ANCIENT NEPAL
Journal of the Department of Archaeology

Number 89
August–September 1985

Published by
The Department of Archaeology
His Majesty's Government
Kathmandu, Nepal

Pracina Nepal
Vol. 89 #8
Aug. Sept 85

Pracina Nepal
Kathmandu

N-75-5

N-73-901687

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N-73-901687
Preliminary Report on the First Campaign for the Preservation and Study of the Mural Paintings in the Royal Palace of Bhaktapur

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His Majesty’s Government of Nepal – Archaeological Department
Istituto Italiano per il Medio ed Estremo Oriente

Centre for preservation and architectural studies
Programme for the preservation, restoration and study
of murals in the Kathmandu Valley

A) Royal Palace (“of the 55 windows”),
Durbar Square, Bhaktapur

PRELIMINARY REPORT

On the First campaign carried out between November ‘84 and January’ 85

Rome, February 20th 1985
Preliminary report on the first campaign for the preservation and study of the mural paintings in the Royal Palace of Bhaktapur

1.1

Preservation and study action concerning the Bhaktapur palace of the 55 Windows is envisaged in the agreement signed at Kathmandu between the Archaeological Department of Nepal and the Istituto Italiano per il Medio ed Estremo Oriente (IsMEO). As is known this agreement regulates the work of two quite separate missions from the above Institute - one operating in the sector of archaeological research and the other in the sector of the conservation and restoration of monuments. The second sector has been entrusted to the "Centro per la conservazions e gli studi di architettura" of IsMEO.

1.2

The selection of the places and the proposed action in favour of the murals, considered as an integral part of the architecture, were decided upon in full and cordial cooperation with the Nepalese authorities during two short exploratory missions carried out by Mr. E. Galdieri, an architect, in February 1981 and May 1983. During the first mission Mr. Galdieri was assisted by a restorer, Mr. E. Paparatti.

1.3

The chief restorer, Mr. R. Boenni, carried out a first technical inspection of the mural paintings of Bhaktapur on February 10-17th 1984. A short report of this survey, during which Mr. Boenni was assisted by two chemists from the Archaeological Department, Messrs. Bhimvar Singh Thapa and U. Sapkota, is set out in section 3.1 below. Mr. Boenni subsequently spent a period of seventy days in Nepal to begin the restoration operations. Because of the numerous holidays, frequent black-outs, the shortage of suitable illumination equipment, etc., the number of actual working days was reduced to fifty. During this second operational phase Mr. Boenni was assisted by Mr. G.M. Singh and Miss S. Kumari Manandhar, respectively a chemist at the Archaeological Department and a castermoulder at the National Museum of Kathmandu. The report on Mr. Boenni's work is set out in section 3.2.

1.4

At the same time as Mr. Boenni's mission and for the duration of 25 days, a preliminary fact-finding survey was carried out by Mr. A. Grossato, an iconologist and an expert on Hindi literature. The aim of this mission was to make a preliminary approach to the iconographic problems connected with the paintings in restoration. As good a knowledge as possible of these problems is the best guide to their study and represents a necessary instrument of control over the preservation action. Dr. Grossato's report is set out in section 4.1.

1.5

Also the architect, Mr. E. Galdieri, spent 25 days on the site. He had meetings with the Departmental officials, and was responsible for coordinating the restoration, survey and study operations; he was also active in gaining
further knowledge of the historical and architectural environment in which the paintings are situated, with a view to making concrete proposals for the protection of the monument as a whole and thus also of the mural paintings under restoration. During this phase he was assisted by Mr. T.R. Tamrakar, a restorer from the Archaeological Department. His report is set out in section 2.1, while the conclusions and preliminary technical proposals are contained in sections 5.1 through 5.4.

1.6

On several different occasions Messrs. Boenni, Grossato and Galdieri inspected also the external mural paintings of Bagh Bayrava Mandir at Kirtipur. A very short preliminary report on this monument appears in section 6.1.

2.1 (the historico-architectural environment)

The building containing the murals under restoration is the well-known Royal Palace of Bhaktapur (Bhadgaon), also known as the Palace of the 55 Windows. The term “well-known” obviously refers to the outward and tourist-attractive appearance of the whole building, since the palace, or rather, the oldest part of the existing construction, has by no means been studied as much as it perhaps deserves, also because not all of it is open to visitors. The whole complex, which goes by the generic anglicized name of ‘Durbar Square’ today consists of a certain number of variously shaped buildings from different periods and with different functions, without counting the various different uses to which the various sections were put during last century. If we add to the already complicated original architectural situation the direct and indirect effects of the three main earthquakes (1808, 1833 and 1934) and the subsequent restructuring, it is easy to imagine the difficulties involved in making a systematic and detailed study of the building housing the paintings. An approximate outline of the historical and physical events related to the complex has recently been published by W. Korn on the basis of information taken from the western bibliographic notes on Nepal and in particular of the less recent one.

In order to have a clearer idea of the physical environment in which the murals we are interested in were painted it is thus necessary to concentrate on that part of the building known as the Palace of the 55 Windows. It has now been demonstrated that this building, now obviously incomplete, was built by King Malla Bhupatindra (1696-1722 A.D.) towards the end of the century.

There is considerable historical and literary evidence concerning this particular event, as well as the extensive building activity displayed by the king and by Visvalaksmi, one of his brides and the Queen Mother, in the city of Bhaktapur and in the other lands belonging to his kingdom. As far as the Palace is concerned, we learn from Regmi: “To him (King Bhupatindra Malla) goes the credit of adding more wings to the royal palace which had seen many additions during the three generations of his predecessors (i.e. of the kings Naresmalla, 1637-1644 A.D.; Jagatpraksamalla, 1644-1673 A.D.; Jitamitraamalla, 1673-1696 A.D.). The main courtyard of the palace containing the shrine of Taleju as also other courtyard inside were refurbished and many wings left unfinished were completed by him. According to an inscription (826 Jyestha
krṣna 4-5 sabhīsa naksatras ayuṣmana yage budhavara). Bhupatindra repaired the temple of Taleju with a gold roof and a top on which stood gold finials supervening. About the royal palace, the chronicler observes, “It has fifty-five windows, in one of which there is a small pane of glass, presented to him by a man from the plains of India. This piece of glass was considered so rare and valuable that the Raja placed it in the window as an object of wonder for the people”. It goes without saying that there is no trace now of the “wonderful” pane of glass, nor is its exact original location known.

We have already mentioned the extensive damage caused by the various earthquakes, particularly that of 1934. The whole appearance of the square in front of the royal palace is quite different today, as many temples previously located there were not rebuilt. However, even prior to 1934 many of the internal courtyards or chauk around which the reception building were constructed had slowly disappeared. According to popular tradition they ranged in number from 12 to 99 (sic!), although only 6 are now identifiable and used (see fig. 1). The last earthquake also caused the collapse of much of the top floor of the Palace of the 55 Windows (the present gallery of the Museum of Wooden Sculptures with its characteristics continuous windows) together with the roofing. The top floor was completely rebuilt in past years, mostly using original materials. However, this did not prevent dangerous rainwater infiltrations from badly damaging the underlying murals. The whole of the outer wall of the middle floor (the one housing the paintings) has rotated some ten degrees towards the exterior, dragging the roof rafters with it (see section in fig. 3). This unhappy static condition was only worsened by the building’s long occupation by the Army (who left it only a few years ago), and we can count ourselves lucky that the paintings are still even partially visible after the irreparable damage they have undergone. In addition to the large room A (12.00 x 2.65 m.), there is another smaller room B, currently covered with protective plasterwork. Under this layer it seems likely that there are other pictorial decorations, although there is serious concern over their state of preservation. There does not seem to be any hope of finding other paintings in other parts of the building. On the painted wall facing south, a continuous windowless wall, there are now two gaps; the larger of these consists of a doorway that unfortunately opens a brutal breach in 4 registers or “bands”. Sondages in the masonry have revealed without doubt that this door did not exist when the painting was executed. It is therefore suggested that the gap be closed and the continuity of the wall restored. The second gap consists of a 7 cm thick vertical cleft in the extreme right end of the wall around which all traces of colour are missing. The decorative panels continue, although the horizontal continuity between the panels and frames on both sides of the cut has not been respected. This seems to suggest the use of one of those wooden dividers (excellent examples can be found in the ancient royal palace of Kathmandu) which are finely worked and thus semi-transparent.

2.2

A special report will be drafted on the characteristics and conditions of the wooden fixtures of the rooms housing the paintings at the end of the second campaign (1985-86).

2.3

Also of architectural-decorative interest
are the niches made in the south wall (and in the north wall in room B). These are shaped like vases and flacon according to a definitely moghul taste, which somehow clashes with the world described in the painted panels.

2.4

In order to facilitate the identification of the various pictorial panels, particularly when the iconographic problem comes to be dealt with systematically, the four walls of room A have been represented schematically in fig. 4.

A typical cross section through the axis of window u. 3 is shown in fig. 3.

2.5

Attached to the present report are several photographs illustrating the conditions of the room and its paintings before and after the restoration work.

3.1 (Boenni report, February '84)

On 10/2/84, with the assistance of Messrs. Thapa and Sapkota, a start was made on the examination of the mural paintings located in room A of the Palace of the 55 Windows, i.e. the present Museum of Bhaktapur. The aim of the examination was to ascertain the state of the paintings and the materials and tools required in any restoration work. This room, completely covered with paintings, not only on the walls but also on the wooden fixtures and the window jamb, had previously been occupied by military units. The marks of their presence are unfortunately still visible: numerous nail holes can be seen on the coloured walls. On the upper part of the N wall, opposite the windows, the colours have been washed away entirely by water infiltrations. At first sight the technique used seems to have been tempera and the medium gum arabic or the like, in any case something water soluble.

The painting backing consists of a “rough casting” of earth mixed with vegetable fibres and a thin layer of clay mingled with other substances yet to be identified. Wood was extensively used in the building’s construction and subsequently incorporated in the masonry work. After being plastered over, the timber parts are subject to internal movement (variations in humidity, dehydration, etc.) and external movement (vibrations due to people walking, carts passing, earthquakes). Consequently there are numerous cases of the “rough casting” having fallen owing to the above movements. The painted surface bears marks of restoration work, e.g. cleaning and fixing, carried out in relatively recent times, probably using unsuitable materials. The resulting visual disharmony is quite jarring; as a result of the fixing operations most of the light colours have disappeared, thus giving the observer the impression of looking at “shadowy” paintings.

In other parts, where the paintings have not undergone any restoration the impression is of brighter colours. I was also told that the paintings examined had been fixed with polyvinyl acetate; if this is true, the chemical removal of the film will be long, difficult and certainly dangerous for the underlying painting layer. On 15–16 February, within the limits imposed, a photographic survey was made of the paintings; it was, in fact, impossible to illuminate the paintings in order to achieve good colour shots. Pigment samples were also taken to prepare slides and thin sections.

3.2 (Boenni report, November '84–January '85)

The restoration work proper began on November 2nd; the surfaces involved were: the right half of the W wall and about three metres of the N wall, starting from the west. These zones were chosen because they provided.
examples of all the possible difficulties that would have to be tackled in the rest of the room, i.e. consolidation of plaster, fixing of thin layer of plaster finish, fixing of the pictorial film, and the removal from the entire painted surface of a fixative (applied during some recent restoration work performed by workers from a neighbouring country), the cleaning of the surface itself, the removal of the mixture of earth, dung and pigment covering about 30 cm of the lower part of each wall, the cleaning of the pictorial decoration on the wooden portions of doors and windows, the replacement of fallen or shoddy plaster, the fixing of the colours after cleaning and finally the reharmonization of colours in the damaged and in the intact parts.

