



Tracing Chintāmani Lokeśvara of Itubāhā: A Case Study on the Repatriation of Stolen Art

Saraswati Rashmi Shakya

PhD Scholar

Central Department of Buddhist Studies

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Corresponding Author: Saraswati Rashmi Shakya, Email: s.r.shakya13@gmail.com

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Abstract

Nepal experienced numerous statues and paintings of gods and goddesses as well as art and artifacts from the communities were stolen, some got registered while several went unregistered. Itubāhā, which is one of such cultural heritage in Nepala Maṇḍala too faced several thefts of its tangible heritages. This case explores the theft of one of the three Paubhās offered to the bāhā. The theft was silent and effective. This case study shows the tracing of the Paubhā and the correspondence made during the pre-internet era and it presents how these communications added to the case. It also showcases the importance of any art/artifact in its place of origin and the legalities that support it. International legal provisions and guidelines that do protect the right of the owner/ source of origin. This provision is one of the major aspects for the repatriations of the stolen art heritage. The value and importance of repatriation for the community is not a matter of prestige but a right; and this fight for rightful ownership continues to date.

Keywords: *Paubhā, Chintāmani Lokeśvara, Itubāhā, Repatriation, stolen art.*

Introduction

The painting of Chintāmani Lokeśvara (Appendix I) along with two other *Paubhā* went missing from Śrī Śrī Bhāṣkara Dev Saṃskāritasatta Śrī Keśava Chandra Kṛita Pārāvata

Mahā Vihāra also known as Itubāhā in 1980. It is an 11th c. *Bāhā*, one of the oldest¹ largest² and financially prosperous *Bāhā*, of Kathmandu.

Paubhās are forms of devotional art that are transportable. These forms of artwork can be carried along in case of any political insurgencies which is why these were quite popular. This *Paubhā* offered to the Vihara was 164.4x143.3cm which is a monastic size *Paubhā*, painted to be offered in a monastery. This *Paubhā* (1700-1725) shows Chintāmani Lokeśvara with his companion. Particularly when an image of Chintāmani Lokeśvara is offered to the monastery, as the tradition holds it, it is done in wishful aspiration of financial prosperity of the monastery as well as the donor.

During *Guñlā* the collection of private art and artifacts of the *Bāhā/Bahīs*, the heritages of the community are displayed in the premises to showcase the inherited possessions for every other community to observe and admire their richness and cultural elegance. Chiniya Tamrakar who was the official photographer of the Department of Archeology since 1969 was deployed by the DOA in 1978, during this time to Itubāhā. The *Guñlā* is an annual Buddhist festival that begins in *Shrawan Shukla Pratīpadā* ends in *Bhādra Kṛīṣṇa Aunsi*. These are images of the hidden Gods that are not put on public displays except for this month. The chances of robbery are quite unlikely during this time because the sangha assigns five households the duty of guarding these items where the family members of the appointed household take turns to sleep in the *Bāhā/Bahī* premises for night-watch.

The active members of the *Bāhā* committee corresponded with the government authorities to make noticeable progress in repatriating the stolen *Paubhās*. Art and artifacts are a part of the cultural heritage of a community and nation and are termed as cultural property. Even claimed “objects” bear historical, religious, and spiritual significance to their place of origin.

The 70s was a notorious time for an exponential number of thefts at cultural places that were unofficial archaeological sites then. Likewise, numerous repatriation cases are in rise for the past couple of years. But the effort that goes into one single repatriation is a lot rigorous than it seems. It involves numerous people working in the front face, the back end, as well as undercover because criminals are involved. Cases like this is proof that repatriation takes decades too, in this particular one, 20 days, 5 months, and 44 years (as on March 4, 2025), three generations.

1 According to the Gopalarajvamsavali, Itubāhā is a 11c. bāhā/Vihara by King Vaskar Deva who ruled from 1045-1047 c.that is one of the 18 main bāhās (mubāhā) of Kathmandu.

2 In sangha members, 450 Sarva Sangha and 118 family members

Lagging behind in legal knowledge, international laws, and criminal laws hinder the process. So, this tedious process of perseverance does eventually lead to repatriation of cultural heritage. This case study shows the length of work and patience that goes into one single repatriation when thousands of such cases wait to be executed. The zeal, determination, and patience of the members involved in the case clearly show their passion and sense of ownership of their valuables.

