

Historicity and Images of Teku Complex, Kathmandu

**In partial fulfillment of the requirement for the degree of Master in Art
(M.A.), Tribhuvan University, Institute of Humanities and Social Sciences
Central Department of Nepalese History, Culture and Archaeology
Kirtipur, Kathmandu**

Submitted By:

Suraj Sthapit

Batch: 2071 – 2072

T.U. Regd. No.: 7-2-371-138-2009

2018

Acknowledgement

I have prepared this thesis entitled 'Historicity and Images of Teku Complexes, Kathmandu' for the partial fulfillment of Masters Degree in Nepalese History, Culture and Archaeology under the Faculty of Humanities and social sciences of Tribhuvan University, Central Department, Kirtipur.

I am very grateful to my thesis supervisor, Professor Dr. Mala Malla, who was always ready to guide me through the obstacles even when she was grief stricken by the loss of her beloved mother. My sincerity to her, who has always encouraged me. Her guidance was enlightenment of mine.

My gratitude goes to my mentor Associate Professor Dr. Madan K. Rimal, who, on the moments of confusion had planted a seed of curiosity on me about Teku. And also guided me on every aspect of research and study about the topic and helped me to reach accomplishment.

My sincere gratitude goes to former Head of Department, Professor Dr. Sabitree Mainali and current Head of Department, Professor Dr. Dilli Oli, whose guidance, words of motivation, intense care, compassion and support will always remain by heart. Grateful to Associate Professor Dr. Mahesh Kumar Acharya and Lecturer Mr. Pashupati Neupane, who always inspired and persuaded me to achieve better. My sincere gratitude to Lecturer Mrs Nirmala Pokherel, who made learning Iconography very interesting.

My special thanks to Historian Shree Hari Ram Joshi and Shree Prakash Darnal, for their provision of invaluable guidelines and support in every aspect.

Very grateful to my elder brother Mr. Subash Krishna Dangol, sisters Mrs. Rajju Hada and Mrs. Amrita Maharjan, I will always be indebted to them for their support. Special thanks to Mr. Bijay Dangol of '*Masan Jirnoddhar Samiti*', Teku, for sharing with me very much valuable information on whereabouts of many important statues of Teku.

Very thankful to my childhood friends Mr. Dil Raj Rai and Mr. Rajan Magar for assisting me in taking pictures of statues and art of Teku.

My sincere gratitude to all, for making this thesis possible.

Suraj Sthapit

Table of Contents

| | | |
|------------------------|---|---------------|
| Acknowledgement | | i |
| Maps of Teku | | iv |
| Glossary | | vi |
| Chapter One: | Introduction | 1 - 6 |
| 1.1 | Background of the Study | 1 |
| 1.2 | Statements of the Problem | 2 |
| 1.3 | Objectives of the Study | 2 |
| 1.4 | Review of Previous Studies | 2 |
| 1.5 | Significance and Scope | 4 |
| 1.6 | Justification of the Study | 5 |
| 1.7 | Limitation of the study | 5 |
| 1.8 | Methodology of the study | 6 |
| Chapter Two: | Teku Complex | 7 - 15 |
| 2.1 | Introduction | 7 |
| 2.2 | Localities | 10 |
| 2.3 | Importance | 10 |
| 2.4 | Meaning of Teku | 11 |
| 2.5 | Geographical Context | 12 |
| 2.6 | Art forms of Teku | 14 |
| 2.7 | Temple Architecture of Teku Complex | 15 |
| Chapter Three: | Mythical Aspects and Historical Background | 16-20 |
| 3.1 | Hindu Myth | 16 |
| 3.2 | Buddhist Myth | 19 |
| 3.3 | Historical Background | 19 |

| | | |
|-----------------------|---|-----------------|
| Chapter Four: | Teku and Dakshinkoligrama | 21 - 24 |
| 4.1 | Historical Relation | 21 |
| 4.2 | Archaeological Records | 23 |
| Chapter Five: | Temple Complexes of Teku | 25 - 29 |
| 5.1 | Pachali Bhairab | 25 |
| 5.2 | Jagannath Temple | 26 |
| 5.3 | Laxmiswara Temple | 27 |
| 5.4 | Bam Birbikateswara Temple | 28 |
| Chapter Six: | Inventory of Wooden and Stone Arts of Teku | 30 - 124 |
| 6.1 | Pachali Bhairab Area | 34 |
| 6.2 | Ghat Ensemble | 39 |
| 6.3 | Laxmiswara Temple | 99 |
| 6.4 | Jagannath Temple | 112 |
| 6.5 | Pathway to confluence in front of Pati | 116 |
| 6.6 | Radha Krishna Temple | 118 |
| 6.7 | Pratimaneswara Temple | 124 |
| Chapter Seven: | Conclusion | 125 |
| References | | 128 |
| Appendices | | 131 |

Maps of Teku

Satellite Maps



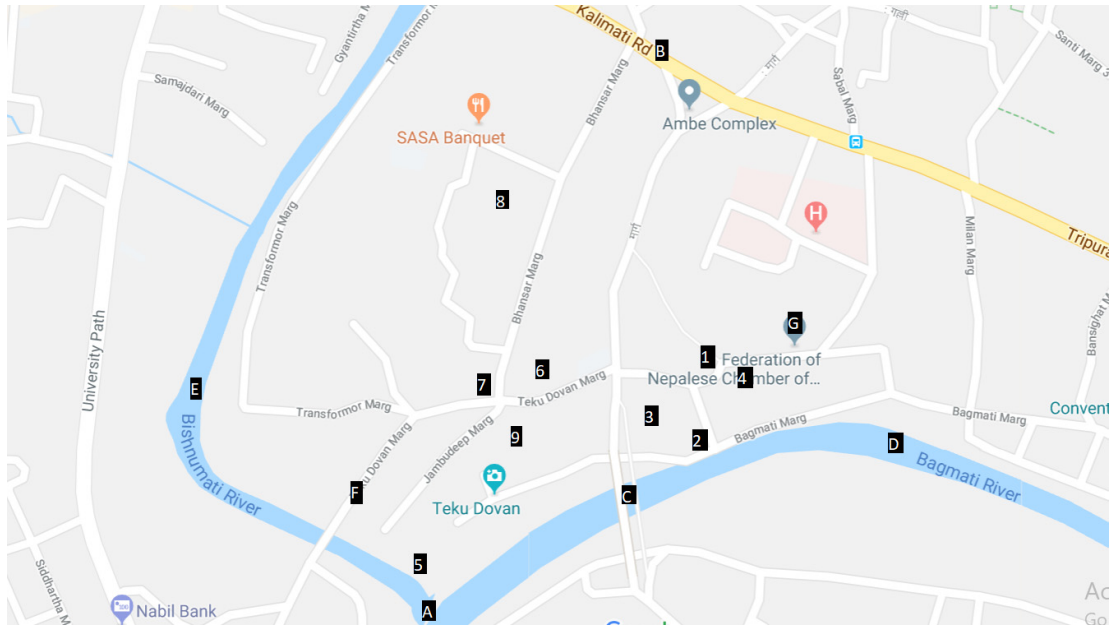
Legend (Temples)

1. Pachali Bhairab
2. Ghat Ensemble
3. Laxmiswara Temple
4. Bam Birbikateswara Temple (Teen Dewal)
5. Radha – Krishna Temple
6. Jagannath Temple
7. Pratimanschwara Temple
8. Risheswara Temple
9. Bala Krishneswara Temple

Legend (Places)

- A. Confluence of Baghmata and Vishnumati
- B. Kalimati Road
- C. Kalo Pul
- D. Baghmata River
- E. Vishnumati River
- F. Bridge to Kuleshwara
- G. Federation of Nepal Chamber of Commerce and Industries

Normal Map



Legend (Temples)

1. Pachali Bhairab
2. Ghat Ensemble
3. Laxmishwara Temple
4. Bam Birbikateswara Temple (Teen Dewal)
5. Radha – Krishna Temple
6. Jagannath Temple
7. Pratimanschwara Temple
8. Risheswara Temple
9. Bala Krishneswara Temple

Legend (Places)

- A. Confluence of Bagmati and Vishnumati
- B. Kalimati Road
- C. Kalo Pul
- D. Bagmati River
- E. Vishnumati River
- F. Bridge to Kuleshwara
- G. Federation of Nepal Chamber of Commerce and Industries

Glossary

| | |
|--------------------------------|---|
| Aarati puja | - A ceremony done either in dawn, mid-day or dusk in which lights with wick soaked in ghee are lit up or offered to the god or goddess. |
| Abhaya-mudra | - A gesture of reassurance and safety. Hand is held at chest height showing the palm and fingers pointing upwards. |
| Anjali-mudra | - A gesture performed pressing palms of hands together. |
| Apamarga | - A kind of plant species found in tropical area. |
| Ati-bhanga | - A kind of posture in which body of standing deity is bent at least in three places. |
| Baju | - Armlet |
| Barada-mudra | - A gesture of dispensing boons. Hand is held down showing the palm and fingers pointing downwards |
| Barsha Bandhan | - A ceremony held once in a year commemorating the temple's foundation. Renovation and maintenance of temple is done on this day. |
| Banamala | - Garland of flowers |
| Bayi | - Broad bangle usually worn by female deities. |
| Bharat-varsha | - The area of continent that lies south of Himalayas. |
| Bhiksha-patra | - A kind of clay pot used by Buddha and monks to collect alms. |
| Bhikshu | - Monks |
| Bhusparsha-mudra | - Earth touching posture. Fingers are pointed downwards touching the ground. |
| Busharhan | - A term in Newari Language that can be translated to Barsha Bandhan |
| Chakra | - Discus |
| Chhatra | - Parasol |
| Damaru | - Musical instrument of Shiva |
| Dharma Chakra Pravartana Mudra | - A gesture representing Wheel of Dharma. |
| Dhwoja | - Banner or Flag |

| | |
|----------------|--|
| Dhyana-mudra | - Posture of meditation |
| Gada | - Mace |
| Gana | - Troops, Shiva's gana- Troops of Shiva |
| Ghats | - Holy sites by the bank of rivers. |
| Gopini | - Female Friends of Lord Krishna |
| Guthi | - A group of people, formed to perform social task collectively |
| Jalahari | - Mid portion of Lingam which protrudes out from the circle or square base |
| Jambu Dwipa | - An island or continent envisioned in cosmologies of Hinduism, Buddhism and Jainism |
| Jata-mukuta | - Crown of matted hair |
| Jhingati | - Tiles made up of clay |
| Jwala-nhayakan | - Significance of the mirror used among Newars of Nepal mandala |
| Kailash-parbat | - Mountain, Abode of Lord Shiva |
| Kalli | - Anklet |
| Kamalasana | - Blossoming Lotus pose or Seated in Lotus |
| Kamandalu | - Oblong water pot made of dry gourd, coconut shell, metal, wood or clay usually with handle. Carried by yogis and Hindu ascetic |
| Kapal-patra | - Bowl made of human skull |
| Kati-bandha | - Belt worn by deities |
| Kaula sect | - A religious tradition in Tantric Shaivism |
| Khadga | - A kind of Sword |
| Khatwanga | - A large hammer-shaped weapon, usually have skull on the top |
| Kirita-Mukuta | - Conical crown covered with jeweled bands |
| Krishnastami | - A festival to celebrate birth of Lord Krishna |
| Kurmasana | - A kind of posture - standing on Tortoise |

| | |
|----------------|---|
| Laddu | - A kind of spherical sweet |
| Lalita-asana | - A posture in which one leg is folded and another is held downwards |
| Makarasana | - A kind of posture - standing on crocodile |
| Munda-mala | - A garland of severed human heads or skulls |
| Musal | - Pestle |
| Niskala | - Form of Shiva shown in symbolic form. For example: Shiva Lingam |
| Nityapuja | - Daily worship |
| Padhma-bija | - Seed of flower |
| Padhmasana | - Seated position folding knees - feet should be placed on the thighs |
| Pauju | - Anklet |
| Pancha Linga | - Five lingams |
| Pancha-Ratha | - A style of architecture in which façade of temple consists of five steps in Sikhara style temples |
| Pitha | - Religiously important site in Hinduism, especially Shaivism |
| Prabhamandala | - Halo |
| Pradhan | - One of the surnames in Nepal or top positioned person |
| Pratyalidha | - A posture in Hindu iconography in which the image has left leg slightly folded and is in the front whereas the right leg is stretched back. |
| Pujari | - Hindu Temple Priest |
| Ratna-Kundala | - Ear ornament of Jewels |
| Rudraksha | - Rosary bead |
| Rishi Panchami | - One of the festivals in Nepal that is specially celebrated by women. |
| Salabhanjika | - Standing posture that is bent in three parts as in the case of Mayadevi (Mother of Lord Buddha), holding Sala tree |
| Samabhanga | - A posture in which an image is shown standing straight. |
| Sarpabhusana | - Snake ornament worn by Lord Shiva |

| | |
|-----------------|--|
| Sattal | - Resting house |
| Shanghati | - Robe of Buddhist saints or monks |
| Shastriya | - Pertaining to Hindu religious text |
| Sinkar | - A kind of tax levied in Wood during ancient Nepal |
| Sindoor-dani | - Vermillion pot |
| Sthanaka | - Posture of gods and goddesses shown standing |
| Swastikasana | - Seated position folding the knees, thumb of one leg should touch the knee of another leg |
| Tailyasala | - Cooking oil production facility in ancient Nepal |
| Tamrakuttasala | - Blacksmith |
| Tila | - Sesame seed |
| Tirtha | - Holy river banks |
| Thyasafu | - Literally: Folded book-used for writing during medieval period in Nepal. |
| Tribhanga | - Tri-bent posture |
| TTRG | - Teku Thapathali Research Group |
| Uttariya | - A kind of shawl that drapes the upper half of the body |
| Vajra | - Thunderbolt |
| Vaijayanti-mala | - Garland of flower |
| Vanavasa | - Forest retreat |
| Yajnopavita | - Sacred Thread in Hinduism worn around the body |

Chapter One

Introduction

1.1 Background of the Study

The historicity of civilization of Kathmandu Valley can be traced back to three thousand years ago. Civilizations (like Egyptian, Mesopotamian, etc) had flourished on the banks of the rivers, so as the settlement of Kathmandu Valley can be called The Baghmati River Civilization, as the term firstly used by Shree Hut Ram Vaidya. This river and its tributaries have played vital role in the formation of our rich history. To this day, relatives take the dead body to the river banks for cremation. Relation between human and the river is deeply rooted.

Bagmati river originates from the Baghdwar - northeastern part of the hill of the Valley. River meandering through the Valley and collecting all the tributaries leaves the Valley at Chovar in south. Baghmati River is considered holy and its stretch throughout the Valley, six places (Baghdwar, Gokarna, Pashupati, Sankhamul, Teku and Chovar) are considered important which links city dwellers with the river religiously. All these six places are designated to Lord Shiva and all those shrines are built along with *Ghats* entitled only to Pashupati, Sankhamul and Teku. The religious complex and *Ghats* along the stretch from Kalmochan to Teku Dovan serves people of Kathmandu. Teku Dovan, where two rivers, Baghmati and Vishnumati meet, is one of the 12 sacred holy sites. Legend has it as after the water of the Valley is drained out, prophet 'Ne' settled for meditation on the confluence.

Through the span of time, many shrines have been built in this place replacing the earlier ones. Most of the shrines that are currently standing are from late medieval period or from Rana period. Some of the major temples on the site are Jagannath(1792), Teen Dewal (1850), Radha Krishna Temple (1887), Laxmiswara Temple (1813) and Tripureshwar Temple (1818). Pachali Bhairab is also one of the most important temple complex. In the past, *ghats* were used for cremation and death rituals with religious activities, but in present day, many shrines along the bank are left to perish. The holy river has been turned to a cesspool and the confluence as a dumping site.

To the present day, people even professionals believe this to be a relatively modern site ignoring the legend of Prophet 'Ne' and the fact that in the Lichchhavi period this confluence marked the boundary of the city – Dakshinkoligrama. And since this place is one of the holiest places in Kathmandu it is a bit hard to accept the current fact of this place being ignored by historians. This place holds rich history, culture and immense potentiality even for archaeology.

1.2 Statements of the problem

So less has been done to shed light on the history, antiquities and possible archaeology of the site. But first and foremost the scarcity of any books, articles, documents that are worked to delineate the gradual history of this place from the cradle till present has created something called missing link to our detailed understanding of the site. The major problems that the researcher wishes to solve are as per below:

- What is the importance of Teku through-out the history of Nepal.
- What is the relationship between Teku Dovan and Dakshinkoligrama?
- What are the prevalent sculpture of gods and goddesses of Teku Dovan ?

1.3 Objectives of the study

Objectives of study are as follows:

- To find out the place of Teku in historicity of Nepal
- To comprehend the relationship of Teku with Ancient city Dakshinkoligrama.
- To study thoroughly about sculptures found in and around Teku.

1.4 Review of previous studies

Regarding the past literature about Teku Dovan, no scholar has yet designated a whole book. Antiquities, structures of Teku are yet to be shed light upon and yet to be described by best knowledge regarding the field. All the literature shown below has some mentions and elaborations on nooks and corners of the pages of which all of them shed faint focus on the real topic which is consulted by this research work. One of the honorable mention of the book i.e. **The Teku Thapathali Research Group Report**, which is rightfully designated to the area and provides beautiful elaborations and depictions on sketched form of temples and *Sattals* also is more inclined to the needed preservation and conservation requirement for those. The real subject matter drifts way further than the architecture and iconography of the area. Even though, literatures provide little information about the real subject matter, these below publications are helpful to define the course and aided in some extent.

Dilliraman Regmi, (1965), *Medieval Nepal, Volume I &II*, New Delhi: Rupa. Co. This literature by Dr. Dilliraman Regmi is devoted specially to reigning kings of Kathmandu Valley. He has thoroughly provided names of kings and political background of the then Nepal. Although mentions and pages in relation to social, economical aspects of medieval Nepal is also provided by Dr. Regmi. The book provides thorough information about the history of Nepal but any details about the Teku and its relation with Dakshinkoligrama is not provided.

Ambrose H. Oldfield, (1974), *Sketches From Nepal, Second edition, Delhi: Cosmo Publication.* A book on Historical and Descriptive with an Essay on Nepalese Buddhism & Illustrations of Religious Monuments & Architecture. Oldfield in relation to origin of Kesavati (Present day Vishnumati) and Baghmati has mentioned the visit of Krakuchanda Buddha on the Valley and for initiating his disciples, with his prowess has created two rivers to nourish them. Apart from these details, the book lacks information on other historical aspects of Teku. The book does not even state about the Hindu mythical aspects.

Nando Lal Dey, (1979), *The geographical Dictionary of Ancient and Mediaeval India, second edition, New Delhi: Cosmo publication.* The author on his book has provided with interpretation and elaborations regarding several important sites in religion of the land. He has mentioned the name of Kesavati (Present day Vishnumati) and importance of this river, to which it forms 4 *Tirthas* by its junction with four rivers. The names of four tirthas are Kama, Nirmala, Akara and Jugana. This book has also quoted Swayambhu Purana and enlisted different names of junctions made by Kesavati with rivers Bimalavati, Bhadrnadi, Svarnavati, Papanasini and Kanakavati. And the book also mentions about the sacred *tirthas* formed by the junction are Manoratha, Nirmala, Nidhana, Jnana and Chintamani respectively. Apart from these, there is no other relevant information about Teku, Baghmati or Vishnumati on his book.

Suchita Shrestha, (1992), *Teku Pachali Bhairab Kshetra ko Sanskritik Addhyan, Master's thesis, Kirtipur: Tribhuvan University.* This research regarding Pachali bhairab is one of the most important report regarding the site. The author has elaborated about the origination of the Pachali Bhairab, important ceremonies and processions of Pachali Bhairab, *Guthis* of Pachali and also about the important icons found from there. The research is solely concerned to the Pachali premises and does not go beyond the temple complex.

John Sanday, (1994), *The Teku Thapathali Research Group Report, Kathmandu:* Teku Thapathali Research Group was established with the funds from the British Embassy to carry out a preliminary research project with the goal of assisting local efforts in long term rehabilitation project within the project area of Teku Dovan upto Thapathali. This research report has included basic history, art and architecture of the area and is majorly focused on conservation of dilapidated temples and their related *Sattals*. The report does not provide detailed information on history and images of Teku.

Jagdish Chandra Regmi, (1994), *Kathmandu Sahar, Bhag Ek, Tangal, Dhalko: Office of Nepal Antiquary.* This volume by Dr. Regmi, has included the most elaborated history about Kathmandu and important places of the area. In his literature he has listed and explained about Dakshinkoligrama, Koligram, Yambu, Yangal and Pancha koli. His work enlists names of places that occurs in the history of Kathmandu and states

their dates of occurrence. His works are vital to determine the development chronology of Kathmandu as a city. But, since there is no mentions whatsoever about Teku and its antiquity, it seems necessary to do further research about Teku.

