

Cultural Contributions of Bhotu Pande and their Present Condition

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LETTER OF DECLARATION

This research paper, *Cultural Contributions of Bhotu Pande and their Present Condition*, has been prepared under the guidance and supervision of Prof. Dr. Poonam Rajya Lakshmi Rana, to obtain the certificate of Master's Degree from the Central Department of Nepali History, Culture, and Archaeology at Tribhuvan University. I affirm that this thesis is an original piece of work authored by me and has not been presented for any degree at any other university or academic institution.

Ram Gautam
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LETTER OF RECOMMENDATION

This is to certify that, Ram Gautam, a student of the Tribhuvan University Faculty of Humanities and Social Sciences, submitted his thesis, *Cultural Contributions of Bhotu Pande and their Present Condition* as the partial fulfillment of, Master's Degree paper in Nepali History, Culture, and Archaeology to fulfill the thesis course requirements. I propose this thesis for the mandatory evaluation, affirming the quality of the thesis was completed under my guidance and supervision.

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ACRONYMS

B.S.:	Bikram Samvat
CDNeHCA:	Central Department Nepalese History Culture & Archaeology
DOA:	Department of Archaeology
KII:	Key Informants Interview
NeHCA:	Nepalese History Culture & Archaeology
PADT:	Pashupati Area Development Trust
UNESCO:	United Nations Educational, Scientific and Cultural Organization

GLOSSARY

Ajima:	Mother Goddess
Anjali:	Namaskara gesture by joining two hands
Bhoj:	Feast
Bifar:	Small Pox
Dharmashala:	Inn
Gotra:	Hindu concept of Lineage
Guthi:	Nepalese Indigenous Concept similar to a Trust
Guthiyar:	Trustee/member of the Trust
Jaad:	Locally crafted alcohol
Kaji:	Minister
Khet:	Arable Land
Matwali:	Caste Group that drinks alcohol
Mana:	10 Muthi = 1 Mana (Unit of Nepalese Weighing)
Mudra:	Gesture
Muri:	20 Pathi = 1 Muri (Unit of Nepalese Volume Measurement)
Muthi:	1 Fist / 1 Handful (Unit of Nepalese Volume Measurement)
Naach:	Dance
Pakho:	Sloppy or hillside land
Pathi:	8 Mana = 1 Pathi (Unit of Nepalese Volume Measurement)
Pati:	Resting Place built in ancient times to facilitate the travelers
Pauwa:	Resting Shelter with drinking water facility
Pinda:	Balls made of Rice/Barley, offered during a Hindu death ritual
Sadawarta:	Charitable meal distribution
Sattal:	Inn
Tarpan:	Water offering Hindu ritual
Vajrasana:	One type of seating yoga posture
Wasalaya:	A ritual similar to a red carpet ceremony

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ABSTRACT

In the history of Nepal, numerous notable figures and personalities have left a lasting impact on the society, particularly in the realms of Cultural development. Among them, Kapardar Bhotu Pande stands out above the rest, due to his remarkable endeavors and contributions in the sector of culture, which were unparalleled during his time.

Bhotu Pande, while serving in the royal administration, made significant cultural contributions that were deeply felt and appreciated by local communities. Despite his prominence in Nepalese history, the detailed and systematic documentation of his cultural endeavors were lacking, and recent assessments of his contributions were unavailable. Therefore, the primary goal of this research was to methodically document Bhotu Pande's charitable/Cultural Contributions in the society and to evaluate their present status.

Using qualitative research methods/technique, extensive data were gathered through key informant interviews, self-observations, and photographs. The findings predominantly focused on the current condition of his cultural initiatives.

This research aims to assist concerned authorities and government bodies in taking necessary actions to preserve and sustain the cultural infrastructures that were established by Bhotu Pande. Additionally, it underscores the importance of maintaining systematic records of Guthis (social institutions) and Guthi lands allocated by Bhotu Pande for cultural purposes, safeguarding them from, damage, encroachment and loss.

Bhotu Pande during his lifetime built and renovated Pauwa in Nuwakot, Sorakhutte Pati, Dharmashala, Pond, Water Spout in Paknajol, Dharmasheela in Pashupati, addition of golden roof in Naradevi temple; build a wooden bridge over the Bishnumati Bridge. He also installed the statues of King Rana Bahadur Shah and Queen Raj Rajesori and other royals in Pashupatinath temple premises. Along with these tasks, he was involved in placing several Guthis with cultural motives. The present status of these cultural contributions of Bhotu Pande has been discussed in the research.

CHAPTER ONE

INTRODUCTION

1.1 Background

Bhotu Pande, initially recognized as Shatrubhanjan Pande, possessed an unwavering faith in both culture and religion. His character was marked by religious devotion, ethical conduct, friendliness, and a compassionate nature. As a member of the esteemed Pande family, renowned for its close ties with the royal families of the time, Bhotu Pande capitalized on his family background and diplomatic demeanor to exert influence within royal circles. His entrance into the Royal court as military personnel, coupled with active participation in the Nepal-Tibet wars, swiftly earned him recognition and promotion to the prestigious position of "Kapardar," a role reserved for those deemed exceptionally close and trustworthy by the royals (Regmi D. R., 1961)

Bhotu Pande during his lifetime engaged in military and administrative work. In addition to being a civil servant, he demonstrated a noteworthy commitment to the promotion of society, and its cultural and religious heritage by utilizing the funds, lands, and properties of the nation, by requesting the royal decree from the King for his benevolent works. He did not only seek for royal decree to continue his Cultural Contributions rather he also did significant work from his expenses. Notably, Karmacharya Hada highlights Bhotu Pande's profound faith in the goddess Swetkali (Naradevi), attributing it to his significant contributions towards the development of the Naradevi temple. Bhotu Pande played a crucial role in establishing various Guthi dedicated to daily worship, sacrificial rituals, lighting of oil lamps, Wasalaya ritual, and for the overall maintenance of the roofing of the temple. Moreover, he took the initiative to promote the Naradevi Naach & Naradevi Jatra, displaying his generosity and faith in preserving and promoting cultural traditions. (Karmacharya Hada, 2000, pp. 60-70)

Additionally, historical inscriptions reveal that in Tulasyahi of Janakpur, Bhotu Pande played a pivotal role in the construction of the Swaminarayan temple. He also established a Guthi dedicated to the worship and daily rituals associated with the idol. In furtherance of his commitment to Hindu worship, Bhotu Pande placed several other idols of Hindu deities, along with his statue, in the vicinity of the Swaminarayan temple.

The construction of the Swetkali temple and, the allocation of the huge amount of Guthi land in the Mahottari district are his other noteworthy Cultural Contributions. His contributions extended beyond religious endeavors, as evidenced by the construction of a Dharmashala, the operation of Sadawarta, and the initiation of a settlement in the Janakpur area.

Not confined to Janakpur alone, there are instances where Bhotu Pande can be seen constructing a Pati and establishing a Guthi in Nuwakot. This initiative aimed to facilitate the drinking water and resting space needs of travelers journeying to and from Nuwakot, demonstrating Bhotu Pande's broad vision for socio-infrastructure development across different regions. (Pande Chhetri, 2016)

In the Paknajol area, Bhotu Pande undertook a comprehensive initiative, involving the construction of Sorakhutte Pati, the establishment of a Dharmashala, the running of Sadawarta, making a stone waterspout, the construction of Laxmishor Mahadev Temple, and the formation of a Guthi. His contributions extended to the Pashupatinath temple area, where he played a pivotal role in establishing various religious and social Guthis. (Tandon, 2020)

Notably, Bhotu Pande initiated the Saptami Shraddha Guthi, assigned to fulfilling the death rituals of Rana Bahadur Shah & Queen Raj Rajesori. Following the passing of King Rana Bahadur Shah and Queen Raj Rajesori, he honored their memory by installing their golden statues in front of the southern gate of the Pashupatinath temple and establishing a Guthi for the maintenance of these statues. (Bajracharya & Shrestha, 1980) Furthermore, Bhotu Pande's impact in the Pashupatinath temple area encompassed the construction of several Sattal, as well as the starting of Badar Guthi and Gaai Guthi. His dedication extended to the renovation of the Dharmasheela on the premises of the Pashupatinath temple, contributing to the preservation of the temple's sacred infrastructure.

In addition to his religious and social endeavors, Bhotu Pande engaged in the reconstruction of the Bishnumati Bridge, crucial for connecting Naradevi with Swayambhunath. He continued his commitment by placing the Manamaiju Guthi, highlighting a holistic approach to performing cultural endeavors in the social, cultural, religious, and infrastructural sectors across various parts of Nepal. (Nepal, 1990, pp. 3-9)

This research meticulously examined the cultural initiatives undertaken by Bhotu Pande in the Cultural sectors, shedding light on his significant contributions. It delves into the present conditions of these initiatives, scrutinizing how they are currently handled, managed, and sustained. Through a comprehensive analysis, the research aims to provide insights into the ongoing status and preservation efforts associated with the cultural and religious legacies established by Bhotu Pande, thereby contributing to a nuanced understanding of their contemporary relevance and impact.

1.2 Statement of Problem

Bhotu Pande was one of the significant figures in Nepalese history, but very few historians have written on his life, his rise into the Nepalese politics and administration, and contributions to Nepalese history. Bhotu Pande made significant contributions to the Nepalese military, politics, administration, religion, and society. A countable number of writers have been vexed writing about Bhotu Pande and his life. However, not much has been studied about what were his Cultural Contributions. Ganga Hada had written a book about Bhotu Pande and details about his works but it's been more than a couple of decades and no writer has tried to assess the present condition of the inscriptions that he installed, monuments that he made, and Guthis that he placed. Therefore, this research provides insights into these aspects of Bhotu Pande. It is specifically focused on throwing some light on the life of Bhotu Pande, his rise into Nepalese politics, his Cultural Contributions, and a brief assessment of the present condition of those contributions made by him.

The major problems of the study are:

1. Detailed study about the rise of Bhotu Pande in Nepalese politics and administration is lacking
2. Systematic and detailed illustration of the Cultural Contributions of Bhotu Pande is not well documented
3. There has not been proper assessment of the present conditions of the Cultural Contributions of Bhotu Pande.

1.3 Research Objectives

The objective of this research has been listed below:

1. To explore the personality of Bhotu Pande and his rise into Nepalese Politics & administration.
2. To systematically illustrate the cultural contributions of Bhotu Pande
3. To assess the present condition of the cultural contributions of Bhotu Pande

1.4 Review of Literature

The researcher has studied significant amount of books, journals, articles and website articles to research about Bhotu Pande, his life and his rise into Nepalese politics and administration. Similarly, upon further study of these literatures his contributions towards several sectors of the society were uncovered.

D. R. Regmi (1961), in his book *Modern Nepal*, mentions that the Kapardars were tasked with overseeing both attire and the kitchen for the Royals (p. 19). Quoting to Kirkpatrick, he further mentions the Kapardar held responsibility for managing the wardrobe, jewels, and other possessions of the King and the royal household, as well as conducting audits of their accounts (p. 281). It also provides the English translation of the duties and responsibilities of Kapardar Bhotu Pande as assigned by King Grivan Yuddha Bikram Shah. Thus, this book helps us to know in detail about the duties of Kapardar Bhotu Pande, but misses out in providing details about his role as a Kaji, his participation in wars, etc. Thus, this research has worked on to put forward all the details that is missing in this book.

In *Triratna Saundaryagatha*, Pandit Sundarananda Banda (1962) has published a letter in the original version written by Rana Bahadur Shah to Kaji Jagajit Pande, Sardar Amar Singh Thapa, & Captain Golyan Khawas. (pp. 277-281). This letter gives us an idea about the political situation of that time; how Nepal was dealing with various enemies and various battels, who were sent as the peace envoy to meet the Chinese troops and it mentions how the Chinese captured Bhotu Pande. Banda, also provides the allocation of fund made by Bhotu Pande in order to guild the mask of Sweta Bhairava. This book provides further information about his participation in the Nepal China war as a peace envoy, but does not mention how he became a Kapardar, and what were his duties and responsibilities. In addition, it has not provided the details about

what contributions did he make after and before being a Kapardar. Thus, this research will fill that gap.

In Mahesh Chandra Regmi's (1970), *Regmi Research Series*, there are mentions of Bhotu Pande on several occasions. In volume 2, Regmi presents the translation of one of the letters written by King Rana Bahadur Shah to Kaji Jagajit Pande, Sardar Ambar Singh Thapa & Captain Golyan Khawas. The letter gives us the idea that the King had Bhotu Pande as a Peace envoy to meet General Tung Thang in China along with Ranajit Pande, Narsingh Taksari, Ram Das Panta, and Balbhadra Khawas during the China-Nepal war. After the peace, talks between the two countries did not go as planned in Dhaibung. They sent Ranajit Pande and Bala Bhadra Khawas back to Kathmandu. However, Bhotu Pande was held there by the Chinese Troops (pp. 177-186). Nevertheless, the letter does not provide other details about apart from being a Peace Envoy what was the role of Bhotu Pande and how did he escape from the Chinese Troops, all these details cannot be known with this letter. Thus, this research helps to fill those gaps.