A brief description of the painting was made in *Himalayas: An Aesthetic Adventure* (Pal, 2003, p.47) that became a turning point in the case and provided a new direction and dimension to it. This caused the members involved to be more actively involved in tracing the authenticity, originality, and source of the painting. This case took the laborious involvement of three generation of scholars from the same family but was never archived.

This article works to lay the pavement to elucidate the depth of work, time involvement and dedication required leading to repatriation of such valuables. It shows the path to further repatriations. The objective of the study are as follows

1. To elucidate the method that goes behind repatriation of any lost heritage. Showing the time and effort that goes into bringing it back, relating to a real life case.
2. To identify the challenges, strategies and the outcomes of cases as such to make it helpful for future cases.

Research Methodology

This case was reignited with a photograph taken in the late seventies (1978), by the official photographer Chiniya Tamrakar of Yetkhā Bāhā, the Kacha Bāhā and an adjacent neighbour of Itubāhā.

The case of the three *Paubhās* was a case that the researcher had been familiar with since she was young, her father Late. Swasti Ratna Shakya (S.R. Shakya, hereon) was one of the prime subjects following the case along with Captain. Chandra Bahadur Shakya (C.B. Shakya, hereon), of Itubāhā, as they held positions of Secretary and the President of the Itubāhā *Sudhar Samiti*.

Correspondence via. emails were done by C.B. Shakya and the files were available to both as they took turns being updated with the case, after the passing away of S.R. Shakya, the files were now taken by the researcher to study. Following Sanjay Adhikari, Litigating officer and Secretary of Nepal Heritage Recovery Campaign, who was on this case, linked the prime subjects with the legal team and studied the case in the process having access to all the correspondence letters and proofs.

In total, this case stretched to a span of 45 years, but with the change in technology, the email correspondence and physical visits changed to zoom calls, pushing the case to speed up.

History of Identification of an Art

The primary data was collected by maintaining rapport with the people involved in the case. As the researcher too is a member of the *Bāhā* that the *Paubhā* belongs to, she had access to the site and could maintain a good rapport with the present *sangha* and the present board of the *sangha*.

The Crime Scene

On 14-09-1980 (29th Bhadra, 2037), the *Paubās* were stolen. (A *Paubhā* of Chintāmani Lokeśvara and two other *Paubhās* are of Gaganshim Bhara with his wives (15th c.) and Four Supplicants before a Divine couple (18th c.)) And on 21-09-1980, The First Information Report (FIR) was made.

Some teenagers of the *Bāhā* back then heard the stories of the missing artefact. Today the active *sangha* members tell experiences of sleeping next to the wall where the *Paubhā* was hung and stories of how the theft had created a stir in the community. They mentioned sniffer dogs at the crime scene and human feces that were left behind by the thieves to distract the sniffer dogs, indicating someone who knew about the whereabouts of the crime of this sort. But all these anecdotes were categorized under hearsay because the FIR went missing stating a fire that broke out at the police department and most of the files went missing as claimed. As C.B.Shakya, the incumbent president and secretary Late S.R.Shakya followed the case describing the crime scene where the entry into the sacred sanctum was made by digging into the double wall closest to the floor of the *āgañ* room. S.R.Shakya who was active in the case later, and was also present to see the crime scene explains a hole that was dug in the size as small as to let a lean person crawl in.

The path to tracing the Painting

The theft was reported the next day when the *sangha* members arrived at the monastery to perform the morning ritual, and noticed the hole at the scene, evident of a forceful entry. All the *Sangha* members were called upon and a complaint was made to the ward office, the local police station, the Department of Archaeology (DOA), and the customs authority at Tribhuvan International Airport. 26-02-2003: Stephen Truax Eckerd the coordinator for Imagin Asia Family Programs for education, the department at the Aurthur M Sackler Gallery, America's Museum of Asia art at the Smithsonian Institution, came to Nepal on a business trip to conduct research on Traditional Arts and Crafts for the

exhibition- Himalayas: An Aesthetic Adventure. During his visit to Nepal, he visited Itubāhā³ (Appendix II). presumably to trace the authenticity of the artifacts that they had collected for the exhibition. This *Paubhā* along with other two *Paubhās* from Itubāhā had been enlisted to be exhibited for the exhibition, Himalayas: An Aesthetic Adventure of Sackler Gallery in October 2003.