Lain S. Bangdel, (1995), *Inventory of Stone Sculptures of The Kathmandu Valley, Kathmandu: The Royal Nepal Academy.* The author has included real pictures of all the stone images from Kathmandu Valley and surrounding habitation sites of Nepal. Two images from Pachali Bhairab, Teku, one of Yaksha and another of Nagaraja with their dates- 6th and 12th century were important finds that created a stepping ground to determine the existence of Teku in ancient history. His work has altogether mentioned five images from Pachali Bhairab Area, Teku. Though, just from a brisk walk across the area, one get stumbled upon several of the images of gods and goddesses. So, it is a necessity to continue and further expand his work.

Dhanabajra Bajracharya, (1996), *Lichchhavi Kalka Avilekh, Second edition, Kirtipur: Center for Nepal and Asian Studies.* He has listed, translated, explained and elaborated all the inscriptions of Lichchhavi period. He also has explained about Dakshinkoligrama for which the researcher has taken a reference. His work is most essential in writing and re-writing new history of Kathmandu Valley but even his work lacks to determine the historicity of Teku.

Ramila Vaidya, (2002), *Tripureswara Baghmati Nadi Kinarma Avasthit Sanskritik Sampada Haruko Sankshipta Addhyan, Master's thesis, Kirtipur: Tribhuvan University.* The researcher has scrutinized and elaborated about the historical heritage along the Tripureswara, Baghmati area. On the research she has provided detailed information about temples, *ghat* and other related monuments of the site. The research also sheds light upon the basis history about Pachali and Tripureshwara. Though, her work does not mentions about iconographic diversity, detailed historicity and the relation of Dakshinkoligrama with site of research.

From this research, researcher had tried to designate his complete work on finding history, images and the connection of Teku with Dakshinkoligrama. This kind of work on Teku has not been performed by any of the above mentioned scholars. In this regards, researcher's aim was to identify and put in account the vast heritage concentration of Teku Dovan.

1.5 Significance and scope of the study

Teku Dovan is an amazing complex of art, architecture, culture, rites and rituals. Be it a place of cremation of dead bodies which is one of the very important rituals of Hindu community or be it several festivals related to the place. This place is deeply linked to the people of Kathmandu Valley, though on the present day the holy river Bagmati itself is polluted and shrunk to the point of extinction and the holy site, confluence of Vishnumati

and Baghmati are converted as the dumping site. Let alone the youngsters, the previous generation as well are forgetting the importance of the site. Some of the major significance of this study are as follows:

- To find out the history of Teku Dovan
- To establish the link with people of Lichchhivi period and the river by the means of Teku
- Finding out number of different sculptures of them which till date are unknown
- Through the means of icons and images establishing the site as important one in history.
- Providing a place for this site on the historical map
- Will help to create awareness to the locals and youngsters about the antiquity, art and history of the site.

1.6 Justification of the study

Teku Dovan is about to perish and is about to lose its identity. It has been long that the place has already lost its charisma and has deviated from its real value. General people have misconception about this place being filthy and slum. Uninformed about its past glories and deep relation between the then people of Kathmandu and the confluence, it's on a brink of doom. To reestablish the glory and significance the place deserves, detailed study of the site is essential.

1.7 Limitations of the study

Researcher while doing the research was not able to visit personally certain temples due to the prohibition imposed later to earthquake of 2015. It was also impossible to assess and scrutinize the images that reside inside private properties. The researcher also faced the problem of unavailability of enough literature rightfully designated to Teku.

1.7.1 Geographical limitations

The study is conducted in and along the bank of river Baghmati on the section of Teku Dovan – The Confluence till Bam Birbikateswara only. The study is concerned to the south till river and did not went north beyond the connecting road of Kalimati to Thapathali. River bank along Vishnumati was also inaccessible due to construction in the area and because of the dumping site.

1.7.2 Study limitations

Aspects such as festivals, rituals, architecture of temples are not touched unless there is a need that these things helps to determine or help to provide the historicity of the place. As

this research is the first of its kind done in Teku, so the reference regarding the area in related topic is less and insignificant.

1.8 Methodology of the study

1.8.1 Primary Data

Interviews and consultation with historians and experts were done. Especially the most important way to achieve data is from consulting with experts. Experts have provided their valued information about the subject and suggested a way to find important data about the place.

Observation: To accomplish the objective, researcher personally visited the site and scrutinized each and every icons, images and sculptures.

Photography: Pictures of images on the site are taken for scrutiny.

1.8.2 Secondary data

Inscriptions: All the related mentions on each and every published inscriptions are consulted. For this, book published by Dhanabajra Bajracharya was the most helpful one. Though, inscriptions of medieval period from Kathmandu were searched on various articles and publications of other scholars as well.

Literatures related to the research: Books and articles are other major sources of information. Related literatures, after the consultation with experts were also examined.

All these datas received from various means are used accordingly in place to support the research. Specially, data generated from interviews and consultation, inscriptions and literatures were used to construct the historicity and relation between Teku and Dakshinkoligrama of Lichchhivi period. The method of observation, photography, interview and consultation of various other literatures helped in identification and explanation of various images and their forms that were found from the site.

Chapter Two

Teku Complex

2.1 Introduction

Kathmandu Valley has developed in the recent years as a vast and single urban conurbation. Vast fields blessed with fertile soil, empty spaces as far as one can gaze upon only to be stopped by the towering hill that surrounds the Valley which was heavily forested along with several pockets of small jungle occurring often – these were the views of the past, now long gone but not forgotten. Just within the time span of 50 years or so, Kathmandu Valley has witnessed massive influx of people from all over the country resulting into very fast, but with unplanned urbanization. Three major historical townships Kathmandu, Lalitpur and Bhaktapur and other smaller villages of the past which were miles apart could be easily identified and were well contained with their boundaries. The substantial sprawl of housing converting the void into many satellite town and eventually connecting all the settlements to form one huge megalopolis, that is Kathmandu Valley as a whole.

On this conurbation, it might seem to be in the middle of everything, but on the southernmost edge of historical township of Kathmandu, on the confluence of Baghmati and Vishnumati river lies Teku. Bordering Yangala, alongside the Baghmati river are magnificent concentration of temple complexes. This concentration extends 2 kms starting from the confluence and ending at Thapathali. Temples on this site are majorly (except few) designated to Lord Shiva as in other important six sites along the Baghmati river. Temples constructed to venerate Lord Vishnu and his incarnations are also occasional occurrence. The first temple starting from the confluence is Radha Krishna Temple and temples towards the east till one reaches Thapathali are Jagannath, Laxmishwar Temple, Pachali Bhairab Shrine, Teen Dewal Temple, Purneshwore Temple, Tripureshwore Temple, Jung Hiranya Hem Narayan Temple and the last being Gopal Temple. All these temples except Radha Krishna, Pachali Bhairab and Gopal Temple are surrounded in all sides by their respective *Sattals*. Although the other three temples also have *Sattals* corresponding to them nearby. All these major shrines accompany with them the great deal of art and architecture within them and in their close vicinity. Image of one chief deity is housed inside the sanctum and of others are can be found in the environs of the temple.

All the temples that reside in Teku at present are constructed after late eighteenth century of which Jagannath being the first one that was constructed in 1792 A.D. Apart from the important shrines which house the major deity, many other smaller shrines are also constructed throughout the banks of river. Images of other various deities are also

common without having any shrine designated to them. Lingams of Shiva are the most frequent image in Teku along the bank of Baghmati.

The meeting point of two or more rivers are always held sacred regardless of its sanctity. There are various such examples in Nepal and in India where holy shires are made to venerate the confluence. In case of Kathmandu Valley, Nepal Mahatmaya states as ‘The Paradise, where Lord Shiva beheld the form of magnificent deer and amused with frolicking fellow springboks’ (Forbes, 2000), ‘The place where the river originated from the saliva of Lord Shiva, meanders throughout the Valley gathering its tributaries and finally leaving from Chovar’(Teku Thapathali Research Group-TTRG, 1994). On all the holy union of river Baghmati with its tributaries shrines are made. And one of the most important of the union is the place called Teku – where river Baghmati and Vishnumati amalgamate.

Just 20 to 30 years ago, as the old generation remembers, the profoundly clean elixir of the Valley i.e. Baghmati, that used to quench the physical, social and religious need and thirst of the people has on the present day turned into a cesspool. The mighty Baghmati which resembled Kathmandu’s own version of Ganges has shrunk to mere creek and the water that flows is filthy mixture of untreated sewage. As the city expanded in unplanned way, mighty river was raped of its water by damming the tributaries near to its source to satisfy the urban sprawl. Then, the excreta were discharged directly to the river because it was just the easiest way to get rid of it. Now, it wouldn’t be wrong to say that holy river is running solely on excreta and water used to wash off by-products of humans.

Baghmati was popular for its fine sand and as the demand soar, the main river as well as its tributaries became the major source of sand for the whole conurbation. This inflected huge adverse effect on the river environment. The shrinking flow opened up large areas of river banks. Every year huge area of land is reclaimed for several purposes. In Teku, it is for sure that the present day river flow has moved at least 50 meters south from its usual position. Platforms for ritual practices and cremation (generally just above the river), stairs and the inclined stone bed for the dying in which it is made sure to dip the foot of the dying on the waters – are now very far off and one can even be surprised to see them standing on the middle of nowhere.

The exact spot where two rivers – Baghmati and Vishnumati meets, the holy place has now changed into a dumping site. Every moment, garbage is swept away from the current as it strikes the dump. The abode of Lord Shiva is now a place of discontentment, pungent and on a state of peril. The temples are dilapidated; shrines are deteriorating; images are broken, stolen, neglected or are on very bad condition. The condition of the place is very similar to the era of ‘Kali’ as explained in holy Hindu texts. Rivers will retreat to the Himalayas, humanity will be despised by humans, people will die of thirst

and hunger and the world will turn upside down, these words believed by elders seems to have become a reality in case of Kathmandu and specially of river and its banks.

Till the time of Rana regime Teku was very important place as is made evident by the construction of several temple dated to the period. After democracy as Nepal entered into an epoch of modernity many construction projects were introduced by government without questioning its sustainability and weighing its adverse effects. Before thirty years, nearly all the building that existed at that time on Teku/Thapathali sites were temple complexes and shrines surrounded by agricultural land, mostly owned by respective *guthis* (Sanday, 1994). It was in 1963 A.D, the first corporation; the Ropeway was established in order to link the Valley with Terai followed by Transport corporation in 1964 A.D and National Trading in 1967 A.D. These corporations were placed strategically to link the major roads of Terai to India with the then outskirts of Kathmandu town. After the new black topped road was opened along Teku many commercial, residential buildings, factories and private dwelling started to sprawl. With it increased the density of people. Encroachment in temple property became inevitable. The nationalization of Guthi and creation of Guthi Sansthan in 1967, took control of all the lands and assets of temple but failed to provide the resources to maintain the upkeep of the temple. This in turn weakened the ritual obligations for the temple and infrastructural maintenance of the core and secondary shrines of religious and secular nature. This scenario was beginning of the doom for Teku.

Presently, about hundred meters to the north from the confluence is massive dumping site, where garbage from the whole city is collected giving the place bad reputation. John Sanday in Teku Thapathali Research Group (1994) explains about the worst condition of temple and accompanying *Sattal* due to lack of care which worsens every rainy season - leaking roofs, decaying wooden structure are common and temples are barely able to hold their own weight. The recent earthquake of 2015, on the other hand made a great deal of damage to the structures of the site. *Sattals* surrounding the main temples along with its wooden arts are now a huge pile of debris. Some walls of the *Sattals* are still standing solely but just an ungentle touch would bring it down. Temples of the main deities are also barely standing with the wooden support on all sides.

Close to the confluence of two rivers is Radha Krishna temple. Front wall on each sides of this temple has collapsed and several wooden poles are kept to support the temple. And cracks on upper part of the temple can also be seen. Several smaller shrines around this temple is intact and are in good condition. The nearby *Sattal* has conferred less damage, though cracks at front wall are clearly visible. Cracks and partial collapse are common fate of Jagannath and Laxmiswara temple. Both the temples are supported by wooden posts. Whereas, the surrounding *Sattal* of the temples have suffered major damage. *Sattal* to the west of the Jagannath temple had collapsed and even though the

struts of this *Sattal* is collected, placed in the open air without even covering has resulted into decaying and the arts embedded on them are in unrecognizable condition. The pile of rubble from the fallen *Sattal* has now jungle of weed growing onto them. And due to the disregard to the maintenance and cleanliness of the temple, its periphery looks haunted. To the east near the bridge that links Kathmandu to Lalitpur district is Laxmiswara Temple. The surrounding *Sattal* of this temple has also faced the same fate as of Jagannath *Sattal*. North and west wing of the *Sattal* was dismantled in 1982 A.D (Sanday, 1994). Now only half of the south and east wing is remaining and the walls of the rest of the east wings are protruding out from its true position. In regards to Pachali and Machali, both are in good condition. Apart from the other temples as mentioned above these two temples are more closely linked to the community of Kathmandu. So these temple are taken care of more adequately than others.

2.2 Localities

Apart from modern dwellings of Teku, there are many families who call surrounding *Sattals* their home. Generally, the traditional houses corresponding to temples and its periphery are inhabited by three kinds of people – squatters, families who migrated to the urban sprawl and settled on the basement of historical buildings and people who are subjected to perform the rituals, maintenance workers, caretakers and their families. The latter were actually the legal inhabitants who were designated by the elite donors of the Guthi. The aboriginals of Teku were the peoples of caste – Newar, Brahmin, Rana (Chhetri) peasants but now people migrated from all around the country have settled in Teku (Vaidya, 2002).

On previous days, the temples had become a haven for drug addicts but presently the problem is under control. People on the traditional buildings and *Sattal* are living under the constant threat of being evicted out of their place by authority and the danger from the building that can collapse at any time. The basic need of water and sanitation are also compromised, let alone modern facilities.

2.3 Importance

All the historical civilizations of the world reside on the banks of river. An example can be taken of Egyptian Civilization, Mesopotamian and Babylonian Civilization, Huang ho River Civilization, Indus Valley Civilization and the closest to Nepal is civilizations on the banks of Ganges River. The reasons for all these civilizations to be near the river are – the need of water for all the human beings, either for drinking, for irrigation, transportation, trade via river routes etc. On the same way in Nepal as well just like ancient Kapilvastu, which was situated next to the river, now called Banganga, in Kathmandu Valley as well on the meeting point of two rivers Baghmati and Vishnumati,

there was a city called Dakshinkoligrama from ancient times. Apart from the need of water for irrigation and drinking, especially for Hindu people river links the two realms of life and after death. The ritual of cremation and disposal of ashes in the river from the cremation is believed that it takes the departed to the realm of vast via mighty Ganges. Rivers are also important for the alive as it is the sign of purity. One who takes the ritual bath in Baghmati and any of its tributaries is considered to have cleansed all of his/her sins.

And from the time period of earliest settlement in Kathmandu Valley, Baghmati has always held its significance to the people. From Lichchhavi Period, it is a safe assumption to say that, Teku was important place to witness ritual practices from birth till death. Dakshinkoligrama is ancient township from Lichchhavi period (from 4th C A.D to 8th C A.D). Teku was continually in use from the ancient to the modern age. Just till twenty years ago when the flow was still clean Brahmin and Chhetri women numbered in hundreds of thousands used to flock to Baghmati on the occasion of *Rishi Panchami*. They used to bathe 365 times in the river and to cleanse themselves by brushing their teeth with a twig of *Apamarga* (leaf of special plant) (Teku Thapathali Research Group, 1994). And then, after lining up for eight hours they pay a brief homage to the Lingam at Rishishwar, now lies inside National Transport Corporation compound, Teku.

This place was also important place for several elite families of Rana period. Many of the temples were constructed at that time period. This in turn showed their prowess, their devotion to Lord Shiva and the importance of the site to them. Architects at that time were also provided freedom to use their imagination on construction, as the kind of temples that are constructed here can be seen nowhere else.

2.4 Meaning of Teku

According to Historian Shree Hari Ram Joshi, the word 'Teku' is derived from 'Triku'. It is the combination of two words 'Tri' and 'Khu'. Combining both the words means the conjunction of three rivers. The place where three rivers meet is rendered as the holiest of all. One of such is in Prayag (Allahabad), the most popular conjunctions in Hindu realm. In Prayag, two physical rivers Ganges and Yamuna and another underground Saraswati meets. To venerate and pay homage to this holy place every year millions of people gather once in every twelve year. In 2013, 120 million people came in Prayag Kumbh festival, making it the biggest gathering of people of all time in the whole world (Hills, 2013). Some of the other examples of Tri-junction of rivers in Nepal are: Tribeni Dham where Narayani river meets with Sona and Pancha rivers, Panauti where Roshi, Punyamati and Lilawati meets. Both of them are important holy places for Hindus. On the same way, 'Teku' where three rivers (Baghmati, Vishnumati and another underground river) meet is also an important religious site from ages past. According to

Nepal Mahatmaya, prophet 'Ne' established himself on this tri-junction for meditation. Thus, giving his name to the foundation of 'Nepal' (Forbes, 2000).

2.5 Geographical context

As an ant, barely recognizable from the space when one gazes at the earth, on the midst of gigantic neighbours, lies a yam between two stones", as is called by her inhabitants – the country 'Nepal'. Towards the north of mighty river Ganges, passing the flat and fertile plains of Bihar and Uttar Pradesh – states of India, just 10 to 30 kms from the foothills of Himalayas starts the boundary of Nepal. The country is landlocked by India in all 3 sides and China to the north. Another closet neighbour to Nepal is Bangladesh separated by Siliguri corridor or Chicken's neck which is just a narrow strip of land. The slightly rectangular shaped country has an area of 147,181 sq km, elongated east to west and measuring about 800 km whereas is just 150 to 250 km north-south (Department of Information, 1974).

Even though being a country so small, the diversity in landforms amazes everyone. Rising from just 70 meters above sea level the highest point reaches top of the world – Mount Everest. And that entire rise in elevation happens in less than 200 kms. This fosters myriad landforms, greatest variation in climate and a place teeming with biodiversity. Among these variety of landforms, valleys and flat lands are some of the places where there are highest concentration of population, Kathmandu Valley being one.

Kathmandu Valley is the cradle of Baghmati Civilization. The Valley incorporates 3 districts – Kathmandu itself, Lalitpur and Bhaktapur. The capital Kathmandu lies in the district with the same name. It is a sacred and secure place for all who migrated to start a new life. People of the Valley created wonderful arts and architectures which is a matter of awe, astonishment and aspiration for the whole world. The Valley lies in middle of the region on the lap of mighty Himalayas. It stays at an elevation of 1350 meters above sea level. Surrounded by hills on all sides, the tallest of them is Fulchowki located at an altitude of 2763 meters above sea level – 20 kms to the southeast of Kathmandu (Department of Information, 1974). From these surrounding hills many rivers originates that nourishes the need and thirst of civilization that existed for more than 2 millennia. All the rivers eventually meet Baghmati, meanders through the Valley and exits from the gorge of Chovar. Baghmati and its tributaries are the lifeline of the people of the Valley.

Baghmati originates from the hill located at south-east from Shivapuri from the place called Bagh-dwar. From there Baghmati flow south through Gokarna forest and heads west to Pashupati. Crossing the gorge there, following its route west, becomes the boundary of Kathmandu and Lalitpur and then again turns south to exit through Chovar.

The river Baghmati has cut the hills and made gorges in 4 places – Gokarna, Pashuapati, Chovar and lastly Katuwal Daha. From the point it originates to Chovar, the river is 27 kms long. Rivers such as Monahara, Vishnumati, Hanumante are tributaries of Baghmati. The whole of Baghmati river and its tributaries are considered holy and all the confluences are venerated and shires of several deities are placed alongside the banks. The river banks in Gokarna, Pashupati, Shankmul and Teku specially have greatest concentration of temples and various other shrines. And on these places there are several elevated platform to perform cremation and death rites. The confluence where Baghmati meets with Vishnumati is called Teku Dovan.

