

THE PATAN ROYAL PALACE PROJECT

Restoration of Sundari Cok

Thoughts About the Origin of the Present Structure
and About 18th Century Innovations in Wood Carving

by
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Kathmandu Valley Preservation Trust
December 2008

Patan Darbār – Sundari Chok

Considerations regarding the origin of the present structure

Niels Gutschow, 12 November 2008

Conclusions by Hans Bjonness,

Historical and Architectural Investigation, HMG/UNESCO/Japan Trust Fund project 536/NEP/71, Vol. I, Kathmandu 1995, pp.78-82

Excerpt:

Sundari Chowk has most probably initially been a free standing building independent of surrounding buildings. The finding of a northern exit/entrance and a dalan opening signals a northern open space. There might have been earlier northern connections to a building in the locality of Mul Chowk before its present shape. (p.78) It is suggested by Korn (1977, page 52) that the second floor was added later. Korn has based his reasoning on two matters. First, the resemblance of the building typology of Sundari Chowk with the Bahals: 'Irrespective of its ornate decoration, the façade and its various components resemble closely the wings of a Bahal and originally the palaces, like the Bahals, were probably limited to two storeys only.' Secondly Korn mentions the internal improved communication achieved with the surrounding balcony on the second floor. This could be a functional requirement behind the adding of a second floor. Korn rightly points at 'the second floor has most probably served as kitchens and eating halls'. This would be natural in seeing Sundari Chowk as a residential Newari house, where the kitchen is preferred to be at the top floor.

From the typological discussion based on a Bahal as a type the proposal of an initial doubled stories structure is logic. But if one draws a parallel to a Newari residential house for the upper, wealthy casts it is not. (p.79)

Third, from the external elevations point of view, there are no indications of a later addition of a second floor. Actually, the geometrical design of the elevations, as initially identified by professor Eduard Sekler and later detailed by Tiwari and Bjonness, identifies an elevation design where the second floor is inseparably integrated. ... There are no indications that these are later additions. However, this could possibly be because the building has undergone considerable repairs and possible reconstruction late in the 17th century, after the main A.D. 1681 earthquake. The discovery of dated datchi apa (elevation bricks) in the north-facing, south elevation in the courtyard dated A.D. 1696, and in the main wets elevation dated A.D. 1698, could point in this direction. (p.80) However, for the second floor of Sundari Chowk, except for the not burnt bricks, the ivory window and the corner window etc. show no sign of inferior craftsmanship and use of materials.

Our conclusion is that the adding of the second floor at a later period should be further investigated.

Our conclusion is that there are reasons for investigating further the following hypothesis: Sundari Chowk when it was initially constructed, as the first palace building in the southern part of the palace site, in A.D. 1627 by king Siddhinarasimha Malla, was made as a building with two stories. It was later, after a major earthquake in A.D. 1681 reconstructed, and later extended with a second floor by king Yoganarendra Malla in A.D. 1696-A.D. 1698.

From: Mary Slusser, *Nepal Mandala*, Princeton University Press 1982

One of the buildings known to have predated the seventeenth century was a fortified palace building known as Caukoṭ or Caukvatha, The Four-Cornered-Fort. It stood at the northern end of the present compound, next to Maṇidhārā, and gave the palace its once familiar name, Caukoṭ Darbar. (p. 199)

The Sundari-Chok is an especially well-proportioned three-story quadrangle, an outstanding example of seventeenth-century Nepali architecture. Structurally in keeping with the vihāra and common house, the Sundari-Chok reflects its role as a royal residence in its rich ornamentation. - The interior of the quadrangle is particularly attractive, with communed bays, ornamental windows and doors, and on the top floor a screened gallery that overlooks the Tuṣahiṭī, the royal bath. (p.200)

Like other Malla Kings, Siddhinarasimha took pains to please his tutelary, Taleju. For that reason, while building for himself the Sundari-chok in 1647, he created in her honour gardens and a large fountain and tank complex in the adjacent Bhandarkhal. - When Śrīnivāsa finally became sole ruler in A.D. 1661, he renovated the palace from 'Hātapatra to Caukoṭ', that is, from one end to the other.- Śrīnivāsa totally restored 'larger than before' the Mul-chok, the main palace courtyard lying between Degutale temple and Sundari-Chok. This was in A.D. 1666. (p. 201).

The quadrangle corresponding to the old Caukoṭ marks the northern extension of the palace proper. Although a tyasaphu specially states that the "foundations were laid" by Śrīnivāsa, he must only have restored or enlarged the pre-existing quadrangle. The consecration ceremony (pratiṣṭhā) of the rebuilt quadrangle, then alternately called Mānigalbhāṭṭa (Central Square Law Court), took place in A.D. 1680. A few years later, in A.D. 1693, 'the

southern part of Caukoṭ fell down and scarcely a half-century after its consecration, the building was razed by Viṣṇumalla, who ‘built it anew’. Today known as Mānikeśava after a small Keśava Viṣṇu temple in the courtyard, or more commonly Luṃjhyā, for its golden window, the quadrangle has suffered extensive nineteenth-century renovations both inside and out. The awkward fourth-floor corner pavilions date from this time, as does the golden door. (p. 202)

Statement regarding questions and hypotheses raised by Bjonness and Slusser:

1. The chronology

Recent excavations in the garden behind the palace revealed the foundations of a structure that could well be identified with the house of the *mahāpatra* Yaṅkuli Varman, to whom an inscription refers dated 1415/1416, which survives right next to the ditch which uncovered the outlet of the Bhandarkhal tank, which in 1646 had to disturb the foundations of that structure to find its way north.

No other date refers to building activities with the palace area. The step-well (Tusahiti) within the courtyard of Sundari Cok probably dates to 1647, but Gudrun Bühnemann, the authority regarding the *hiti*, called that “the assumed date of Tusha Hiti (the date is mentioned only in later chronicles)” (2008:92). Whether the first version of Sundari Cok was constructed at that time or, as Tarananda Mishra believes, already in 1627, is open to speculations. King Siddhinarasiṃha Malla must have used the earlier palaces of the *mahāpatras* (Slusser) or reconfigured the legendary Caukoṭ structure before his son Śrīnivāsa “renovated the palace” in 1661 (Slusser/Lamshal) and attended the consecration ritual on the occasion of the following renewal in 1680 (Slusser/Vajracharya). The same king also restored the Mul Cok in 1666 and added a tower (Taleju āgam) between the two southern quadrangles (Slusser/Lamshal), while Siddhinarasiṃha donated a gilt door and possibly the flanking Gaṅgā/Yamunā figures in 1716 – the first reliable in situ inscription which suggests an earlier origin of the entire courtyard. Viṣṇumalla finally razed the former Caukoṭ and rebuilt it in 1734, known as Keśava Nārāyaṇa Cok until today.

Of these informations only those regarding the Mul Cok of 1716 and of 1734 are reliable and by chance both refer to the donation of gilt copper repousse covering doors which were either installed at the same time or some time before. The brick of the western elevation of Sundari Cok inscribed “Śrīśrījoganāṭṭdamrarājā” was definitely fired after being scratched on.

Until now, no stylistic analysis has contributed to an evaluation of the existing structures. To sum up the observations made during field visits from 2006 to 2008 I have come to the following conclusion, which is elaborated further below:

Siddhinarasiṃha’s early architectural achievements on the square are unrivalled milestones in the history of Newar architecture. With the Cār Nārāyaṇa temple of 1565, which mirrors the “classical” tiered temple with the triple portals as surviving with replicas at Paśupatiṅāth (1697) and Caṅgu Nārāyaṇa (1712), Patan’s square (yet without a Darbār) received an initial shape. Siddhinarasiṃha followed suit in 1627 with the Viśveśvara temple, a tiered structure with an ambulatory and the first monumental *śikhara* temple in stone in 1647, the Bālagopāla (commonly known as Kṛṣṇa) temple. These two temples demonstrate the absolute peak in Malla-time craftsmanship in a combination of a profuse iconographical program and deep relief, leaving almost no square centimetre of wood untouched. The carvers were always ready to add even tiniest details. Not a single wall bracket, lintel end, colonnette, pillar, capital or cornice followed a standardized programme but allowed for innumerable variations.

These temples are indeed “outstanding examples of seventeenth-century Nepali architecture” (Slusser). Within the three quadrangles of the palace, only the pillars of the *dalan* arcades of Keśava Nārāyaṇa Cok and the pillars of the north-east wing of that courtyard are comparable. These and probably a few doors may date to the renewal initiated by Śrīnivāsa in 1661 or 1680. No trace of an earlier structure can be made out. Unclear remains, to what the “restoration” of the Mulcok in 1666 referred to. The usual term of the inscriptions, *jirnoddhār*, remains vague and can be anything between the rebuilding of a temple and the renewal of the roof. It was probably Yoganarendramalla (reigned 1684-1705) who rebuilt the entire Mulcok at the beginning of the 18th century. The pillars display secondary craftsmanship, the carving of the door lintels are reduced to a pair of deities flanking the jambs while the lintel ends simply remain un-carved. The courtyard must have just been completed when colonnettes, complete with tympana were added to the main shrine dedicated to Taleju, to the *jamarakoṭha* (the barley chamber) and the entrances to two esoteric shrines (*āgama*). This practice is known from other buildings to allow donors to add something (preferably a tympanum) to an existing structure. In this case it was a collective action to designate the entrances to ritually used chambers. The simplicity of the carving remains stunning as at the same time, the kings of Bhaktapur were taking the lead with palace wings and temples (Nyatapvala 1702, Bhairava 1712) which mark supreme craftsmanship even decades before the end of the royal patronage in the 1760s.

The renewal attributed to Viṣṇumalla in the 1730s is most imposing to the entire square. The entire north, west and even (the short) south fronts of the Keśava Nārāyaṇa Cok as well as the court were newly shaped with not a single window from an earlier period integrated. It may have been at this time, that a third storey was added with three projecting galleries with triple windows were added on the west and one to the north, while the court received a continuously latticed gallery on second floor level.

At the very same time the Sundari Cok must have been rebuilt according to similar design deliberations, however with specific challenges like accentuating the south-western corner. Almost identical projecting galleries with triple windows were introduced while the central commanding triple window in the central axis was slanting, following earlier Malla prototypes. The central window opening was covered with gilt copper repoussee, while the two flanking ones received a layer of ivory – an extravagant innovations that followed earlier demonstrations in Bhaktapur (Cyasilinmaṇḍapa, c. 1700, and Kathmandu Darbār, c. 1720). The secondary doors of both Keśava Nārāyaṇa Cok and Sundari Cok have simple thresholds without outer frame, the lintel ends are fully carved in flat relief of never more than two centimetres depth. At Keśava Nārāyaṇa Cok hunting scenes with royal personage on elephant carrying a rifle are seen, the foliage and floreal motifs are largely repetitive, simple and carved cursory, without caring details.

In a decisive step toward simplicity, the windows of Sundari Cok are flat in carving, simple in detail, however innovative when it comes to reduce a tympanum to a trace of the earlier idea of an arch surmounting the opening of a door or a window. The principal doorway to Sundari Cok is similarly flat in relief but innovative in design. The enlargement of the surface of the lintel ends by introducing a parallel lintel end, the trefoil arch shaping the entrance, all this stands for a hybrid development of framing openings which seem to have started in the 1730s. Surprisingly, while at the *maṭhas* of Bhaktapur such a Pūjāriṃmaṭh and Kuthumaṭh the outer frame of windows and doors start to deviate from the strict orthogonal order, the craftsmanship of carving remains on a stupendous height in the 1740s. At Sundari Cok, the carving became flat and repetitive as if under a spell to complete the work in a given time-frame or with a limited budget. If there was not the inscription on the doorway of Keśava

Nārāyaṇa Cok, I would tend to date the origin of the entire Sundari Cok rather to the 1770s – a decade when Bahadur Śāh introduced North Indian building styles when he had the North Wing of the palace complex shaped.

A decisive point of reference is also demonstrated by the change of strut designs by Viṣṇumalla. The two-storeyed Mul Cok has three original struts on the western face and many in the court shaped conventionally with an upper part presenting deities and a lower narrative part, engaged against rock pattern – essentially a scheme that had remained unchanged since the earliest known struts dated to the 9th century (Itumbāhā). At Keśava Nārāyaṇa Cok and Sundari Cok, slender struts shaped as scaled bodies of dragons with long horns and moustache are introduced. At first sight these seem to date to a 19th century renewal of the roof, when such struts became popular. But these struts are designed in accordance with the projecting balconies with triple windows, as the vertical bearing members integrate blocks on which the lower end of the struts rest. The two courtyards seem to have introduced such novel struts into Newar palace architecture while struts bearing deities remain to be carved until the end of the 19th century. While the dragon-struts bear the eaves facing the square, the projecting galleries of the courtyard's second floor are divided by figural struts, however with a profiled horizontal member covering an un-carved space between the upper and lower registers. Such latticed galleries probably were first introduced by the (undated) early 18th century Viṣṇu temple on Kathmandu's Darbār Square and the renewal of the Vajrayoginī temple in Sankhu in 1712 by Bhaṣkara Malla. In the 19th century, this scheme became to rule as exemplified by the Lakṣmīśvara and Tripureśvara temples in Teku in 1813 and 1818. Many older temples followed suit like the monumental Bhairava temple in Kīrtipur in 1856, the many of the pītha temples such as the Bālkumāri temple in Patan, the Vajrayoginī temple in Chapagaon and the Mahālakṣmī temple in Bode.

At Sundari Cok no further intervention can be traced after the rebuilding by Viṣṇumalla in the 1730s or possibly three or four decades later. The adjoining Mul Cok, however underwent a major change with the introduction of a large gate, flanked by two eyes featuring the usual protectors, Gaṇeśa and Kumāra. The design of the gate and the details of presenting a complex iconographical programme as well as the shaping of the outer *purātva* frame is absolutely innovative and does in no detail refer to an earlier precedent. Likewise, the first floor windows facing the square are unique with the wave-like movement that transforms the entire outer *purātva* frame. The intervention is not dated but was most probably initiated by Janga Bahadur Rana in the 1850s. Nepal's first ruler of Rana descent also initiated the gilding of the projecting balcony on third floor level of the Keśava Nārāyaṇa Cok and he probably added the fourth storey with its two corner towers.

Summary

For the **Sundari Cok**, no trace remains of a structure predating the renewal ascribed to Viṣṇumalla in the 1730s. I assume that the present building used the foundations of an earlier structure while an additional storey was added at the time of renewal. The entire building represents a coherent entity, of which the pillars of the court's *dalan*-arcades and the wall brackets of the principal entrance alone are carved along 17th century traditions.

The renewal displays a surprisingly flat relief with simple repetitive motifs but introduces on the other hand a host of innovative figural design as well as structural schemes. The introduction of dragon-shaped struts toward the square and a screened gallery toward the court is equally innovative and anticipates a change in style one would otherwise expect for the second half of the 18th century.

2. The issue of one or two-bayed square plans and the change from two to three storeys

Square, two-storeyed courtyard building of one bay depth (measuring 260 cm clear breadth) must have been introduced during the Licchavi period for religious use (Buddhist monasteries) and possibly also for holding court. Wooden fragments from Itumbāhā in Kathmandu and Ukubāhā in Patan which were recently tested upon initiative by Mary Slusser, proved their 8th to 10th century origin. However, no such built structure prior to the 17th century survived. Of Itumbāhā only the main shrine datable to the 17th century survived while Ukubāhā was rebuilt in the late 1930s, adding an additional bay to the eastern wing to accommodate ritual requirements on the occasion of life cycle rituals (see ill.).

The same is true for the *bahī* type of monasteries with open ground-floors, of which the Ibabahī (consecrated in 1382) survived fragmentarily before the structure was dismantled and rebuilt in 1990-96 (see ill.).

Likewise, no trace survived of early courtyard building accommodating the tutelary deities of the Malla Kings, Taleju. Both the Mul Coks in Bhaktapur and Kathmandu (see ill.) have been built or even rebuilt as one-bayed, two-storeyed structures in the 18th century, probably serving as a prototype for the Mul Cok in Patan. All three two-storeyed Mul Coks retain their one-bayed plan and their pre-eminent religious function within the context of Dasain, the important autumn ritual that ensures ritual renewal and thus needs a chamber for the growing of barley over a period of nine days.

Recent excavations in summer 2008 presented evidence of various court levels and foundations stones suggesting the existence of built structures. No convincing evidence is found to prove a two-bayed east wing as is suggested by a water colour made by Henry A. Oldfield in 1856. By the middle of the 19th century the area behind the palace courtyards was largely in ruins, the back of the east wing is presented with a roof above first floor level and a roof terrace on second floor level. Either there was a second bay originating to the mid 18th century, contemporary to the renewal of the entire structure or there were additions engaged to an originally one-bayed east wing. The picture as well as the archaeological evidences suggest the existence of built structures.

The change or transformation of royal courtyard from one to two bays probably occurred only in course of the first half of the 18th century. Thus, the east and the north-east wings of the Keśava Nārāyaṇa Cok turned to be two-bayed – no evidence of the original structures survive as the east wing collapsed in 1934 and the north-east wing was dismantled in 1994. The earliest example survived in the shape of the Lvahan Cok of the Kathmandu palace, most probably initiated by King Pṛthivī Śāh in the 1770s. Bahādur Śāh followed suit in Patan with the north wing, which introduced the first interior space covering two bays without dividing pillars. Likewise Bhīmsen Thapa initiated two-bayed wings framing Nasal Cok and Mohan Cok in the 1810s. The large *śivālayas*, courtyard building made to enclose memorial temples since the 1810s (Lakṣmīśvara 1813, Tripureśvara 1818, Bhīmmukteśvara 1842 (see ill.), Viśvarūpa 1863, Pañcadevala 1874), caught up that tradition to mix one- and two-bayed wings for a single courtyard.

In a typological perspective, the Sundari Cok could therefore have a two-bayed east wing. None of the mentioned *śivālaya* courtyards had three storeys. With the grand renewal scheme of the first half of the 18th century, Keśava Nārāyaṇa Cok and Sundari Cok were reconfigured with three storeys to rival Bhaktapur's Fifty-five-Window Palace which must have been completed in the early years of the 18th century – demonstrating a craftsmanship that is never reached by the renewed palaces at Patan.

Summary

The earliest three-storeyed, two-bayed wings of palaces date to the late 18th century and became the rule for 18th century renewal schemes. For **Sundari Cok**, a second bay for the east wing was likely but the archaeological evidence presents alternatives.

3. The issue of original functional requirements – the palace as a house?

Sundari Cok probably served as a stage for the presentation of the most important example of water architecture in Nepal, the Tusahiti. It was certainly never a “royal bath” as commonly said, but a shrine dedicated to a host of tantric deities (see Bühnemann 2008). Nothing is known of the function of individual wings or rooms. Where and how did the kings hold court? Where were their residential quarters, kitchens, quarters for guards and servants, the women’s quarters? Where were stables for ceremonially paraded elephants and horses, where was the administration accommodated that organized tax and land deeds, urban rituals, economic and political relations with other kingdoms and chieftains? Lack of sources leave us in the dark. The entire area east of the three courtyards (often and probably mistakenly termed “garden”) must have provided space for various structures. In this context the recent archaeological evidence beyond the east wing of Sundari Cok should be evaluated.

