INVENTORY OF STONE SCULPTURES OF THE KATHMANDU VALLEY

LAIN S. BANGDEL

Introduction by DINA BANGDEL
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To my sister

Manrupa Bangdel
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For the Preservation of the Cultural Heritage of Nepal,

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— The Author
The Valley of Kathmandu has been the seat of ancient art and culture of Nepal for over two thousand years. It is most likely that the antiquity of stone sculpture in Kathmandu Valley goes back to the 1st century B.C. or the 1st century A.D. if not earlier. The Yaksha image found at Hadigaon almost four and half decades ago or the recent discovery of Jaya Varma at Maligoan bearing an inscription and date of Saka Samvat 107 corresponding to A.D. 185 or horde of ancient images found in Kathmandu Valley including the Mother Goddesses indicate an early beginning of stone sculpture. Hence, we may broadly divide the antiquity of Nepalese stone sculpture on the following categories: Kushana Period (B.C. 1st century to A.D. 2nd century), Pre-Licchavi Period (A.D. 3rd century to 4th century), Licchavi Period (A.D. 5th century to 8th century), Thakuri Period (A.D. 9th century to 11th century), Early Malla Period (A.D. 12th century to 14th century) and Malla Period (A.D. 15th century to 18th century).

In the Kathmandu Valley today, religious monuments are found virtually at every corner. Stupas, monasteries, temples, wayside shrines, water conduits, old palaces and private courtyards are crowded with images. For the people, these images of the gods and goddesses are essentially the focus of daily worship and religious life, as the embodiments of the divine protectors and benefactors.

For a long time, Nepal had remained an isolated and forbidden country, partly because of its geographical topography as well as its political situation. In the mid-fifties, Nepal's borders were opened to the outside world and since then, the art of this Himalayan kingdom has been widely appreciated throughout the world. Art lovers, antique dealers, private collectors and
museums have begun to take great interest in Nepalese art. A negative consequence of this avid worldwide interest, however, has been the loss of cultural artifacts from the country. Many valuable religious objects and priceless cultural treasures have begun to disappear fast.

During the past four decades, Nepal has lost a number of images of great historical and cultural value. With a view to preserving the cultural heritage of Nepal, the author of this volume initiated a comprehensive survey and research of the ancient art of the Kathmandu Valley, starting from the seventies. The result was the publication of the EARLY SCULPTURES OF NEPAL in 1982, which discussed the pre-Licchavi sculptures of the Valley dating from the 1st to 4th century A.D. In 1987, 2500 YEARS OF NEPALESE ART (German Edition) was published. Furthermore, two cultural inventory projects, funded by the Toyota Foundation of Japan were also initiated by the author under the aegis of the Royal Nepal Academy. The first of these projects surveyed the stolen images and the book STOLEN IMAGES OF NEPAL was published in 1991.

The second and last volume of the archival project is the INVENTORY OF STONE SCULPTURES OF THE KATHMANDU VALLEY. In its entirety, this project was more complicated than previously envisioned. There were a vast number of stone images in each locality; some of them in excellent condition, others abraded or broken beyond identification. In other situations, it was most difficult to photograph the images in situ, as they were placed in neglected areas, covered with moss, mud, or in a stagnant water pond. Furthermore, there were many places where photographing the images in situ were not permitted. This was particularly true of some of the Hindu shrines where the main images in worship were not allowed to be photographed. In addition, among the Newar Buddhist community where some of the most esoteric rituals are practiced, the secret Tantric images in the agam shrine are often not open to public viewing. While on the one hand, this conservative tradition makes it difficult for a thorough inventory of the cultural objects, on the other hand, it is this conservatism and strong cultural tradition that have preserved many of the religious institutions and precious objects of the Kathmandu Valley.

The main objectives of this project in documenting the stone sculptures is to preserve the cultural heritage of the Valley. During the past decades, the urban centers of Kathmandu, Patan and Bhaktapur have been growing and changing fast. Old temples, stupas, bahals and other holy sanctuaries are gradually being overshadowed by modern buildings, while the streets, lanes and narrow alley-ways are widened to accommodate modern construction. Under these circumstances, many of the stone images have been removed from their original sites. While many have been taken to safer places to be preserved at the National Museum at Chauni, or at the Archaeological Garden, Patan, there are a number of important images that have already been stolen from different localities. In this context this book provides a comprehensive
photographic documentation of both the Hindu and Buddhist Stone sculptures which are more than hundred years old.

A second objective of the publication of this volume is to arouse public interest and consciousness among the local people for, many Nepalese are not adequately aware of their rich cultural heritage and history of their age-old images that have been standing around for several centuries. We firmly believe that the local people, and especially the younger generation should be able to protect and preserve their artistic heritage for the generations to come. As this type of inventory of art objects is the first of its kind to be published in Nepal, it is hoped that scholars involved in the research of Nepalese art, particularly stone sculptures of the Valley will be benefitted with valuable photographs hitherto unavailable.

Despite the fact that the scope of this project was to document stone sculptures, it was not possible to include every single stone artifact found throughout the Kathmandu Valley. While the photographic archive includes all stone sculptures in a given locality, the selection of images published in this book is largely based on antiquity and physical state of the image. Those images abraded beyond recognition, or those virtually unidentifiable due to mutilation have not been published. As a general format, the inventory includes stone images from each locality of the three cities of Kathmandu, Patan and Bhaktapur, including the surrounding pocket areas of the Valley. The cities are subdivided into the locality names, which are arranged in alphabetical order. The images under each locality are presented in chronological order, and as far as possible starting with the earliest sculpture in each locality. It is hoped that the alphabetical chronology will facilitate in locating the images for later research purposes.

As regards to the project, I would like to acknowledge the many individuals and institutions without whose cooperation and help this project would not have been possible. First, I owe so much to my daughter, Dina Bangdel, who has contributed immensely and has been a source of inspiration from the very beginning of this project. She has helped not only in the field works, photography and identifying the images, but also in the layout, editing and typing the whole text. Furthermore, she has written the introductory section in the book and clearly outlined the history of Nepalese art and culture. As a Ph.D. candidate specializing in South Asian art, particularly Nepal, I feel she is the person most suited to help me with this project. I have no adequate words to thank her for all her contributions and efforts for the completion of this project.

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MAP OF THE KATHMANDU VALLEY
INTRODUCTION
LAND AND PEOPLE OF NEPAL

Located between the two cultural traditions of India and the Tibetan plateau, Nepal is a nation of great diversity and richness, not only in terms of its physical topography, but also in its ethnic, linguistic, cultural and artistic variety. Although the roots of Nepal’s cultural and religious heritage are closely linked to those of India and Tibet, it should not be seen simply as extensions of the two great cultural traditions, but rather the distinctiveness of Nepal cultural and artistic heritage needs to be understood in its own terms as indigenous developments unique to Nepal. By way of introduction to the culture of Nepal, we shall briefly discuss the geographical features, history and artistic developments in the Kathmandu Valley.

The Kingdom of Nepal lies between the rugged Himalayan mountains in the north and the vast Gangetic plains in the southern borders. The origin of northern landmass of the Himalayan mountains, which extends from northwest Pakistan through northern India and Nepal, resulted from collusion of plate tectonic activity of the Indo-Australian and the Eurasian tectonic plates. As a result of these tectonic activities, the terrain of Nepal is extremely varied, from the southern sub-tropical lowlands of the Tarai through deep midland valleys and gorges, up to the high Himalayan mountains in the northern borders.

Nepal comprises an area of 147,000 square kilometers and stretches over 800 kilometers in length from east to west, and is an average of 200 kilometers wide. Beyond the northern border lies the plateau of Tibet, now an autonomous region of People’s Republic of China. In the southern regions, the lowlands of the Tarai forms a fertile belt which gradually merges into the vast Gangetic plain of India. From the sub-tropical lower plains to the snow-capped Himalayas, Nepal ranges in altitude from 60 meters above sea-level up to 8,848 meters at the summit of Mt. Everest. Thus, the country has extreme variations in altitude, climate and ecology seldom found elsewhere in the world. Nepal can be geographically divided into six broad regions—based on the altitude and climate.
(1) **The Tarai:** The southern lowlands of Nepal along the Indian borders is the Tarai region, which is a narrow sub-tropical strip, ranging from 60 to 280 meters above sea level. Unlike the northern regions of Nepal, the climate in the Tarai is hot and humid and is one of the most densely populated areas of Nepal. The linguistic, cultural and ethnic elements of the southern Tarai are closely related to those of the northern Gangetic plains of the Bihar and Uttar Pradesh states of India. These fertile alluvial plains which is Nepal's bread basket, yields much of the country's agricultural crops.

(2) **The Siwalik Range:** The Siwalik Range, also known as the Churia Hills is a sharp formation of ridges rising abruptly out of the southern Tarai plains and runs parallel to the second range of hills in the Mahabharata Lekh to the north. The Siwalik range, which reaches a height of about 1,500 meters, begins from the northwestern border and extends through to the eastern limits of the country. This area has yielded some interesting fossils of Pleistocene mammals that used to roam the land when the Siwalik range was still a lowland.

(3) **The Mahabharata Lekh:** The Mahabharata Lekh consists of a chain of pre-Himalayan mountain range, running from east to west through the entire length of the country. Rising up to 3000 meters above sea level, the Mahabharata Lekh consists of rocky hills, narrow river gorges and dense forests with variety of trees, thus forming natural defensive wall from the southern Gangetic plains.

(4) **The Midlands:** The Midlands of Nepal is the heart of the country protected by the Himalayan range in the north and the Mahabharata Lekh in the south. This area provides about two-thirds of the national population and stretches about 50 to 100 kilometers in width. The contours of the Midlands are soft and picturesque with gentle rolling hills and provide an agreeable climate for the inhabitants. The Midlands are also populated by various ethnic groups that have migrated to the heartland of Nepal. Because of its fertile soil and congenial climate, this area has the advantage of a range of horticultural and agricultural products.

The Kathmandu Valley, the capital city and the focal point of Nepal's cultural history and artistic heritage lies in the heart of the Midlands. Geologists have confirmed that the Kathmandu Valley's alluvial soil with ripple marks, diatomaceous clay and the presence of Pleistocene fossils indeed suggest that it was a great lake which dried up about two hundred thousand years ago. This scientific evidence adds a certain truth to the traditional legend of the origin of the Kathmandu Valley, which was said to be a great lake that was drained and made habitable by the Bodhisattva Mahamanjusri (according to the Buddhist tradition,) or by Vishnu (in the Hindu context).
(5) **The Inner Himalayas:** The Inner Himalayas rise abruptly out of the Midlands and consist of high mountainous valleys with fast-flowing rivers which have created some of the deepest gorges in the world. The extensive valleys such as Dolpo, Mustang, Manang, Humla, Mugu in the Inner Himalayas have yielded human habitation up to a height of fourteen thousand feet above sea level. In these high-lying sparsely populated lands, agriculture is limited to watered oases and sheep breeding in pasture lands. The climate in these valleys are similar to the arid high plateau of Tibet, and there is much linguistic and cultural affinity with Tibet. As the harsh winters come when snow falls heavily, the nomadic people living in some of these valleys leave their homes and descend with their cattle to the lower regions where the winter is less severe.

(6) **Trans-Himalayan Zone:** The Trans-Himalayan Zone is covered with chains of mountains of the highest peaks in the world, including eight of the world's highest peaks: Mount Everest, Kunchenjunga, Makalu, Lotse, Annapurna, Dhaulagiri, Gauri Shankar and Ganesh Himal. The snow-line, at an average of 5200 meters are covered with permanent snow where the icy glacier melt during the summer monsoon months to feed the fast-flowing rivers. The grandeur of the snow-capped Himalayas has evoked the awe and wonder of humans since the dawn of civilization, and in the Indic context, the Himalayas are frequently referred to as the abode of the gods, especially that of Shiva.

It is interesting to note that in recent years some new discoveries are shedding light on the early human civilization in Nepal. The discovery of a fossil tooth of the hominid Ramapithecus, a direct ancestor of humans, found in western Nepal near the Tinau river at the foot of the Siwalik range, is the second oldest of its kind in the world, believed to be about eleven million years old. This discovery helps fill the paleological gap in the records of early hominid between India and northern China. Furthermore, this shows that the Siwalik range, which extend from Kashmir through Nepal could possibly have been one of the homes of the early human. Mammal fossils of rhinoceros and an extinct type of elephant of some sixteen million years was discovered in the Dang valley of western Nepal, and also at the bank of the Kamala river in eastern Nepal, south of the Churia Hills. These species were part of the vast array of Pleistocene mammal that once roamed the area that are now the lowlands of Nepal. The fossil evidence of the early humans found in Nepal is indeed a very interesting discovery.

Although the early hominid fossils were discovered in the Siwalik range in western Nepal, the Stone Age sites in Nepal still have not received its due recognition. Recent evidence of Stone Age sites have come to light, and although most of the discoveries represent surface findings, some of the tools discovered at these sites have shown close affinity to the Paleolithic tool of southeast Asia, thus attesting to the fact that the Siwalik range was also home to the
Stone Age humans millions of years ago. Furthermore, Neolithic tools were also found in the following regions of Nawalparasi district of the Lumbini Zone in southern Tarai, Janakpur Zone, Morang district of Kosi Zone and in the surrounding areas of the Kathmandu Valley. Neolithic tools were also found on the bank of the Rosi River in Jugu village near Panauti, at Lubu on the southwest fringe of Lalitpur, and near Budhanilakantha. Even in the Neolithic period, the Valley of Kathmandu with its fertile soil and congenial climate must have provided an ideal site for our Stone Age ancestors, and since time immemorial, continues to be the seat of Nepalese culture and civilization.

Just as the topographical variation is great, so is the ethnic, linguistic, and cultural diversity among the people of Nepal. In general, the people of Nepal may be divided into two broad groups, based on linguistic distinctions: (1) the Indo-Aryan group and (2) the Tibeto-Burman (non-Aryan) group. As the Indo-Aryans migrated north into the Valley from the Gangetic plains of India, much of the social, cultural and religious aspects of the Indo-Aryan groups are related to the larger Indic Brahmanical traditions, in particular the caste system and the Hindu religion. These groups generally speak Nepali, which is related to the Indo-Aryan linguistic family.

The second major ethnic group trace their origins to the Tibeto-Burman linguistic roots and are considered to be of non-Aryan (Bhotia) stock. These ethnic groups are varied and differ from each region. The Tibeto-Burman groups such as the Rai, Limbu, Tamang, Gurung, Tharu, Magar, Thakali, Sherpa and Lepcha primarily live in the eastern or western midlands regions or further north, and each group has their own dialect that is related to the Tibeto-Burman family of languages. Many of the Tibeto-Burman groups in the northern regions are closely related to the larger Tibetan cultural sphere, and follow Tibetan Buddhism that is often mixed with Bon animism.

Another important ethnic group traditionally considered to be from the Tibetan-Burman stock is the Newar community of the Kathmandu Valley. As the modern political entity of Nepal only came into existence after the mid-eighteenth century, the Kathmandu Valley traditionally known as Nepal, has been the focus of cultural and artistic traditions for centuries. It is the Newars, the original inhabitants of the Kathmandu Valley, that have played a unique role in the history and culture of Nepal. In contrast to the Indo-Aryan people who migrated to the Kathmandu Valley at a very early date, the Newars, especially the Jyapus are considered to be the original settlers in the Valley. The Newari language filled with Sanskrit loanwords is related to the Tibeto-Burman linguistic family. Although present-day Newar culture is thoroughly steeped in the larger Indic tradition, it has retained some of its indigenous cultural practices which are distinct to the Newar tradition. Both in the Hindu and Buddhist context,
certain cultural and religious characteristics unique to Nepal are essentially part of this Newar identity, and to a large extent, it is the Newars who are responsible for the artistic heritage of the Valley during the medieval period. Among their contributions are the magnificent wood carvings on temples, shrines, palaces and private homes. As metal workers and traditional painters, the Newar craftsman are ranked among the finest in the world and their reputation of metal work and painting found important patronage in Tibet. Especially during the Malla period, the Newars have excelled in all forms of craftsmanship, and have produced one of the world richest and creative artistic works in all media. Thus, for over two thousand years, the Kathmandu Valley has been the main seat of Nepalese art and culture.
HISTORICAL OVERVIEW

The geographic region known traditionally as "Nepal" generally refers to the Kathmandu Valley, which is approximately 150 square miles in size. The history of the traditional Nepal is that of the Kathmandu Valley, as the modern entity of the kingdom of Nepal was politically unified only in the 17th century. Essentially, the history of Nepal is that of the Kathmandu Valley.

Although there is no conclusive inscriptive evidence of early dynasties of the Valley before the 4th century A.D., a rich account of the beginnings of the Valley is found based essentially on myths, legends, and on the Vamsavalis chronicles (traditional chronologies of Nepali kings). The mythological and legendary history begins with the origins of the Valley, which was said to be a great lake without an outlet, in the middle of which grew a great thousand petalled lotus. According to the Buddhist tradition, the history of the Valley begins with the series of visits by the Seven Manusi Buddhas, including the seventh historical Buddha, Shakyamuni, who came to the lake to see the primordial Buddha (Adi-Buddha) in his form Swayambhu Jyotirupa - "the Self-Originated Light-Form". The Valley was then made habitable by Bodhisattva Manjusri who drained the lake and established the first settlement in the fertile Valley. In the Hindu tradition, a similar story of the draining of the lake and its first habitation is attributed to Vishnu, in his form as Pradhyumna.

For historians, however, it is difficult to determine the authenticity of these legends, as there is no inscriptive evidence from which one can reconstruct a chronological history of the Valley. The early legendary dynasties before the Licchavi period are based on the traditional chronicles (Vamsavalis), which were written after the 14th century A.D. The Vamsavalis mention the names of the Gopala and Kirata dynasties as preceding the Licchavi dynasty of the 4th century. According to these chronicles, there were thirty-two Kirata kings who ruled the Valley for several centuries. However, the existence of the legendary dynasties of the Kiratas and the Gopalas cannot yet be substantiated without epigraphic evidence. As the Vamsavali
chronicles are intermixed with historical, mythological and legendary tales, hence, their authenticity as a historical source is problematic.

The dawn of Nepalese history begins in the 6th century B.C., with the birth of Shakyamuni Buddha at Lumbini in the southern Tarai area of Nepal. The Shakya clan of the republican state of Kapilavastu that he belonged to was part of the sixteen janapadas or republican states that flourished during that period. Others important states included in the Vijjian republics were the Licchavis of Vaisali, Koliyas of Ramagrama (Shakyamuni's maternal home), the Mallas of Pava, the Moriyas of Pippalivan.

Historical evidence also suggests that contacts with India started as early as the time of the Buddha, with important trade links with north and northwest India. Trade with Nepal is mentioned in the Mulasarvasrivadavinaya and Kautilya's Arthasastra datable to 2nd century B.C. Although the present political boundaries had not been formed, literary evidence shows that the word 'Nepal' occurs in these early texts, suggesting that the Valley of Kathmandu was referred to as Nepal, and at the same time, providing further evidence that Nepal was already conducting trade with northern India at the time of the Buddha. The Mulasarvasrivadavinaya, a Buddhist text refers to a group of merchants proceeding towards Nepal with a large number of pilgrims. A Kashmiri text, Arthasastra of Kautilya, mentions the word 'Nepal' in reference to trade and commerce, alludes to the import of woolen blankets from Nepal into the Magadhan empire. In addition, the household list of the Magadhan Empire, during the time of Asoka, also refers to woolen blankets that were imported from Nepal.

Nepal's connection with Mauryan India of the 3rd century B.C., especially with Emperor Asoka is very important. King Asoka of the Mauryan Empire visited the Lumbini, the birthplace of the Buddha in the 3rd century B.C and erected a stone pillar in commemoration of his visit. Local tradition has it that King Asoka also visited the Kathmandu Valley. He is credited with the establishment of the city of Patan, and the erecting of the four stupas at the outskirts of the city of Patan. Furthermore, Asoka's daughter, Charumati is said to have remained in the Valley and established the first Buddhist institution called Charumati Vihara, now Cha baha at Chabahil, Kathmandu.

Although no epigraphic evidence is found as to the early dynasties of the Kathmandu Valley, the discovery of a number of early sculptures of pre-Licchavi period suggests that there must have been a flourishing civilization by the 2nd century B.C., if not earlier. These sculptures, particularly the Mother Goddesses and Yaksha figure, are iconographically and stylistically similar to the Mathura sculptures of the Kushana period of the 2nd-1st century B.C. Furthermore, the recent discovery of the stone inscription of Jaya Varma, dated to Saka Samvat 107, corresponding to A.D. 185, (found in Maligaon, and now at the Archaeological Garden,
Patan) is the earliest inscribed and dated stone sculpture hitherto found in the Kathmandu Valley. These pre-Licchavi images clearly attest to a flourishing civilization from at least the beginning of this century. Aside from art historical evident, the archaeological excavations at Hadigaon that yielded Kushana coins at the site provide strong proof of close ties with Kushana India. In light of these evidence, one can say that the Kathmandu Valley had a flourishing civilization long before the establishment of the Licchavis dynasty.

The recorded political history of Nepal begins only in the 5th century, with the A.D. 464 inscription on the victory pillar at Changu Narayana temple of King Manadeva of the Licchavi dynasty. From this period onwards, there is enough inscriptional evidence to provide a fairly accurate framework for the historical dynasties of Kathmandu Valley. The chronological history of Nepal can be divided into four major periods: Licchavi (ca. 300-ca 879), "Transitional" or Thakuri7 (A.D. 879-1200), Malla (A.D. 1200-1769) and Shah (A.D. 1769-Present)

The Licchavi kings of the Valley were perhaps connected to the Licchavis of Vaisali in northern Bihar in India, who were in power in the 6th century B.C. As mentioned earlier, among the sixteen republican states in power during the time of the Shakyamuni, the three republics of the Licchavis of Vaisali, Shakyas of Kapilavastu and the Mallas of Pava are probably related to the Licchavis, Shakyas and Mallas of the Kathmandu Valley. According to historical sources, Ajatasatru, king of Magadha and contemporary of Shakyamuni, had waged war against the Licchavis, destroyed their homeland and annexed the Vaisali republic. The Licchavis probably fled to the neighboring states or took refuge in the foothills of the Himalayas to save themselves from the ruthless prosecution of Ajatasatru. The Shakya kingdom of Kapilavastu suffered a similar fate in the hands of king Virudhaka, son of Prasenajit, who attacked and drove them out of their homeland. Nothing is known of these three republics for a long time, but after nearly nine hundred years of oblivion, the names of the Licchavis, Shakyas, and Mallas appear in the inscriptions of the Licchavi king Manadeva of the Kathmandu Valley. When the Licchavis migrated into the Kathmandu Valley is not certain, however, in India, their names are mentioned on the coins of Chandra Gupta I (A.D. 320-335) of the Gupta dynasty a century earlier then in Nepal.9 Chandra Gupta is said to have married a Licchavi princess named Kumara Devi, and this matrimonial alliance helped the Guptas to establish themselves in Magadha. His son and successor, Samudra Gupta (A.D. 336-375) also left an inscription at Allahabad in India, referring to the Licchavis, in which he states in having great pride to be the grandson of the Licchavis. He also refers to Nepal as his border kingdom, but does not give any indication of the geographical location of the Licchavis, nor is there any mention as to what happened to them, or where they settled after being driven out of their homeland.
In the Kathmandu Valley, the Indic traditions, in particular Hinduism and Buddhism had both already permeated the valley long before first kings of Licchavis dynasty had established their rule in the 4th century. Recent studies in the pre-Licchavi sculptures found in the Kathmandu Valley have shown their close affinity to the Kushana style of the Mathura region, which provides further evidence of the cultural dissemination of the Indic culture before the Licchavi period. However, long before the migration of the Indo-Aryan people (such as the Licchavis) into the Kathmandu Valley, the original settlers of the valley were the of non-Aryan group. In the early Licchavi inscriptions, almost all the local names were of non-Aryan origin. This linguistic evidence clearly shows the Valley was perhaps already occupied by ethnic groups belonging to the Tibeto-Burman race before the arrival of the Licchavis, Shakyas, or other non Indo-Aryan immigrants from the Gangetic plains of India. If the traditional chronology of the Vamsavali is to be believed, these indigenous people were perhaps the Kiratas.

The word "Kirata" is Sanskrit in origin, which means 'people who live on the borders' and were probably an ancient people of the Tibeto-Burman descent, who were living in the foothills of the Himalayas long before the arrival of the Aryans. The Kiratas are mentioned in the Vedas and in the Indian epics of the Mahabharata and the Ramayana. In the hymns of the Vedas, the Kiratas are referred to as people living in the forests and caves in the Himalayas. In the Rajatarangini, the history of Kashmir, the Kiratas are mentioned to be a primitive low-caste group which lived in the forests. In his Kumarasambhava, the great poet Kalidas of the 5th century describes the Kiratas as people who lived beyond the Gangetic plains in the foothills of the Himalayas.  

Through such references, it can be surmised that Indo-Aryan people such as the Shakyas, Licchavis, Mallas, Koliyas and Abhiras were the earliest Indo-Aryan people to migrate and settle in the Valley of Kathmandu that were inhabited by the Kiratas. A number of Licchavi inscriptions shed interesting light on the early history of the Kathmandu Valley, particularly on the Abhiras (Guptas) who played an important role in the political situation of the dynasties subsequent to the Licchavi period. At first, the Abhiras seemed to be feudal chiefs, and later on they occupied high positions in the administrative hierarchy. In the 7th century A.D., the political power was temporarily seized by the Abhiras, and one Vishnu Gupta became de facto ruler while the puppet Licchavi king Bhimarjunadeva sat on the throne.

Although the origins of the Abhiras or Ahiras are obscured, they are said to be the Gopals "cow herders", related to the nomadic people from the Mathura region of northern India. According to the Vamsavali chronicles, the Gopals are said to be the first to establish themselves and set up feudal chiefdoms in the Kathmandu Valley. It is quite possible that they
were among the first Indo-Aryan groups to migrate to the Valley. Furthermore, art historical and archaeological findings suggest that the Indo-Aryan civilization had penetrated the Valley as early as the 1st century B.C.

Recent studies have shown that the early images of Mother Goddesses, Yakshas, Kubera, Vishnu and Shiva show iconographic and stylistic similarity with the Mathura-Kushana period in northern India. The iconographic and stylistic affinity of these early sculptures with those of the Kushana period suggest a flourishing Indic culture within the Valley. Small settlements were scattered around certain areas of the Valley which have yielded many ancient images. Our survey has estimated that the early settlements appear to have been in the areas of Balkhu, Kirtipur, Patan, Pashupati, Maligaon and Hadigaon, as these sites have yielded ancient sculptures that predate the Licchavi period. It must be further noted that the recent discovery of a sculptural fragment in red sandstone, similar to that of the Mathura-Kushana regions in northern India, which was found in an excavation site at Hadigaon, shed light on the continuing cultural contact between Mathura regions of north India and the valley of Kathmandu as early as the 1st-2nd century A.D. Furthermore, the discovery of the Kushana coin of Kanishka at the same excavation site attest to the antiquity of the site in the Valley.

Although the political history before the Licchavis cannot be substantiated due to lack of inscriptive evidence, the social structure was perhaps based on tribal groups which formed a nucleus for the settlement. In the process, the Brahmanical tradition seems to have been absorbed by the animistic and nature deities that formed part of the original tradition of the Valley. The ancient sculptures found in the Valley of Kathmandu not only show the major Brahmanical deities such of the Shaiva and Vaisnava sects, but also the importance of indigenous cults of the Mother Goddesses, Solar Deities and Naga worship which flourished side by side.

**LICCHAVI PERIOD (4th - 8th century)**

There seems to have been considerable political changes at the beginning of the 4th century A.D., when the Licchavis came into power and began to expand their territory in the eastern as well as the western regions as far as the Gandaki River. However, it was only from the time of King Manadeva in the 5th century that the history of Nepal assumes a clearer shape. In his victory pillar at Changu Narayana of A.D. 464, King Manadeva gives a clear account of the situation at the time he ascended the throne. The inscription states that at the event of the death of her husband, Queen Rajyavati, mother of King Manadeva was ready to commit sati (ritual of self-immolation in the funeral pyre), and King Manadeva persuaded his mother to change her mind. The inscription also mentions an uprising of the people of the east which
King Manadeva eventually subdued, but it is not clear who rebelled against him. Furthermore, there is a mention of the uprising at Mallapuri in the east, where the young king sent his maternal uncle with an army of elephants and horses to subdue the Mallas at Mallapuri. The king later joined his uncle to crush the rebellion and they returned victorious. This epigraphic record gives an authentic account of the political situation when King Manadeva ascended the throne in the 5th century A.D.

According to the inscription of Manadeva of A.D. 464, Vrishadeva was the first king to have founded the Licchavi dynasty, as his name appears first on the list, along with his successors, Shankaradeva and Dharmadeva. It is, nonetheless, apparent that Abhiras (Gopalas) from the very beginning had close alliance with the Licchavis and subsequently began to occupy higher positions in the administrative hierarchy. The Licchavis depended more and more on the Abhiras who later acted as administrative chiefs, and thus had total control over the administration. In the beginning of the 7th century, a Kshatriya prince named Amsuvarman rose to power and the Abhiras were temporarily ousted. Amsuvarman married the daughter of king Shivadeva and soon established himself as a great feudal chief and ruled for twenty-seven years while the puppet king Shivadeva sat on the throne.

By the 7th century, Tibet was a growing powerful nation under the leadership of Tsron-tsen-Gampo (A.D. 620-649), contemporary to Amsuvarman of Nepal. The Kathmandu Valley remained an important thoroughfare for the cultural and religious exchanges between Tibet and India. Cultural exchanges encouraged trade over the Himalayas through the Kathmandu Valley and on to India. Amsuvarman is said to have given his daughter Bhrikuti in marriage to Tsron-tsen Gampo and sent her to Lhasa. Bhrikuti is said to have been an ardent Buddhist and she carried with her images of the Buddha, Tara, Maitreya and other Buddhist deities from Nepal. This matrimonial alliance is traditionally believed to have made a great contribution towards the introduction of Buddhism into Tibet. In Nepal, along with Tsron-tsen-Gampo's second wife, the Chinese princess Wen-cheng, the two princesses are venerated as 'Green Tara' (Harit Tara) and 'White Tara' (Sweta Tara) respectively.

In the 7th century, the Chinese Buddhist pilgrim Hsuan-Tsang described the court of Amsuvarman: "Lately there was a king called Amsuvarman (An-chu-fa-m), who was distinguished for his learning and ingenuity. He himself had composed a work on sounds (Sahdavidya), ; he esteemed learning and respected virtue, and his reputation has spread everywhere."11

During the Licchavi rule, the most important cultural ties however, was with India, especially with the contemporary Gupta empire with whom the Licchavis had close contact, primarily through trade and marriage alliances. Similar to the Gupta kings in north India,
Sanskrit was established as the court language, and both Sanskrit and the Brahmi script were used in the Licchavi inscriptions. Much of the administrative, political and legislative terms found in the inscriptions closely follow the Gupta prototypes. The artistic idiom of the Licchavi period was also derived from the aesthetic of the Gupta period.

The cultural and religious climate of the Licchavi period, and especially in terms of the artistic atmosphere is often equated with that of the Gupta period. The inscriptions support the evidence that the Hindu Vaisnava and the Shaiva sects were both equally popular, and the religious atmosphere was characterized by non-sectarianism and tolerance. By the Licchavi period, Buddhism was actively practiced and Buddhist institutions like the viharas were already established. In terms of the iconography and style, the artistic idioms of the Licchavi period were derived from their Gupta counterparts in India. As Gupta period, the Licchavi period is considered to be the "classical" or "golden age" of Nepalese art. The Licchavi art is considered to be the finest among Asian art.

"TRANSITIONAL" (Thakuri) PERIOD (A.D. 879 -1200)

Jayadeva II (A.D. 713-733) was the last Licchavi king to rule the Kathmandu Valley. The introduction of a new calendar by Raghavadeva in ca. A.D. 880 (Nepal Samvat) marks the end of the Licchavi period and beginning of the "Transitional" period, when the Valley was ruled by the Thakuris Chieftains. A chronological dynastic history of this period is slightly problematic, as there are no inscriptions or royal edicts issued during this period. However, in terms of artistic traditions and religion, the "Transitional" period was an important period, especially for the development of Buddhist art, metal sculpture, illuminated manuscripts. Three Indian kingdoms from the 8th-12th centuries played a significant role in the religious and cultural milieu of the Valley. First was the Pala dynasty (ca. 750-1160) of eastern Bengal and Bihar, with which Nepal continued to have close cultural contact. As Buddhism and Buddhist art were especially important in the Pala period, the Nepalese artists in the Transitional period were strongly influenced by the Pala styles, particularly in the styles of manuscript illuminations. In the Valley, Vajrayana Buddhism continued to prosper, as close ties were maintained with the important Mahayana monastic centers at Nalanda, Vikramsiila, Bodhgaya, and Odantapuri. Significant to the religious development, it was during the "Transitional" period that Tantric influences began to permeate both the Hindu and Buddhist religious spheres. Even with the fall of the Pala dynasty to Muslim invasion in the 12th century, Nepali art continued to show influence of the Pala style, and the Kathmandu Valley became an important source of Eastern Indian style to the Tibetans.12
The second Indian kingdom of considerable cultural importance during the "Transitional" period was that of the Chalukyas of Kalyani in the Deccan. Although there is no written evidence in Nepalese chronicles, the Chalukyas claimed that Nepal was a vassal state till about the 13th century. The development of certain Hindu emphasis, in particular the popularity of the Saiva Pashupata sects can be traced to the Chalukyan cultural influence. The importance of the temple of Pashupatinath and the installation of the South Indian Bhatta brahmins as priest of the temple can be attributed to this period.

The region of Mithila, known also as Videha or Tirhut in the southern plain plays a significant role in the cultural and religious history of the 'Transitional' period, especially in the wide popularity of the female sakti cult during this period. In A.D. 1097, Nanyadeva, a Karnataka prince established himself as king of Mithila in the new capital of Simraungarh in southern Nepal. Historical accounts refer to the frequent raids of the Mithila kingdoms in the Kathmandu Valley, but more important was the political and cultural connection of the kingdom of Mithila and the early Malla rulers like Jayasthiti Malla. Religious connection with the Tirhutia 'Karnataka' kingdom of Mithila was also important in bringing the Malla tutelary goddess, Taleju to the Valley, which resulted in an overwhelming popularity of Sakta worship in the Valley. In terms of the stylistic conventions in the Transitional period, the Mithila kingdom's connection with the Pala dynasty of eastern Indian regions of Bihar and Bengal is significant to understand in the development of the Nepalese artistic idiom and iconography. Therefore, although politically the "Transitional" period may have been unstable, it appears to have been important period of development, both in terms of the religious movements as well as the artistic traditions of metal sculpture and illuminated manuscript.

**MALLA PERIOD (A.D. 1200 - 1767)**

The rule of the Thakuri chieftains ended in A.D. 1182 and the Newar Mallas proclaimed themselves rulers of the Kathmandu Valley around A.D. 1200, with the reign of Ari Malla (A.D. 1200-1216). The history of the Malla rule may be divided into two periods: the Undivided Malla Kingdom (A.D. 1200-1482) and the Divided Malla Kingdom (A.D. 1482-1767) until the year of the conquest of Prithvi Narayan Shah of the Shah dynasty. In the early Malla period of the undivided kingdom, the Mallas ruled from Patan, one of the ancient towns of the Valley. Towards the end of the 14th century, the capital shifted to Bhadgaon (Bhaktapur). During the early Malla period, the political and cultural connection with the kingdom of Mithila is particularly significant, as king Sthiti Malla (r.1382-95) married the descendant of Harisinghdeva of the Karnataka dynasty in the Mithila region in northern Bihar. Perhaps resulting from the Maithili connection, Jayasthiti Malla's reign saw a major
Brahmanical emphasis, particularly in the "Hinduization" of the culture by establishing the caste system and other forms of a Hinduized community. Thus, from the 13th century onwards, Mithila became a great source for religious, cultural and social traditions, as the Malla period showed a renewed impetus of Hinduism, with religious and social ideas disseminated from Mithila regions.

During the reign of Yaksha Malla in A.D. 1485, the Valley were divided into three separate Malla kingdoms: Kathmandu, Patan, and Bhaktapur. The political situation of the Divided Malla period was characterized by internecine warfare, skirmishes, petty quarrels and court intrigues which lasted for more than two and a half centuries until when the Shah king, Prithvi Narayan Shah unified the three cities in A.D. 1769. Despite the political rivalries of each city-state, this was a period of great artistic, cultural and religious developments: Both Hindu and Buddhist works flourished, and although the kings were ardent Hindus, they commissioned many Hindu temples as well as important Newar Buddhist institutions of the bahas and bahis. In general, the Malla period is the culmination of artistic creativity in Nepalese art, particularly in the development of Hindu and Buddhist iconography unique to Nepal.

During the early Malla period, the roots of Buddhism was strengthened by continuing contacts with the great Buddhist establishment of estern India such as Nalanda, Vikramsila and Odantapura. When those Buddhist centers were invaded by the muslim invaders, many priests and ardent Buddhist took refuge in Nepal. The Malla kings gave shelter to a number of artists and poets, priests and learned men who fled from their homes, in particular from Bengal and Bihar on account of the Muslim invasion in northern India. These refugees and scholars composed Sanskrit works, including dramas based on Hindu mythology and commissioned metal works and paintings which eventually helped in propagating the Hindu as well as the Vajrayana Buddhism in Nepal. This was a period of the extensive iconographic development in Vajrayana Buddhism of the Valley. Both Hinduism and Buddhism continued to be influenced by Tantrism, and new imagery and iconographic forms influenced by Tantric practices began to develop. In Hinduism, by this time, social practices of the Indic tradition, especially the caste system, and the varnasrama ideals had been thoroughly incorporated into the social structure. In the history of Nepal, this period is marked by a very rich cultural development in heritage of the Newar community. Both the Hindu and Buddhist communities participated in elaborate rites and rituals without much sectarian bias. The religious harmony and tolerance is indeed one of the most remarkable phenomena in the history of Nepalese culture. Much of present-day Hinduism and Vajrayana Buddhism as we know it in the Valley has its roots in the Malla period.
Besides the Kathmandu Valley, there were about twenty-two small kingdoms established by the Kshatriyas dynasties in the Seti and Karnali regions of western Nepal. By the 15th century, the orthodox Hindus of the plains of the western regions migrated to the Gandaki valley, and in course of time, the number of the ruler kings increased to twenty-four. One such kingdom was Gorkha, the western neighbor of the Malla kingdom of the Valley. The Shah kings of Gorkha are said to be either from Chittor or from the Mewar regions of Rajasthan. King Dravya Shah (A.D. 1559-1570) laid the foundation of the Shah dynasty and during the reign of Ram Shah (A.D. 1606-1636), the kingdom of Gorkha was raised to importance. However, the credit for uniting the small kingdoms into one nation of the kingdom of Nepal goes to Prithvi Narayan Shah, who first attacked the fort of Nuwakot and then turned his attention to the fertile Valley of Kathmandu. The mutual quarrels among the three Malla kingdoms of the Valley facilitated the takeover by Prithvi Narayan Shah on the day of annual Indra Jatra festival in A.D. 1769.

