THE KATHMANDU DARBAR INITIATIVE 2000-2003

KATHMANDU VALLEY PRESERVATION TRUST
March, 2000

KATHMANDU DARBAR INITIATIVE 2000-2003

Restoration of the Jagannath, Indrapur, and Narayan Temples
Kathmandu Darbar World Heritage Site

Justification

This most prominent cluster of pagoda structures standing at the entrance to the Kathmandu Royal Palace will be the focus of Nepal's first corporate campaign led by Soaltee Group/STC. There could be no more appropriate site to launch this model effort, the country's premiere examples of pagoda architecture located at the heart of the World Heritage Site.

Given the historical and artistic importance of the three structures, their restoration to the highest international standards is deserving. The Jagannath Temple, for example, may be the most significant of Malla period (1420–1769) structures with its fully extant program of woodcarvings and historical inscriptions.

The Kathmandu Valley Preservation Trust, recognized internationally as leader in the development of state-of-the-art conservation technology in Nepal, is uniquely positioned to undertake this effort as the only international heritage charity registered in Nepal and with a dozen restoration projects successfully completed.

The Kathmandu Darbar Square, largely ignored by national and international restoration efforts for the last twenty years, is in desperate need of attention. While many projects have been designed and executed for the Darbar Squares in Patan and Bhaktapur, the square of the greatest historical richness has been sadly neglected: virtually every one of the 48 temples in the historic precinct is in bad repair!

The need to rally private sector support of historic preservation is acknowledged worldwide--the job is too big for government alone. This campaign, with the prestigious support of the World Monuments Fund (USA), will raise awareness about the role business can play in the care of Nepal's precious architectural heritage, it may even have the potential to raise additional moneys during the project period to allow restoration of additional, adjacent historical structures. To this end the public relations components of the effort are key. These include the design of three inaugural events at the completion of each temple, an ongoing public information kiosk on site, and historically appropriate stone inscriptions identifying the generosity of donors.

KATHMANDU DARBAR INITIATIVE

A model effort undertaken by the
Kathmandu Valley Preservation Trust
In collaboration with HMG Department of Archaeology

In addition to the restoration of the Jagannath, Indrapur, and Narayan Temples, the Initiative incorporates a number of critical activities which contribute to larger goals of sustainability and expanded project goals in the field of preservation in Nepal.

Fundraising and publicity

The project funding was developed together with the World Monuments Fund (U.S.A.) as a matching scheme which links the "Robert W. Wilson Challenge to Conserve our Heritage" with a corporate campaign led by Mr. Prabhakar S.J.B. Rana and the Soaltee Group. The Kathmandu Darbar site was identified for its artistic importance, conservation needs, and high visibility.

During the implementation period, an information kiosk will operate at the construction site offering background materials about the project, tours of the work in progress, and inviting contributions to restore additional monuments around the square. Additional fundraising for future projects will be undertaken by the Trust, expanding the international and national
private- sector fundraising base which the Trust has built up over the last decade. The most important feature of fundraising to date has been the matching of local and international contributions, attractive feature for foreign donors.

Training

Kathmandu Valley Preservation Trust, as the only INGO registered in the field of cultural heritage in Nepal, is uniquely positioned to offer Nepalese professionals longterm and challenging on-the-job training in conservation and related fields. The restoration project will train project personnel in state-of-the-art documentation, conservation, historical research, and site supervision techniques. Special opportunities to collaborate with internationally renowned experts in seismic strengthening and historic paint finishes conservation will benefit the local project team and establish critical norms for future conservation efforts in the Kathmandu Valley. Lastly, the fundraising, publicity, and educational outreach components of the Initiative will allow a related team of local writers, business advisors, and graphic designers to build expertise in international and local fundraising techniques related to cultural heritage.

Architecture history and tourism

The project will develop an interpretative program for touring the conservation projects in progress and other monuments of the Kathmandu Darbar World Heritage Site, an important addition to the touristic offerings of the Kathmandu Valley. Commercial tour operators have yet to offer culturally sensitive, informative, and pre-designed walking tours which appeal to the sophisticated or serious tourist despite the great artistic and historic richness of the sites. This program of tours could be expanded to other sites and themes in the Valley such as architecture of the Shah period, Buddhist architecture, building conservation methods, etc.

Seismic strengthening
Given Nepal's location in a high risk seismic zone, the development of sensitive and effective strengthening measures for the retro-fitting of historical buildings and monuments is of great importance. Some work has been done, but until now, no thorough engineering research and study has taken up the challenge of reinforcing the Nepalese pagoda against the next earthquake. World-renowned structural engineer Robert Silman has prepared structural assessments of the three focus temples based on his site inspections in May, 2000. His proposals will include not only appropriate measures for the Jagannath, Indrapur, and Narayan Temples, but also general recommendations which other projects can take up in the future. A brochure will be published summarizing these findings and circulated among the professional community.

Historical paint finishes
Until now general conservation practice in Nepal has removed paint to reveal the natural beauty of the woodcarvings. Laboratory testing to examine the age and number of layers of painted finishes on the woodcarvings has never been undertaken. The Initiative, with support from the German Volunteer Service, will study the focus temple projects as well as other representative structures in the Kathmandu Valey to determine an enlightened conservation strategy. There are numerous historic reports that the structures of Kathmandu were painted in multiple colors, until now this has never been scientifically established. Also, given the ongoing ritual life at most temples, which often renews such symbolic polychromy, the development of a conservation technique to retain or renew such historical schemes will be culturally appropriate.

Expanded project goals
In the course of implementation of the Jagannath, Indrapur, and Narayan Temple restorations additional funds will be sought to support the repair and/or restoration of six other worthy structures in the adjacent area. A 1:2 matching grant to assist the Department of Archaeology to rebuild the nearby Mahavishnu Temple in its historical shape has already been secured by the Kathmandu Valley Preservation Trust. All of the historical research, documentary photographs, and survey drawings prepared by the project will be included in the Nepal Architecture Archive, a joint undertaking with the Frances Loeb Library, Harvard University. The archive will gather all relevant materials about Nepal's architecture, architecture history, and building conservation methods and provide access arrangements for scholars and students around the world, with special attention to access in Nepal.

Milestones

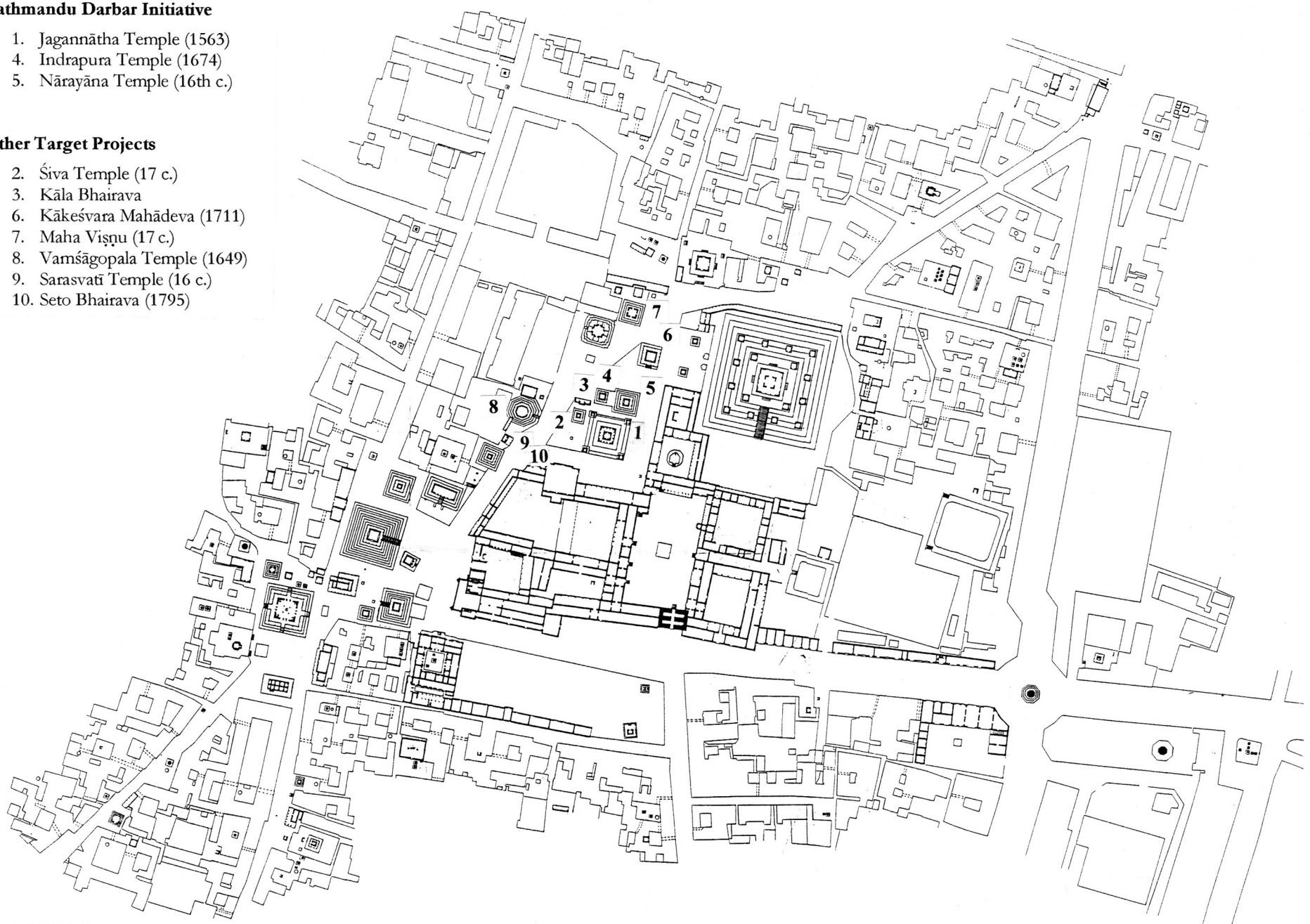
Documentation, research, fundraising	**November 1999 – November 2000**
Restoration of Indrapur Temple:	**November 2000 - November 2001**
Restoration of Narayan Temple	**March 2001 - March 2002**
Restoration of the Jagannnath Temple	**March 2001 - November 2002**
Restoration of the Mahavishnu Temple	**May 2000 - November 2001**

Kathmandu Darbar Initiative

1. Jagannātha Temple (1563)
4. Indrapura Temple (1674)
5. Nārayāna Temple (16th c.)

Other Target Projects

2. Śiva Temple (17 c.)
3. Kāla Bhairava
6. Kākeśvara Mahādeva (1711)
7. Maha Viṣṇu (17 c.)
8. Vamśāgopala Temple (1649)
9. Sarasvatī Temple (16 c.)
10. Seto Bhairava (1795)



SITE PLAN
Kathmandu Darbar World Heritage Site

The most famous view of Kathmandu architecture. This photograph by the Calcuttan firm Bourne and Shepherd shows the principal monuments- Indrapur, Narayana, Jagannath and Kalo Bhairav in the early years of the century.

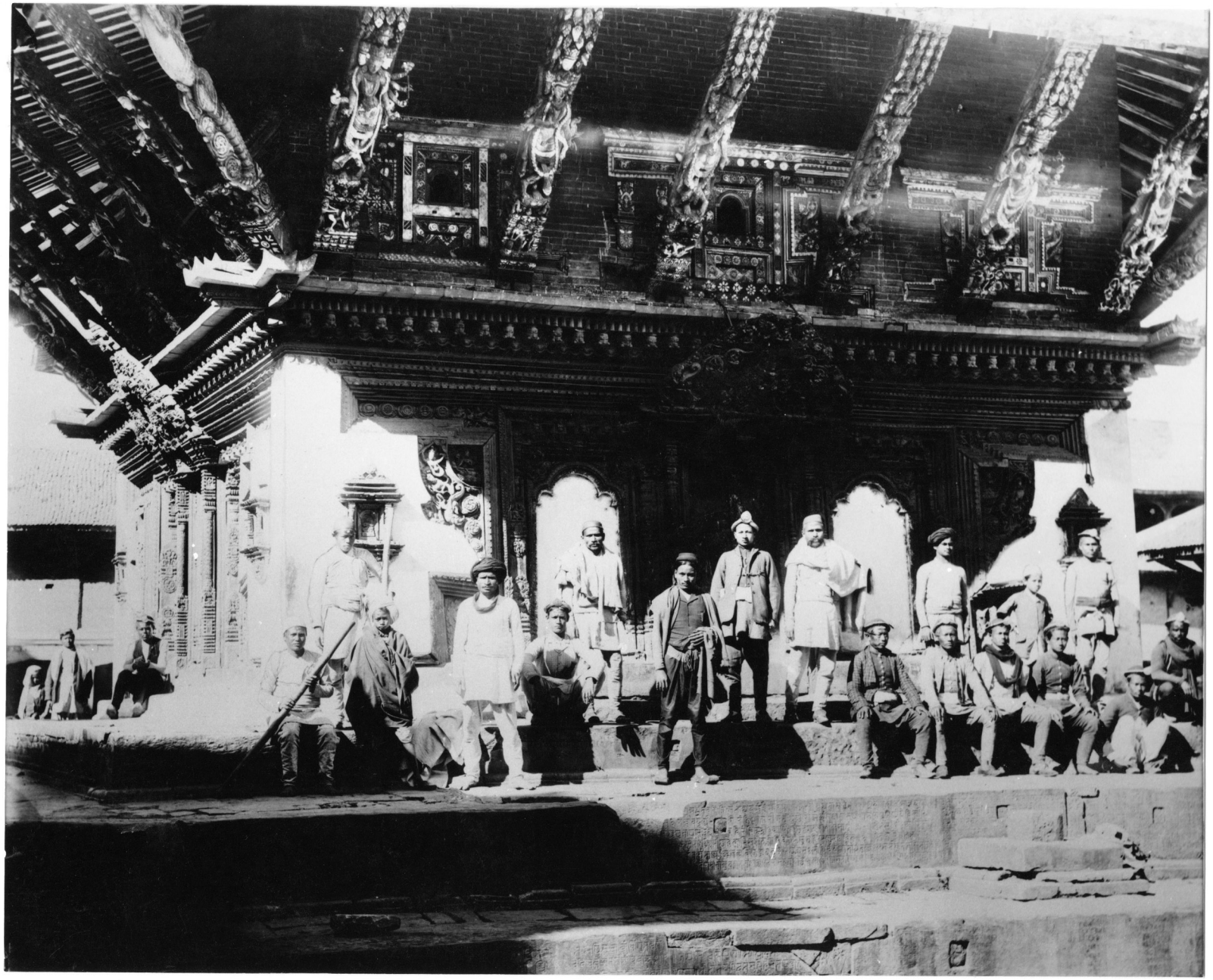
Principal monuments of Kathmandu Darbar, contemporary view similar to the Bourne and Shepherd photograph.

The great earthquake of 1934 devastated the Narayana Temple (plinth, left), while partially damaging Jagannath and Indrapur Temples.

Contemporary view (1995), compare with previous post-1934 earthquake view.

View of Indrapur and Kalo Bhairav Shrines circa 1934. Compare later views (following pages).

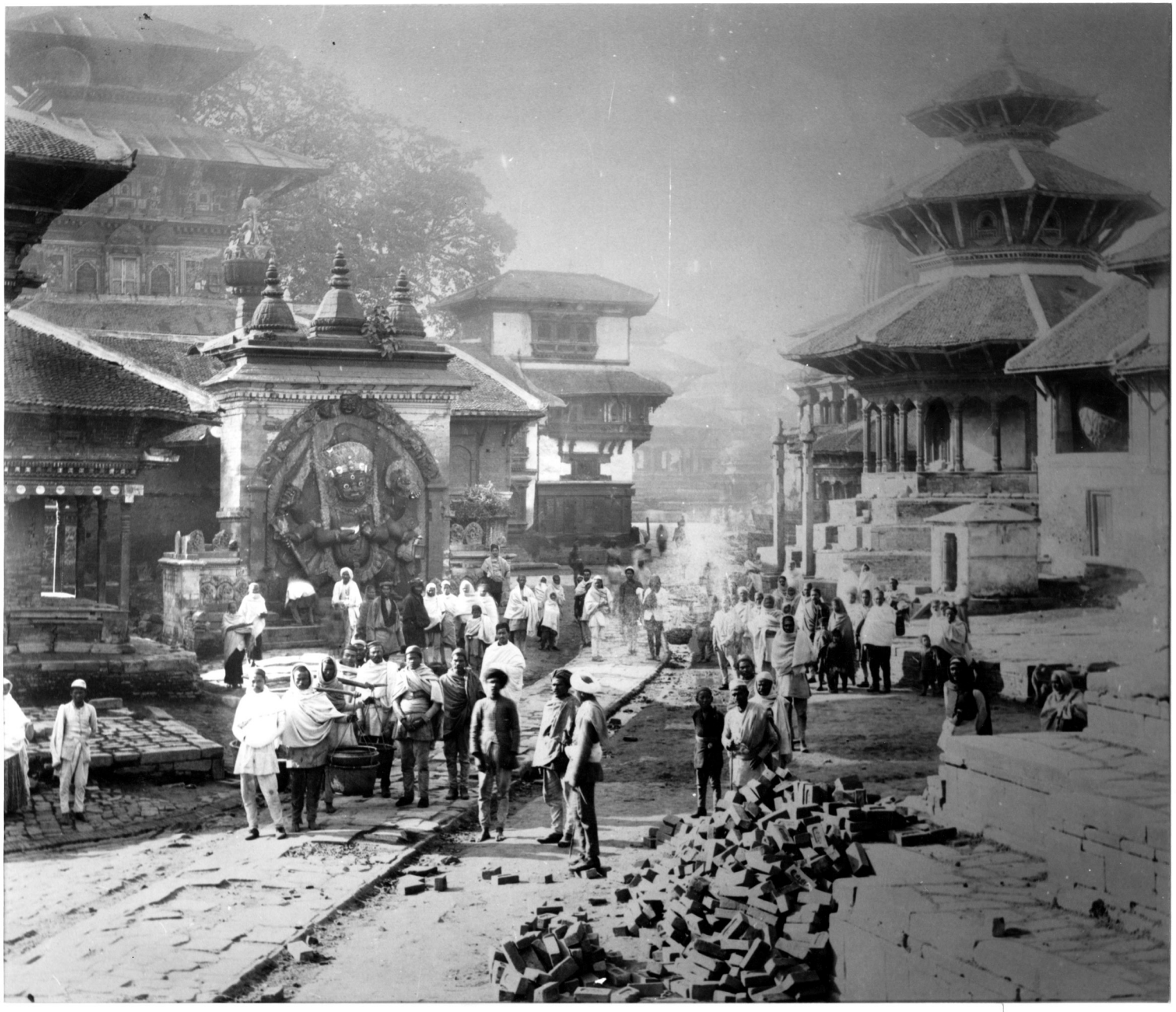
The contemporary view (1995) showing the reshaped Indrapur roofs (left). Note loss of the Kabindrapur upper pagoda roof terminating the view, seen previous photos.



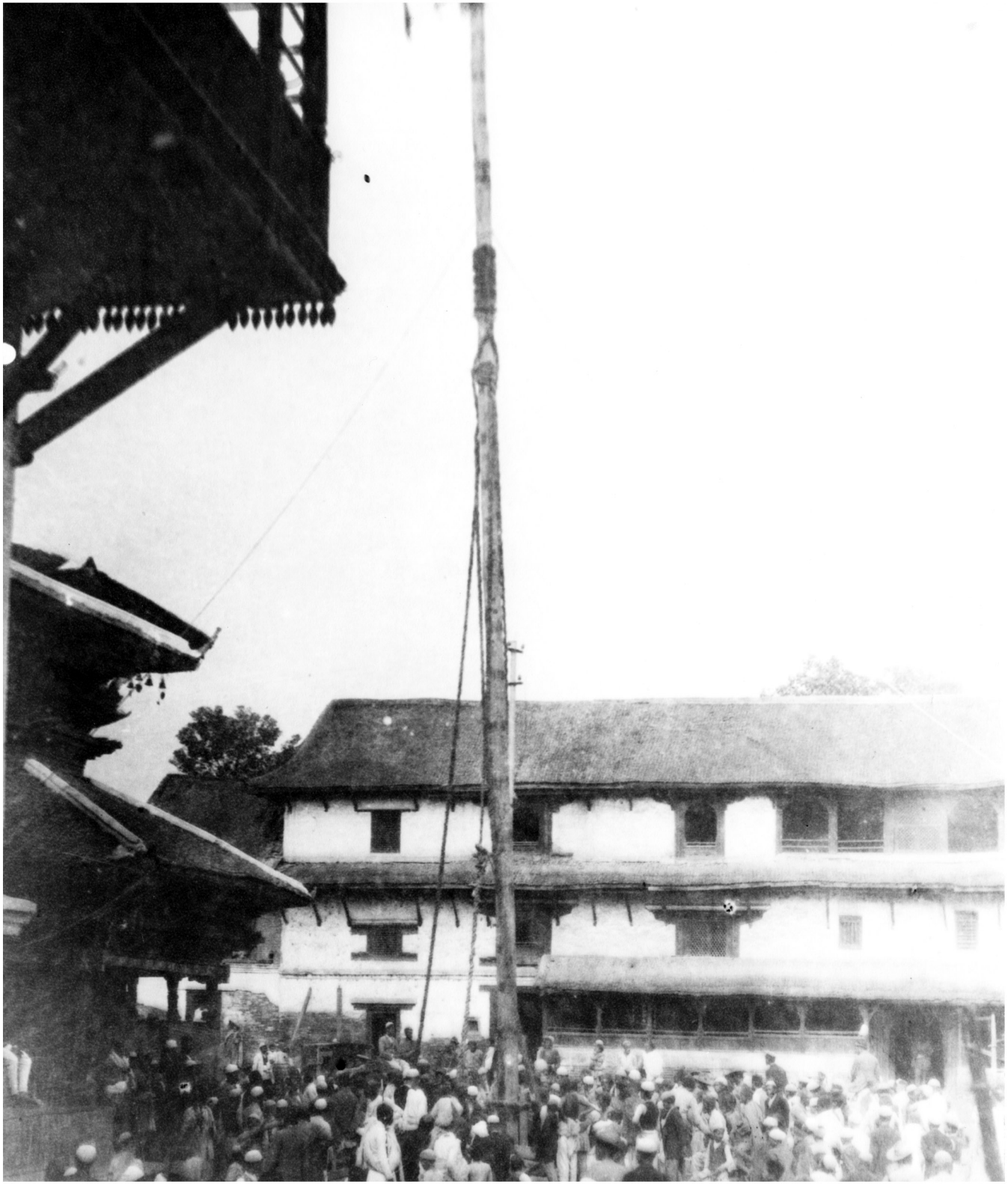
The Jagannath Temple in 1890, photo by Dr. Kurt Boeck. The temple fortunately preserves all of the original carved timber elements which were polychromed at that time. Below on the plinth survives the unique polyglot inscription of the temple's founder, King Pratap Malla.

Kathmandu Darbar Square. View overlooking the west. Indrapur temple at the center of Jagannath temple (on the left) and the Narayan temple (on the right).

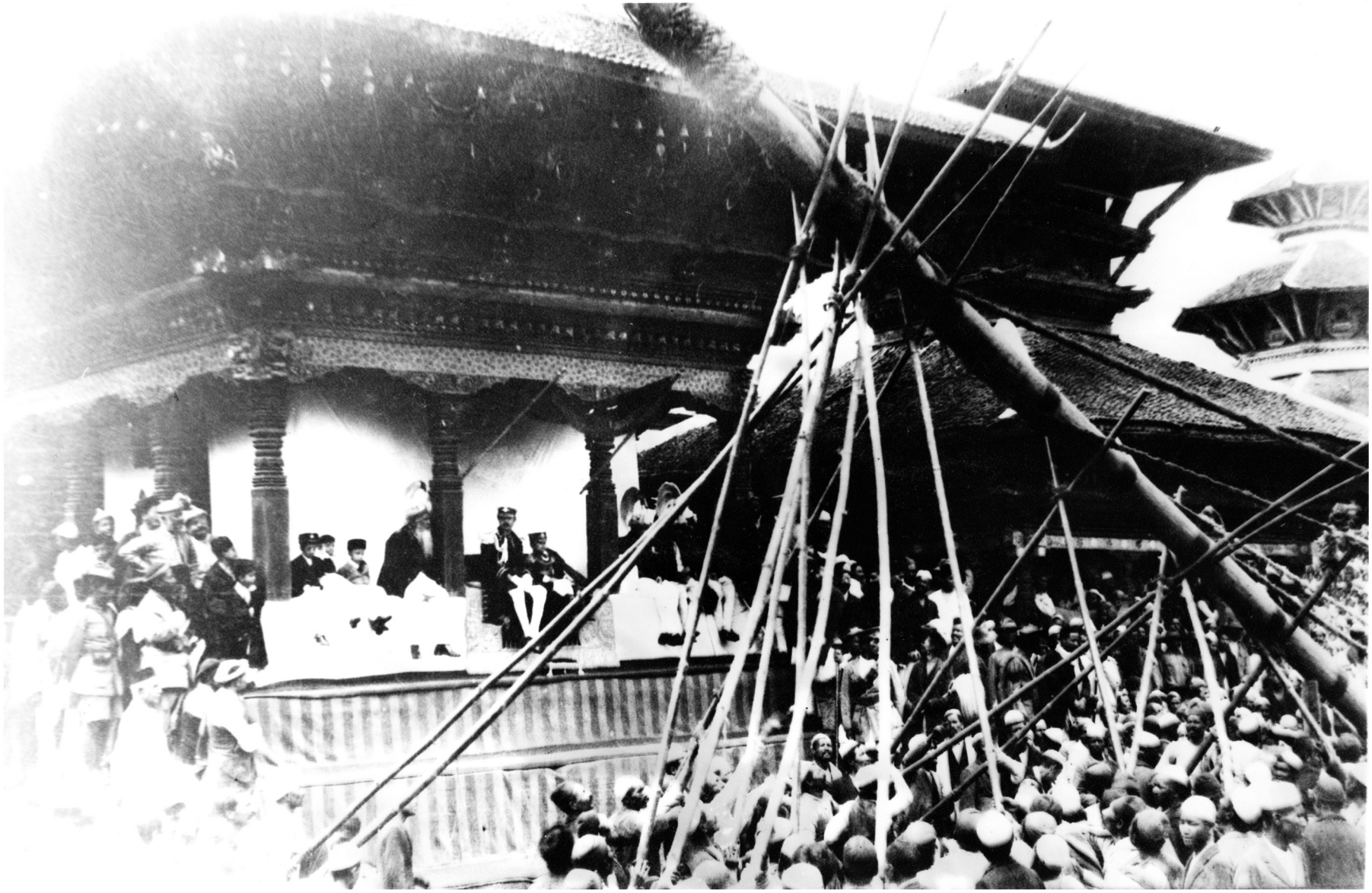
The 1934 earthquake destroyed the uppermost roof of the Bansagopal Temple, compare previous view.



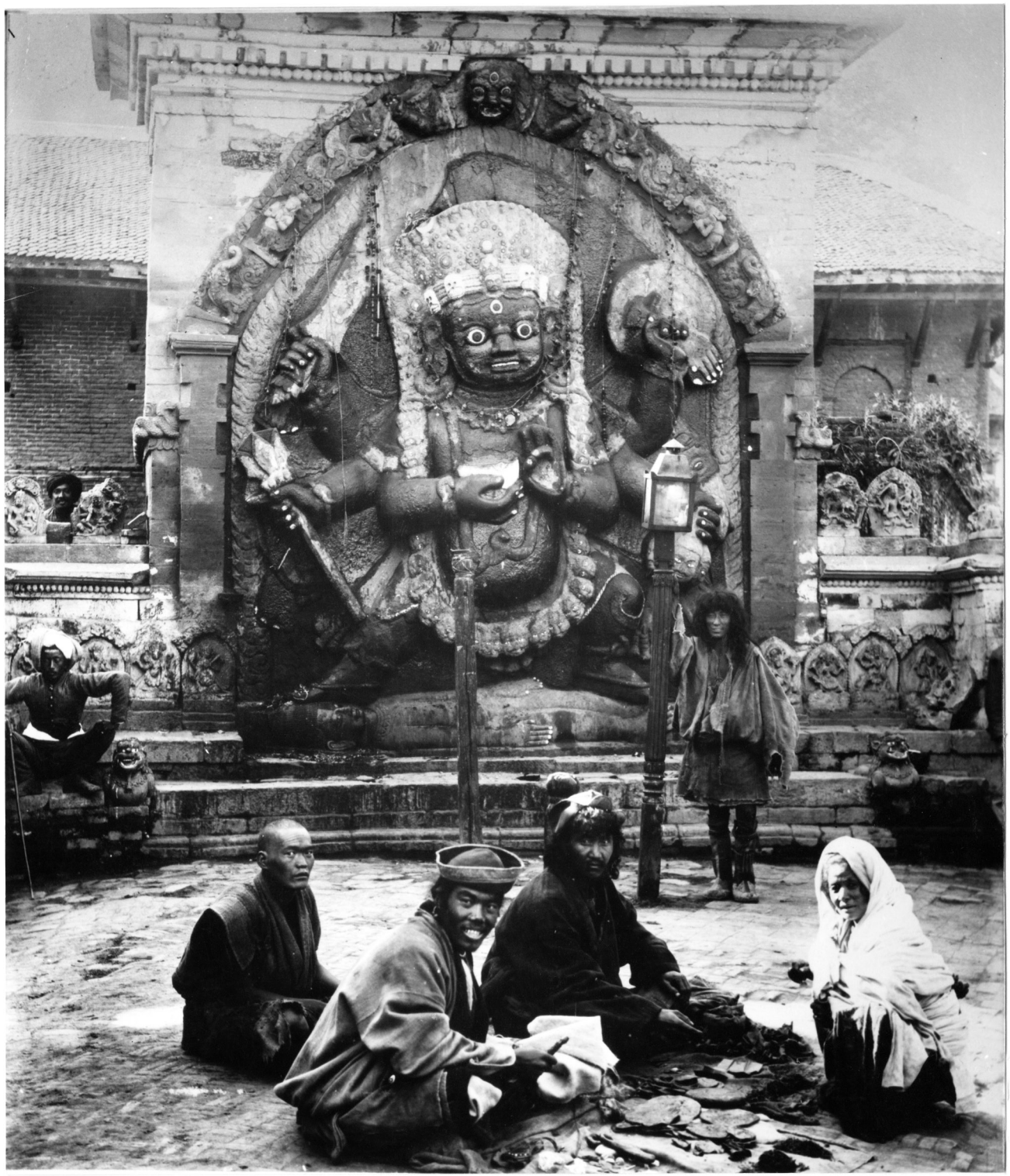
Kathmandu Darbar: View south circa 1890 flanked by Kalo Bhairav (left)
and the three tiered octagonal Bansagopal Temple (right).



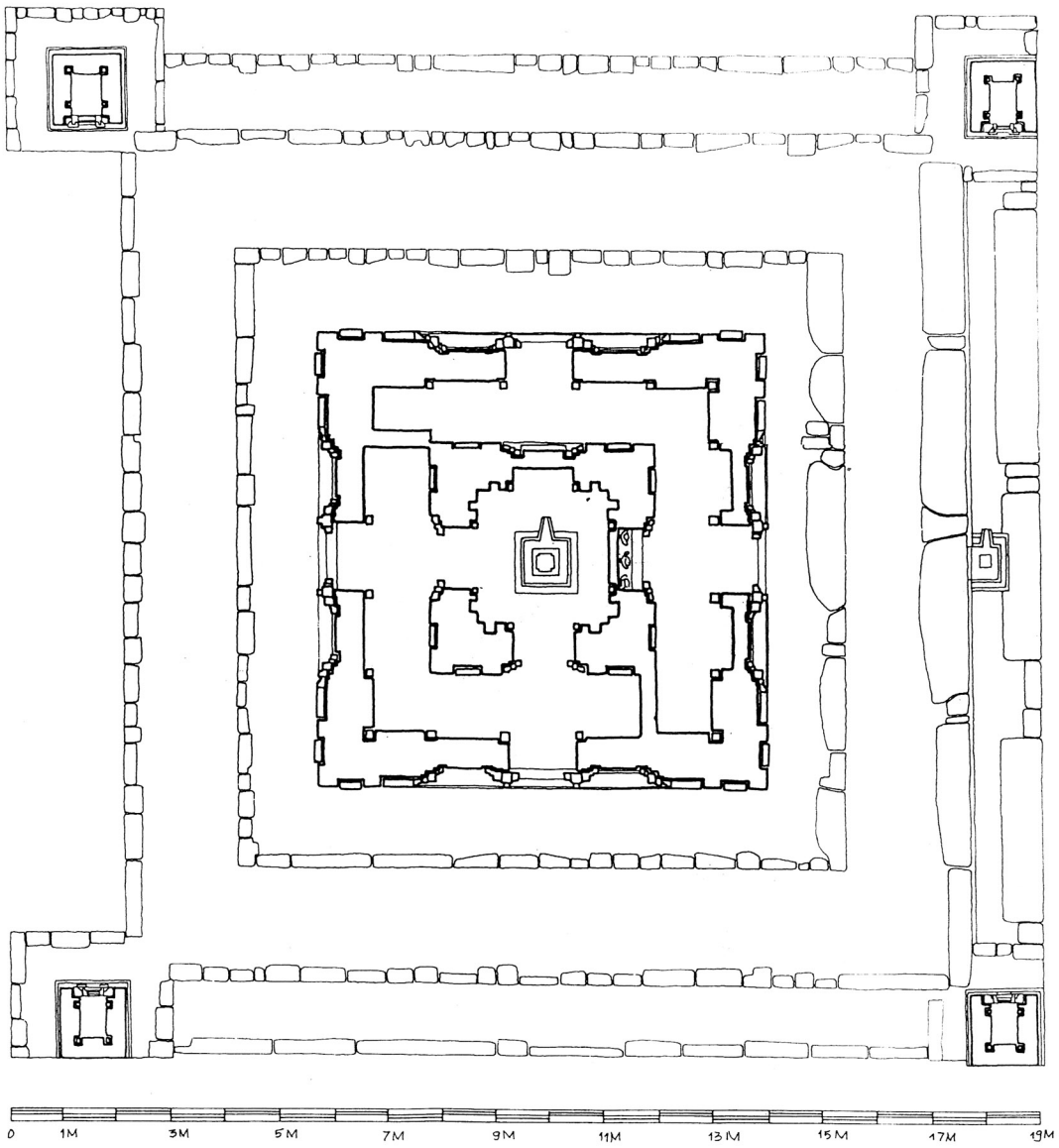
The historical facade opposite Indrapur (the present police court) dismantled to enlarge the square after 1934.



View north showing King Pratap Mall's emblematie pillar and the Kot Building (now lost) in the distance.



Kalo Bhairav circa 1890, photo by Dr. Kurt Boeck.



