

Baghbhairav Temple

—Sukra Sagar Shrestha

Baghbhairav temple, situated at the centre of Kirtipur is the most venerated, important and the oldest shrine in Kirtipur. It is regarded as the guardian deity of the town. The God is addressed by people as *Ajudya* (lit: God Grandfather), *Ajaju Byaghreswara* (Great Grandfather Byaghreswara) *Bhimsen Bhattaraka* and *Bhimeswara* as well¹. But generally he is termed as Baghbhairav and is worshipped both by the Hindus and Buddhist alike. This is the only type of Bhairav moulded in the form of a tiger and thus called Baghbhairav.

The temple is one of the very few temples in Kathmandu valley erected in a rectangular base. Most of the Bhimsen and Bhirava temples are raised in the rectangular base rather than in square base. To cite some examples--Bhimsen temples of Kathmandu, Patan and Bhaktapur are constructed in a similar way in rectangular base. Likewise the Bhairav temples of Bhaktapur and Kirtipur are constructed in

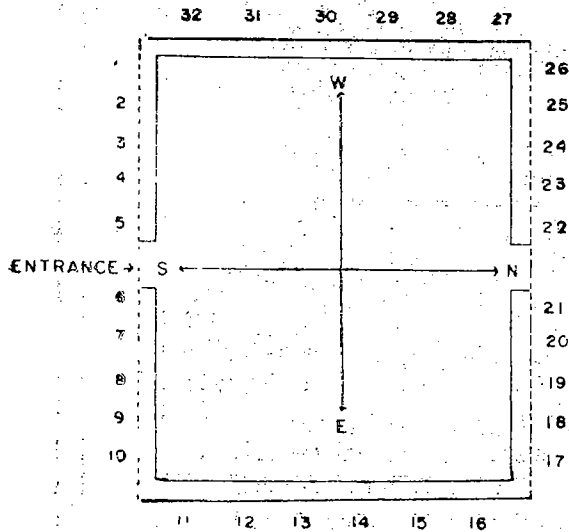
rectangle forms which shows that during the medieval period in Nepal the Bhairav temples were usually built in rectangular base only. But to the contrary, the Bhairavi temples are built in square base.

The temple is raised over a single podia supported by sixteen massive wooden pillars and a thick wall in the inner core. The temple has three tiered roofs and among them lower two are roofed with *Jhingatis* (mini clay tiles) whereas the topmost one is covered with copper sheets. There is further a canopy like roof on top of it and is also covered with metal. It is adorned with a pinnacle as well. Besides, there are eleven pinnacles on top, six in second and one in last roof, all gilded with gold. The temple is constructed with three stairs among them second and third floors had open varandahs until 974 N. S.

Some striking geometrical relation are worth noting. The three roof sizes (top, middle and bottom) are proportional to

4:5:6 and three core walls (top, middle and collonade) display 3:4:5 proportionately². (see drawing.)

The supporting pillars between the *trellis* windows have got the following Gods and Goddesses in order:

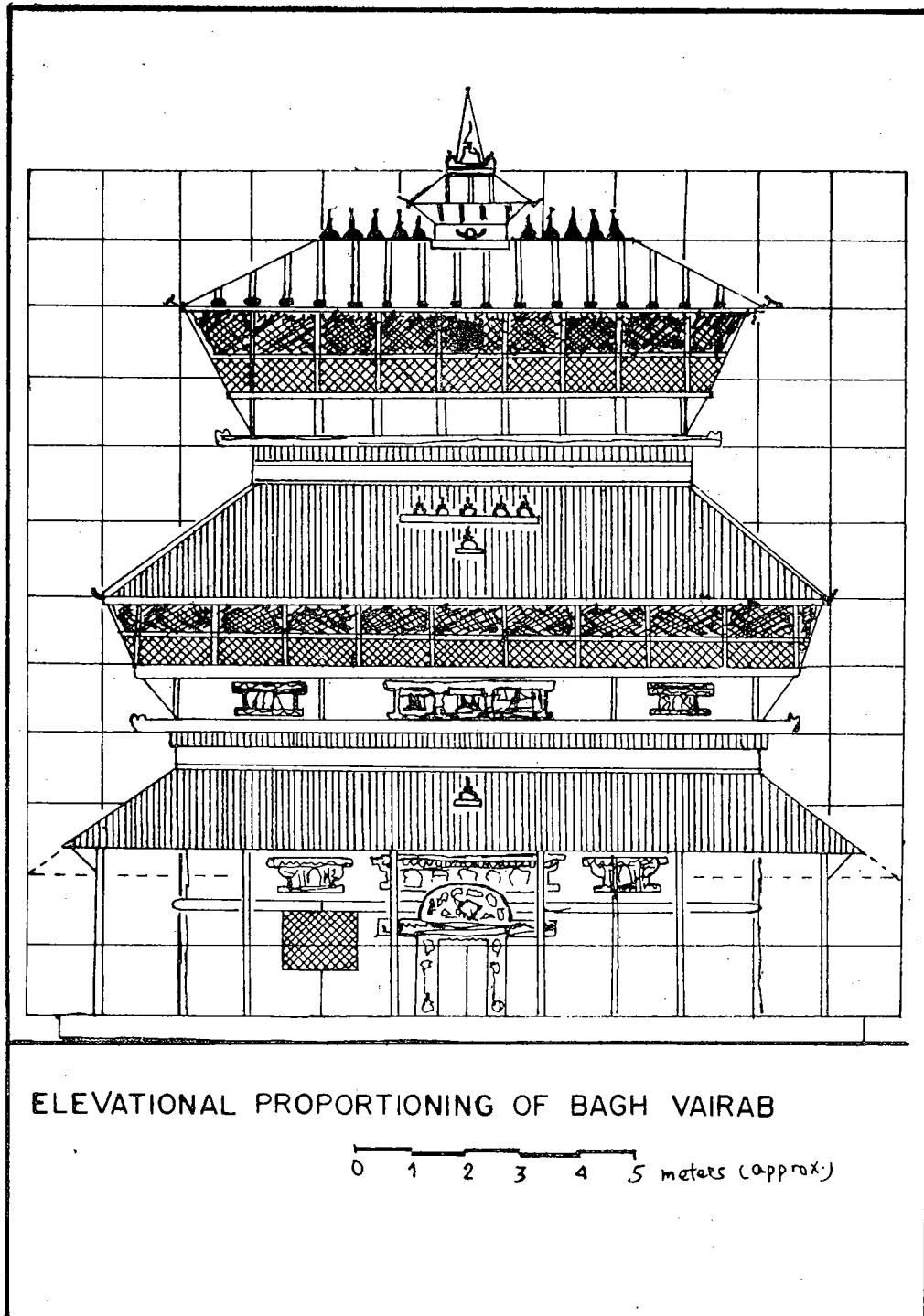


- | | |
|--------------------------|----------------|
| 1. Brahmayani | 2. Ganesh |
| 3. Panchamukha
Brahma | 4. Rudrayani |
| 5. Indrayani | 6. Bamana |
| 7. | 8. (974 NS) |
| 9. | 10. Brahma (?) |
| 11. Tribhuvana | 12. Shree Deva |
| 13. Agni Deva | 14. |
| 15. | 16. |
| 17. | 18. Narayana |
| 19. | 20. |
| 21. Bhairava | 22. Vishnudev |
| 23. | 24. Mahalaxmi |
| 25. Chamunda | 26. |
| 27. Kaprankadevi (?) | 28. Brahmayani |
| 29. Kumara | 30. Kuniari |
| 31. Bhairav | 32. Mahesvara |

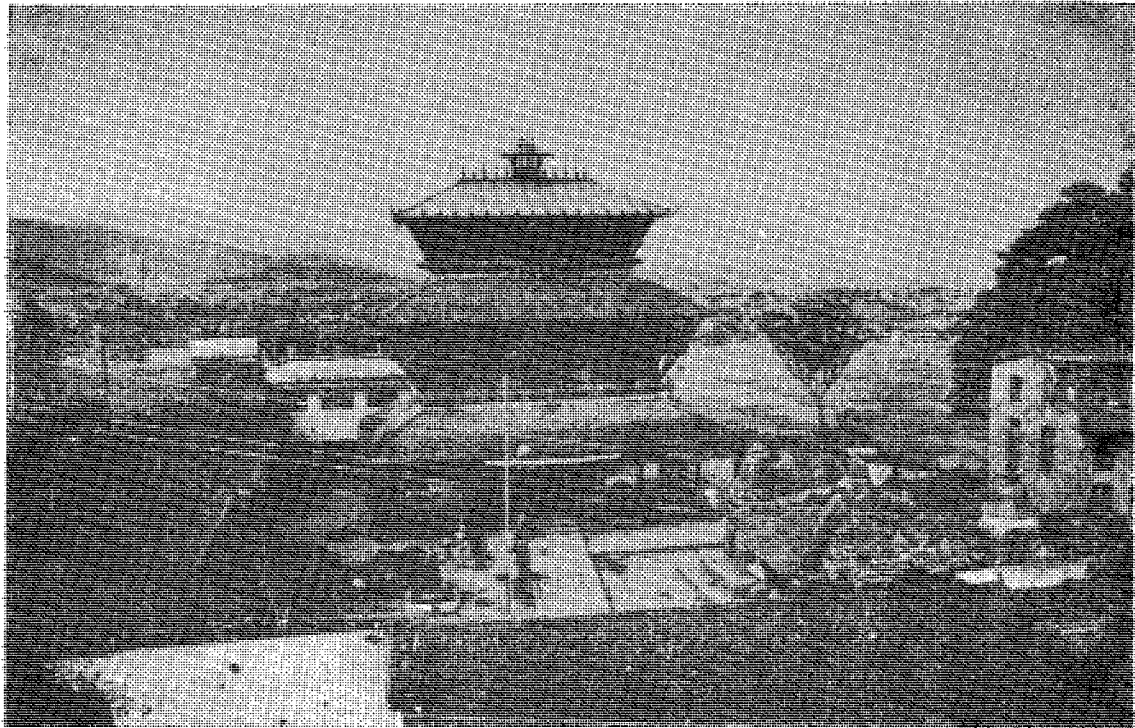
The main entrance to the temple is in south and a subsidiary door is also provided in northern side as exit during the rushing moment on festival days. There is a customary belief among the people that the first rays of the sun must fall on the face of the God Baghbhairav. A small window (*Deopwa*) is thus provided in the eastern facade to get the first rays of the sun. Similarly it is certain that during some days of the year, the first rays of the sun falls directly on the face of the God.

