STOLEN IMAGES OF NEPAL

LAIN S. BANGDEL
STOLEN IMAGES
OF NEPAL
STOLEN IMAGES OF NEPAL

by

LAIN S. BANGDEEL

Royal Nepal Academy, Kathmandu, Nepal.
1989
The stolen images printed in this book are not arranged in chronological order, nor are they based on the locality or by the dates when they were stolen.

Height is given in inches for stolen sculptures whose dimensions were recorded. For those stolen sculptures whose dimensions were not recorded, an approximate height in inches is given which may or may not coincide with the actual height of the sculpture.

The dates indicating when the images were stolen, removed or damaged are based upon information provided by local residents and police records.
His Majesty King Birendra Bir Bikram Shah Dev, Patron, Royal Nepal Academy.
Nepal found in His late Majesty King Mahendra a Poet-King and the Royal Nepal Academy in 1957. Nepal has found in His Majesty King Birendra Bir Bikram Shah Dev an Artist-King and a more refined Academy in 1974. It is a matter of glory for this institution of knowledge and wisdom to be blessed with the graceful patronage of His Majesty, the Guardian of Nepal’s Sovereignty, and it is also an indication of His Majesty’s wish that Nepal should enjoy intellectual development along with material prosperity. The Royal Nepal Academy ever seeks to go onward in accordance with the precious directives of its patron King — directives like “to evince Nepal’s attempts to discover in the modern world new values and ideals and a bright future while preserving the country’s age-old values”.

The identity of a free nation lies in its originality. It can think on its own and create as it wills. The past is a dream — only the ancestors saw it. The race which lives only on the pride of its past becomes aged. Let us actualize our forefathers’ dreams into the present in the way an infant’s face reflects its parents’ faces. The present is a composition — we compose life therein. Life composes us — that is a natural event, we compose life — that is a composition of life’s values. The race that only lives up to the present has no future. The living race wakes up in contemplation and travels in style. The future is an imagination — we conceive it for the future generation. The bird big with egg starts building up its nest — only those who imagine a beautiful future compose a beautiful present. Mere imagination is an intoxication; it is directionless. The future comes from that toward which we travel. The life of a nation is like a mainstream — it seeks its way as it flows. Let us go on composing the beautiful and seeking for the more beautiful.

16 April, 1989

Madhav Prasad Ghimire
Chancellor
Royal Nepal Academy
# CONTENTS

FOREWORD .......................................................................................... 11  
Photographic Acknowledgements .......................................................... 12  
Preface .................................................................................................. 13  
Map of Nepal ....................................................................................... 16  

GENERAL INTRODUCTION  
Land and People of Nepal ..................................................................... 21  
Religion of Nepal .................................................................................. 23  
A Brief Outline of the History of Nepal ................................................. 25  

SCULPTURES OF KATHMANDU VALLEY  
Early Images of Minor Divinities ............................................................ 31  
Yaksha, Kubera, Naga, Mother Goddess and Solar Divinity .............. 31  

CHATURMURTI ..................................................................................... 35  
Shaiva Sculpture ................................................................................... 35  
Vaishnava Sculpture ............................................................................... 37  
Buddhist Sculpture ............................................................................... 38  

LIST OF PLATES .................................................................................. 43  
Text of Stolen Images ........................................................................... 43  
Conclusion ............................................................................................ 319  

ADDITIONAL COMMENTS ................................................................. 320  
Historical Chronology .......................................................................... 322  
Bibliography .......................................................................................... 324
“STOLEN IMAGES OF NEPAL”
was made possible by a grant from
The Toyota Foundation, Tokyo, Japan.
FOREWORD

For the past few years, stone sculptures of great historical value have been stolen from the Valley of Kathmandu. This is indeed a great loss to our cultural heritage. In view of this, a project was undertaken by the Royal Nepal Academy in which research was carried out on the stolen images of Nepal by Mr. Lain S. Bangdel, former Chancellor of the Royal Nepal Academy, who is a distinguished scholar, a noted artist, and one of the leading authorities on Nepalese art. It is hoped that this book will draw the attention of antique dealers, art collectors and museums all over the world and eventually stop the illegal smuggling of religious images from Nepal.

Vijaya Bahadur Malla

Royal Nepal Academy

Vice-Chancellor

1989
PHOTOGRAPHIC ACKNOWLEDGEMENTS

All photographs, except those acknowledged below, were taken by the author. The author expresses his gratitude to individuals and the institution listed below for supplying photographs and giving him permission to reproduce them.

Jurgen Schick — Pls. 27, 55, 59, 76, 90, 91, 124, 126, 128, 135, 140, 144, 152, 169, 170.
Dr. Mary Slusser — Pls. 67, 75, 101, 107, 122, 171, 177.
Dr. Pratapaditya Pal — Pls. 50, 70, 94.
Ian Alsop — Pls. 40, 98, 99, 100, 160.
Jim Goodman — Pls. 26, 120, 150.
Dr. Gutschow — Pls. 92, 93.
Sanuraj Sakya — Pls. 22, 184, 186.
Prof. Takeji Iwamiya — Pl. 2.
Mrs. Lydia Aran — Pl. 211.
Ganesh Photo Lab — Pl. 187.
Archaeological Survey of India — Pl. 145.
PREFACE

The art of Nepal, which has expanded over two thousand years, is mostly concentrated in the Valley of Kathmandu.

The Kingdom of Nepal was isolated from the rest of the world for many centuries: firstly, due to geographical isolation; and secondly, no outsider was allowed to visit the country. Therefore, the art objects of Nepal, whether stone sculptures, bronzes, or wooden works or paintings, were all safe and intact in the country. Those foreigners who were allowed to visit the Valley of Kathmandu with special permission were spellbound to see the art and architecture of the Valley. They wrote on and praised lavishly what they saw. Among them were Percival Landon, Daniel Wright, Oldfield, Sylvan Levi, Kirkpatrick and Percy Brown.

In the early fifties, Nepal was opened to the world and for the first time foreigners could see the ancient city of Kathmandu. They found the Valley of Kathmandu like an enormous open museum where thousands of icons of gods and goddesses in stone, metal, wood or terra-cotta could be seen scattered around. Such art objects were found literally almost everywhere — in temples, shrines, monasteries, Buddhist chaityas, stupas, old palaces, private courtyards, streets, narrow lanes, bylanes, water spouts, open fields, neglected places, etc.

Until then the art of Nepal was virtually unknown to the world. In 1964, Dr. Stella Kramrisch organized an exhibition of Nepalese art in Asia House, New York and published a magnificent catalogue. Actually, she was the first scholar to introduce the art of Nepal to the western world. In 1966, the Department of Archaeology of His Majesty’s Government of Nepal arranged an exhibition of Nepalese art in western Europe which further generated interest in the art of Nepal among the western public. Then, a number of articles and books on various aspects of Nepalese art began to appear. Perhaps it would not be out of place to mention here a few noted publications which further helped to introduce the art of Nepal to the world.

Dr. Pratapaditya Pal’s book, THE ARTS OF NEPAL, Part I, Sculpture, appeared in 1974, and Part II, Painting, in 1978. In 1982 NEPAL MANDALA by Dr. Mary Slusser appeared in two volumes; and the same year, THE EARLY SCULPTURES OF NEPAL by the author was published. The latter was a major breakthrough especially in the ancient art of Nepal. Mr. Krishna Deva’s book, IMAGES OF NEPAL, appeared in 1984; this was followed by the author’s book, 2500 YEARS OF NEPALESE ART, in 1987, in a German edition. The above mentioned books are major contributions to the field of Nepalese art, although other books on the art of Nepal have also appeared, such as THE ART OF NEPAL by Amita Ray, NEPAL: TREASURES FROM THE HIMALAYAS by E. and R.L. Waldschmidt, and NEWAR ART by A.W. McDonald and Anne Stahl.
As interest was growing in the art of Nepal, art objects of Kathmandu Valley began to disappear fast. From the late sixties, stone sculptures of great archaeological value were missing. At night, valuable images were stolen from temples, shrines, chaityas, stupas or niches where the images had been kept for centuries. In some cases, priceless images were mutilated or disfigured in attempts to remove them.

This book provides strong and authentic photographic evidence of those sculptures which were stolen from the Valley of Kathmandu and the surrounding areas during the past twenty-five years. Other Nepalese art objects, such as bronzes, wooden sculptures and terra-cottas which were stolen earlier, are not included here. It is hoped that they will also be published in the near future.

We are more concerned now about the safety of the remaining images in Nepal, in view of the increasing art theft of stone sculptures. Therefore, our next publication will be an inventory of stone sculptures of the Valley of Kathmandu based upon a comprehensive survey. During our survey, we discovered that a great number of stone sculptures were already stolen. Since photographic evidence had been made, these images are lost forever.

Although we are aware of the UNESCO Convention, we hope this book will attract the attention of the western art world, where antiques are bought and sold in the art markets, through art dealers or in public auctions. Many would buy such art objects not knowing whether they had been stolen or illegally smuggled out of the country. In fact, many of the stolen sculptures mentioned in this book may some day appear in the art market, or museums, but, once it is proved they are stolen art objects, no one has the right to possess them. This small Himalayan country will be completely deprived of its rich cultural heritage by the end of this century if such illegal art trafficking is not checked and stopped in time.

I wish to express my deep sense of gratitude to my friend Jurgen Schick who supplied a number of photographs. My heartfelt thanks to Dr. Pratapaditya Pal, Dr. Mary Slusser, Dr. Gutschow, Dr. Jerome Rogoff, Ian Alsop, Jim Goodman, Mrs. Lydia Aran and Sanuraj Sakya for supplying a number of photographs with kind permission to publish them. Dina Bangdel, my daughter, has been a great help in the preparation of this book. Without her help this book would not have been completed in time. My sincere thanks to her. I would also like to thank Betty Woodsend for helping me in more ways than one in regard to the preparation of this book.
I am thankful to Laksman Lamichhaney, administrative chief of the Royal Nepal Academy and other staff, Hemanta Shrestha, Sanjeev Dhungana, Mangal Dev Pariyar and Dhruba Khadka for helping me in this project.

I am grateful to my friend Mr. Krishna Deva, an eminent scholar of Indian art and archaeology for his valuable advice. My special thanks to His Excellency Mr. Milton Frank, Ambassador of the United States of America to the Kingdom of Nepal, for going through the entire manuscript and giving valuable suggestion.

I would also like to express my profound gratitude to William F. Almand, Jr. who devotedly went through the final proof of this book.

Lastly, I would like to express my gratitude to the Toyota Foundation, Tokyo, Japan, without whose generous financial help this project would not have materialized.

Kathmandu, July, 1988

Lain S. Bangdel
LAND AND PEOPLE OF NEPAL

The Kingdom of Nepal lies on the southern slope of the great Himalayan mountains which include Mount Everest, the highest mountain in the world. The Himalayan range is a great barrier and a natural rampart, extending from the northwest of Pakistan through northern India and Nepal. The territory of Nepal from east to west is about five hundred miles long and the breadth is between one hundred to one hundred and forty miles. Beyond the northern border of Nepal lies the Plateau of Tibet, known as the "Roof of the World," now part of the People’s Republic of China. In the southern region, the lowland of the Tarai forms a belt which gradually merges into the vast Gangetic plain of India.

Millions of years ago, the Himalayan mountain range was a sea bed. Numerous fossils of various shapes and sizes are found in the Muktinath area, twelve to thirteen thousand feet above sea level. Most interesting of these fossils are the black ammonite concretions which look like ram’s horns or a coiled serpent. The age of these objects is Triassic-Jurassic; that is, about three hundred million years old.

Geographically, Nepal has extreme variations in altitude, climate and ecology seldom found anywhere else in the world. Topographically, the Kingdom of Nepal can be divided into six main zones:

(1) **The Tarai:** The Tarai, meaning the low lands, is a narrow belt, 600 feet above sea level, between the foothills and the plains of India.

(2) **The Siwalik Range:** This Range is a sharp formation of ridges rising abruptly out of the southern plains of Nepal, and is almost parallel to the Mahabharata Lekh on the northern belt. Their range, which runs all the way from northern India and extends throughout Nepal, has yielded the most interesting fossils hitherto unknown. Millions of years ago, strange animals, now extinct, used to roam about the area when the Siwalik range was still a lowland.

(3) **The Mahabharata Lekh:** The Mahabharata Lekh consists of a chain of rocky hills running from west to east through the country, forming a natural barrier. Rising up to 6000 feet above sea level, the Mahabharata Lekh consists of steep hills and dense forests with varieties of trees forming a defensive wall from the Indian plains.

(4) **The Midlands:** The Midlands of Nepal are the heart of the country protected by the Himalayan range in the north and the Mahabharata Lekh in the south. These regions lie between 2000 to 6000 feet above sea level and extend about 45 miles in width. The contours of the land are soft and picturesque with gentle rolling hills. The Midlands provide a congenial climate for the inhabitants. The Valley of Kathmandu, the capital city and the focal point of Nepal’s history and heritage, also lies in the heart of the Midlands and has the advantage of a variety of horticulture and agriculture because of its fertile soil.

(5) **The Inner Himalayas:** The Inner Himalayas consist of high mountainous valleys with fast flowing rivers which have created some of the deepest gorges in the world. Man lives up to a height of fourteen thousand feet above sea level. Beyond that are barren lands, conifers and alpine meadows, as well as arctic vegetation in the higher regions. Snow falls heavily during the winter months and the nomadic people leave their homes and descend with their cattle to the lower regions where the winter is less severe.

(6) **Trans-Himalay Zone:** The Trans-Himalayan zone is covered with chains of mountains and some of the highest peaks in the world, including Everest, Kanchanjunga, Lhotse, Makalu, Annapurna, Dhaulagiri, Gauri Shankar, and Ganesh Himal. The grandeur of the snow-capped giants is indeed bewildering and has evoked the awe and wonder of man since the dawn of civilization. They have been referred to frequently in the Vedas, the oldest Hindu scriptures.
The size of the Kingdom of Nepal is small, but its ethnic variety is surprisingly great. Various ethnic groups and tribes live and speak their own dialects, although Nepali is now the national language. Besides the Brahmins and the Kshatriyas of Indo-Aryan origin, the major groups primarily belong to Mongoloid (non-Aryan) stock.

In this context, it would be interesting to note that in recent years, some new discoveries are shedding light on the evolution and early civilization of mankind.

The direct ancestor of man is believed to be the early fossil primate of Ramapithecus, fourteen million years old, discovered in Kenya, east Africa. Interestingly enough, a tooth of a hominoid Ramapithecus found in western Nepal near the Tinau River at the foot of the Siwalik Range a few years ago is believed to be the second oldest of its kind in the world. This shows that the Siwalik Range, which extends from Kashmir through Nepal, could possibly have been the original home of early man.

Mammal fossils, some sixteen million years old, of a rhinoceros and an extinct type of elephant, recently in the surrounding areas of the Kathmandu Valley. The fossil evidence of the early man found in Nepal is indeed a very interesting discovery.

The first evidence of Stone Age sites in Nepal has recently come to light. The Stone Age tools discovered at these sites have shown close affinity to the Paleolithic tools of southeast Asia, attesting to the fact that the Stone Age man and his ancestors lived millions of years ago in the Siwalik Range.

Neolithic tools were also found in the following regions: Nawalparasi district of Lumbini Zone, Janakpur Zone, Morang district of Kosi Zone and also in the surrounding areas of the Kathmandu Valley. Very recently, Neolithic tools were discovered on the bank of the Rosi River in Jugu village near Panauti, as well as at Lubu on the southwest fringe of Lalitpur district. Our ancestors lived on hunting and fishing, roaming about and migrating in search of a congenial climate. They must have found the Valley of Kathmandu a suitable place with an ideal climate. Once dead, they joined their ancestors to live in a timeless world and at the same time continued to live in the memory of their descendants. Thus, ancestor worship originated and has continued ever since, even up to this day.

The people of Nepal may be divided into two main groups — the Indo-Aryans and the Mongoloids (non-Aryan stock). The Indo-Aryans seem to have migrated from the Gangetic plains of India a long time ago and settled here permanently. Brahmins belong to the priest class and rank highest in caste hierarchy. The Chhettries (Kshatriyas), who rank second to the Brahmins, are the warrior class. Other occupational castes lower than the Brahmins and Chhetris are Kami (blacksmith), Damai (tailor), Sunar (goldsmith) and Sarki (cobbler). People belonging to the Indo-Aryan race speak the Nepali national language.

The Mongoloid race belongs to the non-Aryan stock, which is divided into many ethnic groups such as Newar, Rai, Limbu, Tharu, Tamang, Gurung, Magar, Sunuwar, Thakali, Sherpa, etc. These ethnic groups are scattered all over the Kingdom of Nepal and speak their own dialects.

Among different tribal groups, there are three major ones in Nepal: the Tharus, the Jyapus and the Kiratis (Rais and Limbus). Their physiognomy is surprisingly similar. The Tharus, one of the ancient tribes, occupy the southern border of Nepal, while the Rais and Limbus live in the eastern districts of Nepal between the Kosi and the Arun rivers and claim to be the Kiratas. Distinct from the rest of the tribes are the Jyapus of the Kathmandu Valley associated with the Newars. They are mostly farmers with a distinct ethnic character. The Jyapus were most likely the earliest settlers of the Valley. Like the Tharus, they live in closely-knit groups with a strong sense of ethnic solidarity. Several indirect sources of evidence indicate that the ancestors of the Jyapus were the Kiratas of non-Aryan stock.

Among the Mongoloid race, the Newars of the Kathmandu Valley and environs have played a unique role in the history of Nepal. The Newars have excelled in all forms of craftsmanship and art work. They are mainly responsible for the architecture of the Valley. Examples of their unique contributions are the magnificent wood carving of temples, shrines, palaces and private houses. Among other art works, their bronze sculptures rank among the finest in the world. Thus, the Newars have achieved the highest level of culture among the people of Southeast Asia.
RELIGION OF NEPAL

Hinduism and Buddhism are the two main religions in Nepal. One of the most interesting features in Nepal is the coexistence of the two great religions; indeed, a rare example in world history. Both religions have flourished side by side in a harmonious atmosphere, even to this day.

Hindu religion was first evolved and developed in India about three and half thousand years ago. The earliest Indian literature, the Veda, refers to gods such as Indra (God of Sky and Storm), Agni (God of Fire), Surya (The Solar Deity), Varuna (God of Rain), Yama (God of Death), Vayu (God of Winds) and Rudra (God of Lightning). In course of time, however, many of the Vedic gods gradually lost their importance and were reduced to minor deities. The later development was the Hindu trinity: Brahma, Vishnu and Shiva. Brahma, the creator; Vishnu, the preserver; and Shiva, the destroyer. Of the trinity, Vishnu and Shiva receive the most devotion.

Vishnu is one of the most popular deities in the Hindu pantheon. He is also identified with Surya, the Sun god; as he is related to the Solar Divinity, he is popularly known as Surya-Narayana. He is also represented as Sesasayi Vishnu; that is, Vishnu reclining on the serpent, symbolizing eternity.

Ten incarnations are attributed to Vishnu. Assuming different incarnations from time to time, he saved the world from various disasters when demons brought evil to the world. Most important among them are Trivikrama or Varman (the dwarf), Narasimha (half-man and half-lion) and Varaha (the boar). In the Rigveda, it is said that the most important task of Vishnu was to take three steps (Trivikrama) traversing the universe. Sri-Lakshmi, consort of Vishnu, is one of the most popular female deities. She is worshipped as the goddess of fortune and wealth.

Shiva is the most popular Hindu god in Nepal and has many attributes and functions. He is believed to have created the world through his Cosmic Dance. He is the god of destruction and known as Rudra. He is the god of music, of knowledge and of love. He is also the Lord of the Animal World (Pashupati). The famous temple of Pashupatinath in Deo Patan is dedicated to him. He is known by various names, such as Mahadeva, Mahesvara, Shankara, Nilakantha, etc. He is worshipped in anthropomorphic as well as in linga (phallic) form, symbolizing his creative power. His abode is Mt. Kailasha in the Himalayas. He is often seen with his consort, Parvati, the daughter of the Himalayas, who is also known as Uma, the benevolent Universal Mother. As Durga Mahishamardini, she destroyed a demon embodied in a buffalo. She is the most popular of the female deities in Nepal and is worshipped by different names. She is known as shakti or Mother Goddess, the female counterpart of Shiva. Numerous temples and shrines are dedicated to her.

Mother cult is extremely popular among the Nepalese people. Mother worship is undoubtedly one of the most ancient cults in the world, whose antiquity goes back earlier than the Neolithic period. The discovery of numerous female terra-cotta figurines of Mother Goddess throw an interesting light on the beliefs of the people who lived thousands of years ago.

Until recently it was thought that the cult of Vishnu, Shiva and Mother Goddess was not prevalent before the 5th century A.D. in Nepal; however, a number of ancient sculptures of Vishnu, Shiva and Mother Goddess included in this book, and hitherto unknown to the previous writers, will clearly show that worship of the above mentioned divinities was quite popular during the early centuries of the Christian era. Details of these ancient icons will be discussed later.

Siddhartha Gautama, son of Sakya King, Suddhodana, was born in Lumbini, in the southern region of Nepal in the 6th century B.C., while his mother, Mayadevi, was on her way to her maternal home. Seven days after his birth, Mayadevi died and
Prince Siddhartha Gautama was brought up at his father's palace in Kapilavastu, the capital city of the Sakyas. He spent a carefree youth until he became conscious of the fate of man by seeing human misery, old age and death. He then renounced all worldly possessions and left his father's palace to become a wandering mendicant. After years of meditation he attained Enlightenment; thus, he, became the Buddha or the Enlightened One. Having been born in the Sakyas, he is called Sakyamuni Buddha or Gautama Buddha.

His teachings were simple. He preached the doctrine of Eightfold path. The ultimate goal was to achieve Nirvana, a release from suffering and rebirth.

Emperor Ashoka of Magadha became a great exponent of Buddhism. His capital was Pataliputra, the present-day Patna city of Bihar in India in the 3rd century B.C. In the ninth year of his reign (261 B.C.), he waged war against Kalinga and defeated the kingdom, but the horrors of war deeply shocked him; he then adopted Buddhism as his state religion. He spread Buddhism throughout the country and sent emissaries to foreign countries to propagate Buddha's teachings. He engraved numerous edicts on rocks and caves. He erected a number of pillars of polished sandstone with inscriptions. He visited Lumbini, where the Buddha was born, and erected a stone pillar in 249 B.C. to commemorate his visit to this holy place.

It is also said that Charumati, daughter of Ashoka, came to Kathmandu to preach Buddhism, married a Nepali prince named Devapala, and settled in Nepal. She ultimately set up a monastery and spent her life there. The name of Chabahil is said to be the corrupt form of Charumati vihara. Although no archaeological evidence has so far been found, it is likely that Buddhism was introduced in this mountainous country before the Licchavi dynasty was founded in Nepal.

Regarding the development of early Buddhist art in India, it should be noted that there was a succession of invasions of the northwest of India by Bactrians, Greeks, Parthians and Sakas, culminating in the establishment of the Kushana Empire about the 1st century A.D. The Kushanas were a branch of the Yuet-Chih tribe from the Central Asia, and Kanishka was their greatest ruler; he was also an ardent patron of Buddhism. The rise of the Kushana Empire constitutes a landmark in the cultural history of India.

After the 1st century A.D., Buddhism divided into two sects. Those who closely followed the teaching of the Buddha were known as Hinayanist (Hinayana: Lesser Vehicle). To them Buddha was a great ethical teacher, a jewel among men and a great reformer. But the other progressive group regarded the Buddha not only as a great teacher and reformer but also the highest being in the world — the supreme god. The followers of this doctrine were called Mahayanist (Mahayana: Greater Vehicle). Mahayana Buddhism had a concept different from the simple ethical creed. The Buddha was no longer a dead teacher but a living Saviour God. During the Kushana rule, Gandhara in the northwestern region of the Punjab became the great center of Buddhist art. With the introduction of Mahayana Buddhism, countless images of the Buddha and Bodhisattva were carved in Greco-Roman style. Contemporary to the Gandhara school was the Mathura school where the indigenous artists carved the Buddha images in Indian style. Thus, the appearance of the Buddha image marks the evolution in Buddhist iconography, and Mathura remained one of the great centers of Indian art. It must be noted that before Mahayana Buddhism was introduced, the Buddha was represented only through his symbols, relics and Jataka stories relating to his previous life.

Mahayana Buddhism also conceived the idea of Bodhisattva or Bodhisattva-Avalokitesvara in the early centuries of the Christian era. He is one of the most important divinities in the Mahayana Buddhism, assisting in the salvation of all living beings; he is also the all-seeing lord who watches over the world until Maitreya, the future Buddha, appears.

Mahayana Buddhism further evolved the concept of Vajrayana as early as the 7th century A.D. Vajra (thunderbolt) became the symbol of the Vajrayana cult, since the Buddha is credited to have shattered the demons with a thunderbolt. This doctrine further paved the way for the evolution of the Tantric cult, invoking elaborate rituals with mantras (magic spells), mudras (symbolic hand-gestures), kriyas (religious rites), charyas (ritual ceremonies), etc., as the means of obtaining divine grace. Not only these mystic symbols but also the sexual act, were conceived as important means of salvation. This was the most complex period in the religious history of Nepal because both the Buddhist-Tantric and Hindu-Tantric movements flourished side by side practicing the mystic cult of Tantra. The artists translated these mystic principles into visual experiences through sculptures and paintings.
A BRIEF OUTLINE OF THE HISTORY OF NEPAL

The dawn of Nepalese history begins with the birth of Gautama Buddha. He was born at Lumbini in the southern region of Nepal in the 6th century B.C. During the time of the Buddha, there were sixteen republican states which ruled the northern half of the Indian subcontinent. We know from early history that Kapilavastu was the land of the Sakyas to which the Buddha belonged. It flourished along with other neighbouring republican states. Vaisali was the capital of the Licchavis and was the most powerful of the Vajjian republics. In addition to the Licchavis of Vaisali, the Koliyas of Ramagrama (Gautama Buddha’s maternal home), the Mallas of Pava, the Moriyas of Pippalivan and the Sakyas of Kapilavastu were included in the Vajjian republic.

Literary evidence shows that Nepal was already conducting trade with northern India at the time of the Buddha (B.C. 563-483). Mulasarvasrivada Vinaya refers to a group of merchants proceeding towards Nepal with a large number of pilgrims. The word ’Nepal’ was also mentioned in the Arthasastra of Kautilya, datable to 2nd century B.C. In addition, the household lists of the palace included woolen blankets imported from ’Nepal’ into the Magadha Empire.

According to tradition, Emperor Ashoka visited the Valley of Kathmandu in the 3rd century B.C. and founded the city of Patan by erecting four stupas. No epigraphical evidence, however, survives. The early history of Nepal presents colourful myths and legends, but there is no concrete evidence from which one can construct a chronological history of the Valley before the Licchavi dynasty.

The Vamsavalis (traditional chronicles of Nepalese kings) name a few dynasties such as the Gopalas and Kiratas that preceded the Licchavis. According to these chronicles, there were thirty-two Kirata kings who ruled the Valley for several centuries. These chronicles, written from the 14th century onwards, were intermixed with historical, mythological and legandary tales; hence, their authenticity as a historical source is very doubtful.

The history of Nepal takes a definite shape only from the 5th century A.D. with the inscription of Manadeva, dated A.D. 464 at Changu Narayana Temple about 15 miles northeast of Kathmandu. From this date the history can be divided into four periods: Licchavi (A.D. 400-800), Thakuri (A.D. 880-1200), Malla (A.D. 1200-1769) and Shah (A.D. 1769 to the present day).

As mentioned earlier, the Licchavis, Sakyas, Koliyas and Mallas belonged to republican states, at the time of the Buddha. Ajatasatru, king of Magadha and contemporary of the Buddha, waged war against the Licchavis, destroyed their homes and annexed the republic of Vaisali (present Muzzafarpur district of Bihar in India) to his own kingdom. The Licchavis probably fled to the neighbouring states or took refuge in the foothills of the Himalayas to save themselves from the ruthless prosecution of Ajatasatru. The Sakyas of Kapilavastu suffered a similar fate when Virudhaka, son of Prasenajit, attacked and drove them out of their homelands. In all probability, the Sakyas left Kapilavastu, their capital city, and took shelter in the nearby foothills of the Himalayas. Nothing is known of the Licchavis, the Sakyas or the Mallas for a long time. But, after nine hundred years of oblivion, their names appear in the inscriptions of the Licchavi king, Manadeva of Nepal. In India, however, their names are mentioned on the coins of Chandra Gupta I (A.D. 320-335) a century earlier than in Nepal. 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, (ca. A.D. 336-375) left an inscription at Allahabad in India referring to the Licchavis in which he took pride in being called the grandson of the Licchavis. He also referred to Nepal as his border kingdom; but this inscription does not throw any light on the
geographical location of the Licchavis nor is there any mention as to what happened to them or where they settled after they were driven out of their homelands.

Long before the migration of the Indo-Aryan people, the original settlers were living in the Valley of Kathmandu. In the early Licchavi inscriptions, almost all local names are of non-Aryan origin. This linguistic evidence clearly shows that the Valley of Kathmandu was already occupied by ethnic groups belonging to the Mongoloid race even before the arrival of the Licchavis, Sakyas, or other Indo-Aryan immigrants from the Gangetic plain. Most probably, these indigenous people were called the Kiratas.

The Kiratas were probably an ancient people of the Mongoloid race who were living in the foothills of the Himalayas long before the arrival of the Aryans. Various Mongoloid ethnic groups lived from time immemorial in the areas of Kashmir, Nepal, Bhutan, Burma and beyond.

The Kiratas are mentioned in the Vedas and in the Indian epics: 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 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 Inidan poet Kalidasa described the Kiratas as people who lived beyond the Ganges in the foothills of the Himalayas.

‘Kirata’ is a Sanskrit word which means ‘people who live on the borders’. They are said to have lived in the forests and caves. When the Indo-Aryans began to spread throughout the Gangetic Valley and towards the foothills of the Himalayas, they seemed to have confronted the Kiratas who were living in a most primitive way. The Kiratas worshipped nature spirits and their own tutelary divinities and lived on hunting and fishing. Sanskrit literature alludes to the markmanship of the Kiratas, whose main weapons were bows and arrows. Even today, a number of small tribal groups still live in a similar manner in some remote areas of Nepal.

On historical evidence it can be surmised that Indo-Aryan people such as the Sakyas, Licchavis, Mallas, Koliyas and Abhira were the earliest Indo-Aryan people to migrate and settle in the Valley of Kathmandu. As noted already, their names frequently occur in the inscriptions of the Licchavi period. It is a matter of conjecture as to which was the first Indo-Aryan group to penetrate the Valley of Kathmandu. A number of Licchavi inscriptions throw interesting light on the early history of Kathmandu as well as on the Abhira (Guptas) who played an important role from the very beginning. They appear to have acted at first as tribal heads or as feudal chiefs, and, later on, they occupied high positions in the administrative hierarchy. In the 7th century A.D., the political power was seized by the feudal Abhiras (Guptas), and one Vishnu Gupta became de facto ruler while the puppet Licchavi king Bhimarjunadeva sat on the throne.

The origins of the Abhiras or Ahiras are obscure; however, they are said to be the Gopals (cow herders) and were known to be nomadic people from the Mathura regions of India. If the chronicles of Nepal are to be believed, the Gopals were the first to establish themselves in the Valley of Kathmandu. It cannot be ruled out that they were among the earliest Indo-Aryans to migrate to the Valley. It is quite possible that these Indo-Aryans made their entry into the Valley as early as the 1st century B.C. and began to settle in the fertile areas. It is quite natural that they had their own colonies of Indo-Aryan groups. They brought with them their own priests and worshipped their ancestral divinities. Icons of Mother Goddess, Yaksha, Naga, Kubera, Vishnu and Shiva were worshipped. Obviously, the iconographical forms and traditions were copied from Mathura or the western regions of India since the iconography as well as styles of early sculptures of the Valley were close to the ancient sculptures of India.

Small villages inhabited by indigenous people seem to have been scattered around the undeveloped Valley. Few patches of land were cleared for cultivation and habitation. Our survey has established that the first settlements appear to have been in the areas of Balambu, Balikhu, Kirtipur, Patan, Pashupati and Hadigaon, in that all ancient sculptures predating the Licchavi period are found at these sites. Thus, the Valley became the homeland of new immigrants as well as a centre for the Brahmanical cults.

The political history of the Valley during the early centuries of the Christian era is not known. The social structure was perhaps based on tribal groups which formed a nucleus for settlement. In the wake of religion, the original settlers may have gradually absorbed the Brahmanical culture. Thus, a synthesis was created between the sophisticated culture of the immigrants and the tribal culture of the original inhabitants. Hoards of ancient sculptures found in the Valley of Kathmandu show that not only the worship of Mother Goddess, Solar Deities or Folk Divinities but also Shaiva and Vaishnava cults flourished side by side. It must be further noted that the recent discovery of a sculptural fragment in red stone from Mathura at the Hadigaon excavation clearly indicates that icons were brought for the worship of cult deities from Mathura regions of India as early as the 1st-2nd century A.D.

There seems to have been some political changes at the beginning of the 4th century A.D. The distinct
The Licchavis

As mentioned earlier, the Licchavis of Vaisali, the Sakyas of Kapilavastu, the Mallas of Pava, the Koliyas of Ramagrama, and Moriyas of Pipplivan remained in oblivion for nearly nine hundred years. Then suddenly their names are found in the Licchavi inscriptions in the Valley of Kathmandu. It appears that when they migrated and settled in this Valley they still kept their ancestral names. In the course of time, the Licchavis seemed to have gained supremacy over other immigrants as well as original inhabitants and were able to carve out a small principality in the Valley of Kathmandu. Thus, after nine hundred years of oblivion, they established the lineage of the Licchavi dynasty.

According to the inscription of Manadeva of A.D. 464, Visrshadeva 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, nevertheless, apparent that the Abhiras from the very beginning had close alliance with the Licchavis and consequently began to occupy higher positions in the administrative hierarchy. The Licchavis depended more and more on the Abhiras who later acted as barons or administrative chiefs. 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 baron. He ruled for twenty-seven years while the puppet king Shivadeva sat on the throne.

By the 7th century A.D., Tibet was growing as a powerful nation under the able leadership of King Tson-tsen-Gampo (A.D. 620-649). He was the contemporary of Amsuvarman of Nepal and King Harshavardhana of India. Amsuvarman gave his daughter, Bhrikuti, in marriage to Tson-tsen-Gampo and sent her to Lhasa. In A.D. 641, the Nepalese princess was joined by a Chinese princess who became the second wife of the King. Princess Bhrikuti was an ardent Buddhist, and it is said that she carried with her the images of Buddha, Tara, Maitreya, Akshobhya and other Buddhist deities from Nepal. This matrimonial alliance made a great contribution towards the introduction of Buddhism, hitherto unknown, in Tibet. Culturally, Tibet was still backward and, prior to the introduction of Buddhism, the dominant religion of the country was primitive animism and shamanism, known as Bon. The two princesses from Nepal and China are still venerated and worshipped in Tibet as Green Tara (Harit Tara) and White Tara (Sveta Tara), respectively.