Jagannath Temple

KATHMANDU DARBAR SQUARE INITIATIVE

GROUND FLOOR PLAN : EXISTING CONDITION

KATHMANDU VALLEY PRESERVATION TRUST

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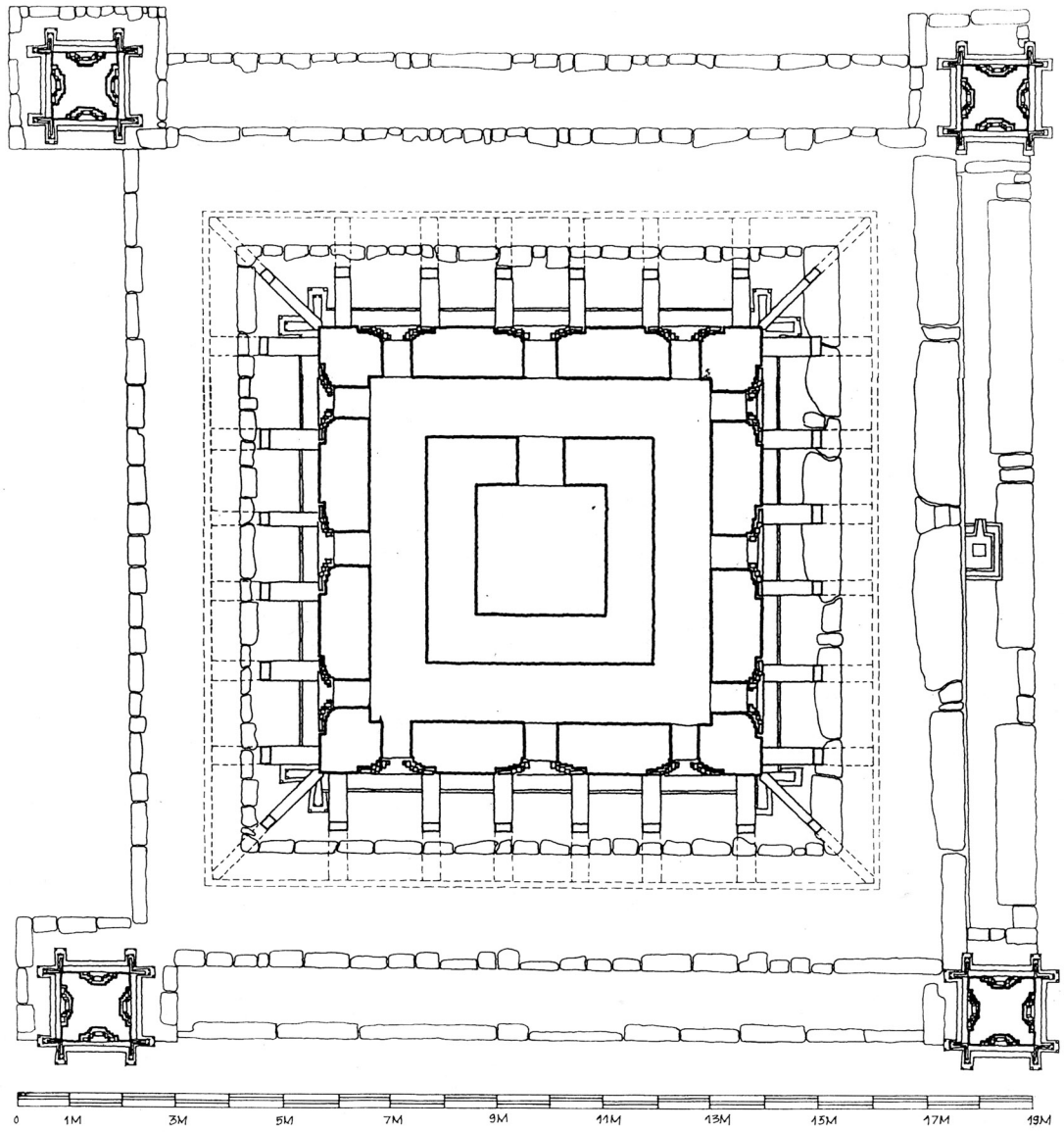

Jagannath Temple

KATHMANDU DARBAR SQUARE INITIATIVE

FIRST FLOOR PLAN : EXISTING CONDITION

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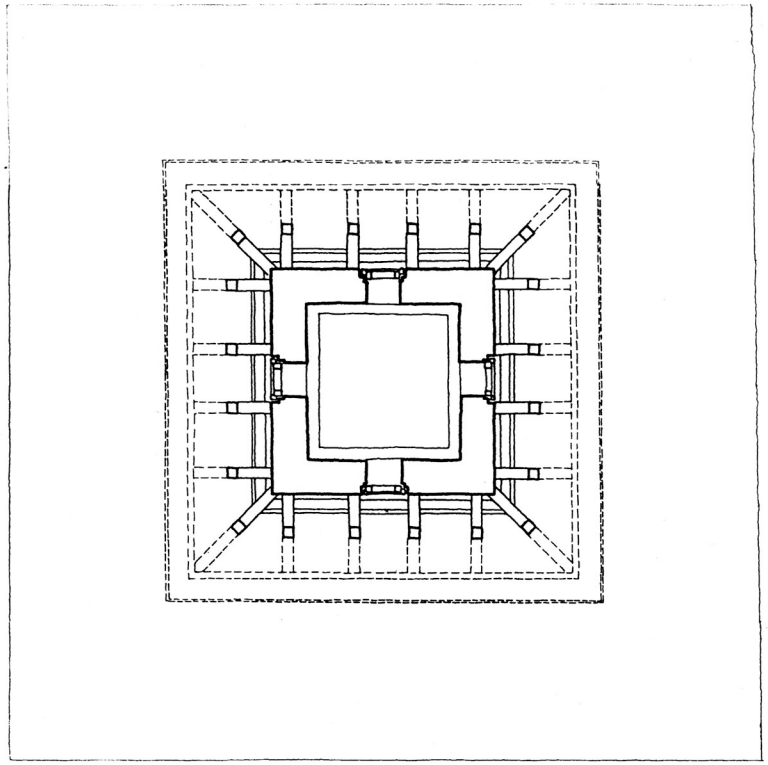

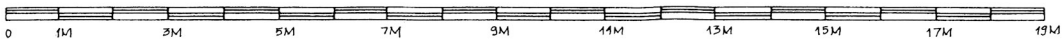

Jagannath Temple

KATHMANDU DARBAR SQUARE INITIATIVE

SECOND FLOOR PLAN : EXISTING CONDITION

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KATHMANDU DARBAR SQUARE INITIATIVE

SECTION WEST EAST : EXISTING CONDITIONS

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KATHMANDU DARBAR SQUARE INITIATIVE

PROPOSED WEST EAST SECTION

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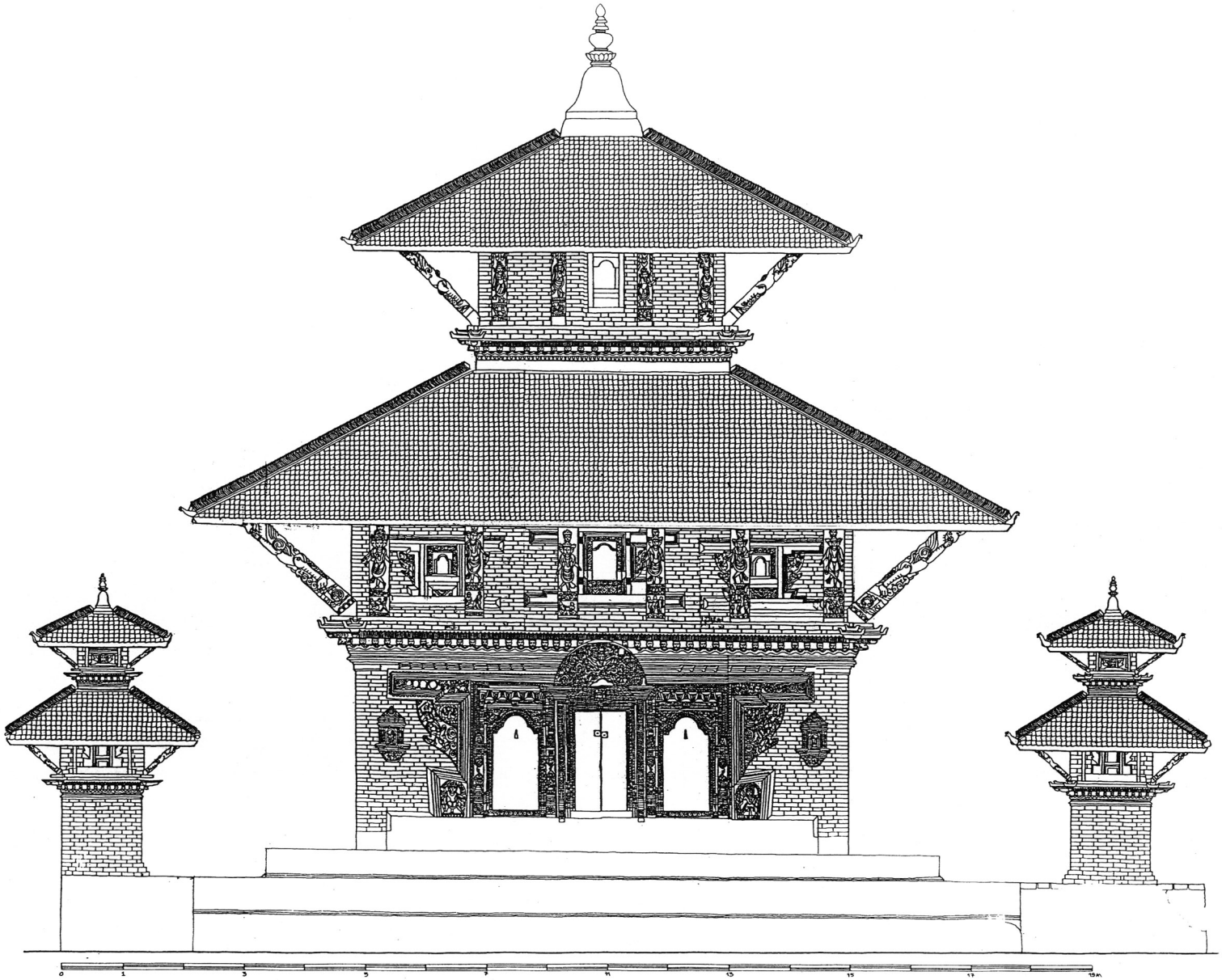

Jagannath Temple

KATHMANDU DARBAR SQUARE INITIATIVE

PRINCIPAL EAST FACADE : EXISTING CONDITION

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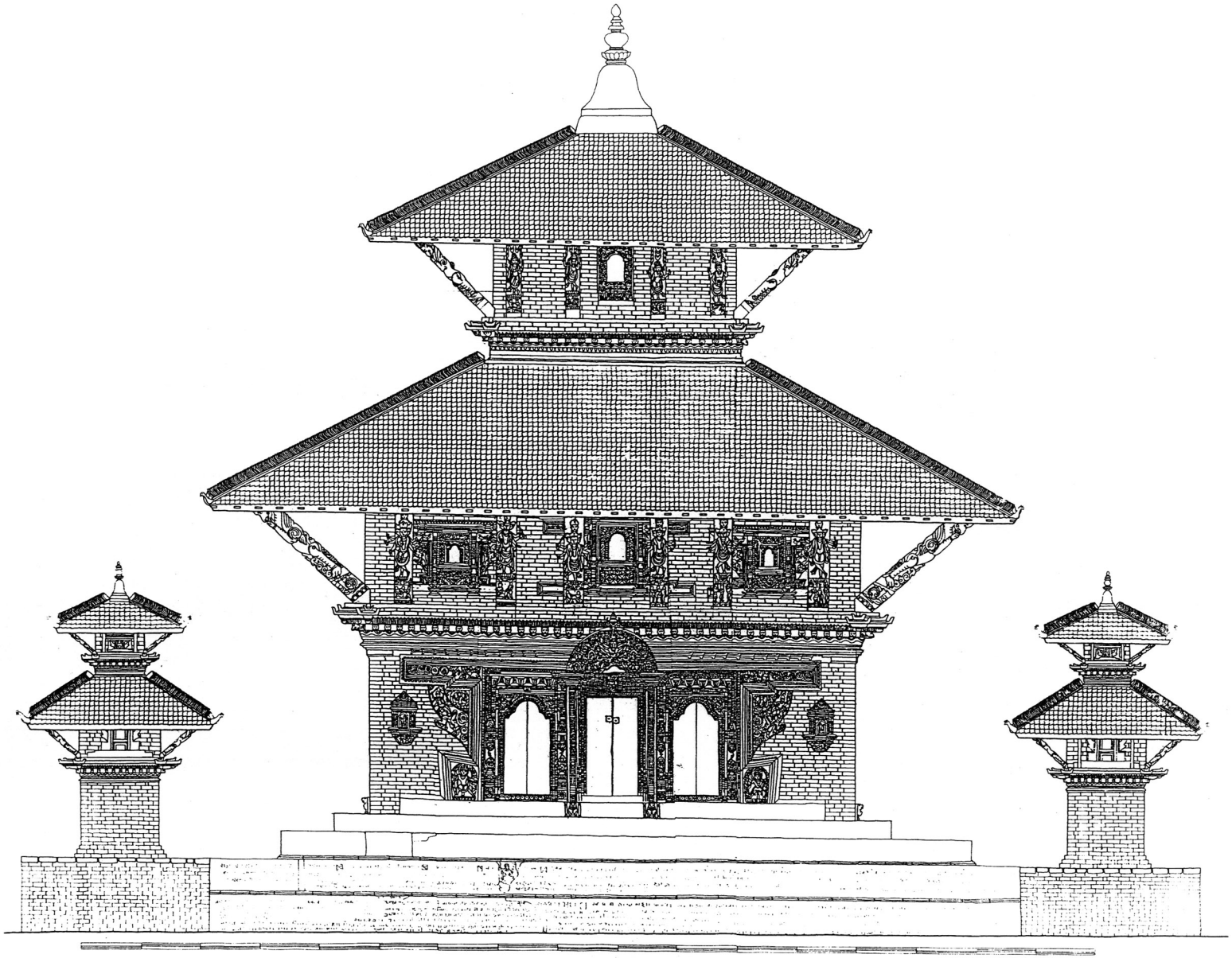


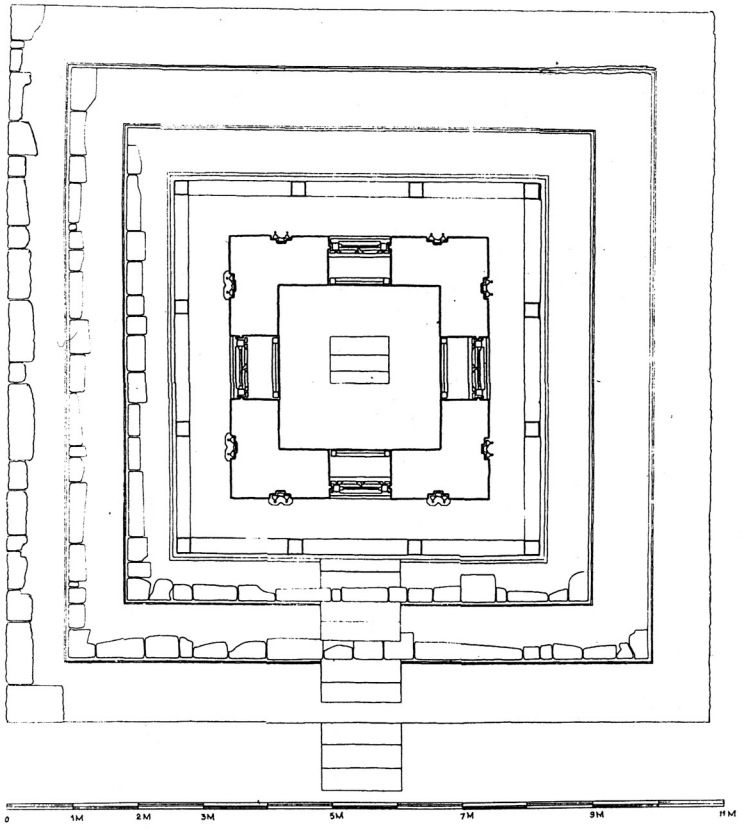
Jagannath Temple

KATHMANDU DARBAR SQUARE INITIATIVE

PROPOSED PRINCIPAL EAST ELEVATION

KATHMANDU VALLEY PRESERVATION TRUST

APRIL, 2000



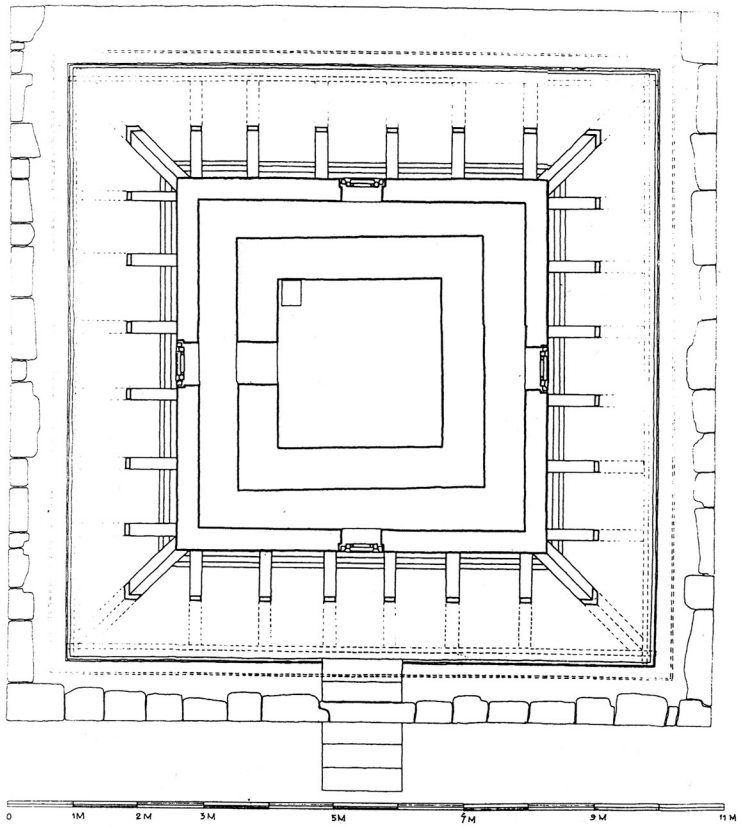
Narayan Temple

KATHMANDU DARBAR SQUARE INITIATIVE

GROUND FLOOR PLAN : EXISTING CONDITION

KATHMANDU VALLEY PRESERVATION TRUST

April, 2000



Narayan Temple

KATHMANDU DARBAR SQUARE INITIATIVE

FIRST FLOOR PLAN : EXISTING CONDITION

KATHMANDU VALLEY PRESERVATION TRUST

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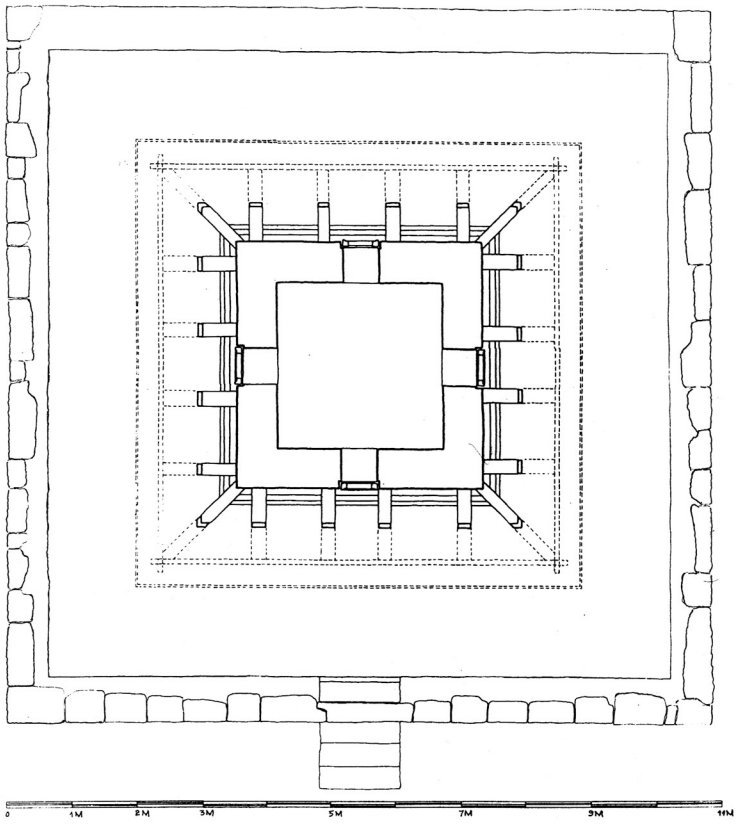


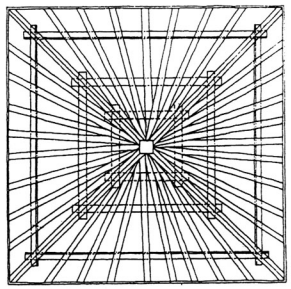
Narayan Temple

KATHMANDU DARBAR SQUARE INITIATIVE

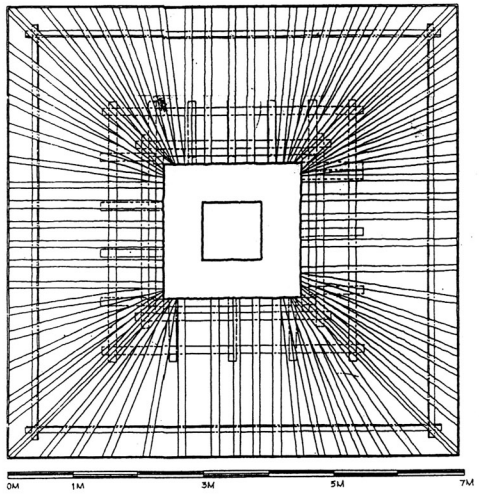
SECOND FLOOR PLAN : EXISTING CONDITION

KATHMANDU VALLEY PRESERVATION TRUST

April, 2000



THIRD FLOOR RAFTER PLAN : EXISTING CONDITION



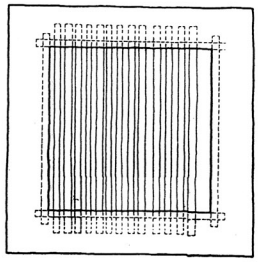
Narayan Temple

KATHMANDU DARBAR SQUARE INITIATIVE

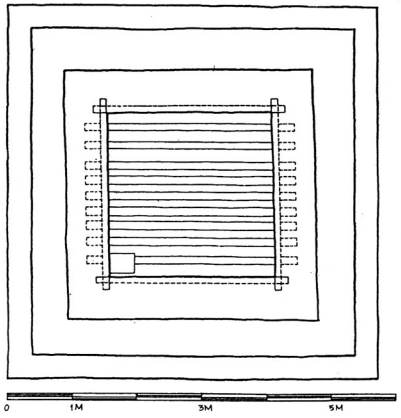
FIRST FLOOR RAFTER PLAN : EXISTING CONDITION

KATHMANDU VALLEY PRESERVATION TRUST

APRIL, 2000



ECOND FLOOR REFLECTED CEILING PLAN : EXISTING CONDITION



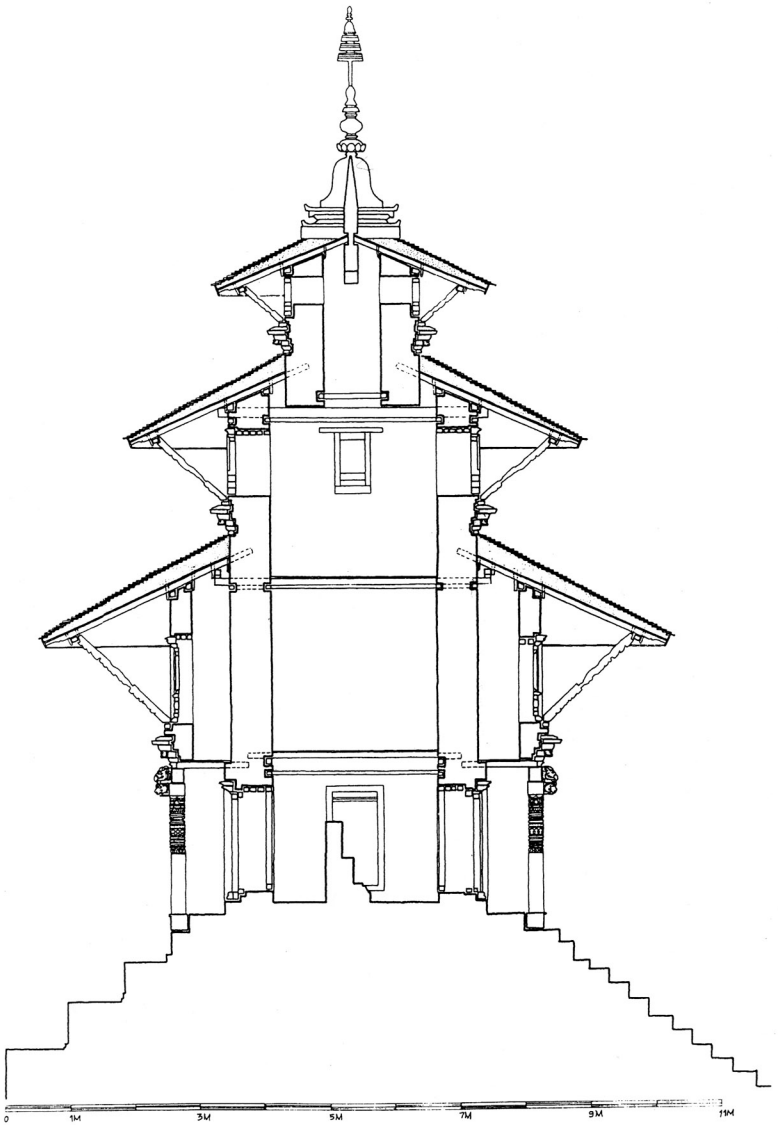
Narayan Temple

KATHMANDU DARBAR SQUARE INITIATIVE

FIRST FLOOR REFLECTED CEILING PLAN : EXISTING CONDITION

KATHMANDU VALLEY PRESERVATION TRUST

APRIL, 2000



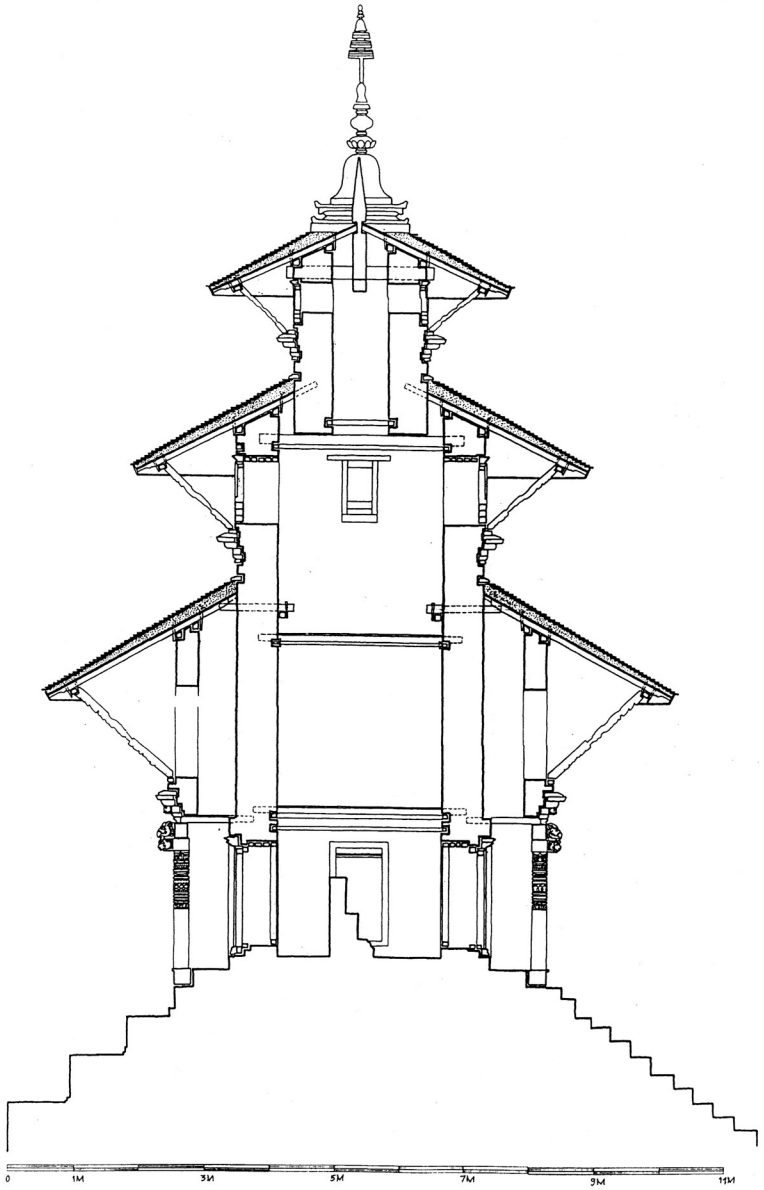
Narayan Temple

KATHMANDU DARBAR SQUARE INITIATIVE

SECTION EAST WEST : EXISTING CONDITION

KATHMANDU VALLEY PRESERVATION TRUST

April, 2000



Narayan Temple

KATHMANDU DARBAR SQUARE INITIATIVE

RESTORED EAST WEST SECTION

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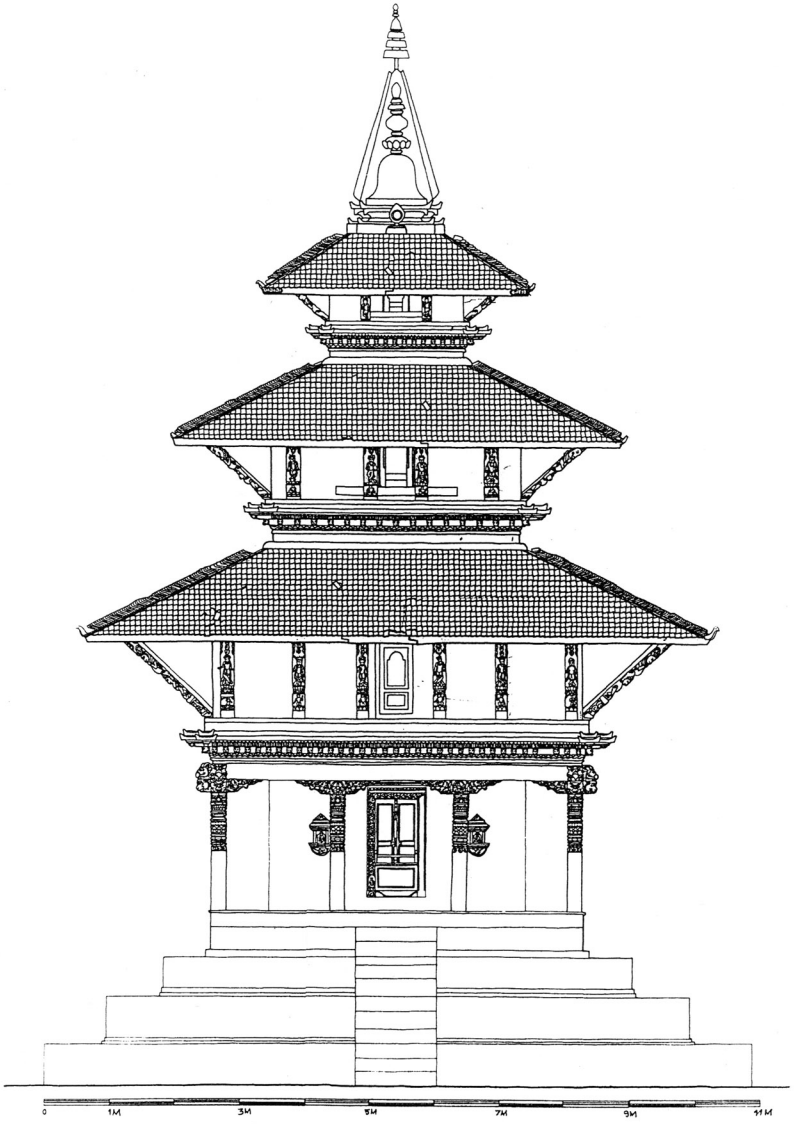
April, 2000



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KATHMANDU DARBAR SQUARE INITIATIVE

PRINCIPAL SOUTH FACADE : EXISTING CONDITION

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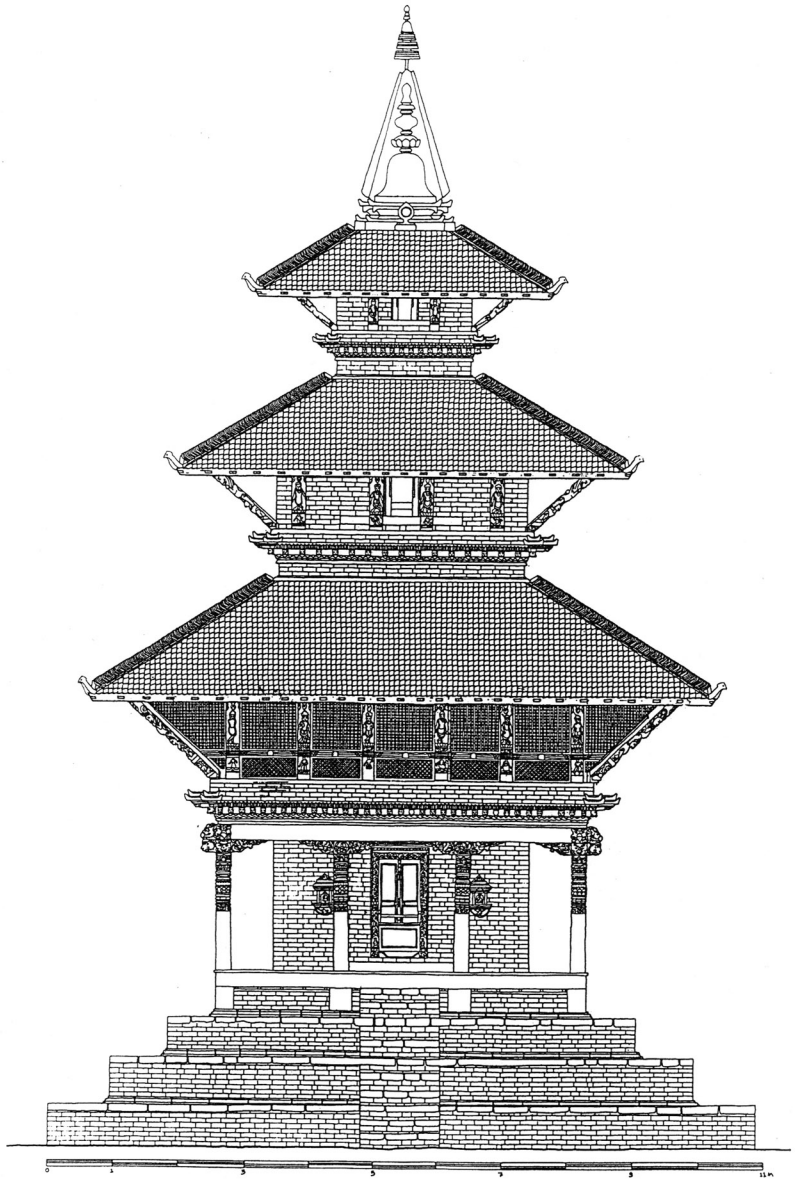

Narayan Temple

KATHMANDU DARBAR SQUARE INITIATIVE

PROPOSED PRINCIPAL SOUTH FACADE

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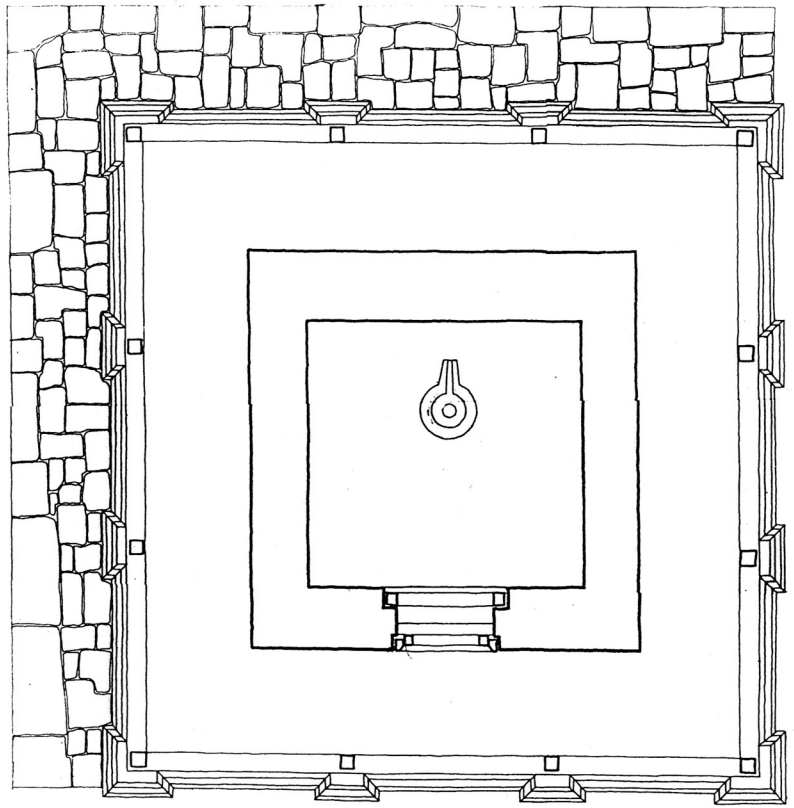