King Prithvi Narayan Shah consolidated the political and military position and secured the friendship and support from neighboring principalities. He first attacked the fortified town of Kirtipur, situated at the hilltop in the southern outskirts of Kathmandu. After three successive attacks, he took control of Kirtipur. His next target was Kathmandu which he planned to annex while the people were busy and in a joyous mood of celebrating the Indra Jatra festival. King Jaya Prakash Malla of Kathmandu fled and took shelter in Patan, while the Gorkha King Prithvi Narayan Shah obtained the tika on his forehead as a mark of annointment from Kumari, the highly revered living Goddess of Kathmandu Valley. Thus the act of receiving tika sanctified the event and served as a validation of his conquest of the city of Kathmandu. He then immediately declared himself King of Kathmandu.

About a month later, when all the ministers and courtiers of Patan had surrendered to Prithvi Narayan Shah, King Tej Narsingh Malla of Patan had no alternative but to flee to Bhadgaon. Thus the kingdom of Patan fell into the hands of the Shahs without much bloodshed. When King Prithvi Narayan Shah sent his army to Bhadgaon, King Ranajit Malla of Bhadgaon sued for peace and was allowed to go to Varanasi along his royal family. Thus all three Malla kingdom came under the power of the Shah dynasty and King Prithvi Narayan Shah declared the city of Kathmandu as his capital. The great Malla dynasty which had ruled the Valley over five hundred years thus came to a close.

Prithvi Narayana Shah went on further to consolidate his kingdom. Realizing that the neighboring south-eastern kingdoms might fall prey to the rising power of British India, he extended the eastern boundary of this kingdom up to the Kankai river in the southern plains and
to Sikkim in the east. He also took control of the tribal kingdoms of the Rais and Limbus in the northeast and by A.D. 1774, the kingdom of Gorkha comprised nearly one third of the present-day Kingdom of Nepal.

After Prithvi Narayan Shah's death in 1774, his successors, Pratap Singh Shah, Rana Bahadur Shah and Girvanyuddha Vikram Shah continued the mission of political expansion. Soon, Kaski and Lamjung to the western borders were conquered, and within two decades the frontiers of the kingdom were pushed forward up to Kumaon and Garhwal in the northwest, to the borders of Kashmir in the west, and to Sikkim in the northeast, thus consolidating it into the modern nation of Nepal.

The beginning of the 19th century saw friction and conflicts between Nepal and the East India Company which was a growing powerful entity in northern India. Ultimately, it led to the Nepal-British war in 1914-16. As a result, Nepal had to cede the western border regions of Kumaon and Garhwal beyond the Mahakali river to the British Empire. Furthermore, Nepal had to allow a permanent British resident to be present at the royal court. The war resulted in weakening the power of the Shahs, and gave rise to a period of autocratic rule of the Rana family. Through a series of court intrigues, Jung Bahadur Rana established himself as Prime-Minister and Commander-in-Chief and made the position hereditary. For a period of one hundred and four years, the Ranas controlled virtually all the political and economic arenas of the country, while the Shah kings remained as nominal heads of state. It was propagated that the king was a reincarnation of Vishnu and was thus too holy to tarnish himself with state affairs. Meanwhile, movement for reforms were being carried out to which King Tribhuvan had aligned himself. Then followed a historic episode in which the king and the royal family managed to escape from the palace and took refuge in Delhi from where the king conducted the reform movements. Finally in 1950, King Tribhuvan returned to Nepal to establish a constitutional monarchy.

King Tribhuvan who died in 1955 was succeeded to the throne by his son, the late King Mahendra who introduced many political and social reforms and ushered in the Panchayat rule as a democratic political system. Diplomatic relations were established with the outside world, and for the first time, Nepal was open to the rest of the world. In 1971, King Mahendra was succeeded by his Majesty King Birendra Bir Bikram Shah. In 1989, the Panchayat system was ousted in favor of a constitutional monarchy and a multi-party political system. Today, as a Third-World nation, Nepal is moving towards socio-economic stability, while at the same time trying to maintain and conserve its diverse cultural heritage.
RELIGIONS OF NEPAL

In Nepal, Hinduism and Buddhism have coexisted continuously for almost 2000 years in an atmosphere of religious harmony. Although the religious and cultural roots of both the Hindu and Buddhist religions are derived from the Indic traditions, over the centuries, the Nepalese forms of Hinduism and Buddhism have developed their own indigenous character that distinguishes them from the larger Indic context.

As Nepal is geographically part of the Indian subcontinent, and because of its proximity Nepal shares much of the social, religious, and cultural traditions with India. Hinduism in Nepal still maintains its doctrinal ideologies in the larger Brahmanical tradition, but in the process of transmission has created new directions in its religious practices. The complexity and development of the religion are clearly expressed through the visual imagery of the objects of worship - specifically, the religious images and their various iconographic forms are documents of the religious practices, and need to be understood in their cultural context. Many iconographic forms and religious practices are unique to Hinduism as practiced among the Hindus in Nepal. In order to grasp the diverse aspects of both Hinduism and Buddhism in Nepal, it is important to analyze these iconographic forms of the popular Hindu and Buddhist pantheon in its own religious framework.

As Hinduism in Nepal is based on the larger Brahmanical tradition, the major Hindu divinities are found in shrines, temples or in wayside shrines. Many of the Hindu deities have both angry and benign forms. Some of the angry (krodha) forms are influenced by Tantrism, and commonly depict multi-armed and multi-headed deities. Similarly, Buddhist deities of the Tantric Vajrayana pantheon also are represented with multiple heads, arms and legs. These forms are conceived not as monstrous evil beings, but as manifestations of the cosmic nature of the deity. All deities hold different attributes in their hand that symbolize their function and power. The same attributes may be held by different deities, both Hindu and Buddhist, may
have different meanings in different contexts. The multiple readings of symbols are key to understanding to complex iconography of both Hinduism and Buddhism.

Within the Hindu tradition in Nepal, the major Hindu deities are Vishnu, Shiva, Sakti (the Goddesses in her various forms), Ganesha, Surya and Karttikeya. The two principal religious systems revolve around Vishnu and Shiva. Both Ganesha and Karttikeya belong to the family of Shiva. Known in Nepal as Sakti, Bhavani or Bhagavati, the Great Goddess is also the focus of an important Shakta cult.

Vishnu is one of the most popular deities of the Hindu pantheon, and in Nepal, major temples and pilgrimage sites are dedicated, with the four important Vishnu temples being the temples at Changu Narayana, Sesha Narayana, Ichangu Narayana and the Jalasayana Narayana at Budhanilakantha. In art, Vishnu is represented in his many manifestations, and in Nepal is often identified with Surya in the form of Surya-Narayana. In his role as preserver of the Universe, Vishnu's cosmic manifestation such as the Visvarupa Vishnu and Sesasayi have become popular in Vaisnava imagery. Furthermore, the ten incarnations of Vishnu are also of importance, among which Trivikrama (the Dwarf), Narasimha (half-man, half-lion), and Varaha (the Boar) are most often found in Nepalese art. His other iconographic forms include Vasudeva-Kamalaja, Garudasana Vishnu and Jalasayana Vishnu. Following the general development of the later Malla period, new Vaisnava iconographic forms influenced by Hindu Tantrism are found showing multi-headed and multi-armed forms of Vishnu.

Shiva is one of the major gods of the Hindu pantheon in Nepal and both his benign and wrathful forms represent the different aspects of the god. As god of destruction and anger, he is known as Rudra. In Nepal, as the god of music and dance, he is known as Nrityesvara or Nasadyo. As Lord of the Animals (Pashupati), he is the patron deity of the Hindus in the Kathmandu Valley, with the shrine of Pashupatinath in Deopatan dedicated to this form. More popularly, he is worshipped in his linga (phallic) form, symbolizing his creative power as the Great Lord Mahesvara. In Nepalese sculpture, he is most often shown in his abode at Mt. Kailasha in the Himalayas, where he resides with his wife Parvati, the daughter of the Himalaya. This iconographic representation of Shiva with Parvati known as Uma-Mahesvara murti is one of the most popular themes in Nepalese art, and there is much variation in the artistic imagery available. His other iconographic forms include Ardhanasrisvara (half-woman, half-man), Hari-Hara (the composite form of Vishnu and Shiva) and his terrifying aspect as Bhairava.

The worship of the Great Goddess, as the divine mother is extremely popular among the Nepalese people, and over the centuries, the Great Goddess has assumed numerous forms and is known variously as Bhagavati, Devi, Durga, Bhavani, Sakti and Ajima. Mother
worship in the form of anionic stones such as sakiti-pithas, prevalent as early as the 1st century A.D., continues to play an important role in Sakta worship in Nepal. Different forms of the goddess in her various manifestations are shown throughout Hindu art. As Uma, consort of Shiva and daughter of the Himalaya, she is the benevolent Universal Mother, while as Sri-Laksmi, consort of Vishnu, she is the goddess of wealth, prosperity and well-being. In her wrathful terrific form as Durga Mahisamardini, she is the powerful angry destroyer of the buffalo-headed demon, Mahisa. An extension of the cult of the Goddess, especially among the Newars is her form as Ajima (grandmother), who is the protectress of children. In the later period, a group of eight goddesses collectively known Astamamatrika (Eight Mother Goddesses) become important in the religious milieu of Sakta worship. In Nepal, however, the Goddess in her forms as Taleju, Durga and Kumari perhaps has the most varied iconographic imagery.

Other Hindu deities worshipped in the Valley are Ganesha, Indra, Kumara, Surya, the Dikpalas (8 Guardians of the Directions) and the Navagrahas or Nine Planets. Known as Vinayaka, and venerated by both the Hindus and the Buddhists, images and shrines of Ganesha are found in virtually every corner of the Valley. Similarly, Indra, the ancient god of the Vedic pantheon enjoys great popularity in the valley, among both Hindus and Buddhist in his annual festival of Indra Jatra. During that time, images of Indra, mostly of wood or metal are seen throughout the Valley.

The cult of the Navagrahas and Dikpalas are common to both the Hindus and Buddhists. The Navagrahas are the Nine Planets which include Surya (Sun), Chandra (Moon), Mangal (Mars), Budha (Mercury), Brhaspati (Jupiter), Sukra (Venus), Sani (Saturn), as well as Rahu and Ketu. As astrology plays an important role in the religious life, the Navagrahas and Dikpalas are propitiated during rituals and ceremonies. The Dikpalas, particularly in the Buddhist context are extremely important, with Indra presiding in the East, Yama in the South, Varuna in the West, and Kubera in the North. The regents of the four corners are Agni in the Southeast, Vayu in the Northwest, Isana in the Northeast, and Nairitti in the Southwest. As protectors of sacred space, representations of the Navagrahas and Dikpalas are frequently encountered in art, particularly in Hindu and Buddhist mandalas.

While Buddhism and Hinduism has coexisted together for almost two thousand years, Vajrayana (esoteric) Buddhism in the Kathmandu Valley has its distinctive features, which could be closely tied with certain aspect of Hinduism. Newar Buddhism is highly complex, in which the social, religious, and cultural practices incorporate the caste system, with a hereditary priesthood and membership into an entirely non-monastic Buddhist community. In this context, there has been a tendency in scholarship to interpret Newar Buddhism as dominance of Hinduism, deliberate syncretism, or basically Hinduism in all but name. The main focus of
Buddhism remained quite active. Among the Newar community in the three principal cities of Kathmandu, Patan, and Bhaktapur. Newar Buddhism had developed its own distinctive character.

Among the Buddhist Newar community of the Kathmandu Valley, the complex rituals and rich visual imagery is actively practiced. In this context a systematic study and chronology of its development is somewhat difficult.

While there was a flourishing tradition of the Hindu pantheon by the 1st century A.D., there has been no archeological and epigraphic evidence of Buddhist imagery before the Licchavi period. However, it seems likely that Buddhism was prevalent long before the Licchavi period. We have accounts of the Buddha's chief disciple Ananda, and more probably of the Buddhist monks from Sravasti visiting the Valley. Furthermore, the great Buddhist teacher, Vasubhandu is said to have visited Nepal in the 4th century and died here. It is said that he initiated the Nepalese in the practice of Mantrayana. The epigraphic evidence states that as in India, early Nepalese Buddhism probably followed the teachings of Sravakayana, Theravada and Mahayana. However, by the post-Licchavi period Vajrayana Buddhism was already in its full fledged form. This can be attested not only by images but also by epigraphs.15

In the Tantric context, the Five Jina or "Dhyani Buddhas" are important in reiterating Shakyamuni's Enlightenment process. These five Buddhas are perhaps the most important in the Newar Buddhist pantheon, and the iconography of these Buddhas are also specific to the Newar context. Besides this, there are many elaborate rituals incorporating mantras, dharanis and mandalas. For the Newar Buddhist practitioner, the Vajracharya priest acts as the preceptors to the path of Enlightenment. Various levels of initiations and passage rites are important for the Newar Buddhist community. Furthermore, much of the devotional life centers around the worship of the Bodhisattvas, in particular the Bodhisattva most popularly known as Karunamaya to the Newar Buddhists. The annual festival of Macchendranath in Patan signifies the importance of the Bodhisattva to both the Hindus and Buddhists.

In Nepal, the Buddhist pantheon is as numerous and varied as the Hindu deities. The sculptural traditions shows many of the complex iconographic forms of Buddhist pantheon. The seven Manusi Buddhas along with Shakyamuni are frequently represented. However, the proper identification of these Buddhas can only be determined by contexts, as the iconography is identical to that of the Five Jina (Dhyani) Buddhas. The concept of the five transcendental Buddhas or 'Panca Buddha' – Aksobhya (East), Ratnasambhava (South), Amitabha (West), Amoghasiddhi (North), and Vairocana (center), is a ubiquitous feature throughout Newar Buddhism. Other important Buddhist deities of the larger Vajrayana pantheon such as Cakrasamvara in his many forms, Hevajra, Kalacakra etc. are found throughout Buddhist art.
Among the most popular female deities are Tara and Vasudhara. As the counterpart of the Bodhisattva of Compassion, Tara is the saviouress who protects her devotees from earthly dangers and calamities. Iconographically, she is similar to Avalokitesvara in that she holds a lotus in her left hand, while her right hand displays the gesture of munificence. In the later Malla period, she was worshipped by the Hindus as the deity of transcendental knowledge (prajna) into the group of 10 female deities of knowledge known as the Dasamahavidya.
THE ART OF THE KATHMANDU VALLEY
HINDU SCULPTURES

Recent discoveries of a number of ancient stone sculptures found in the Kathmandu Valley provide ample evidence for the antiquity of art of the Valley. A number of early sculptures predating the Licchavi period have close affinity to the Kushana art of India. A detailed study of those early sculptures reveal that the cult of the Mother Goddess, Sun worship or tutelary deities like the Nagas, Kuberas and Yakshas are similar to those found in ancient India. In the Hindu context, popular Brahmanical deities such as Vishnu, Shiva and Durga are prevalent in the Valley. In the survey of the inventory of stone images throughout the Kathmandu Valley, the sculptures with various iconographic forms can be seen which will constitute historical documents of the popular religious movements. The survey, therefore, is by no means exhaustive and shall only provide the framework for further study.16

Until recently, the artistic traditions of Nepal was considered to be a regional extension of the larger Indic culture. Consequently, much of the scholarship emphasized the issues of cultural and artistic continuities, rather than the unique characteristics of Nepalese art. The arts of the Licchavi and post-Licchavi periods have been extensively studied, essentially based its aesthetic appeal in connection with the Gupta idiom. On the other hand, the works of the Malla period have not been studied fully due to the complexity of style and iconography of both the Hindu and Buddhist arts. However, the richness of the iconographic imagery of the Malla period is key in understanding the development of the Hindu and Buddhist practices prevalent in present-day Nepal. It is the extant images within their cultural contexts that can provide a framework to analyze the religious traditions found in Nepal.17

HINDU PANTHEON IN NEPAL

The nature and function of the Hindu pantheon in Nepal is perhaps best understood in terms of the own cultural categories. The Hindu deities can be generally classified into two broad groups: (1) the "ordinary" (pacific) deities and (2) the "fierce or dangerous" deities.
The first category of Hindu gods and goddesses of Nepal do not accept blood sacrifice or alcoholic spirits as offerings, are generally worshiped by offering flowers, vermillion, fruits, water, sweets and incense. These constitute the popular deities of the Hindu pantheon such as Shiva, Vishnu, Surya, Ganesha. These deities are generally depicted in their anthropomorphic exoteric forms, and are enshrined in temples or shrines. The gods are attended by Brahman priests and offered the Brahmanical ritual offerings. The main divinities of this group are generally male and are often defined as "peaceful" or non-Tantric deities.

The second category of deities are the "fierce deities", requiring blood sacrifice, meat, and alcohol as offering. These are predominantly female and are generally represented in their "fierce" multi-armed forms. The iconic presentations show them as angry figures with bared teeth, bulging eyes, often wearing a necklace of human skulls. As "dangerous deities" they are considered to be influenced by Tantric practices. Among them are the different forms of the goddess Durga, Astamatrikas or Eight Mother Goddesses, and the goddesses of the Navadurga group. Many of these deities, particularly the Astamatrikas, Ganeshas, and Bhairava are also worshipped in the Buddhist context.

PRE-LICCHAVI SCULPTURES

Although most major deities of the Hindu pantheon are found in Nepal, there are a number of ancient sculptures pre-dating the Licchavi period in which the cult of the Saptamatrika Goddess, Nagas, and Yakshas seem predominant. Stylistically, the pre-Licchavi sculptures derived its artistic impetus from the Kushana art of the Mathura regions. The closeness with the Kushana styles can be seen in light of Kushana coins found in the Hadigaon excavation in the Kathmandu Valley.

Images of the pre-Licchavi period include the Gaja-Lakshmi image from Chyasalhiti, Patan; Mother Goddess from Haugal bahal, Patan; Mother Goddesses from Jaibagesvari Temple, Kathmandu; Yaksha from National Museum, Kathmandu; Sesasayi Vishnu from Aryaghat, Kathmandu; and the Solar Divinity from Kumbhesvara, Patan all reveal stylistic characteristics comparable to the Mathura-Kushana styles of 1st-2nd century B.C./A.D. This is evidenced in certain stylistic features that are ubiquitous in the pre-Licchavi sculptures, such as the bulky voluminous forms with full fleshy body, the zigzag decorative folds of the garment, plain halo, minimal ornamentation, heavy anklets, distinctive hairstyle, and the cupped varadamudra gesture. These features do not occur after the 4th century when the artistic impetus derived from the Gupta idiom. However, even with the overwhelming influence of the Mathura-Kushana art, the faces in the pre-Licchavi sculptures remain distinctively Nepali, with
its broad full face, large oval eyes, high cheekbones and depressed thick lips. These Nepali features continue into the Licchavi period, even with the overwhelming Gupta influence.

Throughout the development of Nepalese iconography and compositional standard seem follow a distinct trend. There is a tendency in both iconographic and stylistic development to evolve from the simple compositional and iconographic type to more complex imagery. In general, the elaboration of design, the addition of decorative elements, increasing number of figures in the composition, and multi-armed multi-headed iconography tend to point to a later date. Both in Hindu and Buddhist imagery, as more complex forms evolve, there is greater variety in the iconography, especially in multi-armed and multi-headed images that are influenced by Tantric imagery.

THE TEMPLE CONTEXT

Before analyzing the iconography of the images, let us briefly discuss Nepalese temple architecture in its cultural context. As in India, the temple is the main focus of worship, although images of deities are found in small wayside shrines, or around the temple complexes themselves. The Hindu temple architecture of the Kathmandu Valley can be divided into two basic categories: the tiered-roof style (Devala) and the pyramidal shikhara style. Most of these old temples are datable to the Malla period. The most common plan of the temple is a square, following the idea of the cosmic square design of the Vastupurusha Mandala, while the temple themselves are seen as representing Mt. Meru or Kailasha. Rectangular, circular and octagonal plans are also prevalent and certain forms are associated with particular deities. For example, the Mother Goddesses are generally associated with square or rectangular temples, but as a group (such as the Saptamatrikas or Astamatrikas), they are specifically assigned rectangular shrines. Rectangular temples are almost always associated with Bhairava and Bhimsena, as seen in the Bhimsena temple in Patan and the Bhairava temple in Bhaktapur. In general, Shiva and Vishnu, the two most popular deities, have square temples designs, while Krishna temples are generally octagonal.

The Changu Narayana temple is an example of the devala or tiered "pagoda" style temples. As site of great historical value, it is one of the most important Vaisnavite temples in the Valley. Its history dates back to the Licchavi period when the Licchavi king Manadeva installed his victory pillar in 464 A.D. The inscription invokes Hari (Vishnu) who resides at Dolashikara, the ancient name for Changu. This could suggest that Manadeva had erected the pillar on site that already had a shrine of Vishnu. The temple of Changu Narayana as it stands today is not the original structure as there are accounts of numerous restorations to the temple, which had been reduced to ruin, particularly due to earthquake and natural disaster. The
design and structure of the temple, however, preserves many of the architectural traditions of
the Kathmandu Valley.

In its present condition, the Changu Narayana temple is typical of the Nepali tiered-roof
style and has standard architectural features present in most temples of this style. Some of these
elements are significant in analyzing the iconographic program of the temples.\textsuperscript{19} It is generally
considered that this type of architecture had its precedence in the ancient wooden architectural
tradition in India, which had been long abandoned. Typical of Vishnu temples in Nepal, the
Changu Narayana temple has an image of Garuda in front of the shrine. The Changu Narayana
Garuda has several stylistic features characteristic of the Garudas found in Nepal. He is
invariably depicted as a human figure with wings, and is shown kneeling with his hands
clasped in \textit{anjalimudra}. As the enemy of snakes, Garuda, wears a snake-necklace and snake-
armlets. Because of the apparent naturalism in physiognomy and his genuflecting posture,
scholars have suggested some Garuda figures could be dual images as portraits of royal
Vaisnava kings.\textsuperscript{20} Although positive proof of such speculations is hard to substantiate without
direct inscriptive evidence, it is possible that an inherent dual imagery was intended, as some
of the Licchavi and Malla kings were devout Vaishnavites and considered themselves
incarnations of Vishnu.

Two other architectural elements standard throughout Nepalese architecture are
significant for the iconographic program. These are tympanum (\textit{torana}) above the doorway,
and the bracket figures supporting the roof. The central tympanum on the facade generally
depicts the main deity of the temple, who can be shown in any form. The most significant
feature in understanding the iconographic program are the bracket figures carved on the
supporting struts. In most tiered temples, the shrine has a brick core with superstructure of
multiple wooden roofs. The roofs are supported by rows of struts which are embellished with
intricate wood carvings. Both in the Hindu and Buddhist context, the bracket figures represent
different iconographic forms of the main deity, some of which are not found in any known
iconographic sources. While strut figures can show the iconographic forms of the central deity
installed in the shrine, in other contexts, protective deities are placed on the struts to function as
markers of sacred space.
VAISNAVA SCULPTURES

Although the Hindu legends attribute the creation of the Valley of Kathmandu to Vishnu himself, the Vaisnava tradition historically goes back to Pre-Licchavi period. The evidence of pre-Licchavi sculptures of Vishnu found in the Valley suggests that the Vaisnava tradition had permeated the Valley long before the Licchavi period. Although both Shaivism and Vaisnavism were popular during the Licchavi period, epigraphic evidence shows that some of the Licchavi and Malla kings were ardent followers of Vishnu and extensively patronized Vaisnava art. As mentioned earlier, the earliest epigraphic records of the Kathmandu Valley is of King Manadeva, who was a follower of Vishnu. In 464 A.D., he erected the victory pillar at Changu Narayana temple, and in A.D. 467 dedicated an image of Trivikrama Vishnu in memory of his mother, Queen Rajyavati. Another important patron during the Licchavi period was the Vishnugupta, de facto ruler in the 7th century, who commissioned the gigantic image of Anantasayana Vishnu at Budhanilakantha.

During the Malla period, there continued to be renewed emphasis on Vaisnava imagery, for Malla kings often who declared themselves to be devout followers of Vishnu. A major figure in Nepalese history is Stthiti Malla (r. 1382-1395) who described himself as Daitya Narayana, Asura Narayana, and Daitya Narayana avatars. in his inscriptions. This is the first time in the history of Nepal when a king openly claimed himself to be an incarnation of Vishnu. Stthiti's leanings towards Vaisnavism can probably attributed to his connections with the Mithila kings who also had strong Vaisnavite traditions. As a devout Hindu raised in the religious milieu of Mithila, Stthiti Malla is also said to have codified the social and administrative orders in the Kathmandu Valley. While the kings of the late Malla period considered themselves to be Shaivites, two kings of the late Malla period who fervently supported Vaisnavism are Pratapa Malla of Kathmandu and Siddhinarasimha Malla from Patan. Pratap Malla built two large Vaisnava temples, dedicated an image of Vaikuntha Vishnu, and commissioned the large metal image of Narasimha at his palace in Hanuman Dhoka. His contemporary, Siddhi Narasimha
Malla of Patan built the Krishna temple and also constructed the royal bath of Sundari Chowk, which is dedicated to Vishnu.

In reviewing the development of Vaisnava imagery in the Kathmandu Valley, there are certain patterns that evolve during the course of history which are directly related to the royal patronage. By the 5th century, Vaisnava iconography was firmly established and conforms to textual descriptions. In the Licchavi period, the incarnatory forms of Vishnu are most popular and the Vaisnava themes are generally of monumental size. The "Transitional" and Early Malla periods show popularity of standing Vishnu images, and by the late Malla period, there is increased emphasis on the more complex forms of Vishnu, influenced by Tantric traditions. Especially popular in the Three Kingdom Malla period is the conjoint form of Laksmi-Narayana.

The Pancaratra texts of the Vaisnava tradition have been the most influential in the determining much of Vaisnava imagery in Nepal. As in India, Vishnu is worshipped under the three main aspects as conceived by the Pancaratrins: para (the highest), vyuha (the emanatory forms), and vibhava (incarnatory forms). The cult of Vasudeva-Krishna as a bhakti (devotional) movement was widely prevalent during the 2nd century B.C. in northern India, particularly in Mathura, the birthplace of Krishna. A number of early icons of Vasudeva with his brother Balarama, and sister Ekanamsa, which have been found around the Mathura regions indicate that in the beginning, the worship of Vishnu was associated with that of a local hero of the Vrishni race. A survey of the early Vaishnava art in India shows that the iconography of Vishnu was already established in the Kushana period.

Surprisingly, the Vaishnava images in Nepal date back to at least the 1st century A.D. Recent discoveries of the Sesasayi Vishnu from Aryaghat and four standing Vishnu images of the para aspect have so far come to light in the Valley of Kathmandu which can be assigned to the pre-Licchavi period: two from Hadigaon, Kathmandu and two from Patan.

**VISHNU IN HIS PARÁ ASPECT: STANDING VISHNU**

In Nepal, Vishnu, in his para aspect, is represented standing alone, and later accompanied by Laksmi and Garuda, or riding on his vahana, Garuda.24 In his simplest iconic form, Vishnu is invariably depicted as Sridhara, which is described among his twenty-four emanatory forms. The earliest Vishnu in his para form is from the Satya Narayana Temple, Hadigaon, Kathmandu which depicts a four-armed Vishnu in his Sridhara form. He is holding a wheel and mace in his upper right and left hands respectively, which are partly mutilated, while in his lower left hand is a conch and his front right displays the cupped varadamudra. Other early images of standing Vishnu from the pre-Licchavi period is the mutilated Vishnu
It is interesting to note that the cupped varadamudra is characteristic of pre-Licchavi images, but subsequently disappears from the 5th century. Later, Vishnu is often shown holding a seedpod in his lower right hand. Furthermore, Vishnu shown holding a lotus in his lower right hand generally indicates a later date in the Malla period. Another interesting feature of the Vaisnava imagery in Nepal is the manner in which Vishnu holds the conch. The conch is almost always held horizontally, whether the deity is seated or standing, although in the later images of the Malla period, Vishnu sometimes holds the conch in a vertical position. Scholars have stated that this tradition is not common either in east or south India, but Vishnu images from Uttar Pradesh and the western Deccan regions also hold the conch in a similar position.

VISHNU FLANKED BY LAKSMI AND GARUDA

While the pre-Licchavi sculptures generally showed Vishnu standing alone in his para form, by the Licchavi period, Vishnu flanked by Laksmi and Garuda becomes one of the most popular Vaisnava themes in Nepalese art. Although decorative designs and elements may vary, there is surprising continuity and consistency in the iconography. A common iconographic feature from the 5th century onwards, Vishnu displays his attributes in a manner similar to his Sridhara form. His consort, Sri-Laksmi stands at his right, holds a seed in her right hand and a lotus-stem with her left. Garuda stands on Vishnu's left and depicted as winged-human with his hands joined in anjalimudra, and on his ears are sometimes two different kinds of earrings - - his right earring is of a floral design while the left earring is a circular hoop ornament.

The figure of Vishnu which occupies the central position is larger than the other figures. Thus, hierarchic scale present in the sculpture is also a common feature in Vaisnava imagery, and is even more emphasized in the later periods. Furthermore, there is a general stiffness, increased detailing and heiratic formality which characterizes the sculptures of the late Malla period. While this iconographic scheme is perhaps the most prevalent in Nepal, it was not common in eastern India, where Vishnu is generally shown with his consorts, Laksmi, Sarasvati or Bhu-Devi. A similar compositional type is said to be found in western India, where Vishnu is flanked by his mount and his principal consort. This is one of the most popular themes in Vaishnava art in Nepal and continued to be represented until the late Malla period. This type of icon is not found in Indian art.
GARUDASANA VISHNU

A common Vaisnava image is the Garudasana Vishnu which shows Vishnu riding his mount, Garuda. It becomes a recurrent subject matter during the Licchavi period. The 8th century Licchavi sculpture from Changu Narayana shows Vishnu seated on Garuda with his legs pendant, resting on Garuda's shoulders. Both Garuda and Vishnu are shown in their usual iconographic forms. Here Garuda is more bird-like, depicted in a squatting position with his hands outstretched as if ready to fly. The sense of dynamism is further intensified by his wings that are spread behind Vishnu to form an oval aureole, characterize the style of the Licchavi period. Here too, Garuda wears the two different kinds of earrings.

Although this is the basic iconographic convention of Garudasana Vishnu, there is a slight variation in the iconography at a later date. As seen in a 17th century version from Kumbhesvara, Patan, both the iconography and style become more elaborate. Instead of his legs pendant in pralabhapadasana, by the Malla period, Vishnu is generally shown seated in padmasana while in his lower right hand, he holds a stylized lotus rather than a seedpod. Here, he is also flanked by two female deities standing on lotus pedestals. Although they have no identifying attributes, the female deities are perhaps his consorts, Sarasvati / Bhu-Devi and Laksmi. Vishnu seated in padmasana, often accompanied by Laksmi, or holding a lotus, rather than a seedpod are all stylistic characteristics of the later Malla period.

Other examples from the Malla period also show further deviation from the standard iconography. In a 17th century example from Patan, Vishnu in his Narayana form stands on Garuda, instead of being seated. Another variant of the Garudasana theme from the late Malla period reflects considerable Tantric influences in which Vishnu is shown as an eight-armed figure and is seated on Garuda with his legs in padmasana, while the two-armed Laksmi rests on his lap. Typical of the late Malla period, Garuda is shown with the face of a bird and claws as feet. These examples of Garudasana Vishnu reflects the richness in the artistic imagery while the basic theme remains the same.

SESASAYI VISHNU

Also known as Jalasayana Vishnu or Anantasayana Vishnu, in this form, Vishnu is shown reclining on the coils of the serpent Sesha/Ananta in the primordial waters. In general, the iconographic convention of the Sesasayi Vishnu follows the larger Indic tradition, in which Vishnu is shown in his four-armed form resting on the serpent, often attended by Sri-Laksmi. An unusual relief of Sesasayi Vishnu from Aryaghat, Kathmandu is different from any iconographic scheme found either in India or in Nepal. Here, Vishnu is shown not in his four-armed form, but is depicted with two hands, in which the details are badly abraded. Vishnu's
head is sheltered by the hood of Sesha, while he is shown reclining in the coils. A small female figure is shown seated on his lap, presumably Sri-Laksmi. Sri-Laksmi herself is shown anointed by two female serpent deities. This type of two-handed figure of Vishnu in Nepalese art seems to be indeed rare.

The two monumental sculptures of Sesasayi Vishnu carved are from Budhanilakantha and Hanuman Dhoka. Iconographically, Sesasayi Vishnu has remained standard throughout, with some stylistic variation. In both sculptures, Vishnu is shown in his four-armed form, holding his usual attributes of the wheel, mace, conch and lotus-seed in his four hands. The Licchavi sculpture from Budhanilakantha is carved out of a single piece of rock outcropping and two Licchavi inscriptions (issued by Bhimarjunadeva, the nominal king, with Vishnu Gupta as de facto ruler) dated A.D. 642 and A.D. 643 found at Yangalhiti and Bhringesvara allude to the accomplishment by the people of Dakshinagrama of the difficult task of dragging huge chunk of granite to the spot.

**VIBHAVA OR INCARNATORY FORMS OF VISHNU**

While his iconic forms are the focus of worship in temples and shrines, Vishnu's incarnations have been an important aspect in Nepalese art. Vishnu's heroic deeds that symbolized his role as protector, preserver and upholder of the Dharma are popular in Nepal. Representations of Vishnu's heroic feats as Varaha, Narasimha, and Trivikrama were often commissioned by the kings of the Licchavi and Malla periods. Most of the early sculptures of the Licchavi period represent Vaisnava themes, and the incarnations of Vishnu is perhaps the most popular. Since the artistic inspiration of the Licchavi period was derived from Gupta India, the popularity of this subject matter can perhaps be related to the Gupta impetus. The theme of the heroic exploits of Vishnu was particularly pertinent to the kings who saw themselves as incarnations of Vishnu and the upholder of the Dharma. The subject was popular motif found in the royal palaces of the Malla kings and variations of the incarnatory forms suggest that Vishnu as Preserver of the universe has remained a major source of artistic inspiration.

**TRIVIKRAMA / VISHNU VIKRANTA**

The earliest dated sculpture in Nepal from the Licchavi period (A.D. 467) is the Trivikrama *avatara*, which shows Vishnu in his cosmic form. Although the size of the sculpture is small and the details are abraded, the diagonal emphasis of the composition adds to the energy and drama of the narrative. The large eight-armed figure of Vishnu spreading his legs divides the composition diagonally. The lower triangle is confined to the narrative, that
shows Bali (on the viewer's light) making an offering to a human figure, presumably Vishnu as Vamana, the dwarf. The representation shows the moment when Vishnu takes his cosmic form and transcends all three worlds. The drama, tension and energy of Vishnu's actions is accentuated by the smaller figures around Vishnu's right leg, struggling to stabilize the cosmic form. As witnesses to the dramatic moment, both Sri-Laksmi and Garuda are shown on the left side of the stele. The Licchavi sculpture of Trivikrama shows much dynamic action and emphasis on the narrative.

Until the Malla period, most incarnations of Vishnu show the penchant for drama and the narrative. In the later Malla periods, although the iconography remains the same, there is an emphasis towards heiratic scaling, stiffer figures, with less dynamic tension and drama in the later compositions.

VARAHA

The theme of the Varaha incarnation was popular in the Gupta period, and in the Licchavi period become a significant iconographic theme. Two images of Varaha from Siddhapokhari (Bhaktapur) and Dhumvarahi (Kathmandu) attest to the popularity of the Varaha cult. The Licchavi sculpture of Varaha avatara from Dhumvarahi, Kathmandu of the 7th century shows amazing closeness with the Gupta prototype from Udayagiri. The god is a colossal figure, with its boar-face and human body. The image creates a sense of vigor and drama, and Varaha is shown standing on the coils of the serpent, as he lifts Bhu-Devi from the coils of the naga-demon. Here, Bhu-Devi is shown seated on Varaha's arm. Characteristic of the Nepali sculpture is the sensitive treatment of the coils of the serpent, as seen in many of the Licchavi sculptures such as the large Sesasayi Vishnu from Budhanilakantha and Kaliyadamana image from Hanuman Dhoka.

KALIYADAMANA

In his incarnatory form as Krishna, Vishnu in his Kaliyadamana aspect, is depicted as child Krishna vanquishing the demon-naga Kaliya by dancing on his head. As much of the incarnatory forms were popular in the Licchavi period, the Kaliyadamana stele from Hanuman Dhoka dated to the Licchavi period also displays the same dynamism, drama and tension, and emphasis on the heroic theme. In a literal portrayal of the narrative, the sculpture is placed in a pool of water out of which arises the serpent demon, Kaliya. Child Krishna looks diminutive as he stands on the Kaliya's head, shown in the act of subduing the demon. Here, child Krishna is shown with one foot on Kaliya's head while the other rests on the right shoulder. Armed with a whip, he is shown in the act of striking the serpent Kaliya. The mighty coils of
the serpent, rising from the waters below and spreading its hood reveals the personified monster. In the sculpture, Kaliya too is shown holding another serpent with his two hands as if to strike child Krishna. As narrated in the text, the wife of Kaliya is shown seated in anjalimudra, pleading for mercy. The depiction of the massive coils of the snake is archetypal of the Licchavi style.

NARASIMHA

Most of the Narasimha images found in the Kathmandu Valley are from the post-Licchavi period, although there is one reference of the worship of Narasimha in the inscription of Amsurvarma in the 7th century. A 14th century example of Narasimha from Changu Narayana still focuses on the narrative. The violent death of Hiranyakasyapu is portrayed dramatically: Vishnu in his half-human and half-lion form is shown tearing open the belly of Hiranyakasyapu. Lying below Narasimha's left foot are his broken mace and fallen crown. The scene is witnessed by Brahma and Indra in the heavens, while at the side are the two ubiquitous figures of Vaisnava art: Laksmi and Garuda.