In the eleventh volume of the *Regmi Research Series*, Baburam Acharya (1979) mentions about the presence of bearded statue of Bhotu Pande in the Pashupatinath temple premises. He also mentions Bhotu Pande being a Chhetri whereas his ancestor Ganesh Pande being of Brahmin Caste. Further below in this article, he points out there is some blunder in the genealogy inscribed in the stone inscription installed by Bhotu Pande. As per Acharya, Bhotu Pande must have missed two generations between Bishwadatta and Ganesh Pande (pp. 43-44). From this article, we get enlightened about Bhotu Pande's family having marital ties with the families of Bhimsen Thapa. He also provide some hints about the division among the Pande clan as Gora and Kala Pande. Though this article provides few information about Bhotu Pande's personal and family life, it lacks details about his professional life and his Cultural Contributions. Hence, this research has filled those gaps.

Gyan Mani Nepal (1990) in his article titled "*Kapardar Bhotu Pande*", published in *Ancient Nepal* gives a brief idea about the duties and responsibilities of a Kapardar and in the end provides the genealogy of Bhotu Pande (pp. 3-9). As Bhotu Pande has done a lot of significant Cultural Contributions and it is not possible to

provide wholesome details about the works done by Bhotu Pande in a single article. Thus, this research worked on to serve the details lacking in this article.

M.C. Regmi (1995), in his book "*King and the Political Leaders of the Gorkha Empire 1768-1814*", quoting Kirkpatrick, writes, it is noted that during the Shah regime, the societal structure comprised six prominent positions: Chautariya, Kaji, Sardar, Khardar, Kapardar, and Khajanchi, who were the key administrators of the government (pp. 40-41). Regmi, highlights that the management of Sera lands and royal cattle farms fell under the purview of a royal household official known as the Kapardar (p. 23). However, other details regarding the duties and responsibilities assigned to the Kapardar of that time is missing in his book. In addition, details about other administrative and military position administered by Bhotu Pande is missing. Thus, this research has worked to connect the missing link.

Tandon & Michaels (1996), in their book "*Pashupatiksetra: A Historical Inventory*," supports this assertion by enlisting the bearded saint-like statue alongside Kulananda Jha, as Bhotu Pande (p. 375). They also have mentioned about maize distributed to monkeys by the Saptami Shraddha Guthi placed by Bhotu Pande in their book but details about other Guthis and other cultural endeavors are missing. Hence, this research has worked on to provide all the necessary details that has been lacking

Gyan Mani Nepal (1998) in his book "*Nepal Nirupan*", has presented Bhotu Pande as a religiously devoted personality. His idea to point out Bhotu Pande as a pious character is undeniable as most of the works done by Bhotu Pande have explicit or subtle religious motives. Moreover, even from his heart he was a kind and pious person, we know it from the various pious Cultural Contributions done by him. Nepal provides surficial information about the life and genealogy of Bhotu Pande but it lacks details about the cultural endeavors of Bhotu Pande (pp. 276-281). Thus, this research fills the gaps left out by Gyan Mani Nepal.

Ganga Karmacharya (Hada) in her book *Nepalko Itihasma Kapardar Bhotu Pande* (2000) has made a significant effort to give illustrative insights of the Pande clan. Starting from Ganesh Pande she provides a detailed insight about the ancestors of Bhotu Pande and also mentions about few of his descendants. She has also provided illustrative details of the religious and socio-cultural Cultural Contributions of Bhotu Pande in and outside of the valley. Along with the illustrative details about Bhotu

Pande, she has also placed pictures of some of the literary-historical documents, Laal Mohor associated with Bhotu Pande. The inscriptions, related to Bhotu Pande and other associative Lal Mohar and other historical sources were also discussed in her book and were of great aid to this research (Karmacharya Hada, 2000). Nevertheless, as the book was written more than 2 decades ago, thus the present status of the cultural contributions of Bhotu Pande is unknown. Thus, this research will help to provide the updates on the present condition of the cultural contributions of Bhotu Pande. and cover the areas that were missed by the writer.

In his book "Thapa Politics in Nepal: With Special Reference to Bhim Sen Thapa, 1806-1839," K.L. Pradhan (2012), quoting Hamilton, mentions the composition of the Nepali administration during that period. According to him, there was one Chautariya, four Kajis, four Sirdar, two Subedar, one Kapardar, and one Khajanchi. Regarding their roles, Pradhan elaborates that the Kapardar held the responsibility of overseeing the royal household. (p. 90). Though these books mention about various administrative positions during Shah Period and mention the roles and duties of Kapardar, it does not answer to the question what did he do as a Kaji and what other things did he do during his reign. Thus, this research help to answer the gaps that were left out.

Rishi Kumar Pande Chhetri (2016), in his book provides a genealogy chart of Bhotu Pande which helps to clear the doubt who actually is Bishwadatta Pande mentioned by Baburam Acharya (1979) in his article. He clears the confusion about Bishwadatta and Bishnu Pande being the same personality (pp. 73-75). He also briefs about the cultural contributions made by Bhotu Pande. However, he does not provide the detail information about his contributions and his professional life. Thus, this research has added the missing links of Bhotu Pande's life.

In his book "*Itihaaska Thap Pristhaharu*", Govinda Tandon (2020), quotes Bhotu Pande as a social worker and provides surficial information about his character. He further goes on to provide the details of the work assigned to Kapardar Bhotu Pande by King Grivan Yuddha Bikram Shah, which was mentioned by Yogi Naraharinath in his book. (pp. 228-234) He also provides brief listings of the Cultural Contributions done by Bhotu Pande. However, this book does not illustrate in detail about the Cultural

Contributions of Bhotu Pande and his role as Kaji. Thus, the researcher has worked on to fill this void.

In "*Pashupati Kshetra Ka Sanskritik Sampada (Murta Amurta)*," Sandhya Khanal and Nirmala Pokhrel (2020) express skepticism & uncertainty about the bearded saint-like statue is actually Bhotu Pande or not, and append a question mark to the name of Bhotu Pande (p. 70). They further go on to explain the placement of Dharmasheela and statues of royals by Bhotu Pande. This book provides date when Bhotu Pande had placed the statue of royals including King Prithivi Narayan Shah. The book sums up the tangible and intangible heritages of Pashupatinath Temple area but there are still some gaps regarding Gaai Guthi and other inscriptions of Bhotu Pande found in Pashupatinath area. Thus, this research has addressed those issues.

After reviewing all these literatures about Bhotu Pande and his Cultural contributions, researcher couldn't find the biography of Bhotu Pande, his rise into Nepalese politics and history, as well as his cultural contributions to the society not beings studied enough and in a systematic manner. Similarly, the information about his contributions were published few decades ago and currently there has not been any work on the assessment of his cultural contributions.

1.5 Rationale

Despite the political, administrative, cultural, and religious contributions made by Bhotu Pande very few people know about him and his contributions. Thus, the researcher has shed light on the personal life and family background of Bhotu Pande, his achievements, his contributions to the Nepalese history, and his Cultural Contributions in the sector of society, culture, and religion. This research uncovered the personality of Bhotu Pande and his rise in Nepalese politics. Thus, this study sprinkled some limelight on the unsung historical personality Bhotu Pande who made a significant contribution and a special position in Nepalese history.

The research evaluated the present status of the religious and cultural contributions of Bhotu Pande. Thus, this research will be of great help to future researchers to conduct comparative studies. The researcher has provided the details on contributions made by Bhotu Pande, in Kathmandu. Thus, readers can use this research to get detailed insight into Bhotu Pande's contribution to the Kathmandu Valley.

1.6 Delimitation of the Study

Bhotu Pande had made significant religious and cultural contributions in and outside of Kathmandu. However, the researcher will only provide surficial information about Bhotu Pande's contributions that are located outside the valley and fully focus on the cultural and religious contributions located within the valley. Thus, future researcher can conduct their research in Tulasyahi, Janakpur. Similarly, there are many inscriptions inscribed on the metal utensils and metal objects in Gorkha Durbar, these inscriptions are from the time when Bhotu Pande was Kapardar. Some of the objects have been mentioned below in this research, but in the future, research can be conducted focusing on these inscriptions. Some of his Cultural Contributions can be found even in the Nuwakot area.

1.7 Methodology of the Study

1.7.1 Description of the Study Site

Bhotu Pande's noteworthy contributions extend not only within the boundaries of Kathmandu but also to the lowland area of Nepal, the Janakpur area (Mahottari district). However, due to time constraints, this research will focus on providing surface-level details about Bhotu Pande's contributions to Janakpur, dedicating a comprehensive effort to exploring his cultural and religious impacts within the Kathmandu Valley.

Acknowledging the vastness of Kathmandu as a city, the scope of this research was narrowed to the Kathmandu Metropolitan City within the Bagmati province. To enhance precision, attention will be concentrated on specific wards, notably Ward 8, Ward 16, Ward 18, and others. These wards encompass significant areas like Pashupatinath temple, Naradevi temple, Paknajol, etc. The research delved into Bhotu Pande's cultural and religious contributions within these selected localities, offering a more focused and detailed analysis within the broader context of the Kathmandu Metropolitan City.

1.7.2 Research Design

This study followed the exploratory approach to produce a qualitative report. Descriptive facts and details were used to answer the research questions. This research is descriptive. The researcher used purposive and snowball sampling techniques for the collection of necessary data. The researcher used both primary and secondary sources as the source of information.

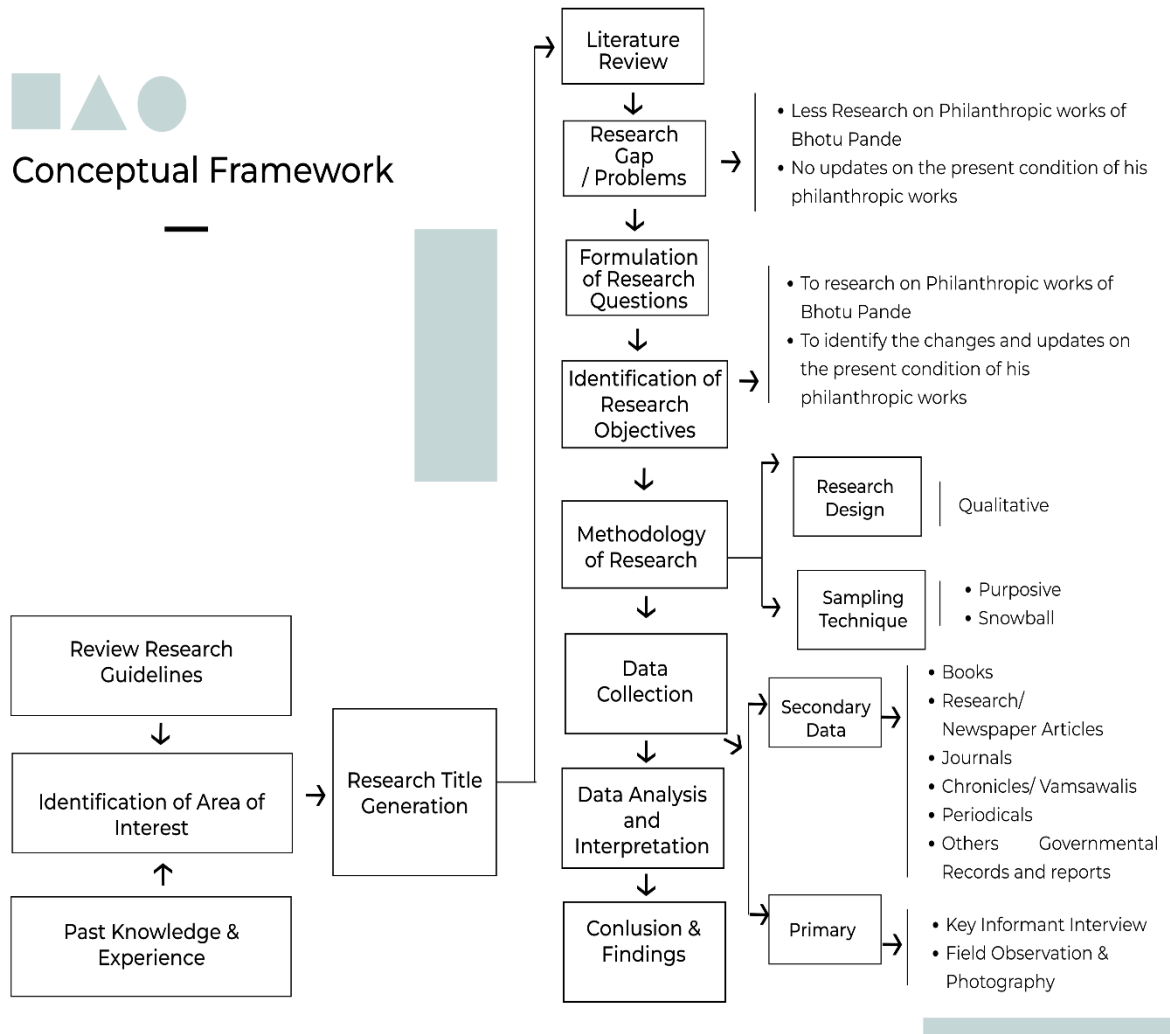


Figure 1: Diagram depicting Conceptual Framework

1.7.3 Primary Sources

a) Interview

Interview was conducted with the selected personalities within the community or in other words, KII was organized with the stakeholders responsible for the continuation, development, and management of the contributions left by Bhotu Pande. In total twenty one persons were interviewed to collect necessary data and information, out of which, six of them were from Pande clan, six of them were local residents, three of them were preists, two of them were pilgrims, four of them belonged The responses are energetic individuals who hold positions as temple priests, public servants, etc. For the interview, a semi-structured questionnaire similar to the one in the annex was employed. With the interviewee's consent, the interview's audio and a few pictures were also captured.

