivaduti
548. Blood-drenched shrine in which Mātrkās are worshiped
549. Vaiśnavī, one of the group of blood-encrusted Mātrkās
550. Vaiśnavī
551. An unidentified mother goddess worshiped as Śītalā
552. Kaṅga-ajimā (Kaṅkeśvari, Cāmūṇḍā)
553. Khānadyo or -devi has only a hole for a dwelling place
554. Typical temple for Mothers and Grandmothers
555. Vārāhi deochem
556. Durgā as Kāli-Cāmūṇḍā
557. Kāli-Cāmūṇḍā
558. Kāli-Cāmūṇḍā dancing on a corpse
559. Kaṅga-ajimā (Kaṅkeśvari) of Kathmandu
560. Kāli-Cāmūṇḍā sits on a heap of skulls
561. A forgotten and lichen-covered Kāli-Cāmūṇḍā
562. A well-fed Mahākāli
563. Fearful beings dance by the light of the funeral pyres
564. Herukavajra and Prajñā copulate amid flames at the cremation grounds
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566. Dakṣinakāli squats on a cadaver
567. Kāli-Cāmūṇḍā, local folk image
568. Gokarna Mahādeva on the Bagmati
569. Fragmentary Tirtha-mahātmāya (The Cleveland Museum of Art, Gift of Mrs. Albert S. Ingalls, courtesy of the museum)
570. Detail of upper register of the Tirtha-mahātmāya
571. Scenes from the legend of the rainmaker Sāntikara-guvāju, detail of lower register, Tirtha-mahātmāya
572. Gosainkund, one of the most celebrated tirthas of Nepal
573. Yogis and pilgrims bathe in the chill waters
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575. Pratāpamalla bravely enters Sāntipura
576. The tank of Kumbhēśvara, Patan
577. Majestic King of the Serpents
578. A compassionate Nāgarāja regards his votaries
579. Serpent
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582. Kubera wears southern dress
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584. Avalokiteśvara as the horse tries to save the Nepali traders from their demoness mistresses
585. Gurumāpā earned the right to eat all disobedient children
586. Keścandra revises the terms of the agreement
587. Lākhe dancer
588. Lāpandyo (stick god)
589. Two emaciated ascetics accompany the meditating Brahmā
590. The sage Agaśṭya sits above the water pot from which he was born
591. A rishi stands at the cremation ghats near Kaṅga-ajimā
592. A “skull man” (Kapālikā) eating carrion eaters
593. Rāto Matsyendranātha viewed in the sanctum of his chariot
594. Nepāle Vugama-Lokesvaraḥ depicted as a conventional Avalokiteśvara (The Asiatic So-
ciety, Calcutta, MS A.15, courtesy of Pratapaditya Pal)
595. Rāto Matsyendranātha is worshiped by Bhairava and King Nīpendramalla of Kathmandu (collection of A. Peter Burleigh)
596. Rāto Matsyendranātha
597. Matsyendranātha’s chariot

598. The chariots of Rāto Matsyendranātha and Mīnanātha in a Ṭīrtha-mahātmya
599. Matsyendranātha’s attendant displays his rain-making shirt
600. Sveta Matsyendranātha ready for his annual bath and refurbishing
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Town Planning Office, Department of Housing and Physical Planning, His Majesty's Government of Nepal, provided the basic outlines for Maps 7 through 9 and the basis for Figures 1-4, 15, 16, and 27

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MAP AND FIGURE SYMBOLS

Symbols printed in orange indicate Buddhist sites; green symbols indicate Hindu sites.

- Sculptures, freestanding
- Hypaethral shrine / pitha
- Stupa
- Navadurgā temple, dyochem (inside city)
- Navadurgā hypaethral shrine, pitha (outside city)
- Temple
- Temple with important sculpture, in or nearby
- Temple enclosing hypaethral shrine or pitha
- Vihāra
- Vihāra with important sculpture, in or nearby
- Vihāra with stupa in courtyard, or nearby
- Matha
- Fountain
- Licchavi inscription
- Modern town
- Ancient town
- Pass
- Water (lake, pond)
- Mountains
MAP 1. Nepal and Her Neighbors
MAP 2. Nepal
Map 3. Selected Settlements
and Sacred Sites of Nepal Mandala

1. Candevāri
2. Jālasāyana Nārāyana
3. Candrasvānīyaka/Dharmadeva stupa
4. Palupatinātha/Guhēśvari
5. Bodhynātha
6. Mahādeva
7. Sundarajal-māī
8. Kāgeśvara Mahādeva
9. Muniçuthan
10. Vajrayogini/Gan-viha-ra
11. Changu Nārāyana
12. Nilavārāh
13. Sūrya-viṣṇyaka
14. Anandālingēśvara
15. Dakṣinavārāh
16. Bālakunārī
d. Koteśvara Mahādeva
18. Mahālakṣi
19. Harasiddhi
20. Santanēśvara Mahādeva
21. Viśnukhu Nārāyana
22. Godavari Kund
23. Puchoki-māī
24. Tīkāhīrava/Sarasvatī Kund
25. Vajravārāh
26. Rāto Mātynendra-nātha
27. Kāśī-Śiva
28. Ṣiklī-Śīvī
29. Seh Nārāyana
30. Vajrayoginī
31. Gorakhanātha
32. Dakṣinākāli
33. Jāla-viṣṇyaka
34. Ādīnātha Lokeśvara
35. Vyāgeśvara (Bagh Bhairav)
36. Mache Nārāyana
37. Mātārītha
38. Mahālakṣmi
39. Svayambhūnātha
40. Bhagavati/Bhairava
41. Nārāyana
42. Jālasāyana Nārāyana (Harīhara)/Ajimā
Map 4. Greater Kathmandu with Selected Sites

1 Jalaśayana Nārāyaṇa (Harihara)/Ajamā
2 Mhaipi-ajimā
3 Sbhā Bhagavati
4 Vidyāśvari
5 Indrānī pītha
6 Kañkeśvari pītha
7 Tham-bahil (Vikramaśīla-vihāra)
8 Nārāyaṇa
9 Narayan Hiti
10 Sarasvati/Sakhona
11 Bhātbatini
12 Tuṇāl-devi pītha
13 Bhagavatī
14 Bhagwan-bahal
15 Char Dhunge
16 Nandikeśvara
17 Jīnāṅeśvara/Bhairava
18 Maiti-devi (Kaumārī)
19 Kamalādi Gaṇeśa
20 Jamal-vihāra
21 Rani Pokhari
22 Mahākāla
23 Gana-bahal dhārā
24 Bhadrakāli pītha
25 Kālamocana
26 Tripureśvara
27 Pacali Bhairava pītha
28 Laksmeśvara
29 Tekhu-dobhan-bahal/Pāñ- canadi
30 Makali-ajimā/Navadurgā
31 Tankeśvari
32 Khusi-bahal
Map 5. Hadigaon and Vicinity

1 Tunāl-devi pitha
2 Śiva and Pārvatī
3 Pāñcadhārā
4 Gaṇeśa
5 Tantali-ajimā
6 Kṛṣṇa
7 Bhūmasena
8 Bhāthbatinī
9 Sarasvatī/Sakhona
10 Jayadeva inscription
11 Tangal Ganeśa
12 Archaeological excavations
13 Mān[ēśvara]-māneśvari
14 Nakṣal Bhagavatī
15 Ajimā
16 Kārttikeya
17 Licchavi śilāpatra?
18 Tunāl-devi dyochem
19 Amśuvarman's inscriptions
20 Sarasvatī
21 Śiva
22 Gaihridhāra
23 Garudadhvaja
24 Satya Nārāyaṇa
25 Nepāleśvara
26 Mātrkā shrine ruin
27 Maiti-devi dyochem
28 Caturmukha Viṣṇu
29 Bhāṇḍāreśvara
30 Jāneśvara/Unmatta Bhairava
MAP 6. Deopatan and Vicinity

1 Dharmadeva stupa
2 Rāja- (Manju-) vihāra ruin/sculptures
3 Rāja- (Mahārāja-, Cārumatī) vihāra
4 Candra-vināyaka (Gaṇeśa)
5 Kutu-bahal
6 Bhāṇḍārēśvara
7 Tāmreśvara
8 Brahmā
9 Jayāvāgīśvarī/Navadurgā/Sundhārā
10 Taleju
11 Yogēśvara
12 Vana-kāli
13 Visnu Trivikrama
14 Rājarājeśvarī-ghat/sculptures/temples
15 Pāncadevala Śiva
16 Viṣṇugupta portrait (“Rāma”)
17 Lingas/sculptures
18 Bhasmeśvara/sculptures/architectural fragments
19 Sculptures/architectural fragments
20 Bhuvaneśvara
21 Dakṣiṇamūrti/Ratneśvara
22 Paśupatinātha/Ārya-ghat
23 Kailāsa
24 Sūrya-ghat/lingas
25 Ekamukhalinga
26 Gorakhnātha/matha
27 Kirāṭeśvara
28 Gaurī-ghat
29 Guhyesvāri
30 Viśvarūpa
MAP 7. Old Kathmandu

Key to the vihāras, with names of the chief eighteen vihāras capitalized (Sanskrit or Sanskritized name in parenthesis)

1 Tham-bahil (Vikramaśīla-vihāra)
2 Kva-bahal (Maitripura)
3 Musya-bahal (Karunāpura)
4 Chusya-bahal (Gunākara)
5 Jamala-, Jame-bahal (Dharmacakra)
6 Jyoti-bahal (Triratnaketu)
7 Jhva-bahal (Ratnakaciya, Ratnaketi)
8 — (Dharmakīrti)
9 Sighah-, Srig̣hata-, Kumbha-, Kātheśimbhū (Śantighata, Śrīghata)
10 Nagah-bahal (Ratnamandala)
11 Gam-bahal (Hemavarna)
12 Dhvaka-bahal (HenaKarā)
13 Nhu-bahal (Ratnaketu)
14 Ca-, Ci-bahal (KarnaKetu)
15 In-bahal (—)
16 Dhalasiko, Dhalache-bahal (Gautamaśīri)
17 Haku-bahal (HarṣaCaciya)
18 Koθu-bahal (Aśokavṛkṣa)
19 Takṣa-, Tahche-bahal (Surataśri)
20 Dau-bahal (Raṅgabhuvana)
21 Asan-bahal (Aśokaciya)
22 Ima-bahal (Nimana)
23 Mahah-bahal (Mahābduddha)
24 Jan-, MacchendraNath-bahal (Kanakaciya)
25 Mukum-bahal (new site) (MuktiPura)
26 Mukum-bahal (original site) (MuktiPura)
27 Tamugal (Dharmaciita)
28 Tamul (Ratnakāra)
29 Yatka-bahal (Bhāskarākīrti west of stupa, Bodhipranidi south of stupa)
30 Alakhu-bahal (Italasukṛta, Bodhipratiniḍhi)
31 Itum-bahal (Kesandra-Samskārita)
32 Makham-bahal (Ratnakīrti)
33 Makham-bahil (Rājakṛta)
34 Tunche-bahal (Tutsaśrama, Dharmakīrti)
35 Mu-bahal (Mularṣi)
36 Otu-bahal (Jhīnoprādharvacakra)
37 Pimche-bahal (JambuNanadanada)
38 Cidha-, Ciram-bahal (Jinauddhāra, Dharmacakra)
39 Tadh-, Taram-bahal (Dharmacakradarsana)
40 — (—)
41 Savval-bahal (Mantrisiddha)
42 Saval-bahal (Surathakṛta, Sāśvata)
43 Pyukhā-bahal (Dharmacakra)
44 Dugam-bahil (Sadaśīri)
45 Te-bahal (Pracandavīra, Rājakīrti, BandhHUDatta)
46 Maru-bahil (Dharmacakra, Dharmāsīri)
47 Layku-bahil (Śrīnakā, Rājakula)
48 Chvasapakka (Kṛṣṇagupta)
49 Sikhum-bahal (Tarumola)
50 Kumāri-bahal (Rājakṛta, Rājalaṃkīmukā)
51 Vasantapura-bahal (Deśāmantra)
52 Jocche-bahal (Vasundhārākṛta)
53 Punche-bahal (Bhuvanadeva)
54 — (Ratnapura)
55 Vikama-bahal (Maṇjuśrīnaka)
56 — (Maṇjuśrīnaka)
57 Duace-, Tahakya-bahal (AṃrtaKānti)
58 Nhu-bahal (—)
59 Vatu-bahal (—)
60 Gacan-bahal (Buddhakanthi)
61 Balkueche-bahal (Brahmapura)
62 Om-bahal (Brahmacakra)
63 Nah-bahal (Usytotakīrti)
64 Gana-bahal (Gigaṇasamgha)
65 Khusi-bahal (NadiSamgha)
66 Nhu-bahal (Jśanenidriya)
67 Thaha-bahal (Thānthānaka)
68 Bhov-bahal (Vajradhatuciya)
69 So-bahal (Dharmanatisri, Dharmakara)
70 Yo-bahal (NadiSamgharājakṛta)
71 Kohi-bahal (Kirtipūya)
72 Kila-bahal (—)
73 Maṇjuśrī-bahal (—)
74 Mihka-bahal (Munisamgha, Munisimha)
75 Jya-bahal (Nāgacanda, Suvarnapraṇi-jetavana)
76 Ikku-bahal (Vajraśīla)
77 Nhuagah-bahal (Maitrikara, Maitrisudhāra)
78 Tamu-bahal (Ratnakara)
79 Tukan-bahal (Ratnakara)
80 Khalache, Khache-bahal (—)
81 Lagan-bahal (—)
82 Lagana-bahal (Kirtipūnya)
83 Tava-bahal (Kirtipūya-vajradhatu)
84 Nhaikan-bahil (Kirtipūya, Kṛtapura)
85 Cvaṅka-bahil (Kirtipūya)
86 Kvasa-bahal (Ratnakara)
87 Tāhna-bahal (Kṛtapūryavajra, Dharmacakra)
88 Musun-bahal (Munisimha, Manisimha)
89 Na-bahal (Siddhibhāra, Kirtipūrya)
90 Yata-bahal (Kirtipūryavahu)
91 Buddhabhārī (—)
92 Saval-bahal (—)
93 Bhote-bahal (—)
Map 8. Patan

Key to the vihāras, with the names of the chief eighteen vihāras capitalized, and key to the mathas (Sanskrit or Sanskritized name in parenthesis)