17-04-2003: C.B. Shakyā writes to Mr. Eckerd, informing him about the *Paubā* being stolen in 1980 and introducing himself professionally as the president of Itubāhā, and asking for his suggestions on how to go forward with the case. 18-04-2003: Mr. Eckert informs that the painting disqualifies itself from being displayed at the Sackler Gallery in October. He further offers his assistance if needed and requests Mr. C.B. Shakyā to gather all the proof to make further claims. 21-06-2003: Mr. Eckerd informs of the arrival of the police report and introduces Mr. Kanak Mani Dixit to Mr. C.B. Shakyā, who could help him with tracing and tracking the *Paubā* so that repatriation could be possible. He also introduces Kusum Shrestha of Nepal Law Firm for further legal assistance. 18-07-2003: C.B. Shakyā writes to the District General of the Department of Archeology, Kathmandu, to take the necessary steps to repatriate the paintings back. 8-12-2003: Kosh Prashad Acharya the District General of Department of Archeology, Kathmandu writes to Mr. Eckerd informing him of the artist of Itubāhā who painted the walls of Lo and Luri cave of the northern part of the Trans-Himalayan Region, introducing the other stolen paintings along with the Chintāmani Lokeśvara. He further informs about other repatriated idols from a collector in California. He thanks Mr. Eckert for not being aware of the incident and informs the sangha about the painting. Finally, he requests Mr. Eckert to provide information and to ask Navin Kumar a New York Based Art dealer, who then possessed the paintings, for repatriation. 19-12-2003: C.B. Shakyā writes to Mr. Eckert, mentioning the DOA's involvement in finding the *Paubhās* and requests him to provide any information that could speed up the process. 20-12-2003: Mr. Eckert writes to C.B. Shakyā and suggests he take legal help and file a claim with Interpol claiming legal ownership. He assured Shakyā of being of help wherever necessary. The DOA writes to the Interpol about the stolen painting and mentions Navin Kumar. 1-1-2004: Mr. Eckert writes to Mr. C.B. Shakyā, assuring him of his non-involvement but would help and assist in any way possible. 13-1-2004: Interpol asks for a copy of the original petition (Appendix II). 15-1-2004: Interpol further inquiries on the photograph that started the entire investigation, on who took the photograph and the use, and the reason behind the photograph at that time. They further questioned if the artifacts were sold by the *Bāhā* members themselves or if it was stolen.

3 Letter sent from the Gallery mentioning his visit attached at the Appendix I.

22-1-2004: Bhesh Narayan Dahal, curator and investigating officer, from the DOA sends an official letter to Itubāhā, asking for clarification of the matter and if the painting was sold by the *Bāhā* members. And the reason behind the photograph taken. 25-1-2004: An official letter was sent from the *Bāhā* clarifying assuring that the artifacts were not sold but stolen by making a hole in the wall of the storeroom of the *Āgam* behind. 6-05-2004: Letter issued by the District Police Station, Kathmandu, mentioning that the Paintings were stolen from Itubāhā on 21-09-1980 and a formal complaint was made by the *Sangha* Members (the *thakalis*) of Itubāhā mentioning the stolen paintings and requested the search of those paintings (Appendix IV). 26-01-2006: A copy of the petition and the name of the photograph was sent to Interpol. 14-03-2007: Crime Investigation Department, Interpol Nepal writes to CID, Washington to make an inquiry and take matters forward. 11-05-2020: Ferea M Geniz visited Nepal, at Itubāhā.⁴ 20-11-2023⁵: First online meeting with the CBI and DA with C.B. Shakya and Sanjay Adhikari, the lawyer involved in the case, discussing the lost painting and its ownership. (Appendix V). 21-11-2023: The second stage online meeting with C.B. Shakya and Sanjay Adhikari with the District Attorney and FBI, New York. 22-11-2023: Online meeting with the then photographer Chiniya Tamrakar and Sanjay Adhikari with the District Attorney, and FBI, New York. Confirming the in-situ photographs of the stolen *Paubhā* taken by the photographer (Appendix VI). 24/04/2024: The second stage online meeting (separately) with the then photographer Chiniya Tamrakar and Sanjay Adhikari with the District Attorney and FBI, New York. 30-04-2024: Final meeting with C.B. Shakya, the DA, Sanjay Adhikari, FBI and special agent to give closure on the case. 14-07-2024: Online meeting with Ms. Prem Tara Shakya, (sister of Late Swasti Ratna Shakya), who was the one who began the initial investigation on the case along with C.B. Shakya, and the daughter of the *Thyapa*, Moti Kaji Shakya, among the 11 *Sangha* Members. She mentioned the event when the police tried to come arrest the elder in allegation that the *Bāhā* members tried to sell the artefact and claim it to be stolen.⁶

