

Chapter One

Introduction

1.1 Introduction

Kathmandu valley is the capital of Nepal which is 1,300m above the sea level measuring an area of 665 square kilometer in which Kathmandu city lies in the east bank of Vishnumati River; its population is 915071 censuses of 2011. The city is located in the northwestern part of Kathmandu valley. The city covers an area of 50.67 square kilometer. Eight rivers flow through the city, they are: Bagmati, Bishnumati, Dhobikhola, Manohara, Hanumante, Kodku, Nakhhu and Balkhu. The valley had been ruled by different kings from different dynasties; Gopala, Mahispala, Kiratas, Licchavi, Malla and lastly by Shah. About Gopala, Mahispala and Kirata, only literary sources can be found. Licchavi period is known as ancient period. There is a lot of evidence like inscriptions, coins and sculptures which reveals the proofs about the settlement and rules by the Licchavi dynasties or ancient history.

During the Licchavi period, evidence shows us Kathmandu city was divided into two sectors, Dakchinkoligram and Koligram. According to the evidences from different inscriptions of Licchavi period it is believed that south sector lie three cities Lagan, Yangal and Bramhma Tole which was known as Dakchinkoligram whereas Koligram lie Itumbahal, Indrachock and Keltole. This sector was known as Uttar Tole (North sector) also.

After Licchavi, Malla ruler ruled the Kathmandu valley from Jayasthiti Malla to Prithivi Narayana Shah which is known as medieval history of Nepal. The valley was ruled by Jayasthiti Malla and his descendants from A.D 1382. The valley had split into a number of political units after the rule of Yaksha Malla (A.D 1428-1482). There valley was divided into three separate independent kingdoms: Bhadgaun, Kathmandu and Patan by the end of 15th century till the unification of Nepal by Prithivi Narayan Shah. Due to

the political rivalries of three Kingdoms, as a completion numerous artistic, cultural and religious developments were made. So most of the architectural remain and art objects within the valley or these three kingdoms are the contribution of Malla dynasties. The heritages from Kathmandu valley are listed in 'World Heritage Sites' by UNESCO where seven Heritages lie here out of eight from Nepal.

Makhan Mandap is one of the historical places of Kathmandu and now it is popularly known as Makhan Tole. According to Mahes Raj Pant, the Gorakhnath cult was introduced in Nepal in order to spread and to expand the Hinduism, so they constructed mandap in some locality or Tole. He constructed the mandap in Ason, Indrachowk, Makhan, Bangemuda (Thasamandu) and Kasthamandap, at least. So the place was named adding mandap at the end like Ason Mandap, Wankaro (Indrachowk) Mandap and Makhan Mandap. But there is the existence of Mandap in Ason which we still can see in front of Annapurna Temple and Kasthamandap only. According to all traditions Gorakhnath was the disciple of Matsyendranath (Dasgupta, 1969: 384). The chronicles also associate Narendradeva reign 643 or 644 A.D. with the entry of Lokeshwara Matsyendranath into Nepal. But another inscription which is in Gupta characters commemorating the setting up of an image of Lokeshwara is during the reign of Ramadeva (Samvat 469). But it seems that this was done in the time of Narendradeva. A later inscription of Jayadeva II mentions Lokeshwara in an imagery drawn by poet, who shows that cult of Avalokiteswara Matsyendranath was introduced in the county in that century (Regmi, 2007:197). But another tradition says Gorakhanath visited Nepal after 12th to 13th century onwards.

Makhan Mandap lies in the core area of Kathmandu which is situated in North-East sector of famous Hanuman Dhoka Darbar Square and it lies in ward no. 25. The people living here are Hindu and Buddhist. Makhan Mandap is known for its ancient culture and as a land of temples. The main attractions of the place are Tarani Devi or Tana Bahal, Mahendreshwar temple, Narayan temple with Garuda, Ratna Kirti Maha vihara, Tunche Bahal and many more. This place is important from the view of historical, cultural and as well as archaeological perspective. It is known for its beautiful artistic archaeological objects and monuments throughout the world. The artistic objects found

here are from the ancient to medieval period which are very remarkable. It consists of religious monuments everywhere. Temples, monasteries, Chaityas, shrines and courtyards are full of different Images discovered in different periods. The religious monuments of Makhan Mandap are the tangible heritages of the people in which they focus on daily worship of God and Goddess images. The fest and festivals, rite and rituals and the cultural traditions are important which are connected with their daily life from birth to dead.

1.2 Statement of problem

One of the historically, archaeologically and culturally important places of Kathmandu city is Makhan Mandap. It consists of many tangible heritages like temples, monasteries, shrines, and courtyard full of sculptures. It also consists of intangible heritages like religious fest-festivals, rites and rituals which are celebrated by people in different time as occasions. Despite full of cultural and archaeological heritages; no strong research, study or archaeological exploration has been done for the place. No any related sectors or institute have concentrated on the archaeological preservation, conservation, restoration and promotion of these heritages. Because of the modernization, big buildings and supermarkets are being built surrounding the heritages, by which artistic objects and monuments are damaged and is hiding behind the darkness. There is also lack of awareness about the preservation and conservation of cultural heritages among local people and the other institutions. As a result many historical artistic objects were stolen and sold to other countries. The problems are listed below:

- i. The cultural heritages are not located and clearly identified.
- ii. The archaeological, historical and cultural aspects of this area are not studied and researched properly in depth.
- iii. The cultural heritage and archaeological potential objects of Makhan Mandap are not exposed.

1.3 Objectives

- i) To locate and identify the cultural heritages.
- ii) To study and research about its archaeological, historical and cultural aspects in depth.
- iii) To expose the cultural heritages archaeological potential objects with their importance
- iv) To research about the cultural activities of the area.

1.4 Review of Literature

- *GautamVajra Vajracharya, **Hanuman Dhoka Rajdarbar, Kirtipur: Centre for Nepal and Asian Studies, 2033 B.S.***

The author of the following book has explained about the different heritages within the Hanuman Dhoka Darbar Square and Makhan Mandap including its historicity and development of the Kathmandu city by different rulers during medieval period. Beside this he has mentioned about the different festivals celebrated by the people of these places with its importance. But he has not mentioned detail of Hanuman Dhoka and has left many important peripheral areas especially northeast section which are related culturally, traditionally and archaeologically with it.

- *Jagadish Chandra Regmi, **Kathmandu Shahar, Tangal: Shiva Prasad Upadhaya office of Nepal antiquity, 2051 B.S.***

The author has mentioned about the history of Kathmandu city with the details of Lichhavi and Malla periods, division of city and its different ancient name of Kathmandu city with area index and explanations. In a chapter he has also included about the Makhan Mandap with its historical name and date. But he had not included detail information about the areas.

- *DhanaVajra Vajracharya, **Lichhavikalka Abhilekh**, kirtipur: Centre for Nepal and Asian Studies, Second Edition 2053 B.S.*

In this book, the author has translated the different Licchavi inscriptions with its translation and explanations found from different places of Nepal. In a chapter he has translated the inscriptions found from Tana Bahal of Makhan Mandap but the author had not mentioned clearly about the inscription area.

- *Wolfgang Korn, **The Traditional Architecture of Kathmandu Valley**, Kathmandu: Ratna Pustak Bhandar, 1976 A.D.*

In the book, the author has mentioned about the traditional architecture of the temples, traditional houses, the royal palaces and the public rest house with the line drawing from different elevation of different sectors. He has also shown the line drawing of the palace of Hanuman Dhoka Darbar Square, its temples and monasteries as well. The author had mentioned about the architectures of tired roof styles of temples and had not mentioned about the architectures of Shikhar styles of temples found within Hanuman Dhoka Durbar Square.

- *John k. Locke, **Buddhist Monasteries of Nepal**, Kathmandu: Sahayogi Press Pvt.Ltd, 1985 A.D.*

In the book, the author has explained about the different Bahas and Bahis (monasteries) of Nepal. He has introduced the historical, cultural and architectural part of the various monasteries of Kathmandu Valley and has figure out the clear picture of the historicity and archaeological importance of Buddhist monasteries. He has also mentioned about the Bahas and Bahis of Makhan Mandap like Makhan Baha, Makhan Bahi and Tuchen Baha but he had not mentioned the clear details about traditions of Vihars.

- *Lain Singh Bangdel, **Inventory of Stone Sculptures of the Kathmandu Valley**, Kathmandu: Royal Nepal Academy, Kamaladi, 1995 A.D.*

The following book is the inventory of sculptures from different periods located in different places of Kathmandu Valley. He has mentioned about the land

and people of Nepal with a beautiful description including its historicity and religions. He has also defined about the art of the Kathmandu Valley with its importance and has mentioned about the different Hindu and Buddhist sculptures its iconographic features. In a chapter he has included the photographs of different stone sculptures from Makhan Mandap. But in this book he had missed to mention most of the stone sculptures found within the Makhan Mandap.

- *Michael Hutt, Nepal 'A guide to the Art and Architectures of Kathmandu valley': Shambhala Publication Inc, 1995 A.D.*

The author of this book has traced out the history of Nepal till modern period with the details of religion and architectural forms of the heritages. In a chapter he has mentioned about the heritages of Kathmandu with its explanations and photographs. But he had not included details about the art and architectures of Kathmandu Valley.

- *Michael Allen, The Cult of Kumari virgin worship in Nepal, Kathmandu: Mandala Book Point, Kantipath, 1996 A.D.*

In the book, the author had introduced about the traditions of Kumari in Nepal with its origin, development and historicity. He has mentioned about the Royal Kumari of Nepal as well as Non royal Kumaris of Kathmandu Valley with the rituals to be followed during the worships. But in this book he had not mentioned about the Makhan Jyapu Kumari of Makhan Mandap who is one of the important non Kumari of Kathmandu city and her antiquity dates back to Nepal Samvat 833.

- *Sudarshan Raj Tiwari, The Ancient Settlement Of Kathmandu Valley, kirtipur: Centre for Nepal and Asian Studies, Second Edition 2001 A.D.*

The author has explained about the ancient settlement of Kathmandu valley with its location and identification. He has mentioned about the history of the settlement pattern of Lichhavi which are followed by Mallas. It includes the

charts and maps and the ancient names and inscriptions which help to show the clear picture during ancient and historical settlements. But some points he had mentioned are controversial and not proved.

- *Hariram Joshi, Nepal Ka Chadparva, Kathmandu: Joshi Research Institute, 2060 B.S.*

The following book is the collection of the festival celebrated in Nepal. The author has explained about the different festivals with its importance and legends which are celebrated according to the Lunar Calendar of Nepal. Regarding this he had missed to include details about festivals celebrated in Kathmandu.

- *Dilli Raman Regmi, The Ancient Nepal, New Delhi: Rupa & Co, India, Second Edition, 2007 A.D.*

In the book, he has explained about the ancient settlement pattern of Nepal including pre-history, administration, inscriptions, political, social and economic condition, rites and rituals, religion and the architecture of ancient periods. Regarding this the book didn't included the clear details about the ancient periods.

- *Dilli Raman Regmi, Medieval Nepal I, II, New Delhi: Rupa & Co, India, Second Edition 2007 A.D.*

In this book, he has mentioned about the medieval settlement pattern of Nepal and has explained smoothly with its norms and values, its political, economic and social conditions of the Nepal in the late middle age. He has also explained about the historicity of feast and festivals which are celebrated in Kathmandu Valley. But the book didn't contain any social and cultural traditions of local periods.

1.5 Justification

Makhan Mandap is an important places surrounded by numerous cultural heritages. That's why this area is much more connected with the religious beliefs, social life and traditional norms and values. As we know people are now concentrating on historical, archaeological and architectural objects as their interest, so that people are researching about the ancient civilization and their importance. As a result many ancient places, art and artistic objects are found and conserved. But also at the same time, it is very hard to have deep study and research in a huge habitation site like Kathmandu which is now over going with modernization. Although many of the scholars or related sector have mentioned and researched the area but they have not highlighted about the socio-cultural aspects of the heritages of Makhan Mandap. For this purpose the cultural heritages of the area, depth study is needed. Especially to prevent these heritages from disappearance depth study and research is therefore realized.

1.6 Limitation

The study and research is conducted within the area of Makhan Mandap only which lie at ward no. 25 and situated to the north of Hanuman Dhoka, west of Indra Chowk, south of Itumbahal and to the east of Kampukot. The study included the culturally and archaeologically important heritages of the study field. The worshippers or devotees outside from the Makhan Mandap are also included for the further study. Since the most of the people living there are Newars, so the intangible heritages of Newars are only included.

1.7 Methodology

The proposed study will be based on the information gathered through observation, interviews, and secondary sources of information like published and unpublished documents and journals of the study area.

1.7.1 Primary source

- **Observation:** The study areas are properly researched through direct observation and are properly documented as well.
- **Interviews:** Interviews are conducted with different informants such as Hindu and Buddhist Priests, local people and different scholars from related field.
- **Questionnaire:** Structured and open ended questionnaire are asked about the heritages and cultural activities of the related field to the local people who are selected by applying purposive sampling methods.
- **Maps and Photographs:** Different maps and photographs are collected from the study field.

1.7.2 Secondary source

Helps are taken from the books, magazines, newspapers, articles and journals which are related to the cultural activities of this field.

1.8 Division of Chapters

- i) Introduction
- ii) Historical Background of Kathmandu
- iii) Architectures of Makhan Mandap
- iv) Important Stone Sculptures of Makhan Mandap
- v) Social and Cultural Traditions of Makhan Mandap
- vi) Conclusion

Chapter Two

Historical Background of Kathmandu

2.1 Geographical Situations

Nepal is about 800 km in length and 170 km in width which contains most of the Himalayas stretching between Assam, Bhutan and Sikkim in the east, to Kashmir and Jammu in the west (Korn, 1976). The mid land of Nepal is Kathmandu valley which is protected by the Himalayan range in the north and the Mahabharata mountain Range in the south (Bangdel, 1995: 22). Kathmandu valley is situated in Bagmati zone. The valley is known as Nepal valley also which measures about 20 km by 25 km, at an elevation of about 1350 m. It is a high plateau which is surrounded by steep and wooded mountains up to 3000 m high which lies in the temperate warm zone of the Himalayas with a well balance climate (**Ibid**).

The geologists point out that the valley was a lake at one time and probably either by some terrestrial upheaval or by constant erosion of the southern barrier, the water was drained off and the land reclaimed. The rocks at Chovar are claimed to be very old by geologists. There is still a gorge in Chovar. Geological formation of the Kathmandu valley points out that it was submerged completely under water. The valley became dried up and this became the place for rich fertility of the soil (Majupuria & Majupuria, 1979: 11). The valley is situated about 4500 feet high above the sea level. The climate here is favorable and the land is fertile, so due to which this place is appropriate for agriculture, animal husbandry and for habitation. From the ancient period the valley is regarded as a safe place from the view of security because it is surrounded by tall mountains around it due to which it is not easy to enter the valley (Kunwar, 2011: 12).

Kathmandu, the capital city of Nepal is one of the important districts of Bagmati zone which is at the northwestern side of the Kathmandu valley. The city contains some portion of Kathmandu valley and some part of Mahabharata mountain range by which the city is made up (Sanchar Vibhag: 703-706). Geographically, the district is located in

between 27° 27' to 27°49' north latitude and 85° 10' to 85° 32' east longitude (Sanchar Vibhag: 704-706).

Hanuman Dhoka Royal Palace is the center point or core area of Kathmandu city which is situated at the high place and in ward no. 25. Ward no. 25 is the core area and the centre of ancient and historical activities which consists of numbers of precious heritages. The ward is spread over 10.3 hectors in which Makhan Mandap is also situated inside here and lies at north east of the Royal Palace.

2.2 History of Kathmandu Valley

The Kathmandu valley is one of the oldest human settlements in the central Himalaya. Different prehistoric tools were found from Lubhu which is the southern part of Kathmandu valley. A Neolithic axe was also found from the Buddhanilkantha which was made from Granitic Jenesis stone (Panday and Regmi, 2062: 66). From the foundation of these prehistoric tools, it can be said there is the habitation of Neolithic people inside the Kathmandu Valley and they used to do the agricultural works (**Ibid**: 87).

According to the literatures the history of Kathmandu valley begins with a number of myths. According to the Buddhist text, the valley was a great lake in which a large number of Naga-serpent creatures are inhabited in it. So the lake was known as Naga-hrad (abode of snake gods). Then the Bodhisattva Manjushree came down from the north to see the miraculous lotus Swayambhu which is self created in the middle of lake. Then he thought of draining out the water to make valley habitable. So with his sword, he cut the passage and released the water out from the lake and made suitable for human habitation (Hutt, 1995: 14). But according to the Hindu text, it was said, Pradyumna, the son of lord Krishna drained out the water from the valley and released the river goddess Vagvati (Bagmati) from the demon who had imprisoned her (**Ibid**).

According to the literary evidences, it is believed the valley was inhabited first by Gopala Dynasty (Naga, Nipa), Mahispala or Avira Dynasty (Gupta, Koliyas, Vriji) and

Kirata had ruled the valley before the historical time of periods (Kunwar, 2011: 12). But there are no authentic archaeological evidences to prove the statements. The ancient settlement of Gopapas, Mahispapas and Kiratas ruled at the Matatirtha area which lies in the south west of the valley (Tiwari, 2001: 3). The chronicle named Gopalraj Vanshawali which was composed in late 14th century A.D mentions 29 rulers of the Kiratas Dynasties (Regmi, 2007: 54). But there is an inscription found at the periphery of Hanuman Dhoka and at the plinth of Sweta Bairaba (Appendix B) in which 'Kirata' word is included (Vajracharya, 2033: 374).

The Kirata Dynasty was followed by the Licchavis who entered Nepal as early as the first century A.D (Regmi, 2007: 61). As the stone inscriptions appeared from the 5th century onward of the time of Licchavi King Manadeva, the documented history can be known. So the dated history of Kathmandu valley is generally started from 464 A.D. The first Licchavi inscription of Samvat 386 (464 A.D) was found from Changu Narayana temple in which the king kept some lands as Guthi (Vajracharya, 2030: 13). But the research found that there is an inscription at Pashupati temple of Samvat 381 (459 A.D) which is 5 years older than the inscription of Changu Narayana temple of Manadeva (Regmi, 2053: 2-3). According to the Shankarman Rajbanshi, it is said the inscription belongs to Manadeva I but Regmi believed it belongs to the period of King Dharmadeva (**Ibid**).

During the Licchavi period, the settlements were generally called 'Grama'. But the settlement on crests of hillocks uniformly appears to carry the suffix 'Pringga'. The word 'Pringga' place name word originates from Kirata which have been popular for a long time since before they are mentioned in the inscription. 'Pringga' occurs without the Grama suffix like Kadampringga pradesha, Makhapringga, Prangpringga (Tiwari, 2001: 143).

During the Licchavi rule Sanskrit become the court language. All Licchavi inscriptions are composed in Sanskrit (Pal, 1985: 17) and written in Gupta script which is called Licchavi script.

Buddhism and Hinduism were already flourishing during the time of Licchavi. Shiva and Vishnu cults of various nature spirits and tutelary divinities (Yakshas) and mother goddess were already familiar figures in Nepali art. Buddhism probably was introduced into the valley during the reign of Emperor Asoka (3rd century B.C), for which it received strong support from Licchavi ruler (Pal, 1985: 17).

There is also the mention of the palaces of Managriha, Kailaskut Bhawan and Bhadrdivas. According to the Huian Tsang of 7th century in his travelling description, he mentioned the unique harmony of Buddhist and Hindu temple which existed even then (Bernier, 1978: 2). According to the famous traveler Wang Hiuen Tsay, he describes about the ancient palace of the Licchavi King. He reported that there was nine storey in height and able to hold gathering of 10, 000 people. According to the chronicle, the palace is located at Mathyalakha, south of Devapatan (Deo Patan) (**Ibid**: 4). Towards the end of 8th century the decline of the Licchavi Empire began and ended in disunity and conflict which last until the early 13th century. The period is generally described as 'Dark Period' (Hutt, 1976) and known as early medieval period.

The next history begins from the rise of Malla Dynasty who was the great contributors to the cultural heritage of Kathmandu valley. The main credit goes to Jayasthiti Malla (1380-1395 A.D). During the time of Jayasthiti Malla, Hinduism also gained considerable power as a result of the enforcement of caste-system. The caste system is organized to the group of people according to the occupation and gave each individual a certain fixed place in society (Hutt, 1976). His reforming reign ushered in the high period of artistic and architectural activity, much of which still apparent today. Under the rule of the Mallas, a period of relative stability began and lasted almost 600 years. Jayasthiti Malla adapted the administrative methods from Mithila. So the valley was a bastion of Hindu religion and Philosophy, particularly of the Vaishnava. During the period Sanskrit language retained its importance and was rivaled by Newari which came to be used increasingly as the language by administration and remained so until it was replaced by Nepali during the Shah Dynasty (Pal, 1985: 19).

With the death of Jayasthiti Malla, the grandson Yaksha Malla (1428-1482 A.D), the valley was expanded as far as the Tibetan borders in the north, the Ganges in the

south, Sikkim in the east and the Gandaki in the west (Hutt, 1976). After the death of King Yaksha Malla, the valley was divided between his sons and the kingdom Kantipur and Bhadgaun, now the city of Kathmandu and Bhaktapur were established. The sons were Rayamalla and Ratnamalla. Ratna Malla ruled the Kathmandu (with Patan) and Raya Malla ruled the Bhaktapur. But the youngest son Rana Malla ruled the area east of Sanga and round about Banepa (Regmi, 2007: 464). This arrangement meant that the valley became divided into three kingdoms with the consequence that none of the three rulers was powerful enough to prevent the disintegration of his own territory. The kingdom shrank to city states and disunity arose among the rulers. Constant disunity between the valley kingdoms had almost a positive effect on the arts and architectures. Despite continuous skirmished competitiveness developed and was demonstrated in the erection of even more spectacular temples and palaces.

The division of the kingdoms of the valley enabled a small kingdom Gurkha to become the strongest power in this area. As a result of clever political maneuvering, the downfall of the Mallas was bought about under the leadership of the Gurkha King Prithivi Narayana Shah (1723-1775 A.D) and the conquest of the valley. Nepal was finally united under the one leader. However, this only came about after a protracted ten years siege and conquest of individual settlement which led to capture of the three main cities.

Over the past two thousand years the Kathmandu Valley has sheltered the dominating power of the central part of the Himalayas, the Government of Nepal, while maintaining an independent existence. The Valley has exerted a major influence on the surrounding smaller states, but, unlike them, the valley has enjoyed a relatively continuous development, despite the effects of immigrants and marauders. It has been a constant source of attraction to outsiders because of its location and it's wealth of important Buddhist and Hindu shrines. It has always been one of the most important pilgrimage sites for Hindus in the central Himalayas.

2.2.1 Settlement of Kantipur

Before knowing the history of Makhan Mandap, it is necessary to know the history of Kantipur which is now known as Kathmandu city because this place is one of its parts. Kathmandu city's foundation date is still uncertain. Gunakamadeva, a 10th century ruler is generally credited for founding the Kantipur city. In Daniel Wright book the following description is found- Guna-Kāma-Dēva reigned fifty one years. "While this Rājā was fasting and worshipping Mahalakshmi, the goddess appeared to him in a dream, and told him to found a city at the junction of the Bāgmati and Bishnumati rivers. This was the sacred place where, in former times, Nē Muni had performed devotions and practiced austerities, and here was the image of Kāntēswara devatā. To his spot Indra and other gods came daily, to visit Lokēswara and hear purānas recited. The new city was to be built in the shape of the kharg or sword of the Dēvī, and to be named Kāntipur; and dealings to the amount of one lākh of rupees were to be transacted in it daily. The Rājā, being thus directed, founded the city at an auspicious moment, and removed his court from Pātān to Kāntipur (Kathmandu). The city contained 18,000 houses. Lakshmī gave her promise that, till the traffic in the city amounted to the lākh of rupees daily, she would reside there. By her kindness the Rājā was enabled to build a suvarna-pranālī or golden dhārā, and hence named the city Suvarna-pranālī-Kantipur. He then peopled it with various castes" (Wright, 2007: 153-154).

The city was designed in the form of Goddess sword. According to the design the top and the sharp part of the sword lies at Mhepi and the bottom or the holding portion of the sword lies at Pachali Bhairab.

The Kathmandu city was established in the form of Goddess Maha Laxmi's Sword but according to the Buddhist tradition it is said that city was in the form of Mahamanjushree's sword. The planning and design of the city represents a cosmos. Mandapas, Swastika, Astamatrika (Ajima) and other religions entities are represented in plan form. They act as outer walls of the city protecting it from any evil. King Gunakamadeva installed Astamatrikas in eight parts of the Kathmandu city who protects city from any evils. The goddesses are Bhrahmi, Maheshwari, Kaumari, Vaisnavi, Varahi, Indrani, Chamunda and Mahalaxmi.

Goddess Brahma is also known as Pasiko Ajima who is situated at Kamaladi. According to the legend it is said, the place used to be visited by goddess disguising herself as a cock and if anyone reaches near to her she used to be vanished. Another goddess is Maheshwari and also known as Lumadi Ajima who is situated at Bhadrakali. In a book named Devamala it is mentioned that she appeared in the dream of Surya Vamshi King Gunakamadeva and order him to establish the city and to install the image of her to the east of Bhadrakali for the protection of the city. Later king Amar Malla started the Chariot procession of the Goddess during every 12 years (JBR, 2036: 98).

Kaumari, who is known as Fibo Ajima is situated at Maitighar, near to military headquarter. Vaishnavi is known as Pachali Ajima or Nye Ajima which is situated at Pachali Bhairab. Varahi or Kankeshwari Ajima is situated at the Bank of Bishnumati River (Kankeshwari) whereas Goddess Indrayeni is situated at the Bhishnumati River, opposite of Shova Bagwati which is known as Lhuti Ajima. Goddess Chamunda is situated at Balaju (Mhepi) and also known as Mhepi Ajima and Goddess Mahalaxmi who is popularly known as Shree Ajima which is situated at Narayanhiti Durbar Square (JBR, 2036: 99- 102).

| Serial no. | The Matrikas | | Locations |
|------------|---------------|-------------------|---------------------------------------|
| | Sanskrit Name | Newari Name | |
| 1 | Brahmayeni | Pasiko Ajima | Kamaladi |
| 2 | Maheshwari | Lumadi Ajima | Bhadrakali |
| 3 | Kaumari | Fibo Ajima | Near Military Headquarter (Maitighar) |
| 4 | Vaisnavi | Nye Ajima | Pachali Bhairab |
| 5 | Varahi | Kankeshwari Ajima | Kankeshwari |
| 6 | Indrayeni | Lhuti Ajima | Vishnumati |
| 7 | Chamunda | Mhepi Ajima | Mhepi |
| 8 | Maha Laxmi | Shree Ajima | Narayan Hiti |

According to the various scholars, the name of the Kantipur was named as Kasthamandap during the reign of 17th century King Laxmi Narasimha Malla. But according to the manuscript of 1200 B.S. the word Kasthamandap was mentioned which proves that the name had been used many years before the King Laxmi Narasimha Malla (Bajracharya, 2019: 110).

Kathmandu city was divided into two sectors during Malla period and was known as Yambu and Yagal which adjoins two settlements during Licchavi periods, where Yambu was known as Koligrama which signified the northern half of the city and Yangal was known as Dakchinkoligrama which signified the southern sector of the city.

Kathmandu city was divided with different names during Malla era. Firstly Kathmandu city was divided as Kasthamandap and Kantipur where from Kathmandap to south sector of city area was known as Kasthamandap Mahanagar and to the upward or the north of the city area was known as Kantipur Mahanagari (Regmi, 2051: 64).

According to the Newar tradition, Kathmandu was divided as ‘Thanay’ (Upper) and ‘Konay’ (Lower) (**Ibid**). The areas were known as ‘Thandesh’ which means Kantipur’s upper part and ‘Kodesh’ means the lower part of the Kantipur.