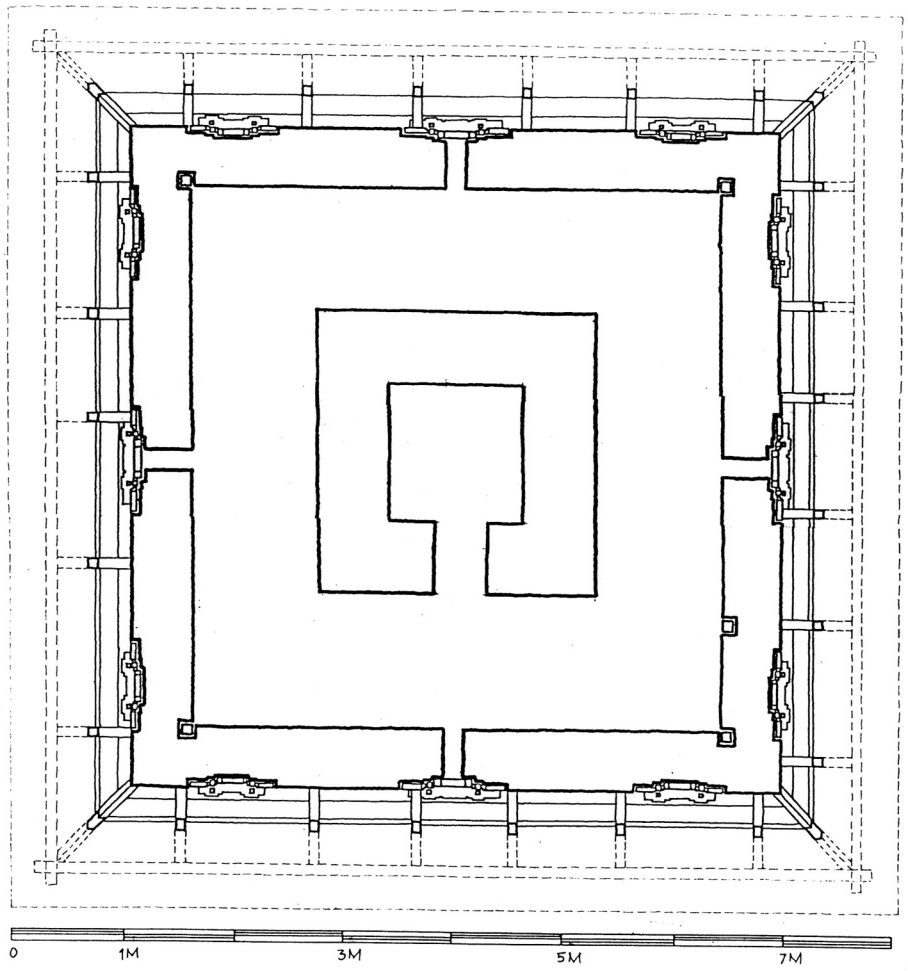
Indrapur Temple

KATHMANDU DARBAR SQUARE INITIATIVE

GROUND FLOOR PLAN : EXISTING CONDITION

KATHMANDU VALLEY PRESERVATION TRUST

April, 2000



Indrapur Temple

KATHMANDU DARBAR SQUARE INITIATIVE

FIRST FLOOR PLAN : EXISTING CONDITION

KATHMANDU VALLEY PRESERVATION TRUST

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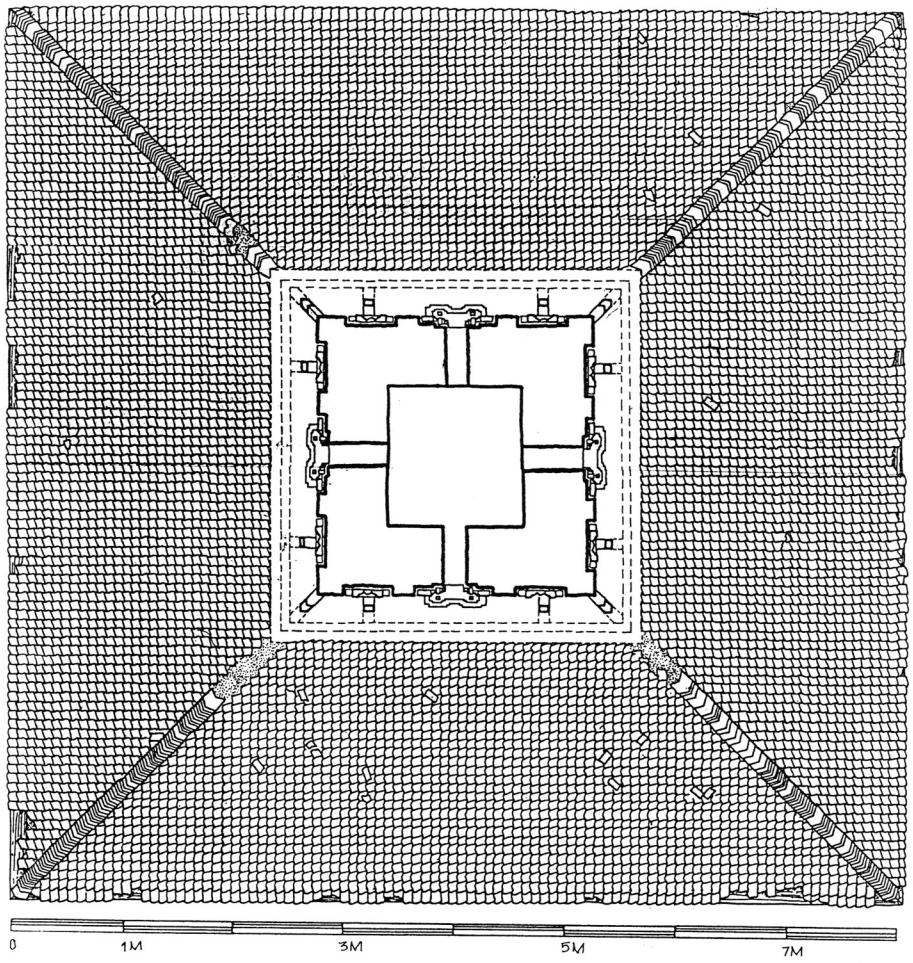

Indrapur Temple

KATHMANDU DARBAR SQUARE INITIATIVE

SECOND FLOOR PLAN : EXISTING CONDITION

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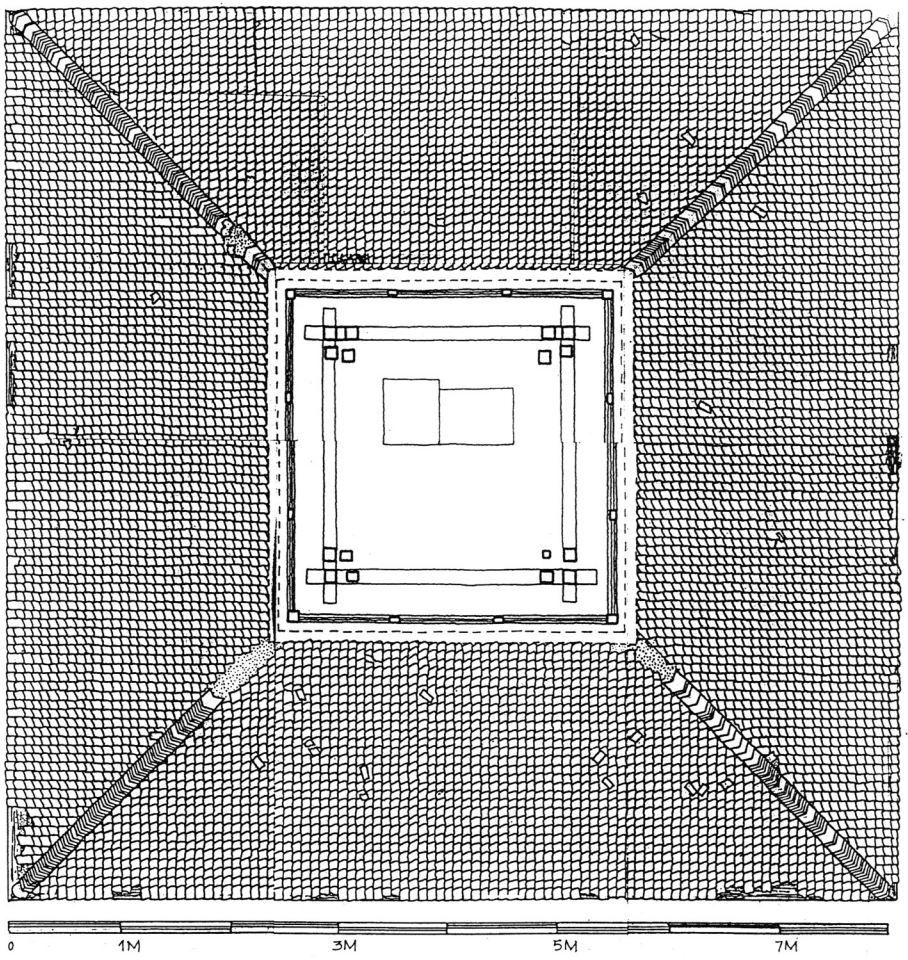

Indrapur Temple

KATHMANDU DARBAR SQUARE INITIATIVE

THIRD FLOOR PLAN : EXISTING CONDITION

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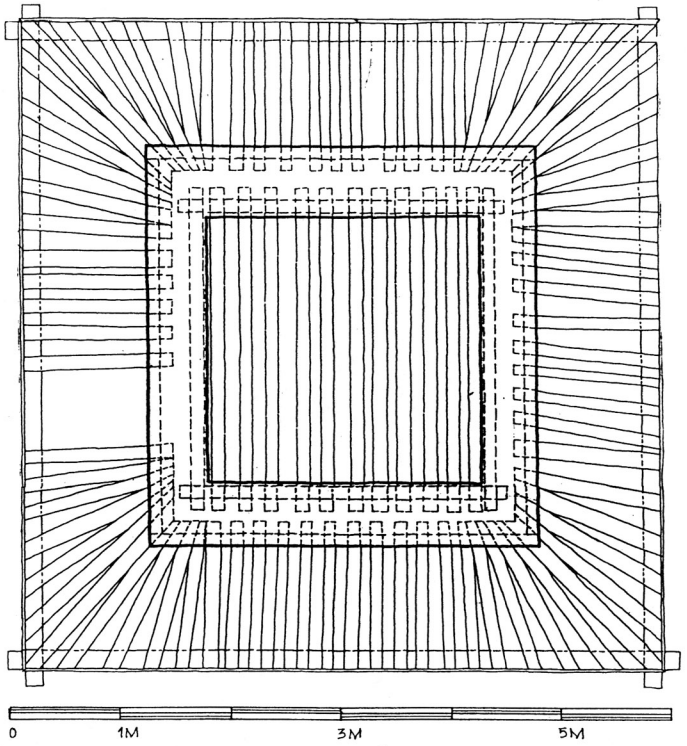

Indrapur Temple

KATHMANDU DARBAR SQUARE INITIATIVE

GROUND FLOOR REFLECTED CEILING PLAN : EXISTING CONDITION

KATHMANDU VALLEY PRESERVATION TRUST

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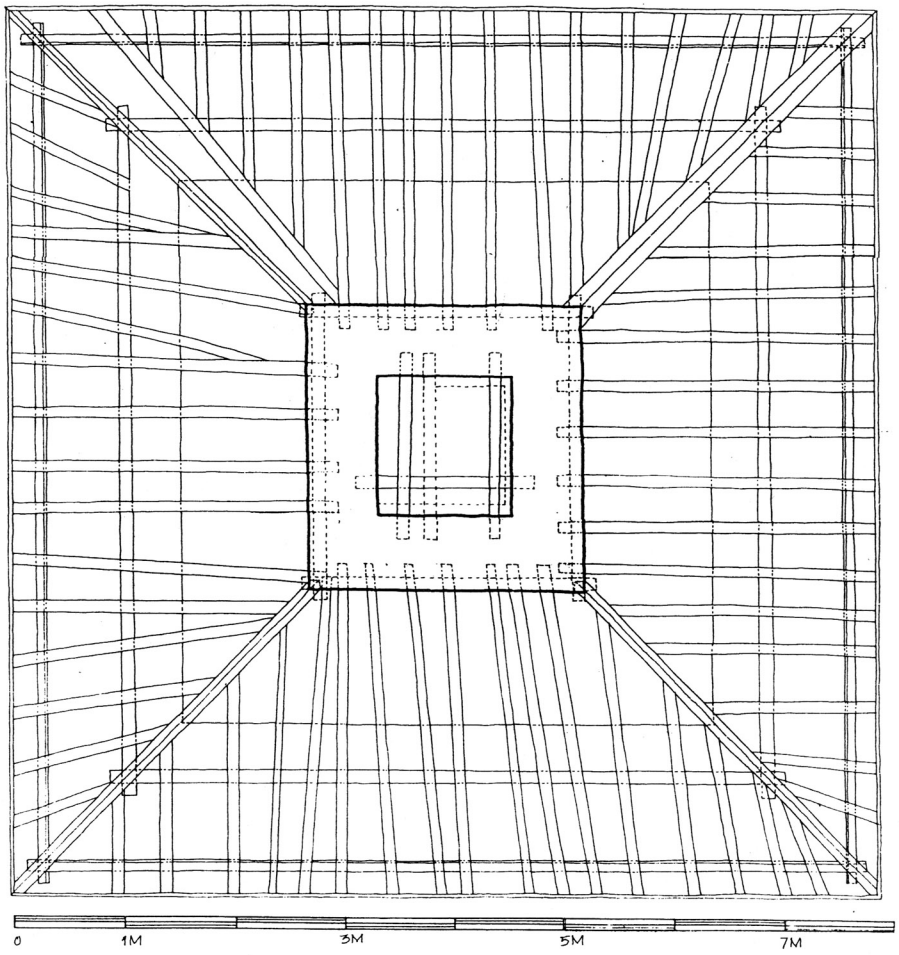

Indrapur Temple

KATHMANDU DARBAR SQUARE INITIATIVE

FIRST FLOOR RAFTER PLAN : EXISTING CONDITION

KATHMANDU VALLEY PRESERVATION TRUST

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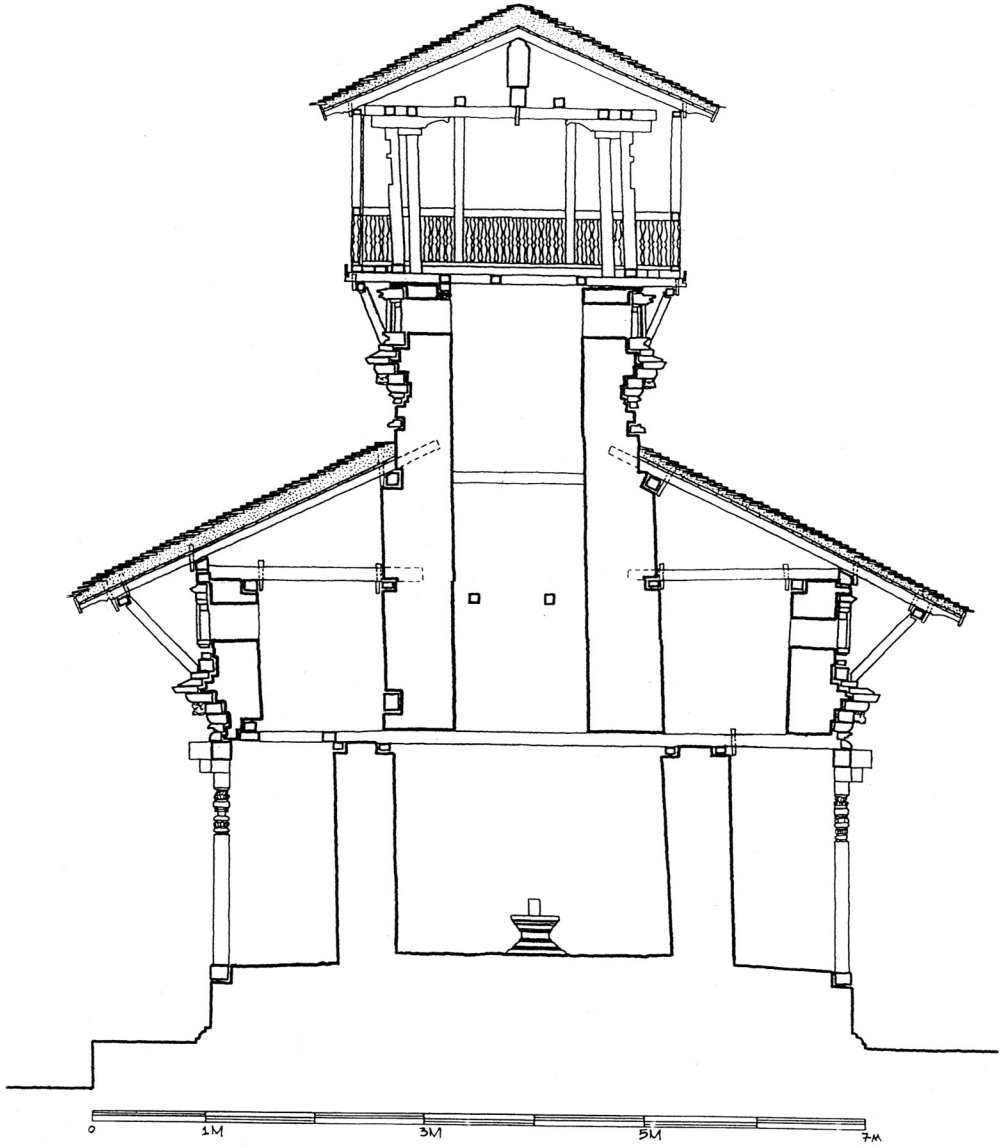

Indrapur Temple

KATHMANDU DARBAR SQUARE INITIATIVE

SECTION EAST WEST : EXISTING CONDITION

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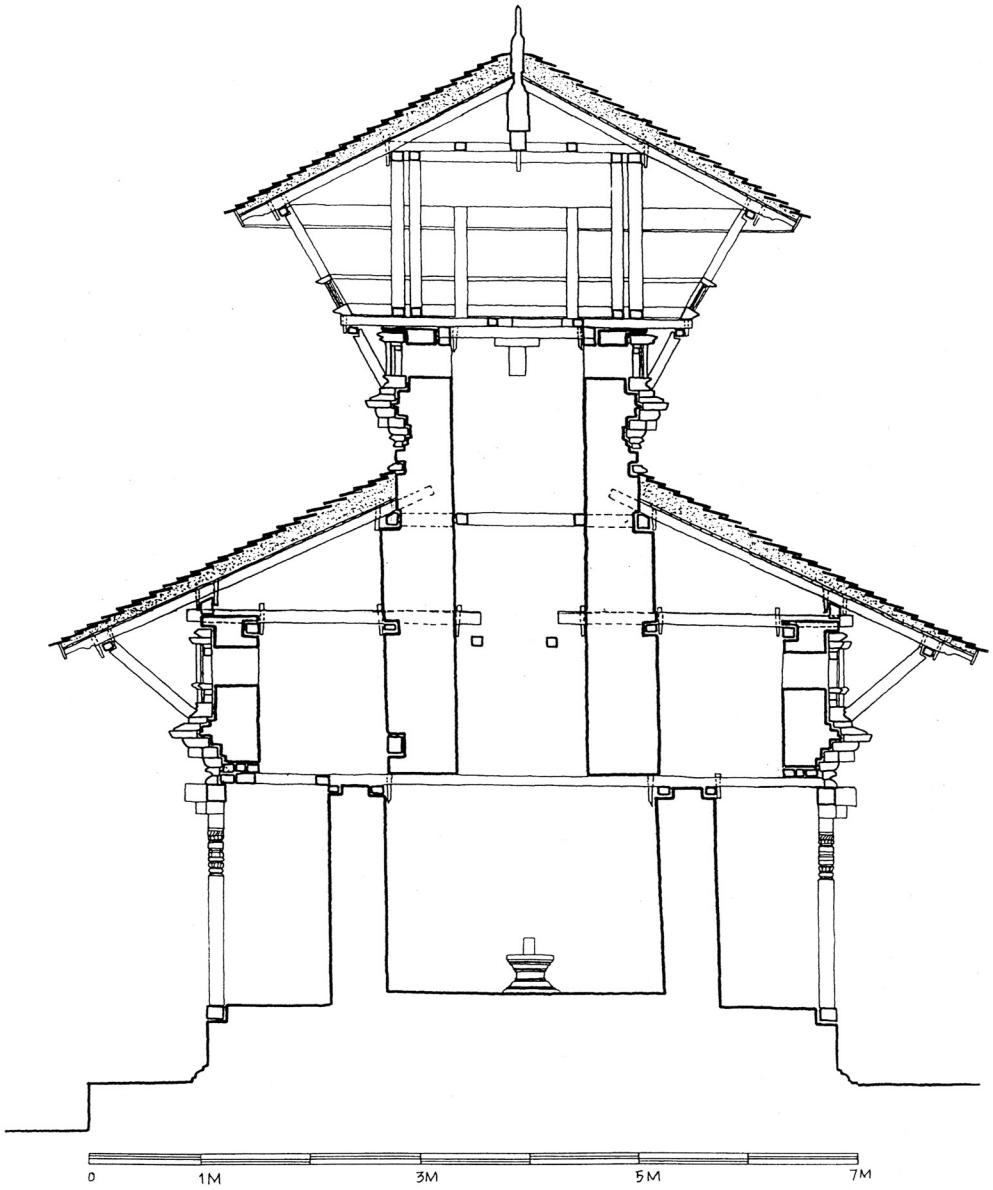


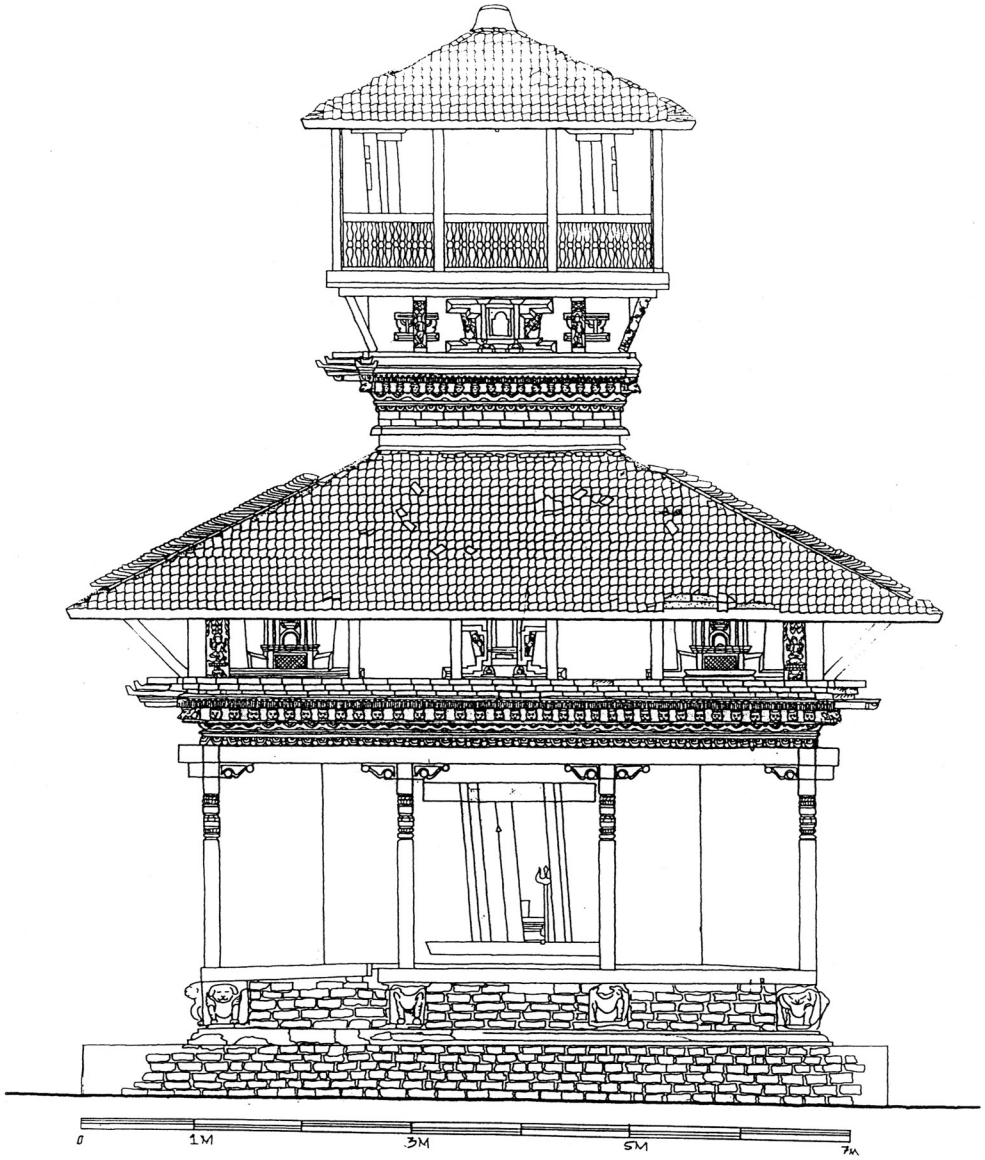
Indrapur Temple

KATHMANDU DARBAR SQUARE INITIATIVE

RESTORED EAST WEST SECTION

KATHMANDU VALLEY PRESERVATION TRUST

April, 2000



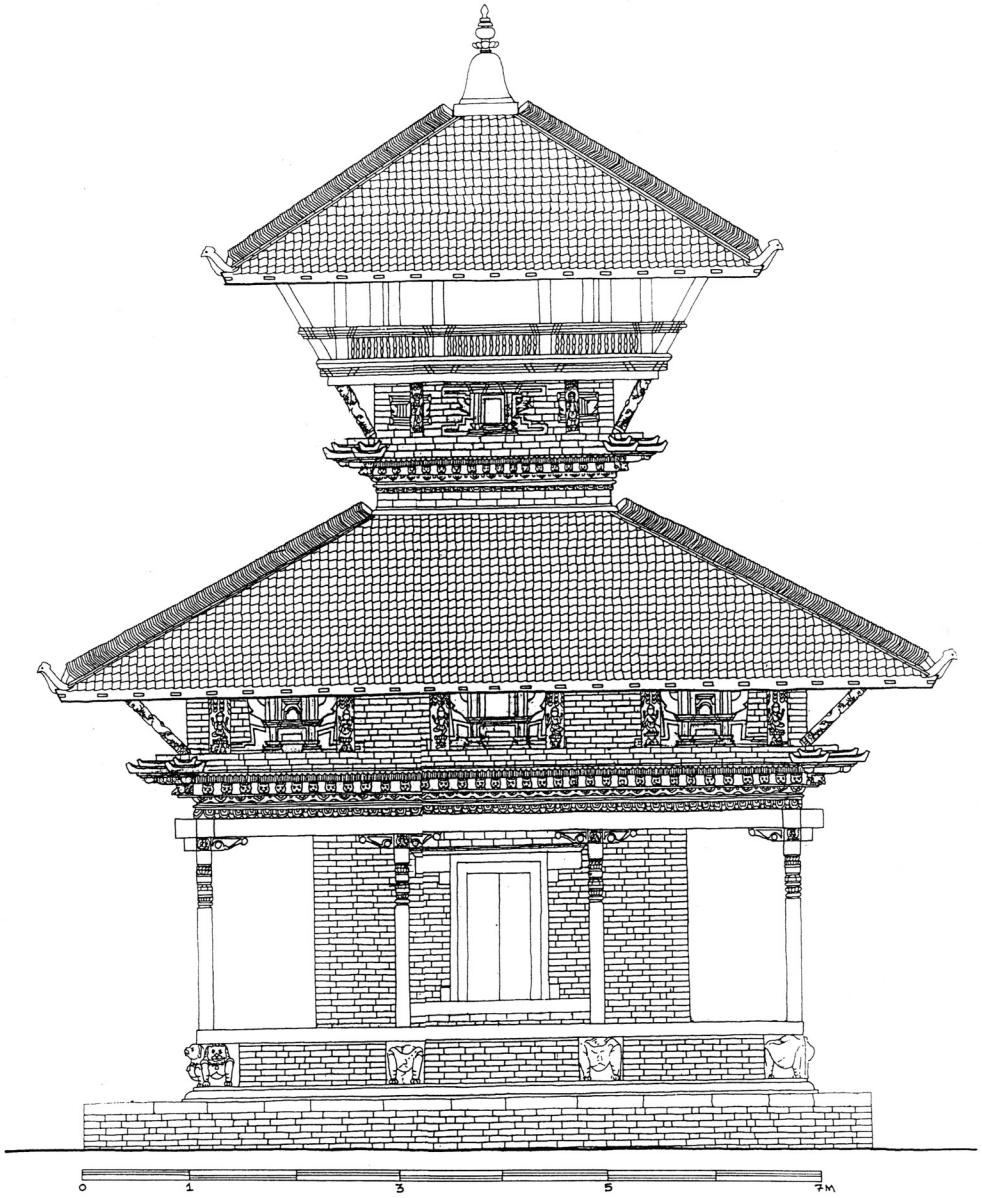
Indrapur Temple

KATHMANDU DARBAR SQUARE INITIATIVE

PRINCIPAL SOUTH FACADE : EXISTING CONDITION

KATHMANDU VALLEY PRESERVATION TRUST

April, 2000



Indrapur Temple

KATHMANDU DARBAR SQUARE INITIATIVE

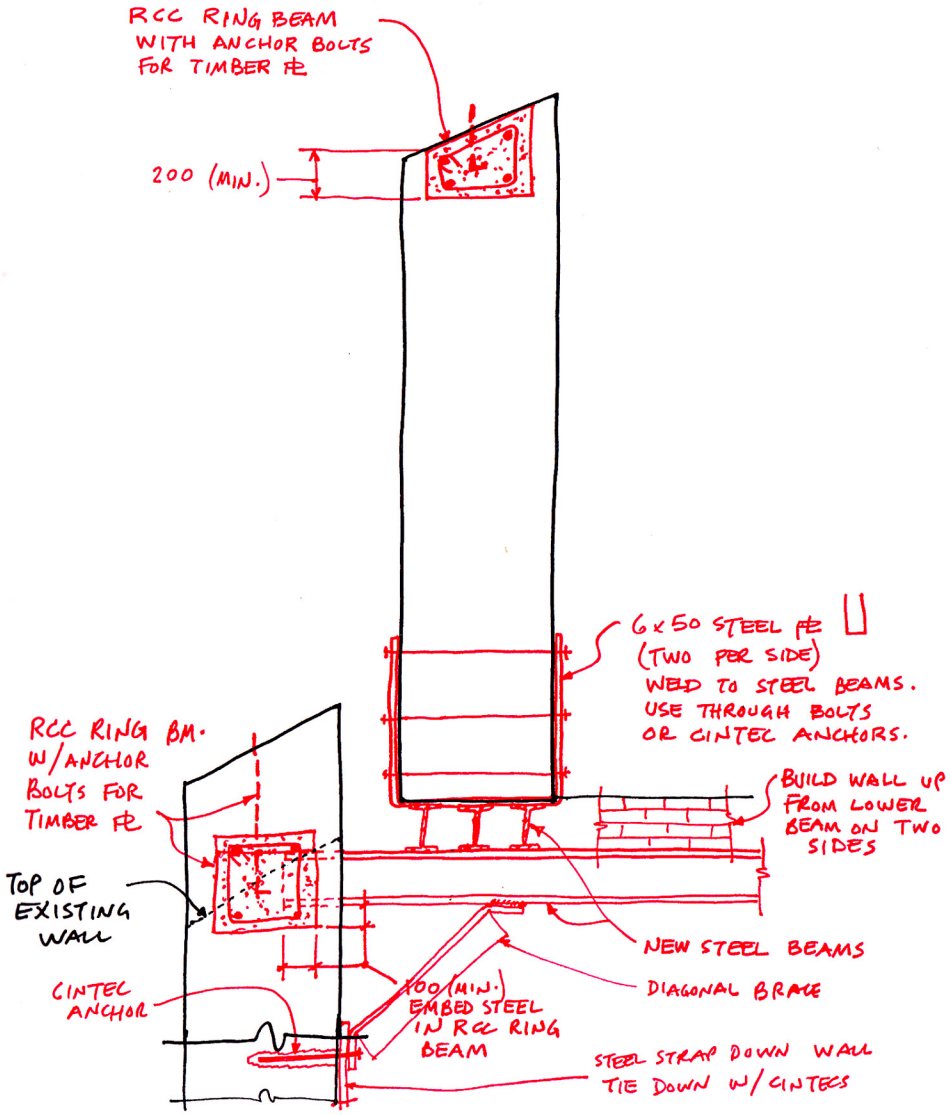
PROPOSED ELEVATION

KATHMANDU VALLEY PRESERVATION TRUST

April, 2000

ROBERT SILMAN ASSOCIATES, P.C.
CONSULTING ENGINEERS
88 UNIVERSITY PLACE, NEW YORK, N.Y. 10003-4542

PROJECT NARAYAN TEMPLE K VPT JOB NO. PAGE DN-1
SUBJECT MASONRY ANCHORAGE/REINFORCING AT TOP LEVEL (3RD FLOOR & ROOF) BY M DATE 23/05/2000



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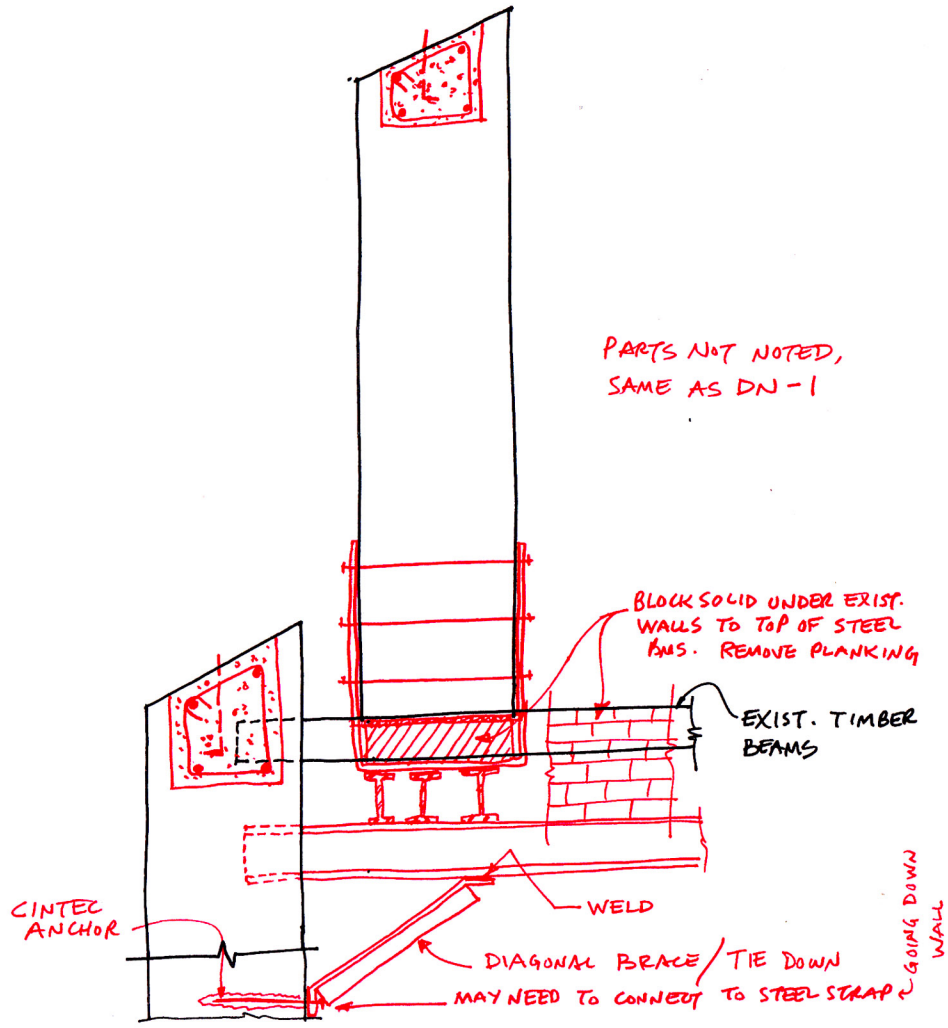
CONSULTING ENGINEERS
88 UNIVERSITY PLACE, NEW YORK, N.Y. 10003-4542

PROJECT TYPICAL TEMPLE K VPT JOB NO. PAGE TYP-1
SUBJECT MASONRY ANCHORAGE/REINFORCING AT TOP LEVEL BY M DATE 23/05/2000



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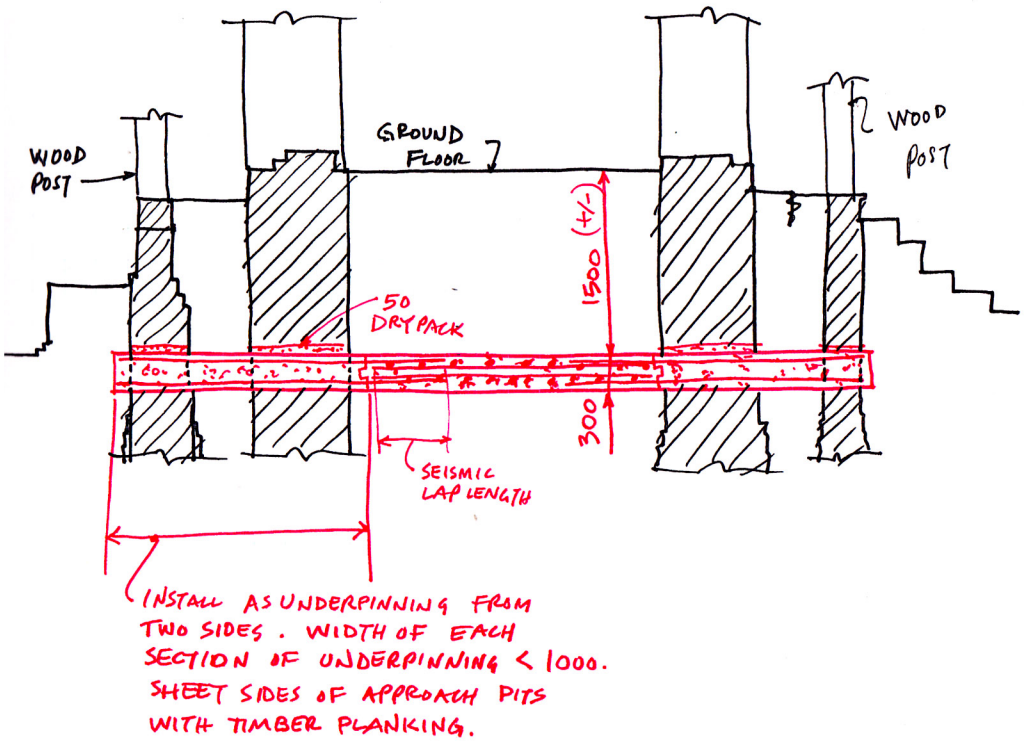
88 UNIVERSITY PLACE, NEW YORK, N.Y. 10003-4542