Vihāras
1 Pucha- (upper), Pulchok-bahal (Śīlāpuradānāgiri-vihāra)
2 Kvatha- (lower), Pulchok-bahal (Rācheśvarī)
3 Chaya-, Chaca-bahal (—)
4 Chaya-cidhangu-, Chvaca-bahal (—)
5 Mu, Pim-bahal (Mūlaśīri)
6 Cukha-bahal (—)
7 Mikh-bahal (Supreksāna)
8 Yethaka-bahal (Hemāpuri)
9 Hakhachem-bahal (Survara)
10 Duntu-bahil (Govdharnamiśra-saṃskārita)
11 Pintu-bahil (Gopicandra)
12 Ana-bahil (Ananda)
13 Yokhāchem-bahil (—)
14 Kvanti-, Kvanti-cidhangu-bahil (Kāsyāpamīṣra-
samkārita-lalitavānṛa)
15 Kvanti-bahil (Kāsyāpamīṣra)
16 Sakhadharā-bahil (Śakhadharakṛta)
17 Karunacuka-bahil (Sunyasrīmīṣra-samkārita-
yampī)
18 I-bahil (Sunyasrīmīṣra-samkārita)
19 Yampi-bahil (Yampiyānta)
20 Atha-bahil
21 Ngacuka-bahil (Bahuvala-samkārīta)
22 Ngabhacuka-bahil (Bhāskaravāṇa)
23 Aki-bahil (Ataskīrī)
24 Nah-bahil (Lokākīrī)
25 Matti-bahil (—)
26 Thyaka-bahil (Ratnajyoti)
27 Khachem-bahil (Jyotivāna)
28 Naga-, Sayathai-bahil (Sajayanijena-samsthapita-
paṣuvāṇa)
29 Ilanhe-, Piyon-, Vaidya-bahil (Dārikā)
30 Sasunani-bahil (Vāgīsvāra)
31 Ilanhe-, Micchu-bahil (—)
32 KVA-BAHIL (BHASKARADEVA-SAM-
SKĀRITA-HIRANYAVARNA)
33 Nhu-bahil (Nava)
34 Dhaugai-bahil (Māṇimandapa)
35 Svata-bahil (—)
36 Ko-bahil (—)
37 Dhum-bahil (GUNALAKŠMĪKĪRTI)
38 Kvanima-bahil (Kvaniyama)
39 Yanta-bahil (—)
40 Hodol-bahil (Kularatna)
41 (Triratnaviṣṇu)
42 Burmanvaidya-bahil (Manikāta)
43 Gikam-bahil (Saptapura)
44 Bhaisajayaraja-bahil (—)
45 Lakhyadhacuka-bahil (—)
46 Hodol-bahil (Hodolanāmsthāna)
47 Lakhed-bahil (—)
48 OM-BAHIL (SŪRYADHARMA-SAMSĀ-
RITA-VAJRAKĪRTI)
49 Om-bahil (Sūryavanta)
50 JYOA-BAHIL (RUDRADEVĀNANGOPĀLA-
SAMSĀRITA-JETAVARNA)
51 Natva-bahil (Kanakadatta)
52 Khvatha-bahil (Koṭṭa)
53 Sija-bahil (Vatsudundubhi)
54 Kanaka-bahil (Kanakavarṇa)
55 SI-BAHIL (ŚRĪVATSĀ)
56 Dharmakīrti-bahil (—)
57 Cangala-bahil (—)
58 Khvaya-bahil (Khvāti)
59 Khvaya-cidhangu-bahil (Khvāti)
60 Nah-bahil (Padmāvatiyekulī)
61 Nah (Padmāvati)
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<td>114</td>
<td>CUKA-BAHAL (MĀNADEVA-SAMSKĀ-</td>
<td>RITA-CAKRĀVARŅA)</td>
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<td>Jyāba-bahil (Jyeṣṭhāvarṇa)</td>
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<td>118</td>
<td>Nauddha-bahal (Devadatta)</td>
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<td>119</td>
<td>Kuladeva-bahal (Kulacaiyakṣa)</td>
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<td>120</td>
<td>Kutu-bahal (Kūṭusimha)</td>
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<td>121</td>
<td>Jyatha-bahal (Jayaśri)</td>
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<td>122</td>
<td>Sikuca-bahal (Śimhacuka)</td>
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<td>123</td>
<td>Mulagu-guje-bahal (Vaiśravarnā)</td>
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<td>124</td>
<td>Tvaya-bahal (Noglabhotta mantrivarṇa)</td>
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<td>YACHU-BAHAL (BALĀDHARAGUPTA-</td>
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<td>Hyana-cidhangu-bahal (Hyandupati)</td>
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<td>Hyana-bahal (Lavanacaiyata)</td>
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<td>Tana-bahal (Jyamaṅgala)</td>
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<td>Nhu-bahal (—)</td>
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<td>Ila-bahal (Itirājā)</td>
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<td>133</td>
<td>Sikuca-bahal (Samantabhadra)</td>
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<td>134</td>
<td>GUJE BAHAL (AMRTAVARṆA-VAIŚRA-</td>
<td>VANA)</td>
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<td>Siddhi-guje-dune-bahal (Vaiśravana-</td>
<td>bhāskaravarṇa)</td>
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<td>136</td>
<td>Thapa-bahil (Sthavirapātra)</td>
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<td>Hitīphusa-bahal (Jīnavarna)</td>
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<td>Mahabuddha-bahal (Bodhimandapa)</td>
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<td>Dhanananda-bahal (Dhanavajra)</td>
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<td>Jati-bahal (Jyotpūrṇa)</td>
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<td>Duniya-bahal (Pūrṇacandra)</td>
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<td>142</td>
<td>Jyatha-bahal (Padyavarna)</td>
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<td>143</td>
<td>Vasu-bahal (Vasuvarṇa)</td>
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<td>144</td>
<td>Dhana-bahal (Dhanavirasimha)</td>
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<td>145</td>
<td>Nagu-bahal (Rupavarna)</td>
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<td>146</td>
<td>Ikṣa-, Sau-bahal (—)</td>
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<td>147</td>
<td>Bhajudhana-bahal (Hiranyalabha)</td>
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<td>148</td>
<td>Bhimaraja-bahal (Bhīmakṛta-ratnalabhā)</td>
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<td>149</td>
<td>Uvaṭṭhīca-bahal (Khaṇḍacuka)</td>
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<td>150</td>
<td>UKU-BAHAL (SIVADEVASAMSKĀRITA-</td>
<td>OMKULI-ŚRĪRUDRAVARṆA)</td>
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<td>151</td>
<td>Ubaha-bahil (Omukubahil)</td>
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<td>152</td>
<td>Kanya-bahal (Kanakavarna)</td>
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<td>153</td>
<td>Yanga-bahal (Yogākhyā)</td>
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<tr>
<td>154</td>
<td>Jakiso-chok-bahal (—)</td>
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<tr>
<td>155</td>
<td>Lukhushi-bahal (Pāṇḍa)</td>
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</tr>
</tbody>
</table>

**Mathas**

- a Ca-, Chaya-bahal
- b Chalku
- c Balukha
- d Svata-tol
- e Mangal
- f Tuilavka
Map 9. Bhaktapur

Key to the vihāras and mathas (Sanskrit or Sanskritized name in parenthesis)

Vihāras
1. Thathu-bahil (Jayakṛta-vihāra)
2. Kwathu-bahil (Jetavana-vihāra)
3. Tamcakwane-bahal
4. Khauma-bahal
5. Laskadyoya-bahal
6. Niva-bahal
7. Nasamana-bahal
8. Akham-bahal (Akhaṇḍa-sīla-vihāra)
9. Āgāmachem
10. Tadhunche-bahal (Caturbrahma-vihāra)
11. Rum-bahal
12. Ḫauṃra-bahil
13. Inacho-bahal (Indravartta-vihāra)
14. Muni-bahal (Dharmpottara-or Puṇya-vihāra)
15. Khwanhe-khudi-bahal (Śakravarga-vihāra)
16. Tom-bahal (Ādipadma-mahāvihāra)
17. Vam-bahal (Maṇjuvarṇa-vihāra)
18. Karunamaya-chok
19. Ajudyoga-bahal (Prasanna-sīla-vihāra)
20. Dipānkara temple
21. Bhiku-bahal
22. Nga-bahal
23. Gahchip-bahal
24. Kamala Vināyaka (ruin)

Mathas
a. Sarabath 
 b. Talako 
 c. Bhairabsthan 
 d. Baneswar 
 e. Yāche 
 f. Sithu 
 g. Dathu
h. Taja
i. Pujari
j. Cakaphale
k. Puranachot
l. Nalami
m. Kvāthanda
FIGURES
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<th>Figure 1. Plan of the Kathmandu Darbar Square.</th>
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<tr>
<td>2. Simha-sattal</td>
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<tr>
<td>3. Kavindrapura-sattal (between A.D. 1650 and 1674)</td>
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<tr>
<td>4. Kāśhabhumi (ca. A.D. 1143)</td>
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<td>5. Aśoka Ganeśa (dyochem)</td>
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<td>6. Mahādeva</td>
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<td>7. Bhagavati</td>
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<td>8. Aśoka Ganeśa</td>
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<td>9. Laksmi-Nārāyaṇa-sattal</td>
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<tr>
<td>10. Bhumeśvara (A.D. 1693)</td>
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<td>11. Trailokya Mohan (Daśavatāra) (A.D. 1686) 'Garuda (A.D. 1689)</td>
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<td>12. Sikhamu-bahal</td>
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<td>13. Kumārī Ghar (A.D. 1757)</td>
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<td>14. Gaddi Darbar (A.D. 1908)</td>
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<td>15. Muddhi-chok</td>
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<td>16. Lām-chok</td>
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<td>17. Vasantapura/Nautale (A.D. 1770)</td>
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<td>18. Palace wing destroyed 1967</td>
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<td>19. Tejatar-chok</td>
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<tr>
<td>20. Nāga-Pokhari</td>
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<tr>
<td>21. Jaladāyana Nārāyaṇa (6th or 7th c.)</td>
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<tr>
<td>22. Kiṣṇa</td>
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<tr>
<td>23. Durgā (Dasain Ghar)</td>
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<tr>
<td>24. Mul-chok/Taleju (ca. A.D. 1501?)</td>
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<td>25. Sundari-chok (ca. A.D. 1650)</td>
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<tr>
<td>26. Karnel-chok</td>
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<tr>
<td>27. Mahāpatindra Nārāyaṇa (now Bhagavati) (between A.D. 1722 and 1734)</td>
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<td>28. Ardhanārīśvara (image missing)</td>
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<td>29. Mājju-deval (A.D. 1692)</td>
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<td>30. Private āgamachem</td>
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<td>31. Nārāyaṇa</td>
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<tr>
<td>32. Śiva-Pārvati/Navadurgā (between A.D. 1777 and 1799)</td>
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<tr>
<td>33. Lāykū-bahal</td>
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<tr>
<td>34. Taleju bell (A.D. 1797)</td>
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<td>35. Degutale (ca. A.D. 1670)</td>
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<td>36. Sveta Bhairava (A.D. 1795)</td>
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<td>37. Vamsagopāla (A.D. 1649)</td>
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<tr>
<td>38. Pratāpamalla pillar portrait (A.D. 1670)</td>
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<tr>
<td>39. Jagannātha (ca. A.D. 1563)</td>
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<tr>
<td>40. Hanumān (A.D. 1672)</td>
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<tr>
<td>41. Malla āgamachem (ca. A.D. 1650)/Narasimha (A.D. 1673)</td>
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<tr>
<td>42. Mohan-chok (ca. A.D. 1650)</td>
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<tr>
<td>43. Pāñcamukhi Hanumān (ca. A.D. 1650)</td>
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<tr>
<td>44. Three votive pillars, 17th c.</td>
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<tr>
<td>45. Kalindi-chok/Kāliyadāmana (ca. 7th c.)</td>
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<tr>
<td>46. Nārāyaṇa</td>
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<tr>
<td>47. Indrapura (between ca. A.D. 1650 and 1674)</td>
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<td>48. Kāla Bhairava</td>
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<td>49. Kotilingēśvara (between A.D. 1560 and 1574)</td>
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<td>50. Viṣṇu</td>
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<td>51. Bhuvanalakṣmīśvara (Kāgeśvara tīrtha) (A.D. 1711)</td>
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<td>52. Taleju (A.D. 1564)</td>
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<tr>
<td>53. Tāna-devatā (ca. A.D. 1070-1080?)</td>
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<tr>
<td>54. Garuḍa (6th c.)</td>
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<tr>
<td>55. Balarāma (ca. 7th c.)/Umā-Mahēśvara (A.D. 1579)</td>
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<tr>
<td>56. Mahendresvara (between A.D. 1560 and 1574)</td>
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</table>
Figure 2. Plan of the Patan Darbar Square.

1. Śiva
2. Cyāsing-devala (Kṛṣṇa) (A.D. 1723)
3. Sundari-chok (A.D. 1647)
4. Bhandarkhal (A.D. 1647)
5. Mul-chok Taleju (A.D. 1666)
6. Mul-chok (A.D. 1666) / Yatāju
7. Taleju bell (A.D. 1737)
8. Bhāidevala (Viśvanātha) (A.D. 1678)
9. Śaṅkara-Nārāyana (A.D. 1706)
10. Site of destroyed āgamacch  (A.D. 1679)
11. Taleju (A.D. 1671)
12. Nasal-chok
13. Degutale (A.D. 1661)
14. Yoganarendra portrait pillar (A.D. 1693)
15. Narasimha (A.D. 1589)
16. Nārāyana (A.D. 1652)
17. Cāra Nārāyana (A.D. 1566)
18. Caukot/Lumjhyā (A.D. 1734)
19. Kṛṣṇa/Garuḍadhvaja (A.D. 1637)
20. Visveśvara (A.D. 1627)
21. Manimandapa (A.D. 1701)
22. Manidhārā (A.D. 570)
23. Caṇḍikā
24. Ganeśa
25. Simhadhvaja (A.D. 1707)
26. Bhūmasena (A.D. 1680)
Figure 3. Plan of the Bhaktapur Darbar Square and Taumadhi-tol.

1 Western gateway of the palace compound
2 Jagannātha tīrtha (one of the Char Dhām) (between 1696 and 1721)
3 Rāmeśvara tīrtha
4 Kedarnātha tīrtha
5 Badrinātha tīrtha
6 Site of destroyed Vasantapura pavilion
7 Bhandarkhal and tank
8 Siva
9 Kumārī- (Eta-)-chok
10 Malati- (Jiswa-)-chok
11 Mul-chok/Taleju temples
12 Thanthu Darbar ruin (a.d. 1678)
13 Golden Fountain (a.d. 1678)
14 Bhairava- (Sadaśiva-)-chok
15 Golden Gate (a.d. 1753)
16 Bhūpatīndra Malla portrait pillar
17 Taleju bronze bell (a.d. 1737)
18 Vatsaladevī
19 Yakṣēvara (ca. a.d. 1480)
20 Site of destroyed octagonal pavilion
21 Fifty-five Window Darbar (between a.d. 1696 and 1721)
22 Siddhīlakṣmi (a.d. 1696)
23 Vatsaladevī
24 Siva temple ruin
25 Hari-Saṅkara temple ruin
26 Nyātapola (a.d. 1702)
27 Bhairava (a.d. 1717)
28 Tilamādhava
Figure 4. Plan of a Newar village, showing the distribution of house-lined streets alternating with open squares, gardens, and ponds. The linear pattern is imposed by the ridge that this village, Kirtipur, occupies.
Figure 5. Elevation and section of a typical Newar farmhouse, showing construction and space allocation.

Figure 6. Section of a Newar village, illustrating how basic residential units are joined to become quadrangles.
Figure 7. Typical traditional home of a well-to-do Newar family; elevation, section, and plans.
Figure 8. A palace quadrangle: Sundari-chok, Patan Darbar, A.D. 1647; elevation, section, and plans.
Figure 9. A royal pavilion: Vasantapura/Nautale, Hanuman Dhoka, Kathmandu; section and partial plans.
Figure 10. A typical monastery quadrangle of the bahū type: Chusya-bahal, Kathmandu, A.D. 1663; elevation, section, and plans.
Figure 11. Comparison of three types of monastery quadrangle, a) baha, b) bahi, and c) baha-bahi: Chusya-bahal, Kathmandu, Duntu-bahil, and Nauddha-bahal, Patan; elevations, sections, and plans.
Figure 12. Comparison of Nepalese temple types:

12-a. Annapūrṇa, Asan-tol, Kathmandu (17th-18th c.), small Newar-style temple of simple floor plan, compensating with exceptionally rich ornament; 12-b. Śaṅkara-Nārāyaṇa, Patan Darbar Square (A.D. 1706), Newar-style temple, sanctum in *mandala* form surrounded by open colonnade, like 12-c; in both temples the number of roofs reflects the tiered plinths (cf. Plate 188); 12-c. Nyātapola, Taumadhi-tol, Bhaktapur (A.D. 1702), one of two Newar-style temples with five roofs (cf. Plates 99, 100, 185)
Figure 12-d. Bālakaumārī, Patan (A.D. 1622), open sanctum like ancient Mother Goddess shrines, but otherwise similar to Newar-style temples dedicated to other types of deities (cf. Plate 187); 12-e. Śiva-Pārvatī/Navadurgā, Kathmandu Darbar Square (ca. A.D. 1777/1799), named for the deities in the upper sanctum, but the Navadurgā in the lower sanctum determine the plan; 12-f. Degutale, Patan Darbar Square (A.D. 1661), another building used for support, a technique uncommon in Newar-style canon; like most temples so elevated, it serves a special lineage deity.
Figure 12-g. Bhairava, Taumadhi-tol, Bhaktapur (A.D. 1717), richly ornamented Newar-style temple; rectangular plan, like most shrines dedicated to the fierce form of Śiva; 12-h. Pāṅcamukhi Hanūmān, Hanuman Dhoka, Kathmandu (ca. A.D. 1650), one of two Newar-style temples of circular plan; like 12-f and 12-i, it is built into other palace structures (cf. Plate 126); 12-i. Taleju, Patan Darbar Square (A.D. 1671), conceals the plan of its sanctum in the palace wing, above which rise tiers of uncommonly shaped octagonal roofs (cf. Plates 6, 128)
Figure 12-j. Vaṃśagopāla (Krṣṇa), Kathmandu Darbar Square (a.d. 1649). Newar-style temple, like 12-k, is dedicated to Krṣṇa and therefore uses the octagonal plan considered proper to him: 12-k. Cyāsing-devala, Patan Darbar Square (a.d. 1723), octagonal plan atypical to śikhara, because it is dedicated to Krṣṇa; 12-l. Narasimha, Patan Darbar Square (a.d. 1589), one of the oldest extant Nepali śikhara; square sanctum with four doorways, so centrally placed image can be viewed from all sides (cf. Plates 208-211)
Figure 12-m. Kālamocana, Kathmandu (A.D. 1874), domed type of temple popularized in the time of the Ranas, A.D. 1851-1950 (cf. Plates 213, 214)
Figure 13. A Newar-style temple of mandala plan: Nārāyaṇa, Kathmandu Darbar Square; elevation, section, and plan.
Figure 14. Variations in floor plans of Newar-style temples.

A-1 Nārāyaṇa, Patan Darbar Square
A-2 Mahendrēśvara, Kathmandu Darbar Square
A-3 Brāhmaṇī, Panauti
A-4 Ichangū Nārāyaṇa
A-5 Bālakaumaṁri, Thimi
B-1 Nārāyaṇa, Kathmandu Darbar Square
B-2 Bhaidevala, Patan Darbar Square
B-3 Vāṃśagopāla, Kathmandu Darbar Square
B-4 Yak̷eśvara, Bhaktapur
C-1 Vajraṇaṁri, Chapagoan
C-2 Mahaṁkṣi, Thankot
C-3 Śiva-Pārvatī/Navadurgā, Kathmandu Darbar Square
C-4 Bālakaumaṁri, Patan
D-1 Bhimasena, Patan
D-2 Harasiddhi, Harasiddhi village
D-3 Bālakaumaṁri, Sunaguthi
D-4 Sīkāli-devī, Khokana
Figure 15. Plan of a Nepalese temple compound, Changu Nārāyaṇa.

a  Nārāyaṇa (Dolaśikharasvāmin)
b  Mānadeva's pillar inscription, shaft and stub
c  Garuḍa (Mānadeva portrait?)
d  Inscription of Śivadeva I
e  Rddhilakṣmī and Bhūpālendramalla portraits
f  Krṣṇa-Rādhā
g  Garuḍāśana Viṣṇu
h  Śrīdharas Viṣṇu
i  Umā-Mahiśvara
j  Plinth of a destroyed temple, Viṣṇu image
k  Plinth of a destroyed temple, images of Viṣṇu, Avalokiteśvara, and others
l  Plinth of a destroyed temple, image of Lakṣmī-Nārāyaṇa
m  Śivalīγa shrine
n  Daśamahāvidyā
o  Śivalīγa shrine
p  Plinth of a destroyed temple, images of Lakṣmī-Nārāyaṇa and Viṣṇu Viśvarūpa
q  Lakṣmī-Nārāyaṇa/free-standing images of Narasimha and Viṣṇu Trivikrama
r  Paśupatināthā tīrtha
s  Encircling dharmaśalās
Figure 16. Plan of a Nepalese temple compound, Indresvara Mahadeva, Panauti.

a Main gateway, west  
b Supreme Viṣṇu, gift of  
Jayasimha-rāmavardhana  
c Dabali  
d Venudhara Kṛṣṇa  
e Śūrya  
f Śivalinga  
g Śivalinga  
h Nandi  
i Indresvara  
j Śiva  
k Uma-Mahesvara  
l Śivalinga  
m Śivalinga  
n Supreme Viṣṇu  
o Gateway to ghats  
p Vāsudeva-Kamalajā  
q Supreme Viṣṇu  
r Śiva  
s Mātrikā temple with Bhairava  
t Gateway to Rosi Kholā  
u Masonry wall  
v Houses
Figure 17. Two forms of the common resthouse (pāti); elevations, sections, and plans.
Figure 18. (left) The mandapa, elevation, section, and plan.