In the Malla period, the representations of the incarnations lose their narrative emphasis, and instead are shown as single iconic figure types. By the 17th century, there are many variations in the iconographic forms and due to Tantric imagery, the incarnations of Vishnu are depicted as multi-armed, multi-headed figures. The incarnatory forms are usually shown with their female sakti on their lap, which is a direct influence of Tantric imagery. The Royal Bath in Sundari Chowk at Patan Palace commissioned by Siddhinarasimha Malla in the 17th century has a rich array of iconographic forms of more than 50 images of various deities of the Hindu pantheon. The majority of the sculptures are different forms of Vishnu, represented both in his iconic and incarnatory form, most of them shown with his female sakti. The images reflect the complex iconography that had developed during the late Malla period. A major problem, however, lies in locating its iconographic sources, as these complex forms are not found in the Tantric Vaisnava literature in India. Some of these forms might have been influenced by the Saiva Tantras such as the Pujapaddhata and the Tantrasara.

MISCELLANEOUS ICONOGRAPHIC FORMS OF VAISNAVA SCULPTURE

VAIKUNTHA VISHNU

The chief deity in the Vaisnava Tantrantara sub-sect is a form of Vishnu called Vaikuntha Vishnu. According to the descriptions found in the Vishnudharmottara, Vaikuntha Vishnu is said to have eight arms, four heads and his four faces that represent his different
aspects: Vasudeva (human), Samkarsana (lion), Pradhyumna (lion), and Anirudda (terrifying). An image of Vaikuntha Vishnu from Changu Narayana depicts Vishnu in a manner described in the textual descriptions. As Vaikuntha, Vishnu is portrayed as the eight-armed and four-headed figure seated in *padmasana* and accompanied by Laksmi, who sits on his lap. Similar to the Garudasana Vishnu images, they are shown riding on the six-armed Garuda. This types of sculpture must have been popular in the late Malla period, as an inscription of the 17th century states that King Pratap Malla dedicated an image of Vaikuntha Vishnu in his palace in Hanuman Dhoka.27

VASUDEVA-KAMALAJA / LAKSMI-NARAYANA

A late iconographic development during the Malla period is the composite image of Vishnu and Laksmi called Vasudeva-Kamalaja. The conjoint form of Vishnu and Laksmi also popularly called Laksmi-Narayana is a concept that is parallel to the Ardhanarisvara images and emphasizes the non-dual nature of the *prakriti* (nature/female) and *purusa* (male). This iconographic forms seems to be most prevalent during the Malla period. In terms of its iconography, the right half of the image is male, representing Vishnu and carries in the four hands Vishnu's attributes (disc, conch, mace, and lotus). The left side is clearly female, representing Laksmi and the four hands hold the attributes of Laksmi: book, lotus, mirror and vase. Unlike the Ardhanarisvara images of Shaiva sculpture, the ornaments and dress of the image is almost identical. Only the attributes and their respective *vahanas* make it possible to identify this figure as a conjoint form. The right side has both Vishnu's attributes and his *vahana*, Garuda while the left is shown with Laksmi's *vahana*, the tortoise.

HARI-HARA

The composite image of Vishnu and Shiva as Hari-Hara is an important iconographic form, that can be seen as an attempt towards sectarian syncretism. The earliest mention of this composite form is in an inscription dated A.D. 567 which states that an image of Sankhara-Narayana was installed at temple.28 In the 3rd century image of Hari-Hara from Saugal, the right half represents Hara (Shiva) who is shown with his attributes, the trident and rosary. The left half symbolizes Vishnu as suggested by his attributes, the wheel and conch. Later examples of the Hari-Hara image also include the consorts of Shiva and Vishnu. In a 9th century image, the two females deities who flank the central figure can be identified as Parvati (on the right) and Laksmi (on the left), simply by their respective placement in the composition. Except for the difference in their lower garment, the two sides of the central figure of Hari-Hara are almost identical. In a later version of the same composition, there are
several iconographic features that have been added to the Hari-Hara iconography. Here in an example from Sundari Chowk, Hari-Hara is an eight-armed figure, with the right hands holding attributes of Shiva (trident, *damaru*, rosary, waterpot) and the left carrying Vishnu’s four attributes. The *vahana* and consort of each deity are on their respective sides. Here, Parvati can be identified by her *vahana*, the lion, while Laksmi is shown standing on the tortoise.

**HAYAGRIVA**

A rare image of Hayagriva, a minor incarnation of Vishnu was recently found in Hadigaon. According to the Pauranic literature, Vishnu is said to have assumed the form of Hayagriva, a horse-headed, man to rescue the *Vedas* stolen by the demons, Madhu and Kaitabha. Although representation of Hayagriva as a form of Avalokitesvara is found in Buddhist art, this is the only example in Hindu art which related to Vishnu’s incarnatory forms.

In the Hadigaon representation, Hayagriva is depicted a horse-headed man, in a kneeling posture with his right leg on the pedestal and the left leg folded and supporting the left elbow. As both arms are broken, his attributes cannot be discerned, but is shown slightly pot-bellied, with his garment secured by a thin chain-like belt. On stylistic grounds, the image is dated to the 4th-5th century.
SAIVA SCULPTURES

Like Vishnu, Shiva is equally popular in Nepal. The Saiva sects of the Kapalika, especially the Nathayogins, and the Pashupatas were the two most influential sectarian groups in Nepal. Called by his many epithets such as Shankara, Mahadeva, Mahesvara, Giridhara, Girisa, and Rudra, Shiva in the form of Pashupati or "Lord of the Animals", is the patron deity of the Valley and is venerated by Hindus and Buddhists alike. The main temple of Pashupatinath is one of the largest temple complexes in the Valley. As in India, the linga is the main focus of worship in the temple and both types of ekamukha lingas as well as chaturmukha lingas are found throughout the valley. In his yogic and peaceful aspects, Shiva only accepts the offerings reserved for the pacific deities; in his wrathful forms, however, he accepts blood sacrifice and alcohol.

SHIVA-LINGAS

Shiva is shown both in anthropomorphic as well as in linga (phallic) form. There are three types of Shiva-linga prevalent in Nepal: one is the plain Shiva-linga with a round shaft; second is the Ekamukha-linga with a single human head; and the third type is the Panchamukha Shiva-linga with four human faces in four directions, and the fifth on the top. The four faces (Sadyojata, Vamadeva, Aghora, and Tatpurusha) represent the different aspects of Shiva. In Nepal, scores of Shiva-linga of all three types are found scattered around the Valley. From pre-Licchavi times, the worship of the Shiva-linga was an important tradition in Nepal. An early Panchamukha Shiva-linga was found in Mahadevasthan at Balkhu along with three ancient Mother Goddesses. The four faces of the Shiva-linga are badly effaced and worn, like those of the early divinities. Therefore, it is difficult to identify each face properly. However, a closer look will reveal its stylistic affinity to the Shiva-linga from Mathura Museum, assignable to the 1st-2nd century A.D. On stylistic grounds, the Panchamukha Shiva-linga from Balkhu is assigned to the 2nd century A.D.
Among the dated Shiva-linga, the earliest so far known is from Lazimpat, consecrated by Naravarma in A.D. 466 in the Licchavi period. A second dated Licchavi Shiva-linga was found in the same vicinity, consecrated by Ksemasundari, wife of King Manadeva in the year A.D. 467. Two other dated Shivalingas are from Pashupati (A.D. 480) and Panchadevala (A.D. 488).

STANDING SHIVA

In his peaceful aspects, Shiva is commonly represented either standing alone, or with his consort, Parvati. Three early images of Shiva in anthropomorphic form recently have been discovered in the Valley. A four-handed Shiva from Balambu, which is partly damaged, stands on a simple base, and holds his attributes in his four hands: prayer-beads (aksamala) and a trident (trisula) in his rear right and left hands respectively, and a waterpot (kamandalu) in the front left hand while his front right hand is held in a cupped-palm varadamudra. In these iconographic forms, Shiva is shown with his usual attributes: trident, waterpot, prayer-beads, and serpent necklace. At times, he is shown either accompanied by his consort, Parvati or his mount, Nandi. In later steles of the Malla period, Shiva is often shown accompanied by his family of ganas.

Another early example of standing Shiva is from the Ganesha temple, opposite Baghbhairava temple, Kirtipur. Here Shiva is shown in his ithyphallic two-handed form. Based on the stylistic treatment and modeling, both icons mentioned above may be assigned to the pre-Licchavi period. A rare example of a seated Shiva from Chikamangal, Kathmandu, dated to the 4th century, holds a prayer-beads in his left hand while the right hand is held in the characteristic cupped-palm varadamudra of the early images.

A unique sculpture of a two handed Shiva with curly locks and a third eye may be cited from Aryaghat, Pashupati. Locally known as Virupaksa, a form of Shiva, who is also considered by some iconographical texts as one of the Ekadasa-Rudras. Although there is some controversy as to the identification of the figure, the god is shown in his ithyphallic form with his third vertical eye on his forehead, which strongly attests to the fact that this is a form of Shiva. On stylistic grounds, this image is assigned to the 4th century A.D.

Among his peaceful aspects popular in Nepal are Uma-Mahesvara, Shiva-Kamadeva, Nrityesvara / Nataraja and Ardhanarisvara, while Bhairava is the most popular of the wrathful forms.
UMA-MAHESVARA

In the Saivite iconography of Nepal, the Uma-Mahesvara theme depicting Shiva and his consort Uma in their abode in Kailasha is a recurrent motif. Although there is amazing variation in the composition, Shiva is generally depicted in his four-armed ithyphallic form, seated in lalitasana. He is accompanied by Uma who is shown gracefully leaning against him. In Nepal, only in his Uma-Mahesvara form, Shiva is depicted wearing a waistband (udarabanda). Compositonally, the couple can be represented alone, as shown in one of the earliest examples from Chamunda Temple, in which Shiva is shown with two hands seated on the right of Uma, with his leg pendant. Uma sits in a similar position embracing Shiva in an amorous mood. The divine couple is accompanied only by their son, Kumara, and Nandi, the bull. There are four early panels based on the same iconography found at Changu Narayana, Pashupati, Kumbhesvara and at the Archaeological Garden, Patan. On stylistic grounds, these early panels of Uma-Mahesvara can be assigned to the pre-Licchavi period.

From the 5th century onwards, there is certain iconographical development in the Uma-Mahesvara panels, where the couple is attended by an entourage of deities, including Ganga, Ganesha, Skanda, and a host of dancing ganas. In both compositional types, Nandi is always present. Although the iconography of Uma and Shiva remains the same, there is significant variations in the compositional elements. In a 9th century example from Amarkantesvara, Pashupati, Shiva and Uma are attended by their family and ganas. The landscape elements, indicated by the abstract rocks, are used as a compositional device to separate the divine couple from the ganas and the celestial figures. On the top of the panel, a female figure is shown in an acrobatic pose, holding a scarf with her rear hands, while the front hands are shown in the act of pouring water over the divine couple, indicating the aspect of Gangadharamurti. An interesting compositional variation is the off-center position of Ganga, who is shown towards the left side of the stele. The lower section of the panel is reserved for the ganas of Shiva's entourage, among which is Bhringi, in Nepal, generally shown in one of his two popular forms: as a three-headed figure or as a skeletal figure. Other figures of his entourage are Ghantakarna, Ganesha and Kumbhanda.

In contrast to the animated quality of the figures, the Uma-Mahesvara sculptures in the late Malla period are more heiratic and the couple is rarely shown with their entourage. The 18th century example depicts Shiva and Uma seated alone, each accompanied only by their respective vahanas, the bull and the lion. Another variant of the same theme shows the couple standing, yet maintaining an amorous posture with their arms around each other. Similarly, their respective vahanas are present. The only other member of Shiva's family present is Ganesha.
ARDHANARISVARA

The composite form of Ardhanarishvara half Shiva and half Parvati remains popular, however, in the later Malla period shows influence of Tantric imagery. In the earliest Ardhanarishvara sculpture of Nepal, the male and female half are clearly distinguished by the physical features, hairstyles, ornaments, and garments. The earliest Ardhanarishvara image, dated to the 4th century now at the National Museum at Chauni. Although the attributes are broken, the image was a four-armed figure. Another image dated A.D. 1611, shows the same iconographic features, but the quality in workmanship is different. Here, the attributes are clearly distinguished: Shiva's right half holds the trident and a seed, while the left half of Parvati carries a book and a lotus.

Unlike the earlier Ardhanari images which generally represented Shiva and Parvati in their peaceful forms, a 17th century example of Ardhanarishvara depicts the conjoint form in their fierce aspects. On the right side, Shiva dances on the back of Nandi; Parvati on the left is shown in her terrific form as Durga, dancing on a lion. To further distinguish their male and female aspects, their attributes and ornaments are different. Their fierce aspects can not be seen in the face, but also symbolized by the garland of severed heads worn by Shiva, while Uma has garland of human skulls. A more complex iconographic form of the Ardhanarishvara is found in the late Malla period. Ardhanarishvara is shown as an sixteen-armed and eight headed figure. Only the vahana help in distinguishing the figure as a conjoint image. Discretionary elements such as the different in ornament types also help to separate the two aspects of Shiva and Parvati. Such complex iconography is derived from the multi-armed figures of Tantric imagery.

SHIVA-KAMADEVA

Images of Shiva commonly known as Shiva-Kamadeva is another iconographic form found in Nepal. In an attitude representing the erotic ascetic, Shiva is shown standing as an ascetic but with an erect phallus. In his four hands are his attributes: trident, rosary, large waterpot, and seed. This iconographic form is often found in the temple complexes of Shiva.

NRITYESVARA / NASA DYO

An image of Nrityesvara from Nasalchok, Pashupati shows the ithyphallic god Shiva in a dancing posture with multiple hands holding different attributes. He is not accompanied by his usual host of deities; instead, he is shown alone dancing in the rocky environment,
suggesting the depiction of the Kailasha mountain where Shiva performs his *tandava* dance of destruction.

Although Shiva as Nataraja is not a common theme in Nepal, however, a form of dancing Shiva called Nriyvesvara (Lord of the Dance) or Nasa Dyo was prevalent during the late Malla period. In these late forms as that from Sundari Chowk, Patan, Shiva is shown as an 18-armed figure dancing in the *ardhaparyankasana* posture on the back of Nandi. He is surrounded by his *ganas*, who are shown playing different musical instruments. Another variation of Nriyvesvara from the Los Angeles County Museum collection depicts Shiva in his fierce form with four heads, dancing on Nandi. His top two hands hold an axe and perhaps a skull-cup. The presence of the ten females kneeling in *anjalimudra* suggests that the theme could represent a specific narrative. Shown in this angry form, this image could represent Shiva as Bhairava.

**MISCELLANEOUS ICONOGRAPHIC FORMS OF SHIVA**

An attempt at syncretism is the representation of the Hindu triad called Hariharapitamahaha, depicting Shiva as the central deity, flanked by Brahma on his right and Vishnu on his left. However, the hierarchic scale and the multi-headed form of Shiva clearly suggests his supremacy. Although this iconographic form is not so common, the complex imagery is characteristic of the late Malla period.

An interesting iconographic representation is that of Ekapada Trimurti that represents Shiva combining the features of Ekapada and Ardhanarisvara from Sundari Chowk, Patan. The central figure is four-armed and stands on one foot. The male and female halves are distinguished by the attributes, ornaments, and the physical features. Out of the side of the central figure issue Brahma (right) and Vishnu (left), who both have their arms clasped in *anjalimudra*. These images portraying the supremacy of Shiva do not seem out of place, as Shiva as the Supreme Lord is considered to be the patron deity of the Valley.

**BHAIRAVA**

Thus far we have discussed the iconographic forms of Shiva symbolizing his pacific nature. Even greater than his benign aspects, Shiva in his angry aspect as Bhairava enjoys great popularity. As the fierce form of Shiva, Bhairava is considered to be one of the "fierceful" deities and thus accepts alcohol and blood sacrifice as offerings. In this context, he is closely associated with the Eight Mother Goddesses and functions as protective guardian deity and a mediator of sacred space.
In the Kathmandu Valley, Bhairava manifests himself in the form of a ferocious mask-like face, with glaring eyes, bared teeth and skull-crown, as shown in the form of Sveta Bhairava, or White Bhairava. In other situations, Bhairava faces are often found in the sides of the temple walls or residences and serve as the guardian deity. The most famous Bhairava image is of Kala Bhairava (Black Bhairava) who guards the entrance to Hanuman Dhoka in Kathmandu. He is painted blue to symbolize his Kala aspect and is shown trampling on a nude figure (vetala). Characteristic of the fierce Tantric deities of Nepal, his two principle hands hold a skull-cup and display the gesture of exposition (ankusamudra).

A collective group of eight forms of Bhairava called the Astabhairavas play an important part in the religious life in Nepal. They are considered the guardians of the eight directions and companions of the Eight Mother Goddesses. Here, Bhairavas can be worshipped in the pithas in the form of natural stones. Shiva in his form as Bhairava essentially overlaps the realms of two category of deities: the "pacific" and the "fierce", and also seen as demarkators or mediators of sacred space.
THE GODDESS

Aside from Shiva and Vishnu, the Goddess in her various forms is perhaps the most popular of the Hindu pantheon. As Sakti, the embodiment of cosmic energy, both the peaceful and wrathful aspects of the Goddess are embodied in her various forms. She is known by many names: Devi, Durga, Uma, Parvati, Bhavani, Bhagvati, Taleju, Kumari or Sakti. Among her more peaceful benevolent forms are Gaja-Laksmi, Sri-Laksmi and Sarasvati, while her more powerful and "dangerous" aspects are associated with the Mother Goddess (Matrikas), Hariti-Sitala, and Durga Mahisamardini. The Goddess, in her manifestations as "dangerous" deities accepts blood sacrifice and alcohol, and are closely connected with Tantric practices. The goddess is generally worshipped in a variety of forms, from natural stones (sakti-pithas), yantric mandalas to complex iconographic images. The various manifestations of the goddess emphasize a particular aspect of her nature - of energy, power, benevolence, or fertility.

In Nepal, the worship of the matrikas or Mother Goddess has been extremely important since ancient times and continues until this day. Although she is worshipped in a number of forms and by various names, the Goddess embodies the power of the universal Mother who protects the individual and family. The cult of the Seven Mother Goddesses (Saptamatrikas) was also widely prevalent in India from the early centuries of the Christian era. Furthermore, Goddess Sri-Laksmi, wife of Vishnu also represents the goddess of wealth and prosperity. The Saptamatrikas were the saktis of the major Brahmanical deities, and were considered to be the active power and force of the male deities. The Seven Mother Goddesses are known as Brahmani, Vaishnavi, Mahesvari, Kaumari, Indrani, Varahi, and Chamunda are the female energies of Brahma, Vishnu, Shiva, Kumara, Indra, Varaha and Yama. Later, in Nepal, the cult of Astamatrikas, "Eight Mother Goddesses" as protective goddesses become more prevalent.

One of the salient features among the Newar community is the worship of the Mother Goddess as Ajima "grandmother". A comprehensive study of the cult of the Mother Goddess
may unfold the many layers of ancient civilization that has survived up to this day. A number of pre-Licchavi sculptures of Mother Goddesses, especially those of the Saptamatrikas (Seven Mother Goddess) provide ample evidence of the popularity of the matrikas cult in the Kathmandu Valley. As far as the historical and archaeological evidence is concerned, the antiquity of these Mother Goddesses goes back to the 1st century A.D. This shows that the cult of the Mother Goddess was overwhelmingly popular from the beginning of the millennium.

Four early icons of Saptamatrikas can be seen in a small shrine at Chinnamasta temple in the precinct of Changu Narayana temple. On the basis of style, they can be assigned to the 2nd century A.D. Other ancient Saptamatrikas are found in Bagalamukhi temple in Patan; three at Balkhu, five in Kirtipur three in Jaibagesvari temple in Deopatan; four from Maligaon; and one from Subalhiti, Patan. These early Saptamatrika images constitute important icons for the development of early sculptures of the Kathmandu Valley. Almost all of the figures of the Saptamatrika referred to above are seated with one leg resting on the seat, and other pendent. This feature is found in early matrikas discovered in the Valley. They are small in size and carved rather crudely. As most of these early sculptures of Saptamatrikas are heavily abraded and details of their faces, limbs, ornaments, and dress are sometimes completely effaced.

Among her peaceful aspects, the Goddess is seen in the form of Gaja-Laksmi, Sri-Laksmi and Sarasvati. One of the earliest examples of Gaja-Laksmi, the goddess of wealth is from Chyasalhiti, Patan. In this iconographic form, the goddess Laksmi is shown standing on a large lotus, while the elephants (Gaja) are lustrating the goddess with water from long necked jars held in their trunks. This type of Gaja-Laksmi iconography was popular in India during the Sunga and early Kushana period. Another iconographical type of Sri-Laksmi is found in a 2nd century image from Hadigaon. Here, she is shown seated on a large full-blown lotus with her knees apart in a squatting posture. Stylistically, her large anklets and lotus type is similar to those Sri-Laksmi of the Kushana period. In the Nepali context, it is interesting to note that images of Gaja-Laksmi and Sri-Laksmi as independent images seem to be popular only during the pre-Licchavi period. In the Licchavi, Transitional and early Malla period, when Vaishnava imagery was particularly significant, the Goddess Laksmi takes on a subsidiary role. Iconographically, Laksmi is invariably shown as wife of Vishnu, along with Garuda. However, in the late Malla period, independent images of both Gaja-Laksmi and Sri-Laksmi do not seem to have enjoyed the same popularity as in ancient times.

Sarasvati is another peaceful form of the Goddess that is important in the Valley of Kathmandu. As the goddess of speech and learning, she incorporates the Vedic goddess of speech Vak. Her main attributes are the book and vina and she is shown seated on a swan. As she often called Vagdevi and Vagisvari, Sarasvati becomes conflated with Manjusri, the
Buddhist deity of wisdom and speech. The two are even more confused as one of Manjusri's forms, Dharmadhatu-Vagisvara is similar to the epithet of Sarasvati as Vagisvari. Most of the stone sculptures of Sarasvati are from the Transitional and Malla period.

In the Kathmandu Valley, particularly during the Malla period, there are five important aspects of the Goddess embodied in each form. They are: (1) as Durga Mahisamardini, (2) as Kumari, the Virgin Goddess, (3) as Taleju, the royal tutelary deity (4) as the Astamatrikas, the Eight Protective Mother Goddesses (5) and as a collective group of the Nava Durga or Nine Durgas.

**DURGA MAHISASURAMARDINI**

Durga Mahisamardini, conceived as Shiva's consort is the most significant of the female deities of the Kathmandu Valley. Shown in many forms and known by various epithets, each manifestation expresses different sides of her personality. In her pacific aspects, she is referred to as Parvati, Uma, Bhavani, or Devi, while in her more fierce aspects, she is known as Bhagavati, Durga, Kali or Chamunda.

As Durga Mahisasuramardini, the Destroyer of the Buffalo-demon Mahisa, the annual national festival Dasain or Durga-puja is dedicated to her. For ten days, Durga-puja is celebrated by re-enacting the great defeat of the buffalo-demon, which culminates on the ninth day of Maha Navami. On this day, scores of buffaloes and other animals are offered as sacrifice to the great goddess.

Iconographically, the earliest images shows Durga as a four-armed figure killing the buffalo-demon Mahisa. A 3rd century sculpture of Durga tucked in the wall of Dhana-Ganesha temple in Hadigaon shows the goddess attacking the buffalo with a spear held in her right rear hand, while her left rear hand is holding a shield. Her right front hand is pressing the back of the beast, while the front right hand is gripping the muzzle of the animal.

During the Malla period, Durga's iconography is standardized and she is shown with eight, ten or eighteen arms. Although there is great variety in the iconographic elements, she is usually shown with her right foot resting on her mount, the lion while the left foot tramples the buffalo-demon Mahisa. Invariably, Durga is shown in the pratyalidha posture the act of killing the buffalo-demon, Mahisa, who is either represented as a half-human figure emerging from the buffalo's body, or as an asura emerging in human form from the decapitated buffalo. As characteristic of Nepali images of fierce deities, her two principle hands hold the skull-cup and display gesture of exposition. In one of her rare forms found in the Bhagavati temple in
Bhaktapur, the images shows Durga killing Mahisa and also destroying the two demons Canda and Munda.

KUMARI

One of the most interesting aspects of Durga is her manifestation as Kumari, in the form of a living virgin goddess. It is in this form that perhaps emphasizes the religious syncretism between Buddhism and Hinduism. For the Hindus, she is Durga personified in the form of the Living Goddess Kumari; for the Buddhists, the embodiment of the divine is found in the form of a Buddhist girl from the Sakya clan whose main shrine is a Buddhist bahal. The multiple identities of the Goddess Kumari is further illustrated by the iconographic details of her dwelling place at Kumari ghar, where the overwhelming Durga iconography is supplemented by the Tantric forms of the Panca Jina present in the kwapa-dya shrine.

Kumari is thus venerated both by Hindus and Buddhism, and in the festival of Kumari-Jatra that coincides with the important Indrajatra festival. During Kumari-jatra, the king annually receives her blessing to consecrate and legitimize his rule. In this aspect as Kumari, she reiterates her role as the protective and tutelary goddess. In the contest of Nepalese art, the goddess Kumari can be differentiated from the other forms of Durga by her vahana, the peacock. Instead of a lion, Kumari stands on a peacock. Since Kaumari is also considered to be an emanation of Kumara, having the peacock as her vehicle is appropriate.

TALEJU

The emanation of Durga as Taleju Bhavani is the most important of her aspects in the Kathmandu valley. Known by many different names such as Talesvari, Manesvari, Tulja, Kalika, and Paramesvari, she is the royal tutelary deity, especially of the Malla Kings. During the Malla period the kings built temples for Taleju inside their palace complex. The temples of Taleju are only accessible to the royal family and the Tantric priest and the worship of the goddess was esoteric and done in secret. In her esoteric form, however, she is worshipped in a form of a yantra. Iconographically, she is indistinguishable from the Durga Mahisamardini form, except that her right foot stands on the Garuda, not the lion. Since the kings were considered to be the incarnations of Vishnu, having her mound as Garuda expressed her function as the tutelary deity for the Malla kings. The tympanum in the entranceway of the royal Palace in Bhaktapur shows Durga as Taleju Bhavani, standing on the Garuda.
The most popular of the "fierce" deities are the Astamatrikas group of the Eight Mother Goddesses. These goddesses are generally propitiated with blood and alcohol for fecundity, fertility and good fortune. Until the late Licchavi period, the Saptamatrikas or the Seven Mother Goddesses were worshipped extensively. These included Mahesvari, Kaumari, Varahi, Indrani, Chamunda, Vaisnavi and Brahmani, as emanations of the male deities. During the Malla period with the influence of Tantrism, the number was expanded to include Mahalaksmi or Mahakali to the group of eight. The Astamatrikas, however, are seen as manifestation of Durga. In the present context, the fundamental role of the Astamatrikas are as protective deities and function as markers of sacred space. As guardians of the direction like the dikpalas, the Astamatrikas are assigned a specific direction. Furthermore, they are also equated with the Navagrahas and thus each matrika is associated with a specific planet.

As guardian protectors, the Astamatrikas can be depicted as part of the iconographic program of a temple. In the Tarini Devi temple dedicated to Durga, there are eight bracket figures that represent the Astamatrikas who can be identified by color, attributes and their vahanas. The Astamatrikas are usually accompanied by Bhairava and Ganesha and as a collective group, they demarcate the sacred space within the temple precinct.

A similar parallel can also be found within the city of Bhaktapur itself, where the Astamatrikas function both as protective deities and markers of symbolic space. The placement of the shrines of the Astamatrikas at the periphery of the city divides the city of Bhaktapur in an idealized symbolic form of a yantra. The circumference of the yantra demarcates the city boundaries, and creates the symbolic organization of space: internal and external. The shrines of the eight peripheral goddesses, accompanied by the Astabhairavas, placed at the eight cardinal points locate the external boundaries, while the group of eight including the goddess Tripurasundari at the center set the internal boundaries. In actual practice, the mandala scheme of Bhaktapur is imperfect and does not follow the ideal diagram but are found dispersed in the outskirts of the city. Nevertheless, the Astamatrika group symbolically define the city of Bhaktapur as sacred space. The actual shrines of these goddesses are open sanctuaries called pithas and the goddesses themselves are represented by a set of unhewn stone and it is in these pithas where sacrifice and alcohol are offered.

The second collective group of the Goddesses are the Navadurga, the nine forms of Durga which are synonymous to that of the Astamatrikas including Tripurasundari in the center. The Navadurgas play an important rule during Dasain in the city of Bhaktapur, where the collective nine Durgas are represented by masks, rather than in images. Each form of the Navadurga are represented by specific colors and symbols.
MISCELLANEOUS DEITIES

GANESHA

As the son of Shiva and Parvati, Ganesha is the only other transitional deity that transcends the boundaries of the two groups of deities. As Vinayaka and Remover of Obstacles, he provides the entrance into the realm of the divine. In the Nepalese context, Ganesha can accept blood sacrifice and alcohol, therefore can be called both a "fierce" and "benign" deity. Ganesha is one of the most popular deities in Nepal. He is worshipped as Vignantaka, remover of obstacles and also Vignakaraka, creator of obstacles. There are four principal Ganesha shrines around the Valley dedicated to his various manifestations: these are Surya Vinayaka, Asoka Vinayaka, Chandra Vinayaka and Jala Vinayaka. Often around the shrine of Ganesha, Bhairava heads are found. Iconographically, Ganesha is shown with his usual attributes such as the bowl of sweets, tusk or a radish, axe, noose, skull-cup and lotus. A form of Dancing Ganesha known as Manavinayaka is popular as curer of diseases. In this form, Ganesha is shown dancing in alidha posture, with his usual attributes in his four hands. In the Malla period, the iconography of Ganesha becomes more complex with representation of multiple headed Ganesha, often shown with his Sakti.

Popular during the late Malla period is a five-headed form of Ganesha called Herambha that mentioned in the Tantrasaras. In this particular iconography, he stands on Durga's mount, the lion, instead of the rat. As Herambha, Ganesha is said to be the guru who introduces and instructs practitioners in Tantric knowledge. An iconographic form of dancing Herambha of the 16th century from Sundari Chowk follows the textual descriptions, as he is shown dancing on a lion. A Tantric form of Herambha is found in Sundari Chowk; here he is depicted as a seven-headed and eight-armed deity, seated on his mount, the lion. His sakti often referred to as Siddhi or Riddhi also accompanies him.

As a blood accepting and protective deity, Ganesha is associated with the Eight Mother Goddesses. Like the Astabhairava, a group of eight Ganeshas called Astaganesha also function as protectors and markers of sacred space. In this context, he too is worshipped in the form of natural boulders. In the city of Bhaktapur itself, there are the forty-one small shrines of Ganesha usually referred to as a generic term "Ganeshasthan" and are markers of the sub-units within the city. In one of the rites of the rice-feeding ceremony, the seven month old child is taken out of the house for the first time to visit the local "Ganeshstan".

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SURYA IMAGES

The worship of the sun as Solar Divinity has had a long and continuous history, both in India and Nepal. In Nepal, some pre-Licchavi images of Surya, especially those found in Kumbhesvara temple, Patan and at Aryaghat Pashupati shows great influence of the Kushana style of India. Although the pre-Licchavi sculptures of Surya show some variety in the iconography, Surya images of Post-Licchavi period are shown in various forms. The 3rd century Surya image from Kumbhesvara holds a large full-blown lotus above his left shoulder. Interestingly, the other pre-Licchavi sculpture from Aryaghat shows Surya in a squatting position with a halo of spoked wheels behind his head, similar to those found in the Kushana period.

By the Post-Licchavi period, Surya is shown either standing with his attendants or in a horse-drawn chariot. Surya is generally shown standing erect and holding two-full blown lotuses in each hand. He is either shown wearing the *uddhicya bhesa* (northern dress), consisting of a long tunic and boots, or in the traditional Indic manner of lower dhoti while the torso is bare. He is generally flanked by Danda on his right and Pingala on his left. Danda is represented holding a sword in his right hand and an ink-pot in his left, while Pingala holds a staff and flywhisk in his left and right hands respectively. Images of Surya from the Post-Licchavi to Malla period show a great variety in the iconography and composition, with more deities added to the entourage of Surya. Surya images of this period are generally shown standing in his seven-horse drawn chariot. He is also accompanied by his female consorts, Usha and Pratyusha, symbols of dawn and pre-dawn. In later images, the Navagrahas are also included in the iconography. Images of Chandra are equally important. Iconographically, Chandra is shown in his chariot drawn by seven geese. In the Malla architecture, images of Surya and Chandra are often shown in the lintel extensions of the doorways. This iconographic convention is seen both in the Hindu and Buddhist context.

NAGA WORSHIP

The cult of the Naga seems to have been widely prevalent in Nepal and the importance of the *Nagas* or serpent in both the Hindu and the Buddhist context cannot be underestimated. As Nagas becomes a primary symbol of the water, rains, auspiciousness and well-being, both the Hindu and Buddhist mythology is closely associated with the cult of the Nagas. The very origin of the Kathmandu valley is associated with the nine Nagas, living in the great lake (Kalihrada) which was the valley. When Manjusri drained the lake, some of the nine nagas glided away, though some returned. The king of nagas (Nagaraja) is considered to be Karkotaka, the ruler of Patala or Nagaloka, the serpent underworld. In the Buddhist context,
these *nagas* are also associated with the 12 Buddhist *tirthas* of Newar Buddhism. Furthermore, most water-conduits (*hiris*) are generally associated with the Nagas, as harbinger of waters and rain. Both in the Hindu and Buddhist context, the cult of the *nagas* in the association with religious history of the Valley is a significant topic.

Images of Nagas are plentiful around the Valley beginning from the pre-Licchavi period, such as the image of the Nagaraja from the Kumbhesvara temple, Patan and from the Archaeological Garden in Patan. As the *nagas* are associated with water symbolism and rainmaking, many of the images of the Nagas are found in water-conduits or near wells. Iconographically, Nagas are generally shown as anthropomorphic figures seated on the coils of the serpent.
BUDDHIST SCULPTURES

Buddhist art in Nepal has some of the richest visual imagery in the Kathmandu Valley. The Buddhist art of Nepal, particularly during the Licchavi and Post-Licchavi period, has developed some of its unique characteristic features and achieved the reputation as one of the finest among the Buddhist art of Asia.

BUDDHA IMAGES: STANDING AND SEATED

In Nepalese Buddhist art, the images of the Buddha, is shown either in seated or standing position, is the most popular representation.\(^1\) As specific identification of the figure largely depends on the context, it is difficult to state that all standing Buddha images are Shakyamuni.

There are two types of standing Buddha images found in Nepal: one is free standing image while other is part of a \textit{sarvatobhava} chaitya, with four standing Buddhas carved in each direction. The latter is generally conceived of a Licchavi innovation.

In the free-standing images, the Buddha is usually shown standing alone, with the traditional iconography of the \textit{urna}, \textit{ushnisha}, the \textit{saṅghati} robe, elongated earlobes etc. Similar to the standing Buddha from Yampibahal, Patan, standing Buddhas are depicted holding the ends of the robe with his left hand, while his right hand displays \textit{varadamudra}, the gesture of giving. Here, the Buddha is shown wearing a smooth diaphanous drapery reminiscent of the Sarnath style.

Another iconographic variation depicts a Buddha standing in this \textit{visvavyakaranamudra}, in which he holds his robe with his left hand upto the level of his shoulder, while his right hand makes the gesture of giving. A second stylistic feature often associated with this type of image, is the stylistic convention of the robe is similar to the Mathura style than the diaphanous Sarnath style. This type of image is generally identified as Maitreya, however, unless the context of the
image is known, it is difficult to present a positive identification as Maitreya. There are a number of standing Buddhas found in the Valley, mostly in Patan and Kathmandu, which are assignable to the Licchavi, post-Licchavi and Malla periods.

The second type of standing Buddha found in the Valley are sarvatobhadra type of chaitya, which has four standing figures in the cardinal directions. Generally referred to as Licchavi-chaityas, these are rectangular in shape with a smaller stupa form as the crowning element. The four cardinal directions have four Buddhist images, with standing Shakyamuni and Maitreya, and Bodhisattvas Padmapani and Vajrapani. Excellent examples of the Licchavi chaitya type can be found in Naga bahal, Patan and Dhwaka baha, Kathmandu. In the sarvatobhadra chaitya at Dhwaka baha, Bodhisattva Padmapani is in the north and Vajrapani in the south while a standing Buddha in the Sarnath style is on the east, and the Mathura style Buddha on the west is generally identified as Maitreya.

SEATED BUDDHAS

The most important context of seated Buddhas are found in the stupas or chaityas. The idea of the "Dhyani" Buddhas or "Panca Buddhas", the five transcendent Buddhas (Jina Buddhas) are of primary significance to Vajrayana Buddhism. As aspects of Shakyamuni's Enlightenment process, the Five Buddhas expresses the totality of the Buddhist teachings and symbolism. As each Buddha is associated with a specific direction, color, gesture, symbol and vehicle, in Nepal, the five Buddhas are invariably represented in the niches of the cardinal directions of the stupa, starting with Aksobhya (East), Ratnasambhava (South), Amitabha (West) and Amoghasiddhi (North). The central Buddha, Vairocana is generally shown in the southeastern niche, next to Aksobhya. Their female counterparts (prajnas) are also represented in the intermediary points. In Nepal, an interesting iconographic variation is the representation of Amoghasiddhi who is shown with a serpent hood above his head, while displaying the abhayamudra. This motif becomes critical in Newar Buddhism, as the northern directions is associated with the nagas, and thus reiterates Amoghasiddhi's connection with the Naga cult. Furthermore, the Dhyani Buddhas are frequently shown as crowned Buddhas.

In terms of the of seated Buddhas, the identification of the Buddhas as part of the Panca Buddha cycle can be more easily established if found within the context of the stupas. However, stone images of seated Buddhas are found throughout the Valley whose positive identification might be difficult, especially in cases when the imgae displays the bhumisparsha mudra or dhyanamudra, which is also directly related to Shakyamuni
BUDDHA FLANKED BY BODHISATTVAS

Another iconographic convention is the image of the Buddhas flanked by Bodhisattvas, generally Padmapani and Vajrapani. In this iconic form the central figure of the Buddha is larger, while the smaller attendant figures are shown standing, each with his specific attribute. In earlier images, especially of the Licchavi period, there are no distinguishing attributes between the two Bodhisattvas. In such cases, positive identification of the two Bodhisattvas is difficult to ascertain. Later, however, it becomes standard that Avalokitesvara is shown on the right of Shakyamuni, holding a lotus in his left hand, and a flywhisk in his right.

Examples of early stone steles from Chapatol, Patan datable to the 6th century A.D., shows two Bodhisattvas, both holding lotuses flanking the central Buddha. Similar figures are also found in rock-cut caves in India at Kanheri in the 6th century, which show similar attendant figures with lotus and flywhisk. A similar stele of the same date can be seen at Siddhapokhari, Baktapur.