The temple is situated in a courtyard surrounded by the shrines of different Gods and Goddesses. From the east of the temple the road leaves the town and discends leading it to Kathmandu. Before the construction of the two pairs of *Patis* (*Falecha*) in south, there was a large complex extending all the way down to the south of the *Depukhu* (historic pond). In the west of *Depukhu* there was the residence of elites in medieval times. The complex was comprised of many *Shattals*, *Patis*, temples, shrines and a big pond *Depukhu*. There was also flower garden within the complex only until three decades before.

The main icon of the God Baghbhairav is of clay and the face is covered by a silver mask offered during the reign of Chandra Shumser (1901-1929 AD) by a local citizen Chaturman Dware. Being made of clay the image is often destroyed by the rats and other natural phenomena also. There are many references of destructions of the image in *Bhasa Vamsawali*³. Once the image is disfigured it is retouched and replaced by the Buddhist priest Bajracharya in an isoteric way. For moulding the image the clay have to be collected from seven points around *Mhaipi* a tantric shrine on the way to Balaju



Drawing Courtesy - S. R. Tiwari



Baghbhairav Temple

from Pakanajol. The process repeats once in almost every twenty to thirty years.

Although the God is worshipped with *Pancha Makaras* (Matsya, Mudra, Mamsa, Madya and Maithuna), no sacrifice is offered inside. For the purpose of sacrifice, there is a small shrine *Hi Fa Dya* (sacrificing altar) just outside the trellis window besides the main image. The shrine is adorned with a finest wooden tympanum in Kirtipur offered by the local people in 782 NS.⁴ The tympanum has the figures of Asta-Bhairavas, Astamatikas and Garudnarayana with many other subsidiary deities.

No one knows yet exactly by whom and when the God Baghbhairav was established. But a *Vamsavali* mentions the date of the establishment of Kirtipur and Baghbhairav in the gap of one year.⁵ The establishment of Kirtipur according to *Gopal Raj Vamsavali* was made by the king Shiva Deva III who ruled Nepal valley from circa 1099 to 1126 AD. (219-246 NS)⁶ Therefore we can say this much that Baghbhairav also must have been erected during that period.

The story of the origin of God Baghbhairav, as believed by the people of Kirtipur, is most superfluous and runs as follows:

"One day, in the long past, few shepherd girls from Kirtipur were grazing their sheep in the local jungle (Ga:) on the northern slope of Kirtipur. As practice everyday, while the sheep were grazing, the girls were engaged on a play this time moulding a tiger figure of the clay. When the figure of the tiger was ready, they went in search of a suitable leaf to make the tongue of the tiger. But to their great surprise, when they returned with the leaf their sheep were

missing. So they wailed and cried as they did not find them and went on asking with all near-by. But no one could locate the sheep. Finally they decided that the sheep could have been eaten by the clay tiger and asked him whether he did ate them? The clay tiger in response opened his mouth wide and the girls found it full of blood. Naturally they got furious and as punishment did not fix the tongue in his mouth. Therefore the image of Baghbhairav has no tongue and keeps his mouth wide opened all the time. It is said that he is asking someone to provide the tongue in his mouth."

On the lack of historical evidence, we can not form any idea about the temple after its foundation until the year 635 NS (1515 AD) when first detailed record of the temple restoration that was done by Jagatpal Varma, a Mahapatra of *Pindavahara* from Patan. The inscription informs us that:⁷

"Hail: On an auspicious moment of *Punarvasu Nakshatra*, the fourth day of the dark fortnight, Monday of the month of *Kartik* 635 NS when the sun is in *Brishrashi* and Moon is in *Kakatrasi*. On this day, the residential building (the temple) of *Byaghresvara* renovated Ten *Karmas* (sacrifice) been performed according to the Mantras of Veda... On this day the light (*Khoyamata*) was lit in front of *Pindavahara*. Next day..... Following day there was a procession of religious flags (*Chhatrayatra*) through three cities and lastly came to Kirtipur. Next day went to Patan and there was a *Yagya* performed which lasted throughout the night. Following day all the activities came to an end. *Yajamana* (the chief performer) was Jagatpal Varma, *Mahapatra* of *Pindavahar* in Maningala (Patan), his wife Rupalaxmi Thakurini, his son Rachhyapala Varma and

his wife Hera Laxmi Thakurini and his son and his wife Amrit Laxmi Thakurini. Those who were present there should share the fruits of this pious deed. Priests are Shree Jitadeva and Madhavaju who performed all those sacrifice according to the rituals laid down in the Vedas.... with those deeds, all beings of the world should share in equal the fruits of the pious deeds....." The inscription is lost now. After the renovation of 635 NS (1515 AD), the offering of a golden *Kalasha* was made in 707 NS (1587 AD),⁸ followed by another offering of a *Moharamala* in 782.⁹ In the year 811 NS (1691 AD) there were series of offering made to the temple for example- the bell on the right side of *Hi Fa Dya* (Sacrificing altar).¹⁰ After two years, a golden Torana was offered and a Guthi of the Mahadeepa was instituted by Kwathanayaka Jakesingh Bharo in 814 NS (1694 AD) which is still continuing and on the day of Singha Sankranti (Bhadra First) Mahadeepa is lit around the temple throughout the night every year. Again in 817 NS (1697 AD) a tympanum was donated. The main entrance was covered with copper sheet plated with gold in the year 823 NS (1703 AD) and small Chakra was fixed on the wall. Two main stone figures of Hanuman were erected in the year 837 NS (1717 AD). They are still standing on both side of the *Hi Fa Dya*.¹¹

