



BHAIDEGAH TEMPLE

AT PATAN DARBAR SQUARE, KATHMANDU VALLEY WORLD HERITAGE SITE
HERITAGE IMPACT ASSESSMENT (HIA) OF PROPOSED REBUILDING

SUBMITTED TO
DEPARTMENT OF ARCHAEOLOGY, GOVERNMENT OF NEPAL

PREPARED BY
PATAN PRESERVATION ORGANIZATION

31 MARCH 2014



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cover:

Patan Darbar Square from the southeast | March 2014

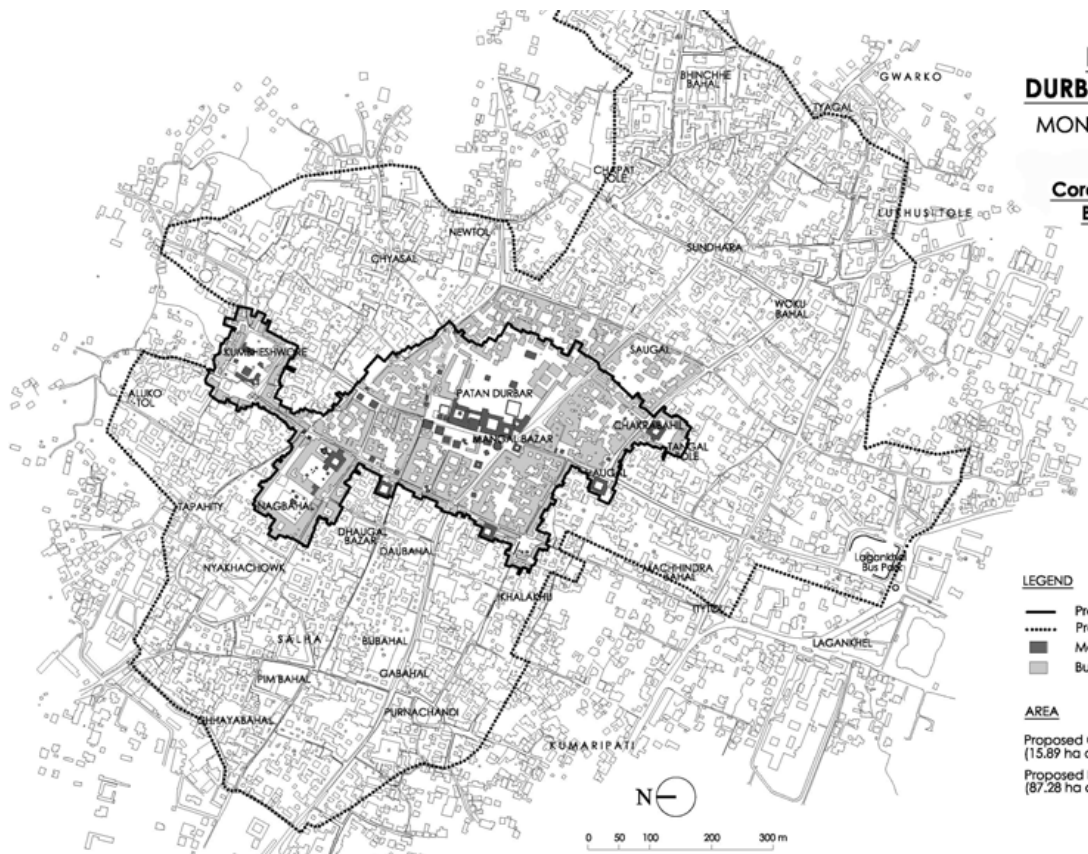
The existing white stucco Bhaidegah Temple, with its large platform dating to the earlier temple, is visible on the left of this photograph. The Taleju bell is seen in the center and the Harishankar Temple is on the right.

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**PATAN
DURBAR SQUARE
MONUMENT ZONE**

**Core & Buffer Zone
Boundary**



LEGEND

- Proposed Boundary (Core)
- - - Proposed Buffer
- Monuments
- Buildings inside the boundary

AREA

Proposed Core Zone Area
(15.89 ha approx.)
Proposed Buffer Zone Area
(87.28 ha approx.)



EXECUTIVE SUMMARY

This Heritage Impact Assessment was prepared by the Patan Preservation Organization to assess the impact of the proposed rebuilding of the lost Bhaidegah Temple by Sanskritik Sampada Samrakshyan Samuha (Cultural Heritage Conservation Group [CHCG]). The HIA details site history, rebuilding rationale, and the impact of the rebuilding on the Outstanding Universal Value (OUV) of the setting, whose spatial boundaries are defined by the Patan Darbar Square Monument Zone, a UNESCO World Heritage Site.

After partially collapsing during the 1934 earthquake, the three-tiered Bhaidegah temple was replaced by a stucco dome in order to protect the Shiva lingam inside its exposed sanctum. The characteristic Rana-period white plastered dome stands out from the neighbouring pagoda and *shikhara*-style temples. The temple, which stands on the oversized plinth of the earlier temple, is unloved by locals and has suffered from neglect.

The local constituency has long advocated for the rebuilding of the lost temple, culminating in the formation of the CHCG in 2011 as a local organization dedicated to raising the necessary funds and implementing the project. The rebuilding of the lost temple is justified by its architectural and historic value, the obtrusive nature of the existing temple, and the impact of the rebuilding on the Outstanding Universal Value (OUV) of its setting. Moreover, the impact of the project extends to local carpenters and craftspeople, and will have positive impact on urban preservation efforts in the valley at large.

The CHCG has committed to work in collaboration with the Department of Archaeology and Lalitpur Sub-Metropolitan City to implement the project. The Kathmandu Valley Preservation Trust (KVPT), an organization with long-standing expertise in the restoration and conservation of similar temples, is acting as a technical advisor.

top left:

Patan Darbar Square Monument Zone

The map shows the boundary of the Monument Core and Buffer Zone.

bottom left:

Site plan of Patan Darbar Square

Bhaidegah Temple is located on the southwest corner of the square.

right:

Bhaidegah Temple | 2011

Though periodically repainted, the temple suffers from neglect and abuse.





1930



2006

ARCHITECTURAL HISTORY

The name Bhaidegah comes from the name of Bhagirath Bhaiyah, 'degah' being the Newari term for temple. Bhagirath Bhaiya was a commoner who rose to serve as Prime Minister to King Srinivasa Malla for 16 years. He was also a philanthropist who completed several building projects, land donations, and temple repairs in Patan and Pharping. Bhagirath Bhaiya commissioned the Bhaidegah Temple, also known as Vishveshvara, on the southwest corner of Patan Darbar Square.

Completed in 1678¹, Bhaidegah is believed to have been one of the most intricately carved structures of its time. The stone Shiva *lingam* inside the sanctum recalls the lingam inside the Kashi Vishwanath Temple in Benaras, which was destroyed nine years earlier on the orders of Mughal emperor Aurangzeb. Historians believe that Bhaidegah was the first temple dedicated to Shiva after the desecration in Benaras, after which many more Shiva *lingams* were installed in Hindu centres of learning (*maths*) all over South Asia. Bhagirath Bhaiyah also commissioned the Lampati pavilion across the street to the south of Bhaidegah. The pavilion, with its unique octagonal tower and inclined windows, is where kings and

nobility were invited to watch the consecration of the temple.

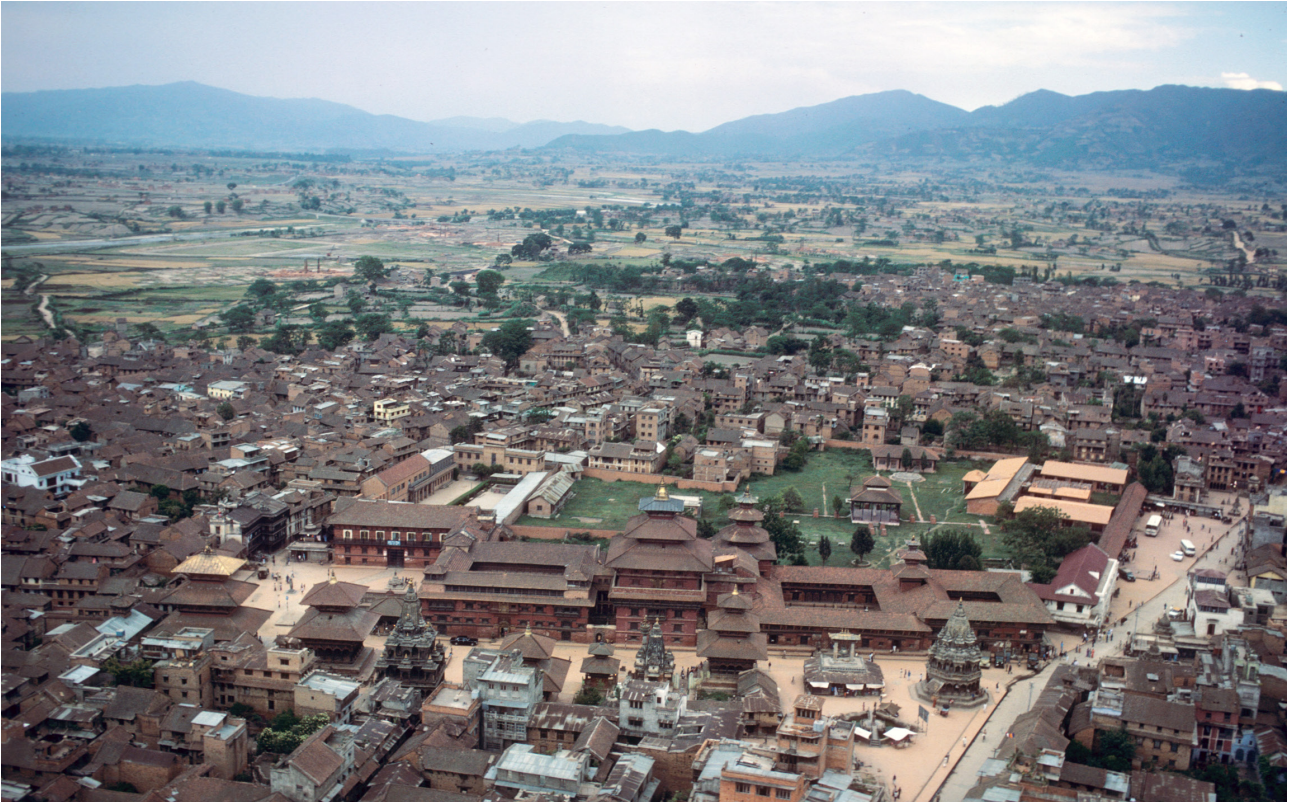
Patan Darbar Square is widely regarded as the most significant urban ensemble in the Kathmandu Valley. It is both a major tourist attraction and a popular public space. The architectural value of this ensemble derives less from individual temples as from the massing of volumes in urban space, of which the lost Bhaidegah Temple is a major element.