Unlike the earlier examples, the stele from Yampibahal dating to the 8th century shows the central Buddha flanked by Avalokitesvara and Vajrapani. This seems to be the standard representations of the Buddha in Nepal. An example of this iconographic type is found at Guitol, Patan from assignable to the 8th century in which Vairocana in dharmacakraprabartanamudra is seated cross-legged at the center. The two smaller standing figures of the Bodhisattvas of Wisdom and Compassion are Vajrapani on his left, and Padmapani on his right.

BODHISATTVAS

The cult of the Bodhisattvas in the Mahayana tradition is equally important. Among the most important are the Astamahabodhisattva, the Eight Great Bodhisattvas who are said to help the faithful along the Buddhist path. Although there are different lists of the Great Bodhisattvas, the prevalent list of Astamahabodhisattvas in Nepal are Samantabhadra, Manjusri, Ksitigarbha, Akasagarbha, Gaganaganja Sarvanivaranaaviskambhi, Maitreya, and Vajrapani. According to the Newar Buddhist tradition, these Bodhisattvas are also associated with 8 Great Pilgrimage sites around the Valley called the Asta Vaitaragas. Therefore, it is clear that the cult of the Bodhisattvas are very important in Newar Buddhism.

AVALOKITESVARA

Among the Astamahabodhisattvas (8 Great Bodhisattvas) of the Mahayana tradition, the most popular Bodhisattva in the Newar Buddhist pantheon is Avalokitesvara, the Bodhisattva
of Compassion. In Nepal, known as Karunamaya, Macchendranath or Lokesvara, Avalokitesvara becomes the principal deity of Newar Buddhism. In addition to the daily worship conducted at the various Lokesvara shrines around the Valley, there are special monthly as well as annual festivals done in the name of Avalokitesvara. The annual festival of Red Avalokitesvara as Macchendranath, the lord of Rain is the most important festivals in the Valley. As a Buddhist ritual, the annual festival of Macchendranath reiterates and reconfirms the continuity of many Buddhist ideas: nagas, rain-making, and Lokesvara as "Lord of the World", and the identity of male/female. By the Malla period, there were many iconographic forms of Avalokitesvara, ranging from his 108 forms to his 365 forms. His most popular iconographic forms are: Padmapani, Sadaksari Lokesvara, Amoghapasa Lokesvara, Simhanada Lokesvara, Ekadasamukha Lokesvara, Sahasrabhuja Lokesvara, Harihariharivahana, Srstikanta Lokesvara, and Sukhavati Lokesvara.

As Padmapani, "Bearer of the Lotus", Avalokitesvara holds his attribute the *pundarika* (white lotus) in his left hand, while his right hand displays the *varadamudra*, the gesture of giving. In this form, he is shown standing along or accompanied by two attendants: Tara and Bhurkuti.

In his form as Sadaksari Lokesvara, the "Six-Syllabled Lord of the World", he represents the secret knowledge of the six-Syllabled mantra OM MANI PADME HUM. Iconographically, he is shown as a four-armed figure with his front two hands in *anjalimudra*, holding the Cintamani jewel. In his upper right hand is a garland of prayer beads (*aksamala*), while his upper left hand holds a lotus flower. As the deity of the Six-Syllabled *mantra*, Sadaksari Lokesvara in the context of Nepalese Buddhism forms a triad along with Shakyamuni and Prajnaparamita. This triad is called the Buddha, Dharma, Sangha in which the Buddha is represented by Shakyamuni in *bhumi sparsha*, Dharma represented by the four-armed figure of Prajnaparamita, while Sadaksari Lokesvara represents the Sangha.

Avalokitesvara in his Amoghapasa Lokesvara form is also one of the most popular deities. Various texts are found in which elaborate rituals of the Astami Vrata are dedicated to Amoghapasa. The earliest reference to Amoghapasa in Nepal is in the Aryamoghpasa sutra dated N.S. 481 (A.D. 1361):

Three iconographic forms of Avalokitesvara that is perhaps specific to the Newar Buddhist context are Sukhavati Lokesvara, Harihariharivahana Lokesvara, and Srstikanta Lokesvara.

The form Harihariharivahana Lokesvara is also a late iconographic development in which Lokesvara is shown as a six-armed figure is shown riding on Vishnu who is riding on his vahana, Garuda. In turn, Garuda is seated on a lion, who again rides a naga. A stone
image of Harihariharivahana are found at Swayambhu in Kathmandu, and metal images are also found at Kwa baha and Uku baha, Patan.

The cult of Karunamaya-Macchendranath is one of the most important aspects of Newar Buddhism. The connection of Karunamaya-Avalokitesvara with that of the Saivite saint Macchendranath is significant, as much of the mythology and iconography associated with Avalokitesvara is closely related to Shiva. In his forms such as Simhanada Lokesvara, Avalokitesvara's attributes are similar to those of Shiva: here he is shown seated in *lalitasana* on a lion. Representation of the eleven-headed Avalokitesvara as Ekadasamukha Avalokitesvara is found in Nepalese Buddhist art. In this form, he is usually shown standing with either six or eight arms. Iconographic sources for this image can be found in the *dharani* sutras devoted to this form of Lokesvara.

Sahasrabhuja Avalokitesvara "Thousand-Armed Avalokitesvara" is iconographically shown with eleven heads and a thousand arms. While this form is extremely popular in Tibet and China, in Nepal, this form is mostly found in paintings and later metal images.

The most prevalent angry form of Avalokitesvara is Mahakala. As a protective guardian deity, Mahakala images are often found worshipped by both Hindus and Buddhists. Usually, a small shrine of Mahakala and Ganesha is found at the entrance to the Buddhist bahas. In Nepal, Mahakala is also associated with Bhairava, a more generic term for wrathful deities. There are many different forms of Mahakala, among them the two-armed, four-armed, and six-armed forms being the most popular. More popularly, Mahakala is often conflated with Bhairava and shown in the form of an angry mask, as seen in the Kala Bhairava image of Kathmandu.

**BODHISATTVA MANJUSRI**

Aside from Avalokitesvara, Bodhisattva Manjusri can be considered the patron deity of the Valley. According to the *Swayambhu Purana*, Manjusri is credited with the draining of the Valley and also said to create the city of Manjupattan by installing king Dharmakara. Iconographically, there are many different forms found in the Valley and in the context of Newar Buddhism, his most popular forms are Namasangiti, Arapacana Manjusri, Manjughosa and Dharmadhatu Vagisvara Manjusri.

In his simplest form, Manjusri, the Bodhisattva of Wisdom is shown with a sword in his right hand, while holding the *Prajnaparamita* text in his left.

The other popular form of Manjusri is as Namasangiti, in which he is shown with a single head and twelve arms.
Vajrapani

Beside Avalokitesvara images of Vajrapani in his usual iconographic form of holding a vajra is generally popular in stone images of Nepal. In the Licchavi images, Vajrapani’s symbol, the vajra, is shown in a personified form as vajrapurusha, as shown in the sarvatobhava chaiya from Dhokabahal. In these forms, Vajrapurusha is shown as a diminutive dwarf-like figure below the hand of Vajrapani. The idea of personified symbols were prevalent during the Licchavi period, which perhaps received its artistic impetus from the Gupta counterparts. After the Licchavi period, Vajrapani is seldom shown with Vajrapurusha; instead, his symbol, the vajra is generally shown in his right hand. A minor cult appears to have been popular during the Licchavi period, which developed around the concepts of the personified vajra, the symbol of the Adamantine.

Aside from his peaceful aspect, as the Bodhisattva of Wisdom, Vajrapani is also depicted in his wrathful aspect. As an angry deity, he is generally shown in an alidha position, wearing a crown of skulls and snakes as ornaments. He holds a vajra above his head in his right hand, while his left hand held at his chest displays the vitarkamudra. In this form of Vajrapani, he is often paired with Mahakala, the wrathful aspect of Avalokitesvara, the Bodhisattva of Compassion.

Female Deities

Although the prajnas of the Panca Jinas are of utmost importance in the Buddhist pantheon, specific images of the deities are rare, and the iconography of the female deities are generic types, rather than following a specifiable formula. Among the female deities, Tara in her many forms becomes the most popular female deity. There are many different forms of Tara, among which the Green Tara (Harit Tara), White Tara (Sveta Tara), and Saptalocani Tara are most popular. Similar to that of Avalokitesvara, she invariably holds her ubiquitous symbol in her hand, the blue lotus.

Another important Buddhist deity associated with the Mother cult of Ajima is the goddess Hariti. Images and shrines of Hariti are seen throughout the Valley and becomes an important sacred space for the Buddhist practitioner. Both the Hindus and Buddhist worship Hariti or Sitala as the goddess of smallpox and protector of the children. In the Buddhist context, Hariti is seen as wrathful deity who accepts blood, alcohol and meat as offerings. Known variously by her local names as Ajima, Mai, Ajima-maju, she is considered to be one of the powerful goddesses of the Buddhist pantheon. Iconographically, Hariti is generally depicted seated, with many children in her lap.
In view of the long cultural history of the Kathmandu Valley which extended over two thousand years, this brief introduction may serve only as a frame work to understand the complexity of Hindu and Buddhist sculptures found in the valley. Since our primary object is to preserve the cultural heritage of Nepal, the present inventory of stone sculptures of the Kathmandu Valley is only a photographic inventory and not a detailed analysis of the artistic development of Nepalese art. However, it is hoped that this inventory will provide invaluable resource for scholars who are studying the art of Nepal.
ENDNOTES

1 Toni Hagen, *Nepal, the Kingdom in the Himalayas*, (Berne: Kummerly & Frey, Ltd, Geological Instürute, 1961), 53.


5 The style of these four "Asokan" stupas with the low base and plain hemispherical mound is structurally similar to the early stupas of India, suggesting that it indeed has in early form. However, the antiquity of these stupas remains a moot question, until there is archaeological or inscriptive evidence to prove otherwise.


7 Mary Shepherd Slusser, *Nepal Mandala: A Cultural Study of the Kathmandu Valley*. (2 vols. Princeton University Press, 1982), 42. The term "Thakuri" was generally given to this period. However, since the word "Thakuri" is an honorific title and not a dynastic name, it is now accepted that the term "Transitional" is more appropriate to describe the 'dark' period between the Licchavi and Malla dynasties.


12 A thorough study of the Pala influence in Nepalese art is done by John C. Huntington and Susan L. Huntington, *Leaves from the Bodhi Tree: The Art of Pala India (8th-12th century) and Its International Legacy*. Seattle and London: Dayton Art Institute in Association with the University of Washington Press, 1990).

13 Slusser, 52.

14 Slusser, 56-63.

15 Slusser 272. The inscription of Amsuvarman explicitly refers to Vajrayana. See Dhanavajra Vajracharya, 141.


Lain S. Bangdel, 2500 Jahre Nepalesische Kunst, 134.

A recent iconographic study on Hindu temples has been done by Adalbert J. Gail, *Tempel in Nepal: Ikonographische Untersuchungen zur späten Pagode und zum Sikhara-Temple* (Graz/Austria: Akademische Druck und Verlagsanstalt, Part 1 and 2, 1988).


Pal, *The Arts of Nepal*, 17. The inscription reads: "Determined to do well for his mother Rajyavati, who is as generous as Laksmi, king Manadeva, of ever-increasing virtues and of pious and untainted intentions, built a temple and installed therein, on his second day of the bright fortnight in the month of Vaisakha in the year 389, an image of Vishnu Vikranta, admired by the gods and sages and lord of all the worlds".

Pal, *The Arts of Nepal*, 65. Vishnuguta is also referred to as Jishnugupta by some scholars. Pal discusses the epigraphic evidence which established the date of this sculpture to ca. A.D. 642.

Slusser, *Nepal Mandala*, 59. This tradition is also maintained by the Shah kings to the present day.

Pal, *Vaisnava Iconology in Nepal*, 68. In Nepal, there seems to be no distinctions in the iconography between the para and vyuha forms, as attributes of most Vishnu images conform to be those prescribed for Sridhara of the 24 Emanatory (vyuha) forms. Pal suggests that the images that were permanently enshrined (dhruvaberar) may be classified as the para aspect of Vishnu.


Slusser, 227. There is a Buddhist tradition where Siva is equated with Avalokitesvara. In the bright half of Kartika, the main linga at Pashpati is adorned with a Bodhisattva crown.

A form of Siva known as Nasa Dyo, as the lord of dance and music is represented simple by a small slit or niche in the wall. Particularly worshipped by both the Hindu and Buddhist Newars, Nasadyo is also offered blood sacrifice.

A form of Avalokitesvara called Padmanarttesvara also has a similar iconography, although he is not shown dancing on a bull.

The cult of Taleju, the tutelary goddess was also believed to have been introduced in the Early Malla period. Taleju was widely worshipped in Mithila and other parts of North India.


There has been extensive work done pertaining to the concept of ordered space in the Kathmandu valley with reference to Bhaktapur. It is possible to conceptualize the whole of the Kathmandu Valley in the form of a mandala.

The ambivalent nature of Ganesha is also found in other parts of South Asia where the position of his trunk to the left of right indicates his exoteric or esoteric nature.

As specific identification of the image largely depends on the context, in the Inventory survey, a seated or standing Buddha found out of context is referred to with the generic term as the Buddha.

In all of the chaitya, the north is associated with the nagas, as there is always a naga pit found in the north.
Section 1. Aryaghat (Pashupati)
Section 2. Balaju
Section 3. Bankali and Bhasmesvara (Pashupati)
Section 4. Bhagwan Bahal and Gairidhara (Thamel)
Section 5. Bhuvanesvari Temple (Pashupati)
Section 6. Bhuvanesvari Temple and Around (Pashupati)
Section 7. Budhanilakantha
Section 8. Chabahil Ganeshthan
Section 9. Chabahil Stupa and Around
Section 10. Dhumvarahi and Tunal Devi Temple
Section 11. Dhwaka Bahal
Section 12. Gana Bahal and Tebahal
Section 13. Gokarnesvara Temple
Section 14. Gaurighat (Pashupati)
Section 15. Hadigaon, Dhana Ganesha Temple
Section 16. Hadigaon, Kotaltol
Section 17. Hadigaon, Sarasvati Temple
Section 18. Hadigaon, Satya Narayana Temple
Section 19. Hadigaon, Under the Banyan Tree
Section 20. Hanuman Dhoka
Section 21. Hyumattol, Tukun Bahal and Bhimsensthan
Section 22. Jaibagesvari Temple and Dhara
Section 23. Kailasha (Pashupati)
Section 24. Kamaladi Ganesha
Section 25. Kankesvari
Section 26. Kathesimbhu and Bangemura
Section 27. Kutubahal and Bodhnath Stupa
Section 28. Lazimpat and Sakhona
Section 29. Makhantol and Macchindra Bahal
Section 30. Maligaon
Section 31. Mrigasthali (Pashupati)
Section 32. Naksal Bhagavati Temple
Section 33. Naksal Chardhunge and Bhagwan Bahal
Section 34. Nasalchowk (Pashupati)
Section 35. Nandikesvara Bahal and Narayan Chaur
Section 36. National Museum
Section 37. Ombahaltol
Section 38. Pachalibhairava
Section 39. Panchadevala (Pashupati)
Section 40. Pashupati Temple Main Gate and Around
Section 41. Rajrajesvari Ghat and Tilganga (Pashupati)
Section 42. Rastriya Nachghar
Section 43. Swayambhu Museum
Section 44. Swayambhu Stupa and Around
Section 45. Tokha
Section 46. Vatsalesvari Temple (Pashupati)
Section 47. Vishalnagar and Satya Bhawan
Section 48. Yangalhitit
Sec. 1. Aryaghat (Pashupati), Kathmandu

1. Sesasayi Vishnu-
   ca. 1st-2nd century
   23 x 20 in.
Sec. 1. Aryaghat (Pashupati), Kathmandu
2. Virupaksha
   ca. 4th century
   28 x 22 in.

Sec. 1. Aryaghat (Pashupati), Kathmandu
3. Detail of Virupaksha (Pl. 2)

Sec. 1. Aryaghat (Pashupati), Kathmandu
4. Side view of Virupaksha (Pl. 2)

Sec. 1. Aryaghat (Pashupati), Kathmandu
5. Solar Divinity
   ca. 4th century
   26 x 20 in.
Sec. 1. Aryaghat (Pashupati), Kathmandu
6. Mrigesvra
   ca. 5th century
   22 x 16 in.

Sec. 2. Balaju, Kathmandu
1. Unidentified Deity
   ca. 13th century
   21 x 8.5 in.

Sec. 2. Balaju, Kathmandu
2. Uma-Mahesvra
   ca. 13th century
   21 x 9 in.

Sec. 2. Balaju, Kathmandu
3. Brahma
   ca. 13th century
   21 x 7.5 in.
2. Balaju, Kathmandu
4. Ganesha
c. 16th century
25 x 17 in.

4. Ganesha
c. 16th century
25 x 17 in.

2. Balaju, Kathmandu
6. Buddha
c. 17th century
32 x 19 in.

Sec. 2. Balaju, Kathmandu
5. Devi
c. 16th century
44 x 16 in.

Sec. 2. Balaju Kathmandu
7. Sesasayi Vishnu
c. 17th century
108 x 60 in.
Sec. 2. Balaju, Kathmandu

8. Hariti-Sitala
cia. 2nd century
33 x 19 in.
Sec. 3. Bankali and Bhasmesvara (Pashupati), Kathmandu
1. Uma-Mahesvara
c.a. 9th century
20 x 16 in.

Sec. 3. Bankali and Bhasmesvara (Pashupati), Kathmandu
2. Fragments of Ardhanarishvara
c.a. 16th century
18 x 13 in.

Sec. 3. Bankali and Bhasmesvara (Pashupati), Kathmandu
3. Devi
c.a. 17th century
24 x 19 in.

Sec. 3. Bankali and Bhasmesvara (Pashupati), Kathmandu
4. Hanuman
c.a. 19th century
38 x 15 in.
Sec. 4. Bhagwan Bahal and Gairidhara (Thamel), Kathmandu
1. Uma-Mahesvara
   ca. 7th century
   19 x 18 in.

Sec. 4. Bhagwan Bahal and Gairidhara (Thamel), Kathmandu
2. Buddha on Licchavi Chaitya
   ca. 7th century
   58 x 22 in.

Sec. 4. Bhagwan Bahal and Gairidhara (Thamel), Kathmandu
3. Licchavi Chaitya
   ca. 8th century
   32 x 21 in.

Sec. 4. Bhagwan Bahal and Gairidhara (Thamel), Kathmandu
4. Standing Buddha on Licchavi Chaitya
   ca. 9th-10th century (Facing East)
   28 x 12 in.
Sec. 4. Bhagwan Bahal and Gairidhara (Thamel), Kathmandu
5. Detail of Pl. 4 (Facing East)

Sec. 4. Bhagwan Bahal and Gairidhara (Thamel), Kathmandu
6. Detail of Pl. 4 (Facing South)

Sec. 4. Bhagwan Bahal and Gairidhara (Thamel), Kathmandu
7. Detail of Pl. 4 (Facing north)

Sec. 4. Bhagwan Bahal and Gairidhara (Thamel), Kathmandu
8. Detail of Pl. 4 (Facing West)
Sec. 4. Bhagwan Bahal and Gairidhara (Thamel), Kathmandu
9. Kubera
ca. 17th century
46 x 26 in.

Sec. 4. Bhagwan Bahal and Gairidhara (Thamel), Kathmandu
10. Prajnaparamita
ca. 18th century
38 x 20 in.

Sec. 5. Bhuvanesvari Temple (Pashupati), Kathmandu
1. Fragmentary Stone Pillar
ca. 8th century
24 x 8 in.

Sec. 5. Bhuvanesvari Temple (Pashupati), Kathmandu
2. Devi
ca. 12th century
12 x 8.5 in.
Sec. 5. Bhuvanesvari Temple (Pashupati), Kathmandu

3. Kubera
ca. 12th century
14 x 7 in.

4. Chaturmukha Shivalinga
ca. 13th century
16.5 x 13 in.

5. Surya
ca. 13th century
12 x 8 in.

6. Headless Vishnu
ca. 14th century
12 x 8 in.
Sec. 5. Bhuvanesvari Temple (Pashupati), Kathmandu
7. Garuda  
   ca. 14th century  
   15 x 6 in.

Sec. 5. Bhuvanesvari Temple (Pashupati), Kathmandu
8. Architectural Fragment  
   ca. 14th century  
   8 x 13 in.

Sec. 5. Bhuvanesvari Temple (Pashupati), Kathmandu
9. Fragment of a Torana  
   ca. 14th century  
   10 x 13 in.

Sec. 5. Bhuvanesvari Temple (Pashupati), Kathmandu
10. Stone Ornament of Fountain  
    ca. 14th century  
    21.5 x 19 in.
Sec. 6. Bhuvanesvari Temple and Around (Pashupati), Kathmandu

1. Uma-Mahesvara
c.a. 3rd-4th century
19 x 22 in.

2. Detail of Uma-Mahesvara (Pl. 1)

c.a. 8th century
14 x 8 in.

3. Surya Flanked by Attendants of Shiva
c.a. 8th century
14 x 8 in.

4. Shiva-linga
c.a. 8th century
18 x 15 in.
Sec. 7. Budhanilakantha, Kathmandu
1. Sesasayi Vishnu
   ca. 8th century
   216 x 108 in.

Sec. 7. Budhanilakantha, Kathmandu
2. Detail of Sesasayi Vishnu (Pl. 1)

Sec. 7. Budhanilakantha, Kathmandu
3. Standing Buddha (Tawlung)
   ca. 8th century
   31 x 14 in.

Sec. 8. Chabahil Ganeshsthan, Kathmandu
1. Mother Goddess
   ca. 7th century
   9.5 x 9 in.
Sec. 8. Chabahil Ganeshsthan, Kathmandu
2. Torso of the Buddha
   ca. 10th century
   13.5 x 8 in.

Sec. 8. Chabahil Ganeshsthan, Kathmandu
3. Torso of the Buddha
   ca. 12th century
   12 x 5 in.

Sec. 8. Chabahil Ganeshsthan, Kathmandu
4. Headless Mother Goddess
   ca. 4th-5th century
   10 x 9 in.

Sec. 8. Chabahil Ganeshsthan, Kathmandu
5. Ganesha
   ca. 16th century
   21 x 14 in.
Sec. 9. Chabahil Stupa and Around, Kathmandu
1. Deer
   ca. 7th century
   20 x 16.5 in.

Sec. 9. Chabahil Stupa and Around, Kathmandu
2. Female Devotee with Child
   ca. 7th century
   19 x 23 in.

Sec. 9. Chabahil Stupa and Around, Kathmandu
3. Purnaghata
   ca. 7th century
   18 x 13 in.

Sec. 9. Chabahil Stupa and Around, Kathmandu
4. Female Devotee
   ca. 7th century
   18 x 13 in.
Sec. 9. Chabahil Stupa and Around, Kathmandu
5. Flaming Wheel Flanked by Deers
   ca. 7th century
   13 x 38 in.

Sec. 9. Chabahil Stupa and Around, Kathmandu
6. Chaitya (A)
   ca. 7th century
   63 x 33 in.

Sec. 9. Chabahil Stupa and Around, Kathmandu
7. Chaitya (B)
   ca. 7th century
   44 x 26 in.

Sec. 9. Chabahil Stupa and Around, Kathmandu
8. Chaitya (C)
   ca. 7th century
   65 x 40 in.
Sec. 9. Chabahil Stupa and Around, Kathmandu
9. Bodhisattva Padmapani
ca. 11th century
50 x 25.5 in.

Sec. 9. Chabahil Stupa and Around, Kathmandu
10. Worship of Stupa
ca. 15th century
16 x 15 in.

Sec. 9. Chabahil Stupa and Around, Kathmandu
11. Worship of Stupa
ca. 15th century
18 x 14 in.

Sec. 9. Chabahil Stupa and Around, Kathmandu
12. Simhanada Avalokitesvara
ca. 16th century
23.5 x 15 in.
Sec. 9. Chabahil Stupa and Around, Kathmandu
13. Headless Buddha  
ca. 17th century  
16. x 14.5 in.

Sec. 9. Chabahil Stupa and Around, Kathmandu
14. Seated Buddha  
ca. 17th century  
24 x 12 in.

Sec. 10. Dhumvarahi and Tunal Devi Temple, Kathmandu
1. Varaha (Dhumvarahi)  
ca. 8th century  
49 x 32 in.

Sec. 10. Dhumvarahi and Tunal Devi Temple, Kathmandu
2. Two Headless Mother Goddesses (Tunal Devi)  
ca. 4th century  
11 x 22 in.
Sec. 11. Dhwaka Bahal, Kathmandu
1. Licchavi Chaitya
c. 7th century
40 x 17 in.

Sec. 11. Dhwaka Bahal, Kathmandu
2. Vajrapani (Detail of Pl. 1)

Sec. 11. Dhwaka Bahal, Kathmandu
3. Standing Buddha (Detail of Pl. 1)

Sec. 11. Dhwaka Bahal, Kathmandu
4. Buddha Maitreya (Detail of Pl. 1)
Sec. 11. Dhwaka Bahal, Kathmandu
5. Bodhisattva Padmapani
(Detail of PI.1.)

Sec. 11. Dhwaka Bahal, Kathmandu
6. Lichhavi Chaitya
(Detail of PI.1.)

Sec. 11. Dhwaka Bahal, Kathmandu
7. Monk Sariputra / Mogallyana
ca. 19th century
51 x 17 in.

Sec. 11. Dhwaka Bahal, Kathmandu
8. Monk Sariputra / Mogallyana
ca. 19th century
54 x 20 in.
Sec. 12. Gana Bahal and Tebahal, Kathmandu
1. Bodhisattva Padmapani
   A.D. 550
   37 x 15 in.

Sec. 12. Gana Bahal and Tebahal, Kathmandu
2. Standing Buddha
   ca. 16th century
   27 x 14 in.

Sec. 12. Gana Bahal and Tebahal, Kathmandu
3. Yaksha
   ca. 7th-8th century
   12 x 26 in.

Sec. 12. Gana Bahal and Tebahal, Kathmandu
4. Tara
   ca. 13th century
   30 x 19 in.
Sec. 12. Gana Bahal and Tebahal, Kathmandu
5. Bodhisattva Padmapani
ca. 13th century
23 x 13 in.

Sec. 12. Gana Bahal and Tebahal, Kathmandu
6. Surya (Tebahal)
ca. 14th century
33 x 18 in.

Sec. 12. Gana Bahal and Tebahal, Kathmandu
7. Bodhisattva Padmapani (Tebahal)
ca. 17th century
48 x 21 in.

Sec. 12. Gana Bahal and Tebahal, Kathmandu
8. Chaitya
ca. 14th century
15 x 16 in.
Sec. 13. Gokarnesvara Temple, Kathmandu
1. Architectural Fragment
   ca. 19th century
   32 x 14 in.

2. Standing Shiva
   ca. 11-12th century
   23 x 14 in.

Sec. 14. Gaurighat (Pashupati), Kathmandu
1. Mahalaksmi
   ca. 15th century
   31.5 x 16 in.

2. Vishnu with Laksmi
   ca. 17th century
   35 x 18 in.
Sec. 14. Gaurighat (Pashupati), Kathmandu
3. Garudasana Vishnu
c.a. 17th century
33 x 21 in.

Sec. 15. Hadigaon (Dhana Ganesh Temple),
Kathmandu
1. Torso of Vishnu
c.a. 2nd-3rd century
8 x 6 in.

Sec. 14. Gaurighat (Pashupati), Kathmandu
4. Narasimha
c.a. 18th century
30 x 18 in.

Sec. 15. Hadigaon (Dhana Ganesh Temple),
Kathmandu
2. Durga Mahisasamardini
c.a. 3rd century
15 x 12 in.
Sec. 15. Hadigaon (Dhana Ganesh Temple), Kathmandu
3. Hayagriva
   ca. 5th century
   26 x 12 in.

Sec. 15. Hadigaon (Dhana Ganesh Temple), Kathmandu
4. Side View of Hayagriva (Pl. 3)

Sec. 16. Hadigaon (Kotaltol), Kathmandu
1. Mother Goddess
   ca. 2nd-3rd century
   18 x 11 in.

Sec. 16. Hadigaon (Kotaltol), Kathmandu
2. Side view of Mother Goddess (Pl. 1)
Sec. 16. Hadigaon (Kotaltol), Kathmandu
3. Skanda-Karttikeya
c. 13th century
32 x 21 in.

Sec. 16. Hadigaon (Kotaltol), Kathmandu
4. Uma-Mahesvara
c. 16th century
27 x 20 in.

Sec. 17. Hadigaon (Sarasvati Temple), Kathmandu
1. Sarasvati
c. 15th century
45 x 24 in.

Sec. 17. Hadigaon (Sarasvati Temple), Kathmandu
2. Detail of Sarasvati (Pl. 1)
Sec. 17. Hadigaon (Sarasvati Temple), Kathmandu
3. Vishnu
ca. 15th century
20 x 14 in.

Sec. 17. Hadigaon (Sarasvati Temple), Kathmandu
4. Uma-Mahesvara
ca. 17th century
27 x 20 in.

Sec. 18. Hadigaon (Satya Narayana Temple), Kathmandu
1. Standing Vishnu
ca. 2nd-3rd century
43 x 16 in.

Sec. 18. Hadigaon (Satya Narayana Temple), Kathmandu
2. Detail of Standing Vishnu (Pl. 1)
Sec. 18. Hadigaon (Satya Narayana Temple), Kathmandu
3. Detail of Standing Vishnu (Pl. 1)

Sec. 18. Hadigaon (Satya Narayana Temple), Kathmandu
4. Mother Goddess (Fragments)
ca. 3rd century
7 x 6 in.

Sec. 18. Hadigaon (Satya Narayana Temple), Kathmandu
5. Garuda on Pillar
ca. 7th century
30 x 18 in.

Sec. 18. Hadigaon (Satya Narayana Temple), Kathmandu
6. Varahi
ca. 12th century
13 x 12 in.
Sec. 18. Hadigaon (Satya Narayana Temple), Kathmandu
7. Vaishnavi
c.a. 12th century
18 x 12 in.

Sec. 18. Hadigaon (Satya Narayana Temple), Kathmandu
8. Nagaraja
c.a. 13th century
13 x 8 in.

Sec. 18. Hadigaon (Satya Narayana Temple), Kathmandu
9. Surya
c.a. 17th century
15 x 11 in.

Sec. 18. Hadigaon (Satya Narayana Temple), Kathmandu
10. Mutilated Vishnu
c.a. 8th century
17.5 x 10 in.
Sec. 18. Hadigaon (Satya Narayana Temple, Kathmandu)
11. Family of Four Devotees
ca. 17th century
14 x 15 in.

Sec. 18. Hadigaon (Satya Narayana Temple, Kathmandu)
12. Uma-Mahesvara
ca. 16th century
12.5 x 14 in.

Sec. 18. Hadigaon (Satya Narayana Temple, Kathmandu)
13. Chandra
ca. 17th century
11.5 x 9.5 in.

Sec. 18. Hadigaon (Satya Narayana Temple, Kathmandu)
14. Shiva-linga
ca. 16th century
28 x 56 in.
1. Torso of Sri-Laksmi ca. 3rd century 22 x 12 in.

2. Side view of Sri-Laksmi (Pl. 1)

3. Fragment of Two Feet ca. 4th-5th century 9 x 11 in.

4. Torso of Shiva ca. 5th century 11 x 9 in.
Sec. 20. Hanuman Dhoka, Kathmandu
1. Narasimha
   A.D. 1673
   60 x 31 in.

Sec. 20. Hanuman Dhoka, Kathmandu
2. Kaliyadamana
   ca. 7th century
   85 x 72 in.

Sec. 20. Hanuman Dhoka, Kathmandu
3. Female Figure
   ca. 17th century
   18 x 12 in.

Sec. 20. Hanuman Dhoka, Kathmandu
4. Unidentified Figure
   ca. 17th century
   18 x 14 in.
Sec. 20. Hanuman Dhoka, Kathmandu
5. Durga Mahisasamardini
   ca. 17th century
   23 x 18 in.

Sec. 20. Hanuman Dhoka, Kathmandu
6. Female Figure
   ca. 17th century
   18 x 14 in.

Sec. 20. Hanuman Dhoka, Kathmandu
7. Female Figure
   ca. 17th century
   18 x 16 in.

Sec. 20. Hanuman Dhoka, Kathmandu
8. Tantric Female Figure
   ca. 17th century
   18 x 18 in.
Sec. 20. Hanuman Dhoka, Kathmandu

9. Tantric Deity under Snake Hood
c.a. 17th century
30 x 18 in.

10. Tantric Deity on Peacock
c.a. 17th century
18 x 14 in.

11. Female Tantric Deity
c.a. 17th century
15 x 15 in.

12. Decorative Motif of Water Spout
c.a. 17th century
14 x 29 in.
Sec. 20. Hanuman Dhoka, Kathmandu
13. Female Figure
c.a. 17th century
17 x 16 in.

Sec. 20. Hanuman Dhoka, Kathmandu
14. Decorative Motif
c.a. 17th century
22 x 16 in.

Sec. 20. Hanuman Dhoka, Kathmandu
15. Garuda (Kasthamandapa)
c.a. 17th century
89 x 85 in.

Sec. 20. Hanuman Dhoka, Kathmandu
16. Bhagiratha (Kasthamandapa)
c.a. 17th century
28 x 23 in.
Sec. 21. Hyumattol, Tukun Bahal and Bhimsensthan, Kathmandu
1. Seated Shiva  
   ca. 4th century  
   18 x 10 in.

Sec. 21. Hyumattol, Tukun Bahal and Bhimsensthan, Kathmandu
2. Purnaghata Flanked by Devotees  
   ca. 9th century  
   14.5 x 25 in.

Sec. 21. Hyumattol, Tukun Bahal and Bhimsensthan, Kathmandu
3. Decorative Fragment with a Conch Motif  
   ca. 9th century  
   14.5 x 10.5 in.

Sec. 21. Hyumattol, Tukun Bahal and Bhimsensthan, Kathmandu
4. Wheel Flanked by Deers  
   ca. 9th century  
   14.5 x 25 in.
Sec. 21. Hyumattol, Tukun Bahal and Bhimsensthan, Kathmandu
5. Seated Buddha
   ca. 17th century
   11 x 10.5 in.

Sec. 21. Hyumattol, Tukun Bahal and Bhimsensthan, Kathmandu
6. Amoghapasa Lokesvara
   ca. 18th century
   25 x 19 in.

Sec. 21. Hyumattol, Tukun Bahal and Bhimsensthan, Kathmandu
7. Amoghapasa Lokesvara
   ca. 18th century
   26 x 17 in.

Sec. 21. Hyumattol, Tukun Bahal and Bhimsensthan, Kathmandu
8. Mahakala
   ca. 18th century
   30 x 21 in.
Sec. 21. Hyumattol, Tukun Bahal and Bhimsensthan, Kathmandu
9. Seated Buddha
ca. 18th century
22 x 16 in

Sec. 22. Jaibagesvari Temple and Dhara, Kathmandu
1. Kaumari (Jaibagesvari Temple)
ca. 2nd-3rd century
16 x 12 in.

Sec. 21. Hyumattol, Tukun Bahal and Bhimsensthan, Kathmandu
10. Vajra Flanked by Lions
ca. 9th century
14.5 x 22.5 in.

Sec. 22. Jaibagesvari Temple and Dhara, Kathmandu
2. Side view of Kaumari (Pl. 1)
Sec. 22. Jaibagesvari Temple and Dhara, Kathmandu

3. Fragments of Mother Goddess (Jaibagesvari Temple)
ca. 2nd-3rd century
8 x 6 in.

4. Mahesvari (Jaibagesvari Temple)
c. 3rd century
14 x 12 in.

5. Vaishnavi (Jaibagesvari Temple)
cia. 4th-5th century
10 x 10 in.

6. Buddhist Freize (Doorstep of Temple)
cia. 8th century
6 x 31 in.
Sec. 22. Jaibagesvari Temple and Dhara, Kathmandu
7. Surya (Dhara)
   ca. 13th century
   14 x 11 in.

Sec. 22. Jaibagesvari Temple and Dhara, Kathmandu
8. Mutilated Vishnu (Dhara)
   ca. 13th century
   18.5 x 9 in.

Sec. 22. Jaibagesvari Temple and Dhara, Kathmandu
9. Garudasana Vishnu (Dhara)
   ca. 15th century
   22 x 17 in.

Sec. 22. Jaibagesvari Temple and Dhara, Kathmandu
10. Standing Vishnu (Dhara)
    ca. 16th century
    17 x 9 in.
Sec. 22. Jaibagesvari Temple and Dhara, Kathmandu

11. Seated Vishnu (Dhara)
   ca. 16th century
   8 x 5 in.

12. Surya (Dhara)
    ca. 16th century
    8 x 6 in.

13. Agastya (Dhara)
    ca. 16th century
    7 x 5 in.

14. Chaturmukha Shivalinga (Dhara)
    ca. 17th century
    13 x 9 in.
Sec. 22. Jaibagesvari Temple and Dhara, Kathmandu
15. Standing Vishnu (Dhara)
   ca. 16th century
   17 x 9 in.

Sec. 22. Jaibagesvari Temple and Dhara, Kathmandu
16. Durga Mahisamardini (Dhara)
   ca. 16th century
   18 x 9 in.

Sec. 23. Kailasha (Pashupati), Kathmandu
1. Shivalinga with square jaladroni
   ca. 5th century
   24 x 11 in.

Sec. 23. Kailasha (Pashupati), Kathmandu
2. Shivalinga with suspended jaladroni
   ca. 5th century
   36 x 9 in.
Sec. 23. Kailasha (Pashupati), Kathmandu
3. Shivalinga with round jaladroni
   ca. 5th century
   20 x 8.5 in.

Sec. 23. Kailasha (Pashupati), Kathmandu
4. Round Shivalinga
   ca. 5th century
   21 x 30 in.

Sec. 23. Kailasha (Pashupati), Kathmandu
5. Shiva-linga with square jaladroni
   ca. 6th century
   25 x 34 in.

Sec. 23. Kailasha (Pashupati), Kathmandu
6. Fragmentary Stone Pillar
   ca. 8th century
   38 x 9 in.
Sec. 24. Kamaladi Ganesha, Kathmandu
1. Vaishnavi
ca. 5th century
14 x 6.5 in.

Sec. 24. Kamaladi Ganesha, Kathmandu
2. Varahi
ca. 5th century
14 x 6.5 in.

Sec. 24. Kamaladi Ganesha, Kathmandu
3. Kaumari
ca. 5th-6th century
16.5 x 8 in.

Sec. 24. Kamaladi Ganesha, Kathmandu
4. Skanda-Kartikeya
ca. 11th century
20 x 14 in.
Sec. 24. Kamaladi Ganesha, Kathmandu
5. Vishnu with Laksmi and Garuda
c. 15th century
16.5 x 12 in.