A copper plate inscription of 870 NS (1750 AD) prohibits the people from cutting the trees from the jungle on north of the temple.¹² The inscription is fixed on the wall at the entrance. According to the inscription the people would be fined twelve rupees then if they did not abide to rule.

According to an inscription of NS 882, (1762 AD) someone renovated the entrance

door and another offered a garland of a Mohara (coins).

The temple was again renovated in 923 by Jaifal, the son of Hastika who fed her breasts to Rana Bahaður Shah.¹³ The inscription on the bell to the east of main entrance informs us that the bell was installed there by a Manandhara Jog Man and it weighs thirty one Dharnis (70.5 Kgs.) and it was moulded by Byapari Bidyadhana of Naudwa Vahal in Patan.¹⁴

Since one of the supporting pillars between the trellis windows on second floor gives the date of 974 NS (1854 AD), the temple could have been renovated that year also.

A golden flag on the right of the main entrance was added to the temple in 1022 NS (1902 AD)¹⁵ followed by the covering of the main lions with metal sheet coated with gold in 1041 NS (1921 AD).¹⁶

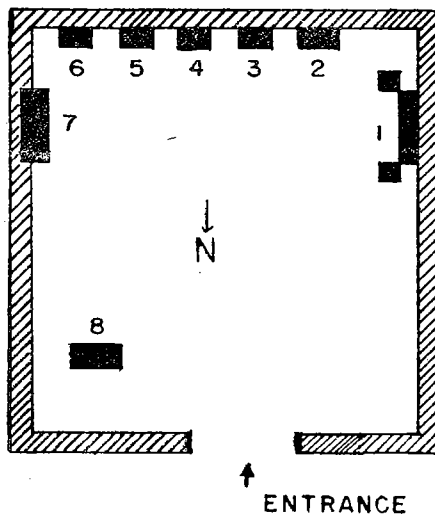
Sixteen years after, in 1056 NS there was a major decoration of the temple. This time a local citizen Santavir Bhawo of Mwanatole covered the whole area on the ground floor in front of the God and all four sides of the wall as well, with brass sheets. The total of 325 Dharnis (737.7 KG) of brass was used to do this job. The door was again covered with copper sheets.

An another golden flag at the left of the main entrance was offered in the year 1084 NS (1964 AD)¹⁸ followed by the last renovation that was carried out by the Guthi Sansthan, an organisation of His Majesty's Government of Nepal in the year 2024 BS (1967 AD).¹⁹ This time the metal sheets on the floor level were replaced by Godavari marble inside the temple. That was the last renovation so far done to the temple.

Besides the main temple of Baghbhairav, the complex houses following many temples with rich artistic and architectural values as well.

Ganesh Temple

The temple of Ganesh is most important one in the complex. Though the present temple was erected as late as 824 NS (1704 AD), it houses the most ancient images of Umamahesvara, Shiva, Matrikas, and Ganesh. An inscription inside the temple informs about the erection of the temple with the performance of *Sahoprantihutyogya* and the *Chulika* was offered in the year mentioned above.²⁰ The temple stands inside the right side of the main entrance, and has two storeys in Pagoda style. The images in the temple are in following order:



- | | |
|------------------|-------------------|
| 1. Ganesh | 2. Barahi |
| 3. Kaumari | 4. Shaivi |
| 5. Brahmayani | 6. Vaisnavi |
| 7. Shiva Parvati | 8. Standing Shiva |
- (*Jhawadya*)

The present shape was brought after the recent renovation made by the local Panchayat in August 1988.

Narayan Temple

This temple beside the Ganesh Temple houses the image of Narayan followed by his two consorts Sarasvati and Laxmi of which the image of Sarasvati has already been stolen on the night of 28th. January 1984. The temple was in pagoda style before and was made by Hastika the mother of Jaifal. It has now a golden pinnacle quite improportionate to the temple. The wall has lime plastered and the entrance is in the west direction. The temple is raised over two podia. The lime was coated on the temple in the year 2009 Bikram Era (1952 AD) and an endowment (Guthi) was made. The architecture of the temple was altered to the present shape, in 1995 BS, most probably after it was thrown into most dilapidated condition for long time. The entrance and the wall is still in its original shape and finely carved.

Shiva Temple

This temple on the north of Narayan temple, was erected in seventeenth century and renovated by Jaifal in the year 923 NS. This temple also was originally built in pagoda style. But the present one is in the most ugliest shape as it was renovated some time in 1930s. The temple was still in pagoda shape when Percival Landon took the photograph of Baghbhairav temple in nineteen--twenties.