Most of the monuments in the square were brought to the ground by the great earthquake of 1934. The palace complex and all of the major temples were subsequently reconstructed to their earlier appearance, with the exception of the largest temple of all, Bhaidegah. Like most of the multi-tiered temples of the Kathmandu Valley, Bhaidegah lost its second and third tiers to the earthquake. A stucco dome was built as a temporary measure to protect the exposed sanctum, and the surviving gilded finial (*gajur*) was placed incongruously on top. The plinth and stepped platform survived the earthquake, bearing witness to the temple's earlier appearance.

¹ *Madhyakalko Abhilekh (Patan Khanda)*, Nepal and Asia Research Centre, Tribhuvan University, p. 197

View from the southeast | c. 1930, 2006

The lost triple-tiered temple is visible in this photograph taken from the southeast entrance to the square, four years before the great earthquake of 1934.



Aerial views of Patan Darbar Square | Johann Reinhard, 1975
The field of pagoda and *shikhara*-style temples standing in front of the palace complex is the main attraction of this UNESCO World Heritage Site.

STATEMENT OF OUTSTANDING UNIVERSAL VALUE (OUV)

The Integrated Management Framework (IMF) describes the OUV of the Kathmandu Valley World Heritage Sites as follows:

The architectural values of the Kathmandu Valley lie in the exceptional architectural typologies and ensembles of the palaces, temples and stupas, within their unique urban and natural contexts. The buildings and structures, with their intricate ornamentation, display craftsmanship in brick, timber and bronze that are some of the most highly developed in the world.

The historic values of the Kathmandu Valley lie in the unique urban society that developed out of the cultural traditions of the multi-ethnic people who settled in this remote Himalayan valley over the past two millennia, which reached an apogee between 1500 and 1800 AD.

The rebuilding of the lost Bhaidegah Temple will have a positive impact on the OUV of Patan Darbar Square. This is primarily due to the **architectural** and **historic** value of the lost monument.

The lost Bhaidegah Temple is architecturally significant for being the tallest free-standing monument in Patan Darbar Square. The value of the individual temple is closely tied to its setting within the larger ensemble. The visual profile of the square consists of multi-tiered temples in a staggered arrangement. Sightlines are framed by the multiple roof overhangs of the temples and palace buildings. Bhaidegah is also known to have been one of the most intricately carved temples of

the late Malla period. Many of these exceptional carvings survived the 1934 earthquake.

The lost Bhaidegah Temple is historically significant as a symbol of the national heritage of a multi-ethnic people. The temple was built in response to the desecration of a Shiva temple in Benaras by the Mughal emperor Aurangzeb. This is itself a testament to the historical ties between the Kathmandu Valley and the rest of South Asia, a fact that is often concealed by narratives that emphasize the perceived antiquity and isolation of Newar culture.

Despite earthquakes and other upheavals, the temple's function as a shrine has been maintained throughout its history. Prayers are conducted by a family of Mishra Brahmins, whose ancestry is in the Mithila region in southern Nepal. Besides daily prayers, religious rituals are performed on special occasions. Though dedicated to Shiva, the temple has a wider resonance in contemporary culture as an outstanding example of architectural heritage.

The rebuilding of the lost Bhaidegah Temple by CHCG, once complete, will both preserve and enhance the OUV of the Patan Darbar Square.

DESCRIPTION OF PROPOSED REBUILDING

CHCG has proposed to return the temple to its appearance prior to the 1934 earthquake. The stucco structure that was built after 1934 will be dismantled before the temple is rebuilt using both existing and new materials.

Existing materials

22 of the 44 carved timber struts (*tunals*) and subsidiary struts of the temple were located in the Patan Museum storeroom at Bhandarkhal. With permission from the Department of Archaeology, all of these original materials will be reused in the rebuilding. The surviving struts have been used to calculate the exact measure of roof projection at each level, from which exact proportions of the overall temple have been derived. The struts also provide a clear guide to craftspeople who will fabricate missing carved timber elements on each of the three tiers.

The existing stone plinth provides a ground floor plan with the exact locations of 20 timber columns. The rebuilding will take place on the intact foundation and stepped platform. The brick wall from the sanctum on the ground floor to the third floor level will be rebuilt using traditional bricks (*daci apa* and *ma apa*) in mud mortar bonding. Missing pillars, panels, struts, tympanums (*toranas*), and windows will be reproduced in wood based on photographic evidence. The roof structure and cover will be built using traditional *jhingati* roof tiles over a mud bed. The temple will be topped with the surviving gilded finial after the necessary repair work.

The rebuilding will use the same materials (brick, mud, and timber) that were used in the 17th century, with the exception of concealed reinforcements to safeguard the building against seismic motion, such as: concealed stainless steel pins and braces to improve the traditional timber joinery, marine-grade plywood to create

a rigid horizontal diaphragm on the roof, and a waterproofing membrane on the roof.

Historical evidence

Photographs of Bhaidegah taken in c. 1920 were located in the collection of Felix Brandt in Altottin, Germany. These photographs provide a clear sense of the size of the temple and the horizontal extent of its roof. They have also helped to verify the accuracy of the watercolour sketch of the temple's arcade painted by Henry Ambrose Oldfield, the resident British surgeon, in c. 1853.

Given the temple's continued religious significance, the re-carving of iconographic details is an important component of the reconstruction. In order to limit conjecture, craftspeople must not aim to reproduce an exact replica of Bhaidegah's lost carvings, but to infer an overall iconographic program from historic photographs and comparison with similar temples from the same period. It is important to note that the craftspeople working on this project (from Bhaktapur, and Bungamati) are some of the most experienced and illustrious in the valley, ensuring that new work is produced to the highest possible standard.

An iconographic program was developed on the basis of the surviving struts, the Oldfield watercolor, as well as on comparative analyses of other Shiva temples built around the same period, particularly Harishankar Temple (1706) in Patan Darbar Square. Photographic evidence confirms that Bhaidegah was similar to the Harishankar Temple which dates from the same period and is also dedicated to Shiva. Decisions about the new figurative carvings have been made in consultation with iconographic scholars, priests, and master craftsmen. CHCG has stated that during the course of the project, a group of carpenters will work on site, making their craft visible to the public. The rebuilding will take 3 years to complete.

Authenticity

The procedure for the proposed rebuilding is a combination of local practices and international conservation conventions, making explicit reference to the Burra Charter and the Nara Document on Authenticity. The proposal by CHCG mainly draws on the Burra Charter and the need to recognize local practices of cyclical renewal. It is understood that the immaterial value of cultural memory overrules the purely material value of the existing structure. The “authenticity” of Bhaidegah is derived as much from its actual “substance” as from the continuity of “place” and the immaterial and intangible heritage of craftspeople who built it. Cultural memory is preserved and enhanced by nurturing traditional building techniques and practices.

Western conservation practices were introduced to Nepal after the country was opened to foreigners in 1951. Prior to this encounter, the ‘cyclical renewal’ or periodic rebuilding of monuments was much more common. The construction of new temples as votive contributions has also been taking place for centuries. Historical records of the various city-states of the Kathmandu Valley describe the destruction of temples due to earthquakes that occurred at regular intervals, normally less than a century apart.

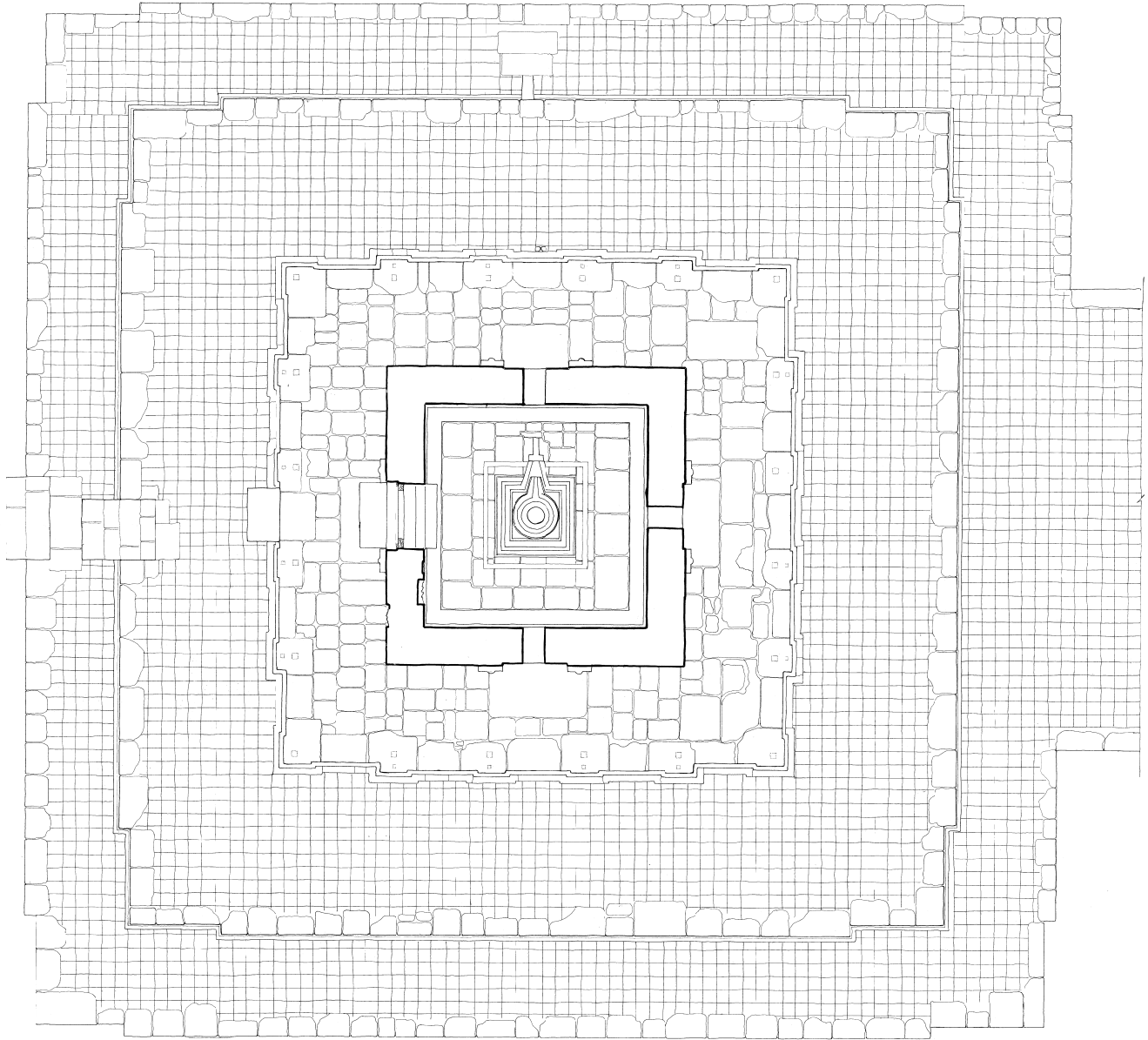
The various temples of Patan Darbar Square would have been destroyed multiple times in earthquakes previous to 1934, to be rebuilt by the local populace. The great earthquake of 1934 was no exception, and was followed by a phase of rebuilding. Given that cyclical renewal is an integral part of the cultural context of the Kathmandu Valley, any conservation effort must