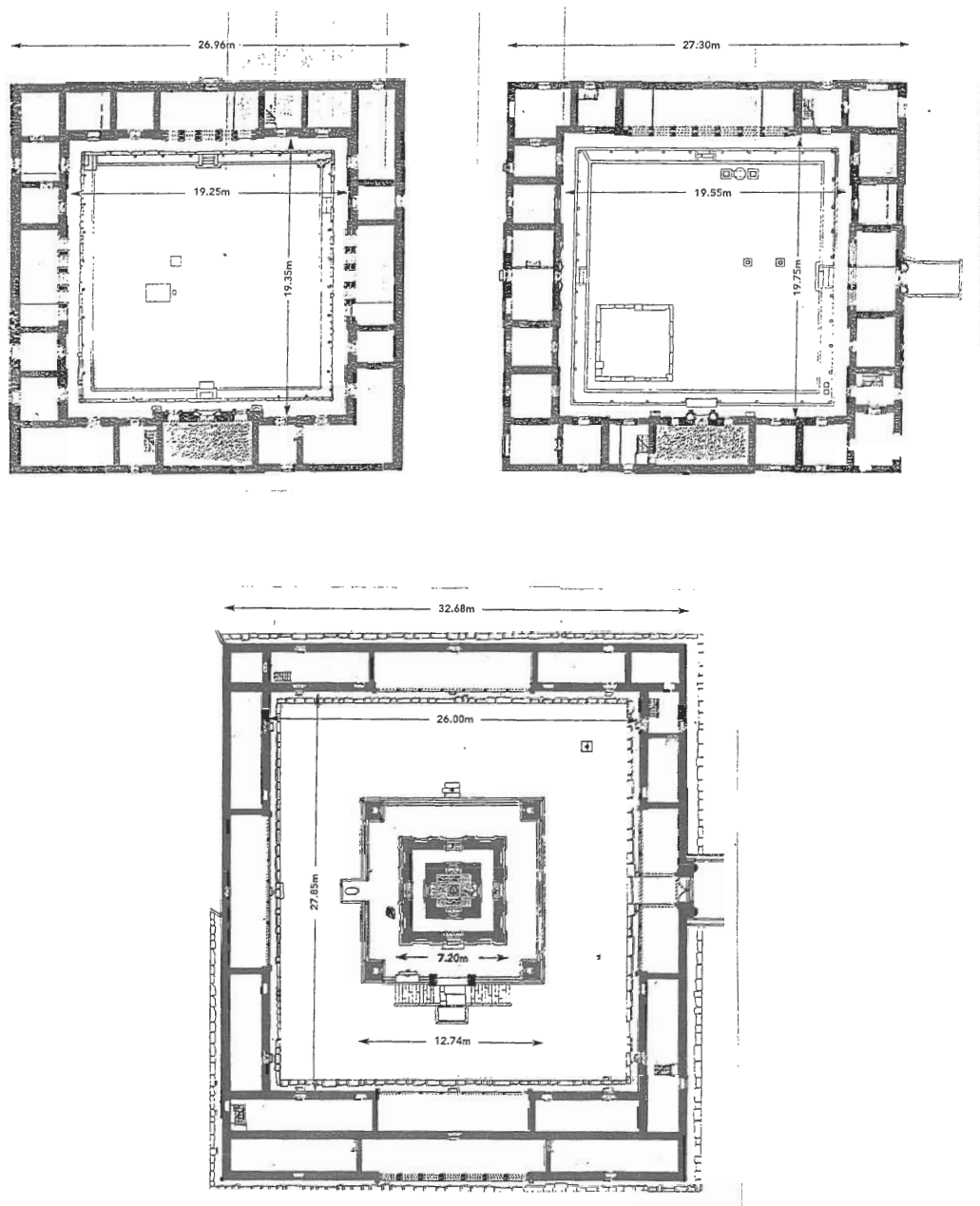
Certainly not to my knowledge but in my personal view the courtyard wings of **Sundari Cok** were meant for formal use to either hold court or perform rituals. These wings should not be considered as a “Newar house” with a kitchen. The three wings that remained almost unharmed in the 1934-earthquake have narrow ceiling joist spacing, while the kitchen of a two-bayed Newar house always has a third dwarf storey and an open roof above, with easy access to a small terrace. I have never come across a one-bayed Newar house. But as no house predates the second half of the 18th century and as no urban archaeology has revealed earlier levels of the urban settlements, thoughts about one-bayed houses remain speculation. More often than not, the walls of Newar houses are divided into two: the outer face is built with fired bricks, the inner face with green bricks. Mud plaster (*livan*) easily sticks to green bricks. The use of green bricks cannot be judged as using “inferior material” but as a regular practice.

Nepal – Courtyard Buildings

Above left: Mul Cok of Kathmandu
right: Mul Cok of Bhaktapur

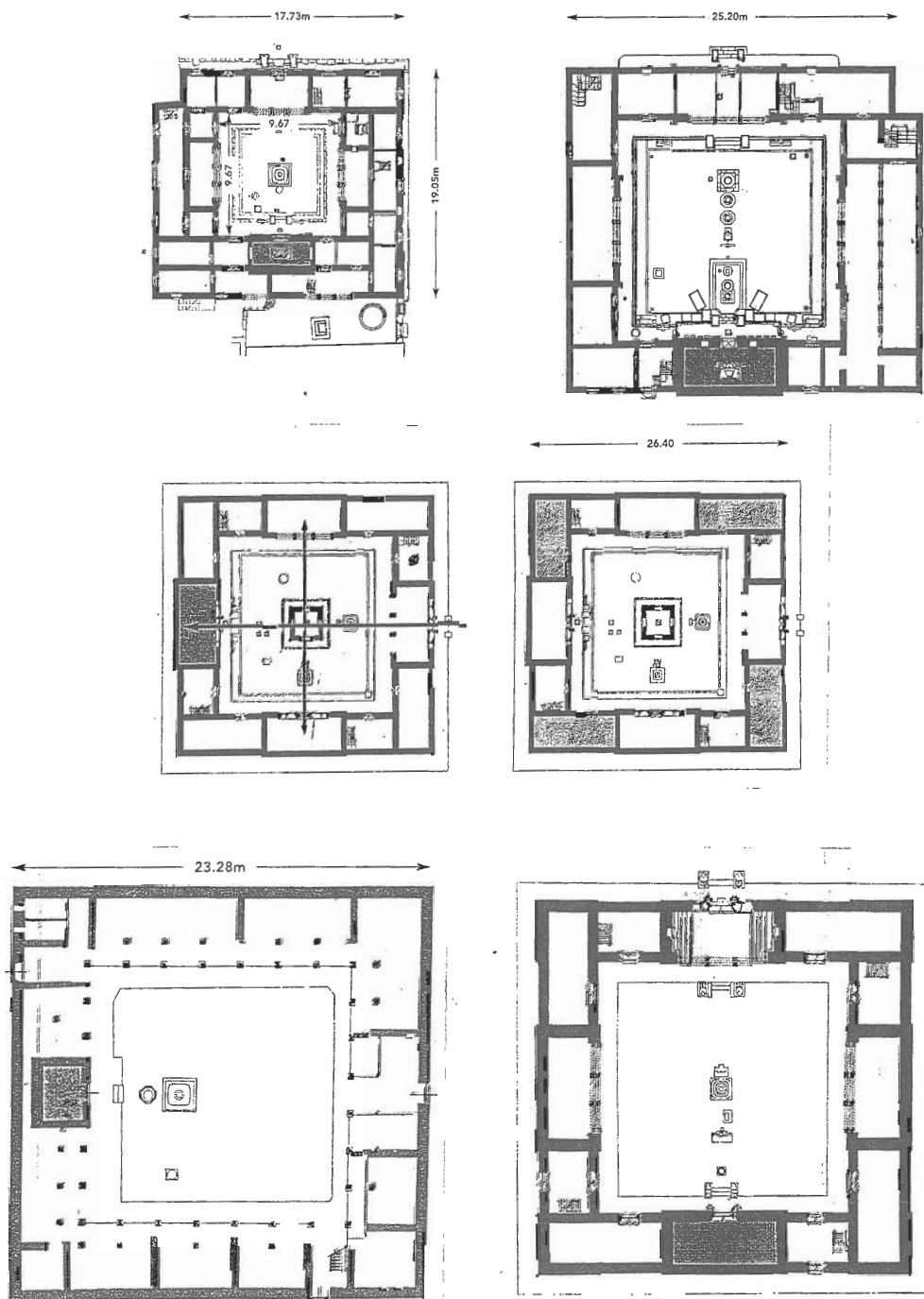
Almost identical in size, the present structures date to the second half of the 18th century. The tutelary deity of the Malla kings, Taleju, is kept on first floor level of central section of the south wing.

Below: Bhimmuktesvara, built in 1842 by Mathbar Singh to allow the soul of Bhimsen Thapa, who was tortured to death in 1837, to attain liberation (*mukti*). The two storeyed *sattals* of the *śivalaya* are one-bayed on three sides, while the southern wing is two-bayed.



Nepal- Courtyard Buildings of Buddhist Monasteries

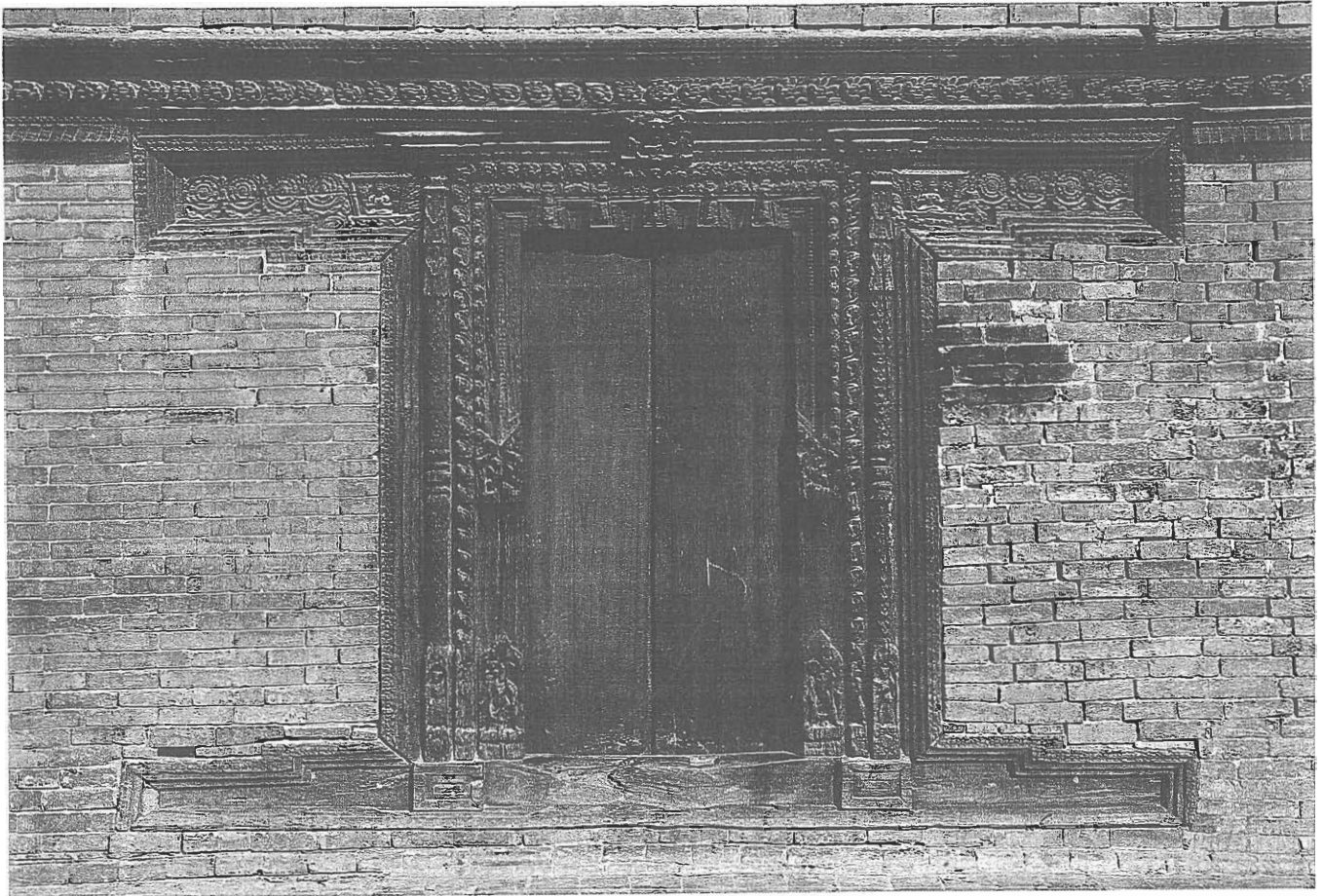
- Top Left: Caturbrahmāmahāvihāra, rebuilt and reconfigured with double bays in 1753, dismantled and rebuilt in 2002.
 Right: Ukubāhā, an early, probably 7th century quadrangle, rebuilt and reconfigured with a double-bayed east wing in c. 1940.
- Middle Itumbāhā, an early, probably 9th century quadrangle, reconstruction of the one-bayed scheme Realized in the 1620s. The north wing was redesigned after 1934 and in 2006, the southern wing restored to its 17th century shape in 2003/04.
- Bottom Left: Ibāhābahī, a one-bayed plan with open ground-floor arcade, consecrated in 1382, dismantled and restored in 1990-95.
 Right Chusyabāhā, a one-bayed plan, re-established in 1649, the roofs renewed in 1996-2001.



Keśava Nārāyaṇa Cok, west wing, facing the square, northern door

Jams and lintel, portal-like inner frame, secondary frame and outer frame with guardian deities at the bottom end follow the classical formula. Innovative is the two-fold frilled motif of a standard at the upper end of the colonnettes which occurs in similar fashion on the colonnettes of windows and doors of the Sundari Cok.

Foto S. Klimek, 5 September 2008



Keśava Nārāyaṇa Cok, west wing, facing the square, southern door

Hunting scene on the lintel end, carved in flat relief: The unproportionately large royal hunter with his large earrings and noble hairstyle is equipped with a rifle and aims at a tiger from the back of an elephant. The tiger has been attracted to the site by a buffalo which is tied to the tree that separates the elephant from the tiger. This first appearance of a rifle in wood carving may date to the end of the 18th century. The Newar kings must have been familiar with rifles since the advent of British military officers in North India and encountered firearms in the 1780s in course of first skirmishes with the British. Soldiers with shouldered rifles appeared probably first on a plastered frieze at the Tilanga Ghar in Asan (Kathmandu), built in c. 1775 for General Amir Singh Basnyet. In c. 1820 a long line of soldiers were part of a carved cornice at Garadh Ghar in Nuvākot.

Foto S. Klimek, 19 September 2008



Patan, Mulcok, door right of the principal gate

The gate follows the old formula of jambs and lintel, with inner frame (nāhgvah), secondary frame (hāchen and cvakulān) and outer frame (purātva). The outer frame is bearing the dedicatory deities, a trio with Bhairava in the centre, flanked by Gaṇeśa and Kumāra (see below). The bottom ends of the outer frame feature Bhairavas as guardians (dvārapāla), of the inner frame snake virgins and the jambs again guardians, in this case Mahādevas (right Sadāśiva). Innovative are the pair of peacocks crowning the collonettes and the yak-tail whisks framing the frilled lintel with a sacred pot (kalaśa) in the centre and pairs of vermilion containers (sinhamu) and mirrors (jvalanhaykan).

Foto S. Klimek, 19 September 2008



Patan, Mulcok, door right of the principal gate

Detail of jamb and frilled lintel with auspicious symbols which are introduced in this context in an absolutely innovative style. Both, the yak-tail whisk and the vermilion container are auspicious symbols that regularly appear in the framing of paintings.

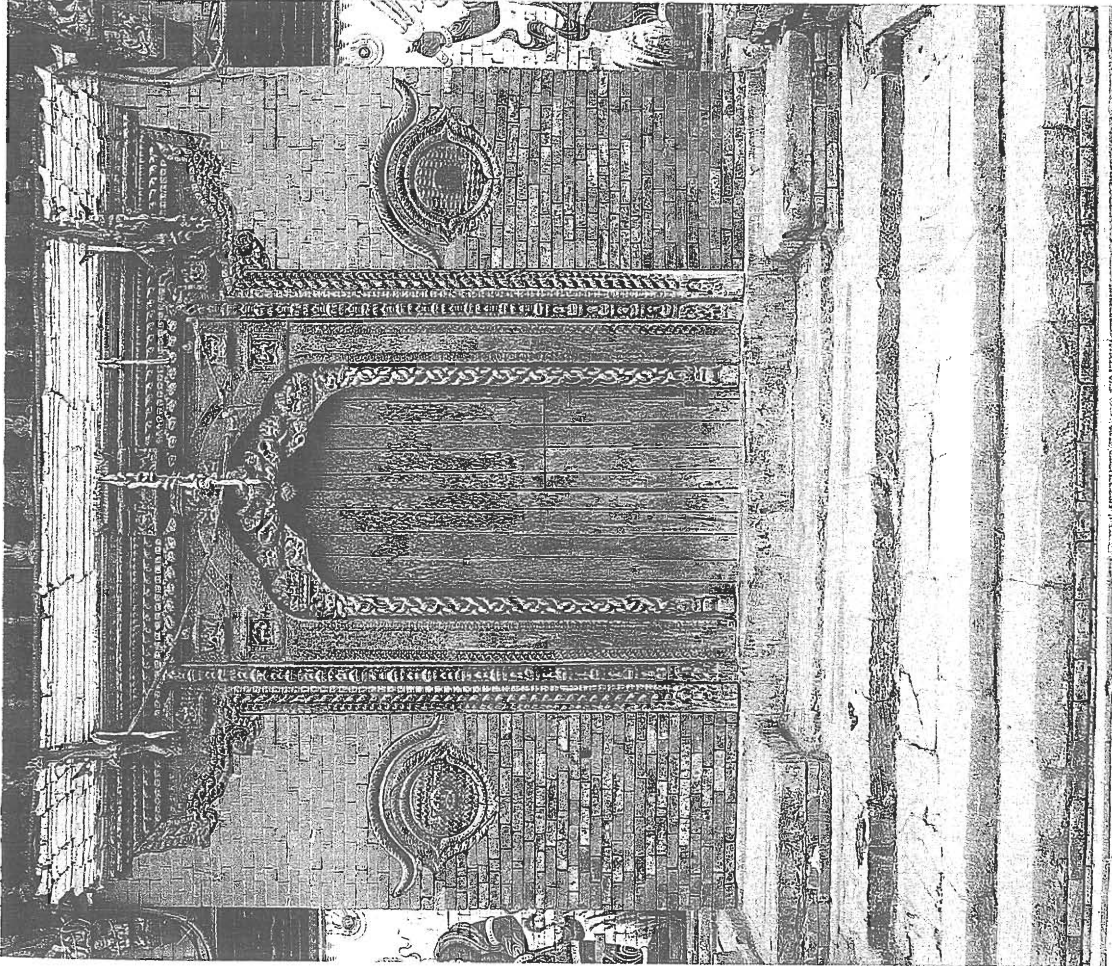
Foto S. Klimek, 19 September 2008



Patan, Mulcok, principal entrance gate
Left

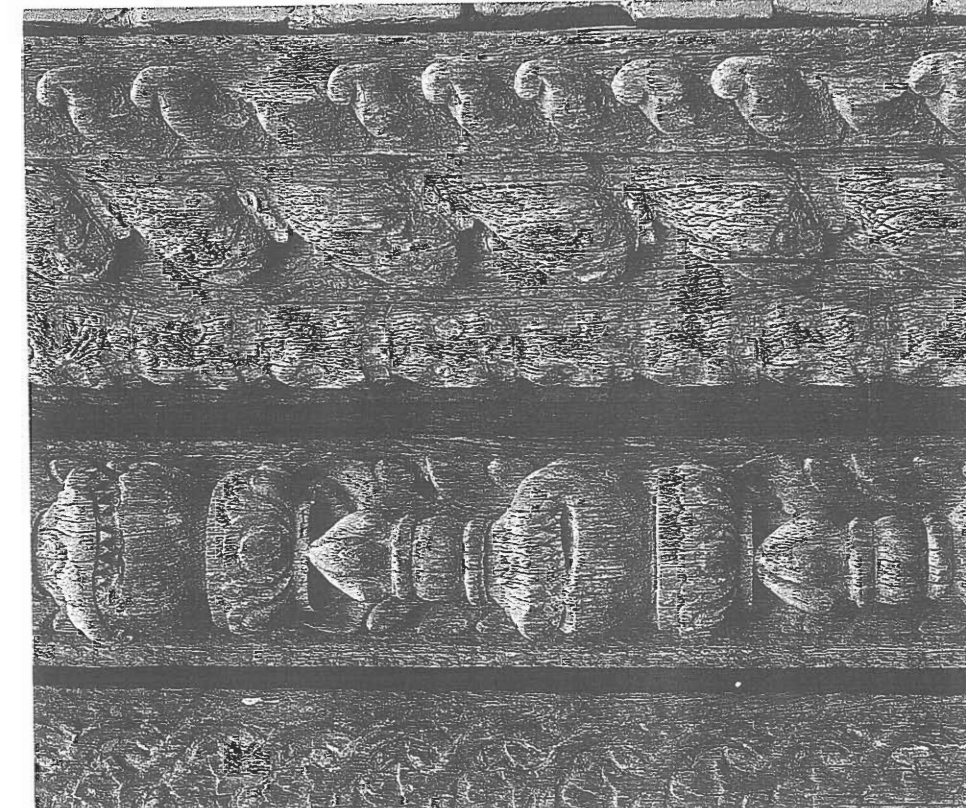
The gate opening is framed by an inner frame in the shape of twisted snake bodies, ending with snake virgins under a triple snake-hood. The trefoil arch without a shoulder is made up of three successive elements, with chariots of Sūrya (left) and Candra (right), flanked by winged angel-like flying gandharvas offering flower garlands. In the apex appears Garuḍa, flanked by snake-virgins and medallions featuring Umamaheśvara. The capital-like elements mediating between the jambs of the inner frame and the proper lintel bear niches with four-armed female deities, while the lintel itself is bearing the buffalo slayer, Mahiṣasūramardīnī, flanked by two attendants with raised swords. The central scene is framed by niches with four-armed male deities under a broad roof topped by an independently carved lotus bud.