All four facades at the ground floor is still excellently preserved and has exquisitely carved doors. The top is covered by a dome architecture done in the first half of this century which is definitely a latter addition. The doors on the four facades are open like other many Shiva temples of the valley from

where the devotees enter and pay homage to their god. The temple is made of *DachiAppa* and houses the Shiva Lingam of which the original Lingam was stolen on the night of 10 November 1984.

Bhavani Shankar Temple

Further north of Shiva temple is the stone temple of Bhavani Shankar established in 838 NS. (1718 AD). The temple is made of stones in Sikhara style and is still in intact position. The image of Bhavani Shankar is installed in this temple and it was once a very rich temple with much of Guthi land and donations according to the inscription attached to the northern wall of the temple. The temple is built over two successive podium and faces west. The icon of Bhavani Shankar was stolen on the night of 20 Baisakh 2041 B.S.

Behind those temples lie other three mini-temples of Shreedhara Visvakarma, and Ramachandra.

Shreedhara Temple

East of Narayan Temple lies the stone temple of Shreedhara Vishnu. The inscription attached to the temple provides the date of 778 NS (1658 AD) and houses the image of Shreedhara Vishnu.²¹

Lain Singh Bangdel, the Chancellor of Academy, however dates the image of God to be a work of tenth century. As the most damaged inscription can not be deciphered, we are not in a position to date the figure exactly. Therefore we can assume that the present temple only could have been erected in the year 778 NS. The temple is in Sikhara style and made totally out of stones.

Vishvakarma Temple

On the north of Shreedhara temple is the shrine of Vishvakarma established in the

year 1968 AD. The construction is totally made out of cement and looks modern. The construction was planned to cater the feasting people who come in group to worship the God and arrange a feast there as was and is the practice among the working people. Most people who work as carpenters, masons, artworkers worship this God. Almost all the architectural manuscripts in medieval Nepal are started with the invocation to this God.

Beside Vishvakarma, there is an icon of Ganesh made of marble in the same year, but the icon of Vishvakarma is made of Kotkha stone or black basalt.

There was a small flower grove at the very site before the construction of this temple.

Ramchandra Temple

On the north of Vishvakarma stands the small white temple of Ramchandra, Laxman, Sita and Hanuman. The temple was made about thirty years before and is locked most of the time. The temple has no inscriptions at all and houses the images of Rama, Laxman, Sita and Hanuman. The temple is fully coated with the lime.

Mana Vinayaka Temple

On the north of Rama Laxman Temple and to the east of main temple of Baghbhairav stands the small temple of Mana Vinayak. The temple houses the image of Ganesh with seven hooded serpent as canopy. The image, was installed in 623 NS (1503 AD).²² The stone inscription of installation of Mana Vinayak is above the image and it is the oldest inscription so far came to light in Kirtipur. The construction of a temple to the Mana Vinayaka according to the inscription above the main entrance, however, was in the year 750 NS (1630 AD).²³ This is among the few Ganesh images of Kathmandu valley where

no animal sacrifice is offered.

There is a belief among the people that the eternal fire of Agnimatha in Patan went off when the image of Baghbhairav in Kirtipur was consecrated. Therefore people fell in grief and astonishment. After the consultation with Astrologers, Bajracharyas and Brahmins, they found a solution and built a small temple of this Ganesh which blocked the direct gaze of Baghbhairav to the Agnimatha and thus the eternal fire was saved and is burning still permanently.

Dharati Mata

On the east of Mana Vinayak lies a recent construction of Dharati Mata established in 2036 BS (1979 AD) by a Joshi of Kirtipur Mr. Jita Nanda. The isoteric image of Dharati Mata is exposed to the sky and it is an unusual image to look. The image of Dharati Mata is shown lying over an ocean giving birth to a child, the cosmic presentation of the Universe. Her body is portrayed naked and both the hands are displayed in Varada Mudra with the legs apart providing a natural scene of delivering a child. The child is half way out with the folded hands over the head in Namaskara Mudra. The nativity scene is being watched by the Hindu trinity, Brahma Vishnu and Mahesvara.

The main image is portrayed of a teenage girl and except one pair of earrings, no other ornaments are put on. The eyes are wide opened and breasts are moderately small with the hairs scattered.

This sort of isoteric image came out to the public for the first time in Kirtipur, which reminds us of a Tunal of Yakshesvara temple of Bhaktapur Durbar Square. The image was used to be worshipped in an isoteric way. When asked about why an isoteric God is so exposed? The Joshi said in reply "...those

who do not know anything, for them everything remains isoteric and it is exposed so to let the leity know about the world." And on the question how the iconographic details were decided? He replied in most superflous way. To quote him— "I had a big volume of manuscripts which I studied seriously and found out the iconographical details of Dharati Mata and advised the carver accordingly." The carver was Jujukazi of Sundhara Patan. When the author asked if one can see the manuscripts, the answer was no as all of them have been buried under the icon.

Tulashi Dega

In front of Hi Pha Dya is a small Tulashi Dega which houses the small images of Madhav Narayana, Garud Narayana, Vamsa Gopala, Laxmi Narayana, and Bhavani Shankara. The Dega was established in 796 NS (1676 AD) and the inscription praises the Tulashi plant (Basil Plant) and other Gods and Goddesses in well verses.²⁴ A podia of about 1.5 x 1.5 x 1.5 metres is raised and on the middle of which a miniature Sikhara is standing. Then on the space left in between the podia and sikhara the Tulashi plants were used to be grown for religious purpose.