Figure 19. (right) A two-story sattal using the mandapa plan; here, for special reasons, the top pavilion is a shrine: Indra-sattal, Khadpu village; elevation, section, and plan.
Figure 20. A two-story sattal using the pati plan, with enclosed shrine on each floor: Sundhāra-sattal, Patan; elevation, section, and plans.
Figure 21. Kāsthamaṇḍapa, although a sattal, reveals many deviations from the standard, in part dictated by sheer size: Maru-tol, Kathmandu; elevation, section, and plans.
Figure 22. Scaled comparison of dharmasālā types with the largest palace building and the largest temple: left to right, Vasantapura (Hanuman Dhoka), Changu Nārāyana, Kāṣṭhamaṇḍapa, Dattātreya (Bhaktapur), Indra-sattal (Khadpu), Lakṣmi-Nārāyana-sattal (Maru-tol), Sundhara-sattal (Patan), and a wayside pāṭi.

Figure 23. A capāṭa, elevations, section, and plans; next to it a neighborhood temple; in front, a ghamā, the discarded shaft of Matsyendranātha's processional temple, used as a bench; Chapat-tol, Patan.
Figure 24. Five stupas compared in size and form, largest to smallest: Bodhnātha, Svayambhūnātha, Kāṭheśimbhū, Te-bahal (Kathmandu), East Cilandyo (Guita-tol, Patan).
Figure 25. Bodhnātha stupa with platform of twenty angles (*vimśatikona*).

Figure 26. Comparison of the size and shape of the four "Aśokan" stupas, Patan, with the "Kirāta palace" ruin.
Figure 27. Plan of Swayambhūnātha stupa compound.

- a Swayambhūnātha
- b Anantapura temple
- c Vajra-dhatu-mandala
- d Pratāpapura temple
- e Vasupura
- f Vāyupura
- g Tibetan goṇpa
- h Keśandra-bahil
- i Hāritī temple
- j Nāgapura
- k Tibetan goṇpa (Karmarāja mahāvihāra)
- l Agnipura
- m Sāntipura
Figure 28. Plan of Kāthēśimbhū, the “Kathmandu Swayambhūnātha,” a substitute tīrtha at Śrīghaṭa-(Kumbha)-bahal, Naghal-tol, Kathmandu.

a Śrīghaṭa stupa
b Śrīghaṭa-bahal shrine
c Vasupura
d Vajrasattva stambha (17th-18th c.)
e Houses/dharmasālās
f Sāntipura (Navadurga, Bhairavas, Licchavi inscription no. 94)
g Hāritī
h Avalokiteśvara (10th-11th c.)
i Dharmakīrti-mahāvihāra (nunnery)
j Śiva-Pārvatī relief (7th-8th c.)
k Avalokiteśvara (8th-9th c.)
l Caityas and shrines
m Vāpa-dhathu-mandala
n Mañjuśrī/Sarasvatī
o Vāyupura
p Nagah-bahal
q Śiva-Pārvatī reliefs
r Umā-Mahēśvara
Figure 29. Plan of ruined Rāja-, Mahārāja- (Manju-)vihāra compound and Dhar-madeva stupa, Chabahil.

1-11 Licchavi caityas

a Vihāra sanctum with relief Avalokiteśvara (11th-12th c.)
b Standing Buddha (6th c.)

c Avalokiteśvara relief (ca. A.D. 800)
d-g Relief plaques (7th-8th c.)
h-j Licchavi inscriptions
k Tārā relief (17th-18th c.)
1. (top) The Kathmandu Valley viewed from part way up the southwestern rim; in the middle ground is the Bagmati as it leaves Chobar gorge (upper right), beyond which lies Kathmandu, a sector of the northern rim, and the Himalaya. 2. (bottom) Swayambhūnātha, the foremost Buddhist site in the Kathmandu Valley, viewed across the Vishnumati against Nagarjun, a 7,000-foot elevation on the Valley’s northwestern rim.
3. Newar farmers preparing their rice paddies at the beginning of the monsoon rains in June, the man turning the soil with the traditional short-handled hoe (kü, kodāsi), the women transplanting seedlings, near Kirtipur village.
4. (top) A field of newly planted rice seedlings reflecting the June rain clouds, near Pharping. 5. (bottom) Tiers of terraces provide space for wet rice culture, eastern slope of the Valley.
6. (top) Terraced pit fountains and multiroufed temples mirror the terraced earth, Patan royal palace, 17th c.a.d.
7. (bottom) A Chetri hamlet surrounded by its terraced fields, on the eastern slopes of the Valley near Sanga village.
8. *(top)* Panga village after the rice harvest, viewed against Chandragiri on the western rim and, left, Chandragiri Pass, the traditional way into the Valley from India; a Chetri village occupies slopes at the far right.

9. *(middle)* Bungamati village above terraced fields climbing up from the Bagmati, a winter view from 7,000-foot Champadevi, the southwestern rim of the Valley.

10. *(bottom)* Bungamati village and surrounding rice paddies as one approaches it from Patan in the summer.
11. (top) Some of the peaks and snow-blocked passes that inhibit access to the Valley from Tibet and China: Mt. Sagarmatha (Everest), Khumbutse, Nuptse, and Khumbu ice fall and glacier. 12. (bottom) Mountains and valleys compose more than eighty percent of the territory of the Kingdom of Nepal; Barbares Pass, Dhaulagiri, western Nepal.
13. (top left) Arniko Rajmarg, the highway from Lhasa completed in 1966 as the second vehicular road into the Valley, follows the old trade route along the Sun Kosi.
14. (top right) A timeworn path, the traditional way in and out of the Kathmandu Valley; these Nepali women, only a few miles distant, say that they are “going to Nepal.”
15. (bottom). One of thousands of bridges encountered on Nepali trails, this is a relatively secure one on what for many persons is still the main route to Gorkha, an important town west of the Valley.
16. (top left) A “Bhote” (Tibetan trader), encountered in the Khumbu region, eastern Nepal, en route to the Valley bazaars. 17. (top right) A young Kiranti from Ilam district, far eastern Nepal. 18. (bottom left) Tamang porters in from the nearby hills, preparing their morning meal in a public shelter (pāu), Khadpu village, near Banepa. 19. (bottom right) A Chetri farmer of the western hills.
20. (top left) A young Kathmandu Valley Brahman woman on her way to worship the celebrated Nārāyaṇa of the hilltop village of Changu. 21. (top right) A mendicant musician (Gāine) plys his hereditary trade outside Paśupatinātha. 22. (bottom left) A Muslim merchant wrapped against the winter morning chill enjoys a hookah in the Kathmandu bazaar. 23. (bottom right) As signified by his earring, this Jyapu (Newar farmer) has celebrated bhimaratha, a rite first performed at the age of 77 years, 7 months, and 7 days, Chyasal-tol, Patan.
24. (top) An old Jyapu couple at the shrine of Śiva and Pārvatī, images, respectively, of the fourth and fifteenth century A.D., Balambu village. 25. (bottom) A group of Newar farmers sketched in 1885 but looking just like farmers today; two carry pack baskets, typical of upland burden bearing, one the shoulder pole (not), used exclusively by Newars.
26. (top left) By means of the traditional nol, sixteenth-century workmen carry repair materials up the steep eastern stairway to Swayambhū stupa, at the foot the auspicious water vessel (detail of Plate 495).

27. (top right) A twentieth-century devotee carries offerings to Swayambhū up the same stairs in the same way.

29. (top) A part of the Kathmandu Darbar Square sketched for Gustave LeBon in 1885 differs little from the scene today, Indrapura and Kālābhairava partially concealing two Viṣṇu temples and Hanuman Dhoka palace.
30. (bottom) The Patan Darbar Square in 1885.
31. (top) This nineteenth-century view captures the harmony of the Bhaktapur Darbar Square that has since been compromised by the loss or renovation of a majority of its traditional buildings.  
32. (middle) The Bhaktapur Darbar Square after the 1934 earthquake; the unscathed image of Bhūpatindramalla gazes out over the shambles of the palace square he had helped shape.  
33. (bottom) Some of the buildings, including the Fifty-five Window quadrangle, were rebuilt in time, but only the plinths mark where others stood.
34. (top) The community square of Walkhu-tol, Patan, left to right, house walls and adjacent shrine, a public shelter (pāṭi), a temple to Gaṇeśa, a Buddhist caitya, and, foreground, another pāṭi.
35. (bottom) A Bhaktapur street in which children freely wander, chickens scratch, and a Newar woman prepares the warp for a skirt she plans to weave.
36. (top left) A pedestrian way provides an extension of living space where children play, the laundry is done, grain dried, and cattle fed, Bhaktapur.
37. (top right) A typical cityscape of a traditional Newar town, Svata-tol, Patan.
38. (bottom) Closely packed houses along narrow pedestrian ways (galli) typify traditional Newar settlement patterns; near Chyasal-tol, Patan.
39. *(top left)* Children look out from an intricately carved third-floor window of their dwelling, Bhaktapur.

40. *(top right)* In congested areas the courtyards of some houses can only be reached through others.  

41. *(bottom)* Ponds are a significant water source and contribute to the harmony of the Newar townscapes, Bhaktapur.
42. *(top left)* This shrine incorporating fourth- to tenth-century images is no less at home in the neighborhood than the nearby cow or the drying dung patties, Kvanti-bahil-tol, Patan.  43. *(top right)* As a prelude to each day, a Newar Buddhist tenders offerings to a neighborhood stupa, near Kva-bahal, Patan.  44. *(bottom)* Nepali pilgrims offer floral garlands to Viṣṇu through the latticed façade of his cliffside shrine, Sekh Nārāyaṇa, Pharping.
45. (left) A Newar potter working at home in company with his family, Bhaktapur. 46. (right) A woodcarver makes a new lattice window (tikijhyā) in front of his house, Kirtipur.
The first historical document of the Kathmandu Valley, the victory pillar raised in A.D. 464 by King Mānadeva I at the temple of Changu Nārāyaṇa; the gilt capital is a replacement.
48. (top) Composed in Sanskrit and inscribed in Gupta/Licchavi characters, the Changu Nārāyaṇa inscription can now only be read by a few scholars, serving this old karmācārya (Newar Hindu priest) better as a backrest. 49. (bottom) The dedicatory inscription of the Śivalinga Bhasmeśvara, established near Paśupatinātha in A.D. 533, provides the first known reference to the deity.
50. (top left) Decorated with Vaiṣṇava symbols, this edict issued in A.D. 606 by Aṃśuvarman at Hadigaon stipulates payments to the kings, deities, and staff of Mānagṛha palace.  
51. (top right) A proclamation of Aṃśuvarman (date now effaced) decorated with Nandi, the bull of Śiva, still stands in Niliśālā fountain, Joṅjondiṅgrāma (modern Naksal, Kathmandu).  
52. (bottom) Decorated with Buddhist symbols, this fragmentary inscription of Aṃśuvarman now serves as a paving stone, but it provides the first Nepali reference both to Vajrayāna Buddhism and to Śvayambhū stupa, Gokarna.
53. (top) Only a few words remain of Amśuvarman’s proclamation engraved on a foundation course, but it is the only Licchavi mention of kirāta, and refers to “old palaces” at the future site of Hanuman Dhoka, the Malla palace at Kathmandu.  
54. (bottom left) A 7th c. proclamation of Dhruvadeva and Jiṣṇugupta addressed to the citizens of Daksiṇakoligrāma (southern Kathmandu) is ignored by their descendants.
55. (bottom right) The Dhruvadeva-Jiṣṇugupta inscription, removed for road repairs, is used as a jack.
56. (top) Erected in A.D. 1392 in the reign of Sthitimalla, this inscription perpetuates the Licchavi style and records the construction or restoration of Kumbhesvara temple, Patan.
57. (bottom) The celebrated polyglot verses King Pratapamalla had inscribed on a Hanuman Dhoka fountain, A.D. 1654.
58. (left) A Malla Period inscription disappearing in the embrace of a tree, Hadigaon.  59. (right) What has been lost to unchecked nature staggers the imagination; a fifteenth-century sikhara, Bhaktapur.
60. (top left) Nepali manuscripts exposed as curios for the tourist trade. 61. (middle) Two pages of a nilapatra ("blue pages") lettered in silver and gold, one page with polychrome illumination, the other with two dated colophons, n.s. 768 Asāḍha and 978 Māgha (A.D. 1648, 1858). 62. (top right) A thāyakaphu ("folded"), another irreplaceable historical source offered as a curio. 63. (bottom) A tālā-or tādapatra (palm leaf), recording a land transfer made at Lalitkramā (Patan) in n.s. 878 Māgha (A.D. 1758).
64. (top) Detail of stone Garuda facing the temple of Changu Narâyana, which may once have crowned Mānadeva’s victory pillar as a portrait of the royal donor, H. 50 in.
65. (bottom) Portrait of Viṣṇugupta and sons in the guise of Supreme Viṣṇu with personified weapons, being dressed by a Brahman priest, Mrigasthali, Pañapatinātha, stone, H. ca. 12 ft., established about A.D. 640.
66. (top) The invading Mukunda-sena, a king of Palpa, a hill state of western Nepal, as depicted in a 17th-18th c. banner painting on cloth, Itum-bahal, Kathmandu.
67. (middle) King Pratāpamalla at prayer, watercolors on multi-layered paper, 17th c.
68. (bottom) Śrīnivāsa of Patan (?), enthroned beneath the aegis of Taleju/Māneśvarī, worships Rāto Matsyendranātha in company with a Brahman priest, manuscript cover, opaque watercolors and gilt on wood, L. 10 in., 17th c.
69. (top left) Rddhilaksimalla, a portrait image that the widowed queen offered to Changu Nārāyaṇa in the midst of her tumultuous regency, gilt copper, a.d. 1694.
70. (top middle) Jayaprākāśamalla, the last Malla king of Kathmandu, polychrome painting, National Museum, 17th-18th c.
73. (top) Far below the citadel, but still above the mist-veiled valleys, the palace quadrangle of Prithvi Narayan Shah, like the citadel, was built by Newar artisans in Kathmandu Valley style. 74. (bottom) The citadel of Nawakot from which Prithvi Narayan Shah directed the Valley conquest; formerly an independent fief overlooking the Trisuli Gandaki, the eastern border of Gorkha.
75. (top) Prithvi Narayan Shah (or perhaps a descendant) with his chief wives enthroned as King of Nepal, from a painting photographed in the early nineteenth century.

76. (bottom) Girvan Yuddha Bikram Shah, King of Nepal A.D. 1799-1816.
77. (top) Jang Bahadur Rana and wife, prime minister and master of Nepal A.D. 1846-1856, 1857-1877. 78. (bottom left) Chandra Shumshere Jang Bahadur Rana and family encased in English silks and brocades in a “Buckingham Palace” setting, probably Singha Darbar. 79. (bottom right) Chandra Shumshere J. B. Rana, who held office until 1929, abolished slavery and sati during his incumbency.
82. *(top)* Built on an upland plateau *(tar)* above Khokana village, this typical Chetri house is separated by fields from its neighbors; cow dung patties reflect the Valley fuel shortage. 83. *(bottom)* The main street of Thasi *(Sanagaon)* is typical of a Newar village.
84. (top) Temples and pavilions of the Kathmandu Darbar Square, surrounded by the closely packed houses of the old city, viewed from the right bank of the Vishnumati looking toward the Valley's eastern rim. 85. (bottom) A 1968 aerial view of congested Old Kathmandu from the southwest and, on the northeast, some of the scattered settlement of Greater Kathmandu surrounding it; the traditional trade routes, one from the Chandragiri Pass, the other along the Bagmati, cross at Maru-tol and Kāsthamandapa to continue their various ways to Tibet; western-type buildings are much in evidence against the town's traditional form and color.
86. (top) Detail of a sixteenth-century banner painting (Plate 495) in which the town Yañgala-deśa, now southern Kathmandu, is symbolized by Kāśñamaṇḍapa. 87. (bottom) Detail of the same painting in which Yambu-deśa (northern Kathmandu) is symbolized by Seto Masyendranātha enshrined in Janabahal, Kel-tol, northeast of the Darbar Square.
88. (top) A mortised stone threshold athwart a paved way into Kathmandu from the south, remnant of a gateway that once punctuated the encircling wall. 89. (bottom) Folios from a Nepali architectural manual depicting the optimal city plan as a mandala of eighty-one squares upon which is superimposed a circular plan (alavau) “such as a serpent would make by bringing head and tail together.”
90. (top) Merchants whiling away an afternoon at tharki or tripāsa (three dice) in the Kathmandu bazaar.
91. (bottom) Kesandra, the traditional founder of the monastery quadrangle Itum-bahal, Kathmandu, gambling at tharki with friends, from a 17th-18th c. banner painting in the vihāra.
92. (*top*) Central Patan and the Darbar Square complex, viewed from a rooftop near Mahabaudha-vihāra, southeastern Patan. 93. (*bottom*) Temples associated with the royal palace, Patan Darbar Square.
94. *(top)* Patan appears as a sharply defined urban entity against surrounding fields, Gache-tol, near the North Stupa.