Patan, Mulcock, principal entrance gate
Left

The gate opening has an inner arched frame carved with the program of a tympanum. The bearing jambs are framed by decorative bands of foliage and are not meeting lintel with a mitre joint. Instead, an intermediate element serves as a kind of capital. The secondary frame features dvārapālas at the bottom end and vajrakartīkā knives with skull-caps which on the evakulān lintel are inclined in such a way that they turn to the centre. The triple-stepped outer frame (purātvah) circumvents the short lintel ends in a peculiar, highly decorative way. The wooden cornice on top is bearing a double-stepped kulān profile with an articulate centre. The gate is framed by almost circular eye-symbols carved in wood, complete with eyebrows.



Patan, Mulcock, principal entrance gate

Left

In a rare variation, the secondary frame (*cvakulan*) is bearing a *vajrakarttika*, a hatchet or curved dented knife surmounted by a *vajra* and arranged on top of a skull-cap (*mahāpāira*) to form one of the rare attributes of Bhairava. The knife represents the symbolic victory over the demons. In the Buddhist context it stands for the disintegration of all worldly bonds.

Right

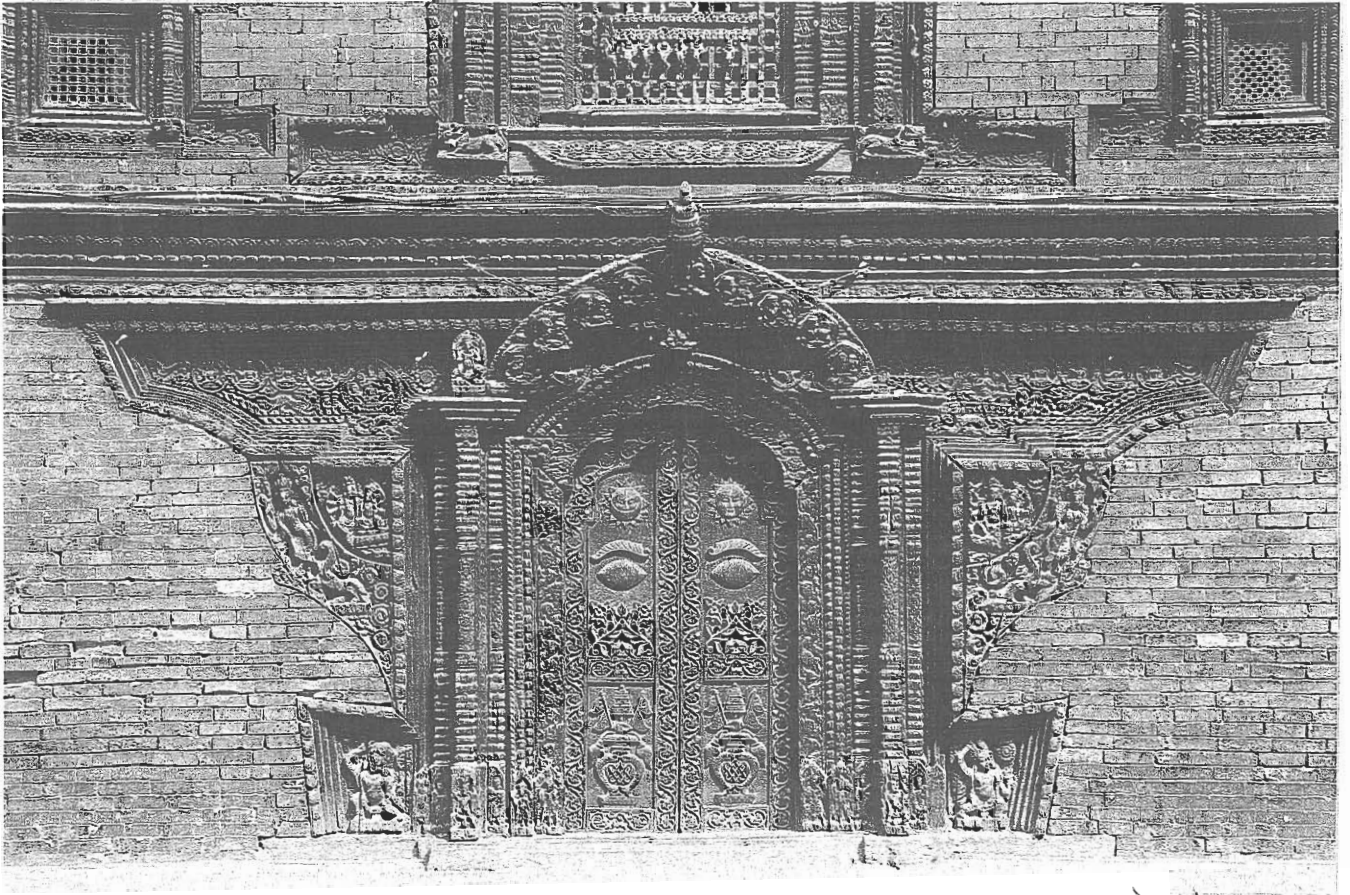
The triple stepped outer frame (*purāna*), adds to the association of the doorframe with Bhairava. The lower two steps feature skulls (new *kanan*) and severed heads, both of which constitute garlands worn by Bhairava. The uppermost step, flush with the wall, features Bhairava's hanging locks with twisted tips, also known as "erect hair" (*ūrdhvakēśa*). The frame of the lintel is not stepped but curved and at two points, where the vertical lines parallel to the jamb and the lintel end shifts to the diagonally-shaped curve, the curls break the band-pattern to produce larger curly movements. From the surface of the curved lintel end with its bordering band of foliage and flowers projects a pavilion-shaped niche complete with a lotus platform, a pair of pillars with foliated capitals and curved roof-shape, occupied by Narasiṃha. Right of the niche appears the female dragon of cast iron with her wings of iron sheet with pendent clouds.

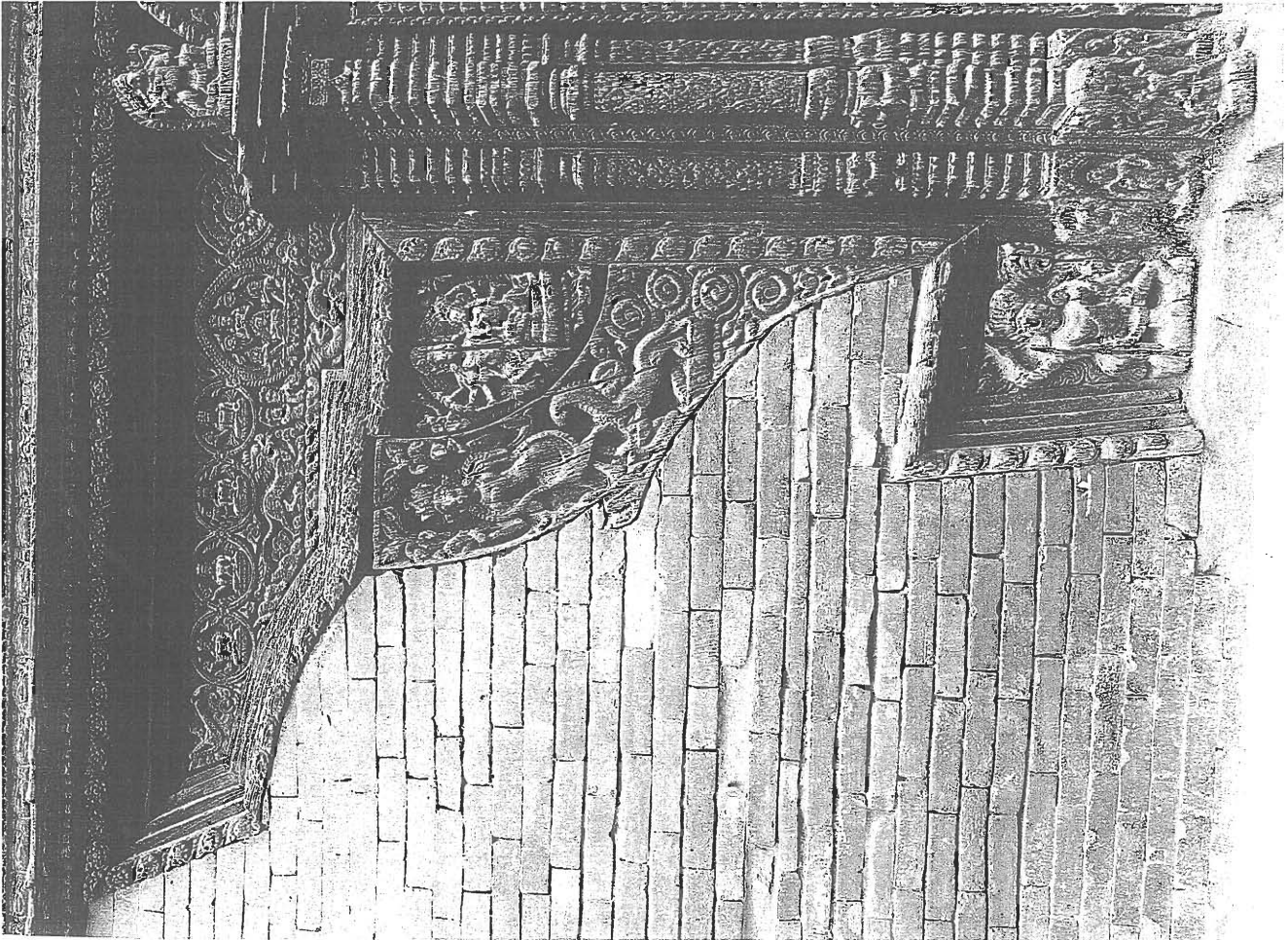
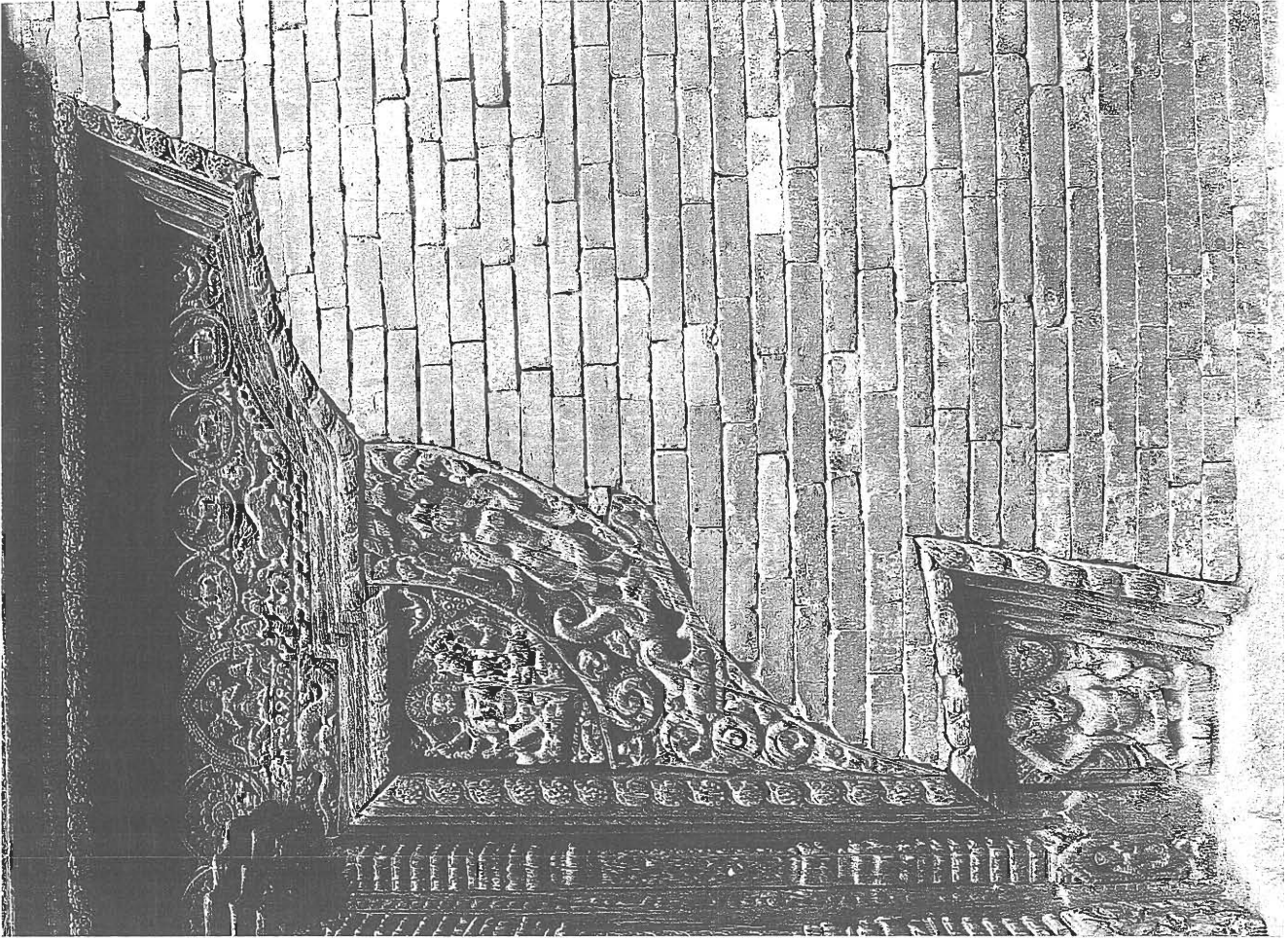
Foto S. Klimek, September 2008

Patan, Sundari Cok, principal entrance

With its tympanum guarded by Gaṇeśa (left) and Kumār (right, lost) on the colonnettes, the wall brackets, an enlarged lintel carved in low relief and a stepped outer frame with curved and oblique sections mediating between horizontal members, this rich gate is exemplary for the stylistic changes of the middle of the 18th century and may thus date to the renewal of the entire structure in the second half of the 18th century.

Foto S. Klimek, 19 September 2008



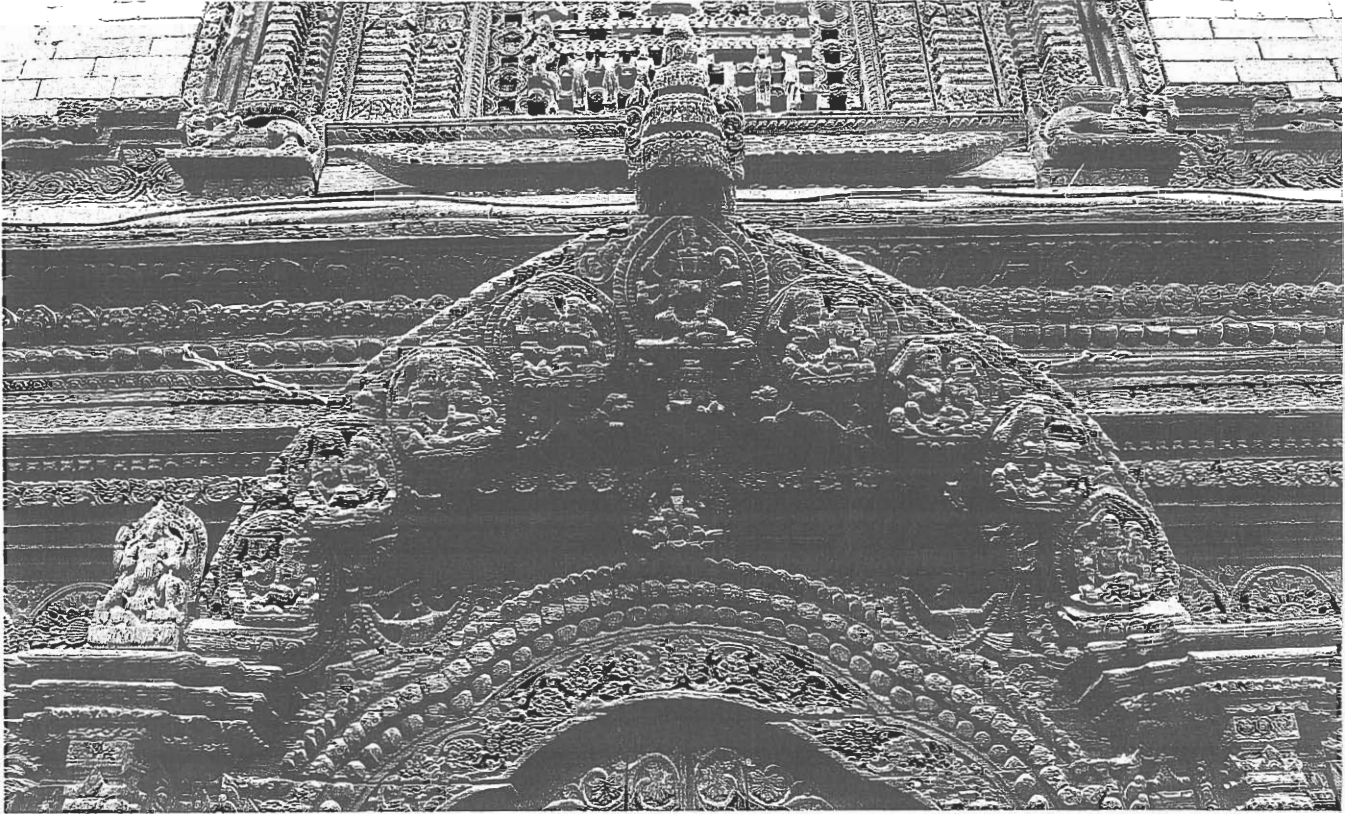


Patan, Sundari Cok, principal entrance, Foto S. Klimek, 19 September 2008
The gate is flanked by Bhairavas above the threshold, Bhairavas with their Sakti in the quarter round panels and Gangā (with mirror) and Yamunā (with vermilion container) on the wall brackets. The design with its rich tympanum is pretentious, the flat carving on the lintel with dragons, lions, snake-virgins and deified auspicious signs, flanked by winged earland bearers suggest a late 18th century origin.

Patan, Sundari Cok, principal entrance

The gate opening has a trefoil arch whose decorated fourfold bands extend high into the lintel, framed by a pair of cloud borne garland bearers without wings. A separate block depicting Viṣṇu of Garuḍa in the apex is engaged to the stepped outer *purāṭva* frame. The tympanum arch is supported by a double *kulān* profile with independent upright standing figures of Gaṇeśa and Kumāra (which is missing). The arch is crowned by a five-headed and ten-armed Ardhanaṛīśvara, representing Śiva and his Śakti, the lotus throne being supported by a three-headed male deity (see below). Eight medallions on the arch depict Bhairava on Vetāla, with the Eight Mothers (Aṣṭamātṛkā) as his Śakti, identifiable by their mounts.

Foto S. Klimek, 19 September 2008



Patan, Sundari Cok courtyard, south wing, first-floor window left

The window survived under the original brick cornice, little exposure to weather results in an excellent state of conservation. The design follows almost exactly the formula seen on the windows facing the square. The lintel bears three flowers on each side in a circular frame, with tiny flowers mediating between neighbouring flowers, while the sill ends are covered by continuous scrolls of lotus foliage. The blocks supporting the colonnettes are shaped in the form of apotropaic demons (*daitya*). In a considerable variation, at the top of the colonnettes and the secondary jambs behind the motif of the sacred pot (*kalaśa*) is repeated while in most cases double-layered wrinkled banners (*dvaja*) had been introduced. The sun and moon motifs crowning the colonnettes are slightly different, framing the arch of a miniature tympanum with Kirtimukha in the apex.

