

GLIMPSES OF NEPAL WOODWORK



*The Journal of the Indian
Society of Oriental Art*

New Series • Volume III

Editor : Umakant P. Shah

Glimpses of Nepal Woodwork—the third volume in the new series of the Journal of the Indian Society of Oriental Art—illuminatingly presents for the first time a fascinating side of Nepalese art. Several publications containing a general account of the art of Nepal are available, but none of them treat the art as expressed through the medium of wood, a field in which Nepal is particularly rich.

Dr. S. B. Deo, Professor of Ancient Indian Culture, Indian Aid Mission, Nepal in 1963-64 and now Professor of Archaeology and Ancient Indian Culture, Nagpur University, has selected for reproduction in this volume 200 specimens of woodwork; and in a longish introductory essay he has given the necessary historical background, together with explanatory notes and technical details, which will greatly enhance the appreciation and enjoyment of this so far unexplored sphere of Nepalese art.

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Editor's Note

It is a matter of great pleasure for us to publish Dr S. B. Deo's illuminating study, *Glimpses of Nepal Woodwork* as volume III of the *Journal of Indian Society of Oriental Art*. Nepal Art has been known for years but not studied as intensively as it deserves to be. Of late Dr Stella Kramrisch especially has revived our interest by further exploration in Nepal and by publishing her well-known work, *The Art of Nepal*. Fortunately, fresh and more intensive studies on Nepal Art have now been taken up in various centres of learning.

Nepal, India's neighbouring country, has been very intimately associated with the life and culture of India throughout the ages and has preserved for us our ancient literature and art traditions during India's most disturbed centuries. India therefore owes a debt of gratitude to Nepal. It is hoped that the same intimate association between Nepal and India will continue to contribute to their mutual progress in all walks of life.

Dr Deo's work, prepared by him when he was in Nepal under Indian Aid Mission, is our humble tribute to the art and culture of Nepal.

The Indian Society of Oriental Art is grateful to the Ministry of Foreign Affairs of the Government of India for its appreciation and co-operation extended to the Society in the publication of this volume.

UMAKANT P. SHAIH

Acknowledgement

This work is the result of my observation of the innumerable specimens of excellent woodwork in and around Kathmandu during my stay there, in 1963-65, as the Professor of Ancient Indian Culture with the Indian Aid Mission.

It would not have been possible to complete the work but for the direct and indirect help and encouragement I received from several persons. The foremost amongst them was His Excellency the late Harishwar Dayal, who was then Indian Ambassador to Nepal and who very generously gave me research grant for this purpose. I am deeply indebted to His Excellency and Mrs Dayal for their generosity.

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Indian Aid Mission, Nepal
1965

S. B. D.

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Prologue

The kingdom of Nepal, roughly rectangular in shape, comprises an area of about 55,000 square miles and is situated between latitude 80 and 88 E and longitude 27 and 30 N. It is sandwiched between the great Gangetic plains of India to the south and the Tibetan plateau to the north. (endpaper). Within its boundaries we find a wonderful variety of topographical features. The southernmost portion, called the Tarāi, is a marshy plain. Then as we traverse northwards we come to the Siwālik and the Mahābhārata ranges, after crossing which we land in the evergreen Kāṭhmāṇḍū Valley. To its north rise the unending waves of Himalayan ranges which confront the Tibetan marginal mountains.

The variety of geographical features and her proximity to India and Tibet have given Nepal a rich culture of composite nature formed mainly by the interplay of cultural forces flowing from her southern and northern neighbours, of which the former, as we shall presently see, played a more dominant rôle.

From what is known of her history, Nepal had in the course of two thousand and five hundred years several dynasties of rulers, some local and some migrants, who ruled mostly over the Kāṭhmāṇḍū Valley and the regions around it, which is the centre of Nepalese culture. As this area is the most fertile and relatively safe part of the country, several dynasties settled here. The Gopālas, the Kirātis, the Lichchhavis, the Ṭhākuris, the Mallas and finally, the Śāhas made this area the centre of their activities. The cultural forces introduced and nurtured during the rule of these dynasties have left in Nepal a legacy of culture which is a fascinating blend of Hindu, Buddhist, Tāntrik and local elements.

This cultural synthesis is reflected in every sphere of Nepali life, whether it be her festivals, customs, forms of worship, painting, architecture, iconography or language. While studying the above, one feels that one is basically acquainted with them, and yet one is sometimes baffled by the unexpected appearance of a fabric, which is, to say the least, most imaginatively woven with threads of later ritualistic Buddhism with its vast pantheon and of Tāntric Śaivism. The varied physical features of the land have also contributed to the weaving of the diverse patterns of life, as, for instance, a comparison of the way of living in the Tarāi with that in the northern hilly region will show.

Nepal, thus, presents rich material for cultural studies. In the field of

archaeology, hundreds of inscriptions and copper-plates are available; innumerable icons still lie scattered; and scores of temples stand unnoticed. Then there is an abundance of paintings. In the sphere of social life, customs and rituals, as practised by the Brāhmaṇas, the Newārs, the Guruṅgs and others, a wonderful field awaits exploration by the social anthropologist.

From amongst these varied beams of the cultural spectrum of Nepal, what has fascinated the present writer most is the wealth of woodwork which offers invaluable material for the study of art, architecture and social life of mediaeval Nepal. In the following pages, only the outstanding features of this craft will be highlighted.

Historical Background

Before undertaking the study of woodwork in Nepal, it is essential to acquaint ourselves with some of the main events of Nepal history, noting particularly the cultural inroads made at various periods. Bypassing the subtle controversies in political history, we shall try to lay out a very broad picture of the achievements of the main dynasties, as it emerges from a study of the *Vaṁśāvalīs*, inscriptions and colophons.¹

Nepal history may be divided into seven² periods: 1. legendary, 2. the Gopālas, 3. the Kirātīs, 4. the Lichchhavīs, 5. the Ṭhākuriīs, 6. the Mallas and, finally, 7. the Śāhas. Of these, the last two are the most relevant for the study of woodwork as all the extant monuments of this category were produced in these two periods.

No details regarding the careers of the kings of the first three dynasties are known. There is no unanimity of opinion either with regard to the number of kings or their chronology. The Kirātī period witnessed two events of signal importance to Nepal. It is believed that Gautama the Buddha visited Nepal during the regime of the seventh king of this dynasty. It is also believed that during the reign of the fourteenth king of the same dynasty, Aśoka Maurya contributed to the construction of the *stūpas* at Pāṭaṇ, now virtually a suburb of Kāṭhmāṇḍū. Thus, it was in the Kirātī period that Nepal seems to have first come into contact with the Buddhist religion and culture that flowed from India.

¹ Petech, *MHN*.

² Sharma, *AN*, Chap. II.

With the Lichchhavis we discern the stabler foundations of Nepal history. Hundreds of inscriptions, icons and coins, scattered throughout the Valley, testify to the political and cultural influence of this dynasty. The Lichchhavis figure in Indian history right from the sixth century B.C. as we know primarily from the Jaina and Buddhist sources. They were Kṣatriyas and their centre of activity, till they were defeated by Ajātaśatru, was Vaiśālī in Bihar. They had matrimonial relations with the Imperial Guptas of India. Under Sumudragupta, Nepal is stated to have been a tributary state paying taxes to the imperial treasury of the Guptas.

It is, however, not clear when the Lichchhavis came to Nepal and from where. Their migration to Nepal was possibly a phased and a slow process. The first Lichchhavi inscription in Nepal is reported from Chāṅgu Nārāyaṇa assigned to the latter half of the fifth century A.D.

Mānadeva I of this dynasty, who flourished in the latter half of the fifth century A.D., brought under his control major portions of Nepal, constructed the capital town of Mānagrha, raised monolithic pillars with inscriptions in Gupta script and Sanskrit language, patronised the cult of Viṣṇu, and established a stable government in the Kāṭhmāṇḍū Valley. Moreover, he opened up contacts with Tibet and China.

In the seventh century, the Kāṭhmāṇḍū Valley came under the control of Amśuvarman, who is supposed to have given his daughter in marriage to the Tibetan king Srong-Tsan-Sgam-po. However, there is no unanimity on this point.

In the seventh century, the Lichchhavi kings Udayadeva and Narendradeva had matrimonial alliances with Tibetan kings. During their reigns, there was also exchange of embassies between Nepal and China.

The last notable Lichchhavi king was Jayadeva II who ruled possibly in the second quarter of the eighth century. He had matrimonial alliances with the Guptas of Magadha. The most notable event of his regime was his successful campaign against the Tibetan king whom he routed, thus putting an end to the influence of Tibetans in Nepal which had found scope during the reign of Narendradeva.

The Thākuriś succeeded the Lichchhavis. Our knowledge of their origin, genealogy, chronology, and the extent of their empire is uncertain. Towards the end of the eleventh century, when Harsha Deva was ruling, the independent kingdom of Tirhut was founded by one Nānyadeva with Simrāongarh in the Nepal Tarāi as its capital. Nānyadeva styled himself 'the ornament of the Karṇāṭaka family', and is supposed to have been the feudatory of the south Indian Chālukyan king Vikramāditya V (c. 1076-1126).

The next five centuries—thirteenth to eighteenth—were dominated by the Mallas who have left their impress on the history and culture of Nepal. Their origin and entry into Nepal are not clear. Scholars try to push back the antiquity of the Mallas to about the sixth century B.C., when, according to the Jaina and Buddhist literature, they were thrown out of their homelands by king Ajātaśatru of Magadha. We do not know whether it was then that these Mallas migrated to Nepal or in the subsequent periods in phased movements. The first inscription which refers to 'Mallapuri' belongs to the Lichchhavi period and hails from Chāngu. The record belongs to king Mānadeva I and states that the city was situated in western Nepal. The Mallas of medieval Nepal designated themselves as belonging to the solar dynasty.

The regime of the first three kings of this dynasty was uneventful. It is stated that during the reign of the third king, sometime in the middle of the thirteenth century, the king of Pālpā attacked and sacked the entire Bāgmati Valley. The fourth Malla king, Jayabhīmadeva, is said to have sent the Nepali artist A-ni-ko to Tibet where he is believed to have built the famous Golden Stūpa. Being pleased with the work of the artist, Kublai Khan of China invited him to his court. A-ni-ko is credited with having introduced the stūpa architecture and the art of bronze casting in Tibet and China in the thirteenth century A.D.

In the subsequent period, the kingdom of the Kāṭhmāṇḍū Valley was torn by factions among the houses ruling at Pāṭaṇ and Bhadgāon. It is believed that Deva Pāṭaṇ was sacked in the thirteenth century.

The thirteenth and the fourteenth centuries in the history of Nepal are full of the accounts of mutual bickerings, foreign invasions and merciless destruction of monuments. In about 1311 the Tirhutiyas invaded and seized Pāṭaṇ, and played havoc in the Valley. About 1350 Sultan Shams-ud-din Iliyas of Bengal invaded Nepal, destroyed several temples, shattered the *Śivaliṅga* of Paśupati and damaged the Svayambhu-chaitya. The traditional enmity between the houses of Pāṭaṇ and Bhadgāon still persisted.

The most noteworthy figure of the century was king Jayasthiti Malla of Bhadgāon who was initially the ruler of that particular place, but who ultimately brought under his control the kingdom of Pāṭaṇ as well. In the meantime Kāṭhmāṇḍū became a separate kingdom. Jayasthiti Malla introduced several social reforms, staged dramas based on the Rāmāyaṇa and was an ardent Vaiṣṇava. He also paid his respects to Śiva and his protective deity was Māneśvarī. Even though he succeeded in unifying Pāṭaṇ and Bhadgāon, there were already independent ruling houses at Banepā and Kāṭhmāṇḍū.

Banepā maintained relations with China and, during the last quarter of the fourteenth century and the first quarter of the fifteenth, as many as eight missions were exchanged between Banepā and China.

The next notable regime was that of Jayayakṣa Malla. In the second and the third quarter of the fifteenth century, he is credited with having made widespread conquests in Bihar, west Nepal, Banepā, Nuwākoṭ and the passes bordering the Tibetan territory in the north. He built several temples, introduced south Indian Brāhmaṇa priests in the temple of Paśupati and patronised the Newārī language. He is supposed to have divided his kingdom among his three sons and a daughter, who ruled respectively at Bhadgāon, Kirtipūr (which lay in Kāṭhmāṇḍū) and Pāṭaṇ. The last, however, soon merged with Kāntipūr.

From the beginning of the sixteenth century to the ultimate overthrow of the Mallas by Prṥthvī Nārāyaṇa Śāha in 1768, the history of Nepal is virtually the history of the feuds between the three antagonistic houses of Bhadgāon, Kāṭhmāṇḍū, and Pāṭaṇ.

Of the twelve kings who ruled at Bhadgāon between the first quarter of the sixteenth and the last quarter of the eighteenth century, only a few deserve notice. Trailokya Malla annexed Banepā; Jagajjayajyotir Malla was a great composer of hymns in praise of Bhavāni and Viṣṇu, and Jitāmītra Malla was a great builder of temples, an executor of irrigation schemes and a writer of dramas. Bhūpatindra Malla (1690-1720) was the builder of the famous palace at Bhadgāon endowed with 'fifty-five windows and ninety-nine courtyards', and the towering five-storeyed pagoda Nyātāpo enshrining a Tāntric deity (Pl. I). The last king of the Malla line was Raṇajita Malla (1720-71) who, being at daggers drawn with the kings of Kāṭhmāṇḍū, sought the help of Prṥthvī Nārāyaṇa Śāha.

The house of the Mallas of Kāṭhmāṇḍū started with Ratna Malla about the first quarter of the sixteenth century. As many as sixteen rulers are known to have ruled in this line. Under the first king, the Muslims are stated to have first come to settle in the valley. It is also stated, but not unanimously agreed, that the fifth king, Jayamahendra Malla, sent presents to the Delhi emperor. Under Lakṣminarasimha Malla (1613), Nepal established trade relations with Tibet. The famous 'Marusattal', supposed to have been built out of the wood of a single tree, from which probably originated the name *Kāṣṭha maṇḍapa*, was built during his regime.

Pratāpa Malla (c. 1640) was the most notable ruler of this line. He was a poet of considerable merit, a great builder, a linguist and an epigraphist. He is said to have invited *paṇḍits* from Mahārāṣṭra. He defeated the

Tibetans, the Gorkhas and the rulers of Pāṭaṇ and Bhadgāon. During his reign two Christian fathers visited Nepal for the first time. His guru was Swāmi Jñānānanda from Mahārāṣṭra, who advised him to abdicate in favour of his prince.

The last great king of this line was Jayaprakāśa Malla (1735-68). His regime was full of feuds between Kāṭhmāṇḍū, Pāṭaṇ and Bhadgāon. Pṛthvī Nārāyaṇa Śāha, who had been marking his time, chose the day of the festival of the Indra Yātrā in 1768 to overthrow the regime at Kāṭhmāṇḍū. Thereafter he crashed down on Pāṭaṇ and finally on the state of Bhadgāon.

The Mallas of Pāṭaṇ hardly count. Several kings of this house ruled at Pāṭaṇ but only a few deserve mention. Siddhinarasimha Malla (c. 1618-57) was a pious ruler and a great builder. He consecrated the famous Rādhākṛṣṇa temple at Pāṭaṇ. Śrīnivāsa Malla, who succeeded the former, built the palace at Pāṭaṇ and the temples of Bhīmasena and Matsyendranāth nearby.

Finally Pṛthvī Nārāyaṇa Śāha annexed Pāṭaṇ in 1768.

Cultural Contacts

A survey of the history of the Bāgmatī Valley brings out in relief several periods when it received impacts which played a great rôle in the make-up of its varied cultural pattern as reflected in the social, cultural, religious and artistic fields.

The earliest culture contact with India took place as early as in the third century B.C. when Aśoka Maurya is stated to have contributed to the construction of the stūpas at Pāṭaṇ. Indeed Nepal's relation with the Mauryas can be traced as far back as the time of Chandragupta, as his minister, Chāṇakya, refers in his *Arthasāstra* to the woollen blankets, *naipālakas*, from Nepal. It is not, however, certain whether this contact was merely formal or intimate. Besides the *stūpas*, Aśoka erected monolithic pillars at Lumbini and Niglihawā, both in the Nepal Tarāi.

On the basis of the find of the coins of Kadphises II and Kaniška, some scholars believe that Nepal continued to have some contact with India in the early centuries of the Christian era. However, no other corroborative evidence indicating cultural inroads into Nepal at the time of the Kuṣānas is available.

Under the Imperial Guptas of India, it is certain that relation between Nepal and India was still closer. Samudragupta's *praśastī* refers

to Nepal's paying tribute to the Gupta empire. The Gupta culture was transmitted to Nepal on a large scale by the Lichchhavis who were related to the Guptas. The Lichchhavis of Nepal have left scores of inscriptions in Sanskrit in Gupta character. Some of their coins recall to mind the Gupta proto-types. They adopted grandiloquent titles similar to those of the Guptas. Like the latter, they were the *bhāgavatas*. Several Trivikrama and Varāha coins in Nepal of the period of the Lichchhavis betray typical Gupta idiom.

Besides this Hindu renaissance, it was under the Lichchhavis that Nepal opened up contacts with Tibet and China through matrimony and exchange of embassies. The later Lichchhavis also established matrimonial relations with the Maukharis and the later Guptas of Magadha.

The picture of Nepalese life and culture in the Ṭhākūrī period is not as clear as that in the Lichchhavi.

The Ṭhākūrī period witnessed religious toleration as the king Guṇakāma-deva built *vihāras* as well as offered gifts to Paśupati. It was in this period that the Pālas began to exert influence on Nepal culture. It is stated that one of the feudatories of Harṣadeva (eleventh century) preferred to acknowledge the suzerainty of the Pālas of Magadha. The Pāla influence is reflected in some of the icons found in Nepal.

It is noteworthy that the impact of South Indian culture on Nepal is not insignificant. Nānyadeva, the founder of the Tirhut line at Simrāongarh in Nepal, was a feudatory of the Chaukyan ruler Vikramāditya V. Petech¹ remarks that 'somehow such a connection had existed, since many of the Chālukya inscriptions boast of a suzerainty over Nepal.' Even Kalachūrī Bijjala and Jaitugī Yādava boasted of their suzerainty over Nepal. Jayasthiti Malla himself seems to have patronised South Indian Brāhmaṇas. The descendants of that king also took pride in their Karṇāṭaka origin.

A reference has already been made to the sending, in the thirteenth century, of the great Nepali artist and architect to Tibet and thence to China. Much earlier, in the seventh century, Tibet came under the influence of Buddhism through the matrimonial alliance between the Lichchhavis and the Tibetan king. This opened the way for the influence of Nepal art, architecture and religion on Tibet.

The fourteenth century witnessed a variety of events and Nepal had then a taste of Muslim vandalism at the hands of Sultān Shamsud-din Ilyas of Bengal. It may also be noted that a coin struck in Nepal with the name of Alāud-din Khaljī indicated possibly that Nepal acknowledged, however nominally, the suzerainty of the Khaljī ruler.

¹ *MHN*, p. 70.

Nepal's cultural contacts in the course of her entire history may conveniently be grouped under three heads: Indian, which gave Nepal Buddhism and Brāhmanism; Sino-Tibetan that resulted from exchange of missions between Nepal and these two countries; and, finally, Islamic which was exceptionally marginal. It will be agreed that the Indian influence, through Buddhism and Brāhmanism, is by far the most dominant. Looked at against this background, Nepal presents a queer amalgam of northern Buddhism and Tantric Śaivism, with a sprinkling of Vaiṣṇavism.

Art and architecture in Nepal, as in India, are inseparable from religion, and we see how their character and nature were moulded by the incursion in Nepal of Buddhism, Śaivism, Tāntrism and Vaiṣṇavism. Buddhist contacts, supposed to have begun in the third century B.C., ultimately gave way to Vajrayāna. Seckel¹ remarks that 'from the 8th and 9th centuries onwards Vajrayāna art spread from north-eastern India to Nepal It was from Nalanda that Vajrayāna elements found their way into Javanese Buddhist culture and art. At the same time they were passed on from the Pala kingdom northwards to Nepal and Tibet.' Similar was the case of Tāntrism. 'Tāntrism . . . developed in north-eastern India and reached Nepal and Tibet from the Pala empire.' This resulted in the introduction of numerous icons of the Bodhisattvas, Lokeśvaras, and others with 'a multiplication of heads, arms and legs as well as their attributes and colours which symbolise omniscience, omnipresence and omnipotence.' Along with Vajrayāna and Tāntrism, Hindu Śāktism with its esoteric practices and terrible gods also found its way into Nepal. Śaivism also lent its influence. Right from the Lichchhavi period, consecration of *Śivaliṅgas* became a meritorious practice. The records of the period refer to the Pāśupatas or the Śaiva ascetics. The Mallas were also not averse to Śaivism, and there are references to the Śaiva teachers at their court.

Similar was the case with Vaiṣṇavism. The Lichchhavis were great patrons of Vaiṣṇavism, and the patronage continued even in the Malla period, as their records attest. Several icons of Viṣṇu and his *avatāras*, and the scenes from the *Rāmāyaṇa* and the *Mahābhārata* on the Pāṭaṇ and Bhadgāon monuments stand testimony to the influence of Vaiṣṇavism in Nepal.

All these varied religious forces contributed to the building of *vihāras*, temples and *stūpas*. Sculpture and architecture mingled with religion. Whether it is a *vihāra* or a temple, a *chaitya* or a palatial mansion, icons or decorative motifs—they invariably embody some religious implications. The Lokeśvara or the *śālabhañjikā* or the Bhairava motif on struts, the *kalaśa* and the *nāga-*

¹ *The Art of Buddhism*, pp. 43, 47, 82, 242

motifs on the pillars, the *makara* and the *vyālas* on the tympanum, the *aṣṭa-maṅgalas* on the lintels, the *Śivaliṅgas* on the eave-board, the *Mahābhārata* incidents depicted on the architrave, and the erotic sculptures on the brackets mingle freely with scenes from secular life on the wooden construction. They present a fascinating picture of cultural integration.

Scope and Aims

This cultural integration was the result of cultural intercourse of several centuries. It attained a full maturity in the mediaeval and late mediaeval period when the Mallas came on the scene. Various factors, which seem now to have harmonised, if taken note of, will help us to visualise the different aspects of religion, art, and social life in their proper perspective.

The period of the later Mallas, which coincides with the vigorous efflorescence of wooden architecture, is worth a detailed study. At this time, the kingdom of Nepal seems to have been divided up into four smaller kingdoms, centering around Kāṭhmāṅḍū, Pāṭaṇ, Bhadgāon and Banepā; and, in keeping with the political situation, the development of woodwork also concentrated, more or less, around these centres. Some remains are also found at Kirtipura. This being the case, the study of Nepal woodwork can be based on the monuments extant at these centres.

No architectural monument built earlier than the fifteenth century has survived to this date. A reference has already been made to the sacking of the Valley by the Muslims in the fourteenth century. In addition, frequent earthquakes have played havoc with the structures. Therefore, what we now have mostly belongs to the period of Bhūpatindra Malla and Raṇajita Malla (17th-18th centuries) at Bhadgāon; Lakṣminarasimha Malla, Pratāpa Malla and Pṛthvī Nārāyaṇa Śāha (17th-18th centuries) at Kāṭhmāṅḍū and to Śrinivāsa Malla at Pāṭaṇ.

And yet, whatever has survived at these centres is amazingly rich in decoration and symbolism. For the Newārī artisan there was no limit to fanciful decoration set within the framework of religious tradition, artistic heritage and architectural necessities. However, in this volume will be presented only some of the most representative and significant specimens of the art of woodwork at Pāṭaṇ, Kāṭhmāṅḍū and Bhadgāon of the seventeenth and eighteenth centuries, though some notice of the other sites in the Valley will also be taken.

Nature of the Data

Kāṭhmāṇḍū, Pāṭaṇ and Bhadrāṅga thus provide the data for a representative study of the Nepal woodwork, although places like Kirtipūra, Banepā, Chāṅgū, Sāṅkhu, Panautī and several other sites also offer quite a grand variety of this art. It is well known that several of these places have a much greater antiquity than what the woodwork remains indicate.

Some of the difficulties one has to face in studying the woodwork in Nepal may be noted here. Many of the architectural constructions have undergone repairs and alterations a number of times, and additions have also been made to some with the result that a site sometimes referred to in records is much older than the wood structures subsequently built on it. There are, for instance, remains at Chāṅgū which are known to have associations with the Lichchhavi period, but the wood and brick temple of Chāṅgū Nārāyaṇa was decidedly built at a later date, in the late mediaeval times. Then, in some cases, the local custodians have repeatedly applied over the structures some sort of black preservative under which all details are hidden.

For the study of woodwork, the data are provided by three classes of structures: the temples, the *viḥāras* or monasteries, and, lastly, the residential palaces and houses. Most of the constructions in these three classes are in a lamentable state of preservation. However, enough is likely to remain *in situ* at least for the next few decades. Besides the neglect, the withering away of the essentially wooden framework, complicated by an elaborate load-bearing device, as will be explained later, is also responsible.

The temples and *viḥāras* have survived by scores. The temples are either Śaiva or Vaiṣṇava or Tantric shrines, while the *viḥāras* are mostly of the Vajrayāna sect of Buddhism.

On the basis of epigraphical records, records attached to various monasteries and temples, lists of pontifical successions and stylistic considerations of constructions, the following chronology has been tentatively suggested. It may, however, be made clear that this chronology assumes the antiquity of various groups of monuments in their *original* form and not as they are extant now:

- | | |
|--------------|---|
| 13th century | Rudravarṇa Mahāvihāra, Pāṭaṇ |
| 14th cent | Chusyabahāl and Musyabahāl monasteries, Kāṭhmāṇḍū;
Indreśwara temple, Panautī. |

15th cent	Banepā temples; Bhuvaneśwara temple near Paśupati, Deva Pāṭaṇ.
15th–17th	Kirtipura temples; Pāṭaṇ and Bhadgāon.
16th–17th	Chaturvarṇa Mahāvihāra, Bhadgāon
17th–18th	Nyātāpo, Bhadgāon; Basantapūr and Hanumān Ḍhokā palaces, Kāṭhmāṇḍū.

Some monuments among these can be more precisely dated.¹ For instance, the famous Dattātreya temple at Bhadgāon is stated to have been originally built by Yakṣa Malla in about A.D. 1428 and renovated by Viśva Malla about a quarter of a century later. The adjacent Pujārī Maṭh is also assigned to the period of the former. The Marusattal in Kāṭhmāṇḍū is attributed to king Lakṣmī-Narasimha Malla in A.D. 1595. The seventeenth century produced a number of constructions. The fifty-five windowed palace and the five-tired Nyātāpo of Bhadgāon were the creations of King Bhūpatindra Malla in A.D. 1703. A little earlier, in about A.D. 1693, queen Riddhilakṣmī Devī carried out repairs to the Chāṅgū temple. Several structures in the Hanumān Ḍhoka, Basantapura and the Kumārī Chowk area of Kāṭhmāṇḍū were built by king Pratāpa Malla in the latter half of the seventeenth century, while the palace and the temples of Bhimadeva or Bhīmasena and Matsyendranātha in Lalitpur-Pāṭaṇ were constructed under the patronage of King Śrīniwāsa Malla in the third quarter of the same century.

The famous *vihāras*, Chusyabahāl and Musyabahāl, at Kāṭhmāṇḍū no doubt go back to the thirteenth-fourteenth centuries A.D., though several additions and repairs have been made to them. Similar is the case with the Rudravārṇa Mahāvihāra of Pāṭaṇ noted for its exquisite struts. One of the struts of the Chaturvarṇa Mahāvihāra of Bhadgāon bears an inscription dated A.D. 1490, but it has subsequently undergone several changes.

Architecture

As stated above, most of the wooden structures between the seventeenth and the nineteenth centuries can be grouped into three classes:

- Vihāras* or monasteries,
- Temples, and
- Palaces and houses.

¹ Information kindly supplied by Shri Purna Harsha Vajracharya.

The structures of the first two classes are scattered throughout the Valley, while the best palaces (Pl. II, 1) are still extant at Bhadgāon, Pāṭāṅ and Basantapūr (Kāṭhmāṅḍū).

So far as the layout is concerned, the plan of a temple differs from that adopted in the construction of a monastery or a palace. The palace is a massive structure, usually two or three tiered, with several open courtyards, around which are the residential cells. The residential apartments, which are big halls, have thick mud walls as the Basantapūr and the Bhadgāon palaces show. The layout is a huge rectangle embellished by smaller open square courtyards which secure privacy, protection and light.