In the above division Kathmandu city was divided into three main areas. They are as follows:

- Thanay-Thathupuin: From Tengal to upper north or form Asan’s fish to northern area. (Regmi, 2051: 64)
- Dathutwa-Dathupuin: from Asan’s fish to Kasthamandap’s middle part of the area. (**Ibid**: 65)
- Konay-Kothupuin: From Kasthamandap to south of lower part of the city (**Ibid**).

According to the above division, Dathupuin was also divided as two parts; Layaku puin as a part was to be believed which lies from Makhan Bahal to Kasthamandap area (Regmi, 2051: 65).

So from the division shown above, it shows that Makhan Mandap lies to the northern sector of the city and it's a part of Kantipur Mahanagari which lies at the middle sector know as Dathutwa- Dathupuin.

2.2.2 History of Hanuman Dhoka Durbar Square

Makhan Mandap lies to north of Durbar Square complex, so it is also necessary to know the historicity of 'Hanuman Dhoka Royal Palace' which is one of the most important cultural site and it was named during Malla period. The name of the palace was called 'Gunapo' palace (Vajracharya, 2033: 16). Although it is not known what guna means but it could be referring just to the section of the palace or even the hallowed spot at the north east corner of Mulchowk, where the Tripala Kalasha representation of Changu Narayana, Laxmi and Saraswati is set up during the 'Gunapo' ceremony (Tiwari, 2069: 2).

This palace complex is also known as Basantapur Durbar Square which was named during the period of Shah. From the different inscriptions it shows that different dynasties had ruled this place. So according to the Licchavi inscription of Samvat 535 (612/13 A.D) from Jaisi Deval (Appendix C) mentions about a royal palace with its four side boundaries (of inscription area) known as 'Dakshinrajkula' (Vajracharya, 2033: 6-7). So the inscription shows the site is to be located in north east direction which indicates the area of the Hanuman Dhoka Royal Palace. Another inscription was found attached to the plinth of Degu-Taleju temple which was during the period of Amsuvarma (605 AD-621 AD), it mentions about the renovation of a Licchavi royal palace (Vajracharya, 2033: 8-9).

Cultural evidences shows that the site of Hanuman Dhoka Royal Palace is very old. There is a tradition of bringing the image of Changu Narayan to the Royal Palace twice a year in the month of Srawan (July-August) and Poush (Dec-Jan). Since the origin of Changu Narayan is older than the king Mandeva (464-505 AD), the tradition of bringing the image of Changu Narayan to the royal palace is older custom before than the reign of King Mandeva which proves that the antiquity of Durbar Square is very old or

dates back to Licchavi period (Vajracharya, 2033: 13). The tradition of bringing the image of Chanu Narayana during Shrawan signifies the glimpses of deity to the king. But the tradition of bringing the deity to Royal Palace signifies that in order to stop Narayana from visiting outside from the valley, goddess Taleju stops him by convincing and tries to send him back to his place Changu Danda. If Narayana visits outside from Kathmandu valley it will be the bad luck. So in order to stop Narayana, a bad luck sign is shown by making the doors of broken pots (**Ibid**: 168).

The Royal Palace in Kathmandu has been named Hanuman Dhoka, after the image of Hanuman installed by King Pratap Malla outside the main entrance in 1672. The Hanuman Dhoka palace is said to have had at least 35 courtyards. Large portions of the palace were damaged during the 1934 earthquake, and today only 9 courtyards still exist. Much of the area was planned out as Juddha Saddak or New Road. The oldest buildings are from the 11th century. The palace housed the Malla kings starting in 1482 with Ratna Malla. The Palace was used by the Shah Kings from 1768 onwards until 1896, when Prithvi Bir Bikram Shah abandoned it from new Palace at Narayan Hiti (UNESCO, 2004: 16).

During the medieval period many historical buildings, religious temples, shrines and monuments are erected around the Hanuman Dhoka Royal Palace. They were not erected at the same time. There were the contribution of many Malla kings, queens and other persons. The architectural remains around the palace were erected from the time of King Ratna Malla (1484-1520 AD) to Prithvi Bir Bikram Shah (1875-1911 AD). Ratna Malla was the king who declared Kantipur as an independent principality in 1484 AD and separated it from the clutches of Bhaktapur (Department of Archaeology, 2068: 9) and enthroned himself settling in Hiti Chowk (Vajracharya, 2033: 15). Ratna Malla erected a small temple of Taleju, a tutelary deity of Malla Dynasty. Then there was the contribution of the king Mahendra Malla (1560-1574 A.D). He constructed the small Taleju temple into marvelous size and made the main courtyard which is known as Mul- Chowk. He also constructed Mahendreshwar Mahadev temple in 1561 A.D. in addition, he made a temple near the main entrance of Royal Palace and enshrined the image of Chatumukhi Vishnu in it. He also built the temple of Kotilingeshwar (**Ibid**, 18).

After Mahendra Malla, King Pratap Malla (1641-1674 A.D) was an important person. In his time of reign, literature, religion, culture, art and architecture was flourished and developed. King Pratap Malla added Sundari Chowk, Nasal Chowk and Bhandarkhal garden of Royal Palace. He also installed the lion capital on a stone pillar in front of the Degu temple. He erected Panchamukhi Hanuman in Nasal Chowk along with Narayansingha image. In addition he constructed temples of Krishna Mandir and Kavindrapur.

The Durbar square developed on the ancient trade route around Maru. The Kasthamandap is the oldest structure constructed in the early 12th century. However various Chaitayas from the Licchavi palaces are found in Sikhambaha. It has been suggested that various palaces were located around this area during the Licchavi period. It was only after king Ratna Malla established his capital in Kathmandu, that the temples and palace were constructed in their present form. With the wealth gained through trans-Himalayan trade numerous temples were established. Such as the temples of Kotilingeshwor, Jagannath and Taleju which are all built between 1562 and 1564 (UNESCO, 2004: 16).

2.2.3 Introduction of Makhan Mandap (Makhan Tole)

Makhan Mandap is also known as Makhan Tole which is a historical place since it is situated in the peripheri of the Royal palace. The name as Yambu was first included during the period of King Bhojdev in the colophon ‘Astasahasrikā Prajnāpāramita’ where it was written ‘Shree Yambutramāyāmri’. The part of date is not clear but it is known of Nepal Samvat 131(1011 A.D) (Regmi, 2051: 96). During medieval period Licchavi period’s Dakshinkoligram was changed as Yagal as well as Koligram changed as Yambu (**Ibid**). According to the scholars, from the peripheral of Makhan Mandap to Thaiti means the northern sector of the city. So it shows that the areas and Toles from Makhan Mandap to Thaiti belong to Yambu which can be cleared and proved from inscriptions contents (**Ibid**). It was written Makhan Mandap was under Yambu on the evidence of 1193 A.D. (**Ibid**). Present day the area of Makhan Mandap is at the northern sector which was previously known as Yambu or Koligrama.

During 1854 A.D Kathmandu city had the description about total 45 Toles in which Makhan Mandap is one of them. (Regmi, 2051: 116). Different evidences were found about Makhan Mandap from different inscriptions. The earliest evidence of Nepal Samvat 313(1193 A.D) mentions about Makhan Mandap as ‘Makhantolak’ (**Ibid**: 148). Another reference of Makhan Mandap was found on Nepal Samvat 719 (1599 A.D) which mentions ‘Shree Makhanmandapasa tolaka’ (**Ibid**). An evidence of Nepal Samvat 734 (1614 A.D) shows Makhan Mandap in the form of ‘Shree Māshamandapastolaka’ (**Ibid**). The name of Makhan Tole was mentioned in a copper plate of Nepal Samvat 839 during the reign of Bhaskar Malla (Pant, 2055: 45)

There is an entrance door from Makhan Mandap to enter Hanuman Dhoka which was said to be called as ‘Swakambu Dhoka’. There is still a pair of stone lions who are guarding to the way of Hanuman Dhoka from Makhan Mandap. But it is still uncertain that the door was made for what purpose, whether to separate the part of Yambu and Yangal or it was made as an entrance door to Royal palace (Regmi, 2051: 148). According to the Gautamvajra Vajracharya, the area of Hanuman Dhoka was known as Swakambu. It shows the door is not only known as swakambu Dhoka of the area of Hanuman Dhoka was known as Swakambu. The colophon of 1736 B.S, Mahabali (Huge Sacrifices) were made in Swakambu in order to stop the diseases of small pox. The places were mentioned where the huge sacrifices were given they were Thasamandu (Bangemuda), Wankaro (Indra Chowk), Swakambu, Mandu (Maru) and Lagan (Vajracharya, 2033: 39-40).

According to Bhasavamsawali the administration of the Kathmandu city was ruled by 12 Thaku JuJus (Baisya Thakuris or Thakula) and they were known as ‘Jhinnimha Thakul’ in Newari language (Regmi, 2051: 31). They were as in position as the King’s. They ruled the administration of Kathmandu City for 225 years from 1258 A.D. But there is no any evidence that they ruled the city from above date. After the capture of Kathmandu city by King Ratna Malla, the period of Thakurs were ended.

Among 12 Thaku JuJus, there were also the Thaku JuJus in Makhan Mandap and was handling the political administration. According to the inscription inside the temple of Tana Bahal dated Nepal Sambat 795 (1675 A.D) mentions, the person who was named

as 'Surya Thakur', in the name of his father, mother, other relatives and friend he had offered something to the Tana Bahal which shows the relation of Surya Thakur with the Thakurs of Makhan Mandap (Regmi, 2051: 34).

Jhanga Thakur was the person who ruled the Makhan Mandap and was very active in political situation during the period. The inscription inside the Tana Bahal of Makhan Tole which is dated Nepal Sambat 837 mentions that he belongs to the house of Patravamsha of Makhan Tole's 'Vakuti' 'Niyentache' and he offered a house (Dyo chen) to Shree 3 Tana Devata (**Ibid**). So according to above inscriptions it may be said that the Tana Deval was the tutelary goddess of Thaku JuJus. According to the colophon of Nepal Sambat 833 mentions that Jhanga Thakur became Prime minister in the year (**Ibid**: 35).

The inscription of Nepal Sambat 905 (1785 A.D.) mentions that Jaya Pratap Singha Thakula and Shree Laxmi Thakula etc changed the old cornices of Shri Tana Deval. So it proves that there were the houses of other Thaku JuJus as well in Makhan Mandap (**Ibid**).

According to the legend it is said that the festival of Pachali Bhairaba was started by the ancestors of Thaku JuJu since they had a great role during the festival (Vajracharya, 2033: 83). There is still the tradition of showing the dance of Pachali Bhairab with the group of Astamatrikas in fixed time of period. According to the Vamshawali of Mohini Binod Sharma, the tradition of showing the dance was started by King Amar Malla (1586 B.S. - 1617 B.S.). The dance is known popularly as Gathu Pykhan which is practiced in Yangal sector once in 8 years and once in 4 years in the sector of Yambu. The dance is shown in Makhan Mandap, part of the Yambu. During the dance, there was the tradition of exchanging the sword of Pachali Bhairab and the King which is done in the festival of Vijaya Dashami. In that day King himself exchange the sword with Pachali Bhairab. The tradition is popularly known as Khadgasiddhi (Vajracharya, 2033: 184-185). The dance of Pachali Bhairaba is shown at the front of the gate of Tana Bahal of Makhan Mandap. So according to the above point, the Mandap of Makhan may be existed before at the side of front gate of Tana Bahal.

2.2.4 Legends about Makhan Mandap

There are some legends from local people of Makhan Mandap about the derivation of the name as Makhan. They are listed below:

According to the local people of Makhan Mandap, it was said 'During the reign of Mahendra Malla, most of the people were farmers who depend upon agriculture. So the people go to their works before the sunrise and return home after sunset. One day on the occasion of Maghay Sankranti (Sanlu in Newari Language) which is celebrated at the month of Magh 1st, the local people Jyapus were feeding boiled wheat to the cows (there was a tradition of feeding cows with boiled wheat at Magh 1st), near to the ground of Narayana Temple of the place, at the same time they felt of being shaded by a shadow. After that they suddenly realized that there was a huge temple in front of them. They were so much surprised to see the huge temple. So they asked each other, did u see that temple being made before? Most of the people answer 'Jin Makhan' which means I didn't see. 'Makhan' means didn't see. So the place was named as 'Makhan'.

The huge temple was Taleju Bhawani which was being constructed by King Mahendra Malla. Due to the early leaving home and late coming back, made local people unknown about the construction of the temple. So this reason made the place named as 'Makhan'.

According to the local people of Makhan Mandap, the legend about Makhan Mandap was said like this: 'One day during Indra Jatra a man was waiting for another man to meet in the evening time. He was waiting between the Indrachowk (Wonga) and Hanuman Dhoka Darbar (Layaku). But another man didn't see him. When he sees here and there, Indrachowk was decorated with oil lamps everywhere as well as Layaku was also decorated with oil lamps everywhere. The man waiting there was a dark place, so another man was unable to see him. So he said 'Jin Makhan' which means I didn't see. 'Makhan' mean didn't see. So from that time the place was named as 'Makhan'.

Baldev JuJu (local people) says, Makhan Mandap was like a bridge which joins Indrachowk and Hanuman Dhoka Darbar. Indrachowk was a Rajgriha and Hanuman Dhoka was a palace but Makhan Mandap was a normal and undeveloped place which

consists of few normal houses. So it remained as a bridge between Indrachowk and Hanuman Dhoka. But the every religious procession of festivals of the city were taken from the way of Makhan Mandap because it is said, astrologically it is good to worship deities by facing north and it is well known that Makhan Mandap is situated at the north of the city. So every religious procession is taken from the route of Makhan Mandap.

2.2.5 Settlement of People in Makhan Mandap

Kathmandu Durbar Square is listed in world heritage side so it is a monument zone which is located in the urban heart of the traditional Newar City. The monument zone comprises of the palace and the surrounding public spaces. It includes a section of the ancient trade route, which runs diagonally from Maru up to Indra Chowk. The monument zone extends toward the east covering both sides of Dharmapath (UNESCO, 2004: 17). Makhan Mandap lies in between Indra Chowk and Royal Palace, so it is also listed under the monument zone. So the major community of this area is Newars with few Brahmins, Chettries and Marwaris.

The area has a cosmological quality and also reveals the fundamental importance of territory in the Newar society from a sociological point of view that transcends the lineage or caste ties. They worship the deities according to their religion. They burn their dead and take the same funeral route. At the time of festivals, all deities regardless of their status in the pantheon and their links with a particular caste are taken around the city in the same direction and along the same route (Interview: Shrestha).

There are no any satisfactory reasons about the antiquity and the origin of Newars but according to the Sylvain Levi, the Newars people migrated to Nepal from the regions north of the Himalayas and the name Newar may be made from the name of Nepal (Levi, 2008: 141). Gopal Singh Nepali suggested they may have originated in the South India and have the similarities to Hindu community on the Malabar Coast called the Nair or Nayar (Bista, 2004: 20).

Newars were those who lived in the valley irrespective of their racial origin and features so during ancient days they might have conveyed the sense of an ethnic group, but then afterward the group was subjected to multiple racial adjustment having adopted different type of emigrants, so the different ethnic groups who were combined together created the Newar community (Regmi, 2007: 14).

Most of the Newars are Hindus and Buddhist and performs their rites and rituals according to their religions. But it is believed that they were Buddhist in early period but afterward the Brahman immigrants from India brought Hinduism with them and influenced by the Hindu religions especially during Medieval period (**Ibid**: 22). The Newari language spoken by them are greatly influenced by Sanskrit and are still distinctly a Tibeto-Burman Tongue (Bista, 2004: 20).

There are still the existences of Guthis (Community Trust) among Newars people which are for the help and promote the social and cultural activities. The managements and arrangements are made by the members of Guthis during the feast and festivals of the community. The tradition of Guthi was in existence from the Licchavi and Malla periods. Sanathyogosthi, Pradipgosthi, Panigoyagosthi, Dhojagosthi and others are the Guthis during Licchavi period (Vajracharya, 2033: 140).

Kathmandu valley which is often known as Nepal valley has been developed the continuously from ancient time to till today. The unique location of the valley is the reasons for attracting different immigrants and rulers from outside. From the ancient time till today Kantipur city one of the part of Kathmandu valley was ruled by different rulers and had added the beauties to the city with different art and architectures. Different literary evidences and inscriptions found within Kathmandu as well as in Makhan Mandap prove its origin, antiquity and historicity.

Chapter Three

Architectures of Makhan Mandap

The tangible archaeological heritages of Makhan Mandap are culturally and traditionally important which can be seen everywhere in this area. The tangible archaeological heritages of Makhan Mandap are temples, Buddhists monasteries, Chaityas and stone sculptures which are scatter at every courtyard which are focused in daily worship and related with intangible heritages. The architectures of Makhan Mandap are listed and explained below.

3.1 Temples

Temples are the main focus of worship which consists of images of different deities. Temple is known as Dega (Newari) and Mandir (Nepali) but the word does not indicate any style of temple. The Newari word Dega is originated from Sanskrit term Devagriha which means god's house. (Korn, 1976: 66). Most of the temples found in Makhan Mandap are from medieval periods. There are three types of temple found within the Makhan Mandap, they are: Multi-roofed temple which is popularly known as tiered temple (Devala), Shikhara which is known as Nagara Shrine also and another type of temple found is in Dome style which is a Mugal architecture.

The architectural structure of the temples from Makhan Mandap now has been replaced by some new construction. The temples architecture is same as from medieval period but new stuffs has been changed and added. For examples, the outer layer of walls, struts, roofs, tympanums has been changed or added because of damages and theft. There are altogether 7 Tiered-roof temples, 3 Shikhara styles of temples and 3 Dome styles of temples in Makhan Mandap which is explained below. For the location Mahendreshwar Mahadev is taken as the center and located according to its distance.

3.1.1 Tiered-roof style temple

These styles of temple have a standard architectural feature and display the marvels of wood carvings. The doors, window frames, struts, cornices, tympanum are the best example of Tiered- roof temple which are designed in artistic way by craftsman. The central of tympanum depicts the main deity of the temple. The most Tiered temples, the shrines have a brick core with superstructure of multiple wooden roofs. Many scholars have named these types of temples as Pagoda and multi roofed temple. But D.R Regmi rejects it to call these types of temple as Pagoda because he said the temples of these types existed in Nepal earlier than elsewhere (Regmi, 2007: 871). Mary Shepherd Slusser had accepted this style as Newari style (Slusser, 1982: 129). The structure of the temple is build upon plinths with bricks around and decorated with wooden frames and constructed in square, rectangular and octagonal or circular. The wall is raised around to form a Cella where god is enshrined and for the circumference the path way is also constructed. The roofs are attached on four sides of the wall at each storey which are sloping and are supported by struts. The roofs are usually made of mud tiles and copper gilt and the top is always placed by pinnacles.

The origins of tired roofs temples in Nepal are unknown. But there were already known in both in India and China before the time of Christ. While the visit to the Kathmandu valley by Chinese Traveler Wang Huiensay in 7th century during the reign of Licchavi King Narendradeva in his description suggest that the Nepali method of roof tiring was new to them, so the reports indicates that tired temples have existed in the valley at least since the beginning of the Christian era (Korn, 1976:66).

3.1.1.1 Mahendreshwar Mahadev Temple

Mahendreshwar Mahadev temple is one of the famous temple of the Kathmandu city which is situated at east of Hanuman Dhoka (Fig. no. 1). This is tired roof style of temple which is dedicated to lord Shiva in his phallic form (Chaturmukhi Shiva Linga). The temple is always attended and worshippers and devotees especially on Monday. A

long crowd is gathered on the occasion of 'Shivaratri' which is one of the important festivals for all Hindu devotees.

The two-storied temple of Mahendreshwar Mahadev is built on a broad two-stage plinth. The main entrance of the temple from street has an archway made of iron pole which is flanked by a pair of stone lions. On the right gate the temple there is a small image of bull (Nandi) sitting on a small pillar. There stands a square Mandala which is sheathed copper. The Mandala is known as 'Dharma Shila' which is mostly made in Shiva's temple to the south section. Since there is no any rule to touch the phallic image of lord Shiva by any devotees, so they bow down to 'Dharma Shila' to show their devotion (Vajracharya, 2033: 79). Inside the temple there is an enclosure of oil-lamps railing and also guarded by a pair of metal lion to the main entrance door of the temple. Two big bells are hanging on stone pillars at the both sides of the entrance door. The inner sanctum has four entrance doors. Only one main door has a decorated and artistic tympanum. The first storey is supported by four struts on each side, one at each corner. The struts are carved with the images of lord Shiva in different postures. The second storey has two struts on the sides on at each corner. There are no any erotic arts in the struts. The temple consists of false window on both storeys.

The roofs of the temple are gilded. Both storey of the temple have borders of metal strips and small bells with leaf-shaped pendants (Kinkinmala) hang from the beams of both storey. A big mirror is hanged on the right side of the first storey of the temple. Top of the temple consists of a pinnacle (Gajura) which is brightly gilded. Above the pinnacle there is a usual Umbrella with Trident, Damaru and Kalash. There is a long Dhwaja or Pataka (ribbon of metal pendant) which descends from the pinnacle to the just above the main entrance door.

The second storey is perhaps used as a store-room which leads up by a small narrow wooden stair from the inner sanctum of the temple. Nowadays the original appearance of the temple is concealed because the walls and the plinth are paved by garish tiles. This temple is the substitute shrine for Pashupatinath temple of Gaushala.

Mahendreshwar Mahadev temple was built by King Mahendra Malla in falgun 1618 B.S so that the temple was also named as Mahendreshwar. (Vajracharya, 2033: 79). King Mahendra Malla built this temple following the example of King Yaksha Malla (1428-1482) of Bhaktapur. King Yaksha Malla built the temple of Pashupatinath near his palace known as Yaksheshwar temple.

The inscription (Appendix D) of Laxmi Narasimha Malla dated Nepal Sambat 761 (1698 B.S) mentions that if anyone does sacrifices any animals within the boundaries of the Makhan Mahadev's area or Mahendreshwar Mahadev, the person would be beheaded. So for this purpose and to inform all the people, Brahmin, Pradhan, Khasa and Magar were kept as witness. During the period 4 caste of people from different groups used to be the Pancha (Bajracharya and others, 2019: 81). The inscription is situated at the Mahendreshwar Mahadev and the near to the platform of big bell. The inscription was kept in Devnagari or Nepali language which is the first Nepali languages inscriptions. So these inscription shows that there were the religion tolerance and the people from different cast were together in performing the active political administrations during the period.

3.1.1.2 Ganesha Temple

The temple of Ganesha is situated at northeast of Mahendreshwara Mahadev temple (Fig. no. 2). The tired roof style of Ganesha temple is built upon one stage plinth. The temple is surrounded by the railings of oil lamps. The main entrance of the temple is guarded by a pair of lions. The inner sanctum has only one copper door. But the outer part of the door is built from stones. The main door consists of stone tympanum which is designed very artistically. There is a face of glory Kirtimukha (Chepu). The cornices of the temple are designed artistically. There are altogether 20 struts on the floor, 5 in each side. The struts consist of different images of Bhairaba and Ganesha in different position with many arms and their attributes. They are shown stepping on their mount. The lower panel of the strut consists of the images of devotees in seated position with their hands folded in the form of devotees. The floor consists of false windows which are carved artistically. The first floor consists of altogether 12 struts, 3 in each side and also consists of the images of different goddess which are carved artistically. The roof of the temple is

made from gilded copper. Top of the temple consists to pinnacle. The temple is small but artistically beautiful.

The main sanctum of the temple consists of the bronze image of Ganesha which is placed upon the niche of the stone wall. The image of Ganesha is in standing pose with his legs apart. The image is depicted in four hands with different attributes. Ganesha is in the form of elephant head and human body. Crown is shown on the head. Big ears and long trunk is shown which bends towards left. Upper first pair of hands are holding rosary and an axe in right and left hands respectively whereas lower right hand is in Avaya Mudra and also holding a flower by the same hand. Lower left hand is holding his favorite sweetmeat (laddu). The lower garments are shown hanging from waist to middle of the legs. There are two other stone sculpture to the left and right of Ganesha which are in seated position. All three sculptures are placed upon a double pedestal.

At the street level, opposite to Ganesha temple, there is a tall stone pillar in which the mount of Ganesha 'Mouse' is placed at the top which is facing to Ganesha temple. According to the architectural structure of the temple, it belongs to the medieval period (Department of Archaeology, 2068: 101).

3.1.1.3 Narayan Temple

The temple of Narayana is situated at northeast of Mahendreshwar Mahadev temple and to the opposite of Ganesha temple (Fig. no. 3). The tiled roof style of temple built upon a single stage plinth. There is a four step stone ladder whose sides are flanked by a pair of stone lions and to the main entrance of the temple. There are two tall stone pillars in front of the temple. The left side of pillar consists of a wheel which is placed upon a lotus pedestal and right side of pillar consists of a conch and also placed upon a lotus pedestal. The temple consists of only one door which is made from wood. Main door is also consists of iron railings door for the protection of the main shrine. There is no tympanum on the door. So the design of the door is simple. The cornices of the temple are artistic. There are altogether 20 struts which consist of 5 struts in each sides of the temple and consist of different images of the incarnation of Vishnu in different attributes and position. The struts also consists the images of Ganesha and Bhairaba. The floor of

main sanctum consists of false windows which are carved artistically. The top floor consists of altogether 12 struts, 3 struts in each side and different images of deities can be seen. The roof of the temple is made from copper. Top of the temple consists of a pinnacle. The temple is two storey built artistically.

The main sanctum of the temple consists of the bronze image of Narayana with his consort Laxmi and Garuda in standing position. Here Narayana is depicted with four arms and carrying different attributes conch, wheel, mace and lotus. Laxmi and Garuda are shown with two arms. The temple belongs to the medieval period (Department of Archaeology, 2068: 82). The front side of the temple consists of the stone image of Garuda which is explained below:

The stone sculpture of Garuda is in kneeling position which is placed upon a brick platform (Fig. no. 4). The size of the image is about 5 feet tall. The front skull part is damaged. Eyes are shown closed, nose is thick but damaged. Mustache is shown on the face and lips are thick. He is wearing earring and serpentine necklace, bangles and armlets as his ornaments. His hands is folded and shown and legs are in kneeling pose in a form of devotee. Some part of the shoulder and hands are damaged. The hair is carved artistically at the backside of the head. Simple wings are shown which is little damaged. At the base of Garuda, inscriptions are carved at the three sides which are proved to be the 17th century.

It is defined by various scholars with its inscriptions. P.Pal has written in his book that the sculpture may belong to 6th century. But at the pedestal of Gauruda there is an inscription of Nepal Samvat 703, which proves that the sculpture belongs to 17th century but not 6th century (Rajbansi, 2044: 19). The half part of the sculpture of Garuda was inside the ground before some years ago.

3.1.1.4 Nil Varahi Temple

The temple of Nil Varahi is situated at west of Mahendreshwar Mahadev temple and near to the Kampu kot (Fig. no. 5). The recent structure is new and reconstructed. It is one storey and tiled roof temple whose roofs are made from tiles. The main entrance is

guarded by a pair of stone lions. Inside the temple we can see the images of Garuda, Lokeshwar, Vasundhara and many more. There is also a bell pillar with stone tympanum. Since the image inside the temple is male figure of Varaha but the local people named it as Nil Varahi. The iconographic feature of the Nil Varaha is explained below:

The image is depicted with boar face and human body. The size of the image is 30 X 17 inch. The Varaha is shown with eight arms and holding different attributes. He is wearing a decorated crown. The face is in the form of boar with big and fierce eyes. The eye brows are thin and have a pointed long nose as boar. The mouth is open. He is wearing round shaped earrings and a short floral design and a long beaded necklace on the neck. Since the body is shown muscular, the stomach is also shown big. He is wearing lower garment in which central folds from stomach is hanging between the feet and a scarf is tied around the waist forming 'ω' shape loop across the thighs and the ends of the scarf are hanging at the both sides of the waist. The first pair of hands is holding a wheel from left hand and lifting Bhu Devi (goddess earth) in right elbow as well as holding a conch from the same hand. The hand in which he is lifting Bhu Devi is little bent. The image of Bhu Devi is kneeling and clasped hand in 'Namaskarmudra'. She is kneeling down in a floral design pedestal and shown a halo behind the head. The face is unclear so cannot be identified her facial expressions. Lower second pair of hands is in Varad Mudra (gesture of giving position) and Abhaya Mudra (gesture of assurance). Third middle left hand he is holding a lotus seed and right hand is holding a mace. The fourth upper right hand is holding a sword and left hand is holding a flower. He is wearing armlets and bangles on every hand. The image of Varaha is shown standing on coils of the serpentine. The image of the Naga- demon (serpentine) is also shown in half human form in which he is flanked by the hood of serpentines. At the bottom of Naga-demon a tortoise is shown. He is wearing floral design anklets both legs. So this is one of the master piece designs of Varaha sculpture. There are few sculptures of Varaha in Kathmandu valley. Sculpture of Varaha from Siddhapokhari (Bhaktapur) and Dhumbarahi (Kathmandu) are famous. But the Varaha stone sculpture found in Makhan Mandap is quite different from other. According to the iconographic feature, the image belongs to the medieval period.