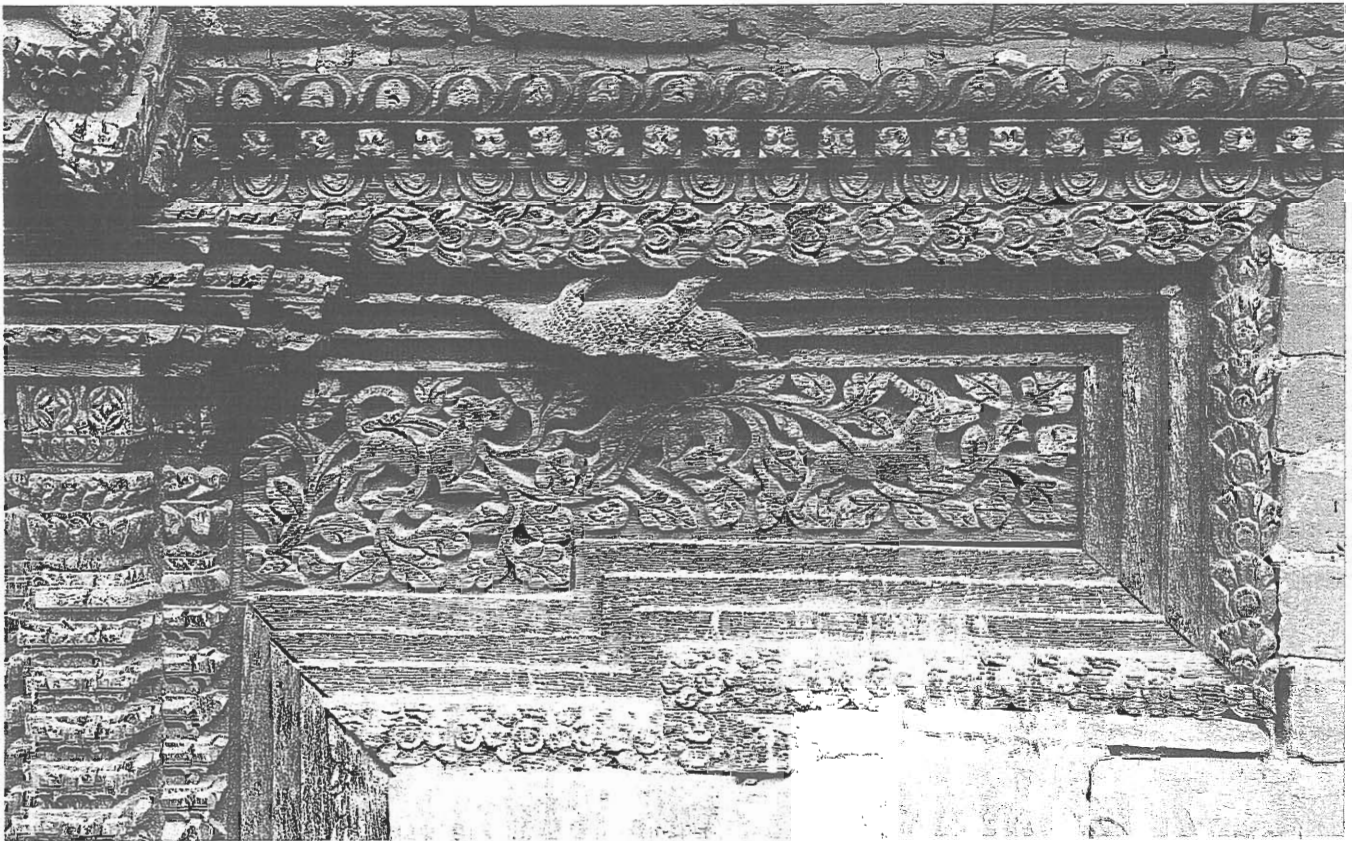
Foto S. Klimek, 1 September 2008



Patan, Sundari Cok, courtyard, east wing, first floor

The lintel ends presents in flat carving a forest scene with a dog chasing deer amidst simplified foliage. The upper level of the outer purātva frame is carved with rather voluminous flower motifs moving into different directions – in a departure of a more geometrical design that moves in a single direction. A lizard populates the lower steps of the outer frame – a motif that became popular with the beginning of the 18th century.

Foto S. Klimek, 31 August 2008



Patan, Sundari Cok first floor windows.

Above, elevation south, east end.

Below, elevation west (facing the square), first window left of the centre.

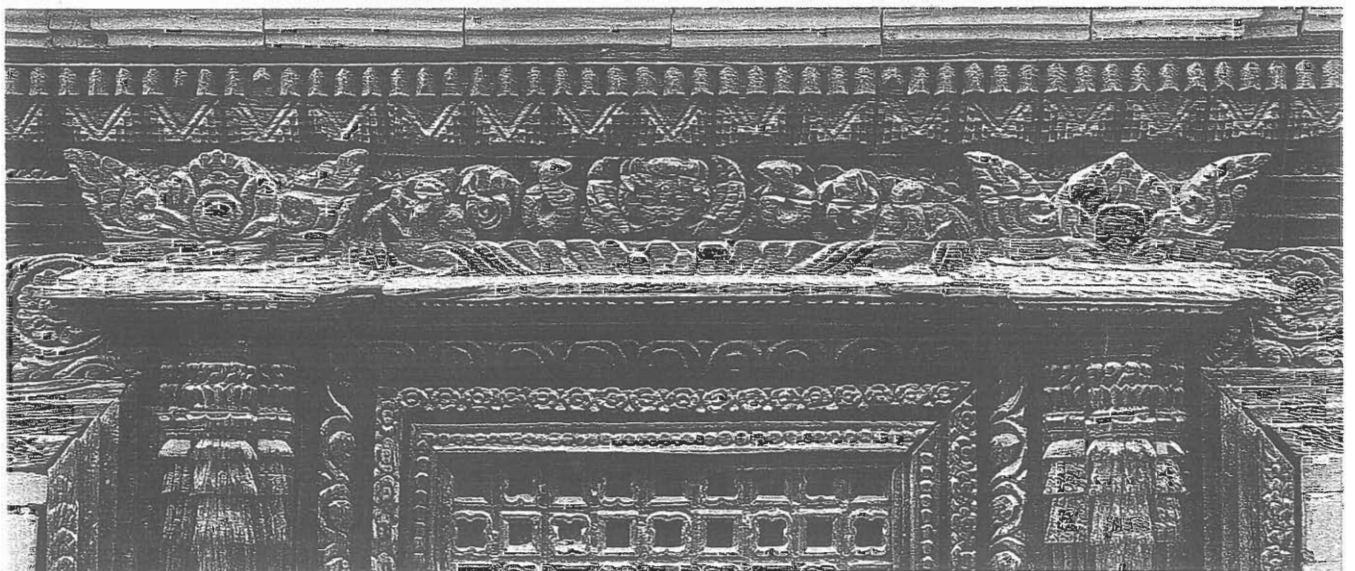
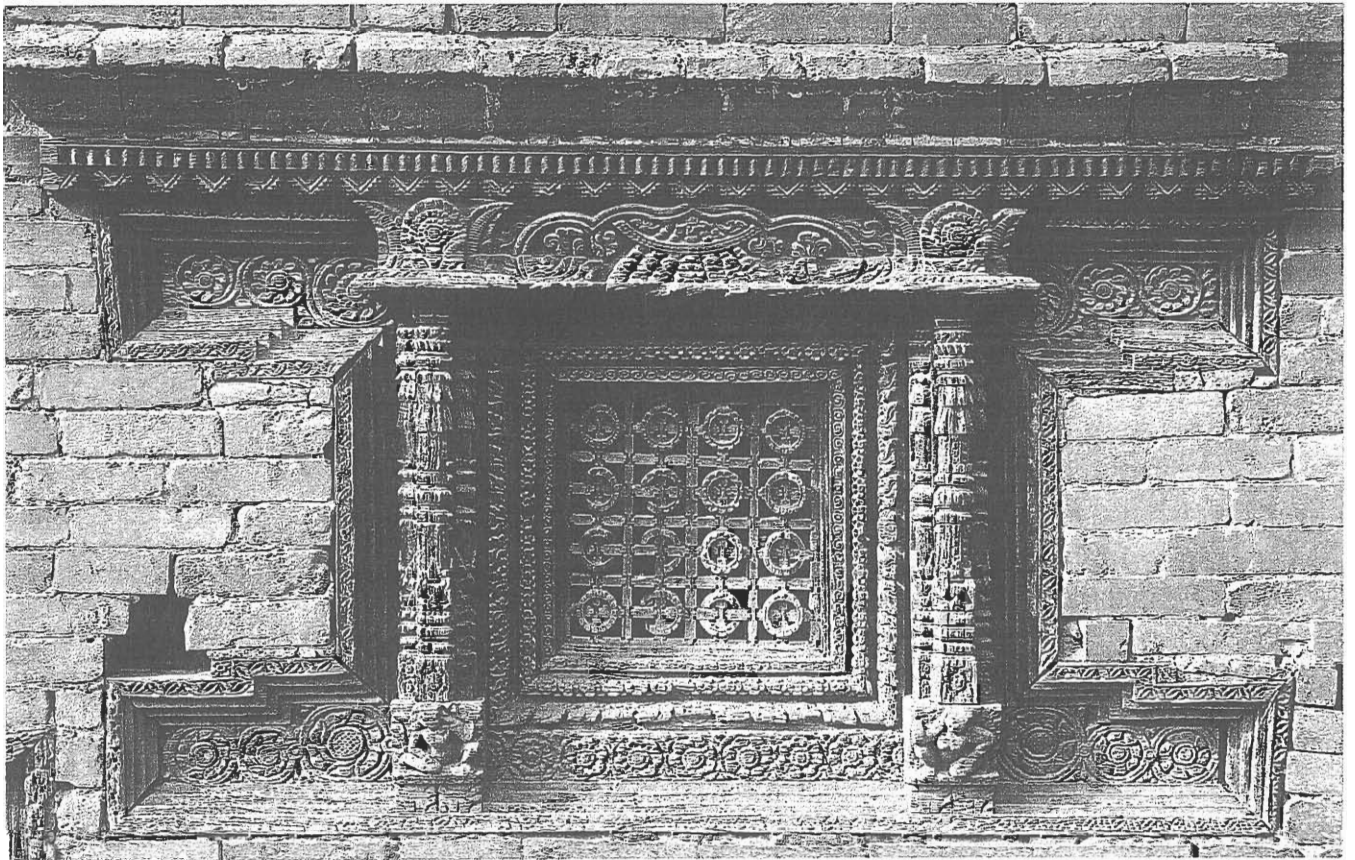
The window of the southern elevation is almost devoid of any iconographical programme. A pair of squatting female figurines are engaged to the blocks bearing the colonnettes of the secondary frame demonstrate their apotropaic nature, their bodies turning to the centre. The jambs of the bearing frame is integrated into a square design with a triple profile framing the central latticed opening. The inner one with bead motifs, the middle one with flowers, the outer one with lotus leaves. The *cvakulān* is reduced to a single profile on dentils. The top bears the significance of what was once to be a tympanum, but is here integrated into the outer *purātvaḥ* frame. The corners are crowned by lotus flowers in top view or as emerging from the primeval waters.

The central register of this tympanum-like element is shaped with slight variation:

Above: From a broad cusped and pointed flat arch are seven strings with bells hanging, recalling the originally Buddhist motif that was shaped in Patan in the early days of the 17th century with the construction of the Mahābaudha temple.

Below: In the centre appears the face of Kīrtimukha, devouring two snake bodies, whose heads are framing the face. From the lower part of the cornice two makaras emerge from lotus foliage, framing the central register.

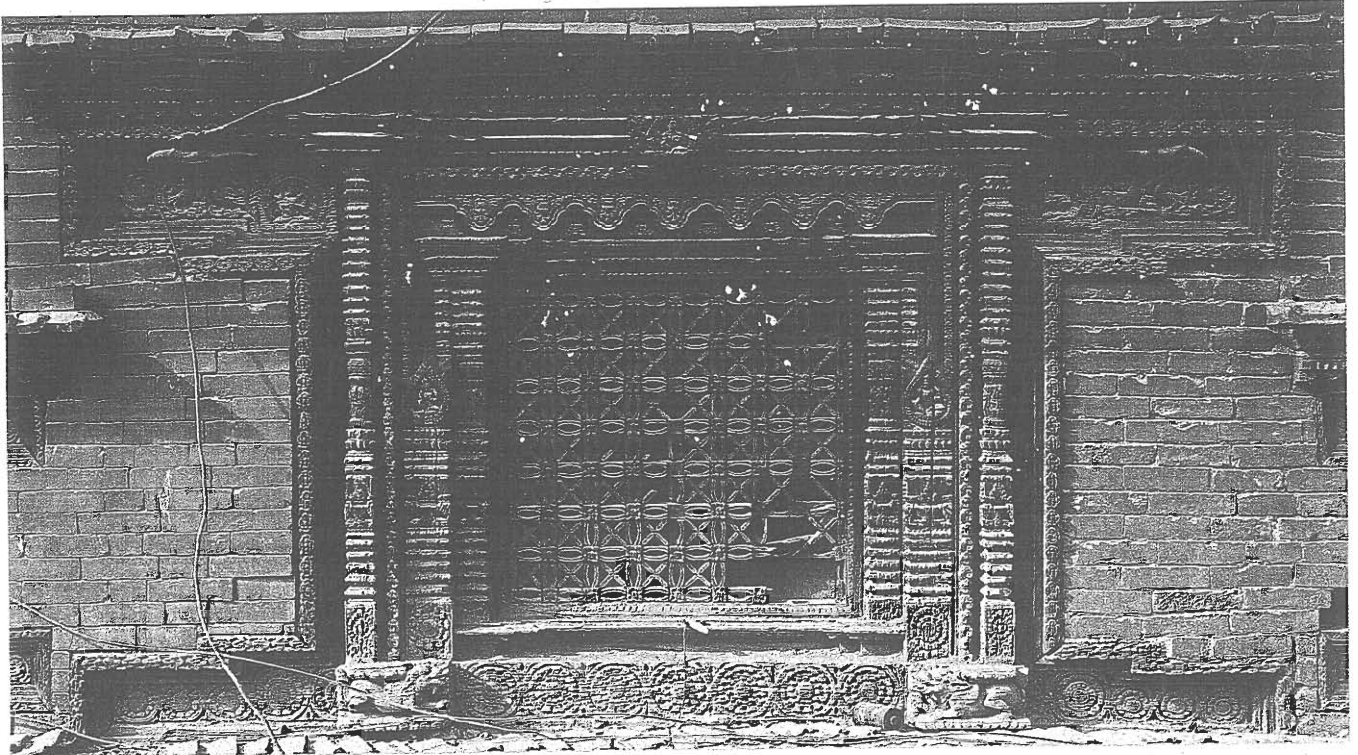
Fotos S. Klimek, 1 September 2008



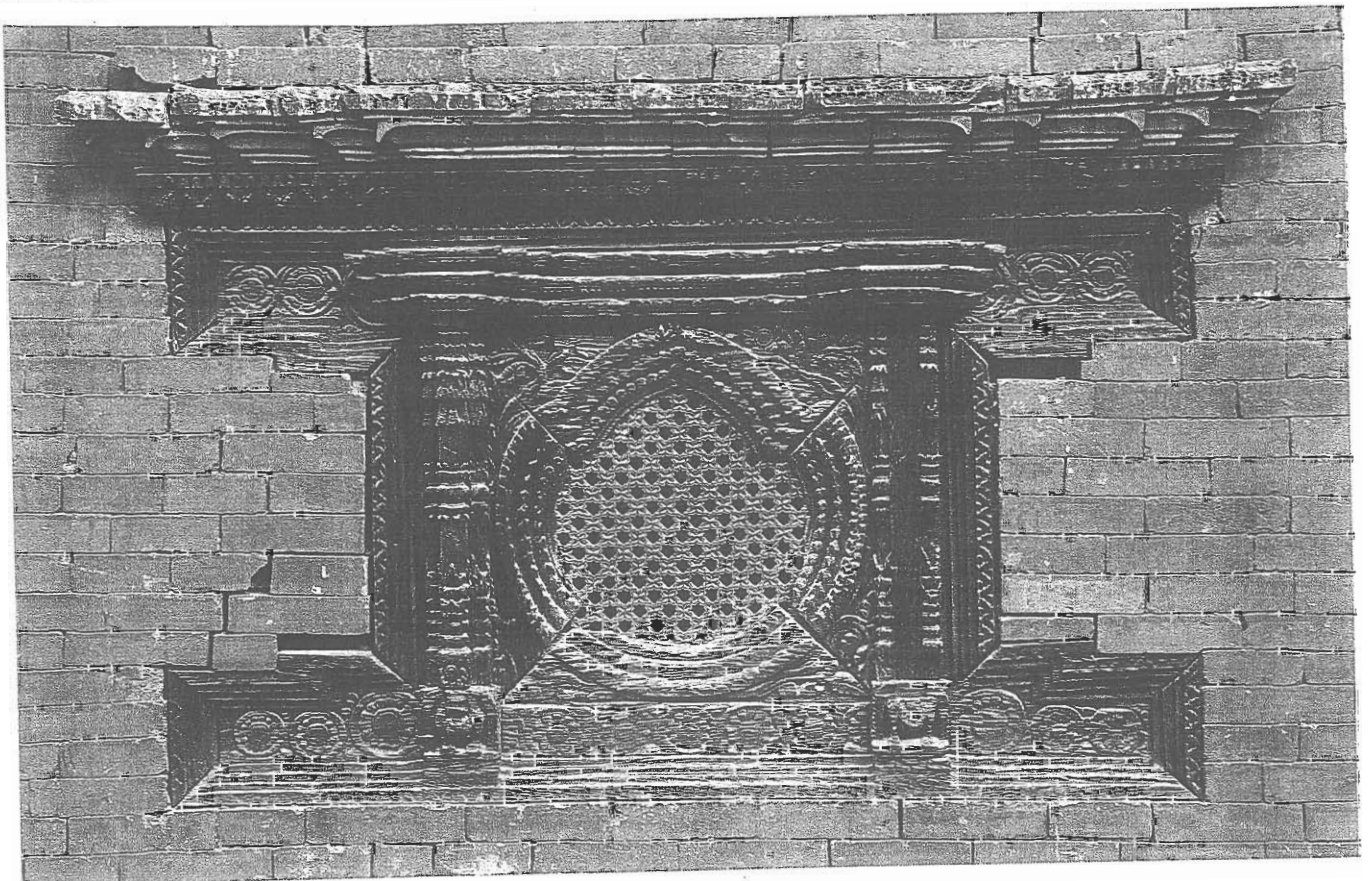
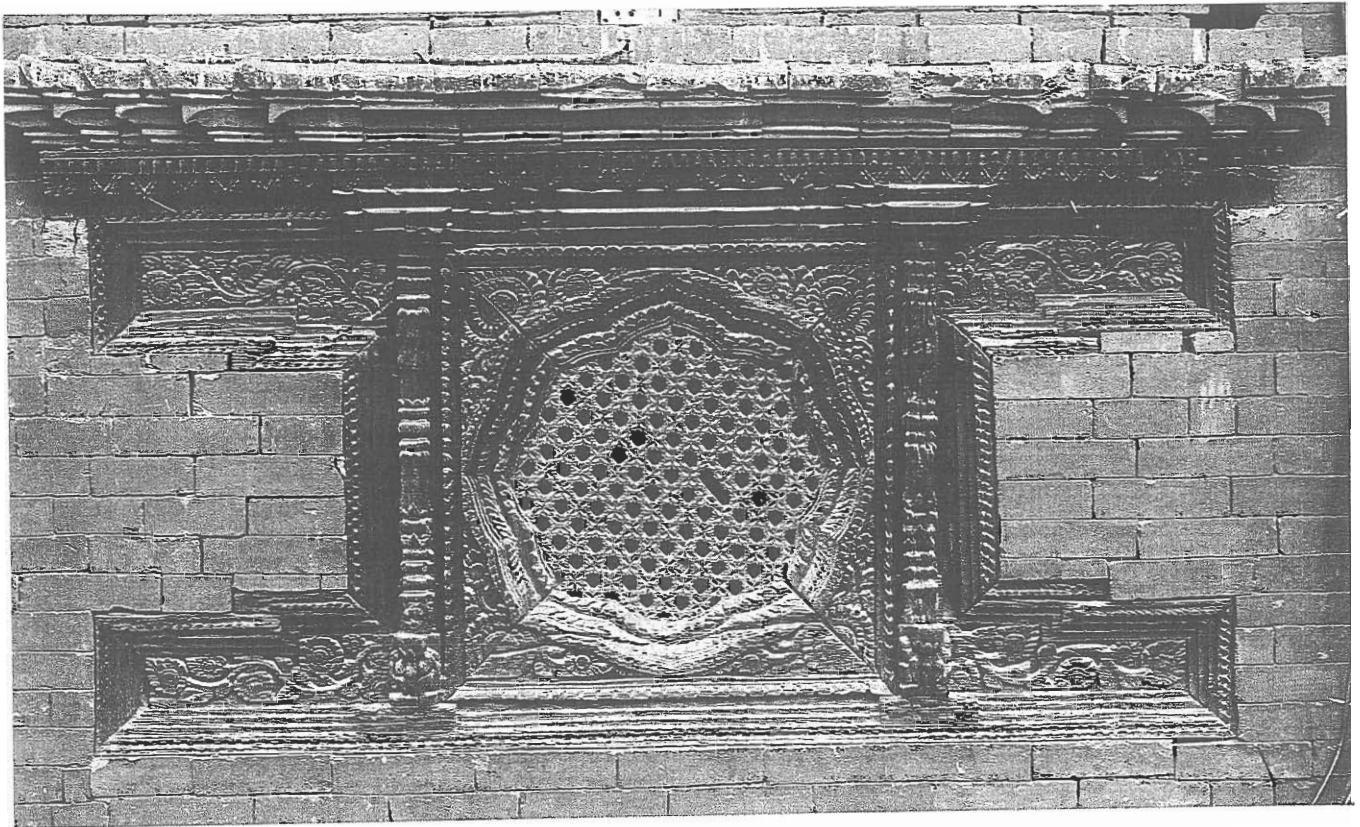
Patan, Sundari Cok, elevation south, fourth window from left

In terms of structural design, the window follows the formula of bearing primary frame, secondary frame with colonnettes, inner tertiary frame with latticework and outer, stepped purātva frame. The middle of the lintel of the secondary frame which is supported by the colonnettes develops into a block with an unidentified female deity on a lotus throne. Above the opening, the lintel is carved with undulating lines suggesting a snake body or recalling the more classical dog-teeth pattern. The upper surface is covered by a beaked face spouting jewels, the recessed space by bell-motifs with tiny āmalaka and kalaśa motifs at the top. The lintel ends feature female deities framed by three geese, first a pair with crossed beaks and a single one turning her head away from the opening.