PROJECT NARAYAN TEMPLE KVPT JOB NO. _____ PAGE DN-2
SUBJECT FOUNDATION REINFORCING BY M DATE 23/05/2000



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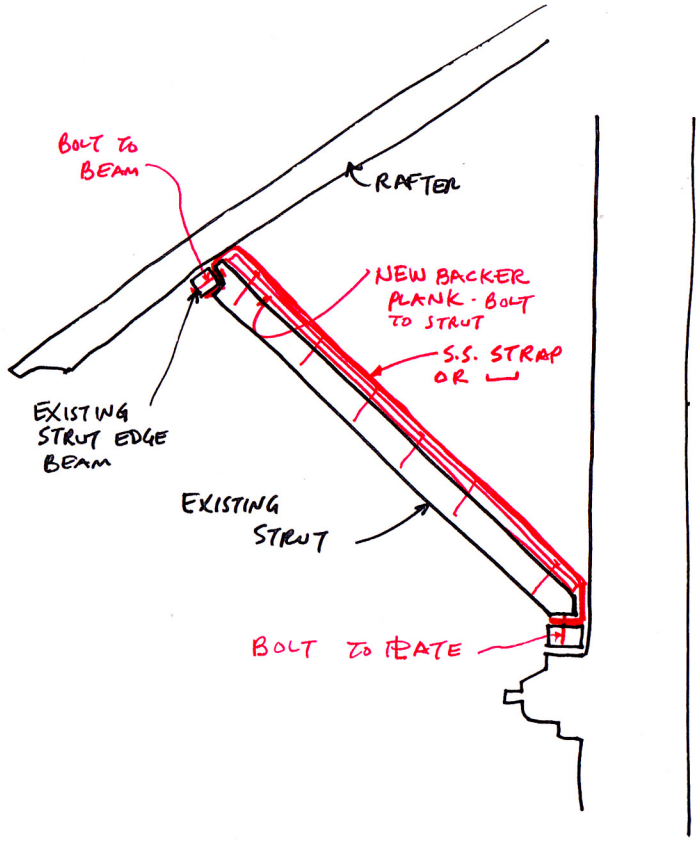
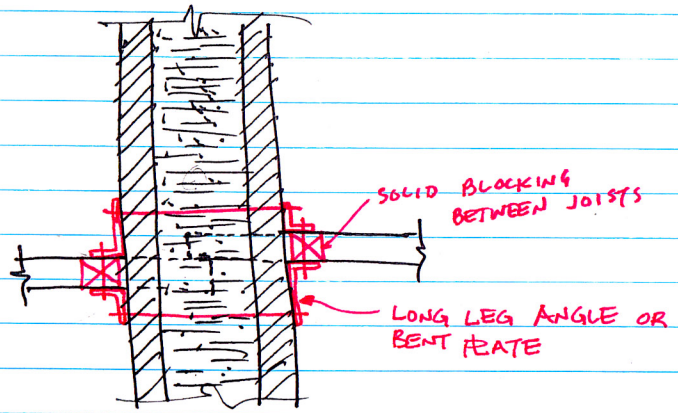
PROJECT NARAYAN TEMPLE KVPT JOB NO. _____ PAGE DN-3 TYP. 3
SUBJECT STRUT REINFORCING & ANCHORAGE BY M DATE 24/05/00



DN-4

TYP-4



NARAYAN TEMPLE - KATHMANDU

ALTERNATE LOAD PATH - INTERIOR WALL 2ND & 1ST FLOORS

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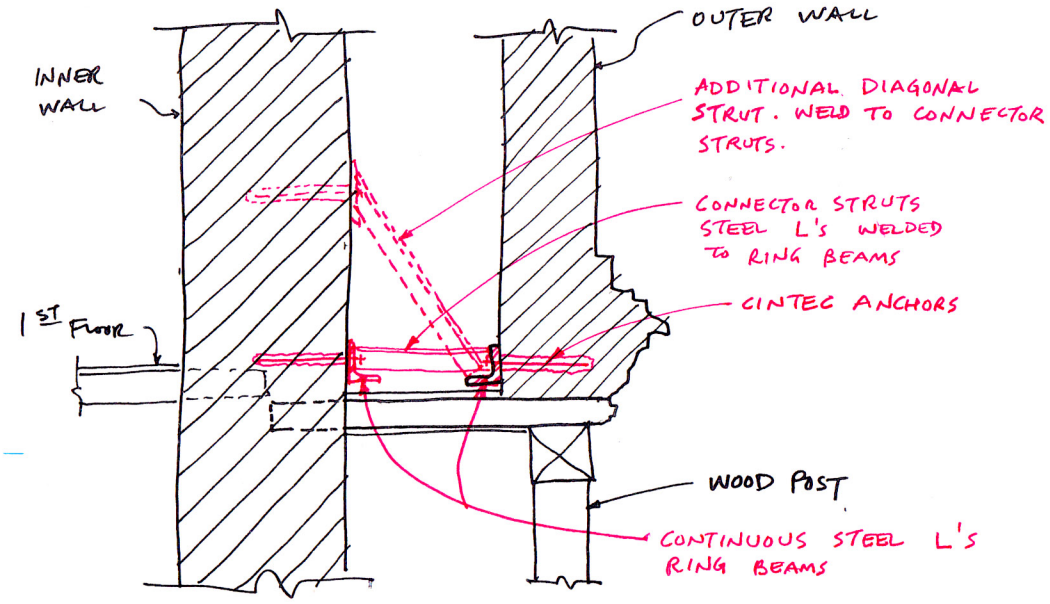
PROJECT NARAYAN TEMPLE JOB NO. PAGE DN-5

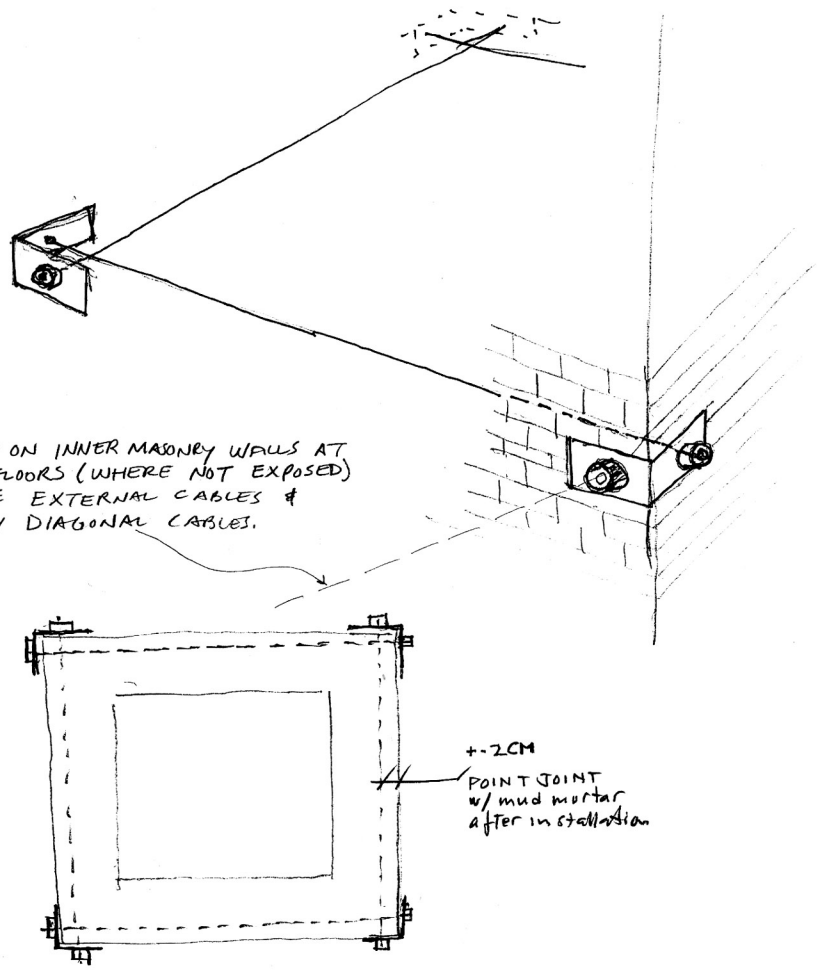
SUBJECT OUTER - INNER WALL CONNECTION BY MS DATE 24/05/2000



TYPICAL TEMPLE
EXTERIOR CABLE RING

R.L.

TYP- 6
24/05/2000

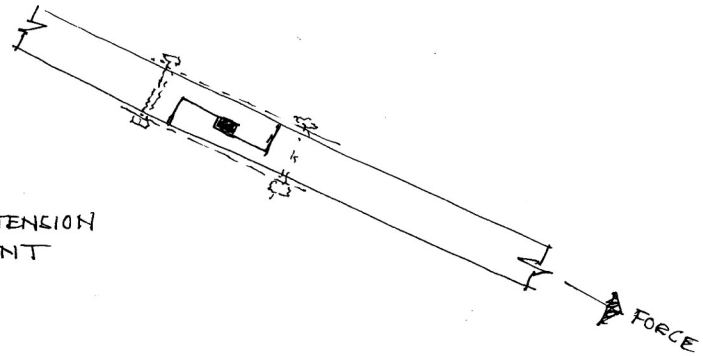


CABLE STRENGTHENING

TYPICAL TEMPLE DETAIL

R.L.

TYP- 7
24/05/2000



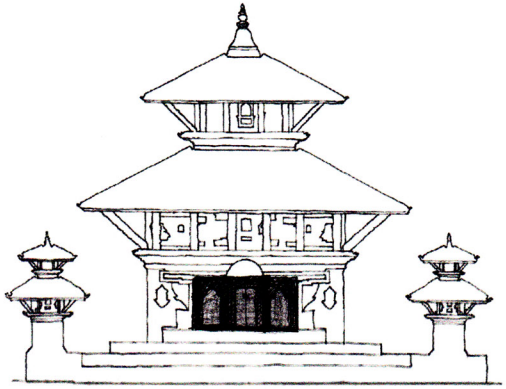
RAFTER EXTENSION
SCARF JOINT

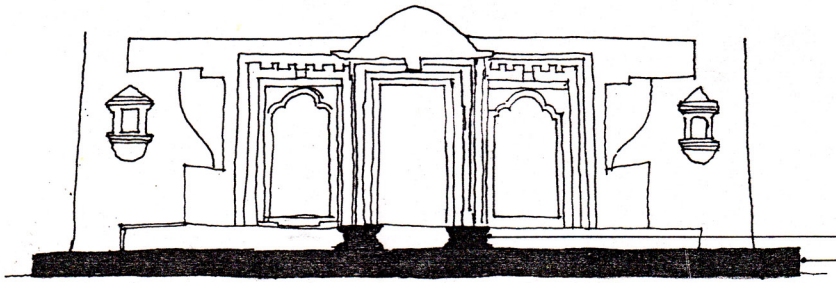
RAFTER EXTENSIONS

D3

D2

D1





Above: doors at East elevation.

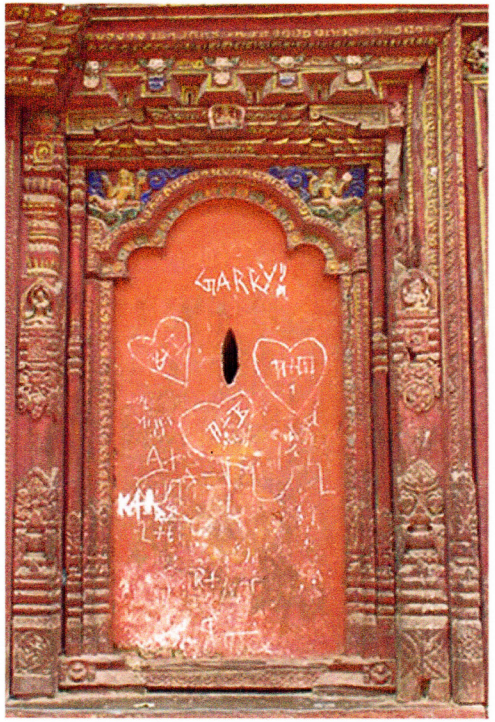
Left: missing elements (typical):

Base lions

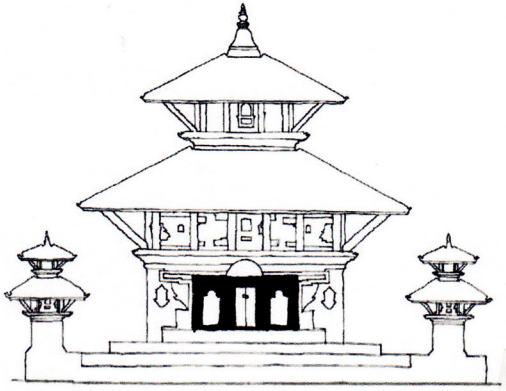
Upper plinth

D6

D5



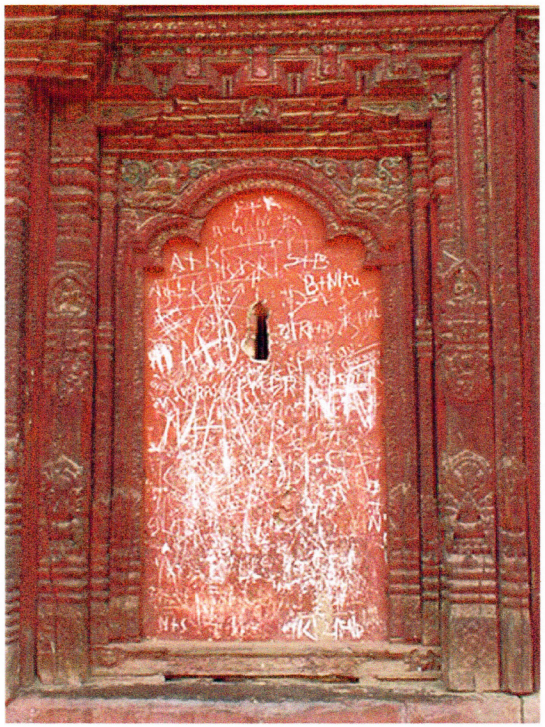
D4



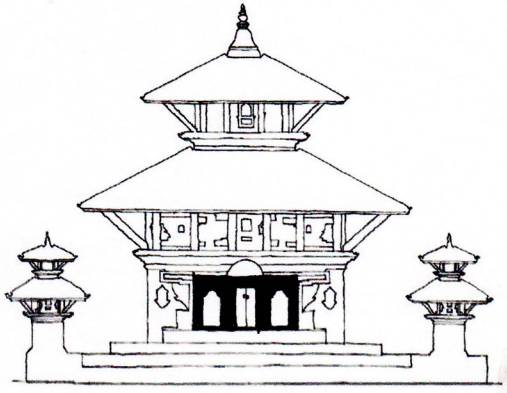
SOUTH ELEVATION

D9

D8



D7

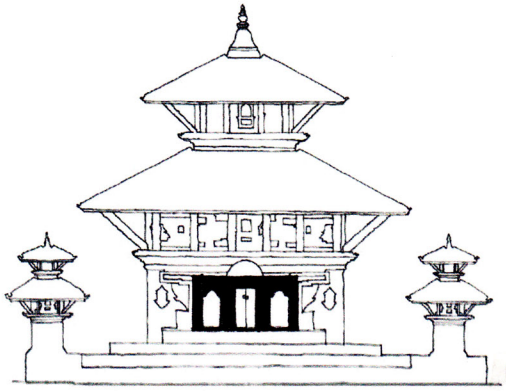


WEST ELEVATION

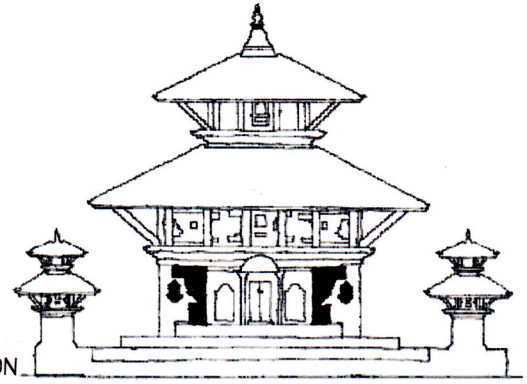
D12

D11

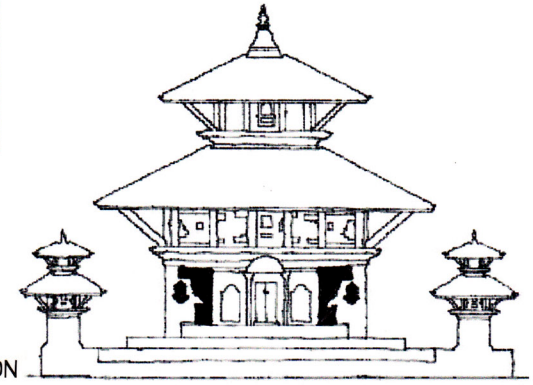
D10



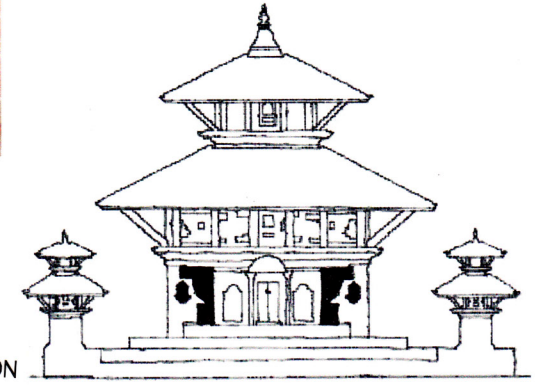
NORTH ELEVATION



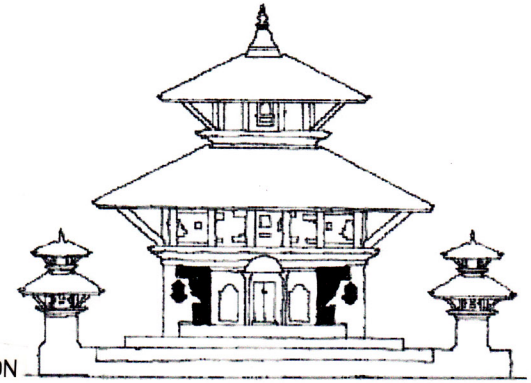
EAST ELEVATION



SOUTH ELEVATION



WEST ELEVATION



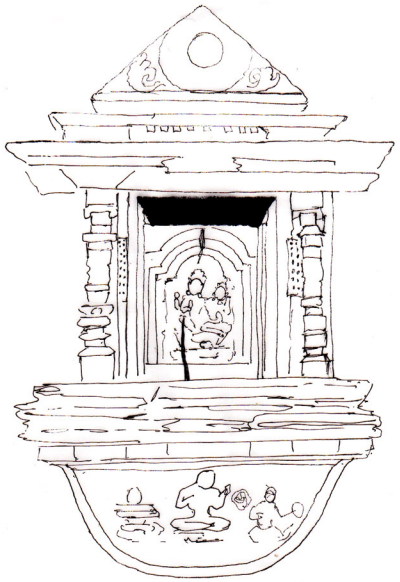
NORTH ELEVATION

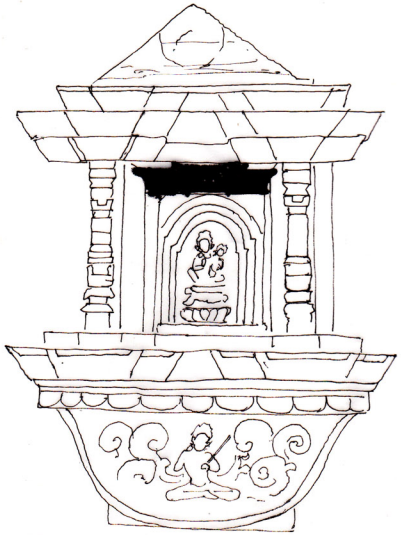
N1

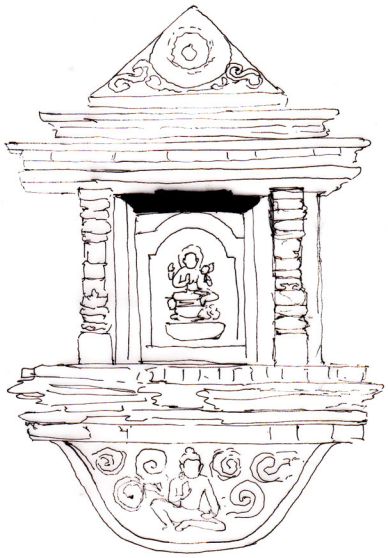
N2

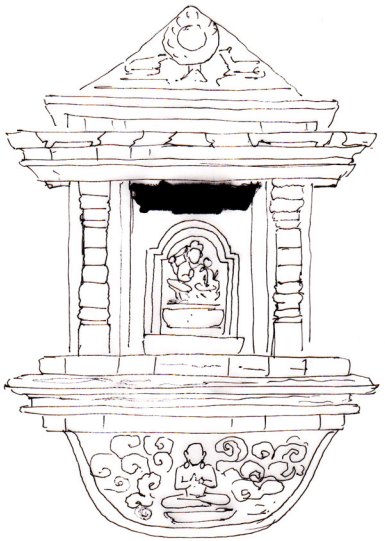
N3

N4







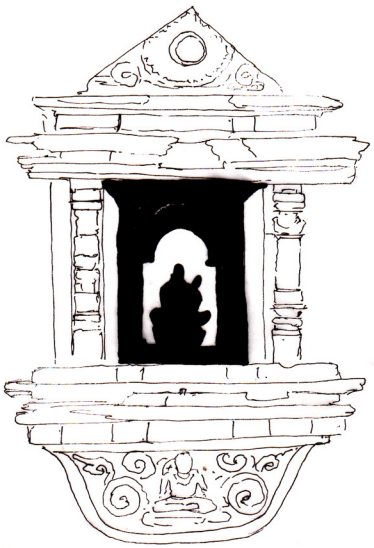


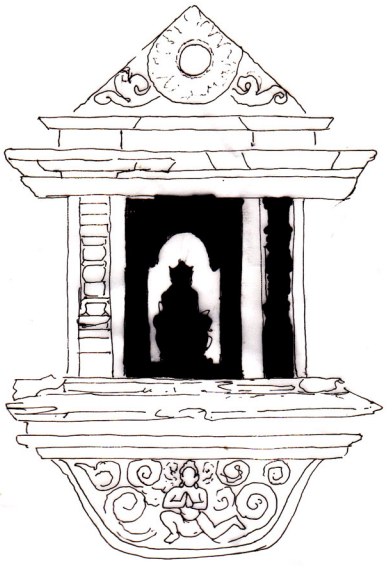
N5

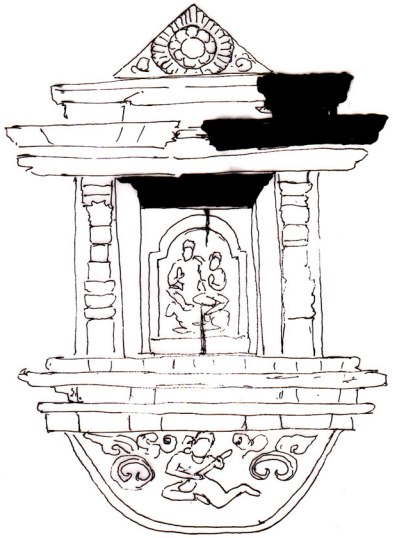
N6

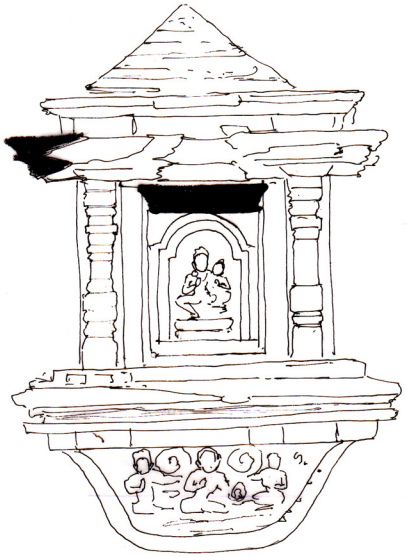
N7

N8

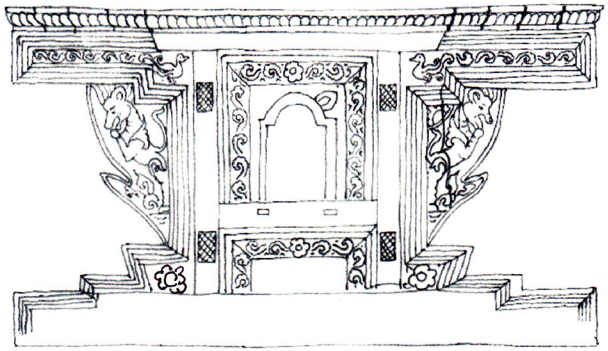




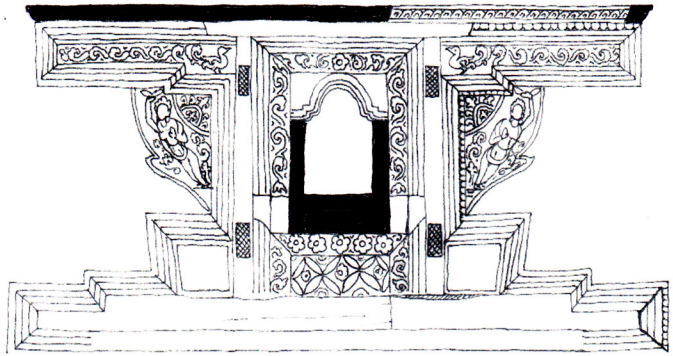




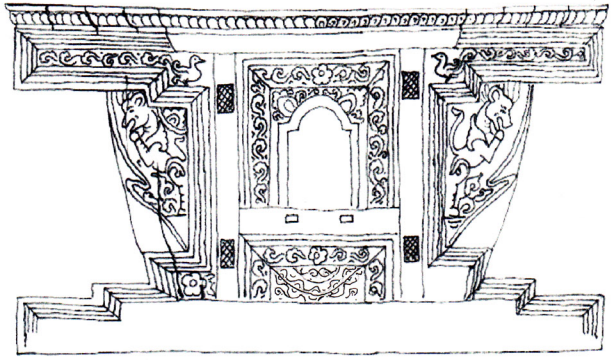
W3



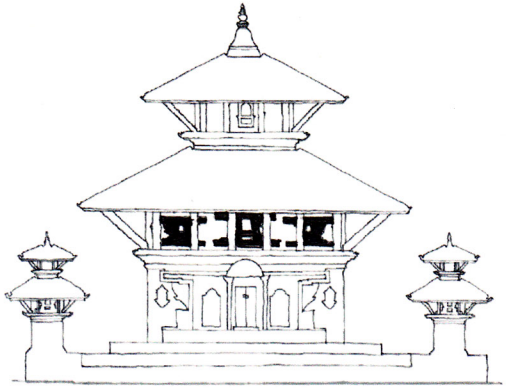
W2



W1

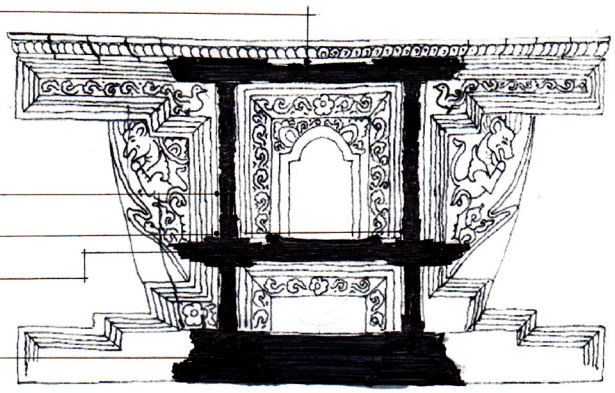


Above: windows at East elevation.



Right: missing decorative carved elements (typical):

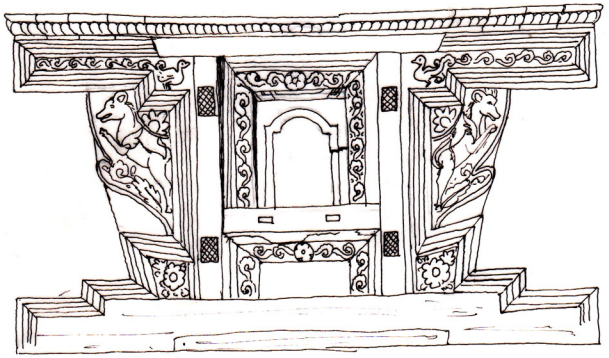
- **Upper frame**
- **Secondary jamb** (behind posts)
- **Forward standing posts**
- **Sill**
- **Apron plank**

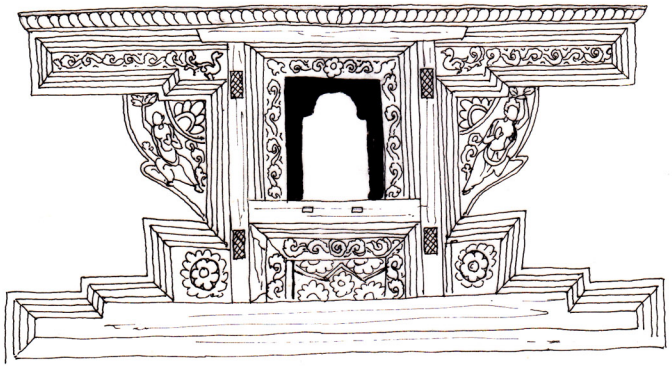


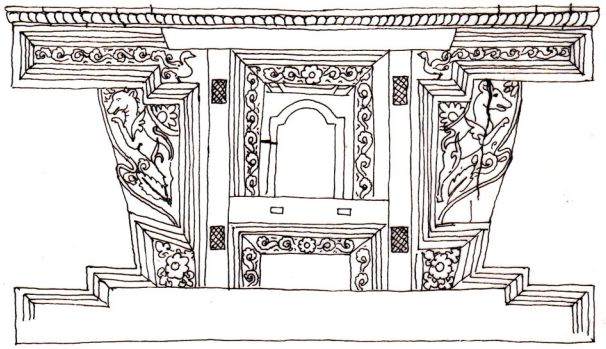
W6

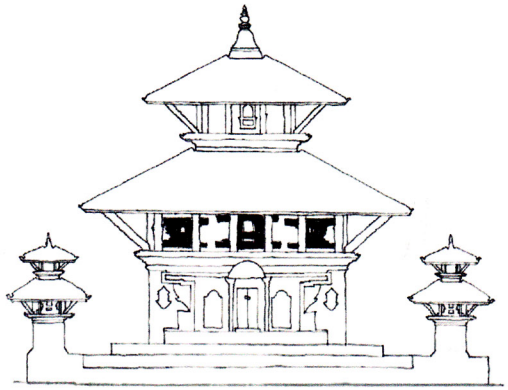
W5

W4



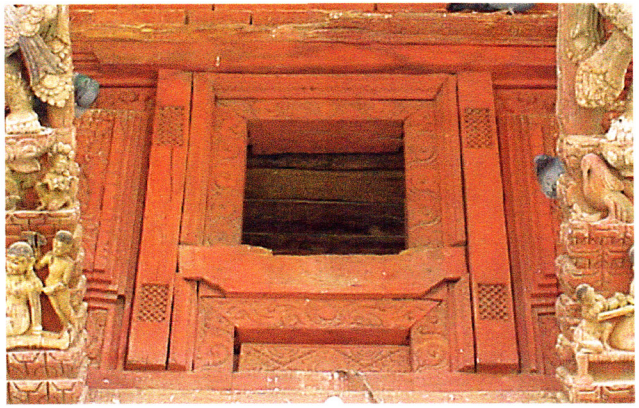






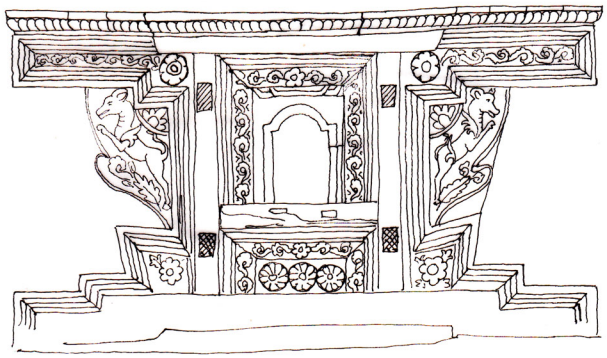
SOUTH ELEVATION

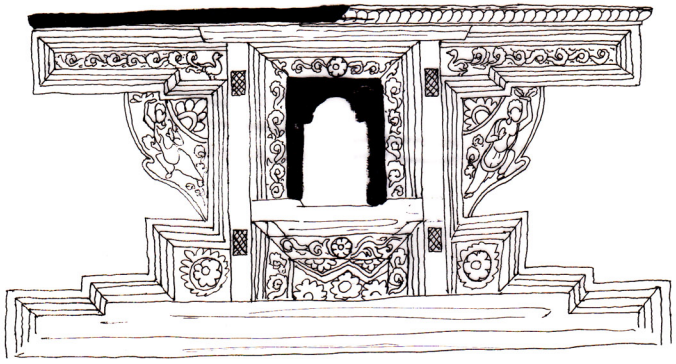
W9

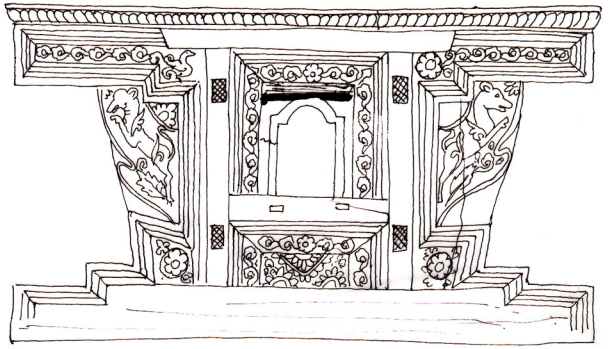


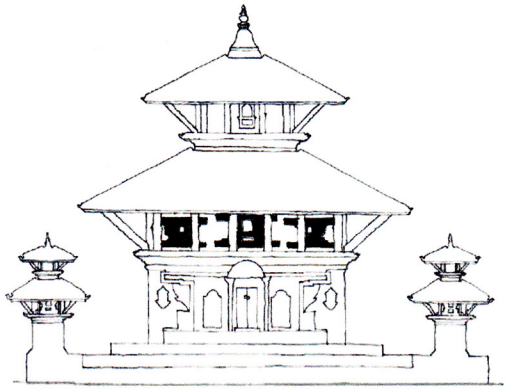
W8

W7



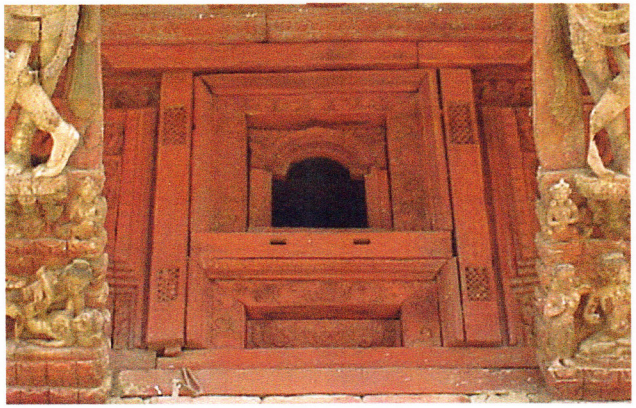






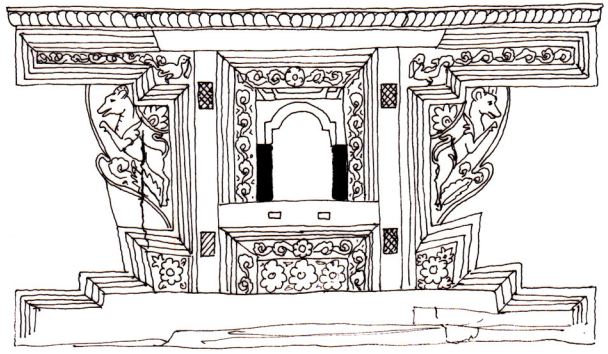
WEST ELEVATION

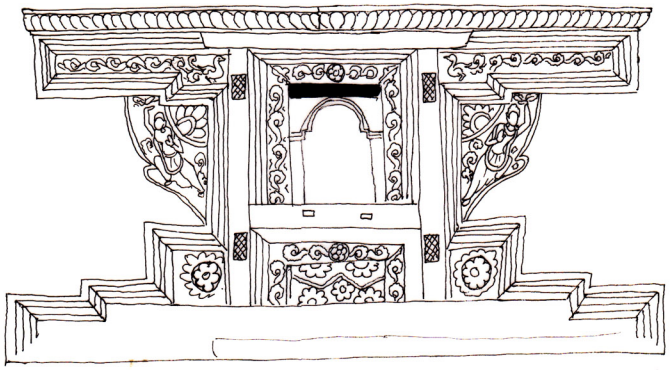
W12

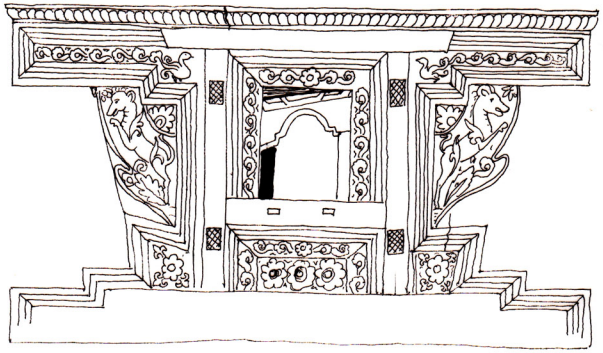


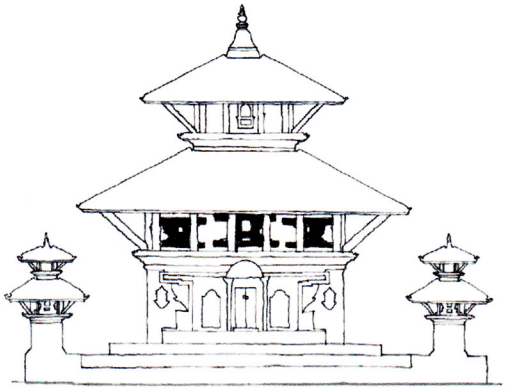
W11

W10

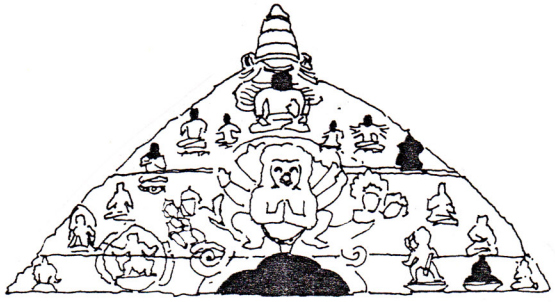






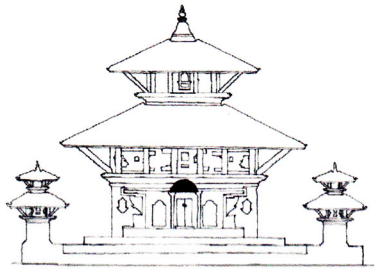


NORTH ELEVATION



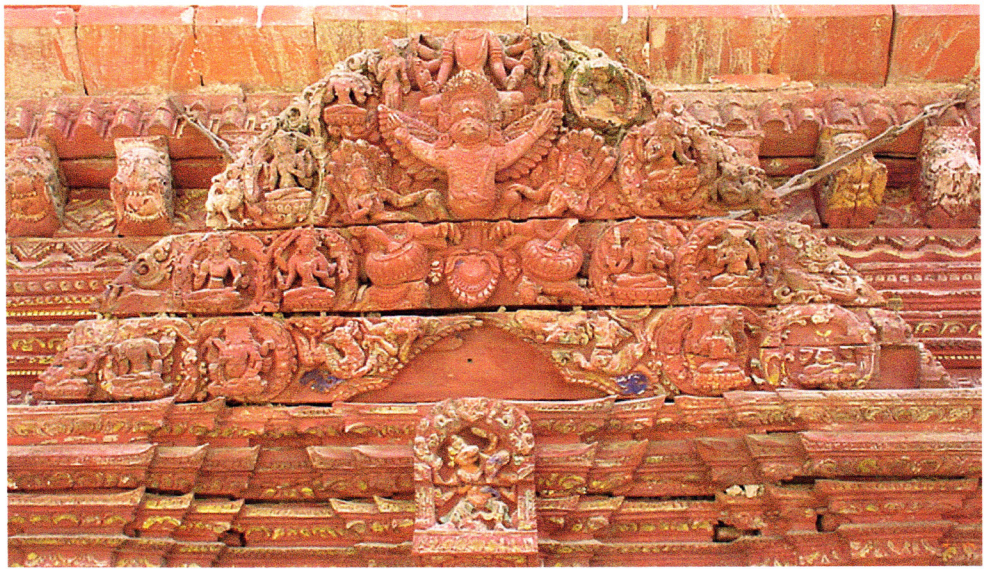
West Elevation
***Torana*: (T3)**

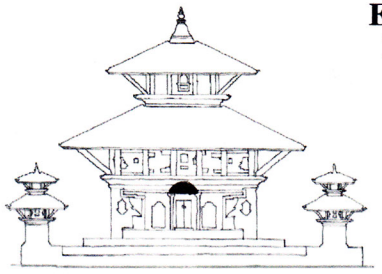
North Elevation
***Torana*: (T4)**



Toran depict *Garuda,* the eagle-god, and are undersized and missing multiple carved elements (shaded black in drawings).