During the great flood, the earth was submerged under the water so in order to save the goddess Earth from the clutches of the demon Hiranyaksha, lord Vishnu took the form of a huge boar (an incarnation of Vishnu as Varaha) and rescued her (Gupte, 1980: 29).

3.1.1.5 Bishamveshwar temple

The temple of Bishamveshwar is at west of Mahendreshwar Mahadev temple and at the side of Nil Barahi temple. The temple is tired roof style which is built upon a two stage plinth. The main entrance of the temple is guarded by a pair of stone lions. The inner sanctum has only one wooden door. The wall of the door is decorated by artistic wooden objects. There is no tympanum on the door which may be theft before. The floor of the temple do not consist any struts but artistically carved wooden window can be seen on the four sides of the temple. The first floor also consists of four beautifully and artistically carved windows. This floor consists of eight struts around the temple. The roof of the temple is made from tiles. Top of the temple consist of the pinnacle. It is a two storey temple. The structure of the temple is simple but in the view of its art, it is very beautiful and artistic.

The main sanctum of the temple consists of Bishamveshwar Mahadev in his simple phallic form which is placed upon the Jalhari which is made from stone. The structure of the temple shows that it belongs to the medieval period.

3.1.1.6 Tarani Devi Temple

The tired roof temple is known as Tarani Devi or Tana Bahal (Fig. No. 6) which is a single storey rectangular structure dedicated to Bhagvati. The temple is situated at the east of Mahendreshwar Mahadev temple. The entrance gate of the temple is flanked by the pair of stone lions. After crossing the main gate, it leads to a courtyard. At the front side or facing the main entrance, there is a stone image of Uma-Maheshwara which is placed in a niche. On the next side of Uma- Maheshwar is the temple of Tarani Devi. There are three entrance ways. The main entrance way is flanked by a pair of lions. At the right side of the temple there is a stone pillar in which the bell is hanged. Among three doors, at the centre door is decorated with a metal tympanum and the side doors are

made of wood tympanum. There are wooden windows which are beautifully carved and also consist of tympanum. The roof is supported by thirteen ornately carved and its strut are brightly painted where the base of each strut contains the figure of a mediating sage. The roof is made from clay tiles. There are five Gajuras on the top of the temple. The temple is connected with Taleju temple in the term of worship and festivals. During the ninth day of Dashain, the sword of Goddess is taken out for worship. According to the legend, the goddess of Tana Deval is older than Taleju. In one of the god's pedestal, there is a Licchavi inscription engraved (Appendix F), but couldn't read all its part because the parts of the inscription is slightly damaged (Vajracharya, 2030: 592).

There is a temple of Narayana and a stone sculpture of Uma-Maheshwara in the courtyard of the Tana Bahal which is explained below:

The temple of Narayana is situated at the courtyard of Tarani Bahal or Deval. There is a Bhajan Ghar (religious praying house), inside of which there is a small open temple which is decorated with the pieces of garish tiles. The stone image of Narayan and the two attendants Laxmi and Garuda are installed inside. Beside the head of Narayana there is an elongated flame motif halo. Crown, earrings, bangles, necklaces and armlets are shown as the ornaments of Narayana. He is depicted with four arms and holding different attributes. Upper right hand is holding wheel and upper left hand is holding mace. The lower right hand is in Varad Mudra (boon giving position) and lower left hand is holding a conch. Both lower hands are flanked by lotus with branch which reaches at the bottom of the image. His lower garment is attached with the waistband and central folds are hanging between the knees. A semi circular sash is suspended between his thighs and the remaining end of which is suspends on either sides. He is standing on a lotus pedestal and the legs are little apart from each other.

The image of Laxmi is standing on the right side of Narayan. Oval shaped halo is shown beside the head. Crown, earrings, necklaces, armlets and bangles are shown as ornament of the goddess. Right hand of Laxmi is in Avaya Mudra and left hand is holding a long stem flower. She is standing on a lotus pedestal whose stem is attached with the pedestal of Narayana.

The image of Garuda is standing on the left side of Narayana and depicted in clasped hands in Namaskara Mudra. Oval shaped halo is shown beside the head. Earrings, necklace, armlets and bangles are on the body as ornaments. His wings can be seen at both sides of his body. His lower garment is hanging between the knees. He is also standing on a lotus pedestal whose stem is attached with the pedestal of Narayana. The border of stele is decorated with floral and flame motif.

At the front side of the temple of Narayana, there is a tall stone pillar, at top there is the stone sculpture of Garuda in kneeling pose (Fig. no. 9). The image of Garuda is depicted in human form with wings. He is wearing a front sided crown and the hair is shown curly. Earrings, serpentine necklace, serpentine armlets are the ornament he is wearing. His hand are clasped or folded in Namaskara Mudra which looks like a devotee. Lower garment is attached with the waistband and the folds are hanged in between the legs.

The stone pillar consists of an inscription of nine lines which is carved in big letters (Appendix K). According Mahes Raj Pant, the inscription says, Jayanarayana with his wife Sivaduti installed the Narayana on Nepal Samvat 796 on the day of falgun Sukla Tritiya Rewati Naksatra Sukla Marga (Source: Pant).

The sculpture of Uma-Maheshwara is situated at the courtyard of Tana Deval or Bahal in front of entrance gate (Fig. no.10). According to the local people, they call it the sculpture of Swasthani also. It is at the niche on a wall in seated position. The size of the sculpture is 25 X 20 inches with the inscription base below. Oval shaped flame design halo is shown behind the heads of deities. Here Maheshwara is wearing a crown with decorated matted hair, serpentine earrings, floral design and serpentine necklaces, serpentine bangles and armlets as his ornaments. A long skull garland is shown on the body. Four hands Maheshwara is holding different attributes in which upper right hand is holding rosary and upper left hand is holding trident. Lower right hand is in Avaya Mudra (gesture of assurance) and lower left hand is holding a pot. Beaded waistband is shown in which lower garment is attached. Maheshwara is seated on the seat of his mount bull (Nandi) whose middle of the horn consists the motifs of moon and sun.

Behind the Uma's head, there is a halo with flame design. Here she is wearing crown, earrings, beaded necklace, floral design necklace, armlets and bangles as her ornaments. A long floral garland is shown on the body. Four armed Uma or Swasthani is holding different attributes in which upper hands are holding sword and shield in right and left hands respectively. Her lower right hand is in Varad Mudra (gesture of giving position) and lower left hand is in Avaya Mudra (gesture of assurance). Designed waist band is attached with lower garment. She is also shown seated on her mount lion. Here the both mount's tails are shown coiled with each other. The border of stele is decorated with double flame motif.

The bottom panel of the sculpture consists of an inscription of four lines which is about 2.5 inches long. According to the inscription (Appendix E), the king of Kantipur, Pratap Malla installed the stone image Shri Swasthani in Nepal Samvat 794 (1731 B.S) of Magh Sukla Panchami as a tradition of Shri Swasthani fasting (Sharma, 2049: 71).

3.1.1.7 Dakshinkali temple (Kalika temple)

The tired temple of Dakshinkali is situated at the northeast of Mahendreswar Mahadev temple. But the recent structure is new and reconstructed. Originally, the temple was in the Dome style and due to the damage it was reconstructed. The structure of the temple is simple type of residential house. It is one storey temple and the entrance is door is guarded by a pair of stone lions. The roofs are made from mud tiles. The main entrance is guarded by a pair of stone lions. The temple consists of the stone sculpture of Kali. The sculpture is installed in 2030 B.S. according to the caretaker and the priest of the temple it is said that there was the bronze image of goddess Kali which was stolen. Inside the temple there are other images of deities like Gorakhnath Baba, Narasingha, Ganesha and Bramha.

According to the priest of the temple it is said that the temple was built by King Prithivi Narayan Shah. When he conquered Nepal, along with him four castes of people came with him from Gorkha. They are Khanal, Rijal, Aryal and Gautam and were the priest of the temple.

3.1.2 Shikhara Style Temples

Shikhara styles of temple are also the best example of its art and architecture which represents the mountain peak and designed like peak of the mountain and rises over a small square shrine room. The whole structure is a pyramidal tower supported by a stepped plinth whose surface is layered up vertical with the number of molded courses of three, five, seven or nine section which is known as Rathas. The temples also consists of small roofs structures which is known as Mandapa at one, two or four sides which are attached with main structure of the temple. At the top consists of gold plated or copper pinnacles. These types of temple are usually made of stone and less frequently of bricks.

These types of temple are designed from the influences of south India. There are three types of Shikhara style of temples; they are Nagara, Dravid and Vesara. The Shikhara shrines are much smaller in number than the sloping and multiple roofed temples. Even so, most of the extant ones date from the medieval times. That such a form of temple architecture existed from the earliest days or recorded history in the midland valley of Kathmandu, namely, the 5th century A.D., is beyond dispute (Banerjee, 1980: 73). There is an inscriptional reference to a style of temple designated as Lakshmi vat bhawanam, in the Tilganga pedestal inscription, dated A.D. 464, of Vishnuvikranta-murti. That this form of the temple structure continued in popularity, even later, is indicated by the presence of several all stone temples of the Shikhara style in the premises of the Pasupati temple at Deopatan, dating back to the 10th-11th centuries A.D. (Banerjee, 1980: 73).

3.1.2.1 Jagannath temple

The Shikhara style of Jagannath temple is situated at north of Mahendreshwar Mahadev temple and to the narrow courtyard of the houses which is near the Suraj Arcade (Fig. no.11). Because of narrow courtyard the full view of the temple cannot be seen properly. The temple is renovated recently some years ago. Due to the modernization, the temple remained hidden inside the courtyard which is surrounded by the tall buildings. The architectural form of the temple is artistic. The pyramidal tower

whose surface is layered up vertically into five sections (Rathas). The temple consists of a Mandapa which is attached with temple. The niche of the temple consists of the stone images of Krishna and Vishnu in their various forms. Due to the narrow place, the temple's top cannot be viewed easily.

Jagannath Temple consists of main three shrines of Krishna, Balarama and Suvadra (Fig. no.12). The all three sculpture are made from wood which is about 5 m tall. Here Balaram and Krishna are raising their both hands. Suvadra's hands are down. The sculptures are colored with different colors to the deities where Krishna is shown in blue color, Balarama is shown in cream color and Suvadra is shown in yellow color. The face portions of the deities are shown round where eyes are big and round in shape, nose are pointed and lips are shown smiling position. They are shown wearing different kinds of ornaments in their bodies. All three deities are shown in standing position.

At the front side of the temple, there is the stone image of Garuda which is a unique piece (Fig. no.13). The size of the image is 41 X 30 inches. Most of the Garuda sculpture is shown in the form of human face and body. But the image here is shown in the face of birds with human body with wings and the legs with bird's claws. The sculpture is designed very artistically. Here the image of Garuda is wearing a decorated floral designed crown. The backside of the head is decorated with curly long hair. The ears are shown long and wearing round shaped earrings. The face is shown in the form of bird with beak. The eyes are big and the eyeballs are shown little bit out of the eyes. Eyes laces are long and pointed. Some pointed designed ornaments are shown from the end of the both sides of eyes to jaw. Neck is shown short and wearing a serpentine necklace. The hands are clasped in Namaskara Mudra. Serpentine's armlets and simple bangles are shown on the hands. The artistically designed lower part's cloth is shown which is attached with waistband. The legs are shown kneeling where feet are shown in the form of bird's claws. The backsides of the Garuda sculpture is designed very artistically as same as birds wings and tails.

The stone platform is situated in front of Jagannath temple which is decorated very artistically and beautifully. It is two stage platform in which top platform is placed

upon bottom. The bottom platform consists of a male stone figure in kneeling position which is artistically designed (Fig. no. 14). The size of the image is 24 X 16 inches. The male image is shown wearing a Mugal style of cap and little portion of hair is shown on the right side of the forehead. He is shown wearing earrings and beaded necklace. His hand is clasped in Namaskar Mudra. A decorated shawl is shown on his shoulder whose ends of folds hangs on either sides. His lower garments fold is hanging from stomach to the base which is designed in straight lines. The legs are kneeling in a form of devotee. His left and right sides is also flanked by the small stone images of devotees in the same attire. The bottom panel also consists of three stone images of the devotees in the same positions and attires. The border of stele is decorated with flame design. Outside the whole stele, there is a semi circular floral design which surrounds the sculpture. This image is one of the artistic pieces. At the bottom of the sculpture there is an inscription in Prachalit Newari in which it is written Suva Samvat, Nepal Samvat 860, Baisakh Sukla 2.

The second or top platform is artistically decorated with artistic design. Each four corner consists of four lions which are designed beautifully. At the top, there is placed a recent water tank.

So according to the architecture of the temple and its surrounding art objects it belongs to the medieval periods (Department of Archaeology, 2068:102). According to the colophon of Nepal Samvat 855, the temple was constructed by Jhangal Thakur or Thakuju (Pant, 2069: 150-151).

3.1.2.2 Shiva Temple

The Shikhara style temple of Shiva is situated inside small courtyard of a house (Fig. no.15) and located northeast of Mahendreshwar Mahadev temple. It is a tiny temple built in the form of Shikhara style. The architectural form of the temple is very simple. It consists of four open doors. The temple is colored by yellow and white paints. Whole structure of the temple is made from stone.

The temple consists of main image of Shiva in the phallus form which is also placed upon a Jalhari. The Shiva Linga is placed on a stone platform.

The surrounding of the temple also consists of different sculpture of the deities like Narayana, Narashimha and Uma-Maheshwora. All are placed at the niche on the wall of the same shop. Here the Narayana is shown with his four hands and holding different attributes. He is shown standing on a double lotus pedestal.

Narashimha is also depicted with lion head, human body and four arms and holding different attributes. He is wearing crown, necklaces, bangles, armlets and anklets as his ornaments. He is standing on a pedestal of mountain.

The sculpture of Uma-Maheshwara is damaged so cannot be identified properly. At the same niche on wall also consists of a stone inscription in Prachalit Newari epigraphy which is both vertically and horizontally damaged a slab of stone (Appendix J). According to the Mahes Raj Pant, it may be dated in Samvat 7th century. Though it has full date but difficult to describe it. The king's name is given but no longer the portion of the slab remains. The donor is a gentleman living in Maruhiti. But we do not know what actually was donated (Source: Pant).

3.1.2.3 Vishnu Temple

The temple of Vishnu is situated at the courtyard of the house near the Makhan Galli in the southeast side (Fig. no.16). It is a tiny Shikara style temple built upon a single stage plinth. The whole structure of temple is built from stone which consist of one open door. The door consists of artistically carved stone tympanum with the figure of Chepu and a serpentine on his mouth. There is a tree grown up at the top of the temple. The image inside the temple is standing Vishnu which is recently built.

3.1.3 Dome Style Temple

The domed shaped temples are the best examples which represent the design of Mugal architecture which was imitated in some temples from late 17th century onward (Hutt, 1995:23) but most of dome shaped temple date from the Rana period (**Ibid**: 54). These types of temples are squat square buildings surrounded by an onion shaped dome.

3.1.3.1 Ganesha Temple

The tiny dome style temple of Ganesha is situated at the south of Mahendreshwar Mahadev temple and in between Makhan Mandap and Hanuman Dhoka Royal Palace (Fig. no. 17). This Ganesha is worshipped by the people from Makhan Mandap and nearest surrounding areas of ward no. 25. As we know Ganesha is the god of success and fortune, so all the Hindu have their faith on this god. This is the tiny dome style of temple which is built upon a single plinth. The whole structure of the temple is built from stones. There is only one open door which consists of an artistically decorated tympanum. The temple consists of a stone pinnacle. In front of main shrine, many bells are hanged which are offered by the devotees. Since the temple so tiny but its architectural form is so artistic and beautiful.

The stone sculpture of Ganesha is in seated position and depicted with four arms which are holding different attributes. Elephant headed Ganesha is wearing a decorated crown, bangles and armlets as his ornaments. Third eye is shown on the forehead. Trunk is bent toward left and holding his favorite sweetmeat (Laddu). Small tasks are shown at the sides of trunk. The upper hands are holding axe and rosary in left and right hands respectively. The lower right hand is holding reddish and lower left hand is holding a pot full of sweetmeats (laddu). Serpentine sacred thread is shown on the body. Ganesha is seated on the lotus pedestal.

So according to the structure and the iconographic features of deity, it may belong to the medieval period.

3.1.3.2 Ganesha Temple

The temple is situated in between Indra chowk and Makhan Mandap and eastern side of Makhan (Fig. no. 18). It is a tiny dome style of temple which is built upon a single stage plinth and consists of an open door. The whole structure of temple is made from wood and it is molded by copper. All the three sides of the temple are artistically decorated and carved with the different images of deities and also consist of naked male images on all three sides. The door consists of a decorated tympanum which is very artistic. There are so many bells hanged in the temple at the front of Ganesha sculpture.

The bells are offered by the devotees. There is railing of oil lamps which surrounds the three sides of the temple.

The temple consists of a stone sculpture of Ganesha which is in seated position. The elephant headed Ganesha is in seated position. The four armed Ganesha is holding different attributes. But the right sides of the hands are damaged so cannot be identified. Long trunk is shown which is bent towards the left side and holding his favorite sweetmeat (laddu). He is shown seated on a stone base. The sculpture is designed very simple. So the iconographic feature and the architectural structure of the temple show that it belongs to the medieval period (DoA, 2068: 95).

3.1.3.3 Shiva Temple

The dome style temple of Shiva is situated at the north of Mahendreshwar Mahadev temple and at the courtyard which is surrounded by the houses and cosmetic supermarkets inside the narrow way of Makhan Mandap (Fig. no. 19). It is about 200 meters away from the main street of Makhan Mandap. This is a tiny dome style of temple which is built upon a single stage plinth. The whole structure of temple is built from stones and now it is colored by white paint. The temple consists of four open doors with stone tympanums. All the bases of the doors consist of tiny sculptures of Ganesha and Bhairaba. The temple is tiny but designed artistically.

The temple consists of stone Shiva Linga, a phallus form of Shiva which is placed upon a Jalhari. The whole sculpture is kept on a stone platform. The shrine of Shiva Linga is very simple. The temple also consists of sum sculptures of Ganesha and Bhairaba inside. According to the structure of the temple, it belongs to the medieval period.

3.2 Buddhist Monasteries (Baha/Bahi)

Over two thousand years in Nepal both Hinduism and Buddhism have been important religions. Here the Sanskrit term Vihara denotes the kind of Buddhist monasteries. Basic layout of the Vihara dates back to more than two thousand years

(Hutt, 1995: 59) which can be seen on the rock monasteries at Ajanta and Elora in the west of India. The structure of the monasteries was cut out of the rock face a few centuries before Christ and consists of a square central hall which is surrounded by small rooms or cells. The room opposite the entrance is slightly larger than the other and is the shrine of the monastery (Korn, 1976: 26).

The first references to Nepali Vihara date back to legends from the time when Gautam Buddha (563-483) B.C. is said to have visited the Kathmandu valley and lived in a Vihara for two to three years. The existence of Vihara in Kathmandu Valley dates back to pre-Licchavi period that the Emperor Asoka, a Buddhist missionaries (monk) sent by him also came to Kathmandu along with his daughter Charumati who was married to the Devapala of Nepal and established a monastery of Cha Bahil in which a Licchavi inscription describe Cha Bahil as “Spacious and enclosed by walls” (**Ibid**).

Bahil was built outside the settlements and founded by a single patron, such as a King or a celebrated monk who lived in celibacy. It was designed as a place for training, teaching, preaching epics and to give shelter and foods for visiting monks (**Ibid**: 27). The features and structural differences of Baha and Bahi are explained below:

Bahas are guarded by a pair of lions in which one low plinth step surrounds the building on the outside. At the entrance floor of baha and main shrine there is the presence of Torana above. There is a clearly defined entrance area (foyer) with phalachas. The central room of the front wing has a bay-window facing to the courtyard. There are four narrow staircases leading to four spate groups of rooms where the small groups of rooms are arranged into isolated groups. The shrine of the Baha is a part of the building structure. Religious services are held only in the small shrine. A bell-shaped pinnacle is there on the roof directly above the shrine (Korn, 1976: 36).

Bahis are not guarded by lions. At least one high plinth-step surrounds the building on the outside. There is no presence of tympanum above the main door. The central room of the front wing has a wide door way with balcony facing the road. One broad stone staircase leads to the hall of the upper floor. An open colonnade construction can be seen in both storeys. The shrine is an isolated room within the portico structure

making it possible to circumambulate the shrine. Religious services are held within the shrine as well as processing around the shrine, in the case of a mass worship. A temple like lantern surmounts the Bahi's shrine (Korn, 1976: 36).

Viharas which are differentiated by Baha and Bahi is used in Newari language and Bahal and Bahil is used in Nepali language (**Ibid**: 26). The chief distinguishing feature of Newar version of Vajrayana Buddhism is the total replacement of the usual Buddhist monastic and celibate religious virtuosi with a hereditary married priesthood. Vajrayana Buddhism denotes the culmination of the long evolutionary process of faith whose history began with Shakyamuni Buddha (Pal, 1985: 29). That such a transformation was an historic event seems likely in that the contemporary priest and their family still own and mostly live in buildings which were clearly designed for monastic occupancy and are still known as Vihara (Baha and Bahi) (Allen, 1996: 6). As soon as the monks married, which was permitted in Vajrayana beliefs, they had to leave the Bahil and either found, or join, another type of Vihara known as Baha (Korn, 1976: 27) so due to which many Baha were built according to the requirement. The Baha are the place where the ritual of Bare Chwegu is also performed of Bajracharya and Shakyas of the boys. Bare Chewegu is the process of giving the Knowledge of Vajrayana Buddhism. After this ritual the boys become the full member of the family and Sangha. There are 18 Bahas in Kathmandu and are named according to the surrounding locality. Makhan Baha or Rantna Kirti Mahavihara is also one of them which are situated in Makhan Mandap. 18 Bahas are considered to be the 'principle' Bahas or main Baha in which all of the other Bahas are branches of these eighteen Baha called Sakha Baha in Sanskrit or Kacha Baha in Newari. So theoretically Baha initiation take place only in the main Bahas and members of the branches Bahas are considered to be the members of the Sangha of the main Baha.

Due to the earthquake and damages, many Bahas and Bahis have changed its original architectural form and have been remodeled. Only few Viharas are in their original forms. With the decline of Buddhist belief and growing influence of Hinduism, from the end of 18th century, no new Viharas have been built (Korn, 1976: 27).

There are two Bahas and one Bahi inside the Makhan Mandap and due to the earthquake and damages its architectural form have been changed into new. The original structure of these Bahas and Bahis had been completely changed, so the original structure is unknown. The Bahas and Bahi of Makhan Mandap are explained below:

3.2.1 Makhan Baha

Makhan Baha or Ratnakirti Mahavihara is a Newar Buddhist monastery which is situated at northeast of Mahendreshwar Mahadev temple and in an enclosed court of Makhan Mandap or Tole (Fig. no. 20). This Baha lies at the middle part of Kathmandu city which was previously known as 'Dathupuin' during Malla period. Among 18 Mahaviharas form the city, Ratnakirti Mahavihara is also one of them. Since it is situated inside the Makhan Mandap, this Vihara is known as Makhan Baha.

The entrance of the Baha is marked by a pair of stone lions. The courtyard is full eight Chaityas among which are votive Chaityas and was built in different time of periods. It is may be believed that the big Chaitya which is middle of the courtyard and between the eight Chaityas may belong to late Licchavi period and early Malla period (Vajracharya, 2062: 52). For the protection it is surrounded by the iron railings. In front of the main shrine there is a pair of stone lions flanked. At the both side of the lions, there are two stone pillars in which bells are hanged in each. The main door consists of a copper tympanum in which there is the image of Vajradhatu Bagishwara. Sariputra and Maudgalyana are flying the Wisk (**Ibid**). The first floor consists of wooden windows decorated artistically. Other remaining floors are simple and constructed in new form. Now it is a four storied building. The main shrine or Kwapa dyo is Akshobya Buddha which is facing to the north. The Nepal Buddhist regard him as the second Dhyani Buddha who embodies the cosmic element Vijyana (consciousness) and represents the winter season, the faculty of hearing and the elements of ether and sound (Gupte, 1980: 109).

During the reign of King Pratap Malla of medieval period, the kingdom was suffering from drought. So instead to get rid from the problem the King took the Gurju (the priest who performs the daily rituals of Baha/ Bahi) of Makhan Baha along with the

worshipping material to bring a book which was written by the blood of Naga (serpent) and then entered the sacred place Shantipur of Swayambhunath. So it is said, the Baha may be famous because of this incident (Vajracharya, 2010: 43).

The construction date of Makhan Baha is still undated. According to the written document (Tadpatra) of Nepal Samvat 435, there was the activity of monetary business in this Vihar, so it may be believed, this Vihara had been constructed before 700 years ago (**Ibid**: 44). The inscription of the Vihara which is in front of the door of the main shrine of Nepal Samvat 694 mentions that the Vajracharya Vikshu Jhakasinhajun worshipped the Maha Chaitya of Swayambhu and another inscription of Nepal Samvat 992 mention the construction of two stone lions. (Vajracharya, 2011: 7).

3.2.2 Makhan Bahi

Makhan Bahi or Rajkirti Mahavihar is situated at the east of Mahendreshwar Mahadev temple and to the opposite of Suraj Archade which lies inside the closed courtyard (Fig. no. 21). According to the Mahavihar Bahi tradition, Makhan Bahi is one of the important among 16 Bahis (Vajracharya, 2062: 52). Before the entrance to the courtyard of Makhan Bahi or Rajkirti Mahavihara, there is a pair of lions flanked at the entrance in a narrow way. To reach the Bahi one should pass by the house of a narrow way. At the courtyard of this Bahi there are eight different votive Chaityas. At the middle of the Chaityas there is a stone sculpture of a male with two female attendants.

The main entrance of the main shrine or Kwapa dyo, a pair of lions is flanked at the entrance door. At the left of the entrance there is a pillar with a bell. The main door is molded with copper which is carved artistically. The door consists of artistic tympanum and also molded with copper and at the centre consists of the image of Vajradhatu Bagishwara with three heads and 8 hands that is in seated position. The image is flanked by two attended in both sided who are holding fly Wisk in seating position.

The Kwapa dyo (Dewawtar) is stone sculpture and facing to the west which is in standing position and body part is molded by copper. According to the local people, the

image is flanked by stone images of Sariputra and Maudgalyan in both sides. There are the stone images of sitting Buddha also.

According to the local people it is said that, the structure of Bahi is constructed in new form. Due to the earthquake of 1990 B.S. the whole complex was damaged and constructed in new design which is now it is four storied building.

The stone images of a male with female's attendants are marvelous and attractive which are situated at the courtyard of Makhan Bahi and in between the Chaityas (Fig. no. 22). The stone sculpture of male is wearing a Mugal design of cap and costume. The parts of the hair are shown in front and backside artistically. Face is round, eye laces are thick and round shaped Tika is adorning his forehead. Eyes are shown big where eyes balls are slightly out. Nose is pointed. Mustache is shown on the face and lips are small. Earrings, necklaces and bangles are shown as his ornaments. The image is kneeling position with hand clasped in Namaskara Mudra in the form of devotee. Upper garments are designed in simple way. The lower garments are designed artistically in straight lines designs. The central fold of the image is supported by simple waistband. The folds are shown hanged in between the legs which are artistically decorated.