take this concept into account.¹ However, the practice of renewal is often undertaken at the cost of historical evidence. There is a tendency to rebuild monuments even when minor damages could simply be repaired. The case of rebuilding Bhaidegah is a unique one, since the existing structure lacks the cultural and historic value of the earlier temple. As outlined in their proposal, CHCG has made clear its intent to integrate existing materials in the reconstruction, including the 22 salvaged struts, surviving stone plinth, masonry platform, and gilded pinnacle.

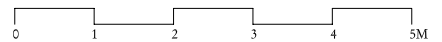
The support of public opinion is essential to the conservation of architectural heritage.² The proposal by CHCG to rebuild Bhaidegah Temple is notable in that it originated not from foreign interest, as is typically the case in heritage conservation projects of the scale, but from the local community of Patan. The project has been envisioned and developed over the past two years in cooperation with local stakeholders, community leaders, religious trusts, and other institutions including the Lalitpur Sub-Metropolitan City, the Patan Chamber of Commerce, the Mangal Tole Sudhar Samiti (Mangal Tole Improvement Committee), and the Department of Archaeology. The Department of Archaeology is the main cooperating partner, while KVPT will provide technical support. Once the rebuilding is completed, a community Trust composed of all these groups must be set up to look after the temple.

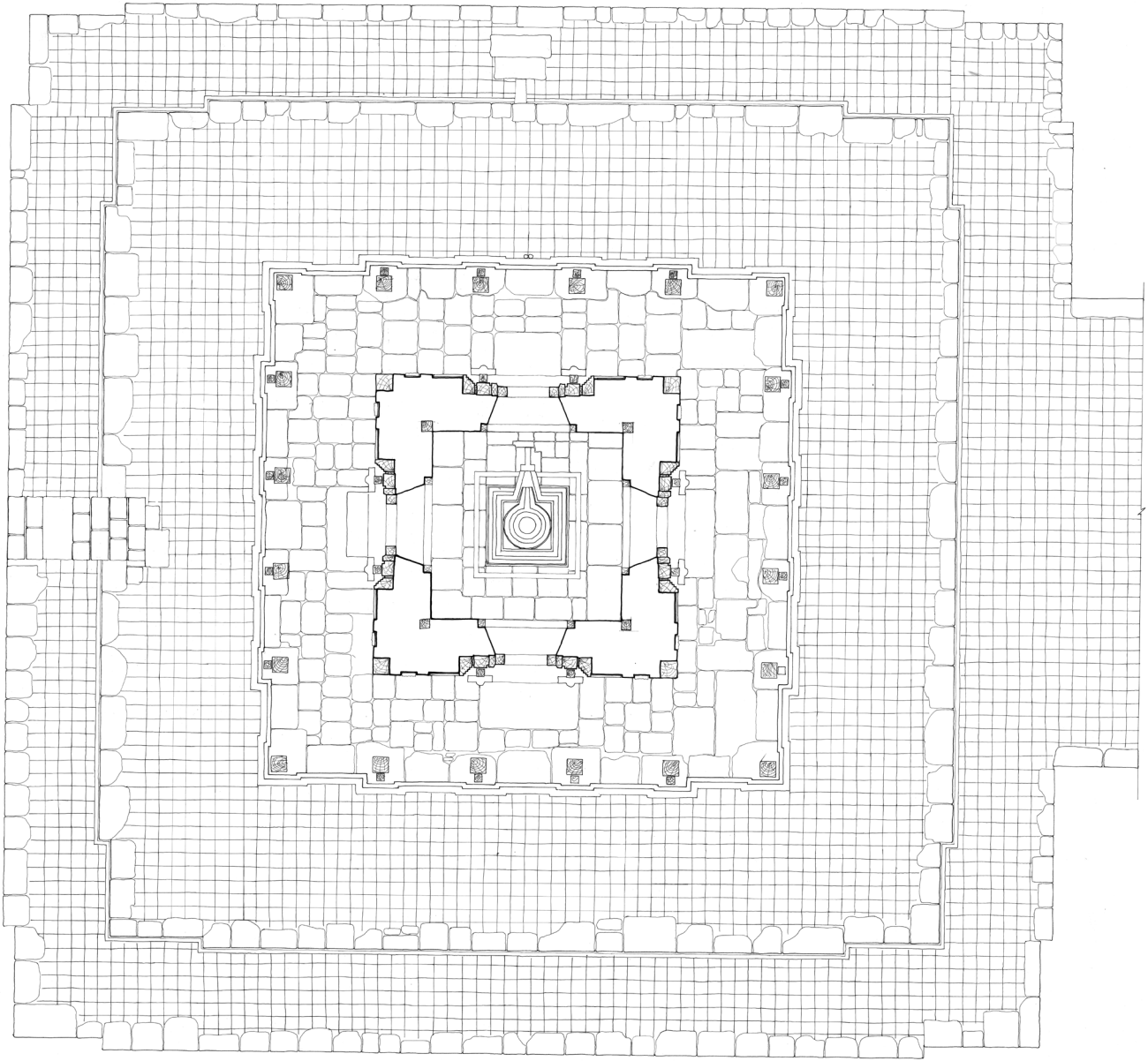
¹ Nara Document on Authenticity (11) states: *It is not possible to base judgments of values and authenticity within fixed criteria. On the contrary, the respect due to all cultures requires that cultural heritage must be considered and judged within the cultural contexts to which it belongs.*

² The Declaration of Amsterdam (1975)

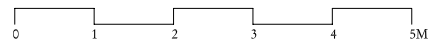


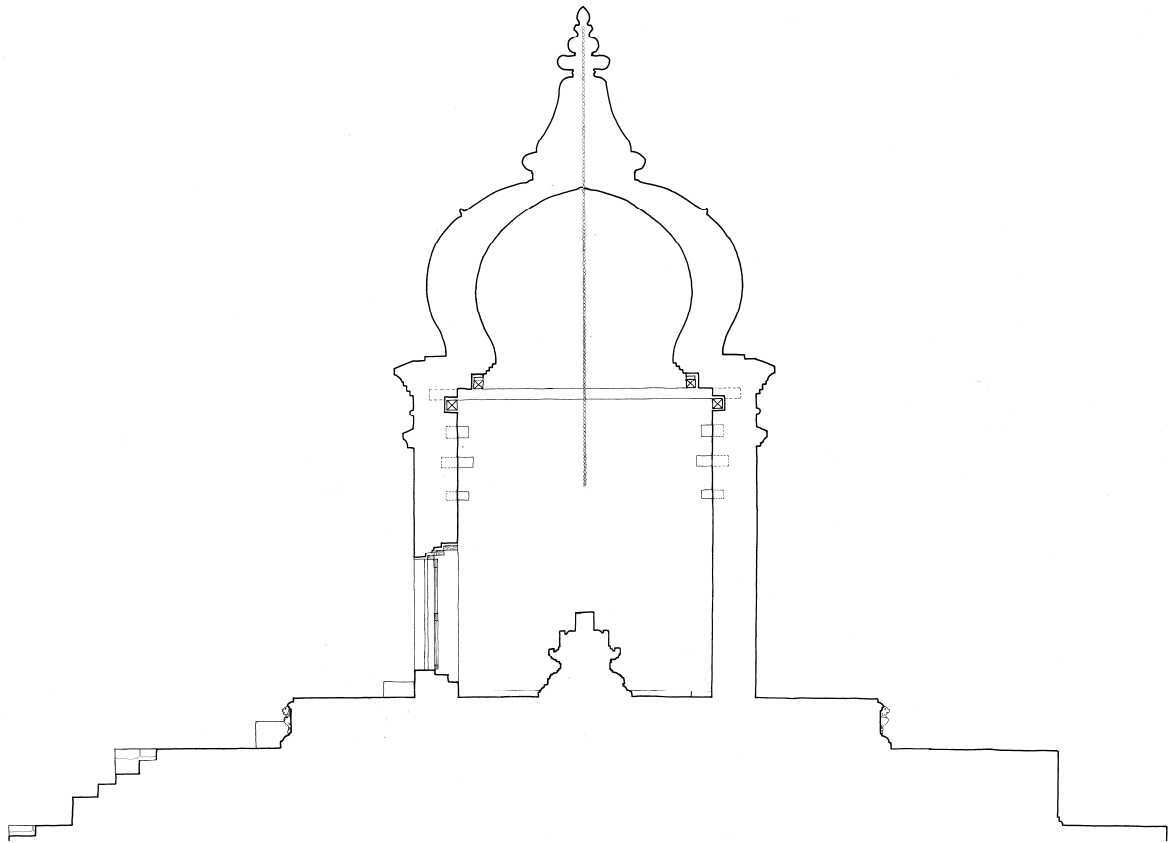
BHAIDEGAH TEMPLE | EXISTING GROUND FLOOR PLAN