During the reign of Amsuvarman, many social reforms were made. His reign was something of a golden age; the country was benevolently ruled and the culture reached a high point of development. He is also associated with the construction of the royal palace, Kailashkuta-Bhavana. It was a seven-storied palace, and the multiroofed building became known as the pagoda style of Nepal. This style seems to have been prevalent as early as the Licchavi period, which could be an indigenous evolution.

After the death of Amsuvarman, the Abhiras (Guptas) again rose to power. As mentioned earlier, Vishnu Gupta became de facto ruler while the Licchavi King Bhimar-junadeva remained only a nominal figure. The Abhiras, however, were not successful in retaining power.

According to a Chinese source, it was with the help of the Tibetans that King Narendradeva was able to oust the Abhiras from power.

During the reign of Narendradeva, Chinese envoys visited the royal court. Their impressions of Nepal during their visit were recorded in the Tang records: "The Kingdom of Ni-po-lo [Nepal] is due west of T'ou-fan [Tibet]. The inhabitants have the custom of shaving their hair down to the level of their shoulders. They eat with their hands without using spoons or
chopsticks. All their utensils are made of copper. Merchants, both travelling and stationary, are numerous; farmers are rare. They have copper coins which have on one side the figure of a man and on the reverse, a horse. They do not pierce the nostrils of bulls. They dress themselves with a single piece of material which envelops the body. The bath several times a day. Their homes are made of wood and the walls are sculpted and painted. They like theatrical performances and take pleasure in playing the trumpet and beating the drum. They are quite given to fete-reading and to questions of physical philosophy. They are likewise gifted in the art of the calendar. They worship five heavenly spirits and sculpt their images in stone; every day they wash them with purifying water. They roast a sheep and offer it in sacrifice. Their king Na-ling-to-po [Narendradeva] wears real pearls, of rock crystal, of mother of pearl, of coral and of amber; he has golden earrings and jade pendants and charms in his ears and decorated with a Foutou in his belt. He takes his seat on a throne of lions [simhasana]; inside the hall are scattered flowers and perfumes. Important people, officers and all the court are seated on the ground to the left and right and beside them are hundreds of armed soldiers. In the middle of the palace, there is a seven stories tower covered with copper tiles. Balustrades, screens, columns and beams are all ornamented with pearls and gems. At each of the four corners of the tower, a copper pipe is suspended; down below there are golden dragons which project water. At the top of the tower, water is poured into troughs; from the mouth of the dragons it gushes out as from a fountain."

While the Licchavis were ruling in Nepal, the Imperial Guptas were the rulers in north-eastern India. Apparently the Licchavis of Nepal shared many cultural, social and religious traits with the Guptas of India. During the Licchavi period, the art of Nepal, in particular stone sculptures, reached the zenith in its quintessential quality. The forms, traits and iconography were strongly influenced by the Gupta art of India, yet the handling of the chisel and interpretation of expression remained distinctly Nepalese.

The Thakuris

Jayadeva II (A.D. 713-733) was the last Licchavi king to rule Nepal. After King Jayadeva II, the history of Nepal enters into a dark period. The general chronology and political history of the early medieval period, which is connected with the Thakuri dynasty, is hazy due to lack of epigraphical evidence. A few Thakuri kings are mentioned in colophons, but their primary role as kings and administrative functions is not clear. For instance, King Ragavhadeva is said to have introduced a new era usually called the Nepal Samvat in A.D. 880. Though a great event in the history of Nepal, the reason for introducing the new era has not been fully explained. This has led many historians to make wild speculations. The name of another Thakuri king, Gunakamadeva, is also significant because he is said to have founded the city of Kantipur, the present-day Kathmandu city, in the 10th century A.D.

During the rule of the Thakuris, Nanyadeva, a Karnataka prince from South India, came in the course of his campaign, as far north as Tirhut, the southern area of Nepal, and established the Karnataka dynasty in A.D. 1097, which lasted for 223 years. It is not known if they had close contact with the rulers of the Valley. The last king of the Karnataka dynasty in Tirhut was Harisinghdeva. The Muslim invader Ghiausuddin Tughlak attacked and defeated him in A.D. 1324; thus, he was forced to flee from his capital, Simraongarh, in the southern region of Nepal, and he took shelter in the mountain region. At first, he remained for some time in Banepa, about twenty miles east of Kathmandu, and later he settled in Bhadgaon (Bhaktapur). He was well received and given shelter by the people of Nepal. He may have obtained properties and settled down with dignity.

With the reign of Lakshmikamadeva towards the end of the 12th century A.D., the Thakuri dynasty came to an end.

After the fall of the Imperial Guptas in northern India, the Palas rose to power and ruled in Bengal and Bihar, the southern neighbouring states of Nepal, from circa A.D. 750 to A.D. 1160, which roughly coincides with the Thakuri period. The Pala kings patronized both the Hindu and the Buddhist faiths. It was during the Pala rule that a new Tantric cult of Buddhism (Vajrayana) evolved which later greatly influenced the religions of the mountain people of Nepal.

The Mallas

A new dynasty known as the Malla dynasty came to wield the central power of the Valley. The reign of Arimalla (A.D. 1200-1216) marks the beginning of the Malla dynasty. 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). At the beginning, the Mallas ruled from Patan, one of the ancient towns of the Valley. Towards the end of the 14th century, the capital was shifted to Bhadgaon (Bhaktapur). In the
succeeding years, a female descendant of Harisinghdeva of Karnataka dynasty, already referred to above, was married to the Malla King Jayasthiti Malla. Thus the Karnataka and the Malla dynasties were united into one royal family.

Yaksha Malla, grandson of Jayasthiti Malla, is said to have divided his kingdom amongst his three sons who respectively ruled from Patan, Kathmandu and Bhaktapur.

The divided Malla kingdom eventually led to its downfall. The three city-states frequently fought each other for the possession of land or for access to the road to Tibet, which was a vital link for lucrative trade. These inter-state quarrels, misunderstandings and mutual jealousy lasted for about two and a half centuries. Despite these rivalries and wars the ruler of each city-state vied with the other to adorn his capital city with artistic creativity, beautiful temples, palace and buildings and took pride in the artistic achievements. There was an aptitude for competition not only among the kings of the three cities, but also among craftsmen, sculptors and painters. The Malla kings were great patrons of the arts.

During the early medieval period, a number of priests, monks, poets and learned men from India, especially from the great Buddhist establishments such as Nalanda, Vikramshila and Uddandapura, took refuge in Nepal. The Malla kings gave shelter to a number of artists, poets and learned men who fled from their homes, in particular from Bengal and Bihar, on account of the Muslim invasions in northern India. These refugees and scholars composed Sanskrit works, including dramas based on Hindu mythology, and commissioned bronzes and paintings which eventually helped in propagating the Hindu faith as well as the Buddhist faith.

During the early Malla period, in A.D. 1349, Shamsuddin Iliyas of Bengal invaded the Valley of Kathmandu. The cities of Kathmandu, Patan and Bhadgaon were plundered and countless art works were destroyed. The invaders ransacked the religious establishments including Pashupati temple, and religious images were mutilated or smashed. Although the attack only lasted for seven days, the effect was disastrous. Nepal suffered a heavy blow; however, she continued the tradition of her artistic creation as before and zealously guarded her age-old cultural heritage.

Pratap Malla (A.D. 1639-1671) of Kathmandu was the most illustrious ruler among the Malla kings. He was a poet himself and a great patron of art and culture. The art of the Malla period is marked by the growing popularity of the Vajrayana and Tantrayana cults. The mystic cult of Tantrism took firm roots in the sculptural art of Nepal by producing various gods and goddesses with multiple heads and arms. In the history of Nepal, this period is marked by a very rich cultural heritage of the Newari community. For the first time, both the Hindu and Buddhist communities participated in elaborate rites and rituals without any sectarian bias. This religious tolerance is indeed one of the most remarkable phenomena in the history of Nepalese culture.

It was during this period that a number of Nepalese artists, including Aniko, who later achieved great fame at the imperial court of Kublai Khan in China, went to Tibet to decorate the newly-built monasteries with metal sculptures and wall paintings. Obviously, the art of Tibet was greatly influenced by the mystic art brought from Nepal.

The Shahs

Besides the Valley of Kathmandu, there were about twenty-two small kingdoms established by the Khatriya dynasties in the valleys of Seti and Karnali of western Nepal. By the 15th century A.D., the orthodox Hindus from the plains of the western regions migrated to the Gandaki valley and, in course of time, the number of ruling kings increased to twenty-four. One such kingdom was Gorkha, the next-door neighbour of the Malla kingdoms of the Valley of Kathmandu. The Shah kings of Gorkha were the descendants from the highest Khatriya stock. There are different theories regarding the original home of the ancestors of he Shah dynasty. One view is that the Shahs of Gorkha came from Chittor in Rajasthan (India) while the other theory maintains that they were from Mewar in Rajasthan. King Drevya Shah (A.D. 1559-1570) is said to have 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 a position of importance. However, the credit for uniting small kingdoms into one nation and making the ruler of Gorkha into the ruler of Nepal, goes to King Prithvi Narayan Shah (A.D. 1722-1774), son of Narabhupal Shah. When he became king of Gorkha in 1743, he dreamed of uniting the other kingdoms under one flag. He first attacked the fort of Nuwakot and then turned his attention to the fertile Valley of Kathmandu. The mutual quarrels, rivalries, conspiracies and jealousies of the three cities of the Kathmandu Valley facilitated the takeover by Prithvi Narayan Shah in 1769.

King Prithvi Narayan Shah consolidated the political and military position and secured friendship and support from neighbouring 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. He carefully planned the strategy when everybody was busy and in a joyous mood celebrating the Indra Jatra festival. King Jaya Prakash Malla of Kathmandu fled and took shelter in Patan. The Gorkha King Prithvi Narayan Shah then obtained the tika on his forehead, a mark of anointment from the Kumari, the highly revered living Goddess of Kathmandu, to sanctify the event and immediately declared himself King of Kathmandu.

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

Prithvi Narayan Shah was a man of great determination and courage. Realizing that the neighbouring south-east kingdoms might fall prey to the rising power of British India, he extended the eastern boundary of his kingdom up to the Kankai River in the south-eastern plain and to Sikkim in the east. He took control of the tribal kingdoms of the Rais and Limbus in the east, and by 1774, the kingdom of Gorkha comprised nearly one third of the present-day Kingdom of Nepal.

After his death in 1774, his successors, Pratap Singh, Ranabahadur Shah and Girvanyuddha Vikram Shah, further consolidated the nation, and the policy of territorial expansion initiated by Prithvi Narayan Shah continued; soon Kaski and Lamjung were annexed to the Gorkha kingdom. Within a decade and a half, the frontiers of the kingdom were pushed forward with a remarkable achievement. In 1791, two estates in the north-west, Kumaon and Garhwal, were conquered. Now, the Gorkhas extended their domains as far as the borders of Kashmir in the west and the borders of Sikkim in the northeast, fulfilling the dream of Prithvi Narayan Shah.

The beginning of the 19th century saw friction and conflicts between Nepal and the East India Company which was growing powerful in northern India. Ultimately, it led to a war with the British in 1814-16. The result was that Nepal had not only to cede the border regions beyond the Mahakali River in the west to the British, but also had to allow a permanent British resident to be present at the court. The war resulted in weakening the power of the Shahs. This gave ample opportunity for the rise of a single family, the Ranas, headed by Jung Bahadur Rana. Through a series of court intrigues, he 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 not only the army but also the political and economic life of the country, while the legitimate king and the Royal family were kept virtually prisoners. It was propagated that the king was a reincarnation of Vishnu and too holy to tarnish himself with state affairs. Meanwhile, movements for reform were being carried out to which King Tribhuvan aligned himself. Then followed a historic episode. The King and the royal family managed to escape from the palace and were whisked away to Delhi. From Delhi, the king conducted the reform movements. Finally, in 1950, King Tribhuvan returned to his country and succeeded in establishing a constitutional monarchy.

King Tribhuvan, who died in 1955, was succeeded to the throne by his son, the late King Mahendra who introduced many revolutionary social changes and ushered in the Panchayat Democracy. Diplomatic relations were established with many countries. He was a poet himself. He died in 1971 and His Majesty King Birendra Bir Bikram Shah Dev ascended the throne. Highly educated, well-travelled and a far-sighted monarch with a clear vision, he introduced many constitutional and social reforms. The King himself devotes all his time and energies to the development of the nation. As a great patron of the arts, he has established many cultural institutions. The country, once isolated and little known to the world, is now marching ahead under the able guidance of King Birendra Bir Bikram Shah Dev.
SCULPTURES OF KATHMANDU VALLEY

Early Images of Minor Divinities:

Recent discoveries of a hoard of early sculptures found in the Valley of Kathmandu evidently push back the history of Nepalese sculpture much earlier than previously thought. A number of early sculptures predating the Licchavi period have recently come to light. Their stylistic affinity is close to the Kushana art of India.

A detailed study of those early sculptures discovered in the Valley reveals that, besides the cult of Mother Goddess, Solar Divinity, or the tutelary divinities like Yaksha, Kubera or Naga, worship of the Brahmanical divinities such as Vishnu and Shiva was prevalent in the Valley of Kathmandu as early as the 1st century A.D. Some strange icons have also come to light among the early sculptures whose proper identity is difficult to establish, as they differ completely from the Indian icons. Such images deserve special attention and study.

We shall first briefly discuss the cult-worship of the Yaksha, Kubera and Naga, which are folk divinities.

Yaksha

Our research has established that the folk-cult of Yaksha (local tutelary divinity) was popular in Nepal, as well as in India, in the early centuries of the Christian era. An ancient torso of Yaksha was found at Hadigaon a few years ago. The headless torso wears a diaphanous garment revealing broad massive shoulders and strong fleshy thighs. Both arms are mutilated, but his left hand seems to be resting on the hip. The back of the torso is more carefully carved, although the treatment is in low relief. The figure wears a broad necklace, and on the back its loosely knotted fillets hang artistically. The torso has a certain stylistic mannerism of the Bodhisattva tradition. In view of this, some scholars have hinted it to be the image of Bodhisattva; however, on the basis of style and iconography, this image can be identified as that of Yaksha, assignable to the 1st century A.D.

Kubera

Kubera is the lord of wealth and the guardian of the northern region. His abode is said to be in the Himalayas. An interesting image of Kubera was found near Satya Narayana Temple of Hadigaon. He is represented with broad and massive shoulders. He sits with his right leg resting on the seat and his left leg is folded supporting the left arm. Depicted as a pot-bellied deity, he has a plain halo behind his head and his curly hair is treated as judge’s wig. This ancient icon of Kubera can be dated to the 3rd-4th century A.D.

Naga

The worship of Naga, the snake, seems to have been widely prevalent in Nepal and India since remote times. It has played an important role in the history of Nepalese art and religion. A comprehensive survey of the Naga cult reveals that the worship of the snake is older than the Yaksha cult. The principal Nagas are Sesha, Vasuki, Taksaka and Karkota. Mathura seems to have been a great center of the Naga cult. It may be recalled that the childhood of Krishna was
associated with the ferocious Kaliya-Naga who poisoned the water of Yamuna, causing death and destruction of many people; however, he was finally subdued by the child Krishna.

There is a remarkable image of Vasuki, the king of serpents, on the premises of Kumbhesvara temple in Patan. Another example of Nagaraja is from the Archaeological Garden in Patan. He is seated on the coils of a serpent, with his head and arms missing. The powerful modelling and treatment are reminiscent of the Naga image from Mathura.

Mother Goddess

The concept of Gaja-Lakshmi, Sri-Lakshmi, Hariti-Sitala, Durga Mahishamardini or Saptamatrika (the Seven Mother Goddesses) has long been associated with the cult of Mother Goddess. In Nepal, the worship of Mother Goddess has been extremely popular since ancient times and continues until this day. Although the goddess is worshipped by various names, to the common Nepali she is the same benevolent universal Mother who protects the individual or the family.

One of the salient features among the Newars of the Kathmandu Valley is the worship of Mother Goddess as Ajima, the 'grandmother.' This apparently shows that the cult of Ajima is deeply rooted among the Newars who are said to be the original inhabitants of the Valley. A comprehensive study of the cult of Mother Goddess may unfold many layers of ancient civilization of the Valley of Kathmandu. Very recently, a number of early sculptures of Mother Goddesses, hitherto unknown to previous writers, have come to light. As far as the archaeological evidence is concerned, the antiquity of these Mother Goddesses goes back to the 1st century A.D. This shows that the cult of Mother Goddess was overwhelmingly popular in Nepal from the early centuries of the Christian era.

The cult of Mother Goddess was prevalent in the Indus Valley about five thousand years ago. Later on, it spread to the Indo-Aryans in the Gangetic plain. The first record of the earliest Mother Goddess in Indian art was found in ring stones of the 3rd century B.C., which was worshipped as Chakra. In these ring stones, the Mother Goddesses were depicted often as full nude figures, mostly in geometric shape with large earrings, prominent breasts, and wide hips, while standing stiffly with arms dangling straight down on either side. These Mother Goddesses represented in ring stones served as the prototype of the universal Mother Goddess or Sri-Devi, Sri-Ma or Sri-Lakshmi — the supreme universal mother and wife of Vishnu in the Brahmanical pantheon. Lakshmi or Sri-Lakshmi became the goddess of wealth and the lotus became her symbol and main attribute. She became the most popular female deity as the goddess *par excellence*.

The Mother cult, which was widely prevalent in ancient India, was later associated with the cult of Saptamatrika (the Seven Mother Goddesses). These Seven Mother Goddesses are known as Brahmani, Vaishnavi, Mahesvari, Kaumari, Indrani, Varahi and Chamunda, and are considered to be the *shaktis* or female energies of seven major gods: Brahman, Vishnu, Mahesvara, Kumara, Indra, Varaha and Yama, respectively. All Mother Goddesses, whether Durga, Kumari, Bhagavati, Kali, Ambika, Mahishamardini or Hariti-Ajima, are worshipped by devotees as Mother Goddesses with equal zeal and devotion, regardless of their true identity and pantheon.

Before discussing the Seven Mother Goddesses (Saptamatrika), we shall first deal with a few sculptures of the ancient Mother-Goddess. They are Gaja-Lakshmi of Chyasalhiti, Sri-Lakshmi of Hadigaon and Mother Goddess from Haugal-bahal, Patan.

The Gaja-Lakshmi from Chyasalhiti, Patan, can be cited as one of the earliest female divinities to be found in the Valley of Kathmandu. During the Sunga and early Kushana period, the worship of Gaja-Laksmsi and Sri-Laksmsi was very popular. Their icons were found scattered in the Gangetic Valley. For instance, the Gaja-Laksmi from Kausambi, now in the Allahabad University Museum, is one of the earliest icons of Gaja-Laksmsi assignable to the 2nd century B.C. It is interesting to note that the Gaja-Laksmsi from Chyasalhiti, and the one from Kausambi referred to above, are very close to each other, not only in stylistic treatment but also in iconography. Both the goddesses are standing in a similar fashion between two long stalks of lotus on whose seed-pods stand two elephants who are shown in the act of bathing the goddess with water from long-necked jars held in their trunks. The representation of lotus pods is extremely rare in Indian art, and this is the only example to be found in Nepalese art. The coiffure, sash and the heavy anklets of the Chyasalhiti Gaja-Lakshmi are reminiscent of the early Kushana art in India. On stylistic grounds, this icon can be attributed to the 1st century B.C. or 1st century A.D.

Another early icon of a female divinity is the Sri-Lakshmi from Hadigaon. She is shown sitting on a large full-blown lotus with her knees apart and wearing large anklets. The head is mutilated and the details are worn; however, the style reveals an early icon which may be dated to the 2nd century A.D.

Two early images of Mother Goddess may be mentioned here: one from Haugal-bahal, Patan, and
the other from Kotaltol, Hadigaon. The Haugal-bahal Mother Goddess is seated in a European fashion with her knees wide apart, and wearing large flat circular earrings, necklace, bracelets and heavy anklets. Her right hand is held in varadamudra, the gesture of munificence, while the left hand is holding a fish, an attribute associated with the matrika. Not being able to notice this attribute, previous writers have wrongly identified this image as Hariti, the Buddhist goddess of children, or as Sitata, the Hindu goddess of smallpox. This icon, too, is one of the earliest female divinities of Nepal and can be assigned to the 2nd century A.D.

The Mother-Goddess from Kotaltol mentioned above has some remarkable features, such as a thickset body, pendulous breasts and hair which is parted in the middle and made into large lateral tresses behind her ears. Interestingly, a similar hair style can be found in a number of female goddesses pre-dating the Licchavi period. On stylistic grounds, the image may be assigned to the 2nd-3rd century A.D.

The icon of Hariti from Balaju could be the only example of early Buddhist pantheon; however, she may also be represented as Sitala, the Brahmanical goddess of smallpox. Like the Haugal-bahal Mother Goddess, she is seated with her knees apart, holding a child in her left arm, while her right hand is held in the varadamudra. Her hair, large breasts, earrings, bracelets and heavy anklets are stylistically close to the early female divinities of Nepal discussed already. She may be assigned to the 3rd century A.D.

Among the most popular goddesses is the Mahishamardini (Durga) whose antiquity goes back to the early centuries of the Christian era. We have already discussed the cult and the popularity of the goddess in Nepal who is the slayer of Mahisha, the buffalo demon who tyrannized the world.

A 3rd century A.D. image of Mahishamardini is tucked in the wall of the Dhana-Ganesha temple in Hadigaon. Due to erosion, details of the sculpture are obliterated. The four-handed goddess is standing right behind the demon who is in the guise of a buffalo. With her right rear hand she is striking the beast with a powerful spear while her left rear hand is holding a shield. Her right front hand is pressing the back of the beast, while her left front hand seems to be gripping the muzzle of the animal. The striking force is accentuated on the four legs and the curling tail of the beast, who appears to be enduring the deadly blow to the goddess.

A number of examples of Mahishamardini of later periods are found in the Valley, which attest to its popularity.

The above mentioned female divinities, though worshipped as Mother Goddesses, do not particularly belong to the Saptamatrika group. Curiously, all the Mother Goddesses belonging to the Saptamatrika group are found scattered around, some are tucked in walls or niches, while others are found in situ or buried in the fields. Originally, they must have been collectively consecrated and installed together in a group.

Four icons of the early Saptamatrika group were discovered by the author about eight years ago in a small shrine of Chhinmasta in the precincts of the Changu Narayana temple. They were assigned to the 2nd century A.D., on the basis of style.

Among other early Saptamatrika images found in the Valley, we may mention six images of Mother Goddess from Bagalamukhi temple, Patan; three from Balkhu; five from Kirtipur; three from Jajgagesvari temple; four from Maligaon; and one from Subalhiti, Patan. These early Mother Goddesses constitute important icons for the development of early sculptures of Nepal. Why they have been neglected by previous scholars is difficult to say.

With the exception of the Changu Narayana Saptamatrika, almost all the figures of the Saptamatrika referred to above are seated with one leg resting on the seat and the other pendent. This is the characteristic feature of early matrikas found in the Valley. They are in diminutive form and carved rather crudely.

Besides the cult of Saptamatrika, the concept of Astamatrika, the Eight Mother Goddesses, was a later development. The eight Mother Goddesses are worshipped mostly in symbolic forms. In the Valley of Kathmandu, one often notices a pit on the roadside where stones in their natural aniconic form are placed in a group. Such pits are commonly known as shakti-pitha, the symbolic form of female energies, affiliated with the Eight Mother Goddesses. Such shakti-pithas are common scenes in Kathmandu where the female energy is worshipped by offering animal sacrifices by the devotees.

It is important to note that most sculptures of the Seven Mother Goddesses are heavily abraded and details of their face, limbs, ornaments and dress are completely effaced. Because of this, their correct identity is often difficult to establish and this may be one of the reasons why they have been misidentified and even worshipped for centuries under different names. The reason why all the ancient sculptures of Mother Goddess have not been stolen may be due to either their mutilated condition or heavily eroded form.
Solar Divinity

The worship of the Sun as Solar Divinity has a long and continuous history. Its symbolic representation and icons are found in the ancient art of Egypt, Greece, Assyria, Iran, India, as well as in Nepal. At least three early icons from Kathmandu Valley associated with the Solar Divinity may be mentioned here.

The enigmatic sculpture to be seen in the precincts of the Kumbhesvara Temple, Patan, with six subordinate figures, is worshipped as Ajima — the Mother Goddess — by local people though it is a male figure. There has been some controversy regarding its proper identification. The author has pointed out that the large and conspicuous circular object resembling a disc seen above his left shoulder was a lotus and not a wheel, as pointed out by some writers, for the wheel is never held in the rear left hand by Vishnu in Nepal. It is, in fact, a full-blown lotus whose details are badly worn. The lotus on the left is missing as the entire left portion of the stele is mutilated. It must be remembered that the ancient symbol of the Sun-god was a lotus, a circular wheel or a disc. Such symbols are found on a number of ancient Indian coins. Since the divinity under question is represented by a full-blown lotus above his shoulder, and by a lotus held in his right hand, the figure can be identified as a Solar Divinity and assigned to the 3rd century A.D.

Another ancient icon of Solar Divinity is from Aryaghat, Pashupati, which is associated with the Sun. The figure is seated with his knees wide apart, bearing a mysterious smile. He holds a blue lotus and a boss in his left and right hands, respectively. His torso is bare and his hair is treated as judge’s wig. He is wearing armlets, bangles and large earrings. A semi-circular sash twisted like a rope is looped in between the thighs. His lower garment is secured by a girdle. The interesting feature of this icon is the spoked halo shown behind the head of the divinity which is the only example to be seen in the stone sculpture of Nepal. However, such spoked wheel as a symbol of Solar Divinity is found on ancient tribal coins. The Surya image from Alampur Museum, India, also has a similar spoked halo behind his head. On this basis, the figure from Aryaghat may be identified as a Solar Divinity and assigned to the 4th century A.D.

We shall now take an interesting icon whose identity has been a subject of controversy. The image in question, now preserved in the National Museum, Kathmandu, was previously believed to have been found in Mrigasthali. It was very recently confirmed that the image was discovered in the precincts of the Satyा Narayana Temple about three decades ago, and not in Mrigasthali. If so, the idea of Pashupatinath as a portrait gallery of the early Licchavi monarchs, like those of the Kushana emperors at Mathura, is out of the question. Because of the strong Mongoloid physiognomy, local people believed the image to be the statue of a Kirata King. However, it must be carefully noted that the statue is strictly treated as a figure of divinity rather than as a king. He stands erect, wearing a dhoti, and a semi-circular sash is looped across the thighs in a fashion similar to that of divinities such as Vishnu, Surya, Shiva, etc. Moreover, the statue wears upavita — the sacred thread which has never been noticed before. Since the image is that of a divinity and not of a king, the conspicuous circular halo behind the head, which is represented as a rising sun, clearly indicates its affiliation with the Solar Divinity; hence, the image can be identified as a Solar Divinity and may be attributed to the 4th century A.D.

The worship of Surya also appears to have been in vogue during the Licchavi period. An epigraphical evidence of Sun worship is found at Tebahal, dated A.D. 480. In the inscription, the Sun god was called Indra. It is interesting to note that Indra was referred to as one of the Adityas in the Atharvaveda. Among the dated images of Surya, one is from Yampibahal, now preserved at the Archaeological Garden, Patan, dated A.D. 1065, and the other is from Saugal, dated A.D. 1083, which has been recently stolen. They are shown standing on a simple dais holding a full blown lotus in both hands and flanked by Danda and Pingala. But one of the Sun gods from Nakal, now preserved in the National Museum, Kathmandu, dated A.D. 1159, is shown standing erect and holding two full-blown lotuses in his two hands. He is represented wearing long boots and Scythian dress.

There are countless images of Surya scattered in the Valley in various shapes, sizes and periods; this clearly shows that the cult of Solar Divinity has been one of the most popular cults prevailing in Nepal.
CHATURMURTI

An outstanding sculpture by an unknown Nepalese artist is the Chaturmurti now located in the compound of Rastriya Nachghar. The entire stele is carved out of a huge chunk of sandstone in a most dynamic and monumental form. Until very recently, it remained unnoticed by previous scholars and was lying in the open in a most neglected condition. The icon depicts the Brahmanical triad representing Brahma, Shiva, Vishnu and also Shakti. Brahma stands on a full blown lotus, facing front and is shown holding his attributes on his right, stands Shiva in ithyphallic form holding his usual attributes. Likewise, the four-handed Vishnu is shown on the right of Shiva with his attributes. Between Brahma and Vishnu, stands Shakti, the female divinity, holding a mirror in her left hand. This constitute a rare iconographic trait; it is the only example to be found in Nepalese art. The Brahmanical triad with Shakti is not known in Indian art. This outstanding image may be assigned to the 2nd-3rd century A.D.

SHAIVA SCULPTURE

The worship of Shiva in phallic form may be traced back to the Indus Valley civilization of about five thousand years ago. Seals depicting a horned deity seated in yogic pose with erect phallus were discovered in Mohenjo-Daro, together with numerous conical or cylindrical stone shafts which indicated the worship of the linga or phallus as a symbol of fertility and creative force. This evidently shows that phallic worship was already in existence before the Aryan deities were introduced.

Shiva is one of the most popular gods in Nepal; he is called by many names such as Shankara, Pashupati, Giridhara, Gitira, Mahadeva and Mahesvara, the great god. He is popularly known as Pashupati, Lord of Animals, whose name is affiliated with Rudra. In the Rig-Veda, the Vedic god, Rudra, is mentioned having a powerful shaft which ran about the heaven and earth, and one who possessed such a weapon could kill cows and men. The devotees worshipped Rudra, asking him to protect them and their cattle. Thus Rudra was associated with Pashupati, the protector and lord of animals. The cult of Shiva-Pashupati was later assimilated into the Brahmanical pantheon and Shiva became one of the most popular members of the Brahmanical triad. Rudra was thus associated with the cult of Shiva-Pashupati, and phallic worship became the most important feature in Shaiva cult.

Shiva is shown in anthropomorphic as well as in linga (phallic) form, which is an abstract symbol in plain conical shape. There are three types of Shiva-lingas: one is the plain linga with a round shaft; another has a single human head carved on the shaft, commonly known as Ekamukha Shiva-linga; and, the third type has four human faces carved on four sides representing their four elements, earth, water, fire and air. The top of the shaft represents Isana, i.e. the sky or the lord of all beings. This third type of linga is known as Chaturmukha or Panchamukha Shiva-linga.

In India, the evidence of the worship of Shiva in iconic form goes back to the 2nd century B.C. Most probably by the 1st century A.D. the temple of Pashupatinath in the Valley of Kathmandu was founded by the Pashupatas, who were a prominent Shaiva sect in India during the early centuries of the Christian era.

In Nepal, particularly in the Valley of Kathmandu, scores of Shiva-lingas are found scattered almost everywhere. It can be inferred from archaeological evidence that the Shaiva cult and the Vaishnava cult flourished side by side. For instance, an early Panchamukha Shiva-linga and three early icons of Shiva which have recently come to light, provide evidence of the prevalence of the Shaiva cult predating the Licchavi period.

From the very beginning, the worship of Shiva-linga was quite popular in Nepal. An early Panchamukha Shiva-linga was found in Mahadevthan near Balkhu-khola, a small tributary of the Bagmati River, along with the 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
cursory look will reveal its stylistic affinity with the
Shiva-linga of the Kushana period, especially the
Ekamukha Shiva-linga from Mathura Museum,
assignable to the 1st-2nd century A.D. On stylistic
grounds, the Panchamukha Shiva-linga from Balkhu
may be assigned to the 2nd century A.D.

Among the dated Shiva-lingas, the earliest so far
known is from Lazimpat, consecrated by Naravarma
in the year A.D. 466. A second dated Shiva-linga was
found in the same vicinity, consecrated by
Ksemasundari, wife of King Manadeva, in the year
A.D. 467. Two other dated Shiva-lingas are from
Pashupati (A.D. 480) and Panchadevala (A.D. 488).

In human form, Shiva is popularly represented
either standing alone or with his consort, Parvati.
Three early images of Shiva in anthropomorphic form
recently have been discovered in the Valley. The four-
handed Shiva from Balambu, which is partly damaged,
stands on a simple dais. He holds his attributes in his
four hands: a rosary (akshamala) 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 varadamudra, delineated
as a cupped-plam. We may cite another Shiva-image
from the Ganesha temple, opposite Baghbhairava
temple, Kirtipur. The ithyphallic god stands on a
simple dais. He is two-handed but both arms are
mutliated. The image is smoothly treated enhancing
the softness of the contour. On grounds of stylistic
treatment and modelling, both icons mentioned above
may be assigned to the pre-Licchavi period. A seated
Shiva from Chikamangal, Kathmandu, which is a rare
example, holds a rosary in his left hand while the right
hand is held in the varadamudra, also shown as a
cupped-plam. He wears a snake around his torso as
a sacred thread. This image may be assigned to the
4th century A.D.

A unique sculpture of a two-handed Shiva with
curly locks and a third eye on his forehead may be
cited from Aryaghat, Pashupati (Bangdel, 1982, Pls.
98, 99). It is locally known as Virupaksha and has its
own legend. Virupaksha is a form of Shiva, but some
iconographical texts also refer to him as one of the
Ekadasa-Rudras. Writers are not unanimous about his
proper identity; however, the god is shown in his
ithyphallic form with his third vertical eye on his
forehead, therefore there should be no mistaken
identity regarding this image. On stylistic ground, the
image can be assigned to the 4th century A.D.

The artists of Nepal invariably have created some
outstanding panels on the Uma-Mahesvara theme. In
this iconic form, the great god Mahesvara/Shiva is
depicted with his consort Uma/Parvati, the great
goddess. The two are shown seated in an amorous
mood in their abode on Mt. Kailasha in the Himalayas.
The representation of Uma and Mahesvara, the divine
lovers, symbolizes the union of prakriti and purusha,
the female and male principles.

One of the earliest examples of the theme is from
Chamunda temple. In this early representation of the
Uma-Mahesvara panel, Shiva is shown with two hands
seated on the right of Uma, resting one leg on the seat,
with the other dangling. 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 of Uma-
Mahesvara, based on the same iconography to be
found at Changu Narayana, Pashupati, Kumbhesvara
and the Archaeological Garden, Patan. On grounds
of stylistic development, all these panels may be
assigned to the pre-Licchavi period.

From the 5th century onwards, we notice some
iconographical development in the Uma-Mahesvara
panels, since more attendants and family members
(ganas) of Shiva are added. For instance, in the Uma-
Mahesvara panel from Pashupati, which is a product
of the 8th century, the four-handed Shiva is seated
with Parvati surrounded by his family. In the early
panels referred to above, Shiva does not hold any of
his attributes, but here Shiva is seen holding a rosary,
a trident, a waterpot and a lotus-seed in his four upper
and lower hands. Behind the head of Shiva, a beautiful
flame halo is delineated. Parvati is shown leaning
gently on Shiva’s left arm. She is attended by two of
her female attendants on her left. On the right of
Shiva, Kumara, his son, is shown riding on Nandi.
Two male attendants holding Shiva’s attributes are
shown emerging from the rock on either side of the
stele. On top of the panel, a female figure appears from
the clouds 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. In the lower
panel, seven ganas of Shiva, with Ganesha in the
center, are shown dancing and singing in a froliesome
mood. What an imagination! Each figure is carved
delicately with a sense of profound physical
proportion, and the entire stele is accentuated with
rock design, creating a blissful atmosphere of Mt.
Kailasha, the favourite abode of Shiva-Parvati. This is
one panel out of scores of Uma-Mahesvara panels to
be found in the Valley.