On the western facade of Baghbhairav is the shrine of Nasadya (Nriyeesvara). The shrine is an integral part of Baghbhairav temple and the dancing figures on the panels shows the construction to be of 13/14th century or even before.

The whole complex of Baghbhairav is of 35 x 50 metres in area and dotted with all the shrines described above. The whole complex is partly covered by Chikan Appa and partly by stones and is encircled by

the city wall and many *Falechas*. The complex has been centre for all the people of Kirtipur to pay their devotion to the God Baghbhairav. Therefore the temple is most important in Kirtipur socially, architecturally and religiously. The entire complex along with Depukhu, Narayana temple and surrounding areas have been

designated as the only conservation area. A full survey recording the layout, iconographical details and use of the area should be carried out in detail as soon as possible. The monumental complex needs also rehabilitation and removal of recent incongruous intrusions.²⁵

Baghbhairav Temple Complex

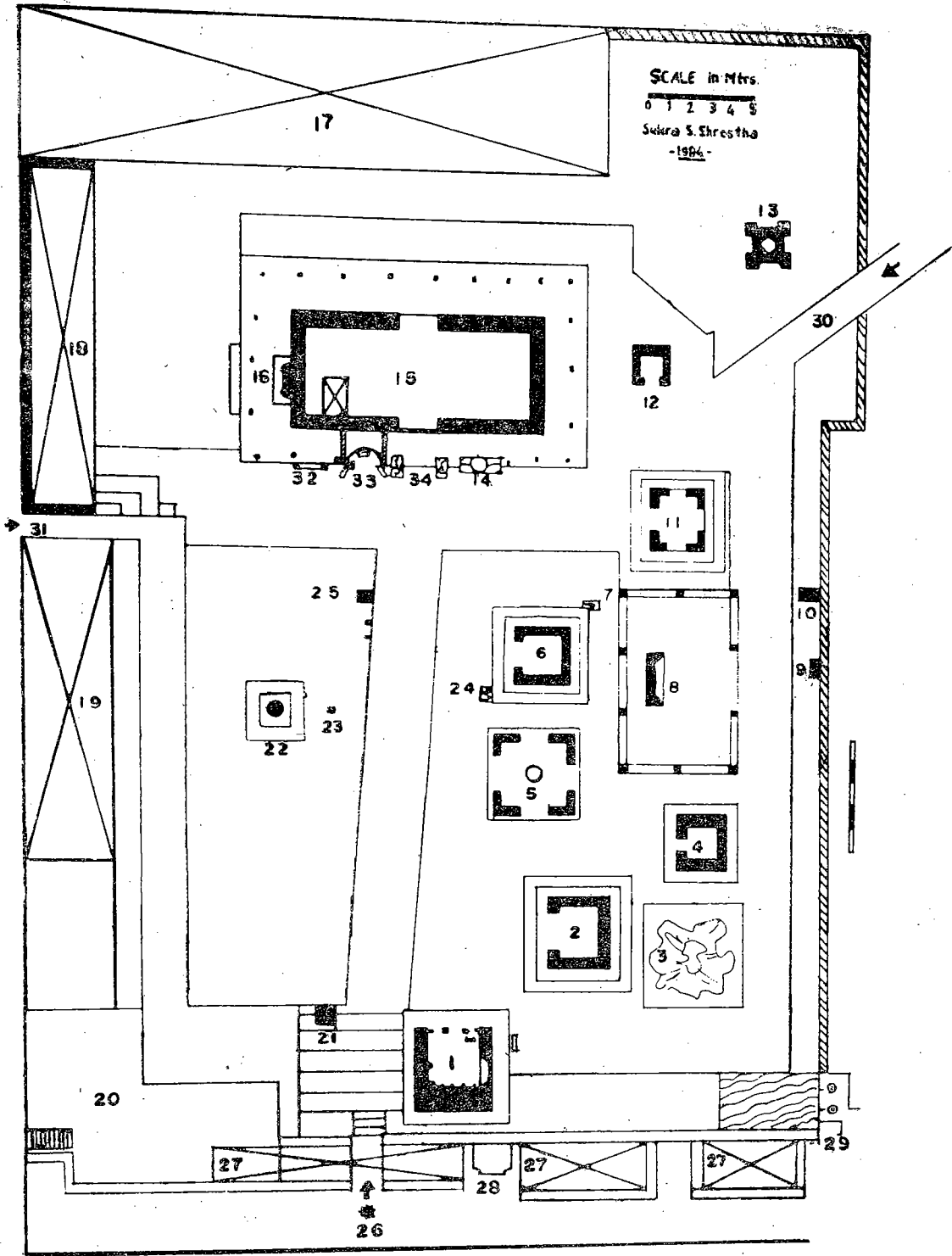
1. *Ganesh Temple* (Golden pinnacle offered in the year 824 Nepal Sambat)
 - a. Standing Shiva (Jhawa Dya)-4th Century
 - b. Image of Shiva Parvati-4th Century
 - c. *Images of Matrikas* (Brahmayani, Kaumari, Shaivi Vaisnavi and Varahi) all- 5th Century.
 - d. Main image of Ganesh- 4th. Century.
2. Narayan Temple.
3. Kadam Flower (The Tree was planted much later, after the temple collapsed)
4. Shreedhar Vishnu temple- 778 N.S.
5. Shiva Mandir- 1860 B. S.
6. Bhavani Shanker Temple- 838 N.S.
7. Shiva Image (mutilated)- 5th Century.
8. Vishvakarma Shrine- 1088 N. S.
9. Tulashi Moth- 1088 N.S.
10. Ganesh (Marble one) Image- 1088 N. S.
11. Ramchandra Temple- 20th. Century.
12. Mana Vinayak- N.S. 750, (the image of Ganesh 623 N.S.)
13. Dharati Mata- 2036 B. S.
14. Bell, offered in 996 N.S.
15. The main temple of Baghbhairav.
16. Nasadya (Nriyeesvara) shrine.
17. Main building occupied by the school.
18. Bhajan Pati (the image of Rama offered in 20th. century)
19. *Indrayani Shrine* (Dyo chhen)- all the images stolen in seventees)
 - a. Indrayani
 - b. Mahalaxmi
 - c. Kaumari
 - d. Vaisnavi
 - e. Varahi
 - f. Brahmayani
 - g. Chamunda
 - h. Shaivi
 - i. Ganesh