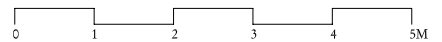


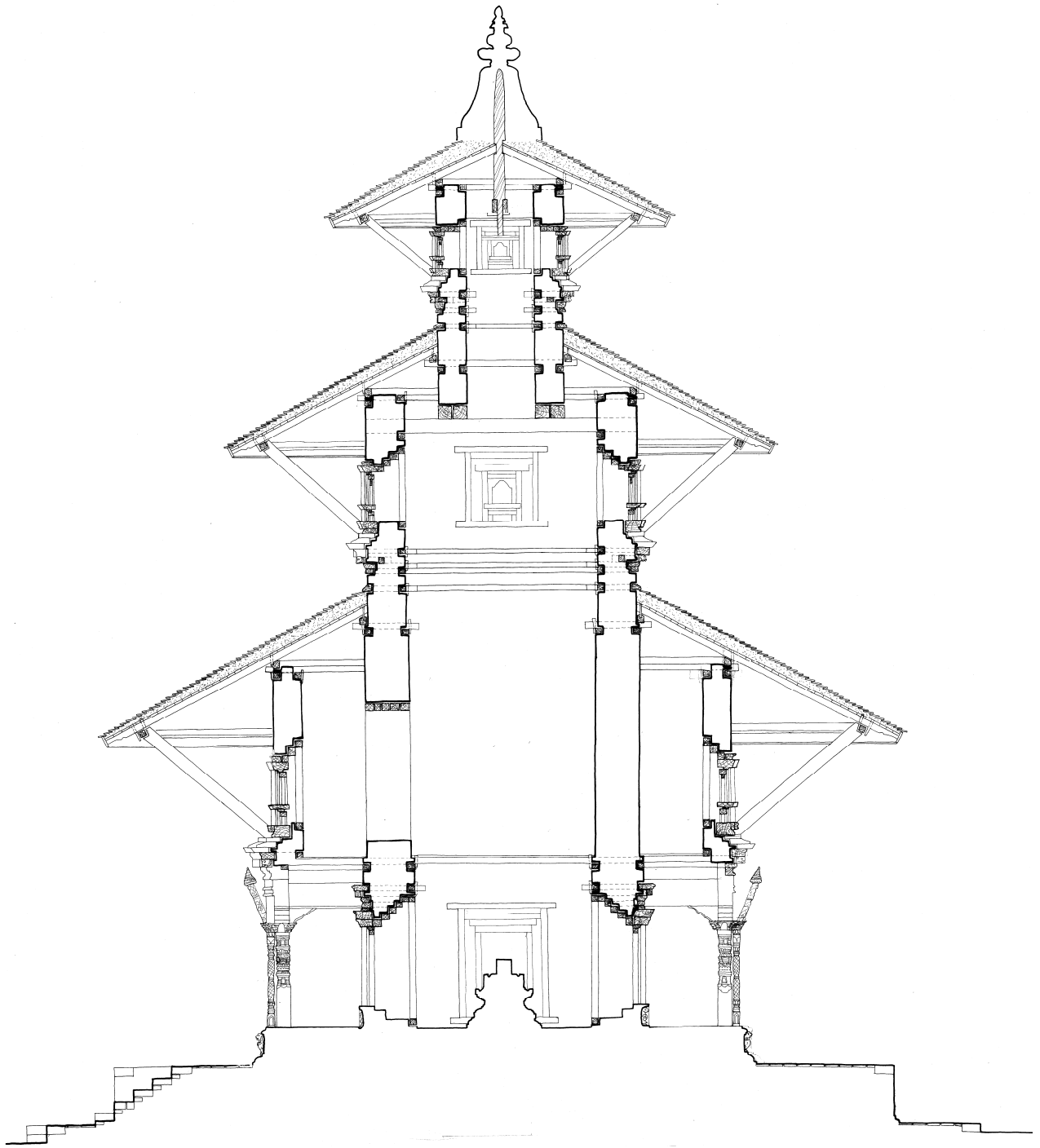
BHAIDEGAH TEMPLE | PROPOSED GROUND FLOOR PLAN





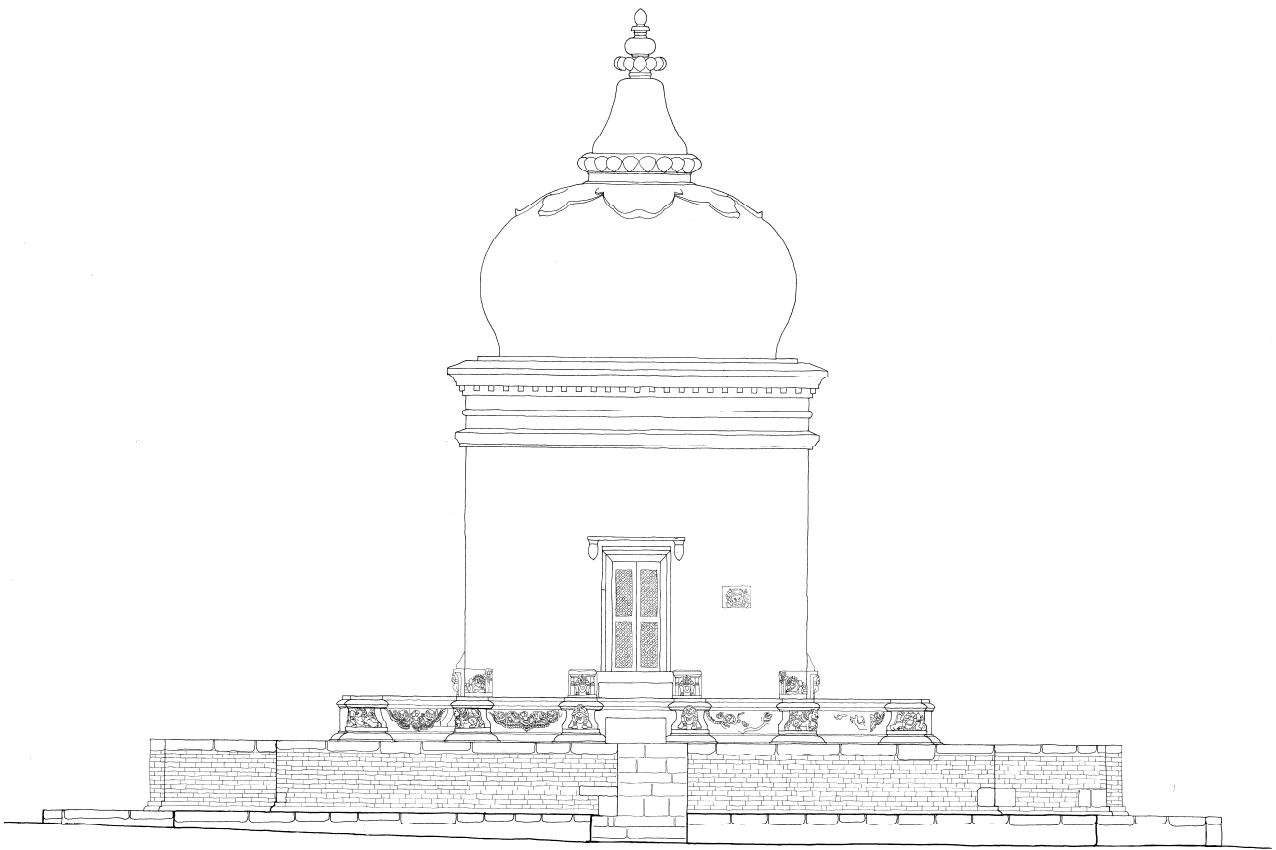
BHAIDEGAH TEMPLE | EXISTING WEST-EAST SECTION