The *vihāras* on the other hand, though following essentially the same plan as that of a palace, are smaller in dimension, having only one open square courtyard with cells all around. They are normally single-storeyed, though double-storeyed monasteries are also not uncommon. However, in the latter case, the upper storey acts more as a loft. The *vihāras* are less imposing in the plan and elevation compared to a palace as the purposes of the two are evidently different.

The plan of a temple is naturally different (Pl. XXXVIII) from that of a *vihāra* or a palace. The most characteristic temples stand on multiple, stone-built, square and receding terraces. Smaller shrines stand only on one such terrace (Pl. II, 2). On the topmost plinth is erected the temple, which is reached by a flight of steps attached to the plinths. The ground floor of the temple construction consists of brick-built shrine surrounded by a pillared verandah. Over the beam work of the ground floor come several false storeys with receding roofs, the topmost storey having the smallest square frame capped by a horizontally placed gilded *śikhara*. The sloping roofs are kept in position by slanting struts locked in the transverse beams above (Pls. I; II, 3; XVII).

In all these constructions, however, the framework is essentially of wood. The brick or mud walls act as filling. The diffusion of the load is ingeniously distributed by the arrangement of struts and bracket-capitals as also by the use of arc-brackets. (Pls. XVII, 1, 3; XII).

The resort to the tiered or the reduplicated roof—as in the structures in Kerala—is definitely intended to emphasise the element of height in a construction (Pl. I). The Indian *Vāstusāstras* mention this type and name it after the mountain peaks, as, for instance, *Himavān* and *Malayavān*. The distribution of the load of the roof in such constructions is indeed ingenious. The plan shows the arrangement of squares within a large square (Pl. XXXVIII), each outer and inner square pair of the timber framework of

the roof being joined by radiating rafters fixed at both ends by wooden pins. The load of the radiating beams falls on the transverse beam of the basal square frame which is supported by the pillar with brackets or bracket capitals. The projecting lower end of (Pl. II, 3) the radiating rafter beams is tied together by a horizontal beam which transfers the load to the struts which in turn rest on the small projecting brackets or struts from the wall (Pl. XVIII, 3).

In the case of certain structures, there are balcony-cum-windows that project out of the general plane (Pl. XX, 2). This projection is very small, only two feet or so. These windows or their frames are joined to the timber framework, either through an extension of the main beams to support the projection or through the brackets that tie down the four corners of the balcony. The brackets are practically hidden within the brick walls. Other windows, contained within the compartments formed by the pillars, rest on the brick walls which are about two feet thick and are not fastened to the timber framework in any manner.

It is stated that originally the palace at Bhadgāon had ninety-nine courtyards. Though this cannot be corroborated today, the palace is embellished by the most charming windows with varied grills and attached tympanums. The walls are exceptionally thick, of clay, and bear painted scenes which are mostly mythological. So many courtyards were possibly planned to allow additional light as the grilled windows admit only soft mellowed light. The wooden pillars are massive, embellished by numerous mouldings and intricate carvings. Similar is the case with the palaces at Kāthmāṇḍū and Pāṭaṇ. The characteristic features of all these are massive pillars, numerous windows, receding multiple roofs and elaborate struts.

The residential houses of lesser magnitude are two or three-storeyed structures built on the same principles. Their gabled roofs jut out so as to protect the windows and portions of the walls from the onslaught of rain. The ground floor of a square or a rectangular house is not normally fit for residential purpose as the level of the subsoil water in the Valley is very high. The first and the second floors are used, and as such the wall faces of these have charming window patterns.

The monasteries in Kāthmāṇḍū, Pāṭaṇ and Bhadgāon are remarkable. They are two-storeyed structures with a central open courtyard enclosed by rooms. The Hiraṇyavarṇa Mahāvihāra of Pāṭaṇ and the Chaturvarṇa Mahāvihāra of Bhadgāon are notable for their beautiful struts against plain wall faces. The Pujārī Maṭh at the same place is famous for lavish wood carving.

The wooden temples of Bhadgāon and Pāṭaṇ are remarkable for their

pagoda or tiered roofs which recede in size as they rise upwards. They project over the four faces of the walls of the sanctum. The walls of the sanctum are pierced by a group of triple doors and a number of small and big windows. The small windows are generally associated with the upper false storeys. Several of these temples have multiple receding plinths, the uppermost having a corridor of massive pillars all around.

To sum up, therefore, the architectural peculiarities of wooden structures of Nepal comprise the use of heavy wooden framework, ingenious arrangement of load distribution with the help of struts and bracket capitals, projecting or balconied window groups, multi-storeyed receding roofs, massive pillars and elaborate window and door frames. A little imbalance in the wooden frame plane or disintegration of wood contributes to the weakening of such constructions.

The Artisan

The artisans who have developed this wooden architecture have preserved to this day their traditional techniques. They are the Newārs. Of the four seats of woodwork—Pāṭaṇ, Kāṭhmāṇḍū, Bhadrāgāon and Banepā—the artists at Pāṭaṇ seem to be more artistically sensitive.

It appears that the Mallas directly and indirectly encouraged building activity on a large scale. Inscriptional references of the period mention the glory of Bhadrāgāon which is said to have had 'gates with golden *kalaśas*, and mansions with *toranas*, windows, golden images and variegated paintings.' It is probable that the artisans of all these were the Newārs of the Valley who, even now, are the sole masters of this art.

The origin, the antiquity and the ethnic traits of the Newārs are still matters of controversy. The controversy arises chiefly because of the mixed physical features and linguistic traits which the Newārs exhibit. Their physical features are notably Mongoloid and yet many among them have quite different features which are due obviously to racial intermixtures. Their language, though it has Tibeto-Burman affinity, contains many Sanskrit words. Sharma has, therefore, rightly pointed out that the Newār workers in wood are not a single ethnic group but a mixture of different ethnic elements.¹ Tibetan Buddhism made an impact on the Newārs quite late; originally they

¹ *Loc. cit.*

came in contact with Buddhism from India. He also points out that some of the Newārs are devotees of Śiva also.

The main theories regarding the origin of the Newārs are four. Regmi¹ holds that the word 'Newār' is a derivation from or corruption of 'Nepal', and as such they represent the oldest inhabitants of Nepal who can as well be identified as the Kirātis, whose language bears similarities in vocabulary with Newārī. Baburam Acharya traces the Newārs to Nepar, a caste of the Kirātis. Sharma points out that the word Newār itself is of late usage and stands more for a linguistic group than an ethnic group. The *Vamśāvalis* take the Newārs to be Brahmaputra Kṣatriyas and assign them to the Nāyara Pradesh in South India, from where they are supposed to have come to Nepal with Nānyadeva, the feudatory of the Chāluhyas.

Thus the origin of the Newārs is to be traced either to Nepal or to India, and nowhere else. Whatever might be the case, it is remarkable that it is they who are responsible for creation of the exquisite wooden architecture of Nepal. They have retained the traditional knowhow of their craft. Their architectural vocabulary is rich and varied, and they have even today retained in their vocation technical terms in Newārī for every part of a pillar or a grill or a window.

It is, however, unfortunate that the rich traditional knowledge is fast disappearing in consequence of modern preference for concrete constructions effected by cement. In addition, the extant specimens of the best craftsmanship of Newārī tradition are fast crumbling down through neglect of preservation.

Tools and Apparatu

However, there are still quite a few Newār families in Pāṭaṅ and Bhadrāṅ who are adept in the art of woodwork. This they execute with a range of tools which is rather limited. And yet with this limited range of apparatus, they work out various designs with great precision.

The tools used are as follows:

1. *Basilā*: adze of iron.
2. *Bātan*: right angle.
3. *Bātrā han*: various types of chisels with wooden handles.
4. *Burmā*: drill.

¹ *Ibid.*

5. *Buskhā*: medium wood shaver or scraper.
6. *Hākhi*: a string dipped in black colour and with a square plumb attached at one end.
7. *Kati*: saw.
8. *Khal buskhā*: small wood scraper.
9. *Namugā*: hammer with iron head.
10. *Rāndhā*: wood shaver.
11. *Selingā*: small wood scraper.
12. *Tuhān*: iron chisel with square, flat head and splayed, thin, convex cutting edge.
13. *Wochā*: a file.
14. A number of small pointed pokers and chisels for deep carving and corner dressing.

All these kinds of tools are used on different types of wood. The wood used in the construction of the royal palace at Basantapur, Pāṭaṅ and Bhaktapur goes by such names as *dhumsi* and *chasi* in Newāri. The former means 'strong as tiger'. It is indeed no misnomer, for it has withstood well over a couple of hundred years the ravages of time. The botanical names which correspond to these are *michaelia excelsea* and *michaelia champaca* and possibly *shorea robusta*. The present day Newārs use *sāl*, *agrat* and *chāpa*.

All these three kinds of trees are grown in Nepal, especially on the fringe of the Kāṭhmāṅḍū Valley. The wood from Sankhu, about fifteen miles north-east of Kāṭhmāṅḍū, is supposed to be the best for woodwork. Even now repairs are executed with the *chāpa* wood. The preference for wood can easily be explained on the basis of abundance of wood in Nepal. The stone, which can be had out of the sedimentary rocks beyond the Valley, is of a weak fabric and unsuitable for the construction of sloping roofs of the pagoda style.

Technique

The technique adopted by the Newār artisan, though simple, differs from part to part in the same construction. For instance, the methods of preparing a grill or a strut or a foliated arch or cusped bracket or a tympanum are all different from one another.

The technique of preparing a grilled pattern is interesting. The Nepali carpenter does not carve out the grill out of a plank of wood. On the contrary, he uses the *hākhi* or coloured string over the plank. The string remains tight over the plank because of a plumb attached to one of the ends

of the string. When the string is parallel to the border of the plank as judged also with the right angle, the carpenter dabbles over the string. He goes on dabbling it till the entire plank is marked by parallel lines in black. Then he saws the plank in strips of precisely equal dimensions. Over these is drawn the part-components of a decorative pattern. But in doing so, the design carving is executed in such a way that the strips become virtually interlocking parts of one design. Then two such strips are pressed into each other so as to fit in precisely and firmly either at right angles or at an angle of 45 degrees to present a grill pattern. No nails or adhesives are used. This technique, which presupposes a high precision, for even a little deviation would obstruct the correct fitting of the strips, is followed in almost all the designs of a grill, and is apparent in grills in which some of the strips have deteriorated. It may be pointed out here that Mānasāra, the mediaeval *Vāstuśāstra* source,¹ also refers to wood-joinery or *sandhi-karma*. The text refers to the art of joining pieces of wood so as to present patterns like the *swastika*, *sarvatobhadra* and other shapes.

In addition to this strip technique, several windows show the attachment of a different pattern over a geometrical grill work. Attachment of panels of Sūrya motif (Pls. XXVI, 1, 2), of Garuḍa (Pl. XXIV, 3), roofed balcony motif, (Pl. XXIV, 4), Kṛṣṇa and Gopī motif (Pl. XXV, 2) from Kāṭhmāṇḍū and Pāṭaṇ, and a peacock panel from the Pujārī Maṭh at Bhadrāgōn are illustrative of this technique (Pl. XXII, 3).

The pieces making an outline of a window are in several cases executed piecemeal and then set within a frame. For instance, the octagonal window in the Sundarī Chowk in Lalitpūr Pāṭaṇ (Pl. XXI, 7) is made of cusped pieces which are fitted in one another to produce a charming plan for the window. Similar is the case with the bud-shaped window (Pl. XXI, 3) associated with the same mansion.

Somewhat similar technique is also adopted in making the *torāṇas* or tympanum. Whether trefoil, semi-circular or arc-shaped, they are executed out of smaller parts. For instance, the semi-circular *torāṇas* are made out of smaller planks or pieces which are fitted one above the others, or as required, by means of wooden pins at the back (Pl. XXXVI, 3, 7, 9).

The making of a cusped or foliated arch follows the same technique. It is executed by fixing in position projecting planks bearing the cusped pattern (Pls. XII, 2; XXXVII, 5, 6), on either side of a pillar or pilaster of a door frame. This is reminiscent of the technique of corbelling. The spandrel thus

¹ Acharya, *HAIA*, p. 112.

emerging bears exquisite decorative pattern. In rare cases this false arch-bracket is also made of one piece.

The struts and brackets are executed as separate pieces. The figures are carved out after an outline in pencil or locally made ink. So far as the figure-struts are concerned, only the bodies of the figures are carved out of a log of wood, and the forearms as also the weapons are affixed separately with the help of wooden pins (Pls. XVII, 3; XVIII, 6). This is invariably the case with figures with multiple arms. The weapons or the *āyudhas* are inserted in the cavity of the palms of the hands. The figures carved in a single log are flat, in low relief and suffer from a rigid frontality (Pl. XVIII, 4).

The Doors

The main types of doors associated with the residential houses, temples and monasteries may be grouped into the following three categories (Pls. III, 1-3; IV, 1-3).

1. Rectangular
2. Triple cusped or trefoil
3. Foliated and
4. Arched.

Though these types cannot be chronologically placed, for they are found throughout the 17th-19th centuries, it may be stated that the rectangular door-frames are generally associated with the main entrance of the palaces and monasteries, while temples—like those at Chāngū Nārāyaṇa, Banepā, Panautī, Bhaktapūr, etc.—have the rectangular main door with the trefoil doors at the flanks.

The doors and their leaves deserve our attention as they are most lavishly decorated. The door (Pl. XI) is a conglomeration of several receding jambs (*kakṣas*) excessively decorated¹ with an abundance of motifs like the floral motif, the *chowry*, the *pūrṇa kalaśa*, beadings, the *nāga-pāśa*, the dragon, the *āmalaka*, scrolls, foliage, scale diaper, geometrical patterns, rosettes as also with bird and lizard (*godhā*) rows. The centre of the lintel has either the figure of the Garuḍa, lion, *nāgū-nāgī*, dragon or rectangular projections which give a wonderful effect of light and shade. In several cases, the lintels bear carved male and female deities.

¹ Cf. Cousens, *CA*, p. 22.

The door jambs also contain either at the base, centre or top, panels in which several deities like the Bhairava in *ālīdhāsana*, Vaiṣṇava, Śaiva or Tāntric male or female figures (Pls. XI, 3; XXXVII, 1) or *dvārapālas* or figures of *Chhattra-chandeswara* are carved.

The trefoils of the door frame bear designs (Pl. III, 2, 3) of a lotus or tree or vine and leaves, while the foliated arch or brackets have some well balanced floral motifs sometimes combined with erotic sculptures. In several cases, the spandrel bears the carved figures of winged *vidyādhara*s (Pl. IV, 2) carrying garlands.

The door leaves (Pls. III, 3-6; IV, 1, 2, 4; V) are either plain, grilled or decorated with various motifs. The plain leaf doors are normally associated with royal mansions and residential houses, while the second and the third types go with shrines in a monastery or temple. The common forms of the grills (Pl. III, 4, 5, 6) are scale diapers, beaded scale diapers with pendent bells, square grill with floral or plain strip pattern. The square grill is called *machikan* while the diamond grill (Pl. XXVIII, 7) is known as *ichikan*. These types are found associated also with windows. In the oldest known temples and monasteries from Kāṭhmāṇḍū, Pāṭaṇ, Bhadgāon and Banepā, such grilled door leaves are found associated with the main shrine doors. In comparatively later specimens, the grill is covered with metal mount (Pl. XXVII, 6). The door leaves are also sometimes compartmented into four, each having a different grill pattern as in the Chusyabhāl and the Musyabahāl in Kāṭhmāṇḍū. The carved Laṣmī-Nārāyaṇa figures within scroll border on both the leaves of the door (Pl. V) of the Kālamochana temple at Tripureśwara in Kāṭhmāṇḍū, though belonging to the early decades of the present century, are remarkable for grace and proportion.

The door leaves (*dvāra-pakṣa*), or the winglike attachments near the top of the door-frame but outside of it, are a peculiar feature of wooden constructions in Nepal. Functionally they act as brackets supporting the lintel extensions above. They are associated generally with the shrine doors in monasteries and temples, and are decorated with the figures of gods and goddesses, rosettes, animals and birds. On the outer arc of the complex is generally depicted a standing female figure like the *Śālabhañjikā* (Pl. IV, 4) in the *tribhaṅga* posture on the wide open mouth of a crocodile (*nakra*, *makara*). In several cases, a male figure standing cross legged and holding weapons in both hands, like a *dvārapāla*, is also found. The deities depicted on the wings (*pakṣa*) belong to the associated group of icons (*parivāra-devatā*) to which the shrine is dedicated.

Like the 'wings' associated with the door-frames and windows, the

projecting lintel (Pl. VI, 1-6) is another characteristic feature of wooden constructions in Nepal. These extensions function as additional elements bearing the load of the massive entablature above. These projections bear quite a range of motifs which resolve themselves into five categories mentioned below. It may be noted that most of these motifs are incorporated in a scroll.

1. Religious
2. Floral or geometrical
3. Animal
4. Human and
5. Combined

In the first category fall the eight auspicious symbols (*aṣṭamaṅgalas*) (Pl. VI, 3-4), four on either side, with the moon (*chandra*) to the left and the sun (*sūrya*) to the right end. The other symbols are (Pl. XIII, 10) *śrīvatsa*, *padma* (lotus) *chhattra* (umbrella), *pūrṇa-kalāśa* (full pot with foliage), *chāmara* (chowry), *mīna-yugala* (pair of fish), *dhvaja* (banner) and *śaṅkha* (conch). The moon is shown seated, with a lotus flower on either side, in a chariot driven by fourteen geese, while the sun is shown riding a chariot (Pl. XIII, 9) drawn by seven or nine horses symbolising the seven days in a week or the nine planets. He is also shown sometimes seated cross legged on a squatting horse (P. VI, 4).

Besides the eight auspicious symbols, several other mythological motifs are also carved on the lintel projections. Figures (Pl. VI, 6) of dancing Śiva with Gaṇeśa and Kumāra, Śiva killing the Asuras, scenes from the *Rāmāyaṇa* (as in the Bhagavati temple in the Durbar Square, Bhadgāon), and panels containing various gods and goddesses may also be grouped in this category. Kṛṣṇa playing on the flute with the *gopīs* dancing is yet another interesting motif. Thus the figures of Śaiva, Vaiṣṇava, Tāntric and Buddhist affinities are all incorporated in the decorative scheme.

The floral motifs (Pl. VI, 5) need no comment. Full blown lotus, the vine and spray are quite common. A number of animals, winged dragons, crocodiles, deer, bears, elephants, doves, peacocks and swans are often met with (Pls. VI, 1-2; XII, 4-5). The secular group shows mostly hunting scenes (Pl. XIII, 2, 4). The most realistic hunting scene comes from the palace at Pāṭan where the king is shown driving in a chariot drawn by bulls (Pl. XIII, 6) and discharging arrows from his bow at an already wounded bear which is crouching in death agony.

All these motifs are often combined. Floral motif combined (Pl. VI, 5) with a kind of Śrīvatsa motif, crocodiles in scrolls, panels (Pl. XIII, 8-9) alternating the figures of gods, dragons and deities, seated ascetics and deities, the

moon god with a *vidyādhari* or with a goddess, the sun panel associated with panels of Kṛṣṇa and *gopīs*, combinations of the panels of god, a hunter and a bird, and panels of the goddess *Mahiṣāsūramardini* with bird motif are some of the decorative patterns on the lintel projections. An interesting depiction of twelve ascetics and nine personified planets is to be found in the temple of Mīnanātha in Lalitpūr Pāṭaṇ.

The Pillars

This scheme of varied decoration is to be found repeated on the pillars (Pls. VIII-XI). The wooden pillars whether belonging to royal mansions, monasteries or temples, are heavily ornamented with motifs and mouldings. Such pillars can be grouped under four categories.

1. those with square shafts (Pls. IX, 2-3; VII)
2. those with cylindrical shafts (Pls. X, 1, 3; VIII, 5)
3. cypress pillars (Pls. X, 2; VIII, 1) and
4. pillars with composite features (Pls. IX, 1; VIII, 6).

In the case of the pillars with square shaft, either the lower portion is square and plain, or more than half of the shaft is square with the edges having scroll design, or only a small area in the centre of the shaft is plain and square. Except these variations, the decoration (Pls. VII-IX) consists of foliage, mouldings, cushions, beadings, loops, florals and *āmlakas*, *nāga-pāśa*, *garuḍa*, *pūrṇa-kalāśa*, and panels depicting seated or standing gods and goddesses or godheads, *Śiva-lingas*, and *aṣṭamāṅgala* medallions (Pl. VIII, 4) or several scenes of toilet (as in the Sundarī Chowk, Pāṭaṇ). In several cases the entire height of a pillar is heavily ornamented right from the base (Pl. VIII, 5-6), while some have simple floral design at the base and vertical parallel flutings. In some cases, especially in some recent pilasters, however, a floral pattern with utmost simplicity is depicted.

The pillars with cylindrical shafts are also decorated with panels, square mouldings, beadings, *pūrṇa-kalāśa* and panels of deities at the base. The cylindrical shaft is rarely plain and is invariably decorated with floral design, scale and circle diapers (Pl. X, 1-3) as also with cable reeding alternated by scrolls.

The cypress pillars (Pls. VIII, 1; X, 2), usually associated with structures like the pillared verandah, can be seen at Pāṭaṇ. It may be noted that this type of pillar has no Newārī name like that to the cusped arch. It is thus probable that this type came to Nepal through Rajput-Islamic contacts. The cypress pillars have a square base, roll mouldings, shafts with vertical reeding, scrolls, floral decoration and square top. These pillars are elegant because of the proper dimensional relation between the diameter of the bulb and the height of the pillar.

Normally pillars are used singly, but in some cases pairs of pillars with plentiful mouldings on them are used, as in the Chālukyan architecture of the Deccan. However, to offset the massiveness of the square pillar, a slender pillar (Pl. VII) with circular shaft bearing scale diaper is used. Both these have squarish projected capitals to hold the architrave.

It is noteworthy that every type of decoration or part of a pillar has a suggestive nomenclature in Newārī. For instance, pillars with square shaft have the following terms for its various parts:

- Pl. IX, No. 3: *Pānle*, lotus; *Kalasa*, pot; *Thasocho*, decoration with ends pointing upwards; *Libin*, loop; *Pipho*, blooming flower; *Uphodhī*, petal motif (?); *Dyāku*, goddess corner; *Nitā jan*, curly matted hair; *Dhākin*, curtain or lid.
- No. 2: *Sithwāyā*, floral scroll; *Amasā*, jewel; *Dhākin mo*, beadings; *Memikhā*, buffalo's eye; *Chyachokawā*, (?); *Dyōtwa*, god's panel.
- No. 1: *Pi* (?); *Nirgachā*, roll moulding; *Cho*, end; *Kichāwā*, dog's teeth; *Jān*, matter hair; *Jajankā libin*, cotton thread (?); *Chyachalakawā*, (?); *Cho*, end.
- Pl. X, No. 1: *Kokho*, that portion which is sunk in the ground (Pl. XI); or hoof of an animal; *Dathutwā*, central position; *Ḍabadabapī*, damaru; *Cho*, end.
- No. 2: *Maragulī*, rounded part; *Mapho*, blooming (flower ?); *Nirgachā*, roll moulding; *Maragulī cho*, rounded end; *Pipho*, blooming flower (?); *Sithwāyā*, floral pattern (?); *Methā khwā*, animal face.
- No. 3: *Dyotwā*, god's corner.

Thus the architectural terms for mouldings being standardised and definitive, the Newārī artisan even now copies these on pillars. The square pillars are massive in proportion. The best specimens come from the Kumārī temple in Kāṭhmāṇḍū Square, Basantapūr palace, Chautarī's house in Basantapūr, Nyātāpo, the Bhadgāon palace, the Harihara temple and the Royal Palace in Lalitpūr Pāṭaṇ. The elegance of the cypress pillars can be seen in the Tripureswara area and the Judh Road Gate in Kāṭhmāṇḍū as also in the Porch of the Sidh Pokhrī in Bhadgāon. The cylindrical pillars are common in the shrine doors in the Valley, but a large-size specimen, studded with decorative mouldings, is associated with the Basantapūr palace.

Pillars with their entire length decorated with various motifs like the *pūrṇa-kalāśa* are found from a structure near the Sundhārā in Pāṭaṇ as also from Thimi.

It may be pointed out that, even though the above categories are more or less standardised, they are, at some places, combined in a single pillar. But different types of pillars are also grouped together to form one complex. For instance, near a Viṣṇu temple adjacent to the Pāṭaṇ Darbār, there is a structure which has pillars with a square lower half while the upper half is cylindrical and endowed with *pūrṇa-kalāśa*, cable moulding, scrolls, beadings and roll mouldings. In the Harihara temple in Pāṭaṇ Square, pillars (Pl. VII) with cylindrical shaft and those with square ones are put together. In several cases the pillars creep up directly from the plinth without any pedestal.

The door-frames made up of the pillars and pilasters of the square and cylindrical types present virtually an obsession in decoration. They appear to have been executed with the feeling of *horror vacui*. The cypress pillar is rarely a member of the door complex of a temple or residential mansion. It is associated with pillared (Pl. VIII, 1) verandahs as at Tripureśwara in Kāṭhmāṇḍū and the Pāṭaṇ Dhokā.

The door complex, in spite of its heavy decoration, presents a wonderful spectacle of chiaroscuro due to various mouldings and indentations on the multiple jambs (Pl. XI, 1). At the base appear the figures of attendant male and female deities in niches capped by a vertical pile (Pls. XI, 2, 3; XXXVII, 1) of square mouldings which remind one of the term *tarāṅga* of the *Vāstuśāstra*. Over these come the scrolls, diapers, beadings (Pl. XI, 4-7), *pūrṇa-ghaṭa*, etc., and the top comprises square and octagonal mouldings. The central portions of pillars and pilasters bear a variety (Pl. XI, 4-7) of patterns. The entire complex of decorations consists not only of quatrefoils, scrolls, cable, scale and circle diapers, but of marginal rows of human skull motif, *vajra* (thunderbolt) (Pl. XI, 4-5), and *nāga-pāśa*. These indeed have an important place in Tantric Buddhism and Saivism, and hence they are associated with the doors of shrines and palaces at Pāṭaṇ, Basantapūr, Kīrti-pūr, Bhadgāon, Lele, Banepā, Chāngu and several other places in the Valley. Such exuberant ornamentation is beyond the reach of the present day Nepalis and hence the decoration now is restricted more or less to simple scrolls.

The decoration in Nepali woodwork has preserved an artistic tradition in Newārī which has separate names for the different decorative components of the jambs. For instance, as many as fourteen such terms are at present current among the carpenters of Pāṭaṇ (Pl. XI, 5):

1. *Amosā*: jewel or beadings
2. *Jān*: matted hair or design shaped like a conch
3. *Pepho*: flower or floral decoration
4. *Pālen*: lotus or pattern of lotus petals
5. *Pepho*: flower
6. *Sīha*: leaf
7. *Kavān khwā*: skull face
8. *Pepho*: flower
- 9-11. *Thān*: Pillar (skt. *stambha*; Pkt. *thabha*)
12. *Sīhwā*: floral decoration
13. *Thān*: pillar
14. *Pepho*: flower.

The exuberance of decorative mouldings and repeat patterns can be visualised from the door jambs of the palace in Basantapūr. The palace door which belongs to the Śāha period consists of several jambs (Pl. XI, 1) arranged not in one place but in indentations so as to emphasise a grand effect of light and shade. The top of the jamb pilasters is decorated by a series of ridged mouldings (Pl. XI, 2-3) which pile up one above the other. These are repeated even at the base of the pilasters which cap the niches (Pl. XI, 3-7), containing carved images of different gods and goddesses. The middle portions of these jambs are most lavishly decorated with diapers, scrolls, rosettes, beadings and cable mouldings in addition to certain motifs indicative of religious symbolism. For instance, repeat pattern of *vajra* motif, *nāga-pāśa* and skull rows can be seen along with scrolls, beadings, scale diaper, circle diaper, chequers and leaf pattern on the door of the Basantapūr palace in Kāthmāṇḍū. These decorative motifs give the gate a fabulous charm.

The Brackets

The brackets (Pls. XII-XIV) or the bracket-capitals support the beam of the architrave above. The latter is generally plain. The brackets are normally of the *taraṅga* variety with the lower outline wavy (Pl. XII). In some specimens, the cusp is provided with a pendent flower (Pls. XII, 6; XIII, 7) and thus made more elegant. In some cases the bracket is embellished by a volute.

The brackets are made from a long piece of wood and then fitted to the top of the pillar with the device of a projecting pin. In the case of the cusped arch associated with cypress pillars, the arch is executed separately and fixed into the square top of the pillar and the overhead beam,

both of which have a slit (Pl. XII, 2) to accommodate the cusped member.