Conditions of the W wall (right side) - band of register A: Rainwater had previously dripped onto the central part from the floor above. This had washed away and completely destroyed part of the upper floral frieze and damaged the whole of the scene below, including the decorative band. Wall E, opposite the W wall, has been less severely damaged. On a level with register B (starting from the top) there is the wooden architrave of the door with its polychrome decoration. The wood has swollen with the water falling on it and has caused the adjacent painted portions to become detached and be completely ruined. Immediately after being damaged by the water, the paintings were dried, particularly the upper portions, probably using a cloth. As a result the preparation of the pictorial support has mixed with the pigment and has led to irreversible damage with the original pattern being lost.

Conditions of the N wall: the type of damage described above is common to the whole room, although it is particularly noticeable precisely on the N wall. Where the water has dripped from the floor above, the colour has disappeared completely. The surface of five or six register is highly abraded and large areas have been scratched. The woodwork of the door step corresponding to the doorway on the west side has caused the plaster to fall again as a result of swelling. Upto a height varying between 30 and 40 cm a mixture of clay and dung has been applied in some unspecified period to the lower part of the walls and the window jambs, perhaps for the purpose of protection.

In the northwest corner the walls have moved about 2 cm apart as a result of movement in the masonry, perhaps caused by an earthquake. Also in the northwest corner there is a non-original opening, perhaps made some fifty or so years ago, linking room A with the external balcony behind it. The fact that the opening is not original can be seen also from the fact that the bricks have been cut off, from the reconstruction of the side walls carried out at a later date and from the presence of new timber supports for the section above the door. Opening this passage caused the destruction of about two square metres of painted surface. Again on the N wall, about 2 metres from the west corner, an area can be seen in which the colours and plaster have been eroded over a width of about 15 cm; this area runs vertically through all the painting registers. Also this damage may be attributed to water infiltrations. On the N wall, in the band of register A, not more than 30% of the original pigment can be identified.
Work carried out: On both the W wall and the first three metres of the N wall the old cement stucco has been removed. The material used in the replacement was very fine sand and slaked lime, i.e. materials much more like the original ones. The same material was used also to patch up the plaster where it was missing. The work of patching the plaster was necessary mainly in register B on the N wall. The work of fixing the plaster and the plaster finish was begun starting from the centre of the S wall and working westwards. Also on the S wall work was begun on the window jambs and frames (windows nos. 3 and 4). The complete plan of operations envisaged the cleaning, fixing, consolidation and reharmonization of the colour layer.

The S wall has an inclination towards the exterior of about 10 degrees, which means an approximately 5 cm gap at the top. Work was begun on fixing the falling layer of plaster and on removing the old cement patches. In this area the plaster has crumbled badly, again because of the water infiltrations. Also the S wall has suffered the same type of damage, and large sections of plaster are also missing. The wooden window frames are in a very bad state of repair in many places. Where the woodwork joins the plaster edge has come away in most places and has either fallen or is still hanging in situ. In the south and southwest zones, the remaining portions of pictorial layer are extremely small. The plasterwork applied to the lower part of the room is higher here (about 50 cm) and covers the lower frieze, wherever the latter still exists, up to and including the last inscription. The same is true of the window jambs.

At the end of this stage work was completed on the northwest corner of the room, except for a possible final protective coat of paint to be applied only if and when deemed necessary. After the whole painted surface has been restored it might be considered appropriate to proceed with a general chromatic revision of all the work carried out, in order to harmonize the various parts. Colour slides and black and white photos were taken before and during the execution of the work described above.

4.1 (Grossato report, December '34)

With regard to the large group of paintings that Mr. Boenni began to restore, and in view of their present conditions, I can only say for the moment that: there is no doubt that it is a Krsna-lila, i.e. a representation of various episodes in the earthly life of the eight Avatara of Visnu, whose bluish complexion often appears in the painted episodes. The direct literary reference, which cannot for the moment be identified with any accuracy, is perhaps a work written in Newari (as seems to be indicated by the almost illegible legends written in Newari that accompany nearly all the episodes represented). This work is probably a sylloge of several different traditional Sanskrit texts, particularly the Maha-bhavata the Bhagavata Purana and the Gita-govinda. In this connection it could be extremely useful to solicit the collaboration of at least two well-known local epigraphists, Messrs. Hem Raj Sakya and Satya Mohan Joshi (the latter was introduced to me by Mr. Janak Lal Sharma). The large polyccephalous figure at the centre of the N wall is without doubt a representation of Visnu Visvarupa, and refers to the well-known episode of the Bhagavad Gita in which Krsna manifests to Arjuna his macro-
cosmic form. It is in any case a truly unusual and interesting iconographic variant since the God is depicted embracing his Sakti. It thus consists of a particularly rich and complex tantric representation, the exegesis of which will call for a detailed study of the specific vaisnava tendencies active in Nepal at the time the paintings were commissioned. As far as the date period is concerned, the one suggested by local tradition seems perfectly acceptable to me: the commissioning of these wall paintings is attributed to the king of Bhaktapur, Bhupatindra Malla. In any case, the attribution of the paintings to the beginning of the 18th century seems to be supported by the considerable similarity in the content and style with the scrolls preserved respectively at Cambridge and Benares, and partially reproduced in Vaisnava Iconology in Nepal (Calcutta 1970) by Pratapadiya Pal. Indeed, in all likelihood, it was one of these scrolls that provided the example for the craftsmen executing these actual miniature murals. It would therefore be very interesting to be able to examine the Cambridge and Benares specimens directly, later making a detailed survey of everything likely to be contained in the well-appointed “Durbar Library” in Kathmandu. Quite clearly it would also be very useful to be able to make a comparison with the Krsna-lila painted in one of the “forbidden rooms” of the Hanumandhoka Palace, again in Kathmandu.

5.1 (Conclusions)

From the three specific reports (paintings, architecture, iconology) it is clear that the painted surface and its backing are in an advanced state of deterioration. The natural causes of ageing (e.g. those linked to the type of materials originally used) have been compounded by two external causes identified as the mechanical consequences of earthquakes and infiltrations of rainwater. In addition to these unavoidable causes, however, there have also been several attempts at “preservation”, an improper use of the premises and a total lack of maintenance. A further source of deterioration has arisen in recent years which, in the long run, could be the cause of irreparable damage, and not only to the paintings, i.e. vibrations transmitted by motor traffic in the vicinity of the building. Although no certain data are available concerning the nature of the surrounding soil or the depth and quality of the building’s foundations, passing motor vehicles, particularly lorries transporting goods, coaches and buses, can be assumed to transmit vibrations to the mixed wood-brick structure, which is already in anything but ideal static condition. Now that the external walls, particularly those of the middle floor, have been disconnected from the rest of the building, the damage caused by vibrations transmitted through the clayey ground become increasingly dangerous and direct. This is especially true of the adhesion between the painted surface, its backing and the masonry. One further observation can be made concerning the daily cleaning system currently being used. Dust, mostly from the exterior, but also due to the passage of visitors, is not removed but merely circulated through the rooms. It resettles on the paintings, the woodwork and the floor within ten minutes of each cleaning. There is no need to stress the abrasive action of the dust, which contains tiny flakes of mica, on the very thin and already weakened painting layers.

5.2 (Recommendation)

The current work of fixing, preserving and restoration will amount to little unless accompanied by a constant service of the programmed maintenance. The later will have
to be preceded by a series of investigations to check the existence and intensity of the vibrations and then to ascertain the work required to prevent or at least to absorb these vibrations.

It is therefore recommended as a temporary measure that the walls should be dusted with very light dusters and the dust (and particularly the earth!) on the floors should be removed using a small electric vacuum cleaner.

It is also recommended that for at least one year two printing fleximeters be applied to the North and South walls respectively. At the end of twelve months observations special rules for further safeguarding can be made.

5.3

One advantage is the microclimate and environmental humidity of the room containing the paintings. An uninterrupted 30 day test showed that the relative humidity gradient inside room A is not only surprising constant but actually favours the preservation of the paintings. Although it will be subjected to further tests of this type, the environment will probably not need any corrective.

5.4

During the next campaign to study and preserve the paintings a project for the rational illumination of Room A will be submitted to the approval of the authorities. This project will take aesthetic requirements into account and will allow the visual enjoyment of the paintings on all four walls. Above all it will allow for the possible damage to the painted surface that can be caused by “hot” light sources.

6.1 (Paintings at Kirtipur)

As already stated in section 1.6, numerous visits have been paid to the Bagh Bayrava Mandir at Kirtipur. Until such time as internal inspections can be carried out, our attention has been focused on the murals situated on the four external walls of the temple cell. All the paintings are in very poor conditions. Also these paintings are of the “descriptive” type and executed on three different registers, which are in turn surmounted by an upper decorative band which is taller than the others and characterized by large medallions depicting gods. At first sight it would seem that we are dealing with a case of bichromy. Unlike the Bhaktapur paintings, where all the principal traditional pigments are present (crpiment, vermilion, indigo, chalk or conch-shell white and black) those of Kirtipur, which some attribute to the 15th century, seem to be based on white and red alone. Generally speaking, the themes seem to reflect a greater attention to the ritual aspects, almost as though exemplifying the numerous Nepalese religious feasts (E. G.).

6.2 (Grossato report, February '85)

Dr. Amatya introduced us to the Pradhan Pancha of Kirtipur, Mr. Rudra Bahadur Pradhan, as well as to the pujari of the Temple, Silal. He also authorized Mr. Boenni, whenever he deems fit, to take a small sample of the external bands of the paintings. Messrs. Amatya and Tamrakar then went into the Temple to see whether there were any traces of internal murals. According to what they told us on coming out there is well-founded suspicion that there is something at least on one of the inside walls currently covered by a thick layer of soot. Mr. Boenni was then asked to provide a solvent so that one of the chemist-restorers from the Department could attempt to clean the wall. According to Messrs. Amatya and Tamrakar there is no obstacle to making an immediate start on restoring the group of
paintings running round all four external walls of the Temple (the importance of which has been stressed also by Pal in The Arts of Nepal: Painting: “Among the earliest murals existing in the Kathmandu Valley (…) they are totally exposed to the elements”). The Nepalese authorities would in any case prefer a restoration of the entire temple complex, rightly considering that there would be no point in restoring the paintings alone without having previously consolidated the architectural structures.

Notes

1. Da-bar is a word of Persian origin meaning “entrance to the palace” and, by extension, the whole palace itself. The phoneme obviously reached Nepal through Moghal mediation. See also MacDonald A. W., Vergati Stahl A., Newar Art, New Delhi 1979, p. 112, note 1


4. In the reconstruction subsequent to 1934, perhaps for economic reasons, it was neglected to reconstruct the projection of the wooden gallery; this projection characterized and lightened the entire top storey, as is apparent from the old engravings and water colours from last century. “It was restored with minor alterations, so that the former bay-windows on the third floor no longer protruded to form a long balcony as before” (Korn W., op.cit., p. 58).


6. Among other things it has been enhanced by a particularly complex, and obviously much larger, torana (see photo).

Royal Palace ("of the 55 Windows") Durbar Square, Bhaktapur
Excavation in the Kathmandu Valley

Chiara Silvi Antonini
Giovanni Verardi

The Nepalese-Italian Archaeological Mission began excavations in the city of Kathmandu in 1984 at the sites of Dhumvarahi and Hadigau. The joint excavations were represented by Mr. B.K. Rijal from HMG, Department of Archaeology, Nepal.

For numerous different reasons emerging from the thorough exploration of the city area and the valley carried out in previous years, and which will be dealt with in greater detail in the following, the choice fell upon these two particular sites.