b) Oral History

One of the finest methods to use in this research is storytelling because myths, legends, and hearsay form the basis of the majority of cultural and religious traditions. The community members' oral histories, regarding the man himself, Bhotu Pande, and the contributions he made were also documented.

c) Field Observation, Photographs and Videos

It is essential to grasp the context and engage with participants through field investigation or observation. Subtle shifts in hand gestures, voice pitch, facial expressions, and other auditory cues provide valuable insights into social and cultural nuances. Similarly, assessing the current state of the physical structures left by Bhotu Pande for religious, cultural, and societal purposes was only feasible through direct on-site observation by the researcher. Observation of the physical infrastructures, ponds, pati, waterspout, temples, rituals, festivals, dances, idols, statues, inscriptions etc. were thoroughly observed and primary datas were collected.

Photographs and videos are supportive tools during field observation and interviews. It presents the actual frame in front of the reader. The things researchers' eyes might have missed while on the field might be captured in Photographs and videos. Similarly, in the type of observational research photographs and videos will help people to describe the situation and things that cannot be described in words. In this research,

photographs and videos of the physical infrastructures, cultural rituals, interviewed personalities, historical documents, governmental records, etc. were recorded. Researcher participated in the Naradevi Jatra and Bara Barse Naradevi Naach, and took photos and videos of the events.

d) Archival Records

Laal Mohar, Lagat, etc were collected from Governmental offices like Guthi Sansthan, and Guthi Goswara, which were very helpful during the research to provide necessary data.

e) Archaeological Sources

Inscription placed by Bhotu Pande during different timespan were studied during field observation and necessary information and datas were collected.

1.7.4 Secondary Sources

a) Journals, Articles & Periodicals

Several journal articles were reviewed, and were used as reference for the research to collect necessary data. Some of the studied journals and periodicals were, Ancient Nepal, Regmi Research Series, Purnima, Voice of Culture, etc.

b) Books

Books are very trustworthy and reliable source to obtain necessary data. Books written by national and international writers were used as reference to collect necessary data.

c) Research papers

Research Papers from national and international writers and organizations were referred to collect necessary data. Research reports from UNESCO, and other organization as well as various scholars were a useful source for data collection.

CHAPTER TWO

BHOTU PANDE AND HIS RISE INTO NEPALESE POLITICS

2.1 Family Background of Pande:

To know about Bhotu Pande, one must know about his origin and ancestry/lineage. Pande was one of the six influential caste groups that helped King Drabya Shah during his ascension to the throne of the Gorkha Kingdom. (Six Influential caste groups: “*Chha Thar Ghar*”- Pande, Arjyal (Pandit), Bohora, Khanal, Panta, Rana Magar) (Karmacharya Hada, 2000, p. 5). Their contribution during the unification campaign was unmatched by the other caste groups. Pande's family were among the most trusted courtiers by the Shah rulers.

The bonding of Pandes and Shahs' was long before the introduction of Prithvi Narayan Shah into Nepalese politics. As per various historical records, Pandes' had been helping Shah Rulers since the time of King Drabya Shah by working in various positions like Kaji, Sardar, Kapardar, etc.

Pandes' belong to the Upamanyu Gotra. Pande family follow Hinduism and even in Hinduism, they are especially the followers of Shaivite and Shakta cult, though they are seen worshipping Vishnu, Ganesh, etc. Their adherence to the Shakta Cult involves the worship of the goddess through various sacrificial rituals, in Naradevi temple, Manamaiju temple, etc. Every 12 years, Pande families of Upamanyu Gotra gather in Bhusundi of Gorkha for the Kul Puja/ Diwali Puja (worship of Tutelary/Clan deity). Ganesh Pande has been accredited to have brought the Tutelary deity of the Pande clan to Bhusundi of Gorkha from Kumaun-Palpa. (Karmacharya Hada, 2000, p. 11). The area is currently known as Khoplang.

According to Nara Bahadur Pande, Still, every 12 years the Pande clan gathers in Khoplang to celebrate Diwali/Kul Puja. During this Puja around 1400, he-goat is sacrificed. All the 1400+ he-goat is cut down by a single person, and he pulls the sword/knife on these sacrificial offering has to do it by kneeling on the ground. He cannot cut the goats by standing on his feet rather being on his knees. The Panchayan god worshipped during this Diwali/Kul puja are buried in the ground for the next 12

years after the completion of puja and is unearthed after 12 years during the same event. (Personal conversation, 2024 April 7).

Some of the significant personalities from Pande Clan are listed below:

2.1.1 Ganesh Pande

Ganesh Pande, recognized as the inaugural figure of the Pande clan, was born in Palpa around B.S. 1596. He belonged to the Pande (Brahmin) clan and married a Brahmin girl. In B.S. 1614, Ganesh Pande entered into matrimony with the daughter of Hari Siddhi Sapkota, a frequent visitor to the Lamjung kingdom closely associated with King Yashobrahma Shah (father of King Drabya Shah). (Karmacharya Hada, 2000, p. 3). Eventually migrating to Chhoprak Gorkha around B.S. 1616. Subsequently, he married a girl from the Panta caste in Lamjung, which helped in establishing a connection with Drabya Shah during his visits to Lamjung due to his frequent travel to Lamjung after his marriage (Karmacharya Hada, 2000, p. 2).

Later in the final part of his life, he married a Chhetri woman, and from this union, he had a son named Bishwadatta Pande, born around B.S. 1650 (Karmacharya Hada, 2000, p. 6). The Bishnumati Inscription of Bhotu Pande only acknowledges Bishnu Pande as Ganesh Pande's son, omitting to mention Bishwadatta Pande (Bajracharya & Shrestha, 1980, p. 483) indicating the existence of at least two branches of the Pande family — one descending from Bishnu Pande and the other from Bishwadatta Pande. Nevertheless, the genealogy given by Rishi Kumar Pande, one of the descendants of Kapardar Bhotu Pande, clearly mentions Sardar Bishwadatta Pande Chhetri and Bishnu Pande Chhetri being the same person. (Pande Chhetri, 2016)

Ganesh Pande, originally affiliated with the troops of King Mani Mukunda Sen of Palpa, emerged as one of the key figures in the establishment of King Drabya Shah on the Gorkha throne. Together with fellow Brahmin Narayan Arjyal (Astrologer by profession), Ganesh Pande aspired to serve a Hindu monarch from the Chhetri caste, citing dissatisfaction with the perceived injustice and unethical conduct from Magar & Khadka Kings (Matwali Caste). (Regmi M. C., 1995, pp. 36-37). Thus, additionally, alongside Ganesh Pande and Pandit Narayan Arjyal, four other individuals played instrumental roles in facilitating King Drabya Shah's ascension to the Gorkha Kingdom throne: Bhagirath Panta, Sarveshwor Khanal, Keshav Bohora, and Ganga Ram Rana. Therefore, in B.S. 1616, the troops led by Drabya Shah attacked the Gorkha palace and

Drabya Shah killed the Khadka King with a sword and ascended to the throne. Drabya Shah's associates; all of the “Chha Thar Ghar” hailed from Gorkha and possessed intimate knowledge of the region, including its intricacies and nuances. Subsequently, these six caste groups, collectively known as "Chha Thar Ghar," and their progeny received special privileges from the royal authorities as a token of appreciation for their unwavering loyalty and assistance in securing Drabya Shah's accession to the throne. This significant role led to his subsequent appointment as a minister in the Royal Court. Serving as the Chief Minister for Drabya Shah, the first Shah King of Gorkha, Ganesh Pande and Bhagirath Pant, who served as a Minister and General respectively to Drabya Shah, participated in the battles that established Gorkha as an independent kingdom in the 16th century (Whelpton, 1987, p. 42).

In B.S. 1633 under the order of the then King Ram Shah, Ganesh Pande was sent to the war as the commander of the Gorkhali troops, against the battle with the Ghale rulers of Salyan. Ganesh Pande met his demise as the troops retreated and he was surrounded and killed by the Ghales (Karmacharya Hada, 2000, p. 6)

Before his martyrdom, Ganesh Pande is credited with creating opportunities for his descendants in the realms of administration and the military in Nepalese politics. His legacy is honored by his descendants for his valiant effort in paving the way for them into the royal court, military units, and administrative roles during the Shah reign. Most of the descendants of Ganesh Pande were high-ranking military personnel during the Shah regime.

2.1.2 Kaji Kalu Pande

Kaji Kalu Pande, the son of Bhimraj Pande, emerged as a prominent and revered figure among the Pande clans in the modern era. His effort & bravery in various battles for the Gorkhali troops, especially in the pivotal battle with the Kirtipur, where he fought valiantly and lost his life, remains etched in memory, particularly during the discussions about King PN Shah's unification campaign.

His actual name was Bansidhar Pande but due to his darker complexion, he was affectionately called Kalu, and King PN Shah fondly addressed him as Kale. Kalu Pande, displaying foresight, obtained written permission from King PN Shah, ensuring that he and his descendants would retain the Kaji post (Karmacharya Hada, 2000, p. 9). Following the footsteps of his ancestor Ganesh Pande, who served as Kaji during King

Drabya Shah's reign, Kalu Pande became the first to hold the Kaji position within the Pande family after Ganesh Pande.

Kalu Pande was not only a fierce warrior but also was equally good at administrative work. He showed his administrative skills when King Prithvi Narayan Shah went to Benaras. He efficiently worked with Queen Chandraprabha, Courtiers Rana Rudra Shah, and Mohoddma Kriti Shah during the absence of King Prithvi Narayan Shah (Acharya, 1979, p. 44). However, Bhasa Vamsawali mentions he had accompanied King Prithivi Narayan Shah to Benaras. His stay in the Kingdom and his administrative skills led Queen Chandraprabha to support Kalu Pande's appointment as Kaji, although King Prithvi Narayan Shah wanted to appoint Biraj Bakheta in the post of Kaji.

One of his key responsibilities was negotiating a treaty with Lamjung. Kalu Pande actively participated in the initial stages of PN Shah's unification campaign, contributing significantly to the annexation of territories such as Nuwakot, Belkot, Naldum, Mahadev Pokhari, Lamidanda, and more into the Kingdom of Gorkha. Leading the Gorkhali troops, he achieved victories in battles at Nuwakot, Belkot, Naldum, Mahadev Pokhari, and Sirhanchok. His ultimate act of bravery came in the Battle of Kirtipur in the year 1814 BS, where he fought courageously and lost his life (Karmacharya Hada, 2000, pp. 10-12).

Gora Pande & Kala Pande

Kalu Pande's enduring contributions to the unification campaign have earned him a place of honor in Nepalese history, being remembered as the most significant and influential Kaji of modern Nepal.

Following his demise, during the time of Mathwar Singh Thapa, a state of animosity, or discord, arose between the Pande and Thapa families, leading to discrimination and segregation within the Pande family. Notably, the descendants of Kalu Pande were referred to as Kala Pande, regardless of their fair complexion, while the descendants of Tularam Pande were known as Gora Pande (Karmacharya Hada, 2000, p. 13).