Teku is situated to the immediate south of Kathmandu proper. Further south beyond Baghmati is Lalitpur district. Vishnumati river flows to the west of old settlement of Kathmandu. From the confluence of Teku, land rises to the north till Yangal and forms a kind of plateau and again lowers from Thamel further north. The river of Baghmati has definitely receded south from its past flow and also has shrunk on the present day due to the use of water for irrigation and drinking purpose which is channelized from source itself. Furthermore, the present day river has turned into a cesspool because sewage is dumped into the river. From Teku, Baghmati turns south and flow on same direction maintaining its course to reach Ganges. Baghmati though looks small on dry season, it swells and floods during the rainy season. Kathmandu Valley receives 80 percent of its precipitation during rainy season.

Kathmandu Valley witnesses 4 major seasons – spring, rainy, autumn and winter, starting from March for spring and allocating 3 months for each respective season. The temperature reaches the highest at 28.3° C in August and the lowest temperature at 1.2° C in December (Department of Information, 1974). If the vegetation of Kathmandu Valley is concerned, it lies in Deciduous Monsoon Forest Zone and coniferous jungle at high altitude. Even though the low lands in the Valley is covered by concrete jungle the surrounding hills still holds variety of plants and animals. Inside the city area as well, there are several pockets of small jungles. Fulchowki, Shivapuri-Nagarjun National Park holds more hundreds of species of birds. Several species of mammals, reptiles, amphibians also feel at home in these jungles.

Regarding the soil type, as the myth about this place being a lake once which is confirmed by the scientific research, has the most fertile alluvial soil in the lowlands near to the river. Though on the elevated lands where there resides an ancient township the soil is more compact. The hills of surrounding the Valley are made of limestone, quartzite, tourmaline, calc and several forms of sandstone. The Valley floor however, has very deep deposits of sand and alluvial soil. Even after digging 3626 meters deep, the hard foundation rock could not be located (Department of Information, 1974). Inside the Valley, there are also several deposits of minerals, metals and natural gas.

2.6 Art forms of Teku Complex

Teku, along with its several temples and monuments, also have many forms of late medieval and modern wooden, stone and terracotta arts. Other forms of arts – metal and paintings are surprisingly nil. Legend has it as - Teku is the place where knee of Sati Devi – Lord Shiva's consort, fell (Forbes, 2000, P. 150). And in all the places where Lord Shiva has been carrying the dead body of Sati Devi, and at the place where her body parts fell due to natural process of decaying is regarded in Hinduism as holy places. In all the places where the parts of Sati Devi fell, lingams are established. According to Nepal Mahatmaya, there are five important lingams in Teku as well but the whereabouts and identification of all those lingams are yet to be done (Forbes, 2000).

As all the site along the river Baghmati holds great importance for Shaivite Hinduism and Teku is also one of the important places where, one can see many temples designated to Lord Shiva. Shiva image, apart from that, which resides inside the temple, can be found almost in each and every nooks and corners in Teku. Majority of the images of Lord Shiva is in his '*Niskala*' form. There are more than fifty Shiva lingams in and around Teku. Out of them only four are '*Chaturmukhlinga*'. Other than the images of Lord Shiva, images of Vishnu along with his forms and incarnations, images of *Surya*, *Chandra*, *Mahisamardini*, *Ganesh*, *Hanuman*, Buddha, images of several sages, *Astamatrikas*, Tara and other miscellaneous gods are located in Teku. All the art forms other than those on the struts of temples are made of stone. Marbles are also used to depict the image of sages such as Badrinath and Rameshwora.

Magnificent image of *Mahishamardini* flanked by *Ganesh* and *Kshhepu* is located on the premises of Pachali Bhairab. Generally, all the images of *Surya* and *Chandra* in and around Kathmandu Valley are made in anthropomorphic form whereas only in Teku area both the gods are depicted in nonhuman forms. In Teku also, all ten incarnations of Lord Vishnu is depicted. All of them are shown in anthropomorphic forms. One of the best examples of religious art made on modern day is the panels of Buddha's life. In which, all the important life events of Buddha is depicted. Best characteristics of these panels are their simplicity.

Other than stone arts, wooden art is depicted as a part of temples and their surrounding *sattal*. One of the finest examples of wooden arts is in Laxmiswara Temple. There, cornice, struts, pillars, windows and doors are the places where builder has shown excellent craftsmanship. Struts of Laxmiswara temple are also popular for its erotic carvings. Windows of its surrounding *sattal* are also fine in art. *Sattal* located to the west from Jagannath temple also has finest example of wooden art on its windows and struts. Once well recognized for the erotic carving on these struts, now lay ruined and are on the verge to decay, later to the 2015 earthquake.

2.7 Temple Architectures in Teku Complex

In ancient time, the place where now Kathmandu core is situated, on its southwestern corner, used to have a town called Dakshinkoligrama. The town was situated on the confluence of two rivers. As the confluence of two rivers is held as very holy, shrines to venerate the place should have been made for sure. But unfortunately, the shrines or any kind of structures built at ancient period cannot be found in Teku at present. So, it is hard to assess about the architecture of that time. Presently, Jagannath temple is the oldest among the assemblage of shrines.

Jagannath temple is unique and have one of the most significant designs on temple architectures, built during Rana period. It has the combination of both Newar and north Indian Shikhara style temple architecture. The temple stands on a single square plinth but has an octagonal circumambulatory path, though the main temple is again in square pattern. Sanctum is in the ground floor and moving above from outside the floor is covered by slanting roof as in multi roof architecture. Above it, the elements of traditional Nepali style is absent and rises on *Pancha-Ratha* style. This temple is truly imaginative design from the craftsmen. Another temple of unique pattern is Bam Birbikateswara or Teen Dewal. It is rectangular in shape. Standing in triple plinth, the temple has three towers of Shikhara Style giving it the name of Teen Dewal. The sanctum is rectangular in shape and has three Lingams exactly placed under three towers. The middle tower is the major one, as it has four *Mandapa* on four sides.

Another shrine standing right on the confluence is Radha-Krishna temple. This temple stands on a triple plinth and is square in shape. Sanctum on the ground floor has circumambulatory path outside. Above the path is skirt tiled roof just like in Multi roof architecture held by altogether twelve wooden pillars. The temple rises in Shikhara style. While the entire other above mentioned temples are unorthodox in design, Laxmiswara temple is truly Nepali style (Multi roofed) temple built in modern period. This temple even can be taken as a best example of traditional style.

All the temples have their accompanying *Sattals*. Only the *Sattals* of Radha-Krishna and Jagannath are at the sides, others have it surrounding on the four sides.

Chapter Three

Mythical Aspects and Historical Background

3.1 Hindu Myth

Hinduism is a religion that is followed specially in Indian sub-continent. Hinduism is not just a religion, but a way of living that started in the sub-continent roughly around 1000 B.C and eventually flourished till Indonesia to the east and till Himalayas to the north. Though, at the time till medieval age of new era, the followers had shrunk in numbers due to the advent and advance of new religions. But again, till today 80% of people in Nepal and India follows Hinduism. As in every religion Hinduism as well gives the explanation on how the world is formed and how the first people came in existence. Lord Brahma is the creator, Lord Vishnu being the protector and Lord Maheshwara as the destroyer are the three important pillars of the religion, who are also known as Tri-deva according to Hindu pantheon.

Lord Brahma created the magnificent world comprising of oceans and placed on them the habitable islands. Then he created lush ‘Jambu Dwip’ and on the habit of settling the gods created Mount Meru on the center of the universe, which mortals cannot see. Later, a brother to Mount Meru, Brahma decided the final mountain chain ought to be the greatest one – that should be the crowning glory of Bharat-Varsha. The mountain that Brahma created following great meditation was astonishing in all respects. It was the tallest, most beautiful and most bountiful among all the mountains on earth. With thousand peaks, it radiated peerless power. Next, with the very essence of righteousness, pure as divine snow, he immediately decorated the great mountains lavishly with the snows of Dharma. In this manner arose the most excellent among excellent mountains – Himavan or The Himalayas(Forbes, 2000). From these mountains sprouted two rivers – Ganges and Brahmaputra, sanctified with their touch the land they flowed through. Other rivers which flow from Himalayas to meet Ganges are as well pure and had the ability to cleanse all the sins, but among them, the foremost was and is Baghmati.

Ages passed on the habituation of brilliance of Himalayas, such a time came, blinded by the sheer magnificence of own prowess, permanence and radiance, he tried to defy the very rule of dharma and terrified the gods siding the demons. To cleanse from the sins, he performed severe austerities and ascetic practices, propitiated Lord Vishnu and Lord Shiva. Both the Lords, pleased by his heart filled with devotion, granted the mountain with excellent of boons. Heart of the mountain filled with joy to hear that Lord Shiva himself along with Parvati and hosts of attendants will dwell on his subtle body. Brahma, Vishnu, the guardians of the directions and all the major gods will make it home on

Himalayas. Human beings will perpetuate on the slopes, valleys, summits and spurs of mighty Himalayas, enjoying the nourishing foods and blissful environment.

Regarding the creation of Baghmata, a story from Nepal Mahatmaya relates that, at the time of Satya Yuga, the incarnation of lord Vishnu – ‘Narasimha’ came to earth and provided justice to Hiranyakashyapu. His son ‘Praladha’ couldn’t find his Lord and went to perform penance on the summit of Mrigendrashikara mountain (present day Shivapuri) (Forbes, 2000). There he followed austere practices for thousands of years. Seeing his devotion Lord Shiva became very pleased and laughed aloud. From the laughter his saliva broke and from the place where it landed came forth purest and cleanest of all the rivers. Beautiful white foam adorned the river. Henceforth, since the river sprouted from saliva of mouth – it is called Vag-mati which later derived to be Baghmata. The point from which water originates is called Vag-dwar or Baghdwar (Forbes, 2000).

According to the legend, once upon a time, Lord Shiva willing to spend some time peacefully without any disturbance of worldly demands went to live in *Shleshmantaka Vana* (forest) situated on the bank of Baghmata River. He soon became fond of nature’s paradise and forgot about the existence of any other thing. Lords of heaven became perturbed by the absence of benign one. Together, in search of their Lord came to the magnificent forest of *Shelshmanataka* and came to know that he was roaming with the company of numerous deers. Lords in search distinguished Shiva from his marvelous single horn, beautiful face with lovely eyes, perfectly shaped limbs and his glittering shiny body. In order to capture him, three of the Lords – Indra, Brahma and Vishnu grabbed the horn. Soon as they took hold the horn; it broke into three pieces – each on the hands of three Lords. The great Lord on the form of deer immediately leapt to the sky. After lot of obeisance to Lord Shiva, he graciously showed himself to please the Lords. Lord Shiva then told the Lords that he will perpetuate the place in the bank of Baghmata on the form of ‘Pashupati’ – Lord of all beings (Forbes, 2000). Also he advised to make a lingam out of the pieces of horn in three places. One of which is known as Gokarneshwara shrine established by Brahma.

Later at the time of Dwapar Yuga, Pradhyumna came to the Valley to put an end the misdeeds of Mahendradamana, the demon and to reinstate Lord Indra on his realm (Forbes, 2000). After, Pradhyumna had slain Mahendradamana, Baghmata assumed the shape of woman and paid obeisance to Lord Krishna who came to the valley later on. Then she elaborated the wrong doing to her by the demon ‘Kacchapa’. The demon had stopped the flow of Baghmata and due to that a huge lake was created in the Valley. Baghmata requested Lord Krishna to split the barrage built by demon Kacchapa and her willingness to meet with her elder sister Ganges. Without a second thought, Lord Krishna opened the barrage with his discus and Pradhyumna killed Kacchapa. After this event

Lord Krishna went to Mrigendrashikhara only halting to pay homage to Pashupati. Knowing Lord Krishna has come to the Valley; all the saints hurled themselves to get a glance of him. Among the saints, one of the haute persona called 'Nemi' charmed by severe religious austerities expressed his delight to see Hari(Lord Vishnu) and Hara (Lord Shiva) in one place. Nemi delightedly exclaimed: "For whom he sees Vishnu through Shiva's form and Shiva in Vishnu's form, is truly called Vaishnavite, as well as Shaivite. Only the vilest of men create difference between Hari and Hara. Those who find no difference between Ganga and Gauri and between Shankara and Krishna are fortunate and fulfilled, without a doubt" (Forbes, 2000).

Hearing the words of Nemi, overjoyed Lords said to him, "Nemi, may you be the chief of the region, this land is to be cared by you". From that moment on, as the land on the lap of Himalayas is protected by saint 'Ne', the land began to be known as Nepala. From there Lord Krishna, his son Pradhyumna and all the parties went to Mrigendrashikhara. There Pradhyumna married daughter of Suryaketu – Chandravati. Together with two wives of Pradhyumna – Chandravati and Pravabati (sister of demon Mahendradamana) on the flying chariot went to Dvarka. On the way, Lord Krishna showed and explained the important places of the Valley. The one who takes ritual bath beholds the realm of Vishnu. The land between Baghmata and Vishnumata is truly called 'the land of spiritual attainment. Sins cannot last there. The confluence of Baghmata and Vishnumata is a bestower of great religious merit. It is famous place called *Pancha-linga Tirtha*. On the confluence, knee of Sati fell. The place is truly a *Pitha*, having great religious importance.

Apart from Teku, Pachali has another myth. As per the popular oral tradition and legend, regarding the origination of Pachali Bhairab, the deity was the king from Pharping, and the King was in habit of bathing in Banares in Ganges River and returning to Kathmandu in a form of handsome man(Vaidya, 2010). In course of time he fell in love with a beautiful girl from Butcher (*Kasai*) caste. Every night he would come to the girl and leave early in the morning. One day, relative of girl caught the deity in course of action, and afraid of being caught he fled from the house. As it was about to dawn he took refuge in a place where now the temple is situated and covered himself with bamboo mat which is used to cover the corpse during the cremation. He was unable to disappear properly underground and till present day the unconcealed buttocks of King is venerated as Bhairab.

Another version of the story is, Pachali Bhairab was the king of Pharping and used to eat a lot, locking himself inside a room (Vaidya, 2010). Once, his wife insisted him to share his feast. Unable to calm her otherwise, the king let her to the room in one condition providing some grains and said that, he will have a demonic appearance, as soon as you see it, throw some grains to him and then he will come back to normal. The queen agreed.

But after seeing the demonic appearance, in fear, she even forgot to throw the grain and ran away. Afraid of being seen by his subjects the king too fled the state and took refuge in present day temple at Teku and her wife ran a bit further and became instated as *Lumarhi Ajima* or Bhadrakali, herself.

Yet another myth states, Bhairab as a farmer and on the day of Indra Jatra in Kathmandu he took his daughter Kumari and son Ganesh on stroll. His wife Ajima became jealous as she was not taken along with them and asked Bhairab to take her as well. Bhairab agreed to take her some another day. Till this date, in Pachali Bhairab Festival, people wearing a mask of both Bhairab and Ajima, together roams around the city.

3.2 Buddhist myth

According to Swayambhu Purana, Nepal used to be a great lake teeming with water creatures. But on this wild as well there was the existence of Swayambhu – The self existent one (Wright, 1972). This was the bright lotus blooming amidst the wilderness, a form of incarnation of Buddha. It attracted Manjushree who came from Greater China to venerate the self existent one. He firstly, circumambulated the Valley from surrounding hills and then saw a greater place to live if the water is to be drained. With his sword, he cut the Valley in three places and drained the water out. Then, Manjushree went on to venerate Swayambhu, where he enshrined the holy lotus to make a place of worship for all. After some years of death of Manjushree, Bodhisatwa Krakuchhanda came to Nepal for pilgrimage. He paid holy homage to Swayambhu and Gujeshwori, then went to Shivapuri Mountain. He had many followers and disciples with him who all of them wanted to stay on this enchanting place solicited their master to make *Bhikshus* of them. But as the top of the mountain lacked water, it created unforeseen problem to perform the ceremony of initiation. Krakuchhanda however, with his devine power thrust his thumb against the rock forthwith a stream of pure gush of water. He then, continued with the ceremony of initiation. Here forth the stream gave rise to the river and eventually the river came to be known as Vangmatti or Baghmatti (Oldfield, 1974). The hair which cut off from the heads of newly-initiated Bhikshus were divided into two parts. One portion was placed in the stream and became instantly turned into a rock or stone which he called ‘Kesh Chaitya’ which still exists at Shivapuri. The second portion was flown by the gush of wind scattered and fell upon the earth in long and flowing trees, which gave rise to the river ‘Keshavati’ and the same is now called Vishnumati.

3.3 Historical Background

The history of Teku is shrouded by myth. As the myth claims the place to be the exact spot where knee of Sati Devi fell and is recognized as ‘*Pitha*’. Other than this, it also claimed in Nepal Mahatmaya that confluence is the place where Prophet ‘Ne’ settled

down with his disciples. Though apart from these myths no other relevant mentions of importance has yet been found regarding Teku as a whole. But to find the known history, connection must be made to Pachali Bhairab Temple.

According to the chronicles, Gunakamadeva (924-1008) established Kathmandu city. He made it on the pattern of Khadga (Sword) and Pachali was at the edge of the sword. Bhairab is a furious god of wrath and his notoriety is harmful for city dwellers. That is the reason he was placed far of the city, just on the bank of Baghmati. Placing the god in the right spot will also protect the city from the bad aspects coming out of cremation ground and the river. King Gunakamadeva is also accredited for founding Pachali Bhairab Jatra that is celebrated once in twelve years. On this festival sword is exchanged with the head of the state which used to be king, but after the country entering into republican state was done with the president. But so far, the exact time period and the founding of Kanitpur by Gunakamadeva cannot be authentically traced.

The first confirmed reference to the Pachali Bhairab was from an inscription of 1333 A.D found from *Maru-Sattal* or Kasthamandap. On the inscription, the god is placed as witness to the political treaty and as the guardian of funds deposited as a pledge to this temple (Vaidya, 2010). Another reference to the site can be made with the help of icons found from Pachali and identifying their antiquity. Lain S. Bangdel on his book 'Inventory of Stone Sculptures of Kathmandu Valley' has provided five images from Pachali area. One of which, as on Sec. 38, the image of Yaksha is of 6th century and another of Nagaraja from 12th century. With the presence of these images it can be confirmed that the site was rendered holy and human association was from the ancient times itself.

After fourteenth century for another large time span no evidence so far can be kept forward regarding the place. Though, it is a safe assumption to say that Pachali bhairab has been frequented without a gap from the time of its introduction. From late 17th century inscription mentioning the deeds and donations to construct or renovate several *pati* and *sattals* were again discovered from the area. Examples of such inscriptions - dated 1699 A.D about the establishment of deity, 1772 A.D about construction of *Chaughera Sattal*, 1777 A.D establishment of *Pati*, 1779 A.D establishment of *Pati*, 1789 A.D establishment of *Dharmashala* (Kantipur Shilalekh Suchi, Bhag dui, 2011, P. 35, 63, 66, 68, 82), 1711 A.D about the establishment of Bala Krishnaswore (Appendices, fig 55 and 56), 'date unclear' about establishment of Jagannath, (Kantipur Shilalekh Suchi, Bhag Char, 2013, P. 65), 1967 A.D establishment of Panchayan Gods, Jayaswaram Shiva and Dharmashala (Kantipur Shilalekh Suchi, Bhag Teen, 2012, P. 89). After the unification, in modern times Teku was again glorified by construction of several temples and rest houses. The first temple to be constructed at the site was Jagannath temple in late eighteenth century followed by several other temples in later years.

Chapter Four

Teku and Dakshinkoligrama

4.1 Historical Relation

Dakshinkoligrama is an ancient settlement situated on the southern edge of present day Kathamandu proper, at Lagan, Yangala and Bhimsensthan to be precise. At the confluence of river Baghmata and Vishnumati, on the bluff, where the fertile plateau is located, an old settlement was carved. The name Dakshinkoligram means, 'Koli village' located in southern side of the city (Bajracharya, 1996). The place later on is also referred as 'Dranga' in the inscriptions which can be vaguely translated into a federation of village and either a town or a small city where every facilities are situated (Bajracharya, 1996). This suggests that 'the used to be village' increased its significance to become a major important settlement. A name similar, 'Koligram' also came into being in manuscript colophons of the later period. This place signifies the settlement of northern half of the present day Kathmandu, precisely Janabahal and Itumbahal (Slusser, 1998). In this regard the the latter should not be confused for the prior.

The name Dakshinkoligram is seen for the first time from the inscription of Patan Khapinchhe dated 530 A.D, and the last from Yangalahiti inscription dated 643 A.D (Bajracharya, 1996). Later the same name is derived to just DakshinTole and eventually to Yangala (Slusser, 1998). The mention of Yangala is seen for the first time in 1069 A.D. Whereas the name Koligram is used very later in the manuscript colophons of 1348 A.D and is last seen in 1470 A.D (Regmi, 1994). The same place later came to be known as 'Yambu' and eventually as with combination of both the place as 'Kantipur' at the time of Mahendra Malla (Slusser 1998).