Dhumvarahi is situated to the northwest of the city, on the right bank of the Rudramati (Dhobi Khola). The site must have been a very important centre during the Licchavi period. A passage of the Gopulavaj+-vamsavali mentions one of the worthy deeds performed by Bhumigupta as being the consecration of an image of "Dharanivaraha Visnu". This image has been identified as the one still preserved in a small temple at Dhumvarahi, now enveloped by the huge roots of a pipal and still actively used for worship. The identification was based on the fact that the Dhumvarahi image is the most important image of Varaha Avatara found so far in the Valley and on its date, which the stylistic features indicate as the 6th or 7th century A.D. A Licchavi inscription has also been found in the vicinity, at the site of Tunal-devi. Lastly, along the road skirting the mound where the excavations are situated, about twenty years ago Dr. N. R. Banerjee had dug a trial trench in a large dump, the remains, of which can still be seen, and from which a large quantity of precious pottery has been removed.

The river, the dump and the ancient sacred area are the three factors on which the assumption of the existence of a settlement has originally been based.

After locating the highest point in the area, it was deemed advisable to begin the work immediately, as it was urgent to carry out the archaeological survey before this was made impossible by the rapidly expanding construction work going on in the area.

At Dhumvarahi a trench was dug and subdivided into 12 5x5 m squares, covering a total field area of 47x56 metres.

The site occupies square W in the overall grid of the area, which has been divided into 50 m. sided squares. Squares marked WCd,
WCc, WHa, WGa, Wgd, WFa, Wfb, WMa, WMb and WRa (Drawing A) have been excavated.

In squares WCd and WCc a small mound was visible. Some debris and bricks could be seen on its surface (Pl I, fig. 1), which was covered with trees and reeds. The trench runs through the middle and was cut so as to show the stratigraphic sequence on the south wall of WCd and WCc (Drawing B). It was thus possible to study the cave-in of the overlying structure, only a few remaining bricks of which have been found still laid in a regular pattern (Pl. I, fig. 2), and also to recover a large quantity of potsherds.

In the other squares, below the humus layer, marked (S), layer (1) was formed by whitish and compact clay. Large, roughly rectangular ditches had been dug and then filled with dark soil, i.e. soil containing organic matter mixed with large quantities of ferrile material (sherds and figurines). Furthermore, in squares WFa, Wfb, WMa and WRa, several storage jars had been buried, and circular and square pits have been found (Pl. I, fig. 3 and 4). The pattern of the jars and pits was not constant. The latter had their walls and bottom lined with bricks (Pl. II, fig. 6) and were empty, except for Pit 16 in WFa, which contained dark and carefully purified clay. Also jar 11, in the same square, had been used to contain clay, while the others, which had presumably been used to hold the water required for working the clay, contained pottery and brick fragments (some of which had been preserved intact) (Pl. II, fig. 7). These were the remains of the collapse of the overlying structures. All that remains of these structures appears to be part of a cave-in and crumbling wall in square WFa. The only structure of layer (1) preserved consists of a double row of bricks in sequence in square Wfb (Pl. II, fig. 5).

It is thus possible to conclude that the archaeological layer denoted as (1) affords evidence of the presence of a group of potters dating back to fairly recent times who had been attracted to Dhamvarahi by the excellent quality of its clay. This settlement, together with the farming carried on by the inhabitants of the site, up to only a few years ago a rural district of the city, was responsible for disturbing the layer. Originally this layer must have preserved evidence, however slight, of an ancient settlement, i.e., the one to which, at least partly, the high quality ceramic finds found in the filling of the pits presumably refer. The soil used for this purpose was presumably taken from the area itself and preserves the remains of the material culture of the settlement, the masonry buildings of which have been lost. As we have seen, the only evidence of the preceding situation is what remains of a wall in trench Wfb.

This hypothesis seems to be confirmed by stratigraphic situation. In squares WCc and WMb, the trench was dug down to a depth of 2.90 m. It thus became clear that to layer (1) followed a geologically interesting but archaeologically sterile sequence, with alternating sandy and clayey levels, the composition of which is probably closely related to the behaviour of the river next to it (Drawing C).

Ancient bricks were probably reutilized until recent times. What was probably the worship platform of a recent building, the remains of which are visible in the small mound in WDa and WDb, is made of ancient bricks measuring 34 x 24 x 8 and 21 x 21 x 9 cm., which have been preserved (Pl. I, fig. 2).
The objects worthy of mention found at Dhumvarahi include:

-a headless, legless male terracotta figurine (Inv. No. DHV 2) wearing a tunic with a double-folded neck, a belt and a cloth passing between the legs. The figurine is made of highly purified clay and is of fine workmanship.

-a terracotta spout (Inv. No. DHV 14) bearing traces of red paint in the form of mokara.

-a second mokara (Inv. No. DHV 6) with gaping jaws and decorated with plant motifs made of black terracotta with traces of black slip (Pl. II, fig. 8). The spouts have definite features in common with objects from the Lichchhavi period.

-a fragment of terracotta decorations representing a kinnara with swollen belly and raised arms (Inv. No. DHV 5).

-the image of a divinity wearing a cloak ending in a point in front and decorated with huge earrings and with the hair piled high on the head (Inv. No. DHV 1).

The animal figurines are particularly numerous. Some of them have been fashioned as a single piece. Mostly, however, they consist of two halves joined together when the clay was still wet. In some specimens the legs were modelled separately and then applied before baking.

Also some dabbars have been found. These objects are still in use today, but are also similar to those found in the excavations carried out in the Ganges valley. Also found were a few Pasupati coins, which are traditionally attributed to Lichchhavi period.

Also Hadigau lies on the right bank of the river, about 2 k.m. away from Dhumvarahi. The reasons leading up to the choice of this site are as follows:

1) Scientific literature points to Hadigau as being one of the most important Lichchhavi period sites;

2) Inscriptions in Lichchhavi Script (Gupta Character Script) and stone sculptures dating back to the Lichchhavi and pre-Lichchhavi periods have been found in this area;

3) A large quantity of pottery, much of which is certainly ancient, has been found on the slope running down from the last houses in the village to the river; in the natural section visible on the river banks potsherds are visible down to a depth of about two metres;

4) The unbuilt up area is quite large. It is situated between two temples, that of Saraswati in the village and Satya Narayana closer to the river. The present buildings are of recent construction, but as the cult images show and according to the evidence of tradition, they were erected on the spot where, in ancient times, miracles had suggested the advisability of erecting a shrine.

In the field immediately adjacent to the compound of the temple of Satya Narayana an extensive trench has been dug over 7.5x5 m. squares denoted as ATb, APc, AUs, AVc, AQb, AVa, AQc, plus half of AVd (Drawing D and Fl. III, fig. 9). The stratigraphic situation is extremely complex. Taking account of the fact that the numbering of the layers is incomplete and provisional, it can be summed up schematically as follows:

-Surface (S). Brick fragments and potsherds are visible, but only in very small quantities. It corresponds to the humus layer that has been disturbed on many occasions during farmwork.
First layer. In ATb, APc and A Ud remains of rooms have been unearthed of which a few small wall portions have been preserved (2 or 3 rows of kiln-fired bricks) and respective floors. The small pinkish bricks are all broken and no reliable measurements can yet be given. It is possible that these bricks originally belonged to the second layer structures and had been reutilized. The second layer is documented throughout the excavated area, where it appears as an extensive collapse (Pl. III, fig. 10). In AVd the bricks are mixed with large quantities of tiles, only occasionally found elsewhere. This is the result of the total or partial collapse of a number of rooms that had been built in several stages and only more extensive excavation work will allow full light to be shed on it. One of these rooms in APc (Pl. III, fig. 11) still has the floor. Its western and northern walls have collapsed completely.

The remains of two successive settlements are thus documented. The first and most recent of these is built on the ruins of an earlier and larger settlement which has yielded a large amount of ceramic and fectile material.

In A Ud, AVa and AVd, the excavation was taken down to a level in which evidence of three floors was found. The earliest of these consists of rectangular bricks (ca. 26x16 cm). The second consists of triangular tiles (side length of 22 cm), laid with alternate edges so as to form parallel horizontal strips (Pl. IV, fig. 12). The third, and most recent, of broken bricks that cannot easily be measured, is particularly noticeable in AVd (Pl. IV, fig. 13). These could well be outside floors as is suggested by the arrangement at right angle of the triangular tile floor in AVd. It still remains to be clarified what relationship exists between these floors (and each of them separately) and the second layer structures. With reference to the rectangular and triangular brick floor there is definitely a wall running E-W for a distance of about 10 m and made of 24/26x16x4.50 cm bricks. A trial trench dug in AVa has revealed the foundation of the wall itself, showing the fill (clay, a few brickbats, ashes, potsherds and two bull figurines) in which the first of the three floors was built at this point. (Drawing E)

Another wall was unearthed forming a right angle (Pl. V, fig. 14). It is made of bricks measuring 28x29x19/20x5 cm. It has been exposed in AQc and AQb over a length of about 10 m. and reaches a depth of 1.70 m. A depth sondage dug in AQb revealed what seems to be its foundation pit and a three course row of bricks at the bottom. The section obtained through the sondage can be read as follows:

- clay
- clay mixed with debris from the rubble
- floor of pressed sherds ascribable to layer two (coccio pesto)
- layer of clay and sand
- comparatively coherent material from the collapsed structures; it has yielded also ceramic and fectile material together with brickbats
- clay layer
- sand and river pebbles.

The sections of AQc and AQb have been drawn in detail in Drawings F and G. A second trial trench dug in AQc (thus also situated south of the wall) displays basically similar stratigraphic features, although the foundation pit is less clearly visible (Drawing H).

The earliest structures of the site have been barely reached in A Ud, where the bad
state of repair of the floors described above allowed an immediate test to be made. The heads of two walls running EW and SW were unearthed. It was on these walls and on the filled in spaces delimited by them that the floors described above were gradually built. The objective of the next excavation campaign will be to investigate this earlier layer.

At the present state of the work, no conclusions can be drawn and it is too early to deal even with dating problems. The stratigraphic data are still too incomplete and, although significant, the excavation finds are still not sufficient for a reliable date to be suggested.

The majority of the objects made of terracotta, stone and other materials come from the second layer, and thus coming from among the collapsed structures, it cannot be ascribed with certainty to any particular building. Furthermore, a number of ancient objects have been used improperly until much more recent times. One typical example is that of the polished stone axe (Inv. No. HSN 17) found among the collapsed bricks in AVa, near the floor. This finely crafted axe is of the type used in protohistorical times, and other specimens have occasionally been found in the Kathmandu Valley. Even today these objects are popularly considered vajra-stone. Obviously the protohistorical axe cannot be used to date the wall or the floor near which it was found.

The material found in the rubble of layer two includes several plaques and terracotta figurines, an example of which is the head of Bhairava shown here (Inv. No. HSN 8) and a plaque with Ganesa on it (Inv. No. HSN 5) (Pl. V, figs. 15 and 16). Stylistic comparison with known items will provide us with useful indications concerning this type of material. In this sense it would be possible to use also several fragments of grey stones, i.e. a piece in which a Garuda in anjali-mudra can be recognized (Inv. no. HSN 1) (Pl. VI, fig. 17), a fragment of a tunic (Inv. No. HSN 2) and that of the lower limb of a figure. Unfortunately only a portion of the tunic forming an oval-shaped curve along the basin and the geometric decoration—three parallel horizontal lines—of the material has been preserved (Pl. VI, fig. 18). Also worthy of mention is the presence of a bird-shaped rattle (Inv. No. HSN 14) recalling those found in the Ganges Valley excavations, e. g. at Rajghat9 and Mathura10. Similar bird-shaped figurines were used also as toys, although in this case the holes were arranged so as to house a wheel axle11.

It is worth repeating that this material was not found in situ, but among the rubble, mostly consisting of large quantities of common pottery and bricks from the collapsed walls, and can be ascribed with certainty to the large settlement mentioned above.