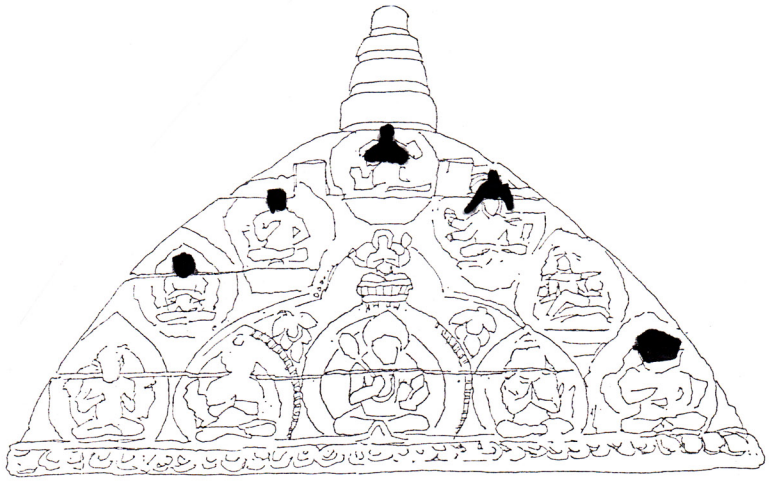
Photo documentation from 1899 A.D. shows larger *toran*, therefore it is likely these were salvaged from other temples devastated in the 1934 earthquake and installed in the 1936 reconstruction of Jagannath.





East Elevation
Torana: (T1)

Visnu figure at top, and several other figures are missing their heads, presumed stolen. The lower panel is completely gone. The missing timber carved pinnacle has been found stored inside the temple.



South Elevation
Torana: (T2)

Principal figure is Nila Bhairava with his retinue: Nandi and Bhrngion on either side. Several figures are missing heads, presumed stolen. The *toran* likely was salvaged from another temple that was destroyed in the 1934 earthquake and reused in the 1936 reconstruction of Jagannath.

S7 S6 S5 S4 S3 S2

S14 S13 S12 S11 S10 S9

S21 S20 S19 S18 S17 S16

S28 S27 S26 S25 S24 S23

ELEVATION: EAST **ROOF LEVEL:** LOWER LEVEL

A. MAIN FIGURE: KEŚAVA

1. Mount: GOOSE
2. Pedestal: LOTUS
3. Mudras and ritual implements:
4. Dress and ornamentation: DECORATIVE CROWN WITH EARRINGS AND NECKLACE. WEARING DHOTI WITH 2 BELTS & 1 GARLAND.
5. Relationship with the series: ONE OF DEVADAŚA VIṢNU
6. Colour: GOLD

B. BASE SCENE: RUKMINĪ, KṚṢNA, AND SATYABHĀMĀ

C. UPPER REGISTER: FLORAL DESIGN

D. INSCRIPTION: ŚRĪ 3 KEŚAVA

SAMVATA 787(?)
DATE OF STRUT IS 1666 A.D.

E. CONDITION:
HISTORICAL SEASONING CRACK ALONG ENTIRE HEIGH OF MEMBER THREATENING STRUCTURAL INTEGRIT
5 OF 8 ARMS REMAINING.

REF. No. S3

ELEVATION: EAST **ROOF LEVEL:** LOWER LEVEL

A. MAIN FIGURE: MADHUSŪDANA

1. Mount: GARUDA
2. Pedestal: LOTUS
3. Mudras and ritual implements:
4. Dress and ornamentation:
5. Relationship with the series: ONE OF DVĀDAŚA VIṢNU
6. Colour: BLUE, ORIGINALLY WHITE

B. BASE SCENE: EROTIC SCENE OF 1 MALE & 2 FEMALES REPRESENTING 'HSAU' MANTRA AND NORTHERN ZONE OF TANTRIC ZONE.

C. UPPER REGISTER: FLORAL DESIGN WITH MONKEYS

D. INSCRIPTION: ŚRĪ 3 MADHUSŪDANA

E. CONDITION: 2 OF 8 ARMS REMAIN.
NO HISTORICAL SEASONING CRACKS VISIBLE.

REF. No. S2

REF. No.S5

ELEVATION: EAST **ROOF LEVEL:** LOWER LEVEL

A. MAIN FIGURE: VISVAKSENA

1. Mount: MAKARA (?)

2. Pedestal: LOTUS

3. Mudras and ritual implements:

4. Dress and ornamentation: DECORATIVE CROWN, NECKLACE, & EARRINGS. WEARING 3 BELTS & 1 GARLAND.

5. Relationship with the series: ONE OF THE FORMS OF VISNU

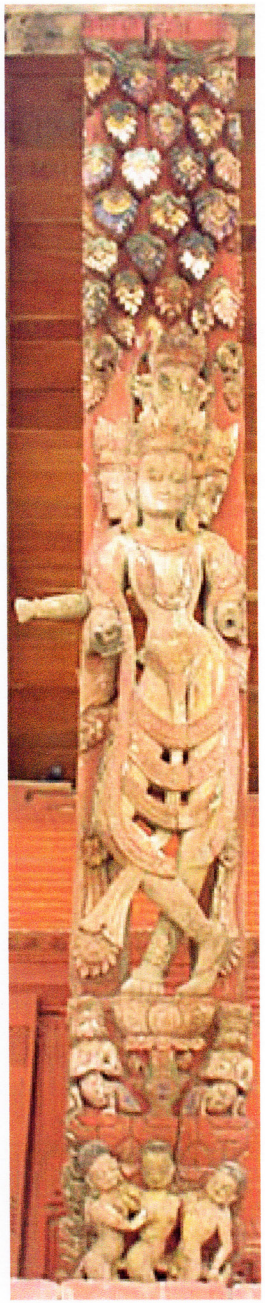
6. Colour: BLUE

B. BASE SCENE:

C. UPPER REGISTER: FLORAL DESIGN

D. INSCRIPTION: ŚRĪ 3 VIṢVAKSENA (?)

E. CONDITION: HISTORICAL SEASONING CRACK THROUGHOUT ENTIRE MEMBER COMPRIMISING STRUCTURAL INTEGRITY.



REF. No. S4

ELEVATION: EAST **ROOF LEVEL:** LOWER LEVEL

A. MAIN FIGURE: KRSNA

1. Mount: GARUDA

2. Pedestal: LOTUS

3. Mudras and ritual implements:

4. Dress and ornamentation: DECORATIVE CROWN, EARRINGS, & NECKLACE. WEARING DHOTI WITH 3 BELTS & ONE GARLAND.

5. Relationship with the series: ONE OF TEN INCARNATIONS OF VISNU

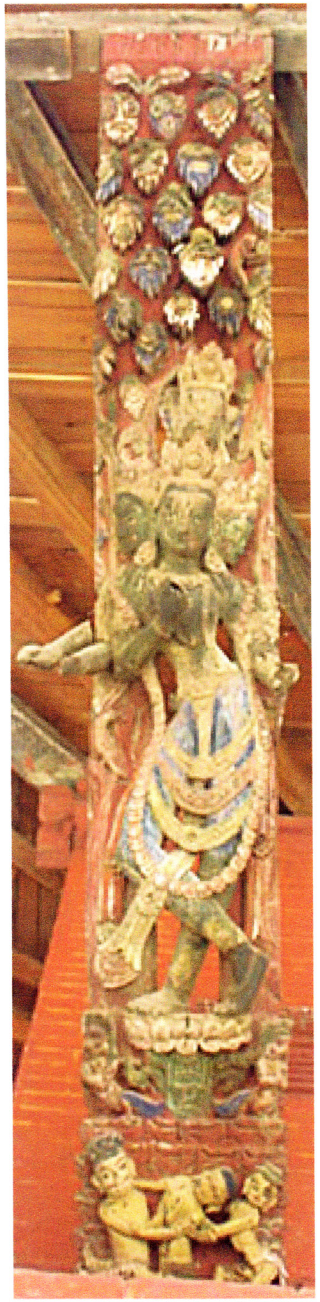
6. Colour: BLUE

B. BASE SCENE: EROTIC SCENE OF 3 FIGURES REPRESENTING 'HASAHAU', MANTRA

C. UPPER REGISTER:

D. INSCRIPTION: ŚRĪ 3 KRSNA

E. CONDITION: TWO OF EIGHT ARMS REMAINING. HISTORICAL SEASONING CRACKS THROUGHOUT MEMBER BUT STRUCTURALLY SOUND.



REF. No. S7

ELEVATION: EAST **ROOF LEVEL:** LOWER LEVEL

A. MAIN FIGURE: NĀRĀYAṆA

1. Mount: GARUḌA
2. Pedestal: LOTUS
3. Mudras and ritual implements:
4. Dress and ornamentation: DECORATIVE CROWN, NECKLACE, EARINGS, DRESSED IN DHOTI WITH 3 BELTS AND ONE GARLAND.
5. Relationship with the series: ONE OF DVĀDAŚA VIṢṆU
6. Colour: BLUE SKIRT, GREEN BODY

B. BASE SCENE: EROTIC SCENE OF 3 FIGURES REPRESENTING 'ka' MANTRA.

C. UPPER REGISTER: FLORAL DESIGN WITH MONKEY

D. INSCRIPTION: ŚRĪ 3 NĀRĀYANA

E. CONDITION: HISTORICAL SEASONING CRACKS THROUGHOUT, BUT NOT STRUCTURALLY WEAKENED. 3 OF 8 ARMS REMAIN.

REF. No. S6

ELEVATION: EAST **ROOF LEVEL:** LOWER LEVEL

A. MAIN FIGURE: UPENDRA

1. Mount: GARUḌA
2. Pedestal: LOTUS
3. Mudras and ritual implements:
4. Dress and ornamentation: DECORATIVE CROWN, NECKLACE, & EARINGS. DRESSED IN DHOTI WITH 2 BELTS & ONE GARLAND.
5. Relationship with the series: ONE OF THE FORMS OF VIṢṆU
6. Colour: WHITE

B. BASE SCENE: EROTIC SCENE OF MALE & FEMALE COPULATING

C. UPPER REGISTER: FLORAL DESIGN WITH PEACOCK

D. INSCRIPTION: ŚRĪ 3 UPENDRA

E. CONDITION: ONE OF EIGHT ARMS REMAIN. SEASONING CRACK AT UPPER PORTION.

REF. No. 310

ELEVATION: SOUTH **ROOF LEVEL:** LOWER

A. MAIN FIGURE: VĀSUDEVA

1. Mount: GARUDA
2. Pedestal: LOTUS
3. Mudras and ritual implements:
4. Dress and ornamentation: DECORATIVE CROWN, EARRINGS, NECKLACE, & ANKLETS. WEARING DHOTI WITH 2 BELTS AND 1 GARLAND.
5. Relationship with the series: ONE OF THE CATURVYŪHA VIṢṆU.
6. Colour: WHITE BODY, BLUE SKIRT.

B. BASE SCENE: EROTIC SCENE OF MAN & 2 WOMEN REPRESENTING 'KHO' MANTRA

C. UPPER REGISTER: FLORAL MOTIF.

D. INSCRIPTION: ŚRĪ 3 VĀSUDEVA

E. CONDITION: 5 OF 8 HANDS SURVIVE. HISTORIC SEASONING CRACK THREATEN STRUCTURAL INTEGRITY.

REF. No. 59

ELEVATION: SOUTH **ROOF LEVEL:** LOWER

A. MAIN FIGURE: ACYŪTA

1. Mount: GARUDA
2. Pedestal: LOTUS
3. Mudras and ritual implements:
4. Dress and ornamentation: SAME AS 310.
5. Relationship with the series: ONE FORM OF VIṢṆU
6. Colour: WHITE BODY

B. BASE SCENE: EROTIC SCENE OF 3 FIGURES REPRESENTING NORTHERN ZONE OF TANTRIC RELIGION.

C. UPPER REGISTER: FLORAL MOTIF WITH

D. INSCRIPTION: ŚRĪ 3 ACYŪTA

E. CONDITION: 2 OF 8 ARMS SURVIVE. NONSTRUCTURAL SEASONING CRACKS.

ELEVATION: SOUTH **ROOF LEVEL:** LOWER LEVEL

A. MAIN FIGURE: HRSTIKESA

1. Mount: GARUDA
2. Pedestal: LOTUS
3. Mudras and ritual implements:
4. Dress and ornamentation: DECORATIVE CROWN. DRESSED IN DHOTI WITH 3 CHAINS OF LACY DRAPERY.
5. Relationship with the series: ONE OF THE DVĀPASA VIṢNU
6. Colour: GOLD SKIRT, GREEN BODY

B. BASE SCENE: EROTIC SCENE OF MAN & WOMAN SYMBOLIZING THE EASTERN ZONE OF TANTRIC RELIGION.

C. UPPER REGISTER: FLORAL DESIGN WITH 2 SMALL MONKEYS.

D. INSCRIPTION: Śrī 3 Hṛṣīkeśa

E. CONDITION: 3 OF 8 ARMS MISSING

REF. No. S12

ELEVATION: SOUTH **ROOF LEVEL:** LOWER LEVEL

A. MAIN FIGURE: NARASIMHA Varaha

1. Mount: GARUDA
2. Pedestal: LOTUS
3. Mudras and ritual implements:
4. Dress and ornamentation: DECORATIVE CROWN. DRESSED IN DHOTI WITH FOLDS FASTENED BY DECORATIVE BELTS GARLANDED BY 3 CHAINS OF LACY DRAPERY.
5. Relationship with the series: ONE OF TEN INCARNATIONS OF VIṢNU
6. Colour: WHITE

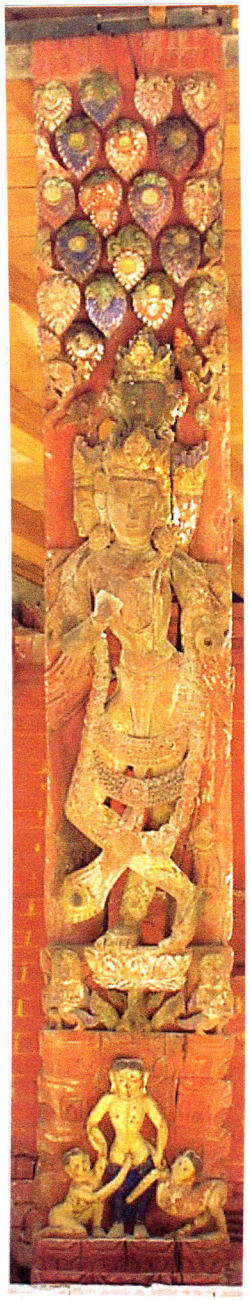
B. BASE SCENE: EROTIC SCENE OF ONE MALE & 2 FEMAL

C. UPPER REGISTER: FLORAL DESIGN

D. INSCRIPTION: N/A

E. CONDITION: INTACT WITH NO VISIBLE DAMAGE

REF. No. S11



ELEVATION: SOUTH **ROOF LEVEL:** LOWER LEVEL

A. MAIN FIGURE: TRIVIKRAMA

1. Mount: GARUDA

2. Pedestal: LOTUS

3. Mudras and ritual implements:

4. Dress and ornamentation: DECORATIVE CROWN ADORNED WITH JEWELS, NECKLACES, AND BANGLES. DRESSED IN DHOTI FASTENED BY 2 BELTS. 1 GARLAND.

5. Relationship with the series: ONE OF DVĀDAŚA VIṢṆU

6. Colour: ORIGINALLY WHITE

B. BASE SCENE: EROTIC SCENE OF MALE & 2 FEMALES WITH KASMA DESIGN BACKDROP.

C. UPPER REGISTER: FLORAL DESIGN WITH 2 MONKEYS

D. INSCRIPTION: ŚRĪ 3 TRIVIKRAMA

E. CONDITION: ONE OF TWO ARMS REMAIN. HISTORIC SEASONING CRACK THROUGHOUT MEMBER.

REF. No. 514

ELEVATION: SOUTH **ROOF LEVEL:** LOWER LEVEL

A. MAIN FIGURE: ŚRĪ DHARA

1. Mount: WHITE ELEPHANTS

2. Pedestal: LOTUS

3. Mudras and ritual implements:

4. Dress and ornamentation: DECORATIVE CROWN, NECKLACE, BANGLES, & ANKLETS. WEARING DHOTI WITH THREE BELTS & 1 GARLAND.

5. Relationship with the series: EROTIC SCENE OF MAN & WOMAN SYMBOLIZING THE SOUTHERN ZONE OF TANTRIC RELIGION

6. Colour: CORAL

B. BASE SCENE: ONE OF THE DVĀDAŚA VIṢṆU

C. UPPER REGISTER: FLORAL DESIGN WITH 2 MONKEYS

D. INSCRIPTION: ŚRĪ 3 ŚRIDHARA

E. CONDITION: OF THE 8 ORIGINAL ARMS ONLY 2 REMAIN. HISTORICAL SEASONING CRACK THROUGH LOWER HALF OF MEMBER

REF. No. 513

ELEVATION: WEST **ROOF LEVEL:** LOWER

A. MAIN FIGURE: MĀDHAVA

1. Mount: GARUDA
2. Pedestal: LOTUS
3. Mudras and ritual implements:
4. Dress and ornamentation: TYPICAL
5. Relationship with the series: ONE OF DVĀDAŚA VIṢṆU
6. Colour: GOLD

B. BASE SCENE:

C. UPPER REGISTER: FLORAL DESIGN

D. INSCRIPTION: ŚRĪ MĀDHAVA

E. CONDITION: 1 OF 8 HANDS SURVIVE. SEASONING CRACK ALONG ENTIRE LENGTH OF MEMBER THREATEN STRUCTURAL INTEGRITY.

REF. No. 517

ELEVATION: WEST **ROOF LEVEL:** LOWER

A. MAIN FIGURE: GOVINDA

1. Mount:
2. Pedestal: LOTUS
3. Mudras and ritual implements:
4. Dress and ornamentation: TYPICAL
5. Relationship with the series: ONE OF DVĀDAŚA VIṢṆU
6. Colour: ORIGINALLY BROWN

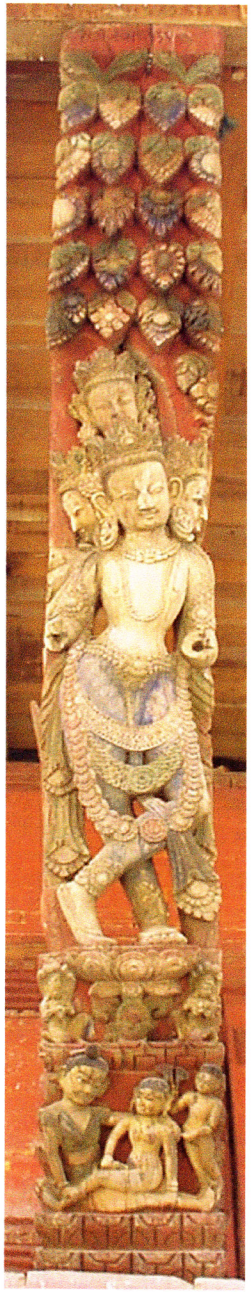
B. BASE SCENE: EROTIC SCENE OF MALE & FEMALE REPRESENTING 'JŪ' MANTRA

C. UPPER REGISTER: FLORAL DESIGN

D. INSCRIPTION: ŚRĪ 3 GOVINDA

E. CONDITION: NON STRUCTURAL SEASONING CRACKS 4 OF 8 ARMS REMAINING.

REF. No. 516



ELEVATION: WEST **ROOF LEVEL:** LOWER

A. MAIN FIGURE: ADHOKṢAJA (?)

1. Mount: NĀGARĀJA
2. Pedestal: LOTUS
3. Mudras and ritual implements:
4. Dress and ornamentation: DECORATIVE CROWN, EARRINGS, NECKLACES & ANKLETS. WEARING DHOTI WITH 3 BELTS.
5. Relationship with the series: ONE OF THE FORMS OF VIṢNU
6. Colour: BLUE SKIRT,

B. BASE SCENE: EROTIC SCENE OF MALE & 2 FEMALES COPULATING REPRESENTING 'DA THRA Ū' MANTRA

C. UPPER REGISTER: FLORAL DESIGN

D. INSCRIPTION: ŚRĪ 3 ADHOKṢAJA (?)

E. CONDITION: ALL 8 ARMS MISSING. LESSER WIDTH THAN OTHERS.

REF. No. S19

ELEVATION: WEST **ROOF LEVEL:** LOWER

A. MAIN FIGURE: JANĀRDANA

1. Mount: PEACOCK
2. Pedestal: LOTUS
3. Mudras and ritual implements:
4. Dress and ornamentation: TYPICAL.
5. Relationship with the series: ONE OF THE FORMS OF VIṢNU
6. Colour:

B. BASE SCENE: EROTIC SCENE OF MAN WITH 2 WOMEN COPULATING ON BED.

C. UPPER REGISTER: FLORAL DESIGN

D. INSCRIPTION: ŚRĪ 3 JANĀRDDANA

E. CONDITION: ALL 8 ARMS MISSING.

REF. No. S18

ELEVATION: WEST **ROOF LEVEL:** LOWER LEVEL

A. MAIN FIGURE: ANIRUDDHA

1. Mount: MAKARA (SEA MONSTER)

2. Pedestal: LOTUS

3. Mudras and ritual implements:

4. Dress and ornamentation: DECORATIVE CROWN, EARRINGS, NECKLACE. WEARING DHOTI WITH 2 BELTS & 1 GARLAND & ANKLETS.

5. Relationship with the series: ONE OF CATURVYŪHA VIṢNU

6. Colour: BLUE

B. BASE SCENE: 'SKHAI' MANTRA

C. UPPER REGISTER: FLORAL DESIGN

D. INSCRIPTION: ŚRĪ 3 ANIRUDRA

E. CONDITION: 3 OF 8 ARMS REMAIN. NO CRACKS VISIBLE.

REF. No. S21

ELEVATION: WEST **ROOF LEVEL:** LOWER LEVEL

A. MAIN FIGURE: PURUSOTTAM

1. Mount: GARUDA

2. Pedestal: LOTUS

3. Mudras and ritual implements:

4. Dress and ornamentation: DECORATIVE CROWN WITH EARRINGS, NECKLACES, & ANKLETS. WEARING DHOTI WITH 3 BELTS & 1 GARLAND.

5. Relationship with the series: ONE OF THE FORMS OF VIṢNU

6. Colour:

B. BASE SCENE: 'HAKSAMALAVARAUM' MANTRA (?) EROTIC SCENE OF 3 MALES AND 1 FEMALE COPULATING.

C. UPPER REGISTER: FLORAL DESIGN

D. INSCRIPTION: ŚRĪ 3 PURUSOTTAMA

E. CONDITION: 1 OF 8 ARMS SURVIVE.

REF. No. S20

ELEVATION: NORTH **ROOF LEVEL:** LOWER

A. MAIN FIGURE: VIṢṆU

1. Mount: GARUDA

2. Pedestal: LOTUS

3. Mudras and ritual implements:

4. Dress and ornamentation: TYPICAL

5. Relationship with the series: ONE OF DVĀDAŚA VIṢṆU

6. Colour: WHITE

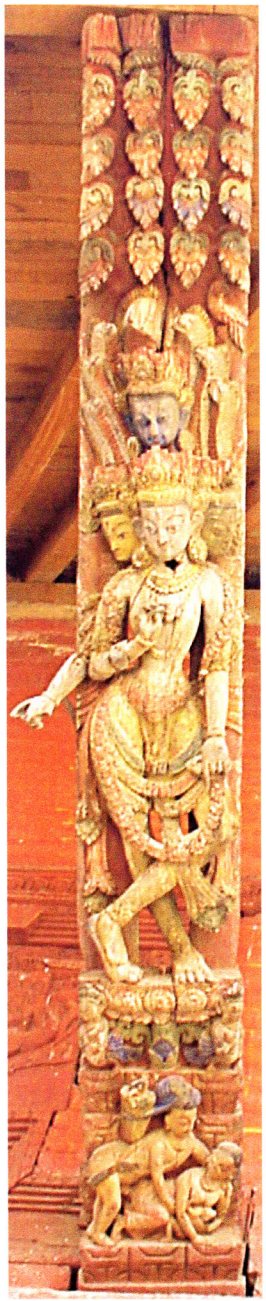
B. BASE SCENE: COPULATING COUPLE OF HORSES & HUMANS REPRESENTING WESTERN ZONE OF TANTRIC RELIGION

C. UPPER REGISTER: FLORAL MOTIF.

D. INSCRIPTION: ŚRĪ VIṢṆU

E. CONDITION: 5 OF 8 ARMS SURVIVE. NONE OF MAIN FIGURE DAMAGED. SEASONING CRACK IN LOWER PORTION.

REF. No. S24



ELEVATION: NORTH **ROOF LEVEL:** LOWER

A. MAIN FIGURE: SAṂKARṢAṆA

1. Mount: GARUḌA

2. Pedestal: LOTUS

3. Mudras and ritual implements:

4. Dress and ornamentation: TYPICAL

5. Relationship with the series: ONE OF CATURVYŪHA VIṢṆU

6. Colour: GOLD

B. BASE SCENE: COPULATING COUPLE WITH NURSING INFANT REPRESENTING WESTERN ZONE OF TANTRIC RELIGION.

C. UPPER REGISTER: FLORAL MOTIF.

D. INSCRIPTION: ŚRĪ 3 SAṂKARṢAṆA

E. CONDITION: 3 OF 8 ARMS REMAIN. HOLE IN NECK OF MAIN FIGURE & SEASONING CRACKS THROUGHOUT.

REF. No. S23

ELEVATION: NORTH **ROOF LEVEL:** LOWER

A. MAIN FIGURE: PRADYUMNA

1. Mount: GARUḌA
2. Pedestal: LOTUS
3. Mudras and ritual implements:
4. Dress and ornamentation: TYPICAL.
5. Relationship with the series: ONE OF THE CATURVYŪHA VIṢṆU
6. Colour: ORIGINALLY RED

B. BASE SCENE: EROTIC SCENE OF COPULATING COUPLE & ASSISTANT FEMALE.

C. UPPER REGISTER: FLORAL DESIGN WITH 2 MONKEYS.

D. INSCRIPTION: ŚRĪ 3 PRADYUMNA

E. CONDITION: 2 OF 8 ARMS REMAINING. UPPERMOST HEAD MISSING & UPPER PORTION IS DAMAGED BY WET ROT.

REF. No. S26

ELEVATION: NORTH **ROOF LEVEL:** LOWER

A. MAIN FIGURE: PADMANĀBHA

1. Mount: GARUḌA
2. Pedestal: LOTUS
3. Mudras and ritual implements:
4. Dress and ornamentation: TYPICAL
5. Relationship with the series: ONE OF THE DVĀDAŚA VIṢṆU
6. Colour: WHITE

B. BASE SCENE: MALE WITH 2 FEMALE ATTENDAN

C. UPPER REGISTER: FLORAL DESIGN

D. INSCRIPTION: ŚRĪ 3 PADMANĀBHA

E. CONDITION: 5 OF 8 ARMS SURVIVE. HEEL ON LEFT FOOT MISSING. NONSTRUCTURAL SEASONING CRACKS.

REF. No. S25

ELEVATION: NORTH **ROOF LEVEL:** LOWER

A. MAIN FIGURE: DĀMODARA

1. Mount:

2. Pedestal: LOTUS

3. Mudras and ritual implements:

4. Dress and ornamentation: TYPICAL.

5. Relationship with the series: ONE OF DVĀDASA VIṢNU

6. Colour: ORIGINALLY RED

B. BASE SCENE: COPULATING COUPLE REPRESENTING EASTERN ZONE OF TANTRIC RELIGION.

C. UPPER REGISTER: FLORAL DESIGN WITH BIRDS.

D. INSCRIPTION: ŚRĪ 3 DĀMODARA

E. CONDITION: 4 OF 8 ARMS SURVIVING. SEASONING CRACK ON UPPERMOST HEAD OF MAIN FIGURE.

REF. No. S28

ELEVATION: NORTH **ROOF LEVEL:** LOWER

A. MAIN FIGURE: VĀMĀNA

1. Mount: GOOSE

2. Pedestal: LOTUS

3. Mudras and ritual implements:

4. Dress and ornamentation: TYPICAL

5. Relationship with the series: ONE OF THE DVĀDASA VIṢNU

6. Colour: WHITE

B. BASE SCENE: COPULATING COUPLE REPRENTING WESTERN ZONE OF TANTRIC RELIGION.

C. UPPER REGISTER: FLORAL DESIGN

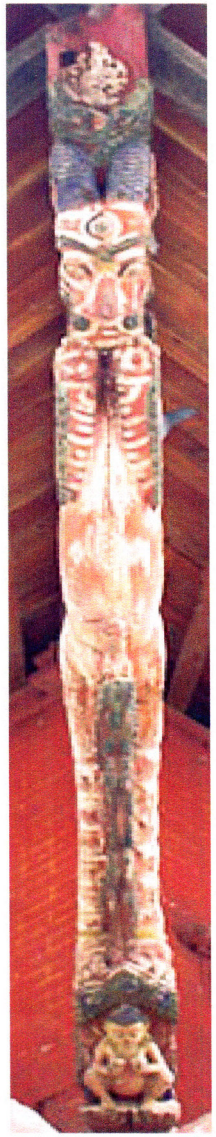
D. INSCRIPTION: ŚRĪ 3 VĀMĀNA

E. CONDITION: 4 OF 8 ARMS SURVIVING.

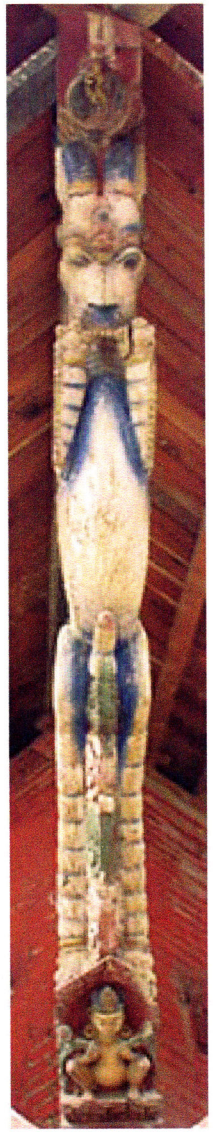
REF. No. S27

S22

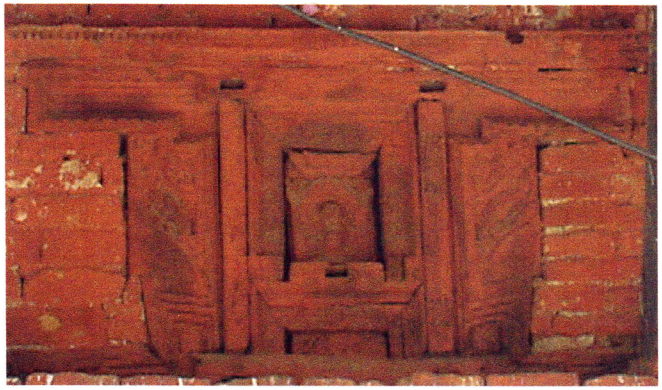
S15



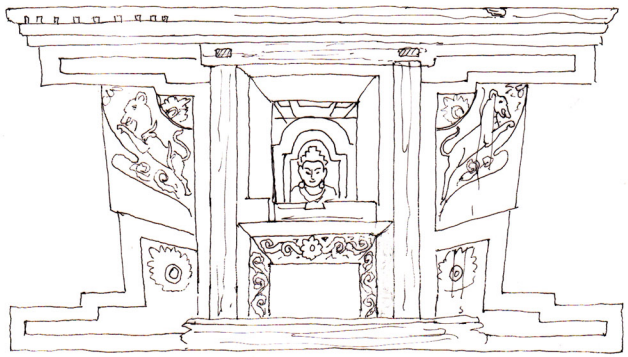
S8



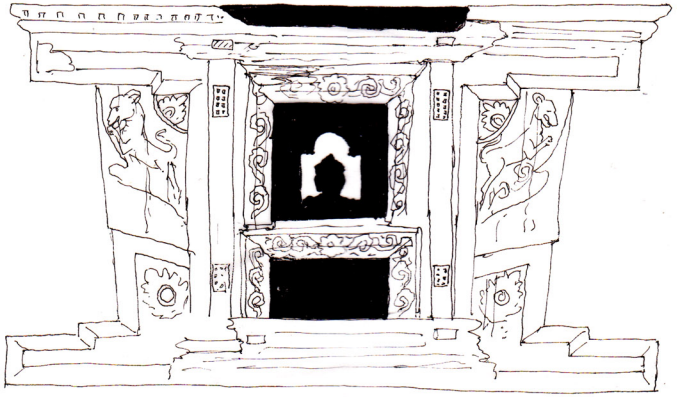
S1



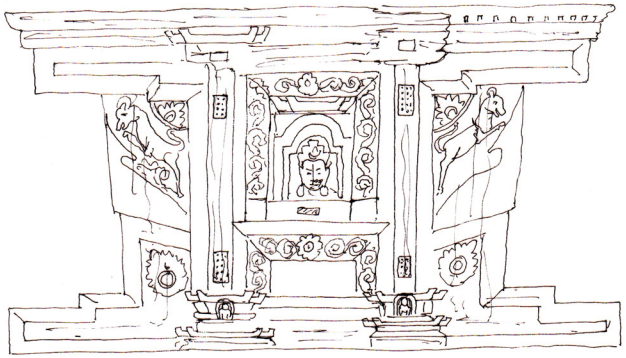
W3

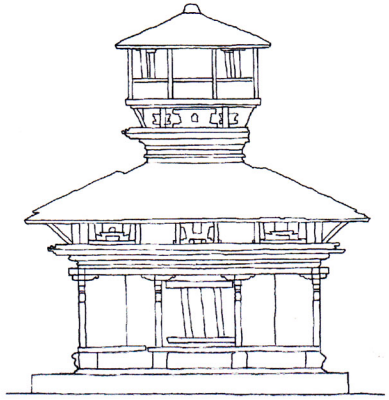


W2



W1





SOUTH ELEVATION

Right: missing decorative carved elements (typical):