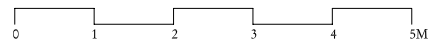


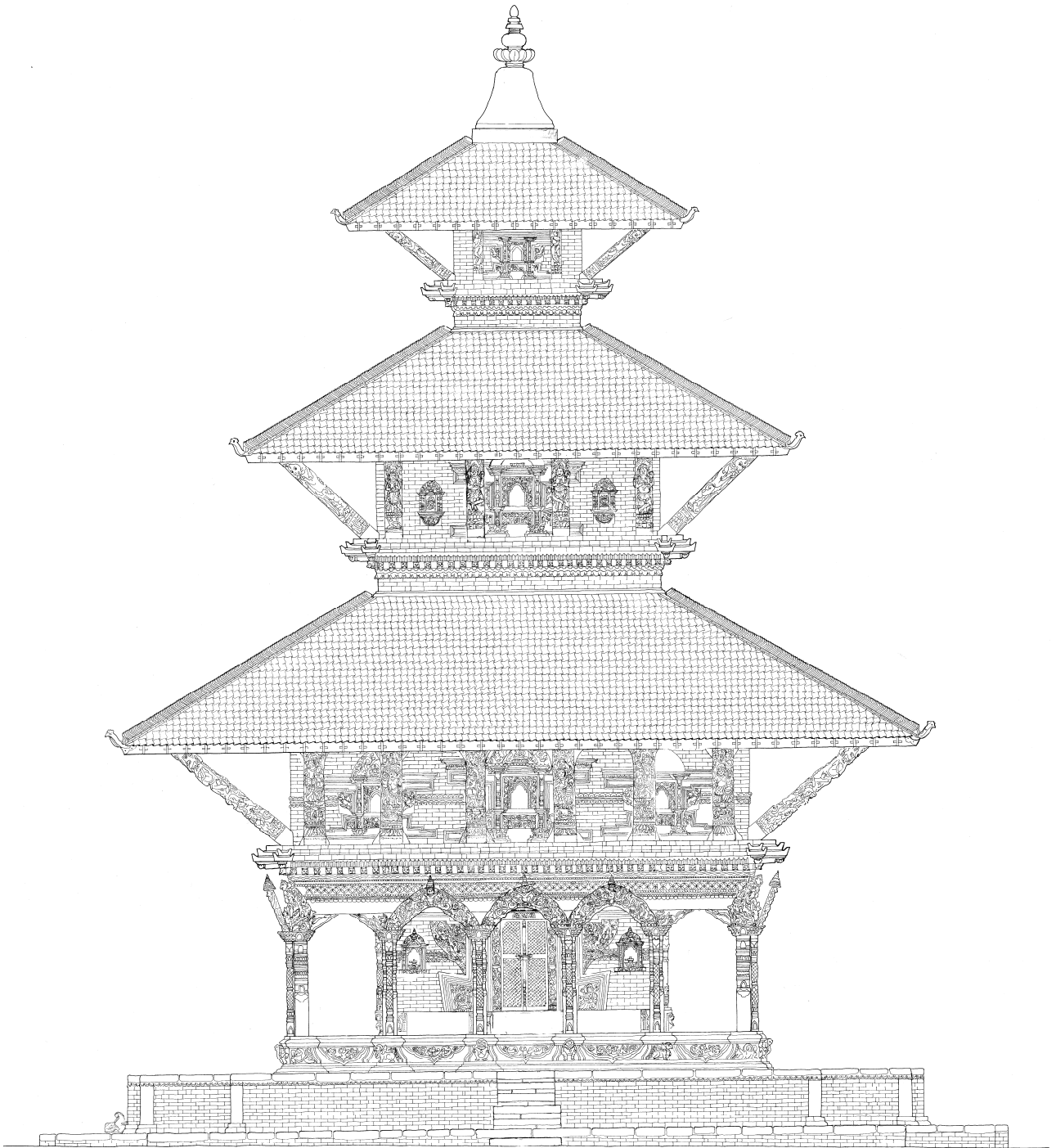
BHAIDEGAH TEMPLE | PROPOSED WEST-EAST SECTION





BHAIDEGAH TEMPLE | EXISTING WEST ELEVATION





BHAIDEGAH TEMPLE | PROPOSED WEST ELEVATION



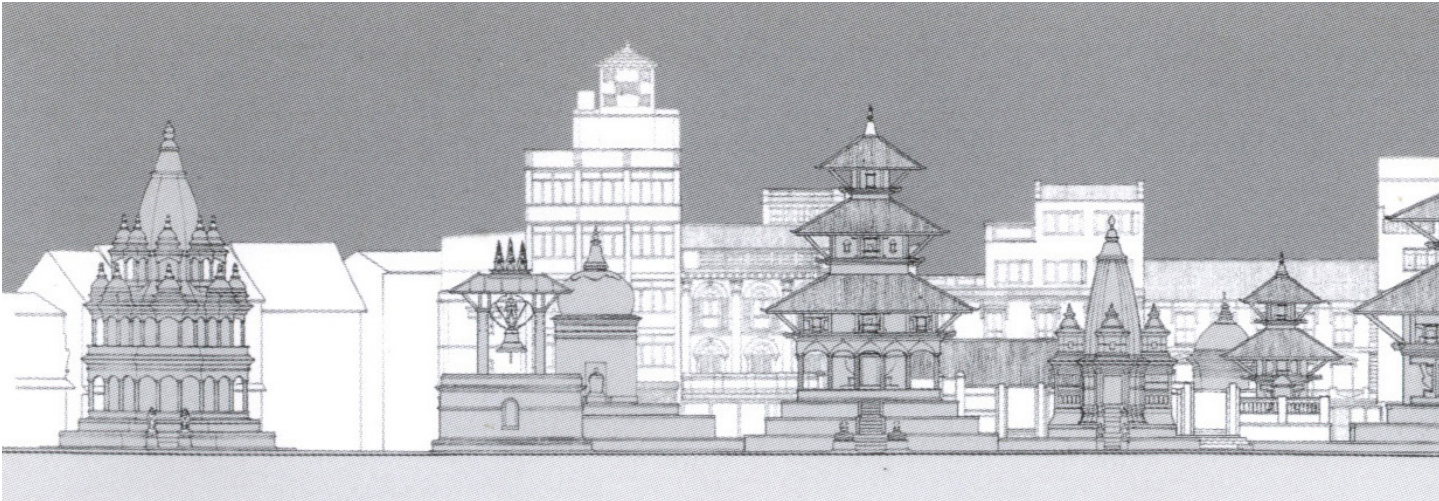


Krishna Temple

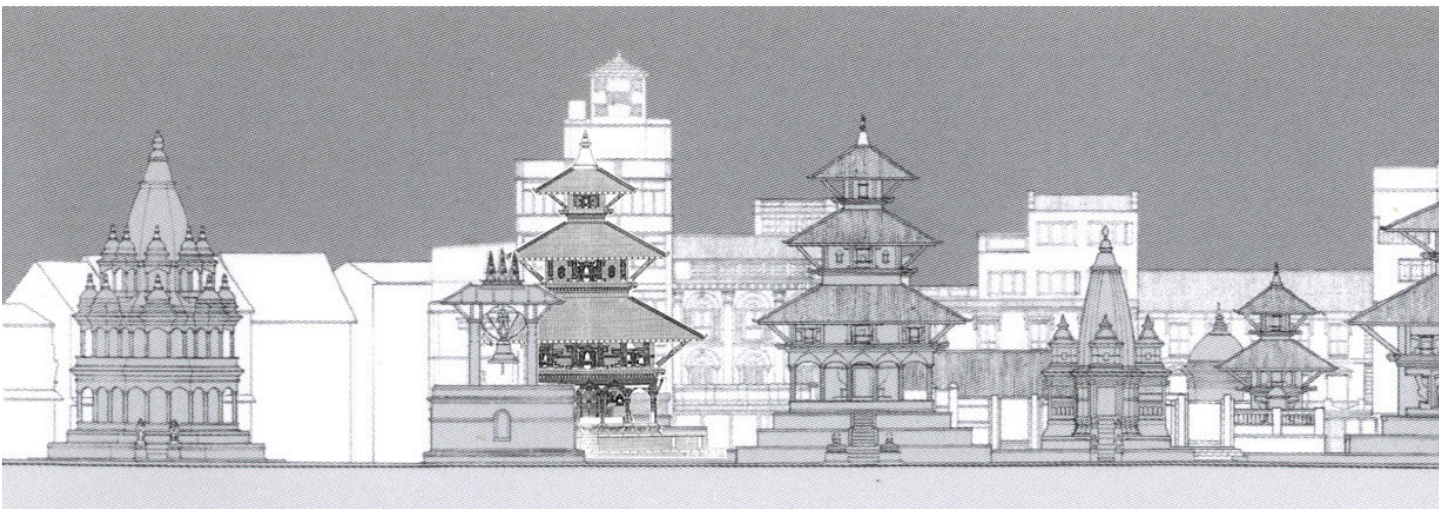
Bhaidegah Temple

Harishankar Temple

Charnarayan Temple



PATAN DARBAR SQUARE | EXISTING LONGITUDINAL EAST ELEVATION



PATAN DARBAR SQUARE | LONGITUDINAL EAST ELEVATION AFTER REBUILDING BHAIDEGAH TEMPLE
 Rendering based on drawing from E. Sekler and M. Doyle, *Urbanistic Conservation and Design Study*, 1983.

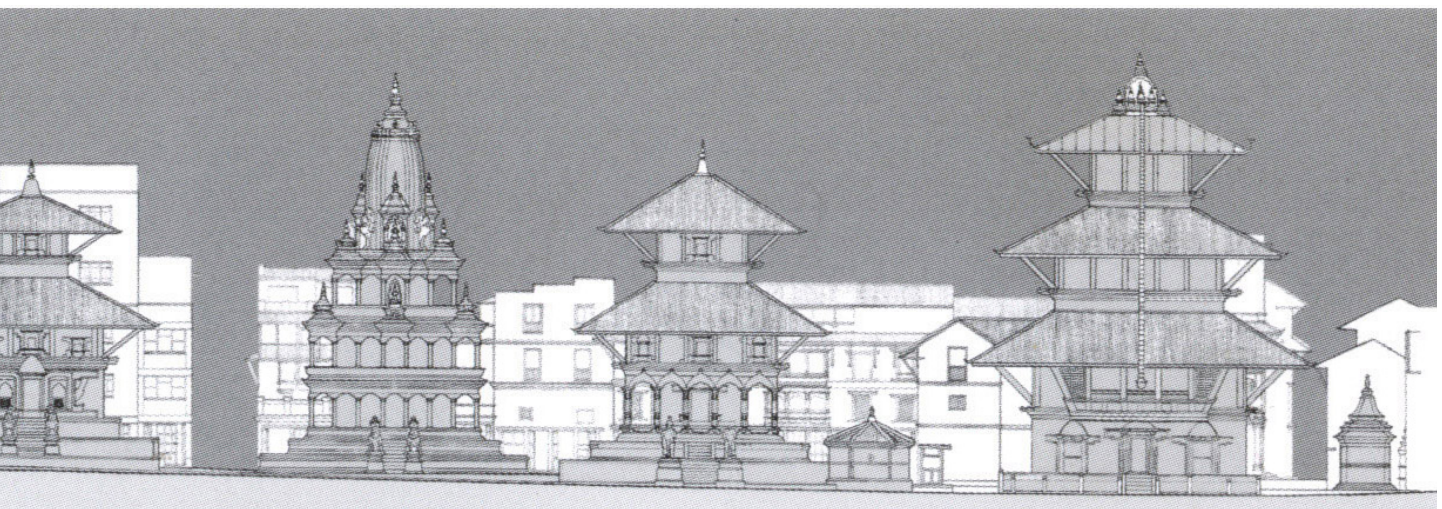
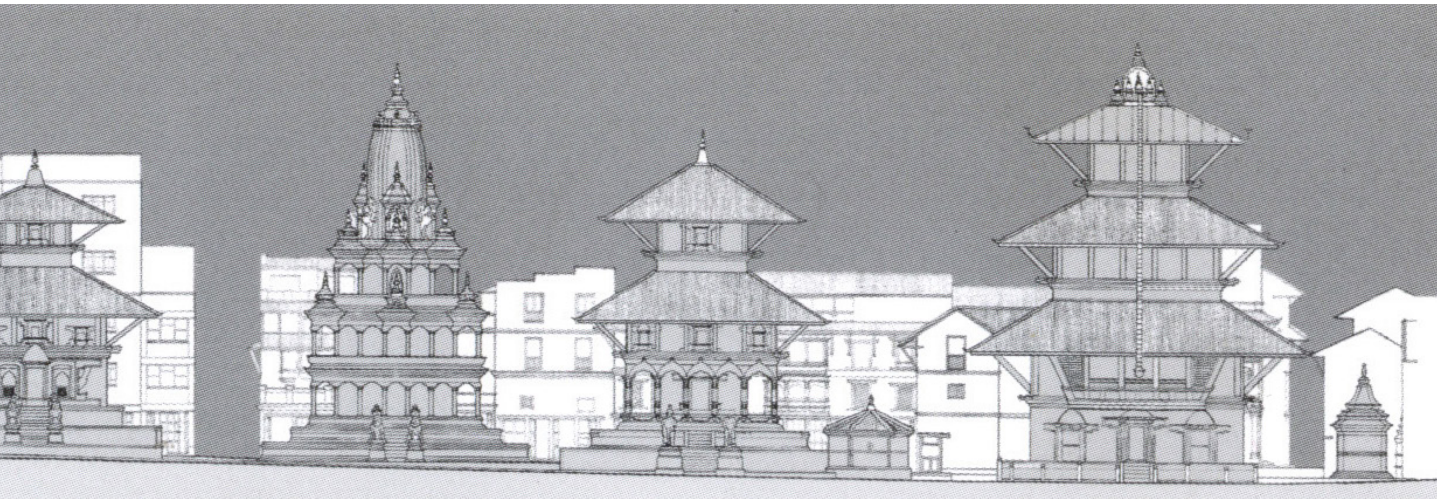