The pottery fragments include one very interesting specimen (Inv. No. HSN 3) (Pl. VI, fig. 19). This consists of a vase fragment found at the base of the rubble near the floor in AVa, which bears an impressed medallion divided into two parts. On the upper part is a purnaka-losa while the lower portion bears 4 characters paleographically determinable as late-Lichavi.

Of special interest is Inv. No. HSN 10 (Pl. VI, fig. 20), found among the brickbats forming the lower collapse documented in the trial trench in AQb. It consists of a terracotta fragment of architectural decoration depicting a standing female figure, unfortunately headless and with the lower part of the legs missing.
The wide hips and the trimanga pose suggest possible comparisons with ancient Indian models, which continued to be followed for many centuries. The type of clay used (yellowish in colour and containing large amounts of mica) support the hypothesis that it was produced locally.

Excavation campaigns carried out in future years will provide fresh data with which to reconstruct the cultural and religious life carried on in the site and allow it to be dated.

**Notes**


4. No report has been published on this excavation.


6. See the illustrated example from Rajghat in A. K. Narain and P. Singh: *Excavations at Rajghat*, Part III, Varanasi, 1977, pl. XV B.


10. Cf. *Indian Archaeology*, 1973, Pl. XLV

Dhunvarahi. General plan of excavation.
DRAWING B

_Dhumvarah_ Section from Trench ACd and WCc
Excavation...
~HĀDIGĀU~
ITALIAN ARCHAEOLOGICAL MISSION
NEPAL 1984

SECTION IN AQb

WALL 10

S - HUMUS
1 - CLAY WITH LESS BRICKBATS
2 - RUBBLE
3 - COMPACT GROUND
4b - SANDY SOIL
1C - CLAYEY LENS
1d - SAND
3 - RUBBLE
4a - SAND
4b - CLAY
5C - SAND WITH PEBBLES
--- LEVEL OR BURNT TRACKS

SCALE 1:20
MARUA FRANCESCO

DRAWING F

Hadigau, Section in Trench AQb
Hadigau. Section in Trench A
Fig. 1 - Dhumvarahi, Mound in Trench WCd and WCc
(Photo IsMEO Dep CS Neg R 15345/12)

Fig. 2 - Dhumvarahi, Mound in Trench WCd and WCc, showing a worship platform
(Photo IsMEO Dep CS Neg L 15362/31)

Fig. 3 - Dhumvarahi, Jars in Trench WRa
(Photo IsMEO Dep CS Neg L 15362/18)

Fig. 4 - Dhumvarahi, Jars and Pit in Trench WFa
(Photo IsMEO Dep CS Neg L 15492/20)
Fig. 5—Dhunvarahi. Wall and unearthed jars in Trench WFB.
(Photo IsMEO Dep CS Neg L 15361/7)

Fig. 6—Dhunvarahi. Pit in Trench WFA
(Photo IsMEO Dep CS Neg R 15345/4)

Fig. 7—Dhunvarahi. Pit in Trench WMB
(Photo IsMEO Dep CS Neg L 15362/24)

Fig. 8—Dhunvarahi. Inv. No. DHV 6 from Trench WGA
(Photo IsMEO Dep CS Neg L. 15488/14)
Fig. 9 - Hadigau. General View of excavations in 1984
(Photo IsMEO Dep CS Neg L 15490/36)

Fig. 10 - Hadigau. Structures of first layer and collapsed structures of
Second layer trench ATb
(Photo IsMEO Dep CS Neg L 15366/6)
Fig. 11– Hadigau. View of excavations showing a floor of second layer.
( Photo IsMEO Dep CS Neg L 15490/37 )

Fig. 12– Hadigau. Second floor in Trench AVa
( Photo IsMEO Dep CS Neg L 15366/19 )
Plate No. 5

Fig. 13 - Hadigau. Second and third floor in Trench AVd
(Photo IsMEO Dep CS Neg R 15343/11)

Fig. 14 - Hadigau. Wall in Trench AQb
(Photo IsMEO Dep CS Neg R 15343/9)

Fig. 15 - Hadigau. Inv. No. HSN 8 from Trench AVa showing a head of Bhairava.
(Photo IsMEO Dep CS Neg L 15491/45)

Fig. 16 - Hadigau. Inv. No. HSN 5 from Trench AQb showing a terracotta plaque representing Ganesa.
(Photo IsMEO Dep CS Neg L 15491/1)
Fig. 17 - Hadigau. Inv. No. HSN 1 from Trench AVc showing Garuda
(Photo IsMEO Dep CS Neg L 15489/10)

Fig. 18 - Hadigau. Stone fragment of a figurine from Trench AVa.
(Photo IsMEO Dep CS Neg L 15488/1)

Fig. 19 - Hadigau. Inv. No. HSN 3 from Trench AVa showing a sherd with stamped medallion.
(Photo IsMEO Dep CS Neg L 15489/12)

Fig. 20 - Hadigau. Inv. No. HSN 10 from trial pit in Trench AQB showing a terracotta fragment with female image
(Photo IsMEO Dep. CS Neg L 15491/0A)
Report on the Monuments of Northern Nepal
(continued)

Corneille Jest

Monuments of Nuwakot District

Temple of Bumthang
(S. I. Bungtang)

The temple is built above the village inhabited by Tamangs at an altitude of 1700 m.
The walls are of stone, with a slate roof.
The plan is rectangular, two posts support the inner structure. A porch on the southern side gives access to the chapel.

On the altar clay images of Shabdrung Ngawang Namgyal, Guru Dragpo, Sakyamuni, Guru Rinpoche, Senge Dongma and Tsepame.
The temple was built in 1944.
A lama of the Plenden clan is the caretaker.

Temple of Salme (S. I. Salme)
(Ta. Sang-Gam)

There are two temples in Salme.

The village temple (Dimdung clan)
The building (ext. dim.: 7, 10 x 8,00 m) is a simple construction with a chapel (6,00 m x 4,80 m) and a porch open to the South-East.
The temple was built in 1970.

Five generations ago the temple of the Dimdung clan was built against a cliff at Us or Kus Gombo at an altitude of 2300 m. The site was abandoned and the temple is now located in the Dimdung Khor.

Religious festivals

- Full moon of Bhadau.
- 1st day of Magh (Magh Sankranti)—festival of Tsechu
- Full moon of Bhadau
- 10th day of Dasai.

The temple of Belche

This temple is built on a terrace at 2100 m.

On a rectangular plan, the entrance porch faces East. Two posts support the ceiling. The
walls are bare and the building contains no decoration.

**Temple of Kaule (S. I. Kaule)**

The temple of Kaule dominates the settlement of Kaule (alt. 1900 m).

The temple has a rectangular plan (exter. dim. 5.00 m x 7.00 m). The roof is pitched and of simple construction. The entrance porch faces South.

On the altar a statue of Guru Rinpoche. A group of eight chorten has been built at the east of the temple.

Near a small oak forest a stream has been diverted into tank around which shrines to Mahadev have been built (the place is called Kipsang).

The main Hindu festival is held in Kartik Ekadashi.

**Temple of Balche (S. I. Bhalche)**

The temple of Balche is located above the village at an altitude of 2000 m.

On the altar images of Shabdrung Nga-wang Namgyal, Chenresi, Guru Rinpoche, Sakya Tubpa.

**Festivals**

- Full moon of Bhadau (Teschu)
- Full moon of Phagun (Mane)
- Lama Nub Dorje is the caretaker.

(To be continued)
Monday evening 31st January—The Commander-in-chief has sent me this morning precise informations on the inscriptions he desires me to study. It concerns really in fact the inscription on the wall of the Darbar by the food pedant Pratapa Malla, collector of alphabets. I then proceeded to town, but the inscription is so enormous (it covers 4 metres of wall space) that I gave up the idea of taking a stamping, the stamping paper being here scarce and very costly. All that is not an indigenous produce undergoes an enormous rise in price, because the transport of bearers back from Segowlie to here is paid at the rate of 3 rupees for 25 kilograms. This time at seeing me photograph the mysterious inscription, the crowd rushed, expecting the appearance of the treasure. The most amusing part of it was that the soldiers of the Darbar, equally convinced by the hidden meaning of the inscription began pushing back the crowd with blows from their fists as if it was bank of thieves. The end of the day besides reserved for me a more living commentary of the scene. I spent two hours at the Library of the Darbar School and I was shown the provisional catalogue of the Tantra section. Certainly such a rich collection will not be found anywhere else in India; more than 500 numbers and half of them are unknown to me. When the turn of Tantric studies comes round it will be necessary to have recourse Nepal. I was returning on my pony at a center when I hear a cyclone blowing behind me. A wave of dust is raised by about a hundred ruddians running who trace the arc of a circle, pushing back violently the unfortunate passers-by. I can see and hear blows from fists and shouts. Nepal is getting civilized, she knows how to use her police. A vehicle surrounded by a mounted bodyguard passes and behind this another human wave. It is the commander-in-chief, provisionally, Maharajah who is out on a promenade. I draw myself up to greet him. He sends me a “good evening” and invites me to caracole near his vehicle. The troop of sibros opens out not without mistrust. Where on earth could such beautiful collection of human beasts have been gathered? In this charming country the Maharajah gives an audience to his brothers only when he is surrounded by guards holding naked swords in
their hands. This nice little Deb Sham Sher in company with his two elders, killed with his little hand his old uncle who was wrong in showing an excessive good-will in favour of the sons of Sir Jang Bahadur. Then the small hand without the least scruple slays as much as it can the too numerous posterity left by the same Jang. And the eldest of the Sham Sher has attributed himself the office of Maharajah and the remainder of Sham Sher (they are about fifteen brothers in all) have distributed among themselves by rank of progeny all the high employments. Khadga Sham Sher, the second of the family seemed disposed to promote himself. The stroke was soon carried. Khadga who was the Commander-in-chief comes to the palace of the Maharajah to submit his report; four men throw themselves on him, take him by wrist and the Maharajah announces to his younger brother that by an overflow of affection he creates him governor of Tansen, the district West of Nepal. Here we find a nice variation of the famous scene: Hear you, be then marquis of Castellane, etc. A palanquin is all ready; will you give yourself the trouble? And my wives? And my children? They will be looked after. And under a strong escort, through mountain necks and dilies, they lead the Governor of Palpa in spite of himself. The caravan of spouses with the little Sham Sher followed after a few days. And the day will come on the morrow, in a month, in a year, when another little hand will slay unerring the Maharajah but this will only mean a change of ministry. The poor Dhiraj as they call him here, the Maharajadhiraja in whose name everything takes place, lives closely cloistered in his palace with women and flowers, without any other distraction than to change from one pavilion painted in blue to dwell in another painted in yellow--sacred marionette always ready to make gestures without asking who pulls the string.

Then we skirt the tank of Rani Pokhari, vast stretch of rectangular water that Jang Bahadur has had surrounded with an ugly white wall; a rather narrow foot-bridge leads to a small pavilion erected in the middle of the water. The spot is safe, sentinels guard the whole wall. "We shall be better able to talk if we alight at your Excellency's disposal" I replied carefully to be polite without lowering myself I take care to alight at the very moment he alights and side by side we converse on the narrow causeway. Have you seen the fish of this tank? You have not? You will see them. Dry grass-hoppers are brought and it is the tank of Fontainebleau. He enquires for news of the inscription and of my researches. A tomb was discovered at Kapilvastu containing a few scraps of gold. —Ah congratulation— I am very much afraid that if nothing serious will be found. Do you believe that this gold has a great value? Wait. Kapilvastu was a city of temples. Pilgrims from all over Asia came thither. Then do you believe that a treasure could be found. I replied to him that the real treasure is the inscriptions; it is that which connects man to his past and expresses to him his present. A people without history is a tree without roots. Kings have their genealogy, of humanity. These considerations developed in an English which enthusiasm makes eloquent, impress the small Gurkha who requests me to come and speak to him in the palace tomorrow afternoon. We shall attempt to awaken him.