The icon of Uma-Mahesvara continued to be
represented in later periods; but, from the 15th-16th
centuries onwards, it began to lose its traditional
modelling and plasticity. The panels look more
crowded, with attendants of Shiva accentuated by
ornate designs and disproportionate figures.
VAISHNAVA SCULPTURE

The assimilation of Vedic Sun-God Aditya, the cosmic god Narayana, and the epic hero Vasudeva-Krishna grew into a mighty religion known as Vaishnavism in India and Nepal. Under the impact of the bhakti-cult, Vishnu is conceived in three main aspects commonly known as para, the highest; vyuha, the emanatory; and vibhava, the incarnatory. Both in India and Nepal, Vishnu was worshipped in these forms. The cult of Vasudeva-Krishna was widely prevalent during the 2nd century B.C., in northern India, particularly in Mathura, the birth place of Krishna. A number of early icons of Vasudeva with his brother, Balarama, and sister, Ekanamsa, which have been found around Mathura regions, indicate that in the early stage the worship of Vishnu was affiliated with the cult of a hero worship of the Vrishni race. A survey of the early Vaishnava art in India shows that the iconography of Vishnu was already established before the Kushana period.

Surprisingly, art in Nepal appears to have been prevalent as early as the 1st century A.D., although previous writers believed that Vaishnava art did not exist before the 5th century A.D. Their theory was based on the epigraphical evidence of Changu Narayana of A.D. 464. However, the recent discoveries of Seshasayi Vishnu from Aryaghat at Pashupati and Sri-Lakshmi from Hadigaon, whose antiquity goes back to the 1st-2nd century A.D., are proofs of early Vaishnava art in Nepal. At least four standing Vishnu images in the para aspect have so far come to light in the Valley of Kathmandu which can be assigned to the pre-Licchavi period: two are from Hadigaon area and two from Patan. The discoveries of these Vaishnava icons in the Valley of Kathmandu constitute a significant contribution, because until now nothing was known of the early history of Vaishnava art.

A four-handed Vishnu from Satya Narayana temple, Hadigaon, stands alone on a simple dais holding his attributes such as chakra and gada, in his right and left hands, respectively, which are partly mutilated. He holds a sankha in his left front hand while his front right hand is held in varadamudra, the gesture of munificence. Curiously, the delineation of varadamudra is shown in an awkward fashion as a cupped palm. It is interesting to note that a similar cupped palm is seen in almost all the ancient divinities of Nepal, whether male or female, but subsequently disappears from the 5th century onwards.

The Vishnu image of Satya Narayana temple is badly eroded and details are effaced mainly due to the daily ritual-bath for the last eighteen hundred years. However, the stylistic treatment of the crown, the modelling of massive arms and shoulders are reminiscent of the Kushana art of India. On stylistic ground, this image may be assigned to the 2nd or 3rd century A.D.

Archaeologically speaking, there are two images of Vishnu Vikranta incorporating the Yamana incarnation: one from Lazimgpat, now preserved in the National Museum, and the other from Tilganga, Pashupati. They are the earliest dated icons in Nepal. Both were consecrated by King Manadeva in the name of his mother, Rajyavati, in the year A.D. 467.

As previously stated the standing Vishnu in the para aspect is represented holding his attributes: wheel (chakra), mace (gada) and conch (sankha) in his rear and front hands, while the right front hand is shown in the varadamudra. This was the common iconographical feature of the early Vishnu image in Nepal. From the 5th century, there appears a new iconographical development in Vishnu image. Besides his usual attributes, Vishnu holds a lotus seed in his right palm instead of showing it in varadamudra, the gesture of munificence. Henceforth, this becomes a ubiquitous feature seen in almost all male and female divinities, whether in stone or bronze, except for some deities of the Buddhist pantheon. Another striking development is the representation of Vishnu with Sri-Lakshmi on his right and Garuda on his left. The figure of Vishnu, which occupies the central position, is invariably larger than his attendants and stands either on a lotus pedestal or a dais decorated with a floral design, while his consort Sri-Lakshmi and mount Garuda stand independently on lotus pedestals. In most cases, Garuda stands on a semi-circular base delineated with a rock design, a feature which was developed only from the early 7th century A.D. This type of Vishnu in Sridhara form became one of the most popular themes in Nepal and continued to be represented for centuries as a pure innovation of Nepalese artists. This type of icon, is not known in Indian art.

The Licchavi period may be called the Golden Age of Nepalese art, for not only Vaishnava art but also Shaiva and Buddhist art flourished side by side without any sectarian bias. Never before in the history of Nepal were artists engaged in creating outstanding religious sculptures in such a prolific manner.

Among the Vaishnava sculptures, two monumental images of Sleeping Vishnu, one from Budhanilkhantha and the other from Hanumandhoka, are worth mentioning, not only because of their gigantic size, but also for their imposing quality. In addition to that,
the image of Kaliyadamana, also from Hanumandhoka, is one of the masterpieces of stone sculpture belonging to the Licchavi period. The icon of Visvarupa-Vishnu from Changu Narayana is another immortal piece by an unknown artist of the Licchavi period. In the Vaishnava art of Nepal, the theme of Garudasana Vishnu, or Vishnu riding on Garuda, became most popular. One of its earliest examples in stone sculpture comes from Changu Narayana which has been repeatedly copied through centuries.

During the Licchavi period, the quintessential quality of the sculptural art of Nepal reached its zenith, leaving a lasting impression for more than four hundred years. Then as if going backward it gradually began to loose its momentum in a plastic quality in the subsequent centuries.

During the Thakuri period (A.D. 880 to 1200), the quality of stone sculpture began to deteriorate slowly. From that period onwards, and especially during the Malla period (A.D. 1200-1769), images of complicated forms with multiple heads, hands and attributes began to appear. This was mainly due to the impact of tantrism, the mystic cult which evolved during the Malla period, and the Valley remained a great center of mystic cult. This not only influenced the Buddhist Newars of the Valley but also the erotic art of both Hindu and Buddhist pantheon.

---

BUDDHIST SCULPTURE

Although Gautama Buddha was born in Lumbini, the southern region of Nepal, after achieving the Enlightenment he spent the rest of his life preaching his doctrines in India. He visited his homeland Kapilavastu only once.

As mentioned already, King Ashoka of Magadha (3rd century B.C.) whose capital was Pataliputra, present day Patna city of India, was a great exponent of Buddhism. With the expansion of Buddhism, Buddhist art began to flourish. In the beginning, however, Buddhist art was represented only through symbols and not in human form; the Buddha himself was opposed to image worship and never declared himself a supreme god. He told his disciples to follow his doctrines and pursue the path of salvation. The followers of this doctrine were known as Hinayanist, followers of the Lesser Vehicle. On the other hand, the Brahmanical pantheon had long practiced the popular worship of images. In the wake of widely prevalent image worship, the Buddhists could not resist the tendency of image worship. They came under the influence of the Bhakti cult. This new Buddhist doctrine was based on Mahayana (Greater Vehicle), and for the first time the image of the Buddha was conceived.

In spite of the fact that a large number of Buddhist monasteries are mentioned in the Licchavi inscriptions, according to which Buddhism seems to have flourished widely and enjoyed great popularity, no image of the Buddha or Bodhisattvas belonging to the early centuries of the Christian era has been found in Kathmandu. On the contrary, hoards of Brahmanical sculptures beginning from the 1st century B.C. are found in the Valley, the details of which have been discussed earlier.

The image of the Buddha is shown either standing or sitting, with his head covered with tiny curls, a hump or raised spiral locks of hair on the top of the head, elongated earlobes and a broad chest. The standing Buddha is represented holding the ends of his robe in his left hand and the right hand held in varadamudra, the gesture of munificence. The sitting Buddha is attributed as an ideal Yogi, seated in cross-legged position in meditation with the gaze fixed on the tip of the nose with half-closed eyes. In his meditation, his hands either rest on the lap, or the right hand is held in the gesture of touching the earth.

A number of standing Buddhas are found in the Valley, mostly in Patan and Kathmandu; they are assignable to the Licchavi and post-Licchavi periods. One of the early standing Buddha images, datable to the 5th century A.D., was stolen from Chabahil in 1985. The Buddha was represented standing on a simple flat dais with broad and massive shoulders. The treatment and modelling are heavy and ponderous, but it is carved in such a way that the nude torso is clearly visible through the diaphanous robe.

In contrast, the Buddha from Tawlung, which is to be found at the foothill of Shivapuri, about half a
kilometer from the Sleeping Vishnu, appears to be less heavy and slightly elongated. Like the Chabahil Buddha, he lacks a graceful posture and the left leg is awkwardly delineated. Judging from the style of carving and modelling, it appears that these two sculptures discussed above could be the earliest examples of the Buddha image, since no older standing Buddha image has so far come to light.

An interesting image of the Buddha is found at the doorstep of a private house at Bangemura. It is not only well-preserved, but also one of the best examples of early Buddhist images to be found in the Valley. The Buddha stands on a simple dais holding the ends of the robe in his left hand while the right hand is held in the gesture of munificence. He has broad, massive shoulders, and yet the whole torso is delineated with soft modelling. Two devotees with folded hands are seen kneeling on either side at the feet of the Buddha. The drapery is diaphanous and the outline of the torso is clearly shown beneath the transparent robe, reminiscent of the Sarnath school in India. The image can be assigned to the 5th century A.D.

A remarkable image of the standing Buddha was located at the entrance of a private house at Ramshahpath, Kathmandu. This 8th century image was completely disfigured during a recent robbery attempt. The image in question, represented in a graceful posture bearing a calm and serene facial expression, was one of the best examples of a Buddha image carved by an unknown Nepali artist.

Another image of a standing Buddha from Vinchay-bahal, Patan, belonging to the 8th century A.D., has been stolen. The figure of the Buddha was carved smoothly and the delineation of the transparent garment followed the Sarnath style. Compared to the Buddha figures discussed above, it appears that the Nepalese sculptors had mastered the art of carving the Buddha image by the 6th century A.D. It must also be noted that, while making the Buddha image in stone, the Sarnath type of Buddha was the favorite model for the Nepalese sculptors.

An image of the Buddha from Yampibahal, Patan, also stolen a few years ago, was stylistically very close to the Vinchey-bahal Buddha referred to above.

Another standing Buddha belonging to the late Thakuri period is from Swayambhunath. This Buddha image, nearly two and a half meters in height, is perhaps the largest found in Nepal. Despite its colossal size, the image is, indeed, a masterpiece. The calm and serene facial expression of the Buddha combined with the gentle and delicate modelling are characteristic features of the Buddha images. It is probably a product of the 11th-12th century A.D.

The image of the Buddha of Raj-Rajesvari ghat, on the bank of the Bagmati River near Pashupati temple, is equally interesting. The image is buried up to the knees, but the style of carving as a whole shows that it is a close copy of Vinchey-bahal Buddha. The right arm is broken, yet the modelling of the torso is very soft. With half-closed eyes reflecting meditation, his face bears a serene expression. The carving of the flame halo behind the Buddha's head and around the edge of the sculpture indicates a later version which developed by the end of the Thakuri period. Hence, the image in question may be assigned to the 12th century A.D.

Other Buddha images are also found in Licchavi-chaityas, carved out of the chaitya shaft. The concept of votive chaitya is derived from the stupa. The term 'chaitya' is used for a small stupa or Buddhist relic erected in commemoration of the dead. These chaityas seems to have been introduced in the Kathmandu Valley as early as the 6th century A.D., hence, are known as Licchavi-chaityas.

There are two types of Licchavi-chaityas. One type has a rectangular base with a spherical dome on top. Four figures on the four sides are carved on the shaft, representing the Buddha, Maitreya Buddha (Future Buddha), Bodhisattva Padmapani and Bodhisattva Vajrapani. The second type has no figures carved on its octagonal base with a spherical dome on top. There are countless chaityas of this kind to be found in the courtyards of monastic establishments, temples, private residential quarters, or by the roadside.

The Licchavi-chaitya is essentially architectural in concept. The figurative type of chaitya consists of four prominent niches on the four cardinal sides, with important images enshrined within the niches. Such edifices with images in four directions are actually sarvatovadra type of structure. One of the finest examples of the Licchavi chaitya with four elegant sculptures, including the standing Buddha, may be cited from Dhoka-bahal, Kathmandu. The figure of the Buddha here is beautifully carved and softly modelled, showing his right hand in the gesture of munificence, while the left hand holds the tips of his robe to the level of his left shoulder. The influence of the Sarnath style is visible here, yet the modelling is rendered in a softer tone. The slightly elongated figure of the Buddha is represented in a graceful pose with a serene expression. The image may be assigned to the 7th century A.D.

There are three Licchavi-chaityas with figures of the Buddha, Bodhisattva Padmapani, Maitreya and Vajrapani carved around the chaitya. The Naga-bahal chaitya from Patan belongs to the Licchavi period; whereas, theLicchavi chaityas from Bhagavan-bahal,
Kathmandu, and the one from Chabahil, belong to post-Licchavi period.

Seated Buddha

Among the seated Buddhas, three may be mentioned here which belong to the early group. The seated Buddha which is located in a niche at Yampibahal, and another from Alkohiti, both from Patan, are perhaps the oldest Buddha images of Nepal. The details of their face, dress and torso are badly eroded, however, on the basis of style, they can be assigned to the 5th century A.D. The seated Buddha from Kuntibahi, Patan, assignable to the 6th century A.D. on a stylistic basis, was another fine Buddhist sculpture which recently has been stolen. The Buddha images are represented similarly, whether standing or sitting. In Patan alone there are five more reliefs of the seated Buddha, found in Guitol and Yampibahal areas. They are portrayed either meditating or in bhumisparsamudra (earth touching gesture). A cursory survey reveals that Patan has more early images of the Buddha than Kathmandu; whereas, Bhaktapur has almost no early Buddhist sculpture nor any Brahmanical icon that can be assigned to the early Licchavi period.

Apart from the seated Buddha, the relief in which the Buddha is shown flanked by Bodhisattvas from Guitol and Yampibahal may be cited here. A similar relief may be mentioned from Alkohiti, Patan, in which the Buddha is seated on a throne with his hands in the gesture of turning the Wheel of Law. On his right, standing Padmapani holding a lotus in his left hand, and on his left stands Vajrapani. Below the seat of the Buddha, a vase flanked by a male and a female emerges out of the leaves and branches of the Bodhi tree, representing the act of adoring the Buddha. On the basis of the style of carving, this relief may be assigned to the 9th century A.D.

Bodhisattva

The Buddha is also shown with Bodhisattvas. The Bodhisattva is one who is worthy or destined to attain the Buddha-hood or the Enlightenment. The Buddha himself was a Bodhisattva before attaining the Enlightenment.

Among the Bodhisattvas, Avalokitesvara is the one who refuses to attain the Enlightenment until all men have attained nirvana (salvation). He voluntarily shares the miseries of mankind and helps those in distress. He is one of the most popular deities in the Buddhist pantheon. He is also known as Padmapani, holding the lotus in his left hand. Another Bodhisattva is Vajrapani who holds the vajra, the thunderbolt in his left hand. All Bodhisattvas are depicted wearing a crown which signifies the princehood before attaining the Enlightenment. Among the Buddhist Newars of Nepal, Padmapani is known as Karunamayi or Lokesvara, and the later development of the cult shows that he is also identified as Macchhindranath, the highly revered deity of the Newars.

Apart from the standing and seated Buddhas, the cult of Bodhisattva Padmapani, who is one of the constant companions of the Buddha, is extremely popular in Nepal. Avalokitesvara, who holds a lotus in his left hand, is alternately called Padmapani, the most important among Bodhisattvas. He is the god of infinite compassion and shares the miseries of mankind. Thus, he is portrayed as a gentle and compassionate figure.

A remarkable image of Bodhisattva Padmapani may be cited here from Ganabahal. It is a dated image (A.D. 550). According to the inscription it was consecrated by a pious devotee, Managupta and his wife Mahendramati, during the rule of the Licchavi King Ramadeva (A.D. 532-560).

A striking figure of Bodhisattva from Mrigasthali may be mentioned here. The god stands on a full-blown lotus holding the lotus stem in his left hand and displaying the right hand in varadamudra, the gesture of munificence. The details of the face are abraded and the lotus flower is missing. However, the modelling is soft and the posture is treated with linear flow. The image can be attributed to the late 8th century A.D.

Another example of Bodhisattva Padmapani is from Gahiti, Patan. Here, the figure of Padmapani is based on the same iconography as those from Ganabahal and Mrigasthali referred to already. He is shown standing on a double lotus and flanked by two kneeling female attendants with folded hands. The whole background and edge of the stele, including the halos behind the divinities, are filled with ornate design. In the figure of Padmapani, the treatment of his two legs appears slightly stiff. The style shows that it is a work of the 11th century A.D. Numerous other images of Bodhisattva Padmapani may be found scattered all over the Valley, mostly in Buddhist sanctuaries and private shrines and, therefore, they are not easily accessible. Their stylistic norms are similar to those discussed above, however, a majority
of the Bodhisattva images belong to the late Thakuri and Malla periods.

Two interesting reliefs from Kuntibahi and Yampibahal, both in Patan, depict the incident of the Buddha's descent from the Tushita heaven. According to the Buddhist legend, after his Enlightenment, the Buddha went to the Tushita heaven to preach the doctrine to his mother. On his return from the heaven, he was received by Brahma and Indra. Brahma is depicted standing on the right of the Buddha, holding a flywhisk and a waterpot in his right and left hand respectively. Indra stands on the left of the master, supporting a parasol in his hand.

A relief depicting the temptation of Mara from Yangalhiti is another interesting sculpture now preserved in the National Museum, Kathmandu. The narrative relief shows how Mara, the evil genius, tried to disturb the Master's meditation by sending his beautiful daughter along with hordes of demons.

Two magnificent reliefs, one from Chapatol, Patan, and the other from Siddhapokhari, Bhaktapur, may be mentioned here. The Chapatol relief portrays the seated Buddha flanked by Bodhisattvas, however, the detail of the entire lower portion is mutilated. Regarding the relief from Siddhapokhari, it represents an incident from the life of the Buddha. These two reliefs could be assigned to the late 6th century A.D.

Some of the most interesting Buddhist reliefs and fragments are found at the Chabahil Stupa and Tukubahal including the figures of female devotees. The figures of the female devotees are modelled softly and sensitively showing their tall, slim and supple bodies in a graceful manner. The hairdress of each female figure is done differently. In these reliefs, rock designs are shown in the background as well as on the pedestal.

There are countless images of the Buddha, Bodhisattvas and other Buddhist deities belonging to the Malla period scattered in the valley of Kathmandu. The sculptures of later dates are emphasized by ornate and decorative elements, unlike the ancient sculptures discussed at the beginning of this chapter which are simple, well-proportioned and superbly modelled.
LIST OF PLATES

Pl. 1. Standing Buddha, Chabahil, Deopatan, 5th century A.D., stolen in July, 1985............. 51
Pl. 2. Another view of Standing Buddha (Pl. 1). ................................................................. 52
Pl. 3. Detail of Pl. 1 ........................................................................................................... 53
Pl. 4. Seated Buddha, Kunti-bahi Chaitya, Kumbhesvara, Patan, 6th century A.D., stolen in
April, 1985. .............................................................................................................. 55
Pl. 5. Detail of Pl. 4 ........................................................................................................... 56
Pl. 6. Kunti-bahi Chaitya. .............................................................................................. 57
Pl. 7. Empty niche where the Seated Buddha (Pl. 4) was originally located. .................... 57
Pl. 8. Torso of a Female Divinity, Vatsalesvari, Pashupati, 2nd-3rd century A.D., stolen in the
late 1960’s. .................................................................................................................. 59
Pl. 9. Detail of Pl. 8 ........................................................................................................... 60
Pl. 10. Surya, Saugal, Patan, A.D. 1083, stolen on the night of May 16, 1985 ..................... 61
Pl. 11. Another view of Surya (Pl. 10). ............................................................................. 62
Pl. 12. Surya image (Pl. 10) protected with grill. ............................................................... 63
Pl. 13. The original place from where the image of Surya (Pl. 10) was stolen ..................... 64
Pl. 15. Another view of Brahma (Pl. 14). ......................................................................... 66
Pl. 16. Rama, Rudragadesvara, Pashupati, 10th-11th century A.D., stolen on the night of
July 27, 1985. ............................................................................................................ 68
Pl. 17. Another view of Rama (Pl. 16). ............................................................................. 69
Pl. 18. Two Uma-Mahesvara panels from Nayapachatol, Kathmandu ............................. 70
Pl. 19. Uma-Mahesvara panel from Nayapachatol, Kathmandu, 11th century A.D., stolen in the
early 1970’s. .................................................................................................................. 71
Pl. 20. Detail of Pl. 19 ......................................................................................................... 72
Pl. 21. Nagaraja, Pashupati, 12th century A.D., stolen in June, 1985 ............................... 74
Pl. 22. Standing Buddha, Bungmati, 10th century A.D., stolen in the mid 1970’s. .......... 75
Pl. 23. Uma-Mahesvara, Gahiti, Patan, 10th century A.D., stolen in the mid 1960’s ..... 77
Pl. 24. Detail of Pl. 23 ....................................................................................................... 78
Pl. 25. Headless Vishnu, Bhuvanesvari Temple, Pashupati, 14th century A.D., stolen in July,
1986. ............................................................................................................................ 80
Pl. 26. Uma-Mahesvara, Chuppying-ghat, Bhaktapur, 15th century A.D., stolen in October,
1984. ............................................................................................................................. 81
Pl. 27. Detail of Pl. 26 ......................................................................................................... 82
Pl. 28. Ekamukha Shiva-linga, Rajajesvari-ghat, Pashupati, 12th century A.D., stolen in
January, 1985. ............................................................................................................. 83
Pl. 29. Detail of Pl. 28 ......................................................................................................... 84
Pl. 30. Uma-Mahesvara, Kumbhesvara, Patan, 14th century A.D., stolen in October, 1985 85
Pl. 31. Another view of Uma-Mahesvara (Pl. 30). ............................................................. 86
Pl. 32. A view of the broken wall after the image of Uma-Mahesvara (Pl. 30) was stolen .... 87
Pl. 33. Garudasana Vishnu, Hyumat-tol, Kathmandu, 10th century A.D., stolen in the late
1970’s. ......................................................................................................................... 89
Pl. 34. Another view of Garudasana Vishnu (Pl. 33). ........................................................ 90
Pl. 35. Standing Buddha, Vinchey-bahal, Patan, 9th century A.D., stolen in 1982 ............. 92
Pl. 36. Standing Vishnu, Panchadevala, Pashupati, 17th century A.D., stolen in June,
1985. ............................................................................................................................ 93
Pl. 37. Standing Buddha, Nakabahi Chaitya, Patan, 10th century A.D., stolen in the mid
1970’s. .................................................................................................................................. 95
Pl. 38. Side view of Pl. 37. .................................................................................................... 96
Pl. 39. A view after the Buddha image (Pl. 37) was stolen. ............................................. 97
Pl. 40. Surya, Surya-kunda, Shikhara Narayana, Pharping, 14th century A.D., stolen in March,
1985. .................................................................................................................................. 98
Pl. 41. The pedestal of the stolen Surya (Pl. 40) lying in the water ................................... 99
Pl. 42. Nagaraja, Kunti-bahi Chaitya, Kumbhesvara, Patan, 14th century A.D., stolen on the
night of July 20, 1985. ................................................................................................. 101
Pl. 43. Another view of Nagaraja (Pl. 42). ......................................................................... 102
Pl. 44. Torso of Bodhisattva, Hadigaon, ca. 12th century A.D., stolen in late 1984 .......... 103
Pl. 45. Standing Vishnu, Bhuvanesvari Temple, Pashupati, 5th century A.D., stolen in
February, 1986. .............................................................................................................. 105
Pl. 46. Side view of Vishnu (Pl. 45). ................................................................. 106
Pl. 47. The half-buried image of Vishnu (before renovation). ...................... 106
Pl. 48. Another view of Vishnu (Pl. 45). .......................................................... 107
Pl. 49. A view after the image of Vishnu (Pl. 45) was stolen. ....................... 108
Pl. 50. Devi, Banepa, 14th century A.D., stolen in the late 1970’s. .................. 109
Pl. 51. Standing Buddha, Yamibahal, Patan, 9th century A.D., stolen in 1982. 111
Pl. 52. Detail of Pl. 51. .................................................................................. 112
Pl. 53. Empty niche where the Buddha (Pl. 51) was originally installed. ....... 113
Pl. 54. Standing Vishnu, Jyathatol, Kathmandu, 10th century A.D., stolen in the late 1970’s. ............................................................... 114
Pl. 55. Empty niche of the stolen Vishnu (Pl. 54). ....................................... 115
Pl. 56. Chaturmukha Shiva-linga, outside Panchadevala, Pashupati, 8th century A.D., stolen in July, 1984 .................................................. 117
Pl. 57. Side view of Chaturmukha Shiva-linga (Pl. 56). ................................. 118
Pl. 58. Another side view of Pl. 56. ............................................................... 119
Pl. 59. Standing Surya, Pharping, 14th century A.D., stolen in late 1982 or early 1983. .................................................. 121
Pl. 60. Three Female Devotees, Chabahil Stupa, Deopatan, 7th century A.D., stolen in the early 1980’s. .......................................................... 122
Pl. 61. Detail of Pl. 60. .................................................................................. 123
Pl. 62. Uma-Maheswara, Jaibagesvari, Deopatan, 14th century A.D., stolen in the early 1970’s. ............................................................... 125
Pl. 63. Vishnu with Lakshmi and Garuda, Tilmandhava Temple, Bhaktapur, 12th century A.D., stolen in the late 1970’s. ............................... 126
Pl. 64. Broken wall shows how the image of Vishnu (Pl. 63) was stolen. .... 127
Pl. 65. Parasurama, Rudragadesvara, Pashupati, 11th century A.D., stolen in July, 1983. .......................................................... 129
Pl. 66. Standing Buddha, Nakabahi, Patan, 10th century A.D., stolen in the late 1970’s. .......................................................... 131
Pl. 67. Side view of Pl. 66. .......................................................................... 132
Pl. 68. Nakabahi Chaitya with two Buddha images (Pls. 57 and 66). ............ 133
Pl. 69. Nakabahi Chaitya after the images (Pls. 57 and 66) were stolen. ....... 133
Pl. 70. Two Female Devotees, Chabahil Stupa, Deopatan, 7th century A.D., stolen in early 1985. .......................................................... 134
Pl. 71. Detail of the first Female Devotee (Pl. 70). ....................................... 135
Pl. 72. Detail of the second Female Devotee (Pl. 70). .................................. 136
Pl. 73. Sleeping Vishnu, Changu Narayana, 17th century A.D., stolen on the night of 28 December, 1986. .................................................. 137
Pl. 74. Detail of Pl. 73. .................................................................................. 138
Pl. 75. Vajrapurusha, Tah-bahal, Patan, 10th century A.D., stolen in 1983. ... 140
Pl. 76. Chaturmukha Shiva-linga, Pashupati, Dakshinamurtititol, 15th century A.D., stolen in February, 1985. ........................................... 142
Pl. 77. Empty base after the image (Pl. 76) was stolen. .............................. 143
Pl. 78. Surya, Changu Narayana, 15th century A.D., stolen in 1982. ............ 144
Pl. 79. Surya (Pl. 78) seen on the left of Visvarupa Vishnu, Changu Narayana. 145
Pl. 80. Another view of Surya (Pl. 78). .......................................................... 146
Pl. 81. Standing Buddha, Vajrayogini Temple, Sankhu, 13th century A.D., stolen in the mid 1980’s. .......................................................... 147
Pl. 82. Parvati, Sarasvati-kunda, Lele, 15th century A.D., stolen in October, 1984. 149
Pl. 83. Mahagauri, Deopatan, A.D. 1238, stolen in the mid 1970’s. ............ 151
Pl. 84. Seated Devi, Satya Narayana Temple, Hadigaon, 13th century A.D., stolen in early 1984. .......................................................... 153
Pl. 85. Chaturmurti, Epatol, Sankhu, 8th-9th century A.D., stolen in mid 1985. 154
Pl. 86. Detail of Pl. 85, showing Shiva and Vishnu. .................................... 155
Pl. 87. Detail of Pl. 85, showing Brahma. ...................................................... 156
Pl. 88. Detail of Pl. 85, showing Ardhanarishvara. ..................................... 156
Pl. 89. Bodhisattva Padmapani, Jaibagesvari, Deopatan, 15th century A.D., stolen in the mid 1970’s. .......................................................... 158
Pl. 90. Chaturmukha Shiva-linga, Raighet, Pashupati, 18th century A.D., stolen in January, 1985. .......................................................... 160
PL. 91. Vishnu with Lakshmi and Garuda, Bhimdhara, Bhaktapur, 10th century A.D., stolen in February, 1983.  
PL. 92. Detail of PL. 91.  
PL. 93. Photo shows where the image of Vishnu (PL. 91) was located.  
PL. 96. Lakshmi, Shankhamul' Patan, 10th century A.D., stolen in the late 1970's.  
PL. 98. Buddha Flanked by Bodhisattvas, Yampibahal, Patan, 9th century A.D., stolen in the early 1970's.  
PL. 99. Detail of PL. 98.  
PL. 100. Detail of PL. 98.  
PL. 102. Empty niche where the image of Ganesha (PL. 101) was originally installed.  
PL. 103. Garudasana Vishnu, Jabagesvari, Deopatan, 12th century A.D., stolen in the mid 1970's.  
PL. 105. Surya, Tribenighat, Panauti, 14th century A.D., stolen in the early 1980's.  
PL. 106. A view of the broken wall after the image of Surya (PL. 105) was stolen.  
PL. 111. Rear view of Aghori Baba.  
PL. 112. Empty jalalahari (base) after the image of Aghori Baba (PL. 110) was stolen.  
PL. 114. A view of the broken wall after the image of Shiva (PL. 113) was stolen.  
PL. 116. Detail of Uma-Mahesvara (PL. 115).  
PL. 117. Surya Flanked by Shiva and Vishnu, Tribenighat, Panauti, 14th century A.D., stolen in 1981.  
PL. 118. Detail of PL. 117.  
PL. 119. Empty niche where the Surya image (PL. 117) was installed.  
PL. 120. Uma-Mahesvara, Nasamanatol, Bhakapur, 12th century A.D., stolen on the night of May 23, 1984.  
PL. 121. Detail of PL. 120.  
PL. 122. Original location from where the image of Uma-Mahesvara (PL. 120) was stolen.  
PL. 124. Detail of PL. 123.  
PL. 126. Shiva-Kamadeva, Mrigasthali, 19th century A.D., stolen in the early 1980's.  
PL. 127. Empty niche where Shiva-Kamadeva (PL. 126) was installed.  
PL. 129. A view of the broken wall after the image of Lakshmi-Narayana (PL. 128) was stolen.  
PL. 131. Detail of PL. 130.  
PL. 132. Detail of PL. 130.  
PL. 133. Surya with Navagrahas, Tribenighat, Panauti, 14th century A.D., stolen in the early 1980's.  
PL. 134. Empty niche after the image (PL. 133) was stolen.
<table>
<thead>
<tr>
<th>Pl.</th>
<th>Image Description</th>
<th>Date Stolen</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>137</td>
<td>Detail of Pl. 136.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>138</td>
<td>Surya, Guitol, Patan, 15th century A.D., stolen in the early 1980's.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>140</td>
<td>Shiva-Kamadeva, Tejesvari Temple, Pashupati, 19th century A.D., stolen in the early 1980's.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>141</td>
<td>Buddha's Descent from Tushita Heaven, Yampibahal, Patan, 8th century A.D., stolen in mid 1985.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>142</td>
<td>Detail of Pl. 141.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>143</td>
<td>Uma-Mahesvara, Ekalkhu, Patan, 16th century A.D., stolen in 1983.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>145</td>
<td>Detail of Pl. 144.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>146</td>
<td>Chaturmukha Shiva-linga, Chyasalhiti, Patan, 11th-12th century A.D., stolen in 1983.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>147</td>
<td>Vishnu with Lakshmi and Garuda, Tribenighat, Panauti, 14th century A.D., stolen in 1983.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>148</td>
<td>Detail of Pl. 147.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>149</td>
<td>Empty niche where the image of Vishnu (Pl. 147) was located.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>150</td>
<td>Uma-Mahesvara, Jaibagesvari, Deopatan, 19th century A.D., stolen in the late 1970's.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>151</td>
<td>Buddha Flanked by Bodhisattvas, Alkohiti, Patan, 14th century A.D., stolen in the late 1970's.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>152</td>
<td>Chaturmukha Shiva-linga, Sesa Narayana, Pharping, 19th century A.D., stolen in 1981.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>153</td>
<td>Sarasvati, Vajravahri, 14th-15th century A.D., stolen in the late 1970's.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>154</td>
<td>Detail of Pl. 153.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>155</td>
<td>Empty niche after the image (Pl. 153) was stolen.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>156</td>
<td>Standing Vishnu, Tribenighat, Panauti, 18th century A.D., stolen in the early 1980's.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>157</td>
<td>Garudasana Vishnu, Kumbhesvara, Patan, 13th century A.D., stolen in the late 1970's.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>158</td>
<td>Detail of Pl. 157.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>159</td>
<td>New copy of Garudasana Vishnu (Pl. 157).</td>
<td></td>
<td></td>
</tr>
<tr>
<td>160</td>
<td>Uma-Mahesvara, Bhagavati Temple, Bhaktapur, 14th century A.D., stolen in late 1985.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>161</td>
<td>Empty niche after the relief of Uma-Mahesvara (Pl. 160) was stolen.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>163</td>
<td>Chaturmukha Shiva-linga, Sarasvati-kunda, Lele, 12th century A.D., stolen in 1980.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>164</td>
<td>Surya, Satya Narayana Temple, Hadigaon, 18th century A.D., stolen in the late 1970's.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>166</td>
<td>After the image of Vishnu (Pl. 165) was stolen.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>167</td>
<td>Vishnu with Lakshmi and Garuda, Jaibagesvari, Deopatan, 12th century A.D., stolen in the early 1970's.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>168</td>
<td>Surya, Satya Narayana Temple, Hadigaon, ca. 18th century A.D., stolen in the early 1970's.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>171</td>
<td>Empty pedestal after the Shiva-linga (Pl. 170) was stolen.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Pl. 172. Vaishnavi, Bungmati, 8th-9th century A.D., stolen in the late 1970's.................................................. 257
Pl. 173. Female Divinity, Sundhara, Patan, 18th century A.D., stolen in the early 1980's........................................ 259
Pl. 174. Surya, Sundhara, Patan, 18th century A.D., stolen in the early 1980's. ...................................................... 260
Pl. 175. Female Divinity (Pl. 173) and Surya (Pl. 174) seen with Uma-Mahesvara panel, Sundhara, Patan, 18th century A.D.......................................................... 261
Pl. 176. After the Female Divinity (Pl. 173) and Surya (Pl. 174) were stolen......................................................... 261
Pl. 177. Seated Buddha, Yampibahal, Patan, 10th century A.D., stolen in late 1983............................................... 262
Pl. 178. Detail of Pl. 177................................................................................................................................. 263
Pl. 179. Garuda, Naksal Bhagavati, Kathmandu, 13th century A.D., stolen in the mid 1970's................................. 265
Pl. 180. Buddha Flanked by Bodhisattvas, Alkohiti, Patan, 9th century A.D., stolen in the late 1970's.................... 266
Pl. 181. Empty niche where the image (Pl. 180) was installed............................................................................ 267
Pl. 182. Seated Buddha, Guitol, Patan, 19th century A.D., stolen in September, 1985.................................... 268
Pl. 183. Tara, Alkohiti, Patan, 12th century A.D., stolen in the early 1980's......................................................... 269
Pl. 184. Vishnu with Lakshmi and Garuda, Chyasalhiti, Patan, 12th century A.D., stolen in the late 1970's.............. 271
Pl. 185. Uma-Mahesvara, Tangalhiti, Patan, 12th-13th century A.D., stolen in the early 1980's............................ 273
Pl. 186. Vishnu with Lakshmi and Garuda, Chyasalhiti, Patan, 9th century A.D., stolen in the early 1980's............ 275
Pl. 187. Padmapani Avalokitesvara, Tunani, Patan, 9th century A.D., stolen in the early 1970's.......................... 276
Pl. 188. Two Female Deities with Vishnu standing in the middle, Tunlatol, Sankhu, 17th century A.D., stolen in the early 1980's......................................................... 277
Pl. 189. A view after the Two Female Deities (Pl. 188) were stolen................................................................. 278
Pl. 190. Sarasvati, Kamalpokhari, Pharping, 17th century A.D................................................................. 279
Pl. 191. Another view of Pl. 190 after the head of the goddess was stolen....................................................... 280
Pl. 192. Standing Devi, Kumbhesvara, 12th century A.D...................................................................................... 281
Pl. 193. Another view of Pl. 192...................................................................................................................... 282
Pl. 194. The head of the Standing Devi was stolen in the early 1980's............................................................ 283
Pl. 195. Hari-Hara, Balaju, 9th century A.D.................................................................................................... 284
Pl. 196. Another view of Pl. 195...................................................................................................................... 285
Pl. 197. The mutilated sculpture of Hari-Hara............................................................................................... 286
Pl. 198. Garuda, Satya Narayana Temple, Hadigaon, 7th century A.D. It was stolen in 1984, but later found lying on the side of the Ring Road; the image was brought back and reinstalled in its original place................................................................. 287
Pl. 199. Sarasvati, Hadigaon, 15th century A.D. The image was stolen in the late 1970's and was later found; the local people installed it in a new shrine in the same vicinity................................................................. 288
Pl. 200. Surya with Navagrahas, Surya-kunda, Pharping, 14th century A.D. The image was half submerged in water; however, it was stolen in the early 1980's........................................ 289
Pl. 201. The image of Surya (Pl. 200), stolen in the early 1980's, was later found buried in the bank of the Bagmati River near Hatiban. Now it is kept at the Pharping police post.................................................................................. 290
Pl. 202. Kumara, Jhankesvari Temple, Pharping, A.D. 1376. The image was stolen in the early 1980's and later found buried in the bank of Bagmati River with Surya image (Pl. 201). It is now kept at the Pharping police post.................................................. 291
Pl. 203. Chaturmukha Shiva-linga, 17th century A.D. It was presumably stolen from Lele Village in the early 1980's, and was later found buried in the bank of Bagmati River along with other images (Pls. 201 and 202). Now the image is kept at the Pharping police post.................................................................................. 292
Pl. 204. Bodhisattva Padmapani, Alkohiti, Patan, 12th century A.D. There was an unsuccessful attempt to steal the image from Alkohiti in the early 1980's. The thieves had to leave it behind when they were disturbed by the local residents. Now it is installed at the Gopichand Mahavihara, near Alkohiti................................................................. 293
Pl. 205. Uma-Mahesvara, Sarasvati-kunda, Lele, 12th century A.D. The image was stolen in the late 1970's. After seven months it was found buried in the field about three miles away. The image is now reinstalled in its original place. ................................................................. 294