Regarding the term 'Koli' on Dakshinkoligrama, there are two major views. The first shows its relation with 'Koliya' from 6th century B.C. During the time of Buddha, east of Kapilvastu was his maternal home – the state of Koli on the other banks of Rohini river. Many scholars believe that after the downfall of Koli state, people started to migrate to Kathmandu Valley and settled down there. So the place where they settled is called Dakshinkoligrama. But on the other account to the contradiction on previous theory Shree Hariram Joshi (2014) states, "along with Koli; Sakya, Vajji, Lichchhavi also migrated to the Valley but nowhere there is an account of these group linked with the name of place. So, it can be confirmed that instead to search the connection of term 'Koli' in caste or group of people, it can be linked with profession of the people who lived in that city". The profession of the people living on the bluff of the confluence was oil processing. And as a single word in Sanskrit had different meanings, in this case the term is used as 'Kol' i.e Oil or *Tel* in Nepali language. Several references to this can be

taken from the inscriptions of Lichchhavi period, where there are mentions of '*Tailyasala*' and tax being waived on *Tila* and *Kunhu*. In the present as well, the southern edge of Kathmandu is famous for its Oil. Now, the name Koligram, which used to denote the northern part of Kathmandu, the term 'Koli' has again another different meaning. In this place Koli denotes – 'Kaula sect'. Machchhendranath was a devout of 'Kaula sect' Jmaleshwara Mahadeva (Joshi, 2014). The chariot procession of Machchhendranath, which, till this date is started from 'Jamal'. People living in this place used to follow 'Kaula sect'. That is the reason the place is also called Koligrama (Joshi, 2014).

As blood streams are lifeline of organs of human body, rivers are the same for the civilizations. All the major civilizations of the world are situated near water resource and rivers are the veins which provide nourishment for the settlement to flourish. In Hinduism, rivers hold even more importance and are deeply rooted on the lifestyle of the people. All the four caste group and more importantly Brahmins must take a ritual bath every morning to start their day. Many major ceremonies as well are performed in bank of the river. All the death related rites are witnessed on the river bank. Hindu people consider the mighty Himalayas as holy abode of gods and a pathway to reach as close as possible to the realm of supernatural. All the rivers and streams originating from the Himalayas or from its foothills are rendered holy and pure, bearing the capacity to cleanse oneself from all kinds of sins. Again if the two rivers have made confluence then the place is regarded as the most pious.

Dakshinkoligrama was a lichchhavi settlement and the people on the whole Lichchhavi kingdom followed Hinduism, though Buddhism was also in existence. The major two path followed under Hinduism was Shaivism and Vaishnavism. Early Lichchhavi King Manadeva was devout follower of Vaishnavism. His devotion can be seen clearly from the pillar inscription of Changunarayan date 464 A.D and from the inscription of Vishnu Vikranta that was installed two year later from Tilganga and Lazimpat. Though, the later kings such as Amsuverma and Jayadev were more inclined towards Shaivism. Nevertheless both the sects were popular amongst general public too. And Teku being *Pitha*, a place very much important to followers of Shiva, without a doubt held great significance at that time as well to citizens of Dakshinkoligrama.

Within all the major religions, that was originated and is still practiced in Indian sub-continent, has cremation ritual present from the ancient time. The cremation ritual must be done on the banks of rivers and the ashes are then thrown to the water so that the water can take the departed soul to the sea. On similar way it is without a doubt confirmed, people of Dakshinkoligrama would also need a place to cremate the departed for which Teku serves as a best place. Death rituals are still witnessed on the bank of confluence and several platforms as well can be seen till date, but the river has moved further south leaving these platforms isolated and often creating confusion for the cause. As Teku is for

the dwellers of Kathmandu, *ghats* of Sankhamul is for Patan and *ghats* of Hanumante is for Bhaktapur. All the three present day important cities were present in Lichchhavi times with the name of Dakshinkoligram for Kathmandu, Yupagram for Lalitpur and Khopringram for Bhaktapur. And each places had its own corresponding linkage to the river to the close proximity.

4.2 Archaeological records

The antiquity of Nepal, on the base of chronicles (especially Gopalrajvamsavali) and from other literary evidences can be taken well further to 3000 years before present. Connection through trade was established to the neighbouring towns from the time of Buddha. And evidence from Indian Litterature of Kautillya, where there is a mention of Nepal for the first time on a statement advising to buy blankets from Nepal (Regmi, 2007). This ascertains settlements in Nepal were well established and even industries were prominent. The establishments of the Gopal to Kirat period were stationed majorly on hillocks ranging from Gokarna (east) to Mathatirtha (west) and from Balaju, Manamaiju, foorthills of Shivapuri (north) to Lele and Lubu area to the south (Tiwari, 1996).

Regarding archaeological records, the first evidence pertaining to habitation can be taken about the findings of Stone Age tools in the Valley (Pandey, 2005). Any archaeological research to find the settelements of Gopal, Mahishpal and Kirat has not yet been conducted extensively. It was only in late twentieth century excavations together with foreign counterparts were conducted. In 1984 A.D Nepalese-Italian mission conducted an excavation at Dhumvarahi and Hadigaon. Both the sites were related to Lichchhivi period but the human habitation of the area goes back up to 2nd B.C.E as the repost says. (Antonini, Verardi, 1985). There were three common criteria on both the sites, situated near river, had a dump and a sacred place. Findings from these two sites were as well similar – bricks and brick bats, potsherds, several animal and human figurines and coins from lichchhavi period.

The other excavation was carried out in Tukan Bahal, Hyumat Tole which was precisely located on the ancient settlement of Dakshinkoligram. It is a courtyard and on the middle was situated a stupa believed to be corresponding to the Lichchhavi period or even earlier than that (Shrestha, 2002). The stupa was on the condition of dilapidation and was in immediate need of renovation. So, for that reason the whole stupa had to be taken down and the situation was also utilized to find out the history it may unveil. The excavation resulted into findings of more than thousand coins and out of then 14 were Kushan coins and 820 were Lichchhavi coins. The finding of coins can be linked to the time period of foundation of the structure. As per the custom, coins must be buried at the time of its construction and each time it is opened some coins should again be inserted in it. The five

panels of Agaya Patta, which comprised the carvings of lion, devotees and nymph, are creation of seventh/eighth century school of art. All in total of twenty-five chaityas were also uncovered on which was of simplest, earliest design and can be well compared to the Sachi stupa in architectural form. Other stupas were of design relation to medieval period. Apart from these, there found hoards of bronze images which can be termed as of Lichchhavi period (Shrestha, 2002).

From the earthquake of 2015, the country faced lots of human loss and damage in assets. It also inflicted lots of damage in historical structures. Among them all were one of the very important structure – Kasthamandap which was not only the oldest standing structure of its kind of the city but also was important because it provided its name to the city, Kathmandu. After the earthquake a rescue excavation was conducted on the joint effort of Department of Archaeology and Durham University. The excavation was able to confirm that, Kasthamandap had major two phases of construction and several repetition of renovation. The first foundation of Kasthamandap was laid in seventh century A.D and the second phase of construction two hundred years later (Coningham, 2016). Till the transitional period the monument was well established component of the city. As the excavation, reached base of wall on 2.01 meters and touched the natural soil, on it there was a very clear round feature cut into the sterile clay and the feature contained charcoal and ceramic fragments. ‘As significantly, the underlying cultural deposits from the sequence found between the foundation wall and the wall to south indicate that the site was clearly subject to human activity in the second century BCE’ (Coningham, 2016).

These findings claim that the bluff on the confluence of Baghmati and Vishnumati rivers is already settled well early even before the beginning of new era. And both the rivers to the west and the south along the confluence were very important site and has the possibility to unveil cultural deposits of the ancient world. Even though the river Baghmati is flowing further south from its historical course and due to which the present confluence was established, further upstream to the north should be the important junction and an evidence of the link between people of Dakshinkoligrama can be waiting to be unraveled.

Chapter Five

Temple Complexes at Teku

Starting from the confluence of Teku and ending to the farthest east of Teen Dewal, there are all total four major temple complexes. Majority of temples are constructed in modern period of 18th century except Pachali bhairab. Details about the complexes are given below according to their dates of first reference, the oldest on the first.

5.1 Pachali Bhairab

Pachali Bhairab is one of the most popular deities of Kathmanduities, located on southern edge of the city proper, on the bank of river Vaghmati. The name Pachali is relatively new and is a derived form of Panchalinga. After the unification, there are several evidences in several 'Thyasafu' that the place is also called as 'Panchalingeshwora' or 'Panchamukhi Lingashwara'. Other names are 'Panchadi', 'Pachari', 'Pancharhi Mandal' and 'Pachinmarha' (Malla, 1979).

From the copper plate inscription of Kasthamandap dated 454 N.S (1333 A.D), Panchali Varharha is mentioned to identify the protector deity or the lord of 'Dakshin Panchali' (Malla, 1979). The term is explained by Gautam Bajra Bajracharya as present day Pachali Bhairab. Bhairab is furious form of Lord Shiva and after the influence of Tantrism in Kathamndu Valley the deity became more popular than the other (Malla, 1979). As in Shah Period, the king is identified as the form of Lord Vishnu, in medieval period the king were called Bhairab. The earlier name of Pachali Bhairab is 'Swachhanda Bhairab' (Malla, 1979).

The temple along with Kathmandu- the city was founded by King Gunakamadeva. According to Bhasa vamsavali, the date of King is given as 724 A.D but at given date there was no king named Gunakamadeva (Malla, 1979). The name of king occurs in the history thrice, firstly in the Lichchhavi period, secondly around tenth century and thirdly from 1184 – 1195/96. The latter seems to be the one who established Pachali Bhairab. The deity is also called king of Pharping. About 5 and a half mile north-west of the village named Kupu(Kuchap, Chitlang) there is a temple of Pachali Bhairab and resting place of the Pachali chariot. There are also two important inscriptions dated to 1819 A.D and 1839 A.D, latter has a mention of Swachhanda bhairab and the prior mentions three lines of genealogy (Malla, 1979). In this way, there seems to be a connection between the myth of Pachali Bhairab being the king from Pharping (Malla, 1979).

Concerning the deity of Pachali Bhairab, below the big *Pipal* Tree in an open sanctuary is a stone representing Bhairab and small stone surrounds the deity of a mark as attendants of Bhairab. The stone somehow resembles human buttocks, and the people of plains

made fun of sacrificial practices of the Valley (Vaidya, 2010). Since then the real deity is covered by King Pratap Malla and presently only portions of the place is visible. On top of covered platform, copper image of Bhairab is also installed. Another whole figure of reclining Bhairab also resides near the main deity. The sanctum is in lower level than the courtyard.

Presently, the shrine is frequented by twelve families of Hindu farmer groups and also previously by Buddhist caste groups, mostly from southern Kathmandu. Also, an annual festival of Bhairab is witnessed during Dashain festival, when people of farmer families along with several other Buddhist cast group transfer the vessel of Pacahali Bhairab. In the same festival, a procession takes place where a man wearing mask of Bhairab along with another one masked as Ajima walks together throughout Kathmandu. During the chariot procession of Kumari organized every year, a boy as Bhairab from Buddhist Shakya family take a tour of a city in a chariot spreading blessings. Another festival takes place once every twelve years when King, presently Head of state exchanges his/her sword with Bhairab. Apart from this, the place is also important for marriage solemnization.

5.2 Jagannath Temple

The temple is the oldest in Teku after Pachali Bhairab. The temple was constructed in 1792 A.D, by a wealthy merchant Bhaba Man Singh (Sanday, 1994). He was the great devotee of Jagannath and was inspired at Vanaras to construct the temple. According to myth, he had a dream about a stream of milk and another stream of blood coming out of two places. He then constructed Jagannath temple on the place where he dreamt of a stream of milk was coming from. As the donor disappeared mysteriously while worshipping Jagannath, Raj Guthi was formed by the King and some privilege was also given to donor's successors. Another Bhajan Guthi was formed in 1978 A.D (Sanday, 1994).

Inside the temple, trinity of Jagannath-Lord Krishna, his sister Subhadra (in the middle) and his brother Balaram are installed. The image of the deity was installed in late 19th century. Every day *Nityapuja* and *Aratipuja* is performed with the offerings of flowers from the garden itself, honey, butter and oil. Between the months of Srawan and Ashwin the practice of *chaturmasa* (story telling) and recitation of *puranas* takes place in the temple complex. On *Krishnaastami*, worship is performed with great devotion by *Pradhan* family and Jagannath seated in palanquin finds the way around the city in the procession.

In the temple premises, along with the image of Jagannath in the main sanctum, has Shiva Lingam on the east of the temple, Garuda in front of temple door, Bhairab and Uma-Maheshwara on the southern wall; behind is a beautiful image of Narasimha are

installed. Apart from the images of deity, many elders remember erotic art engraved on the struts of western *sattal*. Those erotic arts, unfortunately has been destroyed in the 2015 earthquake, also from lack of immediate rescue program and because of the storage of wood in an open air, made the wood decay.

The temple has combination of both style of architecture – lower section on Nepalese style architecture in octagonal circumambulating path and upper section in Shikhara style architecture.

In the earthquake of 1934, the temple along with its *sattals* were severely damaged. The temple was renovated by Vaishnava family and the *sattals* were partially renovated. John Sandy on ‘Teku Thapathali Research Report’ published in 1994 mentioned about missing struts, damaged posts and windows along with *Jhingati* roof being replaced by metal roofing, vegetation growth and rotting timbers. Regarding the *sattal*, he also mentioned about leaking walls, poor renovation and partial construction. Following the earthquake of 2015 A.D, the west wing of *sattal* is partially destroyed and the remaining part is also very likely to fall down soon. The whereabouts of south and east wing of the *sattal* as mentioned by John Sandy is now questionable. On the south there is small *Pati*, in which one old woman has her small shop, apart from it and beyond the south wall there is a road. On the east, there is a school building that now no longer faces the temple and seem to be a different property. To the north, the *sattal* is dilapidated. Pile of struts and wooden components of *sattal* is stored on open air to the north-west of the temple. Even the temple is barely holding its own weight with the help of supported wooden posts.

5.3 Laxmiswara Temple

The temple lies to the east of Kalo-pul. Laxmiswara is one of the magnificent temples in Nepalese style architecture built in modern period. The temple was founded by Laxmi Devi, daughter of Ganesh Datta Baudhidha, concubine of King Rana Bahadur Shah and later given the title of Nanisaheb. Construction date for Laxmiswara temple is 1813 A.D and the *sattal* is built one year later (Sanday, 1994). The inscription on the courtyard states, fifteen people were assigned for the maintenance of the temple.

The major deity of the temple is Shiva, confirmed by placement of his mount, Nandi and his Trident facing the western gate of the temple. To the north there is also a statue of Chhatra-Chandeswora. The temple is also important for its erotic arts carved on the lower section of struts. These struts have some interesting erotic arts ideas of – dog on union with human and child birth. Tympanum is not included above the door as similar to other Nepalese style temples. The priest is entitled to every day *Puja* in the morning and evening. Every year on the day of founding the temple between February and March, special annual worship of *Barsha Bandhan/Busharhan* is performed. Water offering ritual is performed every year on the month between *Baishakh* and *Jestha*. As John

Sandy, on his report mentions that in Kartik lighting of lamp extends for a month, but it seems to be discontinued. On the month of *Falgun*, in the annual festival of Shivaratri, *Puja* is performed here.

Laxmiswara temple is one of the best examples found from Teku complex in Nepalese style architecture. The structure standing on double plinth is constructed in square plan. Circumambulating path outside of the square sanctum has all total twenty carved wooden pillars supporting the latticed windows and struts on all sides of the temple. The temple is of three storeys. Roof on all the levels are of *Jhingati* tiles. The temple from all sides are enclosed with *sattal* two storey high on east and south and on the two remaining wings on relative direction are dismantled in 1982 A.D concerning restoration with the funds from Palace.

The temple at the time of research project by John Sandy, concluded as being on good condition and the *Sattal* were also in fine state. But the earthquake of 2015 made the temple unstable, so wooden post are placed to put the temple intact. Though, on the earthquake, half of the south wing was collapsed and the other half is barely standing. To the east wing, majority of the portion is collapsed and the portion of wall that is remaining is protruding towards the courtyard. Both the temple and *sattal* is in immediate need of renovation and reconstruction.

5.4 Bam Birbikateswara Temple

The temple is situated to the immediate south-east of Pachali Bhairab temple complex. This temple is also called Teen Dewal because of its three Shikhara style towers. The founder of Teen dewal was Bam Bahadur Kunwar Rana and the temple is named after his son. Bam Bahadur was commander-in-chief of army and founded the temple in 1850 A.D, when his brother Janga Bahadur Rana was in Europe tour. After the completion of construction in 1856 A.D Raj Guthi was installed for caretaking of the temple and all of its lands (Sanday, 1994).

Teen Dewal is dedicated to Lord Shiva and has four other small temples of Vishnu, Surya, Ganesh and Durga completing the *Panchayan* Pantheon. Inside the sanctum is three other Lingams, of which middle one being the important. *Aratipuja* and *Nityapuja* is performed every day by one of the *Pujaris* among the six that are appointed for the temple. Consecration day is marked four times a year and is very important. Another two times a year, on Krishnastami and Shivaratri followers are allowed to visit the temple and poor people are provided with food. After Indra-jatra the Lingam pole is transferred to this temple wood from the pole is used for renovation.

Teen dewal as another name for Bam Birbikateswara is credited for its unique design of three Shikara Towers, each above one of the Lingam inside. The major deity is in between, so the tower is also taller in the middle than those of the sides. Based on the

three diminishing plinths, the temple has rectangular design with a single sanctum for all three Lingams. Around the sanctum is a porch with twenty-four wooden columns. The roof of the porch is originally of *Jhingati* tiles; though, on the renovation after the earthquake of 1934 is replaced by corrugated iron sheet. The central taller tower has shrines on each cardinal points whereas on the smaller towers there are only images of deity relating to the temple. *Chaughera sattal* encloses the temple complex. Courtyard of the temple can be approached by south and west of *Chaughera sattal*. Doors, windows, struts and pillars of the *sattal* are magnificently carved.

Presently, the temple is inapproachable as gates on all sides are locked. Images pertaining to the premises of the temple could not be photographed. It was just possible to view the temple from far and it seemed Teen Dewal took a great deal of damage as the pinnacles were not in place and the height was reduced till the flat brick surface.

Chapter Six

Inventory of Wooden and Stone Arts of Teku complex

The art history in Indian sub-continent can be traced back to Paleolithic age. The first kind of art form to occur in this sub-continent is rock paintings. An example of the oldest rock paintings is from Bhimbetka Rock Shelters of Madhya Pradesh, India dated back to 30,000 years ago (Klaus, 1989). Towards the Neolithic age, the oldest in the sub-continent, from Indus Valley civilization had ample examples of art and icons. Aniconic objects made of stone, more or less realistically modeled Phallus, the three headed horn figure seated in *Kurmasana*- surrounded by animals, seals and art forms on them, human and super human on yogic form and many terracotta figurines are found from Indus Valley sites. Many scriptures of Vedic and later Vedic period shed light on the art forms of the period contemporary. Tenth Mandala of Rigveda mentions a term 'Pratima', where the hymnist asks about the measure of image of sacrifice. Yajurveda has a phrase 'with your real form enter this concrete body', Atharvaveda provides descriptions of body features of god (Banerjea, 1985). Swetaswatar Upanishad has a phrase of 'the god whose name is most glorified, image of him should be erected (Banerjea, 1985). According to Ramayan, Rawan worshipped golden image of Shiva and another golden image of Sita was made for Aswamedha Yajna (Banerjea, 1985). All these mentions trace the existence of image and other art forms from the period ranging from 2000 BC or from the time of Indus Valley Civilization till 8th century BC (Banerjea, 1985). Only later to this period real icons were found from archaeological sites. The time period of twelve centuries after Indus Valley Civilization can be stated as Dark Age since no archaeological proof of any form of art could be obtained from this period. A golden female figure claimed as Bhudevi is found by T. Blouch in Laurinandan garh (fort), the image is dated to 7th/8th Century BC. Findings of icons relating later to 7th century BC became more frequent.