Foto S. Klimek, 5 September 2008



Patan, Sundari Cok, elevation west, facing the square, second and third window right of the central axis
Simplified carving in flat relief is reduced to presenting flowers either in circles (below) or along branches. Likewise, the window panels beyond the latticed openings are covered with flowers and foliage. The shape of the openings depart from the circle with a single pointed arch and with eight pointed foils.
Fotos S. Klimek, 5 September 2008

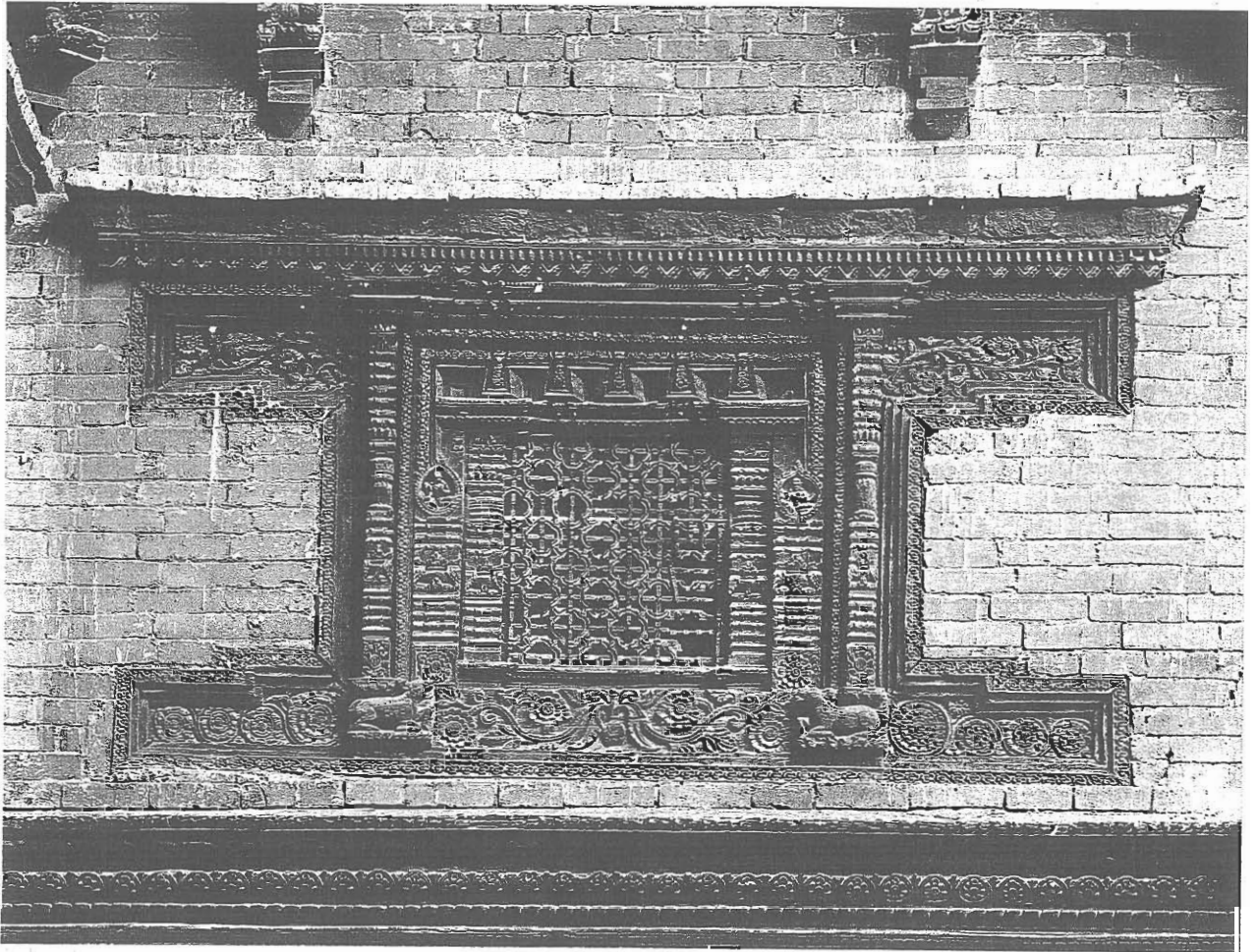


Patan, Sundari Cok, courtyard, east wing, first floor left above door

The structural scheme of the window follows 17th century prototypes with jambs, lintel and sill, secondary jambs with collonettes, intermediary quarter-round port-like frame and inner, tertiary frame. The details of the carvings on lintel and sill, however, are highly simplified and reduced to non-descriptive foliage and flowers imitating the scrolls of earlier voluminous lotus foliage. On the lintel, the flat relief of the carving is set against a flat surface.

The primary jambs, collonettes and inner jambs feature the almost inevitable pot motif (kalaśa) but end up with very simple flower motifs at the bottom end.

Foto S. Klimek, October 2006

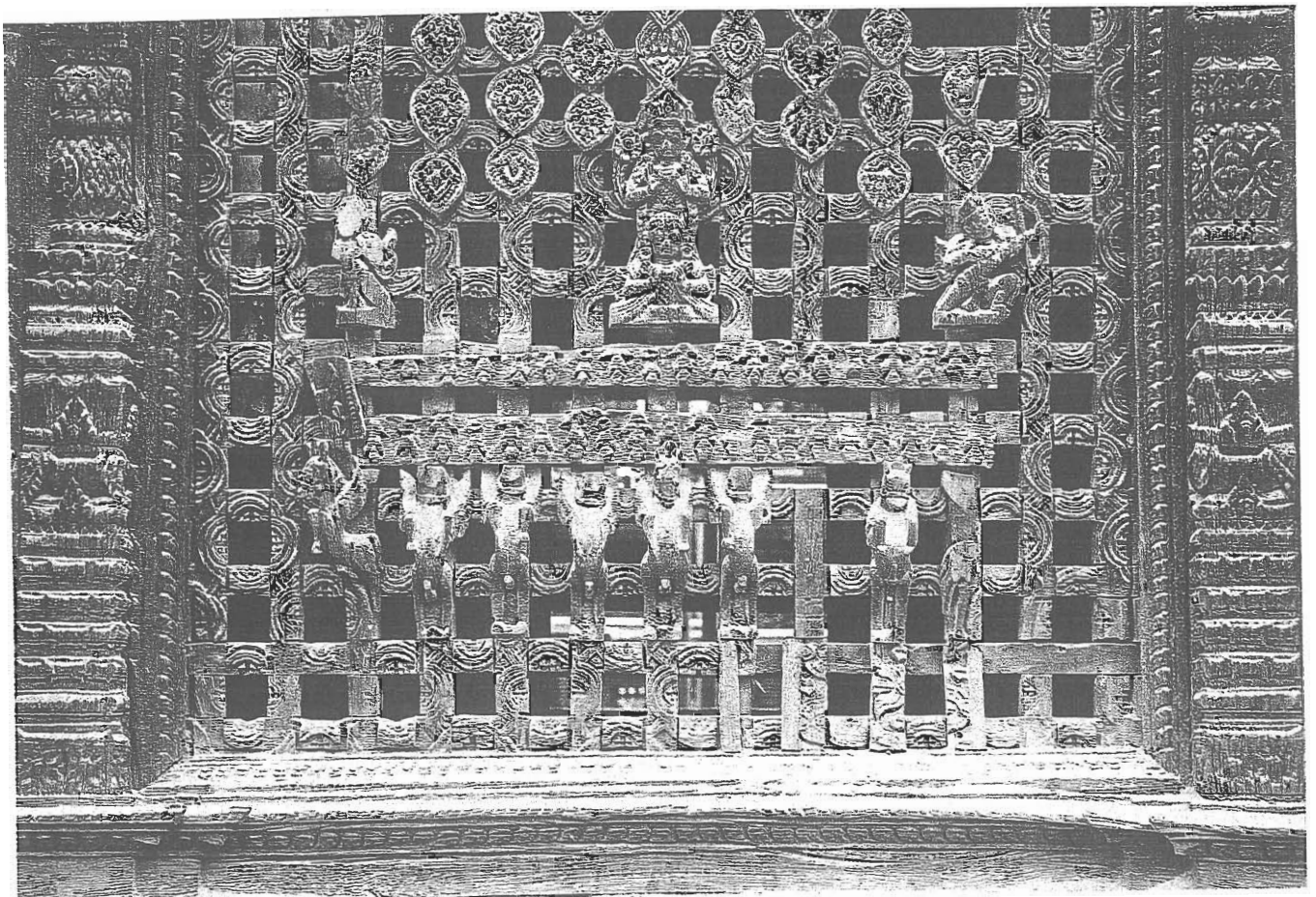
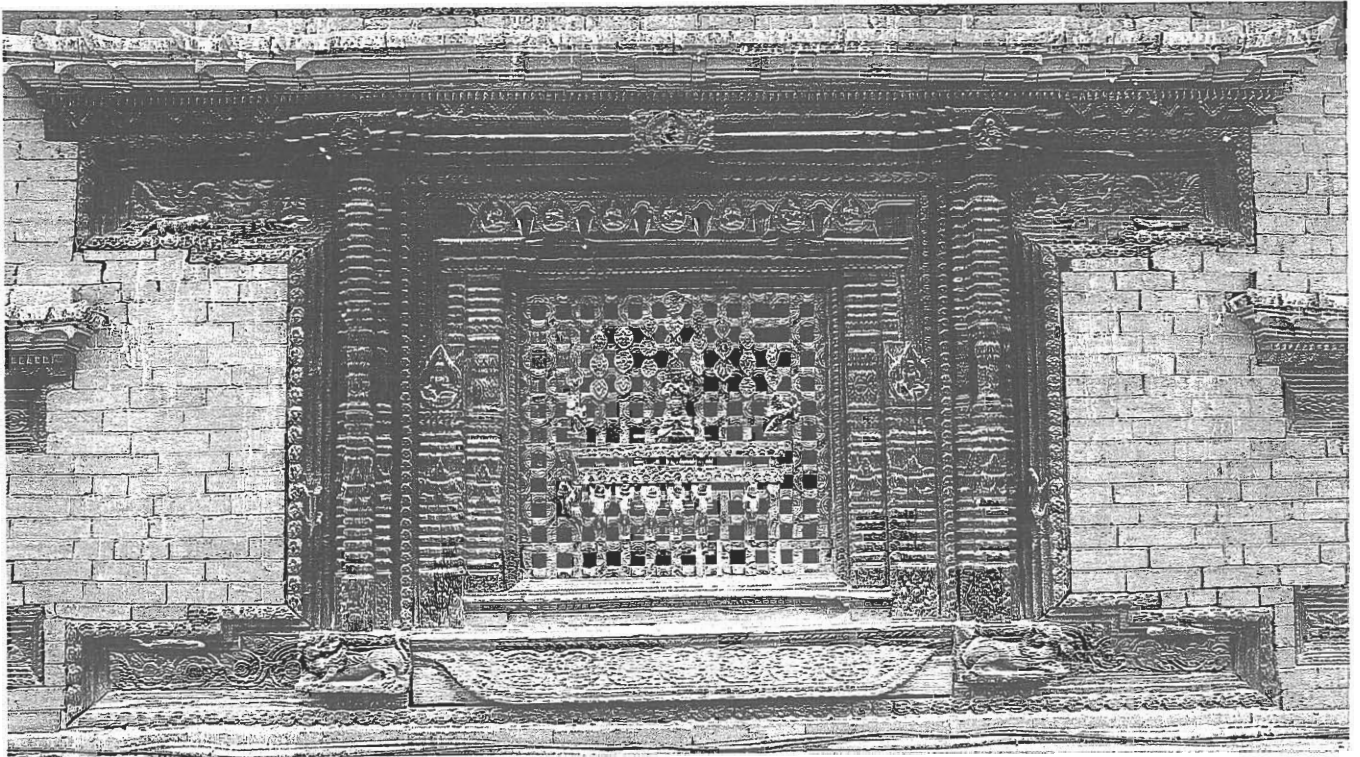


Patan, Sundari Cok, west wing, facing the square, central first floor window

With jambs, sill and lintel, a twofold inner tertiary frame, a portal-like frame of a quarter round profile (*nāhgvah*), secondary frame and outer *purāṭva* frame, the structure of the window follows the classical scheme. The lintel ends present a simplified pair of Candra and Sūrya without their chariots, while the large dentils above the latticed opening are occupied by musicians with various instruments.

The prominent and as such rare feature of this window is the presence of the sun-god Sūrya above his charioteer and flanked by two archers. The chariot itself survived only fragmentarily, and two of the originally nine winged horses are missing. Corresponding to the nine horses, an arch of nine rays of two and three lotus leaves develops across Sūrya and the archers.

Fotos S. Klimek, 19 September 2008



Patan, Sundari Cok, west wing, facing the square, central first floor window

Pointed medallions integrated into the double-stepped secondary lintel (*cvakulān*) which is supported by the secondary jambs and the colonnettes. Above (on left colonnette) Hanuman, below Garuḍa (on right colonnette) in his winged human form. Innovative is the design of the register above the lintel: In deviation from tradition, the stepped triangle motif (*khaupā*) appears twofold as a large triangle alternates with a small triangle. Moreover, the steps of the small triangle, are also stepped in depth.

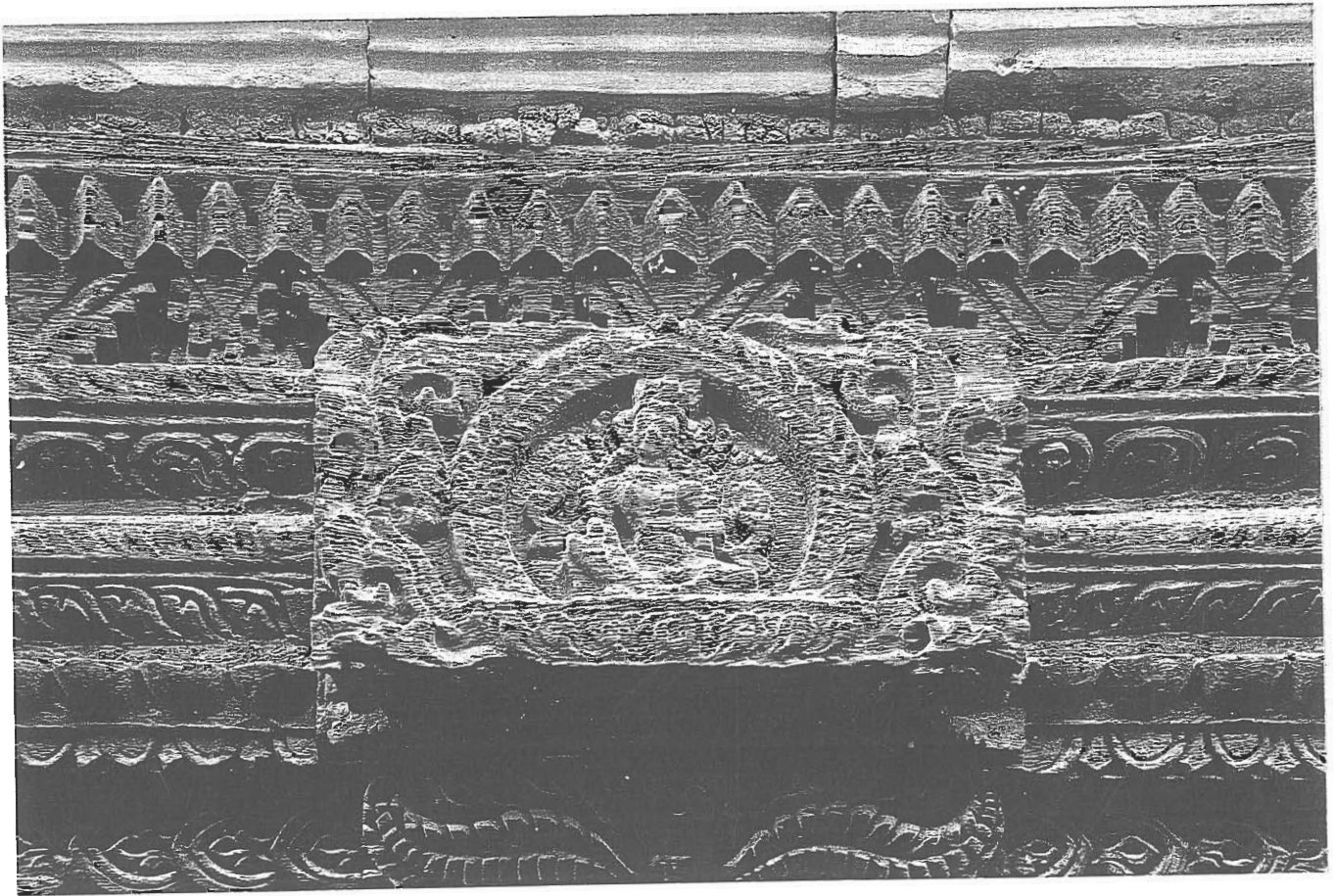
Fotos S. Klimek, 19 September 2008



Patan, Sundari Cok, west wing, facing the square, central first floor window

Central block of the secondary lintel (*cvakulān*), from which the lotus leaves of the stepped profile turn left and right. In a pointed niche appears an unidentified two-handed seated female deity (possibly Lakshmi) with a fluttering scarf emerging from behind and a flower garland touching the lotus throne whose stalk emerges from the portal-like inner frame that mediates between the primary and secondary lintel.

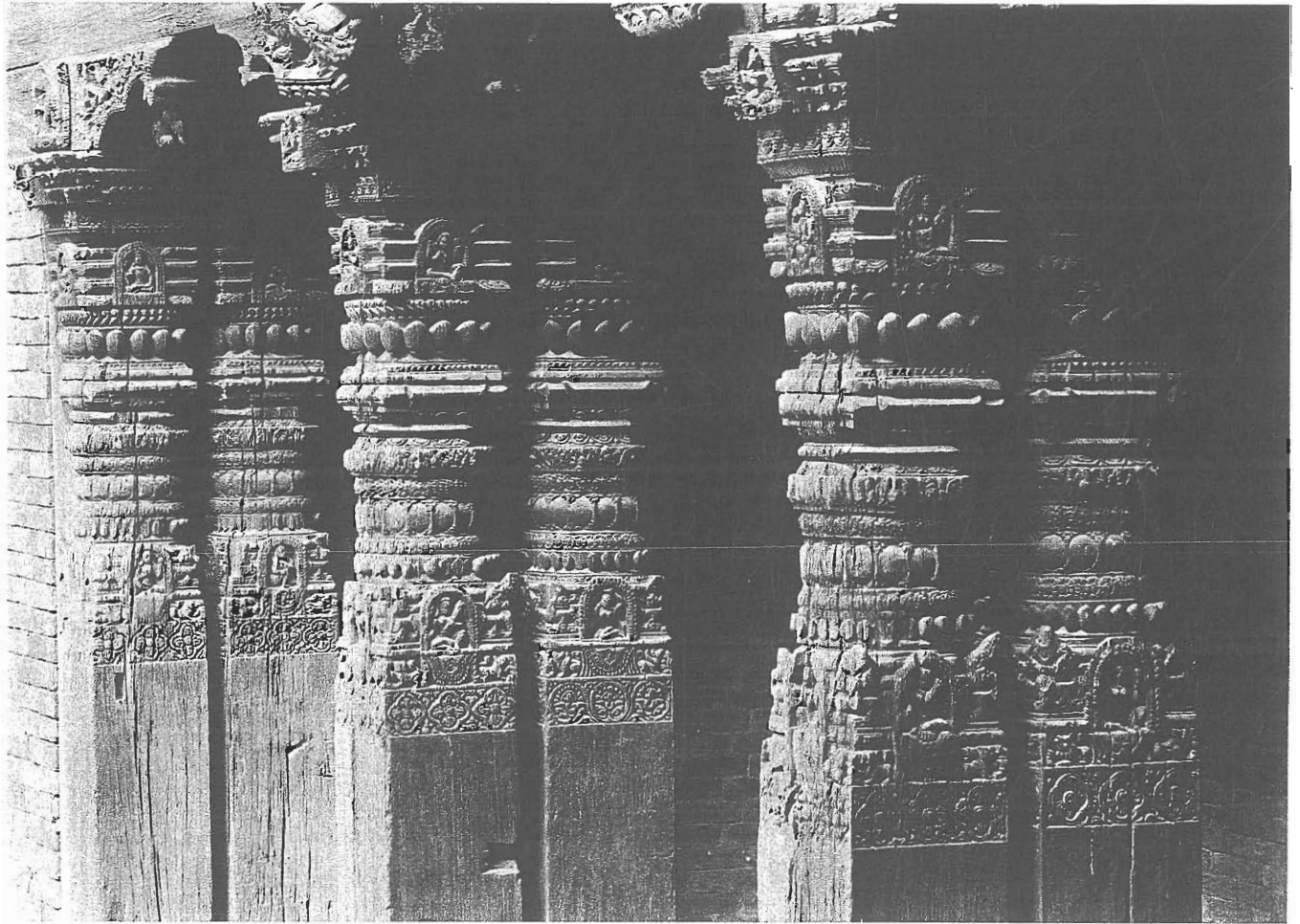
Fotos S. Klimek, 19 September 2008



Patan, Sundari Cok, pillars of the eastern wing's open ground-floor

The three double rows of pillars are of almost identical design with the usual sequence of *kulān* motifs interrupted by niches housing auspicious deities, prominent walnut and buffalo eye motifs and protective deities on large thrones guarded by lions on the lower register. Innovative is the creation of a third place for protective deities on the plate (*cvakulān*) that mediates between the pillar and the capital.