Pl. 206. Brahma, Deopatan, 6th century A.D. There was an attempt to steal this magnificent image in the early 1980's. It was later found abandoned outside the sanctuary. Now it is kept in police custody ................................................................. 295

Pl. 207. Yamuna, Vatsalesvara Temple, Pashupati, 7th century A.D. The image was stolen in late 1987, and was later found abandoned near the Ring Road. The local people brought it back and reinstalled it in its original place ................................................................. 296

Pl. 208. Uma-Mahesvara, Dugahiti, Sankhu, 9th century A.D. The image was stolen in the late 1970's; it was later found and kept at the Archaeological Garden, Patan ........................................ 297

Pl. 209. Chaturmurti Vishnu, Maligao, 10th century A.D. The image was stolen in the early 1980's, and was later found buried in the bank of Dhobikhola, a tributary of Bagmati River. It was brought back and reinstalled in its original place ................................................................. 298

Pl. 210. Uma-Mahesvara, Amarkantesvara, Pashupati, 8th century A.D. This remarkable sculpture was stolen in July, 1983, and was later found buried in the bank of the Bagmati River near Tilganga. The image is now in the custody of the police ................................................................. 299

Pl. 211. The Earth Goddess seated on the left arm of Varaha, the Boar Incarnation of Vishnu from Dhumvarahi, was chipped away and stolen in early 1983 ......................................................... 300

Pl. 212. Varaha, the Boar Incarnation of Vishnu, Dhumvarahi, 7th century A.D. There was an attempt to steal the image in late 1983, after the Earth Goddess was stolen (Pl. 211). When the thieves were challenged by the local people, they disappeared in the dark, leaving the sculpture outside the shrine. The sculpture of Varaha was reinstalled in its original place and is now protected by heavy iron bars ................................................................. 301

Pl. 213. Ekamukha Shiva-linga, Mrigasthali, 5th century A.D. This sculpture is considered to be one of the best examples of Licchavi art. There have been a few attempts to steal this image in the past ten years ................................................................. 302

Pl. 214. During an attempt to steal the image, the tip of the nose of this beautiful image (Pl. 213) was damaged in early 1986 ................................................................. 303

Pl. 215. Bodhisattva Padmapani, Ganabahal, Kathmandu, A.D. 550. There have been four attempts to steal this image in the past twelve years ................................................................. 304

Pl. 216. During an unsuccessful attempt to steal this image of Bodhisattva Padmapani (Pl. 215), it was broken into two pieces ................................................................. 305

Pl. 217. Vishnu Vikranta, Shikhara Narayana, Pharping, 14th century A.D. ................................................................. 306

Pl. 218. The image of Vishnu Vikranta from Shikhara Narayana (Pl. 217) was broken into two pieces during an attempt to steal the image in the early 1980's ................................................................. 307

Pl. 219. Standing Buddha, Law Firm, Ram Shah Path, 7th century A.D. During an attempt to steal this image from its fixed location, it was broken into pieces ................................................................. 308

Pl. 220. Uma-Mahesvara, Chyasalhiti, 12th century A.D. There have been a few unsuccessful attempts to steal this image in the past few years. The image is now protected by iron bars ................................................................. 309

Pl. 221. Sarasvati, near Siddhapokhari, Bhaktapur, 13th century A.D. There have been repeated attempts to steal this image during the past ten years. Now the image is well protected by iron bars ................................................................. 310

Pl. 222. Standing Buddha, Rajajeshvaright, Pashupati, 12th century A.D. A few unsuccessful attempts have been made to steal the image in the past few years ................................................................. 311

Pl. 223. Buddha Flanked by Bodhisattvas, Guitol, Patan, 6th century A.D. Several unsuccessful attempts were made to steal this beautiful image at night in the past twelve years. It is now secured by cement plaster and iron bar ................................................................. 312

Pl. 224. Standing Buddha, Yampibahal, Patan, 6th century A.D. There have been a few attempts to steal this Buddha image. Since it has been protected by heavy cement plaster and iron bars, one can hardly see the actual image ................................................................. 313

Pl. 225. Brahma, Chapagaon, 6th century A.D. During the past few years, there have been unsuccessful attempts to steal the image. Now it is protected by iron bars ................................................................. 314

Pl. 226. Visvarupa Vishnu, Changu Narayan. It is one of the most beautiful stone sculptures belonging to the 7th century A.D. It has survived several robbery attempts ................................................................. 315

Pl. 227. Standing Buddha, Bangemura, Kathmandu, 5th century A.D. Since there have been several unsuccessful attempts to steal the image, it is now protected by iron bars ................................................................. 316
Pl. 2. Another view of Standing Buddha (Pl. 1).
Pl. 3. Detail of Pl. 1
Standing Buddha
Ht. 37 inches
Chabahil, Deopatan
5th century A.D.

One of the oldest images of the Standing Buddha was located within the complex of Chabahil Stupa (Pl. 1). Actually, the image of the Buddha stood in front of the local houses, as seen in the photograph (Pls. 2 & 3). The image appeared to be deliberately detached by chiselling from the bas-relief panel, as indicated by transversed grooves on the back. The Buddha was shown standing on a simple flat dais with curly hair, round face, thick lips, down-cast eyes and broad shoulders reminiscent of the Sarnath school. Both the arms were mutilated. The modelling and treatment of the stele were smooth and the garment of the Buddha was diaphanous. However, the posture of the standing Buddha looked rather awkward and not very graceful in contrast to other standing Buddhas of the Licchavi period. A minute observation would reveal that the left knee of the Chabahil Buddha was slightly bent and awkwardly brought forward.

Seated Buddha
Dark-grey limestone
Ht. 20 inches
Kunti-bahi Chaitya, Kumbhesvara
6th century A.D.

There was a beautiful image of Seated Buddha (Pl. 4) at Kunti-bahi Chaitya (Pl. 6) situated in the northeast of Kumbhesvara Temple, Patan. Actually, there were three images around the Chaitya, two of which had already been stolen; they were the Seated Buddha mentioned above, and Nagaraja (Pl. 42). Only one sculpture, the Buddha’s Descent from Tushita Heaven, now remains.

The Buddha under discussion (Pl. 5) was seated on a full-blown lotus in yogic posture. His right hand was raised in abhayamudra, the gesture of reassurance, while his left hand rested on his lap. Although slightly abraded, the overall condition of the Buddha was sound. The style of carving, in particular the round and smooth face of the Buddha, was characteristic of the early Buddha images of Nepal. On stylistic grounds, the Seated Buddha of Kunti-bahi Chaitya could be assigned to the 6th century A.D. This valuable sculpture was stolen in April, 1985. The original site where the Buddha was kept is empty now, as seen in the photograph (Pl. 7).

PUBLISHED
Pratapaditya Pal, The Arts of Nepal, Pt. 1 Sculpture, (Leiden/Koln, 1974), Fig. 166.
Pratapaditya Pal, Buddhist Art in Licchavi Nepal, “Marg” Publication, Bombay, vol. XXVII, No. 3 (June 1974), Fig. 48.
Lain S. Bangdel, 2500 Years of Nepalese Art, VEB A.E. Seemann Verlag (Leipzig GDR, 1987), Pl. 138.
Pl. 6. Kunti-bahi Chaitya.

Pl. 7. Empty niche where the Seated Buddha (Pl. 4) was originally located.
PLATE 8

Torso of a Female Divinity
Dark-grey limestone
Ht. about 32 inches
Vatsalesvari, Pashupati
2nd-3rd century A.D.

The Torso of a Female Deity was first discovered by the author in the early 1960’s in a small shrine of Vatsalesvari, on the bank of the Bagmati River, near Pashupati temple (Pl. 8).

The torso was so abraded that its identification was almost impossible to establish. The head, arms and feet were missing. Because of its smooth texture and abstract form (Pl. 9), it looked like a modern sculpture of Henry Moore or Hans Arp. The torso stood with its legs apart. There was neither any sign of dress nor any ornament on her body. However, two small but prominent breasts as well as broad and expansive hips, were conspicuous. Despite the mutilation, the projecting part on the right side of her waist was clearly noticeable which could be her right hand shown in varadamudra, the gesture of munificence. Incidentally, in all the early sculptures of Nepal pre-dating the Licchavi period (1st century B.C. to 4th century A.D.), whether male or female, the right hand was shown with a cupped-palm in the varadamudra. (Bangdel, 1982, pp. 77-78) The same motif was clearly visible in the female torso. But how this torso was transformed into such semi-abstract form is not known. However, there is a possibility that the female deity was damaged or mutilated under unknown circumstances and eventually thrown in the Bagmati River, where it remained in the river bed for several centuries. This would explain its smooth texture.

The female torso was worshipped as syaldeota, a jackal goddess, by local people. Syaldeota was believed to be the manifestation of goddess Bhagavati.

After the discovery of the female torso, the image was frequently visited by art historians. This aroused the curiosity of the local people and led them to believe that the torso was a valuable sculpture. As a result, the female torso disappeared from the original site in the late 1960’s.

PUBLISHED
Pratapaditya Pal, The Arts of Nepal, Pt. 1, Sculpture, (Leigen/Koln, 1974) Fig. 86.
Lain S. Bangdel, Prachin Murtikala ko Itihas, (History of early Nepalese Sculpture), Royal Nepal Academy (Kathmandu, 1981), Pl. 97.
Pl. 8. Torso of a Female Divinity, Vatsalesvari, Pashupati, 2nd-3rd century A.D., stolen in the late 1960’s.
Pl. 9. Detail of Pl. 8.
Pl. 10. Surya, Saugal, Patan, A.D. 1083, stolen on the night of May 16, 1985.
Pl. 11. Another view of Surya (Pl. 10).
Pl. 12. Surya image (Pl. 10) protected with grill.
PLATE 10

Surya
Grey limestone
Ht. 34 inches
Saugal, Patan
A.D. 1083

The medieval history of Nepal, beginning from the 9th century A.D. and continuing to the end of the 11th century A.D., is regarded as a dark period. There are very few dated images and colophones of this period which shed light on the chronological history of Nepal. The Surya image of Saugal (Pl. 10) which was inscribed and dated A.D. 1083 belonged to this period.

The image of Surya, the Sun-god, was shown standing erect on a simple rectangular base holding a lotus flower in each hand. The figure of Surya (Pl. 11) was elongated and slender. He wore a crown and ornaments such as earrings, a necklace, armlets, bracelets and a sacred thread. His lower garment was secured by a girdle, and a semi-circular sash was suspended between his thighs. He was flanked by Danda and Pingala on his right and left, respectively. Danda was shown holding a sword in his right hand and an ink pot in his left, while Pingala stood carrying a staff in his left hand and a fly-whisk in his right. An oval halo was seen behind the head of each divinity.

Also the border of the whole stele was decorated with a pearl and flame motif. Since there had been attempts to steal this image previously, the local people protected it with an iron grill (Pl. 12). In spite of this precaution, this image of great historical value was stolen on the night of May 16, 1985 (Pl. 12).

PUBLISHED:
N.R. Banerjee, Nepalese Art, Department of Archaeology (Kathmandu, 1966), Pl. XIV-B (III/16).
Pratapaditya Pal, “Three Dated Bronzes and Their Stylistic Significance”, Archives of Asian Art, Vol. 25 (1971-72), Fig. 3.
Pratapaditya Pal, Buddhist Art in Licchavi Nepal, “Marg” Publication, Bombay, Vol. XXVII, No. 3 (June 1974), Fig. 43.
Pratapaditya Pal, The Arts of Nepal, Pt. 1, Sculpture (Leiden/Koln, 1974), Fig. 29.
Pratapaditya Pal and D. Bhattacharya, The Astral Divinity of Nepal, Prithvi Prakashan (Varanasi, 1969), Fig. 3.
Krishna Deva, Images of Nepal, Archaeological Survey of India (New Delhi, 1984), Pl. LXX A.
Although Brahma is one of the principal members of the Brahmanical triad, his cult never evolved as that of Vishnu and Shiva, the two great Hindu gods.

In the Valley of Kathmandu, there are about eight images of Brahma so far discovered. Among them, Brahma of Rastriya-Nachghar is the oldest, datable to the 3rd century A.D. Two other images of Brahma, one from Chapagaon and the other from Deopatan, can be cited as the finest examples of Licchavi art for their monumentality and majestic splendour.

One image of Brahma was found on the left wall of the road leading to the Mrigasthali forest (Pl. 14). He was shown seated in a yogic posture on a large lotus with three heads; the rear fourth head was out of view. His upper right hand held a rosary and his left upper hand a manuscript, the symbol of Vedas.
His lower left hand carried a waterpot, and his lower right hand was damaged. It was likely that his right hand was held in varadamudra, the gesture of munificence (Pl. 15). Together with his chignon, he wore a necklace, a sacred thread, an antelope skin thrown over his left shoulder and a dhoti. The image was carved in high relief with elaborate details, especially in the lotus petals on which Brahma was sitting.

On the right of Brahma, two bearded and emaciated sages were represented, each holding a waterpot in the left hand. Most probably, there were figures of sages on the other side of Brahma. The relief was treated with rock formations to represent a mountain hermitage where sages still wander. This charming image was stolen in the early 1980s.

PLATE 16

Rama
Grey limestone
Ht. 18 inches
Rudragadesvara, Pashupati
10th-11th century A.D.

One of the rare icons in Nepalese sculpture was the representation of Rama which was located at Rudragadesvara near Kailasha, Pashupati (Pl. 16). The cult of Rama has been very popular in Hindu religion and literature; however, the representation of Rama in the early stone sculpture in India, as well as in Nepal, is not as abundant as that of Shiva or Vishnu. Only during the Gupta period were various scenes from the life of Rama carved on the walls, doorways and pillars in Indian temples, such as the Dashavatara Temple at Deogarh.

In the panel from Pashupati, Rama, as the central figure, was depicted holding a bow in his left hand while his right hand rested on his hip (Pl. 17). He stood on a simple dais in a tribhanga pose. Because of erosion of the stele, some details of the main figure were not clear; however, he seemed to be wearing a three-pointed crown, flat earrings, a necklace and a garment secured by a girdle.

A female figure was standing on his left side, holding a waterpot in her left hand and a fly-whisk in her right hand. She could be identified as Sita, wife of Rama. On his right stood a male figure holding a parasol with both hands. He could be Lakshmana, the devoted brother of Rama, who accompanied Rama when he was exiled in the forest. There was a small female figure kneeling on the right of Rama with folded hands who could be identified as Ahalya.

Although the central figure of Rama dominates the entire panel, the beautifully carved rock motif almost predominates the whole stele, and conveys a feeling as if the divine figure were actually roaming in the hilly terrain. Stylistically, the panel was assigned to the 10th or 11th century A.D. This panel was stolen on the night of July 27, 1985.

PUBLISHED
Herman Goetz, *The Early Indian Sculptures from Nepal*, 1965, Fig. 1.
Pl. 17. Another view of Rama (Pl. 16).
Pl. 18. Two Uma-Mahesvara panels from Nayapachatol, Kathmandu.
Pl. 20. Detail of Pl. 19.
PLATE 18

Uma-Mahesvara
Grey limestone
Naya-pachatol, Kathmandu
Ht. 34 inches
11th century A.D.

Two Uma-Mahesvara panels installed side by side were located at a water fountain at Naya-pachatol, near Jaisidevala in Kathmandu (Pl. 18). Of these two, the bigger one, measuring 56 inches in height, was one of the largest panels of this theme so far discovered in the Valley of Kathmandu. The smaller panel measuring only 34 inches stood on the left of the bigger panel (Pl. 19). The bigger panel is still found in its original place.

In the smaller panel (Pl. 20), Shiva was shown seated in lalitasana pose, on a cushion which was probably covered by a tiger skin. He held a rosary and a trident in his rear right and left hands, respectively. His front left arm rested on Uma’s shoulder and the hand carried a waterpot while the front right hand was held in varadamudra. Shiva with his jatamukuta, the matted locks of hair, wore earrings, a beaded necklace, a sacred thread, armlets, bracelets and an ornate girdle to hold his garment. Details of his face were slightly eroded, but behind his head was a beautiful halo with pearl and flame motif delicately carved.

Uma sat on the left of Shiva, gently leaning towards her husband with her right arm on his lap while her left hand rested on her knee. A female attendant was shown holding the right foot of Uma. On her right, two four-handed female attendants stood holding a parasol and flower.

On the right of Shiva was his mount Nandi, the bull, shown with a prominent hump. Right below him was a small figure of seated Kumara, son of Shiva, who was playfully touching his father’s knee. Above the divine couple, two four-armed male attendants of Shiva were represented on either side, each holding his attributes. Occupying the central position on top, a parasol was shown with fluttering ribbons flanked by the sun and the moon. On the lower panel, ganas, family of Shiva, including Ganesha and the skeletal Bhringa in the center, were represented dancing.

It must be noted here that the faces of Shiva, Kumara, some ganas and attendants of Uma, standing on the extreme right and massaging her right foot, were all badly repaired by cement plaster.

This panel of Uma-Mahesvara, datable to the 11th century A.D. was stolen in the early 1970’s.

PLATE 21

Nagaraja
Grey limestone
Ht. 14 inches
Pashupati
12th century A.D.

A relief of Nagaraja was located in a small pati (a rest house) between Pashupati temple and Bhuvanesvari temple. It was loosely attached to a brick wall, as seen in the photograph (Pl. 21). The crowned Nagaraja was seated on the serpent coil spreading his arms and holding a waterpot in his left hand; his right hand held an unidentified object, most probably a fruit. He wore a three-lobed crown, flat earrings, a necklace, armlets and bracelets. Five snake-hoods were delineated as a canopy over the head of the Nagaraja. Stylistically, the relief could be assigned to the 12th century A.D. The relief was stolen in June, 1985.

73
Pl. 22. Standing Buddha, Bungmati, 10th century A.D., stolen in the mid 1970’s.
An interesting figure of the Standing Buddha was located in a small chaitya in Bungamati (Pl. 22). The image appeared to have been brought from somewhere and tucked in the niche. The Buddha was shown standing gracefully with a slight thrust of his right hip, wearing a diaphanous sanghati, the long robe of the Buddha, which covered both shoulders and reached below his knees, strongly reminiscent of the Sarnath tradition. His right hand was totally mutilated below the elbow while his left hand, raised to his shoulder to hold the ends of his robes, was damaged. The robe was quite plain, but a band of two folds was incised around his waist. His face was round and clearly defined with a broad forehead and a round chin. The eyebrows were softly rounded and the lips were full and fleshy. The eyes were treated as semi-opened, with heavy upper eyelids showing the eyeballs underneath. The face of the Buddha had a serene expression which indicated the Enlightened One, untouched by the worldly emotions of ordinary mortals. The tip of his nose as well as his right knee and also the entire lower portion below the knees were damaged. From the style of carving it could be assigned to the 10th century A.D. This image was stolen in the mid 1970’s.

A remarkable relief of Uma-Mahesvara was located in Gahiti, about a hundred yards south-east of the Kumbhesvara Temple in Patan (Pl. 23). The entire composition was dominated by Shiva and Parvati, who were shown joyfully sitting on Mt. Kailasha with a tiger skin spread over their cushion. Shiva’s ornaments consisted of a crown on his matted hair, earrings, a necklace, armlets, bracelets and an ornate girdle. He was seated in the lalitasana pose with his left leg folded on the seat while his right leg was pendent. A beautiful flame halo was shown behind his head. The four-handed god held a rosary and a trident in his upper left and right hands, respectively.

His lower right hand held a citrus fruit in the open palm, while his left hand embraced his wife Parvati (Uma). The oval relief had an unusual feature around the rock motif where overgrown creepers and flowers were delineated above Shiva’s head. This feature was seen for the first time in an Uma-Mahesvara panel (Pl. 24).

Wearing beautiful ornaments, Parvati was represented leaning playfully towards Shiva while her beautiful face expressed joy and ecstasy. Her right arm rested on Shiva’s thigh and her left hand on her own knee. On her left side, three female attendants as ladies-in-waiting were shown: one holding a parasol and a fly-whisk, the other a basket and a sword; while the third was shown massaging Parvati’s foot.

Above the divine couple, two guardian deities were represented on either side, each holding a rosary, a trident, a waterpot and a citrus fruit in his hands. On the right side of Shiva, Nandi, the bull, was sitting; and just below him was Kumara, who was shown with
Pl. 23. Uma-Mahesvara, Gahiti, Patan, 10th century A.D., stolen in the mid 1960's.
Pl. 24. Detail of Pl. 23.
his left hand touching his father's knee in adoration, while his right hand rested on his mount, the peacock.

Below the throne of the divine couple, five ganas of Shiva, were depicted in which Ganesha occupied the central position. He held a rosary, an axe, a radish and a basket of sweets in his four hands. On his right, three-headed Bhringi, with three arms and three legs, was shown sitting with crossed legs. In Nepal, Bhringi is portrayed in two forms: one with three heads, three arms and three legs, and the other a skeletal Bhringi, like the one shown in the extreme left of this panel. Skeletal Bhringi was depicted in a crouching posture and holding a waterpot in his left hand while his right hand was raised up in adoration to his master. A very interesting figure of a gana was shown in the extreme right of the panel. He was wearing a bell-earring, and held a flower in his left hand, while his right hand was displayed in the gesture of munificence. He could be identified as Ghantakarna because of his association with the war god, Skanda. Another gana, seated on the left of Ganesha with a grinning human face in his belly, could be identified as Kumbhanda or Udaramukha.

Basically, in all the Uma-Mahesvara reliefs, the artists of Nepal have followed the same iconographic tradition, and ganas were always portrayed dancing in a frolicsome mood. Unfortunately, this remarkable relief was stolen in the mid 1960's.

PUBLISHED
Pratapaditya Pal, The Arts of Nepal, Pt. 1, Sculpture, (Leiden/Koln, 1974), Fig. 134.
Krishna Deva, Images of Nepal, The Director General Archaeological Survey of India, (New Delhi, 1984), Pl. I.
Lain S. Bangdel, 2500 Years of Nepalese Art, VEB A.E. Seemann Verlag (Leipzig GDR, 1987), Pl. 62.

PLATE 25

Headless Vishnu
Grey limestone
Ht. 14 inches
Bhuvanesvari Temple, Pashupati
14th century A.D.

The headless Vishnu with Lakshmi and Garuda was located in front of the Bhuvanesvari Temple in the Pashupati area (Pl. 25). As seen in the photograph, the rear right and left hands of Vishnu, which could have held a wheel and mace respectively, were broken and lost, and only parts of the arms were visible. He held a conch in his front left hand, while his right hand carried a lotus seed, symbolizing his creative aspect, as seen in a number of Vishnu images from the Licchavi period onwards. A sacred thread hung from his left shoulder. His ornaments included armlets of serpent motif and bracelets. He wore a three-fold sash securing his dhoti, the ends of which were hanging on either side. A sash was also delineated across his thighs. Both feet of the divinity were mutilated.

Lakshmi, the consort of Vishnu, stood on his right probably holding a stem of a lotus in her right hand. She wore large flat earrings, necklace, armlets and a diaphanous garment. On the left of Vishnu, his mount, Garuda, stood with folded hands. The feet of these two attendants were also mutilated. Previously, this image along with other images, were all lying half-buried in the ground. During the time of renovation, they were fixed with cement plaster for protection; however, in spite of this precaution, the headless Vishnu (Pl. 25) was stolen in July, 1986. Altogether, two important Vishnu images were stolen from this site within a span of four months.
The relief of Uma-Mahesvara was located at Chupping-ghat near Hanumante River in Bhaktapur, embedded in the open ground (Pl. 26).

In the panel, the divine couple, Shiva and his consort Uma (Parvati), were shown seated on a simple dais without any cushion or tiger skin. A huge parasol, flanked by the sun and the moon, was depicted at the top of the panel (Pl. 27).

It must be noted that, in rendering the figure of Shiva, the upper part of his body above the waist was stiff and disproportionately elongated. In contrast, the figure of Uma gently leaning on the left side of Shiva looked supple and graceful. A four-handed female attendant was seen on her left. The river-goddess
Ganga on the right of Shiva’s head and a flying celestial on the left, looked rather stiff and crude. Goddess Ganga was shown holding a rosary and a manuscript in her right and left hands, respectively, while her two front hands were depicted in the act of pouring water over the hair of Shiva. Unlike other Uma-Mahesvara panels, the two guardian deities, shown as the attendants of Shiva on either side, were represented as almost the same size as the main divinity. The head of Nandi, the bull, seemed to be much smaller and the figure of Kumara, holding a lance in his left hand, was crudely treated. As the lower portion of the stele was buried in the ground, the ganas of Shiva were not visible. On stylistic grounds, the relief could not be assigned earlier than the 15th century A.D., although it was previously dated much earlier. This relief of Uma-Mahesvara was stolen from its site in October, 1984.

PUBLISHED
Pratapaditya Pal, The Arts of Nepal, Pt. 1, Sculpture (Leiden/Koln, 1974), Fig. 131.
A beautiful Ekamukha Shiva-linga was located at Rajrajesvari-ghat on the bank of the Bagmati, not very far from Pashupati Temple (Pl. 28). Four stone pillars with a flat roof were erected to protect the image. A human face was carved on the shaft in which a third eye of Shiva was incised vertically on the forehead. The god wore a crown with a kirttimukha in the
center, earrings and a beaded necklace (Pl. 29). In his right hand he held a rosary, and in his left, a waterpot. The relief was treated smoothly and the face had a benign expression. On stylistic grounds, the image could be assigned to the 12th century A.D. This image was stolen in January, 1985.

PUBLISHED
Mary Shepherd Slusser, Nepal Mandala, Princeton University Press (New Jersey, 1982), Pl. 245.
Pl. 31. Another view of Uma-Mahesvara (Pl. 30).
Pl. 32. A view of the broken wall after the image of Uma-Mahesvara (Pl. 30) was stolen.
PLATE 30

Uma-Mahesvara
Grey limestone
Ht. about 30 inches
Kumbhesvara, Patan
14th century A.D.

The Uma-Mahesvara panel (Pl. 30) was located within the complex of Kumbhesvara Temple, above the controversial male figure, locally known as Sitala.

In this panel, the sitting posture of Shiva was almost like that of the Gahiti panel, already discussed (Pl. 23). Shiva, who was shown seated on a tiger skin, occupied the central position. He held a rosary and a trident in his upper right and left hands, respectively. With his lower left hand he gently embraced his wife, Uma, while the lower right hand was held in the gesture of munificence. Uma was shown reclining languidly against her husband’s shoulder. Though modelled sensuously, her posture was less graceful than the figure of Parvati from the Gahiti panel (Pl. 23). On her left was a female attendant who supported Uma’s pendent right foot.

At the top of the panel, a small Shiva-linga flanked by the Sun and the Moon was represented. On the right of Shiva’s less elaborate nimbus was the acrobatic figure of Ganga, shown in the act of pouring water over Shiva. Opposite her, another female figure was shown offering flowers to the divine couple (Pl. 31).

Two guardian deities who could be identified as dvarapala, or attendants, were represented emerging from the rock on either side, both holding their usual attributes in their four hands. On the right of Shiva, Nandi, the bull, with a prominent hump, was seated; on his right was the seated figure of Karttikeya, holding a mace in his left hand. Five ganas of Shiva were represented on the lower section of the panel. They were shown dancing in a joyful mood. Ganesha occupied the central position; he was flanked by a three-headed gana and a skeletal Bhringi on his right and left respectively. On the extreme left and right of the lower panel were two animal-headed ganas playing a drum and cymbals.

The entire panel was accentuated with a highly stylized rock motif. It is interesting to note that the spatial depth, where the ganas were carved, was shown in a naturalistic manner and distinct perspective order. However, the representation of the Shiva-linga at the apex of the relief and the style of the halo, or even the design of Shiva’s necklace, clearly indicated a work of a later period, datable to the 14th century A.D. The photograph (Pl. 32) shows how the situ was broken and the beautiful image was stolen on October, 1985.

PUBLISHED
Pratapaditya Pal, Uma Mahesvara Theme in Nepali Sculpture, Boston Museum Bulletin, vol. LXVI (No. 346, 1960) Fig. 7.

PLATE 33

Garudasana Vishnu
Grey limestone
Ht. 14 inches
Hyumat-tol, Kathmandu
10th century A.D.

From the early Licchavi period, Garudasana Vishnu (Vishnu riding on his mount Garuda — half man and half bird) seems to have been a popular theme among the artists of Nepal.

One of the earliest examples of Garudasana Vishnu can be found at Changu Narayana Temple, a repoussé work, dated A.D. 607. Another such icon was located in Hyumat-tol in Kathmandu (Pl. 33). The relief was actually fixed in a niche on the left corner of the Kumari shrine.

The unusual aspect noticed in the relief was the representation of two seated female divinities on either side of Vishnu. This is a rare example of stone sculpture in Nepal. It is interesting to note that there is a similar gilt repoussé plaque of Garudasana Vishnu.
Pl. 33. Garudasana Vishnu, Hyumat-tol, Kathmandu, 10th century A.D., stolen in the late 1970’s.
Pl. 34. Another view of Garudasana Vishnu (Pl. 33).
which is inscribed and dated A.D. 1004, now in the collection of Jack Zimmermann in New York (Bangdel, 1987 Pl. 175). Between the two art works referred to above, there are only minor differences in the execution of the theme, particularly in the seated posture of the two female divinities. In the Hyumat-tol relief (Pl. 34), Vishnu was seen riding on Garuda, holding his attributes in his four hands. His upper right hand held a wheel, but his upper left hand, which should have held a mace, was partly broken, and only the upper part of the mace was visible in the relief. Similarly, both the front hands and also the knees of Vishnu were mutilated. The god wore a crown, earrings, a necklace, armlets, bracelets and a sacred thread.

The entire frontal part of Garuda was damaged; however, his outspread wings, with tail-feathers on which the two female divinities were seated, looked most impressive. The two female figures could be identified as Vishnu’s consorts: Shree Devi and Bhu Devi. They were shown sitting on the lotus, each holding a lotus flower and an unidentified object, in adoration of their lord, Vishnu.

The figure of Vishnu was fully modelled. The delineation of his crown and face were close to the Visvarupa Vishnu from Changu Narayana (Pl. 79). On the basis of comparative study, the Hyumat-tol Garudasana Vishnu could be assigned to the 10th century A.D. This unique relief was stolen in the late 1970’s.

PUBLISHED
Pratapaditya Pal, “Three Dated Nepali Bronzes and Their Stylistic Significance”, Archives of Asian Art, vol. 25. (1971-72), Fig. 4.
Lain S. Bangdel, 2500 Years of Nepalese Art, VEB A.E. Seemann Verlag (Leipzig GDR, 1987), Pl. 81.

PLATE 35
Standing Buddha
Grey limestone
Ht. 20½ inches
Vinchey-bahal, Patan
9th century A.D.