Sec. 24. Kamaladi Ganesha, Kathmandu
6. Vishnu with Laksmi and Garuda
c. 15th century
23 x 14.5 in.

Sec. 25. Kankesvari, Kathmandu
1. Deity Flanked by Sages
c. 10th century
27 x 28 in.

Sec. 25. Kankesvari, Kathmandu
2. Sarasvati
c. 16th century
47 x 31 in.
Sec. 26. Kathesimbhu and Bangemura, Kathmandu
1. Standing Buddha
   ca. 15th century
   18 x 9 in.

Sec. 26. Kathesimbhu and Bangemura, Kathmandu
2. Seated Buddha
   ca. 17th century
   26 x 14 in.

Sec. 26. Kathesimbhu and Bangemura, Kathmandu
3. Bodhisattva Padmapani
   ca. 9th century
   70 x 27 in.

Sec. 26. Kathesimbhu and Bangemura, Kathmandu
4. Manjushri
   ca. 18th century
   40 x 28 in.
Sec. 26. Kathesimbhu and Bangemura, Kathmandu
5. Mahakala
ca. 18th century
20 x 12 in.

Sec. 26. Kathesimbhu and Bangemura, Kathmandu
6. Ganesha
ca. 18th century
25 x 13 in.

Sec. 26. Kathesimbhu and Bangemura, Kathmandu
7. Sukhavati Lokesvara
ca. 18th century
13 x 10 in.

Sec. 26. Kathesimbhu and Bangemura, Kathmandu
8. Uma-Mahesvara (Naghal Tol)
ca. 9th century
25 x 16 in.
Sec. 26. Kāthesimbhu and Bangemura, Kathmandu
9. Standing Buddha (Bangemura)
cia. 5th century
31 x 11 in.

Sec. 26. Kāthesimbhu and Bangemura, Kathmandu
10. Donor with wives (Chusya Bahal)
cia. 17th century
18 x 11 in.

Sec. 27. Kutubahal and Bodhnath Stupa, Kathmandu
1. Visvarupa Vishnu
cia. 3rd-4th century
23 x 16 in.

Sec. 27. Kutubahal and Bodhnath Stupa, Kathmandu
2. Seated Buddha
cia. 18th century
13 x 9 in.
Sec. 27. Kutubahal and Bodhnath Stupa, Kathmandu
3. Standing Buddha
c.a. 13th century
27 x 11 in.

Sec. 28. Lazimpat and Sakhona, Kathmandu
1. Shivalinga
A.D. 466
27 x 7 in.

Sec. 27. Kutubahal and Bodhnath Stupa, Kathmandu
4. Standing Buddha
c.a. 13th century
27 x 11 in.

Sec. 28. Lazimpat and Sakhona, Kathmandu
2. Shivalinga
c.a. 5th century
27 x 7 in.
Sec. 28. Lazimpat and Sakhona, Kathmandu

3. Cow with Calf
   ca. 9th century
   11 x 25 in.

5. Mutilated Vishnu
   ca. 13th century
   49 x 12 in.

4. Architectural Fragment
   ca. 8th century
   11.5 x 35.5 in.

6. Ekamukha Shivalinga
   ca. 10th century
   26 x 8 in.
Sec. 29. Makhantol and Macchindra Bahal, Kathmandu
1. Balarama
   ca. 11th century
   35 x 19 in.

Sec. 29. Makhantol and Macchindra Bahal, Kathmandu
2. Shiva-Kamadeva
   ca. 14th century
   33 x 20 in.

Sec. 29. Makhantol and Macchindra Bahal, Kathmandu
3. Garuda
   ca. 15th century
   24 x 20 in.

Sec. 29. Makhantol and Macchindra Bahal, Kathmandu
4. Vasudeva-Kamalaja
   ca. 15th century
   28 x 18 in.
Sec. 29. Makhantol and Macchindra Bahal, Kathmandu
5. Uma-Mahesvara
A.D. 1579
36 x 25 in.

Sec. 29. Makhantol and Macchindra Bahal, Kathmandu
6. Garuda
A.D. 1583
48 x 29 in.

Sec. 29. Makhantol and Macchindra Bahal, Kathmandu
7. Sukhavati Lokesvara
ca. 18th century
15 x 10 in.

Sec. 29. Makhantol and Macchindra Bahal, Kathmandu
8. Amoghapasa Lokesvara
ca. 18th century
29.5 x 18 in.
Sec. 29. Makhantol and Macchindra Bahal, Kathmandu
9. Seated Buddha
cia. 16th century
35 x 26 in.

Sec. 29. Makhantol and Macchindra Bahal, Kathmandu
10. Lokesvara
cia. 19th century
31 x 19 in.

Sec. 30. Maligaon, Kathmandu
1. Kaumari
cia. 2nd century
20 x 13 in.

Sec. 30. Maligaon, Kathmandu
2. Side view of Kaumari (Pl. 1)
Sec. 30. Maligaon, Kathmandu
3. Fragment of Mother Goddess (Bust)
   ca. 3rd century
   8 x 8 in.

Sec. 30. Maligaon, Kathmandu
4. Brahmani
   ca. 3rd century
   20 x 13 in.

Sec. 30. Maligaon, Kathmandu
5. Fragment of a Deity
   ca. 3rd century
   11 x 10 in.

Sec. 30. Maligaon, Kathmandu
6. Fragment of Mother Goddess (Waist)
   ca. 3rd century
   13 x 10 in.
Sec. 30. Maligaon, Kathmandu
7. Jaya Varma
A.D. 185
68 x 27 in.
Sec. 30. Maligaon, Kathmandu
8. Vaishnavi
   ca. 3rd century
   19 x 11 in.

Sec. 30. Maligaon, Kathmandu
9. Chaturmurti Vishnu
   ca. 10th century
   22 x 13 in.

Sec. 31. Mrigasthali (Pashupati), Kathmandu
1. Unidentified Image
   ca. 3rd century
   31 x 10 in.

Sec. 31. Mrigasthali (Pashupati), Kathmandu
2. Ekamukha Shivalinga
   ca. 5th century
   17 x 12 in.
Sec. 31. Mrigasthali (Pashupati), Kathmandu
3. Uma-Mahesvara
   ca. 5th century
   19.5 x 17.5 in.

4. Kiratesvara Mahadeva
   ca. 5th century
   28 x 13 in.

5. Ganesha
   ca. 7th century
   18 x 14 in.

6. Bodhisattva Padmapani
   ca. 9th century
   41 x 16 in.
7. Mutilated Uma-Mahesvara
ca. 9th century
31 x 21 in.

8. Chaturmukha Shivalinga
ca. 17th century
20 x 13 in.

9. Uma-Mahesvara
ca. 17th century
13 x 9 in.

10. Chaturmukha Shivalinga
ca. 18th century
17.5 x 9 in.
Sec. 31. Mrigasthali (Pashupati), Kathmandu
11. Hanumana
   ca. 18th century
   13 x 11 in.

Sec. 31. Mrigasthali (Pashupati), Kathmandu
12. Devi
   ca. 16th century
   27 x 12 in.

Sec. 32. Naksal Bhagavati Temple, Kathmandu
1. Uma-Mahesvara
   ca. 9th century
   28 x 22 in.

Sec. 32. Naksal Bhagavati Temple, Kathmandu
2. Uma-Mahesvara
   ca. 9th century
   28 x 22 in.
Sec. 32. Naksal Bhagavati Temple, Kathmandu
3. Garudasana Vishnu
c.a. 19th century
14 x 10 in.

Sec. 32. Naksal Bhagavati Temple, Kathmandu
4. Durga Mahisamardini
c.a. 13th century
33 x 30 in.

Sec. 32. Naksal Bhagavati Temple, Kathmandu
5. Seated Devi
c.a. 18th century
10 x 10 in.

Sec. 32. Naksal Bhagavati Temple, Kathmandu
6. Uma-Mahesvara
c.a. 18th century
14 x 11 in.
Sec. 32. Naksal Bhagavati Temple, Kathmandu

7. Devi
c.a. 18th century
25 x 15 in.

8. Vishnu (Sanogauchar)
c.a. 10th century
32.5 x 10 in.

Sec. 33. Naksal Chardhunge and Bhagwan Bahal, Kathmandu

1. Vishnu with Laksmi and Garuda
c.a. 10th-11th century
49 x 29 in.

2. Uma-Mahesvara
c.a. 11th century
26 x 19 in.
Sec. 33. Naksal Chardhunge and Bhagwan Bahal, Kathmandu

3. Vishnu
c. 15th century
35 x 18 in.

Sec. 33. Naksal Chardhunge and Bhagwan Bahal, Kathmandu

4. Ganga
c. 17th-18th century
48 x 18 in.

Sec. 33. Naksal Chardhunge and Bhagwan Bahal, Kathmandu

5. Yamuna
c. 17th-18th century
49 x 18 in.

Sec. 33. Naksal Chardhunge and Bhagwan Bahal, Kathmandu

6. Bodhisattva Padmapani (Bhagwan Bahal)
c. 13th century
48 x 26 in.
Sec. 33. Naksal Chardhunge and Bhagwan Bahal, Kathmandu

7. Detail of Bodhisattva Padmapani (Pl. 6)

Sec. 33. Naksal Chardhunge and Bhagwan Bahal, Kathmandu

8. Mahakala (Bhagwan Bahal)
   ca. 15th century
   42 x 15 in.

Sec. 34. Nasalchowk (Pashupati), Kathmandu

1. Headless Vishnu
   ca. 6th century
   10 x 8 in.

Sec. 34. Nasalchowk (Pashupati), Kathmandu

2. Ganesha
   ca. 10th century
   11 x 8 in.
Sec. 34. Nasalchowk (Pashupati), Kathmandu
3. Garudasana Vishnu
   ca. 10th century
   20 x 19 in.
34. Nasalchowk (Pashupati), Kathmandu

4. Shiva
   ca. 11th century
   18 x 13 in.

Sec. 34. Nasalchowk (Pashupati), Kathmandu

5. Fragmentary Stone Pillar
   ca. 12th century
   16 x 8 in.

6. Shiva-Nríttesvara
   ca. 13th century
   18 x 13.5 in.

Sec. 34. Nasalchowk (Pashupati), Kathmandu

7. Shiva
   ca. 14th century
   16 x 13 in.
8. Uma-Mahesvara
ca. 14th century
10 x 6 in.

9. Attendant of Shiva
ca. 14th century
10 x 5 in.

10. Flying Gandharvas
ca. 14th century
11 x 22 in.

11. Nandi
ca. 16th century
13 x 7 in.
Sec. 35. Nandikesvara Bahal and Narayan Chaur, Kathmandu
1. Mutilated Vishnu with Laksmi and Garuda
   ca. 5th century
   17 x 13.5 in.

Sec. 35. Nandikesvara Bahal and Narayan Chaur, Kathmandu
2. Uma-Mahesvara
   ca. 12th century
   26 x 18.5 in.

Sec. 35. Nandikesvara Bahal and Narayan Chaur, Kathmandu
3. Licchavi Chaitya
   ca. 7th century
   34.5 x 14 in.

Sec. 35. Nandikesvara Bahal and Narayan Chaur, Kathmandu
4. Standing Vishnu
   ca. 10th century
   30 x 17 in.
Sec. 35. Nandikesvara Bahal and Narayan Chaur, Kathmandu
5. Uma-Mahesvara
cia. 11th century
27 x 23 in.

Sec. 35. Nandikesvara Bahal and Narayan Chaur, Kathmandu
6. Chaturmukha Shivalinga
cia. 12th century
21 x 9 in.

Sec. 35. Nandikesvara Bahal and Narayan Chaur, Kathmandu
7. Chaturmurti Vishnu
cia. 13th century
19 x 11 in.

Sec. 35. Nandikesvara Bahal and Narayan Chaur, Kathmandu
8. Detail of Chaturmurti Vishnu (Pl. 7)
Sec. 35. Nandikesvara Bahal and Narayan Chaur, Kathmandu
9. Candramaharoshana (Shiva Temple, Naksal)  
ca. 16th century  
6 x 5 in.

Sec. 35. Nandikesvara Bahal and Narayan Chaur, Kathmandu
10. Nagaraja (Shiva Temple, Naksal)  
ca. 17th century  
19 x 9 in.

Sec. 35. Nandikesvara Bahal and Narayan Chaur, Kathmandu
11. Mahakala (Shiva Temple, Naksal)  
ca. 17th century  
16 x 12 in.

Sec. 35. Nandikesvara Bahal and Narayan Chaur, Kathmandu
12. Mahakala (Shiva Temple, Naksal)  
ca. 17th century  
15 x 11.5 in.
1. Yaxha

2. Tikal

Sec. 36. National Museum, Kathmandu

34 x 18 in.
ca. 11th-12th century
Kathmandu

Sec. 36. National Museum, Kathmandu

30 x 11 in.
ca. 15th century
Kathmandu

Sec. 36. National Museum, Kathmandu

29 x 21 in.
ca. 17th century
Kathmandu

Sec. 35. Nandikeshvara Baha and Narayan Chaupar
6. *Mara*

3.6. National Museum, Kathmandu

3.3 x 1.4 in.
ca. 4th century

5. Arrhanatshara

3.6. National Museum, Kathmandu

3.24 x 1.2 in.
ca. 3rd-4th century

4. Solar Divinity

3. National Museum, Kathmandu

1.3 x 7 in.
ca. 4th century

3. Amshu Shetr

3.6. National Museum, Kathmandu

3.6 x 1.0 in.
ca. 6th century
Sec. 36. National Museum, Kathmandu
7. Vishnu
   ca. 7th century
   28 x 21 in.

Sec. 36. National Museum, Kathmandu
8. Laksni
   ca. 7th century
   16 x 8 in.

Sec. 36. National Museum, Kathmandu
9. Shaiva Frieze
   ca. 7th century
   16 x 37 in.

Sec. 36. National Museum, Kathmandu
10. Shaiva Frieze
    ca. 7th century
    16 x 21 in.
Sec. 36. National Museum, Kathmandu
11. Shaiva Frieze
c.a. 7th century
17 x 20 in.

Sec. 36. National Museum, Kathmandu
12. Shaiva Frieze
c.a. 7th century
16 x 25 in.

Sec. 36. National Museum, Kathmandu
13. Head of Shiva
c.a. 6th century
6 x 6 in.

Sec. 36. National Museum, Kathmandu
14. Uma-Mahesvara
c.a. 9th century
29 x 23 in.
Sec. 36. National Museum, Kathmandu
15. Uma-Mahesvara
ca. 10th-11th century
39 x 32 in.

Sec. 36. National Museum, Kathmandu
16. Nativity
ca. 11th century
26 x 13 in.

Sec. 36. National Museum, Kathmandu
17. Bhagavati
ca. 12th century
31 x 17 in.

Sec. 36. National Museum, Kathmandu
18. Simhabahini Durga
ca. 13 century
43 x 24 in.
Sec. 36. National Museum, Kathmandu

19. Surya
A.D. 1159
23 x 17 in.

20. Garuda
ca. 16th century
25 x 19 in.

21. Brahma
ca. 14th century
30 x 17.5 in.

22. Dancing Bhairava
ca. 14th century
41 x 26 in.
Sec. 36. National Museum, Kathmandu
23. Shaiva Frizze
ca. 7th century
16 x 25 in.

Sec. 36. National Museum, Kathmandu
24. Uma-Mahesvara
ca. 9th century
19 x 24 in.

Sec. 36. National Museum, Kathmandu
25. Nagaraja
ca. 13th century
27 x 13 in.

Sec. 36. National Museum, Kathmandu
26. Mahamanjushri
ca. 14th century
12 x 7 in.
Sec. 36. National Museum, Kathmandu

27. Nagaraja
ca. 8th century
27 x 14 in.

28. Narayana
ca. 13th century
61 x 31 in.

29. Jain Sculpture
ca. 13th-14th century
27 x 14 in.

30. Cakrasamvara
ca. 17th century
8 x 6 in.
Sec. 36. National Museum, Kathmandu
31. Mahamanjushri
   ca. 18th century
   11 x 6 in.

Sec. 36. National Museum, Kathmandu
32. Visvarupa
   ca. 17th century
   11 x 8 in.

Sec. 36. National Museum, Kathmandu
33. Chamunda
   ca. 18th century
   9 x 6 in.

Sec. 36. National Museum, Kathmandu
34. Mahalaksmi
   ca. 18th century
   14 x 10 in.
Sec. 36. National Museum, Kathmandu
35. Venugopal
ca. 19th century
18 x 12 in.

Sec. 36. National Museum, Kathmandu
36. Padmapani
ca. 14th century
16 x 10 in.

Sec. 36. National Museum, Kathmandu
37. Uma-Mahesvara
ca. 17th century
20 x 15 in.

Sec. 36. National Museum, Kathmandu
38. Surya
ca. 17th century
25 x 17 in.
Sec. 36. National Museum, Kathmandu
39. Devotees
c.a. 16th century
11 x 64 in.

Sec. 36. National Museum, Kathmandu
40. Mahisasur-Mardini
c.a. 18th century
18 x 32 in.

Sec. 36. National Museum, Kathmandu
41. Mahakala
c.a. 16th-17th century
27 x 29 in.

Sec. 36. National Museum, Kathmandu
42. Shree Krishna
c.a. 19th century
29 x 20 in.
Sec. 36. National Museum, Kathmandu
43. Siddhi Ganesha
c.a. 18th century
6 x 5 in.

Sec. 36. National Museum, Kathmandu
44. Uma-Mahesvara
c.a. 18th century
11 x 8 in.

Sec. 36. National Museum, Kathmandu
45. Laksmi-Narayana
c.a. 19th century
21 x 14 in.
Sec. 36. National Museum, Kathmandu
46. Solar Divinity (Detail of Pl. 4.)
Sec. 37. Ombahaltol, Kathmandu
1. Karttikeya
ca. 12th century
18 x 10 in.

Sec. 37. Ombahaltol, Kathmandu
2. Surya
ca. 15th century
28 x 22 in.

Sec. 37. Ombahaltol, Kathmandu
3. Mutilated Goddess
ca. 15th century
19 x 9 in.

Sec. 38. Pachalibhairava, Kathmandu
1. Yaksha
ca. 6th century
14 x 13 in.
Sec. 38. Pachalibhairava, Kathmandu
2. Nagaraja
ca. 12th century
19 x 8.5 in.

Sec. 38. Pachalibhairava, Kathmandu
3. Vishnu
ca. 18th century
16.5 x 11.5 in.

Sec. 38. Pachalibhairava, Kathmandu
4. Narasimha
ca. 18th century
27 x 17 in.

Sec. 38. Pachalibhairava, Kathmandu
5. Devotees
ca. 18th century
19 x 15.5 in.
Sec. 39. Panchadevala (Pashupati), Kathmandu
1. Shivalinga
   A.D. 488
   16.5 x 7 in.

Sec. 39. Panchadevala (Pashupati), Kathmandu
2. Shivalinga
   ca. 5th century
   24 x 12 in.

Sec. 39. Panchadevala (Pashupati), Kathmandu
3. Shivalinga
   ca. 5th century
   32 x 13 in.

Sec. 39. Panchadevala (Pashupati), Kathmandu
4. Nandi
   ca. 6th century
   10 x 21 in.
Sec. 39. Panchadevala (Pashupati), Kathmandu
5. Chaturmukha Shivalinga
   ca. 12th century
   25 x 13 in.

Sec. 40. Pashupati Temple Main Gate and Around, Kathmandu
1. Sarasvati
   ca. 14th century
   37 x 16 in.

Sec. 39. Panchadevala (Pashupati), Kathmandu
6. Shivalinga
   ca. 8th century
   18 x 16 in.

Sec. 40. Pashupati Temple Main Gate and Around, Kathmandu
2. Durga Mahisamardini
   ca. 14th century
   36 x 20 in.
Sec. 40. Pashupati Temple Main Gate and Around, Kathmandu

3. Ganesha
   ca. 14th century
   34 x 18 in.

4. Hari-Hara
   ca. 17th century
   30 x 19 in.

Sec. 40. Pashupati Temple Main Gate and Around, Kathmandu

5. Chaturmukha Shivalinga
   ca. 15th century
   33 x 11 in.

Sec. 41. Rajrajesvari Ghat and Tilganga (Pashupati), Kathmandu

1. Trivikrama
   A.D. 467
   31 x 25 in.
Sec. 41. Rajrajesvari Ghat and Tilganga (Pashupati), Kathmandu
2. Detail of Trivikrama (Pl. 1)

3. Uma-Mahesvara
ca. 10th century
29 x 25 in.

Sec. 41. Rajrajesvari Ghat and Tilganga (Pashupati), Kathmandu
4. Standing Buddha
ca. 11th century
42 x 26 in.

Sec. 41. Rajrajesvari Ghat and Tilganga (Pashupati), Kathmandu
5. Shivalinga
ca. 17th century
44 x 22 in.
Sec. 41. Rajrajesvari Ghat and Tilganga (Pashupati), Kathmandu
6. Garuda
ca. 19th century
20 x 12 in.

Sec. 41. Rajrajesvari Ghat and Tilganga (Pashupati), Kathmandu
7. Chaturmukha Shivalinga
ca. 19th century
11 x 6 in.

Sec. 41. Rajrajesvari Ghat and Tilganga (Pashupati), Kathmandu
8. Shiva-Kamadeva
ca. 19th century
21 x 12 in.

Sec. 42. Rastiya Nachghar, Kathmandu
1. Chaturmurti (Shiva)
ca. 2nd-3rd century
31 x 20 in.
Sec. 42. Rastriya Nachghar, Kathmandu
2. Chaturmurti (Brahma)
   ca. 2nd-3rd century
   31 x 20 in.

Sec. 42. Rastriya Nachghar, Kathmandu
3. Chaturmurti (Vishnu)
   ca. 2nd-3rd century
   31 x 20 in.

Sec. 42. Rastriya Nachghar, Kathmandu
4. Chaturmurti (Shakti)
   ca. 2nd-3rd century
   31 x 20 in.

Sec. 42. Rastriya Nachghar, Kathmandu
5. Varahi (Ganesh Temple, Mahabaudha)
   ca. 5th-6th century
   14 x 10 in.
Sec. 43. Swayambhu Museum, Kathmandu
1. Saptalochani Tara
   ca. 17th century
   15 x 10.5 in.

Sec. 43. Swayambhu Museum, Kathmandu
2. Bodhisattva Padmapani
   ca. 17th century
   22 x 14 in.

Sec. 43. Swayambhu Museum, Kathmandu
3. Mahakala
   ca. 17th century
   30 x 17 in.

Sec. 43. Swayambhu Museum, Kathmandu
4. Amoghapasa Lokesvara
   ca. 18th century
   22 x 13 in.
Sec. 43. Swayambhu Museum, Kathmandu
5. Mahakala
c.a. 18th century
29 x 19 in.

Sec. 43. Swayambhu Museum, Kathmandu
6. Sukhavati Lokesvara
c.a. 18th century
15 x 11 in.

Sec. 43. Swayambhu Museum, Kathmandu
7. Buddha Amitabha
c.a. 18th century
17 x 13 in.

Sec. 43. Swayambhu Museum, Kathmandu
8. Sukhavati Lokesvara
c.a. 18th century
15.5 x 11 in.
9. Lokesvara with Shakti
c. 18th century
18 x 12 in.

10. Sukhavati Lokesvara
c. 18th century
30 x 23 in.

11. Buddha with Prajnaparamita and Sadaksari
ca. 18th century
22 x 16 in.

12. Bodhisattva Padmapani
ca. 18th century
34 x 16 in.
Sec. 43. Swayambhu Museum, Kathmandu
13. Amoghapasa Lokesvara
   ca. 18th century
   22 x 16 in.

Sec. 43. Swayambhu Museum, Kathmandu
14. Bodhisattva Padmapani
   ca. 18th century
   24 x 14 in.

Sec. 43. Swayambhu Museum, Kathmandu
15. Mahakala
   ca. 18th century
   28 x 18 in.

Sec. 43. Swayambhu Museum, Kathmandu
16. Mahakala
   ca. 18th century
   28 x 23 in.
Sec. 43. Swayambhu Museum, Kathmandu
17. Prajñaparamita
ca. 18th century
24 x 15 in.

Sec. 43. Swayambhu Museum, Kathmandu
18. Samantabhadra
ca. 18th century
20 x 10 in.

Sec. 43. Swayambhu Museum, Kathmandu
19. Manjusri
ca. 18th century
22 x 17 in.

Sec. 43. Swayambhu Museum, Kathmandu
20. Amoghapasa Lokesvara
ca. 18th century
27 x 14 in.
Sec. 43. Swayambhu Museum, Kathmandu

21. Bodhisattva Padmapani
c. 18th century
30 x 13 in.

22. Padmapani with Tara and Bhrikuti
c. 18th century
26 x 17 in.

23. Mahakala
c. 18th century
26 x 18 in.

24. Seated Buddha
c. 17th century
35 x 21 in.
Sec. 43. Swayambhu Museum, Kathmandu
25. Mahakala
ca. 18th century
29 x 18 in.

Sec. 43. Swayambhu Museum, Kathmandu
26. Buddha with Prajnaparamita and Sadaksari
A.D. 1676
18 x 19 in.

Sec. 43. Swayambhu Museum, Kathmandu
27. Namasangati
A.D. 1689
21 x 15 in.

Sec. 43. Swayambhu Museum, Kathmandu
28. Sukhavati Lokesvara
ca. 18th century
19 x 15 in.
Sec. 43. Swayambhu Museum, Kathmandu
29. Mahakala
ca. 18th century
29 x 17 in.

Sec. 43. Swayambhu Museum, Kathmandu
30. Bodhisattva Padmapani
ca. 18th century
27 x 13 in.

Sec. 43. Swayambhu Museum, Kathmandu
31. Bodhisattva Padmapani
ca. 18th century
24 x 14 in.

Sec. 43. Swayambhu Museum, Kathmandu
32. Vasundhara
ca. 18th century
30 x 16 in.
Sec. 43. Swayambhu Museum, Kathmandu
33. Monk
ca. 18th century
17 x 11 in.

Sec. 43. Swayambhu Museum, Kathmandu
34. Mahakala
ca. 18th century
30 x 16 in.

Sec. 44. Swayambhu Stupa and Around, Kathmandu
1. Standing Buddha,
ca. 10th-11th century
89 x 44 in.

Sec. 44. Swayambhu Stupa and Around, Kathmandu
2. Balarama
ca. 11th-12th century
19 x 16 in.
Sec. 44. Swayambhu Stupa and Around, Kathmandu

3. Standing Buddha
c. 15th century
118 x 54 in.

4. Chaitya
c. 16th century
30 x 25 in.

5. Seated Female Deity
c. 16th century
17 x 10 in.

6. Stupa with Four Buddhas
c. 16th century
49 x 22 in.
Sec. 44. Swayambhu Stupa and Around, Kathmandu
7. Stupa with Four Buddhas (Detail of Pl. 6)

Sec. 44. Swayambhu Stupa and Around, Kathmandu
8. Stupa with Four Buddhas (Detail of Pl. 6)

Sec. 44. Swayambhu Stupa and Around, Kathmandu
9. Stupa with Four Buddhas (Detail of Pl. 6)

Sec. 44. Swayambhu Stupa and Around, Kathmandu
10. Standing Buddha
    ca. 17th century
    89 x 36 in.
Sec. 44. Swayambhu Stupa and Around, Kathmandu
11. Seated Buddha Flanked by Monks
ca. 17th century (Inscribed)
26 x 16 in.

Sec. 44. Swayambhu Stupa and Around, Kathmandu
12. Victory over Mara
c. 17th century
38 x 24 in.

Sec. 44. Swayambhu Stupa and Around, Kathmandu
13. Aksobhya
c. 17th century
16 x 11 in.

Sec. 44. Swayambhu Stupa and Around, Kathmandu
14. Buddhist Deity
c. 17th century
12 x 9 in.
Sec. 44. Swayambhu Stupa and Around, Kathmandu

15. Ganesha with Shakti
   ca. 17th-18th century
   19 x 11 in.

16. Prajaparamita
   ca. 17th-18th century
   22 x 12 in.

17. Seated Buddha
   ca. 17th-18th century
   97 x 90 in.

18. Seated Buddha
   ca. 17th-18th century
   94 x 73 in.
Sec. 44. Swayambhu Stupa and Around, Kathmandu
19. Hariharivahana Lokesvara
ca. 17th century
25 x 16 in.

20. Sarasvati
ca. 18th century
18 x 12 in.

21. Prajnaparamita
ca. 18th century
12 x 9 in.

22. Maha Manjushri
ca. 18th century
12 x 9 in.
Sec. 44. Swayambhu Stupa and Around, Kathmandu
23. Sadaksari Lokesvara
c. 18th century
12 x 9 in.

Sec. 44. Swayambhu Stupa and Around, Kathmandu
24. Eight-Armed Deity
c. 18th century
16 x 10 in.

Sec. 44. Swayambhu Stupa and Around, Kathmandu
25. Six-Armed Deity
c. 18th century
16 x 10 in.

Sec. 44. Swayambhu Stupa and Around, Kathmandu
26. Tara
c. 18th century
21 x 10 in.
Sec. 44. Swayambhu Stupa and Around, Kathmandu
27. Tara
ca. 18th century
21 x 10 in.

Sec. 44. Swayambhu Stupa and Around, Kathmandu
28. Mahakala
ca. 18th century
29 x 20 in.

Sec. 44. Swayambhu Stupa and Around, Kathmandu
29. Seated Buddha
ca. 18th century
29 x 20 in.

Sec. 44. Swayambhu Stupa and Around, Kathmandu
30. Aksobhya
ca. 18th century
54 x 24 in.
Sec. 44. Swayambhu Stupa and Around, Kathmandu
31. Seated Buddha
ca. 17th century
27 x 19 in.

Sec. 44. Swayambhu Stupa and Around, Kathmandu
32. Buddha
ca. 18th century
25 x 17 in.

Sec. 44. Swayambhu Stupa and Around, Kathmandu
33. Buddha
ca. 17th century
14 x 10 in.

Sec. 44. Swayambhu Stupa and Around, Kathmandu
34. Standing Lokesvara
ca. 18th century
19 x 10 in.
Sec. 44. Swayambhu Stupa and Around, Kathmandu
35. Bhumi Sparsa Buddha
ca. 17th century
16 x 14 in.

Sec. 44. Swayambhu Stupa and Around, Kathmandu
36. Buddha with Devotees
ca. 17th century
26 x 17 in.

Sec. 44. Swayambhu Stupa and Around, Kathmandu
37. Buddha
ca. 18th century
22 x 14 in.

Sec. 44. Swayambhu Stupa and Around, Kathmandu
38. Buddha
ca. 19th century
18 x 13 in.
Sec. 44. Swayambhu Stupa and Around, Kathmandu
39. Vishnu with Shakti
   ca. 18th century
   25 x 16 in.

Sec. 44. Swayambhu Stupa and Around, Kathmandu
40. Dhyani Buddha
   ca. 17th century
   15 x 12 in.

Sec. 44. Swayambhu Stupa and Around, Kathmandu
41. Vajra
   ca. 17th century
   11 x 51 in.
Sec. 45. Tokha, Kathmandu
1. Vishnu with Laksmi and Garuda
c.a. 18th century
32 x 20 in.

Sec. 45. Tokha, Kathmandu
2. Agasthya
c.a. 18th century
16 x 9 in.

Sec. 45. Tokha, Kathmandu
3. Architectural Fragment
c.a. 18th century
6 x 18 in.

Sec. 45. Tokha, Kathmandu
4. Uma-Mahesvara
c.a. 18th century
26 x 14 in.
Sec. 45. Tokha, Kathmandu
5. Uma-Mahesvara
ca. 18th century
12 x 8 in.

Sec. 45. Tokha, Kathmandu
6. Chaturmurti Vishnu
ca. 18th century
16 x 9 in.

Sec. 46. Vatsalesvari Temple (Pashupati), Kathmandu
1. Yamuna
ca. 8th century
50 x 16 in.

Sec. 46. Vatsalesvari Temple (Pashupati), Kathmandu
2. Detail of Yamuna (Pl. 1)
Sec. 46. Vatsalesvari Temple (Pashupati), Kathmandu

3. Architectural Fragment
   ca. 8th century
   26 x 11 in.

4. Architectural Fragment
   ca. 8th century
   26 x 11 in.

5. Architectural Pillar
   ca. 8th century
   30 x 12 in.

6. Yamaraja
   ca. 10th-11th century
   16 x 13 in.
Sec. 46. Vatsalesvari Temple (Pashupati), Kathmandu

7. Vatsalesvari
ca. 12th-13th century
42 x 38 in.

Sec. 46. Vatsalesvari Temple (Pashupati), Kathmandu

8. Attendant of Shiva
ca. 12th century
29 x 6.5 in.

Sec. 46. Vatsalesvari Temple (Pashupati), Kathmandu

9. Attendant of Shiva
ca. 12th century
29 x 6.5 in.

Sec. 46. Vatsalesvari Temple (Pashupati), Kathmandu

10. Standing Shiva
ca. 14th century
16 x 13 in.
Sec. 46. Vatsalesvari Temple (Pashupati), Kathmandu

11. Uma-Mahesvara
   ca. 15th century
   13 x 13 in.

Sec. 47. Vishalnagar and Satya Bhawan, Kathmandu

1. Shiva (Vishalnagar)
   ca. 7th century
   28 x 17 in.

Sec. 46. Vatsalesvari Temple (Pashupati), Kathmandu

12. Devi
   ca. 15th century
   25 x 13 in.

13. Ganesha
   ca. 17th century
   21 x 14 in.
Sec. 47. Vishalnagar and Satya Bhawan, Kathmandu

2. Parvati (Vishalnagar)
ca. 7th century
30 x 15 in.

3. Ganesha (Satya Bhawan)
ca. 7th century
24 x 16 in.

Sec. 47. Vishalnagar and Satya Bhawan, Kathmandu

4. Torso of Vishnu
(Satya Bhawan)
ca. 5th century
10 x 8 in.

Sec. 48. Yangalhiti, Kathmandu

1. Ganesha
ca. 8th century
8.5 x 6 in.
Sec. 48. Yangalhiti, Kathmandu

2. Ganesha
   ca. 11th century
   18 x 10 in.

3. Vishnu with Laksmi and Garuda
   ca. 12th century
   41 x 23 in.

4. Flying Gandharva
   ca. 12th century
   11 x 8 in.

5. Uma-Mahesvara
   ca. 14th century
   13 x 8.5 in.
Sec. 48. Yangalhiti, Kathmandu
6. Surya
c.a. 14th century
23 x 12 in.

Sec. 48. Yangalhiti, Kathmandu
7. Deity on Lion
c.a. 15th century
30 x 14.5 in.

Sec. 48. Yangalhiti, Kathmandu
8. Bodhisattva Padmapani
c.a. 15th century
13 x 8.5 in.

Sec. 48. Yangalhiti, Kathmandu
9. Uma-Mahesvara (Nayapachatol)
c.a. 8th-9th century
46 x 34 in.
MAP OF PATAN
Section 1. Alkohiti
Section 2. Archaeological Garden
Section 3. Bhimsen Temple to Ghyabu
Section 4. Bhinchey Bahal
Section 5. Chyasaltol
Section 6. Durbar Square
Section 7. Gachhani / Kwalakhu / Dhalincha
Section 8. Gahiti
Section 9. Guitol
Section 10. Haugal Bahal
Section 11. Ilanani / Chapatol
Section 12. Kumbhesvara Temple
Section 13. Kumbhesvara Dhara
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Section 15. Kwa Bahal
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Section 17. Minnath Temple / Tangal Hiti
Section 18. Naga Bahal
Section 19. Nakabahi
Section 20. Podetol and Baliphal
Section 21. Pulchowk
Section 22. Sankhamul
Section 23. Saugaltol
Section 24. Sikubahi
Section 25. Subalhiti
Section 26. Šundari Chowk
Section 27. Sundhara
Section 28. Tapahiti
Section 29. Yampibahi / Ashoka Stupa (North)

Sec. 1. Alkohiti, Patan
1. Seated Buddha
c. 10th century
12 x 9 in.

Sec. 1. Alkohiti, Patan
2. Buddha
c. 5th century
25 x 19 in.
Sec. 1. Alkohiti, Patan
3. Bodhisattva Padmapani
   ca. 10th century
   49 x 23 in.

Sec. 1. Alkohiti, Patan
4. Standing Vishnu
   ca. 10th century
   25 x 12 in.

Sec. 1. Alkohiti, Patan
5. Surya with Attendants
   ca. 15th century
   17.5 x 13 in.

Sec. 1. Alkohiti, Patan
6. Uma-Mahesvara
   ca. 17th century
   14.5 x 11.5 in.
Sec. 1. Alkohiti, Patan
7. Standing Ganesha
c.a. 17th century
28.5 x 18 in.

Sec. 1. Alkohiti, Patan
8. Standing Vishnu
c.a. 18th century
13.5 x 3.5 in.

Sec. 1. Alkohiti, Patan
9. Vishnu with Female Divinity
c.a. 18th century
14 x 11 in.

Sec. 1. Alkohiti, Patan
10. Standing Sarasvati
c.a. 19th century
13 x 8 in.
Sec. 2. Archaeological Garden, Patan
1. Uma-Mahesvara
c.a. 4th century
18 x 25 in.

Sec. 2. Archaeological Garden, Patan
2. Nagaraja
c.a. 4th century
38 x 20 in.

Sec. 2. Archaeological Garden, Patan
3. Rear View of Nagaraja (Pl. 2)

Sec. 2. Archaeological Garden, Patan
4. Uma-Mahesvara
c.a. 10th century
17 x 14 in.
Sec. 2. Archaeological Garden, Patan
5. Bhagiratha
c.a. 18th century
21 x 11 in.

Sec. 2. Archaeological Garden, Patan
6. Vishnu with Laksmi and Garuda
c.a. 14th century
21 x 16 in.

Sec. 2. Archaeological Garden, Patan
7. Surya
A.D. 1065
31 x 19 in.

Sec. 2. Archaeological Garden, Patan
8. Uma-Mahesvara
c.a. 11th century
28 x 19 in.
Sec. 2. Archaeological Garden, Patan
9. Ganas of Shiva (Fragments)
   ca. 12th century
   11 x 41 in.

Sec. 2. Archaeological Garden, Patan
10. Vishnu with Laksmi and Garuda
    ca. 13th century
    22 x 17 in.

Sec. 2. Archaeological Garden, Patan
11. Standing Vishnu
    ca. 14th century
    31 x 15 in.