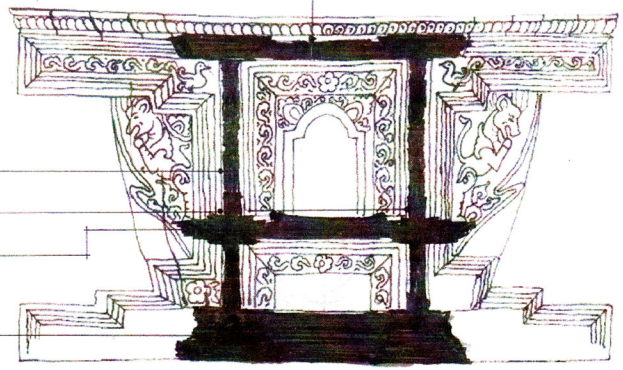
Upper frame

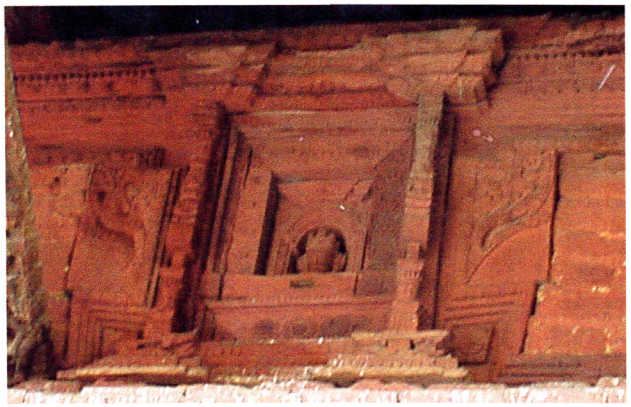
Secondary jamb (behind posts)

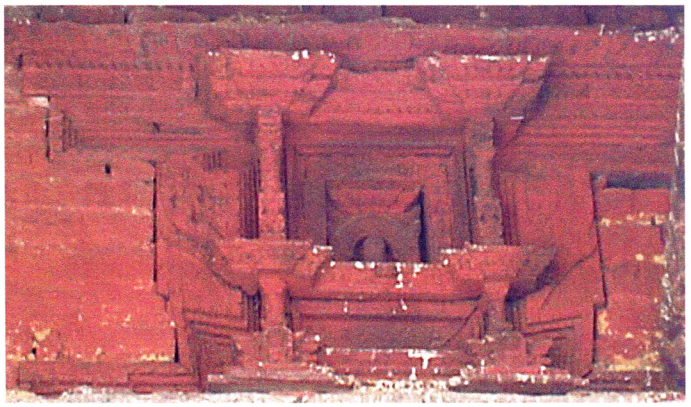
Forward standing posts

Sill

Apron plank







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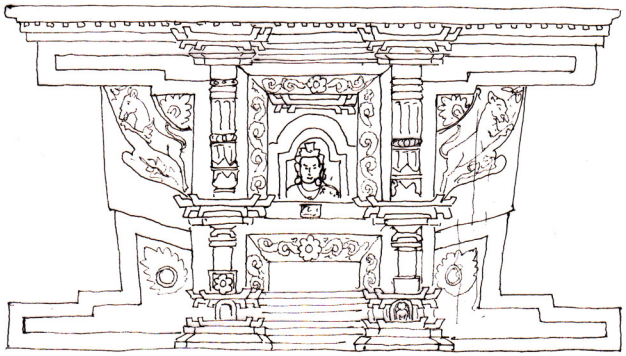

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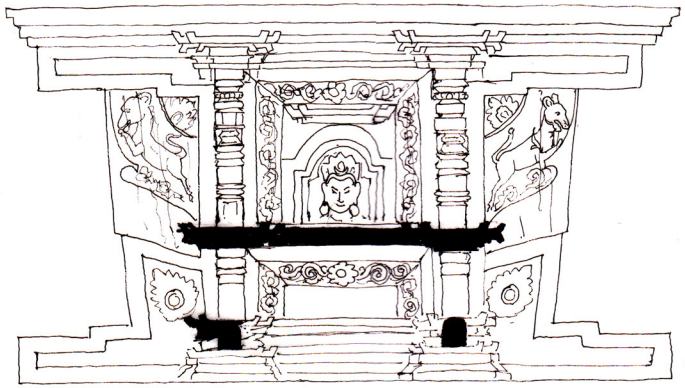

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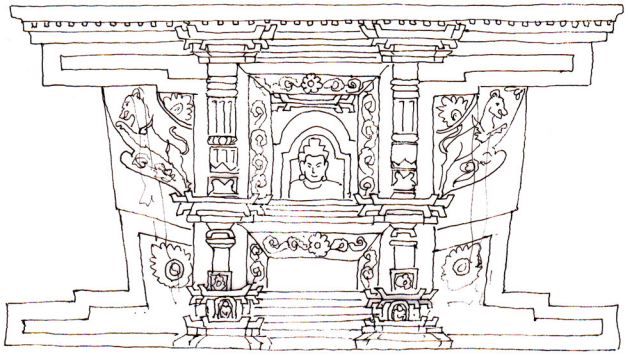
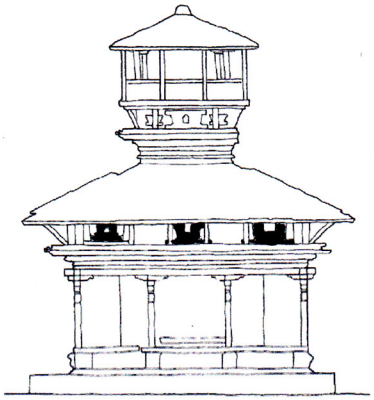
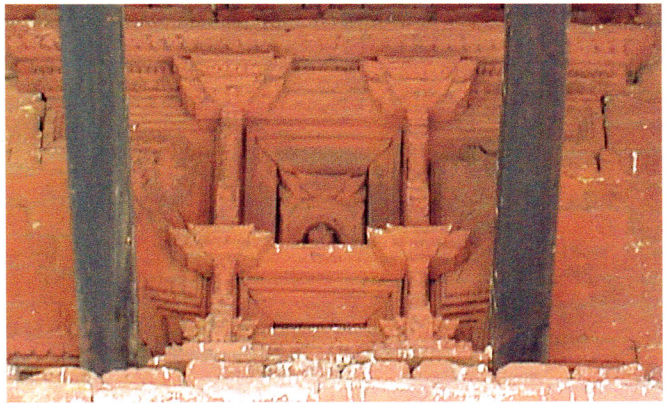




WEST ELEVATION

W9

W8



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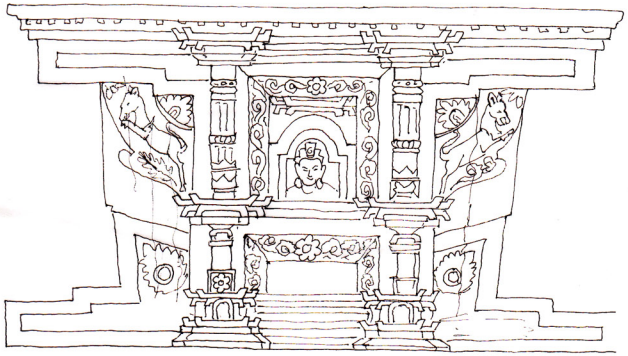
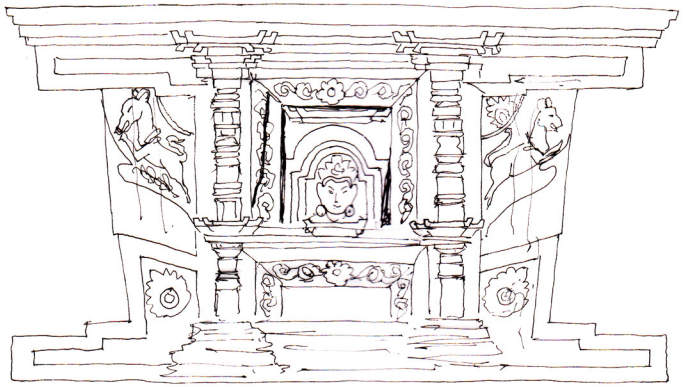
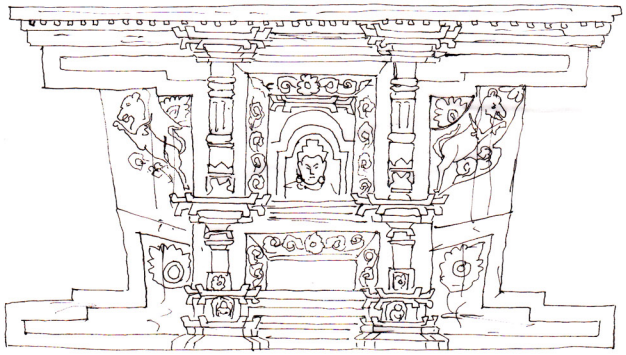
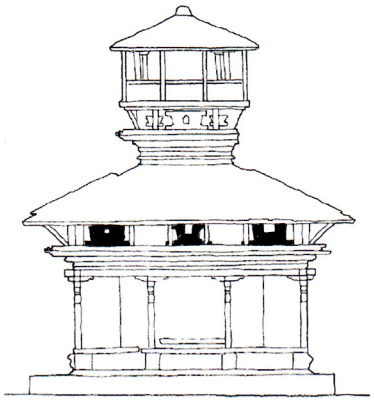
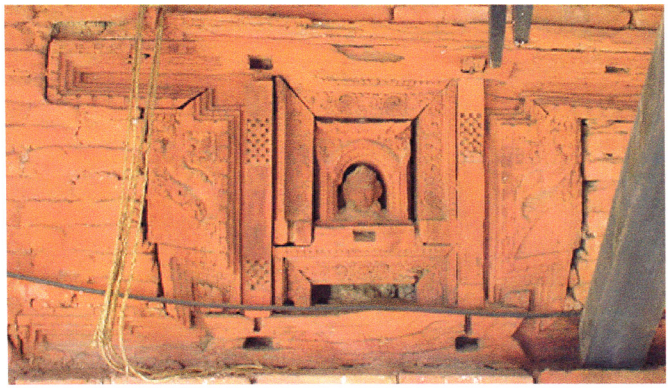








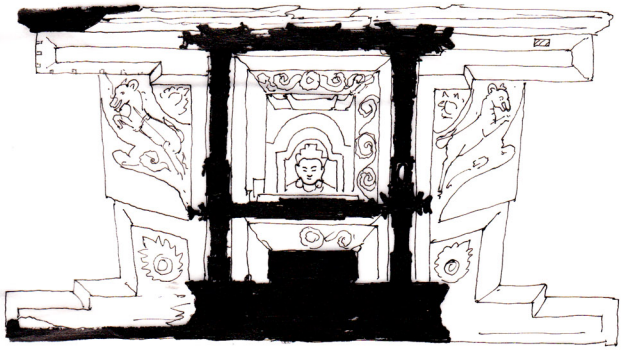
NORTH ELEVATION

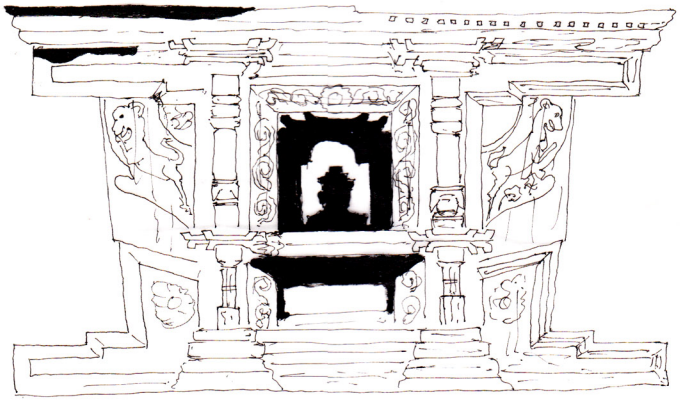


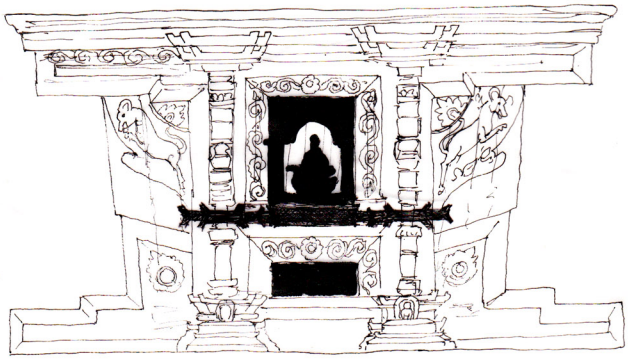
W12

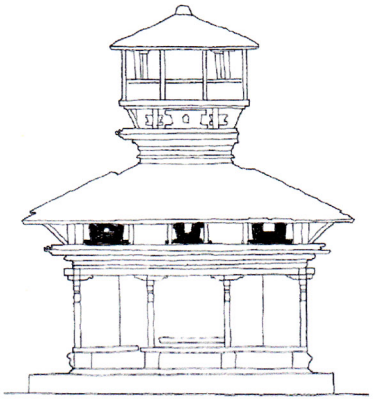
W11

W10









EAST ELEVATION

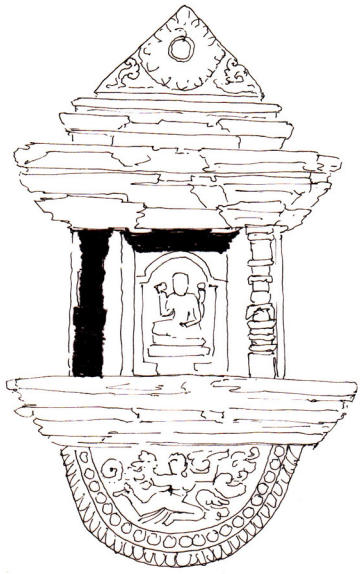
S22 S21 S20 S19 S18 S17 S16 S15 S4

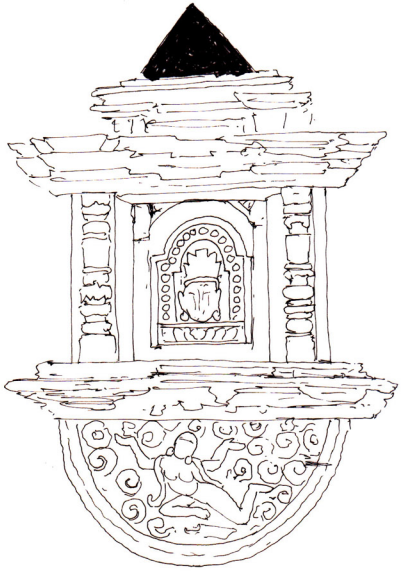
N1

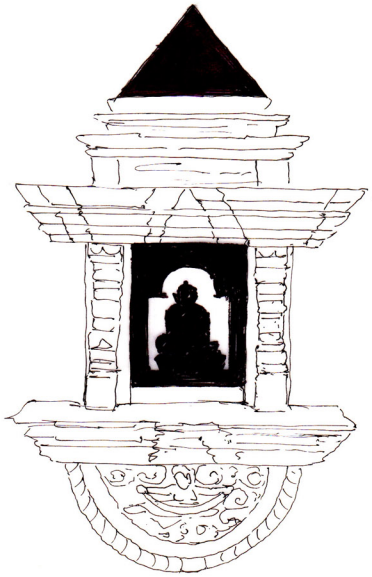
N3

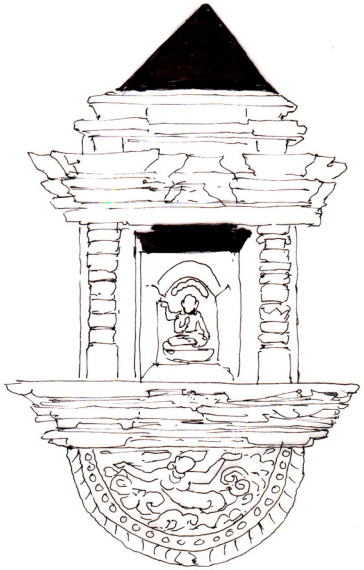
N5

N7









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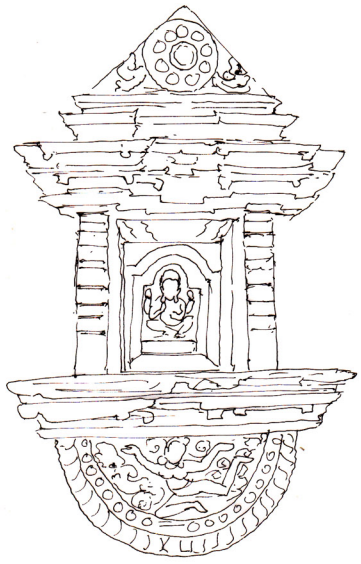

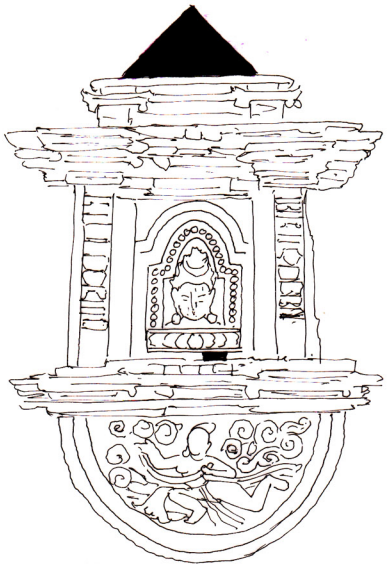

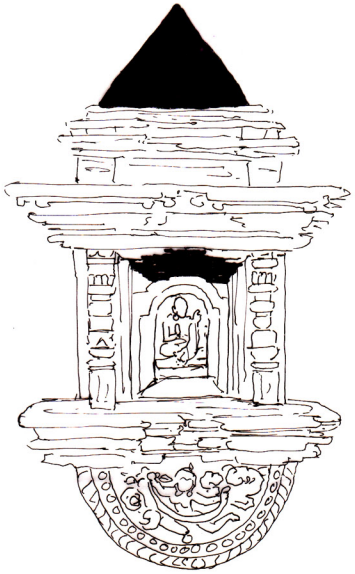

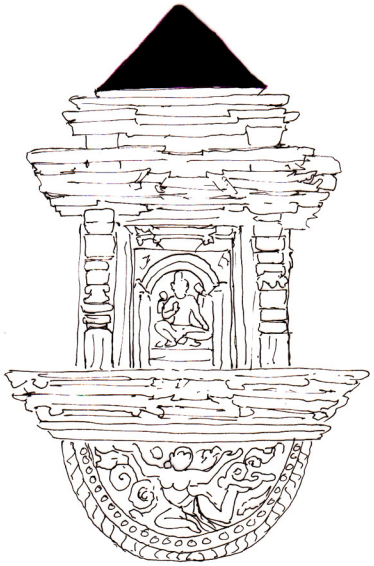

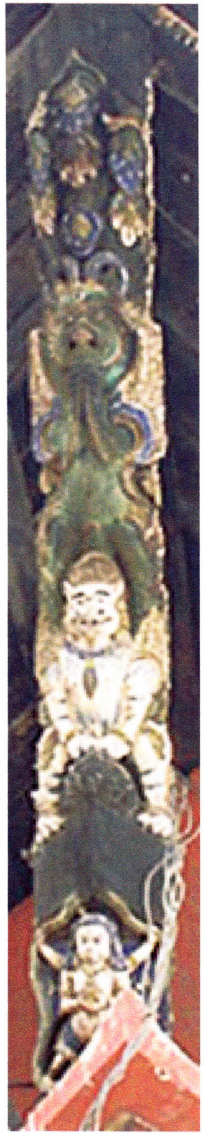

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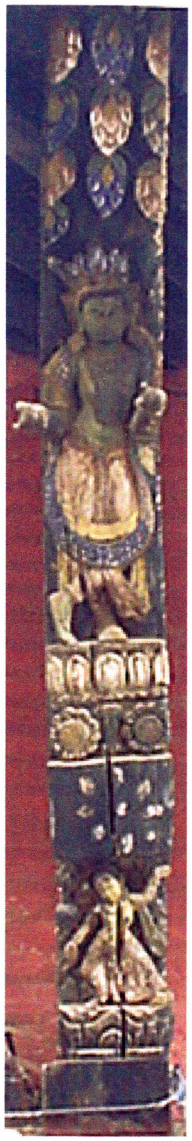

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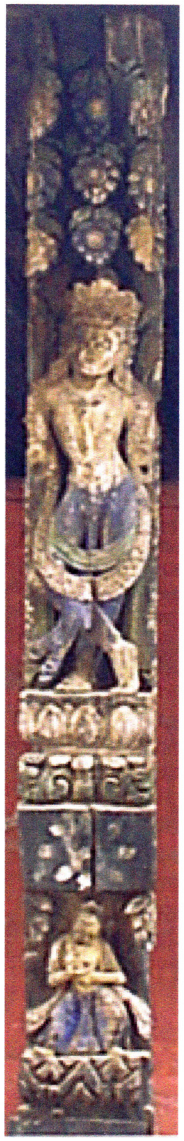

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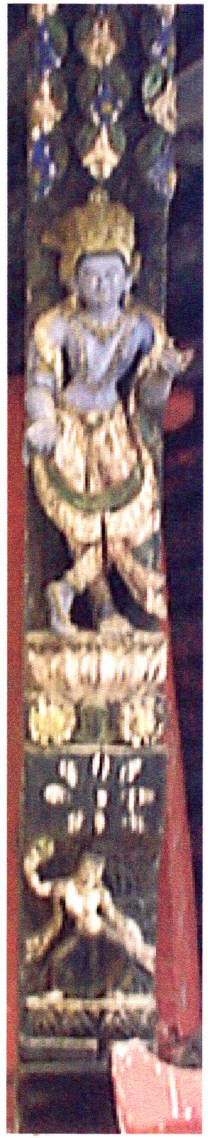

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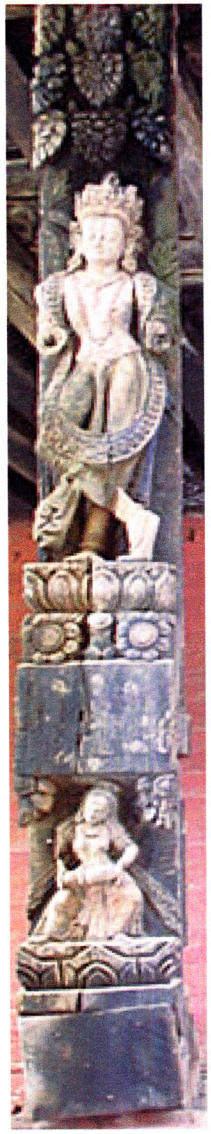

S20

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S15

JAGANNĀTHA

The emergence and spread of an imperial god – from Orissa to the Kathmandu Valley

Niels Gutschow

The emergence of Jagannātha in Orissa

Reliable data about the history of the first Jagannātha temple in Puri are not availbale so far. Indeed a situation not uncommon in the South Asian context. It is in no way surprising. In the early seventies it was pointed out that „nothing definite can be said about the early history of Puri until proper excavation [...] under the main temple reveal the hidden past of this place" (Stietencron 1978: 25). The predecessor of the present temple was not a temple specifically dedicated to Jagannātha. It is widely agreed upon, that the Triad of Wooden gods, Jagannātha, Subhadrā and Balabhadra, accompanied by the Sudarśana-Cakra were installed at the Puri temple not earlier than 1278 A.D. But what existed there before, what did the wooden gods replace? It is widely believed that the first temple was built by Yatati I from the Somavaṃśī dynasty at the middle of the 10th century.
The first temple at the site probably enshrined Vāsudeva - named by an epithet of Kṛṣṇa as the son of Vasudeva. As Kṛṣṇa (lit. „the Black-One") was considered the 8th *avatāra* or an aspect of Viṣṇu, Vāsudeva was also identified as Mādhava (lit. „descent of Mādhu, the lord of knowledge") or Nīlamādhava (the blue Mādhava) - both epithets of Kṛṣṇa and /or aspects of Viṣṇu. It must be noted that these aspects of Viṣṇu are represented also at the Kathmandu temple either as part of the enshrined stele, the Caturvyūha Nārāyaṇa and /or as one of the 24 struts that depict the „24 aspects of Viṣṇu" (*caturvyūhaviṃśatimurti*).

The Somavaṃśīs were a western Orissan dynasty that established its centre in coastal Orissa, with Śiva as their state god, enshrined in the Great Liṅgarāja Temple in Bhubaneswar, one the hightest buildings of India at that the time of its construction. The financial drain caused by the construction of this and other magnificent temples seem to have reduced the military power of that dynasty, causing a rapid decline of fortunes. By the early 12th century – as legends tell us – the temple in Puri must have been in decay. At that time Anantavarman Coḍaganga conquered a vast empire and shifted his capital from the South (Kalinga) to a place north of Bhubaneswar in Utkāla (an ancient form for northern Orissa). After 1135 A.D. this king started to build the present temple at Puri which was completed only in the early years of the 13th century. Within two generations the Gaṇga dynasty managed to construct a temple that turned out to be larger and grander than the rival of the preceding dynasty in Bhubaneswar.
According to a contested theory the Wooden God - identified as Jagannātha, (lit. „the Lord of the World"), another form of Kṛṣṇa or Viṣṇu and like Kṛṣṇa black in colour, was probably from the beginning at the centre of the Puruṣottama cult, but the transfer of the state cult from an image of stone representing Viṣṇu to the Wooden Triad of Jagannātha, Subhadrā and Balabhadra might have taken place almost hundred years after the consecration of the temple. The rise of a Hinduized god was usually connected with the direct patronage of a chief or king. Such a Hinduization under the royal patronage of the Gaṇgas certainly had to fulfill the task of legitimation. The Hinduization of tribal gods in wooden form took place in a process that stretched over a hundred years. Tribal rituals of renewal survived that process: The wooden gods „die" and are buried within Puri's temple compound while new gods are being made following an irregular cycle of about twelve years. The making of the gods and the ritual of renewal (called Navakalevara) is widely dominated by tribals. Traces of an urge to refine the „crude" form of the gods can be seen on the occasion of the annual renewal of the layer of paint (not done for the Triad at the Kathmandu temple) in July: Hands and feet in silver are provided to the truncated bodies of the gods while they are on their annual summer journey to Gundicā, Jagannāthas aunt.
By the beginning of the 14th century Jagannātha finally had become the uncontested imperial god (*rastradevata*) of the Gaṇga dynasty.

Jagannātha as the „imperial god" of the Gaṇga dynasty - a model for legitimation of power

The German historian Hermann Kulke had convincingly established the theory of emergence of „regional cultures of medieval India" (Kulke 1993: 52). At the beginning of the second millenium A.D. „regional state formation and the development of great sacred places slowly began to intertwine". This was seen as „an evolution which culminated in the development of the great temple cities of India as the major foci of royal patronage". Subsequently, „the kings changed from royal sacrificers to earthly servitors (*sevaka*) of their respective deities". The Jagannātha cult represents a good example for such a development. Coḍaganga was „highly motivated by the political interest to honour the religious feelings of the conquered people of central Orissa and, at the same time, to match the imperial Cōḷas" of the South. The ritual dedication of the whole empire of Orissa to Lord Puruṣottama Jagannātha in 1230 A.D. increased the royal interest and influence in Śrīkṣetra – the sacred realm of Puri in the shape of a conch shell (*śankha*).
This relation between power (*kṣatra*) and sacred realm (*kṣetra*) had by the 16th century become a symbol of Hindu kingship and royal authority. After the collapse of the central power in Orissa (1540-1568) which had monopolized the cult of Jagannātha, it spread to the capitals of the „Little Kings" who dominated small territories of their own in the Orissan hinterland. Only after the Moghuls allowed the Rājā of Khurda to gain control over the Jagannātha cult in 1598, the „Little Kings" started to build temples dedicated to the Wooden Triad, replicating also the „twelve festivals" of Puri and the ritual of renewal of the gods. Building such a temple was seen as a symbolic declaration of independence. As such these temples influenced the position of the *rājās* within their tribal society and served to legitimize their power over a defined territory. The regional kings on the other side were granted certain rights and privileges in the central Jagannātha temple in Puri. The Khurda *rājās* were granting such rights in order „to gain the loyalty and support „ (Kulke 1993: 55) of their subordinate kings. In other words, „the Khurda *rājās* shared their position in Puri in order to survive politically". The general trend even grew, when the Marathas brought Khurda and the surrounding feudatory states under their control in 1760 A.D.

Until Orissa came under British Control in 1803, the building of Jagannātha temples had even spread beyond the narrow confines of Orissa. Strange enough, the Pax Britannica encouraged the construction of Jagannātha temples even more. In 11 out of the 17 Ex-Feudatory States, Jagannātha temples were built between 1850 and 1930 (Kulke 1976: 11). And besides these temples various other „royal" temples were constructed and dedicated to Baladeva, Raghunātha, Gopinātha or Balarāma. With the construction of temples the palaces were also redefined. Originally placed on hilltops, the *rājās* had residential quarters built near the temple by the 17th and 18th century and these were finally, in most cases in the early 20th century, replaced by palatial buildings. These were located in such a way that direct access between the compounds of palace and temple were available.

Jagannātha in Nepal

The advent of the „Lord of the Universe", 17th century

Available documents suggest that Jagannātha as a form of Kṛṣṇa and Viṣṇu remained unknown in Nepal until the middle of the 17th century. At that time the „Little Kingdoms" in the hinterland of Puri and Khurda started to establish temples dedicated to Jagannātha and under the suzerainty of the Moghuls the local kings fostered pilgrimage.
Siddhinarasimha Malla, who ruled over Patan from 1619 to 1661 had built temples like the Viśvanāth („the Lord of the Universe" in the form of Śiva) pagoda in 1627 and the neighbouring *śikhara* temple in stone dedicated to Kṛṣṇa as well as to Viśvanāth a decade later. Known as a „rajarhsi", a sage among kings, he even „relinquished the throne in favour of an extended holy pilgrimage to Benares" (Slusser 1982: 201). Having provided already an abode for the „Lord of the Universe" after his temple in Benares was repeatedly demolished by Muslim rulers from Afghanistan he wanted to be near to the Lord. Likewise, the Kṛṣṇa temple on Darbār Square represented Kaśī, the sacred relm of *kṣetra* of Benares through 108 miniature *liṅgas* caved onto the lintel above the first floor arcade.
Years later Siddhinarasimha Malla also visited Jagannātha in Puri on a pilgrimage. The 19th century Bhaśavaṃśavali chronicle informs us about this pious act. This was probably the first contact of a king from Nepal with the imperial god of Orissa whose fame by then had reached the remotest corners of the Subcontinent. Siddhinarasimha reached Puri probably in the sixties of the 17th century, only a few years ahead of Bhaktapur's Jagat Malla, who ruled from 1645 to 1672.
A painting that is preserved in the Victoria and Albert Museum in London documents Jagatprakāśa Malla's visit to Puri in 1670. The painting bears an inscription on the tower, the deul of the temple in which the Triad – Jagannāth, Subhadrā, Balabhadra – can be seen in their representation as Wooden Gods. The inscription identifies the donors, Jagatprakāśa Malla and his retinue and the ritual the painting celebrates. It is Anantavrata, the vow that includes fasting during the month of Bhadra. On the 14th day of the bright moon the observance was completed in Puri.
Jagatprakāśa must have been informed about the earlier pilgrimage of his neighbouring king whose son visited him in Bhaktapur in June 1670 to conclude a pact. And Siddhinarasimha attended the initiation ceremony of Jagatprakāśas son Ugramalla, who is also depicted on the painting (Starza 1993: 36). The following decades must have seen many pilgrims heading for Puri and even the Cār Dhām, those shrines that mark the four corners of the Subcontinent. Jagatprakāśas grandson, Bhupatindra Malla therefore placed four temples on the square in front of his palace that are identified with the Cār Dhām. Pilgrimages seemed to have drained the resources of the small kingdom. A valid substitute at home was meant to gain merit easier and faster. Thus the first temple in Nepal dedicated to Jagannātha must have been constructed within the last decade of the 17th century in the shape of a modest *śikhara*-tower which was destroyed in the 1934 - earthquake.

The case of the Newar cities of the Kathmandu Valley

In Kathmandu, the development did not follow this pattern. The palace of the Newar kings of Kantipur must have existed at the present site since at least 500 years when Mahindra Malla decided to enshrine a Caturvyūha Nārāyaṇa right in front of his palace in 1563 A.D. The temple was designed in the shape of a square pagoda with no directional dominance, a feature that reflected the four-sided stele in the sanctum. The *jalahari*, the water-drain that supports the stele is directed towards north but Vāsudeva faces the palace. We should remember that Vāsudeva probably was the manifestation of Viṣṇu that was enshriened in Puri prior to the advent of the Wooden Gods. In Puri he was replaced or superseded by the Triad of tribal origin that always faces East.
In Kathmandu, the Caturvyūha Nārāyaṇa had been kept in place when the eastern access of the inner wall was closed to receive the Triad which was brought from Puri in the 18th century. The Caturvyūha Nārāyaṇa ever since remained invisible to the devotees who turn to the temple in the early morning. A new layer represented a more powerful symbol of royalty, fashioned after prototypes from Orissa which had spread across the regional centres of Bengal and Madhya Pradesh (like Rewa) in the 18th century. Even the *rāja* of Vārāṇasī (see map in annex) followed that trend as late as the beginning of the 20th century when he constructed a spacious compound beyond the perimetre of the Pañcakrośīyātrā, just south of Assi Ghāṭ. He even went a step further and created an environment that mirrored Śrīkṣetra (the sacred realm of Puri) which includes a miniature version of Candankuṇḍa. Moreover, the three chariots parade through the southern quarters of the town in the month of Asāḍhā to take the Triad on the annual summer journey to Guṇḍīcā.

The Malla kings were not really in need of additional symbols of their divine power, as they were rooted in the Valley since hundreds if not thousands of years. But it might have been the Shahas who felt obliged to comply with North Indian norms of royalty. That by chance happened on a low level, as the Triad is very small in size, resembling thos Wooden Gods kept in Orissan households. The annual journey is not performed in Kathmandu, there is neither a Candankuṇḍa nor a Guṇḍīcā. The layer of paint is not even renewed annually. But the Caturvyūha Nārāyaṇa is covered by sheets of metal repusse on the occasion of Jagannāthas *yātrā* in July.
The Jagannātha temple in Teku seems to be more closely connected with Kṛṣṇa as the gods are paraded through the streets of Kathmandu a few days after Kṛṣṇas birthday in August to celebrate the anniversary of the temple's original consecration.

The Jagannātha temple of the palace of Kathmandu obviously documents a hasty manipulation of an already existing royal temple according to new needs. One could rather call that act preliminary because it seems to have been the privilege of Raṇa Bahādur Shah, the grandson of Pṛthvī Nārāyaṇ Shah, to have gone a decisive step further. Beyond the narrow confines of the Newar city and its palace square he constructed one of the largest temples of the country to demonstrate or renew the legitimacy of the Shah dynasty. It is not clear wether the building represented a revolution in terms of the architectural vocabulary utilized as it defied the local traditions and incorporated elements of a modified Anglo-Indian style. Chronicles tells us, that the initial building was a pagoda which collapsed in the 1833 earthquake. Probably only on the occasion of the reconstruction which lasted until 1841, the architectural vocabulary changed. The domed building adopted Moghul elements to enshrine the „Lord of the Universe", Jagannātha, in a full scale iconic version.

Associations with Jagannāth prevailing in Nepal

The Triad of Wooden Gods from Puri, installed in what could be called a makeshift niche in an already exiting prominent royal temple does not look like the representation of an imperial god. It may rather be considered as an objetc that recalls a pilgrimage to the place of Jagannāthas origin, Puri. Little can be said about the other temples dedicated to Jagannātha in Patan or Bhaktapur as they did not survive in their original configuration.
The imposing and impressive temple built by Raṇa Bahādur Shah, however, seems to confirm the significance of the Lord of the Universe in bestowing royal power (*kṣatra*). The identification of the Shahs with Jagannātha seems all the more obvious as the dynasty is generally identified with Viṣṇu, who since ancient times is considered to manifest himself in any king in his capacity as the all-pervasive protector.