From Mauryan Period onwards, each images posses' unique art style pertaining to the age. Features relating to Mauryan Period are robustly built strong figure, simple attire, very less use of ornaments, special kind of stone and polish, beautifully coiffed hair style and use of *Yajno-Pavita*. Later to Mauryan was Sunga style that featured – conceptual icons, realistic to the environment contemporary, icon and panels relating to the actual or mythical incidents, bloated images, conspicuous eyeballs by their absence, heavy drapery and images relating to Buddha is shown in symbols. After Sunga school of art all the later occurring art forms made great influence in Nepalese art. From the first century AD Kushan dynasty ruled in India and through the beginning of next century two art forms Mathura and Gandhara school rooted and developed. Chief characteristics of this school were – for the first time anthropomorphic image of Buddha were made, polished images, use of cranial protuberance and tuft of hair on the forehead, use of drapery influenced by Greek and Persian arts, careful about maintaining symmetry of body are seen. Whereas,

Mathura school of art was truly indigenously developed, mostly centered on Mathura, profusely decorated halo, fleshy figures. From 3rd century AD Gupta dynasty gained power of Indian regime. The period is termed as golden period of India, Gupta art, script, politics all the aspects had influenced Nepalese counterpart in one way or the other. Gupta art is indigenous art form of India, which is famous for its uniqueness. Majorly contents relating to Hinduism and fewer contents relating to Buddhism and Jainism are sculpted. Crowns, diadems and tiaras along with beautiful hair design is distinctive from the previous art form. Pala- Sen school of art reached its epitome in 12th century AD and is influenced by Tantrism. This form of art also became very popular in Nepal under Malla dynasty. Sculpture of bronze and stone were major medium to show the workmanship. The art form disregarded the traditional *Shastriya* rule, influenced by *tantrism* gods and goddesses now had many arms and heads, heavily ornamented, use of halo and aureole, holes in between the image, icons seem ill-proportioned and hefty.

In the context of Nepal, the first art forms of any kind are obtained from excavation at Banjarahahi and Tilaurakot. The excavation at both the sites resulted into findings of terracotta figurines. Some of them attracted the attention of iconographers and historians. Bust of female deity was an interesting find and for which Devala Mitra has dated to 3rd century BC. For the same Babukrishna Rizal on the basis of art form has attached the date before Mauryan period (Chhetri, 2004). Icons relating to Sunga period as well were yielded in excavation of Tilaurakot (Chhetri, 2004). The art forms of following period, Kushan had two major schools and among them Mathura style had major impact in Nepali stone art. Gajalaxmi of Chyasalhiti dated to 1st century BC is one of the first examples to be ever found from Kathmandu Valley and the art style relates to Mathura school of art. Shreelaxmi from Hadigaon, Matrika from Haugalbahal, Saptamatrika of Changunarayan, six Matrikas from Bangalamukhi, other Matrikas from Kirtipur, Balkhu, Mahisamardini from Hadigaon, Harati from Balaju, Kuber from Hadigaon all has dates corresponding from 1st century AD to 4th century AD have traces of influence from Mathura art. All of these figures have robust built body, arms and legs, ample bossoms, special kind of coiffure relating to Mathura art style.

From 5th century AD, images of Nepal were under the influence of Gupta School of art. Vishnu Vikranta images of Tilganga and Lazimpat, Budhanilkantha, Kaliyadaman from Hanuman Dhoka, Varaha from Dhumvarahi, corresponds to the image contemporary to India. Following 9th/10th century AD, impacts of Pala-sen art are seen in Nepal. Some of the major examples are Surya image of Thapahiti, Naxal and Saugal, Uma-maheshwara of Kwa-bahal, Avalokiteswara of Yangubahal, Narasimha, Vishworoop of Changunarayan, Garudnarayan of Changu, Vajrapani, Vasundhara from National museum. From 14th century onwards impacts of Mughal, Rajput and Pahadi school of art is also seen in Nepalese art majorly in paintings.

In regards to paintings and wooden arts, no specimens relating to Lichchhavi period are obtained. Even though the existence of these forms of art can be traced from inscriptions of Lichchhavi period. In the inscription of Lichchhavi period from Chabahil, painting relating to the story of '*Kinnari Jatak*' is mentioned (Bajracharya, 1996). And the inscriptions of same period also provides information about '*SinKar*' also about the renovation of '*Mating grama*', of which, doors and windows were destroyed by rats and other insects (Bajracharya, 1996). Chinese traveler Wang Heun Tse, on his account regarding Nepal has written about the Multi-tiered extravagant building that he had never seen before. So basically, among the materials used on those days, wood, undoubtedly must have been one of the major components. One of the most important source of information regarding the history is Tang annals, and on it, there is mention of marriage of Bhrikuti with Songtsen Gampo, while leaving for Tibet, Bhrikuti took many metal idols with her (Joshi, 1978). This is the first example of metal art from Nepal. From the inscriptions of Lichchhavi period as well it is safe to say that, there were lots of metal mines and blacksmiths called *Tamrakuttasala*, produced lots of metal images and jewelries (Bajracharya, 1996). Later, throughout Malla period metal craft became abundant.

From Teku, among the several forms of art in Nepal, only stone images and wooden art are traced. Even though, there are many examples of Terracotta art in Bam Birbikateswara, after earthquake the access to the premise was classified and the way to enter could not be found. Teku was an important site from the start of settlement in Kathmandu city, few stone images of early medieval period and some monolithic stupa were identified from the site. Images relating to Yaksha and Nagaraja dated 6th and 12th century respectively along with three other images from 18th century by Lain S. Bangdel (Bangdel, 1995) could not be located. Majority of images were related to the modern period (later to Shah dynasty). Apart from few new images (from 20/21st century), many images from late Malla and early Shah period are in dilapidated condition.

The only example of wooden art are found from struts, windows, cornices, doors and pillars of Laxmiswore Temple and the *sattal*. Before the earthquake Jagannath Temple was also famous for wooden erotic art but now only one example of wooden art could be traced from the window of the Temple *Sattal*. Wood from the collapsed *Sattal* is currently stored in open air and has already rotted. Art on these wooden planks are now unidentifiable.

All the images from Teku temple complexes are divided into groups corresponding to their location for easy identification and easy sorting. All together seven groups are made and serial number to each image is given according to their location. Name of the groups are Pachali Bhairab (PB), Ghat Ensemble (GE), Laxmiswore Temple (LS), Jagannath Temple (JT), On the pathway (PW), Radha Krishna Temple (RK), Pratimaneswara Temple(PT). Along with serial number – name of the image, measurement in centimeter,

location of image in the group, approximate date of image, material, short description about attire, ornaments, posture and hair design and remarks if needed are given.

6.1 Pachali Bhairab Temple Complex.

Serial No: PB1

Name: Vishnu

Measurement: 30 * 54 cm

Location: Inside Pachali Bhairab temple complex (north to main deity of Bhairab)

Date: Approx 19th/20th century

Material: Stone

Description



Vishnu is on *Samabhanga* (Standing) position. He is holding (from upper right hand) discus, mace, conch and Lotus flower respectively. The god is wearing *Kirita-Mukuta*. The figure is also wearing *Ratna-Kundalas* in his both ears. His Kundala are big and has covered whole of his ears and is extended up to his shoulders where it touches the garland that is extended till his knees. He is wearing two strand of torques, smaller one has gemstone attached to it and the longer is of beads or pearls. Physical appearance of the deity is slender in character. Pleats of the lower garment are arranged secured between the legs. The lower garment is secured by a jeweled belt. He is also wearing *Yajno-Pavita* which passes close to the pearl lace and loops on the belt and crosses right thigh. Both his lower hand among the four is holding blooming flower on each side. He who is the protector has egg shaped *Prabhamandala* having a flaring edges which points on the top. The figure is not accompanied by either Garuda or his companion Laxmi. Holes in between his hands, legs and even halo is clearly visible.

Remarks: The figure is attached on a small block and cement is used as an agent. The pedestal is covered with cement even though marks on the edges schematically of Lotus are visible. The statue is in good condition.

Serial No: PB2

Name: Unidentified

Measurement: 12 * 15 cm

Location: Inside
Pachali Bhairab Temple Complex
(north of main deity – pachali,
Beneath the tree)

Date: Uncertain

Material: Stone



Description:

The figure is dilapidated, worn out and defaced. There are two figures – one is larger than the other. The larger figure must be of male deity and smaller one of female. The smaller deity is seated on the lap of the bigger one similar to that of Uma-maheshwore or Laxminarayan. Even though many images on this form are made only relating to either Vishnu or Shiva, since not any attributes or signs are perceivable the possibility of the image being related to other conjugal couple should not be ruled out. Clearly the conjugal couple are placed on the lotus pedestal and on the middle of the pedestal seems to be an anthropomorphic image on *Anjali-mudra*. Parts of two hands on the right is broken and the upper hands seems to be holding something which is unclear. Two principal hands of each side are joined together. Both the figures are wearing *Kirita-Mukuta* and ear ornaments. Garland is extended till knees of the figure sitting on *Padhmasana* position. The figure of male deity is wearing torque and a long necklace with a pendant hanging onto it.

Remarks: The figure is also attached on the small block. A nearly triangular pattern which abuts outside from the normal level signs the abode of god.

Serial No: PB3



Name: Ganesh

Measurement: 6 * 7 cm

Location: Inside Pachali Bhairab Temple Complex(Above PB2, underneath the tree)

Date: Uncertain

Material: Stone

Description: The figure is clearly identifiable from the trunk which is only possessed by Lord Ganesh. Other attributes such as large ear on each side full sized chest and bloated belly is also clearly seen.

Remarks: The figure is the size of palm and is fixed with cement underneath the tree above a small block.

Serial No: PB4

Name: Laxmi-Narayan

Measurement: 28 *43 cm

Location: Inside Pachali Bhairab Temple Complex (north of main deity – Pachali, Attached on small brick structure)

Date: Approx. 19th/20th Century

Material: Stone



Description: Lord Vishnu is seated along with his consort Laxmi. Similar to PB1, here as well Lord Vishnu is wearing *Kirita-Mukuta*. The lord is holding (from right upper hand) discus, left upper hand passes the shoulder of Laxmi and is holding mace, the lower left hand embraces the curves of Laxmi and has placed on her thigh holding conch shell, right lower hand shows *Barada-mudra* and is also holding a flower. Vishnu is seated on *Padhmasana* placing Laxmi on his thigh who is seated in *Lalitasana*. The crown of Vishnu also shows flower designs flanked on each side along with peacock feathers on the right side. The oval halo has edges of blazing fire. Both the figure wears ear ornaments, torque of double strands and a long necklace of beads of pearls. Lord Vishnu is shown with his Vahana (vehicle) – *Garuda* and Laxmi with *Kurma* or tortoise. Both are placed beneath the deities. To the left below corner of the image are two devotees on *Bajrasana* but their hands are joined together in *Anjali Mudra*. All the above mentioned details are seated on downward lotus pedestal.

Remarks: This image is also attached on small brick block. One inch thick mark is made outside the pocket where deities are placed.

Serial No: PB5

Name: Mahisasurmardini

Measurement: 64 *108 cm

Location: Exact north of Pachali Bhairab Temple Complex.

Date: Approx. 19th Century

Material: Stone



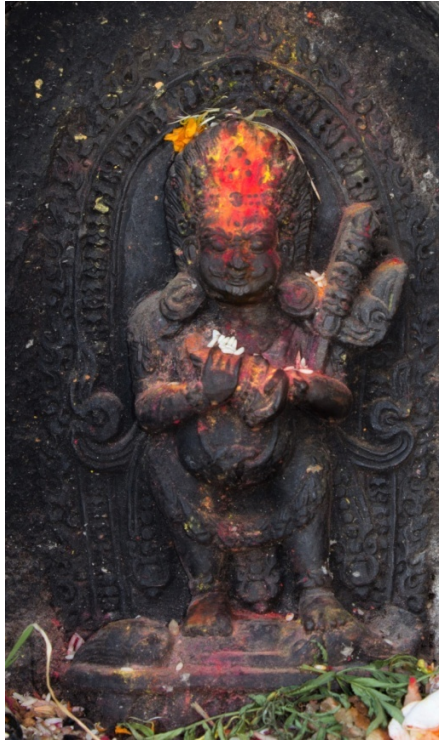
Description:

The ferocious goddess created by the combine power of Brahma, Vishnu and Maheshwara and many other gods is Chandi. She fought valiantly in a battle between demons and gods and killed Mahishasura- the demon. Later, she became to be known as Mahisasurmardini. The goddess in this image has ten arms, each one with different attributes. The goddess with her lower left hand is holding demon's hair while the lower right hand is striking the demon with trident. Her right foot is held by her mount-Lion and the other foot is thrashing the demon. Her attributes from top left are shield, arrow, bow and thunderbolt and from top right are sword, discus, axe and *Gada*. The goddess wears *Kirita-Mukuta*, *Ratna-Kundala*, *Munda-Mala* and torque necklaces. The deity is flanked by Ganesh on right and an unidentified figure on the left. Huge image of Mythical creature Kshhepu, is depicted at the top.

Remarks: Has inscription on the pedestal.

6.2 Ghat ensemble

Serial No: GE1



Name: Bhairab

Measurement: 15 * 24 cm

Location: Easternmost edge of Ghat ensemble (Attached on the wall below Shiva Lingam)

Date: Approx. 19th Century

Material: Stone

Serial No: GE2

Name: Hanuman

Measurement: 43 * 61 cm

Location: Easternmost edge of Ghat ensemble (near to stone inscription)

Date: Approx. 19th/20th Century

Material: Stone



Description:

The figure is seated in *Sukhasana*. His left leg is folded and ankles are facing upward on which his butt-cheek is rested. The another foot is erect and hand of same side are rested upon the knee in *Barada-Mudra*. Left hand is showing *Abhaya mudra*, which reassures the devotees for protection. Hanuman is shown wearing wristlets, anklets and armlets. He is wearing armor. He has a single torque made of jewel on his neck. *Katibandha* is clearly visible which holds his translucent drapery. The figure is wearing *Kirita-Mukuta*, decorated with five discuses like designs. Tail is shown maintained upward while the tip turns down. The whole figure has robust build as a mark of power and strength. The figure is rested upon *Kamal-asana*.

Remarks: The figure is generally covered with vermilion drapery wrapped around his neck showing only face. The cover was removed to take photo and was again wrapped by the same.

Serial No: GE3



Name: Surya

Measurement: 44 cm in diameter

Location: Near small temple (attached on small white block, facing east)

Date: Approx. 20th Century

Material: Stone

Description:

Generally in Nepal, the images of Surya is shown on anthropomorphic form holding two flowers and flanked by Usha and Pratyusha on either sides. Also the god is shown in a chariot driven by seven horses and accompanied by a charioteer. But this image shows the real form of Lord Surya as seen normally by the human eye. The figure is circular and rays of light, one longer and outreached than the other is alternated. The core face of the god is highlighted by recurring lines on a circle. The core face has perfectly placed eyes, nose and mouth. The line from the nose curves around and atop the eye and lips are perfectly beneath the nose. The face has plum cheeks and chin and a 'U' shaped mark is placed on the forehead. The eyes are big and round which show the intensity of his ability.

Serial No: GE4



Name: Chandra

Measurement: 44 cm in diameter

Location: Attached on white block (Opp. Surya, facing west)

Date: Approx. 20th Century

Material: Stone

Description: Similar to the real form of Surya, Chandra is also shown on the real form. On the anthropomorphic form Chandra is on similar position as Surya. The only way to distinguish between them are the former is driven by swans instead of horses. The face of the figure is slightly tilted to the right. Small and big rays on the alternating pattern are similar to that of Surya (GE3). Nose, eyes and lips are perfect and the face seems smiling. The only major sign to distinguish from Surya is its crescent shape at the bottom.

Serial No: GE5

Name: Hanuman

Measurement: 37 * 75 cm

Location: Behind the inscription on a small opening (attached inside the structure wall)

Date: Approx. 19th Century

Material: Stone

Description:



In this image Hanuman is in *Sthanaka – Pratyaldha* i.e. standing position. The left leg is tilted and the right one is straight. But the figure is facing straight. On the left hand, Hanuman is carrying Mountain and the other hand has *Gada* being erected in a position of being ready to charge or threaten. The god wears *Kirita-Mukuta* decorated with five discus like design. His mouth protrudes below his bulky or large nose. And the expression on his eyes shows focused anger as they are enlarged and gazing straight. The build of the body is bulky and muscular but the waist is slender and again the thighs are strongly built. His elongated ear has *Ratna-kundala* and small portion of the hair can be seen on its side. The figure is only wearing wristlets but has two bands each on thigh and ankle on both the legs. He wears armor on the torso and the pleats of lower garment are held by four layers of belt and pearl band in his waist. As similar to the previous Hanuman image, his leg fingers are long and stands on lotus pedestal. Tail reaches high and curls above the head. The whole statue is painted red and is on paint the verge of fading and scrapping due to natural causes.

Remarks: The Hanuman lies on small opening and inside a chamber. Sometimes wet clothes are left on the sun to dry up covering the statue.

Serial No: GE6



Name: Saint (Mukti kshetra)

Measurement: 41 * 72 cm

Location: Attached on small white block (next to Surya and Chandra)

Date: 20th Century

Material: Marble stone

Serial No: GE7



Name: Saint Kapil

Measurement: 27 * 48 cm

Location: Attached on small white block (Opp. Saint Muktichhetra)

Date: 1959 A.D

Material: Stone

Description: The saint is in *Dhyana-Mudra*. He holds *Rudraksha-Mala* in his right hand and *Kamandalu* in his left. The saint has magnificent beard and straight hair. Interestingly, Ganga is depicted atop the saint's head. The saint wears flowing robe that covers left half of his body and also wears necklace of beads along with armlets and wristlets. A devotee in *Anjali-mudra* is depicted in left section of pedestal.

Remarks: The figure has inscription in Devnagari script at the top and in the pedestal. The inscription reads 'Shree Narayan ko Avatar Kapil Muni'. Another inscription reads 'Bhagirathi Ganga Sagar – Bhagirath Raja 2015 saal Sthapak – Kedar Prasad Rauniyar ko Patni laxmi Devi'.

Serial No: GE8

Name: Kumar

Measurement: 35 * 50 cm

Location: In front of Buddha (Facing north)

Style: Approx. 18th/19th Century

Material: Stone



Description: The very first sight to identify the icon as Kumar is his vehicle, peacock, upon whom Kumar is riding. The figure is seated on *Swastikasana*. The right leg is folded and placed above the left. He has four arms and the one on the right top is holding rosary beads, on the left top is Shakti? Attribute on the left lower hand is also worn out and unidentifiable. He is wearing a beautiful and long garland which reaches even below his legs. The figure also wear *Kiritta-Mukuta*? His halo and flaming fire design coming out of his body is slightly discernable. The Lord along with his mount sits atop of lotus pedestal.

Remarks: The image is worn out and defaced.

Serial No: GE9

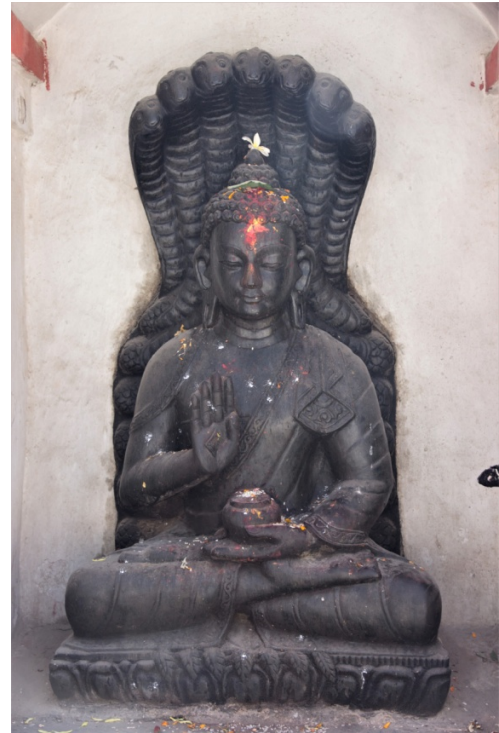
Name: Muchchhalinda Buddha

Measurement: 67 * 114 cm

Location: Between two temples

Style: Approx. 19th/20th Century

Material: Stone



Description: Buddha is seated on *Padhmasana* position rested on Lotus pedestal. Above the pedestal seven leaves are also shown. As the monks, the figure is also shown wearing *Shanghati* robe. The robe covers only left part of torso leaving the other hand open. But a small portion of robe is also seen folded on the right shoulder. Continuous recurring lines makes the flowing pattern from shoulder to legs. Left hand is holding *Viksha-patra*- a pot and the right one is showing *Abhaya mudra*. One of the sign among thrity-two good traits of Buddha, the figure had long ears which touches the shoulders. The hair is curly and swirled. Atop the head are cranial protuberance, *Ushnisha* and tuff of hair, *Urna* in between two eyebrows are depicted. Buddha is flanked by seven serpent deities, *Nagas* and the body of serpents are coiled behind the Lord. The image of Buddha being flanked by serpents are rarely made and definitely not as big on size as the statue is. Generally the god is set off against an oval halo. Thus the deity is Muchchhalinda Buddha as mentioned in *Sadhanamala*.