95. *(bottom left)* Ruins of the walls that once surrounded Patan, near Bhole-tol on the northeastern perimeter.

96. *(bottom right)* One of two standing city gates of the many that once pierced Patan's protecting ramparts, viewed from inside the town near Alko-hiti.
97. (top) Guita-tol, a typical Patan townscape of congested vihāra quadrangles and stupas interspersed with houses, fountains, and wells, polychrome banner painting belonging to Guita-bahil, 17th-18th c. 98. (bottom) The temple-filled Patan Darbar Square surrounded by vihāra quadrangles, which typify the surrounding city, polychrome banner painting, Kva-bahal, Patan, 18th-19th c.
99. (top) Under monsoon clouds concealing the snowy peaks, the Taumadhi-tol temples rise above Bhaktapur.

100. (bottom) Barbacho Dhoka flanked by guardian lions, one of the last remnants of the city wall of Bhaktapur, leading to Taumadhi-tol and the celebrated “five roofs,” the Nyātāpolā temple seen in the distance.
101. (top) A typical Deopatan street sloping toward Paśupatinātha and the Bagmati with, foreground, fragmentary Licchavi Period column and coexisting caitya and linga. 102. (bottom) Navali-tol, the main street of western Deopatan, leading toward the Dhobi Khola and Kathmandu, with Licchavi Period caityas in left foreground.
103. (top) The Hadigaon main square and street viewed toward the north, in the foreground the man’s shadow almost touches the second of Amśuvarman’s twin Hadigaon edicts (the other is directly below the seated boy), dated respectively A.D. 606 and 608; the boy at the far right heads for the stairs descending to Satya Nārāyaṇa and the Dhobi Khola. 104. (bottom) The main street of Hadigaon farther north, with some of the clay pots from which the town derives its current name “Clay-pot Village.”
105. Mānamāneśvari temple, Hadigaon, with a portion of the adjacent terrain that was excavated in the search for Mānagrha palace.
106. (top) Artisans mortaring brick and fitting the timber doorway of a vihāra temple, 17th-18th c. banner painting, Itum-bahal, Kathmandu.  107. (bottom) The subsequent scene illustrates the consecration of the newly built vihāra by a Buddhist priest (vasrācārya).
108. (above left) Folios from a Nepali builder’s manual demonstrating the Indian vāstu-purusa mandala, primeval man and cosmic symbol pressed into the mandala of eighty-one equal squares. 109. (above middle) Folios from a Nepali builder’s manual with various design sketches and a diagram for constructing a temple finial (gajura).

110. (above right) Folios from a Nepali builder’s manual with an annotated guide to the construction of a Newar-style temple.

111. (below) These typical Newar houses illustrate variation in size, façade design, and windows together with the technique of bracing roof overhang; foreground, a temple roof, Sunaguthi village.
112. (above) Variation in style and size of Newar houses, alternating with garden space, reservoirs, and public shelters, makes of them a primary element of the harmonious Newar townscape; the engaged shops (center and right) is a departure from their traditional place in the columned cella; Kirtipur.

113. (below) A four-story unitary quadrangle built around an open court, with greater window variety and a columned porch, Golmadhi-tol, Bhaktapur.
114. (above) A three-story unitary quadrangle with columned porch, latticed second-story windows (tikijhyā), and airy third floor sājhyā; in the foreground an ambulatory temple (khata), Pharping. 115. (below left) Harmonious façade of a traditional house with columned porch, second-story tikijhyā, and third-floor sājhyā, the attic half-story ventilated with "cat windows," Bhaktapur. 116. (below right) Three types of tiling used in roofing the Newar house: interlocking as overall shingling, overlapping plates for joints, and aviform corner tile, Bhaktapur.
117. *(above)* An interior façade and adjoining bays around the sunken courtyard, with well, of a merchant's home, Patan.  
118. *(below left)* Interior view of a house entryway showing bar-bolted double-leaved swing door, divergent walls, floor tiling, and corbelled beams supporting the massive floor beams, Patan.  
119. *(below right)* Interior view of stationary lattice window with interior shutters and corbelling, Kathmandu.
120. *(above)* Window detail of an old house, showing the complexity of construction and variety of design, Gokarna.

121. *(below)* A sājhyā viewed from the interior of a farmhouse, with a loom set to catch its light, Sunaguthi.
122. Two corner windows (kūṭhyā) of a house in Patan.
123. (top) Cross section of a house ruin, showing the dividing wall and steep ladder-like stairs between floors, Thimi.
124. (bottom) A private chapel (āgama-chem) located in the courtyard, around which the domestic façades have been modernized, Kathmandu.
125. (top) Some of the Hanuman Dhoka palace buildings viewed from Nasal-chok, an interior court; left, the exterior of Mul-chok (with attached Nasadyo shrine); center, Tejarat-chok with added rooftop pavilions; right, Nautale/Vasantapura pleasure pavilion with nearby sacred platform (dagali); Kathmandu.

126. (bottom) Built in the mid-seventeenth century, this much renovated quadrangle incorporates a royal aghama (left) and a chattraka (temple of round plan) consecrated to the Five-faced Hanumān, Mohan-chok, Hanuman Dhoka, Kathmandu.
127. (top) More traditional palace buildings are these mid-seventeenth century quadrangles; left, the Mul-chok (Main Court) with tiered roofs of the temple of Taleju (Durgā), the Malla tutelary, and Sundari-chok (Beautiful Court), viewed from the Patan Darbar Square. 128. (bottom) An interior corner of the Patan palace Mul-chok, dominated by the chief Taleju temple; foreground, a shrine to a companion goddess, Yantāju.
134. (top left) Elegantly carved lattices of a palace tikijhyā, Sundari-chok, Patan.  135. (top right) Interior view of a projected window and latticed promenade, Vasantapura, Hanuman Dhoka, Kathmandu, a.d. 1770.  136. (bottom) A palace doorway with exaggerated lintels and sills framing extra side panels; the seventeenth-century copper drum relates to the worship of Taleju; Bhaktapur.
137. (top) A richly carved palace doorway (the sills have fallen away), flanked by blind windows, interior façade, Sundari-chok, Patan.
138. (bottom) The interior of a palace window embellished with carved and polychrome-painted pilasters and torana, and with mural paintings now almost effaced, a destroyed wing of Hanuman Dhoka.
139. (*top*) The carving of palace doors is a departure from the ordinary house, Lion Gate, Bhaktapur palace, A.D. 1698. 140. (*bottom left*) Lion-guarded entryway into a palace quadrangle with gilt repoussé door, *torana*, and upper story window, all nineteenth-century additions to the original design, Lumjhyā-chok (Golden Window Court), Patan palace. 141. (*bottom right*) The Hanuman Gateway, gilded and surrounded with painted deities and symbols, a tableau above, and flanked by guardian images, Hanuman Dhoka, Kathmandu, 17th to 19th c.
142. (top) Typical of the “family vihāra,” a Buddhist shrine and caitya erected in a domestic courtyard, this one decorated with polychrome mural paintings of the deities, Vantabahal, Patan. 143. (bottom) A “family vihāra,” guarded by paired serpents whose entwined bodies encircle the courtyard, Jagadhusa-bahal (Jagajyoti-vihāra), Patan.
144. (top) A corner of a “residential courtyard vihāra,” dotted with caityas and Buddhist shrines, a large central stupa (its enclosure just visible lower right), and surrounded by houses, Ngabahācuka-bahal (Bhāskaravarna-vihāra), Patan. 145. (bottom) The shrine of a “residential courtyard vihāra,” sandwiched between houses at the side of large court, Yakha-bahal (Bhāskarakirti-vihāra), Kathmandu.
146. (top) A “residential courtyard vīhāra” with free-standing central temple, viewed toward the cupola-surmounted entryway piercing the council hall (dīgi), Tah- or Macchendranātha-bahal (Bhuvanākaravarmā-samskārita-dharmakīrti-vīhāra), Patan.

147. (bottom) Typically, the vīhāra temple is sequestered in a compound or courtyard whose access is a narrow doorway (here enlarged and modernized), Macchendranātha-bahal, Patan.
148. (*top*) The gilded roofs of this rich vihāra complex invite public attention, the “Golden Temple,” Kva-bahal (Bhāskara-deva-saṃskārita-hiranyavarṇa-vihāra), Patan. 149. (*middle*) A monastery quadrangle (surrounded by drying chili peppers), one of the few that can be fully seen because it is outside the city, Thathu-bahil (Jaya-kūrti-vihāra), Bhaktapur.

150. (*bottom*) The principal exterior façade of a bahāl type vihāra, facing an adjoining residential courtyard vihāra, Itum-bahal (Keśandra-saṃskārita-vihāra), Kathmandu.
151. The principal entry into a bahāl from the street, Chusya-bahal (Guṇakāra-vihāra), Kathmandu, A.D. 1663.
152. (top) Squeezed among other quadrangles, this monastery's only entry is through them, Om-bahal, (Sūryavanta-vihāra), Patan. 153. (bottom) A bhāl viewed from the enclosed court toward the entry vestibule (phalacā) and superimposed sāhyā.
154. (top) Typical of the bahal temple incorporated in one wing of the quadrangle, the façade as viewed from the phalacā in the opposite wing, Chusya-bahal, Kathmandu. 155. (bottom) A three-story bahal shrine with belvedere, viewed across the caitya-filled court, Om-bahal, Patan.
156. *(top)* Typical of the *bahi* type of monastery quadrangle, this one is elevated on a stepped plinth, and its entryway is surmounted by a balcony, Jyaba-bahi (Jyeṣṭhavārṇa-viḥāra), Patan. 157. *(bottom)* Despite the guardian lions, this monastery quadrangle is distinguished as a *bahi* by its high plinth, access stairway, and exterior balcony, Iva-bahi (Śimhavārṇa-viḥāra). Patan.
158. The interior of a bahil is distinguished by a shrine circumambulatory, colonnaded ground floor, and balconied second floor, Pintu-bahil, Patan.
159. The façade of the temple wing of a bahi-bahā type of vihāra, each wing of the enclosed colonnaded third floor hall furnished with a "bent window" (kočuṣhyā), Thapahiti-phusa-bahal (Din-vihāra), Patan.
160. The façade of the temple wing of a bahi-bahā, its colonnaded top floor completely surrounded with a latticed promenade, Nauddha-bahal (Devadatta-vihāra), Patan, A.D. 1640.
161. (above) The façade of this vihāra temple is compromised by a clutter of non-traditional offerings (gilded archway, clock, peacock, Greek pilasters, scenic painting, NYC Public Library lions, and, out of view Rana statuary), Uku-bahal (Śivadeva-saṃskārita-omkuli-śrī-Rudrarāpa-vihāra), Patan.

162. (below left) Typical of carvings associated with buildings of the Early Malla Period, this yakṣi supported by a caryatid is one of nine survivors at Uku-bahal, Patan, three on the interior and six on the rear façade of the shrine (Plate 172).

163. (below right) Atypically, these vihāra brackets depicting Maheśvari and Vaiṣṇavi, rightfully members of the Hindu pantheon, include erotic scenes, Pimche-bahal (Jāmbūnanadava-vihāra), Kathmandu.
164. A vihāra shrine façade relying for its decoration on perfect design and sober but exquisite use of carved wood and molded brick, Ikṣa- or Sau-bahal, Patan.
165. (top) Surmounting the temple doorway, this torana, depicting Buddha Śākyamuni preaching from a rocky cave beneath an enormous āmalaka-crowned kirtimukha, was probably carved about the twelfth century, Yatka-bahal, Kathmandu. 166. (bottom) The lion-guarded doorway of a typical vihāra shrine with latticed doors flanked by delicately carved pilasters and surrounded with polychrome paintings, Guita-dhathu-bahil (Vasu-caśīla-dipavati-vihāra), Patan.
171. (above) These windows used especially for filtering a little light into the āgama, a chapel of restricted access, are typical of vihāra architecture, Ikṣa- or Sau-bahal, Patan. 172. (below) The gilded roof of a vihāra temple, embellished with a crest-like finial (gajura) of gilt stupas, gilt masks, pennons, and reticulated valance, Uku-bahal, Patan, viewed from the rear.
173. *(top)* Kubera, one of the Four Great Kings and a guardian of the Buddhist faith, detail of gilt metal repoussé doorway of a *vihāra* temple, Uku-bahal, Patan.

174. *(bottom)* From the same Uku-bahal doorway, traditional hand-forged brass lock guarded by devotional snake goddesses (*nāgini*).
175. A vihāra entryway surmounted with a polychrome painted scene of Dipaṅkara Buddha's procession and the Five Tathāgatas; and flanked with auspicious symbols, Makhan-bahal (Ratnakīrti-vihāra), Kathmandu.
176. Temple façade of a vihāra ruin, embellished with extensive polychrome painting on white plaster, Mulagu-guje-bahal (Vaiśravana-vihāra), Patan.
177. Detail of Mulagu-guJe-bahal murals depicting various Buddhas, Bodhisattvas, and a lama.
178. (above left) Of carved stone, this simple mandala typifies those found in the courtyard paving in front of the vihāra temple doors, Pulchok-bahil (Silapuradānāgiri-viha), Patan. 179. (above right) More elaborate, this brass mandala is raised on a lotus pedestal (which attracts bees), and engraved with the schematic plan of a sacred edifice; in the inner sanctum is the deity to which access is gained after passing through various “circles of protection,” “walls,” and one of the four equidistant doorways, Itum-bahal, Kathmandu. 180. (below) The Hindu matha is an architectural counterpart of the domestic quadrangle, principal façade of Pujari-matha, Tachapal-tol, Bhaktapur.
181. Despite the extravagant wood carving, the court of this *matha* is perfectly in keeping with domestic architecture, one of three choks that comprise the Pujari-matha, Bhaktapur.
182. (top) A sāhysa of Pujari-matha, viewed from the interior, is fundamentally the same as that of the village farmhouse, Plate 121. 183. (bottom) One of several exquisite sōkhyās, incorporating a peacock medallion and protected by a molded brick cornice, all of which overlook the narrow alley beside Pujari-matha.
184. The court of this matha and the modest shrine it incorporates are indistinguishable from those of a well-appointed ordinary house, Balukha-matha, Patan.
185. *(top)* One of two five-roofed Newar-style temples, this has a mandala plan with Śivalinga centered in the sanctum, Kum-bhēśvara, Patan.

186. *(bottom)* Tradition affirms that the temple of Guța-bahil once had nine roofs, as recorded in a nineteenth-century banner painting in the bahil; except for the unusual temple, the distinctive bahil features are carefully rendered, Guța-tol, Patan.
187. Open sanctum, typical of temples consecrated to Mother Goddesses and to Gaṇeśa; the latticed upper stories are paralleled in palace and vihāra quadrangles and in dharmalās. Mahālakṣmi, Thankot.
188. Housing a Śivalinga centered in the sanctum, this is a typical three-roofed temple of mandala plan except for its white plastered exterior and exaggerated plinth, Māju-deval, Kathmandu Darbar Square, A.D. 1692.
189. Of somewhat unusual interior arrangement, the temple's second stage is supported on four interior columns that demarcate the central sanctum, creating above it an open chamber embellished with polychrome murals, Brähmaṇi, Panauti.
190. (top) A temple ruin whose lower roof has fallen away, revealing the technique of double-wall construction, Śivadeva temple, Indreśvara Mahādeva compound, Panauti. 191. (bottom) A temple chariot (ratha) assembled annually for Bhairava, Bisket-jātrā, Bhaktapur.
192. (top left) One of numerous superbly carved early roof brackets, Śiva temple, Sulhima-tol, Patan, 14th c. (?). 193. (top right) Typical of seventeenth- and eighteenth-century brackets, stereotyped images stand above a panel of erotica, Taleju temple, Hanuman Dhoka. 194. (bottom left) A thirteenth-century bracket of an unidentified deity supported on eroti-cized caryatids, east façade, Indreśvara Mahādeva temple, Panauti. 195. (bottom right) A leonine chimera used both to support the heavy corner overhang of a hipped roof and as a temple guardian, decaying Kṛṣṇa temple, Panauti ghat.
196. (top) Exquisitely carved but timeworn façade of a neighborhood Śiva temple (with modern door), Sulihma-tol, Patan.  197. (bottom) An ānkhiṣṭhyā, a type of blind window used on temples and in vihāras, extravagantly carved and including motifs typical of decorative moldings and cornices, Śiva temple, Panauti (cf. Plate 183).
198. Earlier woodcarvings lie beneath gilt copper sheathing of a temple doorway, north façade, Changu Nārāyana.
199. Gilt copper repoussé torana, Ugratārā, the Terrible Tārā (Ekajñā), and companion deities, Vajrayogini temple, Sankhu
200. Mandala of Amoghapāśa Lokeśvara with four torana-surmounted doorways and various ornamental bands that broadly compare to temple molding and cornice ornament, H. 44-3/4 in., a.d. 1897.
201. (top) Detail showing typical ornament of carved moldings and cornices used in all buildings of the Newar-style canon except the common house, Bhuvaneśvara, Deopatan. 202. (bottom) An elaborate crossing of carved wood and brick or tile typifies the decoration of exterior corners where decorative moldings or cornices meet, Bhuvaneśvara temple, Deopatan.
203. **(top)** A typical trailside public shelter (*pāṭi*) between Panauti and, in the distance, Khopasi. 204. **(bottom)** Kāsthamaṇḍapa, a frequently renovated shelter of *sattal* type, built at the crossing of two trans-Himalayan trade routes before A.D. 1143, Maru-tol, Kathmandu.
205. More typical of the *sattal* is this small, two-story *pāṭi*-like shelter, Sundhara-sattal, Sundhara-tol, Patan, A.D. 1700.
Partly a temple, the sattal incorporates decorative features in keeping with this role, Sundhara-sattal.