Sec. 2. Archaeological Garden, Patan
12. Decorative Frieze
    ca. 16th century
    17 x 12 in.
Sec. 2. Archaeological Garden, Patan

13. Eight Handed Vishnu
c.a. 18th century
26 x 16 in.

14. Headless Garuda
c.a. 10th century
23 x 18 in.

15. Vishnu flanked by Devotees
c.a. 18th century
14 x 15 in.

16. Vishnu
c.a. 18th century
28 x 17 in.
Sec. 2. Archaeological Garden, Patan

17. Bhagiratha
   ca. 18th century
   23 x 12 in.

18. Standing Shiva
   ca. 15th century
   20 x 10 in.

19. Unidentified Figure
   ca. 15th century
   26 x 16 in.

20. Vishnu
   ca. 16th century
   21 x 14 in.
Sec. 2. Archaeological Garden, Patan
21. Gaja-Laksmi
c. 17th century
17 x 13 in.

Sec. 2. Archaeological Garden, Patan
22. Vishnu
c. 18th century
21 x 13 in.

Sec. 2. Archaeological Garden, Patan
23. Deity holding book
c. 19th century
25 x 19 in.
Sec. 3. Bhimsen Temple to Ghyabu, Patan
1. Uma-Mahaesvara
   A.D. 987
   33 x 24 in.

2. Hanumana
   ca. 11th century
   9 x 7 in.

3. Durga-Mahisamardini
   ca. 13th century
   16 x 11 in.

4. Ganesha
   ca. 18th century
   24 x 19 in.
Sec. 4. Bhinchey Bahal, Patan
1. Mother Goddess
   ca. 5th century
   26 x 15 in.

Sec. 4. Bhinchey Bahal, Patan
2. Bodhisattva Padmapani
   ca. 8th century
   51 x 21 in.

Sec. 4. Bhinchey Bahal, Patan
3. Life Scene of Buddha
   ca. 15th century
   16 x 8 in.

Sec. 4. Bhinchey Bahal, Patan
4. Buddha
   ca. 18th century
   8.5 x 5 in.
Sec. 5. Chyasaltol, Patan

1 Gaja-Laksmi
ca. 1st century A.D.
34 x 17 in.
Sec. 5. Chyasaltol, Patan
2. Side view of Gaja-Laksmi (Pl. 1)

Sec. 5. Chyasaltol, Patan
3. Vishnu with Laksmi and Garuda
ca. 10th century
27 x 17 in.

Sec. 5. Chyasaltol, Patan
4. Vishnu with Laksmi and Garuda
ca. 10th century
32 x 23 in.

Sec. 5. Chyasaltol, Patan
5. Vishnu with Laksmi and Garuda
ca. 10th century
33 x 24 in.
Sec. 5. Chyasaltol, Patan
6. Uma-Mahesvara
c.a. 13th century
17 x 15 in.

Sec. 5. Chyasaltol, Patan
7. Balarama
c.a. 16th century
14 x 8 in.

Sec. 5. Chyasaltol, Patan
8. Uma-Mahesvara
c.a. 16th century
31 x 30 in.

Sec. 5. Chyasaltol, Patan
9. Surya
c.a. 17th century
17 x 13 in.
Sec. 5. Chyasaltol, Patan
10. Ganesha
ca. 18th century
20 x 16 in.

Sec. 5. Chyasaltol, Patan
11. Standing Vishnu
ca. 18th-19th century
27 x 13 in.

Sec. 6. Durbar Square, Patan
1. Architectural Fragment
ca. 17th century
11 x 31 in.

Sec. 6. Durbar Square, Patan
2. Architectural Fragment
ca. 17th century
13 x 20 in.
Sec. 6. Durbar Square, Patan

3. Architectural Fragment
   ca. 17th century
   12 x 33 in.

4. Architectural Fragment
   ca. 17th century
   12 x 20 in.

5. Architectural Fragment
   ca. 17th century
   12 x 38 in.

6. Architectural Fragment
   ca. 17th century
   12 x 36 in.
Sec. 6. Durbar Square, Patan
7. Architectural Fragment
cia. 17th century
12 x 35 in.

Sec. 6. Durbar Square, Patan
8. Architectural Fragment
cia. 17th century
12 x 36 in.

Sec. 7. Gacchanani / Kwalakhu / Dhalincha, Patan
1. Uma-Mahesvara
A.D. 1032
25 x 14 in.

Sec. 7. Gacchanani / Kwalakhu / Dhalincha, Patan
2. Laksmi-Narayana (Kwalkhu)
cia. 18th century
16 x 11 in.
Sec. 7. Gacchanani / Kwalakhu / Dhalincha, Patan
3. Durga Mahisamardini (Dhalincha)
   ca. 18th century
   32 x 24 in.

Sec. 8. Gahiti, Patan
1. Vishnu
   ca. 4th century
   21 x 12 in.

Sec. 8. Gahiti, Patan
2. Bodhisattva Padmapani
   ca. 8th century
   28 x 19 in.

Sec. 9. Guitol, Patan
1. Buddha Flanked by Bodhisattvas
   ca. 6th century
   21 x 17 in.
Sec. 9. Guitol, Patan
2. Seated Buddha
   ca. 13th century
   17.5 x 17 in.

Sec. 9. Guitol, Patan
3. Vishnu
   ca. 14th century
   29 x 16.5 in.

Sec. 9. Guitol, Patan
4. Vishnu with Laksmi and Garuda
   ca. 15th century
   23 x 17 in.

Sec. 9. Guitol, Patan
5. Uma-Mahesvara
   ca. 17th century
   11 x 8 in.
Sec. 9. Guitol, Patan
6. Ganesha
c.a. 18th century
18 x 15 in.

Sec. 9. Guitol, Patan
7. Ganesha
c.a. 18th century
31 x 27 in.

Sec. 9. Guitol, Patan
8. Jore Ganesha
c.a. 18th century
21 x 17 in.

Sec. 9. Guitol, Patan
9. Buddhist Deity
c.a. 18th century
10.5 x 5.5 in.
Sec. 9. Guitol, Patan
10. Buddhist Deity
ca. 18th century
7 x 4.5 in.

Sec. 9. Guitol, Patan
11. Buddhist Deity
ca. 18th century
10.5 x 5.5 in.

Sec. 9. Guitol, Patan
12. Buddhist Deity
ca. 18th century
7 x 4.5 in.

Sec. 9. Guitol, Patan
13. Buddhist Deity
ca. 18th century
7 x 4.5 in.
Sec. 9. Guitol, Patan
14. Buddhist Deity
c.a. 18th century
10.5 x 5.5 in.

Sec. 9. Guitol, Patan
15. Buddhist Deity
c.a. 18th century
7 x 4.5 in.

Sec. 9. Guitol, Patan
16. Buddhist Deity
c.a. 18th century
7 x 4.5 in.

Sec. 9. Guitol, Patan
17. Buddhist Deity
c.a. 18th century
7 x 4.5 in.
Sec. 9. Guitol, Patan
18. Buddhist Deity
c.a. 18th century
7 x 4.5 in.

Sec. 9. Guitol, Patan
19. Buddhist Deity
c.a. 18th century
7 x 4.5 in.

Sec. 9. Guitol, Patan
20. Buddhist Deity
c.a. 18th century
6 x 4.5 in.

Sec. 9. Guitol, Patan
21. Buddhist Deity
c.a. 18th century
6 x 4.5 in.
22. Buddhist Deity  
ca. 18th century  
6 x 4.5 in.

23. Buddhist Deity  
ca. 18th century  
6 x 4.5 in.

24. Buddhist Deity  
ca. 18th century  
6 x 4.5 in.

25. Buddhist Deity  
ca. 18th century  
6 x 4.5 in.
Sec. 10. Haugal Bahal, Patan

1. Mother Goddess
   ca. 1st-2nd century
   26 x 15 in.
Sec. 11. Ilanani / Chapatol, Patan
1. Buddha Flanked by Bodhisattvas
   ca. 6th century
   26 x 29 in.
2. Hariti
   ca. 9th century
   26 x 11 in.

Sec. 12. Kumbhesvara Temple, Patan
1. Solar Divinity
   ca. 3rd century
   30 x 19 in.
2. Detail of Solar Divinity (Pl. 1)
Sec. 12. Kumbhesvara Temple, Patan
3. Detail of Solar Divinity (Pl. 1)

Sec. 12. Kumbhesvara Temple, Patan
4. Detail of Solar Divinity (Pl. 1)

Sec. 12. Kumbhesvara Temple, Patan
5. Ganesha
   ca. 3rd century
   31.5 x 18 in.

Sec. 12. Kumbhesvara Temple, Patan
6. Nagaraja
   ca. 4th century
   41 x 20 in.
7. Detail of Nagaraja (Pl. 6)

8. Uma-Mahesvara
   ca. 4th century
   21 x 20 in.

9. Vishnu
   ca. 4th century
   31 x 21 in.

10. Uma-Mahesvara
    ca. 5th century
    18 x 19 in.
Sec. 12. Kumbhesvara Temple, Patan

11. Shiva
   ca. 12th century
   39 x 14 in.

12. Parvati
   ca. 12th century
   30 x 12.5 in.

13. Parvati
   ca. 12th century
   30 x 12.5 in.

14. Chaturmukha Shivalinga
   ca. 13th century
   14 x 12 in.
Sec. 12. Kumbhesvara Temple, Patan

15. Seated Ganesha
   ca. 17th century
   28 x 20 in.

16. Hari-Hara
   ca. 18th century
   34 x 24 in.

17. Vishnu
   ca. 18th century
   31 x 19 in.

18. Garudasana Vishnu
   ca. 18th century
   11 x 11 in.
Sec. 12. Kumbhesvara Temple, Patan

19. Seated Tara  
ca. 18th century  
10.5 x 8 in.

20. Seated Manjusri  
ca. 18th century  
11 x 9.5 in.

21. Brahma, Vishnu, and Shiva  
ca. 19th century  
17 x 13 in.

22. Kubera  
ca. 18th century  
14 x 9 in.
Sec. 12. Kumbhesvara Temple, Patan
23. Ardhanarisvara
   ca. 19th century
   20.5 x 12 in.

Sec. 12. Kumbhesvara Temple, Patan
24. Surya
   ca. 19th century
   13 x 10 in.

Sec. 12. Kumbhesvara Temple, Patan
25. Ganesha
   ca. 19th century
   10.5 x 7 in.

Sec. 12. Kumbhesvara Temple, Patan
26. Mother Goddess (Bagalamukhi Temple)
   ca. 2nd-3rd century
   9 x 12 in.
Sec. 12. Kumbhesvara Temple, Patan

27. Mother Goddess (Bagalamukhi Temple)  
ca. 2nd-3rd century  
10 x 6 in.

28. Mother Goddess (Bagalamukhi Temple)  
ca. 2nd-3rd century  
11 x 12 in.

29. Brahmani (Bagalamukhi Temple)  
ca. 2nd-3rd century  
9 x 12 in.

30. Mother Goddess (Bagalamukhi Temple)  
ca. 2nd-3rd century  
9 x 12 in.
Sec. 13. Kumbhesvara Dhara, Patan

1. Uma-Mahesvara
ca. 7th-8th century
27 x 16 in.
Sec. 13. Kumbhesvara Dhara, Patan
2. Kaliyadamana
ca. 8th century
13 x 9 in.

Sec. 13. Kumbhesvara Dhara, Patan
3. Skanda-Kumara
ca. 8th century
22 x 17 in.

Sec. 13. Kumbhesvara Dhara, Patan
4. Hari-Hara
ca. 9th-10th century
32 x 27 in.

Sec. 13. Kumbhesvara Dhara, Patan
5. Vishnu with Laksmi and Garuda
c. 10th century
14 x 12 in.
Sec. 13. Kumbhesvara Dhara, Patan

6. Surya
ca. 12th century
18 x 14 in.

7. Uma-Mahesvara
ca. 14th century
21 x 20 in.

8. Shiva-Parvati
ca. 17th century
15 x 11 in.

9. Bodhisattva Padmapani
ca. 17th century
15 x 11 in.
Sec. 13. Kumbhesvara Dhara, Patan
10. Bhagiratha
   ca. 18th century
   18 x 10 in.

Sec. 13. Kumbhesvara Dhara, Patan
11. Laksmi-Narayana
   ca. 19th century
   13 x 10 in.

Sec. 14. Kuntibahi, Patan
1. Buddha Flanked by Indra and Brahma
   ca. 10th century
   40 x 29 in.

Sec. 14. Kuntibahi, Patan
2. Buddhist Relief
   ca. 10th century
   16 x 32 in.
Sec. 14. Kuntibahi, Patan
3. Licchavi Chaitya
   ca. 18th century
   23 x 16 in.

Sec. 14. Kuntibahi, Patan
4. Seated Buddha with Devotees
   ca. 18th century
   21 x 17 in.

Sec. 15. Kwa Bahal, Patan
1. Shiva
   A.D. 1617
   15.5 x 12 in.

Sec. 15. Kwa Bahal, Patan
2. Mahakala
   ca. 17th century
   18 x 11 in.
Sec. 15. Kwa Bahal, Patan
3. Bhagavati
cia. 19th century
20 x 12 in.

Sec. 15. Kwa Bahal, Patan
4. Brahma with Shakti
cia. 19th century
12 x 9 in.

Sec. 16. Macchindranath Temple/Ta bhal, Patan
1. Aksobhya
cia. 16th century
18 x 12 in.

Sec. 16. Macchindranath Temple/Ta bhal, Patan
2. Ratnasambhava
cia. 16th century
18 x 12 in.
Sec. 16. Macchindranath Temple/Ta bahal, Patan
3. Amitabha
   ca. 16th century
   18 x 12 in.

Sec. 16. Macchindranath Temple/Ta bahal, Patan
4. Amoghasiddhi
   ca. 16th century
   18 x 12 in.

Sec. 16. Macchindranath Temple/Ta bahal, Patan
5. Ganesha
   ca. 17th century
   20 x 11 in.

Sec. 16. Macchindranath Temple/Ta bahal, Patan
6. Mahakala
   ca. 18th century
   20 x 10 in.
Sec. 17. Minnath Temple/Tangal Hiti, Patan
1. Buddha
   ca. 17th century
   12 x 7 in.

Sec. 17. Minnath Temple/Tangal Hiti, Patan
2. Amitabha
   ca. 17th century
   10 x 15 in.

Sec. 17. Minnath Temple/Tangal Hiti, Patan
3. Bhairava
   ca. 18th century
   47 x 26 in.

Sec. 17. Minnath Temple/Tangal Hiti, Patan
4. Bhairava
   ca. 18th century
   46 x 28 in.
Sec. 17. Minnath Temple/Tangal Hiti, Patan

5. Vishnu
ca. 19th century
15 x 13 in.

6. Vishnu
ca. 18th century
17 x 10 in.

7. Vishnu
ca. 17th century
20 x 14 in.

8. Standing Buddha
ca. 10th century
11 x 6 in.
Sec. 17. Minnath Temple/Tangal Hiti, Patan
9. Eight-Armed Vishnu
   ca. 18th century
   17 x 12 in.

Sec. 17. Minnath Temple/Tangal Hiti, Patan
10. Chaturmurti Vishnu
    ca. 18th century
    17 x 9 in.

Sec. 18. Naga Bahal, Patan
1. Chaturmurti showing Buddha and Maitreya
   ca. 7th century
   26 x 12 in.

Sec. 18. Naga Bahal, Patan
2. Detail of Chaturmurti Vishnu (Pl. 1)
Sec. 18. Naga Bahal, Patan
3. Detail of Chaturmurti Vishnu (Pl. 1)

Sec. 18. Naga Bahal, Patan
4. Standing Buddha
   ca. 12th century
   55 x 19.5 in.

Sec. 18. Naga Bahal, Patan
5. Ganesha
   ca. 17th century
   11 x 7.5 in.

Sec. 18. Naga Bahal, Patan
6. Seated Buddha
   ca. 17th century
   34 x 22 in.
Sec. 19. Nakabahi, Patan
1. Surya
   ca. 11th century
   26 x 21 in.

Sec. 19. Nakabahi, Patan
2. Vishnu
   ca. 16th century
   21 x 18 in.

Sec. 19. Nakabahi, Patan
3. Mahakala
   ca. 16th century
   24.5 x 16 in.

Sec. 19. Nakabahi, Patan
4. Sarasvati
   ca. 17th century
   16 x 14 in.
Sec. 19. Nakabahi, Patan
5. Tara
   ca. 17th century
   21 x 20 in.

Sec. 19. Nakabahi, Patan
6. Tara
   ca. 17th century
   16 x 14 in.

Sec. 19. Nakabahi, Patan
7. Arddhanarisvara
   ca. 17th century
   20 x 11 in.

Sec. 19. Nakabahi, Patan
8. Ganesha
   ca. 17th century
   27.5 x 20 in.
Sec. 20. Podetol and Baliphal, Patan
1. Vishnu with Laksmi and Garuda
   ca. 10th century
   25 x 18 in.

Sec. 20. Podetol and Baliphal, Patan
2. Bhagavati (Baliphal)
   ca. 16th century
   12 x 12 in.

Sec. 20. Podetol and Baliphal, Patan
3. Ganesha (Baliphal)
   ca. 17th century
   15 x 11 in.

Sec. 20. Podetol and Baliphal, Patan
4. Ganesha (Baliphal)
   ca. 18th century
   24 x 17 in.
Sec. 21. Pulchowk, Patan
1. Durga-Mahisamardini
   ca. 18th century
   25 x 17 in.

2. Vishnu
   ca. 18th century
   17 x 11 in.

3. Torana
   ca. 17th century
   31 x 22 in.

4. Torana
   ca. 17th century
   27 x 22 in.
Sec. 22. Sankhamul, Patan
1. Chaturmurti Vishnu
   ca. 18th century
   12 x 9 in.

2. Ganesha
   ca. 19th century
   16 x 11 in.

Sec. 23. Saugaltol, Patan
1. Tara
   ca. 17th century
   12 x 7.5 in.

2. Uma-Mahesvara
   ca. 17th century
   12 x 9 in.
Sec. 23. Saugaltol, Patan
3. Hari-Hara
c.a. 2nd-3rd century
36 x 14 in.

Sec. 23. Saugaltol, Patan
4. Seated Devi
c.a. 17th century
11 x 8 in.

Sec. 23. Saugaltol, Patan
5. Vishnu
c.a. 18th century
16 x 10 in.

Sec. 23. Saugaltol, Patan
6. Vishnu
c.a. 17th century
11 x 9 in.
Sec. 23. Saugaltol, Patan
7. Tara
ca. 17th century
13 x 9 in.

Sec. 23. Saugaltol, Patan
8. Laksmi-Narayana
ca. 17th century
13 x 8 in.

Sec. 23. Saugaltol, Patan
9. Door Guardian (Dvarapala)
ca. 19th century
21 x 17 in.

Sec. 23. Saugaltol, Patan
10. Door Guardian (Dvarapala)
ca. 19th century
21 x 17 in.
Sec. 24. Sikubahi, Patan
1. Uma-Mahesvara (Chamunda Temple)
   ca. 2nd-3rd century
   17 x 15 in.
Sec. 24. Sikubahi, Patan
2. Uma-Mahesvara
   ca. 10th century
   24 x 16 in.

Sec. 24. Sikubahi, Patan
3. Torso of Vishnu
   ca. 10th century
   23 x 14 in.

Sec. 24. Sikubahi, Patan
4. Female Deity
   ca. 17th century
   17 x 11 in.

Sec. 24. Sikubahi, Patan
5. Devotees
   ca. 17th century
   13 x 10 in.
Sec. 24. Sikubahi, Patan
6. Guardian Deity
c.a. 17th century
11 x 7 in.

Sec. 24. Sikubahi, Patan
7. Ganesha (Sikubahi)
c.a. 18th century
40 x 30 in.

Sec. 25. Subalhiti, Patan
1. Vaishnavi
c.a. 2nd-3rd century
22 x 12 in.

Sec. 25. Subalhiti, Patan
2. Shivlinga with jaladroni
c.a. 9th century
23 x 36 in.
Sec. 25. Subalhiti, Patan
3. Ganesha
   ca. 16th century
   22 x 17 in.

Sec. 25. Subalhiti, Patan
4. Buddha
   ca. 16th century
   10 x 4 in.

Sec. 26. Sundari Chowk, Patan
1. View of Sundari Chowk
   ca. 17th century

Sec. 26. Sundari Chowk, Patan
2. Eighteen-Armed Deity
   ca. 17th century
   15 x 12 in.
Sec. 26. Sundari Chowk, Patan
3. Two Armed Deity Riding on a Horse
cia. 17th century
15 x 10 in.

Sec. 26. Sundari Chowk, Patan
4. Five-Headed Tantric Deity
cia. 17th century
14 x 10 in.

Sec. 26. Sundari Chowk, Patan
5. Nagaraja
cia. 17th century
15 x 11 in.

Sec. 26. Sundari Chowk, Patan
6. Nagaraja
cia. 17th century
17 x 9 in.
Sec. 26. Sundari Chowk, Patan
7. Nagaraja
   ca. 17th century
   14 x 9 in.

8. Tantric Deity
   ca. 17th century
   15 x 9 in.

Sec. 26. Sundari Chowk, Patan
9. Nagaraja
   ca. 17th century
   15 x 9 in.

10. Shiva-Parvati
    ca. 17th century
    17 x 10 in.
Sec. 26. Sundari Chowk, Patan
11. Krishna  
ca. 17th century  
16 x 11 in.

12. Shiva-Kamadeva  
ca. 17th century  
16 x 9 in.

13. Tympanum Frame  
ca. 17th century  
14 x 12

14. Model of the Krishna Temple  
ca. 17th century  
61 x 27 in.
Sec. 26. Sundari Chowk, Patan
15. Four-Armed Tantric Goddess
   ca. 17th century
   16 x 10 in.

Sec. 26. Sundari Chowk, Patan
16. Narasimha
   ca. 17th century
   16 x 12 in.

Sec. 26. Sundari Chowk, Patan
17. Ten-Armed Bhairava
    ca. 17th century
    15 x 10 in.

Sec. 26. Sundari Chowk, Patan
18. Two-Armed Deity
    ca. 17th century
    14 x 8 in.
Sec. 26. Sundari Chowk, Patan
19. Nagaraja
c. 17th century
15 x 11 in.

Sec. 26. Sundari Chowk, Patan
20. Surya
c. 17th century
15 x 9 in.

Sec. 26. Sundari Chowk, Patan
21. Nagaraja
c. 17th century
16 x 10 in.

Sec. 26. Sundari Chowk, Patan
22. Nagaraja
c. 17th century
16 x 10 in.
Sec. 26. Sundari Chowk, Patan
23. Nagaraja
ca. 17th century
15 x 9 in.

Sec. 26. Sundari Chowk, Patan
24. Eighteen-Armed Goddess
ca. 17th century
15 x 10 in.

Sec. 26. Sundari Chowk, Patan
25. Skanda-Karttikeya with Shakti
ca. 17th century
15 x 10 in.

Sec. 26. Sundari Chowk, Patan
26. Tantric Deity
ca. 17th century
16 x 10 in.
Sec. 26. Sundari Chowk, Patan
27. Lion and Naga
ca. 17th century
18 x 20 in.

Sec. 26. Sundari Chowk, Patan
28. Eight-Armed Aja-Ekapada Trimurti
ca. 17th century
14 x 9 in.

Sec. 26. Sundari Chowk, Patan
29. Varaha with Shakti
ca. 17th century
13 x 9 in.

Sec. 26. Sundari Chowk, Patan
30. Tantric Deity
ca. 17th century
15 x 11 in.
Sec. 26. Sundari Chowk, Patan
31. Tantric Deity with Shakti
c. 17th century
14 x 9 in.

Sec. 26. Sundari Chowk, Patan
32. Tantric Deity with Shakti
c. 17th century
14 x 9 in.

Sec. 26. Sundari Chowk, Patan
33. Tantric Shaiva Deity
c. 17th century
15 x 9

Sec. 26. Sundari Chowk, Patan
34. Tantric Shaiva Deity
c. 17th century
13 x 9 in.
Sec. 26. Sundari Chowk, Patan

35. Ganesha with Shakti
ca. 17th century
15 x 9 in.

36. Sixteen-Armed Tantric Deity
ca. 17th century
15 x 11 in.

37. Uma and Skanda
ca. 17th century
14 x 9 in.

38. Hari-Hara and Shakti
ca. 17th century
11 x 7 in.
Sec. 26. Sundari Chowk, Patan
39. Tantric Shaiva Deity on Lion
ca. 17th century
12 x 7 in.

Sec. 26. Sundari Chowk, Patan
40. Vaikuntha Vishnu
ca. 17th century
13 x 9 in.

Sec. 26. Sundari Chowk, Patan
41. Tantric Shaiva Deity with Shakti
ca. 17th century
10 x 7 in.

Sec. 26. Sundari Chowk, Patan
42. Tantric Shaiva Deity with Chamunda
ca. 17th century
10 x 7 in.
Sec. 26. Sundari Chowk, Patan
43. Tantric Shaiva Deity with Indrani
   ca. 17th century
   11 x 7 in.

Sec. 26. Sundari Chowk, Patan
44. Tantric Shaiva Deity on Boar
   ca. 17th century
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Sec. 26. Sundari Chowk, Patan
45. Hari-Hara with Shakti
   ca. 17th century
   12 x 8 in.

Sec. 26. Sundari Chowk, Patan
46. Tantric Deity with Shakti
   ca. 17th century
   12 x 7 in.
Sec. 26. Sundari Chowk, Patan
47. Tantric Deity with Shakti
ca. 17th century
12 x 7 in.

Sec. 26. Sundari Chowk, Patan
48. Tantric Deity
ca. 17th century
12 x 7 in.

Sec. 26. Sundari Chowk, Patan
49. Tantric Form of Shiva
ca. 17th century
13 x 10 in.

Sec. 26. Sundari Chowk, Patan
50. Uma-Mahesvara
ca. 17th century
11 x 6 in.
Sec. 26. Sundari Chowk, Patan
51. Tantric Deity with Shakti
ca. 17th century
11 x 7 in.

Sec. 26. Sundari Chowk, Patan
52. Door Guardian
ca. 17th century
11 x 8 in.

Sec. 26. Sundari Chowk, Patan
53. Shiva-Nataraja
ca. 17th century
15 x 8 in.

Sec. 26. Sundari Chowk, Patan
54. Bhairava
ca. 17th century
8 x 5 in.
Sec. 26. Sundari Chowk, Patan
55. Eight-Armed Bhairava
ca. 17th century
8 x 5 in.

Sec. 26. Sundari Chowk, Patan
56. Durga-Mahisasamardini
ca. 17th century
15 x 13 in.

Sec. 26. Sundari Chowk, Patan
57. Skanda-Kartikeya
ca. 17th century
8 x 5 in.

Sec. 26. Sundari Chowk, Patan
58. Bhairava
ca. 17th century
8 x 5
Sec. 26. Sundari Chowk, Patan
59. Chamunda, Durga-Mahisamardini and Tantric Deity
ca. 17th century
14 x 9 in.

Sec. 26. Sundari Chowk, Patan
60. Garudasana Vishnu with Tantric Deities
ca. 17th century
14 x 12 in.

Sec. 26. Sundari Chowk, Patan
61. Mahakali
ca. 17th century
15 x 10 in.

Sec. 26. Sundari Chowk, Patan
62. Decorative Elephant Motif
ca. 17th century
13 x 15 in.
Sec. 26. Sundari Chowk, Patan
63. Decorative Elephant Motif
  ca. 17th century
  13 x 15 in.

Sec. 26. Sundari Chowk, Patan
64. Six-Armed Tantric Goddess
  ca. 17th century
  14 x 7 in.

Sec. 26. Sundari Chowk, Patan
65. Chandra
  ca. 17th century
  14 x 7 in.

Sec. 26. Sundari Chowk, Patan
66. Mahakali
  ca. 17th century
  14 x 6 in.
Sec. 26. Sundari Chowk, Patan
67. Tantric Deity with Shakti  
     ca. 17th century  
     12 x 6 in.

Sec. 26. Sundari Chowk, Patan
68. Ganesha with Shakti  
     ca. 17th century  
     12 x 6 in.

Sec. 26. Sundari Chowk, Patan
69. Tantric Deity with Shakti  
     ca. 17th century  
     11 x 7 in.

Sec. 26. Sundari Chowk, Patan
70. Ten-Armed Ganesha  
     ca. 17th century  
     11 x 6 in.
Sec. 26. Sundari Chowk, Patan

71. Mahakala with Shakti  
ca. 17th century 
15 x 10 in.

72. Tantric Deity  
ca. 17th century 
12 x 7 in.

73. Tantric Deity  
ca. 17th century 
11 x 6 in.

74. Tantric Female Deity  
ca. 17th century 
14 x 8 in.
Sec. 26. Sundari Chowk, Patan
75. Tantric Deity with Chamunda
ca. 17th century
15 x 11 in.

Sec. 26. Sundari Chowk, Patan
76. Narasimha with Shakti
ca. 17th century
14 x 9 in.

Sec. 26. Sundari Chowk, Patan
77. Decorative Motif of a Pedestal
ca. 17th century
8 x 47 in.

Sec. 26. Sundari Chowk, Patan
78. Lion and Naga
ca. 17th century
18 x 20 in.
Sec. 27. Sundhara, Patan
1. Bhagavati
c. 17th century
18 x 13 in.

Sec. 27. Sundhara, Patan
2. Uma-Mahesvara
c. 18th century
28 x 19 in.

Sec. 27. Sundhara, Patan
3. Ganesha
c. 18th century
16 x 13 in.

Sec. 27. Sundhara, Patan
4. Surya
c. 19th century
14 x 11 in.
Sec. 27. Sundhara, Patan
5. Vishnu
c.a. 18th century
24 x 12 in.

Sec. 27. Sundhara, Patan
6. Ganesha
c.a. 18th century
21 x 16 in.

Sec. 27. Sundhara, Patan
7. Sarasvati
c.a. 19th century
19 x 11 in.

Sec. 27. Sundhara, Patan
8. Architectural Fragment
c.a. 17th century
24 x 8.5 in.
Sec. 29. Yampi bahi/Asoka Stupa (North), Patan
1. Buddha
   ca. 5th century
   21 x 17 in.

Sec. 29. Yampi bahi/Asoka Stupa (North), Patan
2. Standing Buddha
   ca. 5th century
   26 x 10 in.

Sec. 29. Yampi bahi/Asoka Stupa (North), Patan
3. Standing Buddha
   ca. 9th century
   24 x 18 in.

Sec. 29. Yampi bahi/Asoka Stupa (North), Patan
4. Buddha
   ca. 10th century
   19 x 12 in.
Sec. 29. Yampi bahi/Asoka Stupa (North), Patan
5. Seated Tara
ca. 12th century
12 x 9.5 in.

Sec. 29. Yampi bahi/Asoka Stupa (North), Patan
6. Buddha
ca. 12th century
13 x 10 in.

Sec. 29. Yampi bahi/Asoka Stupa (North), Patan
7. Tara
ca. 12th century
12 x 9

Sec. 29. Yampi bahi/Asoka Stupa (North), Patan
8. Tara
ca. 12th century
12 x 9
Sec. 29. Yampi bahi/Asoka Stupa (North), Patan
9. Seated Buddha
c.a. 12th century
13 x 10 in.

Sec. 29. Yampi bahi/Asoka Stupa (North), Patan
10. Buddha
c.a. 18th century
13 x 10 in.

Sec. 29. Yampi bahi/Asoka Stupa (North), Patan
11. Seated Buddha
c.a. 11th century
23 x 19 in.

Sec. 29. Yampi bahi/Asoka Stupa (North), Patan
12. Bodhisattva Padmapani
c.a. 13th century
22 x 19 in.
MAP OF BHAKTAPUR
BHAKTAPUR

Section 1. Achapukhu
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Section 32. Thalachhentol / Chamal Pokhari
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1. Uma-Mahesvara  
   ca. 16th-17th century  
   14 x 12 in.

Sec. 1. Achapukhu, Bhaktapur
2. Laksmi-Narayana  
   ca. 17th century  
   11 x 9 in.

Sec. 2. Bekhalhiti, Bhaktapur
1. Buddha  
   ca. 11th-12th century  
   20 x 18 in.

Sec. 2. Bekhalhiti, Bhaktapur
2. Jagannatha  
   ca. 18th century  
   14 x 12 in.
Sec. 3. Bhelukhel, Bhaktapur
1. Surya with Navagrahas
c.a. 15th century
23 x 19 in.

Sec. 3. Bhelukhel, Bhaktapur
2. Detail of Surya (Pl. 1)

Sec. 4. Bholachhetol, Bhaktapur
1. Parvati
c.a. 14th century
16 x 16 in.

Sec. 4. Bholachhetol, Bhaktapur
2. Surya
A.D. 1523
18 x 11 in.
Sec. 4. Bholachhentol, Bhaktapur
3. Uma-Mahesvara
ca. 16th century
44 x 32 in.

Sec. 4. Bholachhentol, Bhaktapur
4. Chandra
ca. 17th century
19 x 13 in.

Sec. 5. Bhawadhoka, Bhaktapur
1. Bhagavati
ca. 17th century
34 x 24 in.

Sec. 5. Bhawadhoka, Bhaktapur
2. Uma-Mahesvara
ca. 15th century
30 x 23 in.
Sec. 5. Bhawadhoka, Bhaktapur
3. Dancing Ganesha
   ca. 18th century
   31 x 19 in.

Sec. 5. Bhawadhoka, Bhaktapur
4. Ganesha
   ca. 18th century
   29 x 8 in.

Sec. 6. Byasitol and Tulachhentol, Bhaktapur
1. Vishnu
   ca. 17th century
   24 x 15 in.

Sec. 6. Byasitol and Tulachhentol, Bhaktapur
2. Gaja-Laksmi
   ca. 16th century
   19 x 16 in.
Sec. 6. Byasitol and Tulachhentol, Bhaktapur
3. Gaja-Laksmi (Detail of Pl. 2.)
Sec. 6. Byasitol and Tulachhentol, Bhaktapur
4. Bhairava
   ca. 16th century
   8 x 6 in.

Sec. 6. Byasitol and Tulachhentol, Bhaktapur
5. Vishnu
   ca. 17th century
   49 x 44 in.

Sec. 6. Byasitol and Tulachhentol, Bhaktapur
6. Narasimha
   ca. 17th century
   18 x 10 in.

Sec. 6. Byasitol and Tulachhentol, Bhaktapur
7. Garudasana Vishnu
   ca. 13th century
   34 x 20 in.
Sec. 6. Byasitol and Tulachhentol, Bhaktapur

8. Garuda
   ca. 17th century
   42 x 42 in.

9. Uma-Mahesvara (Byasitol)
   A.D. 1643
   17 x 11 in.

10. Door Guardian
    ca. 18th century
    21 x 18 in.

11. Chaturmurti Vishnu
    ca. 19th century
    32 x 16 in.
Sec. 7. Chasukhél, Bhaktapur
1. Mutilated Vishnu with Laksmi and Garuda
   ca. 10th century
   19 x 15 in.

2. Vishnu with Laksmi and Garuda
   ca. 12th century
   30 x 20 in.

3. Vishnu
   ca. 16th century
   15 x 11 in.

4. Ganesha
   ca. 18th century
   22 x 16 in.
Sec. 7. Chasukhel, Bhaktapur
5. Vasudeva-Kamalaja
   ca. 18th century
   30 x 24 in.

Sec. 8. Chochhentol, Bhaktapur
1. Uma-Mahesvara
   ca. 15th century
   27 x 22 in.

Sec. 8. Chochhentol, Bhaktapur
2. Parvati
   ca. 17th century
   32 x 20 in.

Sec. 8. Chochhentol, Bhaktapur
3. Dancing Ganesha
   ca. 18th century
   32 x 23 in.
Sec. 8. Chochhentol, Bhaktapur
4. Sundar-Gopala
   ca. 18th century
   26 x 17 in.

Sec. 9. Degamanatol, Bhaktapur
1. Standing Vishnu
   ca. 19th century
   20 x 16 in.

Sec. 10. Dipankara Mahavihara, Bhaktapur
1. Uma-Mahesvara
   ca. 13th-14th century
   19 x 13.5 in.

Sec. 10. Dipankara Mahavihara, Bhaktapur
2. Mahakala (Left Side)
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   18 x 11 in.
Sec. 11. Dudhpati Ganesha, Bhaktapur
1. Sarasvati
   ca. 13th century
   36 x 22 in.

2. Mahakala Bhairava
   A.D. 1748
   72 x 30 in.

Sec. 12. Durbar Square, Bhaktapur
1. Tara
   ca. 15th century
   40 x 16 in.

2. Hanumana
   A.D. 1698
   62 x 36 in.
Sec. 12. Durbar Square, Bhaktapur
3. Ram-Narayana  
A.D. 1698  
18 x 14 in.

Sec. 12. Durbar Square, Bhaktapur
4. Narasimha  
A.D. 1698  
62 x 36 in.

Sec. 12. Durbar Square, Bhaktapur
5. Garuda  
ca. 17th century  
18 x 14 in.

Sec. 12. Durbar Square, Bhaktapur
6. Bhairava  
A.D. 1691  
14 x 10 in.
Sec. 12. Durbar Square, Bhaktapur
7. Hari-Hara
   ca. 17th century
   32 x 22 in.

Sec. 12. Durbar Square, Bhaktapur
8. Agastya
   ca. 17th century
   5.5 x 5 in.

Sec. 12. Durbar Square, Bhaktapur
9. Durga
   A.D. 1707
   52 x 32 in.

Sec. 12. Durbar Square, Bhaktapur
10. Bhairava
    A.D. 1707
    48 x 32 in.
Sec. 12. Durbar Square, Bhaktapur
11. Vasudeva-Kamalaja
c. 18th century
22 x 13 in.

Sec. 12. Durbar Square, Bhaktapur
12. Vishnu
c. 18th century
20 x 12 in.

Sec. 12. Durbar Square, Bhaktapur
13. Vishnu
c. 18th century
20 x 12 in.

Sec. 12. Durbar Square, Bhaktapur
14. Vishnu
c. 18th century
20 x 12 in.
Sec. 12. Durbar Square, Bhaktapur
15. Bhagavati
c.a. 18th century
32 x 30 in.

Sec. 12. Durbar Square, Bhaktapur
16. Agastya
c.a. 18th century
5.5 x 5 in.

Sec. 12. Durbar Square, Bhaktapur
17. Parvati
c.a. 14th century
14 x 6 in.

Sec. 12. Durbar Square, Bhaktapur
18. Garuda
c.a. 19th century
10 x 5 in.
Sec. 13. Gachhentol, Bhaktapur
1. Vishnu
   ca. 13th century
   44 x 20 in.

Sec. 14. Golmadhitol, Bhaktapur
1. Vishnu
   ca. 16th century
   30 x 20 in.

Sec. 14. Golmadhitol, Bhaktapur
2. Kumara
   ca. 16th century
   20 x 10 in.