The decorative motifs on such brackets and bracket-capitals are manifold, but they may be classified broadly as under:

1. Floral motif (Pl. XII, 1-3).
2. Animal motifs like that of a dragon, elephant, deer, etc. (Pls. XII, 2, 4, 6, 7; XIII, 5).
3. Semi-divine beings (Pls. XIII, 1, 7; XV, 12).
4. Mythological scenes connected with (Pls. XIII, 9; XIV, 7-10) the Kṛṣṇa legend such as his fight with demons in animal and human forms, his dalliances with the *gopīs*, scenes from the Rāma legend, specially Sītā shown seated dejected in Laṅkā and Hanumān visiting her.
5. The Buddhist, Śaiva, Vaiṣṇava and Tāntric deities; Lakṣmī; Tāntric gods; Gaṇeśa; *Śivaliṅgas* (Pl. XIV, 11); and the *aṣṭamaṅgalas* like the *pūrṇa-ghaṭa* and the book, in combination with the decorative motif of monkeys playing on trees; and
6. Secular motifs like hunting scene (Pl. XII, 8); amorous couples (Pl. XIV, 1-6); devotees paying homage to the *Chaitya*, and other scenes from everyday life.

Whatever the motif, it is done with perfect feeling for form and with a remarkable relief. The human figures are lively and the animals drawn with force. Action and feeling are characteristic of wounded animals in hunting scenes and animals in fight, while the delicacy of expression and warmth of form of the amorous couples carved on the brackets in the Basantapūr and Pāṭaṅ palaces are noteworthy.

On the whole, the brackets are free from erotic scenes, though in some cases the central panel shows them as at Chāpāgāon, and on a structure near the Bhaṭ Bhaṭeṇī temple in Kāṭhmāṇḍū. They also appear on the cusped brackets of the cypress pillar at Pāṭaṅ Ḍhokā. The central panel (Pl. XIII, 3) coming on top of the pillar and at the centre of the biways projections of bracket is either blank or equipped with carvings of deities.

In spite of this overwhelming general tendency of decorating the brackets and the bracket-capitals, one also comes across plain brackets. The brackets associated with the pillars of the monasteries, like the Rudravarna Mahāvihāra of Pāṭaṅ and the Chusyabahāl and the Musyabahāl of Kāṭhmāṇḍū, are plain triangular pieces with voluted ends. It is, however, not certain whether these are original or later substitutes. In recent structures mostly plain brackets are employed, as ornamental ones are costly and the artistry is dying out for want of demand.

Entablature

Like the brackets, the entablature of the wooden mansions is also varied in shape and noteworthy for decoration.

The decoration comes in horizontal series (Pls. XV-XVII) arranged one above the other. Among the oft-repeated patterns, the row of lions and Garuḍa heads, beadings, geometrical and floral patterns are frequent. The simple wavy Nāga pattern is represented, but the Nāgas are shown intertwined (Pl. XVI, 2) in multiple spanned-hoods over the head (Pl. XVI, 2) of a deity shown in a panel.

The geometrical patterns are manifold and consist of diamonds, triangles, loops, etc. The floral (Pls. XV, 3; XV, 4) pattern is made up of leaves, buds, full blown lotus, etc.

So far as the range of figure heads is concerned, it is mostly (Pls. XV, 2; XVII, 2) of fierce looking lions or Garuḍas or *vyālas*. Along with all these, one comes across rows of animals like the bull and the deer, as also rows of human heads depicting different expressions as on the entablature of the Chautari's house and the palace at Basantapūr. In several cases, instead of either the human or the lion heads, rows of *makaras* or crocodiles with up-raised snouts (Pls. XV, 3; XVI, 1), rows of peacocks or of doves are also to be found.

In some cases, figures of deities like the Lokeśwaras, Tāntric gods and goddesses (Pl. XV, 1), Bhairavas, the *aṣṭamāṭṛkās*, Śiva-Pārvatī, or secular subjects like dancers, musicians, etc., with different instruments, are represented on the panels on the entablature. In some other cases, the bird motif and the animal motif are associated. Another interesting motif consists of a row of *Śivaliṅgas* (Pl. XV, 4) as in the Tusāhiti of the Sundarī Chowk of Pāṭaṅ. The *aṣṭamaṅgalas*, bells or birds in circular scrolls also occur in the Basantapūr palace and the Chautari's house in the same area.

A remarkable feature of the entablature is that in between the lion-headed or *vyāla*-headed beam ends (Pl. XV, 2), there are carved miniature panels which mostly depict the eight auspicious symbols (*aṣṭamaṅgalas*). But the most charming secular motifs occur in such a scheme in the Bhadrāgōn palace and the entablature of the Indreśwara temple at Panautī. In the former, over an area measuring a square of about six inches in between the lion heads, are carved panels depicting secular motifs. They are more than fifty and yet there is no repetition of any motif. These panels carved in low relief show

hunting and fighting scenes, horse-riders, musicians, dancers, the *aṣṭamaṅgalas*, the meditating Buddha, devotees paying respect to the *Śivaliṅgas*, ladies at toilet, amorous couples and queens reclining on couches. These are remarkable for precision and proportion (Pl. XVII, 2), sensitivity and realism, and remind one of the motifs immortalized in the Rajput and late Mughal miniature paintings. The panels at Panauti are similar but they are relatively less secular in themes.

Every decorative element has a name in Newāri. For instance (Pl. XVII, 2), the pendent floral pattern is called *libin* meaning 'decorative end', or *jhālar*; the beadings are designated *amosā* or jewels; *nāga* is the snake pattern; *nagatu* means the undecorated portion in relief; *hāchhe* indicates the V-shaped decoration or beehive; *dhalin khvā* implies the lion-headed beam-ends, and *mayā bili* is the semi-circular projecting decoration.

In addition to the decorative scheme which yields a lovely interplay of light and shade, the entablature is also embellished by religious motifs like the row of *Śivaliṅgas*, the lion and the Garuḍa heads, rows of peacock and doves and horses. It may be stated here that the peacock and the horse are associated with the gods Kumāra and Sūrya respectively and are to be found in the Kumāri temple in Kāṭhmāṅḍū.

The Struts

Resting on the entablature or the pillars the struts support the horizontal beam above, which holds (Pl. XVII, 1) in position the series of rafters of the sloping roof. Besides their role in the constructional scheme, they, when set in a row, also help in diverting the attention of the visitor from the ugly projecting beams of the roof. Moreover, since they are arranged slantingly, they appear as if set purposefully for view.

There are innumerable varieties of struts but basically they can be grouped into two categories:

- a. the corner struts, and
- b. the struts at other places.

The former are invariably shaped like (Pls. II, 3; XVII, 3) prancing giffins or *vyālas*. These are winged animals with mixed physiognomy. Normally they are placed singly, but struts depicting two griffins (Pl. XIX, 1) are also known from the museums at Pāṭaṇ and Bhadrāṅ. They have horned heads, winged shoulders, clawed feet, either a lion or a Garuḍa

face and the portion between the two legs is decorated with rosette panels or scrolls (Pls. XVII, 3; II, 3), or the figure of *godhā* or that of a monkey. Sometimes the griffin is shown with human body and standing on the heads of two human figures. The lower panels of the griffin struts bear a variety of motifs like the figure of Hanumān, a human figure in *añjali mudrā*, or donors.

The general nomenclature for struts is *vilampū* as used by the carpenters of Bhadrāgāon and Kāthmāṇḍū, while the Pāṭaṇ carpenters call the struts *vilampan*. The corner struts of the *vyāla* motif are classified into four categories:

1. *Singha*: lion,
2. *Bhenrā singha*: ram-horned lion,
3. *Maga singha*: goat-horned lion, and
4. *Garuḍa singha*: Garuda-faced lion.

The struts used at other places consist of several varieties, the most notable of which are as follows:

1. *Struts with religious motifs*:

These consist of the figures (Pls. XVII, 3; XVIII, 4) of the Lokeśvaras; Tāntric deities; Śiva and his forms like Bhairava (Pl. XVIII, 7-8); Śiva-Pārvatī; Viṣṇu and his ten incarnations (Pls. XVIII, 2) like Trivikrama, Varāha, Balarāma; Gaṇapati; *aṣṭamāṭṛkā*; Bodhisattvas and gods like Varuṇa and Agnī (Pl. XVIII, 6).

2. *Semi-religious motifs*:

This group comprises representations of mythological figures like those of Bhīmasena, gods associated with the constellations (Pl. XIX, 5), *śālabhañjikā*, (Pl. XVIII, 3), etc.

The outstanding feature of these struts is that they are generally labelled in Newārī (Pl. XIX, 5, 7, 6) or Sanskrit, either in explanation of the figures depicted as in the Chaturvarṇa Mahāvihāra at Bhadrāgāon and Chusyabahāl and Musyabahāl in Kāthmāṇḍū or with the names of the donors, or giving information pertaining to the scene depicted or the sect to which the donor of the strut belonged, or the name of the *nakṣatra* depicted (Pl. XIX, 5) on the strut, or lastly the name of the musical instrument depicted (Pl. XVIII, 5). These are useful in understanding the various motifs and the religious and social conditions of the late Malla period.

One more aspect of these struts is noteworthy. Generally the struts consist of a standing figure below a tree on a lotus, with animal *vāhana* depicted on either side. Below this main motif are either one or two smaller panels which are also remarkable for their variety. They depict dancing female figures,

scenes associated with a specific incarnation of Viṣṇu like the Nṛsimha in the story of Pralhāda (Pl. XIX, 2), Nāga-Nagīs, ascetics, the *vidyādhara*s and the *vidyādhari*s, *nakṣatras*, donor couples, erotic figures (Pl. XVIII, 6), male and female figures of dwarfs (Pl. XIX, 4) and ascetics, human couples (Pl. XVIII, 3, 7), female deities, mother and child (Pl. XIX, 3), and mythological figures and scenes (Pl. XIX, 9) like Brahmā and Śiva driving together in a chariot. An interesting series from the Matsyendranātha temple at Pāṭaṇ and the Chaturvarṇa Mahāvihāra from Bhadgāon depicts scenes (Pl. XIX, 7, 9) of punishments meted out to the sinners in hell. A charming scene (Pl. XIX, 8) depicting a barber shaving a customer is remarkable for the realistic depiction of the pose of the person being shaved and the way he is shown holding the mirror.

Whereas the figures covering the main upper portion of a strut are Tāntric, Buddhist and Brahmanical deities—the most spectacular being those from the Nyātāpo in Bhadgāon—the lower panels represent mythological scenes, the names of the donors, their caste, their costumes and ornaments, apparatus of daily use and furniture. This data is indeed very useful from the point of the study of contemporary social life.

These struts are of three dimensions: very big, ranging between six and nine feet which are used as roof-hold; of medium size ranging in height between four and six feet; and those which have a height of about one and a half or two feet. The last are associated with smaller temples, as, for instance, at the smaller shrines in the Rudravarṇa Mahāvihāra. In spite of their small size they are beautifully carved.

The most noteworthy struts are those from the Chusyabahāl, Musyabahāl and the Chhunbahāl monasteries in Kāṭhmāṇḍū; Rudravarṇa Mahāvihāra at Pāṭaṇ; those at the Marusattal depicting the incarnations of Viṣṇu; the strut of the Indreśwara temple at Panautī and the mother-and-child struts on a Devi temple at Kilāgal in Kāṭhmāṇḍū.

The Windows

Of all the parts of a wooden structure, the windows (Pls. XX-XXV) are the most elegant and varied.

The windows can be grouped into three categories:

- a. groups of windows (Pl. XX, 3) covering most of the facade,

- b. normal windows kept engaged in the wall between pillars (Pl. XX, 4-6), and
- c. balconied windows (Pl. XX, 2-3) possibly tied to beam extensions or pinned.

The constructional details of these have already been referred to earlier. Apart from these three categories, individual windows are either large or small. A group of multiple windows (Pl. XX, 1) has a length of about ten feet and a height of about four and a half feet, whereas a smaller window measures three by three, or still smaller, one by one foot (Pl. XXII, 5). A group of three windows in one complex (Pl. XX, 4-5) is the most frequent but groups of five windows are also known from several places. The former is called *tini jhāl*.

The windows seem to have been the most favoured unit for decoration. They are engaged in the brick wall in the same plane, or in a slanting manner or as a projecting unit. Whereas the first and the third need no support below in the form of struts, those which project need to be tied to the projecting beam or pinned to it.

In spite of these constructional and artistic merits, too many windows sometimes mar the beauty of a structure. The most telling illustration of this is offered by the palace at Bhadgāon. In several cases, the amount of woodwork in relation to brickwork is most imbalanced. The grouping of the window complex, however, is balanced as the openings of each window in the complex are not of the same pattern (Pl. XX). There is always a balanced combination of square, rectangular, circular, arched and cusped windows in a unit which presents a planned layout.

The main varieties of the large sized windows are the following:

1. those with square inner frame (Pls. XXI, 6; XIV, 3-4; XXV, 1-2),
2. those which are conical and cusped (Pl. XXI, 4),
3. those which have low cusped top (Pl. XXI, 1),
4. those with multiple cusps (Pl. XXI, 5),
5. circular (Pls. XXI, 8; XXIV, 1-2; XXV, 3-4),
6. almond shaped (Pl. XXI, 2),
7. oval shaped, and
8. those with arched top (Pl. XXI, 5).

A window, whether single or forming the part of a complex, is marked by horizontally extended lintel (Pl. XXII, 1-4) at the top as well as at the bottom. These projections bear, as in the case of the door complex, decorations such as the dragons, *aṣṭamaṅgalas* and rosettes. Secondly, the openings have either a permanent grilled screen or one which can be lifted up.

Such windows are called *ānkhī jhāl*. Thirdly, the cusped and the arched-windows bear exquisite floral or figure panels and attendants (Pl. XXI, 1) wearing long flowing gowns and turbans, or flying *gandharvas* and *vidyādharas*. The extremities of a projected window complex also carry either attendant figures or griffins. Other decorative motifs comprise small pillars with cylindrical shafts and squared piles with niches for figures, lions, *nāga-pāsa*, figures of Gaṅgā (Pl. XXIII, 2) and Yamunā, as also attached trefoils, figure panels and religious symbols.

The smaller windows are either single, triple or five-bayed (Pl. XXI, 9; XXII, 5). The first has usually a vertically rectangular opening with the lintels extended and the 'wings' depicting motifs like a winged horse, a lion or a deity standing in *tribhaṅga*, while those with three or five bays have a combination of rectangular and trefoil-topped upper end. Sometimes the whole complex is made cumbrous by the addition of panels in between the lintel and the basal beam. The most charming feature of the smaller windows is the series of receding abacii or *taraṅga* mouldings of small pilasters associated with the entire complex. As a part of the decoration, the head of a god or that of an animal *vāhana* of a deity is carved in the centre of the small window.

Besides the rectangular and trefoil windows with single or manifold bays, smaller windows have also several other forms. The most remarkable are those which come from the Sundarī Chowk in the Pāṭaṅ Darbar Square (Pl. XXI, 3, 7) which show a polygonal outline, and another having the shape of a bud.

The decorative patterns of the grills associated with the windows are infinite. The technique of executing these has already been referred to earlier. The grill work of smaller windows is not varied and is restricted mostly either to diamond or square grills, called respectively *ichikan* and *māchikan*.

Before undertaking the study of the patterns of grill work, it may be stated here that *Mānasāra*, the medieval source on Hindu architecture¹ refers to *sandhi-karma-vidhāna* under which are described several kinds of wood joinings in such a way as to make the *nandyāvarta*, *svastika*, *sarvatobhadra* and such other shapes. The same source further refers to perforated screens (*jālaka* and *pālikā*). These admit of various patterns, represented by the following names by which they are classed with regard to their shapes, *nāga-bandha* (snake pattern), *valli-bandha* (creeper pattern), *gavākṣa* (cow's eye pattern), *kuñjarākṣa* (elephant's eye pattern), *svastika* (cross pattern),

¹ Acharya, *HAI*, p. 112.

sarvatobhadra (ear pattern), *nandyāvarta* (geometrical pattern) and *pushpa-bandha* (Pl. XXIV, 1) (flower pattern).¹

The grills of larger windows are made by joining small components of a pattern or by what has been termed in the *Mānasāra* the *sandhi-karma*. The patterns are not only geometrical but also bear religious motifs. Sometimes the entire façade of the shrine chamber is shut off by a large screen having various compartmented patterns of grills. This admits soft and subdued light in the interior as do the windows of the Basantapūr palace.

Prior to the classification of the grill patterns, it would be better to get acquainted with some of the well-known windows in the Valley. As has been pointed out earlier, the screens with geometrical meshes are the most numerous. But some windows are also equipped with religious symbols. The oft-repeated (Pls. XXII, 1, 2; XXV, 3; XXVI, 1-2) motif is that of the Sun. This is natural as a fairly large number of Sun icons and the representation of the Sun motif on the lintel projection show. In fact, the Malla rulers traced their origin to the solar dynasty. The sun motif, therefore, is symbolised in a simple manner by depicting five or nine prancing horses at the base of a circular window symbolising the orb of the sun. The screen is either a plain grill or has a central panel of the sun driving in a horse-drawn chariot and surrounded by rays, or by the spokes of the wheel. As is well known, the chariot of the sun god is supposed to have only one wheel implying that the orb, resembling the wheel, traverses the firmament. In the famous windows of the Kumārī temple in Kāṭhmāṇḍū, the sun panel is surrounded by a circle (Pls. XXII, 1; XXVI, 2; XXV, 3) of the skull motif, or by figured panels, while the window in the Sundarī Chowk in Pāṭaṇ has an attached panel showing the sun driving in a chariot of nine horses indicative of the nine planets, and the *uṣā* and the *pratyūṣā* at the front extremities of the chariot shooting arrows. A simplification of the sun motif is to be found in a window at Pāṭaṇ which shows the radiating strips around the orb (Pl. XXIII, 3). The window shows the typical trend of simplification, in recent years, of the carpenter's art, though it has also been termed *dése māḍu jhāl* (unique window), after another famous window deserving the nomenclature.

The other patent decorative motif is the peacock with the spanned out plumage set in a circular or a square frame. This motif is known from the Chautari's house in Basantapūr, Kumārī temple in Kāṭhmāṇḍū square and the Pujārī Maṭh at Bhadgāon (Pl. XXII, 2-3). The last mentioned, with its

¹ Acharya, *op. cit.*, pp. 118-19.

miniature row of charming peacocks running all along the square frame, is the best from the point of view of precision and elegance. The same monument has another window with a spoked wheel pattern with the peacock figuring on the hub, while the peacock window of the Kumārī temple shows the peacock flanked by two reclining figures holding a bowl. A less elaborate specimen can be seen at the Śiva-Pārvatī temple in Kāṭhmāṇḍū Square.

Another well known window is the *deśe māḍu jhāl* of the Yatkhā Ṭole area in Kāṭhmāṇḍū (Pl. XXIII, 1). It is executed by arranging several receding and indented jambs of the window frame having wavy abacci which create a sense of depth by chamferring. It is indeed an unique example as the fitting nomenclature suggests. However, similar technique has also been followed in a window belonging to a house near the Chaturvarṇa Mahāvihāra at Bhadgāon.

Some window screens or the *jālis* have a central panel affixed (Pls. XXIII, 2; XXIV, 3), as in the case of the lotus window, or that which has the Garuḍa panel, or the one associated with the deity panels in Pujārī Maṭh. A remarkable specimen (Pl. XXIV, 4) comes from the Sundarī Chowk, Pāṭaṇ, where a miniature balcony motif is attached over the screen of the windows. A charming panel of Kṛṣṇa and the *gopīs* is found attached (Pl. XXV, 2) to the screen of one of the windows of Chautarī's house in Basantapūr, while a panel of Nāga coils decorates (Pl. XXV, 4) a window in the Mul Chowk of the Bhadgāon palace.

The window screens are of immense variety, and one cannot but marvel at the creative genius and fine workmanship of the Newarī craftsman. A classification of the representative meshes will be attempted later. But some of the remarkable screens may be classified under the diaper patterns. The geometrical meshes fall mostly under circle or square diapers. But these are combined with motifs which are essentially non-geometric. Besides the circle, square and diamond diapers, intricate combinations lead to a mixture of geometrical and non-geometrical patterns for the meshes. Thus we have squares in circles, quatre-foils and squares, dumb-bell patterns, plain stripped or decorated stripped diamonds, flowers, squares and diamonds, flying doves in diamonds and squares, Garuḍas in squares and diamonds, peacocks in squares, etc. Amongst these, the floral patterns are the most varied. All these are not grilled but are formed by adjusting and fixing decorated strips which bear the components of a design pattern.

A short discussion of the patterns other than the geometrical, should be sufficient to emphasise the variety of screens in the woodwork of Nepal.

The oft-repeated diapers are the compartmented squares, crossed squares, squares and circles, plain diamonds with the strip gilt and with embossed patterns. The most representative examples of the dying art of the present day are the prosaic degenerate copies of old artistic designs.

It may be stated that it is rather difficult to set forth a comprehensive criterion for the grouping of the screen patterns, though most of these appear to be related to some or the other diaper pattern. However, the following classification might be worthwhile.

1. *Screens with square meshes*

These are mostly associated with structures of the late phase of the seventeenth and the early half of the eighteenth centuries. The strips which contribute to the make up of the pattern are mostly decorated (Pls. XXVII, 7; XXIX, 1-6) with floral design in relief, though plain patterns are also found. Another variety consists of the meshes (Pl. XXX, 2-3) of concave-sided squares, while yet another presents squares and quatrefoils. The most elegant patterns of this category are in the Pātaṇ palace, Basantapūr palace, a house near the Thūl Ghaṇṭā and the Gaddi Baiṭhak in Kāṭhmhāṇḍū Square.

2. *Screens with diamond-shaped meshes*

Like the previous category, this group (Pls. XXVII, 1-6; XXVIII, 3-5, 7; XXX, 5-6; XXXI) is also associated with the late eighteenth century constructions. The main subtypes in this are as follows:

- a. Floral pattern (Pl. XXVIII, 2),
- b. Floral designs in relief on strips (Pl. XXVII),
- c. Crossed diamonds (Pl. XXVIII, 3),
- d. Geometrical patterns in relief,
- e. pendent-budded diamonds with skulls and beadings in relief on strips (Pl. XXXI, 2),
- f. diamond meshes with the strips having (Pl. XXXI) *vajra* motif in relief,
- g. diamond meshes with Garuḍa motif (Pl. XXXI, 3) and
- h. diamond meshes with bird motif (Pl. XXXI, 5).

It will thus be seen that this variety comprises quite a range of patterns and motifs. It will be recalled that some of the motifs, specially the peacock, the dove and the Garuḍa, are also associated with screens having square meshes as mentioned earlier.

3. *Screens with quatrefoil meshes*

This pattern is relatively less frequent than the first two, and is restricted

mostly to buildings of the second half of the eighteenth century, though rare examples are also known of the last quarter of the seventeenth century.

There are three varieties in this group (Pl. XXXII, 3-5; XXXIII, 5-6): plain quatrefoil; floral quatrefoil; and crossed quatrefoil. The strips forming this mesh also bear several designs in relief. The most elegant is that which makes a quatrefoil opening in association with floral pattern, chain and square panels as in the Nṛtyanātha temple in Kāthmāṇḍū.

4. Screens with circular meshes

Like the earlier category, these (cf. Pl. XXVIII, 1, 6) are also rare and associated with the woodwork of the second half of the eighteenth century.

5. Screens with polygonal meshes

These are the most ingenious and require a high precision in fitting the interlocking strips (Pls. XXVII, 3, 5; XXXII, 1; XXXIV, 1, 6; XXXIII, 3). They belong to the earlier half of the eighteenth century.

6. Miscellaneous meshes

In this group fall all the meshes which are obtained by the permutations and combinations of the categories mentioned above. Of these, the following may be noted:

- a. circle and concave-sided squares (Pls. XXX, 3; XXXII, 2-3),
- b. concave-sided diamonds,
- c. concave- and convex-sided squares (Pl. XXX, 4) and rectangles,
- d. trefoil loops or fish scale pattern (Pl. XXXIV, 2-3),
- e. as above but with pendent buds (Pl. XXXIV, 2),
- f. loops with pendent buds,
- g. *Nāga-pāśa* forming a concave-sided diamond grill (Pl. XXXII, 4) as in (b) above,
- h. rectangles,
- i. crossed squares with floral (Pl. XXX) and peacock panels within circles,
- j. diamonds and quatrefoils,
- k. octagons,
- l. bud motif meshes (Pl. XXXIV, 4-5),
- m. cross and club meshes (Pl. XXXIII, 4-6),
- n. unclassified.

The most notable centres equipped with elegant window screens are the Basantapūr palace, Kumārī temple, Chautarī's house and the Śiva-Pārvatī

temple in Kāṭhmāṇḍū, the palace and the Pujārī Maṭh in Bhadgāon and the Sundarī Chowk and the palace in Lalitpūr Pāṭaṅ.

Besides the screens, the window railings are also decorated. The railings (Pl. XXXV) or the *kaṣṣāsanas* may be broadly grouped as follows:

1. those with geometrical decoration,
2. those with religious or semi-religious motifs,
3. those with floral decoration, and
4. those with bird, animal or dragon-serpentine motif.

The first and the third categories are the most frequent and are found right from the early seventeenth century to date. The first comprises diamonds, triangles, fish scale loops, circles and bell pattern within diamonds. In several cases the entire window railing bears floral or beaded decoration. While most of the geometrical and other motifs are carved in excellent relief, some are executed by fretwork (Pl XXXV, 9).

The second category comprises motifs like the Garuḍa flanked by lions (Pl. XXXV, 1) intertwined dragons (Pl. XXXV, 6-7), relief medallions, *makaras* with their tails merging into numerous leafwork medallions, attached panels depicting prancing horses and deities, rows of peacocks, Nāgas, the Sun God (Pl. XXXV, 2) driving in a chariot drawn by five, seven or nine horses, and the *pūrṇa-kalāśa* (Pl. XXXV, 3).

The railings bearing decorations of the third category comprise flowers, scrolls and rosettes, leaf medallions or *Kuyarī* pattern, lotus medallions and the like (Pl. XXXV, 4-5). Distinct influence of the Western classical mode (Pl. XXXV, 8) of floral decoration can be seen in some of the railings of modern period. Sometimes, the exuberance of decoration is balanced by a plain railing.

The Tympanum

A reference has already been made to the decorative *torānas* associated with pillared courtyards and doors. Besides these, the windows are also equipped with a variety of wooden *torānas*. According to the Newār tradition, the *torānas* belong to three categories:

1. *jhāl torāna*: the *torāna* above (Pl. XXXVI, 1) the window,
2. *dyo torāna*: *torāna* above the (Pl. XXXVI, 7) the door of the shrine chamber of a temple, and
3. *dalān torāna*: *torāna* on the pillars (Pl. XXXVI, 2).

The *toranas* are made piecemeal as stated earlier. They are important from the point of view of iconography, art and mythology as they generally depict a form of the deity enshrined in the temple or an associated deity connected with it. For instance, Durgā on the tympanum (Pl. XXXVI, 9) of the Kumārī temple, Mahākālī with other forms of Kālī, Śiva dancing with his *gaṇa* musicians (Pl. XXXVI, 8) as shown on the door of the Śiva shrine in Maṅgal Bazār in Pāṭaṅ, Annapūrnā (Pl. XXXVI, 3), and Lokeśvara on the tympanum of the Chusyabahāl may be cited as examples. Besides the deities, the panels bear the patent motifs of crocodiles or the *nakras* (Pl. XXXVI, 7) at the extremities, called *hitimanga* in Newārī; dragons, ram-horned, lion-heads, holding serpents in both the claws (Pl. XXXVI, 3), called *chhepu* in Newārī and *kālamakara* in Sanskrit, also appear.

The figures are executed with precision and relief. From this point of view the charming figures of the dancing Śiva with his drum-beating *gaṇas* as depicted on the tympanum of the small shrine of Śiva in the Maṅgal Bazār area of Pāṭaṅ are noteworthy.

The Wall Band

The decoration on wooden constructions is so lavish that virtually no part of the wood used is left blank. As remarked earlier, the Newārī craftsman seemed to suffer from a sense of *horror vacui*. This is corroborated by the fact that even small components in a construction bear some decoration or the other. For instance, the wooden beam which is inserted in the pile of the vertical courses of bricks is also sometimes decorated. The wall band of the Basantapūr palace is the best example of this class of decoration. It bears a wavy serpentine design running over the entire length of the wall, which ultimately ends with a hooded Nāga figure near the door or window or the entablature (*prastara*). Sometimes the pattern takes the form of a scroll with the circular panels depicting the *aṣṭamaṅgalas* (Pl. XXXVII, 2, 4), birds, animals, reptiles (Pl. XXXVI, 6) and motifs like the *kiṃpuruṣas* holding a banner (Pl. XXXVII, 2).