The decoration of other kinds of dharmaśālās is usually quite rudimentary, but exceptionally one finds carvings like this elegant yakṣī, a neighborhood pāti, Tyagal-tol, Patan, ca. 13th c.

A typical sikhara, this one enshrines a centrally placed Śivalīṅga, but the winged animals on the plinth suggest that the shrine was once consecrated to Śūrya, Sundhara, Deopatan.

Ruins of a sikhara in the old Khas kingdom of western Nepal, Roligaon, near Jumla, 13th-14th c.
210. An unusual *sikhara* for Nepal, thought to be modeled after the celebrated temple at Bodhgaya and constructed in the 16th century.
211. (top) A pilgrim's souvenir such as this 6 in. Indian miniature was very likely carried to the Valley in someone's pack basket, and provided the model for the Patan temple, soapstone, medieval period. 212. (bottom) Scenes from the Rāmāyana, part of a frieze carved on the lintel of a Kṛṣṇa temple, Patan Darbar Square, A.D. 1647.
213. (top) A temple that establishes the existence of the domed form in the Kathmandu Valley in the Malla Period, constructed in n.s. 814 Kārtika (A.D. 1693), Bhi-meleśvara, Maru-tol, Kathmandu. 214. (bottom) The largest and best of the domed temples, Kālamocana, worshiped from atop a pillar by Jang Bahadur Rana, who raised both pillar and temple on the banks of the Vishnubati, Kathmandu, A.D. 1874.
215. *(top)* The gleaming dome of Bodhnātha, the largest stupa in Nepal, canopied with streamers of wind-whipped Tibetan prayer flags, is especially honored with garlands of saffron stain, a temporary embellishment soon washed away by summer rains.  
216. *(bottom)* Ringed with the houses it dwarfs, Bodhnātha dominates an extensive sector of the Valley under the surveillance of eyes that most likely relate to the guardian Lokapālas dwelling within.
217. *(top left)* Detail of Svyambhūnātha, the most venerated stupa in Nepal, its dazzling gilt finial partially protected against the summer rains with straw matting; founded ca. A.D. 400, the original stupa lies hidden within an elevation of relatively recent date. 218. *(top right)* Dharmadeva stupa awaits an annual whitewash; foreground, some of the caityas clustered in its sacred precinct; founded ca. A.D. 450, but much altered since then, Chabahil. 219. *(bottom)* The northern of two similar stupas that may not have been renovated for centuries, which may reflect a type of dome used in the Transitional and Early Malla Periods, Guita-tol, Patan.
220. (top) The South Stupa, largest of four imposing mounds on the Patan outskirts, three of which appear to have undergone minimal renovations and closely approximate the funerary mounds in which the stupa form originates.

221. (bottom) The East Stupa, far smaller, compares in size to the North and West stupas.
222. (top) The finial of this stupa has been removed in order to replace the rotted yasti, the timber that traverses the stupa from bottom to top; rebuilt in A.D. 1357 after destruction by the Muslims, it may appear much as it did then, Pim-bahal, Patan. 223. (bottom) The chapels engaged to the cardinal sides of the stupa are sometimes elaborated into miniature multiroofed golden temples, Swayambhunatha.
224. (top) Although carved stone reliefs typify stupa embellishment, today only two have reliefs such as these incorporated into the pedestal, Tukan-bahal, Kathmandu. 225. (bottom) The environs of prestigious stupas such as Swayambhūnātha are favored for erecting smaller counterpart stupas (caityas) and the shrines of other deities, such as this temple to Hārītī/Śītalā.
226. (top left) A water reservoir designed for royal use, encircled by a serpent balustrade and under the protection of a “serpent timber” (nāgakāśtha), part of the Sundhārā, Bhaktapur palace, A.D. 1678-1688.
227. (bottom) Three typically related features of the townscapes: foreground, a drinking-water reservoir (tutedhārā), a well from which to replenish it, and nearby a public shelter (pāṭi), Sunaguthi village.
228. (top right) More typical of the city, this tutedhārā is built into a house wall facing a public way, and is decorated with water-symbolizing ornament, Taumadhi-tol, Bhaktapur, 17th-18th c.
229. (top) Detail of the Bhaktapur jutedhāra, with a serpent king seated above the spout between flying kinnaras who bear flowing kalāsas of water. 230. (bottom) A late Licchavi or Transitional Period water reservoir also decorated with kalāsa-bearing kinnaras, the trough now used (upside down) as a stepping stone, Bhairava-chok, Taumadhi-tol, Bhaktapur.
231. (top) The community well, an important source for domestic use, Tah-bahal, Patan. 232. (bottom) A typical gaithidhāra (deep fountain), this one now abandoned, its terraces collapsing and the water spout barely visible in the stopped-up water in the bottom, Bhaktapur.
233. (top) A small and elegant gaihiridāra, with a tutedāra set in one wall, surmounted with a frieze of the Navagraha, probably constructed ca. A.D. 1328, Tilamādhava Viṣṇu, Bhaktapur. 234. (bottom) At this fountain water issues from a metal spout, a bull grasped by a makara, surrounded by carved stone fish and moss-covered sacred images, a tutedhāra on the right, Sundhāra, Patan, A.D. 1700.
235. (top) A fountain with both metal and stone spouts; the stone *makara* is one of only three in the Kathmandu Valley with recurved snout, Narayan Hiti, Kathmandu. 236. (bottom) Typical of water sources, this *gaahridharā* is in essence a hypaethral shrine, where a variety of images are installed in the precincts made sacred by the presence of water, Nala village.
237. (top) Detail of gilt repoussé copper *makara* spout crowded with water symbolism, Sundhārā, Bhaktapur palace, A.D. 1688.  238. (bottom) Detail of stone carving that embellishes a pavilion attached to the reservoir/fountain of the Patan palace, A.D. 1647.
239. (left) The gilt images of Pratāpamalla and some family members surmount a distinctive pillar and capital of carved stone, Degutale temple, Hanuman Dhoka, Kathmandu, A.D. 1670. 240. (middle) Typical of emblematic pillars, this anthropomorphized Garuḍa is raised before a temple, Satya Nārāyana, Hadigaon, ca. 6th c. 241. (right) Now serving only to adorn a neighborhood square, this elegant pillar has been cemented in place and, with its folkish emblem, converted into a simhadhvaja, Bhimsen-khel, Chuping-ghat, Bhaktapur, 6th-7th c.
242. *(top)* Detail of the Bhaktapur pillar (Plate 241), the half-buried *gana* caryatids supporting a pot filled with luxuriant vegetation. 243. *(bottom)* Continuing a long tradition, this superbly crafted Garudadhvaja was offered to Viṣṇu (as Dattātreya) in A.D. 1851. gilt copper and stone; in the background a similar standard with lion emblem faces the temple of Bhīmasena, Tachapaltol, Bhaktapur.
244. A Transitional Period vihāra as depicted in a Nepali manuscript dated A.D. 1015.
245. (top) A Licchavi Period Śivalinga shrine (āvarana) with missing finial, Rājarājēśvarī-ghat, Paśupatinātha.
246. (bottom) Abandoned Śivalinga shrines, some with finials, Sarasvatī Kund, Lele.
247. (top left) A detached column from a Śivaliṅga shrine decorated with moldings, gavākṣa, and pratihāra, Deopatan.
248. (bottom) An inscribed and decorated column of a linga shrine used as a paving block, Bhuvaneśvara temple, Deopatan.
249. (top right) Detail of Bhuvaneśvara column with dedicatory inscription, “This is the kīrti [meritorious work] of Pradyumnaprāṇa.”
250. (top left) A more sophisticated Śivaliṅga shrine, late Licchavi or Transitional Period, rear of Nārāyana temple compound, Banepa. 251. (top right) The Banepa Śivaliṅga shrine, showing detail of finial and rear enclosed with relief panel. 252. (bottom left) Detail of the Banepa shrine, showing construction and diverse pratiḥāras, one an anthropomorphized nāga. 253. (bottom right) Detail of relief decoration at the rear of the Banepa shrine.
254. (top left) A Licchavi cāitya with plinth in the form of an octagonal post-and-lintel shrine, with bracketed columns, dentils, and roof surmounted with ancillary shrines and ornament, H. 21 in. minus finial, Kvantī-bahal, Patan. 255. (top right) A Licchavi cāitya supported on a mandapa plinth with bracketed columns, dentils, and decorative roof elements including gavaṃśa, H. 23.5 in. minus finial, Si-bahal, Patan. 256. (bottom left) A Licchavi cāitya, the plinth a sarvatobhādra shrine, its roof decorated with gavaṃśa and conjoint lions, inscribed and dated s.s. 182 (a.d. 758), Su-bahal-hiti, Patan. 257. (bottom right) A Licchavi cāitya with sarvatobhādra-type plinth ornamented with architectural and decorative motifs (all images are recent), H. 53 in. including finial, Guitā-bahil-cidungu, Patan.
258. (top) Detail of Guita-bahil caitya with ornamented pilasters supporting makara and kirtimukha torana, a cornice with pendant festoons surmounted with gavâkṣa, and leaf-shaped ornament at the base (the image is recent). 259. (bottom) Detail of a caitya plinth ornamented with architectural and other motifs, H. of plinth 20 in., Macchen-dranâth-bahal, Patan.
260. (top) Detail of a caitya plinth showing style of bracketed pilasters (the image is recent). H. of plinth 10 in., Duntu-bahil, Patan.  
261. (bottom) Part of a caitya plinth decorated with gandharvamukha, bracketed pilasters, caryatids, and foliate scrolls, used to construct a ghat, Tukucha Kholo, Kathmandu.
262. (top left) A Licchavi caitya with temple-like plinth, ornamented with gandharvamukha, its roofs supporting shrines surmounted with gavākṣa, H. 39 in. minus finial, Na-bahil, Patan. 263. (top right) Detail of shrines on upper stage of the Na-bahil caitya. 264. (bottom left) A miniature relief shrine with pilasters and bracket-capitals, surmounted with gavākṣa and gandharvamukha, and framed by makaras and kirtimukha, Ajanta (India). 265. (bottom right) A Licchavi caitya with architectural and ornamental motifs, H. 50 in. with finial, Dharmadeva stupa compound, caitya no. 8, Chabahil.
266. (top) Detail of Chabahil caitya no. 8 with foliate scroll kinnaras and hamsas, and tendril-holding gana. 267. (bottom left) A tendril-holding gana from the door jamb of the Daśāvatāra temple, Deogarh (India). 268. (bottom right) Detail of Chabahil caitya no. 4 with foliated scroll-tail hamsas.
269. (top) A Licchavi caitya ornamented with architectural motifs, stupas, and worshiping kinnaras, opposite Mahākāla temple, Kathmandu. 270. (bottom) Kinnaras worshiping an empty, or emptied, lotus throne, detail of Mahākāla caitya.
271. *(top)* Gavākṣa and lotus-borne stupas, detail of Mahākāla caitya.  272. *(bottom)* Vegetal, animal, architectural, and other Gupta motifs, Nalanda (India).
273. (top) A caturmukha-type caitya, Śākyamuni Buddha and Vajrapāni (addorsed to Avalokiteśvara and Maitreya), H. of images 18 in., Nag-bahal fountain, Patan, ca. 8th c. 274. (bottom left) A caturmukha-type caitya with four addorsed images of Śākyamuni Buddha, Svayambhūnātha. 275. (bottom right) A caturmukha shrine with four addorsed images, Śākyamuni Buddha and Avalokiteśvara (with Vajrapāni and Maitreya), H. 26 in., Tapahiti, Patan.
276. A *sarvatobhadra*-type *caitya* with standing images of Śākyamuni Buddha, Vajrapāni, and unseen, Avalokiteśvara and Maitreya or a second Buddha, above them seated meditating Buddhas, H. of standing images 18-3/4 in., Dhvaka-bahal, Kathmandu, 7th c.
277. Detail of Dhvaka-bahal caitya with Śākyamuni Buddha or Maitreya framed by ornamented pilasters and bracket-capitals, supporting a cornice decorated with dentils and foliage.
278. (*top left*) A Licchavi *caitya* with original finial (the enshrined image is recent), H. 32.5 in., Thapahiti, Patan. 279. (*top right*) A Licchavi *caitya* with original finial, Chapat-tol, Patan. 280. (*bottom left*) A *caitya* carved in relief on an interior wall of Cave 9, Ajanta (India). 281. (*bottom right*) Detail of a Licchavi *caitya* with original relief images of Buddha Mucalinda, Alko-hiti, Patan.
282. A Licchavi caitya with original images of the Tathāgatas carved in relief, H. 32 in. without finial, Om-bahal, Patan.
283. (top) Detail of upper stage of Om-bahal caitya plinth with one of four repeated images of Vairocana.
284. (bottom) Detail upper stage of Om-bahal caitya plinth with conjoint lions surmounted with recessed moldings.
285. Detail of Licchavi caitya with conjoint chimeras (the image is recent), Nga-cuka, Patan.
286. A Licchavi caitya with ornamented plinth and Tathāgatas addorsed to the aṇḍa, Lainchaur, Kathmandu.
287. (left) The plinth of this *caitya* is carved into symbolic mountains with stupas set into rocky caves, H. 27 in. without finial, Bungamati village.  
288. (right) A Licchavi *caitya* enshrined as the chief cult object of a temple in the courtyard of Kva-bahal, Patan.
289. (top) Stone columns, decorated sills, and other architectural fragments used to construct a stairway to Kailāsa, Paśupatinātha.
290. (bottom) A stone column used as a sill, northern gateway, Kumbhesvara temple compound.
291. *(top left)* A wooden column on the second story of Kāṭhāmanḍāpa, Kathmandu. 292. *(top middle)* Wooden columns, *phalaca* of Uku-bahal, Patan. 293. *(top right)* Wooden column and convoluted bracket, a wayside shrine, Deopatan. 294. *(bottom left)* Wooden column and convoluted brackets, Cārumatī-vihāra, Chabahil. 295. *(bottom right)* Wooden column with decorated convoluted brackets, Gucca-tol, Deopatan.
296. (*top left*) Conjoint lion capitals, porch of Temple 17, Sāñchi (India).  297. (*top right*) A Gupta order column, interior of Temple 17, Sāñchi (India).
298. (*bottom*) A fragmentary stone column on Kailāsa, Paśupatinātha, Deopatan.
299. (*top*) A fragmentary stone column used in building a retaining wall for a fountain, Bhuvaneśvara temple compound, Deopatan.  300. (*bottom left*) A fragmentary stone column at the roadside near Paśupatinātha, Deopatan.  301. (*bottom right*) A wooden column on a pāṭi, Svata-tol, Patan.
302. (top left) A fragmentary stone column used in the foundation of a modern temple, Sundhara-tol, Patan.
303. (top right) A fragmentary stone column incorporated into a modern temple foundation, Sundhara-tol, Patan.
304. (bottom) Detail of a wooden column employed in a pāṭi near the Patan Darbar Square.
305. (top) A large architectural piece decorated with alternating kulaśa and gavākṣa, incorporated into the wall of the Sundhara fountain, Patan.  306. (bottom) One of a pair of caryatids carved beneath a waterspout, Sundhara fountain, Deopatan.
307. (top) Gana caryatids crouch beneath the empty mortises of a building they once supported, Deopatan. 308. (right) Yakṣi-supporting gana caryatid, wooden tunāla, Uku-bahal, Patan. 309. (bottom) Set into the brick foundation, this gana caryatid supports the wooden columns of Sundhara-sattal (Plate 205), A.D. 1700.
310. A Licchavi stone column with *gandharva*, *gandharvamukha*, *kirtimukha*, and other ornament, used as road fill, Taumadhi-tol, Bhaktapur.
311. (top) A Licchavi relief *gandharva* flying against a cloud background, 21 by 10 in., a random inclusion in Cāmunḍā shrine, Deopatan.  312. (bottom) A *gandharva* flying amid clouds, wood carving beneath sill of a blind window, Itum-bahal, Kathmandu.
313. *top*) A Licchavi stone *torana* fragment with tendril-grasping *gana*, Bhuvanesvara temple compound, Deopatan.

314. *bottom*) A Licchavi mortised sill and stair riser decorated with tendril-holding *gana* and lions seated in rocky caves, Kutu-bahal, Deopatan.
315. (top) Stone ornament of a fountain, Bhuvanesvara temple compound, Deopatan, 17th-18th c.
318. (bottom) Licchavi ornamental stone relief, set into a fountain wall, Hadigaon.
316. (top) Licchavi stone door jamb decorated with moldings and relief Nāgarāja, employed horizontally as a foundation stone, L. 46 in., Paśupatinātha.