The secondary data on the relevance of the *Paubhā*, its importance the value of repatriation, legalities, and protection laws were collected via books, articles, and online sources.

4 As mentioned by C.B.Shakya and sangha members.

5 The researcher got involved with the case, followed the lead and began her data collection. Her main source was her father Late Swasti Ratna Shakya, who was a major part of this case.

6 The police approached the *Thyapa*, the leader of the *Sangha* but was sent disappointed because the family of the *Thyapa* were artisans and manufactured high quality hand-made souvenirs to the royal family, diplomats and government institutions who were the regular customers. And on the same day when the police came to arrest the *Thyapa*, coincidentally, the army general was at the house making a purchase. This alarmed the inspector who had come to make the arrest and returned apologizing.

Discussion

Throughout the process of repatriation of this *Paubhā*, discussion on the aspects of study like Museums and their role in the community, Cultural Significance of Art Heritages, the crime of Power, Legality and liability of Art, Importance and Necessity of Repatriation does surface.

For a country like Nepal, especially Kathmandu Valley that is a display of living heritage (Locke, 1985, pp. 247-252). It has 106 *Bāhā/Bahīs*, 17 defunct *Bāhā* heritages in Kantipur, 185 in Lalitpur and 32 in Bhaktapur, 9 in Sakhu, The architecture of these ancient dwelling places is a symbol of the finest *Newā* architecture dating to the second century. *Bahīs* were the early learning centers for culture and learning before *Bāhā* culture was introduced. Later *Bāhās* became the learning centers for household monks. As the members of the *Bāhā* increased, they started to live outside the *Bāhās* leaving the place for *dasakarma* rituals to be observed, practicing the Buddhist teachings, the *tantra* and to observe and rejoice cultural festivals. These centers portray living heritage which is incomparable to the pseudo- culture displayed by art houses or museums. In a country like Nepal, deities are installed after being consecrated with the *Nyasa puja*, where they are brought to life undergoing a Tantric Ritual. These places are already an open museum that displays ancient art, in an in-situ manner engaging and involving the local authority.

The Oxford English Dictionary defines “repatriate” as “to return again to one’s native country.” Restitution is defined as the “action of restoring or giving back something to its proper owner,” and is generally used to refer to the return to an individual (Roehrenbeck, 2010). It was the West that fell in love with primitive art, collectors, and dealers sank to their extreme to collect ancient art in the 1800s (Colwell, 2019). Evidently, Cultural Heritages and Artifacts can be anywhere in the world and as the world and can be represented anywhere. The necessity to own things is the cause of all crimes.

There was a lot of loot during the World War, The Proletarian Cultural Evolution, and even after that (Roehrenbeck, 2010). Nepal too witnessed a lot of loots since the late 60’s because of the political uproar that displaced the idols, gods and goddesses, their jewelry, intrinsic art, struts, tympanums, and ritual tools. These art heritages reached museums in different parts of the globe, raising questions of the criterion to how museums select to house artifacts, without trying to trace the source and hesitating to repatriate art when claimed. Museums do play an important role in discouraging looting by refusing to participate in illegal acts. Approaches to ownership are based on different philosophies that vary depending on whether nations are at peace or at war (Roehrenbeck, 2010). Nepal was never at war but a developing country that is often shunned to power and wealth. As Colwell mentions,

museums can turn into meditative spaces that provide comfort rather than be places of colonialism. He further adds, “It’s like my grandfather took from your poor and powerless grandfather and now I have the chance to make it right” (Colwell, 2019).