The female images are also shown in kneeling position with hands clasped in Namaskara Mudra. The hair of the females' images are shown artistically and tied in a bun style. Earrings, bangles are shown as ornaments where they were shown wearing Newari design necklaces. The upper garments are carved with floral design. The garments they wearing are shown artistically carved. At the bottom of the images, there are inscriptions carved. According to Mahesh Raj Panta, the inscription is in Prachalit Newari which says, constructed in Nepal Samvat 950 on the day of Trayodashi.

The structure and features of this Bahi is different from other Bahis as written by Korn in his book. But the architectural structure of the Bahi is just like the structure of Bahas. Here is the presence of lion guards and tympanum above the main shrine's door.

3.2.3 Tuchen Baha

Tuchen Baha is a branch Baha of Makhan Baha which is located at the east of Mahendreshwar Mahadev temple and in a closed courtyard in Makhan Galli (Fig. no.23). The courtyard consists of five chaitays. The entrance to the main shrine is flanked by a pair of lions. There are the images of Sariputra and Moudgalyan on the niche at the entrance door. The wooden door is carved artistically and consists of a traditional wooden tympanum. The central part of tympanum is carved by the image of Vajrasattva with two attendants in his right and left sides and holding fly whisks or yak tail fans. The main shrine or Kwapa dyo (Dewawtar) is the stone image which is in standing position facing to the north. The both sides of the Buddha consist of small stone images of Sariputra and Maudgalyana (Vajracharya, 2001: 15).

The first storey consists of a triple window which is flanked by other two small windows in its both sides. The façade of the Baha has been plastered and there consists of frescoes of Buddha, Avalokiteswara and other deities. The second storey's balcony is supported by four struts which belong to seventeenth century (Lokey, 1985: 284). The Baha is four storeys building in which upper two are used as ordinary living quarter which was built later. There is a small temple of Ganesha and in a Chaitya consists of Padmapani Lokeshwora. There consist of a well because of this it is believed the name of Baha is kept as Tunchen Baha (Tun mean well and Chen mean house). The daily rituals are performed by the current dya-pala or priest of Makhan Baha. There are some artistic and important stone sculptures of different images which are explained below:

The stone sculpture of Padmapani Lokeshwora is situated on a Chaitya of Tuchen Baha (Fig. no. 24). It is situated on the base and the niche of the Chaityas. The image is shown wearing a decorated crown, earrings, necklaces and armlets as his ornaments. Behind the head, simple round halo is shown. Facial expression is shown kind. Eyes are closed, eyes laces are long. Tip of the nose is damaged. The lips are shown small. The hands of the image are shown long in which left hand is carrying a long stem of lotus flower. The end of the flower's stem is decorated artistically. The right hand is in Varad Mudra (gesture of giving position) which backside is also decorated artistically with flower design. The lower garment is secured by the girdle, the pleated fold of which was

shown falling between his legs in zigzag design. A sash was tied across his thighs forming a semi circular loop with its two ends hanging on either side.

Padmapani is the most popular Bodhisattwa in the Newar Buddhist pantheon who is known as Avalokitesvara also and he is the spiritual son of Dhyani Buddha Amitabha and his Shakti Pandara (Gupte, 1980: 112).

The stone sculpture sitting Buddha is situated at the same Chaitya where the image of Padmapani is located (Fig. no. 25). Behind the head simple round shape triple halo is shown. Ears are shown long. Eyes are closed and eyes laces are long. The nose portion is damaged. The lips are small. Buddha is wearing robe (Chiwara), end of which was carried over his left shoulder and decorated in zigzag style. Here Buddha is shown in Bhu Spersha Mudra (Earth touching position). The right hand is touching the earth by the end of his finger and the palm is faced at the front side. Left hand is carrying a pot (Bhiksya Patra). He is seated in Padmasana position. The whole image is shown seated in lotus pedestal.

The Ganesha temple is situated at the courtyard of Tuchen Baha (Fig. no.26). The whole temple structure is built by stone in tiered style. The stone temple is tiny Sikhara style of temple and consists of two stone roofs and a stone pinnacle. The architecture of the temple is very simple.

The stone sculpture of Ganesha is shown artistically (Fig. no.27). He is shown wearing a decorated crown, necklaces and a serpentine sacred thread, designed anklets as his ornaments. The ears are designed in wrinkled design. Here the deity is depicted with four hands and carrying different attributes. The upper first pair of hand is carrying axe and rosary in left and right hands respectively. The lower pairs of hands are holding radish and a bowl of his favorite sweets by right and left hands respectively. The elephant headed Ganesha is holding his favorite sweets by his trunk which is slightly bent toward left. He is shown seated in a lotus pedestal where right his leg is pendent and left leg is folded in the seat.

The history of this Baha is unknown but there are inscriptions found of Nepal Samvat 538, 754, 795 and 807 (Vajracharya, 2001: 15-18). The inscription of Nepal Samvat 795 which is situated on the wall of Tuchen Baha says that there was the arrangement of color worship to make Bajrabarahi and Akshobya happy. The inscription is written in Prachalit Newari (Rastriya Abhilekhalaya, 2068: 22).

Makhan Mandap consists of medieval and modern periods of temples, monasteries and other fine art. The ancestors and the rulers built unique and artistic temples and shrines in Kathmandu which reflected the civilization of the glorious past of Nepal. There are numerous carved images, temples, monasteries which are scattered in the inner city of Makhan Mandap and also reveals the antiquity of the city. The architectures of the area are simply artistic and represent its history and social aspects from the different periods.

Chapter Four

Important Stone sculptures of Makhan Mandap

4.1 Introduction

According to the P.Pal, the history of Nepali sculpture begins from A.D. 300 or so earlier when a dynasty which was known as the Licchavi was in power (Pal, 1985: 17). The sculpture of Kathmandu valley particularly the mother goddess and Yaksha figure are iconographically and stylistically similar to the Mathura sculptures of the Kushana period of the 2nd-3rd century B.C (**Ibid**). The stone image of Jaya Varma dated to Saka Samvat 107, corresponding to A.D. 185 which is found in Maligaun is the earliest inscribed and dated stone sculpture hitherto found in the Kathmandu valley (Bangdel: 2062: 1). The archaeological excavation at Hadigaun that yielded Kushana coins at the site provide strong proof of close ties with Kushana India. So according to these evidences Kathmandu valley had a flourishing civilization long before the establishment of the Licchavi dynasty (Bangdel, 1995: 27-28).

The early sculpture found in Kathmandu valley are dated 1-2nd century B.C/ A.D. Sculpture of Gaja Laxmi, Mother Goddess from Haugal Bahal, Yaksha from National Museum are the Pre-Licchavi sculptures. During the time the sculptures are constructed in a qualitative hard stone in blue black color. The features of Pre-Licchavi sculptures seems the bulky voluminous forms with full fleshy body, the zigzag decorative folds of the garments, plain halo, minimal ornamentation, heavy anklets, distinctive hair style and the cupped Varadamudra gesture (Bangdel, 1995: 46-47). But after 4th century it is quite changed in which the sculptures are made with its broad full face, large oval eyes, high cheek bones and depressed thick lips. But in later period the construction of sculpture and its iconographic features and the simple compositional type changes to more complex imagery. The elaboration of design, the addition of decorative elements, increasing number of figures in the composition and multi-armed and headed iconography is seen in Hindu and Buddhist due to the Tantric influences (Bangdel, 1995: 47).

During medieval period, qualitative stone were not used because it was easy to work on that type of stones. Due to the Tantric influences or Vajrayana sect, many decorative ornaments, attributes, multi- armed, multi-headed and legs are carved in the sculpture with different ornaments in each. There was the influence of Pala and Sena art which was existed in Bangal and Bihar due to which the sculpture were constructed in oval shape, decorated border, double pedestal and wind passing wholes are left. Other features of medieval sculptures were to show the decorated halo behind the head of deities which were oval in shape. Especial floral motifs, pointed motifs design are made. In the period the conjoint form of main deity and his Shakti were also constructed (Chettri & Rayemajhi, 2060: 124).

The stone sculptures found inside the Makhan Mandap are artistic and important in the view of archeologically, culturally and religiously. The sculptures of different deities are focused on daily worship by the people. These are discovered in different time of periods which are scattered on the every sites of the area. These sculptures provide the evidences of the antiquity of the area and are helpful to reveal the history of the past periods. The iconographic features of the sculptures also reveal the historical documents of the famous religious movements. The most of the sculptures of this place belongs to the medieval periods. The stone images are explained below:

4.1.1 Ganesha Images

Ganesha is the son of Shiva and Parvati and he is popularly known as the god of obstacles remover, god of success and god of good lucks. According to the Nepalese Traditions Ganesha accepts the blood scarifies so he can be called both a fierce and benign deity (Bangdel, 1995: 69). There are some images of Ganesha in Makhan Mandap which are explained below:

4.1.1.1 Ganesha

The sculpture of Ganesha is situated at the south east of Mahendreshwar Mahadev Temple. The sculptures were made from stone but now it is molded by copper. Here the Ganesha is depicted with four hands (Fig. no. 28). Upper hands are holding axe and a kind of attribute in left and right hands respectively whereas lower hands are holding a

bowl and reddish in left and right hands respectively. Crown, bangles, necklace, serpentine sacred thread and anklets are shown as his ornaments. Ganesha is shown seated in a lotus pedestal. At the right side of this leg, his mount, a mouse is shown. The inner bottom of the stele is decorated with flame motif where outer bottom of the stele is decorated with leaves motifs. According to the iconographic features, the sculpture belongs to the medieval period (DoA, 2068: 75).

4.1.1.2 Ganesha with his Shakti

The stone image is situated at the east of Mahendreshwar Mahadev temple and way to the Makhan Galli (Fig. no. 29). The image is shown in Tantric form with many arms. The head of the image is flanked by the hoods of serpentes. Crown, bangles, necklaces are shown as his ornaments. He is shown wearing a long garland. The image consists of altogether 18 arms which are holding different attributes and is also holding a bowl of sweetmeats by one hand. Trunk is bent on a left side and holding a sweetmeat. He is depicted in seated position in mouse seat. So the iconographic features of the image show he is Ganesha. His Shakti is shown seated on his lap. His Shakti is depicted with two arms and wearing crown, earrings, necklaces, bangles, armllets and anklets as her ornaments. She is seated on the lap of Ganesha and her legs are crossed in free style. The border of stele is decorated with the leaves in serpentine movements. The image is designed in Pala-Sena art.

4.1.2 Shiva Sculptures

One of the popular sects of Nepal is Shiva sects and most of the Hindu worships lord Shiva. He is known with different names like Maheshwara, Mahadev, Shiva, Giridhara, Rudra, Shankara and many more. The sculptures of Shiva are depicted in both Anthropomorphic forms and his Phallus forms (Linga). He is presented with Uma or with his whole groups (Ganas) and with his family only. The most popular Shiva temple of Nepal is Pashupatinath and the Mahendreshwara Mahadev Temple in Makhan Mandap. There are three types of Shiva Lingas, they are Nagar, Dravid and Veshar. There are some Shiva images inside the Makhan Mandap which are mentioned below:

4.1.2.1 Shiva Linga

It is situated at the west of Mahendreshwar Mahadev temple and near the ticket counter for the entrance of Hanuman Dhoka Royal Palace from Makhan Mandap (Fig. no. 30). It is a phallic form of Shiva shown with four human faces in four directions. The four faces are Sadyojata (west), Vamdeva (North), Aghora (south) and Tattpurusha (east) which represent the different aspects or elements of Shiva; they are water, air, fire, earth respectively. Here Sadyojata represents Vishnu, Vamdeva represents Ardhamarishwar, Aghora represents Bhairab and Tattpurush represents Brahma. The top part or upward is of Shiva Linga is known as Ishana and represents Para Bramha and its element is sky. The Shiva Linga is placed on the Jalhari which represents the female reproductive organ (Yoni). It is built upon a brick square stage. The Linga is in Vesara style since it has round Jalhari.

4.1.2.2 Shiva Linga (Near Suraj Arcade)

The stone sculpture of Shiva Linga is situated at northeast of Mahendreshwar Mahadev temple and near the supermarket (Suraj Arcade) (Fig. no. 31). It is a phallic form of Shiva with four human faces (Chaturmukhi) in all four directions which is placed upon a Jalhari. At the bottom of Jalhari, there is a stone Mandala which is quite damaged. The sculpture is surrounded by the iron railings.

4.1.2.3 Shiva Linga (Near Tana Bahal)

The stone sculpture of Shiva Linga (a phallus form) is situated at the backside of Tarani Deval or Tana Bahal and at the side of Kathmandu Metropolitan City Jana Swasthaya Tatha Samajik Bikash Bivag, Samudayik Sahari Swasthaya Clinic ward no. 25 (Fig. no. 32). The stone image of Shiva Linga is very simple and placed upon Jalhari. The whole structure it is placed upon a stone platform. There is a stone sculpture of bull on from of Shiva Linga which is in seated position. There are also the fragments and pieces of Jalhari and coiled serpents.

4.1.2.4 Shiva-Kamadeva

On the left side and the back of Mahendreshwar Mahadev temple (Fig. no.33), the stone sculpture of Shiva-Kamadeva is situated. The size of the sculpture is 35 X 15 inch. This also placed under a small enclosure and shade. The deity shown here is in a standing pose, the sculpture has four hands and holding different attributes. Upper pair of hands is holding a Trident and an axe in right and left hands respectively. Lower pair of hand is holding a rosary and a Kamandalu (water pot) in right and left hands respectively. He is wearing a matted hair crown. He is shown with an erect phallus, the symbol of procreation. The facial expression is shown kind. The sculpture is dated 14th century (Bangdel, 1995: 140).

4.1.2.5 Shiva

The sculpture is situated at the south of Mahendreshwar Mahadev temple and at the right side of a damaged temple of Gorakhnath Paduka and near to the entrance of Taleju Temple where a big tree is grown now (Fig. no. 34). The size of the sculpture is 19 X 10 inches. The image is in the seated position in Padmasana. The matted crown can be seen on the head. The eyes are small and the nose is thick and pointed. Lips are shown small. The facial expression is shown kind. Coiled serpentine earrings are shown on the ears. The neck ornaments can be seen on the neck which is little bit damaged. A long floral garland is shown on the body. Waistband can be seen on the waist of Shiva. The image is depicted in four arms but only three arms can be seen. The upper right hand is holding a rosary where lower left hand is in Varad Mudra (gesture of boom giving). The left hand is in Abhaya Mudra (gesture of assurance). Upper left hand may be holding a trident. So the iconographic features show he is the image of Shiva. The bottom panel of the sculpture is shown a bull where Shiva is sitting on it.

4.1.2.6 Uma- Maheshwara

The stone sculpture of Uma-Maheshwara is situated at the courtyard of Dakshinkali temple of Makhan Mandap (Fig. no.35). The size of the image is 36 X 25 inch. Here the image of Maheshwara (Shiva) and his consort Uma is shown in their abode Kailasha. In this image Shiva is depicted in his four- armed ithyphallic form. He is

shown seated in Pralambapadasana (one leg pendent). He is accompanied by Uma in the left side and is shown overlapping her hand towards the soldier of Shiva. Here the image of Shiva is wearing a crown of matted locks hair (Jatadhari mukut). The facial expression is shown kind. The eyes are elongated but half open. Snake earrings are shown on the ear. An artistic necklace is shown on the neck. Sacred thread of the snake can be seen on the body of Shiva. Artistic waistband is shown on the waist. Among four hands, three hands can be seen where upper right first hand is holding a rosary and lower right hand is in VaradMudra (gesture of giving). Shiva's another left hand is overlapping the Uma's waist and holding something by the same hand. Armlets and Bangles are shown on the hands. Anklets can be seen on the legs.

The facial expression of Uma is shown kind. Matted hair crown can be seen which is bind with artistic ornaments. At the backside of the Uma's head, trident of Shiva is shown. The eyes are small and nose is pointed. Lips are shown in unusual style. Artistic earrings can be seen on the ears. Decorated necklaces are shown on the image of Uma. The image of Uma is seated on the lap of Shiva. Her left hand is in Avaya Mudra (gesture of assurance) lower garment is decorated with floral design whereas the border of the cloth reaches to the legs. Uma's left leg is lifted by her helper (sevika).

The background of Uma Maheshwara is designed artistically in the form of Kailasha where many divinities and sages are shown and surrounds the image of Uma Maheshwara. The top of the image is shown with decorated umbrellas which represents the sky. On the top of the panel, a female figure is shown in an acrobatic pose. An interesting compositional variation is the off-center position of Ganga, who is shown towards the left side of the stele. Here the legs are shown upward. The image of Ganga is shown with four hands. The lower section of panel is shown the Ganas of Shiva and all are dancing. Ganesha is situated at between of Ganas. All the divinities and sages are in seated position in different postures where sages are shown very thin and they are meditating. Different animals are also shown here.

The image is dated 1579 A.D (Bangdel, 1995: 141). According to the GautamVajra Vajracharya, the sculpture is established by the Jayantika, the mother of

Mahendra Malla in Nepal Samvat 699 (B.S. 1636). The inscription says queen Jayantika constructed Matha and established a Guthi donating land (Vajracharya, 2033:19). But according to the Mahesh Raj Panta, it is proved that the queen was not the mother of Mahendra Malla but she was the wife and the mother of Shri Sadashiva Malla (Appendix G). The inscription indicates that in order to make lord Shiva happy, she constructed Matha with the image. Mahendra Malla gave the grains to the sect of Virshaiva which will be given to the residence of Matha by Jayantika and was installed in Nepal Samvat 699 Asadsukla Pratipada Brishaspatibar Pusyanakshatra (Panta, 2034:88).

4.1.2.7 Uma-Maheshwara

The sculpture is situated at small and congested temple which is recently built. It lies to the east of Mahendreshwara Mahadev Temple (Fig. no. 36). It is placed at the niche on the wall. The sculpture is shown on seated position in Lalitasana. Oval shaped and flame motif halo is shown beside the heads of Uma and Maheshwara. Decorated crown, earrings, necklaces, armlets, bangles and anklets are wearing as ornaments on their bodies. The face portion of the deities are unclear so cannot be identifies their facial expressions. Here four armed Maheshwara is holding different attributes. Upper right hand is holding Damaru and lower left hand is holding Trident. Lower right hand is in Abhaya Mudra (gesture of assurance) whereas left hand is overlapping the waist of Uma. Left leg is folded on the seat and right leg is pending from the seat. Here Uma is shown with two arms and overlapping her right hand to the shoulder of Maheshwara whereas left hand is in Abhaya Mudra. She is seated on their respective mount bull and lion. The base of the pedestal is carved with the images of four devotees with folded hands in Namaskara Mudra. At the middle there is an image of Chaitya. The border of the whole stele is decorated with pearl and flame motif. So the iconographic features of the sculptures shows it belongs to the medieval period (DoA, 2068:76).

4.1.2.8 Bhairaba

The sculpture of Ganesha is situated at the south east of Mahendreshwar Mahadev Temple. The sculptures were made from stone but now it is molded by copper. Bhairaba is depicted in fierce expression that is holding different kinds of attributes (Fig. no. 37).

He is wearing crown, earrings, bangles, Necklaces, serpentine's sacred thread and a long skull garland as his ornaments. He is holding different attributes in his eight hands like shield, rope, skull in left hands and at right hands he is holding sword, axe, trident and a skull bowl. He is stepping on a naked human body that is known as Betal. The inner bottom of the stele is decorated with flame motifs whereas the outer bottom stele is decorated with leaves motifs. The lotus pedestal is shown at the bottom of the image of the Bhairaba. According to the iconographic features, the sculpture belongs to the medieval period (DoA, 2068: 75).

4.1.3 Vaisnava Sculptures

The most popular god of Hindus is Vishnu which indicates the great importance of Vishnu. In the Hindu Trinity he comes after Brahma and he is the protector and preserver god. Vishnu is conceived in his five main aspects Para the highest, Vyuha the emanatory, Vibhava the incarnatory, Antaryamin the inner controller of all beings and Arocha the iconic representation of the god (Gupte, 1980: 28). His incarnations for the protection of the human race were important. His incarnations were also very popular among the Hindu peoples. Some of the Sculptures of Vishnu are explained below:

4.1.3.1 Standing Vishnu

The stone sculpture of Vishnu is situated near the ward office of ward no. 25 and located at the west of Mahendreshwar Mahadev temple (Fig. no. 38). The size of the sculpture is 24 X 14 inch. Here the sculpture of Vishnu is in standing position. The sculpture depicted in four arms. An oval shaped, pearl and flame design halo is situated behind head. The face is round and shown in kind expression. Eyes are big and elongated whereas eyebrows are pointed and long. The sculpture consists of long nose and thin and small lips. The image of Vishnu is wearing a decorated crown with decorated flowers at the backside and behind the ears. Earrings, necklaces, bangles, armlets and anklets are shown as his ornaments. A long floral garland is shown which hangs from neck to knees. Here the Vishnu is wearing a long sacred thread (Yakyapawita). The dhoti (lower garment) he is wearing is simple and short which reaches down to knee from waist and

central folds hangs in between knees which is attached with a simple waistband (Kativanda) which consists of four flower design in the front and. The four armed Vishnu is holding different attributes. He is holding wheel and a lotus in his upper right and left hands respectively while in his lower hands, he is holding a conch and a mace in right and left hand respectively. He is shown standing on the double lotus pedestal and in the middle consists of his mount Garuda in which he is standing. In the both hands of Garuda are shown attached with feathers depicted his hand outstretched as if ready to fly. At the both side the image of Vishnu is flanked by the devotees who are kneeling with the hands clasped in Namaskar Mudra. The sculpture belongs to the medieval periods (Department of Archaeology, 2068:80).

4.1.3.2 Vishnu with Sub Divinities

The stone sculpture is situated at the east of Mahendreshwar Mahadev temple and to the backside of Tarani Bahal or Deval and at the side of Kathmandu Metropolitan City Jana Swasthaya Tatha Samajik Bikash Bivag, Samudayik Sahari Swasthaya Clinic ward no. 25 (Fig. no. 39). The size of the image is 24 X 16 inch. The whole stele is damaged so cannot be identified its structure properly. He is in standing pose. There is a pearl and flame motif halo beside the head. The front part of the sculpture is damaged. The four armed image is holding different attributes. Upper right hand is holding wheel which is damaged and upper left hand is holding the mace. The lower right hand is holding lotus and lower left hand is holding conch. A long floral garland is shown on the body. The lower garment is hold by waistband and central folds are hanging between the knees. So the iconographical features shows that it is the image of Vishnu.

There are other sub divinities around the images of Vishnu on the same stele. But most of the images are damaged. The image of Ganesha can be identified properly. Here the Vishnu is standing on a lotus pedestal.

4.1.3.3 Garudasana Vishnu with Laxmi

The stone sculpture situated at the west of Mahendreshwar Mahadev temple and to the niche on the wall near the ticket counter for the entrance of Hanuman Dhoka Royal Palace (Fig. no 40). The size of the image is 24 X 20 inch. In this sculpture male image is

shown riding on the Garuda and is accompanied by his consort. Some portion of halo can be seen behind the head of male image. The forehead part is also damaged as well as right side's eye. The eyes are elongated where lip is small and in smiling pose. Big earrings can be seen at the ear. The neck consists of necklaces. The image is shown wearing a sacred thread (Yagyapawita) on the body. He is depicted in eight arms which are holding different attributes like mace, conch, and wheel. The image is shown in Padmasanna while the two armed female image is seated in his lap in which her both legs are pendent. She is shown wearing a crown with long earrings. The eyes are elongated and nose is long. The lip is small and is also in smiling pose. Necklaces can be seen at the neck. Left hand is shown in Abhaya Mudra (gesture of assurance) where right hand is overlapping male's shoulder. Armlets and bangles can be seen at the hands. So the iconographic features show that the sculptures are Vishnu and Laxmi. So the Garuda shown here is the mount of Vishnu. Here the mount Garuda is shown with the face of a bird. Decorated crown can be seen on the head with big round shaped earrings on the ear. Decorated necklace can be seen at the neck. In the both hand are shown attached with feathers depicted his hand outstretched as if ready to fly.

4.1.3.4 Vaikuntha Narayan

The stone sculpture is situated at the east of Mahendreshwar Mahadev temple and the way to Makhan Galli, backside to Tarani Deval (Fig. no. 41). Here the image is depicted with four hands with his consort. A halo is shown behind the head. A decorated crown, earrings, headed necklaces, armlets, bangles and floral design anklets are wearing by him as his ornaments. His upper right hand is holding wheel whereas upper left hand is holding mace. His lower right hand is in Varad Mudra (boon giving position) and also holding a lotus seed by the same hand. His lower left hand is overlapping his consort's waist and holding conch by the same hand. A decorated waist band is shown which is attached with the lower garment which is decorated artistically. So the iconographic features show he is the image of Narayana.

Female image is depicted with two hands and shown sitting on the lap of Narayana. Her right hand is overlapping Narayana's shoulder and left hand is in Varad Mudra (boon giving position). Crown, earrings, necklaces and bangles are shown wearing

as her ornaments. She is shown wearing a shown on her shoulders. A waist band is shown where her lower garment is attached. So the iconographic features show she is the image of goddess Laxmi.

Narayana is shown seated in the seat of Garuda whereas Laxmi is shown seated in Narayana's lap and lotus pedestal. The whole image is shown on a lotus pedestal. Behind the image, the border of whole stele is decorated with floral and flame motifs.

4.1.3.5 Vishnu with Laxmi

The stone sculpture of is situated at the east of Mahendreshwar Mahadev temple and way to the Makhan Galli which is also enshrined in niche on the wall of recently built temple (Fig. no. 42). He is depicted in Tantric form with 5 heads and 10 arms. On the image a bore face is also shown. The image is holding different attributes in each arm. He is shown in seated position where her consort is sitting on his lap. Here female is depicted with two arms. Behind the head an artistic halo is shown with pearl motifs. Crown, earrings, bangles are shown as their ornaments. The whole image is shown seated on the pedestal of Garuda with floral design in each sides of Garuda. The iconographic features show the image is Vishnu with his consort Laxmi. The border of stele is decorated with flame motifs.

4.1.3.6 Vasudeva- Kamalaja

The sculpture of Vasudeva- Kamalaja is situated at the left side of a damaged temple of Gorakhnath Paduka and near to the entrance of Taleju Temple where a big tree is grown now (Fig. no. 43). The size of the image is 26 X 19 inches. This is the conjoint form of Vishnu and Lakxmi. Flame design halo can be seen behind the head. Decorated crown is shown on the head. Facial expression is shown kind. Eyes are small and eye brows are long. Nose portion is damaged and the lips are small. The image is wearing big earrings. Decorated necklaces are shown on the neck. The image is depicted with eight arms with different attributes. In the image the right half of the image is Vishnu and is holding wheel, conch, and mace respectively from upward but the lower front hand's attributes is damaged so cannot be identified or may be holding a lotus. The half left side of the image is Laxmi. The four hands are holding book, lotus, mirror and vase (Kalasha)

respectively from upward. The breast portion of Laxmi is damaged. Bangles and armlets are shown on the hands. Lower garment is shown whose central fold hangs from stomach to foot. The border of stele is decorated with the flame motif. The sculpture belongs to the 15th century (Bangdel, 1995:140). This is one of the important sculptures of the Vasudeva-Kamalaja.

4.1.3.7 Laxmi, Narayana and Saraswati

The sculpture of Laxmi, Narayana and Saraswati is situated in a small temple at the west side of Mahendreshwar Mahadev temple (Fig. no. 44). 'The sculptures were renovated recently some years ago only in which Narayana and its right and left sides Laxmi and Saraswati sculpture were established in Nepal Samvat 756 by Bhagat Ganga Devi' (DoA, 2068: 79). But the Department of Archaeology has coated the wrong date of the establishment of the sculptures. Because it can be proved by the inscription carved in the bottom of the pedestal which is written in Devnagari script. The sculpture were recently established before 13 years ago only in B.S. 2056-1-5 (Akshaya Tritiya) by Bhagat Ganga Devi in the name of late Rajesh.