Temple

Krishna Mandir

Vishwonath Temple

Bhimsen Temple





ASSESSMENT OF OVERALL IMPACT

The existing domed structure was built after the 1934 earthquake as a temporary measure to protect the sanctum. Built with little regard to the formal, scalar, and material standards of the neighbouring historic buildings, the dome is considered alien to the surrounding “pagoda” and *shikhara*-style architecture. The proposal to rebuild the temple is in accordance with the Integrated Management Framework (IMF) from 2007 which calls for obtrusive buildings to be rectified, **“not in pursuit of regaining lost authenticity but to minimise the impact of the present obtrusive structure.”**

Since the trace of seismic activity is part of the historical narrative of a place, it is understood that “the form of testaments to the 1934 earthquake should remain unaltered.”¹ Indeed, the existing domed structure *can* be construed as a testament to the earthquake. However, CHCG makes the case that it is an exceptional case in which reconstruction is justified. The wide range in the quality and artistic intention of post-earthquake reconstructions means that it is not possible to base judgments of authenticity or value on fixed criteria. As the IMF states:

Buildings that are considered obtrusive need to be rectified - not in pursuit of regaining lost authenticity, but to minimize their impact on their surroundings. Rectification should be done respecting the neighbouring historic buildings. (IMF, 2007, 1.2.3)

The rebuilding of Bhaidegah is justified because it would bring a lost monument back to a known

1 IMF, 2007, 1.2.3

top:

Mastercarver Indrakaji Shilpakar

Mr. Shilpakar from Bhaktapur will lead one of three groups of craftspeople in charge of carving new struts.

bottom:

Arcade at Harishankar Temple

This arcade is believed to be almost identical to that of the lost Bhaidegah Temple. Such arcades function as important gathering places in a city that lacks adequate public space. The present plinth of Bhaidegah Temple is exposed to direct sunlight, making it unuseable for most the day.

historical condition, replacing a structure that is widely considered obtrusive and alien to its surroundings. Unlike its predecessor, the existing domed structure contributes very little to the historical integrity or Outstanding Universal Value (OUV) of the Patan Darbar Square monument zone, as evidenced by the way it is neglected and abused by the public at large. The reason the temple functions as a valuable public space is entirely due to its large plinth, platform, and *dabali*, all remnants of the previous temple.

Provided that the reconstruction accords to international conservation standards, it will be a positive contribution to this World Heritage Site. It is clear that the removal of the present structure is a necessary step in the rebuilding of the exceptional earlier structure that holds a strong place in the cultural memory. The rebuilt temple will preserve as well as enhance² its setting by recapturing part of the lost character of the urban space at the southern end of Patan Darbar Square. By demonstrating the city of Patan’s capacity for renewal, the rebuilding will be an even greater testament to the 1934 earthquake than the mere preservation of the existing structure.

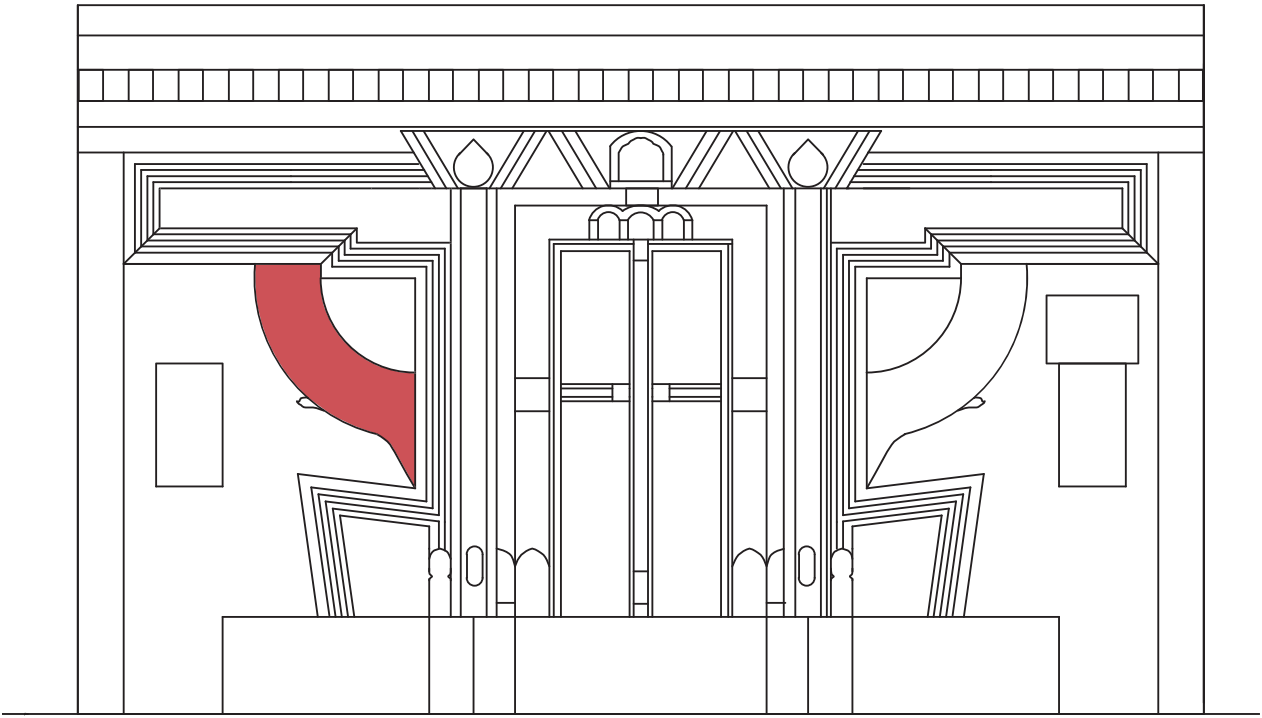
The most immediate beneficiaries of the project are local craftspeople. The rebuilding will help nurture and provide continuity to traditional woodcarving and masonry techniques that are unique to the Kathmandu Valley that have been passed down over generations.

2 Appleton Charter (C): *The activities of removal or addition are characteristic of measures in support of enhancement of the heritage resource.*



Harishankar Temple

The iconography at Harishankar Temple, a nearby Shiva temple built a few decades after Bhaidegah in 1706, is a valuable reference. Proportions of the proposed doorway were determined from comparative analyses.



top:

Proposed doorway elevation

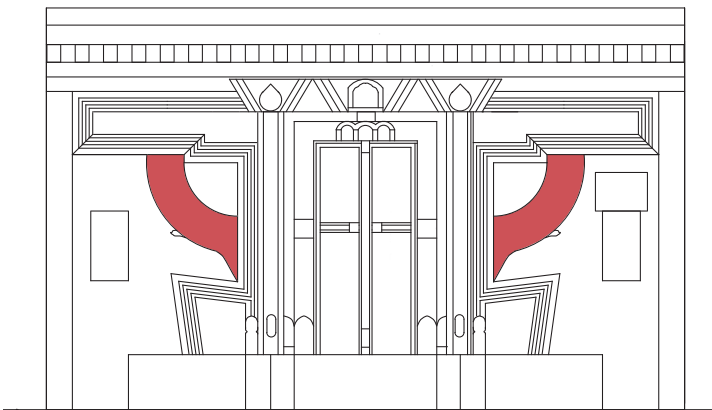
The width of the doorway to the sanctum was derived from the width of the surviving stone threshold. Carving details have been determined in consultation with woodcarvers and with reference to the nearby Harishankar Temple.

bottom:

Proposed carving detail for door side panel

To limit conjecture, missing elements will be re-carved using decorative motifs based on the almost identical doors found at Harishankar Temple (left).