Foto S. Klimek, October 2006



Patan Sundari Cok, courtyard east-wing northern exit.

The lintel end left and right of the door frame presents first the pair of Candra (above: moon, left of the door) and Sūrya (above: sun, right of the door), because the pair is thought to frame the entering person with Candra on the right and Sūrya on the left. Placed into niches with trefoil arches the deities are depicted with slightly different crowns and necklaces and slightly different framing flowers, Candra's having eight petals each, Sūryas nine. The deities are carved in flat relief, not carried by their divine chariots but on a single goose (haṃsa) or horse (aśva) in their profile on the base of the throne. In addition, Candra's arch is framed by a pair of flags. Left of Candra and right of Sūrya, Yogīs with their characteristic knee-band (yogapaṭṭa), a rosary (mālā) in their right hand and a water-jar (kamaṇḍalu) in their left hand start rows of four similar Yogīs on each lintel end.

The flat relief and the simplicity of carving suggest a late 18th century origin. The simplistic and at the same time innovative presentation of the two prominent planets add to this notion.

Foto S. Klimek, September 2008



Patan, Sundari Cok, elevation south, eastern end, second floor projecting triple window

The struts with the scaled bodies of dragons with horns, bulging eyes and daring moustache are stylistically and structurally an integral part of the slightly projecting balcony with triple openings and latticed shutters. The continuously profiled base follows the *kulān* scheme, while the dentilled profile above the latticed apron bears Kirtimukha motifs. The load-bearing vertical members feature crowned Garuda figures whose arms are winged. Near the outstretched hands originate corresponding snake bodies which are grasped and devoured by the fangs of Kirtimukha crowned by a combined sun and moon symbol. Innovative are the winded horns, while the wings have become common throughout the 17th century.

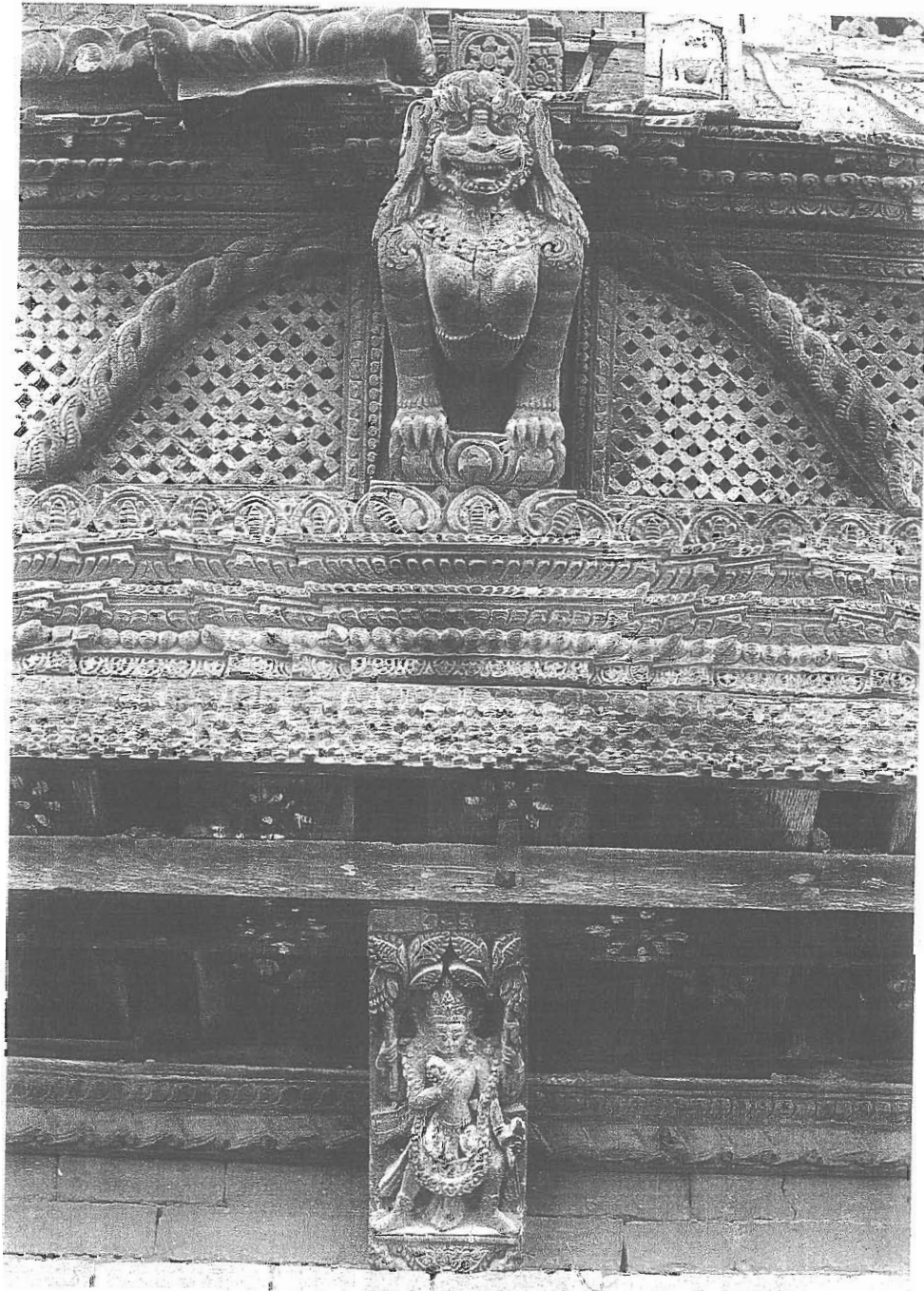
Foto S. Klimek, 5th September 2008

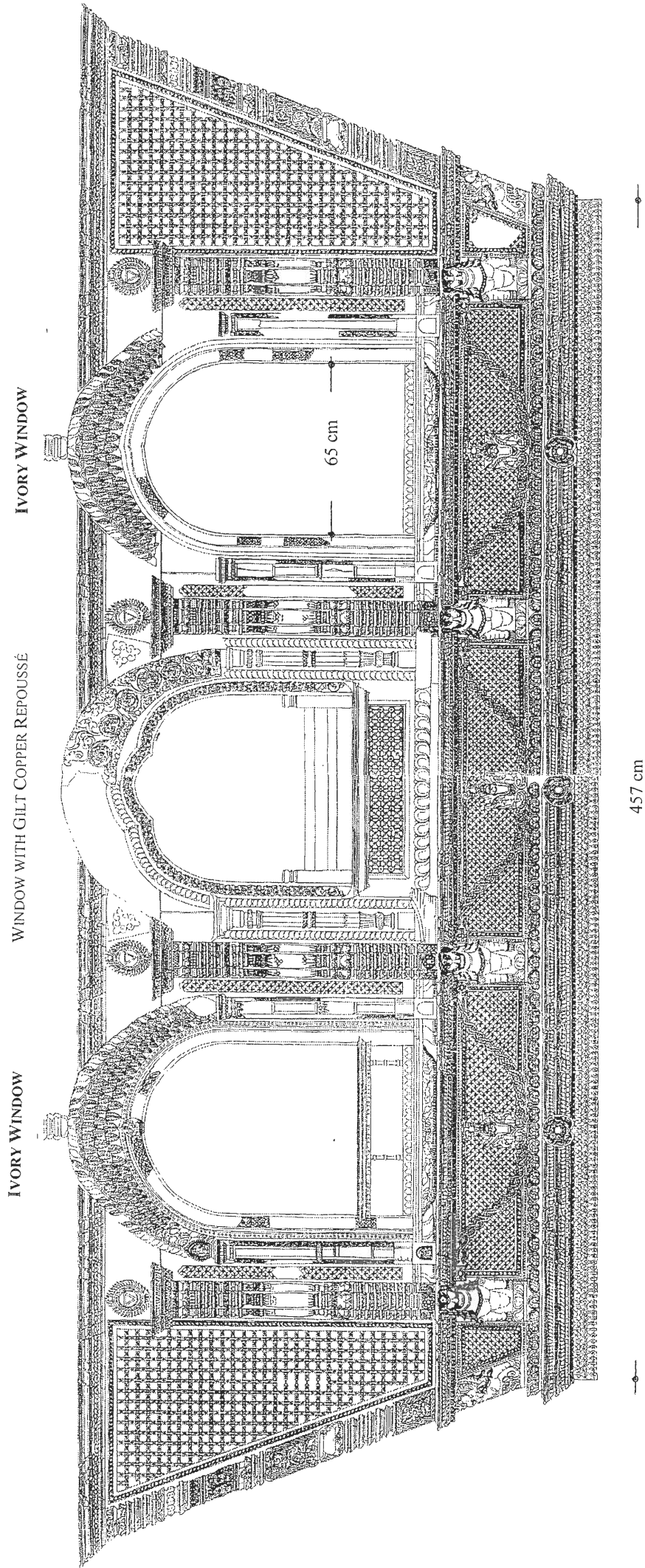


Patan, Sundari Cok, elevation west, facing the square, central window second floor

Bottom of the projecting balcony window with triple openings. A projecting lion supports the horizontal kulān profile and serves as the dividing element between the central window opening with its gilt copper repousse and the right opening with ivory work. The frame of the latticework, the lower kulān profile and the eavesbord display conventional decorative motifs without adding figural work which characterized similar windows dated to the mid 18th century.

Foto S. Klimek 1 September 2008





IVORY WINDOW

WINDOW WITH GILT COPPER REPOUSSÉ

IVORY WINDOW

65 cm

457 cm

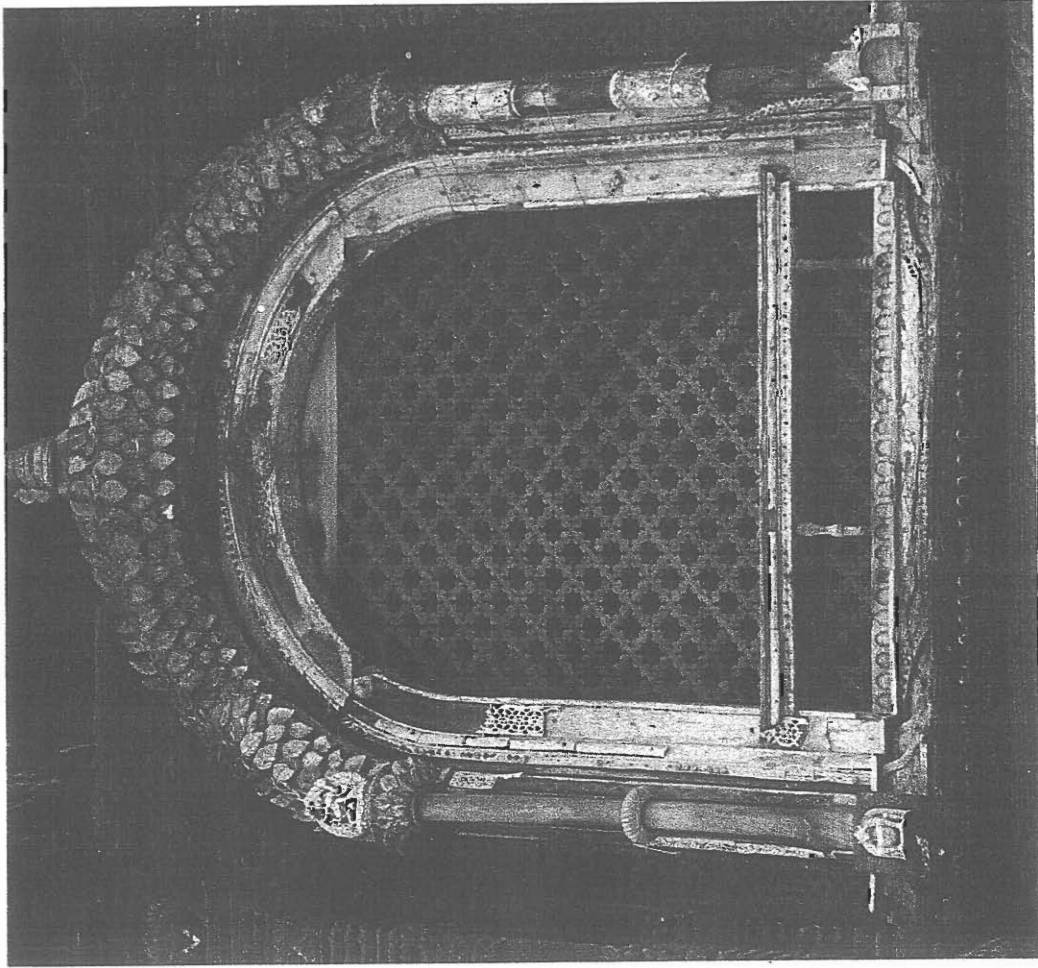
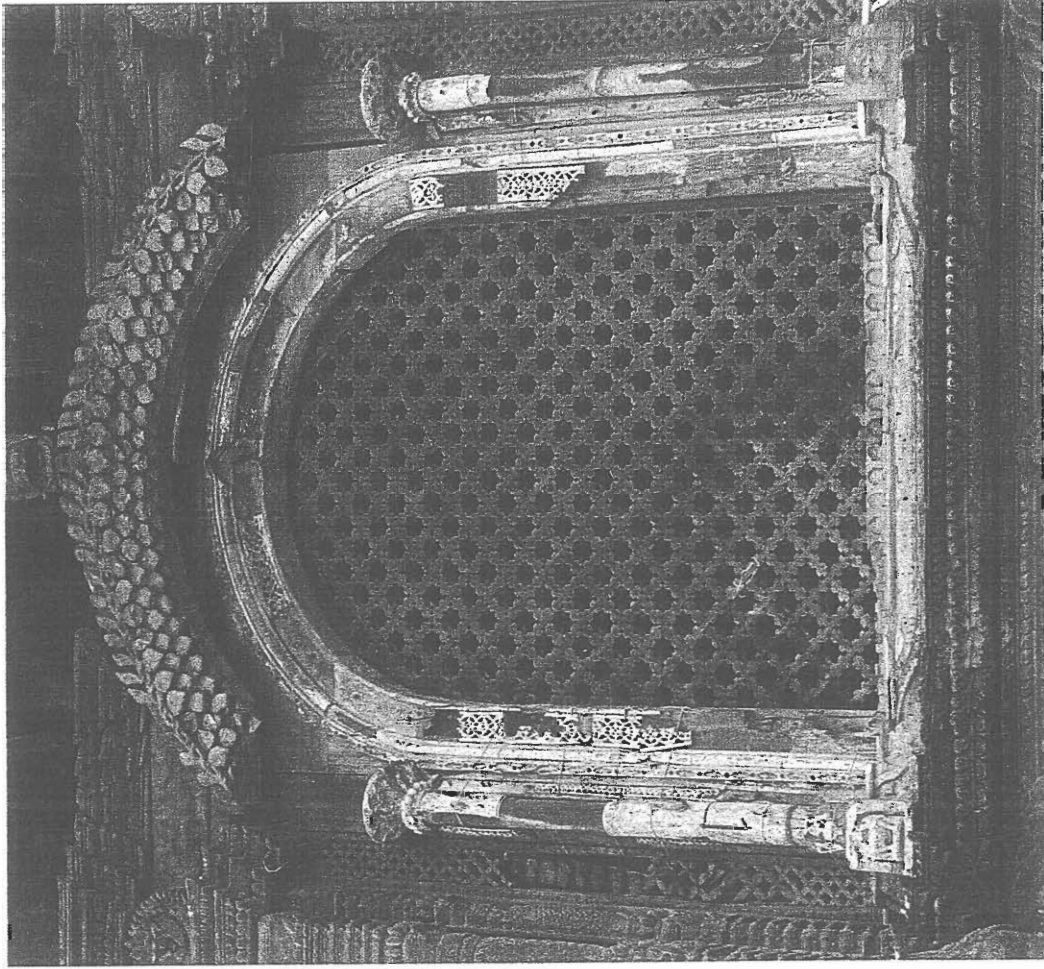
THE ROYAL PATAN PALACE COMPLEX

An International Campaign for Restoration 2006-2015

The Kathmandu Valley Preservation Trust

Sundari Cok: Restoration of the three-fold window, facing the square

Documentation December 2007



THE PATAN ROYAL PALACE COMPLEX
An International Campaign for Restoration 2006 – 2015 • The Kathmandu Valley Preservation Trust
Sundari Cok – restoration of the three-fold window on second floor level, facing the square
Left and right windows with 2 mm veneers of carved ivory
Photographs Niels Gutschow, 18 December 2007



Patan, Sundari Cok, courtyard east wing, second floor
Blocks divide the latticework at the bottom of bays of the projecting ambulatory between two struts. They depict scenes of the life of Kṛṣṇa, left Kṛṣṇa lifting mount Govardhan so safe the earth from Indra's rain, right the consecration (abhiṣeka) of Rāma by showering water from a pot.

Foto S. Klimek, 1 September 2008

Carvings on the Lintel Ends

From Vidyadhāras and Mythic events (13th to 16th c.)
to Candra/Sūrya, en face on chariots (17th c.) or riding a horse (18th c.)

Carvings on lintel ends – 13th to 18th centuries

Continuity and change of prevailing motifs

Niels Gutschow, 28 November 2008

1. Early evidence, 13th to 16th century

The earliest surviving structure is the Indreśvara temple in Panauti as according to reliable sources the Caṅgu Nārāyaṇa and Paśupatiṅgātha temple were replaced in 1717 and 1697. Although we can never be sure whether an inscription refers to the extant structure, we must assume on the basis of a stylistic analysis that the inscription of the late 13th century refers to the two lower two storeys of the present structure. The lintel ends with a pair of flying wisdom bearers (vidyādhara) and an additional spirit with human body and the hindquarter of a bird (gandharva) carrying a standard (dvaja) and offerings towards the portal openings amidst intricate scrolled lotus foliage demonstrate an early origin. The details of the surface carvings and the attitude of flying with scarves fluttering in the sky can be compared to carved fragments that survive on the Ratneśvara temple and various monasteries like Ukubāhā in Patan and Itumbāhā in Kathmandu. Similar wisdom bearers are found on the southern lintel of the Yakṣeśvara temple in Bhaktapur which may be dated to the end of the 15th century. There, the wisdom bearers are seen in the company of makaras – a feature that appears again in later centuries.

The practice changed considerably with the construction of the Cār Nārāyaṇa temples in Kathmandu 1562 and Patan in 1565. The third in line, the Kṛṣṇa temple on Bhaktapur's Darbār square is undated but forms a stylistic cluster with the two mentioned. The depiction of mythic events have replaced the wisdom bearers, but the framing makara remained. The examples of Śiva Tripurāntaka at Patan and of Kṛṣṇa defeating demons at Kamsa's court in Mathurā demonstrate this practice. Wielding a sword, Kṛṣṇa can be identified by his vaiṣṇava attributes, a club, disk or conch shell. The scenes are of a highly narrative nature, translating the well-known epics into visually readable episodes.

2. The emergence of Sūrya (the sun) and Candra (the moon) as a pair guarding the temple entrances on the lintel ends

The first known pair of Sūrya/Candra appears on the lintels of the Viśveśvara temple, established on Patan's Darbār square in 1627. Representing one of the most powerful expressions of Nepal's tiered temple architecture, this structure probably for the first time introduces an open ambulatory around the sanctum.

The deity is seen in standing position under an arch, the charioteer in front of him. Horses or geese are seen in front of the chariots body. Standards and guardians with bow and arrow add to the composition while the deity holds the stalks of lotus flowers between thumb and index finger. The framing makara on a lotus throne is almost identical with those carved sixty years earlier. New is the appearance of a dragon behind the makara.