Eave Boards

Another remarkable feature of wooden constructions in Nepal is the eave boards which depict mythological and other motifs. Such eave board friezes are to be found in the Chusyabahāl in Kāṭhmāṇḍū, the Bhimsena temple, a school building behind the Bhimsena temple and another building behind it in Pāṭaṇ, a house near the Marssattal in Kāṭhmāṇḍū as also a temple of Śiva near the Sundhārā in Lalitpūr.

The incidents depicted are those from the life of the Buddha, or of Viṣṇu of the Pāṇḍava story. At some places the Brahmanical and the Buddhist stories are mixed up.

The scenes depicting queen Māyādevī (Pl. XXXVI, 4) seeing the heavenly elephant entering her womb in a dream, and Brahmā, Śiva and Viṣṇu paying homage (Pl. XXXVI, 5) to the Buddha after his enlightenment may be seen in the Chusyabahāl in Kāṭhmāṇḍū. Incidents from the *Mahābhārata* story are most delicately carved on the eave board of the temple of Bhimsena in Lalitpūr Pāṭaṇ, while Viṣṇu *śeṣaśāyin* and the great churning of the ocean is shown on the eave board of the Śiva temple near the Sundhārā in Pāṭaṇ. All these are hardly six to nine inches in height but are carved with a remarkable feeling for form and proportion.

The Erotic Scenes

One more peculiar feature of the wooden architecture of Nepal must be mentioned. Some of the structures are distinguished for their erotic sculptures (Pl. XXXVII, 3, 5-7). Before undertaking a study of their significance, it may be stated that most of these are associated with the Śaiva temples as their struts show. The monasteries are generally devoid of them, though an exception (Pl. XVIII, 6) in the case of the Chhunbahāl in Kāṭhmāṇḍū may be pointed out. However, it may be noted that the very name of this monastery suggests (*chhun*=thief) that the struts were very probably brought from some other structures. Apart from the struts, erotic motifs are also found in small panels attached to railings. They also occur in the arched brackets of open verandahs (Pl. XXXVII, 5-6). As for their chronological provenance it may be stated that the erotic carvings are normally associated with the structures of the late seventeenth and the early eighteenth century.

The erotic motifs can be broadly grouped into the following categories on the basis of their mode of depiction:

1. scenes depicting a man making advances to a woman (Pl. XXXVII, 3),
2. scenes depicting sexual congress (Pl. XVII, 1),
3. scenes showing sexual acrobatics (Pl. XXXVII, 5, 7),
4. scenes of animal coition, and
5. scenes of coition between a monkey and a woman.

Several explanations are offered in support of eroticism in Nepalese woodwork. The Newārs believe that these erotic scenes serve as an antidote against lightning, which is conceived as a virgin who is therefore ashamed to look at such scenes. This explanation, however romantic it may be, is hardly convincing as protection against lightning is a problem common to all temples whereas erotic scenes are carved only on a few temple.

It is, however, significant that erotic scenes are connected with the Śaiva temples. It is well known that Śaiva Tāntrism and its philosophy, its monastic esoterism, ritualism and license, made a deep impact on medieval Nepal. This impact, in combination with *Vajrayāna* which advocated sensual enjoyments for a *yogī* for attaining spiritual concentration, resulted in the demoralisation of religious and social life. On a higher plane, the *mithuna* indicated 'meditation on the acts of creation and destruction' symbolised in the form of Śiva and Śakti. It is stated that¹ the Tantras hold that creation results from the union of *Puruṣa* and *Prakṛti* which has been figuratively expressed in the phallic symbol of Śiva, the emblem of creation ... the whole world of living beings is the offshoot of sexual creation. ... Tāntric creed implies that the act of coition should be viewed and practised only as an act of creation (with which every being is born), for the sake of multiplying oneself and not merely as a vehicle for the gratification of lust. ... The esoteric meaning of *mithuna* in the sense of yogic process is *samādhi* (concentration) and the *sādhaka* forgets himself by the recitation of the principal attributes of god and contemplation about the creation and its end.²

Symbolism

This brings us to the consideration of the symbolism underlying the various motifs associated with the wooden architecture of Nepal. It may be borne

¹ See for details, Bose and Haldar, *Tantras*.

in mind that in Nepal, as in India, all art forms and manifestations are essentially and intrinsically connected with religious symbolism. As such, the understanding of these symbols is not possible without the aid of iconography, mythology and ritualism of the different religious faiths that influenced Nepal and her peoples.

In this connection reference has already been made to the sun symbolism associated with the window screens. The window with a circular screen or with a pattern of a spoked wheel with the central hub and a row of five, seven or nine horses, symbolise the *ekacakrī* sun-god traversing the firmament. In addition, it may be noted that in Vajrayāna Buddhism, even the nine planets, months, seasons and the zodiacal signs have been personified in the form of icons (Pl. XVIII; XIX, 5). As such, we find these depicted on the lintel extensions and the struts.

Another favourite motif is that of the peacock. It may be noted that the peacock is the vehicle of the goddess Kumārī, the protector of children, who was worshipped widely in the Malla period as their records show. She is also worshipped at present. Therefore, the peacock motif is not merely a decorative pattern but also has a religious import.

The *vajra* is the symbol (Pls. XI, 4; XXXI, 1) which signifies the Vajrayāna affinities of a shrine or of a devotee. Hence one finds it depicted as a part of decorative pattern on some of the windows of the shrines and monasteries of this sect which has even now a large following in Nepal.

The *Vidyādharas*, *Gandharvas*, *Kinnaras*, the *Nāgas* and the *Kimpuruṣas* play an important part in the mythology of Buddhism as well as that of Brahmanism. These are semi-divine beings who are supposed to 'have power to confer benefits when propitiated'. As such, one finds on the arched brackets, doors and window-wings, window bases and wall bands, figures of the *Nāgas*, their upper half being human with the head covered with five, seven or nine hoods, and their lower bodies serpentine; the flying *vidyādhara* winged and carrying garlands; the *kinnaras* and the *gandharvas* playing in musical instruments, and the *nāgas* around the *pūrṇa-kalāśa* (Pl. VIII, 2).

The Garuḍa, with his proverbial enmity with the *Nāgas* and his control over them, forms the motif over the *torāṇas* and pillars where he is shown holding the serpents in his claws. The motif of the story stating that the *Nāgas* licked the nectar fallen from the pot on sharp *kuśa* grass blades resulting in the splitting of their tongues, is probably hinted at in the depiction of serpents flanking the *pūrṇa-kalāśa* on a pillar in the Pāṭaṇ palace. The Garuḍa with the *Nāgas* is also a patent motif on the door jambs as in the Sundari Chowk in Pāṭaṇ.

Motifs like the pot and foliage, the *kālamakara* holding serpents or emitting pearls are well known in the art tradition of India. The former, at the best in the Gupta period, symbolises prosperity and abundance. Even now in India and in Nepal pots filled with water and mango leaves jutting out of the mouth of the pots are kept on auspicious occasions.

The eight or the ten auspicious symbols comprising the sun, the moon, the royal umbrella, the full pot, pair of chowries, pair of fishes, the lotus, the banner, the conch shell and the *śrivatsa* are found depicted on the lintel extensions and pillars implying prosperity and auspiciousness.

In Tāntrism, several deities, especially the Bhairava or Bhairava-like icons, are shown wearing garlands of human skulls and holding the skull-cup in one of their hands. These ferocious looking gods, both male and female, arose in multitudes in Nepal under influence from India and Tibet. As such, the skull pattern also assumes a religious import.

Social Life

The different motifs associated with the wood carving Nepal throw a flood of light on the different facets of social life during the period of the later Mallas and the early Śahas, and the cultural influences under which they took a particular form. Without going into much details, it would be sufficient to indicate the varied nature of the data.

So far as the variety of dress is concerned, the figures reflect both local and extraneous influences. For instance, dresses of the *mithuns* (Pl. XIV, 1-8) on the brackets at Basantapūr and Lalitapūr show that the male wears either a tight fitting *suruāl* covering the legs up to the ankles, with a belt on the waist, or an open coat coming up to the waist and elbows with an under-garment with the strings tied sideways. They also wear a *pugree* after the Rajput style, or a turban, or a peculiar head-dress with a domical top. The ladies are shown to wear the *sārī* or *lahangā* as the Rājasthānī ladies do. Their heads are either uncovered or covered with the *sārī*, or a head-wear which is crescent shaped with a turret which is reminiscent of similar headwear of the northern hill women. The wearing of the *sārī*, covering most of the upper and the lower body, is also seen in female figures, while the gods and goddesses are shown to wear (Pl. XVIII, 1) the *uttariya*, a lower garment up to the ankle and a girdle to keep the garment in position.

The dress of *śālabhañjikā* (Pl. XVIII, 3) shows a diaphanous wear covering the lower part with the ends bunched in front and hanging gracefully near the ankles. It is clear that the ladies wore a bodice or a *choli*.

The *vidyādharas* (Pl. XIV, 12) are shown wearing a long coat with a buckle belt and a lower garment with several folds, while the figures in the secular panels from Bhaktapūr show long flowing gowns in the typical Rajput-Mughal style. A specimen of the present day apparel of a man from the hilly region wearing only the loin cloth with the *khukri* attached and a basket (*dhoko*) (Pl. XXXVII, 7) on the back is very realistically depicted on the lower panel of the strut of the Śiva temple opposite the Hanumān Dhokā in Kāṭhmāṇḍū. The guardsmen or the *dvārapālas* wore long flowing gowns, high shoes and *pugrees*, (Pl. XXXVII, 1), while the kings and the princess wore a mailed coat. The ordinary devotees are shown wearing the *pugrees* and gowns with belt.

An immense variety of ornaments is associated with the figures of gods and goddesses, royal ladies and the *śālabhañjikās*. The gods wear (Pl. XVIII, 4) elaborate crowns, long *vaijayanti nālās*, short and long necklaces, *ratna* and *patra kuṇḍalas*, wristles, a tight fitting leg ornament, armlets and thick *valayas* over the wrist. Śiva wears the *sarpa-kuṇḍalas*, a *muṇḍa-mālā* and a *sarpa-mekhalā*. The goddesses wear elaborate ornaments like the *kuṇḍalas*, the *mukuṭas*, *ekāvalis* and other *hāras*; the *Lokeśvaras* have the *patra-kuṇḍalas*, long *hāras*, *ekāvalis*, *mukuṭas* and a leg ornament near the ankle; the *śālabhañjikās* put on elaborate *valayas* (*Newāri: bala*), armlets (*bāju*), *ekāvalis* and other necklaces (*chandrahāras*), elaborate ear rings (*kuṇḍala*) and a crest ornament (*sirabandha*) over the forehead; the female figures of dancers have the *mukuṭa*, *valayas*, girdles (*kamarapaṭṭi*), *hāras*, long *hāras*, armlets, *kuṇḍalas* and loose anklets (*pāūjeb*). It may be noted that the ornament over the ankle is replaced by green tattooing (*khopane*) by the present day Newāri ladies.

Other items of daily use are also found incorporated in the strut carvings. For instance, four legged cots (*chārpaī*) are found depicted in erotic scenes. Elaborate seats, as depicted in the carving of the Pralhāda story, with an ornamental cloth spread over it, seem to have been in use in the Malla period. *Cāmara* or the fly whisk with a handle, as also a semi-circular fan, are also depicted, while royal parasols with long handles are carved on the lower panels of the struts of the Viṣṇu temple in Lalitpūr Pāṭaṇ.

The tools and weapons depicted in wood-work are the bow and the arrow, sword and shield, *vajra*, spear and the wooden club. A series of soldiers standing with rifles appear on the entablature of the Śiva-Pārvatī

temple in the Kāthmāṇḍū Square, as also on that of a house in the Yaṭkhā Ṭole. Horse riders with rifles are shown on the pillasters and jambs of windows of the Basantapūr palace.

The vehicle include a chariot (Pl. XIII, 6) drawn by bulls. It has a curved top like that of a palanquin and all the four sides are open. It may be pointed out that no such vehicles are to be found in the Valley today. The chariots of the Sun and the Moon are shown to be rectangular and drawn by horses and swans respectively.

The musical instruments comprise the flute, the *viṇā*, the *mṛdaṅga* (Pl. XVIII, 5), three faced drum or the *muraja* and the cymbals as on the struts of the Chusyabahāl in Kāthmāṇḍū.

The articles of daily use comprise pots with high cylindrical body, narrow neck and flared rim (*gāgrī*) a pair of tongs (*saṅas*) (Pl. XIX, 7, 6), and a pot of oil with tubular spout (*tumbo*). It may be noted that similar pots are even now used in the Valley. Articles used for toilet seem to have been the mirror and a razor. The mirror (Pl. XIX, 8), circular glass set in wooden frame, has survived even today in this very shape in Nepal and rural India.

Architectural motifs are few. In the story of Prallāda, carved on the struts of the Viṣṇu temple in Pāṭaṅ the king is shown driving away the prince from the palace which is a brick construction with a small wall band, a door with semi-circular top and wooden leaves with decoration, strutted roof and an open terrace, while a balconied structure is shown in an attached panel over a window screen in the Sundarī Chowk, Pāṭaṅ. A water conduit with the gorgyle in the shape of *makara-mukha*, so common in Nepal and India, is to be found carved on one of the brackets. A lady is shown filling her pitcher (*gāgrī*) with the water which falls in a streak through the gorgyle. This is indeed a very familiar scene in any village in the Valley.

It does not fall within the scope of this essay to deal with the icons depicted in wood-work in Nepal. Suffice it to say that the struts depict incarnations of Viṣṇu like the Varāha, Nṛisimha, Trivikrama, etc.; Kṛṣṇa and the gopīs; Śiva-Pārvatī and the associated forms of Śiva like Bhairava; the *aṣṭamātrkāś*; Buddhist dieties like the Lokeśwaras and the Bodhisattvas; zodiacal representations like the sun, moon, the nine planets and the constellations; gods like Agni, Varuṇa and Brahmā, *vyantara devatas* like the *vidyādharas*, the *gandharvas*, the *kinnaras*, *nāga-nāgīs* and innumerable Tāntric gods and goddesses. These bespeak the religious affinities of the people of the late Malla and the early Śāha period in the history of Nepal.

The Epilogue

The discussion of the various characteristics of Nepal woodwork and a comparative study reveal several aspects which appear to have been the results of Indian, non-Indian and local influences.

So far as the Indian influences are concerned, it has already been stated that Nepal's cultural acquaintance with India has been a phenomenon of fair antiquity. Such acquaintance seems to have culminated in the introduction of distinctly Indian features in the woodwork of Nepal. Leaving aside the pre-medieval period, for which there is no data in woodwork for a comparative study, it may be noted that somehow the influence of South India on the history and architecture of Nepal has been considerable. For instance, a reference has already been made to Nānyadeva of Simrāongarh (11th-12th cent), who called himself 'the ornament of Karnataka family'. Earlier still, Śaṅkarachārya is supposed to have visited Nepal, though there is no historical corroboration for this. Nānyādeva is supposed to have contacts with the South Indian Chālukyan king Vikramāditya. Later, the Mallas also were proud of tracing their lineage to the Karṇāṭa line. As late as the seventeenth century, Pratāpa Malla invited pandits from Mahārāṣṭra. Even now the priests at the shrine of Paśupati hail from Mahārāṣṭra and Karṇāṭaka.

This dominance and continuation of contacts between Nepal and South India¹ has left their impress on the architecture of Nepal. It is significant that some of the features of window and door decorations can be fruitfully compared with those found in Chālukyan architecture.

For instance, the Chālukyan doorways are also embellished by profused decoration, 'bands of delicately chiselled fretwork ... [and] a bundle of mouldings running up the sides and across the lintel and architrave above.' Series of sculptured jambs of a doorframe with scrolls, etc. is again a typical Chālukyan trait. Not only that, even some of the window screen patterns are reminiscent of grilled screens of Chālukyan temples. The floral lotus pattern of the Durgā temple at Aihole (Pl. XI), perforated stone grills with diaper patterns at the same temple as also the square mash with floral decoration from the Lād Khān temple have exact (*Ibid.*, Pl. VII) parallels in the medieval woodwork of Nepal. Though Nepal constructions and the Chālukyan temples of the Deccan are far removed from each other in point

¹ Consult Kramrisch, S., *Dravidian Elements in Indian Architecture*.

of time as also in the use of material, yet the South Indian traditions, as stated earlier, had frequent contacts with Nepal at least from the 8th century. The Chālukyan traditions of architecture survived in India for a pretty long period and so also the cultural contacts between Nepal and India. As such, it is quite possible that certain Chālukyan architectural features were incorporated in the medieval architecture of Nepal. However, it is not possible to trace these contacts at all stages as all the monuments prior to the 15th-16th centuries suffered at the hands of Muslim invaders.

Similar is the case of the characteristic multiple sloping roofs. It may be pointed out that this 'type was in use up to the end of tenth century in Bengal; on a small scale it still survives in the Western Himalayas and Malabar coast'. Without being dogmatic about such influences, attention may be drawn them.

The pillar style immediately reminds one of the Indian traditions not only so far as their mouldings are concerned but even the religious motifs like the *pūrṇa-kalaśa*, *nāga-nāgīs* and other motifs which are carved. Stray elements like the Gaigā and the Yamunā, *kāla-makara*, *the vyālas*, the *vidyādharas* and other semi-divine beings can be found from early times in Indian architecture.

Another noteworthy feature is that several details which are referred to in the Vāstuśāstra texts—specially the *Mānasara*—can be detected in the wooden architecture of Nepal. The foliated arch (*patra-toraṇa*), the floral arch (*puṣpa-toraṇa*), the art of wood joinery (*sandhi-karma-vidhāna*), of screens (*jālaka*) and their patterns, like that of a flower (*puṣpa-bandha*), or that of a snake (*nāga-bandha*) have already been referred to elsewhere.

All the borrowed architectural features were not, however, taken by the Newārs from the Brāhmanical or Buddhist traditions only. Several other features can be traced to different sources. It is quite likely that the cusped arch, for which there is no Newārī designation, as it is called *mehrab*, has come from Mughal Rajput tradition. The dragon motif and the ferocious deities of the struts might be traced to Tibetan influence. The story of A-ni-ko, referred to elsewhere, helps to reveal the existence of fairly close relations between Nepal and the great monasteries of Central Tibet during the late thirteenth century A.D.

The influence in the domain of religion has already been discussed. A queer amalgam of Brāhmanism, Tāntric and Buddhism, Śaivism and Lāmāism can be seen in Nepal and it is reflected in its architecture.

From what has been discussed above we see the importance of the study of woodwork in Nepal. Though principally belonging to the 17th-19th

centuries in its extant form, it is concentrated mostly at Bhadgāon, Kāṭhmāṇḍū and Pāṭaṅ with Banepā, Panautī, Sankhū, Kirtipūr and Chāngu also exhibiting great variety. The wooden temples and mansions, by virtue of their constructional peculiarities, gave great scope for the use of wood, every part of which received elaborate ornamentation at the hands of the Newārī craftsmen who, for generations, have transmitted the traditional art with a faithfulness which reflects great precision, imagination and artistic sensitivity. All this materialised not only in the permutations and combinations of geometrical patterns but also in the depiction of motifs which throw light on the religious and social conditions of the times. The woodwork in Nepal, thus, is truly the testament of her cultural and artistic traditions.

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Main Centres

The best specimens of Nepal Woodwork can be seen at the following places.

1. *Kāṭhmāṇḍū*:

- (a) Temple and houses in the Hanumān Dhokā area.
- (b) Temples in the Kāṭhmāṇḍū Square.
- (c) Basantapūr palace.
- (d) Chautarī's House, Basantapūr.
- (e) Chusyabahāl, Musyabahāl and Chun-bahāl monasteries.

2. *Lalitapūr Pāṭan*:

- (a) Rudravarṇa Mahāvihāra.
- (b) Mūl Chowk, Sundarī Chowk and the Palace complex.
- (c) Viṣṇu, Bhīmsen and Harihara temples.

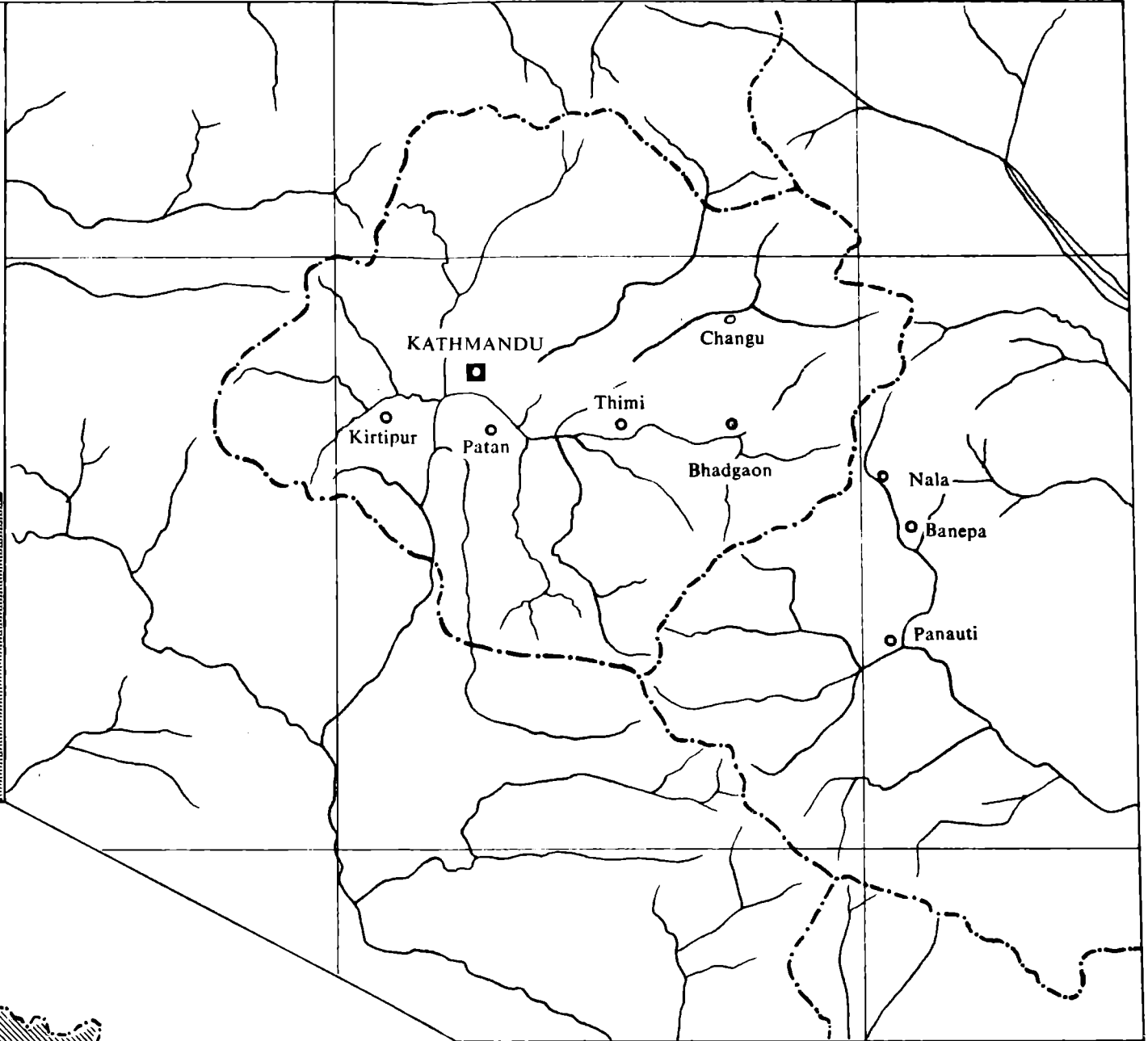
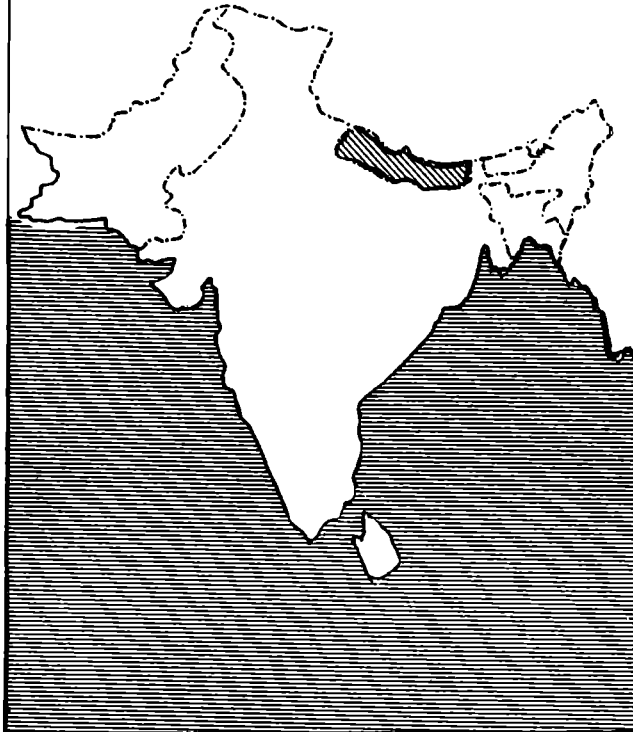
3. *Bhadgaon (Bhaktapūr)*:

- (a) Palaces of Raṇajita and Bhūpatindra Malla.
- (b) Caturvarṇa Mahāvihāra.
- (c) Pujārī Maṭh.
- (d) Nyā-tā-po.

4. *Panautī*:

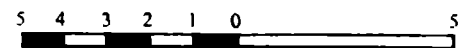
- (a) Indreśwara temple.