Sec. 15. Hanumanghat, Bhaktapur
1. Standing Female Deity
   ca. 18th century
   30 x 15 in.
Sec. 15. Hanumanghat, Bhaktapur
2. Ganesha
c.a. 18th century
67 x 42 in.

Sec. 15. Hanumanghat, Bhaktapur
3. Sarasvati
A.D. 1655
49 x 16 in.

Sec. 15. Hanumanghat, Bhaktapur
4. Vishnu
c.a. 18th century
24 x 12 in.

Sec. 15. Hanumanghat, Bhaktapur
5. Vishnu
A.D. 1655
14 x 8 in.
Sec. 15. Hanumanghat, Bhaktapur

6. Sage Jangamesvara
   ca. 19th century
   38 x 28 in.

Sec. 15. Hanumanghat, Bhaktapur

7. Sage Jangamesvara
   ca. 19th century
   38 x 28 in.

Sec. 15. Hanumanghat, Bhaktapur

8. Bhairava
   ca. 19th century
   24 x 16 in.

Sec. 15. Hanumanghat, Bhaktapur

9. Vishnu
   ca. 19th century
   24 x 16 in.
Sec. 15. Hanumanghat, Bhaktapur
10. Tantric Deity
   ca. 19th century
   23 x 16 in.

Sec. 15. Hanumanghat, Bhaktapur
11. Tantric Form of Surya
    ca. 19th century
    23 x 15 in.

Sec. 15. Hanumanghat, Bhaktapur
12. Ganesha
    ca. 19th century
    23 x 16 in.

Sec. 15. Hanumanghat, Bhaktapur
13. Three-headed Mahakali
    ca. 19th century
    23 x 17 in.
Sec. 15. Hanumanghat, Bhaktapur
14. Three-Faced Ganesha
   ca. 19th century
   23 x 17 in.

Sec. 15. Hanumanghat, Bhaktapur
15. Kumara
   ca. 19th century
   24 x 17 in.

Sec. 15. Hanumanghat, Bhaktapur
16. Tantric Goddess
    ca. 19th century
    23 x 17 in.

Sec. 15. Hanumanghat, Bhaktapur
17. Bhairava
    ca. 19th century
    24 x 17 in.
Sec. 15. Hanumanghat, Bhaktapur
18. Uma-Mahesvara  
ca. 19th century  
25 x 11 in.

Sec. 15. Hanumanghat, Bhaktapur  
19. Vasudeva-Kamalaja  
ca. 19th century  
25 x 16 in.

Sec. 15. Hanumanghat, Bhaktapur
20. Mahakala  
ca. 19th century  
34 x 19 in.

Sec. 15. Hanumanghat, Bhaktapur  
21. Bhairava  
ca. 19th century  
27 x 18 in.
Sec. 15. Hanumanghat, Bhaktapur
22. Tantric Deity
ca. 19th century
27 x 18 in.

Sec. 15. Hanumanghat, Bhaktapur
23. Ganesha
ca. 19th century
28 x 18 in.

Sec. 15. Hanumanghat, Bhaktapur
24. Three-faced Chamunda
ca. 19th century
29 x 18 in.

Sec. 15. Hanumanghat, Bhaktapur
25. Ganesha
ca. 19th century
26 x 20 in.
Sec. 15. Hanumanghat, Bhaktapur
26. Three-Faced Mahalaksmi
c.a. 19th century
28 x 22 in.

Sec. 15. Hanumanghat, Bhaktapur
27. Bhairava
c.a. 19th century
27 x 19 in.

Sec. 15. Hanumanghat, Bhaktapur
28. Three-faced Bhairava
c.a. 19th century
28 x 19 in.

Sec. 15. Hanumanghat, Bhaktapur
29. Ganesha
c.a. 19th century
16 x 10 in.
Sec. 15. Hanumanghat, Bhaktapur
30. Bhagavati
ca. 19th century
24 x 18 in.

Sec. 15. Hanumanghat, Bhaktapur
31. Garuda
ca. 19th century
14 x 8 in.

Sec. 15. Hanumanghat, Bhaktapur
32. Three-Faced Vaisnavi
ca. 19th century
28 x 18 in.

Sec. 16. Inachotol, Bhaktapur
1. Chandra
ca. 18th century
14 x 12 in.
Sec. 16. Inachotol, Bhaktapur
2. Mahakala
A.D. 1897
13.5 x 9 in.

Sec. 17. Itacchentol, Bhaktapur
1. Vishnu with Two Female Deities
ca. 17th century
31 x 23 in.

Sec. 17. Itacchentol, Bhaktapur
2. Dancing Ganesha
ca. 18th century
25 x 25 in.

Sec. 18. Jelatol, Bhaktapur
1. Mahakala
ca. 17th century
40 x 16 in.
Sec. 18. Jelatol, Bhaktapur
2. Vishnu with Laksmi and Sarasvati
   ca. 19th century
   18.5 x 10.5 in.

Sec. 19. Khauma, Bhaktapur
1. Uma-Mahesvara
   ca. 19th century
   A.D. 1611
   16 x 14 in.

Sec. 19. Khauma, Bhaktapur
2. Eight-armed Vishnu
   ca. 18th century
   36 x 24 in.

Sec. 19. Khauma, Bhaktapur
3. Ganesha
   ca. 19th century
   29 x 19 in.
Sec. 20. Kolachentol, Talako and Bolachhen, Bhaktapur

1. Garuda
   ca. 18th century
   23 x 17 in.

2. Surya
   ca. 18th century
   12 x 9 in.

3. Devotees
   A.D. 1658
   17 x 12 in.

4. Kubera
   ca. 18th century
   16 x 9 in.
Sec. 21. Kulmanani, Bhaktapur
1. Kumara
   ca. 15th century
   27 x 12 in.

Sec. 21. Kulmanani, Bhaktapur
2. Parvati
   ca. 15th century
   15 x 7 in.

Sec. 22. Kwathadauntol, Bhaktapur
1. Surya
   ca. 18th century
   33.5 x 17 in.

Sec. 22. Kwathadauntol, Bhaktapur
2. Seated Deity
   A.D. 1548
   11 x 8 in.
Sec. 22. Kwathadauntol, Bhaktapur
3. Bodhisattva Padmapani
A.D. 1750
10 x 6 in.

Sec. 22. Kwathadauntol, Bhaktapur
4. Mahakala
ca. 18th century
24 x 12 in.

Sec. 22. Kwathadauntol, Bhaktapur
5. Mahakala
ca. 18th century
24 x 15 in.

Sec. 23. Nasamanatol, Bhaktapur
1. Decorative Figures
ca. 17th century
18 x 42 in.
Sec. 23. Nasamanatol, Bhaktapur
2. Lintel of Naga
   ca. 17th century
   8 x 6 in.

3. Bhagiratha
   ca. 17th century
   17 x 12 in.

4. Garuda
   ca. 18th century
   43 x 43 in.

Sec. 24 National Art Gallery, Bhaktapur
1. Vishnu
   ca. 14th century
   35 x 21 in.
2. Tara
ca. 14th century
34 x 12 in.

3. Chandra
ca. 14th century
42 x 23 in.

4. Surya
A.D. 1462
26 x 16 in.

5. Uma-Mahesvara
c.a. 15th century
36 x 18 in.
Sec. 24. National Art Gallery, Bhaktapur
6. Uma-Mahesvara
cia. 15th century
24 x 16 in.

Sec. 24. National Art Gallery, Bhaktapur
7. Garudasana Vishnu with Laksmi and Sarasvati
cia. 16th century
14 x 11 in.

Sec. 24. National Art Gallery, Bhaktapur
8. Shivalinga Flanked by Guardian Dieties
A.D. 1631
34 x 12 in.

Sec. 24. National Art Gallery, Bhaktapur
9. Hari-Hara
A.D. 1697
34 x 27 in.
Sec. 24. National Art Gallery, Bhaktapur
10. Nrittesvara
cia. 17th century
16 x 11 in.

Sec. 24. National Art Gallery, Bhaktapur
11. Tantric Form of Surya
cia. 17th century
30 x 19 in.

Sec. 24. National Art Gallery, Bhaktapur
12. Uma-Mahesvara
cia. 17th century
14 x 11 in.

Sec. 24. National Art Gallery, Bhaktapur
13. Tantric Goddess
cia. 17th century
18 x 13 in.
Sec. 24. National Art Gallery, Bhaktapur
14. Bhagiratha
   ca. 18th century
   17 x 10 in.

Sec. 25. Sakolatol, Bhaktapur
1. Vishnu
   A.D. 1504
   26 x 18 in.

Sec. 25. Sakolatol, Bhaktapur
2. Chaturmukha Shivalinga
   ca. 18th century
   34 x 15 in.

Sec. 25. Sakolatol, Bhaktapur
3. Devotees
   ca. 18th century
   18 x 14 in.
Sec. 25. Sakolatol, Bhaktapur
4. Agastya
ca. 18th century
18 x 12 in.

Sec. 26. Siddhapokhari, Bhaktapur
1. Varaha
ca. 6th century
22 x 13 in.

Sec. 26. Siddhapokhari, Bhaktapur
2. Buddha Flanked by Bodhisattva
ca. 6th century
18 x 26 in.

Sec. 26. Siddhapokhari, Bhaktapur
3. Uma-Mahesvara
ca. 17th century
29 x 24 in.
Sec. 26. Siddhapokhari, Bhaktapur
4. Uma-Mahesvara
   ca. 17th century
   17 x 11 in.

Sec. 26. Siddhapokhari, Bhaktapur
5. Chandra
   ca. 17th century
   17 x 10 in.

Sec. 26. Siddhapokhari, Bhaktapur
6. Mahesvari
   ca. 17th century
   12 x 10 in.

Sec. 26. Siddhapokhari, Bhaktapur
7. Chandra
   ca. 17th century
   14 x 9 in.
Sec. 26. Siddhapokhari, Bhaktapur

8. Vishnu
   ca. 18th century
   15 x 7 in.

9. Vishnu
   ca. 18th century
   13 x 9 in.

10. Vishnu
    ca. 18th century
    14 x 7 in.

11. Ganesha
    ca. 18th century
    27 x 18 in.
Sec. 26. Siddhapokhari, Bhaktapur

12. Bhairava
cia. 19th century
14 x 10 in.

Sec. 26. Siddhapokhari, Bhaktapur

13. Bhagavati
cia. 19th century
14 x 10 in.

Sec. 26. Siddhapokhari, Bhaktapur

14. Vishnu
ncia. 18th century
19 x 13 in.

Sec. 26. Siddhapokhari, Bhaktapur

15. Bhimsen
cia. 19th century
14 x 10 in.
Sec. 26. Siddhapokhari, Bhaktapur
16. Vishnu
c.a. 18th century
16 x 8 in.

Sec. 26. Siddhapokhari, Bhaktapur
17. Vishnu
c.a. 18th century
13 x 8 in.

Sec. 26. Siddhapokhari, Bhaktapur
18. Vishnu
A.D. 1824
22 x 17 in.

Sec. 27. Sukuldhoka, Bhaktapur
1. Devotees
A.D. 1659
20 x 11 in.
Sec. 27. Sukuldhoka, Bhaktapur
2. Sarasvati (Lun Bahal)
   A.D. 1652
   28 x 19 in.

Sec. 28. Suryamadhitol, Bhaktapur
1. Rama
   ca. 17th century
   8 x 6 in.

Sec. 28. Suryamadhitol, Bhaktapur
2. Kumara
   ca. 17th-18th century
   22 x 15 in.

Sec. 28. Suryamadhitol, Bhaktapur
3. Ganesha
   ca. 18th century
   30 x 19 in.
Sec. 28. Suryamadhitol, Bhaktapur
4. Vishnu
ca. 18th century
15 x 9 in.

Sec. 29. Tachapaltol, Bhaktapur
1. Vishnu
ca. 15th-16th century
25 x 13 in.

Sec. 29. Tachapaltol, Bhaktapur
2. Vishnu
ca. 16th century
22.5 x 12 in.

Sec. 29. Tachapaltol, Bhaktapur
3. Surya
ca. 17th century
15 x 12 in.
Sec. 29. Tachapaltol, Bhaktapur

4. Uma-Mahesvara
ca. 18th century
12 x 10 in.

5. Vishnu
ca. 18th century
21 x 12 in.

6. Chandra
ca. 19th century
15.5 x 11 in.

Sec. 30. Taulachhentol, Bhaktapur

1. Bagesvari
ca. 18th century
37 x 22 in.
Sec. 30. Taulachhentol, Bhaktapur
2. Ganesha
c.a. 18th century
25 x 15.5 in.

Sec. 30. Taulachhentol, Bhaktapur
3. Ganesha
c.a. 18th century
21.5 x 12 in.

Sec. 30. Taulachhentol, Bhaktapur
4. Bhairava
c.a. 19th century
14.5 x 8.5 in.

Sec. 31. Taumadhitol, Bhaktapur
1. Surya
c.a. 14th century
32 x 27 in.
Sec. 31. Taumadhitol, Bhaktapur
2. Vishnu
ca. 14th century
22 x 12 in.

Sec. 31. Taumadhitol, Bhaktapur
3. Tara
ca. 14th century
25 x 18 in.

Sec. 31. Taumadhitol, Bhaktapur
4. Bhagiratha
ca. 16th century
11 x 4 in.

Sec. 31. Taumadhitol, Bhaktapur
5. Navagraha Group (Surya)
ca. 13th-14th century
7.5 x 6 in.
Sec. 31. Taumadhitol, Bhaktapur
6. Navagraha Group (Chandra)
ca. 13th-14th century
7.5 x 6 in.

Sec. 31. Taumadhitol, Bhaktapur
7. Navagraha Group (Mangal)
ca. 13th-14th century
7.5 x 6 in.

Sec. 31. Taumadhitol, Bhaktapur
8. Navagraha Group (Budha)
ca. 13th-14th century
7.5 x 6 in.

Sec. 31. Taumadhitol, Bhaktapur
9. Navagraha Group (Brihaspati)
ca. 13th-14th century
7.5 x 6 in.
Sec. 31. Taumadhitol, Bhaktapur
10. Navagraha Group (Sukra)
ca. 13th-14th century
7.5 x 6 in.

Sec. 31. Taumadhitol, Bhaktapur
11. Navagraha Group (Sani)
ca. 13th-14th century
7.5 x 6 in.

Sec. 31. Taumadhitol, Bhaktapur
12. Navagraha Group (Rahu)
ca. 13th-14th century
7.5 x 6 in.

Sec. 31. Taumadhitol, Bhaktapur
13. Navagraha Group (Ketu)
ca. 13th-14th century
7.5 x 6 in.
Sec. 31. Taumadhitol, Bhaktapur
14. Kumara
ca. 17th century
22 x 17 in.

Sec. 31. Taumadhitol, Bhaktapur
15. Vishnu
ca. 17th century
16 x 9 in.

Sec. 31. Taumadhitol, Bhaktapur
16. Vishnu
ca. 17th century
30 x 24 in.

Sec. 31. Taumadhitol, Bhaktapur
17. Varaha
ca. 18th century
14 x 10 in.
Taumadhitol, Bhaktapur
Garuda
cia. 18th century
9 x 7 in.

Sec. 31. Taumadhitol, Bhaktapur
19. Ganesha
A.D. 1708
9 x 8 in.

Taumadhitol, Bhaktapur
Uma-Mahesvara
cia. 16th century
28 x 28 in.

Sec. 31. Taumadhitol, Bhaktapur
21. Architectural Column
cia. 15th century
62 x 11 in.
Sec. 31. Taumadhitol, Bhaktapur
22. Architectural Fragment
ca. 15th century
60 x 11 in.

Sec. 32. Thalachhentol / Chamal Pokhari, Bhaktapur
1. Garudasana Vishnu
ca. 15th century
12 x 7 in.

2. Vishnu
ca. 18th century
25 x 17 in.

3. Uma-Mahesvara
A.D. 1520
30 x 20 in.
Sec. 32. Thalachhentol / Chamal Pokhari, Bhaktapur
4. Ganesha
   A.D. 1520
   18 x 9 in.

Sec. 32. Thalachhentol / Chamal Pokhari, Bhaktapur
5. Laksmi-Narayana
   A.D. 1598
   12 x 9 in.

Sec. 32. Thalachhentol / Chamal Pokhari, Bhaktapur
6. Torana
   ca. 16th century
   52 x 37 in.

Sec. 32. Thalachhentol / Chamal Pokhari, Bhaktapur
7. Nila Sarasvati
   ca. 17th century
   29 x 23 in.
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Sec. 1 Balambu
1. Shiva
   ca. 4th century
   35 x 15 in

Sec. 1 Balambu
2. Detail of Shiva (Pl. 1)

Sec. 1 Balambu
3. Paravati
   ca. 13th century
   32 x 17 in.
Sec. 1. Balkhu

1. Chaturmukha Shivalinga
   ca. 2nd-3rd century
   16 x 10 in.

2. Detail of Chaturmukha Shivalinga (Pl. 1)
Sec. 1. Balkhu
3. Kaumari
c. 2nd-3rd century
22 x 11 in.

Sec. 1. Balkhu
4. Vaishnavi
c. 2nd-3rd century
22 x 11 in.

Sec. 1. Balkhu
5. Varahi
c. 2nd-3rd century
21 x 12 in.

Sec. 1. Balkhu
6. Parvati (?)
c. 14th-15th century
32 x 13 in.
BANEPA

Section 1. Bakutol Chaitya
Section 2. Banepa Dhara
Section 3. Dachhutol

Section 4. Ititol
Section 5. Police Post
Section 6. Sodhatol

Sec. 1. Bakutol Chaitya, Banepa
1. Padmapani Lokesvara
   ca. 18th century
   18 x 8 in.

Sec. 1. Bakutol Chaitya, Banepa
2. Bodhisattva Padmapani
   ca. 18th century
   17 x 9 in.
Sec. 1. Bakutol Chaitya, Banepa
3. Padmapani Lokesvara
   ca. 18th century
   17 x 8 in.

Sec. 1. Bakutol Chaitya, Banepa
4. Architectural Panel
   ca. 18th century
   9 x 25 in.

Sec. 2. Banepa Dhara, Banepa
1. Ganesha
   ca. 16th century
   27 x 18 in.

Sec. 2. Banepa Dhara, Banepa
2. Vishnu
   ca. 18th century
   23 x 12 in.
Sec. 3. Dacchutol, Banepa

1. Mucchalinda Buddha
   ca. 12th century
   42 x 26 in.

2. Door Guardian
   ca. 16th century
   12 x 6 in.

3. Ganesha
   ca. 17th century
   17 x 13 in.

4. Architectural Fragments
   ca. 17th century
   26 x 14 in.
Sec. 3. Dacchutol, Banepa

5. Parvati
c.a. 18th century
31 x 11 in.

6. Vishnu
c.a. 18th century
15 x 9 in.

7. Amoghasiddhi
c.a. 18th century
10 x 6 in.

8. Buddha
c.a. 18th century
10 x 6 in.
Sec. 3. Dacchutol, Banepa
9. Eight-handed Vishnu  
   ca. 18th century  
   16 x 11 in.

Sec. 3. Dacchutol, Banepa
10. Padmapani Lokesvara  
    ca. 19th century  
    24 x 9 in.

Sec. 4. Ititol, Banepa
1. Yantra  
   ca. 16th century  
   12 x 10 in.

Sec. 4. Ititol, Banepa
2. Sarasvati  
   ca. 19th century  
   60 x 37 in.
Sec. 5. Police Post, Banepa
1. Vishnu
   ca. 16th century
   19 x 19 in.

2. Vishnu
   ca. 18th century
   15 x 10 in.

Sec. 6. Sodhatol, Banepa
1. Vishnu
   ca. 17th century
   25 x 19 in.

2. Dakshin Kali
   ca. 19th century
   28 x 18 in.
Sec. 1. Bungamati (Kotatol)
1. Uma-Mahesvara
ca. 9th century
19 x 21 in.

Sec. 1. Bungamati (Kotatol)
2. Seated Buddha
ca. 17th century
21 x 14 in.
Sec. 1. Bungamati (Kotatol)
3. Seated Buddha
   ca. 9th century
   17 x 12 in.

Sec. 1. Bungamati (Kotatol)
4. Yaksha
   ca. 12th century
   12 x 16 in.

Sec. 1. Bungamati
5. Nagaraja
   ca. 12th century
   17 x 12 in.

Sec. 1. Bungamati
6. Seated Buddha
   ca. 12th century
   10 x 10 in.
Sec. 1. Bungamati
7. Seated Buddha
cA. 9th century
19 x 14 in.

Sec. 1. Bungamati
8. Licchavi Chaitya
cA. 9th century
26 x 16 in.

Sec. 1. Bungamati
9. Seated Buddha
cA. 12th century
17 x 14 in.

Sec. 1. Bungamati
10. Amoghasiddhi
cA. 17th century
18 x 10 in.
CHANGU NARAYANA

Section 1. Around Changu Narayana Temple
Section 2. Inside Changu Narayana Temple
Section 3. Outside Temple Complex and Main Gate
Section 4. East of the Temple on Hill Top
Sec. 1. Around Changu Narayana Temple

1. Visvarupa Vishnu
c.a. 7th century
27 x 15 in.
Sec. 1. Around Changu Narayana Temple

2. Vaishnavi (Chinnamasta Temple)
c. 2nd-3rd century
14 x 9 in.

Sec. 1. Around Changu Narayana Temple

3. Mother Goddess (Chinnamasta Temple)
c. 2nd-3rd century
13 x 10 in.

Sec. 1. Around Changu Narayana Temple

4. Varahi (Chinnamasta Temple)
c. 2nd-3rd century
14 x 10 in.

Sec. 1. Around Changu Narayana Temple

5. Uma-Mahesvara (Chinnamasta Temple)
c. 3rd-4th century
26 x 16 in.
Sec. 1. Around Changu Narayana Temple
6. Brahmani (Chinnamasta Temple)
c. 15th-16th century
17 x 10 in.

Sec. 1. Around Changu Narayana Temple
7. Vishnu Vikranta
c. 7th century
25 x 19 in.

Sec. 1. Around Changu Narayana Temple
8. Garuda
c. 7th century
48 x 32 in.

Sec. 1. Around Changu Narayana Temple
9. Detail of Garuda (Pl. 8)
Sec. 1. Around Changu Narayana Temple
10. Garudasana Vishnu
   ca. 7th-8th century
   32 x 20 in.

Sec. 1. Around Changu Narayana Temple
11. Attributes of Vishnu (Sankha, Cakra, Gada, Padma)
    ca. 8th century
    31 x 25 in.

Sec. 1. Around Changu Narayana Temple
12. Garudasana Vishnu
    ca. 8th century
    22 x 19 in.

Sec. 1. Around Changu Narayana Temple
13. Vishnu with Laksmi and Garuda
    ca. 9th century
    30 x 19 in.
Sec. 1. Around Changu Narayana Temple
14. Bodhisattva Padmapani
   ca. 12th century
   16 x 10 in.

Sec. 1. Around Changu Narayana Temple
15. Lakṣmi-Narayana
    ca. 14th century
    14 x 10 in.

Sec. 1. Around Changu Narayana Temple
16. Devi
    ca. 14th century
    19 x 12 in.

Sec. 1. Around Changu Narayana Temple
17. Narasimha
    ca. 14th century
    29 x 23 in.
Sec. 1. Around Changu Narayana Temple
18. Bhagavati
ca. 15th century
16 x 10 in.

Sec. 1. Around Changu Narayana Temple
19. Inscription of Manadeva
A.D. 464
width: 15.5 in.

Sec. 1. Around Changu Narayana Temple
20. Standing Vishnu
ca. 16th century
26 x 18 in.

Sec. 1. Around Changu Narayana Temple
21. Seated Bhagavati
ca. 16th century
14 x 8 in.
Sec. 1. Around Changu Narayana Temple

22. Ganesha
c. 16th century
17 x 11 in.

23. Vaikuntha Vishnu
c. 16th century
25 x 13 in

24. Vaikuntha Vishnu
c. 16th century
27 x 14 in.

25. Torso of Donor
c. 17th century
15 x 10 in.
Sec. 2. Inside Changu Narayana Temple Complex

1. Mutilated Vishnu with Laksmi and Garuda
cia. early 5th century
10 x 10 in.

2. Vishnu with Laksmi and Garuda
cia. 16th century
12 x 10 in.

3. Yantra (Satkona)
cia. 16th century
14 x 11 in.

4. Reverse of Yantra (Pl.3)
Sec. 2. Inside Changu Narayana Temple Complex
5. Durga
   ca. 16th century
   15 x 9 in.

Sec. 2. Inside Changu Narayana Temple Complex
6. Standing Vishnu
   ca. 17th century
   17 x 12 in.

Sec. 2. Inside Changu Narayana Temple Complex
7. Fragment of Garudasana Vishnu
   ca. 17th century
   17 x 17 in.

Sec. 2. Inside Changu Narayana Temple Complex
8. Bhagavati
   ca. 17th century
   17 x 11 in.
Sec. 2. Inside Changu Narayana Temple Complex
9. Bhagavati Flanked by Two Deities
c. 17th century
18 x 11 in.

Sec. 2. Inside Changu Narayana Temple Complex
10. Surya
c. 17th century
14 x 9.5 in.

Sec. 2. Inside Changu Narayana Temple Complex
11. Ganesha
c. 18th century
18 x 13 in.

Sec. 2. Inside Changu Narayana Temple Complex
12. Garudasana Vishnu
c. 18th century
9 x 5 in.
16 x 9 in.
c. 18th century
Chahru Narayan
Sec. 3, Outside Temple Complex and Main Gate.

47 x 3 in.
c. 18th century
Chahru Narayan
Sec. 3, Outside Temple Complex and Main Gate.

49 x 27 in.
c. 17th century
Bhirajna
Chahru Narayan
Sec. 3, Outside Temple Complex and Main Gate.

12 x 8 in.
c. 16th century
Deul
Chahru Narayan
Sec. 3, Outside Temple Complex and Main Gate.
Sec. 4. East of the Temple Complex, Changu Narayana
1. Bhairava
   ca. 16th century
   41 x 32 in.

Sec. 4. East of the Temple Complex, Changu Narayana
2. Chaturmurti Vishnu
   ca. 16th century
   19 x 12 in.

Sec. 4. East of the Temple Complex, Changu Narayana
3. Detail of Vishnu (Pl. 2)

Sec. 4. East of the Temple Complex, Changu Narayana
4. Detail of Vishnu (Pl. 2)
Sec. 4. East of the Temple Complex, Changu Narayana
5. Chaturmukha Shivalinga
   ca. 17th century
   17 x 12 in.

Sec. 4. East of the Temple Complex, Changu Narayana
6. Garudasana Vishnu
   ca. 17th century
   18 x 10 in.

Sec. 4. East of the Temple Complex, Changu Narayana
7. Standing Vishnu
   ca. 17th century
   21 x 14 in.

Sec. 4. East of the Temple Complex, Changu Narayana
8. Garudasana Vishnu
   ca. 17th century
   18 x 10 in.
Sec. 4. East of the Temple Complex, Changu Narayana

9. Devi
c. 17th century
18 x 12 in.

Sec. 4. East of the Temple Complex, Changu Narayana

10. Door Guardian (Dvarapala)
c. 17th century
33 x 18 in.

Sec. 4. East of the Temple Complex, Changu Narayana

11. Door Guardian (Dvarapala)
c. 17th century
34 x 19 in.

Sec. 4. East of the Temple Complex, Changu Narayana

12. Door Guardian (Dvarapala)
c. 17th century
21 x 12 in.
Sec. 4. East of the Temple Complex, Changu Narayana

13. Bhairava
   ca. 17th century
   36 x 17 in.

14. Door Guardian (Dvarapala)
   ca. 17th century
   18 x 12 in.

15. Brahma
   ca. 18th century
   20 x 12 in.

16. Standing Vishnu
   ca. 18th century
   20 x 11 in.
Sec. 4. East of the Temple Complex, Changu Narayana

17. Devi
   ca. 18th century
   21 x 12 in.

18. Hanumana
   ca. 18th century
   21 x 12 in.

19. Mahakala
   ca. 18th century
   16 x 10 in.

20. Mahakala
   ca. 18th century
   16 x 10 in.
CHAPAGAON

Section 1. Babahi
Section 2. Bulu
Section 3. Narayana Temple and Around

Section 4. Pauli
Section 5. Wokhatol
Section 6. Yekutol

Sec. 1. Babahi, Chapagaon
1. Ganesha
   ca. 17th century
   20 x 13.5 in.

Sec. 1. Babahi, Chapagaon
2. Ganesha
   ca. 17th century
   12 x 10.5 in.
Sec. 1. Babahi, Chapagaon
3. Seated Figure
   ca. 18th century
   5 x 3.5 in.

Sec. 1. Babahi, Chapagaon
4. Mahakala
   ca. 18th century
   15 x 11 in.

Sec. 2. Bulu, Chapagaon
1. Ganesha
   ca. 17th century
   21 x 15 in.

Sec. 2. Bulu, Chapagaon
2. Hari-Hara
   ca. 17th century
   22 x 19 in.
Sec. 2. Bulu, Chapagaon
3. Surya
   ca. 17th century
   8 x 7 in.

Sec. 2. Bulu, Chapagaon
4. Chaturmukha Shivalinga
   ca. 19th century
   17 x 13 in.

Sec. 3. Narayana Temple and Around, Chapagaon
1. Vishnu Surrounded by Deities
   ca. 17th century
   19 x 12.5 in.

Sec. 3. Narayana Temple and Around, Chapagaon
2. Vishnu Flanked by Two Female Deities
   ca. 17th century
   11 x 8 in.
Sec. 3. Narayana Temple and Around, Chapagaon

3. Vishnu with Laksmi and Garuda (Stolen on September 4, 1988) 
   ca. 10th century 
   21 x 17 in.
Sec. 3. Narayana Temple and Around, Chapagaon

4. Standing Vishnu
   ca. 17th century
   7 x 4 in.

5. Standing Vishnu
   ca. 18th century
   9.5 x 5 in.

6. Standing Vishnu
   ca. 18th century
   15 x 9.5 in.

7. Seated Vishnu
   ca. 18th century
   8.5 x 6.5 in.
Sec. 3. Narayana Temple and Around, Chapagaon

8. Standing Vishnu
   ca. 18th century
   9 x 5.5 in.

9. Laksmi-Narayana
   ca. 18th century
   7 x 5 in.

10. Hari-Hara
    ca. 18th century
    10 x 8 in.

11. Standing Vishnu
    ca. 18th century
    12.5 x 10 in.
Sec. 3. Narayana Temple and Around, Chapagaon
12. Radha-Krishna
ca. 19th century
36 x 28 in.

Sec. 3. Narayana Temple and Around, Chapagaon
13. Standing Vishnu
ca. late 19th century
11 x 8 in.

Sec. 3. Narayana Temple and Around, Chapagaon
14. Standing Vishnu
ca. late 19th century
8.5 x 6 in.

Sec. 3. Narayana Temple and Around, Chapagaon
15. Standing Vishnu
ca. 19th century
10 x 7 in.
Sec. 4. Pauli, Chapagaon
1. Attendant Figure
   A.D. 1656
   23 x 15 in.

Sec. 4. Pauli, Chapagaon
2. Attendant Figure
   A.D. 1656
   23 x 15 in.

Sec. 4. Pauli, Chapagaon
3. Bhagiratha
   A.D. 1656
   24 x 15 in.

Sec. 4. Pauli, Chapagaon
4. Ganesha
   A.D. 1656
   5.5 x 5 in.
Sec. 4. Pauli, Chapagaon
5. Laksmi
A.D. 1656
5 x 5 in.

Sec. 4. Pauli, Chapagaon
6. Flying Gandharva
A.D. 1656
8 x 8 in.

Sec. 4. Pauli, Chapagaon
7. Flying Gandharva
A.D. 1656
8 x 8 in.

Sec. 4. Pauli, Chapagaon
8. Seated Diety
A.D. 1656
5.5 x 5 in.
Sec. 5. Wokhatol, Chapagaon
1. Standing Vishnu with Lakshmi
   ca. 15th century
   15 x 10 in.

Sec. 5. Wokhatol, Chapagaon
2. Vishnu
   ca. 16th century
   13 x 8 in.

Sec. 5. Wokhatol, Chapagaon
3. Seated Shiva
   ca. 17th century
   8.5 x 6.5 in.

Sec. 5. Wokhatol, Chapagaon
4. Ganesha
   ca. 17th century
   12 x 8 in.
Sec. 5. Wokhatol, Chapagaon
5. Seated Female Deity
   ca. 17th century
   14 x 9 in.

Sec. 5. Wokhatol, Chapagaon
6. Ganesha
   ca. 17th century
   16 x 11 in.

Sec. 5. Wokhatol, Chapagaon
7. Standing Vishnu
   ca. 17th century
   14 x 8 in.

Sec. 5. Wokhatol, Chapagaon
8. Standing Vishnu
   ca. 18th century
   7.5 x 6 in.
Sec. 5. Wokhatol, Chapagaon
9. Agastya
ca. 18th century
13 x 8 in.

Sec. 6. Yekutol, Chapagaon
1. Yamaraja
ca. 12th century
15 x 15 in.

Sec. 5. Wokhatol, Chapagaon
10. Unidentified Deities
ca. 18th century
5 x 8 in.

Sec. 6. Yekutol, Chapagaon
2. Uma-Mahesvara
ca. 12th century
14 x 10 in.
Sec. 6. Yekutol, Chapagaon

3. Brahma
ca. 6th century
19 x 11 in.
Sec. 6. Yekutol, Chapagaon
4. Surya
c.a. 12th century
10 x 10 in.

Sec. 6. Yekutol, Chapagaon
5. Vishnu with Two Female Deities
c.a. 18th century
15 x 13 in.

Sec. 6. Yekutol, Chapagaon
6. Ganesha
c.a. 18th century
20 x 14 in.

Sec. 6. Yekutol, Chapagaon
7. Two Standing Deities
c.a. 19th century
12 x 10 in.
DHULIKHEL

Section 1. Bhimsen Temple
Section 2. Chochhentol
Section 3. Dutol

Section 4. Gokhuresvara
Section 5. Police Post
Section 6. Wotol

Sec. 1. Bhimsen Temple, Dhulikhel
1. Bhagiratha
c.a. 18th century
24 x 12 in.

Sec. 1. Bhimsen Temple, Dhulikhel
2. Bhimsen
c.a. 19th century
26 x 18 in.
Sec. 2. Chochhentol, Dhulikhel
1. Architectural Fragment
   ca. 17th century
   10 x 12 in.

Sec. 3. Dutol, Dhulikhel
1. Ganesha
   ca. 18th century
   21 x 18 in.

Sec. 4. Gokhuresvara, Dhulikhel
1. Ganesha
   ca. 19th century
   41 x 27 in.

Sec. 4. Gokhuresvara, Dhulikhel
2. Ganesha
   ca. 18th century
   25 x 17 in.
Sec. 5. Police Post, Dhulikhel
1. Seated Buddha
   ca. 19th century
   12 x 9 in.

Sec. 5. Police Post, Dhulikhel
2. Bhagiratha
   ca. 19th century
   12 x 8 in.

Sec. 6. Wotol, Dhulikhel
1. Surya
   ca. 14th century
   32 x 23 in.

Sec. 6. Wotol, Dhulikhel
2. Vishnu
   ca. 18th century
   25 x 18 in.
Sec. 1. Harisiddhi
1. Uma-Mahesvara
c.a. 13th-14th century
27 x 20 in.

Sec. 1. Harisiddhi
2. Chaturmukha Shivalinga
c.a. 16th century
16 x 10 in.
Sec. 1. Harisiddhi
3. Bhagiratha
ca. 18th century
31 x 11 in.

Sec. 1. Harisiddhi
4. Bhagiratha
ca. 18th century
31 x 11 in.

Sec. 1. Harisiddhi
5. Bhagiratha
ca. 18th century
31 x 13 in.

Sec. 1. Harisiddhi
6. Bhagiratha
ca. 18th century
22 x 13 in.
Sec. 1. Khokana
1. Ganesha
   ca. 18th century
   39 x 26 in.
Section 1. Bagbhairava Temple and Around
Section 2. Chitu Vihara / Kirtipur Gate
Section 3. Galchitol
Section 4. Guttapautol
Section 5. Itachentol
Section 6. Khasi Bazar
Section 7. Layakutol
Section 8. Loha Degal
Section 9. Pukshitol (Narayan Mandir)
Section 10. Raktapala Mahavihara
Section 11. Saphatol / Kutujhol / Paliphal
Section 12. Satakotol
Section 13. Uma-Mahesvara Temple
Sec. 1. Baghbhairava Temple and Around, Kirtipur

1. Standing Shiva
   ca. 3rd century
   37 x 14 in.
Sec. 1. Bagbhairava Temple and Around, Kirtipur

2. Mahesvari
   ca. 2nd century
   17 x 12 in.

3. Vaishnavi
   ca. 2nd century
   18 x 10 in.

4. Brahmani
   ca. 2nd century
   17 x 12 in.

5. Kaumari
   ca. 2nd century
   18 x 11 in.
Sec. 1. Bagbhairava Temple and Around, Kirtipur

6. Varahi
   ca. 2nd century
   19.5 x 11.5 in.

7. Ganesha
   ca. 2nd century
   21.5 x 11.5 in.

8. Shiva-Parvati
   ca. early 5th century
   22.5 x 15 in.

9. Nandi
   ca. 5th century
   35 x 20 in.
Sec. 1. Bagbhairava Temple and Around, Kirtipur

10. Vishnu with Laksmi and Garuda
   ca. 12th century
   9.5 x 6 in.

11. Ganesha
    ca. 17th century
    19 x 14 in.

12. Vishnu
    ca. 17th century
    34 x 20 in.

13. Sarasvati
    ca. 18th century
    9 x 6.5 in.
Sec. 1. Bagbhairava Temple and Around, Kirtipur
14. Unidentified Figure
ca. 18th century
29 x 15 in.

Sec. 1. Bagbhairava Temple and Around, Kirtipur
15. Hanumana
ca. 18th century
34 x 25 in.

Sec. 1. Bagbhairava Temple and Around, Kirtipur
16. Seated Vishnu
ca. 18th century
9 x 6.5 in.

Sec. 1. Bagbhairava Temple and Around, Kirtipur
17. Garudasana Vishnu
ca. 18th century
9.5 x 6 in.
18. Ganesha
ca. 18th century
20 x 15 in.

19. Visvakarma (?)
ca. 19th century
41.5 x 27 in.

20. Ganesha
ca. 19th century
14 x 11 in.

21. Laksmi-Narayana
ca. 19th century
9.5 x 6 in.
Sec. 2. Chitu Vihara / Kirtipur Gate, Kirtipur
1. Tympanum of Kirtipur Gate
c.a. 16th century
36 x 18 in.