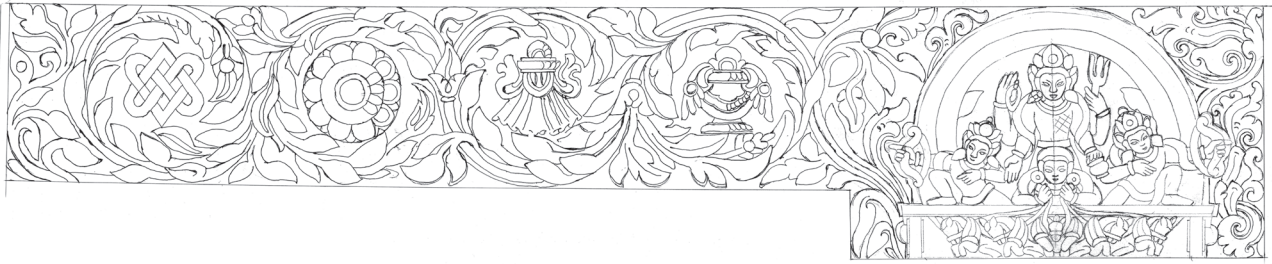






West door side panel

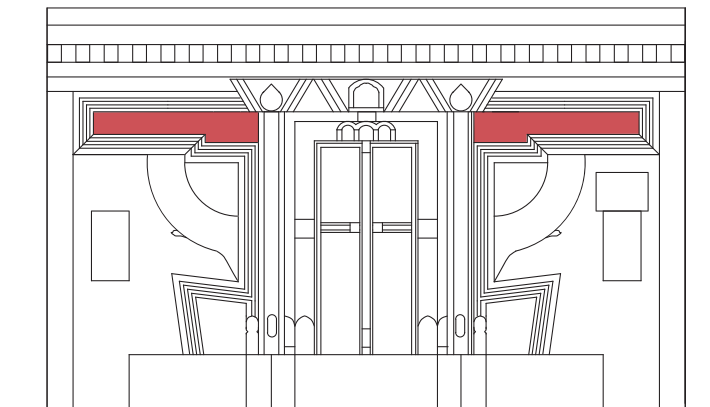
The drawings depict two proposed site panels for the western façade.



WEST



SOUTH





EAST



NORTH



Proposed door lintel carving details

The proposed floral motifs and deities for the door lintel carvings were developed by craftspeople in consultation with an iconographic scholar.

CONFLICT SENSITIVITY ASSESSMENT

Given the sensitivity of rebuilding a major public monument, measures have been put in place to ensure that potential conflict is addressed. The project's success depends on the continued goodwill and support of local government and the general public. CHCG, the Department of Archaeology, Lalitpur Sub-Metropolitan City, and the local constituency will be represented in a Steering Committee that will meet every month to assess project progress.

No individual or group has objected to the proposed reconstruction and no objection is expected. The existing stucco structure is neglected and abused despite being a popular gathering place (owing to its large platform, a remnant of the earlier temple). However, the fact that it will take three years to replace the existing structure means that its absence will be felt – albeit temporarily. For this reason, CHCG has sought to make the

reconstruction is visible and legible. The newly carved columns will be visible even as the existing structure is being dismantled.

Although Bhaidegah remains an actively worshipped shrine to the Hindu god Shiva, its primary significance is that of a secular monument and symbol of national heritage. The rebuilding has garnered support from a wide range of local citizens and is not symbolically associated with any particular group. As a public gathering place, it has equal value to all members of society regardless of religion, class, caste, gender, ethnicity, or any other identity group. For this reason, political objection to the project is not expected at any level.



MITIGATION MEASURES

Public use of the site during construction period

In order to address the fact the site will be under construction for three years, it is recommended that the reconstruction process be made legible to the public. Rather than curtainwalling the entire site, the work of craftspeople and builders should be made visible to the public. This way, everyone will understand what is going on. CHCG has recently set up a 'pop-up' exhibit on site showing architectural drawings and historic photographs in order to increase public awareness and participation. This should continue throughout the three years of implementation.

Steering Committee

The Steering Committee has been established to ensure continued maintenance and proper upkeep of the temple and its immediate surroundings. The Committee is anchored to existing local institutions including the neighbourhood *guthi*. Day-to-day maintenance must be carried out by existing groups in charge of the upkeep of Patan Darbar Square: Mangal Tole Sudhar Samiti and Patan Darbar Square Maintenance Committee.

Monitoring quality of work

The success of the project is contingent on the quality of the work executed by craftspeople

and builders. Although a high quality of work is expected, a monitoring mechanism should be put in place to ensure that new carvings and building materials are fabricated to the highest possible standards, with care to preserve and protect the historical materials that are being reused. It is significant that the Kathmandu Valley Preservation Trust (KVPT), an international organization with long-standing work in restoration and conservation, is acting as technical advisor. KVPT has demonstrated the best practices in restoration in Nepal, including in the partial reconstruction of temples very similar to Bhaidegah, such as Radha Krishna Temple in Swotha Tole, Patan, in 1992.

Financial accountability and transparency

The financial accountability and transparency on Bhaidegah project must be conducted according to the following protocol: every month, a project report will be completed. Every six months, CHCG will prepare a financial report. Every year, a mandatory audit will be carried out by an independent auditor. Each of these reports will be shared with stakeholders, the Steering Committee, and donors. The aim of this protocol is to ensure transparency in the system of procurement, recruitment, and remuneration. A similar protocol is followed by KVPT.

left:

Pop-up exhibit of drawings and historic photographs

The CHCG recently set up a 'pop-up' exhibit on site showing architectural drawings and historic photographs of the temple, in an effort to stimulate public dialogue about the proposed rebuilding project.



Urban context of Bhaidegah Temple | March 2014

This panoramic view of Patan Darbar Square from the southeast shows the urban context of the Bhaidegah Temple, dominated by the pagoda and shikhara-style temples of Darbar Square and the patchwork of more modern buildings nearby. It is easy to imagine how the urban space has been altered by the loss of the earlier temple, which was of a similar size and proportions to the Harishankar Temple,.



CONCLUSIONS

The proposal by CHCG presents a strong case for the rebuilding of Bhaidegah Temple. The proposal accords to international conservation guidelines in replacing an obtrusive structure with one that will enhance the OUV of its setting. No negative impact is foreseen since the rebuilding is being implemented by an experienced team of architects, archaeologists, and craftspeople with a proven track record.

The rebuilding is sensitive to the local cultural context and is based on extensive documentation and analyses of historical evidence. Moreover, the implications of inaction are many. The existing structure, which is at best a temporary shelter for the sanctum, is damaged and faces the threat of destruction during the next major earthquake. Rather than merely strengthen the existing structure, it is worth investing resources

in rebuilding the lost temple. The success of this project has the potential to invigorate conservation efforts in Patan and the valley at large, and to set a precedent for historically sensitive and culturally appropriate rebuilding of public monuments.

Constant monitoring should be conducted so that the project is implemented to the highest possible standards. Moreover, it is extremely important to document every stage of the rebuilding process, including the dismantling of the existing building. Rigorous photographic and video documentation is recommended.

The continued commitment of all members of the Steering Committee is necessary to ensure that the project progresses according to plan.

APPENDIX I: DOCUMENTATION OF EXISTING CONDITIONS



Condition of platform edge stones and wall fabric

The side-stones have been severely damaged and many pieces are dislodged or missing. Wide joints, plant growth, and cement mortar patches in the platform wall fabrics indicate its fragile condition.





PORTLAND CEMENT PATCHES

CHROMATIC ALTERATION

BIOLOGICAL PATINA



Stone plinth | South (top) and West (bottom) Elevation
 Chromatic alteration and erosion of elements marks the passage of time. The plinth will be preserved with only minimal interventions. The damaging cement infill will be carefully removed.



Detail of stone relief carvings

There is considerable variation in the quality of the surviving stone carvings due to differences in moisture and erosion. Although no new carvings will be added during the rebuilding, damaging biological growth and Portland cement infill will be removed.



BIOLOGICAL GROWTH

PITTING

CEMENT INFILL

REPLACEMENT STONE





First tier

4 intact struts and one top portion of a strut. The inscriptions written on the struts confirm that they belonged to the Bhaidegah Temple.



Stone translated to wood

left: The miniature *chhatri*-like pavilions occupied by deities resemble the balconies found in the stone Krishna Temple to the east of Bhaidegah.

right: This type of stylized fire motif is typically found in stone carvings. No other timber carving of this kind has been discovered to date.



Second tier
2 corner struts, front and
side views



Iconographic detail
Peacock motif on a
second tier corner strut.



Second tier

*left: 3 corner struts
right: 3 main struts*



Third tier
2 main struts



3 salvaged struts of unknown origin that may have been later additions to Bhaidegah.



Patan Museum

5 of the salvaged Bhaidegah struts are currently on display at the Patan Museum.



Window frame fragment and arcade pillar.



Shiva lingam

The Shiva lingam has been in place since the temple's consecration in 1678 and survived the 1934 earthquake. It is worshipped daily by a Mishra family, priests and caretakers of the sanctum.



Stone inscription

The surviving stone inscription mentions the consecration of the temple and land deeds.



Gilded finial

The surviving gilded finial (*gajur*) with Krishna Mandir in the background. The pinnacle is tilted due to the decay of its timber armature, caused by the seepage of water.



Cornice and wall

The walls of the temple are frequently misused. In this recent photograph, a man drills a nail into the wall to fix a rope to support a tent.