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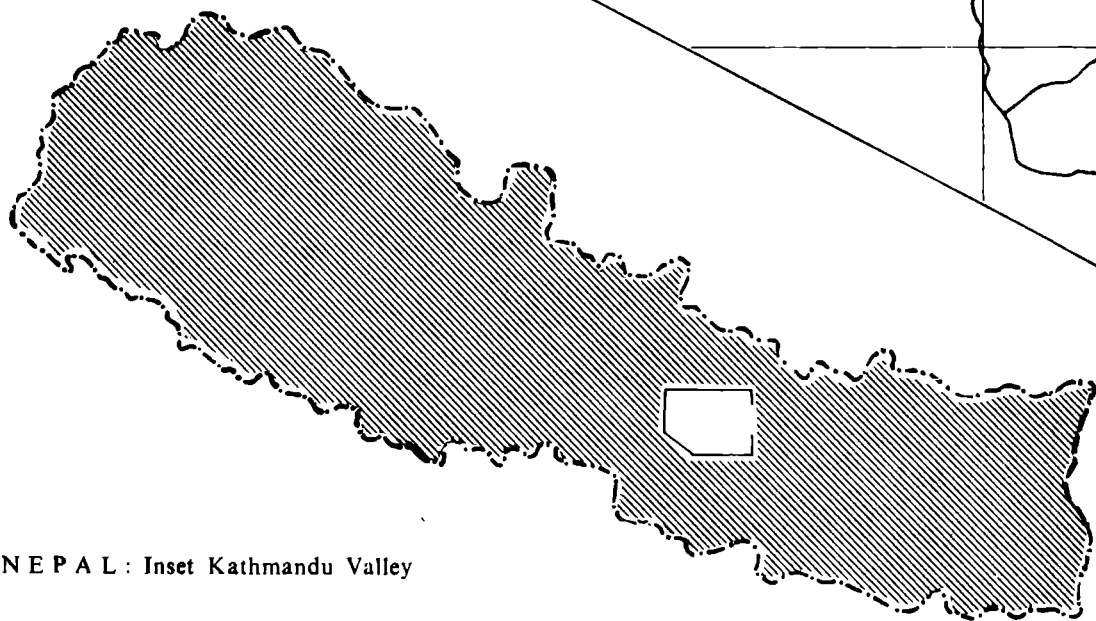


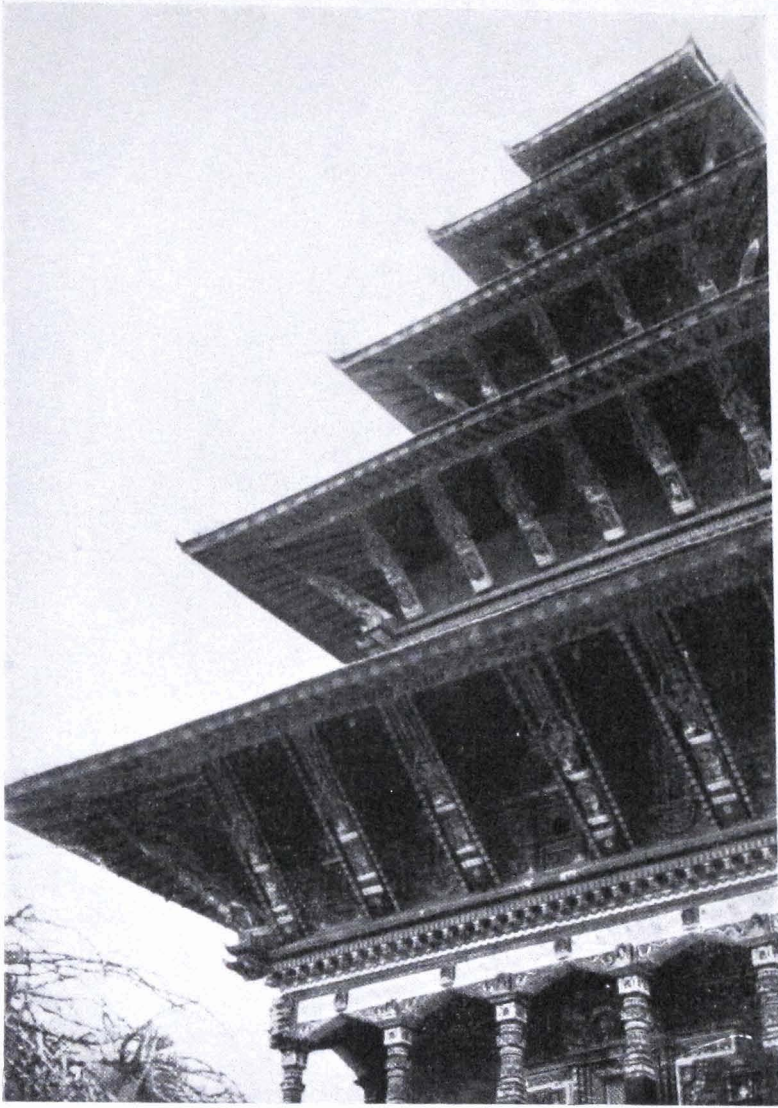
MAP OF KATHMANDU VALLEY AND ADJOINING AREAS

MILES



NEPAL: Inset Kathmandu Valley





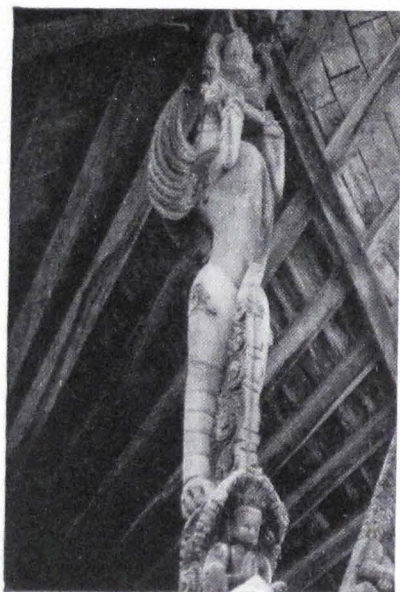
Tiered roof of Nyatapo with multiple struts, Bhadgaon



The palace with tiered roof, Bhaktapur

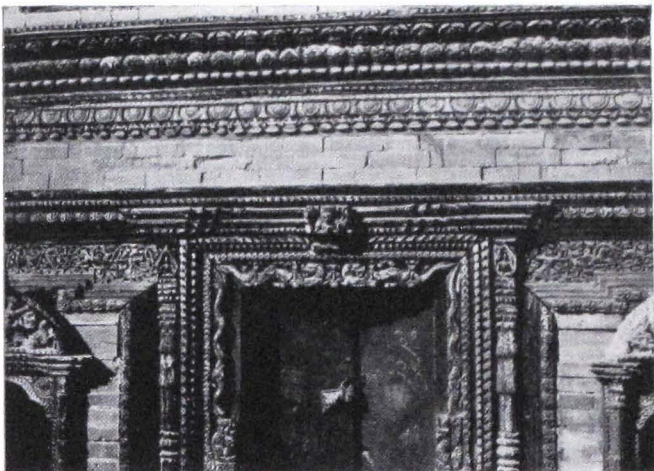


Temple with tiered roof, Bhadgaon



Arrangement of the beams
of the sloping roof with the
corner strut of winged griffin

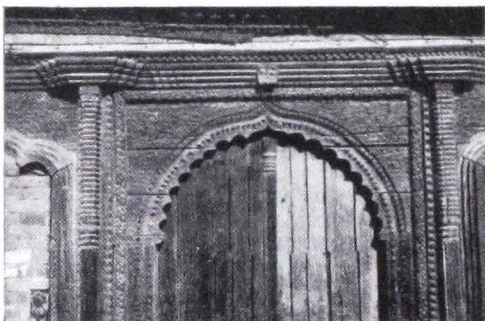
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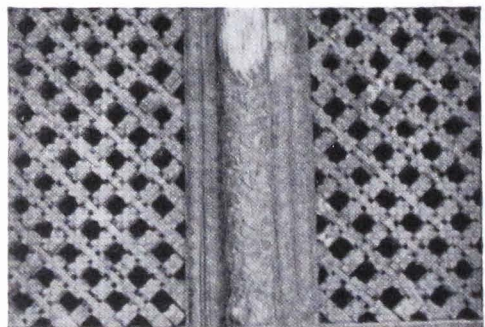
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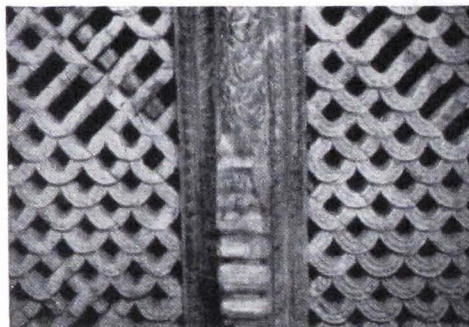
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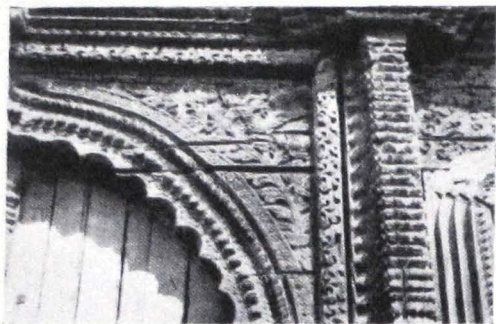


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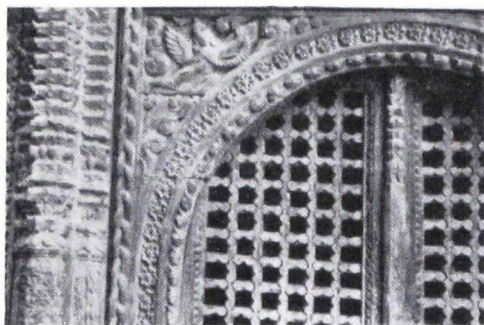


DOOR : 1. Rectangular frame and decorated jambs, Bhadgaon. 2. Trefoil pattern, Patan. 3. Cusped decoration, Naksal, Kathmandu. 4. Beaded loops and bell pattern on door leaves, Yatkha Tole, Kathmandu. 5. Diamond mesh with floral pattern on door leaves, Musyabahal, Kathmandu. 6. Scale diaper on door leaves, Chusyabahal, Kathmandu

1



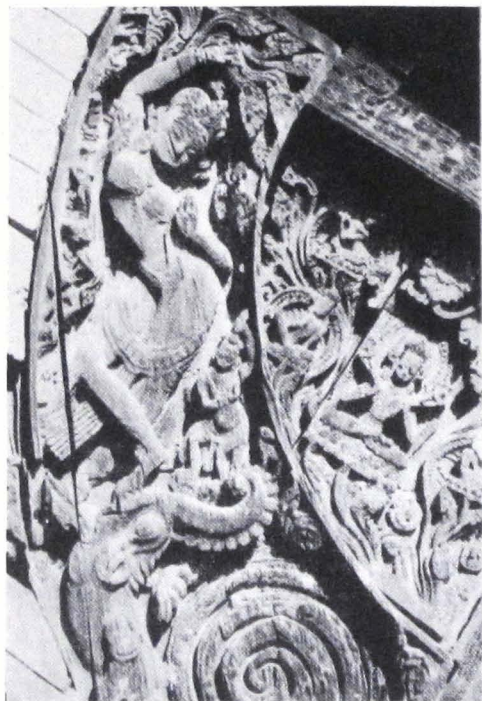
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1. Details of decoration on the cusped arch, School building, Naksal, Kathmandu. 2. Details of decoration on semi-circular doorframe, Patan. 3. Details of decoration on cusped doorframe, Asan, Kathmandu. 4. Doorwing with *nakra* and *salabhanjika* motifs, Banepa



Lakshmi-Narayana carving on the door leaves, Kalamochana temple, Tripureswara, Kathmandu

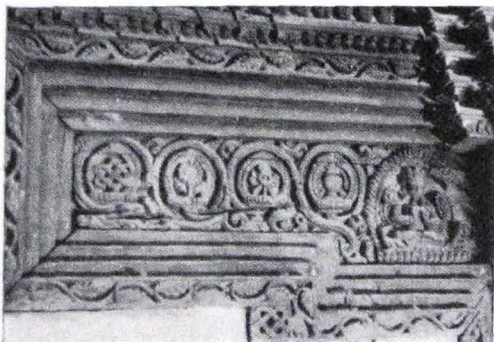
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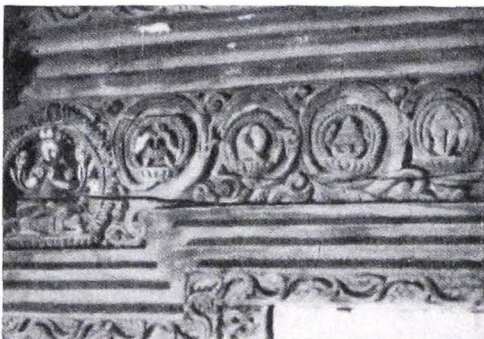
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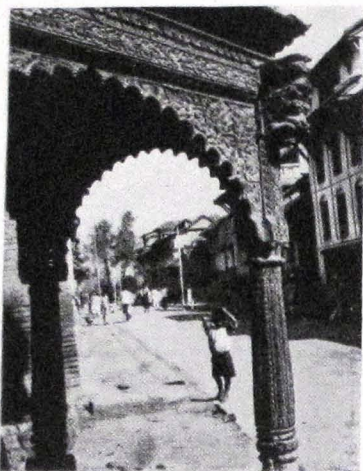


1. Lintel extension, Bhaktapur palace, motif of animals. 2. Lintel extension, Bhaktapur palace, motif of birds.
 3. Lintel extension, Bhaktapur palace, motif of Surya and *astamangalas*. 4. Lintel extension, Bhaktapur palace, *astamangalas* and moon motifs. 5. Scroll, rosette and *naga-pasa* motifs on lintel extension, Naksal, Kathmandu.
 6. Scroll with floral medallions, Siva and Kumara, lintel extension, Yatkha Tole, Kathmandu



Pillars with cylindrical and square shafts, Harihara temple, Patan

1



2



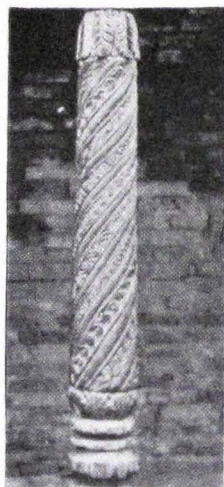
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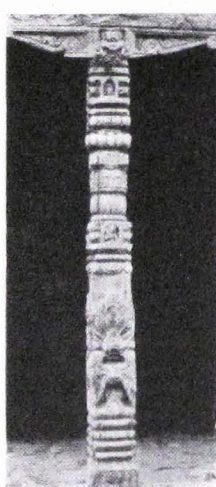
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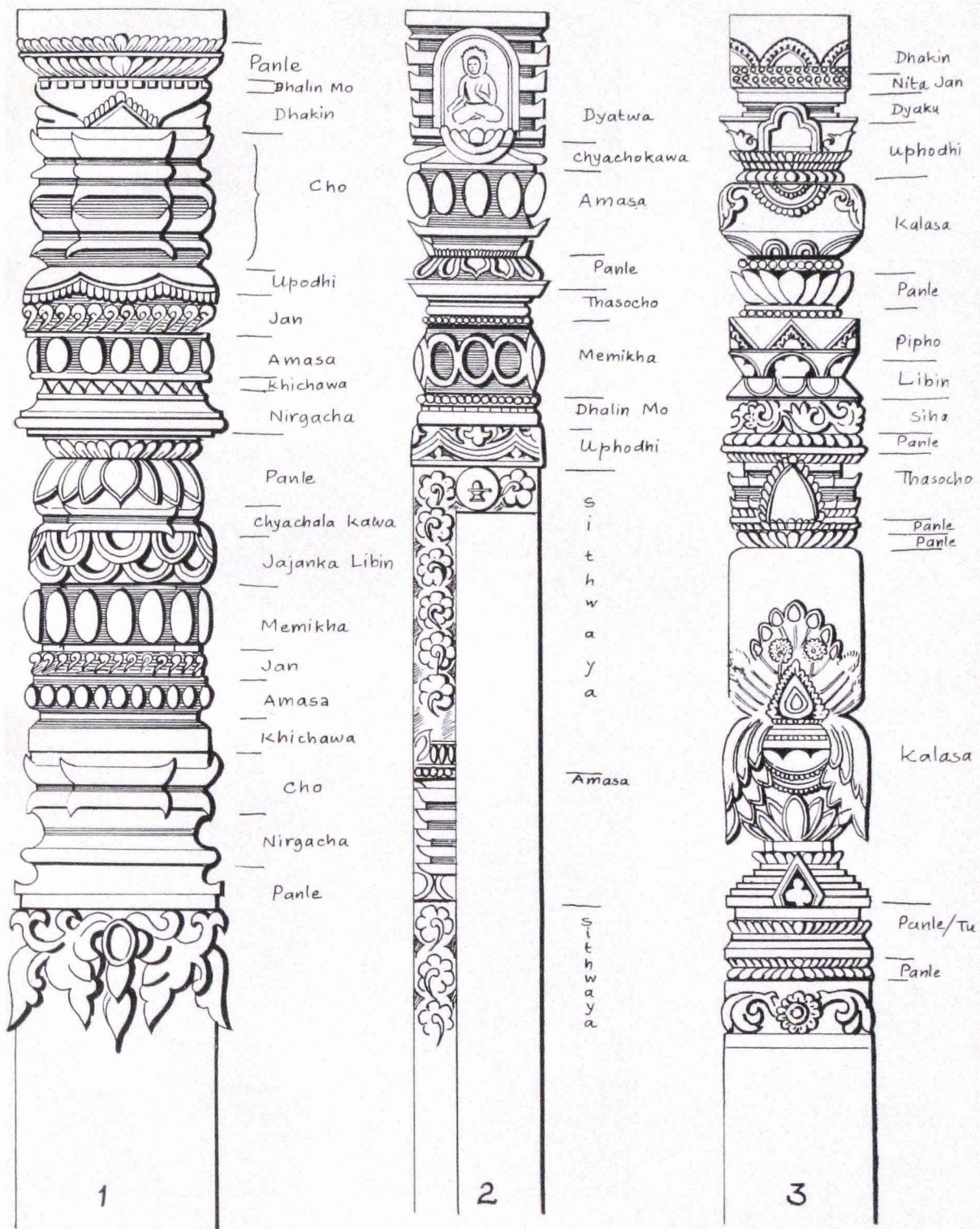
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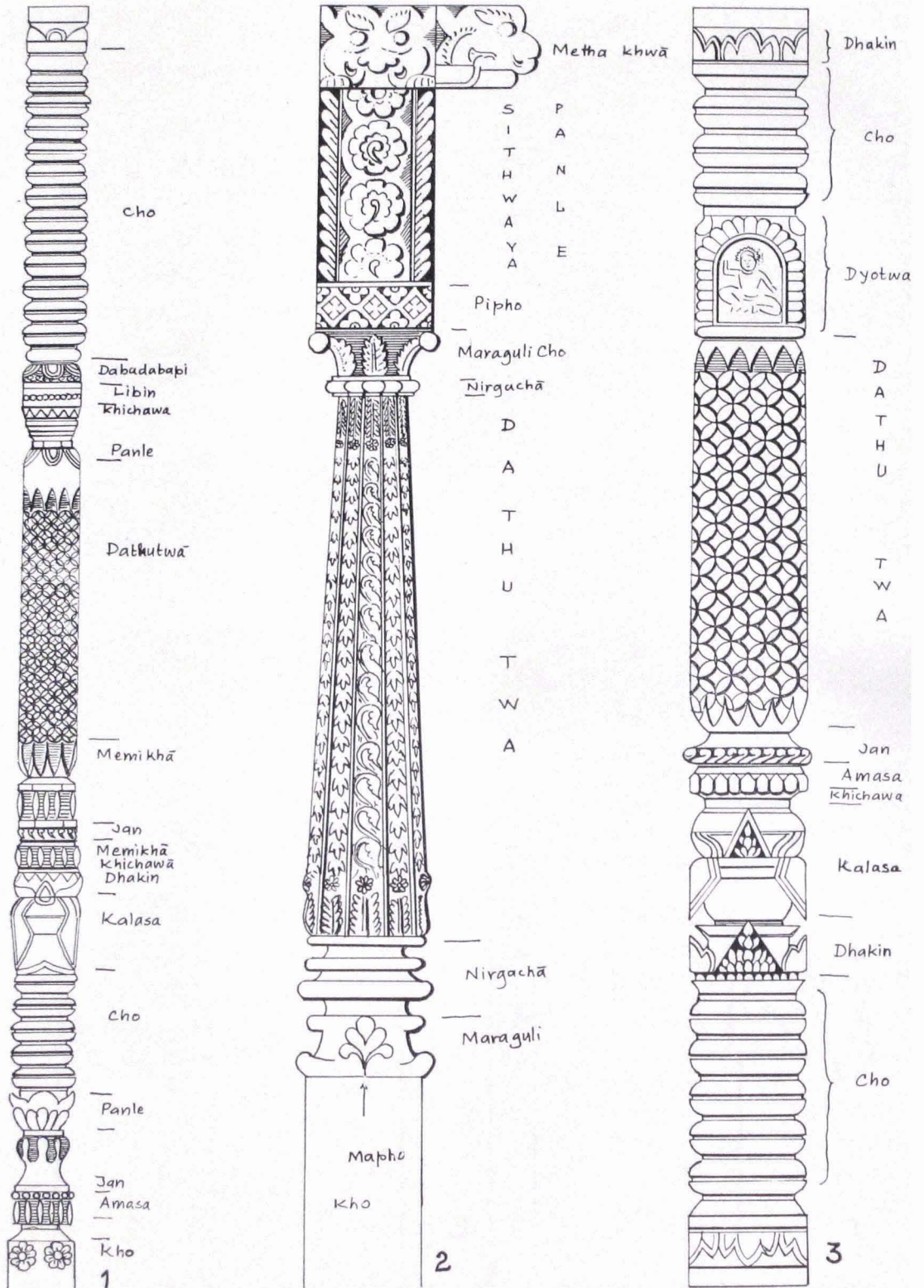
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1. Cypress pillar, Tripureswara area, Kathmandu. 2. Details of decoration with beadings, *nagas* and the *purnakalasa* and deity panel, Basantapur, Kathmandu. 3. Carved mouldings on the upper part of a pillar, Balakumari temple, Asan, Kathmandu. 4. *Purnakalasa* motif and *srivatsa* medallion, near Kumari temple, Thimi. 5. Cylindrical pillar with cable flutings, Patan Dhoka. 6. Pillar with numerous mouldings and motifs, Bhaktapur. 7. Details of pillar decoration with the beam ends having *kirtimukha* motifs, Palace Square, Patan



1. Pillar with square base and numerous mouldings. 2. Pillar with square shaft having floral decoration marginally. 3. Pillar with square base, purnakalasa motif in the centre and numerous mouldings

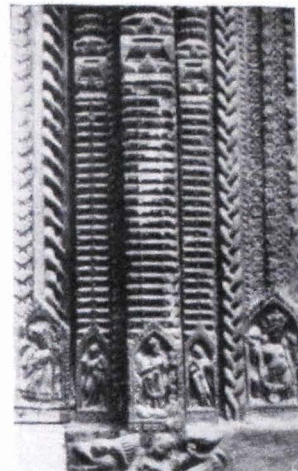
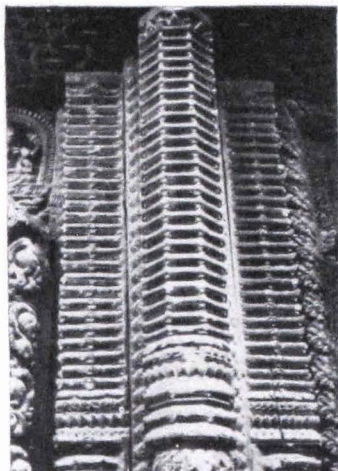
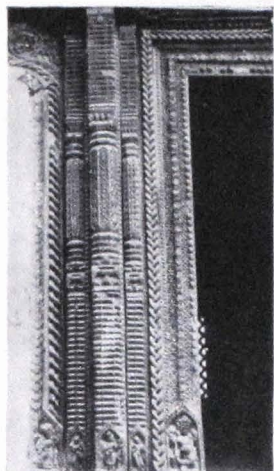


1. Pillar with cylindrical shaft. 2. Cypress pillar. 3. Pillar with cylindrical shaft and multiple mouldings

1

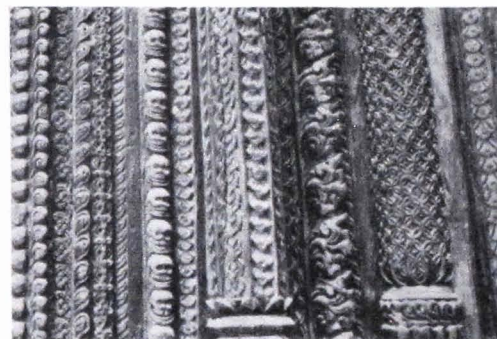
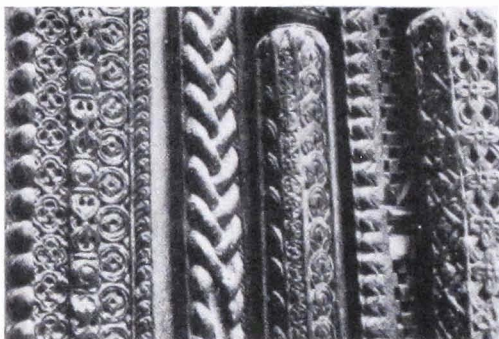
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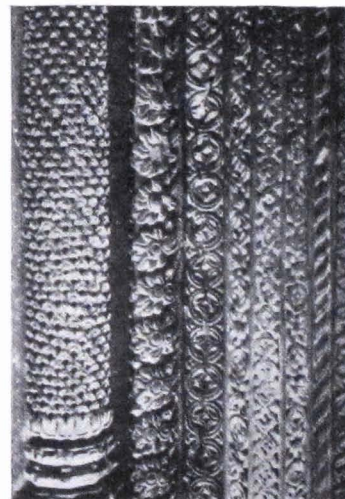
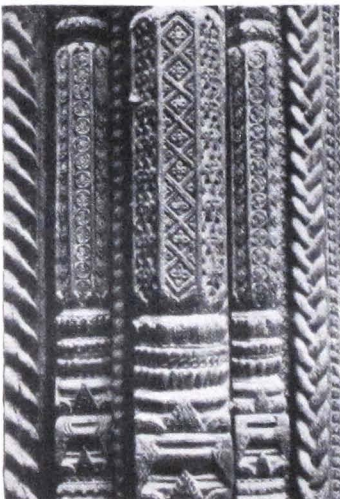
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1 2 3 4 5 6 7 8 9-11 12 13 14

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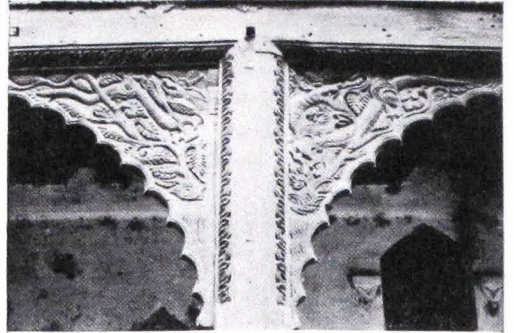
- 1 Amasā (Jewel)
- 2 Jan (Jaṭā)
- 3 Pecho (Flower)
- 4 Palen (Lotus)
- 5 Pecho
- 6 Siha (Leaf)
- 7 Kawan khwa (skull face)
- 8 Pecho
- 9-11 Than (Pillar)
- 12 Sithwa
- 13 Than
- 14 Pecho

1. Doorframe, general view, Basantapur palace. 2. Close view of upper part of pillars. 3. Close view of lower part of pillars. 4-7. Decoration on the middle portion

1



2



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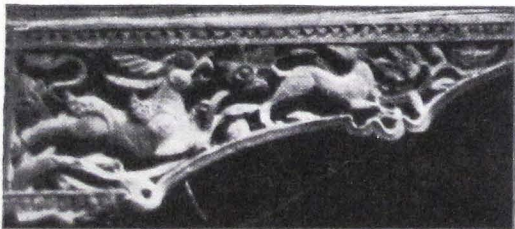
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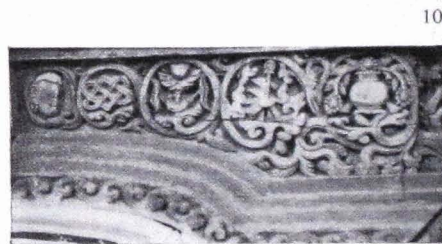
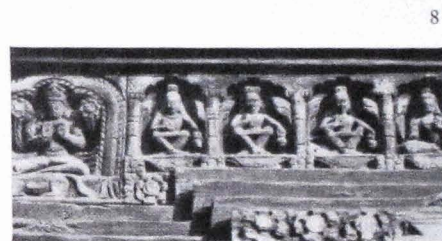
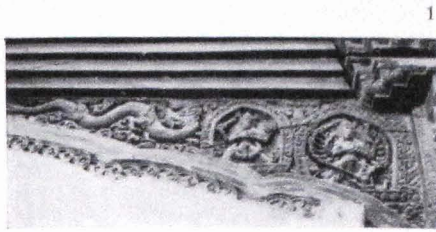
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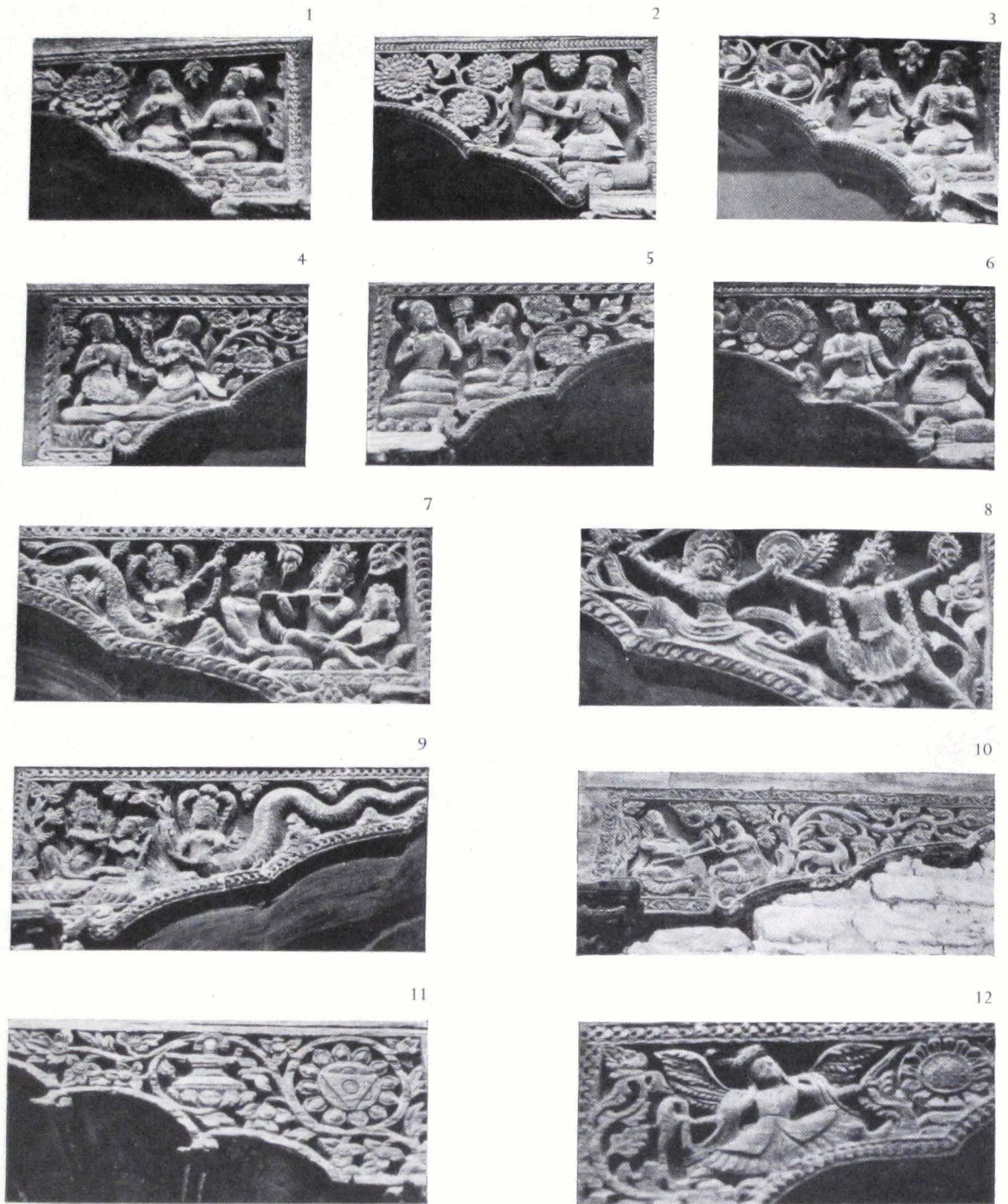
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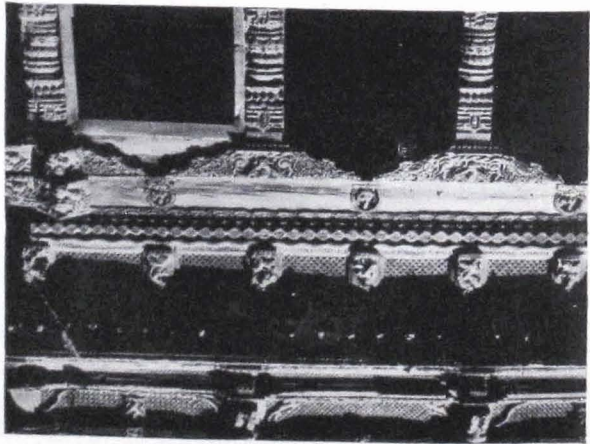
1. Cusped bracket with scroll, Asan, Kathmandu. 2. Cusped bracket with dragon and tree motif, Bhaktapur.
 3. Bracket capital with leaf decoration, Panauti. 4. Lintel extension with *makara* having scroll end, Kumari temple, Kathmandu. 5. Lintel extension with dragon motif, Sundari Chowk, Patan. 6. Foliated bracket with *vyala*-dragon, Thimi. 7. Bracket capital showing *vyala* and deer, Pujari Math, Bhadgaon. 8. Cusped bracket with *vyala* and rider, Mul Chowk, Patan