4.1.3.8 Krishna with Gopinis

The stone sculpture of is situated at the west of Mahendreshwar Mahadev temple and at the niche of the wall near the ticket counter of the entrance of Hanuman Dhoka Royal Palace (Fig. no. 45). It is about 13 X 11 inch. The male sculpture is in standing pose and playing a flute where two females are in dancing pose. The image is shown under the shade of decorated tree where leaves and branches are carved artistically. Here the male image is shown wearing crown and a long flower garland. The skirt type of long cloth is shown as lower garment. The legs are crossed with each other. So the iconographic features show he is the image of Krishna. Here the female images are dancing where right side of female image is holding a tail fan with right hand and holding something which cannot be identified in left hand. Both female divinities are wearing lower garment like long skirt. So the iconographic features show the females are the images of Gopinis. The facial expression of the sculpture cannot be identified.

There are also eighteen alcoves of different idols in which only Krishna with Gopinis playing flute and Laxmi Narayana on Garuda can be identified.

4.1.3.9 Images of Krishna, Suvadra and Balarama

The sculpture of these deities is situated at the east of Mahendreshwar Mahadev Temple near the main street level (Fig. no. 46). The images of the deities are in standing pose. The image of Suvadra is in between Balarama and Krishna. Balarama is in right side of Suvadra and Krishna is in her left side. All the images are depicted with two arms each. Here Krishna is holding a wheel and mace in right and left hands respectively. Suvadra is in standing with folded hands in Namaskara Mudra. Balarama is holding a plough in left hand but right hand's attributes is not identified. Oval and flame motif halo can be seen behinds the heads of Krishna and Suvadra whereas Balarama's is flanked by the hoods of serpents. Crown, necklaces and bangles are shown as the ornaments of the deities. Balarama and Krishna is wearing a long floral design garlands. The lower garments of all deities are in the form of long skirts. Here the Krishna and Suvadra are standing on lotus pedestal and Balarama is standing on serpentine pedestal. At the top of the head of Suvadra, a Shiva Linga is carved which is placed upon a lotus pedestal. Around the Shiva Linga, a semi circular floral design is carved. The border of stele is decorated with flame motif. The image belongs to medieval period (Department of Archaeology, 2068:76).

4.1.3.10 Balarama

The stone image of Balarama is situated at the courtyard of Dakchinkali temple of Makhan Mandap which is located at the northeast of Mahendreshwar Mahadev temple (Fig. no. 47). The size of the image is 35 X 19 inches. Here the image is slightly damaged so cannot be identified properly. Here the image of Balarama is shown in standing pose in Trivanga Mudra. He is wearing a decorated front sided crown. Face part is completely damaged so cannot be identified the facial expressions. The head is slightly bent towards the left. The image is depicted in four arms which are holding different attributes. Upper left hand is holding a plough and lower left hand is slightly bent toward the chest. Palm portion of the hand is broken so cannot be identified properly. Upper right hand is lifted

upward and the palm portion is open whereas lower left hand is broken and the attribute is not identified but may be yoke (which is attached with the necks of bulls and holds two bulls together). Armlets and Bangles are shown on the hands. Right leg is little bent. In this image legs portions looks smaller than the body part. At the background of the image, Balarama is flanked by coiled serpentines where he is shaded by the hoods of seven headed serpentine. The sculpture is dated 11th century (Bangdel, 1995: 140). The stone sculpture is also dated 7th or 8th century which is one of the ancient sculptures of Balarama (Poudyal, 2062: 90). As we know Balarama is a serpentine. This type of image of Balarama is rare in the Kathmandu Valley and in whole Nepal as well.

4.1.3.11 Garuda

The sculpture of Garuda is situated south of Mahendreshwar Mahadev temple and to the left side of a damaged temple of Gorakhnath Paduka and near to the entrance of Taleju Temple (Fig. no. 48). A big tree is grown now at the temple. The size of the sculpture is 22 X 21 inches. The image of the Garuda is in human face and body with six arms with wings. The image is wearing the crown of hair and is carved artistically. The face is shown kind. The eyes are big and eyes brows are long. Here the nose portion is little bit damaged. The lips are thin and small. The ears are small and wearing two different kinds of earrings on the ears. Most of the Garuda's image are shown wearing different kinds of earrings in both ears. A decorated and snake necklaces is shown on the neck. On the upper right hand, Garuda is holding a wheel whereas the middle right hand is holding something which is not identified. Middle left hand is holding something which is not identified. The both front hand is clasped in Namaskara Mudra. Armlets and bangles are shown on the hands. Waistband is attached with lower garment which central folds hangs from middle of legs and reached to the base. The image is kneeling down in the form of devotee. The image is dated 15th century (Bangdel, 1995: 140).

4.1.4 Shakta Images (The Goddess Sculptures)

Among Hindu pantheon, Shakta cults is also very important. They are represented as Shakti (Power). The various manifestations of the goddess emphasize a particular

aspect of her nature of energy, power, benevolence or fertility (Bangdel, 1995: 64). There are some artistic images of goddess which are mentioned below:

4.1.4.1 Gujeshwari image

On the west side at the back of the Mahendreshwar Mahadev temple under the shade of corrugated sheet there is an oil-lamps railing with the image of two Kalash (pitchers) jointed together. This image symbolically represents goddess Gujeshwari. It is a unique kind of image that is found only here. There is no any historic evidences found about this artistic object but also it may be constructed during medieval period (DoA, 2068: 78).

4.1.4.2 Vasundhara

The stone sculpture of goddess is situated inside the temple of Nil Barahi (Fig. no. 49). The size of the sculpture is 26 X18 inch. The image is in seated position where right leg is hanged from the seat. There is an oval and flame design halo behind the head. Crown, earrings, armlets and bangles are shown as her ornaments. The eyes are elongated but small. The eye laces are long and pointed. Nose is shown long and lips are small. The image consists of third eye in the forehead. The image is depicted in four arms and holding different attributes. The upper pair of hands is holding wheels. The lower pair of hands may be in Abhaya mudra (gesture of assurance) and Varadmudra (gesture of boom giving) because these hands are damaged so cannot be identified properly. She is shown seated in a decorated seat. The iconographic features show it is the image of Vasundhara. Other divinities are shown around the image of Vasundhara. Local people call it the image of Vasundhara. There are six divinities shown around the same stele where upper right divinity is holding an umbrella which seems like a Chaitya also. Other right divinity is holding something and facing toward the Vasundhara. Divinities from middle side seem like meditating where as lower sides both divinities are in standing position. The image of the Vasundhara is placed upon a Jalhari.

Goddess Vasundhara is considered to be the goddess of wealth and prosperity. She is the Buddhist counterpart of the Hindu Laxmi. She is popular among the Newar

society because she is involved with agriculture and trade. Her consort is Jambhala, the god of riches (Pal, 1985:32).

4.1.4.3 Unidentified Stone image of Goddess

This stone image of goddess is situated at the back side of the Mahendreshwar Mahadev Temple which is installed in the wall of a shop. The height and of the image is 27 X 15 inches. The image is in standing position. There is pearl design and oval shaped halo behind the head that's some portion is damaged. She is wearing round shaped floral designed earrings. Necklaces and armlets are shown on the body as the ornaments. She is wearing waistband in which lower garment is hold and central folds are hanging from the middle of legs. Since the legs portions is damaged so cannot be identified properly. The image is shown long and thick hands. It seems like she is carrying a flower with long stem from left hand which may be a lotus. Right hand is shown in 'VaradMudra' (gesture of giving).

4.1.4.4 Unidentified Stone image of Goddess (Near Gorakhnath Paduka)

The sculpture is situated at the right side of a damaged temple of Gorakhnath Paduka and near to the entrance of Taleju Temple where a big tree is grown up now (Fig. no. 50). Since the sculpture is damaged so cannot be identified properly. It may be the image of goddess which is depicted with four arms and in seated position in Padmasana.

4.1.4.5 Saraswati

The sculpture of goddess is situated at the west of Mahendreshwar Mahadev temple and near the ward office of ward no. 25 (Fig. no. 51). The size of the sculpture is 24 X17 inch. The image is depicted in four arms. The oval shaped, pearl and flame design halo is shown at the behind of the head. At the top of the halo, a goddess is shown in seated position. The hands are clasped in Namaskara Mudra. Here the hair is decorated artistically and shown a decorated crown. The face portion is round where eyes are small and half open. The nose is pointed. Lips are small but thick. Round shaped earrings can be seen on the ears. Decorated necklaces can be seen on the neck. A long floral garland is shown on the body. Four hands of the goddess are holding different attributes where first

front hands are holding a lute and playing it. Upper left hand is holding a book and upper right hand is holding a rosary. Decorated armlets and bangles are shown on the hands. The image is in seated position in a lotus pedestal with one leg pendent. Waistband can be seen on the waist. Anklets are shown on the legs. So the iconographic features of goddess show she is the image of Saraswati At the bottom of the panel of the pedestal the image of Ganesha and devotees are carved. The border of the whole stele is designed with flame motif and the outer part of the sculpture is decorated with the floral design which surrounds the whole structure of Saraswati.

4.1.4.6 Laxmi

The sculpture of Laxmi is situated at the small and congested temple which is recently built (Fig. no. 52). It lies to the east of Mahendreshwara Mahadeva Temple. It is placed at the niche on the wall. It is placed upon right side of the sculpture of Uma-Maheshwara at the niche on the wall. It is an artistic sculpture which is decorated beautifully. Crown, floral design earrings, floral and beaded necklaces, armlets, bangles are wearing as ornaments by the goddess Laxmi. A long floral design garland is hanging from shoulders to foot. Here the Laxmi is depicted with eight arms with different attributes. The right four hands are holding mace, conch, wheel and lotus respectively from upward to downward. Left four hands are holding book, flower, mirror and Kalash (water pot) respectively from upward to downward. She is shown seated on a decorated seat of Tortoise and Garuda. The seat cloth is shown decorated in zigzag form. There is a lotus pedestal on the base. The border of the whole stele is decorated with pearl and flame motif. So the iconographic features of the sculptures shows it belongs to the medieval period (DoA, 2068:76).

4.1.4.7 Vajrayogini

The sculpture of Vajrayogini is situated at the small and congested temple which is recently built and is situated at the east of Mahendreshwar Mahadev Temple near the main street level (Fig. no. 53). It lies to the south east of Mahendreshwar Mahadev Temple. It is placed at the niche on the wall on the left side of Uma-Maheshwara. The sculpture is depicted in standing pose and legs are apart from each other. The image is shown shaded by two trees in her left and right sides. The designs of the leaves are

clearly shown. At the top of the goddess head and in between of both trees consist of an umbrella. The flame motif is shown besides the head of the goddess. The whole sculpture is artistically carved. Third eye is shown on her forehead. She is wearing crown, big earrings, floral design necklace, serpentine necklace, bangles and armlets as ornaments. She is wearing a long skull garland which is hanging from shoulder to the knees. Four armed goddess Vajrayogini is holding different attributes in which lower both hands are broken so cannot identified the attributes and pose. On her upper right hand she is holding a trident and upper left hand is holding a flower. Her lower garment is attached with the waistband and designed artistically. She is stepping on something which is broken so cannot be identified. Half part of lotus pedestal is broken in which she is standing. The sculpture belongs to the medieval periods (DoA, 2068:76).

Vajrayogini is a class of deities known as Dakinis (Dakinis are those who can traverse through air) who can be human or non Human. She possesses supernatural wisdom and power and can assist the practitioner of Vajrayana in eliminating obstacles and obstruction to their practice (Shakya, 1994:115).

4.1.4.8 Goddess image

The stone goddess sculpture is situated at the east of Mahendreshwar Mahadev temple and way to the Makhan Galli which is enshrined in a small recently built temple (Fig. no. 54). It is enshrined at the niche on the wall. The goddess image is depicted in Tantric form with many heads and arms. She is depicted with 7 heads and 16 arms in which different kinds of attributes are holding. She is shown wearing crowns, earrings, bangles, enclaves and anklets as her ornaments. A long fish garland is shown wearing on her body. Her lower garments are designed artistically. She is standing in which legs are apart with each other. Her both legs are stepping on seated bulls. At the bottom consists of a lotus pedestal. The border of the stele is decorated with floral and flame motifs. The image is designed in Pala- Sena art.

4.1.5 Buddhist Sculptures

Among Shivism and Vaisnavism, Buddhism is also one of the famous and important religions in Nepal. There are some sculptures of Buddha in Makhan Mandap which are artistic and explained below:

4.1.5.1 Buddha with Bodhisattwas

The stone sculpture is a unique piece found in the Makhan Mandap. It is situated at the northeast of Mahendreshwar Mahadev temple and at inside a shop and to the way of Indra Chowk (Fig. no. 55). The image is shown in standing position. Behind the head of central image, a triple flame design halo is shown which is very simple. Here Buddha is shown carrying a pot (Bhiksya Patra) in left hand and right hand is touching the pot. He is shown wearing a long robe which is designed in long frock style. The designed is simple and decorated in straight line all over the robe; end of shawl is carried over his left shoulder and have been held by his left hand. Since some portions of the image is under the ground so cannot be identified its position and style. The height of the image is around 1 meter and 18 inch and width is around 17 inches. The facial expression of is serious and peace. The eyes are slightly open. The nose is long but the tip of the nose is damaged. The lips are small where lower lip is thick but upper portion of lip is small. The chin is divided into two parts. The ears are big and long. So the iconographic features of the image show he is the image of Buddha. The sculpture of Buddha is flanked by two Bodhisattwas where the features of both attendants are same as the central Buddha. The right Bodhisattwa is also carrying a pot (Bhiksya Patra) by left hand. Right hand is slightly bent and raised upward. The palm is closed. The height of right Bodhisattwa is around 1 meter and width is around 9 inches.

The sculpture of left Bodhisattwa is also same as the left one but his left hand seems slightly bent and carrying a pot (Bhiksya Patra), the pot is lifted upward. The right hand is slightly bent towards the stomach. The height of the Bodhisattva is around 1 meter and width is around 9 inches.

4.1.6 Miscellaneous Deities

Some of the deities of Makhan Mandpa are explained below with its iconographic features:

4.1.6.1 Bhagirath

The stone sculpture is situated west of Mahendreshwar Mahadev temple and to the near of ward office of ward no. 25 (Fig. no. 56). The image is shown in standing pose with legs apart from each other. The sculpture is quite damaged so cannot be identified properly. He is wearing earrings, necklace, armlets, bangles and anklets as his ornaments. His left leg is placing on something which is slightly bent. Right leg is in straight form. He is shown with big stomach and central fold of lower garments is hanging from stomach in middle of legs which is hold by simple design waistband. A shawl is shown crossed from waist to shoulder which is flowing at the backside of the image. A long garland is shown hanging from his neck down to his legs. In the right hand he is holding a rosary and is holding a conch in left hand. His left hand is bent and lifted upward holding the conch. The hair shown here is curly and the face portion is damaged so cannot be identify the facial expressions. The iconography features shows that it is the image of Bhagiratha. He is always installed at the water spout. So image may belong to any water spout which has been now placed in this area's wall.

4.1.6.2 Terracotta Images

The terracotta images are placed on the niche of the wall on the courtyard of Dakchinkali temple (Fig. no. 57). There are the images of Narashimha, Varaha, Garuda and Naga god who is depicted in half human and half serpentine where upper part is human and lower part is serpentine. He is flanked by the hoods of serpentines. The images are slightly damaged.

4.2 Chaityas of Makhan Mandap

The term stupa and Chaitya are used almost interchangeably (Hutt, 1995: 55). The stupas are popularly known as Chaityas in Kathmandu valley. After the death of

Buddha, his relics were divided into 8 parts in which the 8 stupas were made. From that time, the tradition of making Stupas or Chaityas started. The four Asoka stupas of Patan are said to be the ancient stupas of Kathmandu valley which is believed to be constructed by Emperor Asoka. Swanyambhunath and Baudhanath are the ancient Chaitya which is believed to be the Licchavi period's Chaityas. There are also the monolithic Chaityas with empty niches and do not contain the images of Buddha which belongs to Licchavi periods. During the medieval period complexity in Chaitya art and architecture developed. The tradition of depicting Pancha Buddha in Chaityas started in which the image of Akshobhya Buddha in the east, Ratnasambhav in the south, Amitava Buddha in the west, Amoghsiddhi Buddha in the north and Vairochana Buddha in the centre or in the northeast position is shown. These Chaitya are usually made upon a square or circular base. During the 16-17 centuries Newar Buddhist built many large Chityas like Swayambhunath. But during the later period a smaller style of Chaitya became popular which is known as Shikharakuta which means, a mountain peak. There are 350 Chaitya in the valley from 1650 to 1750. From 1852 till present day there are perhaps 400 chityas in the valley.

Chaitya are the most sacred religious monument for all Buddhist which are symbolic representation of the fully enlightened mind and a path to enlightenment. It is an architectural representation of the Dharma and its philosophy related with mind which is known as chitta in local Newari language (Vajracharya, 2011: 48).

There is a Chaitya which is situated at the front side of the ward office of ward no. 25 and south west of Mahendreshwar Mahadev temple. Now the Chaityas is slightly damaged and a big tree is grown on it. The Chaityas consists of several stone sculptures like Manjushree with his Shakti, Bhairaba, seated Buddha and other motifs. Here the Manjushree is depicted with three heads and six arms that are holding different attributes. He is shown seated in a lotus pedestal. According to the architectural view, the Chaityas belongs to medieval periods (DoA, 2068: 98)

There are also a three Chaityas situated inside the courtyard of Kul Chowk which is surrounded by the supermarkets. It is situated at the east of Mahendreshwar Mahadev

temple of Makhan Mandap. According to the architecture of Chaityas, these belong to the medieval periods (DoA, 2068: 87).

At the south west of Mahendreshwar Mahadev temple, there are two Chaityas situated. The architecture of the Chaityas looks artistic. These are placed upon the rings of lotus leaves and Jalhari. According to the architecture of Chaityas, these belong to the medieval periods (DoA, 2068: 86).

Kathmandu, the capital and economic backbone of Nepal has inherited a unique art and architecture as well as its cultural activities. The Kathmandu valley is even described as 'open museum of Art and Architecture'. So Makhan Mandap, one of city's parts is a repository of illustrious ancient and medieval stone and bronze sculpture and other fine art. The ancestors and the rulers were religious-minded people bestowed with the uncommon skill of carving and casting beautiful pieces of art in the form of images of deities. There are numerous carved images and shrines which are scattered in the inner city of Makhan Mandap.

Chapter Five

Social and Cultural Traditions of Makhan Mandap

5.1 Important Rites and Rituals

The rituals from birth to death are described in this chapter. Since most of the people of Makhan Mandap are Newars, so the rites and rituals of their communities are explained. The Newar people are the indigenous inhabitant of Kathmandu valley which exists in greater number in the capital city. The term Newar itself was derived from the country, or vice-versa. The term Newar embraces people of both Mongoloid and Mediterranean physical types who speak both Nepali, an Indo- Aryan language and Newari, a Tibeto- Burman language which includes some half a dozen dialects (Bista, 2004: 19-20). According to the census 2001, the populations of Newar are nearly 12, 50,000 of which fifty five percent live in Kathmandu valley.

5.1.1 Birth ceremony

Birth is a natural and important process of human beings. So in the Newar rituals, to send betel nut is a tradition of Newar culture of the local people of Makhan Mandap. On the birth of the child, mother and her child is rendered impure including the whole family. The periods of the impure lasts for 4, 6 or 11 days. If he or she is the first child of the mother the impure lasts for 11 days. The birth purification rite is held on the 11th day if it is a first child; otherwise it is held on the 4th or 6th day for every subsequent child. This ceremony is known as 'Nwaran' or 'Namakaran'. On this day Naming or Namakaran of the child is also performed in which the name of the child is kept. This ritual is performed by the priest. In Hindu Newar family, the Namakaran is performed by Brahmin priest but in the case of Newar Buddhist family it is performed by Vajracharyas Priest.

5.1.2 Rice feeding ceremony (Passni)

The first initiation ceremony of a Newar child is the rice feeding ceremony which is known as 'Macha Jan ko' or 'Passni'. The ritual takes place at the 6th month for the boy child and for female child it is held at 5th month. The ritual is performed by the priest; if it is a Buddhist family the ritual is performed by Vajracharya priest and if it is a Hindu family, rituals is performed by Brahmin priest.

5.1.3 Bu-Sakha

This is the ritual performed to the boy when he is 6 to 7 of age. 'Bu- Sakha' means the removal of the birth hair. So it is one of the most important rituals in the society of Newari Buddhist and Hindu religion. In the case of Newar Buddhist only Bu Sakha ritual is performed by Newar Buddhist priest. The caste from Shakya, Manandhar, Maharjan, Udas only performs the ritual of Bu Sakha. Since the other caste from Hindu religion performs the ritual of Kaeta Puja after Bu Sakha. In the case of Jyapus, the Bu Sakha ritual is performed in Bahals. So Ratnakirti or Makhan Bahal is also a place where this ritual is performed. According to the local people of Makhan Mandap, Bu-sakha means the beginning of boy's responsibility for the religion of his caste.

5.1.4 Kaeta Puja

According to the local people of Makhan Mandapa Kaeta Puja means the wearing of the loin-cloth for covering the genital region. This ritual is performed only in Hindu Newar caste boy and Hindu priestly caste which signifies the full membership of the community. It is the first stage of ashrams of entering to hermit hood and it is known as Upanayana in Sanskrit language. From this day the boy is considered as a full member of his caste and religion. He also can perform all the rituals including death rituals for his parents.

5.1.5 Ihi (Bel Biwaha)

This is one of the most important rituals in the Newar Hindu and Buddhist society. This ritual is performed at the girl's age of 5 to 11 who is married to an image of God Narayan and Bel-fruit (representing god Shiva) as a witness. In the case of Hindu girls, the image of Narayan is engraved on a golden plate which is known as 'Suvarna

Kumar viwaha'. But in the case of Buddhist religion girl, she is married to the image of Sudhan Kumar, a Buddhist God. In the case of Vajracharya priestly caste, the girl is offered to Bel-fruit but not to god Narayan. The girl gets full adult rites of her caste and religion after her Ihi. It is believed that the Newar girl never becomes widow even if her human husband dies after Ihi ritual.

5.1.6 Bara (Surya Darshan)

This is also one of the most important rituals of the Newar community of Makhan Mandap. The ritual is known as 'Bara-Tae- Gu'. This ritual is held before the onset of menstruation of the girl. The girl is kept in a dark room for 12 days by not allowing her to see any male members. In some cases in Buddhist family, the Bara may be is kept in a Bihar or Gumba for 12 days. But there is no restriction to see male members and she can go anywhere within the Bihar area. She is not kept in a dark room, but she has to pray every morning and should follow the rule of 'Pancha Sila'. The whole family members are considered as impure for 12 days of Bara.

5.1.7 Marriage

Marriage is an important ritual of the every society. In Newar caste of Manandhar here is no need to visit the bride house by groom. His mother visits to bride house instead of groom. No ritual is performed in this day only farewell is given to the bride by kinsmen. But in other Newar caste there is a big ritual performed by the priest by worshiping gods and goddess in a mandap. Afterward 'Swoyambara' is performed which means the selection of groom by self.

5.1.8 Burha- Janko (old age ceremony)

Burha- Janko is a ceremony celebrated only in Newar's community. This is one of the most important rituals celebrated during the old age. Burha Janko is held thrice in the life of an individual. First Janko is held during the age of 77 years, seven month, seven day, seven palas and seven ghadis which is known as 'Bhim Ratha Rohan'. Second Janko is held at the age of 84 year, four months, four days, four pala and four ghadis which is known as 'Sahasra Chandra Darshanam'. Last Janko is held during the age of 99 years, nine month, nine days, nine palas and nine ghadis which is known as 'Swarga Ratha

Rohan'. While the man is being initiated his wife is also initiated together whether she has not reached at the age of Janko. But if a woman is widow she has to reach the age of Janko, only then she will be held Burha Janko.

5.1.9 Death Ritual

This is the last ritual which is related to death and cremation. Whenever death comes in any Newar family of Makhan Mandap, all the members of person's cremation Guthi, and all the relatives are informed. All the Newars except Jogis, the tailor caste, cremate their dead by the riverside, the Jogis bury their dead. Those few persons who do not have such Guthis are joined only by their relatives (Bista, 2004: 34). The dead person then is carried to the cremation ground (Ghat). The dead body is covered by a yellow or red satin shroud which is removed at the time of burning and kept for further cremations in the house of Guthi members. There is a strong tradition among most Newars except Chha-thare Shresthas that the funeral procession should consist of as many individuals wailing and crying as possible (**Ibid**). Then the priest cremates the dead by performing the certain rituals according to the religions. The mourning and pollutions is observed for twelve day by the relatives, four days for the married daughter and a year by the sons.

5.2 Feast and festivals

Most of the people living in Makhan Mandap are the Hindu and Buddhist Newars so they celebrate all the festivals related with their religions. Because of religion tolerance between Hindu and Buddhist, most of the festivals are participated by each other so there is no difference between Newar Buddhist and Hindu religions when they celebrate it.

Makhan Mandap is a place where there is a festival everyday with a perfect setting and timing. The festivals here are filled with mystery, mythologies, colorful and fun which consists of historical backgrounds, rites and rituals, processions, religions and many more. So we can say that the festivals and feasts are the way of life of the people which reflects their joy, dreams, wishes, peace as well as sorrow and pain. Many gods and goddess, restless spirits, the family dead and demons and ogres must be remembered

and appeased. The various seasons must be honored with appropriate rites for the blessing of seeds to be planted and of crops newly harvested, so the perfect date and time of the festivals are determined by learned astrologers using Nepal's lunar calendar. The festivals celebrated in Makhan Mandap are listed below:

5.2.1 Sithinakha (Kumar Sasthi)

Sithinakha is one of the important festivals of the Newar people of Makhan Mandap. This festival is celebrated among the entire Newars of Kathmandu valley and one of the very old festivals. Yaksha Malla's inscriptions mention the day of Sithinakha, on which the people were advised to cleanse the moat in their respective locality (Regmi, 2007: 659). This is the day of God Kumar's birthday who is a warrior god and the son of lord Shiva. Rice planting season begins from this auspicious day. Well, ponds, tanks are cleaned to celebrate the day. This day is chosen because the serpent deities themselves are away performing their ancestral Dewali worship, for in Nepal the deities undergo the same religious rites as the people. Thus the wells can be cleaned with line when disturbing the snake gods can be avoided. A little mica, the glittering mineral found so abundantly in the valley soil, is tossed into the well as an offering to the Naga (Ansderon, 2010: 70).

Newar people of Makhan Mandap celebrate 'Dewali Puja' (worship). 'Dewali Puja' signifies the worship of family ancestral god and goddess. This worship is celebrated by the clan's family members only which do not includes married daughters. Sithinakha marks the end of the one month period of Dewali. In this day Newar family member of Makhan Mandap gathers together and performs a feast and some rituals to honor their family ancestral deities. In this Diwali feast, the clan members are seated in a large square according to the seniority where the different food items are served in traditional plates known as 'Laptay' and have their feast together.

Sithinakha is known as Kumar Sasthi, Kumar's sixth day, marking the occasion of his birth in the bright lunar fortnight of Jestha (June). Newars call it Sithinakha, possibly using Sithi as a corrupt form of Sasthi or sixth day, while nakha implies a celebration. For many, however, Kumar is actually known as 'Sithi' (Ibid: 66). In the festival, the sacred

items of worship and offering are given by placing them in the Kumar's circle. It is performed with the offering of six types of Newari food items like Chatamari, Bara, vegetables, grains, meat and bitten rice. So this festival is regarded as a joyous and important festival in Makhan Mandap.