(To be continued)
जंगबहादुरप्रति दगा र गोठू बसनेतको अवजा

-लानामणि नेपाल

बि. सं. १५०२ मा कोतपखङ्कि नेपालको राज्य स्वतमा जंगबहादुरको उदय भयो। यो कोतपखङ्कि नेपालको इतिहासमा एक सुदानीकारी चन्द्रा रहियो। वसन्तकु रुद्रा सबै भारतपाली समाज पारिएको एक नेपाली शासनको उदय गराइयो। कोतपखङ्कि कौन्तमिका सोमवार ४५३० देखि ४५३१ वर्ष पहिले मद्दति धारा आएको थियो। कोतपखङ्कि ठीक ४५ वर्ष पहिले छठपौंचको रेबहादुर शासनको व्रज र उप-राज्यको राज्याधिकृत लाई भौगोलिक धारा आएको गरेको भारत शासनको राष्ट्रीय तथा सामूहिक क्षेत्रमा बाध्य रहेको थियो। सबै भारतपाली समाजको व्यवस्था कलहको वसन्तकु रुद्राको राज्य धारा आएको भारत धारा आएको भारत शासनको राष्ट्रीय तथा सामूहिक क्षेत्रमा बाध्य रहेको थियो। सबै भारतपाली समाजको व्यवस्था कलहको वसन्तकु रुद्राको राज्य धारा आएको भारत धारा आएको भारत शासनको राष्ट्रीय तथा सामूहिक क्षेत्रमा बाध्य रहेको थियो। सबै भारतपाली समाजको व्यवस्था कलहको वसन्तकु रुद्राको राज्य धारा आएको भारत धारा आएको भारत शासनको राष्ट्रीय तथा सामूहिक क्षेत्रमा बाध्य रहेको थियो। सबै भारतपाली समाजको व्यवस्था कलहको वसन्तकु रुद्राको राज्य धारा आएको भारत धारा आएको भारत शासनको राष्ट्रीय तथा सामूहिक क्षेत्रमा बाध्य रहेको थियो। सबै भारतपाली समाजको व्यवस्था कलहको वसन्तकु रुद्राको राज्य धारा आएको भारत धारा आएको भारत शासनको राष्ट्रीय तथा सामूहिक क्षेत्रमा बाध्य रहेको थियो। सबै भारतपाली समाजको व्यवस्था कलहको वसन्तकु रुद्राको राज्य धारा आएको भारत धारा आएको भारत शासनको राष्ट्रीय तथा सामूहिक क्षेत्रमा बाध्य रहेको थियो।
बिस्को नर नामको सबोम्च मुख्य नारायण दुलाल पवित्र ज्योतिष हिन्दू।

महाराज पूजा राजा ज्ञेश्वर शाहलाल र युज्यो लक्ष्मी

भारद्वार लामा रत्न प्रसाद शाहलाल र विस्तृत हरि राधा श्रीमान ज्योतिष हिन्दू।

चेतुर ज्ञेश्वर शाहलाल शाहको ज्ञान कालू पुराण चुके समग्र ए।

ज्ञेश्वर शाहलाल रानी शाहलाल राम रायपाल श्रीमान ज्योतिष हिन्दू।

तर राज नमको ज्ञान विजय नाथ भ्रमण प्रसाद शाहको नाम नितै नहुन।

ज्ञेश्वर शाहलाल रानी शाहलाल राम रायपाल श्रीमान ज्योतिष हिन्दू।

ज्ञेश्वर शाहलाल रानी शाहलाल राम रायपाल श्रीमान ज्योतिष हिन्दू।

ज्ञेश्वर शाहलाल रानी शाहलाल राम रायपाल श्रीमान ज्योतिष हिन्दू।

बिस्को नर नामको सबोम्च मुख्य नारायण दुलाल पवित्र ज्योतिष हिन्दू।

महाराज पूजा राजा ज्ञेश्वर शाहलाल र विस्तृत हरि राधा श्रीमान ज्योतिष हिन्दू।

चेतुर ज्ञेश्वर शाहलाल शाहको ज्ञान कालू पुराण चुके समग्र ए।

ज्ञेश्वर शाहलाल रानी शाहलाल राम रायपाल श्रीमान ज्योतिष हिन्दू।
राजा राजेन्द्रकिम्म बाह, काँटी रानी राज्य-लक्ष्य देवी, उनका हुई माइ छोरा राजेन्द्रकिम्म बाह र चीरेन्द्र बिक्रम बाह समेत सब काफी पुनरं बसे । सबे सन्निको र सुख नाको बवरवस पनि जनजन्युड़ुरके मिलाव विक्रम दिवेका दिनाहरू । तर यहाँबाट पलाएको वर्षे सम्युनौ ।

फागुनासात कार्ती बस्ता ५ तारु पृथ्वी महाराणको अर्ण लाख्नो विडियो। यो मुख जजज्ञिज हुँँदै भएको होरुलाई वाण्यात लाग्नुहुने थाहुँदै चोडी विडियो। दुई छोरा सहितको कार्ती महाराणी-लाई रजेन्द्रकिम्मकम नेकोम चाहिए त्यसको राज्यवस्ता गर्नुहुने मान्य दिन ।

जन्माशतामीको मुकाम कार्तीको बस्तियाका विडियो। ता १८०३ माघ पूविका विडियोबाट सुन्दर-तालको वलास्तो देखा दिकायो। २४ विडियो सुरुवात पर्नुहोस् पाणि फागुन शुद्धिः ४ मा यहाँबाट दिनाहरू फागुन ५ मा हिंदी चोडी पर्नुहोस् १२ विडियो बसे । यहाँबाट बाह चावनिपुण १६ दिन रहेको थाहुँदै गोविदमाल बाह ११० दिन बसे मुखी मोक्तिमा प्राप्तु।
प्राचीन नेपाल

माँ चित्ती ऋतू कारण राजेन्द्रकिर्म चाहे जलि ससो उत्ति चौह भापूसार्थ तेपाङ्ग फणलेदा एलोण। धराकर चामको चमासा धाति लिएर नचाछू। भने कुरा ने लुङेरकिर्म धाहे पनि चाहैर। जेब्रहानुर्ध्व पनि यसे कुरा जो लाङरलम्बा लिएर। तर राजेन्द्रकिर्मको चाहे फित्नो हो भस्को कुरा नेपाल धाहेदा उदिका गरिरहेको फिकेए र कालौ महामार्गको बस्ने बरबरिजस्त मिलाएँ प्रकाशको दाख गरी एक दिनमा स्निलीवाट्न बिबााँपारी उजार सुरा गरिर बस्को फिकेए । छोडो गिरीरमा रहेको हेलो एँड्र उनीछा बेलो जनेर बिताउन ताराउन रुँदा पनि उनी दिनभेदा प्राप्त हुनुहरेदा कुरा तारेन अलगोण।

नामाकारको कर्मसङ्कुचित राजेन्द्रकिर्म धाहना काली महामार्गको पितामह सहित कोसीतपैकी लागाइसी यहाँ जेब्रहानुर्ध्वका बिविधप्रथा बिरायर धाहना उठेदछो ।

वै उत्तायार वजाहको धाहना तर तो हुने ती गरी पथल हुने सकेनु । जेब्रहानुर्ध्वको धाहना चुनौटः ब्रह्मचित्र राजेन्द्रकिर्मको दाको बिविधप्रथा चहरी दक्ष गर्दछ । जेब्रहानुर्ध्वको दाक धाहना उनका बिविधप्रथा नजिकी बस्ने बिवाहका ठाँगी सबैमा जैसी हो । तीफुल गर्दछ । यसकरिएको सबै कालौ गर्दछ र प्राप्त तो जानेर हु धाहना छ।

केतसवको यस कारण मानसिंहको बन बिए।

मानसिंहको बन एक लाल भा सकारात् नामक व्यक्तिरुपार गराईएको बिखेरो र पुलिसको पत्रकार बसेको बिखेरो । ब्रह्म पुलिसको प्रणाममा राखो उजार त्योलाई केन्द्री यो दोहेत दाली चहरी कहेका दक्षिण जेब्रहानुर्ध्वको धाहना घोषावतार जेब्रहानुर्ध्वका धाहना घोषावतार। यसका गुलाम धाहना छो । गुस्युवार चाहे माधव धाहना पनि न्यूआन्त हुने भए। तर कालौ सलाह दिन छ।

सो त्योलाई चहरी हुने भए। तर कालौ धाहना घोषावतार जेब्रहानुर्ध्वका धाहना घोषावतार हुने भए। जो नुवाको फाता धाहना घोषावतार र राजेन्द्रकिर्मको धाहना घोषावतार हुने भए।
वर्ष 1962 में भारत सरकार के तहत भारतीय संस्कृति विभाग ने 'भारतीय संस्कृति विषयों में नई दृष्टियों' के नाम से एक नई श्रेणी की। इस श्रेणी में राजनेत्र शासक भारतीय संस्कृति के विषयों के नए दृष्टिकोण के साथ आयोजित किया गया। इसका उद्देश्य नए दृष्टियों में भारतीय संस्कृति का अध्ययन करना और यह सामाजिक आणविक उद्देश्यों में भारतीय संस्कृति के नए निर्देशन के साथ आयोजित किया गया।

श्रीमती नीलम सिंह ने भारतीय संस्कृति के नये दृष्टिकोण के लिए एक नयी दृष्टि का प्रस्तावित किया। उन्होंने भारतीय संस्कृति के जन्म का अध्ययन करते हुए, उन्होंने नए दृष्टिकोण का प्रस्तावित किया। उन्होंने भारतीय संस्कृति के नये दृष्टिकोण के लिए एक नयी दृष्टि का प्रस्तावित किया।

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सेवामा रहेका थिए भने काठमाडौँ लागेका थिए ।

बारे मा गुरुस्वामी दार्शनिक शाखा तथा साधनमा कथितो थिए । भने समयमा पत्ता पनि राजा चाहाउने । चैत्यालाई यस पनि उनका साधनमा रह्छ थियो । भव्य छानो दृष्यकिम विछोभमा उठेको सबै भव्य मा लागेका पाइएको छ ।

बाट स्वयम् ज्ञान बुद्धि विद्यामा वेधो उनको सबै भव्यमा पाइएको छ ।

बाट स्वयम् हाट । त्यस शुल्क पटा मनामै राज्यकिमलेखको व्याख्या गर्ने पनि भन्ने जुन्नी बिरोध र ज्ञानकी बेलामा गर्ने ।

उत्तर यसले समर्थित थियो । यस ज्ञानकी लेर र साधनमा साधनमा व्याख्या गर्ने ।

नेपाली भाषाले को । गुरुस्वामी दार्शनिक शाखा हुन ।

नेपाली भाषाले को । गुरुस्वामी दार्शनिक शाखा हुन । साधनमा ज्ञानकी लेर र साधनमा साधनमा व्याख्या गर्ने ।

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नेपाली भाषाले को । गुरुस्वामी दार्शनिक शाखा हुन । साधनमा ज्ञानकी लेर र साधनमा साधनमा व्याख्या गर्ने ।
मीमसेन याची प्रतिभा मायरसिक ह्या आहे सुवर्ण चौर र माहितज जुञ्जहाणतर स्मरण निली हवेंक जलकरीब फक. तर जुञ्जहाणतर जाण सफल म्हणून. यांच्या राजनीतिक प्रभाव त स्थापन छोट्याच्या. सामाजिक प्रतिसादी म्हणून त्यांच्या प्रविशणे येत असे. बेलायतादिक फक्त याच्या बायुष्ण्यात, अत्यंत असामाजिक स्थानात मुलाचे उन्नती त्याची व्यवस्था म्हणून त्यांचा हस्ताक्षर तसा वाचक त गर्दी असे, तर स्वयं उनी प्रायोजितीतीला उनी सरीत लोक-धार्मिक म्हणून एकदमी नराथ्या म्हणून उठवणार. 