1. Cusped bracket showing dragon and deities, Bhaktapur. 2. Lintel extension, motif of scroll, rosette, hunter, bird and moon god, Chautari's house, Basantapur. 3. Bracket capital showing hunting and animal fight, Makhan Tole, Kathmandu. 4. Lintel extension showing hunting scene, Patan palace. 5. Cusped bracket, dragon and deity panel, Basantapur. 6. Lintel extension, hunting scene, Mul Chowk, Patan. 7. Foliated bracket, scroll with deity panel, Bhadgaon. 8. Lintel extension, deity and row of ascetics, Sundari Chowk, Patan. 9. Lintel extension, Surya motif and secular motifs, Siva temple, Patan. 10. Lintel extension, four *mangalas*, Bhaktapur

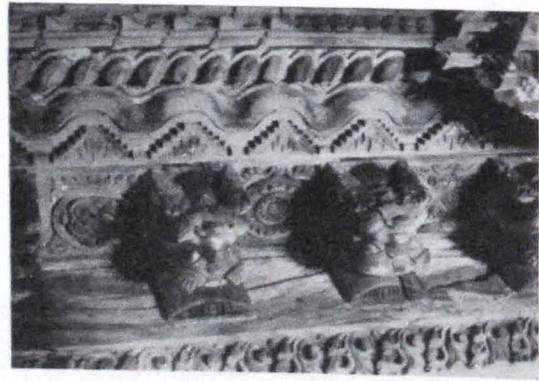
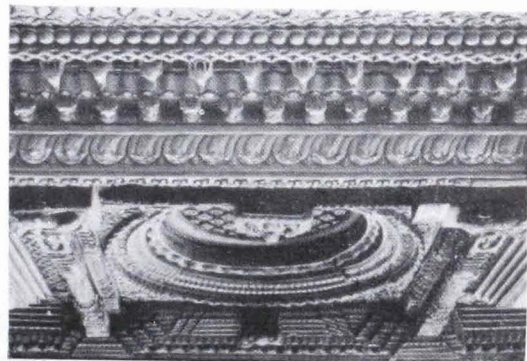


1—6. Amorous couples, Patan palace. 7. Bracket depicting Krishna and *gopis* with *naga* in waiting, Mul Chowk, Patan. 8. Bracket, Krishna fighting a demon, Mul Chowk, Patan. 9. Bracket, Krishna and Radha, *naga* in waiting. 10. Cusped bracket, Krishna and *gopi*, Mul Chowk. 11. Foliated bracket, scroll, *Sivalinga* and *padma*, Kumari Temple, Kathmandu. 12. Cusped bracket capital, winged *vidyadhara*, Mul Chowk



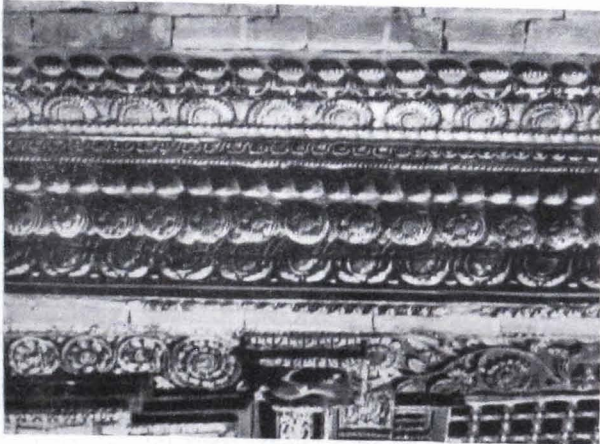
1. Geometrical decoration on entablature with affixed deity panels, Asan, Kathmandu

3

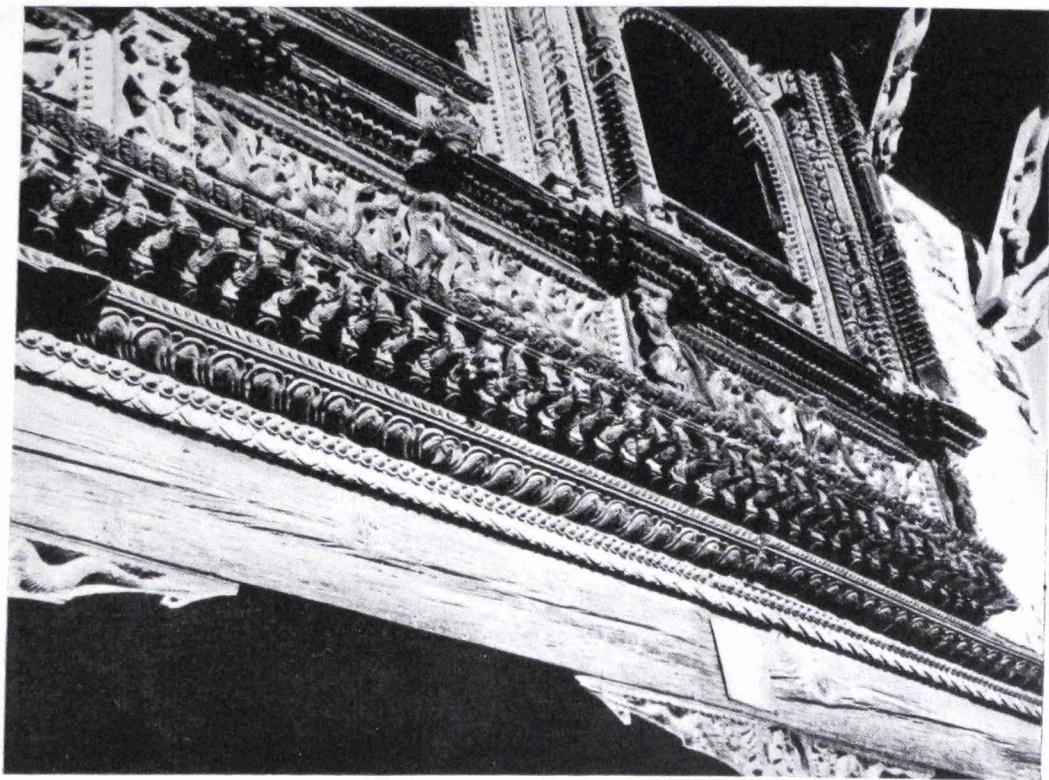


2. Lion heads, *astamangalos*, *naga* and beadings, Bhaktapur

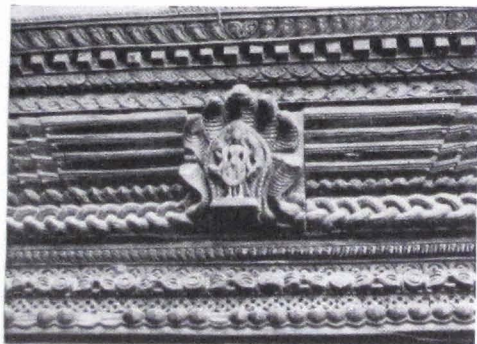
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3. Entablature with beadings, lion-heads and tongue and dart motif, Basantapur, Sundari Chowk, Patan with row of *swalinga*, lotus medallions, beadings and floral decoration, Sundari Chowk, Patan



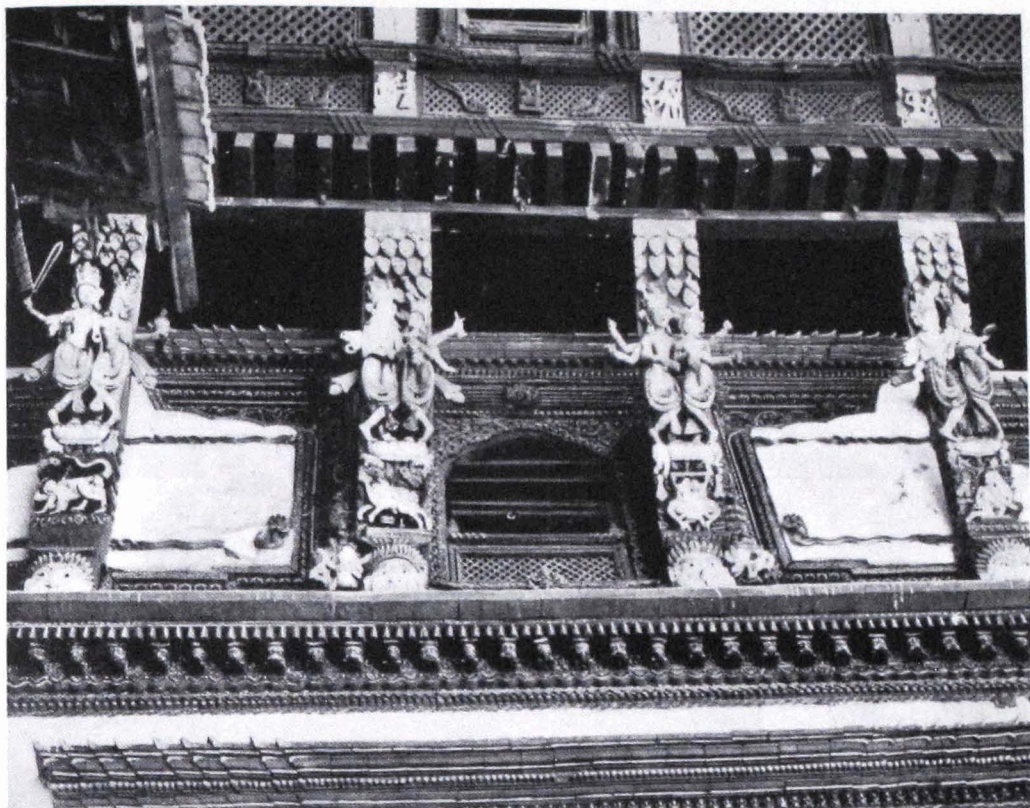
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1. *Makara-mukhas* and other decoration on entablature, Banepa

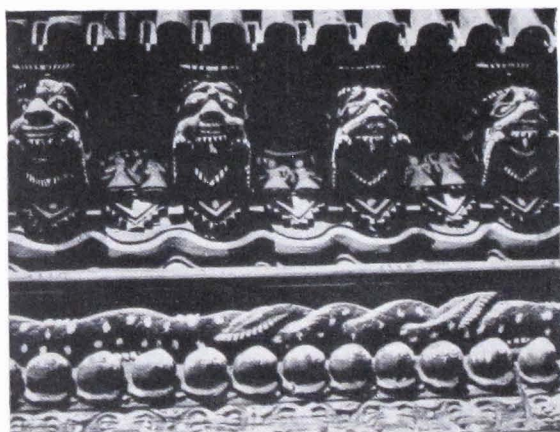
2. Entablature with beadings, geometrical decorations, *naga-pasa* hooding a deity panel, Basantapur

1



1. Struts with multiple armed *mithunas*, lower panels depicting erotic scenes, Basantapur palace

2



2. Entablature showing beadings, *naga-pasa*, lion heads alternated by carved miniature panels, Bhadgaon palace.

3



3. Multiple armed Lokeswara strut pinned to the horizontal beam with the corner strut bearing the motif of winged griffin, Chusyabahal, Kathmandu



1. Siva-Parvati motif, Basantapur palace
2. Trivikrama motif with corner strut having the motif of *mesa-vyala*, near Marusattal, Kathmandu
3. Salabhanjika on a strut, Indreswara temple, Panauti
4. Lokesvara strut, Chaturvarna Mahavihara, Bhadgaon
5. Mridangini, Chusyabahal, Kathmandu
6. Brahma strut with the lower panel showing erotic scene, Chhunbahal, Kathmandu
7. Tantric goddess with name label carved, Chusyabahal, Kathmandu
8. Bhairava-like figure with consort, Mul Chowk, Patan

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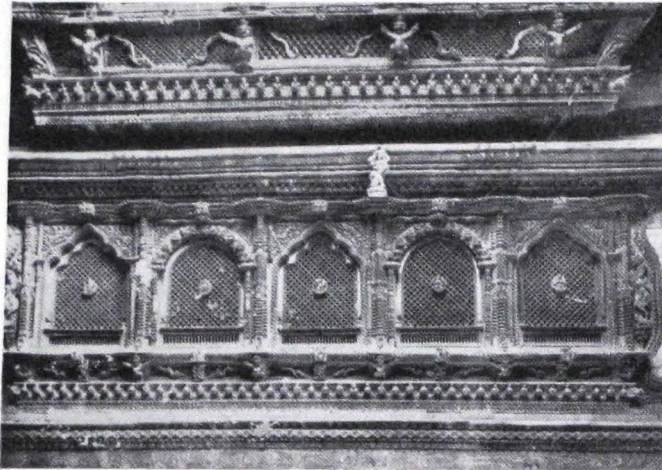


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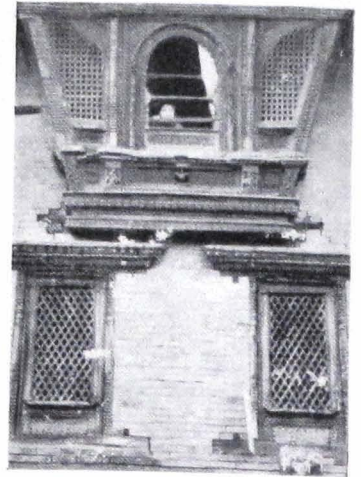
1. Strut with double griffin on top of a pair of human figures, Mul Chowk, Patan.
2. Prahlada being turned out of the palace, strut of Visnu temple, Svathe, Patan.
3. Mother and child motif, Chusyabahal, Kathmandu.
4. Human figure below Salabhanjika, Rudranarna Mahavihara, Patan.
5. Personification of the constellation Purvaphalgu with the god Marichi above, Chusyabahal, Kathmandu.
6. Pulling out the teeth of a sinner, Chaturvarna Mahavihara, Bhadgaon.
7. Punishment of hot oil being poured in the ear of a sinner in hell, Chaturvarna Mahavihara, Bhadgaon.
8. Scene depicting a barber shaving a customer, shrine in the Hanuman Dhoka area, Kathmandu.
9. Brahma and Siva driving in a chariot, Mul Chowk, Patan

1



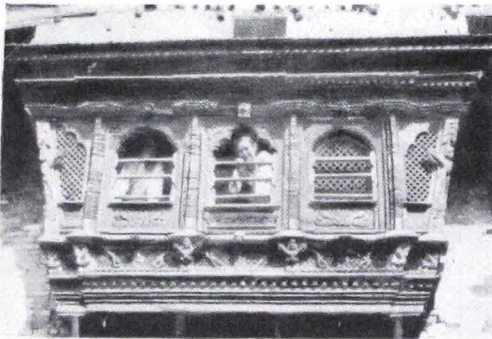
A group of five windows with cusped and arched top, Pujari Math, Bhadgaon

2



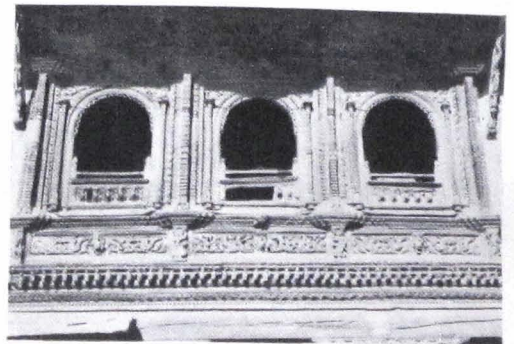
Balconied and plain windows, arched and rectangular, Bhadgaon

3



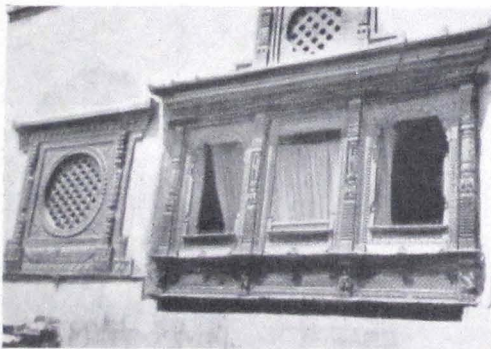
A complex of triple windows with cusped and semi-circular top, balconied window, Bhadgaon

4



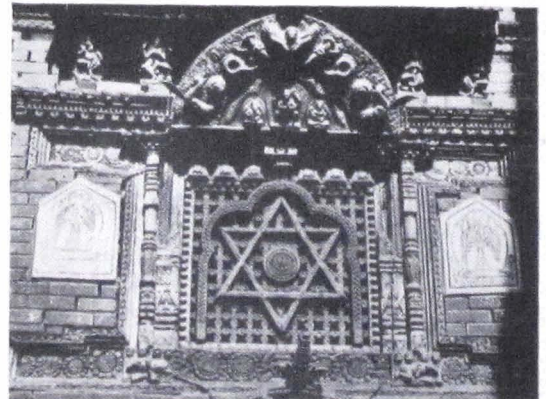
Group of triple arched windows, Bhaktapur

5



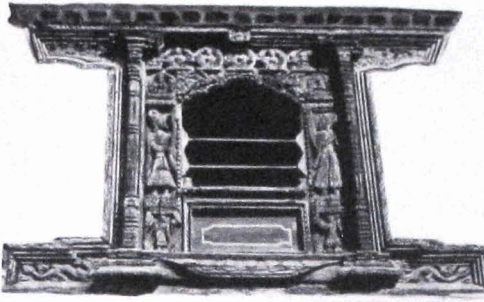
Circular, arched and rectangular windows, Bhaktapur

6

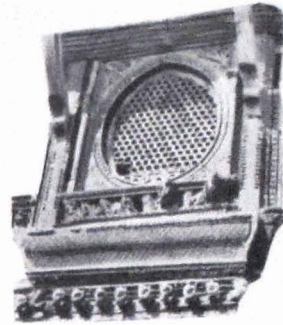


Rectangular window with affixed cusps and *sadyantra*, Bhota Hiti area, Kathmandu

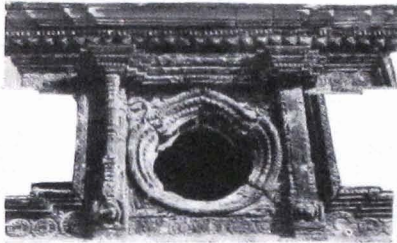
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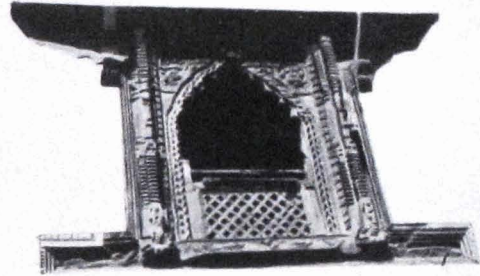
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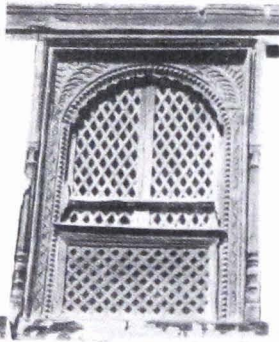
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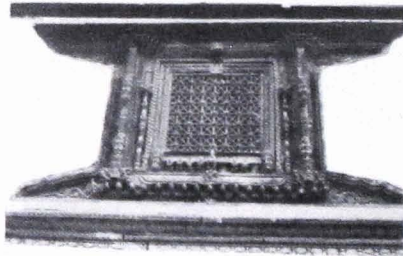
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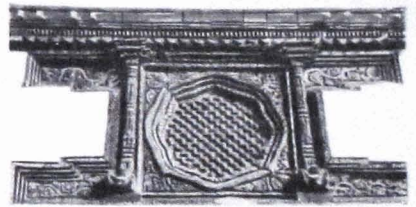
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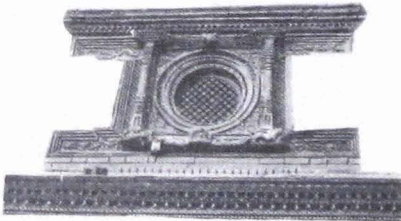
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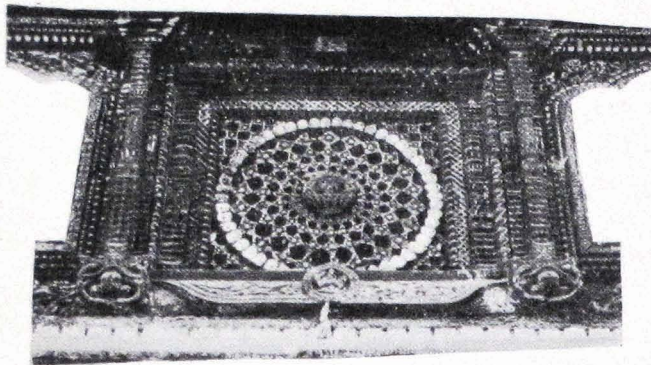


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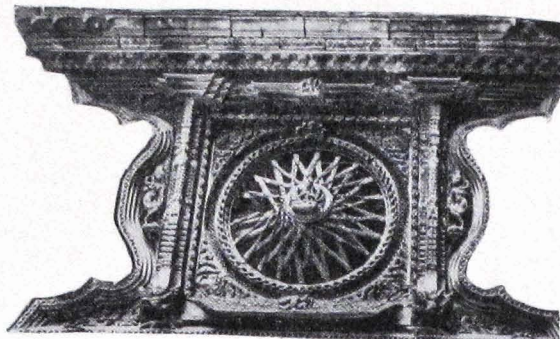
1. Square window with squat cusped top, Palace Square, Bhaktapur. 2. Almond or peacock shaped window, Kupandol, Kathmandu. 3. Trefoil or bud-shaped window, Sundari Chowk, Patan. 4. Rectangular with conical cusped top, Kupandol, Kathmandu. 5. Rectangular with semi-circular top, Jagat Narayana temple, Patan. 6. Window with square frame, Basantapur, Kathmandu. 7. Polygonal window, Sundari Chowk, Patan. 8. Circular window, Basantapur. 9. False window, miniature size, with deity panel, Basantapur

1



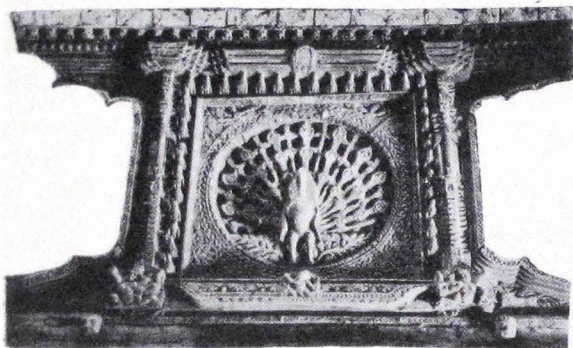
Window with central Sun panel, surrounded by a circle of skulls, Kumari temple, Kathmandu

2



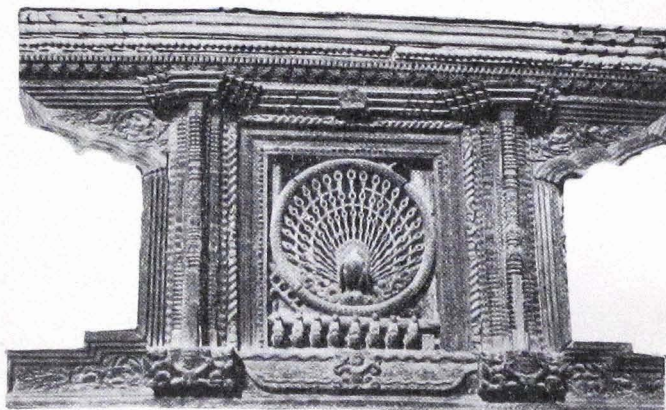
Circular window with Sun panel, spokes and *naga-pasa*, Pujari Math, Bhadgaon

3



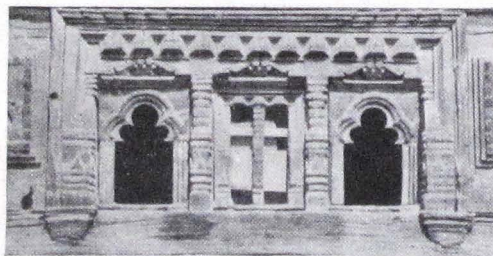
Peacock window, Pujari Math, Bhadgaon

4



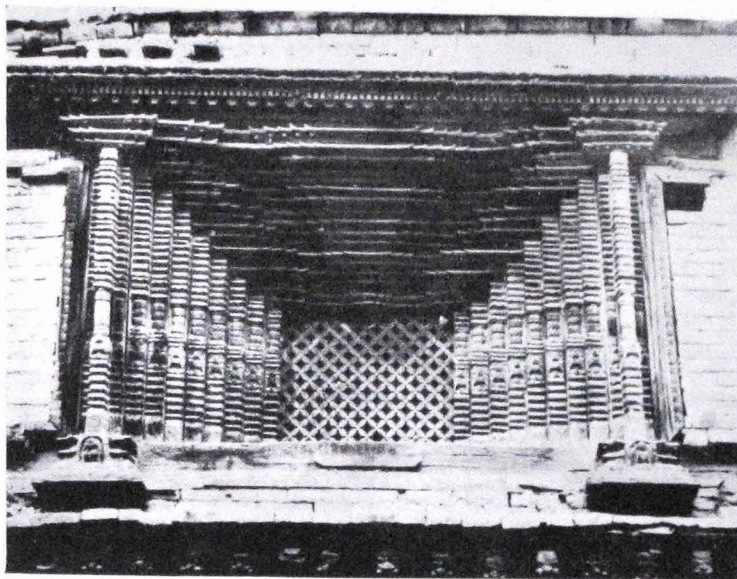
Peacock window, Chautari's house, Basantapur