In the general ritual context of Nepal, Jagannātha is considered to remove pollution. For example, if in a ritual innocent people or children defile an object, food or other persons unwillingly, it is generally excused with the presence of „Jagandyaḥ" as the god is called in local language. It is this god that is considered to transcend orthodox barriers of purity and caste. That is, however, true only to a certain extent but not known to Newars. Bariers of caste exist in Puri as everywhere else. There and in most temples of Orissa Jagannātha persents himself as Patitapāvana, „The Purifier of all Fallen-Ones" at the eastern gate to the temple compounds. As this epitheton says, not the temple itself, but the god is accessible to all and he promises to purify even those who are polluting.

Jagannātha Temples in Kathmandu, Patan and Bhaktapur

Legends concerning the construction of the Jagannātha temple at Tuṇḍikhel by Raṇa Bahādur Shah at the end of the 18th century appear twisted. It is said that the Barhmins of Kathmandu were in tense orthodox opposition to the king, disapproving his marriage with Kantimati Devī, a Brahmin widow from Tirhut. To appease the Brahmins Raṇa Bahādur started in 1796 to build the temple dedicated to the Lord of the Universe, who at least in the Nepalese context is associated with the removal of pollution. But when his beloved queen died in 1799 just after Raṇa Bahādur Shah had abdicated in favour of his invant sion, Girvaṇa Yuddha, to become a mendicant (*sannyasin*) in Benares things got a turn: „Maddened with grief the king ordered the heedless gods dragged from their temples and their images smashed" (Slusser 1982). When he was asassinated upon his return from Vārāṇasī to Nepal in 1806, the temple had not yet been completed, the images, carved in Benares , were still stored away at Mulcok in Patan, as 19th century chronicles tell us. It is not known when the temple was finally consecrated.
The ground-floor arcade above the five-stepped (!) plinth remained quite conventional, recalling the arcade around the sanctum of a 17th century pagoda, the superstructure demonstrates the import from India. The dome was probably one of the first of its kind ever constructed in Nepal – at a time when Bhīmsen Thāpa had the domed Bhīmbhakteśvara temple constructed in his palace compound. It is, however, not a true dome in architectural terms, but a bulging mass of bricks that is supported by a timber frame and topped by a conventional finial, complete with *ghaṇṭa* and *amalaka*.

The Caturvyūha Nārāyaṇa of Kathmandu must have been consecrated when the original temple was completed. A structure that is strikingly similar not in size but in proportions to the 15th century Yakśeṣvara temple of Bhaktapur and the Nārāyaṇa temple of Caṇgū. In contrast to later pagodas, the circumambulatory passage around the sanctum is found inside the temple, generally accessible only for the officiating priest. The 17th century witnessed the circumambulatory passage being opened up to form an arcaded passage under the lower roof of the temple. It is but possible that the temple collapsed in an earthquake to allow the realization of amodified iconographic programme featuring the *caturviṃśatimurti* of Viṣṇu, while the massive stone slab bearing Pratāpa Malla's poems might have found its final destination at the same time. At that time the three-stepped plinth must have been adapted to a quincuncal plan called *pañcayatana*, with subsidiary shrines in the four corners. Originally, these miniature pagodas were housing the usual four subsidiary deities. All this must have happened in 1663 when the struts of the temple had been renewed.
Little more than hundred years later Pṛthvī Shah must have placed the wooden gods in the temple after he had conquered Kathmandu in 1768. It seems useless to speculate how the wooden gods arrived in Kathmandu: Nothing is known about a pilgrimage of Pṛthvī Narayan Shah to Puri.

Well before the Jagannātha Triad was incorporated into the already existing temple of Kathmandu, two or three other temples dedicated to Jagannātha existed already in Bhaktapur and Patan. In Bhaktapur it must have been a prominent royal designation east of the palace and adjacent to the 9th Durga, Tripurasundarī. The temple the shape of which remains unknown, collapsed in 1934 and is being excavated at present by the municipality, exploring ways of its reconstruction. The second temple is located in Ikhalakhu, one of the 12 squares of Patan with a substantial religious infrastructure. The icons of the two-storeyed, probably late 18th century pagoda are lost since long

and have been replaced in 1995 when the desolate structure had been restored to its original shape by the Department of Archaeology.
While large temples came up to house Jagannātha, a number of shrines subsidiary to esoteric shrienes (*āgama*) were installed displaying an iconographical representation of the Triad: Jagannātha is depicted as Viṣṇu, complete with his four attributes (*padma, śankha, gaḍa, cakra*), Subhadrā as Lakṣmī with lotusses in her hands and Balarāma, the brother of Kṛṣṇa, holding a plough in his hand. While in Orissa Balarāma is enshrined separate from the Triad, it is always him who in Nepal appears as the companion of Kṛṣṇa or Viṣṇu. A fine example is found at a miniature temple of stone in the courtyard of the *āgam* shrine of a Rājbandhari family near Naradevī in Kathmandu.

Almost a hundred years later two Jagannātha temples were built that survived the ravages of time. Both of them are located on the periphery of Kathmandu.
In 1792 a merchant from Makhan dedicated a large temple in the shape of a *śikhara* tower built in bricks to the Triad represented as Wooden Gods. Located near the embankment along the river Bāgmatī it stands in a quadrangle designed to shelter pilgrims and ascetics. To add to the peculiar design, the temple is surrounded by an octagonal arcade designed as if being part of a pagoda, supporting the lowest roof. The hybrid mixture of designs and fabric creates the feeling of insecurity. How could the Triad from Orissa be enshrined by an affluent family years ahead of a similar undertaking by the Shah dynasty? While the merchant tried to create something completely new by mixing elements of well-known styles, the contemporary ruler and grandson of Pṛthvī Nārāyan Shah impressed his contemporaries with a grand scheme..

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History of Jagannath Temple

At Kathmandu Darbar Square, facing east in front of Krishna Temple, one can find Jagannath Temple. Inside the east gate, there are statues of Lord Krishna (Jagannath), Suvadra, and Balaram mounted against the wall. In the middle of the temple resides a stone-carved four-faced Lord Bishnu's statue.

There are some conflicting historical explanations regarding the actual creation period of Jagannath Temple. Based on one of the oldest scripture found in Hanuman Dhoka pertaining to Malla Kings[1], the temple was established by King Mahendra Malla around 1619 BS (1562 AD). Different historical account of Devmalla Bansawali asserts that King Pratap Malla established both the temple and statue of Jagannath inside the temple.[2] On the contrary, a copper scripture dating back to 1689 BS (1632 AD) by Laxmi Nar Singha is on the east gate of the temple.[3] This proves that the Jagannath Temple was completed before the time period of King Pratap Malla. The time period between 1698 BS (1641 AD) to 1731 BS (1674 AD). Therefore, the conclusion drawn by historians is that King Pratap Malla later established the statue of Jagannath inside the temple build by King Mahendra Malla around 1619 BS (1562 AD).

Another well-known temple of Jagannath exists in the Urissa province of India. It is believed that King Pratap Malla decided to have resemblance of this Indian Jagannath right near his palace. Therefore, he wouldn't have to travel far to worship. Later, King Pratap Malla conceived Jagannath statue inside an already build temple, in front of his palace. This temple later came to be known as Jagannath Temple in Kathmandu Darbar Square.

In India, statues of Jagannath (Krishna), Balaram, and Suvadra are made of wood. Every twelve years, these statues are replace with new ones. The older statues get buried with extensive ritual process.[4] In Nepal, this practice did not come into effect. It is also unknown about the actual material composition of these statues due to heavy coloring and this past. The best guess is that these statues are made of either wood or mud.

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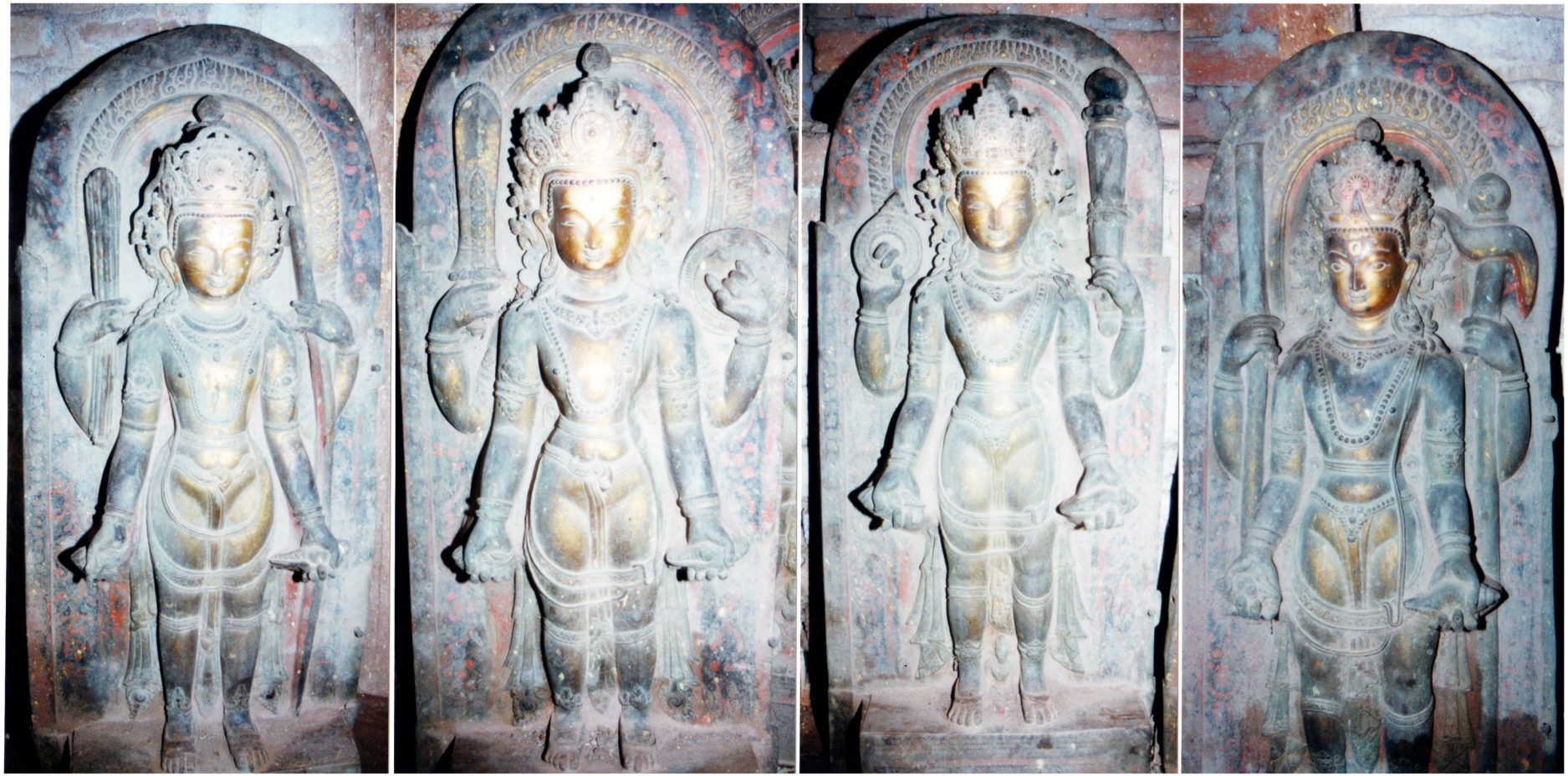
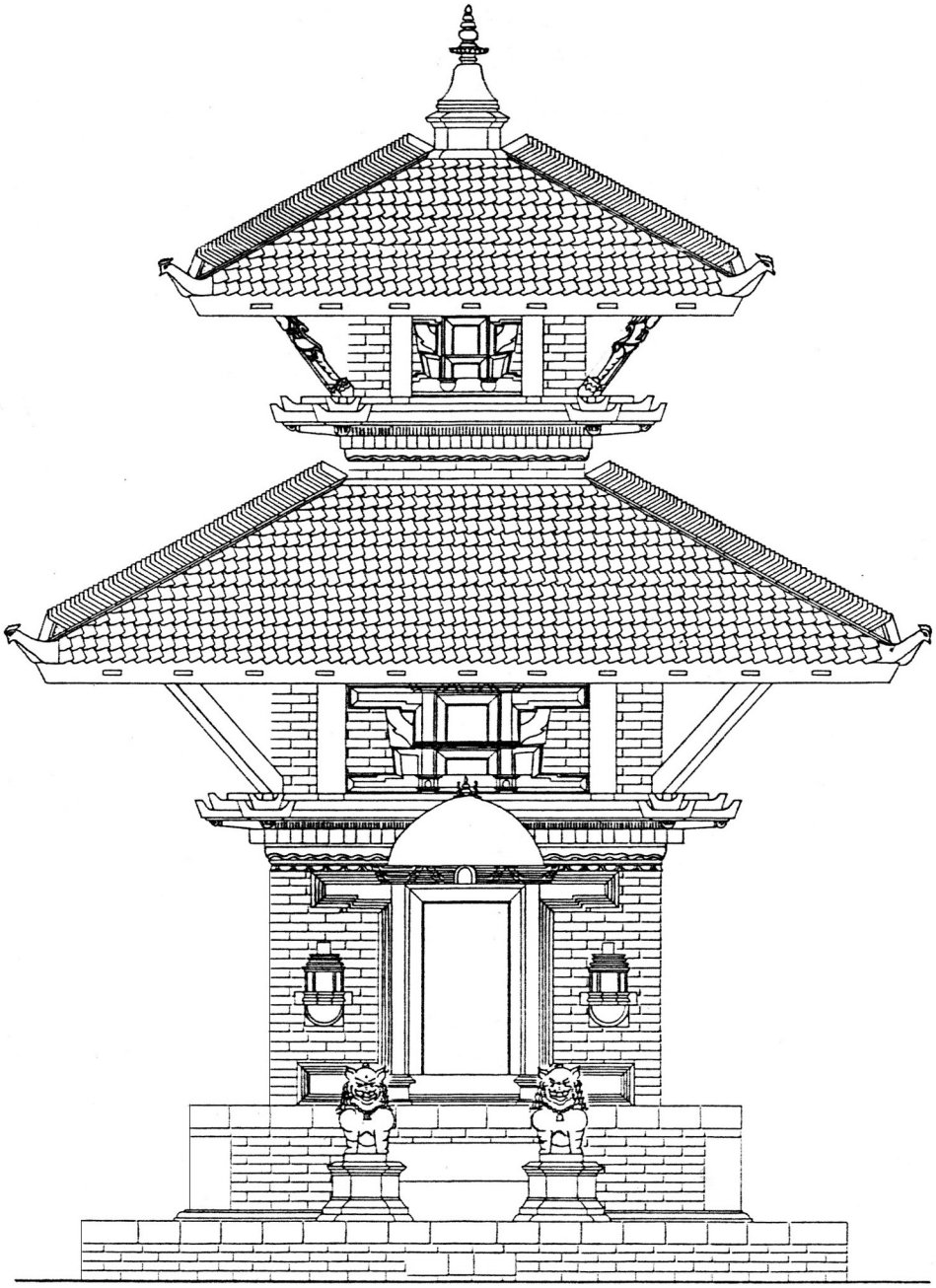
[1] Parishistha, Number 7 Scripture
[2] "Devmalla Bansawali," Yogi Devinath. Jha. Sursumser J.B.R., 2013 BS (1956), Page 1090, Kathmandu.
[3] Parishistha, Number 10 Scripture
[4] "The Development of Hindu Iconography", Jitendranath Banerjee. Delhi Munsiram Manoharlal Publishing Private Limited, 1974AD, Third Edition, Page 211-212.

Jagannath Temple, Kathmandu:
Jagannath (right), Subhadra (middle) and Balabhadra (left), placed into the eastern doorframe of the inner quadrangle, photo: May 20, 2000.

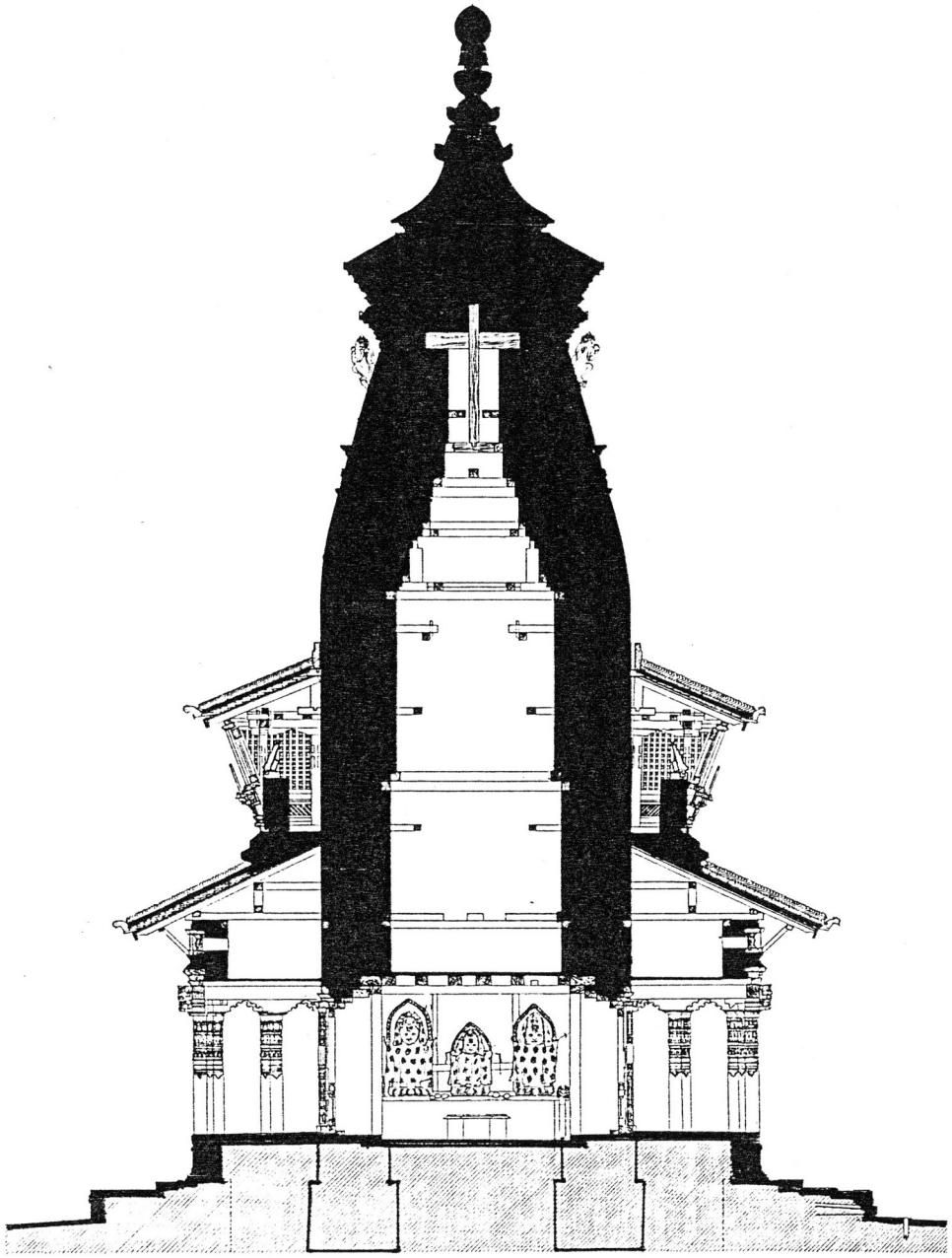
Jagannath Temple, Kathmandu:
Jagannath (right), Subhadra (middle) and Balabhadra (left), placed into the eastern doorframe of the inner quadrangle, photo: May 20, 2000.



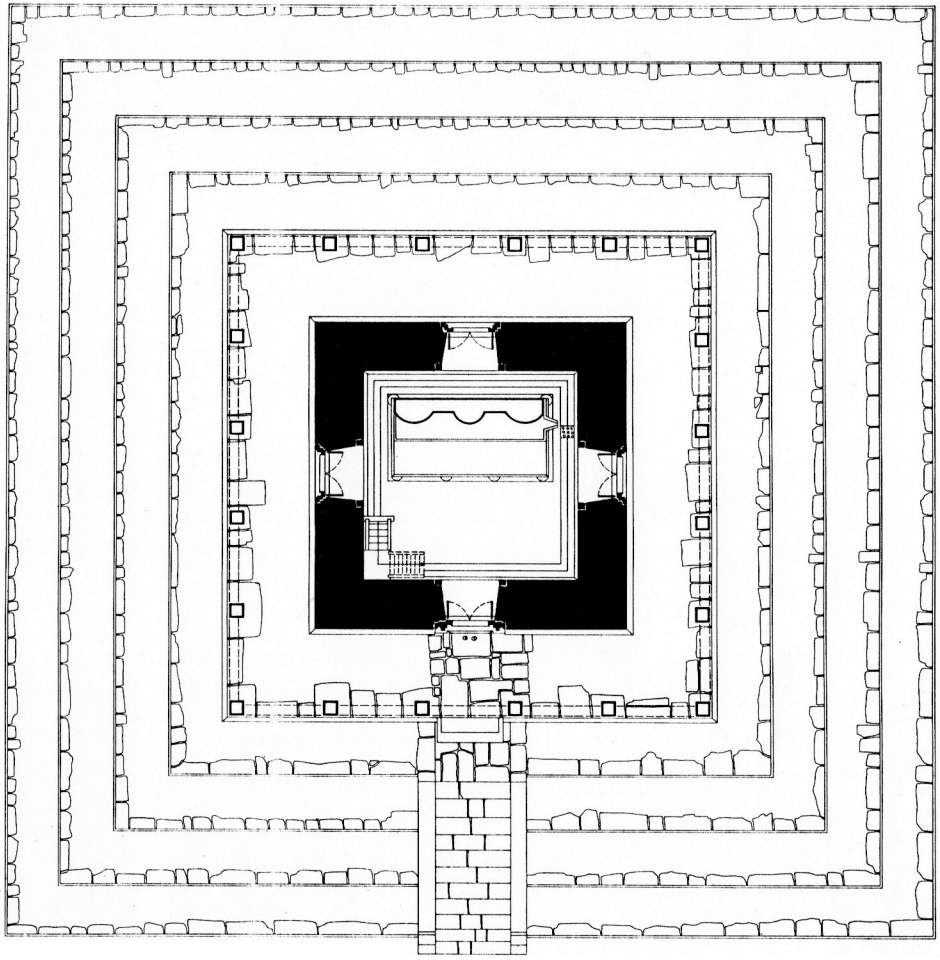
Jagannatha Temple at Kathmandu Darbar Square
Brass repoussé for the Caturvyuha Vishnu in the sanctum which is covering the stone stele annually on the occasion of Jagannatha's yatra in the month of Asadha.
From left to right: Pradyumna (west, with bow and arrow), Aniruddha (north, with shield and sword), Vasudeva (east, with club and disc) and Shankarshana (south, with plough, also identified as Balarama).
Photographs Bijay Basukala, 20 August, 2000



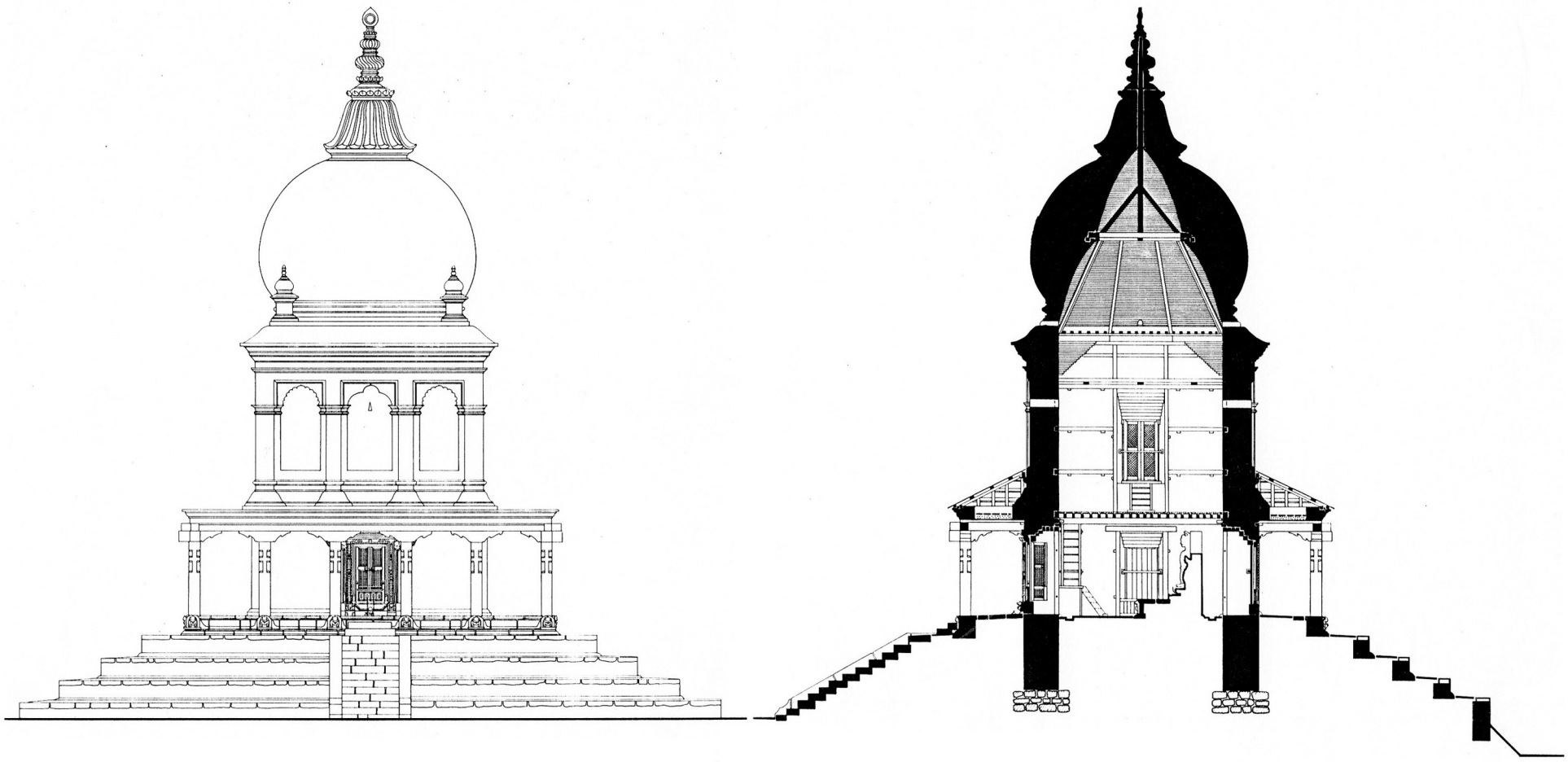
Patan:
Temple of Jagannath in the shape of a two–storeyed pagoda at Ikhalakhu. Restoration to its original shape in 1995 by the Department Archaeology, including the installation of a Vishnu figure as the original icon was lost.
Drawing: Gyanendra Joshi, scale 1:40.



Kathmandu:
The temple of Jagannatha at Teeku, established in 1792 A. D. by Bhaba Man Singh, a Merchant from Makha Tol, close to the Royal Palace. The Triad, Jagannatha, Subhadra and Babhadra are placed into the square sanctum facing east, surrounded by an octagonal arcade. Drawing: Krishna Ram Chitrakar, July 1980, scale 1:100. Courtesy Raimund O. A. Becker–Ritterspach, Artibus Asiae, Vol. LIV, 1/2, 1994, p. 162



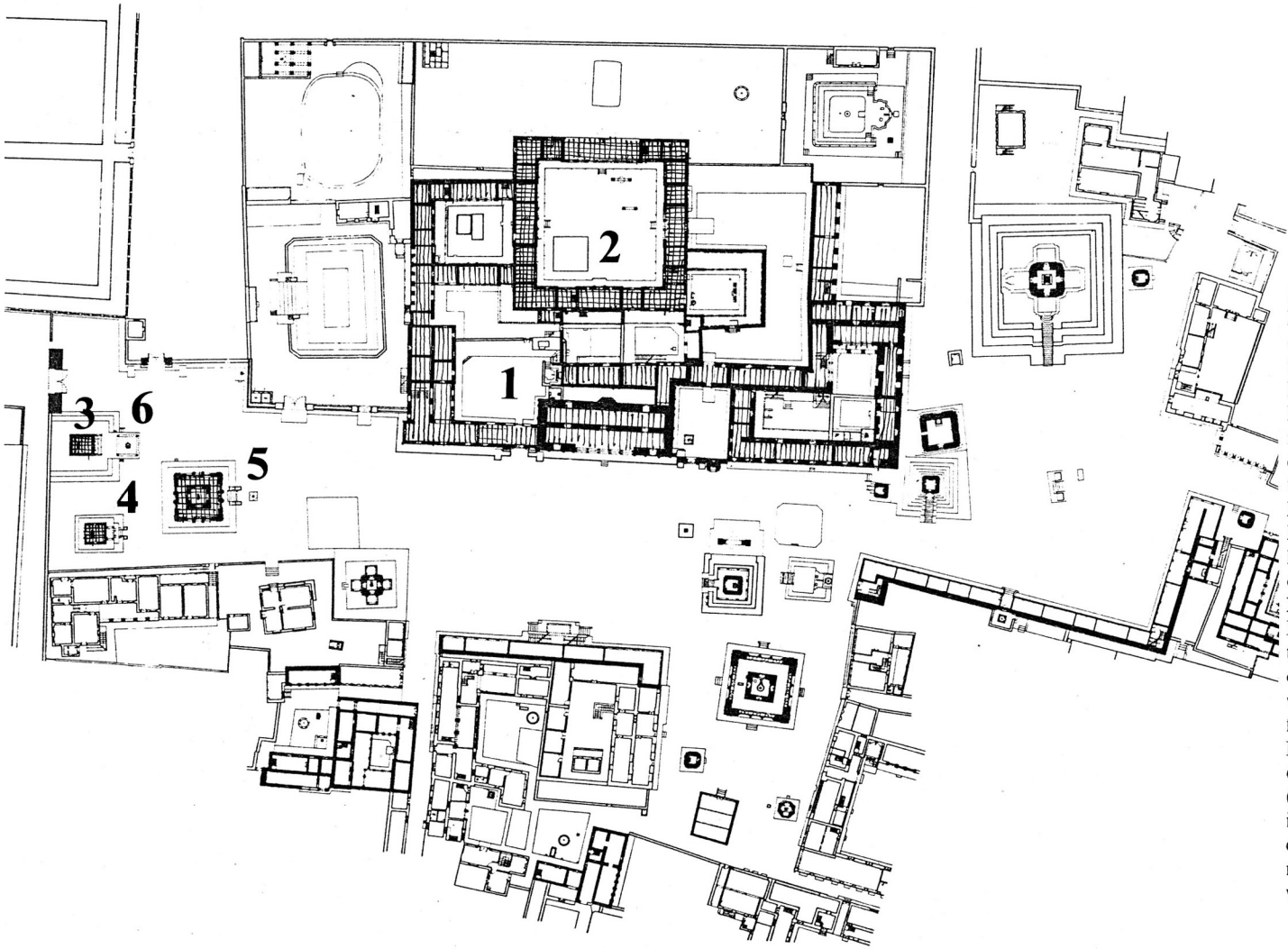
Kathmandu:
Jagannath Temple at Tundikhel, plan, scale 1:200
Drawing: Surendra Joshi 1984, Copyright: Niels Gutschow



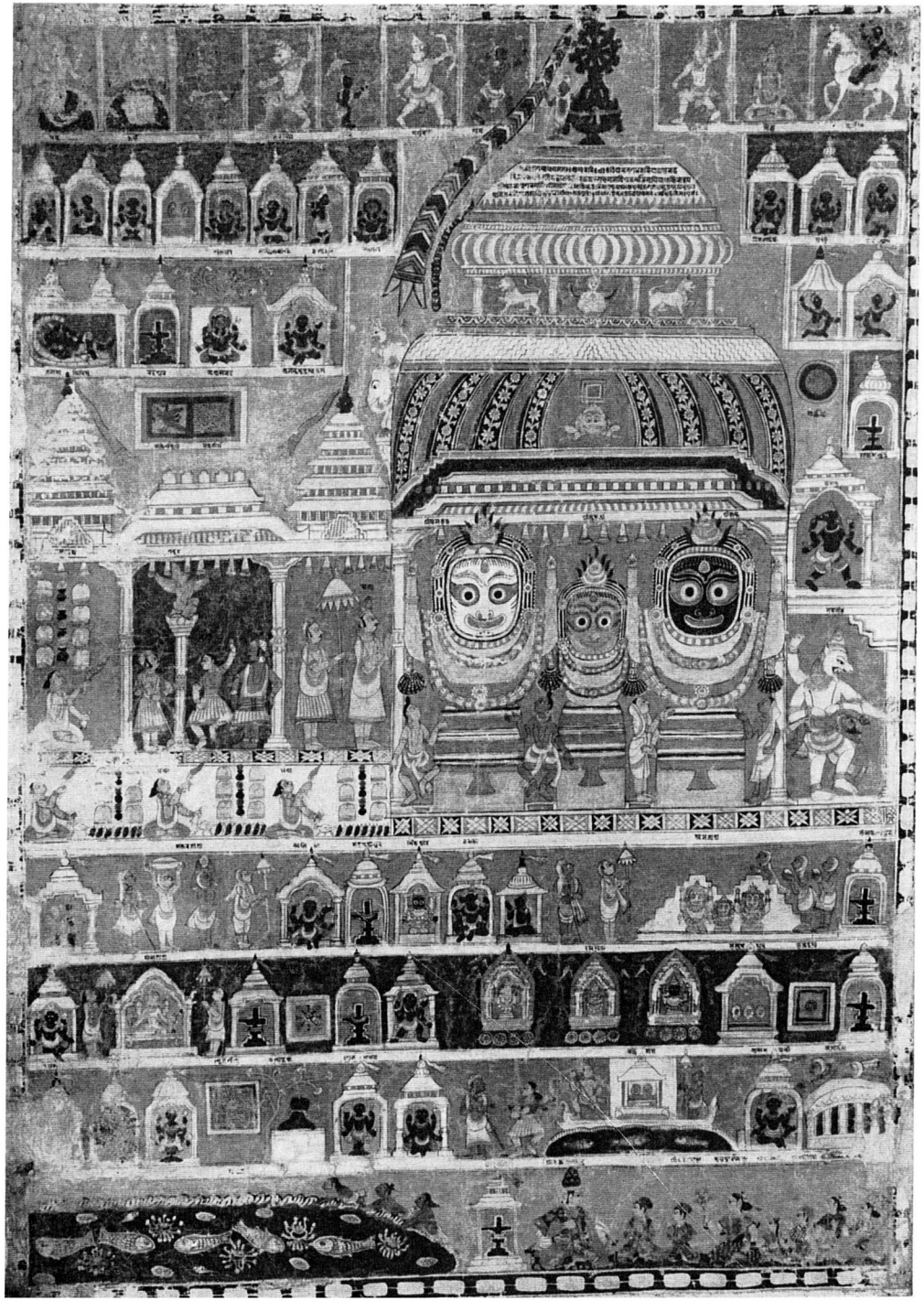
Kathmandu:
Jagannath Temple at Tundikhel, east elevation and section, scale 1:200.
Drawing: Surendra Joshi 1984, Copyright: Niels Gutschow

Kathmandu: Jagannātha temple at Tuṇḍikhel, built by Raṇa Bahādur Śaha 1795-1806.
Right Viṣṇu as Jagannātha in black stone, middle Lakṣmī as Subhadrā in yellow stone and left Balarāma as Balabhadra in white stone.
Photograph Nutan Sharma, 12 August 2000.

Kathmandu: Jagannātha temple at Tuṇḍikhel, built by Raṇa Bahādur Śaha 1795-1806.
Right Viṣṇu (with *cakra* and *śaṅkha* in his upper hands and *padma* and *gada* in his lower hands) as Jagannātha in black stone, middle Lakṣmī (with *padma* in her hands) as Subhadrā in yellow stone and left Balarāma as Balabhadra (with plough)in white stone.
Photograph Nutan Sharma, 12 August 2000.