Serial No: GE10
Name: Chaturvyuha Vishnu
Measurement: 72 * 70 cm
Location: Inside the temple
Style: Approx. 18th/19th Century
Material: Stone

Description: Among the Chaturvyuha Vishnu, each one has different name. Aniruddha is facing south, Pradhyumna is facing west, Vasudeva is facing north and Sankarshan is facing east. Attributes of Aniruddha are-clockwise from top left hand Bow, Conch, Flower and Arrow. Attributes of Pradhyumna are-clockwise from top left hand Discus, Conch, Flower and Sword. Attributes of Vasudeva are-clockwise from top left hand Mace, Conch, Flower and Discus. Attributes of Sankarshan are-clockwise from top left hand Plough, Conch, Flower and *Musal*. All the four deities wears *Kirita-Mukuta*, *Vaijanti-Mala*, *Ratna-Kundala* armlets, wristlets and anklets. Deities on all four sides are standing on Lotus pedestal and have oval *Prabhamandala*.

Remarks: Cardinal direction of each deity defers from the Chaturvyuha image dated to Lichchhavi period from Narayanhiti Narayan Temple. The Chaturvyuha image from Narayanhiti has cardinal direction of each deity is maintained clockwise from east-Vasudeva, Sankarshan, Aniruddha and Pradhyumna respectively (Mainali, 2070).

Serial No: GE11



Name: Krishna with *Gopini*

Measurement: 82 * 36 cm

Location: Behind the Chaturvyuha Vishnu temple (Attached on a wall)

Style: 20th Century

Material: Stone

Description: The whole statue panel is enlarged in breadth but is smaller in height. On the middle Lord Krishna is shown on *Sthanaka – Atibhanga* posture atop lotus pedestal. He is flanked on either side by *gopinis* who also are standing on *Tribhanga* posture. Krishna has broad shoulders and athletic arms. His waist is slender and long legs. The lord is wearing *Banamala* stretching below the knees. Krishna is holding flute by both the hands. The scenario seems to be on a forest with ample vegetation. Krishna is wearing *Kirita-Mukuta* and above the crown is a feather of peacock. Both the *gopinis* have narrow waist to hip and chest ratio. Sash-ends of both *gopinis* meets the leafy trunk of the floral design that separate the Lord from both of them.

Serial No: GE12

Name: Uma-maheshwara

Measurement: 26 * 36 cm

Location: Next to Krishna
(Attached on a wall)

Date: 20th Century

Material: Stone



Description: Goddess Parvati is seated on the lap of Lord Shiva. Both are on *Lalitasana*, enjoying the warmth of each other's company. Upper right hand of Shiva is holding Trident and the principal right one is positioned on *Abhaya-mudra*. The upper left hand however is held above the shoulder of Uma and the other left hand is nowhere to be seen assuming is embracing his consort. Lord has *Jata-mukuta* and goddess has beautiful coiffed hair. Both the deities are wearing earrings. Lord Shiva has necklace of *Sarpa-bhusana* and is also wearing another lace of possibly *Rudraksha*. Both the right hand of Lord Shiva has snake armlets. *Yajno-pavita* passes from his shoulder to the mid waist section. Lower garment made of tiger skin is visible as it meanders between the legs. Lines on legs and torso confirms the goddess is fully draped from body to leg with single robe. *Nandi*, is shown on the side of goddess instead of Lord Shiva.

Remarks: The statue has inscription positioned to the below right corner in Devnagari script. The inscription reads 'Shiva-Parvati'.

Serial No: GE13



Name: Brahmayani

Measurement: 23 * 36 cm

Location: Next to Uma-maheshwara

Date: 20th Century

Material: Stone

Description: The figure is depicted with her mount Swan and her attributes are - *Khadga* (sword), Shield, Rosary beads and Veda. Among six hands, the principal two hands are holding *Kapalpatra* and another one is in *Abhaya-Mudra*.

Remarks: The inscription on the pedestal reads 'Brahmayani Devi: Hansa Vahini'.

Serial No: GE14



Name: Maheshwori

Measurement: 26 * 36 cm

Location: Next to Brahmayani

Date: 20th Century

Material: Stone

Description: The figure is depicted with her mount Nandi (Bull) and her attributes are - *Khadga* (sword), Shield, *Damaru* and Trident. Among six hands, the principal two hands are holding *Kapalpatra* and another one is in *Abhaya-Mudra*.

Remarks: Inscription below the image reads 'Shree Mahishwori Devi: Vrisha Vahini'.

Serial No: GE15



Name: Kaumari

Measurement: 26 * 36 cm

Location: Next to Maheshwori

Date: 20th Century

Material: Stone

Description: The figure is depicted with her mount 'Peacock' and her attributes are - *Khadga* (sword), Shield, Rosary beads and Shakti. Among six hands, the principal two hands are holding *Kapalpatra* and another one is in *Abhaya-Mudra*.

Remarks: The image has inscription in the pedestal. The inscription reads 'Shree Kaumari Devi: Mayurasani'.

Serial No: GE16



Name: Vaishnavi

Measurement: 26 * 36 cm

Location: Next to Kaumari

Date: 20th Century

Material: Stone

Description: The figure is depicted with her mount 'Garuda' and her attributes are - *Khadga* (sword), Shield, Mace and Discus. Among six hands, the principal two hands are holding *Kapalpatra* and another one is in *Abhaya-Mudra*.

Remarks: The inscription in the pedestal reads 'Shree Vaishnavi Devi: Garudasani'.

Serial No: GE17



Name: Varahi

Measurement: 26 * 36 cm

Location: Next to Vaishnavi

Date: 20th Century

Material: Stone

Description: The figure is depicted with her mount 'Buffalo' and her attributes are - *Khadga* (sword), Shield, *Ankusha*(Goad) and Pestle. Among six hands, the principal two hands are holding *Kapalpatra* and another one is in *Abhaya-Mudra*.

Remarks: The inscription below the image reads 'Shree Varahi devi: Mahishasani'.

Serial No: GE18



Name: Indrayani

Measurement: 26 * 36 cm

Location: Next to Varahi

Date: 20th Century

Material: Stone

Description: The figure is depicted with her mount 'Elephant and her attributes are - *Khadga* (sword), Shield, Vajra (Thunderbolt) and Lotus. Among six hands, the principal two hands are holding *Kapalpatra* and another one is in *Abhaya-Mudra*.

Remarks: The image has inscription in the pedestal. The inscription reads 'Shree Indrani Devi: Gaja Vahini'.

Serial No: GE19



Name: Chamunda

Measurement: 26 * 36 cm

Location: Next to Indrayani

Date: 20th Century

Material: Stone

Description: The figure is depicted with her mount 'Corpse of a man' and her attributes are - *Khadga* (sword), Shield, and Trident and Decapitated head. Among six hands, the principal two hands are holding *Kapalpatra* and another one is in *Abhaya-Mudra*.

Remarks: The inscription in the pedestal reads 'Shree Chamundaya Devi: Pret Vahini'.

Serial No: GE20



Name: Maha-Laxmi

Measurement: 26 * 36 cm

Location: Next to Chamunda

Date: 20th Century

Material: Stone

Description: The figure is depicted with her mount 'Lion' and her attributes are - *Khadga* (sword), Shield, *Khatawanga* and *Damaru*. Among six hands, the principal two hands are holding *Kapalpatra* and another one is in *Abhaya-Mudra*.

Remarks: The inscription on the pedestal reads 'Mahalaxmi Devi: Simha Vahini'.

Serial No: GE21



Name: Durga

Measurement: 30 * 59 cm

Location: On the edge of the same wall where other matrika are attached

Date: 20th Century

Material: Stone

Serial No: GE22

Name: Matsya Avatara

Measurement: 30 * 46

Location: Attached on the next side of the wall to Matrika

Date: 20th Century

Material: Stone



Description: Generally, images of *Matsya avatara* are made on literal form and some times, the upper portion is in anthropomorphic form and lower has tail like fish. On the rare case, the head is shown as of fish and the whole body as human. This statue of *Matsya Avatara* is also rare occurrence. Face is of a fish and all the other body is of human. The figure is holding discus, mace, the lower left hand is holding onto the demonic figure and also flower and the lower right hand is stabbing the demon with a dagger. The demon is shown stepping on the conch. The lord is showing his fierce form. Both the figures are positioned standing atop lotus pedestal

Remarks: Regarding the images of incarnation of Lord Vishnu, images of mostly Varaha, Vaman and Narasimha are found in Nepal from Lichchhavi period itself. Later, images of Ram, Krishna and Buddha also became popular. Though, images of other incarnations are less popular. Here a rare phenomenon, images of all ten incarnations are being carved. This image of *Matsya avatara* seems to have been deviated from the real myth of Lord Vishnu incarnating on the form of fish and saving Manu and other great saints from the deluge. Another example of *Matsya avatara* is provided in the book, 'Lord Vishnu – An Iconology'. Currently the image is in National Museum. The image of first incarnation is different from above, and is depicted in the combined form of lower part Fish and upper part Human (Malla, 2012).

Serial No: GE23

Name: Kurma Avatar

Measurement: 30 * 46 cm

Location: Next to Matsya Avatara

Date: 20th Century

Material: Stone



Description: Kurma-Avatara is shown, strangling demon with his right foot while the right lower hand is holding the face and the lower left hand is grabbing a lotus, is also controlling the left hand of demon. The lord wears *Kirita-Mukuta*, ear ornaments, armlets and wristlets, torques of double stranded and sash ends flaring on the both sides. Three attributes of Lord Vishnu is identifiable – from top right hand discus, mace and lotus and conch seems to be on the ground. The figure is standing on lotus pedestal. Vishnu has pointed snout as of a snapping turtle.

Remarks: As per the myth of *Kurma-Avatara*, Lord Vishnu incarnates as Tortoise to hold Mount Madara, on the verge of sinking, when demons and gods were churning the ocean of milk in order to get Amrita, the nectar of immortality. Again Lord Vishnu takes the form of beautiful Mohini and tricked the demons to retrieve the nectar. The image does not seem relevant to the myth. This might be due to the unavailability of previous examples of the form.

Serial No: GE24



Name: Varaha Avatara

Measurement: 30 * 46 cm

Location: Next to Kurma Avatara

Date: 20th Century

Material: Stone

Description: Lord Vishnu has face of boar and body of human and he wears *Kirita-Mukuta*, ear ornaments, necklace of two strands and garland and a lower garment shown on a flowing pattern. Attributes are discus on the top right hand, all other attributes held are unusual, *Padhma-bija* on top left hand, curved weapon on lower left and lower right hand is stabbing the demon with a dagger. The demon is holding sword and shield on each hand. The figure is atop lotus pedestal.

Remarks: This image does not possess similarity to any other images of Varaha found from the Valley. The oldest and most popular of the kind is Dhum-varaha, in which the strongly built robust figure is holding earth on his left hand and the other hand is rested on the hip.

Serial No: GE25



Name: Narasimha Avatara

Measurement: 30 * 46 cm

Location: Next to Varaha Avatara

Date: 20th Century

Material: Stone

Description: The incarnation has flowing hair also is wearing a tiara decorated with three discus-shaped design. The lord has the furious face of lion and the body of human. Though the figure also poses sharp claws of lion to tear apart stomach of Hiranyakashyapu. The demon is lying helplessly on the lap of Narasimha. Beyond the figure is pillar broken in two half. And on the right corner is little Pralhada in *Anjali-Mudra*. As on all the previous figures of incarnation, Narasimha is also wearing two necklaces and a garland. The pleats of lower garment is hanging between two legs. The Lord with his legs is locking right hand and right leg of Hiranyakashyapu rendering him helpless. The figure is atop lotus pedestal.

Serial No: GE26

Name: Vaman Avatara

Measurement: 30 * 46 cm

Location: Next to Narasimha Avatara

Date: 20th Century

Material: Stone



Description: On the contrary to other images of Vishnu and his incarnations, Vaman avatara is holding different attributes. Rosary beads on the top right hand, Veda on the top left, *Chhatra* on the lower left and the lower right hand is in *Barada-mudra*. His right foot is caressingly supported on the palms of Adishesha and his left foot is on the head of Bali, who is already half sunken on the ground. His another left leg is held straight upright. This leg does not seem as striding naturally as shown in the images of Vishnuvibranta image from Tilganga, Pashupati and seems to be added later on top of the left thigh. The figure is depicted on the lotus pedestal.

Remarks: The clear view of the image is obstructed by the unshakeable wire of the pole running to the ground.

Serial No: GE27



Name: Parshuram Avatara

Measurement: 30 * 46 cm

Location: Next to Vaman Avatara

Date: 20th Century

Material: Stone

Description: The image is holding an axe on his left hand and is on the position to strike. On the other left hand is mace, to the right is discus. Surprisingly he only has three hands and the other one is left to the viewers imagination. On the below right corner is shown Kshetriya with fourteen hands sitting helplessly about to get a deadly strike from the axe. Parshuram is wearing *Kirita-Mukuta*. Below right, just above the lotus pedestal is shown four hands presumably is chopped from the Kshetriya as on all the arms except of his principal two arms palm is not shown. The figure is depicted on the lotus pedestal.

Serial No: GE28



Name: Ram Avatara

Measurement: 30 * 46 cm

Location: Next to Parshuram Avatara

Date: 20th Century

Material: Stone

Description: The image is of Ram drawing the string of his bow to strike Ravana with an arrow. Ravana on the below left corner is shown with his ten heads and ten arms. The right foot of Ram is stepping on the thigh of Ravana. Ram is shown with the attributes of Vishnu – Discus and a mace. The figure is shown on the lotus pedestal.

Serial No: GE29



Name: Krishna Avatara

Measurement: 30 * 46 cm

Location: Next to Ram Avatara

Date: 20th Century

Material: Stone

Description: The Lord on the form of Krishna is holding discus, mace, lotus and is stabbing Kamsa with sharp end of weapon. The figure is shown on the lotus pedestal.

Serial No: GE30



Name: Buddha Avatara

Measurement: 30 * 46 cm

Location: Next to Krishna Avatara

Date: 20th Century

Material: Stone

Description: This image of Buddha has calm and happy expression on the face. The figure is in Sthanaka posture and is holding Bhiksha patra and Dhwoja on each hand. Buddha is wearing Sanghati, robe of a monk, has Ushanisha – cranial protuberance, curly hair and long ear. He has round halo emitting beams shown by straight lines. The figure is depicted in translucent dress and standing on the lotus pedestal.

Serial No: GE31



Name: Kalki Avatara

Measurement: 30 * 46 cm

Location: Next to Buddha Avatara

Date: 20th Century

Material: Stone

Description: The last incarnation of Vishnu is Kalki. The figure is mounted on a horse. Hoofs of the horse and left leg of Kalki is stepping two demonic figures below. Kalki is carrying attributes of Vishnu-mace and discus and both lower hands are holding onto the leash of the horse. Both the sash-ends are flowing behind with the wind. The figure is depicted on the lotus pedestal.

Serial No:

GE32



Name: Ekadasa Lokeshwara

Measurement: 53 * 98 cm

Location: In front of statues of ten avatars of Vishnu. Attached on the wall

Date: Approx. 19th/20th Century

Material: Stone

Description: The figure has thousand hands and among the principal hands, his attributes are (from left top), lotus, bow, pot, *Barada-Mudra*, an object necessary for Tantric ritual, beads and two hands in *Dharma chakra pravartana Mudra* and in *samabhanga mudra*. The figure has eleven heads. Lokeshwara is depicted in double lotus pedestal.

Serial No: GE33



Name: Badrinath

Measurement: 41 * 61 cm

Location: On the left to Vishworoop. Attached on small white block. (Facing east)

Date: 20th Century

Material: Marble Stone

Description: Badrinath is one of the forms of Vishnu. The real Badrinath is located in Uttarakhand, India. This might be a replica of the same. As in the real place, here as well the figure is holding Conch and *Chakra* and the other two hands are placed on the top of other in *Yogamudra* or *Dhyanmudra*. *Uttariya* is rendered sideways behind the folded legs. The figure is seated in *Padhmasana* in Lotus pedestal and wears garland, necklace and a torque.

Serial No: GE34



Name: Yamuna
Measurement: 48 * 100 cm
Location: Attached on the right wall to the entrance to Ghat Ensemble.
Date: Approx. 19th/20th Century
Material: Stone

Description: Yamuna is standing in Atibhanga posture on *Kurmasana*, which again is on top of single lotus pedestal. The deity has slender waist and body is proportionate. The figure wears *Kirita-Mukuta*, large circular flower designed ear ornaments, three necklaces, the lower garment is held by jeweled belt-*Katibandha*, circles enclosed on two parallel lines denote the pleats of her lower garment. The deity, among her three kinds of ornaments longer one is of beads joining a circular pendant, upper small torque has flowery design. She also wears a long garland which reaches up to her knees. She is holding *Sindoor Dani* in one hand and the other is showing in *Abhaya-Mudra* also holding a stem of flower that full blooms on the left side. Her whole body weight is held on left leg whereas the right leg is folded in Tri-bhanga. On the legs she wears *Pauju*, *Baju* on her arms and *Bayi* on wrist. She has oval shaped *Prabhamandala* that points on the top with flowery design on the edge and small circles enclosed on parallel lines,

Serial No: GE36



Name: Ganga

Measurement: 48 * 100 cm

Location: Next to Yamuna (Attached on the wall)

Date: Approx. 19th/20th Century

Material: Stone

Description: The deity is standing on *Makarasan*. She wears, *Kirita-Mukuta*, ornaments similar to Yamuna – circular *Ratna-kundala*, small torque with floral pattern, long necklace of beads or pearls connected to the circular pendant, garland, and lower garment with floral design held by jeweled belt on her thin waist. Her body is proportionate and beautiful. Though, her face looks angry. The deity is holding *Jwala Nhayakan* on left hand and stem of flower along with showing *Abhaya-mudra*. The deity is shown on double lotus pedestal.

Serial No: GE36



Name: Bhairav

Measurement: 48 * 92 cm

Location: Attached on the wall next to Ganga

Date: Approx. 19th/20th Century

Material: Stone

Description: Bhairav is depicted holding *Kapal-patra* in one hand and is grabbing flag with the other. The figure is bulky as a sign of strength, has swollen belly with big round eyes, thick eyebrows, heavy nose, a moustache and curly hair that is flowing till his shoulders. Bhairav wear *munda-mala*, armlets, wristlets and anklets, sash and a lower garment that pleats on the middle and sides and is standing on Lotus-pedestal. His *Prabhamandala* is oval with pointed top edge and is heavily decorated.

Serial No: GE37



Name: Ganesh

Measurement: 48 * 90 cm

Location: Next to Bhairab (Attached on the wall)

Date: Approx. 19th/20th Century

Material: Stone

Description: Ganesh is always easily recognizable from his trunk as of an elephant and large ears. The deity has curly hair and wears two strands of torques decorated with pearls and emeralds, a snake is swirling down his belly. The deity is gazing at *Laddu* which the Lord is carrying with his left hand. The deity is shown with garlands, armlets, wristlets and anklets decorated with single-chakra design. His lower garment covers till knee and the pleats in middle which has leafy edges hang below the knee. The right hand is holding a pot of *Laddu* while one is taken on the trunk, the right hand is grabbing a flag. *Prabhamandala* is oval shaped and has edges of blazing flare. The deity is standing on a single lotus pedestal.

Serial No: GE38



Name: Vishnu

Measurement: 48 * 100 cm

Location: Attached on the wall next to Shiva Lingam

Date: Approx. 19th/20th Century

Material: Stone

Description: Lord Vishnu is in *Sthanaka – Samabhanga* posture. The figure wears, *Kirita-Mukuta*, feathers of peacock behind the mukuta, three necklaces of pearl or beads, the longer necklace is holding a pendant, *Vaijayanti Mala*, *Uttariya* decorated with floral designs. Lower garment held with jeweled belt, folds of garment is clearly visible between the legs. Attributes carried by Vishnu from top right hand are – discus, conch shell, lotus and a mace. The figure stands on Lotus pedestal. In the pedestal, image of Garuda is made spreading his wings in the center.

Serial No: GE39



Name: Buddha

Measurement: 65 * 110 cm

Location: Next to Vishnu (Attached on the wall)

Date: Approx. 19th/20th Century

Material: Stone

Description: Buddha is seated on *Padhmasana*. His left hand is holding *Bhiksha Patra* and the right hand is in *Bhuspasa-mudra*. His ears are long, has *Urna* – Tuff of hair between the eyebrows, curly hair and cranial protuberance. The deity is set against oval halo with decorated edges. His chin is chubby, sunken eyes and smiling lips.