A beautiful image of the Buddha was found at Vinchey-bahal chaitya, Patan (Pl. 35). The Buddha was standing gracefully on a simple square dais with his feet slightly apart and his right hip gently swaying sideways. He held the folds of his robe to the level of his shoulder in his left hand, while his right hand was shown in the gesture of munificence. His diaphanous robe hung smoothly on either side in the form of a pleated garment covering the anklets, a feature which was strongly reminiscent of the Sarnath school. It must be noted that the style of carving, especially the face, was close to the Buddha from Yampibahal, Patan (Pl. 51). The border of the oval-shaped stele was embellished with pearl and flame motif, however, the upper right part was completely mutilated. From the style of carving, the Standing Buddha image from Vinchey-bahal could be assigned to the 9th century A.D. This image, which was tucked in a niche of a chaitya, was stolen in 1982.

PUBLISHED
Lain S. Bangdel, 2500 Years of Nepalese Art, VEB A.E. Seemann Verlag (Leipzig GDR, 1987), Pl. 142.
PLATE 36

Standing Vishnu
Grey limestone
Ht. about 26 inches
Panchadevala, Pashupati
17th century A.D.

The image of Vishnu was fixed on a rectangular jalahari, the water-containing base, as shown in the photograph (Pl. 36). Vishnu stood on a lotus against an aureole decorated with flame motif. He held a disc and a mace in his upper right and left hands, respectively. His lower left hand carried a conch while the lower right hand was held in the gesture of munificence. His crown was decorated with a kirttimukha, the Face of glory, and his ornaments consisted of earrings, a necklace, armlets, bangles and a sacred thread. His lower garment was secured by an ornate girdle, and its folds were gathered between the legs forming a zigzag pattern. A three-fold band was tied around his belly, and the sash was looped across the thighs, with the ends suspended on either side. Noteworthy was the representation of the nilakamala, the blue lotus, with buds on either side. An oblong flame halo was artistically rendered behind the head of Vishnu. The style of this image indicated a work of the late Malla Period, datable to the 17th century A.D. This image was stolen in June, 1985.

PLATE 37

Standing Buddha
Dark grey limestone
Ht. 24 inches
Nakabahi, Patan
10th century A.D.

The image of Buddha, located at Nakabahi, Patan, was placed in front of a chaitya, as seen in the photograph (Pl. 37). The Buddha stood on a rectangular base decorated with a floral design, and held the tip of his robe in his left hand, while the right was stretched in the varadamudra. With a slight thrust of his right hip, the Buddha was portrayed standing gracefully and wearing a diaphanous robe similar to the Vinchey-bahal Buddha (Pl. 35). The tip of his nose and his right palm were slightly damaged. The oval stele was bordered with pearl and flame motif, of which the left side of the Buddha was partially mutilated (Pl. 38).

An unusual feature to be seen in this image was the representation of a single female devotee who knelt with folded hands to the right of the Buddha. In most cases, a female devotee with folded hands is represented on each side of the main divinity. Therefore, very few Buddha images are represented with a single devotee as seen in this image. This beautiful image (Pl. 37) was stolen in the mid 1970's from Nakabahi Chaitya (Pl. 39) where the Buddha image was originally kept.

It must be noted here that besides the Standing Buddha discussed above, there was another Buddha image installed on the left of the same chaitya which will be discussed later.

PUBLISHED
A.W. Macdonald and Anne Vergati Stahl, Newar Art. (Vikas Publishing House Pvt. Ltd. (New Delhi, 1978), Pl. 44.
Pl. 37. Standing Buddha, Nakabahi Chaitya, Patan, 10th century A.D., stolen in the mid 1970's.
Pl. 38. Side view of Pl. 37.
Pl. 39. A view after the Buddha image (Pl. 37) was stolen.
Surya, the Sun-god, is one of the most important Vedic solar deities. During the early Kushana period, the cult of Sun-worship absorbed many Iranian forms in which the Sun-god was represented wearing northern dress, comprised of a long coat, often armoured, trousers and high boots. The cult of Surya remained very popular and the god was later revered as the constituent of the Navagrahas.

In Nepal, the cult of Sun-worship appears to have been prevalent much earlier than previously thought. Three early images of Solar Divinity found in the Valley, which remained controversial for their proper identification, have recently been identified by the author (Bangdel 1982, Pls. 81, 84 and 86) as Solar Divinities datable to the 3rd-4th century A.D. The Tehbahal inscription of A.D. 480 shows that the cult
of Sun-worship was already in vogue in Nepal in the 5th century A.D. During the Licchavi, Thakuri, Malla and Shah periods, worship of the Sun-god remained quite popular. The presence of a large number of Surya images found in the Valley attest to its popularity.

In the early Nepalese representation, Surya was shown standing or sitting alone, and in some cases he was represented sitting on a chariot drawn by seven horses with Aruna as charioteer. In both versions he was shown wearing either dhoti or northern dress which can be traced back to Iranian influence. One such Surya image was found at Suryakunda at Shikhara Narayana in Pharping (Pl. 40). The base of the relief was submerged in water, but the entire relief was fairly visible. In this circular relief, Surya, the Sun-god, was delineated seated under a canopy on a decorated throne occupying the central position. He was flanked by other divinities whose identification was difficult to establish, owing to the abrasion of the relief. Aruna, the charioteer, driving the seven horses, was sitting in front of Surya. This charming sculpture was stolen in March, 1985. Only the rectangular base of the image was left behind, as seen in the photograph (Pl. 41).

PUBLISHED
Pratapadiya Pal and Dipak Chandra Bhattacharya, The Astral Divinities of Nepal, Prithivi Prakashan, (Vanarashi 1969) Fig. 6.

PLATE 42

Nagaraja
Grey limestone
Ht. 19½ inches
Kunti-bahi Chaitya, Kumbhesvara, Patan
14th century A.D.

The cult of Naga, the serpent, has been very popular in Nepal, as it has been in India. It has played an important role in the history of Nepalese art, and its antiquity goes back to the early centuries of the Christian era. Among numerous images of the Naga found in the Valley of Kathmandu, one was from Kunti-bahi chaitya (Pl. 42) near Kumbhesvara temple in Patan. The Nagaraja, King of Serpents, was tucked in a niche of the chaitya.

The Serpent King was shown seated on the coil of a serpent. He held a child in his left hand, while the right hand seemed to be in varadamudra, the gesture of munificence. He wore a crown, earrings, armlets and bracelets. The details of the child sitting on his lap were damaged; however, a nimbus with a flame motif was delineated behind his head, which indicated that the child was the son of the Serpent King, (Pl. 43).

The Nagaraja was flanked by two standing attendants, each holding a fly-whisk in the right hand and the left hand resting on the hip. Their ornaments consisted of a crown, a necklace, a sacred thread and a girdle. A semi-circular sash was carved across their thighs. These two attendants were modelled in a diminutive form and looked rather disproportionate, especially the lower part of their body. Two rows of serpent hoods over the head of the Nagaraja were partly mutilated. Likewise, a single row of serpent hoods over the heads of two attendants was also slightly damaged. It must be noted that the delineation of serpent hoods over the heads of secondary figures was quite unusual in the stone sculptures of the Valley. Although this image was previously assigned to the 10th century A.D., the stylistic treatment clearly indicated that the image could not be dated earlier than 14th century A.D. This relief of Nagaraja with his son on his lap was stolen on the night of July 20, 1985.

PUBLISHED
Pratapadiya Pal. The Arts of Nepal, Pt. 1, Sculpture, (Leiden/Koln, 1974), Fig. 251.
Mary Shepherd Slusser, ‘‘Nepali Sculptures — New Discoveries”, In Aspect of Indian Art, 1970, Pl. LIV.
Pl. 43. Another view of Nagaraja (Pl. 42).
Pl. 44. Torso of Bodhisattva, Hadigaon, ca. 12th century A.D., stolen in late 1984.

PLATE 44

Torso of Bodhisattva
Grey limestone
Ht. about 23 inches
Hadigaon
ca. 12th century A.D.

The Torso of Bodhisattva was located in Hadigaon on the way to Satya Narayana Temple (Pl. 44). It was stuck on the wall behind bushes and was hardly noticeable. The head, though broken off, was later attached to the torso. Because of heavy abrasion, details of the head, face and ornaments were not clear. Strange though it may sound, the local people regarded this icon as a divinity of the chicken thief. This image was stolen in late 1984.
Our survey of the early Vishnu images of the Kathmandu Valley has revealed that, prior to the 5th century A.D., the four-handed Vishnu was always represented standing alone. Three such early Vishnu images were recently discovered by the author in the Valley: one from Satya Narayana Temple, Hadigaon; another from Dhana Ganesha Temple, Hadigaon; and the third from Tapahiti, Patan. These images have been fully discussed and on stylistic grounds they were assigned to the 3rd-4th century A.D. (Bangdel, 1982, Pls. 119, 127 and 125).

As mentioned above, only from the 5th century A.D. was Vishnu represented with Lakshmi, his consort, and Garuda, his mount. A minute observation will clearly reveal that Lakshmi and Garuda were crudely represented in the beginning. An example may be cited here in the image of Vishnu from Bhuvesvari Temple (Pl. 45). On the right of Vishnu, a small disproportionate female figure was shown standing with folded hands. It was carved in a very crude manner, as though the sculptor could not manage the proportion in the stylistic tradition of Lakshmi. This obviously indicated an early attempt of the artist in representing Lakshmi. On the left of Vishnu, the figure of Garuda was missing.

Originally, a number of images including the Vishnu image (Pl. 47) were standing half-buried in the ground directly in front of the temple. During renovation in the early eighties they were properly installed in a standing posture.

The Vishnu image from Bhuvesvari Temple (Pl. 48) stood erect, with massive shoulders, holding a conch in his front left hand and the right hand in the gesture of munificence. It is interesting to note that his right hand was delineated as a cupped palm as seen in all the early images of the Valley. Furthermore, the posture of Vishnu with his broad chest and outspread arms was strongly reminiscent of the so-called Kirata King (Bangdel, 1982, Pl. 85). The two rear arms of Vishnu were mutilated. He wore a crown, a necklace, armlets and bracelets, most of which were similar to the ornaments of Vishnu Vikranta from Tilganga dated A.D. 467 (Bangdel, 1982, Pl. 156). His lower garment, neatly folded from both sides, was tucked between his thighs, while the four-fold sash formed a semi-circular loop across the thighs. A plain circular halo was incised behind his head. The modelling and style of carving suggested that the Bhuvesvari Vishnu belonged to the early Licchavi period datable to the 5th century A.D. The photograph (Pl. 49) is a view of the location of the sculpture after it was stolen in February, 1986.

PUBLISHED
Lain S. Bangdel, Prachin Murtikala ko Itihas, History of Early Nepalese Sculpture, Royal Nepal Academy (Kathmandu, 1981), Pl. 82.
Lain S. Bangdel, 2500 Years of Nepalese Art, VEB A.E. Seemann Verlag (Leipzig, GDR, 1987), Pl. 76.
Pl. 46. Side view of Vishnu (Pl. 45).

Pl. 47. The half-buried image of Vishnu (before renovation).
Pl. 48. Another view of Vishnu (Pl. 45).
Pl. 49. A view after the image of Vishnu (Pl. 45) was stolen.
Pl. 50. Devi, Banepa, 14th century A.D., stolen in the late 1970's.
PLATE 50

Devi
Grey limestone
Ht. about 22 inches
Banepa
14th century A.D.

The image of Devi, a goddess, was located at a water fountain in Banepa, about twenty miles east of Kathmandu city (Pl. 50). The goddess stood outside in the open, on a wall, with her feet firmly planted on a lotus pedestal. She wore large earrings, armlets and bangles. Her diaphanous garment was secured by a beaded girdle, the end of which was taken back from her left shoulder and shown hanging in decorative pleats.

The figure was treated delicately with slight elongation, which is characteristic of the late medieval period. Artists of the Malla period produced a variety of female divinities, richly endowed with physical grace and beauty as exemplified by this goddess from Banepa. Whether the subject was Parvati, Laksmi, Tan or any other female goddess, the same tradition or style of modelling of that period was rendered.

This beautiful Devi of the 14th century from Banepa was stolen in the late 1970’s.

PUBLISHED
Pratapaditya Pal, The Arts of Nepal, Pt. 1, Sculpture. (Leiden/Köln, 1974), Fig. 232.
Krishna Deva, Images of Nepal, Archaeological Survey of India (New Delhi, 1984), Pl. LXXVIII A.

PLATE 51

Standing Buddha
Dark limestone
Ht. about 34 inches
Yampibahal, Patan
9th century A.D.

A remarkable image of the Buddha was located at Yampibahal, Patan, tucked in a shallow niche of a chaitya (Pl. 51). When the photograph of this image was taken in the early seventies, the figure of the Buddha stood with both feet buried in cement plaster. The Buddha wore a serene and peaceful expression. He wore a diaphanous robe holding its gathered ends in his left hand, while his right hand was held in the gesture of munificence (Pl. 52). This beautiful sculpture was stolen in 1982; only an empty niche remains behind (Pl. 53).

It must be noted that Yampibahal of Patan, like Chabahil Stupa, was a great center for Buddhism during the Licchavi period, and remained so for centuries. A number of Buddhist images belonging to the Licchavi, Thakuri and Malla periods were to be found around the stupa. They were indeed consecrated by the devotees, and remained for many centuries as objects of veneration. Unfortunately, like Chabahil Stupa, Yampibahal has become a favourite place for image lifters. As a result, four remarkable sculptures, including this standing Buddha (Pl. 51) have been stolen from this place.

PUBLISHED
Lain S. Bangdel, 2500 Years of Nepalese Art, VEB A.E. Seeman Verlag, (Leipzig GDR, 1987), Pl. 137.
Pl. 52. Detail of Pl. 51.
Pl. 53. Empty niche where the Buddha (Pl. 51) was originally installed.
Pl. 54. Standing Vishnu, Jyathatol, Kathmandu, 10th century A.D., stolen in the late 1970's.
Pl. 55. Empty niche of the stolen Vishnu (Pl. 54).
Standing Vishnu  
Ht. 20 inches  
Jyathatol, Kathmandu  
10th century A.D.

The beautiful image of Vishnu from Jyathatol, Kathmandu, was fixed in a niche (Pl. 55). The four-armed Vishnu stood in a firm, and erect posture on a double lotus, with his feet slightly apart. He was represented alone, without his consort Lakshmi and his devoted mount Garuda. This is the most common type of Vaishnava image of Nepal. Vishnu held a flaming wheel in his rear right hand, while the corresponding left hand carried a club, the upper part of which was mutilated. His lower left hand held a conch, diagonally, and the lower right hand which was mutilated below the elbow, might have held a lotus seed, as usual. He wore a crown, earrings, a beaded necklace, serpent arm bands, bracelets, a sacred thread and a dhoti that was held together by an ornamental girdle, the central folds of which were shown hanging elegantly between his knees. A scarf was tied around his waist, forming a semi-circular loop across the thighs, and the ends of the scarf were suspended in a stylized manner, a ubiquitous feature in the images of Nepal. A beautiful halo with the flame design was delineated behind the head of the god. The border of the relief was decorated with a flame and floral design. This beautiful image of Vishnu was stolen in the late 1970s, leaving an empty niche behind (Pl. 55).

Chaturmukha Shiva-linga  
Grey limestone  
Ht. about 28 inches  
Outside Panchadevala, Pashupati  
8th century A.D.

A beautiful Chaturmukha Shiva-linga was located in the Pashupati area outside Panchadevala (Pl. 56). All four faces of the Shiva-linga which were round and rendered smoothly were shown holding the rosary in their right hands and a waterpot in their left hands. The head of Shiva, facing the front, was covered with short curls like the head of the Buddha. He wore a necklace with a round pendant in the center, but no earrings. The details of his eyes, nose and his thick, sensual lips were slightly damaged. Curiously, a horizontal third-eye was incised on his forehead (Pl. 57), in place of a vertical one. The head, carved on the opposite side, was divided into two-halves in which an elaborate feminine coiffure on the left clearly indicated a female face, while the short curly hair on the right suggested a male face. This was the androgynous form known as ArdhanaRisvara: a conjoint representation of Shiva and his consort Parvati.

On the right of the front face, Shiva wore a crown similar to that of Vishnu. One of the peculiarities of this image was the representation of Shiva on the left side of the front face, in which the hair was gathered up into a bun resembling an elegant female coiffure (Pl. 58). Another significant feature was that none of the faces had the terrifying expression.

A thin floral band was incised around the cylindrical shaft, which was visible between the four heads. The whole image was treated with sublime sensitivity which epitomizes the characteristics of the Licchavi art of the latter half of the 7th and early 8th centuries A.D. This sculpture was stolen in July, 1984.
Pl. 57. Side view of Chaturmukha Shiva-linga (Pl. 56).
Pl. 58. Another side view of Pl. 56.

119
PLATE 59

Standing Surya
Black limestone
Ht. about 15 inches
Pharping
14th century A.D.

A beautiful statue of Surya was located at a small temple area, east of Pharping near Kopu-gaon (Pl. 59). The upper portion of the stele was completely damaged, as seen in the photograph; however, the head and crown of the god and the two lotuses which he held in his hands were intact. The god was represented standing erect on a lotus and wearing a crown, earrings, a necklace, a beaded girdle, a tunic, and boots reaching to the knees. The carving was smooth with sensitive linear delineation enhancing his handsome appearance. He looked tall, slender and graceful in his tunic and long boots. He was flanked by two attendants who were identified as Danda and Pingala. While Pingala carried a pen and manuscript, his usual attributes, the other attendant surprisingly held an inverted conch indicating his identity as Sankhapurusha, an attendant of Vishnu. While Vishnu and Surya have mutual affiliation, the image offers a rare combination of Surya attended by Sankhapurusha. The border of the stele seemed to have been decorated with a flame halo. This sculpture, which was assigned to the 14th century A.D. on the basis of the style of carving, was stolen in late 1982 or early 1983.

PLATE 60

Three Female Devotees
Grey limestone
Ht. 16½ inches
Chabahil Stupa, Deopatan
7th century A.D.

Chabahil Stupa in Deopatan has the most interesting Buddhist reliefs fixed along the circular base of the stupa. Among the Buddhist fragments, some are represented singly, some are in groups with female devotees in adoration, while others show pairs of antelopes, decorated with flying scarves, the Wheel of Law, Purnaghata (Vase of Plenty) or Nagaraja with folded hands. They were most charming Buddhist reliefs which once decorated the Chabahil Stupa. Unfortunately, four of these reliefs have been recently stolen (Pls. 1, 60, 70, 94).

In the panel of the Three Female Devotees (Pl. 60), the first female devotee was seen kneeling and carrying a basket of offerings. The second female devotee was shown with folded hands. She was followed by a child, who could be her son, resting his right hand on his mother's shoulder from behind. The last kneeling female devotee was depicted holding the tip of her garment in her left hand while raising her right hand in an elegant gesture of adoration.

All these female devotees looked slim, beautiful and slightly elongated in proportion (Pl. 61). They were dressed elegantly and their saris were decorated with designs which were lightly incised. The soft gentle expression of the faces, prominent breasts and dignified but graceful posture are typical of the female form of the Licchavi period. They wore different ornaments including a peculiar tube-like ornament on their left ears. Such ear-ornaments are rarely found in other female figures in Nepali sculptures. Most probably this kind of jewelry may have had a tribal origin, fashionable at the time. The whole panel was carved with sensuous detail and delicacy. The rock motif, which was artistically represented especially in the foreground, was perhaps inspired by surrounding hills and mountains of the Valley. Known for their exquisite grace and beauty, these female figures were the works of the great masters, and have never been repeated with the same zeal and elegance. They were undoubtedly among the best examples of the Licchavi art belonging to the late 6th or early 7th century A.D. The image was stolen in the early 1980's.

PUBLISHED
Pratapaditya Pal, Buddhist Art in Licchavi Nepal, "Marg" Publication, Bombay, Vol. XXVII, No. 3 (June 1974), Fig. 87.
Lain S. Bangdel, 2500 Years of Nepalese Art, VEB A.E. Seemann Verlag (Leipzig GDR, 1987), Pl. 163.
Pl. 59. Standing Surya, Pharping, 14th century A.D., stolen in late 1982 or early 1983.
Pl. 60. Three Female Devotees, Chabahil Stupa, Deopatan, 7th century A.D., stolen in the early 1980's.
Pl. 61. Detail of Pl. 60.
A very interesting image of Uma-Mahesvara (Pl. 62) was located near the famous image of Brahma from Deopatan. It was actually found buried inside a small dilapidated rest house, along with another image of Garudasana Vishnu (Pl. 103). The four-handed Shiva was seated in *lalitasana* with his left leg resting on the seat and the right leg pendent. His rear right and left hands held a rosary and a trident, respectively, and his right front hand, gently rested on his right knee. He wore a *jatamukuta*, earrings, a necklace, armelets, bracelets, a sacred thread and a lower garment.

Uma was seated in *lalitasana* pose with her left leg resting on the seat and her right leg pendent. She was shown leaning gently towards her husband while her right arm rested on his lap and her left hand held a parrot, a symbol of fertility. On her left, a four-handed female figure carried a fly-whisk and a small basket of offerings in her rear right and left hands, respectively. Her right front hand held a rosary and her left front hand a waterpot. On the right of Shiva, Nandi, the bull with a prominent hump, was seated. Kumara, youngest son of Shiva was not visible here, as the lower part of this relief was buried in the ground. Behind the heads of Shiva and Parvati, flame halos were delineated. As usual, two guardian deities were represented on either side. This interesting image of the 14 century A.D. was lost in the early 1970's.
Pl. 62. Uma-Mahesvara, Jaibagesvari, Deopatan, 14th century A.D., stolen in the early 1970’s.
Pl. 63. Vishnu with Lakshmi and Garuda, Tilmadhava Temple, Bhaktapur, 12th century A.D., stolen in the late 1970's.
Pl. 64. Broken wall shows how the image of Vishnu (Pl. 63) was stolen.
PLATE 63

Vishnu with Lakshmi and Garuda
Grey limestone
Ht. about 20 inches
Tilmadhava Temple, Bhaktapur
12th century A.D.

The image of Vishnu with Lakshmi and Garuda was located at a small shrine to the left of Tilmadhava Temple in Bhaktapur (Pl. 63). Here, the four-handed Vishnu stood erect on a dais decorated with a floral motif. He held a wheel in his rear right hand and a mace in his rear left hand, which was damaged at the top. His front right arm was completely broken; his front left hand held a conch. He wore a crown, earrings, a necklace, armlets, bangles and a sacred thread. A three-fold waist band was tied round his belly with its two ends hanging as decorative pleats on either side. A large flame halo was seen behind his head.

On the right of Vishnu stood Lakshmi on a lotus pedestal holding the stem of a lotus in her left hand, while her right hand carried a lotus seed. She wore a sari, a tiara, a necklace, armlets, bangles and anklets. A flame halo was delineated behind her head. On the left of Vishnu, his mount, Garuda, with hands folded, stood on a pedestal decorated with rock motif. His wings were partly visible behind his broad shoulders. A flame halo was incised behind his head. This image of Vishnu with Lakshmi and Garuda, which was tucked away in the wall, was stolen in the late 1970s. The photograph (Pl. 64) shows how the wall was broken when the image was stolen.

PLATE 65

Parasurama
Ht. 22 inches
Rudragadesvara, Pashupati
11th century A.D.

A rare image of Parasurama was located at Rudragadesvara near Pashupati temple (Pl. 65). He was shown standing on a crouching human figure, holding an axe in his rear right hand. His front left hand held a waterpot and his right hand, a rosary. The absence of his rear left hand was conspicuous. He wore a crown, earrings, a necklace, serpent armlets, bracelets, a sacred thread, a dhoti secured by an ornamental girdle, and a scarf around his waist with its semi-circular loop hanging between his thighs. The two ends of the scarf were suspended on either side in stylized folds. Perhaps this was the only example in Nepali sculpture where Parasurama was represented. We have already discussed the image of Rama (Pl. 16), the hero of the great Hindu epic Ramayana, located near the image of Parasurama. According to the Purana, Parasurama, who was from a Brahmin family, vowed to kill the Kshatriyas who killed his father when the latter refused to give Kamaadhenu, the auspicious cow, to the Kshatriya King Kartaviryaajuna. Thus, Parasurama is shown with parasu, the battle axe, a weapon to kill the enemy. On the left of the three-handed Parasurama, a nilakamala was shown at the level of his shoulder. And below the nilakamala, a small figure of a four-handed divinity who could be identified as Shiva, was represented. On stylistic evidence, this image could be dated to the 11th century A.D. This rare image was stolen from Rudragadesvara in July, 1983.
We have already referred to a Buddha image from Nakabahi, Patan (Pl. 37) which was standing against a chaitya facing the entrance. Another image of a standing Buddha (Pl. 66) was also located by the right side of the same chaitya mentioned above which we are going to discuss here. As the lower part of the stele was buried, the pedestal and the feet of the Buddha were not visible. Wearing a diaphanous robe, the Buddha stood with his hip slightly swaying to the right. Unlike the other standing Buddha, he held the tips of robe by lowering his left hand to the level of his hips. His right hand, which was badly damaged, was shown in varadamudra, the gesture of munificence. The details of his face, hair and the frontal part of his body were damaged by erosion. However, a beautiful aureole was depicted behind the head of the Buddha. The border of the stele was decorated with the flame and pearl motif (Pl. 67).

The Standing Buddha (Pl. 37) facing the entrance of the monastery, was stolen first as mentioned already. When there was an attempt to steal the second image of the Buddha (Pl. 66) in the mid 1970s, the local people removed it to a safer place and locked it inside the temple. A few months later, however, thieves broke into the temple from the back side and removed the second Buddha also (Pl. 66). The Nakabahi chaitya which was once adorned with two beautiful images of the Buddha (Pls. 37 and 68) now looks empty (Pl. 69).
Pl. 66. Standing Buddha, Nakabahi, Patan, 10th century A.D., stolen in the late 1970's.
Pl. 67. Side view of Pl. 66.
Pl. 68. Nakabahi Chaitya with two Buddha images (Pls. 37 and 66).

Pl. 69. Nakabahi Chaitya after the images (Pls. 37 and 66) were stolen.
Among the fragmentary reliefs from Chabahil Stupa, the Two Female Devotees were located on the base of the stupa as seen in the photograph (Pl. 70).

Of the Two Female Devotees, the smaller one on the left was portrayed with folded hands in a kneeling position on a simple pedestal with a distinct rock motif (Pl. 71). She wore earrings, necklace, bangles and a diaphanous garment with the end in decorative folds. Her braided hair was thrown behind her shoulders. Though slightly eroded, her round face reflected softness, grace and beauty. The background of the stele was absolutely plain.
In front of the above female devotee, another female figure, slightly larger (Pl. 72) was installed. She was shown kneeling and carrying flowers in her hands for offering. Her hair was done in a simple manner, and a band of ribbon was tied round her head. She wore a flat circular earring in her right ear and a conical one in her left ear. Her garment was shown fluttering behind her back. A serene expression with a sense of humility was clearly shown on her face. The style of carving and modelling was smooth, and her kneeling posture with a slight thrust of her buttocks rather enhanced her physical charm and feminine beauty. Both the female devotees, discussed above, were carved separately but installed side by side on the right of the Nagaraja (Pl. 94). Stylistically, both the Female Devotees may be assigned to the 7th century A.D. They were stolen from the base of the Chabahil Stupa in early 1985.

PUBLISHED
Pratapaditya Pal, The Arts of Nepal, Pt. 1, Sculpture, (Leiden/Koln, 1974), Fig. 161.
Pl. 72. Detail of the second Female Devotee (Pl. 70).
Pl. 73. Sleeping Vishnu, Changu Narayana, 17th century A.D., stolen on the night of 28 December, 1986.
Pl. 74. Detail of Pl. 73.
Sleeping Vishnu
Ht. 33 inches
Changu Narayana
17th century A.D.

The image of Sleeping Vishnu (Pl. 73) was located in a small sanctuary on the east of Changu Narayana Temple where hoards of images, mostly belonging to the Malla Period, are found in a most neglected condition.

The worship of Jalasayana Vishnu seemed to be in vogue earlier than in the Licchavi period. However, there are two important images of Jalasayana Vishnu: one from Budhanilkantha, installed by the Licchavi King Vishnu Gupta, and the other from Hanuman Dhoka which was found at Gyaneshwar and later reinstalled in the courtyard of his palace by King Pratap Malla (Pal, 1974, Figs. 12 and 89). These two images are not only the largest but also the most imposing and dynamic. Among the images of Jalasayana-Vishnu belonging to a much later period, Jalasayana-Vishnu of Balaju of the Malla Period may be mentioned.

In the image of Jalasayana-Vishnu from Changu Narayana (Pl. 74), the four-handed Vishnu was represented as sleeping on the coil of Adishesa in the ocean. He wore a crown, earrings, a necklace, armlets, bracelets, a dhori and a beaded sacred thread. He also wore a long garland reaching down to his knees. He held a wheel and a club in his rear right and left hands, respectively. In his front left hand he carried a conch while his right front hand was shown in varadamudra. The carving of the serpent-coils was beautifully executed. This impressive image was stolen from Changu Narayana on the night of December 28, 1986.

Vajrapurusha
Ht. 63 inches
Tah-bahal, Patan
10th century A.D.

The cult of Vajrapurusha, the dwarf male attendant, seems to be in vogue since the Licchavi period. Another archaeological specimen may be cited in the Licchavi chaitya from Dhokabahal, in which a dwarf male attendant, is shown on the left of Vajrapani, with arms folded across his chest in the gesture of submission, or in a humble position known as vinayaka-hasta. The prongs of the thunderbolt (vajra) are shown emerging from his head as the principal attribute of Vajrapurusha. This is perhaps the earliest example of Vajrapurusha in stone sculpture in Nepal (Bangdel, 1987, Pl. 160). Other examples are found in metal sculptures mostly belonging to the late Thakuri period (Ulrich von Schroeder, 1981, Figs. 75A, 75D and 78G).

The image of Vajrapurusha from Tah-bahal, under discussion (Pl. 75), was shown standing on a lotus, with his arms crossed against his chest in the gesture of humility. From the top of his head emerged prongs of the thunderbolt, the vajra. He wore earrings, a necklace, armlets, bracelets and a dhori, with its central decorative folds between his feet. A scarf was tied round his waist forming a semi-circular loop across his thighs. The ends of the scarf dropped down on either side as decorative folds. Similar folds were depicted fluttering over his shoulders, a feature to be seen particularly in the image of Vajrapurusha. This figure of the dwarf male attendant was heavily modelled with strong limbs and body. To the local people the image was known as Balarama, brother of Krishna, a very popular deity in the locality.

Because of constant worship, it was always thickly smeared with oil and vermillion powder, making a definite identification difficult.

The image was treated frontally against a plain background, and bordered with the flame design. Despite the fact that it was a large stone sculpture measuring five feet three inches and installed in a thickly populated area in the heart of Patan, it was stolen in 1983.

PUBLISHED
Pl. 75. Vajrapurusha, Tah-bahal, Patan, 10th century A.D., stolen in 1983.
Chaturmukha Shiva-linga
Black limestone
Ht. about 13 inches
Dakshina-murtitol, Pashupati
15th century A.D.

The face looking front represented the Ardhanarisvara aspect, showing the right half as Shiva and the left half as Parvati. The upper right half showed the jatamukuta, the matted hair of Shiva, and the left half was beautifully arranged into an elegant bun of Parvati. On the forehead, the right half had the third eye, the eminent symbol of Shiva and the left half, the tika of Parvati. Shiva's earring on the right was delineated with a serpent motif and on the left was a flat round earring of Parvati. Shiva held the auspicious waterpot in his right hand, and Parvati, a rosary in her left hand. Three rows of a beaded necklace were minutely executed on the neck. Two decorative bands, one behind the head and the other below the necklace were minutely carved. The face was round and smoothly modelled, showing a gentle smile on the lips. Two half-faces were seen on either side of the shaft with beautifully decorated heads. On the basis of style, the image was assigned to the early 15th century A.D. This beautiful Shiva-linga was stolen, in February, 1985 leaving its jalahari behind as seen in the photograph (Pl. 77).
Pl. 77. Empty base after the image (Pl. 76) was stolen.
Pl. 79. Surya (Pl. 78) seen on the left of Visvarupa Vishnu, Changu Narayana.
Changu Narayana, situated about fifteen miles north-east of Kathmandu, is a celebrated historical place of Nepal. The site has yielded not only a number of ancient and important sculptures around the famous Changu Narayana Temple, but also the earliest stone inscriptions of the Licchavi King Manadeva, dated A.D. 464. Among the stone sculptures, there was a small image of Surya on the left of the famous Visvarupa Vishnu (Pl. 79). The two-handed Surya was represented in yogic posture holding a lotus in each hand (Pl. 80). He wore a crown, earrings, a necklace, bracelets, as well as a scarf and a dhoti. The sculpture was well-proportioned and the carving was delicate and smooth. In front of his seat, a flying horse with wings was beautifully represented. The border of the sculpture was decorated with a flame design. The whole stele was in good condition except the border on the left, near the lotus flower, which was slightly chipped away. The image, which was a work of the 15th century A.D., was stolen in 1982.

PUBLISHED
PLATE 81

Standing Buddha
Height about 40 inches
Vajrayogini Temple, Sankhu
12th century A.D.

A fully modelled sculpture of the Buddha (Pl. 81) was located outside the temple of Vajrayogini in Shankhu. The Buddha was depicted standing with his feet slightly apart on a lotus base wearing a diaphanous robe. He held his right hand in varadamudra, the gesture of munificence, while his left hand was shown as if holding his robe. The style of carving was based on the Sarnath school of India; however, the treatment of the face was rather flat, unlike other Buddha images of the Valley belonging to the Licchavi or post-Licchavi periods. This Buddha image was stolen from Vajrayogini Temple in the mid 1980's.

PLATE 82

Parvati
Dark grey limestone
Ht. about 24 inches
Sarasvati-kunda, Lele
15th century A.D.

A remarkable figure of the goddess Parvati was located on the wall of a temple at Saraswati Kunda in Lele (Pl. 82). The goddess stood erect planting her feet firmly on a pedestal which was decorated with a floral design.

Goddess Parvati wore a tiara, earrings, a necklace, armlets of a floral design, bracelets and anklets. Her left hand held a mirror to the level of her hips while her slightly stretched right hand, which held a fruit, was placed on a nilakamala. Her lower garment was secured by an ornate girdle, and the central folds were shown between her legs. Behind her head, a flame halo with pearl motif was clearly shown.

Parvati was flanked by two female attendants in diminutive form. They were heavily modelled and depicted standing on a pedestal of rock motif. Both female attendants carried fly-whisks in their right hands, and some unidentified objects in their left hands.

The border of the stele was decorated with the pearl and flame motif, similar to the halo. The style of modelling was rather heavy. On stylistic grounds, this image of Parvati was assigned to the 15th century A.D. This impressive stone image was stolen in October, 1984.

PUBLISHED
Krishna Deva, Images of Nepal, Archaeological Survey of India, (New Delhi, 1984) Pl. LXXXI.
Pl. 82. Parvati, Sarasvati-kunda, Lele, 15th century A.D., stolen in October, 1984.
The worship of female divinities in Hindu and Buddhist pantheon seems to have been extremely popular during the medieval period in Nepal. Countless images of female deities, especially in stone and metal, were produced during this period. It must be noted that artists of Nepal reached their zenith of perfection in creating female figures endowed with grace and beauty.