Tularam Pande cousin brother of Kalu Pande also played a vital role in supporting Bhimsen Thapa to rise into the powerful position of Nepalese Politics. Even

prior to Bhimsen Thapa gaining prominence in Nepalese politics, the sister of Birkeshar Pande (Birkeshar Pande was the grandson of Tularam Pande and son of Ranajit Pande) had already married his brother, Nain Singh Thapa. Thus, descendants of Tularam had a matrimonial as well as friendly relationship with the Thapa family (Whelpton, 1987). Whelpton, further mentions there was a rift even among the families of Gora Pande and Kala Pande. According to Deepak Kaji Pande, there is no such rift between Gora and Kala Pande at the present days. They treat all the Pandes as the descendants of Ganesh Pande and there are no Gora no Kala Pande (Personal Conversation, 2024 April 7).

2.1.3 Kaji Tularam Pande

Tularam Pande, the cousin brother of Kaji Kalu Pande, is mentioned in the genealogy outlined in the Bishnumati Inscription of Bhotu Pande as the son of Bishnudas Pande. Described as a deeply devout and religious personality with notable valor in warfare, Tularam Pande emerges as a figure of multifaceted qualities in historical accounts. (Bajracharya & Shrestha, 1980, p. 483)

The information from the Bishnumati Inscription of Bhotu Pande reveals that Tularam Pande, the cousin brother of Kaji Kalu Pande, was married to a woman named Saraswati. The inscription goes on to detail that Tularam and Saraswati had four sons from their marital union: Jagajit Pande, Ranajit Pande, Brajwasi Pande, and Bhotu Pande (Bajracharya & Shrestha, 1980, p. 483). This comprehensive genealogy not only sheds light on the family structure of Tularam Pande but also emphasizes his notable qualities, including prowess on the battlefield, as well as his devotion and religious inclinations. It provides valuable insights into the multifaceted nature of Tularam Pande's life and contributions.

In the pursuit of capturing the Kathmandu Valley, it became imperative to secure the key economic entry and exit points of the valley. Tularam Pande played a strategic role in convincing the inhabitants of Chitlang, Tistung, and Palung, recognizing the significance of gaining their support in the larger campaign. Tularam Pande was not so popular as a fierce warrior but rather a very cunning and proficient diplomat. His work as a great diplomat can be known from his act of annexing the Dolakha Kingdom into the Gorkha state without any warfare. He was very good at convincing people with his words (Bajracharya & Shrestha, 2002, p. 44). On his commandership, he helped King Prithvi Narayan Shah capture the Dahachok fort in

B.S. 1811. During the unification campaign, he also worked as a spy for King Prithvi Narayan Shah and was detained by King Jaya Prakash Malla in Kathmandu. Two of his associates were beheaded while he was lucky enough to flee back to Nuwakot to his King Prithvi Narayan Shah (Acharya, 1972, p. 145).

Tragically, his efforts culminated in his demise near the Taleju Temple in Kathmandu. In 1825 B.S, he fell victim to an ambush set by the Kathmandu army, intended to thwart the advancing Gorkhali forces from entering the Kathmandu Valley. (Banda, 1962, p. 130). Gorkhali army got victory over Kathmandu when King Jaya Prakash Malla, the king of Kantipur, fled to Patan for asylum having laid an Ambush to block Gorkhali troops from entering Kathmandu. Tularam Pande's sacrifice underscores the challenges faced during this crucial period in the historical military campaigns for territorial control.

2.2 Early Life of Bhotu Pande

Bhotu Pande was born in B.S. 1820 as the youngest son of Kaji Tularam Pande and Saraswoti Pande. According to Deepak Kaji Pande, Bhotu Pande in his earlier days was known as Shatrubhanjan Pande. However, later got the name Bhotu when he went to the Bhot (Tibet) war and made a peace treaty with the Bhot (Tibet). Since then people know him more as Bhotu Pande than Shatrubhanjan Pande. (Personal Conversation, 2024 April 7). In the stone panel inscription installed by Bhotu Pande along with his brothers, Jagajit Pande and Ranajit Pande, he has been summoned as Shatrubhanjan Pande. (Bajracharya & Shrestha, 1980, pp. 131-132). According to his Bishnumati Inscription of B.S 1867, he had three brothers; Jagajit Pande, Ranajit Pande, and Brajwasi Pande (Bajracharya & Shrestha, 1980, p. 485).

This inscription mentions that Bhotu Pande, as the youngest son of Kaji Tularam Pande, stands out as a figure worthy of praise and admiration, esteemed by the nobility. His fame resonates throughout the entire earth, and his virtuous character is symbolized by the purification of his body with the dust from the feet of Brahmins. Bhotu Pande is portrayed as someone who has ritually bathed in sacred lakes, ponds, and rivers, engaged in significant Yajnas (religious ceremonies), and made substantial charitable contributions. Moreover, his exceptional service and devotion to his parents are highlighted, further adding to his noble qualities. The description of Bhotu Pande paints

a picture of a distinguished individual celebrated for his spiritual and cultural endeavors (Bajracharya & Shrestha, 1980).

Family of Bhotu Pande:

Bhotu Pande had two wives, Annapurna Pande and Yashodha Pande. From these two marriages, he had three sons. Two sons, Balabhanjan and Gajadal Pande, were born to Annapurna. Additionally, from Yashodha, he had a son named Garuddhwaj Pande (Bajracharya & Shrestha, 1980).

Statue of Bhotu Pande

Bhotu Pande is commemorated with several statues strategically positioned at significant landmarks. One of these bearded statues is situated in the southern section of the Pashupatinath temple, positioned to the left of Kulananda Jha, Sankhadhar Sakhwa, and various other esteemed figures. Noteworthy personalities accompanying Bhotu Pande include Kulananda Jha and his spouse, Devidas and his spouse, Balabhadra Kunwar and his four wives, as well as Sankhadhar Sakhwa. Tandon (1996) provides detailed information in his book, "*Pashupatiksetrako Sanskritik Adhyayana*," specifying that the statue of Bhotu Pande was installed on the auspicious date of B.S. 1833 Ashwin Shukla Trayodashi (p. 375).

The other brass metal statue of Bhotu Pande is placed in Dhhya Chhen of Naradevi Ajima. Dhhya Chhen of Naradevi Ajima. This idol is taken out of Dhhya Chhen along with other deities during the Naradevi Jatra and Barha Barse Naach. His idol is placed in a small palanquin and carried at the end of the line during the Jatra & Naradevi Naach, along with the Naradevi Naach Ganas (Ngatabhulu Ajima Dance troupe) (See Fig. 15). Bhotu Pande is seen in Anjali Mudra (Namaskara Mudra) and in Vajrasana Mudra (kneeling posture with both his knees going backward). (See Fig. 7)

The other life-size stone statue of Bhotu Pande with his wife can be seen in the courtyard of Dharmashala made by him in Paknajol, behind Sorakhutte Pati. Bhotu Pande is seen in Anjali Mudra (Namaskara Mudra) and in Bhakti Mudra (kneeling posture like of Hanuman and Garuda. His left knee is bent backward and right knee upfront). While his wife is seen in Anjali Mudra and sitting posture or asana almost similar to the Raja Lila Asana or Lila Asana or Maharaja Lila Asana (right leg in Padmasana posture and left with knee bend upwards) (See Fig. 9).

The statue of Bhotu Pande made up of Dhalot metal lies inside the Naradevi temple on the southern side. The statue is in a seated posture facing north. One hand near to his chest making some hand gestures, while other hand lies near his knee. The statue is about 2 feet big. This statue has been placed inside a decorated iron mesh. The statue lies to the left of the idols of Kumari Maju and Chandeshori.

Similarly, in her book Karmacharya Hada mentions of stone statue of Bhotu Pande in Tulasyahi, Mahottari outside the temple of Swami Narayana.

2.3 His Rise into Nepalese Politics and Administration

To understand the ascent of Bhotu Pande in Nepalese politics, it is essential to provide a brief history of his background and shed light on the rise of the Pande clan.

The Pande clan has a historical significance in Nepal, tracing its roots to the medieval era. The Pande belonged to the Brahmin caste group, a high-caste Hindu group traditionally associated with priestly and administrative roles. Over time, the Pande clan gained prominence and influence in the political landscape of Nepal. They played key roles in the administration and court of various rulers.

In the historical context, the Pande were known for their administrative acumen and loyalty to the ruling powers. They often held significant positions in the government, serving as ministers, advisors, and administrators. The rise of the Pande clan was characterized by their ability to navigate the complex political dynamics of Nepal and maintain close ties with the ruling authorities.

Bhotu Pande's emergence in Nepalese politics needs to be viewed within the context of this historical legacy. His rise likely involved a combination of family background, political astuteness, and strategic alliances within the political landscape of Nepal. Understanding the historical prominence of the Pande clan provides a foundation for justifying how Bhotu Pande, as a representative of this influential lineage, became a notable figure in Nepalese politics.

His linkage with Chha Thar Ghar was a significant factor in his introduction to the royal palace. The introduction of Chha Thar Ghar during the time of Drabya Shah, and Pande families' significance to the Shah Kings has been discussed above in this chapter. The descendants of Ganesh Pande were thus able to hold significant positions

during the Shah regime, which continued until the Rana regime, though it became limited due to the influence of Rana rulers.

2.3.1 Performing the Funeral Rites of Pratap Singh Shah before becoming a Kaji

Prior to summon him as Kaji, his presence was already noted within the Royal palace, where he diligently performed significant tasks for the Royals. The demise of King Pratap Singh Shah occurred on Mangsir 6, B.S. 1834, after a prolonged illness related with blood and latter had suffered rheumatoid arthritis. In a letter from King Rana Bahadur Shah to his uncle Bahadur Shah and grandfather Dala Mardan Shah, Bhotu Pande is mentioned to be performing the funeral rites (Kaaj Kriya) of the King Pratap Singh Shah, alongside Naru Shah and Shiva Shah (Panta, 1968, pp. 37, 43). This indicates his close association with the royal families well before assuming the roles of Kaji and Kapardar.

2.3.2 Bhotu Pande as a Kaji

Kaji Swarup Karki was faithfully serving the Queen, earning her immense satisfaction from his work. However, one day, the Kaji made some mistakes, leading Chautaras Bahadur Shah and Dalamardan Shah to complain to the King, resulting in the imprisonment of Kaji Swarup Karki. Following the Queen's intervention, the Kaji was pardoned, and released from imprisonment. In response, Dalamardan Shah, the main instigator of the imprisonment of Swarup Karki, had his entire household and assets seized, and he, along with his family, was sent into exile. The property confiscated from Dalamardan Shah and his family was then given to Kajis Bhotu Pande and Jagatjit Pande. (Regmi D. R., 1961, p. 105)

2.3.3 His Involvement in Nepal - Tibet War:

a) As a Warrior

In May 1788, the Gorkhalis invaded Tibet with two wings of army; Damodar Pande and Ranajit Pande. Damodar Pande joined the troops a while later after returning from Digarche and until then Sardar Amar Singh Thapa was the leader of the troop, his troop members were Bhotu Pande, & Kirtiman Sinha this force attacked Kerung via Trishuli River. The troops led by Ranajit Pande had, Kaji Sri Krishna Shah, Captain Ram Shah, Captain Sri Harka Pande, and Sardar Partha Bhandari who attacked Kuti & Sikarjong via Bhote Koshi. Kuti was captured in B.S 1845, Ashad 10 & Kerung on

Shrawan 9. Later, Tibet violated a treaty with Nepal and Nepal attacked Digarche and captured Dhurin Kaji, Aitu Kaji, Sardar Chyaglochan, etc as a hostage. On 1792, March 8, China sent aid to the Tibetan troops under the commandership of Tung Thang. (Regmi, 1961, pp. 171-176)

b) As a Peace Envoy

As the Chinese were approaching the Nepalese border and entered Kerung on 17 Ashad, 1849 (6 July 1972), the King of Nepal wanted to make peace with the Chinese troops, thus Kaji Bhotu Pande and Narsingh Taksari were sent as emissaries to Kerung, with gifts, to contact Tung Thang. In the year 1849 B.S., Tung Thwang sent a letter & some gifts to the King, via Bhotu Pande & Taksari Narsingh Gurung. In return for the gifts sent by the Nepal side, Tung Thang also sent a gift along with the letter Citing Nepal Sanskritik Patrika, Regmi presents the list of various Chinese items sent by Tung Thwang, including a dark Violet colored coat (Bakkhu), China Bubhal Glass, etc. (Regmi, 1961, p. 209). In a letter from a Chinese commander dated 1972, Tung Thang spent some words of appreciation on Bhotu Pande and Narsingh for their effort in intercession, which led to the peace agreement between the two nations (Regmi, 1961, p. 190).