Serial No: GE40



Name: Ram

Measurement: 40 * 100 cm

Location: Attached on the wall next to Buddha

Date: Approx. 19th/20th Century

Material: Stone

Description: The lord is holding Bow with his left hand and two flowers on his right. Basket of arrow is shown above the right shoulder. Ram on this image is wearing very less jewelry to show that he is on the term of *Vanavasa* for fourteen years. The figure wears, two double stranded necklaces of beads and a garland. His *Yajnopavita* comes down from the left shoulder to the right. Lower garment knotted between the waists and is flowing through the legs. Ends of *Uttariya* are arranged in zigzag way behind his right hand and his bow. He wears *Kirita-Mukuta*. The figure is rested upon Lotus pedestal and Hanuman is shown in *Anjali-Mudra* to the right on the pedestal.

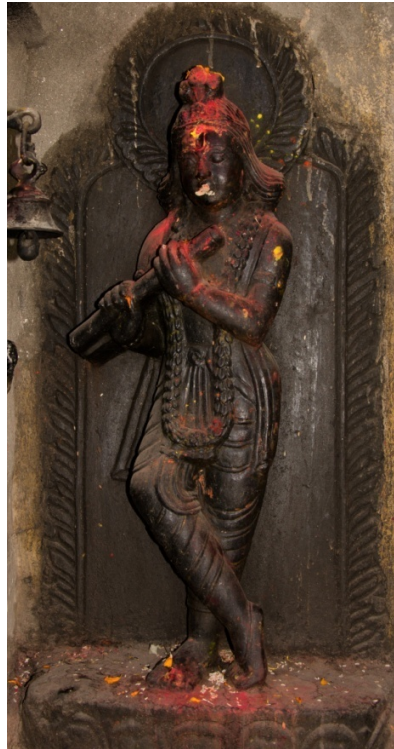
Serial No: GE41



Name: Shiva
Measurement: 65 * 100 cm
Location: Attached on the wall next to Ram
Date: Approx. 19th/20th Century
Material: Stone

Description: Shiva on anthropomorphic form is rested atop tiger skin on *Dhyana-Mudra* on *Kailash Parbat*. Hands are placed on the top of each other. To the left of the pedestal is *Kamadalu* and to the right is *Nandi*. Trident attached with *Damaru* is on the left of the deity. The deity's *Jata* atop his head makes bun and ends are spread out to the both shoulders. He wears, ear rings, *Sarapa-mala* and *Sarpa-baju* also wearing two necklaces of *Rudrakhsa*. *Yajnopavita* comes down his left shoulder and crosses to the right. Ganga is streaming down his *Jata*. The deity is set upon circular *Prabhamandala*. He has pouting small lips and *Chandra* is on his forehead.

Serial No: GE42



Name: Krishna

Measurement: 45 * 100 cm

Location: Next to Shiva (Attached on the wall)

Date: Approx. 19th/20th Century

Material: Stone

Description: Krishna wears a diadem decorated with three *Chakra*-shaped crests along with three peacock feathers on his forehead. The thick flowing hair is arranged behind the head. A long *Vaijayanti mala* reaching the knee suits perfectly on him. Sash is attached with his lower garment which knots on the middle of his slender body. The figure is holding flute with both hands and is standing crossing his legs. The figure is set against round *Prabhamandala* cornered by leafy design.

Serial No: GE43



Name: Uma-Maheshwara

Measurement: 34 * 54 cm

Location: Attached on the base of wall next to Krishna

Date: Approx. 18th/19th Century

Material: Stone

Description: It is one of the finest and astonishing images of Uma-maheshwara found from Teku complex. Uma is seated on the lap of Shiva on the left side. Both the deities are on *Lalitasana*. Interestingly in this image, Shiva has line of moustache and bloated belly. Lord Shiva has many snakes around his shoulder and is also wearing a *Sarpa-mala* along with a torque. The deity is also wearing *Munda-mala* and also has skulls around his *Kirita-Mukuta*. Ear ornaments as well is probably *Sarpa-kundala*. He holds *Damaru* in one hand and the opposite holds Trident, his principal right hand is in Abhaya mudra as is the left hand of Uma whereas the other hand show *Barada-mudra*. Shiva wears armlets, *Kalli* and wristlets of snake. Uma wears *Ratna-kundala*, *Kirita-Mukuta*, a torque and another necklace. Both their mounts – Nandi and lion is depicted on their respective sides.

Serial No: GE44



Name: Laxmi-Narayan

Measurement: 35 * 55 cm

Location: Attached on the base of wall next to Uma-Maheshara

Date: Approx. 18th/19th Century

Material: Stone

Description: Vishnu in this image is seated folding both the feet whereas Laxmi is seated on the lap of Vishnu and is leaning towards him. Lord Vishnu has all his attributes – discus, mace, conch and lotus. One hand of Laxmi is in *Barada* and the other is in *Abhaya-mudra*. On the both sides sash ends are fluttering. Both the deities are heavily jeweled. Vishnu is wearing *Vaijayanti-mala*, along with torque and a long neck lace as Laxmi. Male and female devotees are seated below the deities, mounts respective to each deity is shown on each side.

Serial No: GE45



Name: Dwarika Nath

Measurement: 46 * 62 cm

Location: Attached on small white block (Facing North)

Date: 20th Century

Material: Stone

Description: The figure is wearing heavy jewelries and has covered almost all of his body. Both the upper hands are holding *Chakra* and the lower two hands are holding conch shells?

Serial No: GE46



Name: Jagannath

Measurement: 40 * 60 cm

Location: Attached on small white block. Opp. to Dwarikanath. Facing south

Date: 20th Century

Material: Stone

Description: This image is dedicated to the triad of Jagannath (form of Vishnu), his brother Balabhadra and sister Subhadra. The figure is heavily decorated and only the faces are visible as in Puri, India. All the three images have round protruding eyes and the face is pretty much expressionless.

Serial No: GE47



Name: Rameshwara

Measurement: 38 * 71 cm

Location: Attached on small white block. Opp. Badrinath. Facing west.

Date: 20th Century

Material: Stone

Description: The figure is a representation to the myth of Rama, after the war has ended, to absolve him of the sin of killing a Brahmin(Ravana), prayed lord Shiva. The main Shiva Lingam is in Rameshwara, India. Here, Rama is shown pouring water to Shiva lingam as an act of veneration to the god. Nandi is depicted below the lingam.

Serial No: GE49



Name: Vashundhara or Vashudhara

Measurement: 30 * 35 cm

Location: Next to the small white block. Facing west.

Date: 20th Century

Material: Stone

Description: The deity is bodhisattva of wealth, prosperity and abundance, seated in *Lalitasana* and is six armed. Her principal right hand is in *Barada-mudra* and the two hands are holding *Jwala-Nhayakan* and rosary beads. Her left hand holds a treasure vase, an ear of grain and text that grants wisdom.

Serial No: GE49



Name: From left – Dharmaratna, Buddharatna, Sangharatna

Measurement: 22 * 32 cm , 22 * 38 cm, 22 * 32 cm

Location: Next to Bashundhara. Facing west

Date: 20th Century

Material: Stone

Serial No:

GE50



Name:

Arya Tara

Measurement:

32 * 50 cm

Location:

Next to the panel of Tri-ratna. Facing south.

Date:

20th Century

Material:

Stone

Serial No:

GE51



Name:

Kedarnath

Measurement:

35 * 56 cm

Location:

Below small stone structure. Facing south

Date:

20th Century

Material:

Stone

Serial No: GE52



Name: Karunamaya Matsyendranath (Padhmapani Lokeshwara)

Measurement: 39 * 66 cm

Location: On the left of the entrance to Ghat Ensemble

Date: Approx. 19th/20th Century

Material: Stone

Description: The figure is holding stem of flower on his left hand which bends like a bow and blooms close to his shoulder. The other hand is in *Barada-mudra*. Generally, this image is similar to other images of Padhmapani Lokeshwara.

Serial No: GE53



Name: Devi - Laxmi

Measurement: 40 * 70 cm

Location: Next to Machhiendranath

Date: Approx. 19th/20th Century

Material: Stone

Description: The figure is standing on bent posture. Her hands are in *Baradamudra* and *Abhaya-mudra*. Her right hand is placed above the lotus flower. Two flowers again flank the deity on each side which blooms on her shoulder height. Ornaments and drapery of the figure is similar to the image of Laxmi found from Changunarayan repository (Malla, 2011).

Serial No: GE54



Name: Saraswati

Measurement: 53 * 100 cm

Location: On the right of the entrance to Ghat Ensemble

Date: Approx. 19th/20th Century

Material: Stone

Serial No: GE55



Name: Hanuman

Measurement: 34 * 86 cm

Location: On the right of the entrance to Ghat Ensemble

Date: Approx. 19th/20th Century

Material: Stone

Serial No: GE56



Name: Chaturmukh Shiva Lingam

Measurement: 94 * 100 cm

Location: On the bank of Baghmati. On pathway. South west to Ghat Ensemble.

Date: Approx. 18th/19th Century

Material: Stone

Description: The four faced Shiva lingam is holding a pot with the left hand and showing *Abhaya-mudra* with rosary beads in the right hand. The deity is wearing *Sarpakundala*, and 2 strands of bead necklaces one longer than the other. He has beautifully coiffed hair with beautiful circular designs at the top.

Remarks: The figure is similar to that of Chaturmukhalinga from Harigaon in terms of attributes of hands (Pal, 1974, Plate 126).

Serial No: GE57



Name: Shiva Lingam

Measurement: 100 * 100 cm

Location: On the bank of Baghmati. On pathway. South west to Ghat Ensemble.

Date: Approx. 18th/19th Century

Material: Stone

Serial No: GE58



Name: Unidentified

Measurement: 30 * 50 cm

Location: South western edge of Ghat Ensemble. Attached to Chaitya.
Facing north.

Date: 20th Century

Material: Stone

Serial No: GE59



Name: Pachali Bhairab

Measurement: 47 * 66 cm

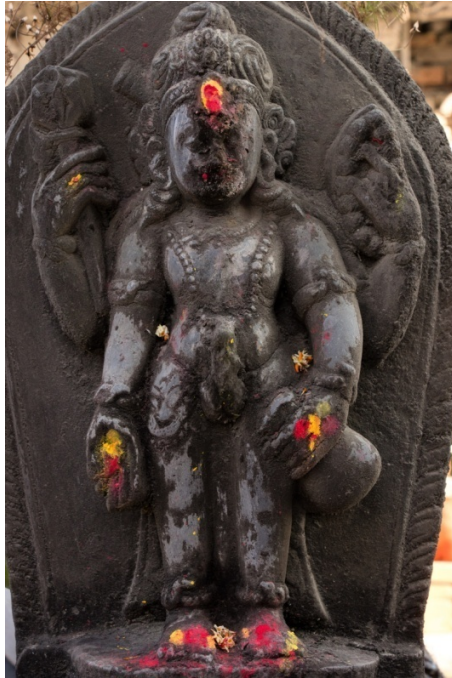
Location: Last statue on the south western edge of Ghat Ensemble. Facing west.

Date: 2001 A.D

Material: Stone

6.3 Laxmiswara Temple

Serial No: LS1



Name: Chhatra Chandeswara

Measurement: 41 * 80 cm

Location: To the north of Laxmiswara Temple. On Laxmiswara Temple premises

Date: 19th Century (Laxmiswara Temple was built in 1813 A.D, Should be contemporary to the temple)

Material: Stone

Serial No:

LS2



Name:

Bhairav

Measurement:

37 * 25 cm

Location:

On third step to the southern gate of Laxmiswara Temple.

Date:

19th Century

Material:

Stone

Serial No: LS3



Name: Strut

Location: Of the ground floor holding upper roof

Date: 19th Century

Material: Wood

Description: The beautiful strut from Laxmishwara Temple has three sections. The upper section is rendered for foliage; the middle section has beautifully carved Vishnu in *Tri-bhanga* posture. The deity is holding from top left Discus, Mace, Lotus and Conch. The Lord is standing on his mount, Garuda. The lower section in many temples are a place for erotic art. Here as well, the conjugal couple is shown teasing each other. Kamasutra states, playful teasing as a mandatory foreplay before sexual union.

Serial No:

LS4



Name: Erotic art (Dog and human)

Location: On the lower section of struts.

Date: 19th Century

Material: Wood

Serial No: LS5



Name: Erotic art (Child Birth)

Location: On the lower sections of struts

Date: 19th Century

Material: Wood

Serial No: LS6



Name: Corner Strut

Location: Of the ground floor holding upper roof

Date: 19th Century

Material: Wood

Serial No: LS7



Name: Window

Location: Of the ground floor holding upper roof

Date: 19th Century

Material: Wood

Serial No:

LS8



Name:

Corner Pillar

Location:

Of the ground floor holding upper roof

Date:

19th Century

Material:

Wood

Serial No:

LS9



Name:

Middle Pillar

Location:

Of the ground floor holding upper roof

Date:

19th Century

Material:

Wood

Serial No:

LS10



Name:

Door

Location:

West

Date:

19th Century

Material:

Wood

Serial No:

LS11



Name:

Small window with the image of Bhairab attached.

Location:

Western wall, Ground floor

Date:

19th Century

Material:

Wood

Serial No:

LS12



Name:

Window

Location:

Of the southern *sattal*

Date:

19th Century

Material:

Wood

Remarks:

Barely holding onto the wall of delapidated part of southern *sattal*.

Serial No: LS13



Name: Decorated Window

Location: Of the southern *sattal*

Date: 19th Century

Material: Wood

6.4 Jagannath Temple

Serial No: JT1



Name: Uma-Maheshwara

Measurement: 28 * 40 cm

Location: To the left of main entrance gate to Jagannath. Attached on a wall.

Date: 18th/ 19th Century

Material: Stone

Serial No:

JT2



Name:

Bhairab

Measurement:

33 * 50 cm

Location:

Next to Uma-maheshwara. Attached on the wall.

Date:

18th/19th Century

Material:

Stone

Serial No: JT3



Name: Garuda

Measurement: 70 * 100 cm

Location: In front of the main gate of Jagannath temple

Date: 18th Century

Material: Stone

Serial No: JT4



Name: Narasimha

Measurement: 47 * 70 cm

Location: To the west of Jagannath temple (inside the premises)

Date: 18th Century

Material: Stone

Remarks: The image is similar to Narasimha of Hanuman Dhoka (Deva, 1984, Plate 31).. Though, the image is not as magnificent.

6.5 Pathway to confluence in front of Pati

Serial No: PW1



Name: Ganesh

Measurement: 42 * 87 cm

Location: On the pathway outside the *pati*. Placed inside a small temple

Date: 18th/19th Century

Material: Stone

Serial No:

PW2



Name:

Chaitya

Measurement:

Location:

Inside the public premises

Date:

18th/19th Century

Material:

Stone

Remarks:

The Chiatya is located inside a private property and the entrance is barred. So the picture was taken from outside. In this regard, detailed study of the Chiatya could not be performed.

6.6 Radha Krishna Temple

Serial No: RK1

Name: Surya

Measurement: 30 * 50 cm

Location: On the plinth to the left of stairway leading to sanctum of Radha Krishna Temple

Date: Approx. 9th/10th Century

Material: Stone



Description: Fine quality, smooth stone image of standing Surya holding two stems of lotus on each side and are possibly also showing *Abhaya-mudra*. The figure has oval aureole and circular *Prabhamandala*, pointed on the top. Surya has perfect and well proportionate body and slender waist line and stands on royal stature with princely attire. The figure wears, *Kirita-Mukuta*, *Kundala* on his ears and is probably also wearing armor but is heavily corroded, the lower garment is a long skirt that is kept in place with knots on the waist, boots - since the figure is not showing his leg fingers (Though, the finger portion is dilapidated) . The influence of Pal-sen art is clear from holes in between the figure and aureole. Expression of face is taken away by the challenges of time. Even though the marks of petals are gone, the figure seems to be standing on double lotus pedestal.

Serial No: RK2



Name: Vishnu

Measurement: 26 * 33 cm

Location: On the plinth to the right of the stairway leading to the sanctum of Radhakrishna Temple

Date: 18th/19th Century

Material: Stone

Remarks: Conch and mace on the top two hands are clear. The figure above Vishnu is unperceivable.

Serial No: RK3

Name: Chaturmukh
Shiva Lingam

Measurement: 46 * 50 cm

Location: Infront of Radha
Krishna Temple

Date: Approx. 9th/10th
Century

Material: Stone



Description:

The image is heavily corroded. So, attributes on each hand are indiscernible. Though, it is a safe assumption to say that right hand is holding rosary beads whereas the left is holding *Kamandalu*. The figure has big bun made of wavy hair and its ends are flowing behind the head. The face is round and has round sunken eyes. The kind of ear ornament the lord is wearing is uncertain. Though, beautiful torque necklace is clear.

Remarks: The image is worn out and defaced. *Mukhalinga* is cemented to relatively new *Jalahari*.

Serial No: RK4



Name: Surya

Measurement: 23 * 45 cm

Location: To the left of Radha Krishna Temple. Between two patis.

Date: Approx. 18th/19th Century

Material: Stone

Serial No: RK5



Name: Harihara

Measurement: 40 * 67 cm

Location: Next to Surya

Date: 18th/19th Century

Material: Stone

Description: The image combines Vishnu and Shiva to form Hari and Hara. Hari aspect of the left is wearing *Kirita-Mukuta* and *Jata* of Hara is peaking out on the right. *Sarpa-Kundala* on right and *Ratna-Kundala* on the left, *Munda-mala* of Hara meets the *Vaijayanti-mala* of Hari in the middle. Both have their distinct attributes on each side and are stepping on Nandi and Garuda for Shiva and Vishnu respectively on the Lotus Pedestal.

Serial No: RK6



Name: Mayadevi

Measurement: 50 * 90 cm

Location: Next to Harihara

Date: 20th Century

Material: Stone

Description: Standing on *Salabhanjika* Posture. Left hand is holding stem and her right hand is on *Barada-mudra* holding *beej* (Seed) on the palm.

6.7 Pratimaneswara Temple

Serial No: PT1

Name: Uma- Maheshwara

Measurement: 67 * 47 cm

Location: Pratimaneswara
Temple (Facing entrance)

Date: 9th/10th Century

Material: Stone

Description:



The image of Uma and Maheshwore is a conjugal union of Prakriti (Nature) and Purusha (Cosmic man) respectively and symbolizes family and creation (Paudyal, 2010). The image can be divided into three parts. The topmost part has two guardians on each side. Both the guardians have four arms but lacks *Prabhamandala* as in Uma-Maheshwara stele from Pashupati (Pal, 1974, No 132). Atop Uma and Maheshwara are presumably Ganga and celestial deity. The Lord has oval halo with flaming edges, has four arms of which among the left two, one is holding trident whereas the other is placed on Uma's shoulder. Attributes on the top right hand is unclear while the lower right hand is shown in *Barada Mudra*. Uma is leaning towards the Lord, placing right arm on the Lord's thigh, while the other one is rested on her thigh holding flower? Among her two attendants, one in seated position is holding Uma's foot and the other one is standing and has four arms. On the other side of the image is Nandi peeking out from behind and to the corner is Kartikeya and below him are two other unidentified figures. To the lowermost portion are *Ganas* of Shiva entertaining the divine couple. On this elaborate image as well Virabhadra is leading the *Gana*, while Ganesh is in seated position on the corner. Parasol at the summit and solar and lunar symbols are omitted.

Chapter Seven

Conclusion

Abode of supramundane by the filth, an unfathomable contrast, but realized by the sight of image of god peeking out from landfill site of Teku. *Kali*, when the world and its norms and values will turn upside-down, as the elderly fears is now a reality. A brisk stroll along the stretch from confluence of Teku to Kalmochan renders anyone disheartened by the sight of crumbling temples, dilapidated statues of gods and goddesses agitated by the pungent smell of sewage mixed river, Baghmata, ironically, the holiest of the country. Just five to ten years ago, temples in the confluence were a secret refuse for drug addicts and remains of syringe are still discovered every now and then. As the rivers Baghmata and Vishnumati turned to sewage, the sanctity of confluence was also ignored. Blames to the encroachment by government buildings and their ephemeral planning, the link between city dwellers and the holy site was also gone. Intrusion of the unwanted, threatened the usability of *ghat* even for the most important cremation rite. Alarmed by the condition, following past decade several scholars, INGOs and communities took charge for the maintenance of the area. Gorkha centered earthquake of 2015 struck curse to the heritage of Teku complex and even more complicated the challenge for preservation. Wooden art corresponding to *sattal* of Jagannath and Laxmiswore Temple were taken away by the wrath of quake and ignorance or inability of the concerned. On the midst, the situation seemed to be the final chance to account the importance of site with mythical, historical, emotional, art and architectural point of view.