त्याचे वेळा भारत, गोंड गर्दा कोटी याच्या तर परं युगवानींतर त्यांचे काम गरतांदर म्हणून भारतीयकाच त अनकां प्रतिसादी मालूक, पंतांचा नागार वस्थल पाहूनारंतर. त्याने जाण गेलेय कामाच. जुञ्जहाणतर मुहुऱफालमार एका होतला, तर सात समुदायाच विधिवतीला मुकुटचा घुसरो बारका जाण. वर्तमानात, बहुविधान-हस्ताक्षर परं नराथ सुस्थानसुंदर म्हणजेयत्व कोणतेच निवेदन चवचन, किलवाशात गेले जसे त्यांची किलवाशात उनलाच घडवणे. तमाचे ह्या जेव्हा कल्याण वस्थापनकर्त्या ह्यांनी न्यायातिथीत त्यांना मिळावले निमित्त प्रवर्तक पत्र मिळावले. त्यांनी दिलास झाली. तिथे औद्योगिक म्हणून त्यांचे निर्माण योजकाचा गोरो निवडली घेतली. त्याच्या प्रेरणेनुसार भारतीय नवीनतुक हुत घेणारे बंदरगाहकर्त्याकडून काम करण्यास त्यांची आवश्यकतेनुसार निर्माण करणे कर्तव्याची बाबी झाली. 

भारत नेपालांनी पर्यंतस्थान बांधचलन भनुसार दुर्युक्त केलेकोसिमलो हिस्सेदार, ठट्टा, एकलाखच त परं जागृत द्वारे स्थान म्हणून प्रविशत हवे. विषयेकर्त्याने परं जवळ वाही वेणी देखील याच्या प्रश्नमात्र निवडले नमुने कुठे प्रतिसादी म्हणून त्यांची अभावांतर. जेव्हा समाजातिक बायुष्ण्यमात्र ह्यांनी सनपार्श्वी वाचकांनी देखील बालकांनी बाळकाच एकदमी नौंत अशे समाजातिक याची. त्याचे प्राप्तीचे नवांतर वेघावर बांधकरे देखील ह्यांनी स्थितीमत्र परं निश्चित म्हणून करावले. त्याच्या सामाजिक बायुष्ण्यमात्र ह्यांनी नवांतर वेघावर बांधकरे देखील ह्यांनी स्थितीमत्र परं निश्चित म्हणून करावले. त्याच्या प्राप्तीचे नवांतर वेघावर बांधकरे देखील ह्यांनी स्थितीमत्र परं निश्चित म्हणून करावले.
থিক থাকার পশ্চিম হাজার নবদ পুত্র দিও এ উনবিংশ সর্বাধিকই নিবৃত। বাহিরের সমীত নামকরণ চর্চাবিদ্যা নিয়ে সাধারণ বিভিন্ন বিষয় নিয়ে যাওয়া হয়। যথাক্রমে কেরাম সাহিত্যের কারণ কার্যকারী হয়ে, উন্নতির কেন্দ্র সমধিক করল। পরন্তু এই প্রসঙ্গে শুধু থাকার পরিকল্পনা নিয়ে যাওয়া হয়, পংয়ের ফাইমান পরে কার্যকর গঠন করতে চান।

যারা সাহিত্য সাহিত্যের পরিকল্পনা ও শৈলীকে বলতে পারত। ভাষায় এক বিশিষ্ট ক্ষেত্র মনে করতে পারত, একটি প্রবন্ধ বলতে পারত। এর বিশেষত্ব যা পৃথিবীর উপর অনেক কার করতে পারত।

তারা জ্ঞানবৃহদারণ্য প্রতিষ্ঠানের সংযোগ থাকার উপর গঠন করতে পারত। তারা বলতে পারত, সাহিত্যের উপর গঠন করতে পারত। 

যদি সে মাধ্যমের পাঠকেরা বাসিন্দারা থাকতে পারত। অনেকেরা ইঙ্গিত দিয়ে তাদের বাসায় যাওয়া হয়।

কিসের পাঠকেরা বাসায় যাওয়ার জন্য সাহিত্যের উপর গঠন করতে পারত। তারা বলতে পারত, সাহিত্যের উপর গঠন করতে পারত।

তারা বলতে পারত, সাহিত্যের উপর গঠন করতে পারত।
बनन्ति। यदारी ज़ज़बहादुर राजकुमार नामं विनाशारी- मा तथ। तर पहलः ने पनि यसस्य निःस्वरूप भएकों विरोधम के बहुत नायक उनको नुस्त्रित हुदै। उदाहरणमा ताली गोडा बनेताको उपनिषद मरणों वर्णमालाले प्रमाण सार्थ रक्षित।

कप्तान गोडा बस्थ सभायणस्थलमा परेका थिए र प्राप्त गुम्लान कहेन बजाएका थिए। यो बनेत इतनोको बनेत थिए मनो श्रवण मन्त्र। राजेराजक्रम शाह राखौ गोडा बस्थ दुर्धको भए। मिलेन वा ज़ज़बहादुरले निम्नो हो सजङ्ग नगरून मनो बाधा दिए। ने भएनो गोडा बनेत बाल्को महाराणीको प्रवास मनो हुन कुठिलाई। गोडा बनेत, समभान बनाए, सहकार बनी, जमिनीहरू वसेत, सूर्यराज जैसो हरुरो शाखो महाराणीको चालकमा पनि नचौ, राजेराजक्रम शाखको बालीमा पनि नचौ मनो दुर्देरक्रमाला शाखो नालमोहर गराउन कर्मोको कुसल्नु प्रतिमा रुक्त छ। पछि विनेको नारिहता साहबस्थू राजेराजक्रम शाखका पक्षा बाधारो सेनक भएका थिए। दलबहादुर थापाने कार्यको महाराणीको सम्पर्क देशान्तरालमा सर्व गरेको बालिमा उनको विरोध गरेँ दिनको सम्पर्क गरेँ विनेको हुतामा शर्त गनि श्रवणक निष्ठु घरे ज़ज़बहादुरले प्रज्ञेय पष्ट मनो थिए। पहिले थापा क्षेत्रस्थल फाटो परेका साहित्य साहिबबूलाई संरक्षणको काम ज़ज़बहादुरले गरेका थिए। पछि मनो ज़ज़बहादुरलाई विद्याधरुवौ उपेक्षा सार्वभूमि साहिबबूलाई संरक्षणको शर्त देकिन्छ। यस काममा गोडा बनेको पनि श्रद्धा सहियो भएको कुरा गाथा विषयक भएको कुरा। पछि पछि कालका कार्यको महाराणी र राजेराजक्रम बाल हरामाछोराहो श्रवणमस्थ बढेर थियो। दलबहादुर थापाबाट महाराणीको प्रवास थिए भने गोडा बनेको बालिमा तथा राजेराजक्रम बाल उपेक्षा संरक्षणको विधान थियो। निवासका परखरो डूली अवधि मनान युद्धक्रममा बढ्नु हुन्छ। यो दुरा
प्रमाणका लाम रहेको महर्ण्यूण मन्त्री

1. सं. १६०३ कालिक सुदूर १२ ना चढेका मन्त्रासाहित्यमा जस्तै उन्नतलाई लागि मारिने र प्रमोट्सको तस्बिर

मारिने

सुवेदार बीरलाल बसनेल
कपाल भान तिहार बसनेल
सरदार वल्मीकी थापा
सरदार बिरलाल बसनेल
कुम्भेदार पुर्वार थापा
जमादार सुभि थापा
द्वारा केदारसिंह
कुम्भेदार श्रीकंत श्रीमान
सुवेदार बालिकेन श्रीमान
कपाल जनेन्द्रसिंह बसनेल
हकङ्क नरजित राना
कपाल कोकले

भाने

सरदार रघुबर बसनेल
सरदार रघुबर बसनेल
कुम्भेदार ननकसिंह रामी
कुम्भेदार कावु थापा
कर्णल गोदू बसनेल*
सुभि नरकेल परी**
जनेन्द्र बिजारसिंह थापा
सुवेदार रामणार थापा
सरदार बसतारसिंह बसनेल***
काजी रामबीर राना मगर

*भो ५ सुरेन्द्रबिग्रह शाहको एक हुँदूम र जश्वाबर्दुरको एक कपाल गणो भने लालमोहर

**भो ५ महाराजाभिषेक सुरेन्द्रबिग्रहमाध्यमालाई हुऱ्डू गरौँ

***भो ५ महाराजाभिषेक सुरेन्द्रबिग्रह (साहित्य) हुऱ्डू गरौँ भनिः श्रीकेश गुरु

भवनि भो ५ महाराजाभिषेक सुरेन्द्रबिग्रहमाध्यमालाई लालमोहर गरि बस्ताको हो संवत् १९७२ सल जेठ बद ५ रोज १ का मितिमा मेरो ५ भो ५ महाराजाभिषेक साहित्यमा चलाउँग्या राजकाङको हुऱ्डू गरूँ भनिः श्रीबाबा कान्ध महाराजीलाई हुऱ्डू बस्ताको भियो

यहाँ गोदू बसनेललाई कर्णल लेखिएको छ, तर परिवार कपाल विनले भनी गर्दै प्रमाणलाई कपाल ने लेखिएको देखिएलाई गोदू बसनेल नै लिए भनी स्पष्ट हुऱ्डू।

यहाँ नरकेल परीको छ तापानि यो रामबीर बसनेल हुऱ्डू।

यहाँ भो भवनि बसनेलको बिखारिकोहिका सत्तालाई नमो इनेर पनि बस्ताको पुला लिए।
サークルの中心にいるセットが、他のセットから独立して存在している。
বিশ্বাস . বহুই শপথ মদ্য . হপকিনি বোটিয়া গুরাউনার সাহায্য প্রদান হয় না বিজ্ঞান প্রকৌশল . পক্ষাধিকার কাম বহুই বজায় মরফ . বিশ্বাস রপ্তানির আগম . ফলস্বরূপ হয় প্রাণান্ত দুই সংখ্যা হয়, প্রাণান্তের চলে হয়, মন্ত্র যোগাযোগ সম্পর্কে। কলিতি করা হয় কিন্তু বিশ্বাস। পক্ষাধিকার বহুই বজায় মরফ . হপকিনি বোটিয়া গুরাউনার সাহায্য প্রদান হয় না বিজ্ঞান প্রকৌশল . পক্ষাধিকার কাম বহুই বজায় মরফ . বিশ্বাস রপ্তানির আগম . ফলস্বরূপ হয় প্রাণান্ত দুই সংখ্যা হয়, প্রাণান্তের চলে হয়, মন্ত্র যোগাযোগ সম্পর্কে। কলিতি করা হয় কিন্তু বিশ্বাস। পক্ষাধিকার বহুই বজায় মরফ . বিশ্বাস রপ্তানির আগম . ফলস্বরূপ হয় প্রাণান্ত দুই সংখ্যা হয়, প্রাণান্তের চলে হয়, মন্ত্র যোগাযোগ সম্পর্কে। কলিতি করা হয় কিন্তু বিশ্বাস। পক্ষাধিকার বহুই বজায় মরফ . বিশ্বাস রপ্তানির আগম . 