Sec. 2. Chitu Vihara / Kirtipur Gate, Kirtipur
2. Ganesha
c.a. 18th century
20 x 11 in.

Sec. 2. Chitu Vihara / Kirtipur Gate, Kirtipur
3. Maitreya
c.a. 19th century
17.5 x 11 in.

Sec. 2. Chitu Vihara / Kirtipur Gate, Kirtipur
4. Bodhisattva Padmapani
c.a. 19th century
18 x 11 in.
Sec. 2. Chitu Vihara / Kirtipur Gate, Kirtipur
5. Bodhisattva Padmapani
   ca. 19th century
   18 x 11 in.

Sec. 2. Chitu Vihara / Kirtipur Gate, Kirtipur
6. Buddha, Prajnaparamita and Sadaksari Lokesvara
   ca. 19th century
   21 x 18 in.

Sec. 3. Galchitol, Kirtipur
1. Ganesha
   ca. 18th century
   20 x 15 in.

Sec. 3. Galchitol, Kirtipur
2. Surya
   ca. 18th century
   16 x 12 in.
Sec. 4. Guttapautol, Kirtipur
1. Torana
   ca. 17th century
   38 x 25 in.

Sec. 4. Guttapautol, Kirtipur
2. Ganesha
   ca. 18th century
   17 x 11 in.

Sec. 4. Guttapautol, Kirtipur
3. Uma-Mahesvara
   ca. 19th century
   15 x 9 in.

Sec. 4. Guttapautol, Kirtipur
4. Ganesha
   ca. 19th century
   17 x 12 in.
Sec. 5. Itachentol, Kirtipur
1. Bodhisattva Padmapani
c.a. 18th century
14 x 7.5 in.

Sec. 5. Itachentol, Kirtipur
2. Bodhisattva
c.a. 18th century
16 x 12 in.

Sec. 5. Itachentol, Kirtipur
3. Bodhisattva
c.a. 18th century
14 x 7.5 in.

Sec. 5. Itachentol, Kirtipur
4. Bodhisattva Padmapani
c.a. 18th century
13 x 7.5 in.
Sec. 5. Itachentol, Kirtipur
5. Seated Buddha
   ca. 19th century
   9 x 6 in.

Sec. 6. Khasi Bazar, Kirtipur
1. Vishnu with Laksmi and Sarasvati
   A.D. 1782
   18 x 14 in.

Sec. 5. Itachentol, Kirtipur
6. Seated Buddha
   ca. 19th century
   9 x 6 in.

Sec. 6. Khasi Bazar, Kirtipur
2. Twelve-Armed Vishnu
   ca. 18th century
   33 x 17 in.
Sec. 7. Layakutol, Kirtipur

1. Bhagiratha
   ca. 17th century
   26 x 15 in.

2. Ganesha
   ca. 18th century
   31 x 18 in.

3. Ganesha
   ca. 18th century
   21 x 13 in.

4. Uma-Mahesvára
   ca. 19th century
   16 x 13 in.
Sec. 8. Loha Degal, Kirtipur
1. Ankushavira Mahakala
   ca. 17th century
   18 x 16 in.

Sec. 8. Loha Degal, Kirtipur
2. Khadgavira Mahakala
   ca. 17th century
   18 x 16 in.

Sec. 8. Loha Degal, Kirtipur
3. Vajravira Mahakala
   ca. 17th century
   17 x 12 in.

Sec. 8. Loha Degal, Kirtipur
4. Ganesha
   ca. 17th century
   17 x 11 in.
Sec. 8. Loha Degal, Kirtipur
5. Amoghasiddhi
   ca. 17th century
   14 x 12 in.

Sec. 8. Loha Degal, Kirtipur
6. Amoghasiddhi
   ca. 17th century
   13.5 x 12 in.

Sec. 8. Loha Degal, Kirtipur
7. Khadgavira Mahakala
   ca. 17th century
   17 x 11 in.

Sec. 8. Loha Degal, Kirtipur
8. Bhairava
   ca. 17th century
   17 x 10 in.
Sec. 8. Loha Degal, Kirtipur
9. Aksobhya
   ca. 17th century
   13.5 x 11 in.

Sec. 8. Loha Degal, Kirtipur
10. Aksobhya
   ca. 17th century
   14 x 11 in.

Sec. 8. Loha Degal, Kirtipur
11. Khadgavira Mahakala
    ca. 17th century
    18 x 10 in.

Sec. 8. Loha Degal, Kirtipur
12. Bhairava
    ca. 17th century
    17 x 10 in.
Sec. 8. Loha Degal, Kirtipur
13. Ratnasambhava
c.a. 17th century
14.5 x 14 in.

Sec. 8. Loha Degal, Kirtipur
14. Ratnasambhava
c.a. 17th century
13.5 x 11.5 in.

Sec. 8. Loha Degal, Kirtipur
15. Bhairava
c.a. 17th century
18 x 11 in.

Sec. 8. Loha Degal, Kirtipur
16. Bhairava
c.a. 17th century
18 x 11 in.
Sec. 8. Loha Degal, Kirtipur
17. Amitabha
c.a. 17th century
13.5 x 12 in.

Sec. 8. Loha Degal, Kirtipur
18. Amitabha
c.a. 17th century
14 x 12 in.

Sec. 9. Pukshitol (Narayan Mandir), Kirtipur
1. Vishnu
c.a. 17th century
44 x 22 in.

Sec. 9. Pukshitol (Narayan Mandir), Kirtipur
2. Uma-Mahesvara
c.a. 17th century
19 x 12.5 in.
Sec. 9. Pukhshitol (Narayan Mandir), Kirtipur
3. Surya
ca. 17th century
17 x 11 in.

Sec. 9. Pukhshitol (Narayan Mandir), Kirtipur
4. Uma-Mahesvara
ca. 18th century
15 x 9.5 in.

Sec. 9. Pukhshitol (Narayan Mandir), Kirtipur
5. Vishnu
ca. 18th century
36 x 17 in.

Sec. 9. Pukhshitol (Narayan Mandir), Kirtipur
6. Female Deity
ca. 18th century
20 x 9.5 in.
Sec. 9. Pukshitol (Narayan Mandir), Kirtipur
7. Laksmi
c.a. 18th century
18 x 9 in.

Sec. 9. Pukshitol (Narayan Mandir), Kirtipur
8. Sarasvati
c.a. 18th century
16 x 9 in.

Sec. 10. Raktapala Mahavihara, Kirtipur
1. Buddha
c.a. 15th-16th century
10 x 8 in.

Sec. 10. Raktapala Mahavihara, Kirtipur
2. Seated Tara
c.a. 17th century
20 x 14 in.
Sec. 10. Raktapala Mahavihara, Kirtipur

3. Seated Tara
   ca. 17th century
   18 x 13 in.

4. Seated Tara
   ca. 17th century
   19 x 13 in.

5. Bodhisattva Padmapani
   ca. 17th century
   26 x 18.5 in.

6. Buddha
   ca. 17th century
   8 x 7 in.
Sec.10. **Raktapala Mahavihara, Kirtipur**

7. **Buddha**  
   ca. 17th century  
   8 x 7 in.

8. **Ganesha**  
   ca. 17th century  
   25 x 16 in.

9. **Tara**  
   ca. 17th-18th century  
   27 x 12 in.

10. **Bodhisattva Padmapani**  
    ca. 17th-18th century  
    13 x 11 in.
Sec.10. Raktapala Mahavihara, Kirtipur
11. Bodhisattva Vajrapani
c.a. 18th century
28 x 17 in.

Sec.10. Raktapala Mahavihara, Kirtipur
12. Bodhisattva Padmapani
c.a. 18th century
28 x 17 in.

Sec.10. Raktapala Mahavihara, Kirtipur
13. Door Guardian
c.a. 18th century
20 x 12 in.

Sec.10. Raktapala Mahavihara, Kirtipur
14. Door Guardian
c.a. 18th century
19 x 10 in.
Sec.10. Raktapala Mahavihara, Kirtipur
15. Bodhisattva Padmapani
   ca. 18th century
   21 x 10 in.

Sec.10. Raktapala Mahavihara, Kirtipur
16. Bodhisattva Padmapani
   ca. 18th century
   21 x 10 in.

Sec.10. Raktapala Mahavihara, Kirtipur
17. Standing Female Deity
   ca. 18th century
   18.5 x 10 in.

Sec.10. Raktapala Mahavihara, Kirtipur
18. Standing Female Deity
   ca. 18th century
   18 x 12 in.
Sec.10. Raktapala Mahavihara, Kirtipur
19. Seated Buddha
   ca. 18th century
   31 x 22 in.

Sec.10. Raktapala Mahavihara, Kirtipur
20. Mahakala
   ca. 18th century
   31 x 16 in.

Sec.10. Raktapala Mahavihara, Kirtipur
21. Seated Buddha
   ca. 18th century
   34 x 18 in.

Sec.10. Raktapala Mahavihara, Kirtipur
22. Seated Tara
   ca. 17th century
   27 x 12 in.
Sec. 11. Saphatol / Kutujhol / Paliphal, Kirtipur
1. Bhagiratha
   ca. 18th century
   20.5 x 11.5 in.

Sec. 11. Saphatol / Kutujhol / Paliphal, Kirtipur
2. Ganesha (Bhadegaon)
   ca. 18th century
   21 x 16 in.

Sec. 11. Saphatol / Kutujhol / Paliphal, Kirtipur
3. Brahma with Consort
   ca. 19th century
   14 x 10.5 in.

Sec. 11. Saphatol / Kutujhol / Paliphal, Kirtipur
4. Ganesha
   ca. 19th century
   17.5 x 10.5 in.
Sec. 12. Satakotol, Kirtipur
1. Ganesha
c.a. 18th century
17 x 11 in.

Sec. 12. Satakotol, Kirtipur
2. Ganesha
c.a. 18th century
19 x 12 in.

Sec. 13. Uma-Mahesvara Temple, Kirtipur
1. Door Guardian (Left Side)
c.a. 17th century
31 x 18 in.

Sec. 13. Uma-Mahesvara Temple, Kirtipur
2. Door Guardian (Right Side)
c.a. 17th century
31 x 18 in.
Sec. 13. Uma-Mahesvara Temple, Kirtipur
3. Vishnu
ca. 18th century
20 x 11 in.

Sec. 13. Uma-Mahesvara Temple, Kirtipur
4. Durga-Mahisamardini
ca. 18th century
22 x 18 in.

Sec. 13. Uma-Mahesvara Temple, Kirtipur
5. Shiva-Parvati
ca. 18th century
48 x 31 in.

Sec. 13. Uma-Mahesvara Temple, Kirtipur
6. Sarasvati
ca. 18th century
24 x 16.5 in.
Sec. 13. Uma-Mahesvara Temple, Kirtipur
7. Laksmi-Narayana  
   ca. 19th century  
   28 x 22 in.

Sec. 13. Uma-Mahesvara Temple, Kirtipur
8. Uma-Mahesvara  
   ca. 19th century  
   24 x 18 in.

Sec. 13. Uma-Mahesvara Temple, Kirtipur
9. Vishnu  
   ca. 19th century  
   20 x 11 in.

Sec. 13. Uma-Mahesvara Temple, Kirtipur
10. Seated Tara  
    ca. 19th century  
    12 x 10 in.
Sec. 1. Lele

1. Uma-Mahesvara
   ca. 11th-12th century
   26 x 18 in.

2. Shiva
   ca. 13th century
   13 x 5 in.
Sec. 1. Lele
3. Surya
c.a. 18th century
21 x 11 in.

Sec. 1. Lele
4. Brahma
c.a. 18th century
12 x 8 in.

Sec. 1. Lele
5. Ganesha
c.a. 18th century
20 x 17 in.

Sec. 1. Lele
6. Nagaraja
c.a. 18th century
12 x 8 in.
Sec. 1. Lele

7. Surya
   ca. 19th century
   16.5 x 11 in.

Sec. 1. Lele

8. Ganesha
   ca. 19th century
   14.5 x 12 in.

Sec. 1. Lele

9. Vishnu
   ca. 19th century
   21 x 14 in.

Sec. 1. Lele

10. Tantric Deity
    ca. 19th century
    13 x 9 in.
NALA

Section 1. Bhagavati Temple
Section 2. Bhagavatishan and Around
Section 3. Epato1
Section 4. Koipatol
Section 5. Macchetol
Section 6. Sarasvatisthan

Sec. 1. Bhagavati Temple, Nala
1. Vishnu with Laksmi and Garuda
   ca. 13th-14th century
   19 x 16 in.

Sec. 1. Bhagavati Temple, Nala
2. Parvati
   ca. 14th-15th century
   27 x 12 in.
Sec. 1. Bhagavati Temple, Nala
3. Surya
   ca. 15th century
   19 x 13 in.

Sec. 2. Bhagavatisthan and Around, Nala
1. Vishnu with Laksmi and Garuda
   ca. 14th century
   17 x 16 in.

Sec. 2. Bhagavatisthan and Around, Nala
2. Vishnu with Laksmi and Garuda
   ca. 14th-15th century
   12 x 9 in.

Sec. 2. Bhagavatisthan and Around, Nala
3. Kumara
   ca. 14th-15th century
   17 x 13 in.
Sec. 2. Bhagavatisthan and Around, Nala
8. Agastya
ca. 18th century
16 x 10 in.

Sec. 2. Bhagavatisthan and Around, Nala
9. Yudhisthira
ca. 18th century
27 x 15 in.

Sec. 2. Bhagavatisthan and Around, Nala
10. Devi
ca. 18th century
11 x 8 in.

Sec. 2. Bhagavatisthan and Around, Nala
11. Uma-Mahesvara
ca. 18th century
20 x 16 in.
Sec. 2. Bhagavatisthan and Around, Nala
12. Vishnu
ca. 19th century
11 x 6 in.

Sec. 3. Epatol, Nala
1. Vishnu
ca. 17th century
14 x 10 in.

Sec. 2. Bhagavatisthan and Around, Nala
13. Uma-Mahesvara
ca. 19th century
13 x 10 in.

Sec. 3. Epatol, Nala
2. Chaturmukha Shiva-linga
ca. 17th century
12 x 9 in.
Sec. 3. Epatol, Nala

3. Devi
   ca. 18th century
   11 x 10 in.

4. Ganesha
   ca. 18th century
   14 x 9 in.

5. Uma-Mahesvara
   ca. 18th century
   10 x 8 in.

6. Garudasana Vishnu
   ca. 18th century
   36 x 28 in.
Sec. 4. Koipatol, Nala
1. Bhagavati
   ca. 18th century
   11 x 8 in.

Sec. 4. Koipatol, Nala
2. Bhagavati
   ca. 19th century
   15 x 9 in.

Sec. 4. Koipatol, Nala
3. Chaturmukha Shiva-linga
   ca. 19th century
   22 x 16 in.

Sec. 4. Koipatol, Nala
4. Sarasvati (Police Post)
   ca. 19th century
   37 x 23 in.
Sec. 5. Macchetol, Nala
1. Uma-Mahesvara
ca. 18th century
16 x 10 in.

Sec. 5. Macchetol, Nala
2. Mucchalinda Buddha
ca. 18th century
8 x 6 in.

Sec. 6. Sarasvatisthan, Nala
1. Vishnu
ca. 16th-17th century
22 x 20 in.

Sec. 6. Sarasvatisthan, Nala
2. Bhimsen
ca. 18th century
21 x 14 in.
PANAUTI

Section 1. Agatol
Section 2. Agatol Dhara
Section 3. Agatol Tin Dhara
Section 4. Indresvara Temple and Around

Section 5. Kolachentol
Section 6. Layakutol
Section 7. Paumadhitol
Section 8. Tribeni Ghat

Sec. 1. Agatol, Panauti
1. Padmapani Lokesvara
   ca. 18th century
   19 x 11 in.

Sec. 1. Agatol, Panauti
2. Sarasvati
   ca. 18th century
   29 x 17 in.
Sec. 2. Agatol Dhara, Panauti

1. Vase
   ca. 15th century
   12 x 12 in.

2. Vase (Opposite Side)
   ca. 15th century
   12 x 12 in.

3. Attendant Figure
   ca. 16th century
   19 x 13 in.

4. Attendant Figure
   ca. 16th century
   19 x 13 in.
Sec. 2. Agatol Dhara, Panauti
5. Bhagiratha
   ca. 18th century
   23 x 14 in.

Sec. 3. Agatol Tin Dhara, Panauti
1. Sarasvati
   ca. 16th century
   33 x 19 in.

Sec. 3. Agatol Tin Dhara, Panauti
2. Vasuki Naga
   ca. 17th century
   13 x 9 in.

Sec. 3. Agatol Tin Dhara, Panauti
3. Vishnu
   ca. 17th century
   11 x 8 in.
Sec. 3. Agatol Tin Dhara, Panauti

4. Vishnu
c. 17th century
10 x 8 in.

Sec. 3. Agatol Tin Dhara, Panauti

5. Uma-Mahesvara
c. 17th century
18 x 13 in.

Sec. 3. Agatol Tin Dhara, Panauti

6. Shiva-Parvati
c. 17th century
15 x 11 in.

Sec. 4. Indresvara Mahadeva and Around, Panauti

1. Standing Vishnu
c. 15th century
110 x 41 in.
Sec. 4. Indresvara Temple and Around, Panauti
2. Detail of Standing Vishnu (Pl. 1)

Sec. 4. Indresvara Temple and Around, Panauti
3. Vasudeva-Kamalaja
c. 15th century
27 x 20 in.

Sec. 4. Indresvara Temple and Around, Panauti
4. Surya
c. 15th century
31 x 24 in.

Sec. 4. Indresvara Temple and Around, Panauti
5. Uma-Mahesvara
c. 16th century
16 x 11 in.
Sec. 4. Indresvara Temple and Around, Panauti

6. Vishnu
ca. 16th century
15 x 13 in.

7. Standing Vishnu
ca. 17th century
31 x 18 in.

Sec. 5. Kolachentol, Panauti

1. Ganesha
ca. 16th century
28 x 19 in.

2. Ganesha
ca. 18th century
28 x 19 in.
Sec. 6. Layakutol, Panauti
1. Uma-Mahesvara
c.a. 10th century
31 x 20 in.

Sec. 7. Paumadhitol, Panauti
1. Ganesha
c.a. 17th century
28 x 26 in.

Sec. 8. Tribeni Ghat, Panauti
1. Surya
c.a. 14th century
22 x 9 in.

Sec. 8. Tribeni Ghat, Panauti
2. Ganesha
c.a. 14th century
22 x 14 in.
Sec. 8. Tribeni Ghat, Panauti
3. Balarama
ca. 14th century
18 x 9 in.

Sec. 8. Tribeni Ghat, Panauti
4. Nagaraja
ca. 14th century
8 x 9 in.

Sec. 8. Tribeni Ghat, Panauti
5. Balarama
ca. 14th century
23 x 10 in.

Sec. 8. Tribeni Ghat, Panauti
6. Door Guardian
ca. 14th century
24 x 10 in.
Sec. 8. Tribeni Ghat, Panauti

7. Door Guardian
   ca. 14th century
   23 x 9.5 in.

8. Flying Gandharvas
   ca. 14th century
   8 x 9 in.

9. Bhagiratha
   ca. 14th century
   23 x 10 in.

10. Garuda
    ca. 14th century
    15 x 10 in.
Sec. 8. Tribeni Ghat, Panauti
11. Vishnu
ca. 15th century
14 x 8 in.

Sec. 8. Tribeni Ghat, Panauti
12. Surya
ca. 15th century
12 x 11 in.

Sec. 8. Tribeni Ghat, Panauti
13. Vishnu
ca. 16th century
10 x 6 in.

Sec. 8. Tribeni Ghat, Panauti
14. Vishnu
ca. 17th century
15 x 10 in.
Sec. 8. Tribeni Ghat, Panauti

15. Unidentified Deity
   ca. 17th century
   19 x 14 in.

16. Vishnu
   ca. 17th century
   10 x 8 in.

17. Uma-Mahesvara
   ca. 17th century
   13 x 8 in.

18. Vishnu
   ca. 16th century
   46 x 26 in.
Sec. 1. Pharping (Sesha Narayana)
1. Vishnu Vikranata
   ca. 14th century
   27 x 16 in.

Sec. 1. Pharping (Sesha Narayana)
2. Durga Mahisamardini (Jhankesvari Temple)
   ca. 14th century
   37 x 22 in.
Sec. 1. Pharping (Sesha Narayana)
3. Ganesha
cia. 15th century
35 x 18 in.

Sec. 1. Pharping (Sesha Narayana)
4. Mutilated Sarasvati
cia. 15th century
39 x 24 in.

Sec. 1. Pharping (Sesha Narayana)
5. Uma-Mahesvara
cia. 15th century
27 x 22 in.

Sec. 1. Pharping (Sesha Narayana)
6. Ganesha
cia. 17th century
39 x 20 in.
Sec. 1. Pharping (Sesha Narayana)

7. Radha-Krishana
   ca. 19th century
   46 x 38 in.

8. Durga-Mahisamardini
   ca. 18th century
   13.5 x 9 in.

9. Skanda-Kumara
   A.D. 1376
   28 x 16 in.

10. Uma-Mahesvara
    ca. 19th century
    15 x 13 in.
Sec. 1. Sanga

1. Uma-Mahesvara
   ca. 15th-16th century
   14 x 10 in.

2. Ganesha
   ca. 18th century
   21 x 17 in.
Sec. 1. Sanga
3. Ganesha
c.a. 18th century
27 x 17 in.

Sec. 1. Sanga
4. Standing Vishnu
c.a. 18th century
33 x 19 in.

Sec. 1. Sanga
5. Vishnu
c.a. 19th century
12 x 8 in.

Sec. 1. Sanga
6. Buddha
c.a. 19th century
12 x 7 in.
Section 1. Brahmapur
Section 2. Dhunlatol
Section 3. Dugahiti
Section 4. Inlatol
Section 5. Ipatol

Section 6. Nanitol
Section 7. Pukulachhen
Section 8. Shalinadi
Section 9. Salkhatol
Section 10. Vajrayogini Temple

Sec. 1. Brahmapur, Sankhu
1. Tantric Female Deity
   ca. 17th century
   15 x 10 in.

Sec. 2. Dhunlatol, Sankhu
1. Shiva
   ca. 18th century
   11 x 8.5 in.
Sec. 2. Dhunlatol, Sankhu
2. Brahma
ca. 18th century
18 x 9 in.

Sec. 2. Dhunlatol, Sankhu
3. Vishnu
ca. 18th century
20 x 14 in.

Sec. 2. Dhunlatol, Sankhu
4. Garudasana Vishnu
ca. 18th century
17 x 10 in.

Sec. 2. Dhunlatol, Sankhu
5. Bhagiratha
ca. 19th century
22 x 10 in.
Sec. 2. Dhunlatol, Sankhu
6. Sarasvati
   ca. 19th century
   26 x 15 in.

Sec. 2. Dhunlatol, Sankhu
7. Bhagiratha
   ca. 19th century
   22 x 14 in.

Sec. 2. Dhunlatol, Sankhu
8. Sarasvati
   ca. 19th century
   23 x 13 in.

Sec. 2. Dhunlatol, Sankhu
9. Agastya
   ca. 19th century
   13 x 9 in.
Sec. 2. Dhunlatol, Sankhu
10. Mahakala
   ca. 19th century
   14 x 9 in.

Sec. 2. Dhunlatol, Sankhu
11. Mahakala
   ca. 19th century
   12 x 9 in.

Sec. 2. Dhunlatol, Sankhu
12. Bhimsen
    ca. 19th century
    15 x 10 in.

Sec. 2. Dhunlatol, Sankhu
13. Mahakali
    ca. 19th century
    11 x 7 in.
Sec. 2. Dhunlatol, Sankhu
14. Ganesha
cia. 19th century
50 x 33 in.

Sec. 2. Dhunlatol, Sankhu
15. Surya
cia. 19th century
14 x 10 in.

Sec. 2. Dhunlatol, Sankhu
16. Bagh Bhairava
cia. 19th century
14 x 10 in.

Sec. 2. Dhunlatol, Sankhu
17. Shiva
cia. 19th century
29 x 15 in.
Sec. 3. Dugahiti, Sankhu
1. Uma-Mahesvara
   ca. 19th century
   19 x 13 in.

Sec. 4. Inlatol, Sankhu
1. Architectural Fragment
   ca. 17th century
   19 x 14 in.

Sec. 3. Dugahiti, Sankhu
2. Bhagiratha
   ca. 19th century
   23 x 9 in.

Sec. 4. Inlatol, Sankhu
2. Durga-Mahisamardini
   ca. 18th century
   10 x 7 in.
Sec. 4. Inlatol, Sankhu

3. Tara
ca. 18th century
10 x 5.5 in.

4. Ardhanarismvara
ca. 19th century
20 x 14 in.

5. Uma-Mahesvara
ca. 19th century
21 x 14 in.

Sec. 5. Ipatol, Sankhu

1. Bhagiratha
ca. 18th century
26.5 x 12 in.
Sec. 5. Ipatol, Sankhu
2. Uma-Mahesvara
c. 19th century
15 x 12 in.

Sec. 5. Ipatol, Sankhu
3. Ganesha
c. 19th century
20 x 14 in.

Sec. 5. Ipatol, Sankhu
4. Laksmi-Narayan
c. 19th century
13 x 11.5 in.

Sec. 6. Nanitol, Sankhu
1. Ganesha
c. 17th century
11 x 10 in.
Sec. 6. Nanitol, Sankhu
2. Naga Motif
   ca. 17th century
   13 x 9 in.

Sec. 7. Puklachhen, Sankhu
1. Surya
   ca. 18th century
   17 x 14 in.

Sec. 7. Puklachhen, Sankhu
2. Ganesha
   ca. 19th century
   28 x 19 in.

Sec. 7. Puklachhen, Sankhu
3. Chamunda
   ca. 19th century
   19.5 x 12 in.
Sec. 7. Puklachhen, Sankhu
4. Hari-Hara
ca. 19th century
16 x 15 in.

Sec. 7. Puklachhen, Sankhu
5. Female Figure
ca. 19th century
19 x 11 in.

Sec. 7. Puklachhen, Sankhu
6. Bhimsen
ca. 19th century
54 x 29.5 in.

Sec. 7. Puklachhen, Sankhu
7. Bhimsen
ca. 19th century
40 x 18 in.
Sec. 8. Shalinadi, Sankhu
1. Vishnu
   ca. 17th century
   41 x 17.5 in.

Sec. 8. Shalinadi, Sankhu
2. Uma-Mahesvara
   ca. 18th century
   15.5 x 12 in.

Sec. 8. Shalinadi, Sankhu
3. Vishnu
   ca. 18th century
   19 x 10.5 in.

Sec. 8. Shalinadi, Sankhu
4. Vishnu
   ca. 18th century
   15 x 11.5 in.
Sec. 8. Shalinadi, Sankhu
5. Ganesha
ca. 18th century
34 x 18 in.

Sec. 8. Shalinadi, Sankhu
6. Vishnu
ca. 18th century
19 x 11 in.

Sec. 9. Shalkhatol Sankhu
1. Jalasayana Vishnu
ca. 16th century
30 x 16 in.

Sec. 8. Shalinadi, Sankhu
7. Devotees
ca. 19th century
18.5 x 11.5 in.
Sec. 9. Shalkhatol, Sankhu
2. Vishnu with Laksmi and Garuda
c. 17th century
19 x 17 in.

Sec. 9. Shalkhatol, Sankhu
3. Tantric Deity
c. 18th century
14 x 12 in.

Sec. 9. Shalkhatol, Sankhu
4. Sarasvati
c. 18th century
21 x 18 in.

Sec. 9. Shalkhatol, Sankhu
5. Hari-Hara
c. 18th century
21 x 11 in.
Sec. 9. Shalkhatol Sankhu
6. Female Deity
c.a. 18th century
25 x 14 in.

Sec. 9. Shalkhatol Sankhu
7. Standing Vishnu with Garuda
c.a. 18th century
20 x 11 in.

Sec. 9. Shalkhatol Sankhu
8. Uma-Mahesvara
c.a. 19th century
16 x 12 in.

Sec. 9. Shalkhatol Sankhu
9. Bhagavati
c.a. 19th century
20 x 11 in.
Sec. 9. Shalkhatol, Sankhu
10. Vishnu
   ca. 17th century
   13 x 8 in.

Sec. 9. Shalkhatol, Sankhu
11. Sarasvati
   ca. 19th century
   21 x 9 in.

Sec. 9. Shalkhatol, Sankhu
12. Laksmi
   ca. 19th century
   19 x 9 in.

Sec. 9. Shalkhatol, Sankhu
13. Ganesha
   ca. 19th century
   72 x 41 in.
Sec. 10. Vajrayogini Temple, Sankhu
1. Mucchalinda Buddha
   ca. 16th century
   24.5 x 14.5 in.

Sec. 10. Vajrayogini Temple, Sankhu
2. Architectural Fragment
   ca. 16th century
   9.5 x 10 in.

Sec. 10. Vajrayogini Temple, Sankhu
3. Bhagiratha
   ca. 18th century
   15 x 11.5 in.

Sec. 10. Vajrayogini Temple, Sankhu
4. Bhagiratha
   ca. 18th century
   15 x 11.5 in.
Sec. 10. Vajrayogini Temple, Sankhu
5. Shiva
cia. 17th century
12 x 10 in.

Sec. 10. Vajrayogini Temple, Sankhu
6. Skanda-Karttikeya
cia. 17th century
12.5 x 9 in.

Sec. 10. Vajrayogini Temple, Sankhu
7. Architectural Fragment
cia. 17th century
15 x 34.5 in.

Sec. 10. Vajrayogini Temple, Sankhu
8. Detail of Architectural Fragment (Pl. 7)
Sec. 10. Vajrayogini Temple, Sankhu

9. Ganesha
ca. 19th century
42 x 37 in.

10. Uma-Mahesvara
ca. 10th century
23 x 18.5 in.

11. Manjusri
ca. 18th century
10 x 8 in.

12. Manjusri
ca. 18th century
10 x 8 in.
Sec. 1. Lachitol, Satungal
1. Uma-Mahesvara
   ca. 10th century
   26 x 21 in.

Sec. 1. Lachitol, Satungal
2. Chaturmurti Vishnu
   ca. 11th century
   18 x 11 in.
Sec. 1. Lachitol, Satungal
3. Bhimsena
   ca. 17th century
   32 x 19 in.

Sec. 1. Lachitol, Satungal
4. Vishnu
   ca. 17th century
   19 x 14 in.

Sec. 1. Lachitol, Satungal
5. Vishnu
   ca. 16th century
   18 x 10 in.

Sec. 1. Lachitol, Satungal
6. Ganesha
   ca. 18th century
   18 x 12 in.
Sec. 1. Sunakothi
1. Devi
c.a. 15th century
12 x 7 in.

Sec. 1. Sunakothi
2. Uma-Mahesvāra
c.a. 17th century
27 x 17 in.
Sec. 1. Sunakothi

3. Bhagiratha
   ca. 18th century
   23 x 15 in.

4. Uma-Mahesvara
   ca. 18th century
   14 x 13.5 in.

5. Ganesha
   ca. 18th century
   10 x 6 in.

6. Uma-Mahesvara
   ca. 18th century
   15 x 9 in.
THANKOT

Sec. 1. Thankot
1. Hanumana (Mahadevathan)
   ca. 13th century
   21 x 10 in.

Sec. 1. Thankot
2. Ganesha (Mahadevathan)
   ca. 18th century
   38 x 21 in.

Sec. 1. Thankot
3. Yaksha (Mahadevathan)
   ca. 18th century
   9 x 19 in.
Sec. 1. Thecho

1. Standing Sarasvati (?)
   ca. 15th century
   28 x 23 in.

2. Uma-Mahesvara
   ca. 17th century
   13 x 9 in.
THIMI

Section 1. Bakhu Vihara
Section 2. Chapachotol
Section 3. Dathu Bahal

Section 4. Dond Bazar
Section 5. Gunga Chiba
Section 6. Jiswan Bahal

Sec. 1. Bakhu Vihara, Thimi
1. Ganesha,
ca. 18th-19th century
17 x 12 in.

Sec. 1. Bakhu Vihara, Thimi
2. Tantric Deity
ca. 18th-19th century
20 x 15 in.
Sec. 1. Bakhu Vihara, Thimi
3. Mahakala
ca. 18th-19th century
16 x 11 in.

Sec. 1. Bakhu Vihara, Thimi
4. Buddha
ca. 18th-19th century
25 x 19 in.

Sec. 2. Chapachotol, Thimi
1. Tantric Deity
ca. 18th century
9.5 x 8 in.

Sec. 2. Chapachotol, Thimi
2. Tantric Deity
ca. 18th century
9.5 x 8 in.
Sec. 2. Chapachotol, Thimi
3. Tantric Deity
   ca. 18th century
   9.5 x 8 in.

Sec. 2. Chapachotol, Thimi
4. Seated Buddha
   ca. 19th century
   11 x 7 in.

Sec. 3. Dathu Bahal, Thimi
1. Mahakala
   ca. 18th century
   14 x 8 in.

Sec. 4. Dond Bazar, Thimi
1. Laksmi-Narayana
   ca. 17th century
   22.5 x 18 in.
Sec. 4. Dond Bazar, Thimi
2. Mahakala
   ca. 17th century
   9 x 6 in.

Sec. 4. Dond Bazar, Thimi
3. Bhagiratha
   ca. 18th century
   17 x 9 in.

Sec. 4. Dond Bazar, Thimi
4. Bodhisattva Padmapani
   ca. 18th century
   11 x 6.5 in.

Sec. 5. Gunga Chiba, Thimi
1. Chaitya
   ca. 18th century
   14 x 15 in.
Sec. 5. Gunga Chiba, Thimi
2. Chaitya
   ca. 18th century
   14 x 15 in.

Sec. 6. Jiswan Bahal, Thimi
1. Bodhisattva Padmapani
   ca. 19th century
   12 x 7 in.

Sec. 6. Jiswan Bahal, Thimi
2. Buddhist Deity
   ca. 19th century
   12 x 7 in.

Sec. 6. Jiswan Bahal, Thimi
3. Buddha
   ca. 19th century
   12 x 7 in.
Sec. 6. Jiswan Bahal, Thimi
4. Monk Sariputra / Mogallyana
c. 19th century
23 x 12 in.

Sec. 6. Jiswan Bahal, Thimi
5. Monk Sariputra / Mogallyana
c. 19th century
23 x 12 in.

Sec. 6. Jiswan Bahal, Thimi
6. Ganesha
c. 18th-19th century
21 x 14 in.

Sec. 6. Jiswan Bahal, Thimi
7. Chaitya with Buddhist Deities
c. 18th century
48 x 25 in.
HISTORICAL CHRONOLOGY

563 B.C.
Birth of Sakyamuni Buddha at Lumbini, the south-western region of Nepal.

483 B.C.
Death of the Buddha

323 B.C.
Chandragupta Maurya founded the Mauryan dynasty in Magadha, the capital of which was Pataliputra (Present-day Patna city of Bihar province in India).

249 B.C.
The great Mauryan emperor Ashoka visited Lumbini and erected a stone pillar with an inscription to commemorate his visit to this holy spot where the Buddha was born.

185 B.C.
Mauryan dynasty was succeeded by Sunga dynasty, which lasted up to 63 B.C.

57 B.C.
Vikram Samvat (Era) begins. This era is still in vogue in Nepal.

50 B.C.
Beginning of Kushna dynasty. Kushanas ruled in northern India, which lasted up to the 3rd century A.D.

A.D. 78
Saka Samvat (Era) begins which many have been founded by the powerful King Kanishka. The Saka Era was used in the Licchavi inscription.

A.D. 185
First dated inscription of Jaya Varma to be found in Kathmandu

A.D. 320
Gupta dynasty was founded and the Imperical Guptas ruled in northern and central India till ca. A.D. 600. The Licchavis of Nepal had close cultural contacts with the Guptas of India.

A.D. 360
First historical reference to the Licchavis of Nepal on the pillar inscription of Samudra Gupta at Allahabad.

4th century A.D.
Licchavis established their Kingdom in Nepal

A.D. 464
Inscription to be found in the Valley of Nepal by Licchavi king Manadeva at Changu Narayana.

A.D. 467
The earliest inscribed and dated stone sculpture of Trivikrama in Nepal.
7th century A.D.
Nepalese princess Bhrikuti was married to Tsron-tsen Gampo, king of Tibet. She introduced Buddhism in Tibet.

A.D. 733
Last Licchavi inscription of Jayadeva II

8th century A.D.
Beginning of Thakuri dynasty.

A.D. 880
Nepal Samvat (Era) begins

A.D. 1200
End of Thakuri dynasty and beginning of Malla dynasty.

A.D. 1260
Nepalese artist A-ni-ko left for Lhasa, Tibet and later went to China on the invitation of the Chinese emperor Kubalai Khan. He achieved a great fame and died there.

A.D. 1349
Attack of Samsuddin Iliyas of Bengal in the Valley of Kathmandu, which lasted for seven days.

A.D. 1482
The Valley was divided into three Malla kingdoms: Kathmandu, Patan and Bhaktapur.

A.D. 1769
The Valley was conquered by King Prithvi Narayan Shah the Great of Gorkha.

A.D. 1972
After the death of King Mahendra, His Majesty King Birendra Bir Bikram Shah Dev ascended the throne of Nepal.
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Huntington, Susan L. and John C. Huntington. Leaves from the Bodhi Tree: The Art of Pala India (8th-12th centuries) and Its International Legacy. Seattle and London: Dayton Art Institute in Association with the University of Washington Press, 1990.


*
Lain S. Bangdel (b. 1924) graduated from the Government College of Arts and Crafts, Calcutta in 1945. He then went to Paris and studied art at the Ecole Nationale Superieure des Beaux Arts, Paris (1952-57), and undertook research on the history of European art in London (1958-60). His Late Majesty King Mahendra nominated him a member of the Royal Nepal Academy (1961). In 1974 he was nominated Vice-Chancellor of the Royal Nepal Academy by His Majesty King Birendra Bir Bikram Shah Dev and was further nominated as the Chancellor (1979-1989).

Lain S. Bangdel is one of the leading authorities on Nepalese art. He has written a number of books and articles on Nepalese paintings and sculptures, as well as novels, travelogues and biographies of great European painters. He is the author of *Early Sculptures of Nepal* (1982), *2500 Years of Nepalese Art* (German Edition, 1987), and *Stolen Images of Nepal* (1989). He was also a visiting Professor at the Denison University, USA, where he taught South Asian art (1968-69).

Bangdel has received numerous national and international awards, for his contributions to Nepalese art and culture, such as the Birendra Gold Medal, Dulichand Gold Medal, including foreign decorations from Great Britain, Italy, France and Spain. As a modern artist, Bangdel is also regarded as a towering figure in the field of contemporary art in Nepal.