In whole of India and Nepal, confluence of any two rivers is considered as holy and the confluence of Teku is also sanctified from the time immemorial. Nepal Mahatmaya states, Teku to be the place where Knee of Sati fell and Prophet 'Ne' for the first time settled along the confluence. Myths of several kinds again elaborate the establishment of Pachali Bhairab and also either by King Gunakamadeva. Apart from the myth, two important images of Yaksha and Nagaraja relating to 6th century A.D and 12 century A.D (Bangdel, 1995) respectively also confirms the antiquity. To further confirm the existence and importance of the place from ancient times, the finding of two Lichchhavi Chaityas, three images from 9th/10th century and one image from 10th/11th century are also crucial. The connection of Dakshinkoligrama – a city of Lichchhavi period to Teku is also vital. This connection can be better explained by the help of tradition, rites and rituals any person following Hinduism. Also, the bluff bordered by two rivers on two sides would have been a perfect place to settle for ancient city founders. Before the popularization and elaborate use of water conduits inside the settlement, water from the rivers would have made refreshing elixir for the then city dwellers. The gradual history is further ascertained by the mention of Pachali Bhairab for the first time from medieval period in

1333 A.D inscription of Kasthamandap. The gradual history of later medieval period is shrouded in mystery but the place did beautiful comeback in modern age.

The expanse of the place became favorite spot in modern age to venerate the gods and goddesses by establishing temples and idols. Art works on the site can be divided into two categories based on the materials used. Stone is common material used to make images of gods and goddesses and can be found scattered anywhere, while wooden art works adorn struts, cornices, windows and doors of temples are also of interest. The subject for stone art is religious driven and are exemplified by images of deities according to the myth from religious texts, where as even though the subject is religious driven for wooden art, the context is different. More than 200 stone images of various deities are found from expanse of research area. Major concentration of images are in Pachali Bhairab, *ghat* to the straight south of Pachali, Jagannath Temple, Laxmiswara temple, near to the confluence, Risheshwara temple and Pratimaneswara temple. The most common image were Shiva *Lingams*, close to 50 *lingams* were found scattered all over the area. All the lingams correspond with modern age except from one found in front of Radha Krishna Temple that can be dated to 9th/10th century A.D. after analysis and comparison of style and decorations. Among the three Surya images, two were in anthropomorphic form and one was in its real form. A Surya image from the plinth of Radha Kirshna temple is an interesting find relating to 9th/10th century. Other relatively old images are of Ganesh from Pachali Bhairab and Uma-maheshwara from Pratimaneswara Temple. The whereabouts of Yaksha and Nagaraja images from 'Inventory of Stone Sculptures of Kathmandu Valley' by Lain S. Bangdel could not be traced.

For the first time in Teku, new tradition of making images of important religious sites of India such as Badrinath, Kedarnath, Ramaswaram, Jagannath and Dwarikanath are also found. These images are the exact representation of actual images on the sanctum of corresponding temples. The images of whole of incarnation of Vishnu are also found worked out in stone. Along with these, images of Buddha, Vishnu, Mahishamardini, Laxminarayan, Bhairab, three impressive images of Hanuman, Kumar, Kapil Muni, Garuda, Chaturvyuha Vishnu, Martikas, Sahashrabahu Lokeshwara, Ganga, Yamuna, Ram, Krishna, Bashudhara are also found. Image relating to life events of Buddha and his previous life, Padhmapani Lokeshwara, Laxmi, Chhatra Chandeswara, Narasimha are recorded from the area. From the analysis of stone images from modern period, they are similar to that of medieval period specially found in and around Kathmandu Valley. Although, images made in late 20th century are different from those made earlier on the same century. Erotic art of Laxmiswara Temple holds great importance. Two of them, among the erotic arts were interesting because of the indulgence in sexual union with animal and another due to the depiction of child birth. Teku Complex is the important site

of modern art and architecture. Although Teku gives a beautiful sight of magnificent workmanship, the heritages here are crumbling beneath its own weight.

Even though majority of sections of the area in confluence is already covered, there are still some places like – inside the private property, government building, communal property, the research could not reach and those are the places which might still possess a treasure to be found that could unravel a new epoch. Areas, ranging from Bam Birbikateswara to the confluence of Baghmati and Vishnumati along with all the major temple complexes are covered. Whereas, an area along the bank of Vishnumati, due to inaccessibility, could not be covered. Along the bank of Vishnumati (north to the bridge that leads to Kuleshwore) is dumping area designated by Kathmandu Metropolitan city and the land on the area is also deformed due to previous unfinished construction works. Anybody working to find out the previous confluence and its gradual shift to the south should look to these banks along Vishnumati.

It is also found that, many images in Teku complex are mutilated, defaced and dilapidated. Specially, the ones made in modern period are deteriorating even faster. The reasons for deterioration are - first of all, stones used in the modern period are not durable as in ancient and medieval periods and the current practice of venerating gods with vermilion powder and oil is even more worsening the condition. Community awareness is vital to gradually decrease this practice concerning to prevent the situation from further worsening. The identification of whereabouts of images and their importance provided from this thesis will be helpful for the preservation. Community and local participation must be encouraged regarding the preservation of the area. Providing awareness on the arts and artifacts each temple complex possesses, involving locals for preservation and a possibility for locals and community to yield income from the preservation will ensure sustainability of the area and its heritage!

References

- Antionini, C. S. and Giovanni, V., (1985), *Excavation in the Kathamndu Valley*, Ancient Nepal, Department of Archaeology.
- Bajracharya, D., (1996), *Lichchhavi Kalka Avilekh (Inscriptions of Lichchhavi Period)*, Second edition, Kirtipur: Center for Nepal and Asian Studies.
- Banerjea, J. N., (1985), *The Development of Hindu Iconography*, Delhi: Munshiram Manoharlal Publishers
- Bangdel, L. S. (1995), *Inventory of Stone Sculptures of The Kathmandu Valley*, Kathmandu: The Royal Nepal Academy.
- Chhetri, G. and Rayamajhi, R., (2004), *Nepali Kala ,Vastukala Ra Pratimalakshhan, (Nepalese Art, Architecture and Iconography)*, Kathmandu: Asia Publication
- Coningham, R.A.E., Acharya, K.P., Davis, C.E., Kunwar, R.B., Simpson, I.A., Schmidt, A. and Tremblay, J.C., (2016), *Preliminary Result of Post-Disaster Archaeological Investigation at Kasthamandap and within Hanuman Dhoka, Kathmandu Valley UNESCO World Heritage Property*, Ancient Nepal –Number 191-192, Kathmandu: Department of Archaeology,
- Darnal, P.(ed), (2012), *Kantipur Shilalekh Suchi (List of Inscriptions from Kathmandu- III)*, Bhag Teen, Kathmandu: Rastriya Avhilekhalaya
- Darnal, P.(ed), (2013), *Kantipur Shilalekh Suchi (List of Inscriptions from Kathmandu-IV)*, Bhag Char, Kathmandu: Rastriya Avhilekhalaya
- Deva, K., (1984), *Images of Nepal*, New Delhi: Archaeological Survey of India
- Dey, N. L., (1979), *The geographical Dictionary of Ancient and Mediaeval India*, second edition, New Delhi: Cosmo publication.
- Forbes, W. P., (2000), *The Glory of Nepal*, Delhi: Pilgrims Publishing
- Hills, S., (2013), *World's Biggest Religious Festival Comes To An End*, www.dailymail.co.uk.
- Joshi, H. R., (2014), *Pradeep Abhinav Sanskriti Kosh (Pradeep New Cultural Encyclopedia)*, Bhaktapur: Workers Publication
- Joshi, S. M., (1978), *Nepali Dhatu Murtikalako Etahas (Nepalese History of Bronze Images)*, Kathmandu: Nepal Rajakiya Pragy Prathisthan

-(2011), *Kantipur Shilalekh Suchi (List of Inscriptions from Kathmandu - II)*, Bhag Dui, Kathmandu: Rastriya Avhilekhalaya
- Klaus, K. K., (1989), *A Survey of Hinduism*, New York: State University of New York Press.
- Mainali, S., (2013), *Vaishnav Dharma Ra Nepalka Kehi Vishnu Murtiharu, (Vaishnav Religion and Some Vishnu Images from Nepal)*, Kathmandu: Vishwokanta Mainali.
- Malla K., (1979), *Purbaj Lumanka (Remembering Our Forefathers)*, Yen (Kathmandu), Tha: Neya Thakuju Khala
- Malla, M., (2011), *Archaeology, Art and Ethnography of Bronzes of Nepal*, England: Archaeopress
- Malla, M., (2012), *Lord Vishnu – An Iconology*, Kathmandu: Ashok Hada
-(1974), *Mechi Dekhi Mahakali, Madhyama Anchal, (Mechi to Mahakali, Central Region)*, Kathmandu: Department of Information
- Oldfield, H. A., (1974), *Sketches From Nepal*, Second edition, Delhi: Cosmo Publication.
- Pal, P., (1974), *The Arts of Nepal*, Netherland: E.J. Brill
- Pandey, R.N and Regmi, D.C., (2005), *Nepal Ko Pragitihas, (Nepalese Prehistory)*, Kathmandu: Centre for Nepal and Asian Studies.
- Paudyal, B., (2010), *Bibhid Aayam Ma Nepali Mahila, (Nepalese Woman in Various Amplitudes)*, Kathmandu: Pauravi Books.
- Regmi, D., (1965), *Medieval Nepal*, Volume I &II, New Delhi: Rupa. Co.
- Regmi, D., (2007), *Ancient Nepal*, New Delhi: Rupa. Co.
- Regmi, J. C., (1994), *Kathmandu Sahar (The City of Kathmandu)*, Bhag Ek, Tangal, Dhalko: Office of Nepal Antiquary.
- Sanday, J., (1994), *The Teku Thapathali Research Group Report*, Kathmandu:
- Shrestha, S. S., (2002), *Tukan Bahal Stupa*, Ancient Nepal, Department of Archaeology.
- Slusser, M. S., (1998), *Nepal Mandala*, Kathmandu: Mandala Books

Tiwari, S. R., (1996), *Ancient Towns of Kathmandu valley*, Ancient Nepal, Department of Archaeology

Vaidya N., (2010), *History and Mythology of Pachali Bhairab*, ECS Nepal, Kathmandu

Vaidya, R., (2002), *Tripureswara Baghmati Nadi Kinarma Avasthit Sanskritik Sampada Haruko Sankshipta Addhyan, (A Brief Study of Cultural Heritage located on the bank of Tripureswara Baghmati)*, Master's thesis, Kirtipur: Tribhuvan University.

APPENDICES

A. Other images inside Pachali



Fig 1. Wooden Images in the entrance gate of Pachali



Fig 2. Ganesh (To the south-east from main shrine of Pachali Bhairab, Inside Pachali)



Fig 3. Four sides of *Chaitya* from Pachali (west)



Fig 4. *Nasa Dya* and door attendants (*Khya* and *Kawancha*)



Fig 5. Unidentified Object (Inside circular *Pati* to the immediate northwest of Pachali Shrine)

B. Bam Birbikateswora Temple



Fig 6. Main Entrance of Bam Birbikateswora Temple (Teen Dewal)

C. Other images in Ghat Ensemble



Fig 7. Unidentified image (Next to Bhairab – GE1)



Fig 8. Shiva Lingams and *Nandis*



Fig 9. Shiva Lingams and *Nandis*



Fig 10. An inscription with many images of devotees (Attached on same small shrine of Hanuman GE5)



Fig 11. Heavily corroded unidentifiable deities from a temple of Chaturbyuha Vishnu (GE10)



Fig 11 Continue. All the images are attached on the lower temple wall



Fig 12. Images of the Ghat Ensemble



Fig 13. Small Shrines in Ghat ensemble



Fig 14. *Chaitya* in Ghat ensemble



Fig 15. Panel related to the life of Buddha or his previous incarnations engraved at *Chaitya* of Ghat ensemble.



Fig 15 continues.

Panel related to life of Buddha or his previous incarnations
(All four sides of panel on *Chaitya* – Fig 14)



Fig 16. Two *Chiatya* on southwest corner of Ghat ensemble



Fig 17. Inscription attached to one of the *Chaityas* on southwestern corner.



Fig 18. Ganesh (Attached on the wall outside the house)



Fig 19. Ganesh (Attached on the *pati* facing river)

Other images from Laxmiswore Temple



Fig 20. Laxmiswora Temple



Fig 21. Dilapidated southern *satta* of Laxmiswora Temple



Fig 22. Erotic arts (on the lower section of struts)



Fig 23. Erotic arts (on the lower section of struts)



Fig 24. Laxmishwora (Side view)



Fig 25. Windows (Southern *satta*)

Other images from Jagannath Temple and periphery



Fig 26. Jagannath Temple



Fig 27. Window (from Jagannath *Sattal*)



Fig 28. Bhairab (southeastern corner)



Fig 29. Vishnu (next to Bhairab)



Fig 30. Chaityas (Outside Jagannath Temple)



Fig 31. Devotees (Jagannath Temple)

Other images on the Pathway



Fig 32. Small shrine



Fig 33. Inscription



Fig 34. Laxmi Narayan



Fig 35. Shiva

Other images of Radha Krishna Temple



Fig 36. Radha Krishna Temple



Fig 37. *Brahmanaal*



Fig 38. Chaitya Park (South to RK temple)



Fig 39. Krishna with Radha and Gopini

Images from Risheshwore Temple



Fig 40. Images from Risheshwore Temple

Images from Brahma Tole



Fig 41. Monolithic stupas of Brahma Tole



Fig 42. Monolithic stupas of Brahma Tole

Images from Puku Hiti



Fig 43. Water conduits



Fig 44. Water Conduit



Fig 45. Monolithic Stupa near water conduit





Fig 46. Unidentified image above water conduit (Fig. 44)

Images inside Masan Jirnodhar Samiti, Teku



Fig 47. Big Stupa



Fig 48. Lower section of small Stupa



Fig 49. Present condition of upper section of small stupa

Images from Balakrishneswore Temple



Fig 50. Images from inside the temple (Attached to base wall of temple)



Fig 51. Images from outside the temple (Attached to the base wall of temple)



Fig 52. Skull decoration above the temple entrance (Inside)



Fig 53. Kshepu above the entrance (outside)



Fig 54. Lingam signs and writings on temple bricks

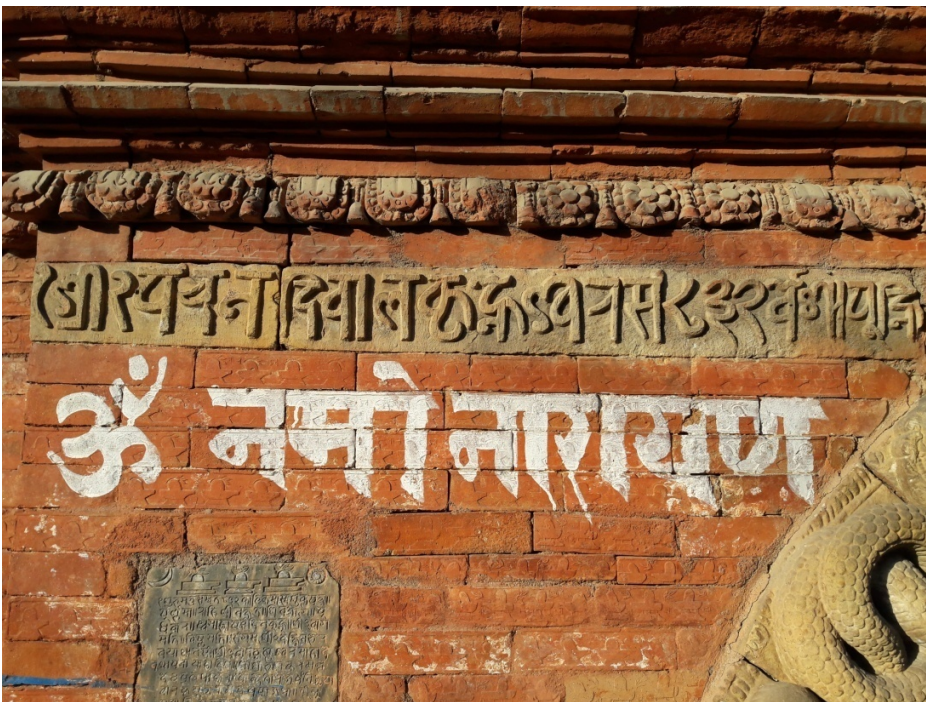


Fig 55. Bold Inscription on the temple wall

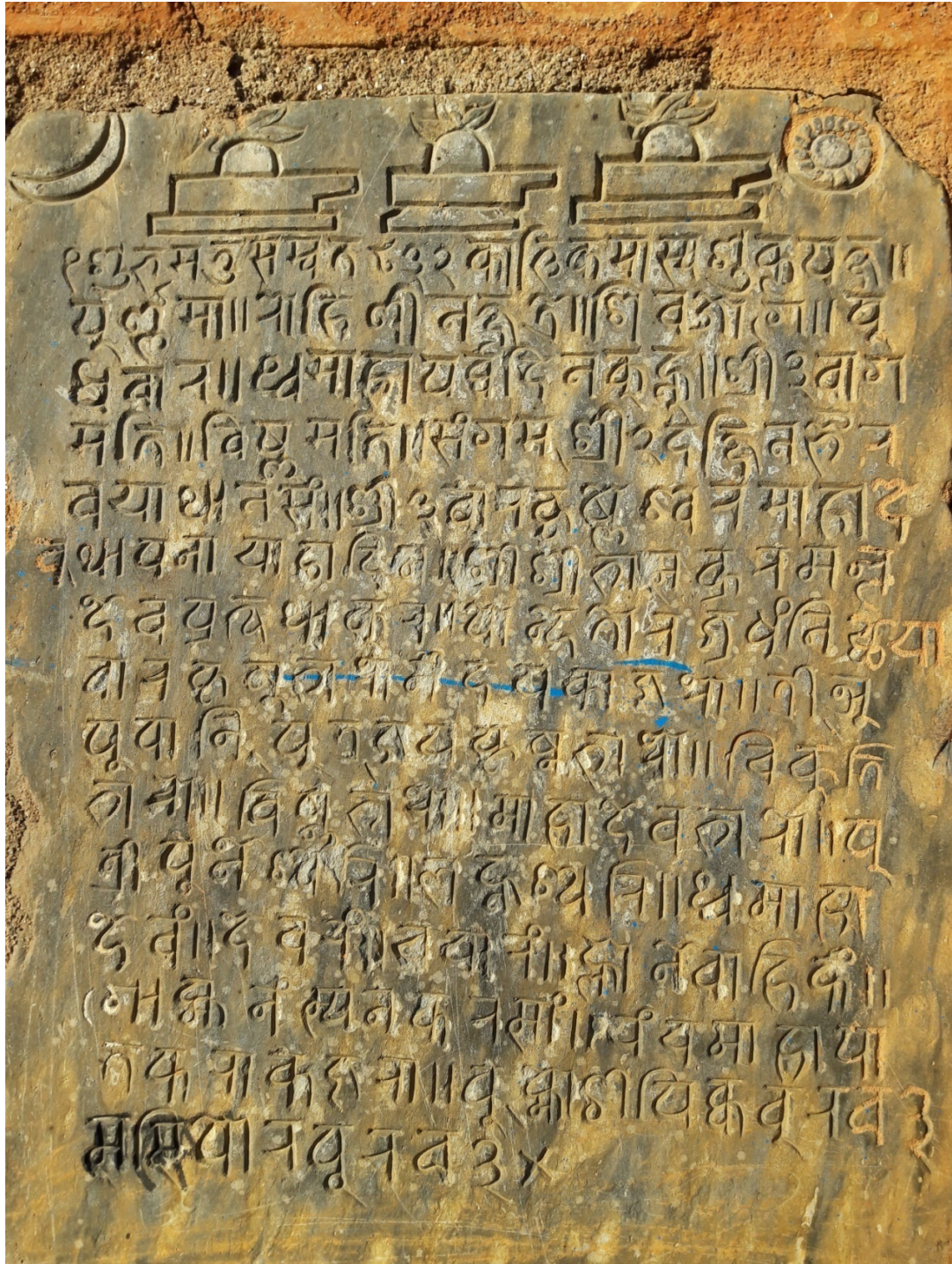


Fig 56. Inscription attached to temple wall

Other images of Pratimaneswora temple



Fig 57. Four images from Pratimaneswora Temple



Fig 58. Chaturmukha Shiva Lingam



Fig 59. Huge stone bull