2.3.4 Bhotu Pande in the role of Kapardar

Kapardar was one of the important posts during the Shah regime. During the reign of His Majesty King Prithivi Narayan Shah, Kalu Khadka was awarded the position of a Kapardar. In his Dibya Upadesh, “Kalu Kabardar Ka Santanlai Kabardari Nachutaunu” (Basnyat, 1953, p. 20). After Kalu Khadka, his son Raghavsingh Khadka was seen as Kapardar until 1846.

From the year B.S. 1850, Bhotu Pande appears as Kapardar in every document and inscription during the reign of Rana Bahadur Shah and Grivan Yuddha Bir Bikram Shah. Bhotu Pande emerged as a highly dependable and trustworthy individual in the service of the Shah rulers. As a testament to his loyalty and merit, he secured the Kapardari post, traditionally held by the Khadka clan for two generations. His appointment to this position was not merely a concession but a result of his unwavering dedication to the royal families and his deserving qualifications. (Bajracharya & Shrestha, 1980, pp. 218-219)

Quoting Hamilton, Pradhan in his book, *“Thapa Politics in Nepal: With Special Reference to Bhim Sen Thapa, 1806-1839”* writes, that there were one Chautariya, four Kajis, four Sirdar, two Subedar, one Kapardar and one Khajanchi. Talking about the job description, he further adds that Kapardar was the chief of the royal household (he was entrusted with the royal household) (Pradhan, 2012, p. 90). Though Pradhan mentions there used to be one Kapardar at a time, in the inscription of B.S 1861 Magh, multiple names were mentioned as Kapardar; Sursi Rana, Bhotu Pande, Raaghausi Khadka, as the witness of the Dharmapatra made by King Girvan Yuddha Bikram Shah. This Copper Plate Inscription was done in favor of Princess Bilaskumari, the daughter of PN Shah (Bajracharya & Shrestha, 1980, pp. 390-393).

Quoting Kirkpatrick Mahesh Chandra Regmi in his book *“King and the Political Leaders of the Gorkha Empire”* mentions, that the social stratum during the Shah regime consisted of six high-ranking positions, namely Chautariya, Kaji, Sardar, Khardar, Kapardar, and Khajanchi, serving as the primary administrators of the government (Regmi, 1995, pp. 40-41). Kapardar oversaw the management of Sera lands and royal cattle farms. The Kapardar's responsibilities included distributing rice and other commodities gathered from sera lands to the royal kitchen, as well as providing provisions to slaves and other palace servants. Furthermore, the Kapardar was directed to utilize the proceeds from cash levies collected on sera lands, along with the sales revenue from rice straw, to acquire silver utensils for the royal table. (Regmi, 1995, p. 23)

Kapardar's were the in-charge responsible for the Royal robes and the kitchen. (Regmi, 1961, p. 19). Quoting Kirkpatrick, Kapardar, was in charge of the King & royal families' wardrobe, jewels, etc., & was also responsible for auditing the accounts of the royal families (Regmi, 1961, p. 281).

Khajanchi were the ones who were responsible for handling cash treasure & monetary wealth of the royal palace whereas Kapardar was in charge of handling the stores or warehouse of commodities (Nepal, 1998, p. 279).

Duties and Responsibilities of a Kapardar:

As mentioned in above paragraphs Kapardar had multidimensional works. He was assigned with diverse tasks. He had to deal with robes of royals to the account books, from the stores to the Kitchen. The duties and responsibilities of a Kapardar was clearly mentioned by King Grivan Yuddha Bikram Shah in a document of 1859 Baisakh.

The duties and Responsibilities of Kapardar can be known by studying the Sawal (Regulation) issued to Kapardar Bhotu Pande by the King Grivan Yuddha Bikram Shah. Yogi Naraharinath first published the original version of this Sawal in his book “*Itihas Prakash*”. (1964, p. 150). Govinda Tandon also published the regulation and duties of Bhotu Pande in his book “*Itihaska Thappristhaharu*”. (Tandon, 2020, pp. 229-231).

D.R. Regmi has published the English translation of the roles, regulations, and duties of a Kapardar in his book “*Modern Nepal: Rise and Growth in the Eighteenth Century*”:

Dated B.S. 1859 Jestha Sudi 1 Roj 7 the following 16 clause Sawal (Regulation) issued to Kappardar Bhotu Pande will sum up the various functions of this dignitary as then outlined:

- The Kappardar was to superintend on his authority the annual renewal of all the employees in Hitichok (Pajani) Kotbhandar, Cowshed, Gunpowder store, Sormahal, and collection of Sera for the entire country. He was to collect all the papers and documents of accounts at the end of the year and refer these to His Majesty for final clearance.
- In *case* of corruption in discharging the above-mentioned duties, the subordinate officers were to be fined thrice the amount misappropriated.
- Grains (Sera ko Anaj) to be accounted in Basantpur and distributed. Any amount to be disposed of from Hitichok was to be made over to it after careful scrutiny. The Kappardar had been empowered to increase or decrease in his discretion the quantity of rations allotted to the Ketis, Serala, and Gothala.
- On the demands of the menial employees of the palace (Ketaketi) and of the respectable, the Kappardar could give grains in a quantity within

Manapathi and Muri as he thought proper according to the status of the persons concerned. For excess, he was to apply to His Majesty, who would clear the account.

- For disposals done out of time on religious and similar purposes, the Kappardar was to provide grains through a reliable person whose name was to be noted in the account. His Majesty would grant clearance as well as remit the excess to the Rakamdar's monthly salary.
- The Ghiukhani of Sera and amounts realized out of the sales of straw should be spent to make silver utensils and these are to be shown to His Majesty before being sent to the general store.
- The Kappardar was to do pajani of the staff in the Barudkhan of Kathmandu and Noakot and look after the manufacture and production of the gunpowder. If any Kaji or Bharadar has occupied a Khet of Sera and Khwa of Khet, the Kappardar would not relinquish his hold until properly compensated.
- In Mahottari and Bara districts, the Pajani of the Mehtars of Sora mahal was to be done by him.
- All cattle sheds to be looked after by him, and he was to present to the palace he-buffaloes of an age above 3 years
- In Sera, an impartial examination of crops affected by flood, landslide, and other natural calamities should be conducted and remission of land revenue conceded to the Rakamdar.
- The Kappardar was to make payment of the revenue annually towards the wages and salaries of the Newa, Tamot, Lukarmi, Dhakarmi, Goli, and Tailor, and to employ them in the palace whenever their service were needed.
- He was also to do pajani of all the Damai, goldsmith, Kusalya, Lahetya, Thekarya, washermen, Chamara, supervise their work, and look after their interests in matters of caste.
- The Kappardar was to supervise the preparation of dresses for the palace and for troopers.
- He was to take charge of all the pieces of lead to be stored in the palace. The extraction was to be reported to the Kajis.

- The Kappardar's last duty was to arrange for the Chir (pieces of cloth)-for the Holi.

- (1961, pp. 283-285)

2.3.5 Bhotu Pande in the role of Maha Koshadhyakshya (Mukhya Khajanchi)

In a copper plate Inscription of Pashupatinath Bhandar B.S 1856, for the first time, Bhotu Pande is introduced as a Kapardar. The inscription placed by King Rana Bahadur Shah in the name of Queen Kantawati, mentions placing a Guthi for Mahasnan and Mahabali Puja. This inscription orders Mahasnan and Mahabali Puja to be carried out for 12 Purnimas and Adhik Mas Purnima. In addition, in this inscription, Mahakoshadhyakshya (Mukhya Khajanchi) Bhotu Pande has been mentioned along with other courtiers as a witness for the (Sankalpa) resolution made by King Rana Bahadur Shah and Queen Kantawati. In earlier inscriptions, he was mentioned as Kapardar (Bajracharya & Shrestha, 1980, pp. 275-276).

Rana Bahadur Shah, dedicating to the Queen Kantawati, commissioned the copper plate inscriptions, including those at Kalikasthan Gorkha, Changunarayansthan, Taleju Temple of Bhaktapur & Basantapur, Shantipur of Swayambhunath, and Dakshinkali Temple in Pharping. Positioned strategically in the most revered and influential pilgrimage sites, these inscriptions sought divine intervention for Kantawati's recovery from a prolonged illness caused by Bifar (Smallpox), a pandemic at that time that had no remedy or cure. All the above-mentioned inscriptions of B.S. 1856, were placed at these revered and cherished deity sites exclusively bestow Bhotu Pande with the title of Mahakoshadhyakshya, instead of Kapardar. Moreover, in the inscriptions of later dates again mentions Bhotu Pande as the Kapardar. Thus, Bhotu Pande never lost the position of Kapardar even when he was mentioned as Mahakoshadhyakshya he must have had his Kapardar position with him. (Bajracharya & Shrestha, 1980, pp. 277-304)

This shows during his time in royal service Bhotu Pande was not just limited to a single administrative roles, he worked as Kaji, Kapardar, Mahakoshadhakshya, and did a funeral rites of the royals. This shows his multi-disciplinary characteristics and his ability to work on different roles.

CHAPTER THREE

CULTURAL CONTRIBUTIONS OF BHOTU PANDE

Throughout the Lichchhavi era and during the medieval and modern period of Nepalese history, placing Guthi with a cultural motive. Constructing numerous water conduits, waterspouts, Pati/Pauwa, Dharamshala, and similar structures by members of the royal families and high-ranking government officials was very common. Bharavi, the grandson of Mandev made the stone water spout in Patan and Hadigaun so that local people could drink pure water coming from these stone spouts. (Bajracharya, 1973, pp. 179-181). A similar instance can be found in the Medieval Period, Bhagirath Bhaiya, one of the ministers of King Srinivas Malla, placed a Guthi for the Sikhar Narayan temple in Pharping, for its daily ritualistic worshipping purpose. (Bajracharya, 1999, pp. 236-241). These endeavors were undertaken as an act of compassion, and social, religious & cultural welfare, to earn blessings and merits through such generous deeds.

Bhotu Pande was a very kind-hearted & emotional personality. He was always seeking some space to contribute to the different aspects of society one way or another. In multiple inscriptions, he was seen showing sincere respect towards Gods & goddesses, royal families, parents & Brahmins. Even in moments of fear and turmoil, he made vows to the Goddess Ngatesori (Naradevi) while he was captured by the Chinese troops, even in moments of grief he thought of immortalizing his respect and gratitude towards the royal families by making the statues of the deceased king and queen. He was seen showing love and compassion towards the public, cows, and even ants while building a bridge over the Bishnumati River. This shows his generous character. During his time in the administration, he was seen placing Guthi with a cultural motive.

3.1 Cultural Contributions inside the Kathmandu Valley

The major cultural contributions of Bhotu Pande have been listed below:

3.1.1 Construction of Dharmashala and Guthi for Sadawarta

The Stone plate inscription of Bhotu Pande, situated on the southern side of the Sorakhutte Pati dated B.S 1862, provides valuable information regarding Bhotu Pande's cultural activities. In honor of his ancestors, Bhotu Pande built a Dharmashala, and by convincing King Grivan Yuddha Bikram Shah, a royal order was issued for the establishment and maintenance of Sadawarta in this Dharmashala. For the operation of the Sadawarta Guthi, the land was allocated in the Mahottari district of Nepal. The lands were demarcated with specific boundaries at all sides, and the King himself bestowed the Royal Laal Mohor for the Guthi. (Bajracharya & Shrestha, 1980, p. 405)

The inscription sternly warns against disobedience to the royal order, specifying severe consequences for those attempting to disrupt Sadawarta. For Hindus, the consequences involve bearing the guilt of killing cows, while for Muslims; it entails the guilt of killing and consuming a pig. Conversely, those aiding in the preservation of the Sadawarta Guthi are assured of the favor of the Panchayan god.

Towards the conclusion, the inscription delineates the allocation of earnings and treasures from the land separated by the King was designated for the operation of the Dharmashala of Paknajol and the establishment of Sadawarta in Tulasyahi, Janakpur, specifically in the temple of Sri Swami Narayana. Additionally, it stipulates the arrangement of a daily ritual puja for Sri Swami Narayana, emphasizing the non-negotiable provision of materials essential for the rituals. The inscription further mandates the provision of salary expenses for the priest of the Sri Swami Narayan Temple. If there were any leftover resources and funds after doing all these acts, the balance was to be provided to Gajadal Pande, the son of Bhotu Pande. The names of several Bhardars are mentioned as witnesses to this Royal Mohor (Royal Decree), providing a historical record of the legitimacy and commitment associated with Bhotu Pande's benevolent endeavors.