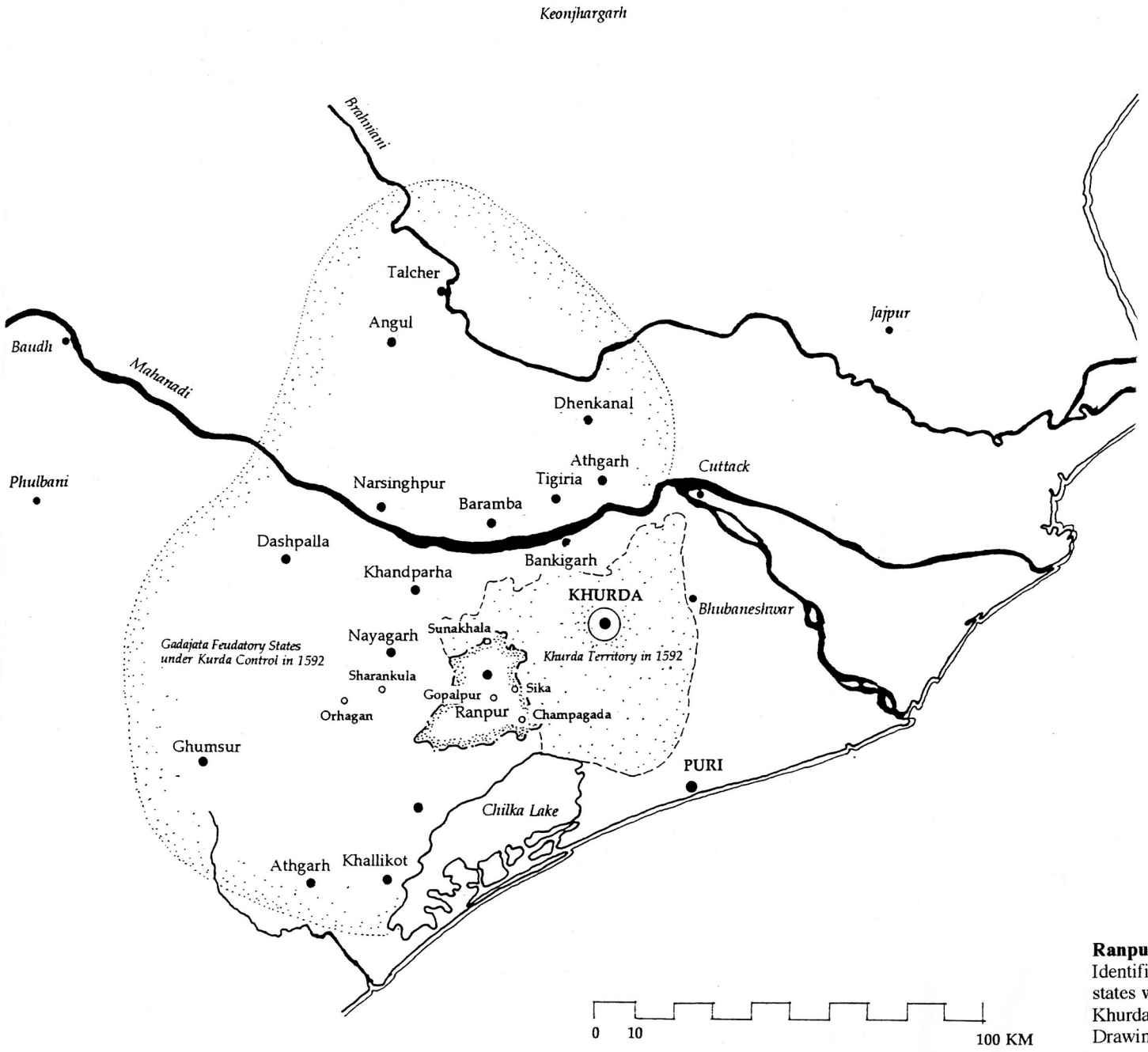


Bhaktapur:
Darbar Square with the palae (1) and the temple–couryard of Taleju (2), the tutelary goddess of the Bhaktapur kings.
Location of four temples dedicated to the "Car Dham", the four corners of the subcontinent, namely Jagannatha in Puri (3) representing the eastern direction, Rameshvara (4) representing the south on an island between India and Sri Lanka, Dvarkanath (5), a Krishna temple at Dvaraka, the legendary capital of Krishna's kingdom in the west and Badrinatha (6), a temple dedicated to Vishnu in his form as Nara Narayana, high up in the Himalaya.
It is said that Kig Bhupatindra Malla had these temples established in the early 17th century in order to facilitate the pilgrimage to these places which ould not normally lead his ssubjects away for a year or two. Of the four temples only the Krishna temples survives in his original configuration as a two–storeyed pagoda (dismantled and reconstructed in 1976, re–roofed in 1999). The *shikhara* temple of Jagannath collapsed in 1934 and was rebuilt in such a reduced shape as a one–storeyed sanctum, the wooden icons are lost.

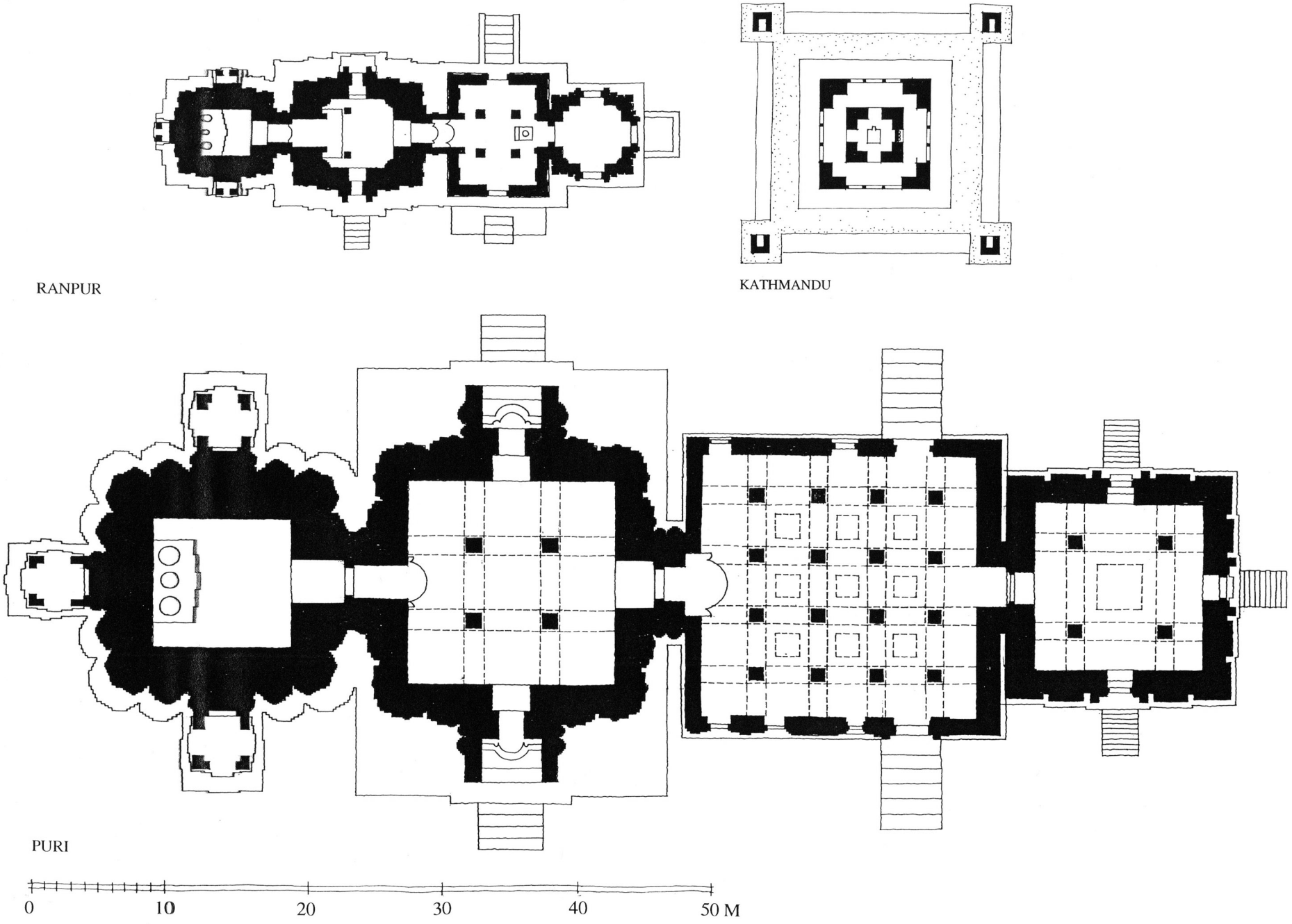


Painted cloth hanging from the Jagannath Temple in Puri, 17th century (Source: Victoria and Albert Museum).
The painting bears a Newari inscription visible on the tower of the main tower, the vimana, identifying the donors and the ceremony this painting was commissioned to celebrate. The donor's title, "Jagaccandramalla", refers to King Jagatprakasa Malla, who ruled Bhaktapur from 1643 to 1672 and to his chief minister Canrasekhara Simha, with whom the king identified very much. The painting celebrates the performing of the Anantavrata ceremony in honour of Visnu on the 14th day of Bhadra (August/September) in Nepal Samvat 790, that is 1670 A. D.
While the main picture was probably painted while Jagatprakasa was staying in Puri, the lower section with a royal portrait galley and the dedicatory inscription in Newari must have been added in **Bhaktapur.** It shows Jagacandra on a throne, his eldest son Jitamitra Malla facing him. His younger brother Ugra Malla is seen behind his son, followed by their mother Queen Annapurnalaksmi, the King's granddaughter Nandini and a youth called Ghelava.

Puri: Votive print (1999) of the Triad, Jagannātha, right, Subhadra (middle) and Balabhadra (left).



Ranpur:
Identification of the capitals of those 15 feudatory states which besides Ranpur where under control of Khurda since the end of the 16th century.
Drawing Niels Gutschow, January 2000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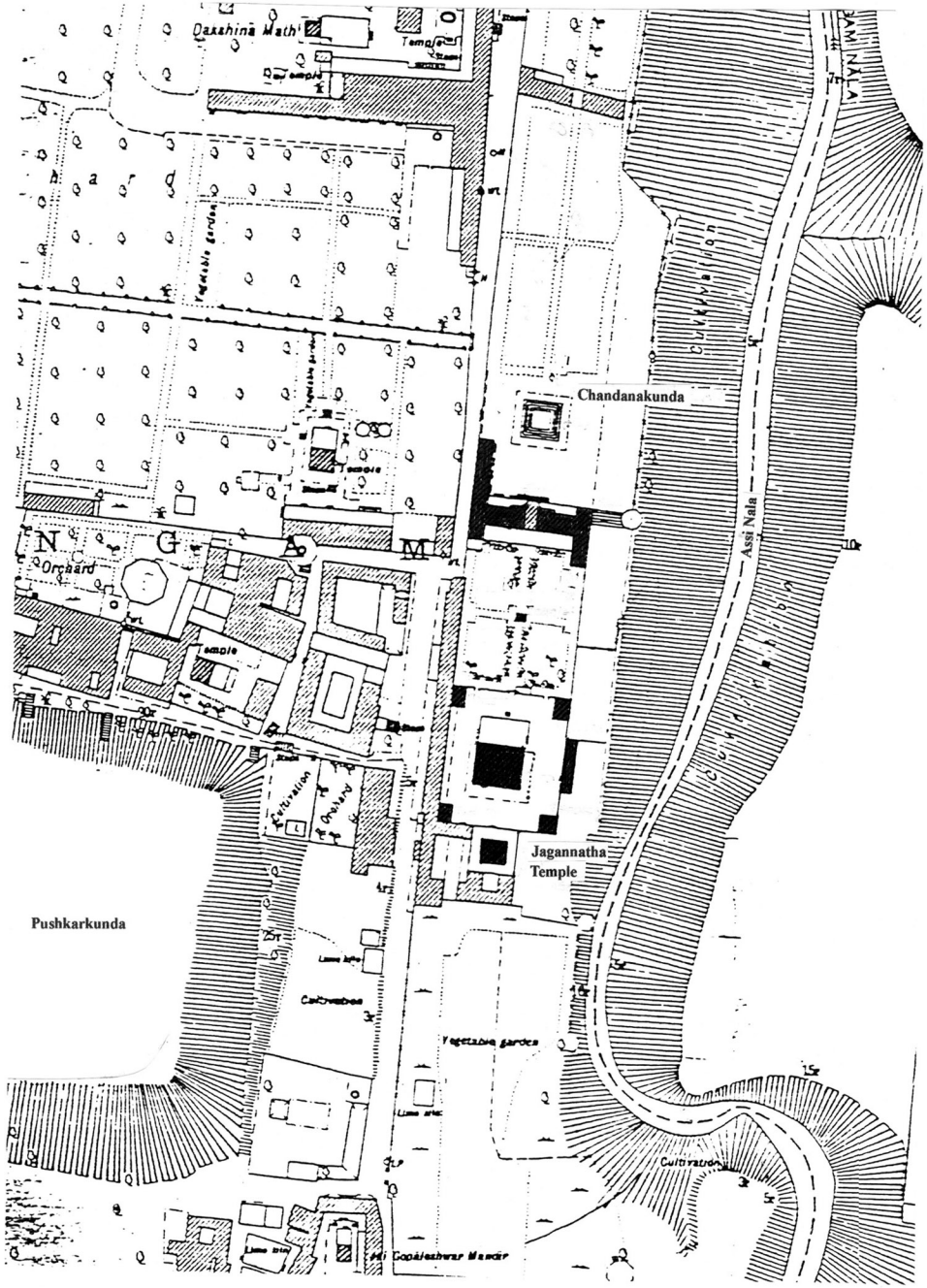
Baudh, Orissa: The Triad, Jagannātha (right), Subhadra (middle) and Balabhadra (left) in the sanctum of the 18th century Jagannātha temple. A royal Jagannātha (left) and various votive figures of wood, complete with a pair Rādha/Kṛṣṇa in brass add to the scene.
Photograph Niels Gutschow, December 1999



Varanasi:
Site plan of the Jagannath Temple near Asi Ghat, located between Asi Nala and Pushkar Talab, based on the survey 1927–1929, scale 64 inch to a mile.

Champagada, Orissa:
Dadhivamana–the form of Jagannatha as the single god in a small village temple, flanked by two or more Dadhivamanas on the left and Rrdha/krsna on the right. Photograph Niels Gutschow, December, 1999.

Appendix # A

The Stone Inscription of King Mahindra Malla (1560-1574 A.D.) on the Pedestal of the icon of Caturvyūha Visnu of the Jagannath Temple[1]

The text:

१. स्वस्ति श्री श्री जयमहेन्द्रमल्लदेवेन....
२. देवादि प्रतिमा (स्था)पितेति सम्वत्
३. ६८३ माघ शुक्ल

Provisional translation of the inscription:

May it be good. Twice venerable Jayamahendramalladeva consecrated the icon of gods. Dated Saṃvat 683 (= 1562 A.D.), in the bright half of the Lunar month of Māgha.

[1] Gautamavajra Vajrācārya, Hanūmāndhokā Rājadarvāra (Kathmandu: CINAS, V.S. 2033), p. 197

Appendix # B

The Copper-plate Inscription of King Laksminarasimha Malla (1620-1641 A.D.) Attached on the Door Way of the Jagannath Temple[2]

The text:

१. ॐ स्वस्ति दत्तात्रेयाय गुरवे नमः ॥ श्रीमत्पशुपतिचरणकमलेत्यादि विविध वि
२. रुदावलीविराजमान मानोन्नत महाराजाधिराज श्रीश्रीजयलक्ष्मीनरसिंह
३. मल्लदेवानां, परमहंस दशनाम सन्यासी, वस्त्रधारी दयालभारती रेणु
४. का भारती, दिगंबर दयाल भारती, रामरत्न दिगंबर, रामचन्द्र दिगंबर, राम
५. गिरि, दिगंबर विद्यानन्द, पुरी निरंजन पुरी, धालगिरि शंकरनाथ गदाधर गिरि,
६. भगवान् भारती, संयोगी पूर्णागिर, संयोगी अयोध्या गिरि, संयोगी कुलगिरि
७. नसोगी अयोध्यागिरि, संयोगी विद्यागिरि, संयोगी पुरुषोत्तम गिरि, श्रीधर भानु टेकु
८. सिंह भानु, नरहरि प्रधान, भानुदेव प्रधान, रामचन्द्र प्रधान, श्रीकृष्णदास जोशि टेकन
९. सिंह खड्ग, श्रीधानुदेवराजा, सूर्यभान खड्ग, श्रीविश्वम्भरराजा, एतना पांच मिलि,
१०. कलङ्कभञ्जनगरे बंधक कुल, मुग्गर, अपतारि दण्ड कुण्ड चार अंश तेहिमह एक अंश रा–
११. जाक, एक अंश वैरागीक, एक अंश संयोगी सन्यासिक, आध अंश खताधारी आध अंश पां
१२. चक कदाचित् खताधारी नहिंतो पाचक, नेपाल संवत् ७५३ मार्गकृष्ण षष्ठयां शुभमस्तु ॥
१३. लक्ष्मीनरसिंह मल्ल राजाक राज्यमह रहल संयोगी संन्यासी सबक मुग्गर अपतारि दण्ड
१४. कुण्ड महाराजा, कमन्डसे भिगल दशनाम संन्यासी विलसे लडयनहि दशनाम संन्यासी
राजा दण्डना
१५. म मण्डसे मिलि जे करके योग्य हुइ, से करिय, दुःखी गरीब के दुःख देवुय नहि अपना राया
क न्याव
१६. अपन करिय अप्न राज्य वुका हुय
१७. वैरागी संन्यासीक दण्डकुण्ड, सह यथायोग्य तोकिक्का
१८. राजके देवुयदु बधक साक्षी गुराइ बालकृष्ण
१९. प्रभुख दशनाम संन्यासी ॥

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[2] Ibid., p. 198

Provisional translation of the inscription[3]:

May it be good. Obeisance (*namaskār*) to *guru* Datāttreya.
Śrīmatpaśupaticaraṇakamaletyādi vividha virūdāvalivirājamāna mānonmata His Majesty twice venerable Jayalakṣmīnarasiṃhamalladeva. Paramahaṃsa Daśanāma Sanyāsī, Vastradhāri Dayālbhāratī, Reṇukā Bhāratī, Digamvara Dayāl Bhāratī, Rāmaratna Digamvara, Rāmacandra Digamvara, Rāma Giri, Digamvara Vidhyananda Purī, Niraṃjan Purī, Vala Giri Saṃkaranātha Gadādhara Giri, Bhagavān Bhāratī, Saṃyigī Pūrṇa Giri, Saṃygī Ayodhyā Giri, Saṃyogī Kula Giri, Saṃyogī Aayodhyā Giri, Saṃyogī Vidhyā Giri, Saṃyogī Puruṣottam Giri, Śrīdhara Bhāju, Tekhu Siṃha Bhāju, Narahari Pradhān, Bhājudeva Pradhān, Rāmacandra Pradhān, Śrikṛsṇadas Jośī, Tekana Siṃha Khaḍgā, Śrīvāsudeva Rājā, Sūryabhāna Khaḍgā,and Śrīviśvambhara Rājā those gentle men being together with (and came to conclude that) any revenue of the city of Kasthamandapa which comes from the (stamping official) seal (?) for mortgage (*vandhaka dul muara*), property inherited from childless person (*aputāri*), and fines imposed (*daṇḍa kuṇḍa*) should be divided into four parts. From which the first one-fourth part goes to the king, another one-fourth part goes to the practitioner of austerities (*vairāgī*), the next one-fourth part goes to the ascetics (*sanyāsī*), and a half of the remaining part goes to *khatādhāris* (different types of ascetics ?) and another half goes to the gentle men (mentioned above). If there is no any *khatādhārī*, (in the kingdom) this portion also goes to the gentle men (*Pāṃcaka*). Dated Samvat 753 (= 1632 A.D.), on the 6th day of the dark half of the Lunar Month of Mārga. May all be well.

The of revenues come from *muara* the(stamping official) seal (?), property inherited from childless ascetics (*aputārī*), and fines (*daṇḍa kuṇḍa*) of the ascetics residing in the kingdom of king Laksminarasimha go to the king. The ascetics (called *daśanāmī sanyāsī*) shall not quarrel (themselves). They must live together (in peace) and should do what is appropriate. They shall not give troubles to the poor people. The justice of own rule should be done by ownself. The witness (of the deed) is ascetic (*gosāī*) Valakrsna who is the head person of the *daśanāmī sanyāsī* (ascetics).

[3] The language of the inscription is old Hindi.

Appendix # C

The Stone Inscriptions of King Pratapa Malla (1641-1674 A.D.) on the Plinth of the Jagannath Temple[3]

1. ***The texts:***

१. [ॐ नमः श्री ३ का]लिकायै ।। ललत्कर्णाभाकन्द-
जुन्मज्जराजु, प्रलोभभ्रमद्भृंगमालाभिरामाः । कटाक्षा
श्रमुष्या महाकालिकायाः करिष्यंति नः शर्म्म चिन्ता न
कापि ।।१।। अरे रे परे ते ह्यदूरा: कुजाता ताम्य
थोच्चैश्चिकमेतावता । भयं नैव किंचित्सनाथोहमुच्चैर्म्म हा-
कालिकांघ्रिद्वयेनाम्बुजेन ।।२।। अहो जन्मजन्मान्त-
पुण्यं प्रसर्पन्महाभ्योदयमेतत्समुल्लासितं यत् । स्फुर-
त्पादपङ्केरुहं कालिकायाः पवित्रासपत्रायते मस्तके
मे ।।३।। कलंकी हिमांशुः कुजातश्च भौमो बुधो हन्त
कुंडोथ काव्यश्च काणः शनिः खँजभूतोंऽगहीनोथ राहुर्विहो-
मश्च केतुर्नगण्याग्रहारे ।।४।। यतो मेऽपकर्तुं क्षमत्वेन
यूयं महाकालिकापादुकायाः प्रसादात् । रवेर्वंश नाथो-
सि मान्यो गुरो त्वं नमो वा.....

२. त्वदीयं...स्फुरत्पादपद्माभिषातोल्लसच्छायया
नैव किं किं सुखम्रः नमस्ते नमस्ते शिवाशि प्रसीद पदद्वन्द्व-
निर्द्वन्द्वभक्तिर्म्ममास्तु ।।६।। कालिन्दात्मजा धीचिसन्दोह-
शोभां मुहुः संहरन्तीव दृग्भंगिराजिः । भरोभर्तु गुह्योशि
भव्यं सदा सा ह्यदृग्भरा पूरिणी देवि कालि ।।७।।
त्वमेका शिवे प्राणरूपासि मे त्वं जगद्धारिणी वैरि [ना]
सिनी च । त्वमेकासि नान्या हि किं वा ह्यदाशि प्रसीद
प्रसीदार्द्रचित्ते चंद्रिके हे ।।८।। विहायाम्बिके कालिके
चान्यदेवं न मन्ये न मन्ये न कुर्व्वे नतिं वा । सुरेशेषु
नन्दात्मजाद्येषु सत्यं न वा तेषु दीनं यचोहं ब्रवीमि ।।९।।
महाप्रेतपंचोपरिस्थां महोग्रां भजे त्वां निषण्णां महापीठ-
मध्ये.....

३. रम्ये दृगन्तामिपातं मयि त्वं कुरुष्व ।।१०।।
कवीन्द्रेण राज्ञा प्रतापेन रम्यं प्रणीतं दशम्यं भुजंगप्रयातं ।
इदं कालिकाया विशुद्धात्मा पठेद्यस्तु सौख्यं लभेन्मोक्षमन्ते
।।११।। इति श्रीकवीन्द्रजयप्रतापमल्लदेवविरचितं श्री
३ कालिका भुजंगदशक समाप्तं ।।०।।

[3] There are five inscriptions on the plinth. See Aiswaryadhar Sharma, "Pratāpamallakā pāṃca aprakāsita abhilekha" Tanneri, Year 1, Issue no. 4, V.S. 2047, pp. 28-32

Summary of the Inscription :

The king of poets, venerable Jayapratāpamalladeva, composed the verses of Srī 3 Kālikā Bhunamgadaskam which is inscribed.

2. *The texts:*

ॐ नमः श्री । कालिकायै ॥ या बाला नवनीरदाभदिभुरान्द्रस्फुरंगेक्षणा रत्नाकल्पविभूषिता सुजघना प्रोत्तुंगपीनस्तनी । प्रोत्तत्पार्व्वणचन्द्रसुन्दरमुखी तारुण्य पुण्यस्थली याचे कालि ममेदृशो हि विरहो माभूदिहास्याः क्वचित् ॥१॥ या तन्वी नवनीतकोमलतनुश्चामीकराभानिभा श्यामामत्तकरीन्द्रमन्दगमना बालाकुरङ्गेक्षणा नाना लं...

४. ... स्वना शोभना याचे कालि ममेदृशो हि विरहो माभूदिहास्याः क्वचिच्चित् ॥२॥ या निश्वाससुगंधनिर्भरवशादाकृष्टमृंगावलेस्त्रासार्धं भ्रमयांचकार विमलौ लीलारविन्दं मुहुः । तारुण्योन्मदखंजरीट्टनयना सौन्दर्य्यरंगस्थली याचे कालि ममेदृशो हि विरहो माभूदिहास्याः क्वचित् ॥३॥ येनाकारि पताद्धरा हि शतशः स्थित्वा प्रयोगे स्फुटं यस्या दर्शनभाक् स एव हि भवेन्मन्येऽहमित्थं सदा । देवानामिह नायकस्य तरुणी रूपं वहन्त्याः स्वयं याचे कालि ममेदृशो हि विरहो माभूदिहास्याः क्वचित् । ॥४॥ या पीयूषतरंगिणी मम मनस्तापं निरानुर्व्वती-भ्रूयल्ली भ्रमरांभिरामनयनप्रोत्फुल्लनीलोत्पला । उत्तुङ्गस्तनचक्रवाकयुगली संदेव्यमानोत्तमा याचे कालि ममेदृशो हि विरहो माभूदिहास्याः क्वचित् ॥५॥

५. ... र्व्रीडाविनम्रैः क्षणं शृंगारोल्लसितैस्ततो मुकुलितैर्लीलाभिरान्दोलितैः पश्यन्ती शरदिन्दुसुन्दरमुखी या पुण्यदत्तं हि मां याचे कालि ममेदृशो हि विरहो माभूदिहास्याः क्वचित् ॥६॥ दृष्ट्वास्या वक्त्रकान्तिविधिरिति सदृशं सन्दधे मन्तदब्जं तुल्यं नास्याः स मत्वा विमृजदनुजले पर्य्युत: सोपि चन्द्रः । नायं तस्याः समानस्तमसि न तनुं व्योम्नि कोपाग्निदग्धं व्रीडायुक्तः प्रवेशं विदधदपि पुनर्व्वारिजे प्रायशोगी ॥७॥ अस्ति चेत्सा प्रिया गेहे महेन्द्रपदवीमपि । न काभये महामाये शंभो तुभ्यं महेश्वरि ॥८॥ स्थितायां प्रियकान्तायां नेदृशाः स्वर्गमन्दिरं । जन्मान्तरेपि भूयास्मा ललना मालिका शिवे ॥९॥ एतत्कथीन्द्रधिति-पालमौलेरतापमलस्य निवेदनं शिवे । यशा न शारद्य-सुधांशुबिम्ब स ... ...

६. ॥१०॥ इति श्रीकवीन्द्रजयप्रतापमल्ल देव विरचितः वियोगनिवारणप्रार्थना समाप्त ॥७॥ इत्येवं वदतोऽपि पद्यनिवहैर्लोकेषु कश्चिद्गुणो भ्रातर्मे समुदेति नेति हृदये दुष्टं न किंचित्पुनः ॥ नूनं मन्दिरसुन्दरीषु विमुखी भूतादृशष्कामिनां जायन्ते परकामिनीषु नितरां नीचा सुबद्धादराः ॥ अखिलमिदमधोच्चैष्कस्य सौख्याय न स्यान्मम सकलकवीनां राजराजस्य पद्यं । अ...धि धरणिविशदं हन्त पीयूषनद्या विमलतरतरंगैः क्षालितं किं नु हृद्यं ॥ स्वस्ति— श्री ३ मत्पशुपतिचरणकमलधूलिधूसरितशिरोरुहश्री— मन्मानेश्वरीष्टदेवतावरलब्धप्रसाददेदीप्यमानमानोन्नतरवि - कुलतिलक हनूमध्वजनेवालेश्वरमहाराजाधिराजश्रीश्रीकवीन्द्र जयप्रतापमल्लदेवेन स्थापितं लिपिसंघसंवृत— शिलापट्टिकां....

Summary of the Inscription :

The king of poets, venerable Jayapratāpamalladeva, composed the verses of Viyoganivāraṇaprārthanā.

3. *The texts:*

७. श्री ३ भवान्ये नमः ॥ द्वयमिदं तु किमर्थं यौवनं सत्यमेकं सुखदमिदमनंगप्राणिभूतो हि यस्मात् । सुभग... याः कौतुकाद्या नितंबं वचनमपि सुधाक्तं किं पुनर्व्वर्ण—

८. याम: ॥१॥ त्रिपुरहरपुरे वा स्थीयतामंगनाया-स्तरुणिमलसदंगे कोमले वा मनो रे । निवसतु कुचश... तुर्यंत खेदापनेता श्रियमपि च विधत्ते हारगंगाप्रवाहः ॥२॥ जयति च हरिणाक्षी यौवन—

९. स्वा वनस्था मम हृदयतपस्वी यत्र बाह्ये निषंण: ।
॥ सरसहृदयजन्तोः शर्म्मगेहे तदन्यद्धरिणपरिजनां तन्मुनीनां मुदेऽस्तु ॥३॥ जनयति मदमुच्चैर्यौवनं कामिनीनां तदपि वनमुपेतुं चेत उत्कंठ—

१०. ते मे । मुनिभूतकलकंठी कूजितो जीर्णहूर्यं । कुसुमिततरुकीर्णं पर्णशालाभिरामं ॥४॥ यदि जयति तरुण्या यौवनं भंगुरन्तत्सपदि नयनरम्यं सेव्यते किन्तु-सम्यक् । अनुसरवनभीशस्थानमानंदपूर्व्वं । तरुणतरुत—

११. रणा यत्र गंगा विरेजे ॥५॥ विकसित-कमलाढ्या यौवनं चेद्गृहे दयितापरमेदं तीर्थराजेन किं स्यात् । स्तनतटपतितोद्यत्कुन्तलाभिन्नमुक्ता दसिजित? यमुनांभःपूक्तगगातरंगं ॥६॥ यदि सति विभवे श्रीयौवनं प्रेयसीनां सुखयति तदभा—

१२. वे...केवलं काननन्तत् । मुकुलितसहकार-क्रोडसंस्थापिकाम्रोन्मदपिकनिनदोद्यदभृंगकंकाररम्यं ॥७॥ परमललितमूर्त्तेराश्रितं देहमुच्चैर्विरहिहृदयशोकध्वंसने यत्पटीयः । तरुणिमनिकुरुम्बं दिव्यभोगं विहाय स्पृहयति जडबुद्धिका न या—

१३. ति चित्र ॥७॥ भ्रमरनिनदरम्यैः सत्कुहूकंठिनादैरुपचितमहिमानं द्योतयत्स्वीयमुच्चैः । जयति जयति कामं काननं तन्मुनीनां निगमधुरधोपैरुद्धमत्कर्ण-सौख्यं ॥९॥ अलमतिबहुवादैः श्रीकवीन्द्र प्रतापक्षिति-पतितिलकेन प्रोक्तमेवात्र रम्यं यदि सुललितरूपा कामिनी—

१४. य...: ॥१०॥ इतिश्रीश्रीकवीन्द्रजय-प्रतापमल्लभूपतिविरचितं संसारसारः दशकः समाप्तः । निगमाम्बुनिधिं...वब्दे श्रीपंचम्यामुदारधीः । प्रतापाख्ये महीपालः श्लोकानेतानचीकरत् । सम्वत् ७७४ श्रीपञ्चमी शुक्रवार श्व कुन्हु सम्पूर्णं ॥

Summary of the Inscription :

The king of poets, twice venerable Jayapratāpamalladeva, composed the verses of Saṃsārasāra Daśakaḥ

4.***The texts:***

१५. ॐ नमः श्री ३ कालिकायै ।। असिखरराग ।। खञ्जतिताल ।। हरिहरादि पदप्रकाशिनी दृप्तदानवदर्प्प नाशिनि हरिहरादि-पदप्रकाशिनि-दृप्तदानवदर्प्प-नाशिनि चकित चारुचमूरुलोचनि दूरित मोचनि हे ॥ प्रणतजन-सम्मानकारिणि गगनमण्डलतलविहारिणि सकलविदुध विपक्ष.. ...

१६. ... रक्षशालिनि हे ॥ अधरबिम्बसमान सुन्दर पीनकुचयुग विजितमन्दर हृदयमणिमयहारसंचित वदन-रंजित हे ॥ बालसूर्य्यसमप्रकाशिनि मत्तकुञ्जराजगामिनि वसनविद्रुम सुवर्णशोभितकुटिल षट्कले ॥ चिकुरचलल-चारुचाम-

१७. र विविध पुष्पपरागपिंजर अंकुशाभय पाणवरधृत वेदबाहुलते ॥ गंडमण्डितकनककुंडल रूपनिर्जित चन्द्रमंडल रक्तमुक्ता दशनवलिते देवि ललिते हे ॥ नृपति-मल्लप्रतापभणितं वासवादिसुरैकगदितं हरतु

१८. देवि समस्तभीति ललितगीतिन्ते ॥०॥

१९. विभास रागे ... ...

२०. मल्लार रागे ... ताले कटक तव लवत यजे स ससाओ खेखखमखडये ह्लु खतघ्न जाओ । रससविर-सरस च्या तोलो छोयाय वेत रव

२१. छो छो छो सवस तेने पित हाय ।) पसति पलित जाति मपुस तुआओ हा हाय मेन मेल अखल तेङ हाओ । छेतिन ततिन ओ...तीत या छेकेन ओसग्र नोथिर मदुचीत । नरपति परतापमलया सुवोल पियाओ कनिओ गुरि द्द ।

२२. यि ओथि गोल

२३. —२६ ... ...

Summary of the Inscription :

King Pratāpamalla composed the song of goddess Kālikā

5.***The texts:***

२७. ॐ नमः श्री श्री श्री कालिकायै ।। ... ... मेत्रिसयतप्पुन्नात्त त्राणे ... ...

२८. ... कथयति प्रतापक्षितिपतिः । पद्यं मे हि चतु-

२९. र्दशाक्षरवलज्जायाभिसंशोभितं हृद्यं सर्व्व-मिदं कवीन्द्रनृपतेः श्रीमत्प्रतापस्य यत् । यश्चेत्कोपि सदर्थ मस्य कुरुते व्यक्तं पठित्वा स्वयं सम्यक् ससु सपंडितो हि भुवि मे चित्ते समुज्जृम्भते ॥ नेपालाब्दे युगाब्धौ मुनिगण-महिते माघमासेथ शुक्ले पंचम्यां शुक्रवारे तदनु च शिवे योगराजे-

३०. शिवाख्येभाद्रे चोत्तरपूर्व्वके कविकलालङ्कार चूडामणिः श्रीमानेष लिलेष पद्यमतुलं धीरः प्रतापो नृपः ।। तदनंतरं स्वदेश भाषा ।। महाराजाधिराज श्री श्री कवीन्द्र जय प्रतापमल्ल देवन जिमपेता जात आखलन श्लोकदयकाओ थम चोस्यं त—

३१. या पण्डितजन पनिसेन थ्व श्लोक बोनाओ अर्थ याय माल गोह्मन थ्व बोडाओ अर्थ यात् प्रोम्ह धाय पण्डित थ्व बोडाओ अर्थ याय मफतसा व्यर्थन जन्म काद ओओ मामबुया जीवन जोक्क फुतके यात ओल राजान परजान सुनान जुरसनों थ्व आखल सेन—

३२. कलसा कोटिपंच महापातक राक्क जुरो ।। सम्वत् ७७४ माघ शुक्ल श्रीपंचमी उत्रभद्र नक्षत्र शिवयोग शुक्रवार थ्व कुन्हु आरम्भ ।। यस्या एष पुरः पुरन्दरतरुच्छायाशतं विद्यते तादृग्दुष्खतरंगदावदहनज्वालाभिभूतात्मनः सातन्वीरदसंनिभे परशिव प्रा—

३३. णाधिके कालिके त्वत्पादाम्बुरुहद्वयातिलखितच्छायामुखायास्तु मे ।। मातस्त्वच्चरणाम्बुजार्चनितच्छायां शुभां सेवते चित्तं मे समुदंचितं चिरमिदं हंसोव घर्म्मेऽहनि । उच्चद्भक्तिसुधासरोवरतले देदीप्यमानास्फुटं ज्ञातं मेति यतस्त्वया मयि दया तादृग्न संतन्यते ।। मक्तानां विपदं—

३४. धकारपटली विध्वंसकारिस्फुटं स्वन्नामापि नगेन्द्रनन्दिनि पुनः किं नाम ते वर्ण्यतां । सानन्दं स्मरतः स्मरारिगृहिणी त्वत्पादपंकेरुहं सद्यो मे परिपूरयाभिलषितं कल्याणि तुभ्य नमः ।। निजकुलपितामह श्री ३ रामचन्द्रो जयति ।। शुभमस्तु ।। श्री रस्तु ।।

Summary of the Inscription :

The king of poets (*kavindra*), twice venerable Jayapratapamalladeva, composed the verses in fourteen scripts. Scholars should read these verses and interpretate it. If any one reading this (verses) could understand (the meaning), he is really a scholar. But he who can not know the meaning (of this verses) his life is worthless. His life should be considered as if he was born to finish his parents' time of youth (*jauvana*). Either by a king or by a subject destroys these scripts shall be accused with ten million sins. Dated Samvat 774 (= 1653 A.D.), on the 5th day of bright half of the Lunar month of Māgha, when the Lunar Mansion (*nakṣatra*) is Uttarabhādra and the constellation (*yoga*) is Siva, on Friday this (the work) was started.

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