Dome and cornice

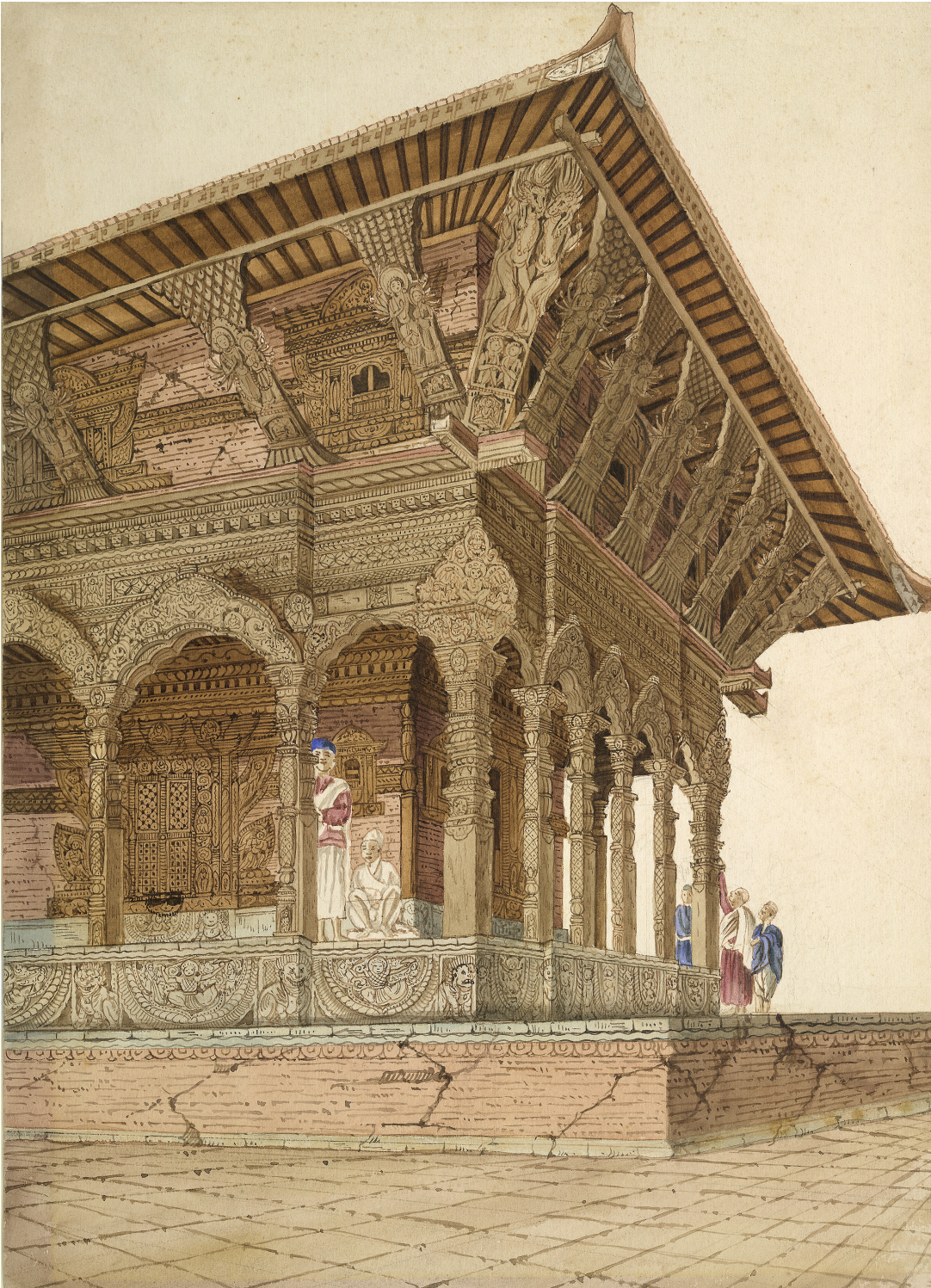
Cracks on the dome, only partially concealed by the paint finish, allow moisture to penetrate into the structure.



Platform and plinth

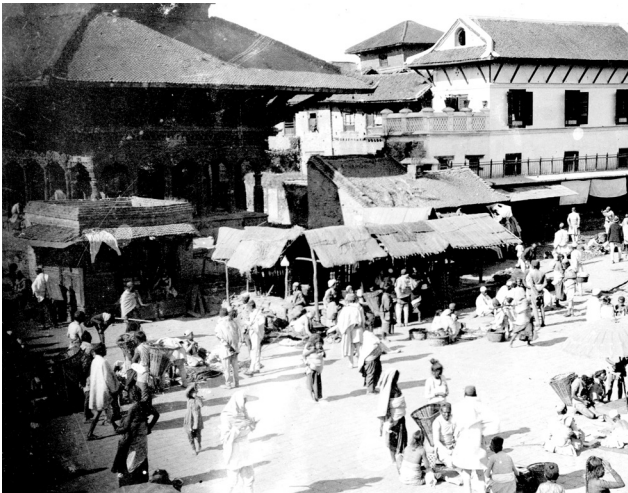
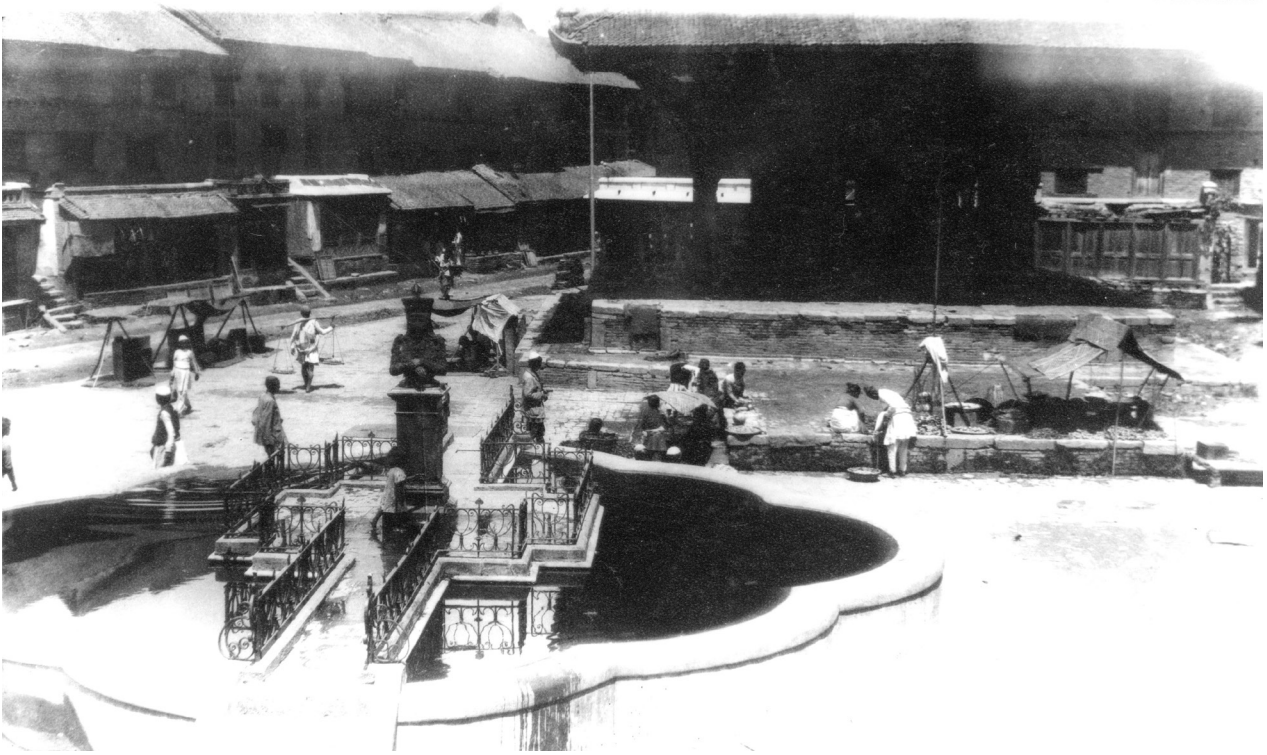
The raised platform (*dabali*) and plinth remembers the scale of the earlier temple. Existing historic materials such as floor tiles and edge stones will be reused.

APPENDIX II: HISTORIC IMAGES



Bhaidegah Temple | Henry Ambrose Oldfield c. 1853

This watercolor shows the carved timber arcade of one of the four corners of the temple. Although Oldfield was a mediocre landscape painter, his rendering of iconographic detail is surprisingly accurate, making this watercolor painting a valuable reference for craftspeople and iconographic scholars.



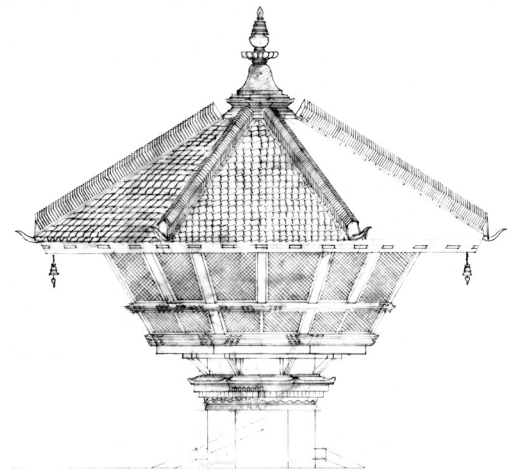
Views of Bhaidegah Temple | c. 1920-1930

Despite showing only part of the Bhaidegah temple, these photographs provide crucial evidence of the size, proportion, and roof projection, from which the overall form has been derived.

APPENDIX III: EXAMPLES OF PAST RECONSTRUCTIONS



Four views of Chyasilin Mandapa, Bhaktapur
clockwise from top left: Before earthquake c. 1921,
during 1934 earthquake, after post-earthquake
reconstruction in 1936, and after the German
reconstruction of Chyasilin Mandapa in 1987-1990.



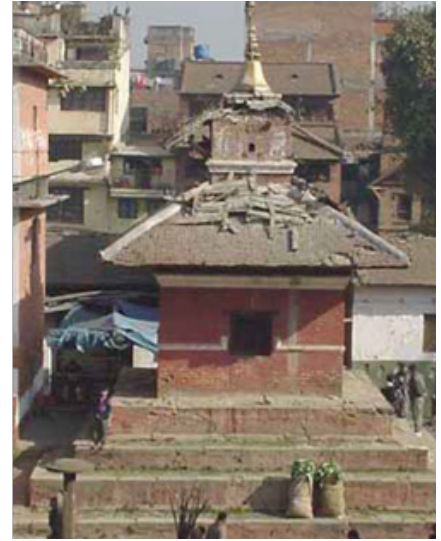
Lampati pavilion and tower, Patan

clockwise from top left: c. 1853 watercolor by Henry Ambrose Oldfield; after post-earthquake rebuilding; and after the top floor was rebuilt in 1993-1994 by Patan Programme (GTZ) and the DOA, with technical support from KVPT. The reconstruction was largely based on the Oldfield watercolor.



Laxmi Narayan Temple, Patan

clockwise from top left: Two-tiered condition before collapse (Kathmandu Valley Inventory, 1972); 1980s reconstruction with only one tier; and two-tiered reconstruction by Lalitpur Municipality in 2002.



Mahavishnu Temple, Kathmandu Darbar Square

clockwise from top left: Before 1934 earthquake, after the earthquake, and after reconstruction by the DOA in 2002.