3.1.2 Commemoration of the Deceased Royals and its Guthi

Rana Bahadur Shah, the monarch, had four wives; Raj Rajesori, Subarna Prabha Devi, Kantawati, and Lalit Tripura Sundari. The King always neglected Raj Rajesori,

his first wife, despite being loyal and highly esteemed. After returning from Kashi, India, King Rana Bahadur Shah sent Queen Raj Rajesori into exile in the Helambu region. However, upon his return, he was not so welcomed by the courtiers, and in B.S. 1863 Baisakh, he was assassinated in the royal court by his stepbrother Chautariya Sher Bahadur (Banda, 1962, p. 48). The king was slain with a sword by his stepbrother out of fear of being killed himself by the King (Singh & Gunananda, 1877, p. 264). A horse rider messenger passed on this information to Queen Raj Rajesori. The Queen returned from Helambu and went to Sati in Aryaghat, voluntarily sacrificing her life alongside the body of King Rana Bahadur Shah. In *Triratnasaundarya Gatha*, it mentions Queen Raj Rajesori went to Sati with 14 other girls. (Banda, 1962, pp. 47, 291).

Bhotu Pande, closely affiliated with the royal family, particularly King Rana Bahadur Shah and Queen Raj Rajesori, was deeply affected by their demise. He was awed by the Queen's fidelity, devotion, love, and piety. Consequently, a few months after the assassination of the king and the voluntary sacrifice of Queen Raj Rajesori in B.S. 1863, Bhotu Pande expressed his affection and respect by installing golden statues of King Rana Bahadur Shah and Queen Raj Rajesori on the southern side of the Pashupatinath temple, near the Dharmasheela. Bhotu Pande's gesture went beyond mere installation; he inscribed his profound respect and gratitude towards Queen Raj Rajesori on a four-line inscription on the pedestal of the statue. In this inscription, he recognized Queen Raj Rajesori as a devoted wife who embraced the practice of Sati alongside her husband, Rana Bahadur Shah, attaining Shivapad at an early stage. (Bajracharya & Shrestha, 1980, pp. 430-431)

He also erected metal statues of King Prithvi Narayan Shah, Queen Narendra Laxmi, King Pratap Singh Shah, and his respective spouses—Shree Maiya, Shree Laxmidevi, and Madhavpriya Devi, as indicated by the stone inscription near the Satya Narayan Temple within the Pashupati temple premises, he. These statues are positioned on an elevated platform to the west of the statues of King Rana Bahadur Shah and Queen Raj Rajesori (Pokhrel & Khanal, 2020, p. 70).

In subsequent years, there is a mention of Guthi placed by Bhotu Pande. In the Pashupatinath Bhandar Copper Plate Inscription, of Grivan Yudhha Bikram Shah, Bhotu Pande established a Guthi dedicated to the repair and maintenance of this statue, ensuring its preservation for future generations. The royal donation comprised 6 Ropani

Khet and 33.25 Ropani of settlement land in the Paknajol and Lubhu areas. This act of generosity was officially recorded on the 8th day of Magh in the year 1863, with the Bhardars of that era serving as witnesses to this royal grant.

This compassionate gesture acts as a lasting testament to Bhotu Pande's enduring admiration and commitment to honoring the memory of King Rana Bahadur Shah and Queen Raj Rajesori. For the restoration, repair, and maintenance of the statues of Queen Raj Rajesori and King Rana Bahadur Shah, originally installed by Bhotu Pande, a strategic move was made. Bhotu Pande, recognizing the significance of a royal endorsement for the sustained care of these statues, approached King Girvan Yudhha Shah with a request to establish a Guthi for this purpose. In response to this appeal, King Girvan Yudhha Shah not only agreed but also generously donated lands in various locations to serve as the Guthi.

Bhotu Pande, displaying astuteness and foresight, understood that the impact and adherence to a Guthi established by him alone in the future might be discontinuation or extinction of the Guthi, selling of Guthi Land, etc. Therefore, to ensure the sustained care and attention that the statues deserved, he strategically sought royal intervention. By having the Guthi placed by a royal decree, Bhotu Pande ensured that the directive would carry significant weight, compelling widespread acknowledgment and compliance from the community. This insightful approach reflected Bhotu Pande's shrewd understanding of societal dynamics and his commitment to the enduring preservation of the cultural and historical heritage represented by the statues of Queen Raj Rajesori and King Rana Bahadur Shah. (Bajracharya & Shrestha, 1980, pp. 434-436)

3.1.3 Saptami Shraddha Guthi & Saptami Shraddha Sattal

After the assassination of King Rana Bahadur Shah and the Sati of Queen Raj Rajesori Devi, Bhotu Pande built a golden statue on the Southern Gate of Pashupatinath temple premises. His compassion, gratitude, and affection towards the King and Queen lasted for eternity. After building the statues, he felt the need for a Guthi for its timely repair and maintenance. Thus, subsequently, after placing the statue, he allocated a Guthi land for its repair and maintenance. His gesture of gratitude towards the King and Queen continues and we can see him placing a Saptami Shraddha Guthi for the after-death ritual (Shraddha) of the deceased King and Queen.

In 1864, Bhotu Pande, expressing his gratitude towards the esteemed King and Queen, established a Guthi comprising 150 Ropani of cultivable land (Khet) and 30 Ropani of hillside land (Pakho), totaling 180 Ropani of land dedicated as a Guthi for the Saptami Shraddha ritual in honor of the deceased King and Queen. 125 Ropanis of arable land, 30 Ropani of hillside land were allocated in the Lubhu area, and the remaining 25 Ropani of arable land in the Paknajol area (Karmacharya Hada, 2000, p. 160). The untimely demise of King Rana Bahadur Shah, assassinated by his stepbrother in 1863, followed by Queen Raj Rajesori's voluntary self-immolation (Sati) on the funeral pyre, led Bhotu Pande to commemorate the tragic event. In remembrance of the day when the monarchs were cremated, Bhotu Pande established the Guthi, entrusting Bidur Bhattarai and his descendants with the responsibility of performing the ritual on the Shukla Saptami of each month. Pinda and Tarpan rituals were to be carried out on Shukla Saptami every month (Karmacharya Hada, 2000, pp. 88-91).

In the event of any hindrance for Bidur Bhattarai in carrying out the ceremony, the Arjyal family, selected by Bidur Bhattarai, was designated to fulfill the ritual. Additionally, specific instructions were given to venerate the statues of the King and Queen, carried out by the hands of Brahmins. The expenses of the worshiping of the statue have also been mentioned in the same copper plate inscription currently placed in the store of Pashupati Goswara. Dhanawant Shrestha of Thabahil, and Maski Dhiraj Bir Singh Shrestha of Khil Tol were appointed as the Guthiyars for the Saptami Shraddha Guthi. The Guthiyars were instructed to make the arrangements of all the items required to organize the rituals and worship the statue of the King and Queen, and Brahmins to carry out the worship and the Shraddha ritual (Karmacharya Hada, 2000, p. 89).

Likewise, according to the same inscription, the income derived from the specified Guthi land was intended to finance a feast of milk rice pudding to be offered to 60 Brahmins (based on 2 Brahmins per day) on the day of Shukla Saptami of every month. Similarly, Sidhas are to be offered to the host and the priest, and the remaining Sidhas are to be distributed to the elderly Brahmins in the Pashupatinath temple area (Karmacharya Hada, 2000, p. 163).

Bhotu Pande constructed the Saptami Shraddha Sattal at the southern part of the western entrance (main entrance) of the Pashupatinath temple. The purpose behind

building this Sattal was to provide Milk Rice Pudding (kheer) to the Brahmins on every Shukla Saptami. (Pande, 2008, p. 75). Additionally, in the Laal Mohor of B.S. 1872, there is mention of Bhotu Pande establishing the Chaughera Sattal both inside and outside the Pashupatinath temple premises. As there are numerous Sattal in the Pashupatinath temple area, the absence of inscriptions related to them makes it challenging to identify which ones specifically were built by Bhotu Pande (Tandon, 2020, p. 234).

3.1.4 Built Chaughera, Pond & Water Spout

Grivan Yuddha Bikram Shah, Copper Plate Inscription in Pashupati Bhandar mentions Bhotu Pande, known for his benevolent contributions such as the construction of Chaughera, Pond, and Water Spout, sought further support from King Grivan Yuddha Bikram Shah for these cultural endeavors. In his request, Bhotu Pande implored the King to donate land to sustain and further develop these communal facilities. In response to Bhotu Pande's appeal, King Grivan Yuddha Bikram Shah demonstrated his commitment to social welfare by allocating 10 Ropani of arable land for the Guthi and an additional 7 Ropani of arable land as Birta to dig a pond. This royal donation, recorded on the Jestha 1864, was officially inscribed on a copper plate and is currently placed in the Pashupati Bhandar. This gesture by King Grivan Yuddha Bikram Shah not only acknowledged and endorsed Bhotu Pande's social initiatives but also solidified the monarch's support for the continued well-being and maintenance of the communal amenities created by Bhotu Pande. The copper plate inscription serves as a historical testament to the collaborative efforts between the royal authority and philanthropists like Bhotu Pande in advancing social welfare projects for the benefit of the community (Bajracharya & Shrestha, 1980, pp. 447-448).

Bhotu Pande had built Laxmisor Shivalinga, Water Spout (Dhunge Dhara), a Sattal, a Mandap, a Road, Sadawarta, and a statue in the Paknajol area. On Kartik 1864, Bhotu Pande placed a Guthi of 70 Ropani land for the longevity of these monuments and architecture that he had built. Details about all these have been mentioned in his stone inscription that lies in Old Age Home, Paknajol.

Adjacent to Laxmisor Shivalaya, there stands a black stone statue of Bhotu Pande and his wife. In her book, Karmacharya Hada (2000) included a picture showing the statue housed within a concrete structure, offering shade and protection from the

sun and rain (p. 189). However, at present, the concrete structure appears to have disappeared, and the statue is now placed under a zinc sheet. Unfortunately, the statue is covered in dust.

3.1.5 Makai Guthi / Badar Guthi

In a unique act of compassion and devotion, a Guthi was established with the specific purpose of feeding maize to the monkeys residing near the Pashupatinath, Gorakhnath, and Guhesori temple. To facilitate this cultural endeavor, a piece of land known as Pakho Khet, spanning 36 Ropani, was set aside for the Guthi with the intent of ensuring a sustainable and consistent provision of maize for the monkeys. The allocated land encompassed areas such as Raniban, Paknajol, etc.

As Hindus, worship Hanuman as the form of lord Shiva. Monkeys are regarded as the troops of the Hanuman. This act of creating a dedicated Guthi for the welfare of these revered animals reflects the cultural and religious ethos of the time. The separation of the Birta land for the Guthi, documented in the copper plate inscription in Pashupati Bhandar dated the year B.S. 1865, highlights a tangible commitment to the well-being and sustenance of the monkeys in the sacred precincts of Pashupatinath, Gorakhnath, and Guhesori. (Bajracharya & Shrestha, 1980, pp. 449-451)

Similarly. In another copper plate inscription of Pashupati Bhandar of Grivan Yudhha Bikram Shah, for the administration work of the Guthi dedicated to providing maize to the monkeys, two individuals were appointed as Guthiyars to oversee and execute this benevolent service. This compassionate and well-organized cultural initiative, which was documented in the year B.S. 1865 Ashad, reflects a meticulous approach to the welfare of the monkeys associated with Pashupati, Guhesori, and Gorakhnath, demonstrating a commitment to both religious and social responsibilities.

The Guthiyars appointed for this purpose were:

- Dhanwanta Shrestha of Thambahil (Thamel)
- Dhiraj Birasingh Maski from Khiltol

Their responsibilities included the daily & yearly provision of maize to the monkeys in the following quantities:

- For the monkeys of Pashupati - 4 Manas every day, totaling 9 Muri for the entire year.
- For the monkeys of Guhesori - 3 Manas of maize every day, amounting to 6.15 Muri for a year.
- For the monkeys of Gorakhnath - 1 Mana of maize every day, accounting for 2.5 Muri for a year.

Additionally, a contingency stock of 1.12 Muri of maize was to be allocated every year in case of any natural disasters. This contingency stock was to be utilized to ensure the continuous operation of the Guthi, under adverse circumstances like natural disasters, etc. Furthermore, as part of their compensation for their efforts in this social deed, each Guthiyar is entitled to receive one Muri of maize, bringing the total to two Muri as their annual salary or remuneration. (Bajracharya & Shrestha, 1980, pp. 459-460)

3.1.6 Construction of Bishnumati Bridge:

On the auspicious day of Baishakh Shukla Purnima in the year 1867, Bhotu Pande left a lasting mark by installing an inscription along the route from Naradevi to Swayambhunath. Positioned on the left side, just across the bridge, this inscription served as a commemoration of the construction of a new bridge, replacing the old structure commissioned by the late King Pratap Malla in the early 18th century.