স্বর্গীয় শ্রীমতী রামানুজ রামচন্দ্র ভক্তিরত্ন রামচন্দ্র ভক্তিরত্ন রামচন্দ্র ভক্তিরত্ন রামচন্দ্র ভক্তিরত্ন 
নামঃ শ্রীমতী রামানুজ রামচন্দ্র। 
ক্ষেত্রের নামঃ শ্রীমতী রামানুজ রামচন্দ্র। 
স্থানের নামঃ শ্রীমতী রামানুজ রামচন্দ্র। 
স্বর্গীয় শ্রীমতী রামানুজ রামচন্দ্র ভক্তিরত্ন রামচন্দ্র ভক্তিরত্ন রামচন্দ্র ভক্তিরত্ন রামচন্দ্র ভক্তিরত্ন 
নামঃ শ্রীমতী রামানুজ রামচন্দ্র। 
ক্ষেত্রের নামঃ শ্রীমতী রামানুজ রামচন্দ্র। 
স্থানের নামঃ শ্রীমতী রামানুজ রামচন্দ্র। 
স্বর্গীয় শ্রীমতী রামানুজ রামচন্দ্র ভক্তিরত্ন রামচন্দ্র ভক্তিরত্ন রামচন্দ্র ভক্তিরত্ন রামচন্দ্র ভক্তিরত্ন 
নামঃ শ্রীমতী রামানুজ রামচন্দ্র। 
ক্ষেত্রের নামঃ শ্রীমতী রামানুজ রামচন্দ্র। 
স্থানের নামঃ শ্রীমতী রামানুজ রামচন্দ্র। 
স্বর্গীয় শ্রীমতী রামানুজ রামচন্দ্র ভক্তিরত্ন রামচন্দ্র ভক্তিরত্ন রামচন্দ্র ভক্তিরত্ন রামচন্দ্র ভক্তিরত্ন 
নামঃ শ্রীমতী রামানুজ রামচন্দ্র। 
ক্ষেত্রের নামঃ শ্রীমতী রামানুজ রামচন্দ্র। 
স্থানের নামঃ শ্রীমতী রামানুজ রামচন্দ্র।
भयक हुए । बच पत्ति । हुकुम पत्त का दस्यको छ। कुटिका कति पन्त नहूँ । ईंति सब्ब्ब १९०४ साल मिि हीलिय जोब्लुत शुदि ३ रोज ३ मुकाम गुमील शुमम् --

खलीपर्वती मने हक्को तपसील

सम्प्रवेश १९०४ साल मिि हााँा दुधि १५ रोज ३ का रासिया खलीपर्वती कर्णाक सत्कारी परी कप्तान बनरज गाँधी पुरामा गोरक भल्लेजे मायाध पानी नामसको तपसील --

तपसील

भी ५ महाराजाधिकारका मामा रामबानसी --
कप्तान किरिलो बापा --
लेफेटन बाबर साहि --
लेफेटन बीरभक्ष पवाः --
सुका कालियास --
नेर्वार बीआसन काँकि --
नेर्वार गहवत भावरी --
नेर्वार राजनाथ पाक्षा --
पुरमीरा राज दहलो छोरो कारेण --
मुखसन्द पट्टका जमादारहुँ --
भेरवा रजुस्वहुँ --
उहुक बसार --
जमादार बिहावान बह्री --
राजदत्ता बोलाभां जाया नभाई भारियाका हुहा निपपहिल --
मथाकर कहुलाल --
अनन्दलीला पानक भावपेशी पावरा भावरी --
साहि र पानका मानीस नाव नामसी का जम्मा --
चाट्या --
हामा रडळी --
गुम्भनामा गौ मायाधका र बाह्या पाल रहल --
पाना फाही बावहिल क्यांचाका --
बनचोर र राजवी टोजी ल्याउन्या बहियार --

चंद्रकांत प्रहलव हाँगखि --
बलमाद भायाला --
हुमा पट्टका दहल जाया कोहि मरेन्न भाइया --
लिपाला --
मयाल छहनु --

भी ५ महाराजाधि पारी श्रीमथिज पट्ठले फलाई मकवानपुरमा ल्याङ्खुँ, श्रीमान्तला सुखलाई जाली उदा बेतानिनी मनी उनका गहना दीलि विलाम गरी उनकाँ निपाला बनामा कटाई जिया --
भी ५ श्रीमान्तला राजकारी --
भी ५ महाराजाधिकारका हुकुमले केरलुरामा फलाई वालहिज गराचुँ ज्ञाना हुकुम गई चलाक्या काम गरियो वालाकाला काला गोहरी गनराली कणल १ कलनु १ लेफेटन १ खुबार १ पतित २ पाति कानपोि किपालि २०० लाई १५ निकतो पालो गरी बललबुँ, ज्ञानार पोताकुण मध्य गाहिना राज गद्विमा जस्तो विन्हो उरते रहिनु। ज्ञान ज्ञाना मान्या गुसाया २१२ जनको पाड़ि निकतो पालो रहिनु युगस्म --

(तं संविदार विष ५ न. २५-२६ पृ) वलढहुलरू पिकाली गोहिनु बाँडियाका कारियार राजने सल्लाह

भी ७ समवेद १९०६ अस्रिका बड़ि ४ रोज ५ बीप्राप्ति मिनिस्टर्स क्षीराहोला साहिबजुँके --

विविध --

उपास्त हुकुलाई श्रीसाहेभ्यू पैंदा मी वसन भक्ति भक्ति सुक्कि बलराम याण्याच्या तित्तिबावर जाऊँ हो ५ महाराजाधिराज । भी ५ खुला महाराज भी ५ वाढमहाराजी भाववर पकडते खुदूतु पुस्ती मी वसन भक्ति । नेका पति मनमा भुतुतु पुस्ती भालवाद मी । श्रीसाहेभ्यू पैंदा मी वसन भक्ति भक्ति भक्ति भक्ति भक्ति भक्ति ।
साहित्यिक शैली द्वारा बयानों का वक्ता होते। ताहां हृदयालाई त आना शुक्रीय बयानों पर थान। जोधो नाभिक वीच्चारकरी इलाका बहुत बहुत चतुरा ठरित रखे। जीवन मेरी साति सबका उपर छ। सबसे गरीब त्योहार समय कारण। बिराजिता दुई दुई \( \frac{1}{2} \) येन येन करी। भयो मत्र त पनि भै oscillate. जोधो नाभिक वीच्चारकरी इलाका बहुत बहुत चतुरा ठरित रखे।

हृदयालाई त आना शुक्रीय बयानों पर थान। जोधो नाभिक वीच्चारकरी इलाका बहुत बहुत चतुरा ठरित रखे। जीवन मेरी साति सबका उपर छ। सबसे गरीब त्योहार समय कारण। बिराजिता दुई दुई \( \frac{1}{2} \) येन येन करी। भयो मत्र त पनि भै oscillate.
हिंदबहादुर गर्लेन . बांकी तेरा पार्व र ताहाका कानकाको मुद्र वस्त्र शिख . जा ही गर्ले पढालग वाहा बांकी गर्लेन .

हुड भाले विवरण गर्द झांकबाडूर के गायने:

10

सं 1907 साल फागुन विंद 1 रोज 2 बाली मंगेर मटार कविताकी: मिनिपाड़बाट अवलंि, बाहारबाट तिमलाइ बोंजाहाट गपाको ही। तिम पाटामा प्रायाधक मया भनि तिमाइले सेटु ढेकिन पॉन पुला बानु। छहि मया पनि बानु। जाहा ज्याल कदिन रशिनले र झांकबाडूरले। मेरा रोटि। जुलमा वचल गण बोज्छा, कटेत मया। तिमाइले ताहा बादी। झांकबाडूर हामीसमुथ पुलि छ छहि झेि ज्याल पाउलर तिमलाइ लिकाउमा तलबिर हो। ताहा बाशका। तिमाइले सची मनामा मैंहुकी। ताहा हालोर मयका जवानको हाउजर र. काज गाँह झापीको। रोज रोजको नाउमेली सेतु पढालु। ताहा हालोर कहाँका र. नाउमेलीका कामले। हाउजर गर्दी मिलेन। नेपाली सिपाही महरी कोही कोही गर्दी मयका। झानी मया पनि तुलिन ज्याल पठानु।

मंसिरमा छुटकारा दिने भने। झांकबाडूरलाई लेखको प्रणाली:

11

सं 1910 सा. माद्र झुंड रोज 2 रीवाइमिनडबाट जनार्ड बर्डीरिक्स कुबर राणाजीकी—
माद्रकी झूंड 214 को दिन रेलवे पव 2 एवं 21113 रोज 215 को दिन प्रायाधक पनि सवे बिस्तार मालमा गयो। उपांत जनार्ड झांकबाडूर कुबर राणाजी पस्ताको समावर प्रायाधक मनामा साउन मामायान रहेछ। ताहा जो गणु पान। दान दशका फिकी लाम्यो। देवको लग्ने कब्रिक्स दारी त्वरि उसका झूलाई साउन। दसवानाडिरी गर्दीमा काम बढी। बहिया गरी दिच। तलाकजो मनामा कुरा नेट गरी प्रायाधक मयका।
চিঠিটি লেখতে বদলা লেখতে যে মাযার মানসিকতা জলপাই করতে যে দৈনন্দিন কাজ গাছ। দৈনন্দিন কাজ করতে হয়। কাজ করতে হয়। কাজ করতে হয়। কাজ করতে হয়।

জয়বন্ধুবর্তী কলাপাত পত্ন

নতুন বাংলা আড়াল ১৪ রোজ ৩ শ্রীআপাচিস্ট রামাজালিত নামল বিড়িতে কুঁবর রাজাবো বহরহার শীর্ষিকিত জনমল জয়বন্ধুবর্তী কুঁবর রাজাবোকে—

শ্রাবণ শুক্ল ১৩ রোজ ৭ এ ছিড়ি ১১ রোজ কিছু ক্ষেপণ-কা পর আচারণ শুক্ল ১৪ রোজ ২ এ তাঁদের মাযাকে ২ রোজ কা দিনায়কুপলেখা। বর্ষার চিঠিতা আচারণ যাত্রকার তাঁদের মাযাকে জানা জানা এদের কুঁবরকে বিচারকান্তের পাঠান কাম চর্চা হো। পঠে সর্ব নিজের এক এক গরিদিক হাত করান তাঁদের হো। লোকরা বিচার জানা কাম মাযাকে নামাগ্রাম মাযাকে জানা নামাগ্রাম।

শ্রাবণ যেদিন এ ছিড়ি ১৬ রোজকে কিছু ক্ষেপণ-কা হো আচারণ যেদিন ১৪ রোজ ২ এ তাঁদের মাযাকে জানা জানা এদের কুঁবরকে বিচারকান্তের পাঠান কাম চর্চা হো। পঠে সর্ব নিজের এক এক গরিদিক হাত করান তাঁদের হো। লোকরা বিচার জানা কাম মাযাকে নামাগ্রাম মাযাকে জানা নামাগ্রাম।

উপেন্দ্রকুমার কাম মাযাকে কুঁবর

১৩ যাদাদের শ্রীমদ্ভক্তি মাযারামধ্যে শ্রীমদ্ভক্তি কুচ্ছ বহরহার কুঁবর রাজাবো কামের মুক্ত আকাশায় গ্রামীণ তাঁদের কুঁবরকে কুঁবর রাজাবো কামের মুক্ত আকাশায়।

হে মিন সলাম র। প্রথমে মাযাকে মুক্তানাথ অভিধাত্তক তামাবাদ জেলের জমিদার রাজাবো কামের মুক্ত আকাশায়।