One such image of Maha Gauri, which could also be identified as Uma or Parvati, consort of Shiva, was located in Deopatan (Pl. 83). She stood on a full-blown lotus, wearing a tiara, earrings, a necklace, armlets, bracelets and a decorated girdle to secure her lower garment. The central folds of her sari fell as decorative folds between her knees; the other end of the sari around her left shoulder appeared as beautiful as the decorative pleats below her left hand. Her left hand held the stem of a blue lotus, and her right hand, which rested on a half-blown lotus, carried a jewel in the open palm. On the right of the female divinity, a blue lotus, nilakamala, similar to the one on the left, was artistically delineated with buds and leaves. The lotus stem and buds were treated delicately, and the stem swayed in rhythmic serpentine movement. The image was executed with a hollow background and a broad border beautifully decorated with the flame and pearl motif. The female figure looked tall, slender and graceful. The face was delineated smoothly and gently, with slanting eyes and small lips indicating a Mongoloid beauty. On the basis of style, the image was assigned to the 15th century A.D. This beautiful sculpture was stolen in the mid 1970's.

PUBLISHED
Krishna Deva, Images of Nepal, Archaeological Survey of India, (New Delhi, 1984) Pl. LXXIX.
Pl. 83. Mahagauri, Deopatan, A.D. 1238, stolen in the mid 1970's.
A number of female deities belonging to the late medieval period are found in the Valley of Kathmandu. Their proper identification is difficult to establish because they share similar iconographic features. One such image was located in the Satya Narayana Temple complex in Hadigaon (Pl. 84). The goddess was shown seated with crossed legs on a decorative pedestal, holding a blue lotus (nīhākamala) in her left hand. As her right hand was damaged, it was difficult to establish what it held.

Her hair style, which seemed to have been beautifully arranged, was partially damaged. Her right eye and her nose were also mutilated. Her ornaments included earrings, a necklace, armlets, bracelets and a diaphanous sari secured by a beaded girdle. Her prominent breasts, narrow waistline and broad hips indicated a work of the late Thakuri or early Malla Period. The image was stolen in early 1984.

PLATE 85

Chaturmurti
Grey limestone
Ht. 25½ inches
Epatol, Sankhu
8th-9th century A.D.

The image of Chaturmurti was located a few yards from the main road in an open field, as seen in the photograph (Pl. 85). The four divinities including Brahma, Vishnu, Shiva and Ardhanarīśvara were grouped together around a huge cylindrical shaft representing a linga. Brahma (Pl. 87) was represented as the figure head with four hands and only one head. He stood facing the mouth of the jalahari, the pedestal-cum-liquid-container from which the shaft rose. On the left of Brahma stood Vishnu holding a wheel and a mace in his upper right and left hands, respectively. His lower left hand was holding a conch, diagonally, and his lower right hand, a lotus seed. Stylistically, the carving of his crown, girdle, sash, lower garment and, in particular, the standing posture of the god, was remarkably close to those of the Visvarūpa Vishnu from Changu Narayana (Pl. 75).

On the left of Vishnu stood Shiva who was represented standing erect (Pl. 86). He held a rosary in his upper right hand, while his upper left carried a trident. He held a waterpot in his lower left hand while his lower right hand was damaged.

Between Shiva and Brahma stood Ardhanarīśvara (Pl. 88), the half-male and half-female form representing Shiva and Parvati. In Nepal there are not many images of Ardhanarīśvara; therefore, its representation, along with the Brahmical triad, was indeed quite rare, perhaps the only example known in Nepalese art. On stylistic grounds, the image was assigned to the 8th or 9th century A.D. This exquisite sculpture was stolen in mid-1985.

PUBLISHED
Lain S. Bangdel, Prachin Nepali Murtikala ko Ithas. (History of early Nepalese Sculpture), Royal Nepal Academy (Kathmandu, 1981), Pl. 46.
Lain S. Bangdel, The Early Sculptures of Nepal, Vikas Publishing House Pvt. Ltd. (New Delhi, 1982), Pl. 68.
Pl. 86. Detail of Pl. 85, showing Shiva and Vishnu.
A beautiful image of Bodhisattva Padmapani was located at a crossroad near Jaibagesvari Temple in Deopatan (Pl. 89). The Bodhisattva was shown standing in the \textit{tribhanga} pose, holding the sinuous lotus stem in his left hand, while his right hand was in \textit{varadamudra}, the gesture of munificence. On his three-lobed crown, his spiritual father, Amitabha, was incised in the central lobe.

The Bodhisattva wore earrings, a necklace, armlets, bracelets, a sacred thread, an ornate girdle, a \textit{dhoti} and a diagonal sash which was clearly visible across his thighs. The stele was smoothly treated and the face of Bodhisattva had a gentle and serene expression. Above his left shoulder, a lotus flower resembling the sun was delineated. On either side of the main divinity, two kneeling female figures with folded hands were shown, each wearing a tiara, decorative earrings, a necklace, armlets, bracelets and a lower garment. They were sensitively carved, accentuating their female beauty and graceful posture. Behind their heads, prominent halos with the pearl and flame motif were delineated. The border of the stele was decorated with a distinct flame motif and a broad floral design in which a small flying figure was also incised on the top left corner. The upper right side of the relief, particularly above the left shoulder of the main divinity, was missing as seen in the photograph. On the basis of the style, the image was assigned to the 15th century A.D. It was stolen in the mid 1970's.

PUBLISHED
Amita Ray, \textit{Art of Nepal}, Indian Council of Cultural Relations (New Delhi, 1973), Pl. 43.
Pratapaditya Pal, \textit{The Arts of Nepal}, Pt. 1, \textit{Sculpture}, (Leiden/Köl, 1974). Fig. 197.
Pl. 89. Bodhisattva Padmapani, Jaibagesvari, Deopatan, 15th century A.D., stolen in the mid 1970's.
PLATE 90

Chaturmukha Shiva-linga
Black limestone
Ht. about 25 inches
Rajghat, Pashupati
18th century A.D.

This Chaturmukha Shiva-linga was located at Rajghat, on the bank of the Bagmati River (Pl. 90). It was a beautiful Shiva-linga carved in high relief. Four human faces were shown in the four cardinal directions, each wearing a different head-dress, earrings, and necklace, and holding a waterpot and a rosary in each pair of hands. The Shiva-linga was standing on a round jalahari, a base grooved to drain sanctified water. This Shiva-linga was stolen on January 2, 1985.

PLATE 91

Vishnu with Lakshmi and Garuda
Dark limestone
Ht. 27 inches
Bhimdhara, East of Dattatraya Square, Bhaktapur
10th century A.D.

One of the finest sculptures of Standing Vishnu was located at Bhimdhara, Bhaktapur (Pl. 91). Actually, it was found on the right corner of the steps leading down to the pond (Pl. 93). Here, the four-handed Vishnu was represented standing on a lotus base whose details were abraded. His two rear hands held a flaming wheel and a mace in the right and left, respectively. His front left hand carried a conch, horizontally, and his front left hand a lotus seed. The center of his crown was embellished with a kirttimukha, and his ornaments included earrings, a single beaded necklace, armlets and bangles. A scarf was tied round his waist, forming a semi-circular sash across his thighs, with its ends hanging elegantly on either side. His lower garment was secured by a girdle, the central folds of which were beautifully arranged in a zigzag pattern (Pl. 92). The principal divinity, flanked by Lakshmi and Garuda, was standing against an aureole embellished with a border of flame and pearl motif.

One the right of Vishnu, two-handed Lakshmi, his consort, stood on a dais carved with a rock motif, and held the stem of a blue lotus (nilakamala) in her left hand; the right hand was damaged. She stood in a tribhanga pose, wearing a tiara, flat earrings, a single beaded necklace, bangles, and anklets. Her decorative lower garment that reached to the anklets, was secured by an ornate girdle. Her slender and elongated figure was graceful, reminiscent of post-Licchavi figures.

On the left of Vishnu was Garuda, his mount, standing on a rock pedestal with folded hands and wings clearly delineated behind his shoulders. His hair was gathered in a bun, similar to the Garuda of Changu Narayana, standing on the left of Vishnu (Bangdel, 1987, Pl. 102). This charming image was stolen in February, 1983.
Pl. 91. Vishnu with Lakshmi and Garuda, Bhimdhara, Bhaktapur, 10th century A.D., stolen in February, 1983.
Photo shows where the image of Vishnu (p. 91) was located.
A relief of Nagaraja, the king of Serpents, was located at Chabahil Stupa, Deopatan (Pl. 94). The Nagaraja was represented with folded hands and crossed legs, seated on a coil of serpents. He wore a crown, ear-rings, bracelets, armlets and a dhoti. His head was sheltered by a seven-hooded serpent. A highly stylized rock formation was shown around the figure. The style of carving indicated a work of the late 7th century A.D. Although the stele was well preserved, most of the details of the sculpture were eroded. This sculpture was stolen from the Chabahil Stupa in the late 1970's.

PUBLISHED
Pratapaditya Pal, The Arts of Nepal, Pt. 1, Sculpture, (Leiden/Koln, 1974), Fig. 252.
A beautiful image of Bodhisattva Padmapani was located in a niche of a small chaitya at Guitol, Patan (PI. 95). Apart from the cult of the Buddha, the cult of Avalokitesvara, or Bodhisattva Padmapani, has remained extremely popular in Nepal since the Licchavi period.

Padmapani, the lotus bearer, is ultimately called Avalokitesvara, the lord who directs his gaze downwards as he shares the miseries of mankind. As an extremely popular deity among the Newar Buddhists, he is highly regarded as Karunamayi, the god of Infinite Compassion.

Standing on a lotus, the Guitol Padmapani wore a crown in which a tiny figure of Amitabha, his spiritual father, was inset. His ornaments consisted of earrings, a necklace, bracelets and a sacred thread. Standing gracefully with a slight outward thrust of his hip to his right, he held a long and delicate stem of a lotus in his left hand, while his right hand displayed the gesture of munificence. His lower garment, secured by an ornate girdle, had pleats arranged between his legs in a zigzag fashion. A diagonal sash was tied around his thighs, the ends of which were shown fluttering on his right side. A small figure of a devotee, shown frontally, was kneeling on his right.

The image was carved with linear fluidity and gentle treatment. A closer look would immediately reveal that the modelling and posture of this image was very close to the Bodhisattva Padmapani from Yamphukhal (Pl. 98) who was shown standing on the right of the Seated Buddha. It is highly probable that both sculptures were works from the same atelier. This unique sculpture, which could be assigned to the 9th century A.D., was stolen in late 1981.

PUBLISHED

---

The figure of Lakshmi, goddess of wealth, was found half-buried in the corner of a temple near Shankhamul, Patan (Pl. 96). This piece must be the fragmentary part of a lost Vishnu image. Evidently, the mutilated hand seen on her left was the hand of Vishnu holding a lotus seed.

Wearing a distinctive crown, earrings, a beaded necklace, beaded armlets and bracelets, Lakshmi stood gracefully holding the stem of a lotus in her left hand, while her outstretched right hand seemed to be carrying a boss. Her lower garment which was secured by an ornate girdle, was clearly delineated with floral designs. A prominent halo, decorated with the flame and pearl motif, was beautifully executed behind her head.

The goddess stood frontally with her pelvis thrust slightly forward. Her soft gentle expression, prominent breasts, pinched waist and broad hips were characteristic of the female form of the Licchavi period. On stylistic grounds the image was assigned to the 10th century A.D. The image was stolen in the late 1970's.
Lakshmi, Shankhamul, Pain, 10th century A.D., stolen in the late 1970s.
The image of Uma-Mahesvara was located at Wotol, Dhulikhel, about twenty five kilometres east of Kathmandu (PI. 97). Shiva was seated on a cushion in lalirasana, with his left leg resting on the seat, and the right leg pendent, a ubiquitous feature seen in Uma-Mahesvara panels. Instead of the usual rosary, Shiva held a strand of his own matted locks in his upper right hand, and a trident in his upper left hand, shown behind the parasol. His front left hand gently caressed Uma, while his front left hand displayed a boss in the open palm. He wore a jata-mukuta, earrings, a necklace, armlets, bangles and a beaded girdle to secure his lower garment.

On the left of Shiva, his consort, Uma, was shown leaning languidly on her husband while resting her right arm in Shiva’s lap as if to balance the whole weight of her body. She wore flat earrings, a necklace, armlets, bangles and a beaded girdle. Her left hand, which seemed to hold a parrot, rested on her knee. Of the two female attendants standing on her left, one held a parasol over the head of the goddess. On the right of Shiva, Nandi, the bull was shown, while his son, Kumara, was seated on the extreme right holding a lance in his left hand.

The top of the relief was dominated by a huge parasol flanked by the sun and the moon. Below the parasol, goddess Ganga was delineated in an acrobatic posture, pouring water over Shiva’s head to suggest the Ganga-dhara aspect. Her two rear hands were holding a flying scarf. On the opposite side, another celestial figure was seen offering flowers. In the lower part of the panel, eight ganas were represented with a dancing Ganesha, who occupied the central position. This Uma-Mahesvara panel, assignable to the 12th century A.D., was stolen in 1982.

A remarkable relief of the Seated Buddha flanked by the Bodhisattvas Padmapani and Vajrapani was located in a chaitya, near the main stupa of Yampibahal, Patan (Pl. 98). Here, the Buddha was seated in a yogic posture on a full-blown lotus with his right hand in varadamudra, the gesture of munificence, while his left hand rested on his lap. To the right of the Buddha stood Bodhisattva Padmapani, in a graceful tribhanga pose, holding a long delicate lotus stem in his left hand; his right hand rested on the head of a kneeling female figure in a manner of blessing. To the left of the Buddha was Vajrapurusha, the dwarf male attendant.

It is interesting to note that the representation of Vajrapani with a dwarf, as mentioned above, has remained a very popular prototype, which has been endlessly copied, especially in metal sculpture, even to the present day. The pedestals of all five figures were shown as full-blown lotuses springing from a central luxurious lotus stem. However, the Buddha and the two Bodhisattvas were clearly distinguished by the flame halos behind their heads.
A similar relief can be cited from Guitol, (Bangdel, 1987, Pl. 150) in which the Buddha is seated in a yogic posture. There is a slight difference between the two reliefs: for example, only in the Guitol relief the Buddha is shown in dharma-chakra-pravartana-mudra. Although this unique relief from Yampibahal was stuck up on the chaitya at a height of about seven feet from the ground, it was stolen in the early 1970’s.

PUBLISHED
Pratapaditya Pal, The Arts of Nepal, Pt. 1, Sculpture. (Leiden/Koln, 1974), Fig. 182.
Pratapaditya Pal, Buddhist Art in Licchavi Nepal, “Marg” Publication, Bombay, Vol. XXVII, No. 3 (June 1974), Fig. 63.
Lain S. Bangdel, 2500 Years of Nepalese Art, VEB A.E. Seemann Verlag (Leipzig GDR, 1987), Pl. 151.
Pl. 100. Detail of Pl. 98.
Images of Ganesha are widespread in the Valley of Kathmandu. One of such ancient images of Ganesha can be cited from the Kumbhesvara Temple complex in Patan. Many of them are dated and inscribed. We have already noted that in almost all the Uma-Mahesvara panels, especially from the 5th century onwards, Ganesha is represented with other ganas, either sitting, standing or dancing with two or four hands. He is depicted in various postures, wearing different ornaments. Sometimes he is shown with his shakti, which is a later iconographic development in Nepal.

Among the Hindu minor deities, Ganesha, god of Good Fortune and son of Shiva and Parvati, whose antiquity goes back to at least the 4th century A.D., is one of the most popular deities in Nepal.
The image of the four-armed Ganesha from Sanga village (Pl. 101) was one in which he was represented as dancing. He held a rosary and an axe in his upper right and left hands, respectively, while his front left hand carried a bowl of sweets and his front right hand, either a radish or his severed right tusk. It must be noted that his crown was embellished with kirtimukha and his forehead was adorned with the third eye, like his father, Shiva. Those were two unique features seen in this image.

Ganesha's left foot was placed on a double lotus pedestal and his right leg slightly raised as if to emphasize the rhythm of his movement. His large ears and strands of hair were clearly visible. The border of the stele was decorated with a motif of flame.

On the left of Ganesha, the mouse, his mount, was delineated looking at Ganesha as if he were completely taken aback by his master's dancing. This unique sculpture, datable to the 15th century A.D., was stolen from the shrine in mid 1985 (Pl. 102).

PUBLISHED
Pl. 103. Garudasana Vishnu, Jaibagesvari, Deopatan, 12th century A.D., stolen in the mid 1970's.
In Nepalese art the representation of Garuda, the mount of Vishnu, is mostly found in two forms: kneeling or standing. Examples of a kneeling Garuda with folded hands can be cited from Changu Narayna Temple or Kathmandu (Bangdel, 1987, Pls. 102, 103). Another form of Garuda is found standing on the left of Vishnu when Lakshmi stands on his right. The concept of Vishnu with Lakshmi and Garuda has remained extremely popular in Nepal since the early 5th century A.D.

A relief of Garuda was located in the complex of Satya Narayana Temple in Hadigaon (Pl. 104). The main part of the relief including Vishnu and Lakshmi was missing, and only the fragmentary part of Garuda remained. He was seen standing in a very graceful posture with folded hands, holding a rosary in between his palms; both feet were missing. His ornaments consisted of two large earrings, a necklace, armlets with serpent motif, bangles and a sacred thread loosely hanging between the diagonal sash. As usual, his dhoti was secured by an ornate girdle and his wings were visible behind his shoulders. A circular halo was incised behind his head. The smooth modelling, elegant simplicity and his gentle round face with an introspective expression were reminiscent of the Licchavi sculptures. Stylistically, the image of Garuda was assigned to the 10th century A.D. This image was stolen in the early 1970's.

PUBLISHED
Pratapaditya Pal, Vaisnav Iconography of Nepal. The Asiatic Society, Calcutta, 1970, Fig. 90.
Lain S. Bangdel, 2500 Years of Nepalese Art. VEB, Seemann Verlag, Leipzig GDR, 1987, Pl. 104.

A Surya image was found in a small shrine on the left of the Madhava Narayana Temple at Tribenighat, Panauti (Pl. 105). The early Malla period witnessed the growing popularity of Sun worship in the Valley of Kathmandu, especially in Panauti. A number of Surya images to be found in Panauti attest to this. The relief of the Surya image in question was represented in a semi-circular form in which Surya, the main divinity, was standing in the middle, holding a lotus flower in each hand. He was flanked by female attendants and surrounded by his two consorts and other lesser deities whose identification could not be established due to heavy erosion. Aruna, the charioteer, stood in front of Surya, driving seven horses. Usha and Pratyusha, who were represented as symbols of the dawn and pre-dawn, were depicted on either side holding a bow and arrow dispelling the darkness of the universe.

A prominent parasol was represented on the top of the stele, and above it was a decorative flame motif symbolizing the rays of the sun. The Surya image, datable to the 14th century A.D., was stolen in the early 1980’s by breaking the wall of the shrine (Pl. 106).
Pl. 105. Surya, Tribenighat, Panauti, 14th century A.D., stolen in the early 1980’s.
Pl. 106. A view of the broken wall after the image of Surya (Pl. 105) was stolen.
PLATE 107

Uma-Mahesvara
Grey limestone
Ht. 15 inches
Sakhona, near Tukucha river
7th century A.D.

In the Uma-Mahesvara panel (Pl. 107) from Sakhona, Lazimpat, the divine couple was seated on a simple dais, covered with animal skin and carved with rock motif. Shiva seated in the *lalitasana* pose, was gently embracing Uma with his left hand while his right hand was raised in *abhaya-mudra*, the gesture of reassurance. He wore an unusual type of headgear, a single beaded necklace, armlets of serpent motif and bangles. His lower garment was secured by a girdle and a three-fold band was tied around his belly.

Uma was seated on the left of Shiva in the *lalitasana* pose, resting her right hand on his lap and her left hand on her own knee. She wore a tiara, but her head appeared to be much larger than her body. Kumara was shown on the left of Uma while Nandi, the bull, with a big hump decorated with beaded garland bore a jewel. The Nagaraja was protected by a seven-hooded serpent. The delineation of the main figure and the carving of serpent coil were beautifully executed. On either side of the serpent hoods, a lotus flower was shown. On top of the stele, an umbrella was depicted, the front part of which was slightly damaged. The border of the stele appeared to have been decorated with the flame motif, but due to heavy erosion it was hardly visible. On the basis of the style, the image was assigned to the 12th-13th century A.D. It was stolen in 1982.

PUBLISHED

PLATE 108

Nagaraja
Grey limestone
Ht. 21 inches
Bhagvan Bahal, Naksal
12th-13th century A.D.

A beautiful stele of the Nagaraja was located at Bhagvan Bahal in Naksal (Pl. 108). The image was fixed on a rectangular base located in an open field (Pl. 109). The Nagaraja was seated on the coil of a serpent in *sukhasana* with his left foot resting on the seat while the folded right leg was slightly pendent. The deity wore a crown, two different types of earrings, a necklace, armlets, bangles and a *dhoti* which was secured by a simple two-fold girdle. He held a blue lotus (*nilakamala*) in his left hand, while the right hand indicating a latter stylistic development, was seated behind on the right of Shiva. The panel was considered to be one of the earliest known Uma-Mahesvara reliefs datable to the 3rd-4th century A.D. by a previous writer, however, a minute observation would reveal that in almost all the early Uma-Mahesvara panels Shiva and Parvati are treated with strong modelling and are well-proportioned, not disporportioned as in this panel of Sakhona. Examples of early Uma-Mahesvara reliefs may be cited from Chamunda Temple, Pashupati, Archaeological Garden and Kumbhesvara (Bangdel, 1982, Pls. 105, 106, 107 and 109). Above all, the delineation of the rock motif, seen in this relief, evidently indicated a product of a later period. In view of this, the Uma-Mahesvara panel from Sakhona could not be assigned earlier than the 7th century A.D. It was found on the bank of Tukucha, near Lazimpat, and was later stolen in the late 1960's or early 1970's.

PUBLISHED
Pl. 109. Detail of Pl. 108.
Aghori Baba actually lived in the Pashupati area around the end of the 19th century. After his death, two of his devotees, father and son, installed his portrait in his commemoration at Bankali. The image was very crudely carved by a novice local sculptor, and installed on a round jalalhari brought from another site. Although not a beautiful image of historical importance, it was stolen in November, 1984.

PUBLISHED
Pl. 111. Rear view of Aghori Baba.
PLATE 113

Shiva
Ht. 21 inches
Black limestone
Tribenighat, Panauti
13th century A.D.

The temple of Madhava-Narayana, situated at Tribenighat, Panauti, has four pillars in four corners containing different divinities. In between the pillars, four divinities were also installed; for instance, Ganesha facing the north, Surya facing the west (already stolen, Pl. 104), Surya with Navagrahas facing the south (already stolen, Pl. 133), and Narayana facing the east (already stolen).

Among the four stone pillars, the one facing north and east had beautiful images of Shiva (Pl. 113) carved on both sides of the pillar. Shiva, facing the north, stood on a single rectangular base holding a rosary and a trident in his rear right and left hands, respectively. His lower left hand carried a waterpot while his right lower hand was shown in the gesture of munificence. His hair was beautifully arranged, and he wore earrings, a necklace, bracelets, bangles and a dhoti secured by a girdle. A scarf was tied round his waist, making a diagonal sash across his thighs; the ends of the scarf were shown hanging on either side. The central fold of his dhoti was beautifully arranged in a zigzag pattern between his legs. A similar figure of Shiva was also carved on the same stone pillar facing the east.

There was an attempt to steal the image in 1986. Thieves broke the wall of the temple (Pl. 114) and removed the sculpture of Shiva. It was later discarded a little further away on the bank of Punyamati. Local people brought it back and kept it locked in a nearby bhajan-patu, a place where devotees gather and sing devotional songs. A few months later, the door of the pati was broken and the image of Shiva was stolen in late 1986.
Pl. 114. A view of the broken wall after the image of Shiva (Pl. 113) was stolen.
PLATE 115

Uma-Mahesvara
Light grey limestone
Ht. about 16 inches
Satya Narayana Temple, Hadigaon
A.D. 1414

The Uma-Mahesvara panel, inscribed and dated A.D. 1414, was located in the north-east corner of the Satya Narayana Temple in Hadigaon (Pl. 115). It was one of the most popular deities of the locality where devotees offered their homage every day.

The four-armed Shiva was seated in the lalitasana pose on a tiger skin over a cushion. He held a rosary and a trident in his rear right and left hands, respectively. Embracing Uma gently with his left hand, his front right hand was in the gesture of munificence. Shiva donned a jatamukuta and ornaments including large earrings, a necklace, armlets and bracelets (Pl. 116).

Uma (Parvati) was shown gently leaning on the left of Shiva placing her right arm on his lap, while the left hand rested on her knee. Nandi, the bull, was seated on his master's right, and nearby, Kartikeya was represented riding a peacock and holding a spear in his left hand. Two celestial figures were shown adoring the divine couple, along with the goddess Ganga in the center who was delineated in an acrobatic posture, pouring water over the head of Shiva. Other deities were represented surrounding the divine couple.

The lower panel was entirely occupied by nine ganas of Shiva, shown playing musical instruments and dancing in a frolicsome mood against a highly stylized rock. The border of the stele was decorated with the pearl and flame motif. Being a dated image, it was obviously a stele of historical importance. This image was stolen in July, 1985.

PUBLISHED
Pratapaditya Pal, *The Arts of Nepal*, Pt. 1, Sculpture, (Leiden/Koln, 1974), Fig. 38.
Pl. 116. Detail of Uma-Mahesvara (Pl. 115).

192
Pl. 117. Surya Flanked by Shiva and Vishnu, Tribenighat, Panauti, 14th century A.D., stolen in 1981.
Plate 117

Surya Flanked by Shiva and Vishnu
Grey limestone
Ht. 26 inches
Thibenighat, Panauti
14th century A.D.

As already indicated, for centuries the worship of Surya, the Sun God had been very popular in Nepal.

Panauti, a small town situated about 30 kilometres east of Kathmandu, appears to have been a popular place for Sun worship. On the bank of River Punyamati, a number of beautiful images were found. Among them were two images of Surya (Pls. 117 and 133) stuck on the wall of Madhava Narayana Temple.

The two-handed Surya (Pl. 117) was shown riding a chariot and holding a lotus in each hand. He wore a crown, earrings and an armoured tunic. It is interesting to note that he was flanked by Shiva and
Vishnu on the right and left, respectively. This was one of the examples where Surya was shown accompanied by the two important Brahmanical divinities.

The four-handed Shiva stood on the right of Shiva wearing a crown, earrings, a necklace, armlets, bracelets and an ornate girdle which secured his lower garment (Pl. 118). The absence of the sacred thread was conspicuous. He held a rosary in his upper right hand and a hook in his upper left hand. His front left hand perhaps held a waterpot, and his right open palm, a boss.

On the left of Surya, stood the four-handed Vishnu wearing a crown, earrings, a necklace, armlets, bangles, a sacred thread and an ornate girdle which secured his dhoti. Vishnu carried a disc and a club in the upper right and left hands, respectively. In his front left hand, he held a conch, diagonally, and in his right open palm, a boss. The figures of these two divinities were smaller than the main figure of Surya.

Right in front of the Sun god, the small figure wearing armour was identified as Aruna, the charioteer. On the extreme right and left, were two small figures also wearing armour and both shooting arrows; they were identified as Usha and Pratyusha, who stood above a flat dais beautifully decorated with a floral design.

On the lower panel, seven winged horses were shown flying in the celestial world. On the top of the stele was a beautiful umbrella adorned with lotus petals and beads. It must be noted here that except for Shiva and Vishnu, all the divinities, including the main figure of Surya, were shown wearing armour. The whole image was in good condition, except the background which was slightly eroded. On the basis of style, the image was assigned to the 14th century A.D. This beautiful sculpture was stolen in 1981, and the niche remains empty, as seen in the photograph (Pl. 119).

PUBLISHED
Krishna Deva, Images of Nepal, Archaeological Survey of India (New Delhi, 1984), Pl. LXXI B.

PLATE 120

Uma-Mahesvara
Ht. about 28 inches
Nasamana-tol, Bhaktapur
12th century A.D.

A remarkable panel of Uma-Mahesvara was located above the water fountain at Nasamana-tol, Bhaktapur (Pl. 120).

The four-handed Shiva was seated in the lalitasana pose with his left leg resting on the seat while his right leg was pendent. Shiva’s upper right hand, which was damaged, must have held a rosary and his upper left hand held a trident. His lower right hand held a fruit and his corresponding left hand gently embraced his wife, Uma. Shiva wore a jatamukuta, earrings of different designs, armlets and a dhoti. Uma or Parvati was sitting on the left of Shiva, holding a nilakamala in her left hand while her right arm rested on the lap of Shiva. Although the figure of Parvati was treated frontally, her lower portion was delineated with remarkable grace to show the sensuous movement of her body (Pl. 121).

On the right of Shiva was Nandi, his mount, shown with a prominent hump. On Nandi’s right was Kumara, seated in the lalitasana pose, with his right hand holding a spear and left hand a peacock, his mount. On the left of Uma, a female devotee was shown caressing Uma’s left foot. Behind her was another female attendant holding a fly-whisk in her right hand. Immediately above Shiva’s head, the river goddess, Ganga, was shown as if descending from the heavens and pouring water with her two hands on Shiva’s matted locks. On the left of the river goddess, a naked sage was shown walking on the ridge of a cliff. Two guardian deities of Shiva, holding their usual attributes in their four hands, were shown on either side. The sun and the moon were represented on the top of the relief. Bands of stylized rock formations, beautifully executed around the divine couple, created the sublime atmosphere of Mt. Kailasa, the favourite abode of Shiva. On the lower panel, five ganas were depicted dancing and playing the drum; Ganesha occupied the central position. This panel was well-preserved except for the top portion which was mutilated. The relief appeared to be a work of the 12th century A.D. This beautiful image of Shiva-Parvati was stolen on May 23, 1984.
Pl. 120. Uma-Mahesvara, Nasamanatol, Bhakapur, 12th century A.D., stolen on the night of May 23, 1984.
Pl. 121. Detail of Pl. 120.
Pl. 122. Original location from where the image of Uma-Mahesvara (Pl. 120) was stolen.
The image of the Standing Devi was located at Tolachetol, Bhaktapur (Pl. 123). The goddess, standing with her feet slightly apart, held the stem of a lotus in her left hand while the right hand was shown in varadamudra. There was a gentle smile on her beautiful Mongoloid face, and her figure was softly modelled with two small but firm breasts. She wore a tiara, earrings, a necklace, armlets, bracelets and a sari secured by an ornamental girdle. A scarf was loosely tied diagonally across the thighs, the ends of which were shown as decorative folds on either side (Pl. 124). The dais on which the goddess stood was embellished with a floral design of lotus flowers. On her right, a lotus with buds was carved similar to the lotus on her left. The border of the stele was decorated with the flame and pearl motif. Although the goddess was popularly known as Bhrikuti, she could be identified as either Lakshmi or Tara, judging from her attributes. Whatever her exact identification, this female goddess was one of the best examples of the late medieval period, datable to the 14th century A.D. This image was stolen in June, 1983.
Pl. 124. Detail of Pl. 123.
The Standing Buddha was stuck in a niche of a chaitya at Yatkhatol, Kathmandu (Pl. 125). The Buddha stood on a rectangular base, holding the ends of his diaphanous robe in his left hand and the right hand held in the gesture of munificence. Stylistically, the stele was carved in the tradition of the Mathura school. The image of the Buddha was treated with a slight elongation in its physical proportion, which enhanced his graceful posture. The style of his oval halo with pearl and flame motif was delineated in the Licchavi tradition; however, the flame border of the whole stele indicated a work of the post-Licchavi period.

The treatment and modelling of the Buddha, in particular above the waist, was reminiscent of the Buddha from Rajrajesvari-ghat in Pashupati (Pl. 222). The image, only slightly damaged, was well-preserved. This sculpture, datable to the 11th-12th century A.D., was stolen in early 1986.
Pl. 126. Shiva-Kamadeva, Mrigasthali, 19th century A.D., stolen in the early 1980’s.
A number of images representing Shiva-Kamadeva of the late 19th century were found in the Pashupati and Mrigasthali area. One such image at Mrigasthali (Pl. 126) was fixed in a small shrine built for the image.

Shiva was shown standing erect on a lotus, holding a rosary and a trident in his right and left rear hands, respectively. His front left hand held a large waterpot while his front right hand held a citron fruit. His matted hair was beautifully arranged with a medallion fixed in the center. A halo was seen behind his head. He wore earrings, a necklace, armlets, bangles and anklets. He was represented as Kamadeva, the god of love, and shown naked with an erect phallus. The photograph shows how the shrine was broken (Pl. 127) and the image was stolen in the early 1980's.
The image of Lakshmi-Narayana was located at Nasamanatol, Bhaktapur (Pl. 128). The left side of the image represented Lakshmi, the consort of Narayana (Vishnu), who was shown holding a manuscript, a lotus, a mirror and an unidentified object, most probably a rosary, in her four left hands. On the right side, Narayana was shown holding a wheel, a conch, a mace and a blue lotus in his four hands. The ornaments and dress of Lakshmi-Narayana were almost similar. The image of Lakshmi-Narayana was carved against a beautiful flame border in an oblong shape. The style of the carving indicated a work of the late 15th century A.D. This image was stolen in the early 1980's. The photography (Pl. 129) shows the empty niche after the image was stolen.
A remarkable Chaturmukha Shiva-linga stood right in the middle of the road on the way to Mrigasthali, immediately after crossing the Bagmati bridge (Pl. 130). Four human faces, representing four aspects of Shiva, were carved on the shaft, each holding a rosary and a waterpot in the right and left hands, respectively (Pls. 131, 132). The details of the four faces were slightly eroded; however, the delineation and style of carving had close affiliation with that of Vishnu Vikranta of Tilganga, dated A.D. 467 (Bangdel, 1982, Pl. 156). On stylistic grounds, the image was assigned to the 5th century A.D. The image was stolen in June, 1987.

PLATE 130

Chaturmukha Shiva-linga
Black limestone
Ht. 32 inches
Mrigasthali, Pashupati
5th century A.D.