(Except Indrayani and Ganesh, all the images were only copper masks.)
20. Living Quarter of the Jogis (Temple-keepers)
21. Hanuman Stambha (17/18th, century)
22. *Tulashi Dega*-- 796 N. S.
 - a. Garud Narayan
 - b. Bhavani Shankar
 - c. Vamsa Gopala
 - d. Madhavesvara

These names described by the inscription attached.

Now the Dega contains the images of Narayana, Saraswati, Radhakrishna, Umamahesvara and Garudnarayana.
23. Dharma stambha-- 2010 B. S.
24. Vasuki Nag- 17/18th. Century.
25. Nandi- 4/5 century.
26. Main Entrance from South.
27. Dafa Patis (Falecha)
28. Jaru Hity.
29. Ganesh Image (17/18 th. Century)
30. Entrance from East.
31. Entrance from West.
32. Ghanta Stambha (No more Ghanta)811 NS
33. *Hi Fa Dya*
 - a. Wooden Torana of Asta Bhairav and Asta Matrikas of 782 N.S.
 - b. Wooden Torana of 15/16th. Century
 - c. Stone Torana of 16/17th. Century
 - d. Iron Khadga 17/18th. Century
 - e. Two figures of Hanuman- 837 N.S.
34. *Golden Lions* (Main Entrance to the temple)
 - a. Lions Gold plated in 1041 N.S.
 - b. Main Entrance Torana copper plated and offered in 815 N.S.
 - c. Golden Flags offered in N.S. 1022 and 1084 NS.