Museums are where lost art can be preserved but when the source of the art is known to the buyer, is this not participating in the theft? When museums display art, the plaques do tell us where the art was originally from and provide information about the provenance of the artwork. In this regard, Thompson quotes Bernd Neuman who mentions that museums want to keep their collection of stolen art as they have cared for them for decades, but this is still against moral responsibility (Thompson, 2011). Museums should not view repatriation for what it lost, but rather for what it gained.

The Chapter 1, Article 1 (a) of the 1954 Hague Convention defines cultural property as a moveable or immovable property of great importance to the cultural heritage of every people such as monument of architecture or history, whether religious or secular; archaeological sites; groups of buildings which, as a whole, are historical buildings or archaeological interests; as well as scientific collections and important collection of books or archives or of reproduction of the property defined above; and includes privately held works of art (Gerson, 2011, p.14).

The Rome Statute⁷ classifies the International Destruction of Cultural property as a war crime under article 8. Carol A. Roehrenbeck listed out international legal support that works in favor of the art and artifacts, emphasizing on international protection of art applicable worldwide as listed below (Roehrenbeck, 2010); Lieber Code of 1863 Instructions for the Government of Armies of the United States in the Field (General Order No. 100. Known generally as the “Lieber Code.”) Hague Convention of 1899 Convention with Respect to the Laws and Customs of War on Land and its Annex: Regulations Concerning the Laws and Customs of War on Land.⁴ Hague Convention of 1907 Hague Convention Respecting the Laws and Customs of War on Land. The Hague Convention of 1954 Convention on the Protection of Cultural Property in the Event of Armed Conflict. 1970 UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property. 1995 UNIDROIT Convention on Stolen or Illegally Exported Cultural Objects.

⁷ Article 6 Genocide. For the purpose of this Statute, "genocide" means any of the following acts committed with intent to destroy, in whole or in part, a national, ethnical, racial or religious group, as such:) Deliberately inflicting on the group conditions of life calculated to bring about its physical destruction in whole or in part. Article 82 War crimes (xiii) Destroying or seizing the enemy's property unless such destruction or seizure be imperatively demanded by the necessities of war.

Association of Art Museum Directors (AAMD): In 2008, the AAMD recognized the 1970 UNESCO Convention and issued new guidelines stating that buying unprovenanced antiquities encouraged their illicit trade. The association recommended that its members purchase only antiquities that could be proven to have been legally exported after 1970 or removed from their country of origin before that date. Museum members are now expected to trace ownership history back to 1970 for potential acquisitions, and to make their acquisition policies and all information regarding new acquisitions publicly available.

Legally, holding of foreign art is a criminal offense but there are situations when the museum that hold art debate on repatriation in cases such as determining rightful owner as it was acquired during difficult times⁸ and the source no longer exists, like the Mesopotamia. Or, legally obtained but the owner has now changed, and the repatriation has no stakeholder.

Findings

This *Paubhā* (pigmented and gold in cotton) depicts the *Manivrikśa* as the dominating central element of the composition (Shakya, 2011, p. 45). The proportion of the central figure and his painting companion in front of the *vrikśa* takes up 1/3 of the entire painting indicates its importance. A painting or an image of Chintāmani Lokeśvara in a Vihara also signifies a sangha. The Chintāmani Lokeśvara is white and holds a jeweled rosary with the boon granting gesture (*Varada mudra*) with his right hand. He holds the branch of the *Manivriksha* with his left hand symbolizes being connected to the wish-fulfilling tree. Amitabha Buddha can be seen above the Lokeśvara determining the *kula*. Four monkeys, two sitting and two moving can be noticed in the painting, the monkey represents a fickle mind as well as a symbol of a tamed mind when related to the monkey who offered the jackfruit to Sākyamuni. Two peacocks, two parrots, and four cranes can be seen in the painting. Peacock in Buddhism symbolizes the ability to remove poison/ hindrance (Wilson, 1986, 47). The deerskin over the left shoulder of the Lokeśvara overlaps the jewelry indicating a flaw in restoration. *Dafoswā* (a type of Jasmine flower) is in abundant use. The bodies of both central characters, Lokeśvara and his companion face each other while their faces are in opposite directions, this is a form of art where 3/4th of the face in profile is painted.