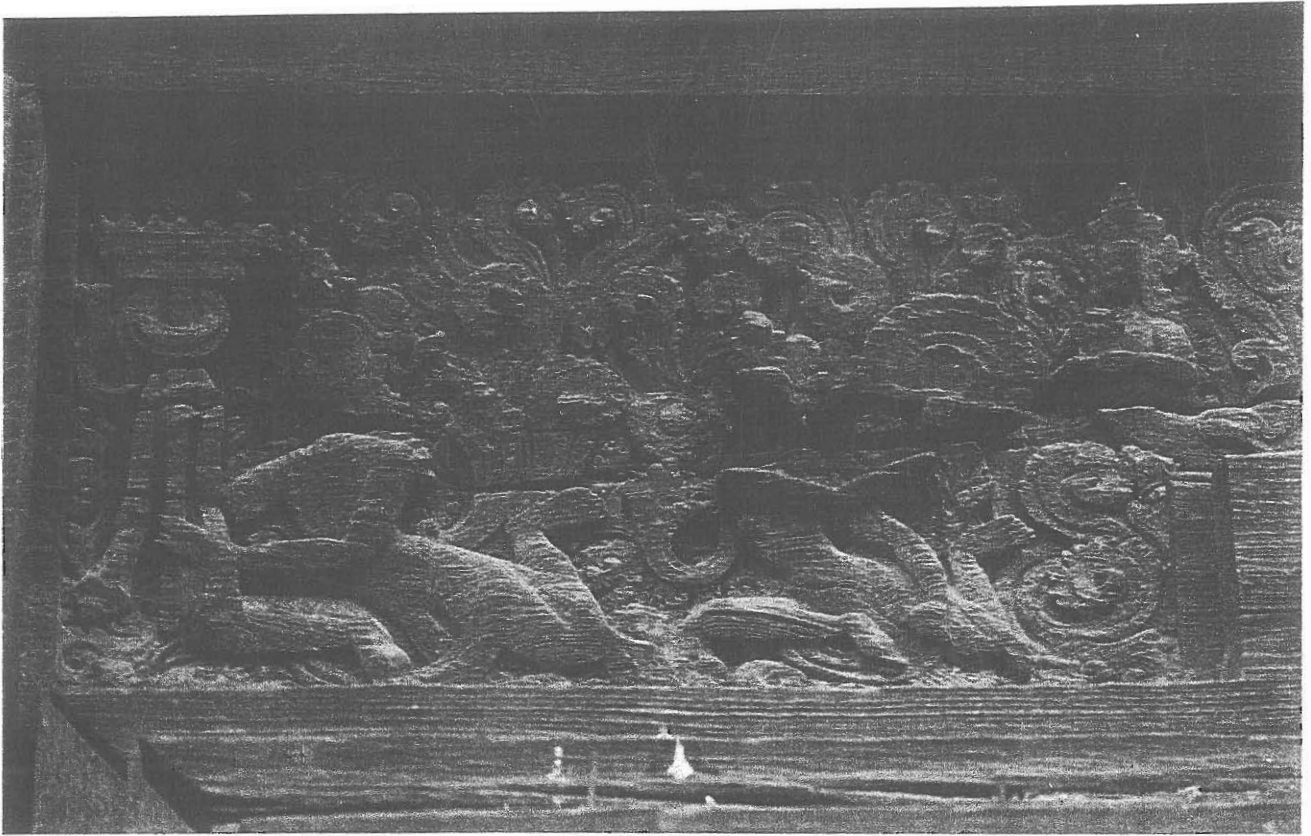
With the presentation of Sūrya/Candra, a valid prototype had evolved which was copied and varied at hundreds of temples and shrines during the following 250 years. It can be found on the outer doors of Mulcok, the principal entrance of Sundari Cok and the east wing of Keśava Nārāyaṇa Cok. Three, five or seven horses or geese are drawing the deity's chariots, guarded by a pair of archers.

3. Late 17th and 18th centuries innovations – the deities literally riding on their vehicles

In urge to simplify the carvings, Candra and Sūrya are often depicted identically in a seated position without chariots and guards. The lotus stalks are invariably hold by raised hands, the flowers fully opened to stress the symmetry of the composition. It becomes thus impossible to identify the deities.

In a further step (see Keśava Nārāyaṇa Cok, courtyard, west and east) the symmetry is eliminated, the deities are moving their heads, the lotus stalk is in the grip of a fist. Only with the addition of a chariot and geese or horses (see Keśava Nārāyaṇa Cok, courtyard, north) the deities become identifiable). At the same time or probably a generation later, Sūrya and Candra are depicted in a circle of rays, either using their mount as a throne or riding it. Sūrya on horseback needs to guide his horse with his left hand, only his raised right hand is free to hold the stalk of a single lotus (Keśava Nārāyaṇa Cok, courtyard south). This is probably the most far-reaching deviance from the conventional model: The deity turns into a secular figure on horseback,

Depictions of Sūrya and Candra on the lintel ends of Sundari Cok similar innovations can be identified. The deity appears in a strict symmetry, framed by lotus flowers in a tri-lobed arch and on a conventional frilled throne. Such a composition seems to imitate a niche as seen on stūpas. Their mounts, the horse and goose are placed in front of the throne as a kind of addition, slightly moved from the central axis with their necks under the right knees.



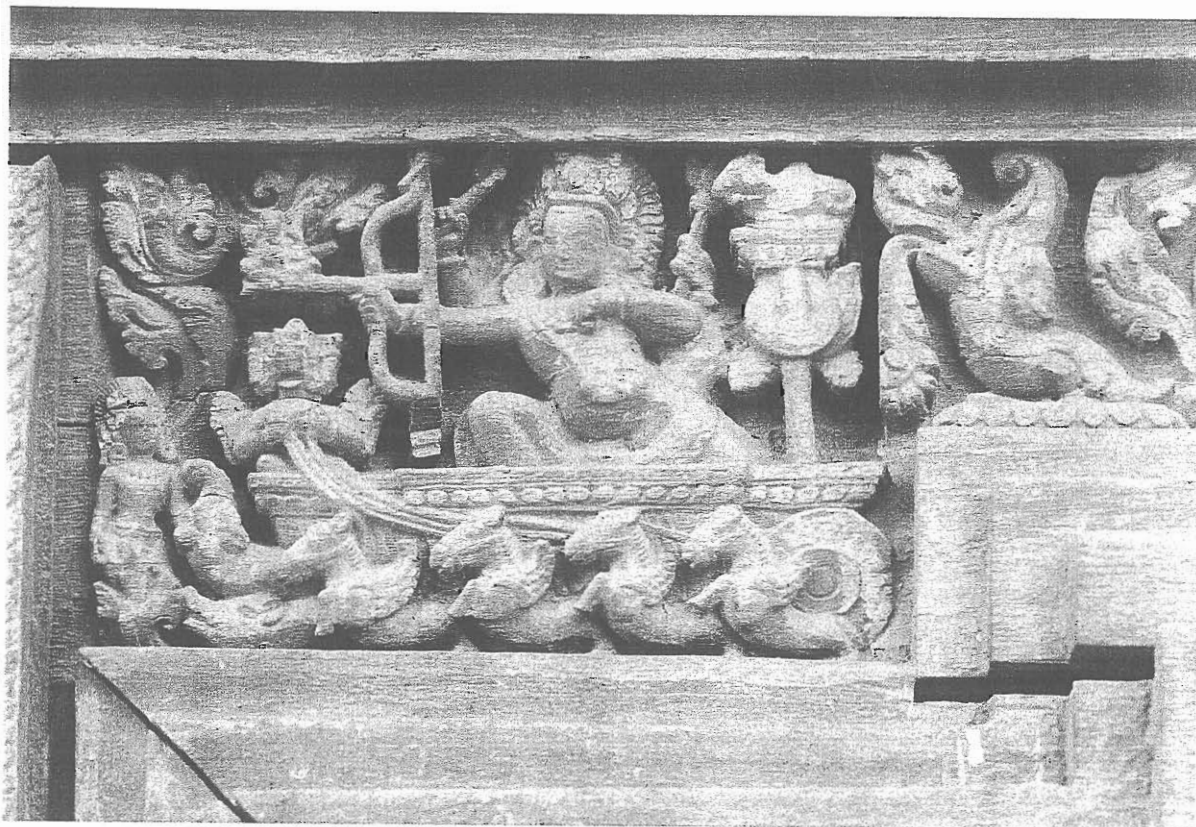
Panauti, 13 November 2008

Indreśvara temple, western portal lintel ends with gandharva and two vidyādhara

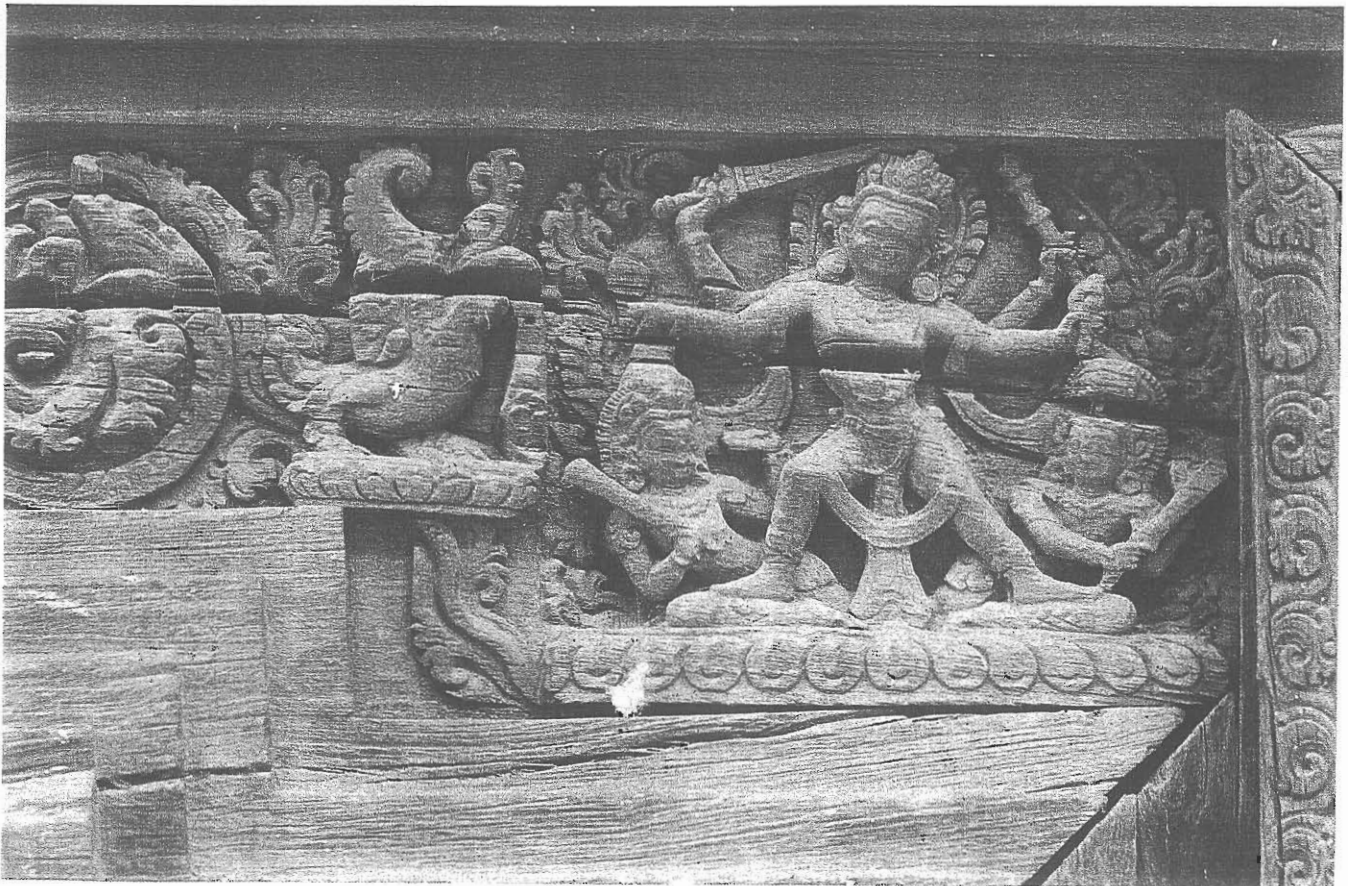
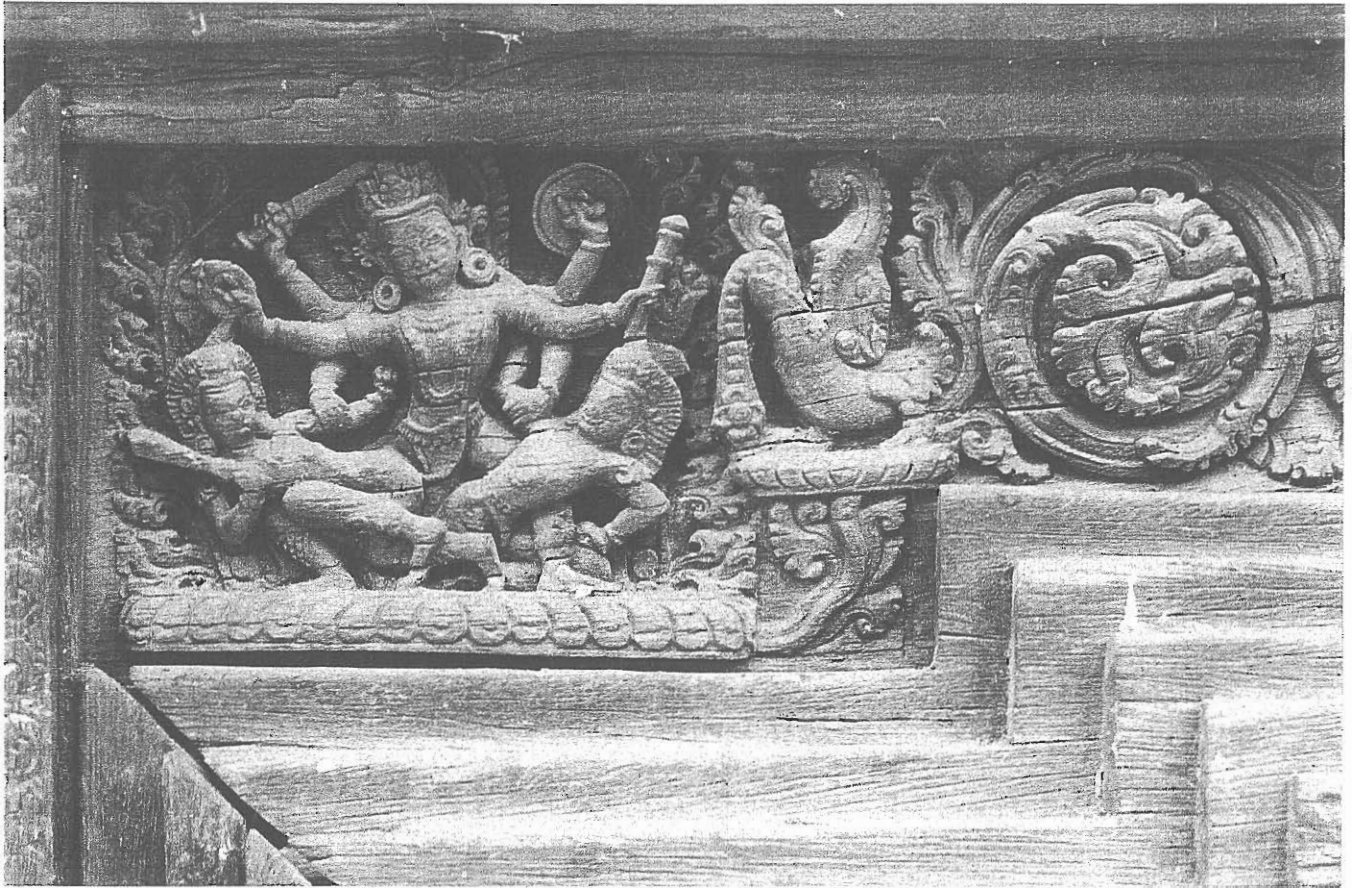
Patan, Cār Nārāyaṇa, elevation north

Lintel end with Śiva Tripurāntaka – Śiva on a chariot, drawn by four winged horses, with axe (paraśu) and trident (triśūla). His mount, the bull Nandin appears on the standard behind him. Viṣṇu squats on the point of the arrow while Brahmā guides the chariot. Śiva destroys with a single arrow the three residences of the demons. On the level of the horses appear a crocodile, a makara and a demon.

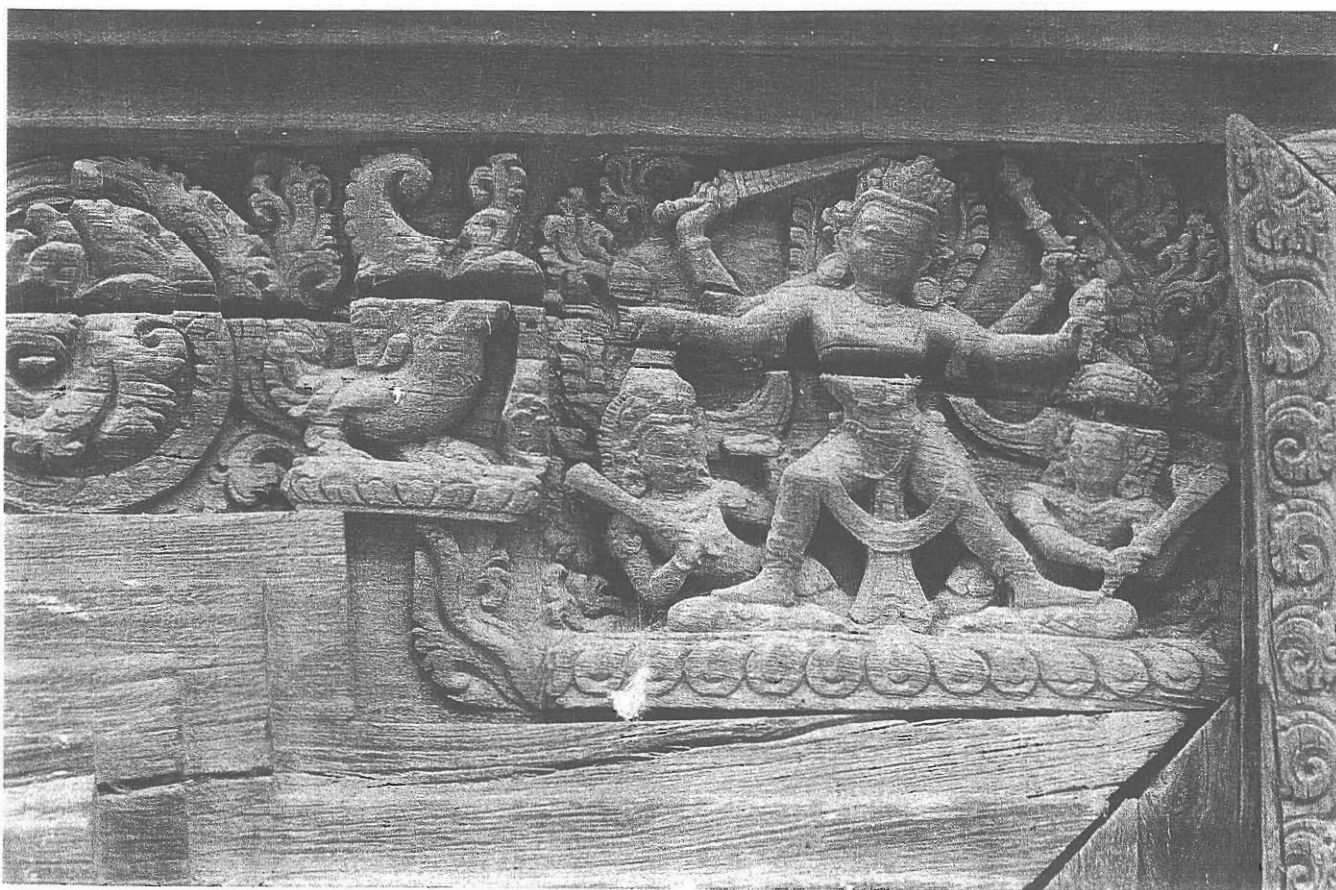
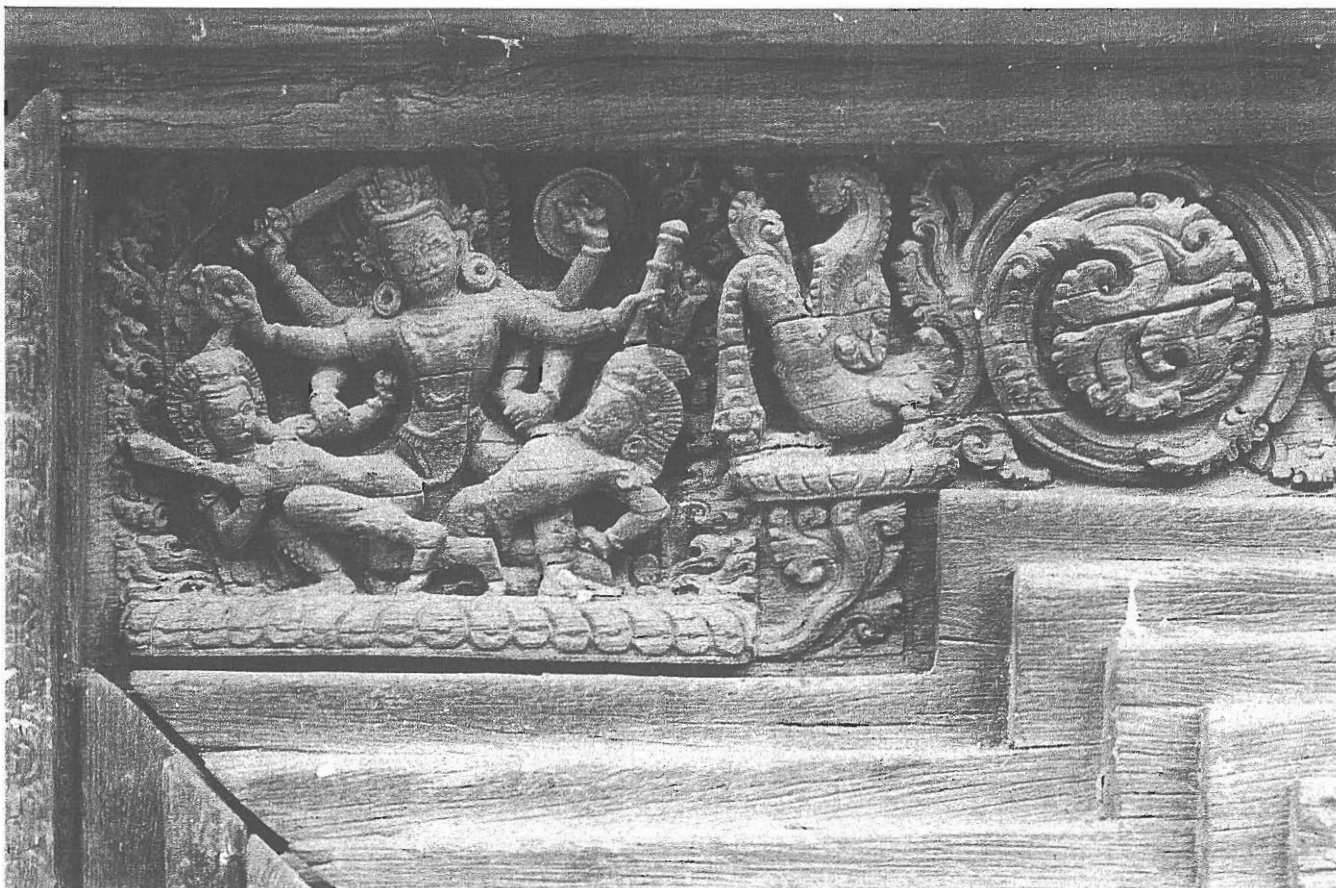
Foto S. Klimek, 31 October 2008