5



Miniature triple window, Bhaktapur

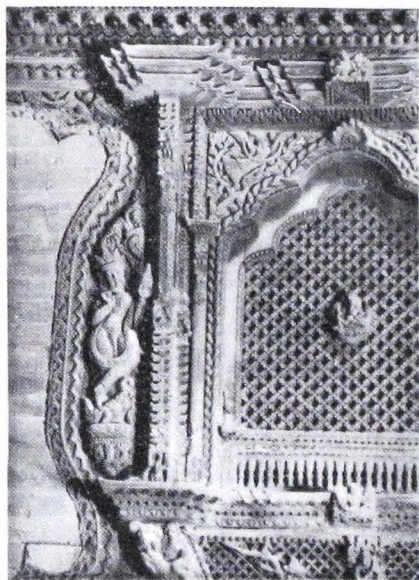
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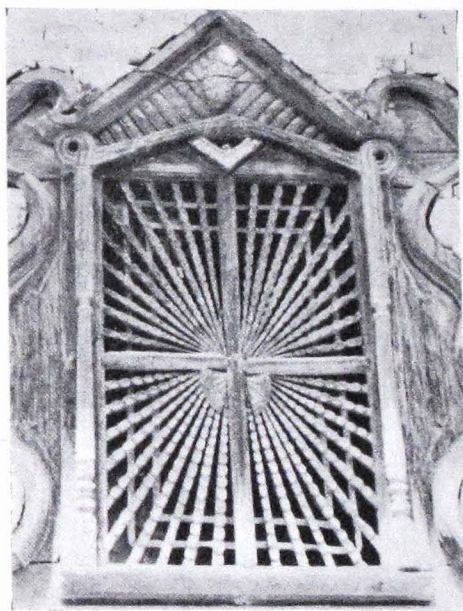
'Dese madu jhal', the unique window, Yatkha Tole, Kathmandu

2

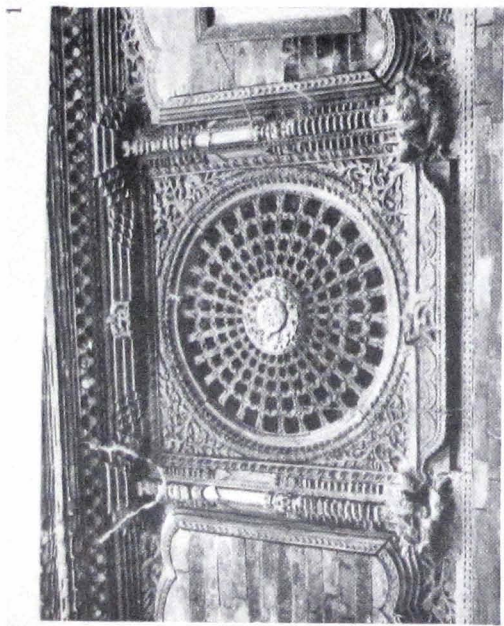
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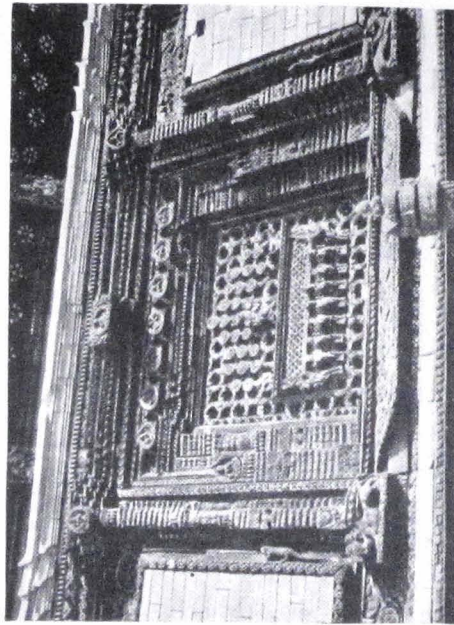
Cusped window with Ganga on a crocodile on the side *kaksa*, Pujari Math, Bhadgaon



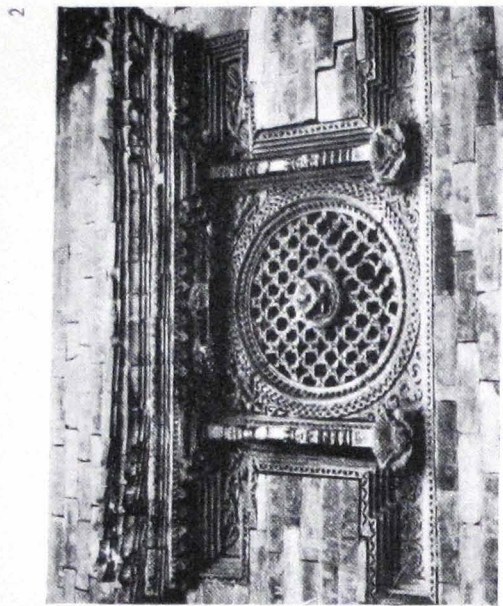
Window with rayed Sun motif, Patan



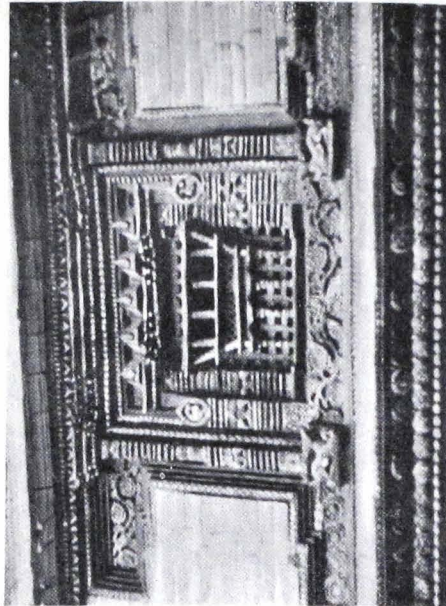
Rayed Sun or Lotus window, Pujari Math, Bhadgaon



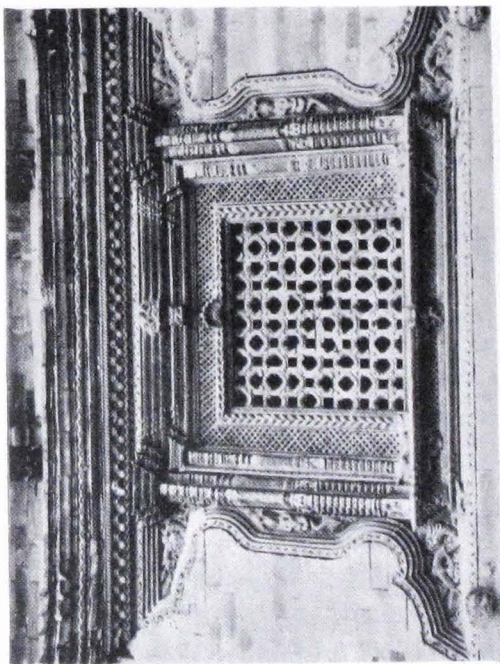
Square window with attached panel of Sun driving in a chariot drawn by nine horses, Sundari Chowk, Patan



Circular window with *naga-pasa*, square mesh and central Garuda panel

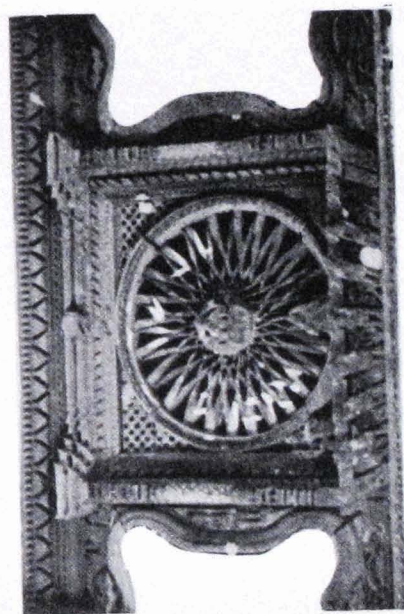


Window with affixed balcony motif, Sundari Chowk, Patan

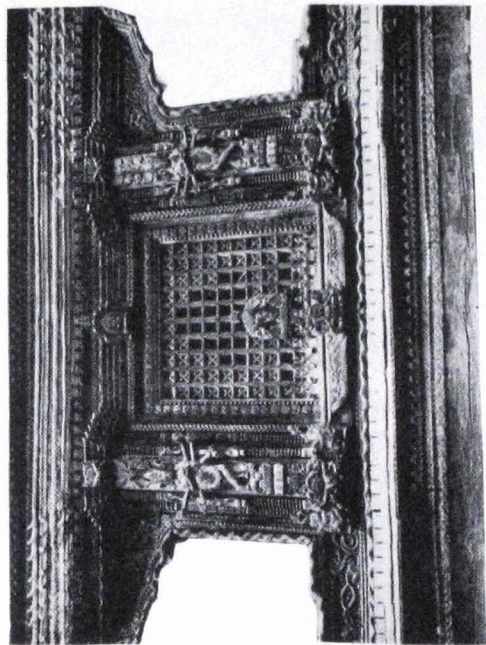


Square window with cell mesh, Pujari Math, Bhadgaon

3

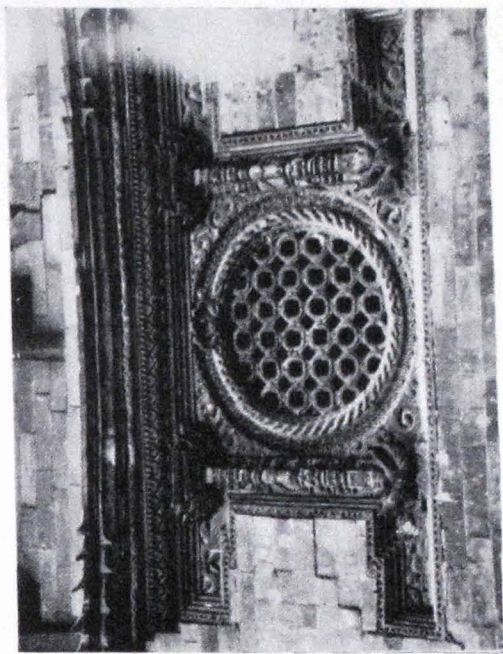


Circular window with wheel and Sun motif and seven horses prancing, Hanuman Dhoka area, Kathmandu

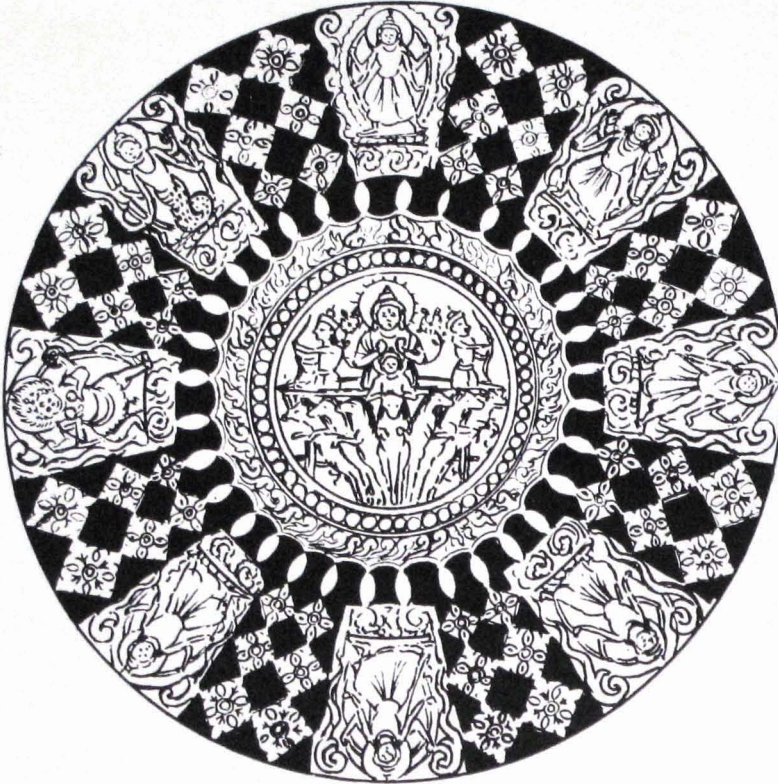


Window with square and cross mesh, panel depicting Krishna and gopis, Chautari's house, Basantapur

4

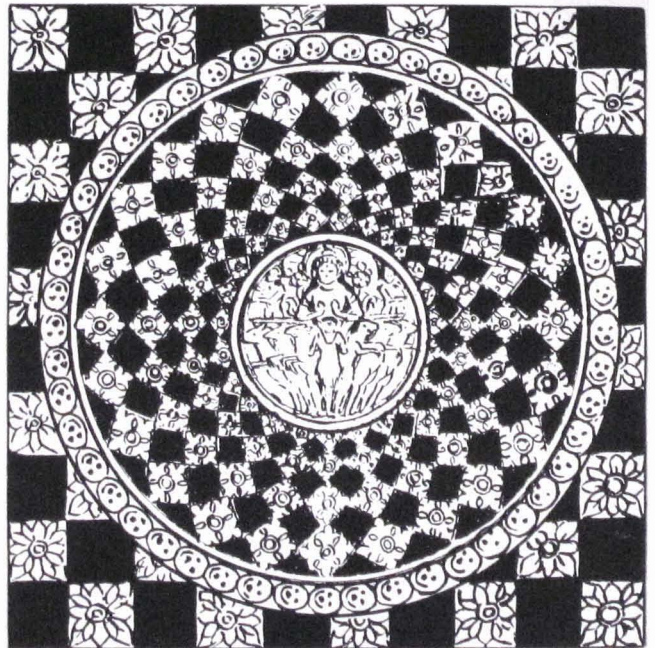


Circular window with cell mesh and naga-pasa, Pujari Math, Bhadgaon

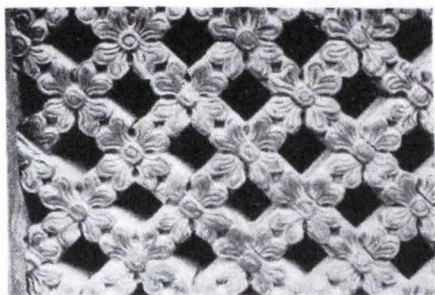


Circular window with the central Sun panel surrounded by eight panels of deities, Kumari Chowk, Kathmandu

Square window with the central Sun panel surrounded by floral pattern and a circle of skulls, Kumari temple, Kathmandu

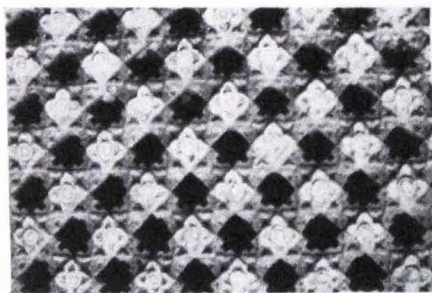


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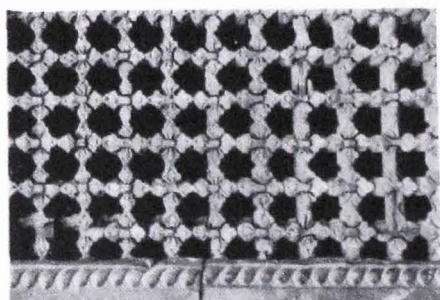
Diamond mesh with floral carvings, Basantapur

2



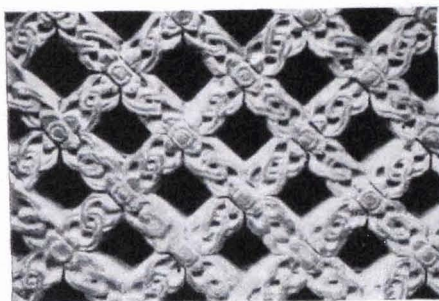
Diamond mesh with quatrefoil carvings, Basantapur

3



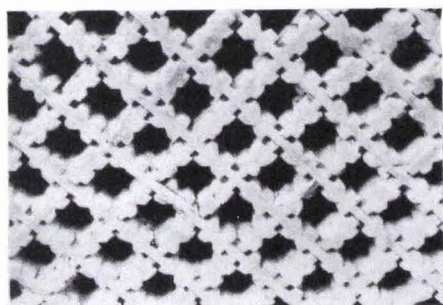
Polygonal mesh with floral decoration, Basantapur

4



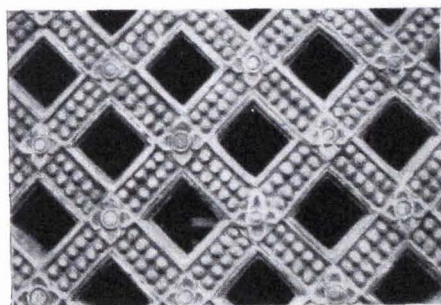
Diamond mesh with florals and interlocked chain pattern, Basantapur

5



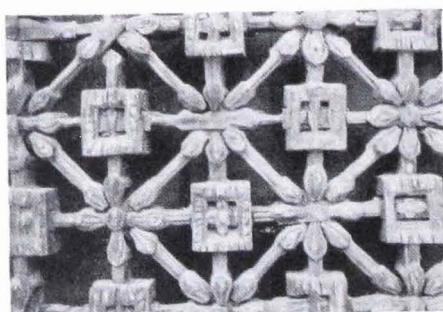
5. Polygonal mesh with dumb-bell decoration, Kirtipur

6



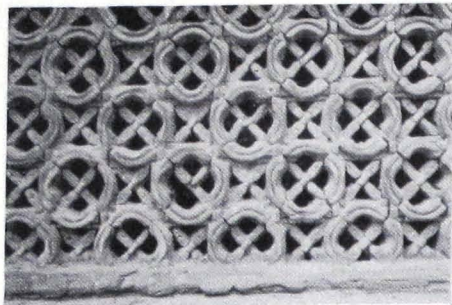
6. Diamond mesh with strips bearing a gilded pattern of beadings and floral motif, Naradevi, Kathmandu

7



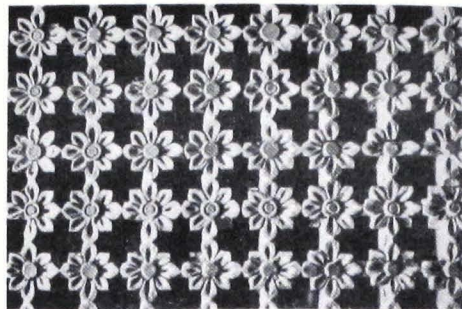
7. Squares, diamonds and small squares with floral decoration, Siva-Parvati temple, Kathmandu Square

1



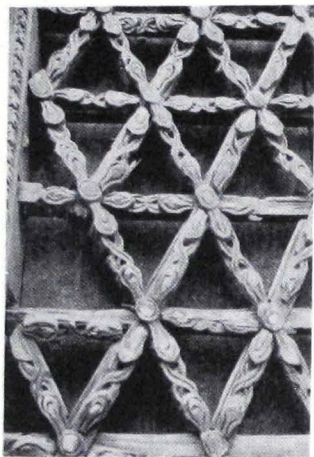
Circle and cross mesh, Basantapur

2



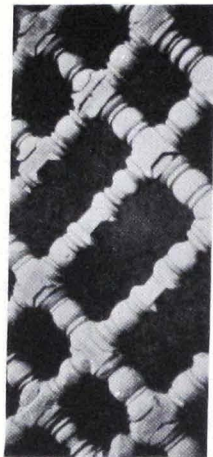
Cross and floral mesh, Basantapur palace

3

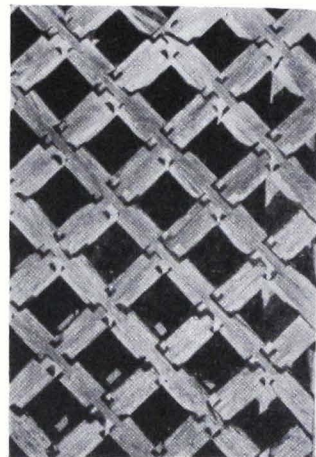


3. Bisected diamond mesh, Siva-Parvati temple, Kathmandu Square. 4. Diamond mesh formed by pressing strips bearing the components of a decorative pattern, Dattatreya temple, Bhadgaon. 5. Diamond mesh formed by interlocking strips, Kathmandu, Kirtipur, Thimi

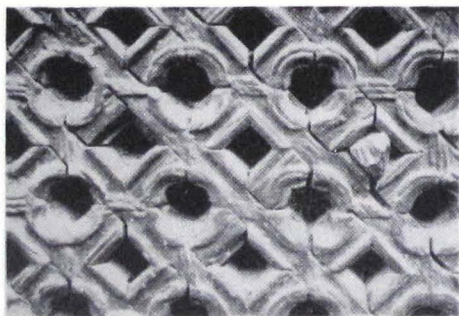
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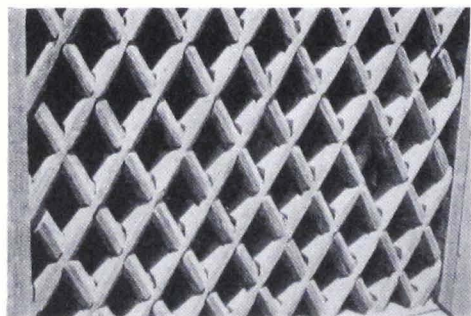


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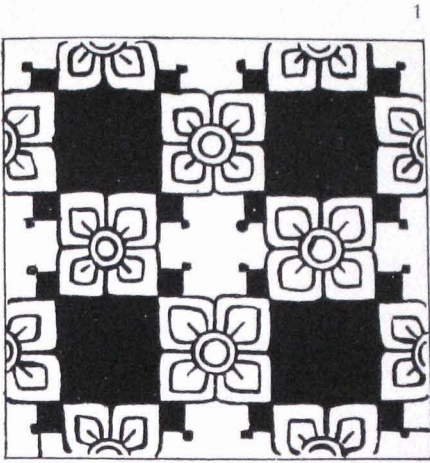


Circular and diamond mesh, Basantapur palace

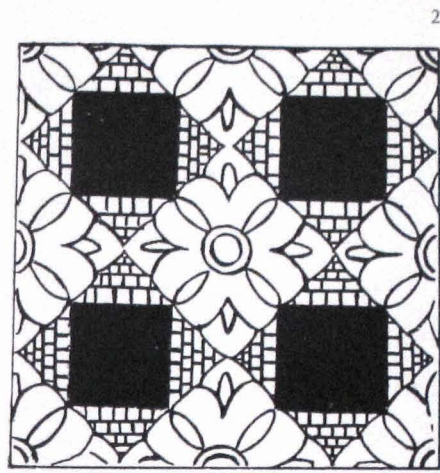
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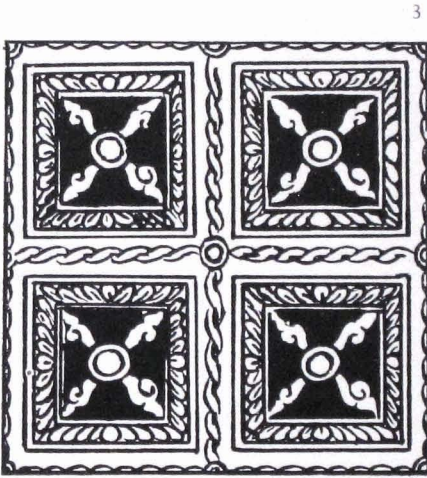
Diamond mesh formed by pressed strips, Naradevi, Kathmandu



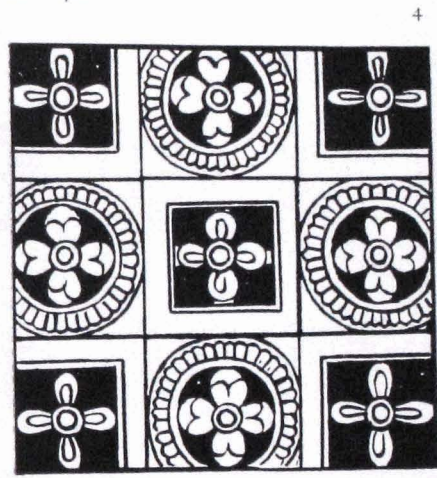
Square mesh with floral pattern, Patan



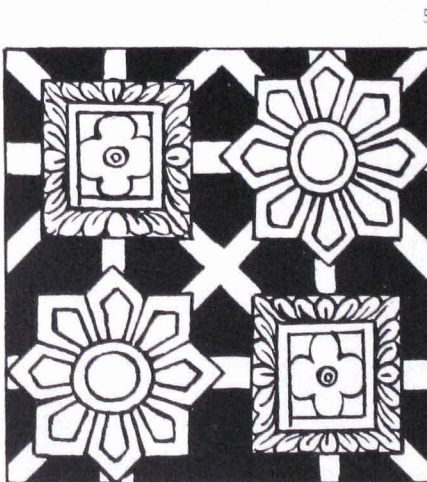
Square mesh with floral pattern over diamonds, Basantapur



Square mesh with cross pattern, Chautari's house, Basantapur



Square mesh with alternate floral decoration, Tejarath, Kathmandu

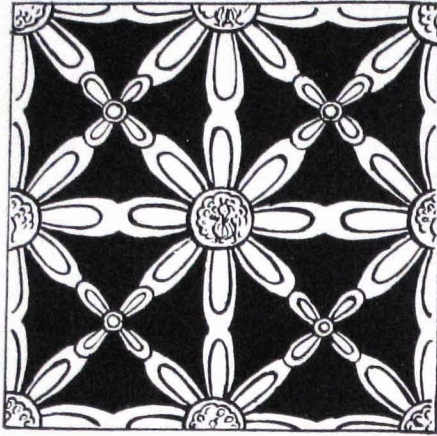


Square mesh with floral panels, Siva-Parvati temple, Kathmandu Square



Square mesh with floral strips and panels, Naradevi area, Kathmandu

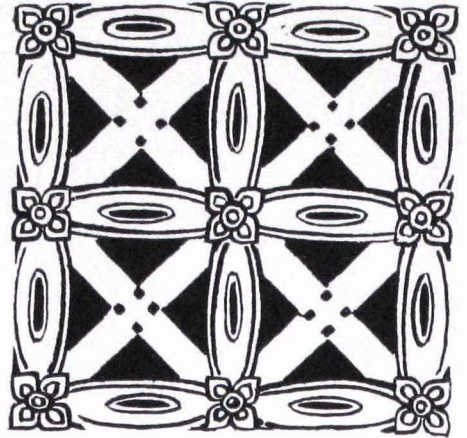
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Square mesh with floral decoration and carved peacocks, Hanuman Dhoka, Kathmandu

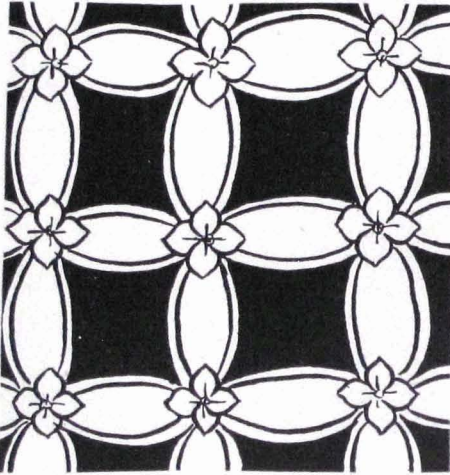
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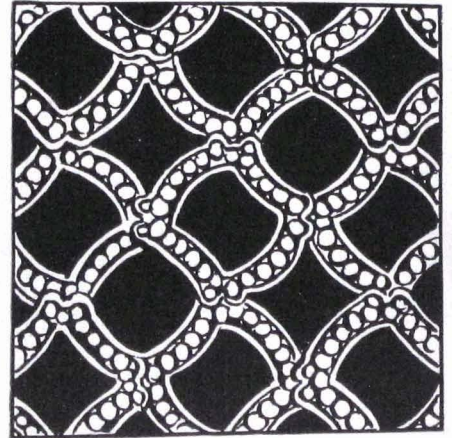
Square meshes with concave sides and crosses, Palace Square, Patan

4



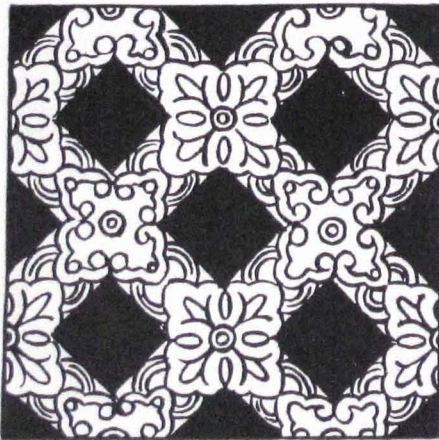
Square mesh with concave sides within circles, Patan palace