When a single in-situ photograph can start an investigation, which can lead to the repatriation of valuable artifacts lost about 45 years ago, indicates the value of documentation and archiving. Cultural property may not be valuable for the generation who is born in it. Its importance lies in passing on the heritage through generations as it becomes tradition. Living heritages as such are important for research scholars who work on unleashing history, this is

8 like war, genocide, extinction of civilization, natural calamities

fundamental so that they can contribute to the future. Mr. China Tamrakar's photograph of this *Paubhā* has been a valuable input for its repatriation.

The historic significance of this *Paubā* in Itubāhā, symbolizes a sangha. A sangha is the platform upon which a *bāhā/ bahī* functions. Donations of treasures like a *Paubhā*, statue of gods/ goddesses is done to a sangha in wishful aspiration that the sangha one belongs flourishes. And the progress of any sangha is ultimately the progress of the donor too. Significantly, the importance of repatriation is immense as it contributes to linking any unsolved research where iconography is concerned.

The trend of stealing art and artifacts from historically relevant sites and selling them to the highest bidders has increased the monetary value of art which makes preserving current ones or repatriating stolen ones challenging. Owen, lists out the challenges faced during repatriation, stating that the provenance country not having sufficient facilities to host the repatriated art is threats of irreparable damage (Owen, 2024). Especially in a country like Nepal where lost art is often categorized as “better off in a museum”, the process of repatriation is often challenging. This is due to lack of security, adequate funds, and human power to take responsibility for repatriated art. The cultural significance of the art/ artifact, the legal team, the donor, the museum (or individual) involved, the team working on repatriation, the community, the stakeholders of the art, and the nation as a whole are interrelated and it is not a matter of a month or a year but years of constant undercover work that can make repatriations actually possible, in this case, almost 45 years.

Conclusion

The repatriation of Cultural Treasures has proved to be beneficial to both the stakeholders, the dutiful owner and the collector. As the owner becomes the host to scholars, researchers, devotees, and spiritual seekers to the source allowing them to expand their horizon to the importance of art in comparison to a glass box. The collector does gain a wider perspective of the value of art, for they can always choose to provide a digital (3D) presentation of the repatriated art and link to the host. This not only allows them to be a part of an ethical task but also opens channels to individual donors willing to donate to art.

Further, programs in community that focus on the awareness to educate on the importance of art in its original space should add to the recognition of art and its value. Community involvement for the preservation of heritages makes it open to being an open museum of living heritage.

The three *Paubhās* of Itubāhā did return to the legal authority and these *Paubhās* returned back home to Nepal after 20 days, 5 months, and 44 years later, on March 4, 2025.

After the District Attorney of Manhattan acquired the *Paubhās*, they were handed over to the acting Consul General of Nepal Chakra Kumar Subedi in New York. This was then taken into the hands by Newā Guthi, New York who managed to raise funds to get 20 deities along with these three *Paubhās* back. All the repatriated art was handed over to DG Saubhagya Pradhananga, and Sarita Subedi, Department of Archaeology. (Appendix VII). Every individual involved, from the ones robbing, selling, buying, and preventing the *Paubhā* from being repatriated, is a criminal and laws prove them so. Cases as such become a constant reminder of the tedious and lengthy task of the process of repatriation and this is one of the many other art forms that did find its way back. However, hundreds, if not thousands of other art forms are yet to be recognized.