5.2.2 Shiva Ratri (Shila Charhey)

Shiva Ratri is celebrated on the 14th day of the dark fortnight of Magha Krishna by all the Hindu of Makhan Mandap and it is celebrated in whole Nepal. Shiva is the Hindu god of destruction and rebirth. He is the protector of animals also so he is known as Pasupati. This is the day of lord 'Shiva' birthday. In the Himavatkhanda of Skandapurana the day of Shiva Ratri is regarded as the day of worship of Shiva and his many manifestations. The Palace inscriptions of Jitamitra Malla and Bhupatindra Malla mention the Shiva Ratri festival (Regmi, 2007: 686). The people of Makhan Mandap visit the temple of Mahendreshwar Mahadev which is situated at Makhan Mandap and is known as Mini Pashupatinath also. This temple is dedicated to lord Shiva so on this auspicious occasion many pilgrims and devotees comes to visit this temple to worship the sacred shrine of lord Shiva.

When the darkness falls, the devotees make the camp fire around the crossroad or in the courtyards of the Makhan Mandap. Religious songs and praying are chanted and whole night the fasting devotees remain awake. There is an interesting ritual of begging force firewood from neighborhood houses. The boys visit the neighbor's houses and beg for the fire woods by chanting an ancient phrase:

'Bhim deo ta icula,
Maha deo ta chicula,
Shin nipa ti ti'

The following phrase means lord Bhimsen is feeling bore, lord Mahadev is feeling cold, so lend two sticks of firewood. The people of Makhan Mandap also visit the sacred shrine of Pashupatinath. This festival is celebrated by worshiping the lord Shiva.

5.2.3 Holi

This festival takes place on the last day (purnima- full moon day of Falgun). One of the enjoyable festivals of Makhan Mandap is Holi. It is known as the festival of colors and an ancient festival which was previously known as 'Holaka' (Joshi, 2060: 237). It represents a spring time or fertility celebration. This festival is marked in Kathmandu Darbar square or Basantapur by raising 25 foot high bamboo pole which is known as 'Chir' in local language. Gun salute, Flute and drums are played around the Durbar square. Red powder is sprinkled on the pole and on outstretched hands. The pole is raised for 8 days. Since Makhan Mandap is situated at the north of Darbar Square, the local people visit Basantapur to worship the Holi pole everyday till eight days. The ceremonial pole is topped with three umbrellas like tiers, each fringed with colorful strips of cloths or flags. This festival is dedicated to lord Vishnu and Krishna.

The eight day or last day of Holi is known as Holi purnima or full moon of Holi. The people of Makhan Mandap gather together to play the Holi by throwing colors, water and balloons to each other with their merry faces completely obscured with vivid scarlet powders. On the calculation of astrologer-priest, the sacred Holi pole rest on the ground. The countless hands widely grabs for pieces of the colorful fringe, for such an amulet when worn on the person will discourages evil spirits and diseases. Then the heavy pole is borne by a swarm of men past Hanuman Dhoka on to the Tundikhel parade ground (Anderson, 2010: 254). By this way the festival of colors Holi comes to an end.

It is a festival of victory of good over evil. Legend says that Hirankashyapu, a devil wanted to kill his son Pralhada who was a devotee of lord Vishnu, so his sister Holika put Pralhad in her lap and sat into a burning pyre to burn her nephew alive but instead of Pralhada, she got burnt and died. So this auspicious occasion is celebrated by Hindu sprinkle colorful vermilion to each other.

5.2.4 Pahachare

The festival is held during the month of April (Chaitra) which is an important festival for Newar people. Here Paha means guest and chare means celebrations. It is also known as Pāsāchare where Pāsā means friend. The word is derived from Pāsāchava, a

corrupt form of Pishacha Chaturdashi. The festival is so named because it was celebrated on the day of Pishacha Chaturdashi. One of the manuscripts named Hitopadesha clarifies that in this day everyone should be welcomed home as a guest whether they are children, youngsters or elders (Joshi, 2060: 247). In Jitamitra Malla's inscription on NS 808, the festival is named Pāsāchava (Regmi, 2007: 641). In this festival married daughters and sisters are invited to the parental homes for family feast that sister may meet in good fellowship (Anderson, 2010: 265). Feast includes of different food item including homemade liquors. According to the local people of Makhan Mandap, it is said this is the festival of gathering of married sister and daughters which bonds them in a closer relationship. In this day animals are sacrificed at the grandmother goddess temple or Ajima temples especially the seven goddess who were sister (Ibid: 268).

5.2.5 Goda Jatra

This festival is held on the 15th of the dark lunar forth night of Chaitra. It is the festival of horses. These festivals are held on the Tundikhel as an event of horse racing day. According to the legend, the horse festival was originally held to celebrate a victory over a demon named 'Tundi' whose abode has long been this large 'Khel' or meadow. Tundi was a terror to the people, and when he met his death the people ran in triumph over his gigantic chest with a herd of horses. Many believe the thundering horses hooves on Ghora Jatra keeps Tundi's spirit underground, for he still threatens of emerge and demolish the city. They say the faster the horses run, the quicker Tundi's ghost will be dispelled (Anderson, 2010: 266-267). So in this auspicious day the people of Makhan Mandap visit Tundikhel to watch the horse festival. In this auspicious day all the horses belonging to government are taken on the grant parade ground and raced in front of government officials.

5.2.6 Buddha Jayanti

Gautama Buddha was born in Lumbini, the southern region of Nepal. So the Buddha Jayanti, the birthday of lord Buddha is celebrated on Baisakh Purnima (full moon). This auspicious day is celebrated by all the Buddhist and Hindus people all over the Nepal as well as in Makhan Mandap. The people visits to the sacred shrines of Buddha in order to pay respects for him and make some worshipping and offerings.

Swayambhunath and Baudhanath are the places visited by the most of the people of Makhan Mandap.

5.2.7 Ghanta Karna or Gathemuga

This festival is held on the 14th day of dark forth night of Srawan (August). This is the festival of the victory over the demon named Ghanta Karna who terrorizes the countryside in ancient time. He was an enemy of rival of lord Vishnu, the great preserver and wore ear-rings of jingling bells to ensure that even the very name of this god should not pass his ears and thus weaken his powers of evil and black magic. The people therefore called him Ghanta Karna, bell ears. Gathemuga was definitely known to Medieval Nepal and Sanskritic text of the tantric school to Rudrayamala talks of the practice of erecting the effigies of Ghantakarna at the cross roads and then burning it. The Palace Stone inscriptions of NS 808 and 818 mention this festival. According to a Tamrapatra (Copper Plate) of the time of Jaya Prakash Malla a grant of land is made for the worship and offering of sacrifice of a goat to the goddess Kankesvari on the occasion of Gathemuga Chare (Regmi, 2007: 662).

The people held a great meeting and prayed for help to get saved form Ghanta Karna. So one of the god complied, appearing amongst them in the guise of a common frog. One day when Ghanta Karna was gloating over his latest orgy of cannibalism as destruction, singing and dancing in fiendish glee, he saw that a tiny frog was imitating and mimicking his every move. Ghanta Karna got angry and lunged at him, but the frog jumped beyond the reach. He gave chase but with each giant step the frog leaped just far enough in advance, all the while drawing Ghanta Karna closer to a deep well. On reaching the well the frog jumped in and the monster thinking victory was his, plunged in after. Quickly the people swarmed about trapped Ghanta Karna, stoning and clubbing him to death. Then in joyous procession they dragged the gigantic, repulsive corpse to the river for cremation, throwing his ashes into the water and there way peace in the land once more (Anderson, 2010: 72).

The people of Makhan Mandap and whole people of Kathmandu Valley celebrated this day. Most of the houses, rituals are performed to clean the premise of evil

and drive away the hunting spirits. So iron pegs are nailed at the main house door to discourage their entrance. In this day effigy of Ghanta Karna made of seed with leaves on then are set up at many crossroads or the whole day to be insulted. The passersby are also asked to pay some coins as tolls while they pass through the crossroads. This is asked as 'Jaggat' by the boys. An untouchable caster form 'Pode' burns the effigy at evening. The people drag the effigy to the rivers bank where they throw it away. To get rid of all the evil spirit Newar people fill up earthen pot with husk, onions, garlic and other items which symbolize evils and take with them a bunch of burning wicks to have all thrown away with the effigy of Ghanta Karna itself. By this way the festival of Ghanta Karna comes to an end.

5.2.8 Gunla

This as the auspicious days for Newar Buddhist devotees which is celebrated on the fifteen days before full moon of August or early September. This festival is celebrated whole month of Gunla or for 30 days, so during these days Buddhist devotes themselves by fasting, pilgrimages and worshipping the Buddhist shrines. Makhan Mandap is an important place or Buddhist devotees. It consists of Baha and Bahi (Buddhist Monasteries) where Buddhist performs rituals and prays every day. The Buddhist people of Makhan Mandap visits the nearest Bahals Bahils like Ratnakirti Vihar, Tunche Bahal and Rajkirti Bahi where they conduct worship by offering flowers, rice, coins, incense and flaming oils. During these days most of the Buddhist people visits Swayambhunath temple and temple of Sitala Mai or Harati Mai with the group of people by playing tradition music, singing and praying for lord Buddha. Each evening the Buddhist devotees visits Vihara nearby and recites the hymns in Buddhist name, smokes the incense and light butter lamps. Throughout the Gunla month, Pancha Dana festival is also held in the Viharas. Pancha Dana is the ceremony of five offering, in the eight day of the light lunar fortnight a week before full moon. This is a festival of charity and benevolence to the monks.

5.2.9 Naag Panchami

This festival takes place on the 5th of Srawan Sukla. This is an auspicious day in which Naga or snakes are worshiped and it is celebrated by the Hindu people. In

Jagajjyotir Malla's inscription starting the erection of such a serpentine hood over a wooden pole in a tank he dug in NS 740. Pratap Malla's hymns in honor of serpentine Vasuki is an eloquent testimony to the prevalence of snake worship (Regmi, 2007: 663). People performs small worships throughout the year in places where snake gods are said to dwell, in the corners of gardens and courtyard, in drains and near water spout, pools, springs and streams. To avoid disturbing the Nagas, wells are cleaned only one certain day each year in Sithinakha, when the Nagas like the people are out worshipping their ancestral deities (Anderson,2010: 86). Snakes gods are widely worshipped in Nepal as controllers of rainfall, earthquakes and the guardians of treasures. At the day of Nag Panchami pictures of the snake gods are displayed over front door of the house which are first ritually cleaned with water and cow dung by the Brahman or the head of the family. Then the picture of Naga is worshipped with a paste of red powder, flowers, rice and applied to the Naga's forehead. The offering of flowers, incense and holy water given, milk, honey, rice, curds are set out for the snake kings or Naga and prayer are made to prevent their anger and evoke their blessings and protection.

5.2.10 Janai Purnima and Kwati Punhi

This festival is very important for Hindu devotees from Newar and non Newar people. Janai is a sacred thread which is bond around the body from neck to under arm by priestly caste people. This sacred thread is worn by make persons only. In this auspicious day the sacred thread is changed and worn a new Janai according to the rituals. The ritual takes place by the family priest. The entire family gathers round while the priest reads from the holy book performs a ceremony which sanctifies the new thread in the name of lord Vishnu and tie a sacred yellow thread to wrist of the family members which is known as 'Raksha Bandhan'. The sacred thread is tied left for female members and right to the make members. Here Raksha means protection and Bandhan means a bond or restriction (Anderson, 2010: 94). In this day people of Kathmandu Valley visits many shrines like Bangalamukhi of Patan, Pashupati or any nearest shrines to worship and ties a sacred thread from the place.

Janai purnima is also a day of feeding the common frogs by farming communities. This day is known as 'Byancha Ja Nakegu' which means feeding of frogs. During this

day the food items like boiled rice and kwati is left in the field and ditched. People believe the frogs bring the life giving rain, since their croaking is heard by lord Indra, ruler of the Heavens (Anderson, 2010: 98). King Bhupalendra Malla's inscription on NS 818 mentions the rite of feeding the frog on rice on the day of Srawan Sukla Purnima (Regmi, 2007: 664).

Kwati Punhi is also celebrated at the same day of Janai Purnima. Kwa means hot and ti means soup where Punhi denotes full moon day. In this auspicious day the married sister and daughter are also invited to parental homes. Different varieties of food items are prepared during this day and special food item is Kwati which is prepared by boiling nine different beans which is very much good for health. Much relished, Kawati is said to sooth intestinal ailments prevalent during the hot, rainy season (Anderson, 2010: 98).

5.2.11 Gai Jatra

This festival is held on the first of lunar month of Bhadra (August). Gai Jatra means cow festival which extends to a weeklong program. This festival is celebrated by Hindu Newar people only whose family member had died during the past year. In this auspicious day most of the bereaved Hindu Newar families sends a decorated low or a young boy with straw horn and gorgeously costumed to represent the cow. With the young costumed boy a small boy is also send together in a form of 'Jogi' a holy man. The procession of cow festivals pass through many temples, idols and the route prescribed for Gai Jatra. All the Gai Jatra procession pass the royal Palace Hanuman Dhoka and it is believed the old, Malla kings kept census of the annual death toll by counting each group (Anderson,2010: 100). So the local Hindu Newar people of Makhan Mandap also proceed the Gai Jatra procession to Hanuman Dhoka Royal Palace id any member had died during the past year. According to the legends a loving queen of King Pratap Malla who was suffering after the death of her most dearly loved son. The king ordered every family who had lost a member during the past year to send cows through the street, so the queen could see that she was not alone in her suffering. When this failed to console her, the king offered a reward to anyone who could make her laugh. So the people whose funny costumes and satire blossomed in the street, the queen finally smiled. So since then the king ordered an annual festival. It is also believed if the cow is left free to roam about

in the streets; the gate of the heaven may be opened only by the horns of sacred cows enabling the entry of the departed souls. The Gai Jatra celebrated for a week with different programs. So the whole week of Gai Jatra is dedicated to fun making, satires and all types of jokes with criticism and comments on anything. So it can be said this festival is very important and fun making festivals for all Newar Hindu people.

5.2.12 Krishnastami

This festival is celebrated on the 8th day of the dark fortnight of Bhadra (August). It is celebrated by all Hindu people. On this day, devotees organize a great festival for lord Krishna. It is said that on this day lord Krishna, 8th incarnation of Vishnu was born. He was regarded as the protector and born on earth as Krishna to save people's soul. In this auspicious day the worshippers and devotees visits nearby temple of Krishna. They also visit the Krishna Mandir of Patan. The birth of Krishna is celebrated by devotees carrying decorated image in procession through the streets. Traditional musicians also follow the procession. The lord Krishna is one of the most adored gods. Since he is a god of manhood he is worshipped all over Nepal.

5.2.13 Gokarna Aunsi (Father's day)

This festival is held on the 15th day of the dark fortnight of Bhadra (August-September). This is an auspicious day to respect the fathers by offering various items of foods, fruits, sweets and clothes and other gifts. The people whose father have died during the past year the holy river flowing towards north near the temple of god Gokarneshwar Mahadev and performs 'Shradha' a ritual to respect the dead father by offering him 'Pinda'. So this is also one of the most important festivals of Makhan Mandap and Nepal.

5.2.14 Ganesha Chatha

It is celebrated on the 4th day of the bright fortnight of Bhadra. Ganesha is worshipped in every home from Hindu people. This festival is celebrated to honor the lord Ganesha. He is the god of Good luck and protects from coming misfortune. There is a legend related to the festival of Ganesha Chatha. According to the legends it is said, Lord Brahma, the great creator, underwent a strict fast in the name of Ganesha. Lord

Ganesha was pleased and appeared in front of Brahma and asked him for a boon he wants. Then the Brahma asked him, during the process of creation let there be no mishaps and mistakes. Then lord Ganesha fulfilled his wish. But the Chandrama, the moon criticized Brahma, that superior god, asked a boon from elephant headed demi-god. After knowing the criticize of the moon, lord Ganesha curse the moon, saying that any person who dared even a look upon her would become an addicted thief. Then the moon was forced to hide and without her rays in the dark night everyone was uneasy. After this incidence all the god and goddess prayed lord Ganesha by offering him his favorite food to forgive the moon that the world might again have moonlight. Then he granted the moon pardon but on Ganesha chatha day the curse shall for ever remain effective. So in this auspicious day, the sight of moon is avoided.

Ganesha Chatha is most auspicious time for robbers. It is believed if a thief loots much on this night he will gain much successful carrier throughout the year. So this festival is celebrated everywhere by worshipping lord Ganesha his favorites dishes. Cucumber, radish, laddu (sweets) and many types of beans are also offered. The people also distribute the same things to other persons from outside. After the religious ceremonies are complete, a family feast is organized. So this day is celebrated to keep Lord Ganesha happy. If the festival of Ganesha Chatha goes well by preventing from unfortunate misfortune and theft, it is believed that the coming 'Dashain' will be good and favorable.

5.2.15 Indra Jatra

This is one of the important festivals of Kathmandu city which lasts for eight days. It is celebrated from the 12th day of the bright fortnight of Bhadra (September). This is perhaps one of the most important and certainly the most spectacular of all the Nepalese festivals, celebrated by both Hindus and Buddhist alike. The inscription of Nepal Samvat 561 from Taumaditole of Bhaktapur mentions about the festival of Indra Jatra according to which it can be said that the tradition of Indra Jatra existed from 14th century A.D. (Joshi, 2060: 113). This festival is started by raising a 50 foot long pole of a pine tree selected by a priest. The pole is erected at platform adjacent to Indrapur temple of Hanuman Dhoka Durbar Square and masked dances displays the traditional dances.

The pole is known as 'Yonsin'. The golden image of god Indra, Kind of heaven and rain and his elephant is placed near the pole. There is a legend related to the festival that one day the lord of heaven Indra came to steal flowers of Parijat from a garden in the valley. Afterward he was caught by the local people and kept captive as a common thief. Then his elephant also searched him to the streets of Kathmandu valley for days and nights looking for lord Indra. Then the mother of Indra descended from heaven to reveal her son's and her own identity. Then she granted two boons to the people of Kathmandu, to take with her the souls of all those who had died in the past year and promising heavy dew and morning mists to ripen the autumn and winter harvests, this was the cause for great rejoicing and feasting among the people of the Valley and proclaimed a festival.

On the third day, the living goddess Kumari is brought out into the streets in her special chariot and is accompanied by her attendants Ganesha and Bhairaba who are represented by two young boys. In this day Kumari is paid homage by the entire valley.

Along with Indra and Kumari, the god Bhairaba is honored during this festival. Throughout the cities, many masks of Bhairaba are exhibited everywhere including gold mask exposed to the public only on this annual occasion. Bahairab is a god of terror and destroyer. At the certain times of the day local liquors or beer pours forth from their mouth through a bamboo pipe spout for three days to local people. Somewhere in the flow is a small fish that guarantees prosperity in the next year it is drunk. Indra, with his arms outstretched, can also be seen at vantage points set at the top of the high platform. Indra's elephant inside it two men disguise, careens through the small alleys knocking over people in search for his master throughout the festival, many staged displays of classical dancing like Majipat Lakhe dance, Sawa- Bhakku dance, Das avatar dance and many more. Religious activities can be seen in the Hanuman Dhoka Durbar during these days.

The first day of the festival is specially marked by the members of the bereaved families who go in procession through the streets of Kathmandu city enchanting hymns and prayers.

5.2.16 Yomari Punhi

Yomari Punhi is celebrated on the full moon day of Paush (December). This festival is celebrated only by Newars of the valley in the time when the heavy labor of rice harvest is over, the storage bins are full and the time of full moon day. Yomari is a traditional food item where Yo means favorite and Marhi means bread. It is made from rice flour and molasses, sesame seeds or coconut powder. First the rice flour dough is molded and made in a size of fist, inside which it contains molasses, sesame seeds and coconut powders and dry fruits also. Then it is steamed over the dish. Before eating Yomari, the family members perform some rituals by offering Yomari to gods and goddess and to the storage room where the harvest grains are kept. Afterward the family member starts to celebrate the feast of Yomari and other various food items. So this is the festival of pleasure also, enjoyment which is celebrated in traditional way. It is said that the tradition of Yomari Punhi was started from Panauti.

At the evening of the festival the group of children visits to neighboring house for demanding Yomari. The tradition song is song during the visit. It is like this:

‘Yomari Punhi, Uke duney Haku, Beusa Lyasay, Mabeusa Buri Buri’ which means it’s Yomari full moon nigh, inside it here is dark black, who gives she is young, who doesn’t she is old old.

5.2.16 Maghe Sankranti (Ghya Chaku Sanlu)

This is celebrated on the 1st day of Magh. It marks the changing of the winter sun’s course toward the northern hemisphere which eventually brings the long awaited warm weather, a decided blessing in Nepal where most homes, whether massion or hut are inadequately heated (Anderson, 2010: 223).it is celebrated by all the Hindu people of Nepal. The day starts by taking bath and worshipped deities by offering especially gya (ghee) and Chaku (Molasses) with sesame sweets. In this auspicious day the married daughter and sisters are also invited to their parental homes to have the traditional feast. Different foods items are made including sesame seeds sweets, spinach, meats and homemade liquors. In this day the mother blesses all the family members by a patting of

mustard oil on the head. In this day people sits outside for sun rays with mustard oil massage in the body.

5.2.18 Swasthani Purnima

Swasthani is a holy book which is studied for whole month by the Hindu people. In this day, as this full moon day is called, marks the first day of a month devoted to religious fasting, holy bathing and study of which is read each evening by priests or householders to the gather family (Anderson, 2010: 225). Swasthani is worshipped daily by offering holy water, flowers, and sweetmeats to honor her. Since Swasthani represent the goddess by all the people. During the whole month of Swasthani, long fasting is kept for peace, prosperity for their family members. The people also visit Salinadi River, a sacred river at Sankhu to worship the goddess Swasthani. The people of Makhan Mandap visit the nearby temple of Tana Bahal where there is an image of Swasthani. They worship the image every day.

5.2.19 Basanta Panchami

Basanta Panchami is the day of goddess Saraswati's birthday. It is held on the 5th day of the bright fortnight of Magha. In this auspicious day the goddess of Knowledge and learning Saraswati is worshiped all over the places of Kathmandu. Buddhist worships the goddess Saraswati as Manjushree. In this day goddess Saraswati is worshipped by offering flowers, fruits, sweets and other food items. People visits Saraswati temple with their children to teach their first alphabet at the stone slate near to the Saraswati temple. Basanta Panchami is the most auspicious and most popular day in the year for wedding and other rituals since they are blessed personally by goddess Saraswati. The people of Makhan Mandap worship the nearby temple of Maha Manjushree and Saraswati.

5.2.20 Mata Tirtha (Mothers day)

The festival of Mata Tirtha is held on the last day of the dark fortnight of April or early May. In this auspicious day people look upon his mother face so it is known as 'Ama ko Mukh Herney Din'. This festival is celebrated by all Newar community as well as Non Newar. Every community participate this festival by offering their mother gifts,

sweets, fruits and food items. Married women visit their parental home to see her mother face.

Those people, whose mother is dead, make a pilgrimage to Mata Tirtha. Mata means mother and Tirtha mean a sacred place for pilgrimage and holy bathing where they performs worships and Shradha. According to the legend, during the ancient time cowherd king became deeply depressed by the death of his mother. On mother's Day he went into the forest to pray at the edge of his water-storage pond. As he offered gifts, his mother beloved face miraculously appeared in the water and her hand accepted the food. Since then it is called Mata Tirtha where many hope to see the mother's face in the water. It is said, however, a long ago a certain girl, when she beheld her mother's image, jumped into the pond to join her and disappeared in it depths. Since that even it is a matter of doubt that one will see the another's countenance, but worship performed and gift left in her memory will bring peace to her departed soul (Anderson, 2010: 51).

5.2.21 Dashain (Mohani)

The festival of Dashain is the national festival of Nepal and is celebrated on the month of Aswin Sukla Pratipada which is held throughout the Nepal by all the Hindus. It is celebrated for fertility and the victory of good over evil as represented by the goddess Durga. According to the Kashikhanda, the son of RuRu Durg was killed by goddess and from the day she named as Durga (Joshi, 2060: 127). It is a time for family reunion and for rejoicing therefore most of the festival's activities take place within the family group as it is often the only time throughout the year when whole family get together.

The first day of Dashain is known as Ghatasthapana which means the establishment of the holy water vessel in a kalash which represent goddess Durga (Joshi, 2060: 128). Barley seeds and other grains are also sown which is known as Jamara. In Newar tradition, it is known is known as Nabara Swonegu. According to the chronicle of khwopajuupini dated Nepal Samvat 802, it mentions "Nabara Swonesa Ghadi Ching Madyava" (**Ibid**). Every day, the holy water vessel and Jamara are worshiped by sprinkling water into it. The festival is known as Mohani also which means to create illusions. The word is mentioned in the inscription of Pashupati which is dated Nepal

Samvat 561 (Joshi, 2060: 129). The Goddess Kumari killed the demon by creating the illusion so the festival was named as Mohani.

The seventh day of Dashain is known as Fulpaati which means sacred flower and leaves and offered to the goddess Durga which is in the form of Kalash. The fulpati is also brought from Gorkha to the Royal Palace of Hanuman Dhoka by the Brahmins on a decorated palanquin under a gold-tipped and embroidered umbrella, led by the antiquated military platoon of the priest.

The eighth day is known as Maha Astami. Many Durga shrines and Ram's shrines are worshipped. This day is known as "Kuchi Voye" of Newars. Feast is organized at the evening consuming lots of meat item and other varieties of foods.

The ninth day is known as Maha Nawami or Kaal Ratri. During this day Durga is feted and thousands of buffaloes and goats are sacrificed at the shrines all over the country symbolizing the cleansing of the soul. The sacrifices are given in huge amount in Mul Chowk of Hanuman Dhoka Durbar., which starts from early morning till midday. It is on this day that the Taleju Temple is opened to everyone and throughout the day thousands of pilgrims' visits to pay homage to Goddess Taleju. The day is known as 'Shyako Tyako' for Newars, where lots of animals are sacrificed to the shrines and to the vehicles and all the tools used throughout the year.

The final day of Dashain is known as 'Bijaya Dashami' (day of victory). This day is also called as 'Tika' and visits all the elder relatives to receive blessing of Tika and Jamara which was shown during Ghatasthapana. Feast is performed in every house during this day.

5.2.22 Tihar (Swanti)

Tihar is also known as the festival of lights which is celebrated for five days during Krishna Pakchye Ekadashi. This is the most important festival and observed throughout the Nepal by Hindu. The festival is known as Yamapanchaka also (Joshi, 2060:147). It is said that the ceremony was popular since the god of death and his sister Yami started it (Regmi, 2007: 680). On the first day people worship crows by offering foods. The second

day dogs are worshiped by offering flower garland, paste of red powder and foods. The third day is known as Laxmi Puja (Laxmi, the goddess of wealth) is worshiped during the day the house is cleaned and decorated with flowers and oil lamps are placed everywhere of the houses. The path to the house is painted with a mix of red soil and cow manure from the door outside to inside. The groups of young people visit the neighboring house singing and dancing (Bhaili) and in return, they are rewarded by foods and money. Many sweets are prepared in this day to offer goddess.

The fourth day is important for all Newar people. It is the day of New Year of Newar. They celebrate New Year day by performing different programs and rallies. Whereas the day is known as Mha Puja also which means worshipping the human body. It is celebrated in the evening which is performed by the eldest member of the family with different rituals. In this day, the young especially boys also visit the neighboring houses playing Deusi and also they are rewarded.

The last day is known as Kija Puja or Bhai Tika. In this day sisters worship their brothers offering them fruits, walnuts, sweets and other gifts as well. The sisters also receive the gifts from their brother.