Kathmandu, Cār Nārāyaṇa temple (Jagannātha) on Darbār square, the central Caturvyūha Nārāyaṇa dated 1562. Lintel ends of southern portal, Foto S. Klimek, 4 September 2008



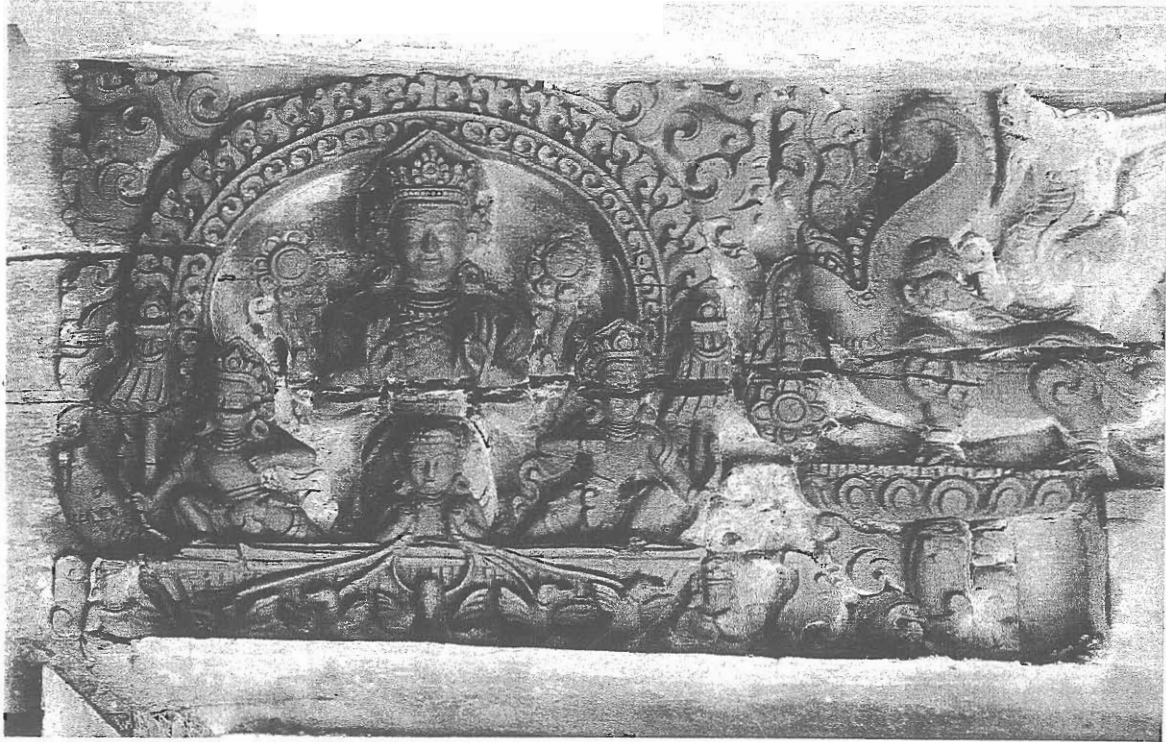
Kathmandu, Cār Nārāyaṇa temple (Jagannātha) on Darbār square, the central Caturvyūha Nārāyaṇa dated 1562. Lintel ends of southern portal, Foto S. Klimek, 4 September 2008



Patan, Viśveśvara temple, consecrated in 1627

Elevation east, lintel end with Candra. The deity holds the stalks of two lotus flower, his crown slightly overlaps the flat arch with two standards marking the bottom ends. He is guarded by a pair of archers. The charioteer holds the bridles of five geese. The chariot, of which the wheels remain hidden, is flanked by another pair of guardians and in addition, the head of a boar emerges from the background.

Foto S. KLimek, 31 August 2008



Patan, Mulcok, door right of the principal gate

Above

Candra, representing the moon on his chariot pulled by seven geese (*haṃsa*), complete with the pair of archers, on the left lintel end. Further left follows a wisdom bearer (*vidyādhara*) offering a garland and a hunting scene with the hunter catching the hind leg of a deer.

Below

Carved from a single piece of timber, the peacock (*māyura*, new. *mhayka*) crowns the collonette in front of the secondary frame as an auspicious symbol as it is the bird of immortality.

Foto S. Klimek, 19 September 2008



Patan Darbār, comparative presentation of Candra / Sūrya on lintel ends

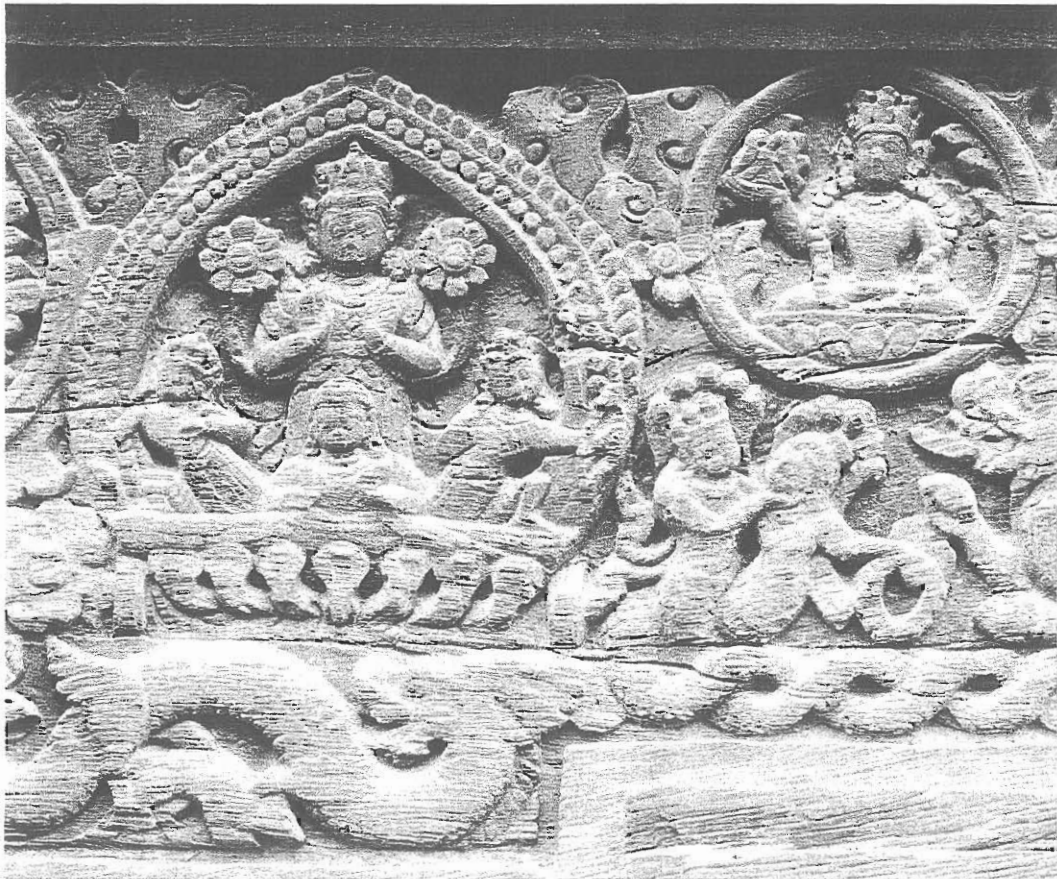
Above

Mulcok, elevation west, door south of the principal entrance, Candra, holding the stalks of two lotus flowers in his hands, flanked by a pair of archers, the charioteer guiding the seven geese of the chariot. Low relief with arched frame.

Below

Sundari Cok, elevation west, principal entrance, Sūrya, holding the stalks of two lotus flowers, flanked by a pair of archers, the charioteer holding the bridles of the seven horses. Low relief with a pointed arch.

Fotos S. Klimek, 19 September 2008



Patan, Mulcok, c. end of the 17th century

Above, west wing, Candra in a circular frame with beads and flower petals, holding two lotus stalks in his upright hands, foliage develops from the edge of the frame.

Below north wing, Sūrya on a lotus throne which interrupts the beading of the circular frame, holding lotus stalks in his hands, lotus stalks emerge from below the frame, ending up scrolls overlapping the stalk.

Fotos N. Gutschow, 17 November 2008



Patan, Keśava Nārāyaṇa Cok, west wing, first half of the 18th century
Candra, not en face but his body slightly turning to the centre, the door opening. He still holds two flowers, but not in a symmetrical fashion, the left hand turned upward, the right hand downward. The lotus throne is fully incorporated into the circular frame with an outer circle of rays. Simplified foliage if framing the circle.
Foto N. Gutschow, 17 November 2008-11-28



Patan, Keśava Nārāyaṇa Cok, north wing, first half of the 18th century

Above, Sūrya is replaced by a scene of making war. An archer stands on a two-wheeled chariot with curved roof, drawn by a bull while a warrior with raised sword and shield is marching in front. Threes with foliage and flowers serve as a backdrop.

Below, Candra on a four-wheeled chariot and double flags on both sides, drawn by a single goose. The body of the deity is bent away from the centre. His hands are raised to different levels, but the flowers appear almost symmetrically within the frame of the chariot. The framing foliage is much reduced.

Foto N. Gutschow, 17 November 2008

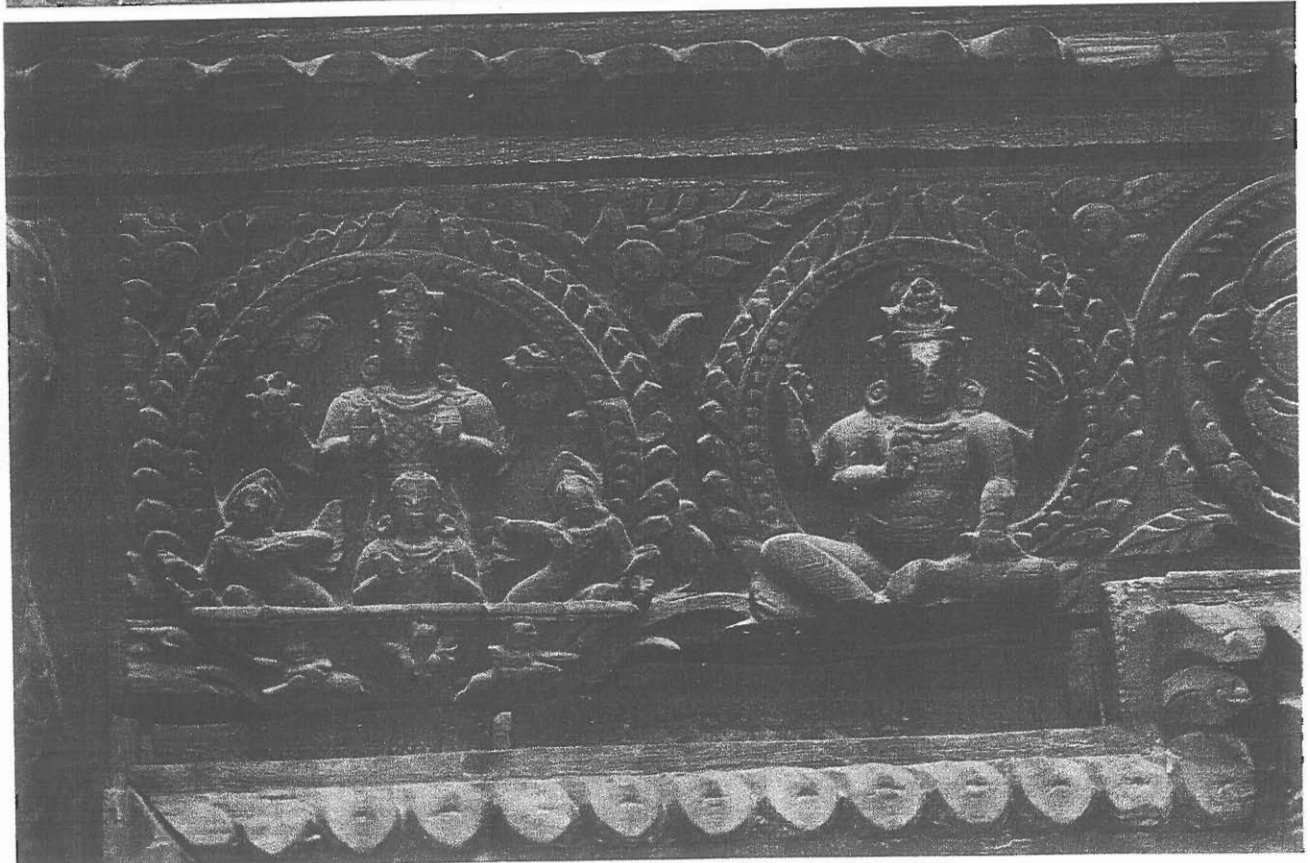


Patan, Keśava Nārāyaṇa Cok, east wing, first half of the 18th century

Above, Candra, the body moving as if in a hurry, his legs disappearing behind the pointed frame, his skirt almost parallel to that frame. His right hand holds the lotus stalk, while his left hand is seen in the gesture of reassurance, the second lotus stalk emerging from behind his body. Foliage of minor differentiation frames the scene, with a creeper originating from the frame to turn toward the lintel end.

Below, Sūrya right (instead of left) of the door frame. The motif follows 17th century patterns, with the deity appearing behind the charioteer, who is flanked by two guardians with fluttering shawls. On the body of the chariot are seen three winged horses. The deity stands upright, his two hands in the gesture of reassurance. The stalks of the lotus flowers which are not strictly symmetrically placed, emerge from behind his arms.

Fotos N. Gutschow, 17 November 2008



Patan, Keśava Nārāyaṇa Cok, south wing, first half of the 18th century

Above, Sūrya in a rare position, using a horse as his throne, his right hand in the gesture of reassurance, his left hand hanging across his leg the palm outwards with all fingers stretched indicating the deity's charity. The elaborate lotus flowers are symmetrically arranged, the stalks emerging from behind the arms of the deity. A circle of rays add to the identity of the sun god. Flowers of innovative design frame the circle, the one right of the circle can even be identified as a stylized acanthus leaf, which did not arrive in Nepal before the end of the 18th century.

Below, Sūrya riding a horse, his left hand holding the bridle, his right hand in the gesture of reassurance. A single lotus flower behind his right shoulder demonstrates the immense variability of the motif. The circular frame is surrounded by cloud motifs, from which a stalk emerges with a fully opened lotus flower with two circles of 18 petals each.

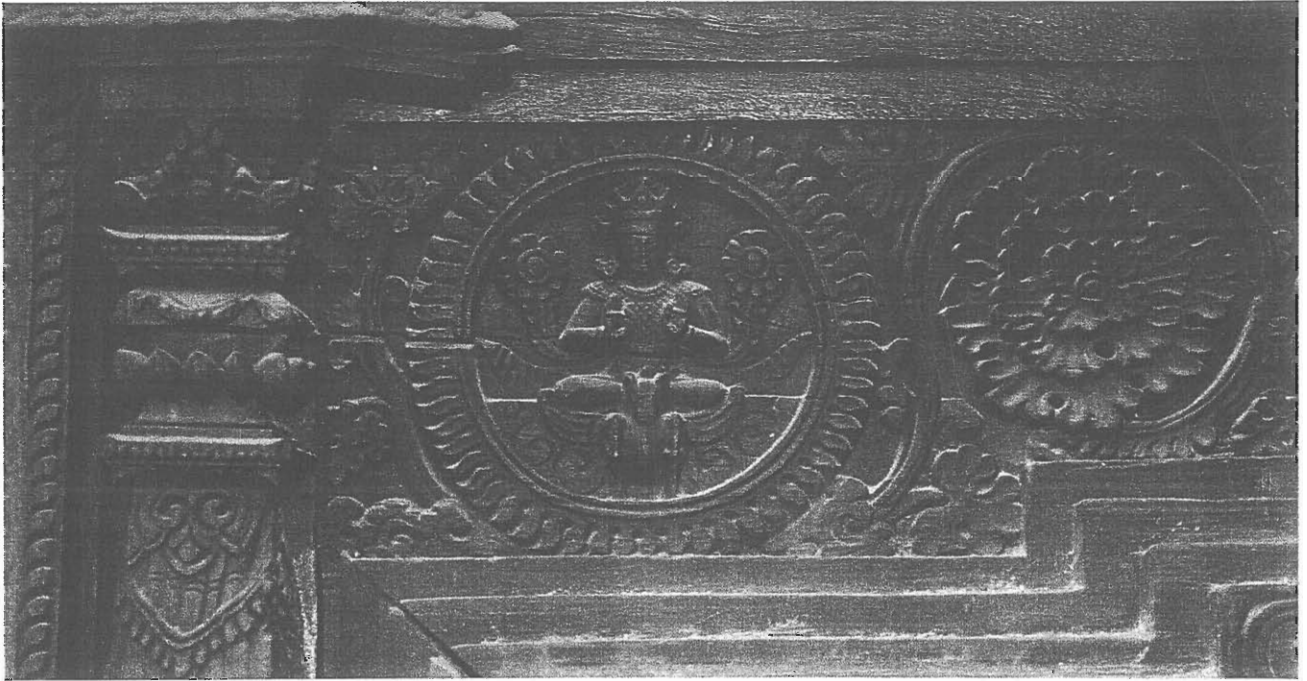
Fotos N. Gutschow, 17 November 2008



Patan, Keśava Nārāyaṇa Cok, west wing, first half of the 18th century

Above, Sūrya on the right side of the door frame, in a circular frame surrounded by rays. The deity sits cross-legged on a single winged horse, presented en face amidst scrolls representing clouds. He holds the stalks of a pair of lotus in his upright hands in a strictly symmetrical composition. The flower toward the lintel end with its triple circle of petals which bear the characteristics of an acanthus leaf, transcends the 18th century conventions of presenting a lotus flower.

Below, Candra, on a lotus throne within a double-layered circular frame. The upright hands are holding the stalks of a pair of lotus flowers. Fotos N. Gutschow, 17 November 2008



Patan, Sundari Cok, courtyard east wing, northern door

The formula of the door with an outer frame encompassing the entire structure of jambs, sill and lintel, the jambs with Gandharvas, a pair of Bhairava/Yogi (with yogipatṭa) and foliage at mid-height and triple guardians (*dvārapāla*) at the bottom end of the jamb, quarter-round and colonnette follow 17th century norms. The colonnettes, however, with their pointed flower motif on top and the twice frilled upper end is innovative and can likewise be found at Keśava Nārāyaṇa Cok.

Foto S. Klimek, October 2006