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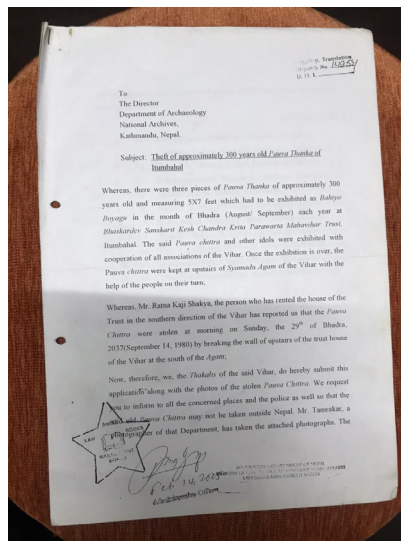
(<https://www.icc-cpi.int/sites/default/files/NR/rdonlyres/ADD16852-AEE9-4757-ABE7-9CDC7CF02886/283503/RomeStatutEng1.pdf>)

Appendix



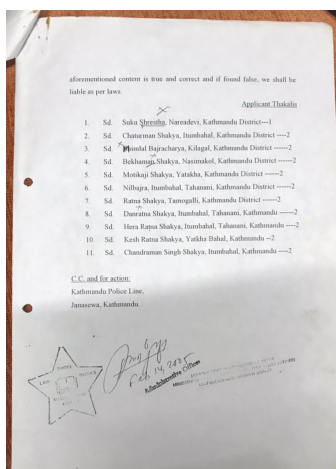
Appendix I: The stolen *Paubha* of Chintāmani Lokeśvara from Itubāhā.

(Source: Photograph taken by the researcher at Itubāhā, from a framed printout that showcased stolen art from the bāhā. This was one among the three other *Paubha* stolen at the same time.)

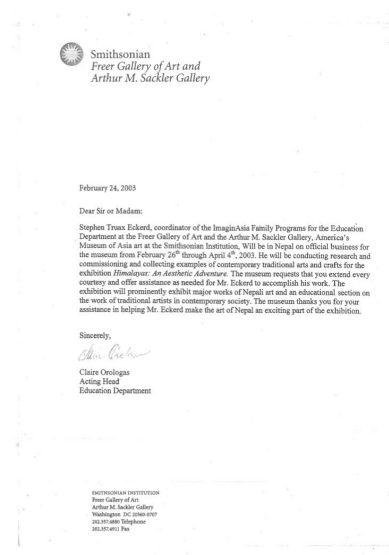


Appendix II: The list of the sangha members who were present to file the complaint on the stolen paintings. Pg. 1.

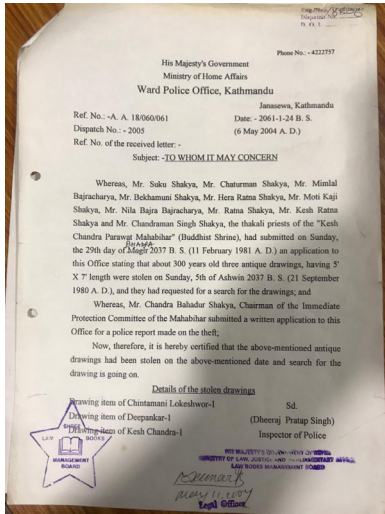
(Source: Photograph taken by the researcher at CB Shakyas home)



Appendix III: Letter sent by the Smithsonian Freer Gallery of Art and Arthur M. Sackler Gallery. (Source: Photograph taken by the researcher at CB Shakyas home)



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Appendix IV: Letter from District Police Office confirming the FIR made on 20-09-1980\ (Source: Photograph taken by the researcher at CB Shakyas home from his file)



Appendix V: First online meeting with the CBI and DA with C.B. Shakyas and Sanjay Adhikari at Shakyas residence. (Source: Photograph taken by the researcher at CB Shakyas home)



Appendix VI: In-situ Photograph taken by the photographer Chiniya Tamrakar (Note the other statues in the fore-ground, as the photograph was taken during *Guñlā* festival) (Source: Photograph taken by the researcher at CB Shakyas home)



Appendix VII: The *Paubhā* were handed over to the DG on 31st March 2025 at the Department of Archeology. (Source: Photograph taken by the researcher at Department of Archeology, during a press meet chaired by Dept. Mayor Sunita Dongol and Minister of Culture, Tourism and Civil Aviation, Badri Padey. The artefacts were handed over by a representative of Newā Guthi, New York to Dr. Pradhananga)