5



Diamonds and rectangles with concave or convex sides, Tejarath, Kathmandu

6

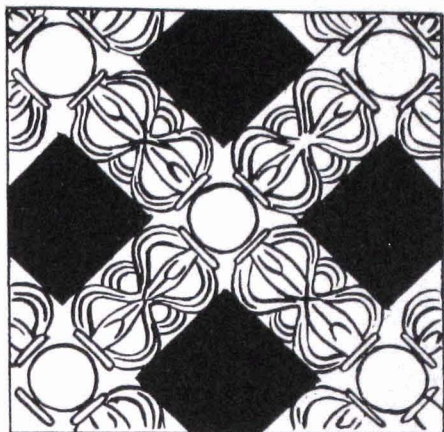


Diamond mesh with carved floral decoration, Bhadgaon



Diamond mesh with floral decoration, Hanuman Dhoka

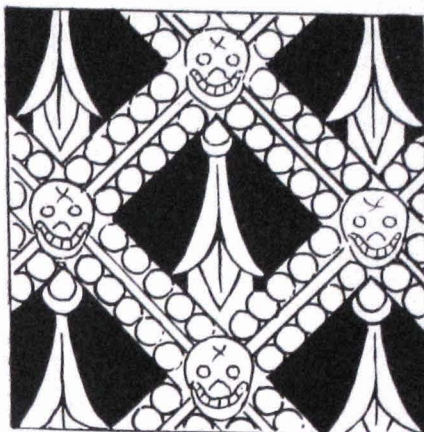
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Diamond mesh with vajra motif, Tejarath, Basantapur

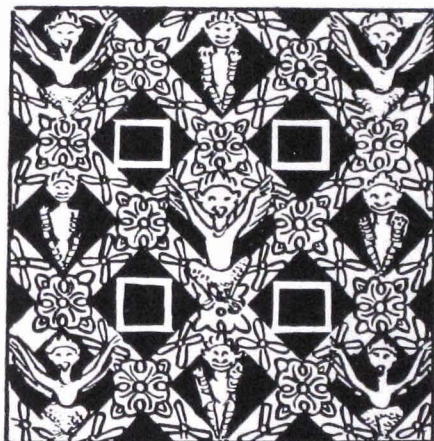
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Diamond mesh with pendent bud, beadings and skull motifs on strips, Patan palace

4



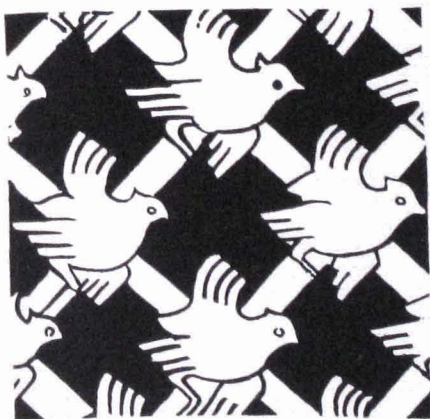
Diamond mesh with empty square panels and Garuda motif alternately, Chautari's house, Basantapur

5

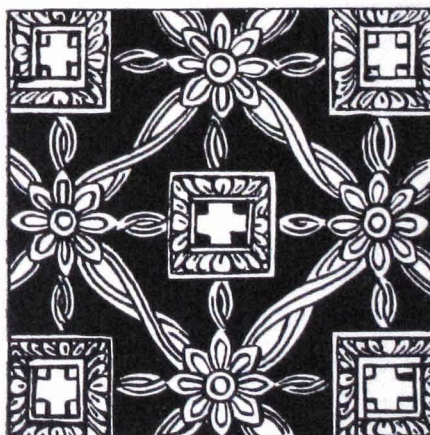


Diamond mesh with floral panels, Basantapur

6

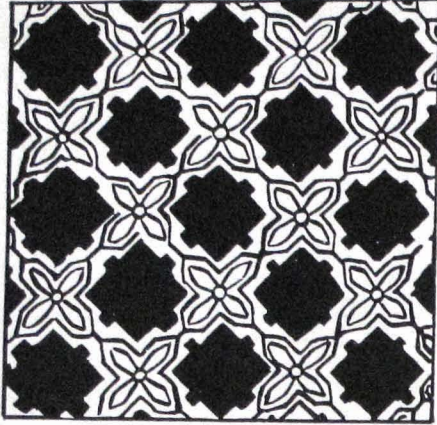


Diamond mesh with bird decoration, Basantapur



Diamond mesh with square panels and floral strips, Ranamukteswar, Kathmandu

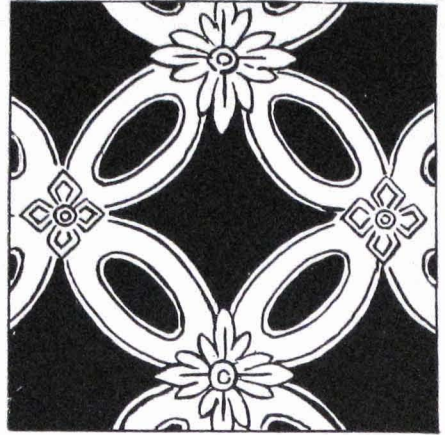
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Diamond mesh with slight projections adorned with floral decoration, Basantapur

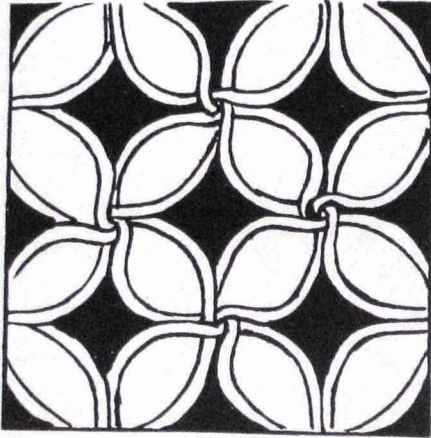
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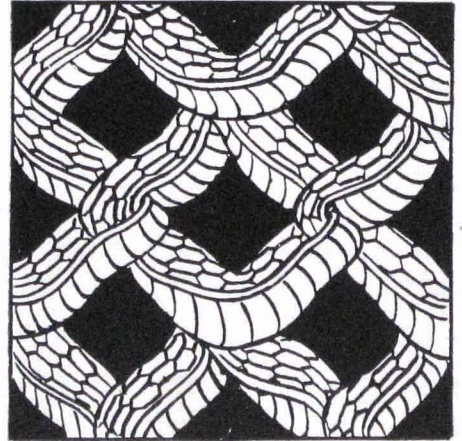
Circle and concave-sided diamond mesh with floral decoration, Palace Square, Patan

4



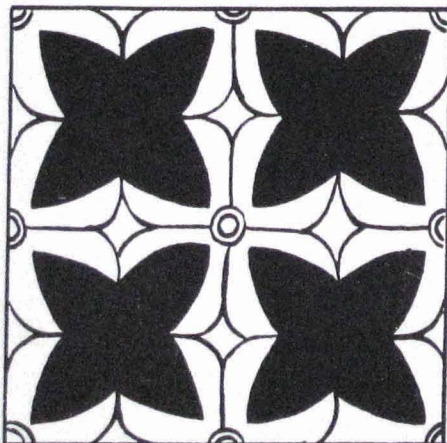
Circles and diamonds making a quatrefoil mesh, near Thul Ghanta, Kathmandu

5

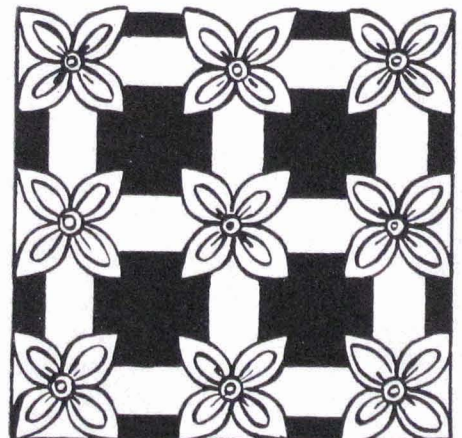


Diamond mesh with *naga*, near Hanuman Dhoka, Kathmandu

6

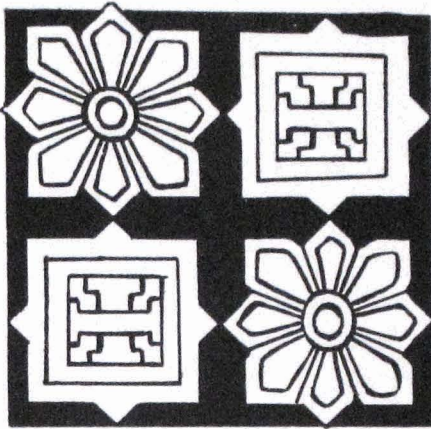


Quatrefoil mesh, Patan Square



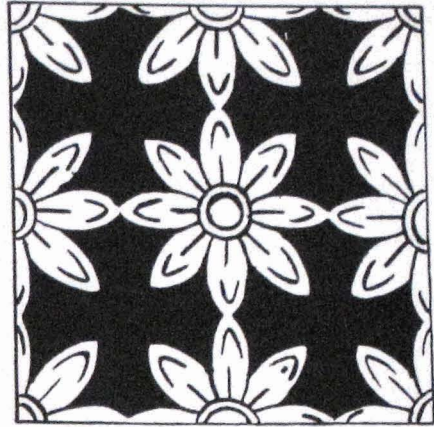
Cross mesh with floral pattern, Ranamukteswar, Kathmandu

1



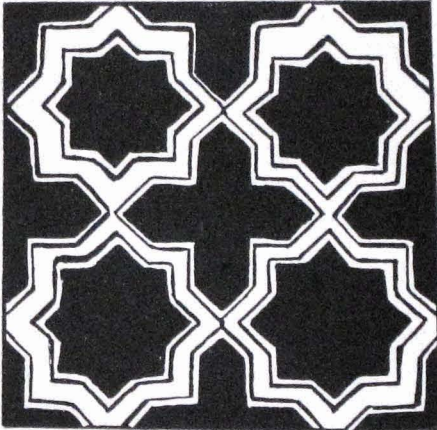
Cross mesh with floral and polygonal panels, Kumari Chowk, Kathmandu

2



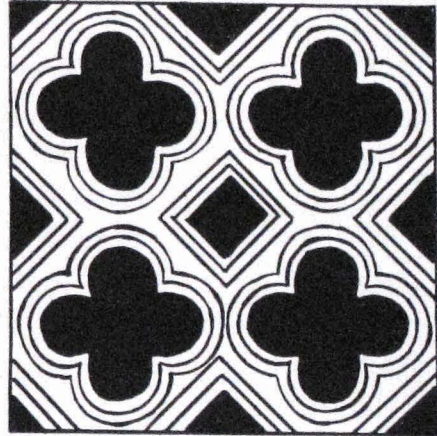
Cross mesh formed by floral pattern, Kumari Chowk, Kathmandu

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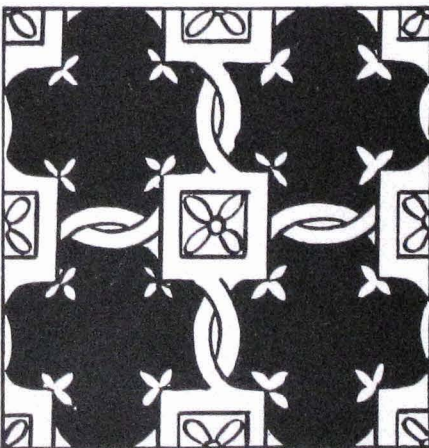
Cross and polygonal mesh, Hanuman Dhoka, Kathmandu

4



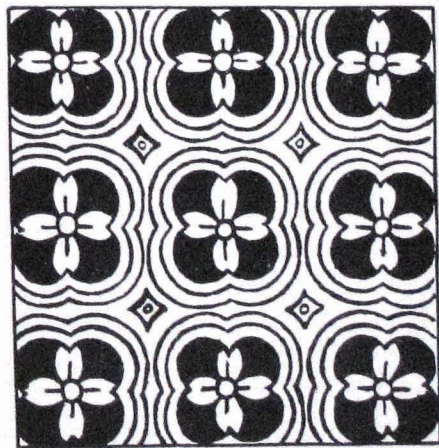
Club mesh, Thul Ghanta area, Kathmandu

5



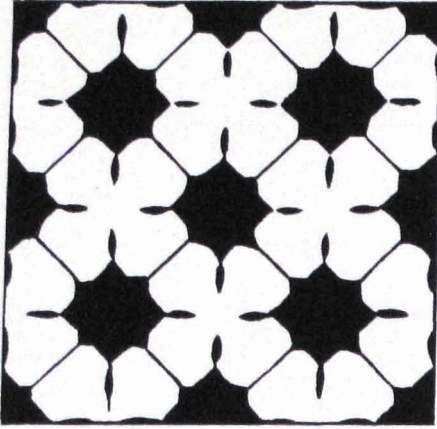
Club mesh, Nrityanatha temple, Yatka Tole, Kathmandu

6



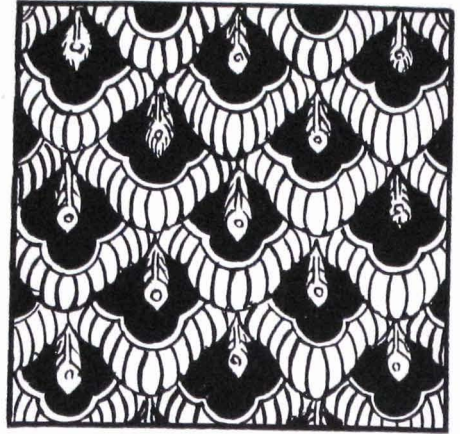
Club mesh with florals, Siva-Parvati temple, Kathmandu

1



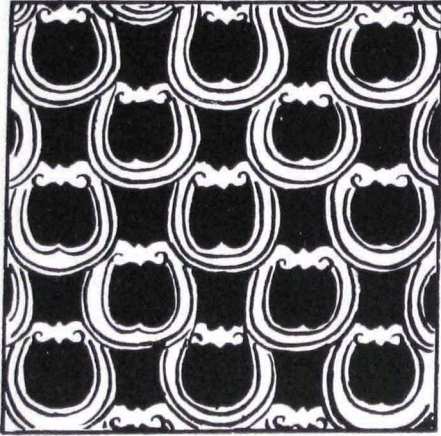
Polygonal mesh, Bhadgaon

2



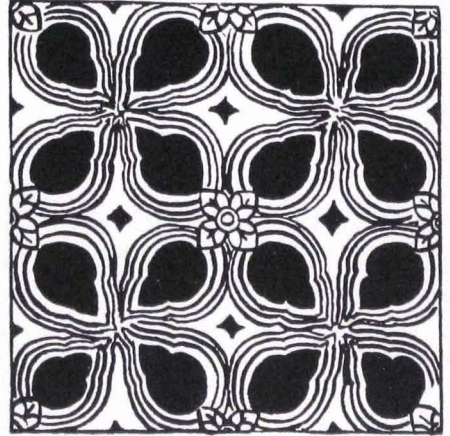
Trefoil mesh with pendent mesh or scale diaper, Sundari Chowk, Patan

3



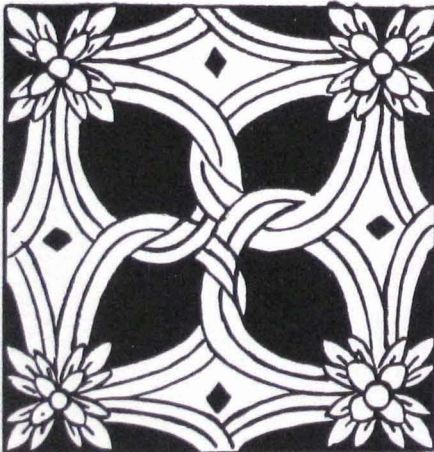
Mesh formed by horse-shoe patterns, Darbar Square, Patan

4



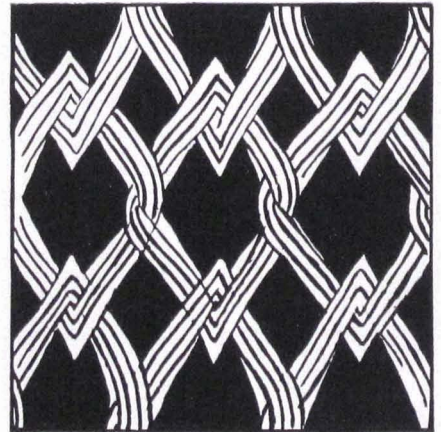
Leaf mesh, Mangal Bazar, Patan

5



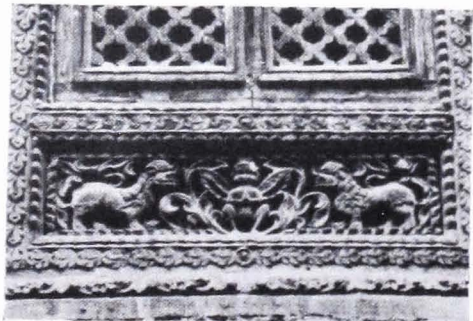
Leaf mesh, Darbar Square, Patan

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Biconvex mesh, Chusyabahal, Kathmandu

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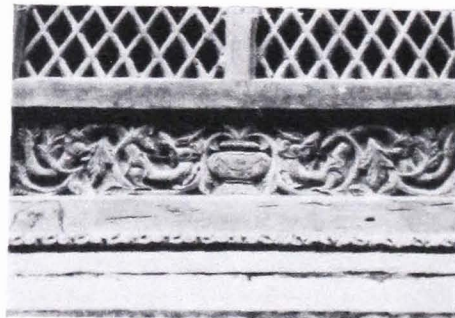
Garuda flanked by lions, Patan

3



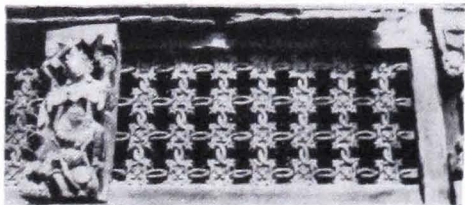
Surya driving in a horse-chariot, Bhadgaon

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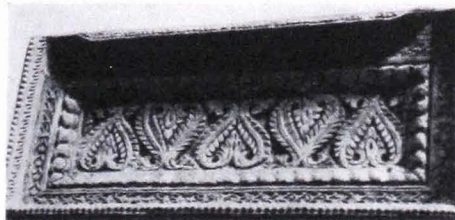
Purna-kalasa flanked by a dragon on either side, Patan

4



Cross mesh with floral grill, Yatkha Tole, Kathmandu

5



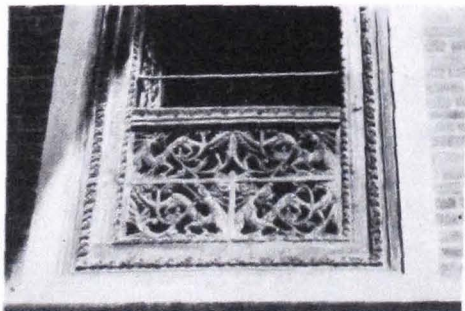
'Kuyari' pattern, Asan, Kathmandu

6



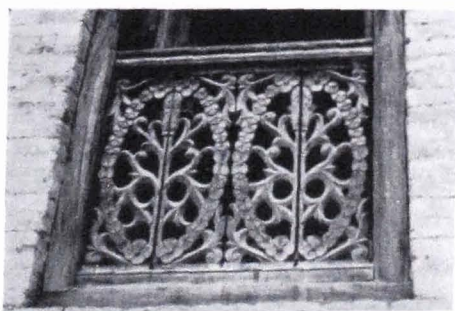
Dragon motif, Bhadgaon

7



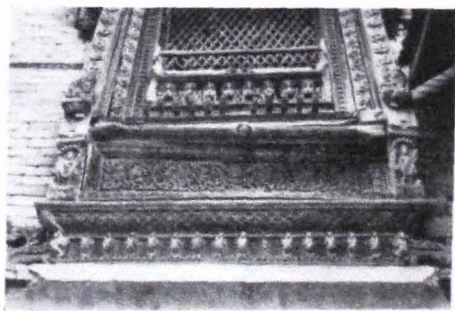
Dragons in compartments, Panauti

8

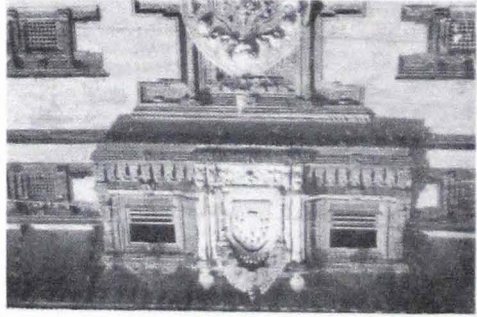


Floral ovals, Yatkha Tole, Kathmandu

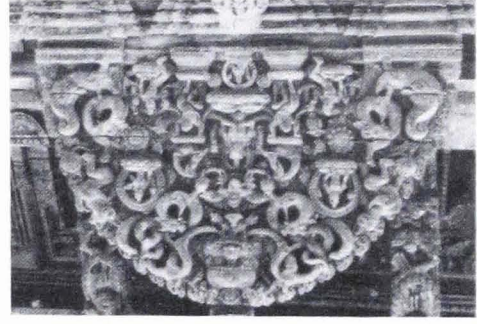
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Row of peacocks with intricate scroll, Nala, near Panauti



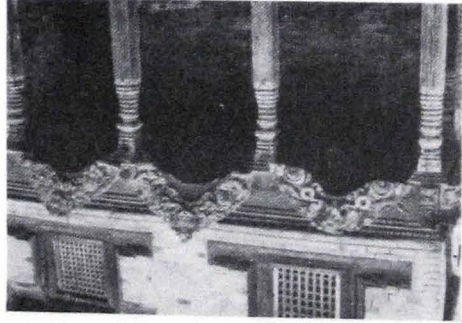
Gilded toranas on windows, depicting deities and *kalamakara*, Palace Square, Patan



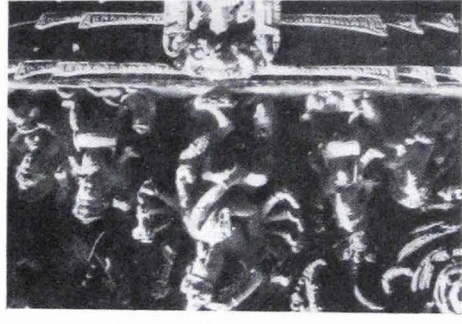
Semi-circular torana showing *nakra*, *kalamakara*, holding snakes, Garuda and other deities, Chusya-bahal, Kathmandu



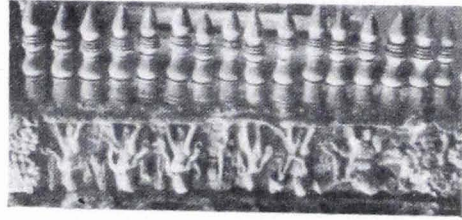
Eave board showing sleeping Mayadevi with the heavenly elephant entering her womb, near Marusatal, Kathmandu



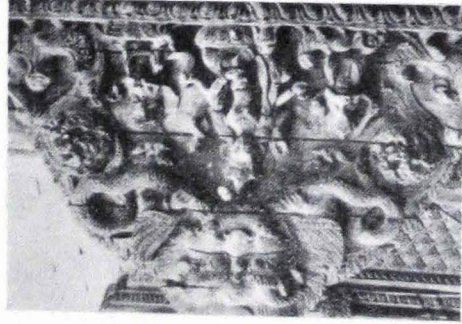
Wooden torana on pillared verandah, Kumari temple square, Thimi



Torana on shrine door depicting Siva Nataraja and *ganas*, Siva temple, Mangal Bazar, Patan



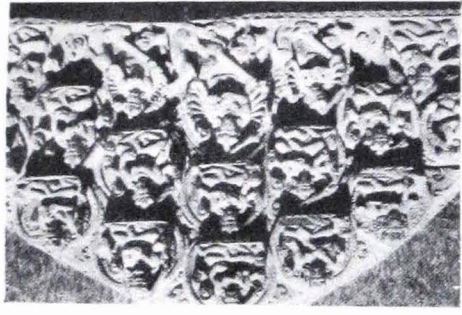
Eave board showing Siva, Brahma and Visnu probably paying respect to the Buddha, Chusya-bahal, Kathmandu



Semi-circular torana with the central female deity flanked by *Bhagavati* and *Kumari*, Patan



Wall band depicting animals and birds in scroll, Basantapur palace

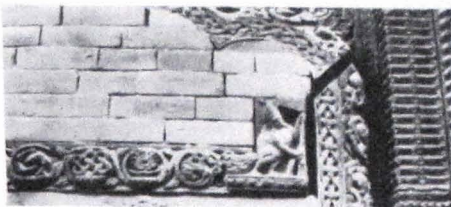


Semi-circular torana showing Durga Mahisamardini and other associated deities, Juddh Museum, Kathmandu

1



2



1. Figures at the base of the door frame, Tusahiti, Sundari Chowk, Patan. 2. Wall-band depicting *kimpurusa* and *astamangalas*, Basantapur palace

3

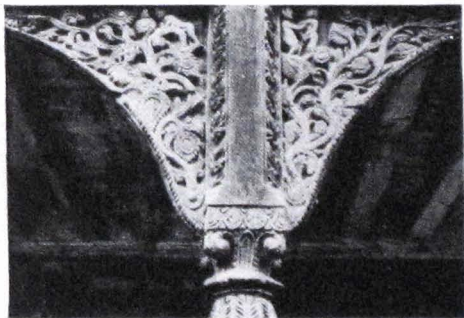


4



3. Erotic sculpture, Basantapur palace. 4. Wall band with *astamangalas* like the umbrella, the chowrie, pair of fishes, Basantapur palace

5



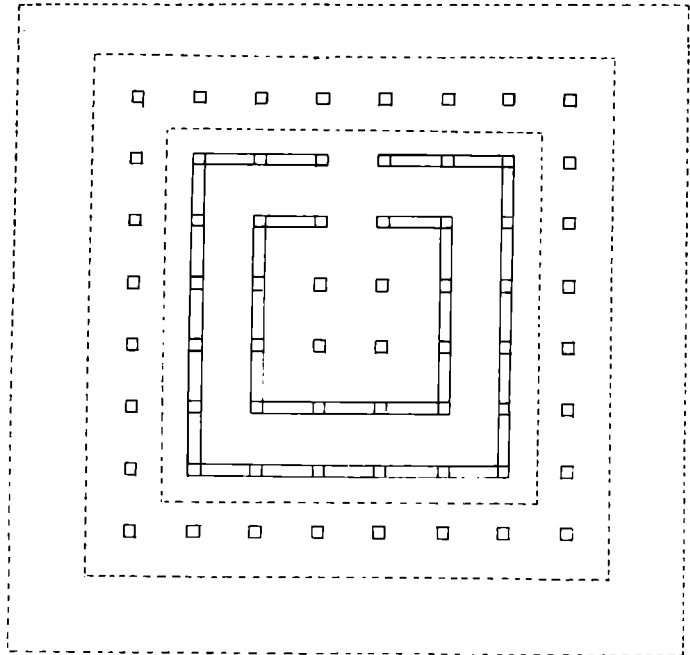
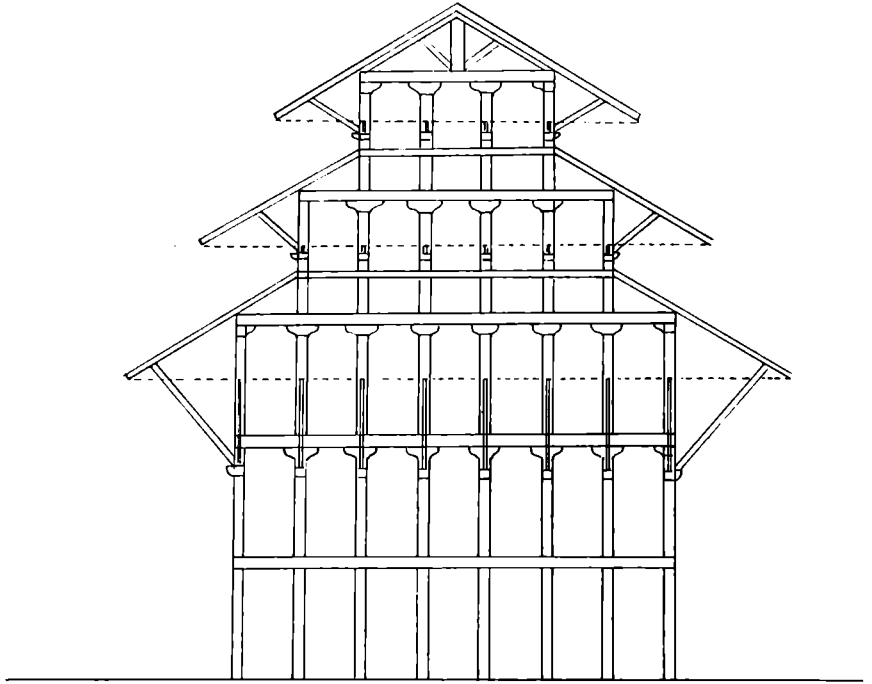
6



7



5. Erotic carving on arched bracket, Patan Dhoka area, Patan
6. Erotic carving on arched bracket, Patan Dhoka area, Patan
7. Erotic sculpture on a strut, Siva temple, Hanuman Dhoka, Kathmandu



Plan and elevation of a wooden construction with tiered roof

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