5.3 Kumari Tradition

Worship of the female deities has been practiced since long in religions. In the ancient civilizations of the Mediterranean, Asia Minor and Middle East, mother goddesses were worshiped and fertility cult was also greatly emphasized. In the religion practiced in ancient civilizations of Mohenjo-Daro and Harappa, the significance of the female principle was greatly stressed. The female are shown in two forms in Hindu religion, one is in the peace form and another in fearful form. Here Parvati, Laxmi, Saraswati are shown in peaceful form whereas Durga, Kali, Taleju are shown in fearful form (Majumdar and Patricia, 2005: 27)

As we know Nepal is multi ethnic and multi cultural country, so we can find different cultures here. The people have their own cultural traditions, rites and rituals and

religions. Religion is the belief which they celebrate in their own way. The Newars are also one of the ethnic groups who celebrate the different cultures within the year. Kumari tradition is also one of the important cultures of their society.

The living goddess is regarded as a supreme Tantric goddess who is worshiped by both Hindus and Buddhist. Hindu tradition worship her as goddess Durga Bhawani or Taleju while Mahayani Buddhist tradition worships her as Vajradevi or Vajrayogini, Ugratara, Saraswati, Basundhara, Ajima (Vajracharya, 2066: 17). According to the Slusser, Buddhist seems to have approved the Kumari as Vajradevi (Slusser, 1982: 314).

Newar people have a great devote toward the female divinities in the various forms by paying devotion, rituals activities and worships. Apart from this, they worship the living virgin goddess Kumari. It is most especially amongst the Newar people of Kathmandu valley that Kumari worship has been elevated to the level of a national cult of major importance (Allen, 1996: 2). According the Newar society, Kumari possesses unlimited spiritual powers and protects people from demons, misfortunes and evil spirits. So most of the courtyards have goddess Kumari in the form of cobbles, some people keep their private goddess Kumari and different communities have a common Kumari in the form of living or non- Living. In Kathmandu Valley, Kumari is installed at every corner of each area in the form of cobbles. The word Kumari signifies a virgin girl or an unmarried woman who possess a high status in Newar society.

The worship of the living virgin goddess or Kumari was very important in the history of the world. In Nepal she is called virgin or vestal girl and also called as mother goddess. The origin of Kumari worship in Nepal starts form legends and myth. The history of Kumari worship in Nepal is as yet shrouded in a great deal of legend and mystery. Though there is evidence that a goddess of this name has been worshipped for a long time, certainly since at least as early as the 6th century A.D. no firm statement can be made as to the origin of the custom of worshipping living Kumari (Allen, 1996: 14).

Goddess Kumari was mentioned in ‘Mahabarat’ and ‘Devi Mahatmey’ which was written during 4th century (Sharma, 2066: 66). In the ‘Taittiriya Aranyaka’ of 6th/7th century BC mention the first worshipping tradition of Kumari in which she is invoked as

power (Sharma, 2066: 66). There is evidence that during 5th century AD, the Licchavi King Mandeva I was worshipping Menswear, a form of Durga as his tutelary or personal goddess (Allen, 1975: 16). According to the chronology of 'Padmagiri', during 6th century Licchavi king Sivadeva had installed different god and goddess with four Kumari in Devapattan (Pasupati) and it also mentioned about the tradition of feeding foods to Gana Kumaris in the festival of Bajreshwari (Sharma, 2066: 66).

According to the Wright Chronology of 19th century, mentions the king of Kantipur, Laxmikamadeva (1024 - 40 A.D) started the worship of Kumari Devi from Shakya clan (**Ibid**). During the reign of Ananata Malla at late 13th century mentions of Kumari worship and 'Kumari Puja Bidhan' (vidhana means rules or regulations) is mentioned in colophon inscription of the year 1280 A.D and 1285 A.D respectively (Allen, 1975: 16), which proves that during the time Kumari tradition had already been existed. According to the chronicles, Harisimha Deva, the king of Simraongarh brought the goddess Taleju (tutelary goddess) in the form of Shri Yantra to Kathmandu after defeated by Muslim invader Gayasuddin Tughlaq Khan in 1326 AD. Then the king established the goddess Taleju and thus Taleju cult was established in Kathmandu valley regarding all three cities. Kumari here is the symbol of Taleju. From that period, the tradition of living goddess Kumari was flourished all over Nepal (Sharma, 2066: 66).

There are so many legends about the origin of the tradition of the Kumari. According to the legend of the Buddhist association, the Kumari worship prevailing during the medieval period, according to the legend it is mentioned that the king Gunakamadeva's grandson Laksmikama Deva, thinking that his grandfather had acquired so much wealth and conquered the four quarter of the world through the aid of the Kumaris, resolved to do the same. To so this he went to Patan Darbar and having worshipped as Kumari the daughter of a Bandy (Buddhist Priest) living in a Vihar near the palace known as Laksmi Barman, he erected an image of Kumari and established the Kumari Puja (Regmi, 1991: 22).

Another legend mentions that the virgin girl dies as a result of sexual assault by the king. For atonement of the sin the king established the Kumari cult. Another legend

says, King Trailokya Malla lost the power of seeing Durga in person, therefore, he started worshipping her as vestal virgin or Kurmari

According to the another story, about 200 years ago and early king of Nepal was consulting a divine Kumari on matters of statecraft but one day the king attracted by her beauty got so infatuated that he made romantic advances towards her during a game of dice. Embarrassed goddess refused to be seen in this world but promised to be born in her reincarnation as the daughters of some Shakya clan of goldsmith and silversmith (Majupuria and Patricia, 2005: 66-67).

Another legend mentions that during the time of King Jaya Prakash Malla, one day a Jyapu person became haunted by a god and he started trembling squatting on the stone emblem of Pancha Linga Bhairaba (Pachali). Seeing these peoples asked him his name. Being asked such the Jyapu asked the peoples to bring King Jaya Prakasha Malla to find the answer. Messengers rushed to the Royal Palace to report the mystic message. Since the king was destined to be deprived of his Kingdom he became angry and said the Jyapu is drunk in the feast and does not acknowledge even the King, so I would not leave him free. Then he brought the Jyapu to the Royal Palace and asked him. But the Jyapu kept quiet and began trembling. He was molested and was bound by rope to the elephant post. Consequently he dies. Next day the Jyapu's property was confiscated.

Afterwards another Jyapu became haunted again. King Jaya Prakasha having heard this went to ask him. The Jyapu did not face the King and replied you have molested and humiliated the first Jyapu whom I had haunted. You will lose your Kingdom. Hearing such the king tried to pacify the goddess but failed and returned to the palace. The same night Kaumari Devi granted vision to the King in dream. She said angrily oh Jaya Prakasha Malla! I had haunted that person to grant you boon but you made me humiliated and killed him thoughtlessly. Here after do not bear love for the Kingdom since it is to be occupied by the enemy.

Dreaming such King Jaya Prakasha Malla became worried. But he thought to please and pacify the goddess by honoring her. Then he constituted a Jatra to please the goddess. He built a house according to the prescribed ruled of Bastu Chakra. He also

built a beautiful chariot having an appearance of the mystic diagram (Yantra) and instituted Kaumari Jatra during Indrajatra days accompanied by Ganesha and Batuka (a form of Bhairaba (Regmi, 1991: 23-25).

This is one of the important aspects of the kumari cult in which a virgin is worshipped representing any type of Shakti goddess. The establishment of the Taleju cult is of importance because each of the principle living Kumari in the three cities of Bhaktapur, Kathmandu and Patan are still today is regarded as living manifestations of Taleju Bhawani. According to the tantric text, virgin girls of 1 to 16 year period may be worshipped as representing respective Shakti (power). The names are Sandhya, Saraswati, Trimurti, Kali, Subhaga, Uma, Malini, Kubjika or Shabhavi, Kalasan, Aparajita, Rudrani, Bhairavi, Mahalaxmi, Pithanayika, Kshetrajna and Annanda respectively (Source: Regmi).

The custom of worshipping an ordinary pre-pubescent girl, as a source of supreme power has been an important part of both Hinduism and Buddhism. The Royal Kumari of Kathmandu is well known and most powerful living goddess in all over the world. But she is not the only one in Nepal. Throughout the Kathmandu valley there are altogether twelve Kumaris. In Kathmandu city, there are 5 Kumaris including Royal Kumari while Patan and Bhaktapur have 2 and 3 Kumaris respectively as well as other two Kumaris are in Chabahil and Bungmati (Appendix H).

5.3.1 Introduction of Makhan Jyapu Kumari

Among the entire Kumaris of Kathmandu valley, there is a Kumari in Makhan Mandap also who is known as Makhan Jyapu Kumari or Tarani (Fig. no. 59). She lives in a Kumari Ghar near Tarani Devi temple or Tana Bahal. The name of the recent Kumari is Kritima Maharjan and she belongs to the Jyapu clan. She was installed as Kumari while she was 2 years of age. It is said that the tradition of Makhan Kumari is older than the tradition of Royal Kumari because an inscription of Nepal Samvat 833 was found in a Nateswar temple of Makhan Mandap which proves that there was a tradition of Makhan Kumari during that period.

The medieval stone inscription of Makhan Galli, Mikhadwon Tole which is under the Jyapu Guthi of the Nasadyo or Natyeshwar Temple or Dyo Chen (Appendix I) is listed below:

Dyo Chen (the divine dwelling of deity) is established in the name of tutelary deity shree Tana Deity. The tutelary deity, Kumari goddess of the Makhan Jaypu family is established in due honor as divine dwelling of Tana Deity. The Kumari thus established in Tana Bahal in return for the land of cremation ground and Nasal deity (Nrityanath), for the establishment and daily ceremonial worship service of Nasal Dev, for the expenses and maintenance of Sin Guthi (funeral Guthi) and for the cremation purpose of the Guthi Family, to conduct Falcha (Pati) Guthi Makhan Jyapu Twa (Locality) Guthi is donated with Lal Mohar stamp of Thakuri Raja (king) in certain condition, if claimed by any person of the Guthi shall incur the great sin (Pancha Maha Paap) and is thus handed over to Hakucha Mahaarjaan, the right full lineage of north house of Shinha Dhoka, Wakuti chowk in Bhadra, Tritiya Nepal Samvat 833 (Fig. no. 60).

5.3.2 Selection Process of Kumari of Makhan Mandap

In Makhan Mandap, small girls of age 2 to 4 are selected from Jyapu communities. The girl should be in good health and should not have suffered from any serious illness, especially the one which might have left some physical scar or defect on her. She should also not have lost blood, especially due to menstruation. There should not be any loss of tooth. She should be able to walk. Have an unpleasant body odor and she should look clam, composed and normally unafraid. She should have all the 32 qualities of goddess. The Kumari is selected by the Thakali of the communities in the present of some other person of members including ex-Kumari.

5.3.3 Rules and Regulations for Kumari of Makhan Mandap

Kumari of Makhan Mandap needs to follows some rules during her Kumari Periods. For the education of Kumari, she can go to any school as ordinary children. But she should not wear any school dresses or casual dresses. During her Kumari period, she

always should wear red dresses only. She can visit everywhere outside her home. If she visits for any festival or feast, she is regarded as chief guest. She can stay in Kumari ghar with family member so that she will be under observance of their own. Concerning about health, she can take any medicine according to her health condition and can have regular checkups from doctors. There are no any restrictions for taking medicines. Kumari can take foods anytime according to her wish, but during Puja (worship) she needs to follow the time according to the rituals. But she cannot take onion, garlic, ginger, chicken meat, chicken eggs and fish during her kumari periods. She can entertain according to her wish. She can play, dance, read, write, watch television, listen to radio etc. Kumari can get married according to her wish. But there is a tradition that Kumari is not allowed to get married.

5.3.4 Architecture of the Makhan Kumari Bahal

Kumari Bahal of Makhan Kumari is situated at the backside of Tana Bahal. The architecture of the Makhan Kumari Ghar or Bahal is simple. The house is made from bricks and mud and it is a three storied house. But the condition of the Bahal is not good and needs to be renovated. The stuffs which Kumari is using on her room are almost in red color like red bed sheets, blankets, curtains etc. the room also consists of television and radio. The courtyard consists of a small temple which she follows the daily worships.

From the ancient time till today, Makhan Mandap is the home to an innumerable collection of religions and cultural traditions. This collection constitutes the unprecedented and globally unique intangible heritages of Kathmandu which to this day is practiced and kept alive by the indigenous population of Makhan Mandap to a large extent.

Chapter Six

Conclusion

The fifth or the last chapter of the thesis ‘A Study on Cultural Heritages of Makhan Mandap’ is conclusion part which is the summary background of the thesis. This chapter consists of the summary of the thesis, conclusions and the suggestions.

6.1 Summary

The thesis is organized into six chapters. The first chapter is the thesis introduction part which contains statement of problem, objectives and its justification. It also deals with the methodology adopted for the study, limitation and division of the chapters. The second chapter is related on the necessary and important studies. It basically includes an overview assessment of various aspects to direct the thesis in proper direction which contains context study and divided into several sub divisions like the background of Kathmandu Valley, settlement of Kantipur, Hanuman Dhoka Royal Palace and then Makhan Mandap with its various legends. The third chapter deals with the architectures of Makhan Mandap which contain the archaeologically and culturally important heritages of Makhan Mandap and which is one of the important chapters of the thesis. In this chapter, about temples and monasteries are discussed with it's with its architectural structures which are archaeologically importance. Sculptures and Chaityas of Makhan Mandap are mentioned in chapter five with its iconographical features. Fourth chapter deals with the intangible cultural heritages or Social and Cultural Traditions which contains rites and rituals of the people of Makhan Mandap from their birth to death. This chapter also deals with various feasts and festivals celebrated according their religions using Nepal's Lunar Calendar and the last sub topic of this chapter is about the Kumari Tradition of Makhan Mandap with the introduction of Makhan Kumari and its origin. This chapter also explains about the selection process and rules and regulations that be followed by Makhan Kumari. This chapter describes the history of Virgin goddess Kumari in Nepal, Kumari as Shakti goddess, and list of Kumari of Kathmandu Valley with its legends. Finally the last or sixth chapter is the conclusion of the thesis.

6.2 Contributions of Makhan Mandap's Heritage in the National Integration of Nepal

Makhan Mandap is a repository of illustrious ancient and medieval fine arts and architectures. Our ancestors, both the rulers and the ruled, ere all religious minded people bestowed with uncommon skill of carving and casting the marvelous pieces of art in the form of images of different deities. The temple, monasteries and shrines which they have built is unique and artistic which reflected the civilization of the glorious past of Nepal. There are numerous artistically carved sculptures, temples, monasteries which are scattered all over the Makhan Mandap. It was the traditional practices that these heritages were not only worshipped but also preserved and maintained by the inhabitants. But such practices have been disappeared due to the modernization. So in order to conserve and preserve the heritages everyone should be responsible. Some points which are useful for further research about history of whole Nepal as well.

The whole research about the Makhan Mandap proves that the area is an ancient city. The different inscriptions from ancient to medieval periods help to know about the history and the discovery of different tangible heritages of the area which is very important. The earliest settlement had left the little remains such as Ratnakirti Maha Vihar, Tuchen Bahal, Tana Bahal or Tarani Deval, different inscriptions from different time of periods and the inscriptions of Makhan Kumari reveals its antiquity of the area which have help to know about the past periods and their culture. The main source of history can be found from the tangible and intangible heritages which are discovered in different periods. So these heritages needs to be conserved and should be given priority from national level.

The inscriptions of Makhan Mahadev or Mahendreshwara Mahadev temple dated Nepal Sambat 761; during the reign of King Laxmi Narasimha Malla (Appendix D) also represent the unique bond between the people from different race in the performances of political activities for the city. During the period Brahmins, Pradhans, Khasas and Magars were kept as witness for the protection of the temple and its rules.

During the reign of King Prithivi Narayana Shah, four Brahmin caste people came with him and settled in Makhan Mandap as the priest of different temple. It proves that the place is suitable to live as being the part of it with other locals and ethnic people. So it is true that the place is melting point for all the people from different groups and different religions like Hinduism, Buddhism and other cults has flourished equally. It can be said that the heritage from Makhan Mandap has contributed in the national integration of Nepal. The heritage of the places is making us proud from the national level.

As we have discussed earlier in chapter three and four about the important tangible heritages of Makhan Mandap, so it proves that the civilization of the people of the city are famous for the master pieces of art they produced. In art and architecture, sculptures, the various groups of people who lived in Makhan Mandap or surroundings have left a marvelous legacy which now we are proud of. But due to the lack of deep study and research, the great numbers of tangible heritages are still in the dark.

The new findings and important heritages of Makhan Mandap which are still not researched and not recorded which are listed below:

- (a) The stone sculpture of Buddha with two attendants (Fig. no. 56) is one of the masterpieces in its art which is now inside a shop and always kept closed in a case. The iconography features of the image shows that it may belong to the late Licchavi period or early Mallas. So for the further study the image will be an important source for the history, so that the sculpture needs to be protected as well.
- (b) The stone sculpture of Nil Varahi (Fig. no. 5) is also one of the master piece works. Its art seems so marvelous since this type of stone sculpture of Varaha is rear, so need to be protected and researched deeply. The image seems so alive and real. The facial expression looks real. The coiled serpentine on the bottom of the Varaha's legs seems so artistic. The quality stone is used to make the sculpture.
- (c) Garuda of Jagannath temple (Fig. no.13) is also an important source of the history. As we have discussed earlier in a chapter about its iconographic feature, so it is a unique and artistic sculpture which is slightly different from other sculpture of Garuda. Since the Jagannath temple where the Garuda is situated is

renovated several times. Near the Garuda sculpture, there is a decorated stone platform which consists of the male image and carved so marvelously. But these artistic pieces are inside a closed courtyard and surrounded by the tall houses so these art pieces are losing its value. There are many more artistic objects inside the Makhan Mandap which are historically important and need to be conserved and protected from the damages.

The intangible heritages of the Makhan Mandap important culturally, historically and traditionally which are celebrated according to the lunar calendar of Nepal. Each and every feast and festival have its own importance's which are interrelated with their culture as well as health and environments. People celebrate the worship of deities through rituals which are the part of every people's daily routine which is the part of an all pervading perception of religiosity, enhanced by strong sense of human dignity. The intangible heritages are all transferred from generation to generation as the part of life from the ancestors. So most of the festivals and rituals were celebrated and developed from historical time till today. Kumari tradition inside the Makhan Mandap is also the older traditions which are still going on till today. So these types of precious intangible heritages should be conserved and should be given priority because these heritages are the properties of Nepal.

6.3 Suggestions

Hanuman Dhoka Durbar Square being a monumental zone recognized under the world heritage site by UNESCO obviously is an important reason for the tourist flow inside Kathmandu Valley. On the top of this, the historical, cultural and religion activities going on in and around the premises fascinated not only the outside tourist but also the local people and domestic tourists in numbers. Since tourism is one of the main sources of National income, it is one of the major potentials for the sustainability of the economy and such historic sites associated with culture and religious activities are the most responsible elements for the promotion of Tourism. The site for culture center is at the heart of Kathmandu Valley. Makhan Mandap lies at north-east of Hanuman Dhoka Royal

Palace which is under the protected monumental zone. This is the place which has religious, cultural, economic, social and historic importance. There still exists the fragment of rich cultural past. This place also has developed many art and architectures, cultural activities during past periods. The area also contains many historic buildings, monuments, shrines, courtyard, monasteries and art and architecture.

Makhan Mandap is the place which consists of numerous cultural, archaeological, religious heritages. As we have discussed earlier that Makhan Mandap lies north east of Hanuman Dhoka Royal Palace and is as important place as Royal Palace, so for the development of tourism at Makhan Mandap, this place must be developed as tourist destination centre. Since this place possesses a number of attractions, the potential of tourist are high here. Tourism is one of the important sources to develop the place which is very rich in cultural resources. As we know tourism is an importance source for the economy to increase the income for Nepal and for its development.

With the increasing pressure of commercialization, Makhan Mandap today is facing the challenges in physical maintenance of the tangible heritages and conservation of the intangible heritages which are so closely attached to these monuments. Despite genuine and constant efforts of a number of stakeholders, renovation and education activities are falling behind. So the government of Nepal, Department of Archaeology and Kathmandu Metropolitan city should give priority in order to protect these heritages. Some points are suggested below:

- (a) For the development of Makhan Mandap, government should provide the major budget.
- (b) Government of Nepal, Department of Archaeology and Kathmandu Metropolitan City should give priority to Makhan Mandap as a core area.
- (c) Heritages of Makhan Mandap should be listed as World Heritage Site with Hanuman Dhoka Royal Palace.
- (d) Local communities, stakeholder and other authority members should be responsible for the promotion, conservation and preservation of this heritage site.

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- पुरातत्व विभाग, (२०६८), **हनुमानढोका दरवार संरक्षित स्मारक क्षेत्रका वर्गीकृत स्मारकहरूको विवरण**, काठमाडौँ : पुरातत्व विभाग ।
- पौड्याल, वीणा, (२०६३), **काठमाडौँ उपत्यकाका विष्णुविभवका मूर्ति र चित्रहरू**, कीर्तिपुर : नेपाल र एशियाली अनुसन्धान केन्द्र त्रिभुवन विश्वविद्यालय ।
- राजवंशी, श्यामसुन्दर, (२०४४), “काठमाडौँ मखन टोलस्थित गरुडको पादपिठको अभिलेख” **प्राचीन नेपाल** (संख्या-१०४), काठमाडौँ : पुरातत्व विभाग ।
- राष्ट्रिय अभिलेखालय, (२०६८), **कान्तिपुर शिलालेख सूची**, भाग २, काठमाडौँ: राष्ट्रिय अभिलेखालय ।
- रेग्मी, जगदीशचन्द्र, (२०५१), **काठमाडौँ शहर**, टंगाल : शिवप्रसाद उपाध्याय ।
-, (२०५३), **लिच्छवि-इतिहास**, त्रिभुवन विश्वविद्यालय : नेपाल र एशियाली अनुसन्धान केन्द्र ।
- वाँदेल, लैनसिंह, (२०४९), **जय बर्माको मूर्ति र बर्मा वंश**, काठमाडौँ : मण्डला प्रकाशन ।

- वज्राचार्य, गौतमवज्र, (२०५३), **हनूमान ढोका राजदबार**, त्रिभुवन विश्वविद्यालय : नेपाल र एशियाली अनुसन्धान केन्द्र ।
- वज्राचार्य, चुन्दा, (२०६६), “सर्वोच्च अदालतले गठन गरेको कुमारी सम्बन्धी समितिको व्यक्तिगत प्रतिवेदन” **कुमारी सर्वोच्चमा**, स्टेला तामाङ विकल्प ज्ञान तथा विकास केन्द्र ।
- वज्राचार्य, धनवज्र, (२०१९), **इतिहास-संशोधनको प्रमाण प्रमेय**, ललितपुर : जगदम्बा प्रकाशन ।
नेपाल र एशियाली अनुसन्धान केन्द्र ।
-, (२०५३), **लिच्छविकालका अभिलेख**, (दोस्रो संस्करण) त्रिभुवन विश्वविद्यालय :
नेपाल र एशियाली अनुसन्धान केन्द्र।
- वज्राचार्य, मदनसेन, (२०६८), “रत्नकीर्ति महाविहार (मखः बहा) या भिनाय्भु व च्यापाः सिजः पौया दुवाला” **बज्रयान** (अंक ७), नेपाल परम्परागत बौद्ध धर्म संघा
-, (२०५८), “मखँत्वाः या तंछें बहाः छगु म्हसिका” **पलेस्वाँ**, (वर्ष १३, अंक १८)
ललितपुर : लोटस रिसर्च सेन्टर ।
- वज्राचार्य, राजेन्द्रमान, (२०५८), “शान्तिको लागि बहाः (बुद्ध) पुजा” **लुमन्ति पौ**, ललितपुरः
लोटस रिसर्च सेन्टर ।
- लेभी, सिर्ल्माँ, (२००८ ई.सं.) **नेपाल**, (भाग १) ललितपुर : हिमाल किताब, हिमाल एशोसिएसन ।
- शर्मा, ऐश्वर्यधर, (२०४९), **श्रीस्वस्थानी व्रतकथा**, काठमाडौं : नेपाल प्रज्ञा प्रतिष्ठान ।
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- सुचना मन्त्रालय, (२०३१), **मेचीदेखि महाकली**, (मध्यमाञ्चल भाग २) सिंहदबार : सञ्चार विभाग ।

Appendix- A

Name list of informants

| S. No | Name | Address/organizations | Professions | Remarks |
|-------|------------------------------|------------------------|--------------------------|--------------------------|
| 1 | Baldev JuJu | Makhan | Culture Expert | Intangible Heritages |
| 2 | Bhawani Khanal | Dakchinkali temple | Priest | General |
| 3 | Dr. Chunda Vajracharya | Ramghat | Associate Professor | General |
| 4 | Dr. Gyanendra Ratna Tuladhar | KMC | Tourism Expert | Tourism |
| 5 | Ekaram Singh | KMC | Artist | General |
| 6 | Er. Indra Man Singh Suwal | KMC | Head of Heritage Section | General |
| 7 | Jotsna Sidurakar | Makhan | House wife | General |
| 8 | Madan Sen Vajracharya | Makhan | Associate Professor | Inscriptions |
| 9 | Dr. Mahes Raj Pant | Sansodhan Mandal | Culture expert | Inscriptions |
| 10 | Mangal Man Singh | Jyapu Maha Guthi | President | Kumari tradition |
| 11 | Mohan Chalise | Jagannath Temple | Priest | History |
| 12 | Nutandhar Sharma | Amlekh weekly | Editor | General |
| 13 | Parshuram Shrestha | Makhan | Businessman | Intangible Heritages |
| 14 | Prakash Darnal | Rastriya Abhilekhalaya | Archaeologist | Archaeological Heritages |
| 15 | Punya Ratna Vajracharya | Makhan | Businessman | Makhan Baha |
| 16 | Shyam Phuyal | Nil Barahi | Priest | History |
| 17 | Sriju Pradhan | KMC | Heritage Officer | General |

Appendix -B

The Licchavi inscription found from the pedestal of Sweta Vairaba

विविधशकुन्तपशु.....इकृतयुद्धसहः.....तक किरातवर्षधर.....करः.....यः

चिरन्तनं लिच्छिविराजकारितं पुरातनैत्वृत्तिम रैरुपेक्षि(तं)

.....रुहः

.....क्षेत्रम् भग्नक

.....पुनः पुनर्त्सु ॥

(Source : Dhanvajra Vajracharya " *Licchavikalaka Avilekh* ")

Appendix- C

Licchavi inscription from Jaisi Dewal

“.... वः प्रसादीकृ (तः), नु ज्ञः पृथुलक्षेत्रम्पूर्व ... मङ्गलस्य क्षेत्रम् तमो भरताश्र (म)...

तुलक्षेत्रम् ततस्तेग्वलप्रा ... आदित्यगुप्तस्य क्षेत्रम् पूर्वद...द्विक्षेत्रम ततस्तेग्वलनारायण ...

स्केवलप्रदिपगौष्ठिकानाम् तस्या भूमेदक्षिण...मेदक्षिणराजकुलस्य दक्षिण पश्चिमेन ... लीपाञ्चालि

कानाम्पश्चिमेन पर्वत ... पाञ्चालि ... नाम् पश्चिमोत्तरेण पूर्व तमुभिदक्षिण राजकुल (सिमा).