In this inscription, Bhotu Pande eloquently portrayed the Bishnumati River as having its origin from the navel of Lord Vishnu, drawing a parallel between the Bishnumati and the revered river Ganga. Beyond the details of the bridge's construction, the inscription also documented the genealogy of Bhotu Pande's ancestors, his wives, and his sons. This inscription not only stood as a testament to Bhotu Pande's contributions to infrastructure development but also provided a historical record of his familial lineage, capturing a comprehensive snapshot of his personal and cultural legacy.

Bhotu Pande's legacy is marked by his commitment to public welfare, as evidenced by his construction of a new bridge to replace the old and damaged one

commissioned by King Pratap Malla. The old bridge was built in Nepalese Sambat 783 (B.S 1720). He emphasizes that the newly built bridge will serve as a passage for humans, cows, and even insects (ants), ensuring a peaceful and joyful crossing over the Bishnumati River for all these mentioned animals. Along with the bridge, he had built a Pati on the either end of the bridge. (Bajracharya & Shrestha, 1980, pp. 482-485)

Notably, Bhotu Pande's reverence for cows and Brahmins is profound, and evident in his cultural and religious endeavors. While his elder brothers and father held powerful political positions, such as Kaji Tularam Pande during the time of PN Shah, and Kaji Jagjit Pande and Kaji Ranajit Pande during the reigns of Prince Bahadur Shah and Rana Bahadur Shah, respectively, Bhotu Pande's political career was comparatively limited to the administrative works.

However, Bhotu Pande's enduring fame among the public is not based on political influence but on his remarkable cultural attributes in social, religious, and cultural sectors. His dedication to these realms set him apart, earning him widespread recognition and respect, even surpassing the fame of his more politically influential family members.

3.1.7 Construction of Sorakhutte Pati:

Bhotu Pande is also credited with having built a Sorakhutte Pati after returning to Kathmandu for the first time after the detainment of the Chinese troops. According to a local folklore that Bhotu Pande built the Sorakhutte Pati. According to the folklore, when Bhotu Pande was detained by the Chinese troops he summoned his hometown deity goddess Naradevi. After being released he placed 16 steps forward and built a Pati named Sorakhutte Pati at the very place where he placed his 16th step. (Shrestha, 2022).

In a similar tale/ folklore, Bhotu Pande is said to have taken part in a conflict against Tibet (Bhot) and, after losing consciousness in Tibet, found himself miraculously in Paknajol upon regaining consciousness (Manandhar, 2020). Manandhar believes locals might have exaggerated the account of Bhotu Pande's awakening in Paknajol. Manandhar suggests an alternative logical tentative scenario where Nepalese businesspersons, engaged in trade with Tibet, could have transported Bhotu Pande back from Tibet to Paknajol. At the spot where he regained consciousness, Bhotu Pande supposedly renovated an ancient Pati, enhancing it with 16 wooden pillars (Manandhar, 2020). This transformation led to the Pati famously being named Sorakhutte Pati and

later this part of the Paknajol area was renamed as Sorakhutte area. As per the stone inscription, records indicate that this Pati was constructed in the year B.S. 1864. Paknajol served as the northern entry and exit point (gateway) to Kathmandu until the modern era. Consequently, travelers arriving in Kathmandu utilized this Pati as a resting place and for overnight stays. Earthen water jars were positioned within the Pati for the convenience of travelers. Locals also utilized the space in the Pati to sundry their grains.

Manandhar further adds the historical significance of this Pati extends beyond providing respite to travelers. It was also utilized as a site for housing the idol of Nuwakot Bhagwati. Annually, during the Jatra festival, the idol of Nuwakot Bhagwati was transported to Paknajol, and was placed in the Sorakhutte Pati for worship. Subsequently, after the Jatra, the idol was carried back to Nuwakot. (Manandhar, 2020)

3.1.8 Fund Releaser/ Resources Allocator

In the year 1852 B.S., Rana Bahadur Shah took a significant step by installing a large golden mask of Sweta Bhairava in the prominent Basantapur Durbar Square. The statue of Swet Bhairav lies under the temple of Degu Taleju. A succinct inscription from King Rana Bahadur Shah is engraved on the neck portion of the Bhairava Mask. This installation was strategically timed to coincide with the Indra Jatra festival, aiming to augment the grandeur of the festivity. The primary motivation behind the construction of this mask was to elevate the festival's magnificence, while the secondary purpose was to seek relief from a prolonged illness afflicting the king and to keep Dakini and Pisachinis away from the palace (Bajracharya & Shrestha, 1980, pp. 222-224).

Unveiling a historical document from the contemporary period, an entry in an income-expenditure sheet, preserved in the collection of Samsodhan Mandal, sheds light on the financial aspects of this grand project. On the first of Shrawan in B.S. 1852, the recorded total expenditure for procuring the gold required for constructing the substantial Sweta Bhairava mask is detailed. Bhotu Pande, for the construction of this impressive mask, allocated a sum of Rupees 4001.5/- (4001.5 Mahendra Malli Rupaiya). Notably, the Sweta Bhairava Mask was adorned with a layer of gold, enhancing its opulence and cultural significance (Banda, 1962, p. 148).

3.1.9 Establishment of Gaucharan / Gaai Guthi

Bhotu Pande's enduring impact is most pronounced in the realm of philanthropy rather than politics, highlighting his deep devotion to cows and Brahmins. His compassionate nature is evident by his act of placing of a Guthi dedicated to cows and his act of constructing a wooden bridge over the Bishnumati River. Bridge was constructed not only for the conveniences of human, but also to facilitate the crossing for cows and ants.

The veneration of cows holds special significance in Hindu culture, symbolizing Laxmi and embodying a motherly figure providing essential dairy products. Bhotu Pande's actions align with the historical reverence for cows and Brahmins. During the Rana regime, crimes like "Gau Hatya" and "Brahman Hatya" were considered severe sins. Notably, Tanka Prasad Acharya, a Brahmin leader of Nepal Praja Parishad, was spared the death penalty during a rebellion against the Rana regime, displaying the societal importance placed on Brahmins.

Furthermore, a copper plate inscription on the door of Kalikasthan temple in Gorkha outlines penalties for disrupting religious rituals or displaying greed concerning donations. Non-Brahmins faced severe consequences, including death penalties, while Brahmins, considered immune to such penalties, could face alternative punishments like head shaving (Bajracharya & Shrestha, 1980, pp. 277-280). This underscores the high regard and respect accorded to Brahmins during the Modern (Shah) Period, reflecting the societal values of the time.

A copper plate inscription found in the Bhandar (Storehouse) of the Pashupatinath temple reveals Bhotu Pande's commitment to the well-being of cows. He allocated 4 Ropani of Gaucharan (grazing land/pasture), and was paying 2 Rupees as the land tax for the allocated land. Seeking additional security for the Gauchar, in B.S. 1855, he petitioned King Rana Bahadur Shah to issue a royal decree, transforming the land into a Guthi. The King, in his decree, waived the tax on the Gaucharan and designated it for the Guthi to provide Salt and Wheat to the cow on the day of the Gaijatra festival. Gaijatra festival is celebrated on the next day of Shrawan Purnima (Janai Purnima/ Rakshya Bandhan). Anyone coveting the land would face dire consequences, and failure to feed salt and wheat to the cows from the Bali yield of the

Gaucharan would be considered a grave sin (Bajracharya & Shrestha, 1980, pp. 239-240).

3.1.10 Cultural Contributions in Naradevi Temple

The stone inscription, located on the right side of the Naradevi Temple entrance dated B.S 1859, commemorates a significant event involving Bhotu Pande during the B.S 1848-49 war when Chinese Troops in Dhaibung, Rasuwa, captured him. On the third day of Poush in the year B.S. 1849, Bhotu Pande, recalled the revered Shree Shree Shree Ngatesori Devi, his hometown deity, and made a vow to the goddess, to ensure his safe return home. Upon his successful return from Dhaibung and liberation from Chinese troops, Bhotu Pande expressed his gratitude to the goddess, by donating silver utensils to Ngatesori Devi. The offerings included 1 Thaliya (Silver Plate), 1 Chandankhori, 1 Naibedhya Patra (Offering vessel/plate), 1 Shurapatra (Liquor Vessel), and other items, totaling 5 pieces and weighing 160 Tola 9 Masa. Additionally, he contributed seven Ropani of arable land (Khet) in Kirtipur. The earnings from this land were to be used for regular daily worship (Nitya Puja). This worshiping practice involved an annual change of Pujari (priest of the Ngatesori Temple) and a rotational order for performing the puja. (Bajracharya & Shrestha, 1980, pp. 366-371)

Karmacharya Hada has enlisted various guthis mentioned in the Naradevi Inscription of Bhotu Pande. The Guthis segregated by Karmacharya Hada are listed as follows:

- Pisacha Chaturdashi Annual Puja Guthi
- Sunchhana Guthi/ Lu Pau Guthi (Golden Roof Guthi)
- Wasalaya Guthi
- Sulupulu Dhwaja Astamangal Pataka Guthi

3.1.10.1 *Annual Puja and its Guthi*

On the auspicious day of Pisach Chaturdashi, the following arable lands were allocated for the Guthi purpose; Bagmati Dol Khet 18 Ropani, Sasnal 1 Ropani, Salal Khucha 1.75 Ropani. By the earnings from the above-mentioned land, oil lamps were to be lit throughout the night in celebration of Pisach Chaturdashi. On the same night, a ritual sacrifice of 1 Sheep and 1 buffalo was to be offered in the Dabali. Half of the buffalo, along with 1 Sheep, is offered to the gods and their pantheon. The remaining

half buffalo and one Sheep are distributed among the Guthiyars as a feast (Bhoj). Furthermore, the surplus earnings were to be used to sacrifice one Sheep and make the necessary arrangements for the puja materials for the Barsha Bardhan Busadaan. A resident of *Ngata Tol*, named *Bal Krishna Udas*, *Bhansi Udas*, and *Bhajuman Udas* were appointed as the Guthiyars. Guthiyars who failed to fulfill the rituals of Ngatesori, as specified in the Stone Inscription, were to incur discontentment from goddess Naradevi (Ngatesori), while compliance would bring blessings from Ngatesori. (Bajracharya & Shrestha, 1980)

During the 8-day celebration of the Indra Jatra festival, it was customary to illuminate oil lamps in the Deval (temple of Ngatesori Devi). Each day, 5 Pathi of oil was to be utilized to light these lamps. Additionally, on the twelfth and fifteenth days of the festival, corresponding to the full moon day, a ritual donation of Mansaadi Naibedhya was to be made.

Similarly, during the entire Navaratri period, commencing from the day of Ghatasthapana, lamps were illuminated daily using five Pathi of oil. As the Navaratri festivities concluded, a symbolic sacrifice of one sheep was performed on the final day. These practices were integral components of the religious observances associated with both the Indra Jatra festival and Navaratri, contributing to the spiritual significance of these occasions.

On the auspicious day of Pisach Chaturdashi, a ritualistic sacrifice of one sheep was performed for the Aarati at the Naradevi temple. The inscription also details the Naradevi Naach, a traditional dance. Oil lamps were lit from the departure of the deities for the dance until its conclusion. Additionally, it was customary to illuminate oil lamps daily using two dams of oil. The inscription emphasizes the importance of performing the arati, illuminating oil lamps, and conducting the Sri Krishna Kirtan with four dams of oil. For the celebration of Sri Panchami (Saraswati Puja), a generous provision of 7 Rupees was allocated to the performers of Kirtan for the feast. A Guthi established by Shree Kapardar Bhotu Pande, the son of Tularam Pande, supported these religious and cultural activities. The designated Guthiyars responsible for managing this Guthi included *Lhansi Udas*, *Bhansi Udas*, *Ramju Udas*, *Krishna Udas* all from *Ngata Tole*, and *Thaku Udas* of *Ngata Tole Tuchhe*. All these Guthiyars were entrusted with the

responsibility of overseeing and operating the Guthi as per its intended purposes. (Karmacharya Hada, 2000)

3.1.10.2 Golden Roofing and its Guthi

On Shrawan 30, 1855, a significant transformation occurred at the Ngatesori temple as it transitioned from a traditional two-tiered structure to a grand three-tiered temple, crowned with a golden roof. To fund this endeavor, a Guthi was established specifically for the Golden Roof. Several Ropani of land were allocated across different areas for this purpose, including 45 Ropani in Kirtipur, 16 Ropani in Panga, 5 Ropani in Chobhar, and 9 Ropani in Dafe, summing up to a total of 75 Ropani of arable land in the Kirtipur area and 15 Ropani of settlement land in Halchok. The annual income generated from these lands was dedicated to performing Busadaan rituals, conducting the Yagya Hom ritual (sacred sacrificial fire ritual), and illuminating the temple with a sacred light, known as Mahadeep. Additionally, as part of the religious offerings, an annual sacrifice of one Sheep and one buffalo was to be offered (Karmacharya Hada, 2000). This initiative not only elevated the architectural splendor of the Ngatesori temple but also established a sustainable financial framework to support ongoing religious ceremonies and maintenance.