BAGH BHAIRAV TEMPLE COMPLEX



Foot Notes

- (1) a. Inscription attached to the Tulashi Dega reads:
ॐ नमो नारायणाय..... संवत् ७९६ जेष्ठ शुक्ल द्वितियायां तिथौ श्वकुन्हु कीर्तिपुरिया श्री अजाजु व्याघ्रेश्वरया प्रसादनं शुभ मंगलं सर्वदा ॥
- b. Inscription attached to the Bhavani Shankar temple reads:
ॐ स्वस्ति श्रेयोस्तु संवत् ८३८ जेष्ठ कृष्ण चतुर्थिपर पञ्चम्यान्तिथौ ... श्री मच्छ्री व्याघ्रमूर्ति भीमेश्वर भट्टारकस्के पुजायाय मार शुभमस्तु ॥
- (2) Tiwari, Sundarshan Raj: Tierred Temples of Nepal (1988) P. 32.
- (3) नेपाल देशको इतिहास, *Prachin Nepal* No, 18, Pub: Dept. of Archaeology, 2028 BS.
- (4) Shrestha, Sukra Sagar, "Three Medieval Inscriptions from Kathmandu" *Nepalese Culture*, vol. IV, P. 57.
- (5) Joshi Hari Ram "Kirtipurko Sthapana" *Madhuparka* Vol. VIII, No. 10 (Feb-March 1976) P. 7.
- (6) Bajracharya Dhanavajra "Madhyakalka Ek Prakhyat Raja Shivadeva" *Contributions to the Nepalese Studies* Vol. VIII, No. 1, (Dec. 1980) P. 211
- (7) Regmi Dilli Raman *Medieval Nepal* Pt. III, PP. 100 to 102.
- (8) *ibid.* Pt. IV, P. 35.
- (9) The inscription on the wall behind the *Hi Fa Dya* reads:
श्रेयोस्तु ॥ संवत् ७८२ पौष मासे कृष्ण पक्षे ॥ चतुर्थ्यायान्तिथौ .. आदित्य वासरे ॥ श्वकुन्हु मङ्गल संक्रान्ति महापञ्च दिने श्रीमत श्री श्री व्याघ्रेश्वर भट्टारिकासके मोहर माला १..... दोहरपा जुल ॥ शुभमस्तु ॥
- (10) The inscription on the stone support (beam) of the bell reads:
श्रेयोस्तु संवत् ८११ पौष कृष्ण..... श्रीश्रीश्री व्याघ्रेश्वर भट्टारकस्के घंठ गोदार दोहोलपा जुरो ... ॥ शुभ ॥
- (11) The inscription on the pedestal of Hanuman reads:
श्री हनुमान नमः ॥ श्रेयोस्तु संवत् ८३७ माघ कृष्ण द्वितीयायान्तिथौ ॥ .. बृहस्पति वासरे श्वकुन्हु प्रतिष्ठा दिन जुरो ॥ शुभमस्तु ॥
- (12) *Op. cit.* 8, P 300.
- (13) Bajracharya D. B. and Shrestha T. B. "Shah Kalka Abhilekh" Pub: CNAS, (2037 BS) P. 379.
- (14) The inscription on the bell reads:
स्वस्ति ॥ .. श्रेयोस्तु संवत् ९९६ जेष्ठमासे शुक्लपक्षे दशम्यान्तिथौ ॥ श्रीश्रीश्री बाघभैरव प्रीतिन जोगमान मानन्धरसन... ग्वद १ घण्ट घानि ३१ दुन्ता जुल ॥ श्रीयल देश श्री नौद्व वहारयाम्ह व्यपारि श्री विद्या धनजु शुभमस्तु ॥
- (15) The inscription on the flag reads:
ॐ संवत् १०२२ पौषशुदि १५ स श्री ३ बाघभैरव यात सुवर्णया धोजा पु २ कृतिपुरी कुतुझोल टोलया महर्जन दिवंगत नरसीह .. दोहलपा जुल शुभं ॥
- (16) The inscription on the pedestal of left lion reads:
ॐ नमः व्याघ्ररूप श्री भैरवाय नमः ॥ गुरु संवत् १०४१ श्रावण मास्यां ... पद्मकाष्ठपुर महानगर कुटुझोल टोल वस्थित मंगलदास..... सिंघ निहा दुन्ता जुलो ॥
- (17) The copperplate inscription on the right side of rear door reads:
भैरवाय नमस्तुभ्य... श्री संवत् १९९३ साल फाल्गुन शुक्ल पुर्णिमा दिनस श्री ३ व्याघ्र-रूप भैरवया थास... चिलंचो गल्ली म्वान टोलस चोनहा भावो संतवी..... नं धम्मचित्त उत्पत्ति जुयाव लीलघानि ३२५।३ भैरवया जवखव अंगलेस छापेयाना सिद्ध याना जुल ॥ शुभ ॥

- (18) The flag inscription reads:
ॐ श्री ३ वागभैरव पृती १०८४ साल भाद्र १
गते... जीर्ण उधार याना जुल ॥ शुभम् ॥
- (19) The marble inscription affixed to southern wall reads:
कीर्तिपुरको कलापूर्ण वाघभैरव मन्दिर
नष्ट भई विरह भएकोना श्री ५ महाराजधिराज
महेन्द्र वीर विक्रम शाहदेवबाट पुरातात्विक सिद्धान्त
अनुसन्ध जिर्णोद्धार गर्ने काम शुसम्पन्न भयो ॥ इति
वि सं. २०२४ - गते - रोज शुभम् ॥
- (20) The inscription at the temple reads:
श्री गणेशायनम संवत् ८२४ माघमास्ये
शुक्लपक्ष त्रयोदश्यांतिथौ... अस्मिन्दिने श्री मच्छी
श्री विघ्नेश्वर भट्टारकस्के पासादोवली सुवर्णकलश
ध्वजावरोहन सहप्रान्हुति यज्ञ याङ प्रतिष्ठा याङा
दिन जुरो ॥ शुभम् ॥
- (21) The stone inscription attached to the temple reads:
नमो भगवते नारायण .. संवत् ७७८ फागुन
- (22) The inscription above the image reads:
श्रेयोस्तु संवत् ६२३ माघमासे शुक्लपक्षे पञ्चमी
प्रष्टम्यायान्तिथौ ... श्रीश्री मन विनायकात्वं
प्रतिष्ठा याङा दिन ... ॥
- (23) The inscription on the entrance reads.
श्रेयोस्तु संवत् ७५० वैशाख मास्य शुक्लपक्ष
षष्टम्यायान्तिथौ ... बृहस्पतिवासरे ध्वकुन्हु...
श्रीमत श्रीश्रीमन विनायक देवर दयका जुरो
॥ शुभम् ॥
- (24) The inscription attached to the wall reads:
ॐ नमो नारायणाय ॥ संवत् ७९६ जेष्ठ-
शुक्ल द्वितियांतिथौ आदित्यवार ध्वकुन्हु कीर्ति-
पुरीया श्रीअजाजु व्याघ्रेश्वरया प्रसादन, गुदेश
श्रीगहड नारायण, श्रीलक्ष्मी नारायण, भवानि
शंकर, वंश गोपाल, माधव, सरस्वति तथाव स्वान
तुलसी फल देवलचा दयकं प्रतिष्ठा याङा दिन...
शुभ मंगलं सर्व्वदा ॥
- (25) Masterplan for the Conservation of the Cultural Heritage in the Kathmandu Valley, UNESCO pub; (Ser. No. FMR/CC/CH/77/216/ UNDP / NEP 74/ 003/); (1977) P. 121.