A highly significant Chaturmukha Shiva-linga stood right in the middle of the road on the way to Mrigasthali, immediately after crossing the Bagmati bridge (Pl. 130). Four human faces, representing four aspects of Shiva, were carved on the shaft, each holding a rosary and a waterpot in the right and left hands, respectively (Pls. 131, 132). The details of the four faces were slightly eroded; however, the delineation and style of carving had close affiliation with that of Vishnu Vikranta of Tilganga, dated A.D. 467 (Bangdel, 1982, Pl. 156). On stylistic grounds, the image was assigned to the 5th century A.D. The image was stolen in June, 1987.
An interesting image of Surya was located at Tribenighat in Panauti. It was fixed on the wall of Madhava Narayana Temple, facing south (Pl. 133). Unlike the other Surya image of the same temple already referred to (Pl. 117), in which Surya was represented riding on seven horses and accompanied by Shiva and Vishnu, the Surya under discussion was
represented without his mount and surrounded by nine grahas (planets). He stood erect on a double-stalked lotus with his feet slightly apart and holding a lotus in each hand as his principal attribute. He wore an elaborate crown, earrings, a pearl necklace, armlets, bracelets, a sacred thread and a dhoti which was secured by a girdle. A band was tied around his waist, forming a semi-circular loop across his thighs, showing the remaining portions hanging as decorative pleats on either side, a ubiquitous feature to be seen in Nepalese sculptures. The tall and majestic figure of Surya dominated the stele. The surrounding figures of Navagrahas (nine planets) were depicted standing on a lotus, with the exception of the figure of Rahu on the right, shown only in bust form. The top part of the stele, along with the figure of a graha and the halo of Surya, were slightly damaged. The style of carving suggested a work of the 14th century A.D. The image was stolen in the early 1980’s and since then the niche has remained empty (Pl. 134).
PLATE 135

Uma-Mahesvara
Gray limestone
Ht. about 28 inches
Kamal-pokhari, Pharping
17th century A.D.

The Uma-Mahesvara panel was located at Kamal-pokhari on the north of Pharping-bazaar (Pl. 135). Here, Shiva and his consort, Uma, were seated on a simple dais with a tiger skin over the seat. The four-handed Shiva, seated in the lalitasana pose, held a strand of hair and a small trident in his rear right and left hands, respectively. In his front right hand he held a boss, while his left front hand was engaged in gently embracing Uma. He wore a jatamukuta, earrings, a necklace, a sacred thread and a dhoti.

Uma, seated on the left of Shiva, was gently leaning towards her husband. Her right arm rested on his lap while her left hand was placed on her own knee, holding perhaps a lotus bud. Three female attendants, were seen on her left. Another female attendant above them, was depicted holding a parasol over the head of the goddess.

On the right of Shiva’s head, goddess Ganga was shown pouring water over Shiva’s hair with her front hands, while her rear hands were engaged in holding a scarf. The goddess was depicted in an acrobatic posture showing the two soles of her feet above her head.

On the right of Shiva, Nandi, the bull, was seated, and on his right was Kumara, riding on his peacock and holding a lance in his left hand. Two guardian deities of Shiva, with their usual attributes in their four hands, were seen emerging from the rock on either side. On the top of the panel, a huge parasol was carved, decorated with pearls and lotus petals and flanked by the sun and the moon, represented in human form within the orbit. Interestingly enough, above the parasol, a Shiva-linga was delineated in the center flanked by adoring sages with long beards.

On the lower panel, seven ganas of Shiva, including Ganesha, were shown dancing and playing musical instruments. In addition to this, two more ganas were depicted playing cymbals and a drum below the figure of Kumara. This interesting panel, attributed to the 17th century A.D., was stolen in early 1984.

PLATE 136

Bust of Vishnu
Black limestone
Ht. about 16 inches
Satya Narayana Temple, Hadigaon
6th century A.D.

A bust of Vishnu was located in the complex of Satya Narayana Temple in Hadigaon (Pl. 136). Actually, the image was found among a number of other images lying unprotected in a corner of the temple. The image was mutilated including the right arm. Most likely, there was a plain halo incised behind the head of Vishnu (Pl. 137). The details of his crown were slightly effaced; however, the style of carving, particularly the floral design of the crown, the earrings and the shape of the face were strongly reminiscent of Garudasaana Vishnu now in the collection of Los Angeles County Museum (Pal, 1974, Fig. 108). A close study of the sculptures mentioned above would further reveal that they were stylistically affiliated with the two Brahma images, one from Deopatan (Bangdel, 1987, Pl. 108) and the other from Chapagaon (Bangdel, 1987, Pl. 106). On stylistic evidence, the bust of Vishnu was assigned to the late 6th century A.D. The image was stolen in the early 1980’s.

PUBLISHED
Pratapaditya Pal, The Arts of Nepal, Pt. 1, Sculpture. (Leiden/Koln, 1974), Fig. 80.
Pl. 137. Detail of Pl. 136.
An image of Surya was located at Guitol, Patan (Pl. 138). The two-handed Surya stood with his feet slightly apart on a dais decorated with a floral motif. He held a lotus in each hand and wore a crown, earrings, a necklace, a simple belt and tunic along with high boots, reminiscent of the Kushana dress. It is interesting to note that the sacred thread was absent. The two lotuses which he held in his hands were damaged. The tip of his nose and lips were also slightly chipped away. The border of this stele was decorated with the flame design. On the basis of style, the image was assigned to the 15th century A.D. This sculpture was stolen in the early 1980's.

The Uma-Mahesvara panel was located at Ganesha Temple on the north of Pulchowk Stupa in Patan (Pl. 139). The divine couple was depicted in an amorous mood, seated on a simple dais covered with tiger skin. Shiva was seated in the lalitasana pose with his left leg resting on the seat and the right leg pendent. He held a trident and a rosary in his rear left and right hands, respectively, while his front right hand held a fruit. His front left arm, gently resting on Uma's shoulder, carried a waterpot in the hand. He wore large flat earrings, single beaded necklace, armlets of serpent motif, bangles and a sacred thread. A flame halo was delineated behind his head. His dhoti was secured by an ornate girdle.

On the left of Shiva, Uma was shown leaning towards her husband, placing her right arm on his lap, while her left hand on which a parrot was seated, rested on her bent knee. Her left leg rested on the seat while a female attendant massaged her pendent right foot. On her left, a four-handed female attendant was represented holding a sword in her upper right hand and a fly-whisk in her lower front hand. Her right hand was not visible clearly but her front left hand appeared to be holding a waterpot. Behind the female attendant, there was another female figure wearing large earings and holding a parasol over Uma's head. A halo was depicted behind Uma's head.

Nandi, the bull, with large horns, was shown on the right of Shiva and Kumara was seated on a simple dais holding a lance in his left hand. On each side of Shiva's head, two guardian deities were shown emerging from the rock. It was interesting to note that Goddess Ganga was absent in the panel. Instead of Ganga, two flying celestial figures were conspicuously shown in the clouds as if holding the central parasol. On top of the panel, the sun and the moon were depicted on either side of the parasol.

In the lower part of the relief, eight ganas were represented including Ganesha. The modelling and carving of this panel were executed with great fineness and delicacy. Judging by the iconographic and stylistic traits, this panel was assigned to the 12th century A.D. This Uma-Mahesvara relief was stolen in 1985.
Pl. 140. Shiva-Kamadeva, Tejesvari Temple, Pashupati, 19th century A.D., stolen in the early 1980’s.

PLATE 140

Shiva-Kamadeva
Ht. about 28 inches
Tejesvari Temple, Pashupati
19th century A.D.

Numerous images of Shiva-Kamadeva belonging to a much later period are scattered around the Pashupati area. One such image of Shiva-Kamadeva was located at Tejesvari Temple, Pashupati (Pl. 140). He held an unidentified object in his rear right hand and a trident in his rear left hand. His front left hand carried a waterpot and his front right hand, a fruit. He donned a jatamukuta, earrings, a necklace, armlets and bracelets and was depicted almost naked. As a symbol of Kamadeva, he was represented with his erect member. A halo with the flame motif was shown behind his head and the border of the oval stele was also decorated with a flame design. This image was stolen in the early 1980’s.
The Buddha’s Descent from the Tushita Heaven is considered to be one of the Eight Great Miracles of his life. The Buddhist legend has it that after the Enlightenment the Buddha went to the Tushita Heaven to preach the doctrine to his mother. Descending down to earth, he was received by two Brahmanical gods, Indra and Brahma. In Nepal, only two reliefs based on this theme have so far been discovered. Among the two, one was from Kuntibahi chaitya and the other from a niche near the Yampibahal Stupa in Patan (Pl. 141).

In the relief from Yampibahal, the Buddha stood gracefully with his feet slightly apart, holding the ends of his garment in his left hand, while his fully stretched right hand was held in varadamudra, the gesture of munificence. The face of the Buddha was slightly abraded, and a portion of his right thigh was also damaged.
On the right of the Buddha, Brahma stood with a waterpot in his left hand, while his right hand held a fly-whisk (Pl. 141). The other details of the figure were not very clear. On the left of the Buddha, Indra was shown holding a parasol with both hands, with a banner fluttering from its top. The three divinities shared a common dais decorated with foliage and lotus flowers. Behind their heads, oval-shaped halos with the flame motif were delineated. The relief was tucked away at the rear of a tunnel-like niche of a chaitya. However, this eighth-century relief was stolen in mid 1985.

PUBLISHED
Lain S. Bangdel, 2500 Years of Nepalese Art, VEB A.E. Seemann Verlag (Leipzig, GDR, 1987), Pl. 160.

PLATE 143
Uma-Mahesvara
Ht. about 26 inches
Ekhalakhu, Patan
16th century A.D.

For the artists of Nepal, the Uma-Mahesvara panels had remained the most popular theme from the pre-Licchavi period. The theme was repeatedly sculptured showing Mahesvara (Shiva) and his consort Uma (Parvati) both seated in a relaxed posture on mount Kailasha, abode of Shiva. In earlier versions, the divine couple was shown with Nandi, the bull, and Kumara, their son; no other family of Shiva was included. But in later versions, more divinities or family of Shiva were added. The most characteristic feature was the stylized rock motif showing mountains of the Himalayas. The artists of Nepal were never tired of producing the Uma-Mahesvara theme in different versions and sizes.

An interesting image of Uma-Mahesvara was located at Ekhalakhu, Patan (Pl. 143). Shiva was seated on a simple dais covered with a mattress in the lalitasana posture, holding a rosary and a trident in his rear right and left hands, respectively. His left front hand held Uma while his right hand carried a lotus flower in the gesture of abhayamudra. Seated on his left was Uma, his wife, placing her right hand on his lap and her left hand was holding a nilakamala, the blue lotus. No other attendants of the divine couple were shown around except Nandi, the bull, on Shiva’s right. Goddess Ganga was delineated pouring water on the head of Shiva, in her usual posture, flanked by Surya and Chandra. Kumara was conspicuously absent in this panel. But a series of unidentified divinities seated in yogic posture were depicted around the divine couple. Because of heavy erosion, their proper identification could not be made. However, in the lower panel, five ganas were shown dancing and playing drums; Ganesha occupied the central position. The style of carving indicated a work of the late 16th century A.D. This unique image had some interesting iconographical traits not to be found in other Uma-Mahesvara panels. The image was stolen in 1985.

Pl. 145. Detail of Pl. 144.
PLATE 144

Vishnu with Lakshmi and Garuda
Grey limestone
Ht. 40 inches
Kotsutol, Pharping
17th century A.D.

The image of four-handed Vishnu flanked by Lakshmi and Garuda was located at Kotsutol in Pharping (Pl. 144). The god wore a crown, earrings, a necklace, armlets, bangles and a dhoti with a floral design whose central folds were pendent between the knees. His sacred thread was hardly visible. A broad semi-circular sash was delineated around his thighs. A scarf was tied around his belly while its two ends flittered on either side.

Unlike other Vishnu images, the image from Kotsutol (Pl. 145) was represented holding a lotus and a disc in his rear right and left hands, respectively. His lower left hand was shown holding a mace (all but the hilt was mutilated) and his right lower hand, a conch. Usually, Vishnu images in Nepal are shown holding a disc in his rear right hand and a mace in his rear left hand while his front left hand should normally hold a conch and his front right hand a lotus seed. However, the Kotsutol image of Vishnu had unusual iconographical features, the reasons for which could not be explained.

Lakshmi was standing on a lotus on the right of Vishnu wearing a sari with ornamental design and a semi-circular sash across her thighs. Her ornaments consisted of a tiara, earrings, a necklace, armlets and bangles.

Garuda was shown standing on a lotus to the left of Vishnu who was depicted with folded hands, and wearing large flat earrings. His ornaments were almost similar to that of Lakshmi. A band with a serpent motif was tied around his belly. His dhoti was secured by a beaded belt and broad semi-circular sash was pendent around his thighs.

Vishnu was represented as a tall, slender and elongated figure wearing an ornate dress and elaborate ornaments. His round face indicated strong Mongoloid features with small eyes, a pinched nose and thin lips — all characteristic features of the late Malla period. The three divinities had halos behind their heads. Each divinity was carved in the round and supported by an ornate border in the background. The carving of the figures was executed with such detail and minute meticulous finish that it looked like a metal sculpture rather than a stone image. This sculpture was stolen in January, 1985.

PUBLISHED
Krishna Deva, *Images of Nepal*, Archaeological Survey of India (New Delhi, 1984), Pl. XXVI A.

PLATE 146

Chaturmukha Shiva-linga
Ht. 23 inches
Chyasalhiti, Patan
11th-12th century A.D.

There are countless Shiva-lingas either in plain cylindrical shape or with four human faces carved on four sides. Such Shiva-lingas are scattered throughout the Valley. One of the earliest Shiva-lingas is found at Lazimpat, dated A.D. 466. There must have been a number of Shiva-lingas pre-dating the Lazimpat Shiva-linga. For instance, the Chaturmukha Shiva-linga from Balkhu (Bangdel, 1982, Pl. 90) is certainly one of the earliest Chaturmukha Shiva-lingas, pre-dating the Licchavi period. One of such Chaturmukha Shiva-lingas, datable to 11th-12th century A.D., was located on the western corner of Chyasalhiti water fountain, Patan, (Pl. 146). The four human faces of Shiva, caved on the shaft, were beautifully executed. The top of the shaft was slightly mutilated; otherwise, the entire image was in good condition. This image was stolen in 1983. In place of this image, a new Shiva-linga was installed by the local people in 1986.
The image of Vishnu flanked by Lakshmi and Garuda was located at Tribenighat, Panauti (Pl. 147). The four-handed Vishnu stood erect on a lotus with his feet slightly apart. He held a wheel and a mace in his upper right and left hands, respectively, and his lower left hand bore a conch; the corresponding right hand, which was slightly damaged, most probably held a lotus seed.

The god wore a crown, earrings, a necklace, armlets, bracelets, a sacred thread and a dhoti which was secured by a girdle. A scarf tied around his waist formed a loop across the thighs, the ends of which were hanging down. An oval halo was delineated behind his head.
Lakshmi stood in the *tribhanga* pose on a lotus base, to the right of Vishnu. She held a lotus and a boss in her left and right hands, respectively. Her ornaments consisted of earrings, a necklace, armlets, bracelets and a lower garment (Pl. 148).

On the left of Vishnu, Garuda stood with folded hands on a highly stylized rock. He wore earrings, armlets, bracelets, a sacred thread and a *dhoti*. A scarf was tied around his waist with the ends hanging on either side.

The three divinities stood together against an oval-shaped background decorated with a floral design.

Judging from the stylistic norm, especially the figure of Lakshmi, the image was assigned to the 14th century A.D. This image was stolen from the shrine (Pl. 149) in 1983.
Pl. 150. Uma-Mahesvara, Jaibagesvari, Deopatan, 19th century A.D., stolen in the late 1970's.
PLATE 150

Uma-Mahesvara
Grey limestone
Ht. about 22 inches
Jaihagesvari, Deopatan
19th century A.D.

The image of Uma-Mahesvara was located at Jaihagesvari, Deopatan (Pl. 150). The four-handed Shiva was represented seated on a simple dais covered with a tiger skin. Of his four hands, his rear right and left hands were holding a rosary and a trident, respectively. His left front hand rested on Uma’s shoulder while his right front hand was held in varadamudra, the gesture of munificence. He wore a jatamukuta, earrings, a necklace, armlets, bangles, a sacred thread and a dhoti which was secured by a simple girdle. On his right, Uma was seated with her left knee bent and the right leg pendent. Uma was shown gently leaning towards Shiva with her right arm on his lap while her left hand held a blue lotus (nilakamala). No other minor divinities were shown in this stele, nor was there any representation of gana; the family of Shiva. Only Nandi, the bull, was shown seated on the right of Shiva. Behind the head of Shiva, a flame halo was depicted and the border of the relief also was decorated with the flame motif. The stele was depicted standing on a large lotus. Although, the sculpture was in good condition, the faces of the divinities were eroded. On the basis of style, the image was assigned to the 19th century A.D. The sculpture was stolen from the site during the late 1970’s.

PLATE 151

Buddha Flanked by Bodhisattvas
Ht. 14 inches
Alkohiti, Patan
14th century A.D.

The image of the Buddha flanked by Bodhisattvas was located at Alkohiti, Patan (Pl. 151). At the same place, there was another image of the Buddha, also flanked by Bodhisattvas, set in a niche in the wall right in front of the water fountain, which will be discussed later (Pl. 180).

This particular image of the Buddha with a prominent torana was tucked in a niche right above the water fountain. Buddha was seated on a throne, with crossed legs in yoga posture, and with his hands in dharmanachakra-pravartanamudra, the gesture of turning the Wheel of Law, symbolizing his first sermon at Sarnath. A flame halo was delineated behind his head. Two devotees were shown adoring the Buddha on either side. The Buddha was flanked by Bodhisattva Padmapani and Vajrapani on his right and left, respectively; both shown standing in the tribhanga pose. Branches of a pipal tree were delineated with two flying celestial figures on either side adoring the Buddha. But, due to heavy abrasion, details of the background were not distinct. Not only thematically, but also stylistically, the two images from Alkohiti (Pls. 151, 180) were quite close to each other. However, a minute observation would have revealed that the image with torana was a product of a later period which could have been assigned to the 14th century A.D. This image was stolen in the late 1970’s.
A Chaturmukha Shiva-linga was located at Sesha Narayana in Pharping (Pl. 152). Four human faces representing four aspects of Shiva were carved on the four sides, each holding a rosary and a waterpot in the right and left hands, respectively. The style of the carving indicated a work of the late 19th century. It was stolen from Pharping in 1981.

PUBLISHED
Geoggray Detmond and Mary Rubel, *The Gods and Goddesses of Nepal*, Ratna Pustak Bhandar, (Kathmandu, 1979), Fig. 5.
PLATE 153

Sarasvati
Ht. about 15 inches
Vajravarahi
14th-15th century A.D.

An image of Sarasvati, the Goddess of Learning, was fixed in a shrine at Vajravarahi, near the famous Vajravarahi Temple about four miles south from Patan (Pl. 153).

The goddess stood on a double lotus holding a rosary in her rear right hand while her corresponding left hand was broken (Pl. 154). It was difficult to establish what she was holding in her front two hands due to heavy erosion. She wore a tiara, flat earrings, necklace, armlets, bracelets and a lower garment. Details of her face and ornaments were abraded. The border of the stele was decorated with a flame motif. A close look would reveal that the partly mutilated stele of Sarasvati had been later fixed on another stone on which serpent hoods were carved. Evidently, the serpent hoods were not an intrical part of the stele. The style of carving revealed the stele to be a work of the Malla period datable to the 14th-15th century A.D. It was stolen in the late 1970’s. The photograph (Pl. 155) shows how the wall of the shrine was broken and the image was taken away.
Pl. 155. Empty niche after the image (Pl. 153) was stolen.
Pl. 156. Standing Vishnu, Tribenighat, Panauti, 18th century A.D., stolen in the early 1980's.
Standing Vishnu
Ht. about 11 inches
Tribenighat, Panauti
18th century A.D.

A small sculpture of Vishnu (Pl. 156) was found standing on the left of the Surya image at Panauti (Pl. 133). Vishnu stood alone on a lotus base attached to a simple dais bearing an inscription. He wore a crown, earrings, a necklace, armlets, bracelets, a sacred thread and a dhoti, with its central folds shown between his knees. A broad semi-circular sash was shown across his thighs. Unlike other Vishnu images belonging to the Licchavi or Thakuri period, he was shown holding a conch and a disc in his rear right and left hands, respectively. His lower left hand carried a mace, and the lower right hand, a lotus flower. It must be noted that the two lotus stalks rising on either side of the central lotus were beautifully executed, enhancing the graceful figure of Vishnu. The border of the stele was decorated with the flame and pearl motif. On stylistic grounds, the image was assigned to the 18th century A.D. The image of Vishnu in question (Pl. 156) was stolen in the early 1980's, soon after the Surya image (Pl. 105) was taken away.

Garudasana Vishnu
Ht. 19 inches
Kumbhesvara Temple, Patan
13th century A.D.

The image of Garudasana Vishnu was located in the precinct of the Kumbhesvara Temple in Patan (Pl. 157). As mentioned earlier, the theme of Garudasana Vishnu has remained quite popular in Nepal since the early Licchavi period. In the pillar inscription of the Licchavi King Manadeva I in Changu Narayana, dating back to A.D. 464, Vishnu is described as constantly roaming the universe in order to protect his devotees.

The image of Garudasana Vishnu under discussion (Pl. 158) was quite similar to the other images of Vishnu on Garuda from Changu Narayana (Pal, 1974, Figs, 109, 111) and Pashupati (Bangdel, 1987, Pl. 84), with a slight variation in composition. The four-handed Vishnu was seated on his mount Garuda, holding a wheel and a mace in his rear right and left hands, respectively, while his front left hand, which was slightly damaged, held a conch. His front right hand carried a lotus flower. Vishnu wore a crown, large flat earrings, a necklace, armlets, bangles, a sacred thread and a dhoti secured by a girdle. A flame halo was delineated behind his head.

Vishnu's mount, half-human and half-avian Garuda, wore large flat earrings and a serpent necklace. His head was covered with short curly hair, and both arms were outstretched in a flying position; but no tail feathers were shown in the background.

Vishnu was flanked by two female attendants. They held a lotus flower in one hand, and the other hand was displayed in the gesture of assurance. The faces of both the female attendants, as well as of their lotus bases, were damaged. A floral relief embellished the background, instead of the usual tail feathers of Garuda seen in early examples. The entire relief was represented in a circular form with a large lotus as the base. The border of the image was decorated with the flame motif and beads and small lotus petals. This image was stolen in the late 1970's. The local people have replaced it with a new image of Garudasana Vishnu (Pl. 159) quite similar to the original one.

PUBLISHED
Krishna Deva, Images of Nepal, Archaeological Survey of India, (New Delhi, 1984), Pl. XX B.
Pl. 158. Detail of Pl. 157.
The Uma-Mahesvara panel was located on the wall of the Bhagavati Temple at Bhaktapur (Pl. 160). The divine couple was shown seated on a low dais covered with tiger skin, supported by a band of rock motif that divided the panel into two parts. The four-handed Shiva was seated in the *lalitasana* pose. His rear right and left hands held a rosary and a trident, respectively. His front right hand was broken, but his front left hand was shown gently embracing Uma. A flame halo was depicted behind his head. He wore a crown, large earrings, a necklace, armlets, a sacred thread, bangles and a girdle to hold his lower garment. The details of his face were slightly abraded, but the modelling was fluid and rhythmic.

Uma, who was seated on the left of Shiva, placed her right hand on Shiva's lap, while her left hand held a *nilakamala*. Her right leg rested on the seat in a manner so as to balance the whole weight of her body. Her left leg, resting on her right thigh, was shown in direct foreshortening. A female attendant gently held Uma's right foot while another four-handed female attendant stood with a sword and a mirror in her front and rear right hands, respectively. No halo was visible behind Uma's head.

On the right of Shiva was Kumara, seated on his mount, and directly below him was Nandi, the bull, whose head was shown in frontal view. On the right of Kumara, was a female guard, also shown frontally, holding a waterpot in her left hand and an unidentified object in her right hand. In the center of the panel, above Shiva's head, was goddess Ganga. The four-handed river goddess was delineated emerging from the mountains in an acrobatic posture. Her rear hands were shown holding a fluttering scarf, while her legs were arched above her head. With her front hands, she was depicted pouring water over Shiva's head.

Two four-handed guardian deities with their usual attributes were shown on either side, a ubiquitous feature to be seen in most of the Uma-Mahesvara panels. The guardian deity on the right of Shiva held a trident and rosary in his upper and lower right hands, respectively, while his upper and lower left hands carried a manuscript and a waterpot. The opposite guardian deity bore a *damaru* and rosary in his upper and lower right hands and his upper and lower left hand held a trident and a waterpot, respectively.

In the lower portion of the panel, seven ganas were shown dancing and playing musical instruments. This 14th century Uma-Mahesvara relief was stolen in late 1985, and the niche where the panel was originally placed is now empty (Pl. 161).

PUBLISHED
Pratapaditya Pal, *The Arts of Nepal*, Pt. 1, Sculpture, (Leiden/Köln, 1977), Fig. 136.
Pl. 161. Empty niche after the relief of Uma-Mahesvara (Pl. 160) was stolen.
A composite figure of Vasudeva-Kamalaja was located at Narayana Temple in Patan (Pl. 162). The deity was shown standing on a lotus pedestal decorated with a luxuriant floral motif. The deity's right side was a male figure representing Narayana or Vishnu, and the other side, Kamalaja, his consort. With the exception of a female breast shown on the left side, there was no other significant difference between the two half-figures. The deity was represented wearing a crown, earrings, armlets and bangles. The lower garment of the deity was held by an ornate girdle. The pleats of the garment, falling between the legs, were arranged in a stylized manner. A three-fold scarf tied around the waist formed a loop across the thighs, the remaining ends of which were suspended on either side.

Of the four hands shown on the deity's right side, the top two hands carried a wheel and a mace, the principal attributes of Narayana. The lower third hand was broken, while the last front hand seemed to be holding a lotus seed. On the other side, the four hands from the top held a manuscript, a lotus, a mirror and a waterpot, respectively. It must be noted that both the front hands were supported by lotuses rising from the main stalk. A small figure standing on each lotus was shown brandishing a mace.

The oblong stele was bordered with the pearl and flame motif. On stylistic evidence, the image of Vasudeva-Kamalaja was assigned to the 15th century A.D. This image was stolen from the temple in 1984.

PUBLISHED
Krishna Deva, Images of Nepal, Archaeological Survey of India, (New Delhi, 1984), Pl. XLII A.

PLATE 163

Chaturmukha Shiva-linga
Ht. about 27 inches
Sarasvati-kunda, Lele
12th century A.D.

A beautiful image of Chaturmukha Shiva-linga was located at Sarasvati Kunda, Lele, near the Shiva Temple (Pl. 163). Four human faces on four cardinal points, representing different aspects of Shiva, were beautifully carved. The undamaged image was standing there, unworshipped and neglected. This 12th century sculpture was stolen in 1980.

PUBLISHED
The image of Surya, holding a lotus in each hand and flanked by Usha and Pratyusha, was located at Satya Narayana Temple compound (Pl. 164). He was represented standing erect in the center and wearing a crown, earrings, a necklace, armlets, bracelets and a dhūti. A semi-circular sash was suspended between his thighs. Aruna, the charioteer, whose head was mutilated, was shown driving the seven horses. A very simple halo was depicted behind the head of Surya, the Sun god. Similarly, the border of the stele was decorated with a flame and pearl design. On the basis of the style of carving, the image was assigned to the 18th century A.D. The image was stolen from the compound of the temple in the late 1970's.
An image of Vishnu with Lakshmi and Garuda was located at Kumbhesvara-dhara, Patan (Pl. 165). The image was fixed on the wall facing the east. The figure of Vishnu was represented standing on a lotus, with his two rear hands missing. He wore a crown, earrings, a necklace, a sacred thread, armlets, bracelets and a lower garment which was secured by a beaded girdle. A scarf was tied around his waist and brought forward across his thighs in a semi-circular form, the ends of which were suspended on either side as decorative folds. In his left front hand, Vishnu held a conch, and in his right front hand, a lotus flower. The manner of holding the lotus flower in his right hand indicated a work of a later period.

On his right was Lakshmi, standing on a lotus with her feet slightly apart. She wore a tiara, earrings, a necklace, armlets and bracelets. The central folds of her lower garment fell between her knees. She held the stem of a lotus in her left hand and a lotus seed in the right hand. On the left of Vishnu, Garuda stood on a lotus showing his wings behind his shoulders. He was depicted wearing earrings, a serpent necklace, armlets, bracelets and a dhoti secured by a beaded girdle. A semi-circular sash was suspended across his thighs. The faces of the three divinities were slightly eroded. The lotus pedestal of Vishnu, as well as his feet and the entire background of the image, were completely damaged. On the basis of style the image was assigned to the 17th century A.D. This image was stolen after breaking the wall on which it was fixed (Pl. 166) in January, 1985.
PLATE 167

Vishnu with Lakshmi and Garuda
Ht. about 20 inches
Black limestone
Jaibagesvari, Deopatan
12th century A.D.

The image of Vishnu flanked by Lakshmi and Garuda was located in a small shrine in Deopatan (Pl. 167). The four-armed Vishnu stood erect on a high pedestal decorated with a luxuriant floral design. He wore an elaborate crown, earrings, a necklace, armlets, bangles, a sacred thread and a lower garment which was secured by an ornate girdle. A band was tied around his waist, forming a semicircular loop across his thighs while the remaining portion fell on either side as decorative folds. He held a mace and a wheel in his rear left and right hands, respectively. His front right hand carried a lotus seed, while the lower left hand held a conch. On his right, his consort, Lakshmi was standing gracefully in the tribhanga pose on a double-petalled lotus. She held the stem of a lotus in her left hand, while her right hand held a lotus seed in the open palm. Garuda stood with folded hands on a rocky pedestal to the left of Vishnu.

The treatment of Vishnu and his attendants seemed to be rather heavy. This was clearly noticeable on the lower part of Lakshmi, as her thighs and legs appeared slightly bulky. Stylistically, the image could have been assigned to the 12th century A.D. The image had been missing from the shrine since the early 1970’s.

PLATE 168

Surya
Ht. about 11 inches
Satya Narayana Temple, Hadigaon
ca 18th century A.D.

The image of Surya was located within the precinct of the Satya Narayana Temple, Hadigaon (Pl. 168). Actually, it was found lying among other images. Surya was represented standing behind Aruna, the charioteer, holding a lotus flower in each hand. He wore a crown, earrings, a necklace, armlets, bangles and a dhoti. A small halo was delineated behind his head. Two attendants of Surya, holding a bow and arrow in their hands, were shown on either side and were identified as Usha and Pratyusha. Right in the center, was Aruna, the charioteer, driving seven horses. The entire lower part was mutilated. The border of the image was decorated with the flame and pearl motif. On stylistic evidence, the image was assigned to the 18th century A.D. This image was stolen in the early 1970’s.
Pl. 168. Surya, Satya Narayana Temple, Hadigaon, ca. 18th century A.D., stolen in the early 1970’s.
The image of a four-handed Shiva-Kamadeva was located at Aryaghat, Pashupati (Pl. 169). The god was shown standing on a lotus holding a rosary and a trident in his rear right and left hands, respectively, while his left lower hand held a waterpot and the right lower hand, a citrus fruit. As a god of love he was represented in an ithyphallic form wearing ornaments, such as earrings, a necklace, armlets, bracelets and anklets. The style of carving showed a work of the 19th century. This image was stolen in early 1982.
Pl. 171. Empty pedestal after the Shiva-linga (Pl. 170) was stolen.

PLATE 170

Chaturmukha Shiva-linga
Grey limestone
Ht. about 14 inches
Raighat,
19th century A.D.

A number of Chaturmukha Shiva-lingas have been found along the bank of the Bagmati. One such Shiva-linga was located at Raighat near the sulphur spring (Pl. 170). The Shiva-linga with four human faces in the four cardinal points was set up on a jalakari, the base or water container. An image of Nandi, the bull, was also placed in front of the Shiva-linga. First, the Shiva-linga with four-faces was stolen in November 1984 along with its base. Then a few weeks later Nandi, the bull, also was stolen. Only the snake, as seen in the foreground, was left (Pl. 171).
Pl. 172. Vaishnavi, Bungmati, 8th-9th century A.D., stolen in the late 1970’s.
An image of Vaishnavi belonging to the Saptamatrika group was located in a small chaitya at Bungmati (Pl. 172). It must be noted that the worship of Mother Goddesses as Saptamatrika has been quite popular in the Valley since the early centuries of the Christian era. The recent discovery of a number of early Mother Goddesses in the Valley of Kathmandu, hitherto unknown to previous writers, has opened a new chapter in the history of early Nepalese sculptures. The author has fully discussed elsewhere the ancient Mother Goddesses of the Valley, comparing them with the Indian Mother Goddesses of the Kushana period (Bangdel, 1982, pp. 20-30). The Mother Goddesses consisted of Brahmani, Vaishnavi, Mahesvari, Kaumari, Indrani, Varahi and Chamunda, the female counterparts of Brahma, Vishnu, Mahesvara, Kumara, Indra, Varaha and Yama, respectively.

The image from Bungmati, which could be identified as Vaishnavi, was represented sitting with her left leg resting on the seat, and the right leg pendant. She wore a pointed crown, flat earrings, a beaded necklace, armlets, bangles and anklets. She held a wheel and a mace in her rear right and left hands, respectively. Her left front hand carried a conch but, because of its damaged condition, it is difficult to say what she had in her front right hand. A plain circular halo was delineated behind her head. Although it was smoothly modelled in comparison to the early Mother Goddesses such as the images of Vaisnavi from Kirtipur and Subalhiti which are treated heavily with stocky limbs, large breasts, broad shoulders and massive anklets (Bangdel, 1982, Pls. 3-7 and 48), the sculpture of Vaishnavi from Bungmati appeared to be rather slim with small but firm breasts. Part of her crown, head, wheel, mace and right breast were damaged, but a plain background was visible. On stylistic grounds, the image could have been assigned to the 8th-9th century A.D. This image was stolen from Bungmati in the late 1970's.

PUBLISHED
Pl. 173. Female Divinity, Sundhara, Patan, 18th century A.D., stolen in the early 1980's.
PLATE 174

Surya
Ht. about 10 inches
Sundhara, Patan
18th century A.D.

An icon of Surya was located at Sundhara, Patan (Pl. 174). This image was kept on the left of the Uma-Mahesvara panel (Pl. 175).

The four-handed Surya was represented squatting on the back of a horse, his mount, and holding a lotus flower in each rear hand, while the two lower hands were shown in the gesture of assurance. He wore a crown, earrings, a necklace, a garland, bracelets, a scarf and a dhoti. Unlike other Surya images, only one horse was shown in this stele. A simple halo was delineated behind the head of Surya. The stele, which stood on a lotus, was decorated with a flame and pearl border. The style of carving indicated a work of the 18th century A.D.

This Surya image (Pl. 174) was stolen in the early 1980's. Only the Uma-Mahesvara image (Pl. 176) was left behind.
Pl. 175. Female Divinity (Pl. 173) and Surya (Pl. 174) seen with Uma-Mahesvara panel. Sundhara, Patan, 18th century A.D.

Pl. 176. After the Female Divinity (Pl. 173) and Surya (Pl. 174) were stolen.
Pl. 177. Seated Buddha, Yampibahal, Patan, 10th century A.D., stolen in late 1983.
PLATE 177

Seated Buddha
Dark limestone
Ht. about 21 inches
Yampibahal, Patan
10th century A.D.

The Seated Buddha located at Yampibahal was stuck in a niche, as seen in the photograph (Pl. 177). The Buddha was represented seated in *dhyanamudra* with his left hand resting on the lap, while the right hand was shown touching the earth in *bhumi Sparshamudra*. The pedestal, on which the Buddha was seated, was decorated with the rock motif with a vajra, the thunderbolt, incised in the center. The oblong stele was rendered with a flame and pearl design around the border. Behind the head of the Buddha was a circular flame halo carved in low relief (Pl. 178).