317. (bottom) Detail of Paśupati Nāgarāja.
319. *(top)* A *hamsa* with flamboyant foliate tail, bordered by dentils and nucleated rosettes, Uku-bahal, Patan.

320. *(bottom)* Wood carving of a *makara* with foliate tail, framed by a row of dentils and another of nucleated rosettes, Uku-bahal, Patan.
321. Detail of Daśāvatāra temple, Deogarh (India) with foliate-tail makara, conjoint lions, dentils, simulated animal-head beam ends, and pūrṇa kalaśa familiar to Nepali carvers.
322. (top left) A stone chimera corner guardian, H. 18 in., Cāmūṇḍā shrine, Deopatan.  323. (top right) Gandharvamukha decorated stone slabs, random inclusions in a brick wall, probably from the Transitional Period, each 28 by 13 by 6 in., Banepa.  324. (bottom) Conjoint lions, and deer worshiping a flaming wheel, a cāitya pedestal sectioned to serve as a stairstep, Jayavāgīśvari temple, Deopatan.
325. (top left) Conjoint lion corners carved on lowest corner of wooden pillars, ca. 17th c., Bhaktapur palace.
326. (top right) Gupta treatment of a temple doorway, Daśāvatāra, Deogarh (India).
327. (bottom) Detail of a pilaster, Daśāvatāra temple, Deogarh (India).
328. (left) Sarvatobhadra shrines represented on left door jamb, Daśāvatāra temple, Deogarh (India). 329. (right) Sarvatobhadra shrine surmounted with caitya, detail of Cave 26 façade, Ajanta (India).
330. The tiered roof and decorative cornice of a stone temple of unknown date are reflected in a Malla Period Newar-style temple of brick and wood; but which is the copy, which the model? Sankhu.
The game Nāgapāsa, “Snake-dice,” by which players move from the lower left via the snakes through seventy-two deity-filled squares to the heaven of Śiva, Viṣṇu, and Brahmā, well illustrates the complexity, syncretism, and localisms of the Nepali pantheon, opaque watercolors on cotton, 18th-19th c.
332. (top) A linga together with inscribed jalāhārī, dedicated in memory of King Mānadeva I by his daughter in A.D. 505, Sūrya-ghat, Paśupatinātha. 333. (bottom) Somewhat more naturalistic is Anahavrāteśvara, an abandoned Śivalīṅga on Rājarājeśvarī-ghat, Paśupatinātha, stone, late 4th c. (?).
334. (top) Abandoned Śivalingas and images at Sakhona, a Licchavi site in Lazimpat, north of Old Kathmandu.
336. (bottom) Kirāteśvara (Lord Kirāta), a celebrated linga near Paśupatinātha, as depicted (with Lakṣmi) on a Śaiva manuscript cover, opaque watercolors on wood, 18th c.
335. Detail of an ekamukhaliṅga, a linga bearing the face of Śiva, stone, Mrigasthali, Paśupatinātha, ca. 5th c.
337. (above left) A *caturmukhiṅga* carved with four faces to represent different aspects of Śiva; the central head, most likely Lakuliśa, is paired with an opposite, probably the Buddha, stone, Mrigasthali, Paśupatinātha, ca. 9th c.  

338. (above right) On this abandoned *caturmukhiṅga*, one of Śiva's aspects wears a type of crown usually assigned to Viṣṇu; right, the curly-haired Lakuliśa, stone, Sarasvati Kund, near Lele village (Licchavi Lekhaḍraṅga), 7th-8th c.  

339. (below) Three aspects of Paśupatinātha, the left Aghora/Bhairava, Śaiva manuscript cover, opaque watercolors on wood, 18th c.
340. (top left) Tāmreśvara, a caturmukhaliṅga with one Ardhanārīśvara face, the proper left side male, the right female, stone, Deopatan, 9th-10th c. 341. (top right) Kumbhēśvara, a caturmukhaliṅga sheathed in a gilt copper kavaca or kośa, enshrined in the temple sanctum, Patan. 342. (bottom right) Kumbhēśvara sheathed in a dress of gilt copper serpents surmounted with pūrṇa kalāśa, exposed in the temple pond for Janai-pūrṇe festival.
344. (left) Purified from ablutions in the Bagmati at Ārya-ghat, the faithful tender homage to Lord Paśupati at his annual celebration, Śiva-rātri.  345. (right) An unidentified image, probably Śiva, popularly worshiped as Virūpākṣa, a name of Śiva and of a Śiva adversary, stone, Ārya-ghat, Paśupatinātha, ca. 6th c.
346. (top) A seventh or eighth century Śaiva stone relief (and a Buddhist neighbor) incorporated into a later temple dedicated to Durgā, Kaṅkeśvari compound, Kathmandu.  347. (bottom) Detail of Śiva, Kaṅkeśvari compound relief.
348. (top) Śiva with Pārvatī, in a private garden, stone, H. 28 in., Visalnagar, Kathmandu, ca. 8th c.

349. (bottom) Śiva, Pārvatī, and Nandi the bull, stone, H. 23.5 in., Bagh Bhairava compound, Kirtipur, 3rd-4th c.
350. (top) Maheśvara enthroned with Umā, their son Kārttikeya, and flanked by Nandi, one of the earliest known Nepali Umā-Maheśvara reliefs, recovered (and later stolen) from the Tukucha River, stone, 26 by 15 in., Sakhona, Kathmandu, 3rd-4th c. 351. (bottom) Damaged and restored with cement, this Umā-Maheśvara relief was donated in A.D. 573 as part of a set of Mother Goddesses, now missing, stone, H. 26 in., Sikubahi, Patan.
353. (*top*) Umā-Maheśvara, stone, H. 19 in., Duga-hit, Sankhu, ca. 8th c. 354. (*bottom*)
The evolved theme of Umā-Maheśvara, charged with accessory figures in the Malla Period,
installed beside a *caitya*, H. 46 in., Nayaphacho-tol, Kathmandu, 16th-17th c.
356. Śiva Naṭarāja (Nāsadyo), the cosmic dancer, an accessory relief plaque, Mother Goddess shrine, stone, H. 21.5 in., Paśupatinātha, ca. 10th c.
357. (above) On an inquiring Nandi, Śiva dances, accompanied by Singhini and Baghini (the Buddhist dakinīs Simhavaktrā and Vyāghravaktrā), manuscript illustration, watercolors on paper, a.d. 1681. 358. (below left) Śaṅkara-Nārāyaṇa, half Śiva, half-Viṣṇu, stone, H. 36 in., Saugal-tol, Patan, ca. 7th c.

359. (below right) The syncretic Śaṅkara-Nārāyaṇa, flanked by their respective consorts, Pārvatī and Laks̄mī, are placed on a syncretic mount, half-bull, half-bird, stone, H. 23.5 in., Saugal-tol, Patan, 17th-18th c.
360. Śiva shares a *caturmukha* shrine with Brahmā, Viṣṇu, and Devī, stone, H. 38 in., Rastriya Nach Ghar, Kathmandu, ca. 4th c.
361. (top) The terrible face of Tika Bhairava, colossal polychrome mural at his riverside pitha near Lele village, faces a vegetation-filled vessel, symbol of his sakti. 362. (bottom) Bhairava, modeled and polychrome painted on the side of a clay beer jar, is exposed for public worship during Indrajātra, Asan-tol, Kathmandu.
363. (top) A copper repoussé image of Bhairava presides over the tongue of Matsyendranātha's chariot, Patan.
364. (bottom) Sveta Bhairava, exposed for Indra-jātra, Hanuman Dhoka, Kathmandu, gilt copper repoussé with polychrome paint, a.d. 1795.
365. (top) The polychrome painted eyes on the wheels of Bhairava’s chariot, assembled annually for Bisket-jātrā, Bhaktapur, are themselves Bhairavas, who are concerned with locomotive force. 366. (bottom) Only two inches tall, this celebrated gilt copper Bhairava is nucleus of the gilded façade of his temple in Bhaktapur, 18th c.
367. Bhairava’s vehicle, the dog, shares offerings (with a chicken) to Kālabhairava, an image recovered in the reign of Pratāpamalla and installed in the Kathmandu Darbar Square. H. 13 ft.
368. (top) This immense and terrible Bhairava, treading a vetâla, a goblin-like creature who inhabits corpses, covers the side of Candesvarî's temple, its walls pierced with triangular openings symbolizing the Mothers, Banepa. 369. (bottom) Pacali Bhairava is worshiped in aniconic form in an open shrine, his pitha, near the Bagmati; the vetâla in the forecourt, receiving homage, is the intermediary through which he accepts blood sacrifice.
370. Viṣṇu Viśvarūpa, the Universal God, astride the three worlds, stone, H. 31.5 in., Chabahil, 6th-7th c.
371. (top) At Kurukṣetra the Universal God manifests before a devout Arjuna (left) and the awed multitudes of the three worlds; in the lower register the composite Viṣṇu/Ananta/Balarāma, stone, H. 26.5 in., Changu Nārāyaṇa, ca. 8th c.

372. (bottom) Six of the probable ten heads borne by the Changu Nārāyaṇa Viśvarūpa, on the lower proper right a ghora aspect signified by wrathful mien, skull-emblazoned crown, and serpent earring.
373. Viṣṇu Viśvarūpa displayed for Indra-jātrā, Kathmandu Darbar Square, gilt copper casting and repoussé, H. 58 in., a donation of Pratāpamalla and family, a.d. 1657.
374. (top) Jalaśayana Nārāyaṇa on Ananta with Lakṣmī and Brahmā, flanked by the demons Madhu and Kaiṭabha, intent on destroying the universe, opaque watercolors on multi-layered paper, 12 by 16 in., 17th-18th c. 375. (bottom) Jalaśayana Nārāyaṇa, left, with Brahmā, Lakṣmī, and the demons Madhu and Kaiṭabha (on the right a king with priest and councilor), detail of a polychrome mural, Mohan-chok, Hanuman Dhoka, 19th c.
376. (top) Brahman priests conduct the daily worship of Jalāśayaṇa Nārāyana at Budhanilkantha, a consecration of King Viśṇugupta, L. 21 ft., ca. A.D. 641. 377. (bottom) Images such as this crude Jalāśayaṇa Nārāyana, carved together with a pool, typify the Nepali bathing and cremation ghats, L. 32 in., Rājarājēśvarīghat, Paśupatinātha, 18th-19th c.
378. Set up in the temple courtyard, this Garuḍásana Viśṇu is modeled after the enshrined circa fourth-century image of Changu Nārāyaṇa, stone, H. 32.5 in., ca. 9th c.
The Garuḍāsana Viṣṇu theme, modified here by the meditative pose, continues into modern times in pedestrian images such as this, stone, H. 27 in., Byasi-tol, Bhaktapur, 17th-18th c.
380. *top left*) The earliest known Nepali representation of the Supreme Viṣṇu (Para Vāsudeva), face and arms disastrously restored in cement, stone, H. 20 in., Bailache-tol, Patan, 3rd-4th c.  381. *top right*) Satya Nārāyaṇa (Tilapāla Viṣṇu), Hadigaon, a donation of the Vaiṣṇava Anuparama, perhaps the father of Bhaumagupta, ca. mid-6th c.  382. *bottom*) Severely weathered, this supreme Viṣṇu is now worshiped as an important manifestation of the goddess Śītalā, Tapahiti, Patan, ca. 6th c.
383. Viṣṇu-maṇḍala, Supreme Viṣṇu with Lākṣmī and Garuḍa, flanked by symbols, diverse divinities, and his own emanatory forms, his ten incarnations providing the theme of the top register, polychrome banner painting commemorating completion of ananta vrata by King Jitāmitramalla of Bhaktapur in A.D. 1681, represented in the lower register.
384. (top) Viṣṇu-mañḍala, detail of the royal worshipers, left to right, Prince Bhūpatindramalla, King Jitāmitra and his brother Ugramalla, and the Prime Minister Pradhānāṅga Bhāgirāma.
385. (bottom) Para Viṣṇu in caturmukha form with four addorsed identical manifestations, stone, H. 17 in., Maligaon, Kathmandu, ca. 15th c.
386. (top left) The four primary emanatory forms of Viṣṇu (caturvyūha) ad
dorsed in one composition, here the Saṁkarṣaṇa (Balārāma) aspect with plough and pestle, signifying Time and Death, stone, H. 30 in., Nārāyaṇa Hiti, Kathmandu, ca. 7th c. 387. (top right) The Su
preme Viṣṇu aspect of the Nārāyaṇa Hiti Caturvyūha Viṣṇu, his cognizances (club, wheel, lotus, and conch) arranged in the manner proper for Śrīdhara, one of the twenty-four emanatory forms; the black objects in the foreground are śālagramas, fossil ammonites that symbolize Viṣṇu; at the side, an adoring Garuḍa in bronze. 388. (bottom) The Nārāyaṇa Hiti Caturvyūha Viṣṇu (viewed toward the Supreme aspect), reared in his clothing and gilt and silver ornaments to receive his devotees, the elaborate form in which most know the deity.
389. The four chief emanatory forms of Viṣṇu combined in a single image, with consort Lakṣmi, known as Caturānana or Vaikuṇṭha, gilt copper, H. 24.5 in., Hanuman Dhoka, Kathmandu, ca. A.D. 1722-1734.
390. Essentially Viṣṇu Caturānana with Lakṣmī and Garuḍa, the deity in this strongly tantricized work is given supplementary heads (one of the principal ones is concealed by a fragmentary image), stone, Changu Nārāyaṇa, 17th-18th c.
391. (top) Three popular Viṣṇu avatars carved as brackets, left to right, Trivikrama, Narasimha, and Varāha, Lakṣmi-Nārāyaṇa-sattal, Kathmandu Darbar Square, ca. 16th c. 392. (bottom) Viṣṇu as Varāha, the Boar, rescues Bhū-devī (Earth), Dhumavārāhi, Kathmandu, stone, H. 45 in., probably a foundation of Bhaumagupta, 6th c.
393. (top left) Varāha combined with three avatars (unseen) as a Caturmukha Viṣṇu, copper repoussé, Pharping, 17th-18th c.
394. (top right) Viṣṇu as the Man-lion, Narasimha, destroys the demon Hiranyakasipu, stone with gilt and silver trim, H. 60 in., Hanuman Dhoka, Kathmandu, a donation of Pratāpamalla in A.D. 1673.
395. (bottom) Trivikrama avatar of Viṣṇu, stone, H. 30 in., Tilganga, Mrigasthali, Paśupatinātha, one of a pair offered by Mānadeva I in honor of his mother, A.D. 467.
396. (top) The demon king Bali and his queen pay homage to Viṣṇu as the Brahma Dwarf, detail of Trivikrama avatar, stone, Changu Nārāyaṇa, ca. 9th c. 397. (bottom) Rāma, with his consort, is a household icon, wood, H. 3 in., 17th-18th c. 398. (left) Rāma is upstaged in Nepal by his associate, Hanumān, the monkey god, Indrēśvara Mahādeva temple bracket, wood, Panauti village, a.d. 1294.
399. Cloaked, garlanded, and caked with vermilion paint, Hanuman of Hanuman Dhoka receives his morning meal, stone, A.D. 1672.
402. *(above)* Scenes from Kṛṣṇa's life at Vrindāvana, opaque watercolors on multi-layered paper, 14 by 18 in., 18th-19th c.  403. *(below)* In one of many unsuccessful attempts to destroy Kṛṣṇa, the god, his companions, and cattle are drawn into the maw of the demon Ugrasura, detail, polychrome mural, destroyed wing of Hanuman Dhoka, Kathmandu, 17th-18th c.
408. Gajendra-mokṣa, Viṣṇu rescues the elephant king, opaque watercolors and gilt on multi-layered paper, 12 by 13.5 in., 17th-18th c.
409. A Nepali iconographic innovation inspired by Ardhanārīśvara, Viṣṇu and Lakṣmī are joined in a composite image, each on its own vehicle; they are surrounded by the Daśavatāra and, bottom center, the guardians Jaya and Vijaya, all identified by name, opaque watercolors on multi-layered paper, 14 by 18 in., 17th-18th c.
410. The temple of Nārāyaṇa at Changu, viewed across the enclosed courtyard toward the eastern façade.
411. (top) Changu Nārāyaṇa, Lakṣmī, and Sarasvatī as auspicious vessels of water visit Hanuman Dhoka on the winter solstice. 412. (bottom) Newar maidens symbolically wedded to Nārāyaṇa in the yihi ceremony, Bhaktapur.
413. (top) Bhāmasena (with missing weapon), household icon from Patan, wood, H. 3.5 in., 17th-18th c. 414. (bottom) Bhāmasena flanked by Gāṇeśa and Kārttikeya, temple toraṇa, Arughat, west of Nawakot, 18th c.
418. (top left) A six-headed Kārttikeya, riding Viṣṇu’s mount and brandishing the weapons of his companion gods, sets forth against the demon Tārakāsura, stone, H. 31 in., Hadigaon, 8th-9th c. 419. (top right) Typically, Kārttikeya wears bell earrings and a charm necklace of medallions and tigers’ claws; a serpent earring emphasizes his ghora aspect, the frowning face lower left, detail, Hadigaon image. 420. (bottom) Umā with her sons, a six-headed Kārttikeya and the elephant-headed Ganeśa, stone, H. 38 in., Dhulikhel village, 16th-17th c.
421. *(top left)* Sithī-dyo (Kārttikeya) astride his peacock mount is readied for his annual festival, Maṇjuśrī-tol, Kathmandu, polychrome painted wood or repoussé copper, 17th-18th c. 422. *(top right)* Proto-Gaṅeśa among imps and demons, set against the meditating Buddha by Mārā, detail of unfinished fragmentary relief, stone, H. 29.5 in., Nepal National Museum, ca. 8th c. 423. *(bottom)* Supervising the worship of a goddess seated between attendants, Gaṅeśa sits below among the offerings, undated Licchavi *silāpatra*, stone, H. 42 in., Nepal National Museum
424. (top left) Ganeśa, dancing gaily with his mount, the rat, his burst belly secured with a serpent, dips into his ever-present bowl of sweets, stone, Sanga village, ca. 14th c. 425. (top right) The Sanga Ganeśa must be doubly content with the unusual kirtimukha crown the sculptor has given him, as well as the prominent third eye of his father, Śiva. 426. (bottom) Ganeśa, one foot on his mount the rat, dances to the drumming of his father, manifest as Natarāja and again as Bhairava, while his mother Durgā, borne on her lion, offers laddu, Ganeśa’s favorite sweet, manuscript cover, opaque watercolors and gilt on wood, 4.5 by 10 in., 17th c.
427. (top) Gāṇeśa, clasping his twice-broken tusk to his chest, his legs adorned with dancer’s bells, rests a while to eat still another bowl of laṭṭu, stone, Mangal Bazaar, Patan, A.D. 1438.