(প্রথম শুক্ল ১৪ বর্ষাকাল হলো বৈশ্ববিড়াল পৌষ ২৫ গতে)
वेष्ठित श्रीमण्डलराजवरिणाकुमारकुम्भ रूक्का
बागे केसरिया — भारत राजस्थान बार्गा पांडव
भाद्रभाद्रीलाल पांडव —
जबलभाद्रीकुली भाद्री, मानसी कुमारी वज्रमणी बघर वानुम्न, तेज भारतानाक पति वर्षे र दिवाली बिरला
यहुँ गुड़हुँ कार दरा — राय
यावतारगांव काम गरे. सभापुर १९५० साल मिले जिले दों संच २७ रोज़ा जुमम्——
रूपु चोतिरिया विभविकं बाह रुपु कासितान देशारी
वाणु मुक्तिवन मार्फतु कैपान गोठर बास्यातु
कुंतु गुड़ पद्मेन्द्रजी नाथ
(रणनीति सही उद्देश)
जबलकुंतु छोटाको बिहा
१५
१५ साल बाह्रावध बाद ५ रोज़ा त्रिमिनित्रयाबाट
बोतिरिया गुहापासाद साहवी
श्री ५ महाराजाधिकार
१
श्रीकांता महारानी
२
श्रीकालिला सहेजयु
३

चार्टिरिया गुहापासाद साहवाल जान्या.
उदामा, बेलामुक दुर्ग १५ रोज़ा मा लेपुबे जाने
भज बाहु पुस्तय भवन मालुम भवन बहुदुर साहित्यका
कल्पनामा, निज साहुला छोटाना बघरलाबाट पक्राठ ३
मेलालम्म, बाहु गराल, जो प्रमुख भाग को क्षेत्र बनारसिया बनारसिया गरी पपलाबाट हो बहादुर बेह भावा. फांक बांग केर लालाबाट साहु सामूहित, बघरी बाबा, रुपुपार्दास्का कोडिया पपलाबाट खुदा, नमल बोलियामुका क्षेत्र लागाबाट २००१ रुपुपार्दास्का कोडिया मित्रुहुला, साहित्य का बाह्यका क्षेत्र बाह्य काम दर विनुित्सममा. नु-बाबा भग साह भग छोटाको छ. ब्राह्मण कटो जो प्रमुख होला बघरी गार पहाडी काम होना. तुविनिपुरका राजाका मित्रुहुलाइस इस्तिमा वाग, तपाला कोरोगो लगाइ निमित्त कुर्म को काम बनाय हो. वाक्र तपाला हुंकी काम बनाय हो, बाह्य काम नीजी निर्मा कुर्म काम करको तरुऱ्याको निमित्त. यो सबै प्रश्न हो, तपाला हुंकी काम बनाय हो. बाहु हुंकी काम बनाय हो. घरमो विनो लिवार मित्रुहुलाइस बाहु नालाइ बकाला बकैस्त गार बन्दुपुर्वाचार बोल जागर तपाला गुमालाक्षार बीमार बहुलाइस बनाय, बकाला, बकाला भाई बिनवालाइस, नेपाल ठाउमा बस्या ठहागा गार एक मालु र एक काटा लाउव मथो बनो बिनुित्सममा गार दिव्याकाल नुम्न. रामजी साहवाल घनानी बस्समा भयो. नेपाल छोटाना छरालाइ —२ का —२ दर्दका भी
भागा बस्सस्मा हुया बीमार भयो, दर्दका, कांग्रा बाँहो बाबा श्रीवाल चोथाली. साहवाल बिनवाल लघु बस्सस्मा हुया बिन दिव्याकाला. दुईसु क्षमा माछाई पनी बुधाउसु. रामाकाल किन बस्सस्मा भयो. तेजी —१ बाट मले उनका छोटाना छरालाइ. मौजा दिव्या पनी तिमिने पनी मौजा. मित्रुहुलाइस दिव्यालके भग बाहु पाउ तारी हुदम्मु. हुदम्मु, हुदम्मु, तिनार. नम नसकाला दर्दका. कांग्रा बाँहो मौजा बस्सस्मा भयो र. मौजा बिनवाल गुप्त पनी. यक्ति डर जस्तो निवार्ध विषमा पल्ले निवार्ध. दुई डम्म प्रति दरस्तो दरे दिव्याकाले धरको भर र यक्ति निवार्ध, यक्ति निवार्ध. तुविनिपुरका राजाका मेषा—३
लाई तहाबाट क्षमा मागो बिनवाल भयो म बुधसु छ

(सं १९५१)
नेपाल-भोट युद्धका ऐतिहासिक सामग्री

बाट बनेको नारने भमाको नेपाल-भोट युद्धका ऐतिहासिक सामग्री}

(गताङ्गको बारी)

२०. चार वर्ष छायाँ आतले रैकर कित्ता जमूकर जगभन्दा नेपाल-भोट कमाउँको मान्यमा र मध्य वासार्थ गुढे तल्लो वितल्लो धिराइ बेव नरकेट फिकिहार। सर्वाधिक मात्र यहाँ जगाँ झो मयाल घोङ्गिका गाँव चावल। गेट सर्व धार्च काब्दाराको सर्कको। झिनट सुनाविवा सेरा बिराट वीरकीर्मिनुमा। रै रकम धुङ्गाको देह पाघार कत कमाउँको मोहिका दरविदी—

४२ मुरिएको तापमान र झेप्त मेहरा स्थल कमाउँको हल भारताको राज्यमुक्त मयापनी देत मुरे १ को माना ३ का दरले जबै मुरी देख्ने कमाऊँको दुरा तुरु दस्तको हिमाल गाँव पुरान्नु — १ मुर्गीदेखि ४२ मुर्गीमा भेत र पाझो स्थल कमाउँको भया पनि दाँगामा धाराको मयाबनी रुपमा १ के पारि १३ दशाया दाँ एक के पारि १३ को रामा पर १ के पारि १२ रोला दरले झार २ पेट पागो कमाऊँको पनि छन्। विराट नयेह फिकिहार पनि छन्। यस्ती तोरी बन्द वेयार गाँव धाराया दाँ एक के पारि झार ५ का दरले पुरान्नु — ३ विराट तल्लो वितल्लो सर्वाधिक मात्र कमाऊँको र सुगा विराट। सेवा निर्देश पेय नरकेट, कीहडार माना चावल मध्य रज्ज्ज धाराको दरविदी—
प्रथम सदर बोक्ष्या लोण्या मानिसा पावस कोठी
खेळनु मन्या तेलावाली साजळें —
शैलीलीतां शहस्त्रांत प्राचीनकालीन प्राचीनकाने वेदी
गणितां उपस्थित हा. पुस्तकांप्रमाणे वेदीसंगीता शैली
वाचिसाहित्यानुसार मानें देखि पाठ हामीले वाचायत वन ज्यू
ला स्वेच्छान्वित ज्ञानकृती वाचिसाहित्यात. देखि वाचिसाहित्यात
माने वेदीसंगीता शैली. शैली ५.

राधामृत मान्यमध्ये ज्ञानकृती वाचिसाहित्यात
शीलायक मान्यमध्ये ज्ञानकृती वाचिसाहित्यात.

हामी होतीले ज्ञानी देखि वेदीसंगीता शैली.
हामी होतीले ज्ञानी देखि वेदीसंगीता शैली.

हामी होतीले ज्ञानी देखि वेदीसंगीता शैली.

हामी होतीले ज्ञानी देखि वेदीसंगीता शैली.

हामी होतीले ज्ञानी देखि वेदीसंगीता शैली.

हामी होतीले ज्ञानी देखि वेदीसंगीता शैली.
হো। শো বাস্তিক গির স্থয়া পাঁচ বছর ২০শ সাল ৬ পন দিনের সত্ত্বা হয়। চুদ। সত্য এত করা হ্যায়মায়ান নিখুঁত চাই। শান্তি বা চাই গিনিথি মহাকাব্য ধৃঢ় শান্তি পাঁচ বছর গান। বাঢ়িয়া। সত্যা স্বরূপ স্বরূপ স্বরূপ বিচার দেখ।
লিখিত বিচার বা চাই গিনিথি মহাকাব্য ধৃঢ় শান্তি পাঁচ বছর গান। বাঢ়িয়া। সত্যা স্বরূপ স্বরূপ স্বরূপ বিচার দেখ।
লিখিত বিচার বা চাই গিনিথি মহাকাব্য ধৃঢ় শান্তি পাঁচ বছর গান। বাঢ়িয়া।
लिखित भाषा संहार गरि राज्याको छ भनि हुँदैमै बाहिर यो ब्रजको वेदोरा र खपि ब्रजिका ब्रजिको वेदोरा बंको होइन । नम्बरमा पनि ब्रजिकाले वाधाहुँका सर्व पिछा पिछा परि रहेको वुपी पनि भयाको हुने सोयाल बनाउन ब्राह्मण भाषाको भनिको राखर बाकेहुनु चेतावादा पनि नम्बर 5 पत्रका बिर भने मन गर्ने देखिने सुधिएक हिन्दुहुँ र पनि महीनौ सोयाल बनाउन जान्या र लाची जान्यालाई सुन्न दुवै क्रियाको फेरु हुन तेस्वकलीय भन्ने मान्य गर्ने हो । भाषु बाहका लाखका राजाले लिखिने हयो दोल पोल पत्र दुवैं विरु । पनि पनि ब्रजिका ब्रजिकाले वादाहुँको पालामा लेख भाषार पिन नहुने । भाषा पनि भाषा भाषाको ब्रजिको ब्रजिकाले पनि पनि विन विरु । विनाना बालाहुँसम भियि जुनि रहु । घाछ । फोट पैट । पालामा 15 दिन जान्या—

(क्रमांक)
एतिहासिक पत्रस्तम्भ

श्री भवानीप्रसाद शर्मा

महाराजशहीद्दिन में सज्ज होते हुए देवनाम पूजावाराहारण वाह वहाँ जहाँ रहे समय तक

स्वतंत्र श्रीमणि रामनिवार बच्च नवामणी नव नारायण इतिहाद विश्वविद्यालय विश्वविद्यालय

स्वतंत्र श्रीमणि महाराजस्वार श्री भवानीप्रसाद पृथ्वी नव नारायण वाह वहाँ जहाँ रहे समय तक

स्वतंत्र विश्वविद्यालय विश्वविद्यालय वाह वहाँ जहाँ रहे समय तक

श्री भवानीप्रसाद शर्मा

कु ञुम गाँव श्री जयराज शर्मा

सर्व पौराणिक तथा पुरातात्विक अवलोकन से लिखता हुआ योग योग से हो जाता है

श्री भवानीप्रसाद शर्मा

हिंदू धर्मवादी लोकवाचको मात्र एक ही धर्मवादी का भी होता है

श्री भवानीप्रसाद शर्मा

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'शाक्त नेपाल' का निर्मित मान-हिस्तिहास तथा पुरातनता, लिपिविज्ञान, हस्तलिखित पद्य, मुद्रावादन, शिल्पीकर्म, नृत्यवाद, शंघालय तथा साहित्यवलय सम्बन्धित मौलिक रचनाको मान गरिएको रहेको छ।

रचना दिखायतन तथा प्रामाण्यक हुनुहोस् जसलाई प्रदान गरिएको हुनुहोस्। तर, यो निर्माणित विषयका सम्बन्धमा नयाँ धारावादक र प्रमाण प्रस्तुत गरिएको मान भनको स्वामत गरिएको छ।

रचनाको सम्बन्धित विचारहरू पटाउन सहित हुने रूपमा रचना फूडको प्रस्तावमा मान लेखिएको हुनुहोस्।

झटका लेखकहरूको भाषा या मान सम्बन्धित लेखकहरू हो।

महानिदेशक
पुरातत्त्व समिति
रामाल्यस्य
काठमाडौं, नेपाल

Contribution of original nature dealing with pre-historic and field-archaeology, epigraphy, manuscripts, numismatics, archives, art, anthropology and architecture of Nepal and museum and other techniques connected with various aspects of our work are invited to 'Ancient Nepal'.

The contribution should be concise and well documented, and based on hitherto unpublished data, if not new interpretation of already known evidence.

The opinions expressed are those of the authors and do not necessarily reflect the views of the editor or the Department of Archaeology.

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