The Seated Buddha was undamaged and survived many centuries, in spite of the fact that it remained outside, unguarded and unprotected. The details were still clearly visible, and noteworthy was the serene expression on the face of the Buddha. The style of carving was smooth and the outline rhythmic. From the stylistic point of view, the Seated Buddha from Yampibahal was assigned to the post-Licchavi period, datable to the 10th century A.D. It was stolen in late 1983.

Surprisingly, another Standing Buddha was found behind the Seated Buddha referred to above. The Standing Buddha must have been previously installed in the same niche, unprotected like hoards of other stone sculptures. However, it is now registered in the National inventory, with proper photographic evidence and detailed description.

PUBLISHED

PLATE 179

Garuda
Grey limestone
Ht. about 8 inches
Naksal Bhagavati, Kathmandu
13th century A.D.

The photograph of the kneeling Garuda was taken in the late sixties (Pl. 179). The image was lying outside the temple of Naksal Bhagavati, Kathmandu. The style of carving and modelling indicated a work of the early Malla period; however, its provenance was unknown.

If mutilated or stray deities are found, it is customary among the Nepalese to keep them in temple precincts, out of reverence. The image of Garuda may have landed there in similar circumstances.

The kneeling Garuda in question had a round face, prominent eyes and thick lips. He donned earrings, a serpent necklace and armlets. His two damaged arms indicated that he was portrayed with folded hands in adoration. Part of his mutilated wings were visible behind his shoulders, however, the frontal part including the knees were completely mutilated.

The image of Garuda, datable to the 13th century A.D., has been missing since the mid 1970's.
Plate 180

Buddha Flanked by Bodhisattvas
Ht. about 11 inches
Alkohiti, Patan
9th century A.D.

The image of the Buddha flanked by Bodhisattvas was located at Alkohiti, Patan (Pl. 180). It was stuck in a niche on the wall facing north. The Buddha was represented sitting in a yogic posture on a throne and wearing a diaphanous robe with his hands in the gesture of turning the Wheel of Law. His face was heavily eroded and his left knee was also slightly damaged. A flame halo was shown behind his head. His throne was supported by two lions on either side, and right below, a full vase was placed in the center which was worshipped by two devotees. On the right of the Buddha, Bodhisattva Padmapani was represented standing in the tribhanga pose holding a stem of lotus in his left hand, while his right hand was mutilated below the arm. A small female devotee with folded hands, was kneeling on the right of Bodhisattva. On the left of the Buddha, Vajrapani was standing in the tribhanga pose, his left hand resting on the head of a dwarf which was badly mutilated.
while his right hand was clearly depicted in varadamudra, the gesture of munificence. Two flying celestials were shown adoring the Buddha, and branches of a pipal tree were clearly delineated between them.

The entire lower panel where the two Bodhisattvas were standing, was treated with the rock motif. From the style of carving, the image could have been assigned to the ninth century A.D. Altogether, five versions of this theme were found in the Valley of Kathmandu: one from Guitol (Pl. 223) which is still existing, the other from Yampibahal which was stolen (Pl. 98); the third from Archaeological Garden, Patan (Bangdel, 1987, Pl. 153); and the fourth and fifth from Alkohiti (Pls. 151 and 180). Both the images from Alkohiti, including the one under discussion, were stolen in the late 1970's, and the niche where the Buddha (Pl. 180) was originally kept now looks empty, as seen in the photograph (Pl. 181).

PUBLISHED
Lain S. Bangdel, 2500 Years of Nepalese Art, VEB A.E. Seemann Verlag, (Leipzig GDR, 1987), Pl. 154.

PLATE 182

Seated Buddha
Ht. 21 inches
Guitol Stupa, Patan
19th century A.D.

The image of the Buddha seated on a simple rectangular base in the yogic posture was found in a niche of Guitol Stupa, Patan (Pl. 182). He was draped in a diaphanous robe, the end of which was carried over his left shoulder. The image was softly modelled and the face was smoothly treated. Not only his nose and eyebrows but also his hands were slightly mutilated.

The style of carving revealed a much later period datable to the late 19th century A.D. This image was stolen in September, 1985.
Pl. 183. Tara, Alkohiti, Patan, 12th century A.D., stolen in the early 1980's.
A beautiful image of Tara (Pl. 183) was located at Alkohiti, Patan next to the image of a well-known Padmapani (Pl. 204), now removed to a nearby vihara for safety. Tara, one of the most popular goddesses in Nepal, is the female counterpart of Avalokitesvara.

She was shown standing erect on a double lotus base holding the stem of a blue lotus in her left hand while her right hand held a lotus seed. She wore ornaments including flat earrings, a necklace, armlets, bracelets, an ornate girdle and a diaphanous lower garment with its central folds hanging between the knees. The sculpture was smoothly treated. On stylistic grounds, it was datable to the 14th century A.D. Previously there was an attempt to steal the image; therefore, the local people protected it by placing an iron belt close to the body, as seen in the photograph. However, a few months later, in the early 1980's, the image of Tara was stolen by breaking the entire supporting wall.

Chyasalhiti of Patan used to have a number of stone sculptures standing against the wall, all belonging to the post-Licchavi period. The existence of these sculptures indicates that Chyasalhiti has been an important place for the local people not only for drinking water, but also for washing, bathing and worshipping their venerable deities.

The four-handed Vishnu from Chyasalhiti (Pl. 184) was shown standing on a lotus in an erect posture, holding a wheel and a mace in his rear right and left hands, respectively. His lower left hand was holding a conch, while the corresponding right hand held a lotus seed. He was wearing a crown with kirtimukha (the Face of Glory), earrings, a necklace, armlets, bracelets, a sacred thread, a belt, and a dhoti secured by an ornate girdle; the pleated fold of which was shown falling between his legs. A sash was tied across his thighs with its two ends hanging on either side.
On the right of Vishnu, was Laksmi, his consort who was standing on a lotus in the *tribhanga* pose. Her hairstyle was arranged in an elaborate manner and she was wearing earrings, a necklace, armlets, bracelets, anklets and a sari. Her left hand held a delicate stem of a lotus which was extending to the height of her shoulder, while her right hand held a lotus seed.

On the left of the main divinity, Garuda was portrayed as a perennial youth who stood erect on a lotus with folded hands, wearing earrings, armlets, bracelets, a *dhoti* and a diagonal sash. He wore a necklace of a serpent, for Garuda is an inveterate enemy of snake.

The three divinities mentioned above stood on separate lotus bases against the surrounding aureole which was highly embellished with flame, beads and vegetative border. On stylistic grounds, the image of Vishnu could be assigned to the 10th century A.D.

Although the image of Vishnu in question had close stylistic affinity with other Vishnu images of the same theme, such as the Vishnu images from Deopatan and Chyasalhiti (Pls. 167 and 186) or from Changu Narayan and National Museum, Kathmandu (Bangdel, 1987, Pls. 107 and 108), in terms of modelling, the figure of Laksmi with her hip gently thrust to the left, was portrayed in a more relaxed posture than her counterparts. In addition to this, the most notable feature to be noticed in this relief was the representation of two human figures below the central lotus with folded hands. These could be the Naga king and his wife, evidently emphasizing the God’s association with the water cosmology. No other such examples can be cited, except one in the private collection of Dale Crawford in England.

It was in the late 1970’s when one morning, the local people of Chyasalhiti were greatly shocked to find that their venerable Vishnu had been stolen.

PLATE 185

Uma-Mahesvara
Black limestone
Tangalhiti, Patan
Ht. about 21 inches
12th-13th century A.D.

The Uma-Mahesvara panel (Pl. 185) was located at Tangalhiti, a busy water fountain in Patan. Shiva was depicted sitting in *sukhasana*, embracing Uma tenderly with his front left hand, while his front right hand held a citrus fruit. His rear left and right hands held a trident and rosary, respectively. His wife, Uma, sat on his left in her usual posture, attended by a four-handed standing female attendant on her left. Nandi, the bull, sat on the right of Shiva. Kumara, his son, holding a lance, sat in a crouching position right below the figure of the bull. As usual, the divine couple was flanked by two celestial figures, plus goddess Ganga and guardian deities on either side. The sun and the moon were also represented at the top corners of the panel.

The *ganas* of Shiva were shown in the lower panel, dancing in a frolicsome mood, with Ganesha occupying the central position. The style of carving indicated a work of the 12th-13th century A.D. This beautiful panel was stolen in the early 1980’s.
Pl. 185. Uma-Mahesvara, Tangalhiti, Patan, 12th-13th century A.D., stolen in the early 1980's.
We have already mentioned the stone sculptures from Chyasalhiti, Patan. Among them was the image of Vishnu (Pl. 184) stolen in the late 1970's. There was another Vishnu image (Pl. 186) also stolen from the same place in the early 1980's. He was shown standing on a rectangular base decorated with floral design. He was holding attributes in his four hands, and wearing ornaments quite similar to that of the other Vishnu referred to above (Pl. 184). As both the images under discussion were based on similar themes and stylistic norms, there was very little difference between those two Vishnu reliefs. Even the figures of Laksmi and Garuda looked almost identical. However, a close look would reveal that in the later image, the figure of Vishnu (Pl. 186) was treated slightly elongated, especially the lower part of the body below the hips. It was strongly reminiscent of the figure of Vishnu from Deopatan (Pl. 167). Like the Deopatan relief, the stele from Chyasalhiti (Pl. 186) was delineated without hollow background, and showing only a flame border with floral design around the relief. Judging from the style of carving, both reliefs could be the products of the same atelier. It must be noted that the left hand of Vishnu (Pl. 186) which held the conch was mutilated, and the left arm of Garuda also was slightly damaged. On stylistic grounds, the relief could be assigned to the 12th century A.D. This handsome relief was stolen from Chyasalhiti in the early 1980's.
The image of Padmapani Avalokitesvara (Pl. 187) locally known as Lokesvara, was found at Tunani, a thickly populated area in Patan. He was represented standing on a double lotus with his right hip gently swaying to his right and holding the stem of a blue lotus in his left hand, while his right arm was mutilated. The long and delicate stem of the lotus, extending to the height of his shoulder and bearing a flower, was attached to his arm. The central lobe of his crown was embellished with an effigy of his spiritual father Buddha Amitabha. His ornaments consisted of a necklace, a sacred thread, armlets, bangles, and a dhoti secured by an ornate girdle. He was flanked by two female attendants, each standing on a lotus base and holding the stem of a lotus with her left hand. The right arm of the female deity standing on the right of Padmapani was completely damaged, while the right hand of the female deity standing on the left was holding a boss.

The style of carving of Padmapani Avalokitesvara was strongly reminiscent of the standing Padmapani from Gahiti (Kramrisch, 1964, Fig. VII). The stele was richly endowed with a flame motif and floral design. Noteworthy, was the graceful posture of the standing female figures — a superb example of the early Thakuri period. This exquisite piece of sculpture was stolen in the early 1970's.
Pl. 188. Two Female Deities with Vishnu standing in the middle, Tunlatol, Sankhu, 17th century A.D., stolen in the early 1980's.
Two Female Deities were located at Tunlatol in Sankhu (Pl. 188) flanking the Standing Vishnu. The four-handed female deities, wearing long garlands, were standing with their feet apart in a dancing pose. The style of carving indicated that they were contemporary with the standing Vishnu which could be assigned to the 17th century A.D. In the early 1980's, the two female deities mentioned above (Pl. 189) were stolen.
Pl. 190. Sarasvati, Kamalpokhari, Pharping, 17th century A.D.

279
PLATE 190
Sarasvati.
Ht. 33 inches
Kamalpokhari, Pharping
17th century A.D.
A beautiful image of Sarasvati, goddess of learning, (Pl. 190), holding the musical instrument vina in her two hands, is located at Kamalpokhari in Pharping. This image is quite large and heavy, and difficult to remove it easily. However, in the early 1980’s, the head of this goddess was mutilated and stolen. As a result, only the torso of the goddess was left behind as seen in the photography (Pl. 191).
PI. 192. Standing Devi, Kumbhesvara, 12th century A.D.

PLATE 192

Standing Devi
Ht. 31 inches
Kumbhesvara Temple
12th century A.D.

An image of Standing Devi was located in a small shrine at Kumbhesvara Temple, Patan (Pl. 192). It was kept in such a secluded place that the deity was neglected and unworshipped. When this photograph was taken in 1972, everything of the Standing Devi was intact (Pl. 193).

Her head was broken off during a robbery attempt in the early 1980's. The head was stolen; and the beheaded image remains in the original location (Pl. 194).
Pl. 193. Another view of Pl. 192.
The head of the Standing Devi was stolen in the early 1980's.

Pl. 195. The head of the Standing Devi was stolen in the early 1980's.

PLATE 195

Hari-Hara
Ht. 26 inches
Balaju
9th century A.D.

The image of Hari-Hara (Pl. 195) was located at Balaju, opposite the well-known image of Hariti. Hari-Hara, a composite figure of half Shiva and half Vishnu, stood on a lotus base wearing a crown and flanked by Parvati on the right and Lakshmi on the left (Pl. 196). Parvati, wife of Shiva, standing on a lotus base held the stem of a blue lotus in her left hand and a citron in her right hand. Lakshmi, wife of Vishnu, stood similarly, holding the stem of a lotus in her left hand and a lotus seed in her right hand. The treatment of the stele as a whole was superb.
In the early 1980’s, there was an attempt to steal the image at night, but the sound of the hammer disturbed the watchman, who found three thieves engaged in removing the image of Hari-Hara. When they were challenged, the thieves ran away and the image was left behind. A few months later, there was another attempt to steal the image of Hari-Hara at night. In a hurried attempt to remove the sculpture, the thieves broke the sculpture into pieces. After the image was badly mutilated, only the lotus base of Parvati was left behind, as shown in the photograph (Pl. 197).

PUBLISHED
Lain S. Bangdel, 2500 Years of Nepalese Art, VEB A.E. Seemann Verlag, (Leipzig, GDR 1987) Pl. 93.
Pl. 196. Another view of Pl. 195.
Pl. 197. The mutilated sculpture of Hari-Hara.

286
Pl. 198. Garuda, Satya Narayana Temple, Hadigaon, 7th century A.D. It was stolen in 1984, but later found lying on the side of the Ring Road; the image was brought back and reinstalled in its original place.
Pl. 199. Sarasvati, Hadigaon, 15th century A.D. The image was stolen in the late 1970's and was later found; the local people installed it in a new shrine in the same vicinity.
Pl. 200. Surya with Navagrahas, Surya-kunda, Pharping, 14th century A.D. The image was half submerged in water; however, it was stolen in the early 1980's.
The image of Surya (Pl. 200), stolen in the early 1980’s, was later found buried in the bank of the Bagmati River near Hatiban. Now it is kept at the Pharping police post.
Pl. 202. Kumāra, Jhankesvari Temple, Pharping, A.D. 1376. The image was stolen in the early 1980's and later found buried in the bank of Bagmati River with Surya image (Pl. 201). It is now kept at the Pharping police post.
It was presumably stolen from Lele Village in the early 1980's, and was later found buried in the bank of Bagmati River along with other images (Pls. 201 and 202). Now the image is kept at the Pharping police post.
Pl. 204. Bodhisattva Padmapani, Alkohiti, Patan, 12th century A.D. There was an unsuccessful attempt to steal the image from Alkohiti in the early 1980's. The thieves had to leave it behind when they were disturbed by the local residents. Now it is installed at the Gopichand Mahavihara, near Alkohiti.
Pl. 205. Uma-Mahesvara, Sarasvati-kunda, Lele, 12th century A.D. The image was stolen in the late 1970’s. After seven months it was found buried in the field about three miles away. The image is now reinstalled in its original place.
Pl. 206. Brahma, Deopatan, 6th century A.D. There was an attempt to steal this magnificent image in the early 1980’s. It was later found abandoned outside the sanctuary. Now it is kept in police custody.
Pl. 207. Yamuna, Vatsalesvara Temple, Pashupati, 7th century A.D. The image was stolen in late 1987, and was later found abandoned near the Ring Road. The local people brought it back and reinstalled it in its original place.
Pl. 208. Uma-Mahesvara, Dugahiti, Sankhu, 9th century A.D. The image was stolen in the late 1970's; it was later found and kept at the Archaeological Garden, Patan.
Pl. 209. Chaturmurti Vishnu, Maligaon, 10th century A.D. The image was stolen in the early 1980’s, and was later found buried in the bank of Dhobikhola, a tributary of Bagmati River. It was brought back and reinstalled in its original place.
Pl. 210. Uma-Mahesvara, Amarkantesvara, Pashupati, 8th century A.D. This remarkable sculpture was stolen in July, 1983, and was later found buried in the bank of the Bagmati River near Tilganga. The image is now in the custody of the police.
Pl. 211. The Earth Goddess seated on the left arm of Varaha, the Boar incarnation of Vishnu from Dhumvarahi, was chipped away and stolen in early 1983.
Pl. 212. Varaha, the Boar Incarnation of Vishnu, Dhumvarahi, 7th century A.D. There was an attempt to steal the image in late 1983, after the Earth Goddess was stolen (Pl. 211). When the thieves were challenged by the local people, they disappeared in the dark, leaving the sculpture outside the shrine. The sculpture of Varaha was reinstalled in its original place and is now protected by heavy iron bars.
Pl. 213. Ekamukha Shiva-linga, Mrigasthali, 5th century A.D. This sculpture is considered to be one of the best examples of Licchavi art. There have been a few attempts to steal this image in the last ten years.
Pl. 214. During an attempt to steal the image, the tip of the nose of this beautiful image (Pl. 213) was damaged in early 1986.
Pl. 215. Bodhisattva Padmapani, Ganabahal, Kathmandu, A.D. 550. There have been four attempts to steal this image in the past twelve years.
Pl. 216. During an unsuccessful attempt to steal this image of Bodhisattva Padmapani (Pl. 215), it was broken into two pieces.
Pl. 217. Vishnu Vikranta, Shikhara Narayana, Pharping, 14th century A.D.
Pl. 218. The image of Vishnu Vikranta from Shikhara Narayana (Pl. 217) was broken into two pieces during an attempt to steal the image in the early 1980's.
Pl. 219. Standing Buddha, Law Firm, Ram Shah Path, 7th century A.D. During an attempt to steal this image from its fixed location, it was broken into pieces.
Pl. 220. Uma-Mahesvara, Chyasalhiti, 12th century A.D. There have been a few unsuccessful attempts to steal this image in the past few years. The image is now protected by iron bars.
There have been repeated attempts to steal this image during the past ten years. Now the image is well protected by iron bars.
Standing Buddha, Rajrajesvarighat, Pashupati, 12th century A.D. A few unsuccessful attempts have been made to steal the image in the past few years.
Pl. 223. Buddha Flanked by Bodhisattvas, Guitol, Patan, 6th century A.D. Several unsuccessful attempts were made to steal this beautiful image at night in the past twelve years. It is now secured by cement plaster and iron bar.
Pl. 224. Standing Buddha, Yampibahal, Patan, 6th century A.D. There have been a few attempts to steal this Buddha image. Since it has been protected by heavy cement plaster and iron bars, one can hardly see the actual image.
Brahma. Chapagaon, 6th century A.D. During the past few years, there have been unsuccessful attempts to steal the image. Now it is protected by iron bars.
Pl. 226. Visvarupa Vishnu, Changu Narayana. It is one of the most beautiful stone sculptures belonging to the 7th century A.D. It has survived several robbery attempts.
Pl. 227. Standing Buddha, Bangemura, Kathmandu, 5th century A.D. Since there have been several unsuccessful attempts to steal the image, it is now protected by iron bars.
CONCLUSION

All the stolen images published in this book are religious objects. For generations and centuries they have been worshipped and venerated by the people of Nepal. For them, the sacred icons are live symbols of gods and goddesses whom they worship and pray daily with deep faith and devotion. The devotees offer them flower, vermillion, honey, milk, butter, grains, sweets and water as though they were alive and not mere pieces of art to be admired. They go to their gods and goddesses both in happiness and sorrow to offer prayers. They celebrate and worship their deities on different occasions with great pomp and festivity. When the devotees and people of the country are deprived of their gods and goddess their hearts bleed. The stealing of such religious images is an atrocity, a serious crime which the civilized world should take steps to stop. Let us hope that some day these stolen sculptures will be returned to their respective temples and shrines.
ADDITIONAL COMMENTS

So far we have discussed the stolen images of Nepal. Now we shall briefly comment on those sculptures which have been stolen and later found.

The image of Garuda (Pl. 198) kneeling on top of the inscribed pillar before the temple of Satya Narayana at Hadigaon was stolen in July 1984. It was later found lying on the side of Ring Road in Kathmandu. The local people brought it back and installed it in its original place.

The image of Sarasvati, Goddess of Learning (Pl. 199) was located in a small shrine near the temple of Satya Narayana, Hadigaon, it had been stolen in the mid 1970's. After a few days the local people found it in the open field, so they brought it back and installed it in a new shrine in the same vicinity.

In the late 1970's, the image of Surya surrounded by Navagraha, (Pl. 200), which was standing in the middle of the pond, known as Suryakunda, in Pharping, was stolen. It was later found buried on the bank of Bagmati River, near Hati-ban, (Pl. 201) along with an image of Kumara (Pl. 202) which was also stolen from Jhankesvari Temple in Pharping and also one Chaturmukha-Shiva-linga (Pl. 203), presumably stolen from Lele Village. All of these images are kept at the Pharping police post.

The standing figure of Bodhisattva Padmapani (Pl. 204) was located at Alkohiti, Patan. It was removed from its pedestal in July 1983, but the thieves had to drop the image when they were disturbed by the local people. For its safety, the local people installed the image inside the courtyard of a Buddhist monastery known as Gopichand Mahavihara. A beautiful image of Uma-Mahesvara (Pl. 205) located at Sarasvati-kunda, Lele, was stolen in 1979. Seven months later it was found buried in a field about three miles away. The local people brought it back and reinstalled it with cement plaster.

The colossal image of Brahma (Pl. 206) from Deopatan, was one of the magnificent sculptures belonging to the 6th century A.D. In the early 1980's, the thieves were able to remove the image from its pedestal but because it was very heavy, they had to drop it nearby. Since then, the image has been kept in police custody.

The beautiful image of Yamuna (Pl. 207) from Vatsalevara, Pashupati, was stolen in late 1987. A few days later it was found near the Ring Road in Kathmandu. The local people brought it back and reinstalled it in its original place.
In the mid 1970's, the Uma-Mahesvara panel (Pl. 208) from Duga-hiti, Sankhu was stolen. Later it was found and kept it in the Archaeological Garden in Patan. Similarly, the image of Chaturmurti Vishnu (Pl. 209) was stolen from Maligaon in the early 1985. It was later found buried on the bank of Bagmati River. It was brought back and reinstalled in its original place. The magnificent panel of Uma-Mahesvara (Pl. 210) was stolen from Amarkantesvara, Pashupati in mid 1983. The next day, the local people found it buried on the bank of Bagmati River, near Tilganga. The image is now in police custody.

The image of Varaha, the Boar incarnation of Vishnu (PI. 211) rescuing the Earth Goddess, is located in Dhumvarahi, not very far from Hadigaon. In early 1983, the Earth Goddess (PI. 212), sitting on the left arm of Varaha, was chipped away and stolen. A few months later there was an attempt to lift the same image of Varaha. When the thieves were about to take away the image, they were disturbed by the local people and had to leave the image behind.

In the following, we shall briefly mention a few cases in which some important images were damaged during robbery attempts. For example, the image of Ekamukha Shiva-linga (Pl. 213) from Mrigasthali which is considered to be one of the finest examples of Nepali art; its nose was damaged (Pl. 214) in the early 1986 during an attempt to lift the image. In some cases, there have been repeated attempts to lift the same image. One of such images is from Ganabahal where the image of Bodhisattva Padmapani (Pl. 215) is located. During an attempt, upper right side of the image (Pl. 216) was broken. In another case, the image of Vishnu Vikranta (Pl. 217) from Shikhar Narayana, Pharping, was damaged in the middle (Pl. 218) in an attempt to remove the image. Another example is the Standing Buddha (Pl. 219) from Law Firm at Ramshah Path which was broken into pieces when the idol lifters attempted to remove the image in the early 1980's.

The above account clearly shows that a number of important images of the Valley of Kathmandu are still in danger in spite of the fact that they have been protected by iron bars and cement plaster.

There are a few very important images of great historical value which have been targets of numerous unsuccessful robbery attempts over the past ten years. These deserve special mention: Uma-Mahesvara (Pl. 220) from Chyasalhiti, Patan; Sarasvati (Pl. 221) from Bhaktapur, near Siddhapokhari; Standing Buddha (Pl. 222) from Rajrajeswarighat, Pashupati; Buddha flanked by Bodhisattvas (Pl. 223) from Guitol, Patan; Visvarupa Vishnu from Changu Narayana (Pl. 226) and Standing Buddha (Pl. 227) from Bangemura, Kathmandu.
ADDITIONAL COMMENTS

So far we have discussed the stolen images of Nepal. Now we shall briefly comment on those sculptures which have been stolen and later found.

The image of Garuda (Pl. 198) kneeling on top of the inscribed pillar before the temple of Satya Narayana at Hadigaon was stolen in July 1984. It was later found lying on the side of Ring Road in Kathmandu. The local people brought it back and installed it in its original place.

The image of Sarasvati, Goddess of Learning (Pl. 199) was located in a small shrine near the temple of Satya Narayana, Hadigaon, it had been stolen in the mid 1970's. After a few days the local people found it in the open field, so they brought it back and installed it in a new shrine in the same vicinity.

In the late 1970's, the image of Surya surrounded by Navagraha, (Pl. 200), which was standing in the middle of the pond, known as Suryakunda, in Pharping, was stolen. It was later found buried on the bank of Bagmati River, near Hati-ban, (Pl. 201) along with an image of Kumara (Pl. 202) which was also stolen from Jhankesvari Temple in Pharping and also one Chaturmukha-Shiva-linga (Pl. 203), presumably stolen from Lele Village. All of these images are kept at the Pharping police post.

The standing figure of Bodhisattva Padmapani (Pl. 204) was located at Alkohiti, Patan. It was removed from its pedestal in July 1983, but the thieves had to drop the image when they were disturbed by the local people. For its safety, the local people installed the image inside the courtyard of a Buddhist monastery known as Gopichand Mahavihara. A beautiful image of Uma-Mahesvara (Pl. 205) located at Sarasvati-kunda, Lele, was stolen in 1979. Seven months later it was found buried in a field about three miles away. The local people brought it back and reinstalled it with cement plaster.

The colossal image of Brahma (Pl. 206) from Deopatan, was one of the magnificent sculptures belonging to the 6th century A.D. In the early 1980's, the thieves were able to remove the image from its pedestal but because it was very heavy, they had to drop it nearby. Since then, the image has been kept in police custody.

The beautiful image of Yamuna (Pl. 207) from Vatsaleyara, Pashupati, was stolen in late 1987. A few days later it was found near the Ring Road in Kathmandu. The local people brought it back and reinstalled it in its original place.
In the mid 1970's, the Uma-Mahesvara panel (Pl. 208) from Duga-hiti, Sankhu was stolen. Later it was found and kept it in the Archaeological Garden in Patan. Similarly, the image of Chaturmurti Vishnu (Pl. 209) was stolen from Maligaon in the early 1985. It was later found buried on the bank of Bagmati River. It was brought back and reinstalled in its original place. The magnificent panel of Uma-Mahesvara (Pl. 210) was stolen from Amarkantesvara, Pashupati in mid 1983. The next day, the local people found it buried on the bank of Bagmati River, near Tilganga. The image is now in police custody.

The image of Varaha, the Boar incarnation of Vishnu (Pl. 211) rescuing the Earth Goddess, is located in Dhumvarahi, not very far from Hadigaon. In early 1983, the Earth Goddess (Pl. 212), sitting on the left arm of Varaha, was chipped away and stolen. A few months later there was an attempt to lift the same image of Varaha. When the thieves were about to take away the image, they were disturbed by the local people and had to leave the image behind.

In the following, we shall briefly mention a few cases in which some important images were damaged during robbery attempts. For example, the image of Ekamukha Shiva-linga (Pl. 213) from Mrigasthali which is considered to be one of the finest examples of Nepali art; its nose was damaged (Pl. 214) in the early 1986 during an attempt to lift the image. In some cases, there have been repeated attempts to lift the same image. One of such images is from Ganabahal where the image of Bodhisattva Padmapani (Pl. 215) is located. During an attempt, upper right side of the image (Pl. 216) was broken. In another case, the image of Vishnu Vikranta (Pl. 217) from Shikhar Narayana, Pharping, was damaged in the middle (Pl. 218) in an attempt to remove the image. Another example is the Standing Buddha (Pl. 219) from Law Firm at Ramshah Path which was broken into pieces when the idol lifters attempted to remove the image in the early 1980's.

The above account clearly shows that a number of important images of the Valley of Kathmandu are still in danger in spite of the fact that they have been protected by iron bars and cement plaster.

There are a few very important images of great historical value which have been targets of numerous unsuccessful robbery attempts over the past ten years. These deserve special mention: Uma-Mahesvara (Pl. 220) from Chyasalhiti, Patan; Sarasvati (Pl. 221) from Bhaktapur, near Siddhapokhari; Standing Buddha (Pl. 222) from Rajrajesvarighat, Pashupati; Buddha flanked by Bodhisattvas (Pl. 223) from Guitol, Patan; Visvarupa Vishnu from Changu Narayana (Pl. 226) and Standing Buddha (Pl. 227) from Bangemura, Kathmandu.
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 Patan 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 Kushana dynasty. Kushanas ruled in northern India, which lasted up to the 3rd century A.D.

A.D. 78
Saka Samvat (Era) begins which may have been founded by the powerful King Kanishka. The Saka Era was used in the Licchavi inscriptions.

A.D. 320
Gupta dynasty was founded and the Imperial 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.

ca. 4th century A.D.
Licchavis established their Kingdom in Nepal.

A.D. 464
First 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.
ca. 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.
BIBLIOGRAPHY

AGRAWALA, V.S.

BANERJEE, J.N.

BANERJEE, N.R.
- 'An Introduction to the Art of Nepal' (*Nepalese Art*), Department of Archaeology, Kathmandu, 1966.

BANERJEE, N.R. and RIJAL, B.K.

BANERJEE, N.R. and SHARMA, J.L.

BANGDEL, LAIN S.
- 'Surya Murti' (Sculpture of Surya), *Pranjna*, Kathmandu, 1970.

BARRET, DOUGLAS.

BASAK, R.G.

BHAGWANLAL, INDRAJI
BHAGWANLAL INDRAJI AND BUHLER G.

• 'Inscriptions from Nepal', Indian Antiquity, No. 9, 1880.

BHANDARKAR, R.G.

• Vaisnavism, Saivism and Minor Religious Systems, Poona, Bhandarkar Oriental Research Institute, 1928.

BHATTACHARYA, BENOYTOSH

• The Indian Buddhist Iconography (2nd ed.), Calcutta, 1958.

BHATTASALI, N.K.

• Iconography of Buddhist and Brahmanical Sculptures in the Dacca Museum, 1929.

CHANDRA, P.


COOMMARSWAMY, A.K.

• History of Indian and Indonesian Art, New York, Dover Publication Inc., 1965.
• Yaksha, Part I and II, New Delhi, Munshiram Manoharlal, 1971.

DEO, S.D.

• Archaeological Excavation in Kathmandu, Kathmandu, Department of Archaeology, H.M.G., 1965.

DESAI, KALPANA.


DEVA, KRISHNA.

• Images of Nepal, Archaeological Survey of India, New Delhi, 1984.

FERGUSSON, JAMES.

• Tree and Serpent Worship (2nd ed.), London, 1873

GETTY, ALICE.

• The Gods of Northern Buddhism, Oxford, 1928.

GNOLI, R. (ed).

• Nepalese Inscriptions in Gupta Characters, 2 Vols, Rome, 1956.

GOETZ, H.


GEWALI, S.B.


GUPTA, S.P.

• The Roots of Indian Art, New Delhi, B.R. Publishing Corporation, 1980.

325
HAGAN, TONI.
• *Nepal, the Kingdom in the Himalayas*, Berne, Kummerly & Frey Ltd., 1961.

HAMILTON, F.
• *Accounts of the Kingdom of Nepal*, Edinburg, 1899.

HASRAT, BIKRAM H.

JAYASWAL, K.P.

JOSHI, N.P.

JOSHI, P.V.
• 'Pre-Historic Exploration in Kathmandu Valley', Nepal, Ancient India, No. 22, 1966.

KALA, H.C.

KIRKPATRIC, C.
• *An Account of the Kingdom of Nepal*, New Delhi (Reprint), 1969.

KRAMRISCH, S.

LANDON, P.

LEE, S.

LEVI, S.

MITRA, DEBALA.

MISRA, Y.
• *An Early History of Vaisali*, New Delhi, Motilal Banarasidass, 1968.
PAL, P.
- 'Nepal Where the Gods are Young, New York, 1975.

PAL, P. AND BHATTACHARYA, D.C.

PETECH, L.

RAY, AMITA.

REGMI, D.R.

REGMI, J.C.
- Licchavi Samskriti (Licchavi Culture), Ratna Pustak Bhandar, Kathmandu, 1970.

ROSENFIELD, JOHN.
- The Arts of India and Nepal, the Nasli and Alica Heermaneck Collection, October House, Inc., Boston, 1960.

SINGH, MADANJIT.

SLUSSER, MARY M.

SLUSSER, MARY AND VAJRACHARYA, G.V.
SNELGROVE, D.

SAHAI, B.

SANKALIA, H.D.

SHARMA, R.C.

SHARMA, P.R.

TUCCI, G.

VAJRACHARYA, D.B.

Von SCHROEDER, Ulrich.

WALDSCHMIDT, E. and R.L.

WHEELER, M.

WRIGHT, D.
The Author, Lain S. Bangdel (born 1924) is one of the leading authorities on Nepalese art. He graduated from the Government College of Arts and Crafts, Calcutta (India) in 1945. He studied at the Ecole Nationale Superior des Beaux Arts, Paris (1952-55). In London, he undertook research into the history of European art (1956-60). Mr. Bangdel was also a visiting professor at Denison University, Ohio, U.S.A. (1968-69), where he taught history of Southeast Asian art.

In 1961, His late Majesty King Mahendra nominated him a member of the Royal Nepal Academy. His Majesty King Birendra Bir Bikram Shah Dev nominated him as the Vice-Chancellor of the Royal Nepal Academy (1974-79) and as the Chancellor (1979-89).

Lain S. Bangdel is the author of a number of novels, travalogues and biographies of great European masters. He is the author of THE EARLY SCULPTURES OF NEPAL and TWENTY-FIVE HUNDRED YEARS OF NEPALESE ART (German Ed.). He has also contributed many articles on arts and crafts to reputed journals.

He has received foreign decorations from a number of countries, including Italy, France, Great Britain and Spain, as well as national and international awards such as Birendra Gold Medal and Dulichand Gold Medal, for his contribution to art and literature.