428. (bottom) Like Gāṇeśa, Newar Buddhists wear dancers’ bells at the celebration of the Festival of Lights (mata-ya) in Patan.
429. (top) The five-headed Ganeśa as Heramba (Siddhi Vināyaka), flanked by the sun and moon, is worshiped by a Malla king or noble, manuscript illustration, opaque watercolors on paper, a.d. 1681. 430. (bottom) Ganeśa is everywhere in Nepal Mandala, as in this much-worshiped natural boulder at Sundarijal on the northern slopes of the Valley.
431. (top) In Nepal, Brahmā prefers as his vehicle the lotus rather than the goose; here Brahmā is one of four addorsed images (with Śīva, Viṣṇu, and Devī), stone, H. 38 in., Rastrīya Nach Ghar, Kathmandu, ca. 4th c.

434. (bottom) A scene in the story of Viṣṇu’s Dwarf avatar showing the decorated sacrificial post (yūpa) readied for the Vedic horse sacrifice, stone, Śikhara Nārāyaṇa, ca. 13th c.
433. Sculptured in the round, a four-headed Brahmā, the yogi's *rudrakṣa* seed rosary and water pot in hand, meditates on his lotus seat, stone, H. 22 in., Deopatan, ca. 8th c.
435. (top left) Sūrya in northern dress, paired with a second deity as a pratiḥāra on a shrine column, stone, H. 20 in., Panauti ghats, 10th-11th c. 436. (top right) Sūrya as the central image of the Nine Planets (Navagraha), stone, H. 32 in., Tilamādhava Viṣṇu temple compound, Bhakta-pur, 15th-16th c. 437. (bottom) Detail of the Tilamādhava Sūrya.
438. (top) Sûrya aloft in his solar chariot, guided by Aruna and drawn by winged horses, is attended by Ûsā and Pratyûṣā, companion planets; Daṇḍi and Piṅgala, scribe and staffbearer, are tucked into rocky caves below, stone, H. 29 in., Purana Bhansar, Kathmandu, 15th c. 439. (bottom) Agni, the god of fire, conceived in the form of an engraved and white-washed boulder, Agnipura, Swayambhû.
440. *(top)* Indra seated in royal ease as King of the Gods, bronze, H. 10 in., 13th c.
441. *(bottom)* Terra-cottas from Dhumvarahi midden, Kathmandu, showing crested crown, lapelled coat, and knee boots in vogue in the Licchavi Period, ca. 7th c. (?)
442. (top) The pilloried Indra, his crown missing, displayed at Indra-jatāra, Nasal-chok, Hanuman Dhoka, gilt copper repoussé, 17th c. 443. (bottom) The door of Indra's prison, at the foot of the towering Indradhvaja raised for his festival, is briefly unlocked every morning for the conduct of the god's worship.
444. (top left) The pilloried Indra exposed in a temporary pavilion erected in Maru-tol, Kathmandu, at Indra-jātrā, gilt copper repoussé, ca. 17th c. 445. (top right) Detail of the Maru-tol Indra and pavilion. 446. (bottom) The miraculous birth of Siddhārtha Gautama Buddha, center, Indra and Viṣṇu, left, and obeisance of Brahmā and Indra, right, detail, manuscript cover, opaque watercolors on wood, A.D. 1054.
450. (top) Buddha Śākyamuni attended by Bodhisattvas receives offerings from Śujātā (?); now exposed in a neighborhood square, the relief was originally installed in a vihāra by Mahāyānist nuns of the Caturvāma sect, Chapat-tol, Patan, stone, 6th c. 451. (bottom) Now worshiped as a hitvādyo, these weathered images of Buddha Śākyamuni and attendant Bodhisattvas are stained with the blood of animal sacrifice they abhor, stone, H. 25.5 in., Byasi-tol, Bhaktapur, ca. 6th c.
452. (top left) As stupas are enlarged, the old cores remain and images attached to them often peer out from behind their successors, North Stupa compound, Patan. 453. (top right) Detail of a scene of worship, stone relief plaque attached to Dharmadeva stupa, Chabahil, 7th-8th c. 454. (bottom) Once decorating the drum of a stupa, this scene of adoration of the Buddha, symbolized by the auspicious water vessel, is now incorporated into a blood-drenched shrine sacred to Kaumārī, one of the Mātrkās, stone, 36.5 by 17 in., Jaisideval-tol, Kathmandu, 7th-8th c.
Overtaken by a fierce storm as he sought enlightenment, the Buddha was raised above the flood by the serpent Mucalinda (whose protective heads and that of the Buddha are recent restorations), stone, H. 42 in., Banepa, 7th-8th c.
456. (left) The Banepa Buddha Mucalinda viewed from the rear (the hoods are modern). 457. (right) Buddha Mucalinda with attendants, stone, H. 15 in., Talache-tol, Bhaktapur.
458. This sensitive manifestation of Buddha Śākyamuni, now known as the "Blacksmith’s Queen," is worshiped as an accessory godling in the shrine of Vajrayogini, Sankhu, H. approx. 54 in., ca. 11th c.
459. (left) Buddha Śākyamuni, stone, H. 24 in., Nah-bahil, Patan, ca. 10th c. 460. (right) Probably attached to an older stupa, this relief at the rear of a tunnel-like niche in the drum of its successor depicts the Buddha as he is received by Brahmā and Indra on his descent from the Tuṣita heaven, H. 21 in., North Stupa compound, Patan, ca. 10th c.
461. \textit{(left)} Typifying scores of such reliefs, an image of the Bodhisattva Avalokiteśvara is enshrined at I-baha-cuka, Patan, stone with restored right arm, H. approx. 4 ft., ca. 11th c. \textit{462. (right)} Here Avalokiteśvara wears the distinctive crown, which, except for the Amitābha emblem, is normally reserved for Indra, stone with polychrome and gilt, 11th-12th c. (?).
463. In another unusual portrayal, Avalokiteśvara again wears Indra's crown, but as is typical of the Malla Period, one of the attendant figures, left, is Hayagriva, stone, Tahram-bahal, Kathmandu, 16th-17th c.
464. (left) The Bodhisattva Vajrapāni with the vajra anthropomorphized as Vajrapuruṣa, bronze with traces of polychrome and gilt, H. 7 in., 8th-9th c. 465. (right) A fierce Vajrapāni brandishes the vajra as he dances on corpses, copper with traces of gilt, H. 8 in., 9th-10th c.
466. Buddha Sākyamuni with attendants Avalokiteśvara and Vajrapāni, H. 23.5 in., Guita-tol, Patan, 8th-9th c.
467. (*left*) Vajrapāni with Vajrapuruṣa and a female attendant, a remnant wood carving, companion to Plate 468, which probably once flanked an image of the Buddha, Sasunani-bahal, Patan, 12th-13th c.  468. (*right*) Avalokiteśvara with female attendant dispenses the nectar of happiness to the spirits of the dead, wood, Sasunani-bahal, Patan, 12th-13th c.
(top left) Vajrapuruṣa, snake-wreathed and with the vajra's prongs protruding from his head, submissively crosses his arms, gilt bronze, H. 11-3/4 in., 9th-10th c. 470. (top right) To judge by this impressive sculpture, now worshiped as either Balarāma or a Nepali culture hero, Vajrapuruṣa once had his own cult, stone thickly oiled, H. 63 in., Tāh-bahal, Patan, ca. 11th c. 471. (bottom left) Like Vajrapāṇi, with whom he has much in common, Indra bears the vajra, occasionally personified as Vajrapuruṣa, bronze, 11th c.
472. *(left)* Maitreya shares a *caitya* with the Buddha and other Bodhisattvas, stone, H. 18 in., Nag-bahal, Patan, 8th c.

473. *(right)* Maitreya, enthroned in the Tuṣita heaven, preaches the Law, clay modeled in situ, H. ca. 6 ft., Musun-bahal, Kathmandu, restored A.D. 1640.
474. (left) Depicted as a youthful prince, Mañjunātha, as he is named in the dedicatory inscription, appears to be the earliest Nepali representation of Mañjuśrī, stone, H. 35 in., Mañjuśrī-tol, Kathmandu, A.D. 920. 475. (right) Detail of the boyish Mañjunātha, wearing what may represent the Licchavi royal crown and protected by a charm necklace.
476. A Nepali Buddhist monk as depicted in a painting of Vajravārāhi, opaque watercolor on cotton, 14th c.
477. Illustrating a metaphysical notion, Samvara and Nairatma engage in ritual copulation amid the flaming pyres of the cremation grounds, opaque watercolors on cotton, H. 53 in., ca. 15th c.
478. *(top)* Detail of a ritual girdle of human bone with copulating deities and dancing attendants, Thecho village (cf. with Plates 556, 557).  
479. *(bottom left)* Mahākāla, the Great Black One, sounds his fearful drum as, astride a corpse, he chops his meal of human flesh; a wayside image framed by drying dung patties, stone, H. 36 in., Kilagal-tol, Kathmandu, 17th c.  
480. *(bottom right)* Of superhuman size and loaded with gilt and silver offerings of his devotees, the most revered Mahākāla of the Kathmandu Valley has his own temple on the Tundikhel, Kathmandu.
481. (top) The proliferation of tantric deities did not prevent the continuing consecration of images of Buddha Śākyamuni, clay modeled in situ, H. ca. 10 ft., Buddhahbari, Kathmandu, 18th-19th c.

482. (bottom) Interest in the Buddha’s life continued despite the rise of tantrism; here the story of Māra’s assault, carved on a wooden torana at Itumbahal, Kathmandu, 17th c.
483. Reflecting the popularity of the cult of Dīpaṅkara Buddha beginning with the Malla Period, the subject of this toraṇa is his world-wide progress to teach the Law, wood, Layku-bahil, Kathmandu, A.D. 1898.
484. (top left) One of the most common ways of representing Dipaṅkara Buddha is with a wooden body (sometimes polychrome painted) and gilt metal repoussé head and hands (here the right hand has been affixed upside down). H. 24-1/4 in., 18th c. 485. (top right) A richly ornamented Dipaṅkara Buddha enshrined in Dipavati-vihāra (Guita-bahil), Patan, copper repoussé, H. ca. 5 ft., 13th c. (?). 486. (bottom) Detail of Dipavati-vihāra Dipaṅkara.
487. (top) A newly tonsured “monk” cheerfully submits to the *bare chuyegu*, the rite by means of which he is integrated into his caste, Ukanbahal, Patan. 488. (bottom) Newly shorn head painted with a sacred mandala, a “monk” is invested with robe, staff, and begging bowl to begin his symbolic four-day monkhood, Bubhal, Patan.
489. (top) A Newar Hindu family celebrates three rites of passage: the youths' vratabandha, the girl's yihi, and the grandfather's bhimaratha, Lukhusi-tol, Patan.

490. (bottom) A vajrācārya officiating in the main shrine of Kva-bahal, Patan.
491. (top) Bundled against the winter chill in the courtyard of the vihāra, vajrācāryas peruse Buddhist texts written in Sanskrit and archaic scripts that few can read, Kva-bahal, Patan. 492. (bottom) A vajrācārya, wearing his distinctive mitre, sounds the symbolic bell as he performs the homa at a celebration of the bhimaratha rite, detail from a commemorative painting, opaque watercolors on cotton, 18th c.
493. (top) In modern Nepal a crowned vajrārya, sounding his bell above a lotus-borne vajra, performs the home, Bu-bahal, Patan. 494. (bottom) “Nepāle-Svayambhū-caitrakh,” a conventional representation of the stupa illustrating a palm leaf manuscript, A.D. 1071.
495. A *pata* commemorating repairs to Svayambhū stupa by the Patan *mahāpātra*, Purandarásimha, and his brothers, opaque watercolors on cotton, H. 40.5 in., A.D. 1565.
496. (top) Paintings, Dipaṅkara Buddhas, and other images assembled at Swayambhū for the annual celebration of Buddha-jayantī, Buddha’s birthday. 497. (bottom) Especially during the Buddhist holy month, men participate in the bhajana, the performance of devotional songs honoring the gods, Swayambhūnātha.
498. (top) A scene of worship accompanied by the bhajana, opaque watercolors on cotton, Itum-bahal, Kathmandu, 17th c.  499. (bottom) A domestic altar being prepared for the distribution of the Five Offerings (pañcadāna) to the vandya, Jhoche-tol, Kathmandu.
Dīpaṅkara Buddha, accompanied by acolytes, is borne by one of them as he makes the rounds of Bhaktapur on Panch-dan.
501. (top) Five Dīpaṅkaras—some say the five Pāṇḍava brothers—pause for worship at one of several halts on their rounds through Bhaktapur. 502. (bottom) Guita-nakī, displayed as a manikin during the annual exhibition of vihāra relics, is believed to have given alms to the Buddha as he passed through the Patan streets, Guita-dhathu-bahil, Guita-tol, Patan.
503. In the Nepali version of the *Jātaka of the Starving Tigress*, the Buddha becomes a Nepali prince whose compassionate deed of self-sacrifice is memorialized by the stupa of Namobuddhā, Panauti, watercolors on paper, 19th c.
504. (top left) Crowning a mountain peak south of Panauti, Namobuddha stupa is of typical northern style, perhaps reflecting the direction from which the Jātaka came to Nepal. 505. (top right) Painted wooden images of Vasudhāra and the Buddha, two of many sacred objects and images displayed during the annual "Looking-at-the-Gods-in-the-Vihāras" (bahi-dyo-boyegu), Pimche-bahal, Kathmandu. 506. (bottom) The Bodhisattva Avalokiteśvara placed side-by-side with a Śivaliṅga in this vihāra's display for bahi-dyo-boyegu, Tham-bahil, Kathmandu.
507. (top) Among the decayed vihāras and moribund samghas of Bhaktapur, this one exhibits images of Dipaṅkara Buddha and banner paintings for bahi-dyo-boyegu, Kothu-bahil, Bhaktapur. 508. (bottom) Bringing offerings, Buddhists come at bahi-dyo-boyegu to view the sacred relics (here behind protective lattices) and to regard the banner painting unfurled in the vihāra courtyard, I-bahil, Patan.
509. (top left) Celebrants pass through a vihāra courtyard to leave their offerings during “Worship of the Vihāras” (bahā-pūjā), Bhote-bahal, Kathmandu.  510. (bottom) This vihāra quadrangle, its shrine tumbled and weed-grown, and one of its wings replaced by a concrete dwelling, illustrates the condition of Buddhism in the Kathmandu Valley today, Nhu-bahal, Patan.  511. (top right) Just as this pipal tree slowly effaces a stupa in Bhaktapur, so does Hinduism efface Buddhism in the Kathmandu Valley.
512. Imitative of Buddhist imagery, Śiva and Śakti copulate amid the flaming pyres of the cremation grounds, a mural in Jang Bahadur Rana’s chapel, Thapathali Darbar, ca. A.D. 1850.
513. (top) The mirror (darpana), a cognizance of Pārvatī, identifies this image of the goddess, stone, H. 45 in., Paśupatinātha, 8th c.
514. (bottom) Detail of Paśupatinātha Pārvatī's jeweled belt and patterned skirt.
515. (top left) Here the triśūla identifies this independent image as Pārvatī, stone, Maru-tol, Kathmandu, 10th-11th c.  
516. (top right) Without an identifying inscription, an independent image without explicit iconographic identification might be Pārvatī, Tārā, Lakṣmī, or another benevolent goddess, and can only be generically identified as “Devi” (Goddess), stone, H. 29.5 in., Nala, 13th c.  
517. (bottom) In one of her fierce aspects, Durgā slays the demon Mahiṣa in the form of a water buffalo, a composition known as Durgā Mahiṣāsura-mardinī, stone, Naksal, Kathmandu, 12th-13th c.
518. (top left) The omnipotent Durgā thrusts her trident into Mahiṣa's breast, and with serpents strangles his emissaries, Caṇḍa and Munḍa, stone, Kavache-tol, Bhaktapur, ca. 14th c.
519. (top right) Nepali artists prefer to depict the fierce Durgā as a resplendently beautiful young woman dispatching Mahiṣa with ease, detail, gilt bronze with jewel inlay, H. 11.5 in., 15th-16th c.
520. (bottom) Scenes of combat between Durgā and Mahiṣāsura in various guises, polychrome mural in Mohan-chok, Hanuman Dhoka, late 19th c.
521. (top) Durgā in her virgin (kumārī) aspect invests the body of a living virgin, here the Nepali chief Kumārī ready to receive Changu Nārāyaṇa at Hanuman Dhoka, Kathmandu.  522. (bottom left) Installed in her palanquin, the chief (Ekanta) Kumārī of Bhaktapur is readied by her priests for the 1976 Dasain festival.  523. (bottom right) Seated on the platform of Dharmadeva stupa, Chabahil, a solemn village Kumārī accepts offerings at the celebration of the Buddhist Panch Dan.
524. *(top)* Durgā manifest as the royal tutelary, Taleju, on the torana of the Golden Gate leading to her Bhaktapur temple, gilt copper repoussé, A.D. 1753.