परिक्षिप्तेयम्भूमिरित्य वगम्य न कैश्चिदस्मत्पा दोपजी विभित्यम्प्रसादन्यथा करणीयो ...।”

(Source: Gautamvajra Vajracharya, “*Hamuman Dhoka Rajdarbar*”)

Appendix- D

The inscription of King Laxmi Narasingha Malla

श्रीशाके १५६३ श्रीशम्बत् ७६१ मासे ४ तिथौ ७ वारे २ अषाढ सुदि ७ स्वस्ति श्री ३ पशुपतिचरणकमल धूरी धूशप्तिशिरोतह । श्रीमन्नमानेश्वरीष्टदेवतावरलब्धप्रसाद देदिप्य मानेन्नतः महाराजधिराजश्री मच्छ्री जयश्रीश्री लक्ष्मीनृसिंहमल्ल देवेन महादेवभूमि नेमं कृतं । अतपरं भाषा । संमूचैवेन पश्चिम अग्निहात्रेण उत्तर चौदोवात्रेण पूत्रीन पुनाना छत्रेण दक्षिन येति भूमिमह धर्नु पन्नु रोजो हान्मार गर्नु नाहिं जस्श्ले गय्यो महादेव घात् गय्याको पाप् येति शिमानमित्र रह्या देवता घात् गय्याको पाप् तसका शिर कदाचित् हद गरिरहे त घिस्याइ अफाल्या प्राच्चित्य नाहि साछि ब्राह्मन् प्रधान षस मगर पाचा दुर्गादा । शुभमस्तु लेषित दुगा ॥

Source: Itihas Samsodhan Praman Prameya

Appendix- E

The inscription of Pratap Malla on the pedestal of Uma-Maheshwara

स्वस्ति॥ शिवसंहितेन श्री ३ स्वस्थानी परमेश्वरी ॥ श्रीशस्त्रशास्त्रसंगितादिसकल विद्यापारग महाराजधिराज धर्मराज

नेपालेश्वर विदग्धचुडामणि सकलराजचक्राधीश्वर श्रीश्री जयराजराजेन्द्र कवीन्द्र जय

प्रताप मल्ल परमभट्टारक देवन स्था-

पन याडा विज्याडा ॥ सम्वत् ७९४ माघमासे शुक्लपक्षे श्रीपंचम्यन्तिधौ आश्विन नक्षत्र

शुभ योग आदित्यवार कुन्हु ॥ शुभ ॥

(Source : Aishwaryadhar Sharma " Shree Swasthani Barata Katha ")

Appendix- F

The Licchavi inscription from Tana Bahal

१).....अषाढकृष्णसप्तम्याम्.....

२) राजपरमेश्वर श्रीमान्देवराज्ये ।.....

३).....

४).....

(Source : Dhanvajra Vajracharya " Licchavikalaka Avilekh ")

Appendix- G

The Inscription on the pedestal of Uma-Maheshwara

.....मलस्य जननी श्रीजयन्तिका ।

अचि (ची)करत्सप्रतिमं सा मठं शिवतुष्टये ॥

अन्न महिन्द्रमल्लेनवीर शैवाय कल्पितम् ।

स्तन्मठनिवासिभ्यस्तत्तया दीयते (धुना) ॥

१ शुचौ शुक्लप्रतिपदि गुरुपुष्ये प्रतिष्ठितम् ।

नेपालीयगते वर्षे नन्दाधर सन्विते ॥

(Source : Gautamvajra Vajracharya " Hanuman Dhoka Rajdurbar")

Appendix- H

Kumaris of Kathmandu Valley

| S.No. | Kumaris | Place | Caste |
|-------|---------------------|---------------------------------------|---------------------|
| 1. | Royal Kumari | Basantapur (Kathmandu) | Shakya |
| 2. | Mul (Chief) Kumari | Mubaha (Kathmandu) | Vajracharya |
| 3. | Kwa Baha Kumari | Kwabaha (Kathmandu) | Vajracharya |
| 4. | Kilagal Kumari | Kilagal-Itumbahal (Kathmandu) | Jyapu |
| 5. | Makhan Kumari | Makhan Mandap (Kathmandu) | Jyapu |
| 6. | Haubah Kumari | Gah Baha (Patan) | Vajracharya |
| 7. | Sonimha Kumari | Mikhabaha (Patan) | Jyapu |
| 8. | Ekanta Kumari | Dipankar Baha (Bhaktapur) | Vajracharya/ Shakya |
| 9. | Balakhu Kumari | Balakhu (Bhaktapur) | Vajracharya/ Shakya |
| 10. | Tebukche Kumari | Tebu (Bhaktapur) | Vajracharya/ Shakya |
| 11. | Chabahil Kumari | Suwarnapurnamaha Vihara (Chabahil) | Shakya |
| 12. | Bungmati Kumari | Bunga Baha | Vajracharya |

Appendix – I

Inscription of N.S 833 at Naso Dyo of Makhan Mandap

श्री इष्ट देवता श्री ३ तानादेवता नाम दोछें थापा याना मखं ज्यापु त्वा गुथि पुरखाया म्हायाये
कुमारी दो ताना देवताया थायो थापा याना,

कुमारी आगाछे तानावलय थापा याना लि लाकुया मसान घाट ओ नासेदोया पालसा पुजा
यायेत मखं ज्यापु त्वा गुतियात भडार,

खाल केव मखं गल्लि नास दोया थापा यायेगु दाह संस्कार यायत सिगुथि फाल्चा मखं सिंहद्धा
बाकुती नियन्ता छे पाव वंशाय

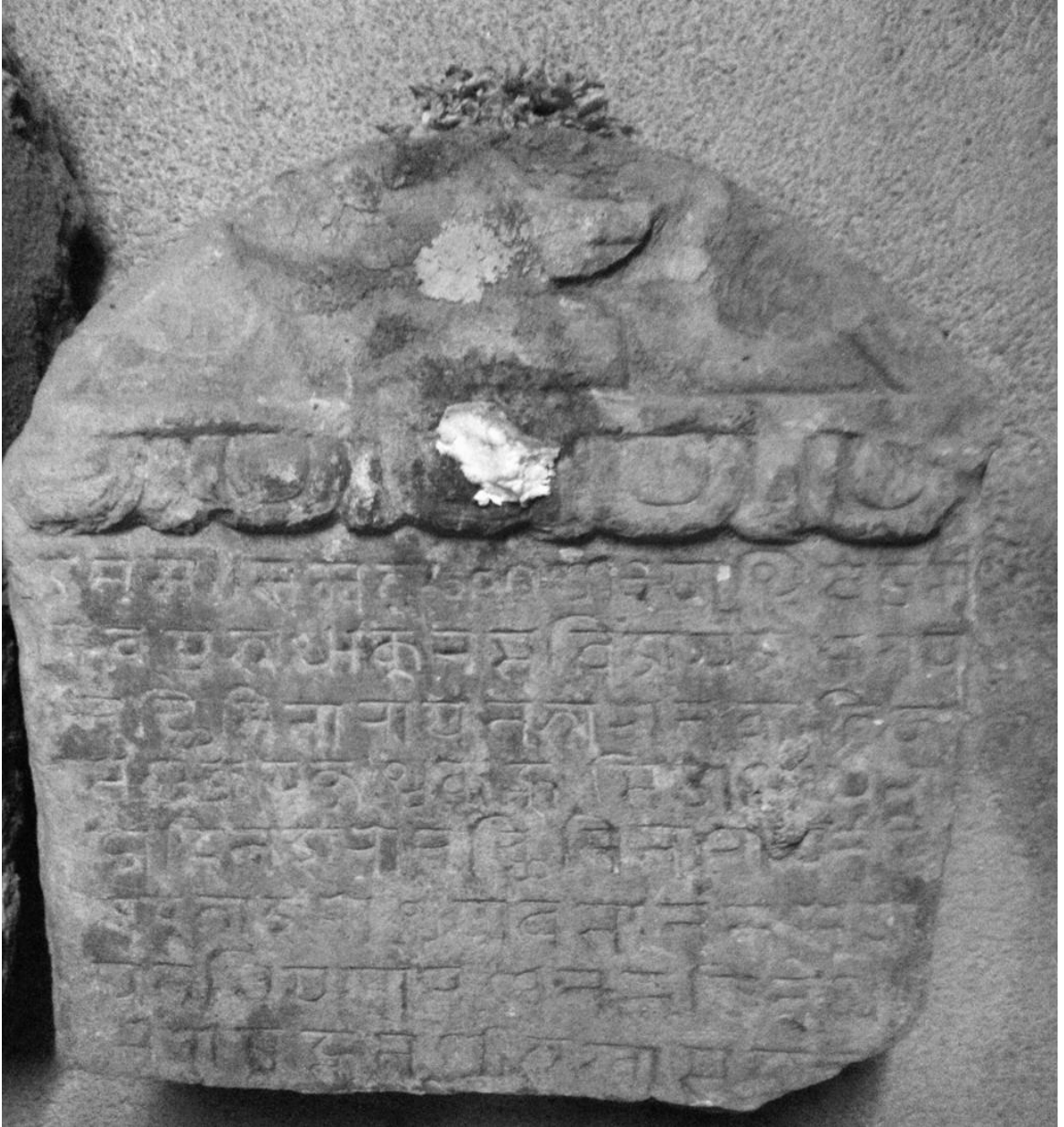
भंगल ठकुजुजु पाखे लालमोहार छापा तया विउगु गुतिया सुनान थ्वं जागा नालकि पञ्च
महापाप ने. सं. ८३३ भाद्र

कृष्ण तितिया । हाकुचा महारजान

(Source : *Jyapu Maha Guthi, Mikhadoun*)

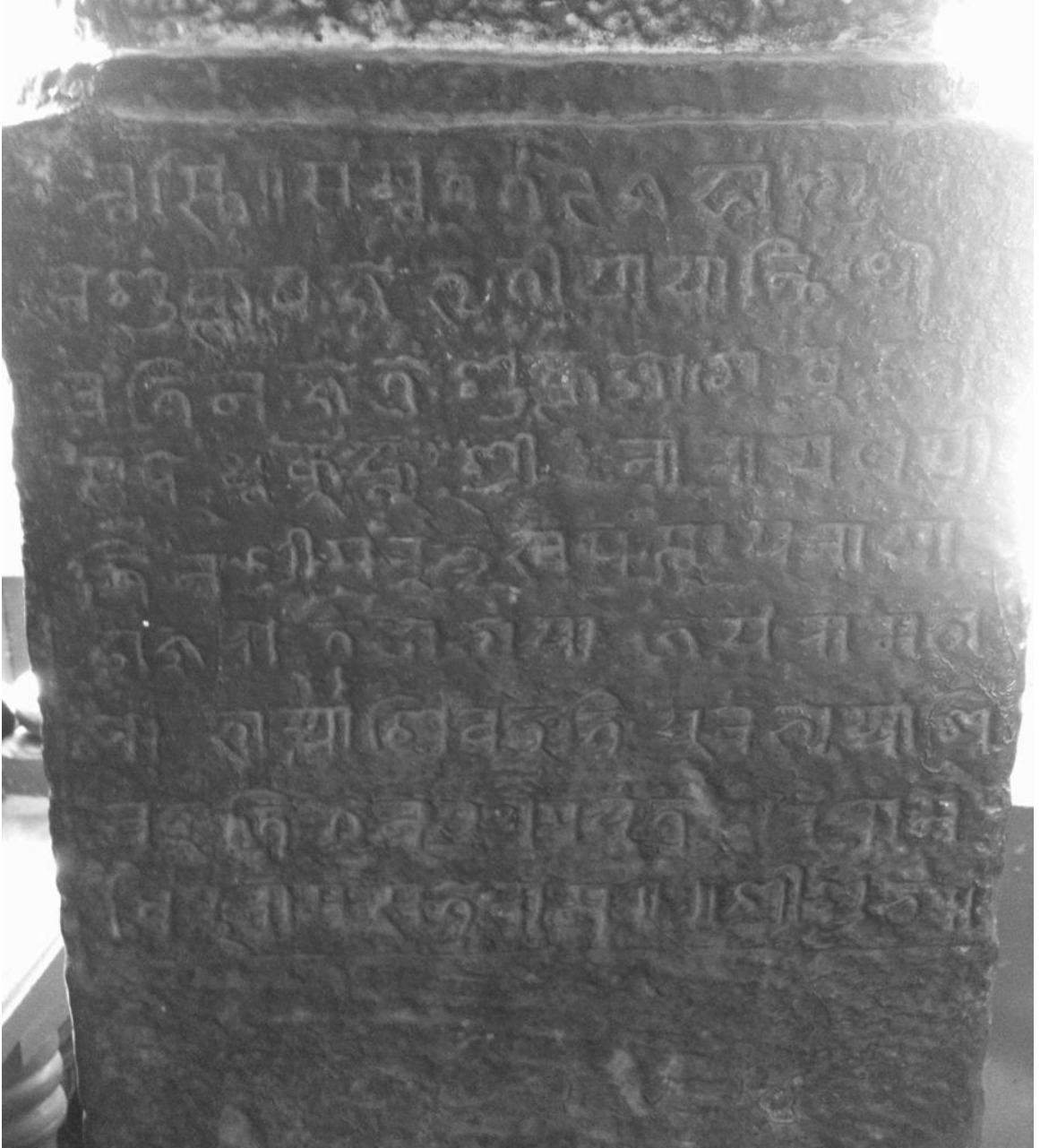
Appendix- J

The inscription of Samvat 7th century



(The inscription at eastern side of Makhan mandap)

Appendix- K



(The inscription at the pillar of Garuda of Tana Bahal)

Photos



Fig no. 1: Mahendreshwar Mahadev Temple



Fig. no. 2: Ganesha Temple



Fig. no. 3: (Narayana Temple with Garuda)



Fig. no. 4: Garuda with the inscription at the pedestal



Fig. no. 5: Image of Nil Barahi



Fig. no. 6: Tana Bahal



Fig. no 7: Structs of Tana Bahal



Fig. no. 8: Narayana with Laxmi and Garuda



Fig. no. 9: Garuda at Narayana temple



Fig. no. 10: Uma-Maheshwara



Fig. no. 11: Shikhara Temple of Jagannath

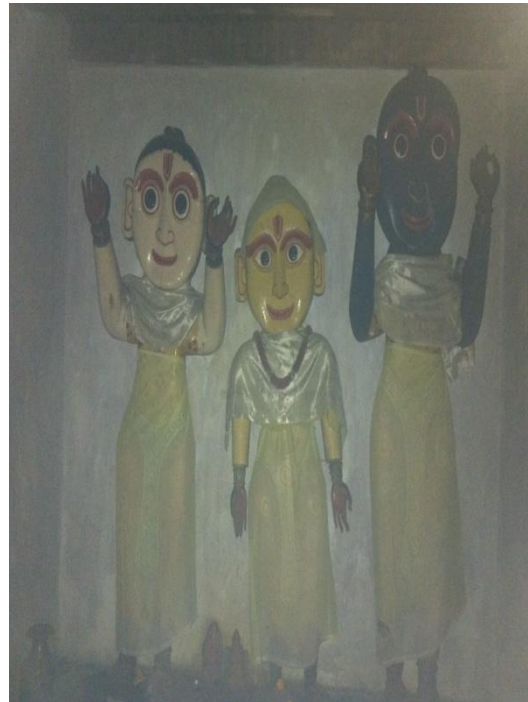


Fig. no.12: Wooden images at Jagannath



Fig. no. 13: Garuda at Jagannath Temple



Fig. no. 14: Stone image with inscription

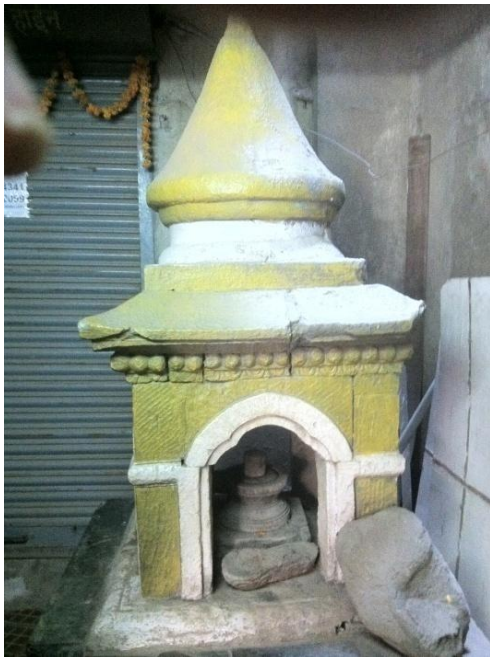


Fig. no. 15: Shikhara temple of Shiva



Fig. no. 16: Shikhara temple of Vishnu

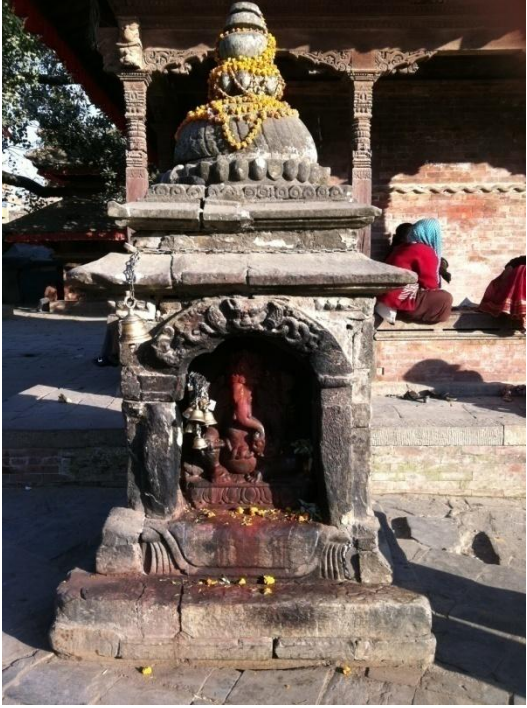


Fig. no. 17: Ganesha Temple



Fig. no. 18: Ganesha Temple



Fig. no. 19: Shiva Temple

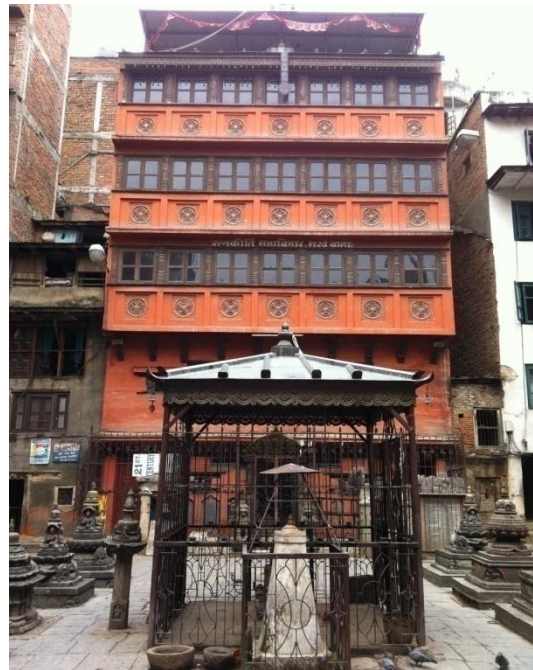


Fig. no. 20: Ratnakirti Mahavihar



Fig. no. 21: Makhan Bahi

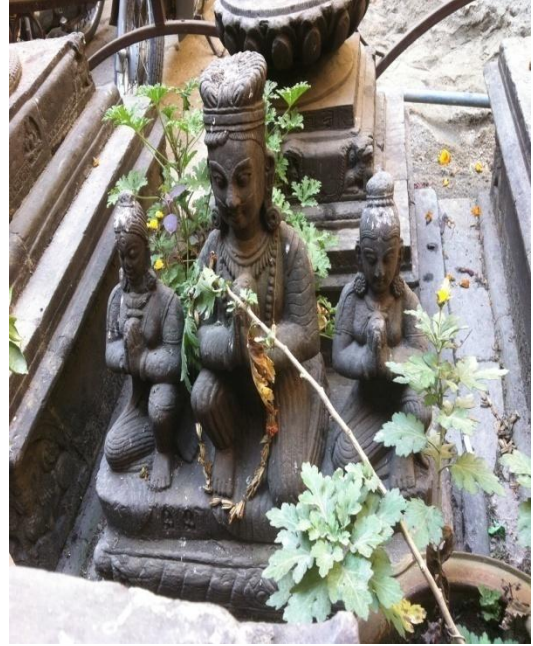


Fig. no. 22: Stone images

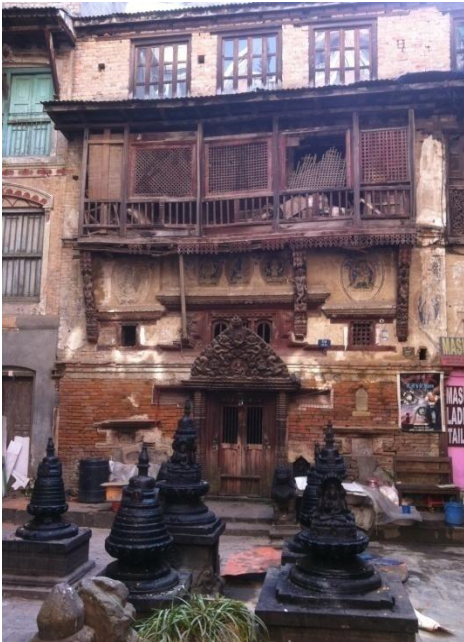


Fig. no. 23: Tuchen Bahal



Fig. no 24: Padmapani Lokeshwara



Fig. no 25: Seated Buddha



Fig. no 26: Ganesha Temple at Tuchen Baha



Fig. no. 27: Image of Ganesha



Fig. no. 28: Ganesha



Fig. no. 29: Ganesh with his Shakti



Fig .no 30: Shiva Linga



Fig. no. 31: Shiva Linga



Fig. no. 32: Shiva Linga near Tana Bahal



Fig. no. 33: Shiva- Kamadeva

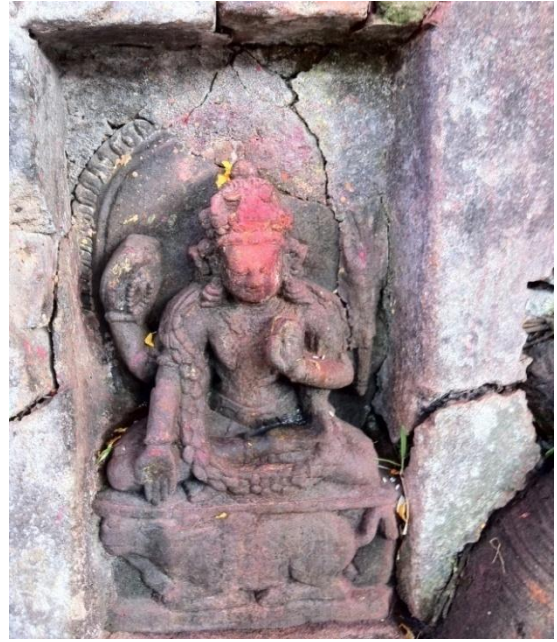


Fig. no. 34: Shiva



Fig. no. 35: Uma-Maheshwara

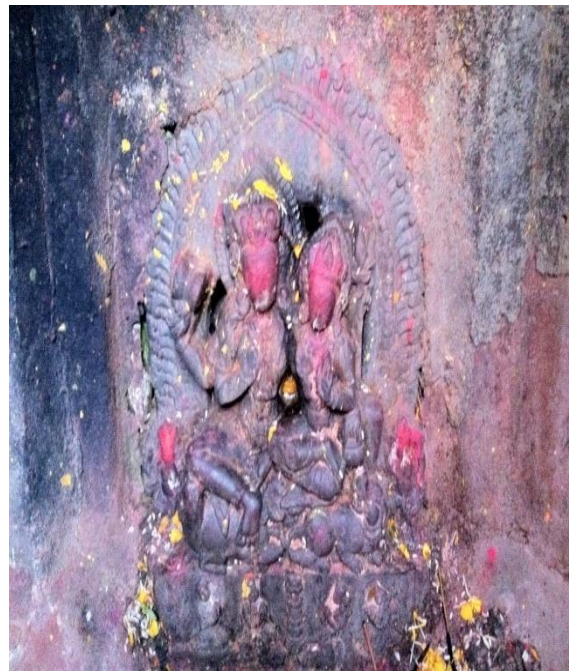


Fig. no. 36: Uma-Maheshwara



Fig. no. 37: Bhairaba



Fig. no. 38: Standing Vishnu



Fig. no. 39: Vishnu with sub- divinities



Fig no. 40: Garudasanna Vishnu with Laxmi



Fig. no. 41: Vikuntha Narayana



Fig. no. 42: Vishnu with Laxmi



Fig. no. 43: Vasudeva Kamalaja



Fig. no. 44: Saraswati, Narayana, Laxmi



Fig. no. 45: Krishna with Gopinis



Fig. no. 46: Balarama, Subhadra, Krishna



Fig. no. 47: Balarama

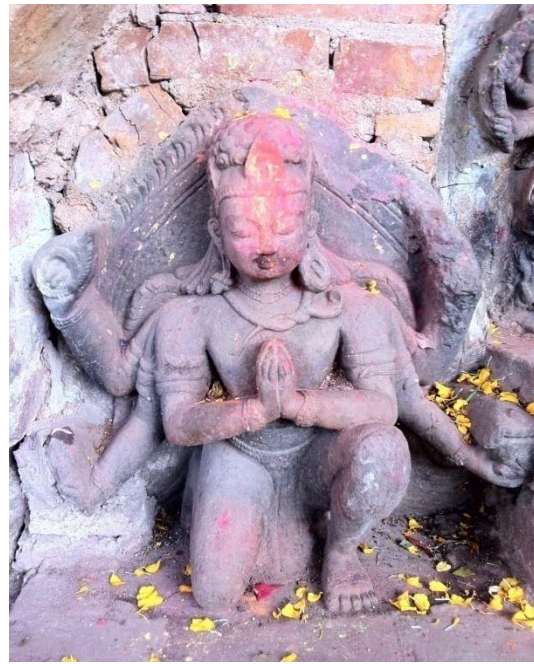


Fig. no. 48: Six handed Garuda



Fig. no. 49: Vasundhara



Fig. no. 50: Unidentified Goddess image

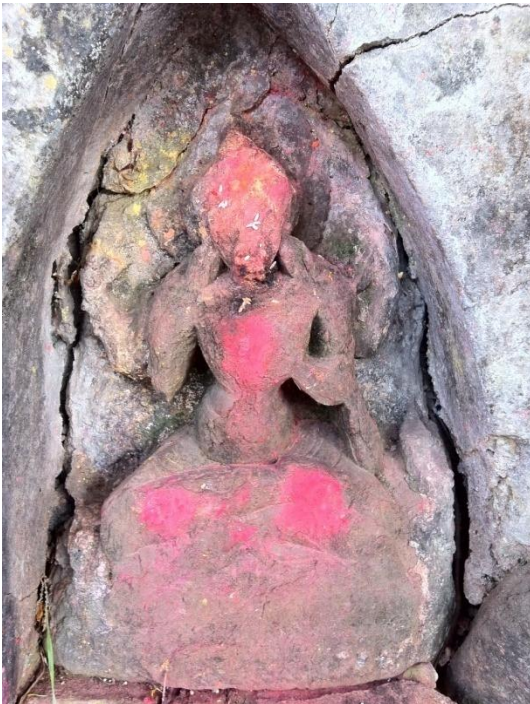


Fig. no. 51: Unidentified Goddess image



Fig. no. 52: Saraswati



Fig. no. 53: Laxmi



Fig. no. 54: Vajrayogini



Fig. no. 55: Goddess image



Fig. no. 56: Buddha with Bodhisattwas



Fig. no. 57: Bhagirath

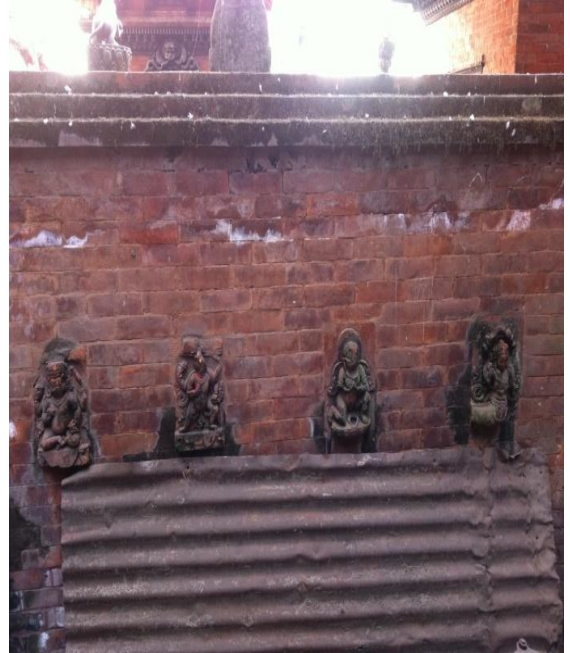


Fig. no. 58: Terracotta Images



Fig. no. 59: Recent Makhan Jyapu Kumari



Fig. no. 60: Naso Dyo with inscription