525. *(bottom)* Śrī-Lakṣmī, the goddess of abundance, enthroned above her distinctive vahana, the tortoise, a domestic icon from Patan, opaque watercolors and gilt on multi-layered paper, 14 by 9.5 in., 18th-19th c.
526. Identified as Green Tārā by context, this image would otherwise be difficult to distinguish from lotus-bearing Lakṣñ detail of a pada, opaque watercolors on cotton, 15th c.
527. One of the few identifiable major sculptures of Lakṣmī, a sixth-century work reflected in the water of the clogged Naihitī, is worshiped as Śitaḷa; foreground a Śivalīṅga surrounded by stone balls, Chyasal-tol, Patan.
528. The Naihiṭi Lakṣmī is illustrated by elephants, an ancient symbol of fertility known as Gaja-Lakṣmī, stone, H. 34 in., Chyasal-tol, Patan, 6th c.
529. (*above left*) Sarasvati, the goddess of learning and culture, is a familiar figure in Nepal Mandala, detail of a standing image, stone, H. 44.5 in., Hadi-gaon, ca. 15th c.  530. (*above right*) Known to few except those in the locality, this small image of Sarasvati is worshiped in a private courtyard, stone, H. 20.5 in., Tangal-tol, Patan, 15th-16th c.

531. (*below*) Durgā depicted in her Mahiṣāsura-mardīni aspect (middle) and as the collective Eight Mothers, above, Ganeśa with Brāhmaṇī, Maheśvari, Kaumārī, and Vaiṣṇavī, below, Bhairava with Mahālakṣmi, Cāmuṇḍa, Indrāṇi, and Vārahi, palm leaf manuscript Durgā Saptasati with wooden covers, ink and colors, L. 11 in., A.D. 1477 (?).
532. (*top*) The Mātrkās are worshiped in the form of boulders, the central one symbolizing Tunal-devī (Vaiṣṇavī), at her right a sacrificial post and stone skull cup, viewed in the sunken sanctum of her temple, Visalnagar, Kathmandu. 533. (*bottom*) In this hypaethral trailside shrine, Blue Sarasvatī (Nilasarasvatī) and other mother goddesses are worshiped in the form of boulders and a mystic diagram, near Bode village.
534. (top) The Eight Mothers, a ritual map and object of worship, arranged in accordance with the directions over which the goddesses were thought to preside in eighteenth-century Kathmandu, and naming the days of the lunar calendar under their command, folios from a phyasaphu, ink on handmade paper, A.D. 1741.

535. (middle) Three of the Navadurgā, seated on lotus mandalas and each with a companion Bhairava painted on the adjacent wall, enshrined in Sāntipura at the Vihāra of the Auspicious Water Vessels, Sīghah-, Śrīghaṭa-, or Kumbha-bahal, part of Kāthēśimbhū the substitute Svayambhū tirtha.

536. (bottom) Hliugal-devī and two snake-wreathed companions are worshiped in the form of auspicious vessels at the streetside, Jaisideval-tol, Kathmandu.
537. (above left) Certain goddesses in their terrific or militant aspects are worshiped in iconic form as is Jayavāgīśvari, one of the Nine Durgās, enshrined in Deopatan, painted stone, approximately life size, late 5th-early 6th c.

538. (above right) In her sanctum, the militant Harasiddhi, one of the prescribed Nine Durgās, manifests herself as a boulder but appears on the torana in anthropomorphic form, copper repoussé, H. ca. 3 in., Dhulikhel, 17th c.

539. (below left) At this shrine Bālakaumāri is worshiped as a boulder except on Saturday, when this small gilt copper icon of the goddess astride her peacock is brought from her deochem to spend the day, H. ca. 12 in., Chakabahal-tol, Patan, 17th-18th c.

540. (below right) No less effective as a cult object than an elegant bronze, the Mātrkā Indrāṇī, seated on Indra's vāhana Airāvata, may have issued from a carpenter's workshop, a household icon from Patan, wood and stone, H. 11 in., 17th-18th c.
541. The Boar Goddess Vārāhi (counterpart of Viṣṇu as Varāha) is, like Indrāṇi, one of the Eight Mothers, emanatory forms of Durgā, gilt copper, H. 8.5 in., 13th-14th c.
542. (top) For special occasions a silver repoussé mask covers the boulder in which Mahākāli is manifest at her chief seat (pītha) in Bhaktapur, a hypaethral shrine she shares with other Mothers, an accessory icon of herself, and swarms of flies feeding on her bloody oblations. 543. (bottom) When this dancer, one of an ensemble from Bhaktapur, dons the mask of Maheśvari, he becomes the goddess herself.
544. (top) To Buddhists, Vajrayoginī with the dākinīs Vajravarṇanī and Vajravairocanī (but to Hindus, Chinnamastā, a form of Durgā), the textually grisly goddess is nonetheless conceived by her painter as a beautiful, if angry, young woman, detail from a pata, opaque watercolors on cotton, 14th c.

546. (left) Very likely this is the lotus-borne Mātrka Brāhmanī, stone, H. 16 in., Bagh Bhairava compound, 3rd-4th c.
547. (right) The animal head and fish cognizance suggest that this image of the Bagh Bhairava ensemble is Vārāhi or Śivaduti, stone, H. 20 in., 3rd-4th c.
548. *(top)* Partial view of a blood-drenched shrine in which an assembly of third- or fourth-century Mātṛkās in iconic form is still faithfully worshiped, Jayavāgīśvarī temple compound, Deopatan.

549. *(bottom)* Vaiṣṇavī, one of the group of blood-encrusted Mātṛkās enshrined beside Jayavāgīśvarī, stone, H. 10.5 in., Deopatan, 3rd-4th c.
550. (left) Like the preceding image, Viṣṇu’s primary cognizances, the wheel and club, identify this Mātrka as his Īkṣṭi Vaiṣṇavi, stone, H. 17.5 in., Bungamati village, 5th-6th c. 551. (right) An unidentified mother goddess worshiped as Śītalā, stone, H. 38 in., Haugal-bahañ, Patan, 3rd-4th c.
552. *(top)* Kaṅga-ajimā (Kaṅkeśvarī, Cāmuṇḍā), like all Mothers and Grandmothers, likes to dwell near the cremation grounds, here ghats on the Vishnumati; at one corner of her temple is a *caitya*, at the other a waiting sacrifice.

553. *(bottom)* Khānadyo or -devī, an amorphous divinity who presides over deafness and diseases of the ear, like the illustrious Guhyēśvarī has only a hole for a dwelling place, here surrounded with a serpent-wreathed lotus mandala, Bhaktapur.
554. (top) Temples are often built for Mothers and Grandmothers who, remembering their ancient hypaethral shrines, prefer open, airy sanctums, Bālakaumārī, Patan. 555. (bottom) Although the chief shrines of pīṭha-devatās usually lie outside the town, a related dēochen serves as their "town house" and is not unlike the houses of their mortal neighbors (cf. Plate 115), Vārāhī dēochen, Bhaktapur.
556. (left) Durgā as Kāli-Cāmundā, ministrant of death and destruction, decks her emaciated body with a girdle of human bones, the central medallion carved as Bhairava, wood, Indresvara Mahādeva temple, Panauti, a.d. 1294.
557. (right) Captured a second time by the master carver of Panauti, the dreadful personification of Death is the subject of two of twenty-four principal brackets, reflecting the popularity of Kāli-Cāmundā in Nepal Mandala.
(top) Like Bankāli (Vanakāli) of Deopatan, Kālī-Cāmunḍā is often imagined dancing on a corpse as she devours human flesh from a half skull (cleansed of caked blood and paint, a mantra is apparent on the pedestal), H. 22 in., 8th-9th c.

(bottom) As the famous Kaṅgā-ajīmā (Kaṅkeśvarī) of Kathmandu, Kālī-Cāmunḍā presides over her temple torana, flame-encircled and squatting on the vanquished demons, Caṅḍa and Muṇḍa; around her are companion Mātrkās and related divinities, copper repoussé, 17th-18th c.
560. (top) Accompanied by companion Mothers and Bhairava in the form of a “debt payer” Arini-nilā, Kāli-Cāmunda sits on a heap of skulls, iconographically unusual in Nepal, Paśupatinātha. 561. (bottom) In company with three emblematic skulls, a forgotten and lichen-covered Kāli-Cāmunda clings to a ruined Mātrkā shrine, Satya Nārāyaṇa temple compound, Hadigaon, 6th-7th C.
562. (top) A well-fed Mahākāli, accompanied by the dākinīs Singhini and Baghini, presides over nocturnal revels at the cremation grounds, stone, H. 10 in., Tushahiti, Sundari-chok, Patan, ca. A.D. 1650. 563. (bottom) Among caityas, lingas, serpents, and scavengers, fearful beings dance by the light of the funeral pyres, detail of door frame, wood, Bhuveśvara temple, Deopatan.
564. (above) Typically, Vajrayāna divinities such as Herukavajra and Prajñā copulate amid flames at the cremation grounds filled with cadavers, bones, scavengers, dread divinities, and an occasional yogin or monk seeking the Way, detail of a paubha, opaque watercolors on cotton, 14th-15th c.

565. (below) Kāli placidly masticating the entrails of the dead is too much even for the dread Bhairava, who, terror-stricken, rushes away across the bone-strewn cremation grounds, detail of Plate 564.
566. (left) Dakṣiṇakāli, the principal Kāli-Cāmunḍā manifestation in the Kathmandu Valley, squats on a cadaver amid the gilt and tile of her ever-modernized but still hypaethral shrine while her priest attends a companion Mātrkā, Pharping.

567. (right) Kāli-Cāmunḍā is everywhere in the Kathmandu Valley, as in this awe-inspiring local folk image enshrined with Gaṇeša by the wayside near Budhanilkantha, stone, H. 23.5 in.
568. (top) Gokarna Mahādeva on the Bagmati, a typical riverine tīrtha, substitute for the Indian Gokarna River tīrtha. 569. (bottom) Fragmentary Tīrtha-mahātmya illustrating celebrated Nepali tīrthas with their presiding serpents, top register; below, the legend of the rainmaker Śāntikara-guvāju, opaque watercolors on cotton, A.D. 1635.
570. (above) Detail of upper register of the Tirtha-mahātmya: upper left an unnamed pool; below it "Gyāna-tīrthā," confluence of the Bagmati and Vishnumati presided over by Dākṣīṇa (Pacali ?) Bhairava and Vāsuki-nāga; upper right, confluence of the Bagmati and Ratnavati, presided over by Padma-nāga; below, a nāga preaches to creatures of the spirit world. 571. (below) Scenes from the legend of the rainmaker Śāntikara-guvāju: upper right, King Guṇakāmadēva forces Kārkotaka to complete the nine-serpent mandala, after which, center, the rains fall; detail of lower register, Tirtha-mahātmya.
572. *(top)* At an elevation of more than 16,000 feet, several days’ climb from the Valley, Gosainkund, a pool sacred to Śiva, is one of the most celebrated *tirthas* of Nepal. 573. *(bottom)* Yogis and pilgrims bathe in the chill waters of Śiva’s mountain-ringed pool, in which the god is seated as a yogi and reposes as a “Jalaśayana Śiva,” detail from a *paubhā*, opaque watercolors on cotton, Itum-bahal, Kathmandu, 17th-18th c.
574. (top) The forbidding entry to Sāntipura, Swayambhūnātha, its mysteries secured by lock and key, the awful Bhairava, and fierce tantric guardians, has beside it a śilāpatra on which Pratāpamalla recounts his search within for the rainmaking tantra.  575. (bottom) Lamp in hand, Pratāpamalla bravely enters Sāntipura to seek the tantra, detail, watercolors on multi-layered paper, Kathmandu, 17th c.
576. (top) If one cannot go to Gosainkund to bathe under the August full moon, one comes to Patan to the tank of Kumbheshvara, mystically linked to the mountain pool. 577. (bottom) One hand holding the water-symbolizing lotus, the other displayed in the gesture of bounty, this majestic King of the Serpents once presided at the Patan spring, now sacred to Siva as Kumbheshvara, stone, H. 40.5 in., 4th-5th c.
578. *(top left)* Seated in royal ease on his own coils, lotuses in hand, a compassionate Nāgarāja regards his votaries from the canopy of his bejeweled heads, stone, Bhagwan-bahal, Nakal, Kathmandu, 12th c.  
579. *(top right)* The serpent is a familiar of the fountains and ponds, gilt copper repoussé, H. ca. 4 ft., Sundhārā, Tripura Palace, Bhaktapur, A.D. 1688.  
580. *(bottom)* Affixed to the door jamb as a *pratihāra*, the *nāginī*, offering water from a conch, is paired with a *nāga*, their intertwined bodies encircling the whole temple in a protective embrace, terra-cotta, Sundhara-tol, Patan, 18th c.
581. *top*) Kubera, in northern dress, jewel-emitting mongoose in hand, guards his assigned quarter of the universe from the vantage of a temple pennant, wood with traces of polychrome, H. 29.5 in., 16th c.

582. *bottom*) This worn Kubera, carrying his symbolic money bag, like all early icons of Kubera wears southern dress, stone, H. 11 in., Satya Nārāyaṇa, Hadigaon, 3rd-4th c.
583. (*top*) As one of the Eight Miracles of Avalokiteśvara, the Bodhisattva as Balāha, the magic horse, saves Simhala (Gautama Buddha) from drowning, detail from a manuscript folio, the text Newari, the painting Tibetan, ink and watercolor on paper, illumination 2-3/4 by 3 in., 17th-18th c.  584. (*bottom*) Avalokiteśvara as the horse tries to save the Nepali traders from their demoness mistresses, opaque watercolors on cotton, 19th c., Tham-bahil, Kathmandu.
585. (top) Because of his assistance to Keśandra, the builder of Itum-bahal, Gurumāpā earned the right to eat all disobedient children, detail of a banner painting, opaque watercolors on cotton, Itum-bahal, Kathmandu, 16th-17th c.

586. (bottom) After Gurumāpā cannibalized obedient children as well, Keśandra revises the terms of the agreement, offering instead a yearly feast of buffalo curry and rice, detail Itum-bahal banner painting.
587. (left) A vestige of demonolatry is the läkhe dancer, an ogre whose task it was once to procure sacrificial victims for the Mārkā, here dancing during the celebration of Mata-ya, Patan.  588. (right) This youngster seem singularly unafraid of lāpendyo (stick god), a malevolent godling, Bhaktapur.
589. *(top left)* Ensconced in Himalayan caves, two emaciated ascetics, sacred water vessel and seed rosary in hand, accompany the meditating Brahmā, detail of stone relief, H. 11 in., Mrigasthali, Paśupatinātha, 9th-10th c.  590. *(top right)* His legs encircled by a meditation band, the sage Agāstya sits above the water pot from which he was born, stone, H. 12 in., Kalhiti, Bhaktapur, a.d. 1521.  591. *(bottom)* Lost in meditation for centuries, his name and history long forgotten, this rishi stands at the cremation ghats near Kaṅga-ajīmā, Kathmandu.
592. A “skull man” (Kapālikā) was expected to cultivate bizarre, “left-handed” practices such as eating carrion eaters in the bone-strewn cremation grounds, detail of Herukavajra puṣṭhā, Plate 564.
593. (*top*) Rāto Matsyendranātha, a chief divinity and patron of Nepal Mandala, viewed in the sanctum of his chariot.

594. (*bottom*) As one of the celebrated Buddhist deities of medieval Nepal and India, Nepāl Vugama-Lokeśvarah is depicted as a conventional Avalokiteśvara in a Nepali palm leaf manuscript, a.d. 1071.
595. (*top*) Rāto Matsyendranātha is worshiped by Bhairava and King Nṛpendramalla of Kathmandu, manuscript cover, opaque watercolors and gold on wood, L. 10 in., A.D. 1679.  
596. (*bottom*) The peculiar planes of the faces of these domestic icons with traces of red paint identify them as Rāto Matsyendranātha, not simply Avalokiteśvara as their Amitābha-emblazoned crowns proclaim; the left image wood, the others iron and brass, H. of central image 6.5 in., Patan, 17th-19th c.
597. (top) Every twelve years Matsyendranātha's chariot must cross the Nakhu Kholā twice in its difficult six-mile circuit from Bungamati to Patan and back. 598. (bottom) The chariots of Rāto Matsyendranātha and Minanātha are shown in a Tirtha-mahātmya, a paubhā exposed in Kva-bahal, Patan, for bahī-dyo-boyegu, opaque watercolors on cotton, 19th c.
599. (left) Under lowering skies, one of Matsyendranātha’s attendants displays the god’s rain-making shirt from his chariot, Jawalakhel, Patan. 600. (right) Sveta Matsyendranātha occupies a pūrṇa kālāśa in his sanctum, while outside a vajrācārya cleanses his manifest form, ready for his annual bath and refurbishing, Jana-bahal, Kathmandu.
Nepal Mandala

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