As mentioned in the Naradevi inscription, during the Golden Roofing ceremony (Busadaan), a feast was to be served to the attendants of the goddess as well as for all the member of the group associated with the worshipping rituals of the goddess. The group included 4 Dhami (Shamans) of Ngata Devi - Kali, Kumari, Bhairava, and Barahi, along with *1 Pujari Naike, 1 individual from Wawahatojawa Chhe, 1 Jaswant Tamot from Madhutol Piganni, 1 Amrit Muni Tamot, 1 Bekha Sikarmi of Mahadevali, and 1 Dhanawanta Nakarmi of Kamalachi Tole* (Karmacharya Hada, 2000).

3.1.10.3 Wasalaya and its Guthi

On Falgun 1855, during the Jatra of Ngatesori (Pisach Chaturdashi), a ritualistic event known as Wasalaya was instructed to be performed. Wasalaya, a procession like a red carpet ceremony, where a white cloth was spread out on the ground to create a pathway for the deity to walk on, symbolizing that the gods do not have to walk on the same ground as mortal people (See Fig. 4). The white cloth to be spread from the temple of Ngatesori to the Dabali (an upraised platform) and from the Dabali to the temple

(Akhada). The same ceremony was to be carried out in every street where the god was taken during the Jatra.

Bhotu Pande generously donated 12 Ropani of land for this purpose. Twelve individuals were appointed as Guthiyar for this specific task, with responsibilities divided among *Khin Bajaunya (3)*, *Poga Bajaunya (6)*, *Sisyal Bajuanya (2)*, and *Barhacha Bajaunya (1)*. On Pisach Chaturdashi, sacrificial offerings of 1 sheep and other necessary items were to be presented to the temple of Ngatesori, accompanied by the performance of the Wasalaya. The Wasalaya required specific materials, including 1 Byan, (Gaj - 1 Hath & Length – 20 hath), a canopy (Chaduwa) at the entrance of the temple, Bronze (Kaans) Jwala Hyanka 1 piece, Sinhamu 1 piece, and a Brass (Pittal) Jhari. The Guthiyars responsible for this Guthi, including *Lhansi Udas*, *Bhansi Udas*, *Ramju Udas*, and *Krishna Udas all from Ngata Tole*, and *Thaku Udas of Ngata Tole Tuchhe* were tasked with ensuring the proper execution of the Wasalaya as detailed. (Karmacharya Hada, 2000)

Moreover, items like Dwafol, Swanfol (14), Sinu Tyagu Mala (2), and Parched Rice (Dhaanko Labha) were to be collected, and a meticulous account was to be maintained. These items were to be handed over to the Guthiyar who is next in line to operate the puja the following year, and it was emphasized not to waste these materials but to keep them safe for future reuse.

3.1.10.4 Sulupulu Dhwaja and Asta Mangal Pataka Guthi

In B.S 1859, a Guthi was established for the 4 Sulupulu Dhwaja and 2 Asta Mangal Pataka, Guthi lands were allocated with 2 Ropani of land in Kichdol, 2 Ropani in Tapaa, and 1 Ropani in Dafe Tapaa, totaling 6 Ropani. The proceeds and resources from this arable land were earmarked for the replacement of the four Sulupulu Dhwaja and two Asta Mangal Pataka during the 12-year Barsha Bardhan cycle. (Karmacharya Hada, 2000)

The Sulupulu Dhwaja, colored with five different colors (Pancha Rangi Dhwaja), and white waistband (Seto Patuka) were to be changed using the remaining funds. Additionally, a sacrificial offering of one sheep was to be made to the goddess on Chaitra Chaturdashi, and a feast among the Guthiyars was to be organized with the sacrificed sheep. Wherever the god traveled during the Jatra, the Sulupulu Dhwaja and Asta Mangal Pataka were to be carried along with the gods by the Guthiyars.

The Guthiyars of this Guthi were to be the Dhami (Shamans) of various deities, including *1 Mahalaxmi, 1 Vaishnavi, 1 Indrayani, 1 Rudrayani, 1 Brahmayani, 1 Ganesh, 1 Singhini, and 1 Byaghrini*. (Karmacharya Hada, 2000)

3.1.11 Renovation of Dharmasheela

One month after the installation of the statue in Pashupati, in B.S. 1863, Bhotu Pande, accompanied by his three sons—Balabhanjan Pande, Garuddhwaj Pande, and Gaja Dal Pande — undertook another remarkable religious work. They repaired the Dharmasheela, a platform located on the southern side of the Pashupatinath temple. The copper plate atop the Dharmasheela was damaged and was in poor condition. To address this, Bhotu Pande and his sons covered the Dharmasheela with a new sheet of copper plate. (Bajracharya & Shrestha, 1980)

The Dharmasheela, often overlooked by people, holds historical significance. In the medieval period, this copper-plated square platform was utilized for making vows in the name of the god and taking oaths by touching the Sheela. There are instances recorded, including treaties being conducted by touching this Sheela, as mentioned in (Regmi D. R., 1965, p. 72). This platform is known as Dharma Sheela as gods were sworn, vows were made, and treaties were signed touching this religious stone platform.

Every full moon day, an evening ritual known as Mahabali/Mahabhog involves making sacrificial offerings to Lord Pashupatinath. A pile of rice is placed on top of this copper-plated platform, and various food items are arranged in and around the pile. King Rana Bahadur Shah established a Guthi for Mahabali and Mahabhog.

The Mahabhog placed on this copper platform contains a beautifully decorated pile of cooked rice (6 Muri, 6 Pathi, 6 Mana & 6 Muthi), lentils, pulses, grams & beans, bara, potatoes, saag (green spinach), mushroom curry, sweets, ghee, yogurt, egg, etc. In total eighty-four different varieties of cuisines (Chaurasi Byanjan) are offered as Mahabhog in and around this copper-plated stone platform (Pokhrel & Khanal, 2020, pp. 410-414).

While covering the Sheela with a new sheet of copper plate may seem like a nominal act, it played a crucial role in maintaining a centuries-old tradition. Bhotu Pande's attention to detail and commitment to making a difference with seemingly small actions are evident.

3.1.12 Devi Puja Guthi

Bhotu Pande had deep faith in religion. He was seen doing various virtuous and religious works. He also had huge faith in Shaktism, an example of which can be seen in his significant contribution to the Naradevi temple.

He established a Guthi for the worship of Manamaiju Ajima, and he initiated the tradition of making sacrificial offerings of a He-goat during the month of Ashad (Pande, 2008, p. 74). The temple of Manamaiju is located in the Gongabu area. Moreover, he allotted a Guthi land to operate the puja of Manamaiju Ajima. The Guthiyar and Pande families gather in the Manamaiju temple, make a sacrifice of He-goat, and organize a feast.

3.2 Cultural Contributions outside the Kathmandu Valley

3.2.1 In Nuwakot

Bhotu Pande was also engaged in cultural endeavors in the northwestern region of Kathmandu, in the Nuwakot district. Bhotu Pande with his two brothers built the Pauwa in Nuwakot and on the wall of the Pauwa inscribed a stone inscription that mentions their graceful act. Collaborating with his brothers, Jagajit Pande and Ranajit Pande, Bhotu Pande constructed a beautifully adorned Pauwa near Trishul Ganga (In earlier times, the Trishuli River was referred to as Trishul Ganga) in front of Sita Pokhari. In this inscription, Bhotu Pande is referred to as Shatrubhanjan Pande. The Pauwa was meticulously designed and aesthetically pleasing in every aspect, making it visually captivating (Bajracharya & Shrestha, 1980, pp. 131-133). Three Pande brothers, on B.S. 1835, constructed the Pauwa. (Pande, 2008, p. 74)

Approximately two decades following the construction of this Pauwa, in the year B.S 1856, a Guthi was placed. Bhotu Pande, through a royal decree, designated lands for the functioning of the Guthi to undertake the arrangements of drinking water in this Pauwa. An earthen pot (water jar made of clay) was positioned in the Pauwa so that the passerby could drink the water from that earthen jar and quench their thirst. (Pande, 2008, p. 74)

Bhotu Pande designed a silver Royal Wand (Rajdanda) weighing 28 Tola (327.6 grams) during the rule of Grivan Yuddha Bir Bikram Shah. This Royal Wand served as a symbol of authority and power for whoever held it. A specific position of Wand

Bearer existed, responsible for carrying the wand and engaging with the public. The wand bearer wielded decision-making authority, particularly in addressing social issues or crimes in distant villages. The King would entrust the royal wand to the wand bearer, granting them full authority to investigate, establish peace, and administer justice. Consequently, wand bearers were considered highly influential. The royals upon their representatives presented this wand. When King Prithivi Narayan Shah relocated his kingdom to Kathmandu, Rana Rudra Shah served as his representative in Gorkha and possessed the royal wand from the King (Bajracharya & Shrestha, 1980, pp. 350-351).

Similarly, Najram Meghasi was appointed as the representative of Nuwakot by King Prithvi Narayan Shah (Bajracharya, 1975, p. 77). Although Bhotu Pande's initiative to issue a Royal Wand may not seem significant when looked at as surficial, its underlying motive holds profound significance for the social welfare of the community.

3.2.2 In Gorkha

Nepal has historically been a stronghold of Hinduism, with Gopalraj Vamsawali noting that the first deity to emerge in the Nepal valley was Lord Shree Bhringaresor Bhattaraka (Bajracharya & Malla, 1985, p. 73). This suggests that Hinduism has been the prevailing religion in the region since the inception of the first civilization in the Nepal valley, and this religious adherence has persisted into modern times. The 2021 Census report indicates that as of now, 81.19% of the Nepalese population continues to practice Hinduism. (2021, p. 34). Therefore, it is not surprising to discover that the majority of historical & cultural remains in the region are associated with Hinduism.

Within the storage spaces of the Pashupatinath temple and Gorkha Durbar, a diverse array of metal items and utensils is housed, items either was offered to the gods, used by the royals, or utilized for religious and cultural purposes. The Nepalese people nationwide observe the Dashain Festival, as Nepal's largest celebration. One of the inscriptions on metal utensils uncovered in the Gorkha Durbar store reveals that the metal plate was crafted specifically to be used during the Dashain Festival for Kanya Bhojan. Kanya Bhojan is a tradition involving the worship & offering of delicious foods to nine unmarried girls yet to reach puberty. These nine girls are regarded as the symbol of Goddess Nava Durga (Bajracharya & Shrestha, 1980, pp. 234-236). The inscription on this metal plate provides a glimpse into contemporary culture and traditions.

Kapardar Bhotu Pande is attributed as the issuer of both these inscriptions. However, he was not directly involved in these cultural & religious activities, Bhotu Pande played a key role in organizing essential materials for the Durbar, ensuring the availability of items and utensils necessary for cultural and religious activities in the Dashain Ghar and Gorkha Durbar. Similarly, in another instance, Kapardar Bhotu Pande issues a metal plate. There was a tradition of making a sacrifice of the he-buffalo in the Dashain Ghar of Gorkha. This metal plate was used to put ritual sacrificial edible offerings in the Dashain Ghar (Bajracharya & Shrestha, 1980, p. 372).

3.2.3 In Mahottari

The stone plate inscription of Grivan Yuddha Bikram Shah, dated 1862 Poush, situated on the southern side of the Sorakutte Pati provides valuable information regarding Bhotu Pande's philanthropic activities. In honor of his ancestors, Bhotu Pande built a Dharmashala, and by convincing King Grivan Yuddha Bikram Shah, a royal order was issued for the establishment and maintenance of Sadawarta in this Dharmashala. For the operation of the Sadawarta Guthi, the land was allocated in the Mahottari district of Nepal. The lands were demarcated with specific boundaries at all sides, and the King himself bestowed the Royal Laal Mohor for the Guthi. The same inscription mentions the allocation of Guthi for the establishment of Sadawarta in Tulasyahi, specifically in the temple of Sri Swami Narayana (the life-sized statue of Swami Narayana, made up of black stone with golden Nagas on its head, was supposedly built by Bhotu Pande). Additionally, it stipulates the arrangement of a daily ritual puja for Sri Swami Narayana, emphasizing the non-negotiable provision of materials essential for the rituals. The inscription further mandates the provision of salary expenses for the priest of this temple, with the remaining resources directed towards Gajadal Pande, the son of Bhotu Pande. The names of several Bhardars are mentioned as witnesses to this Royal Mohor, providing a historical record of the legitimacy and commitment associated with Bhotu Pande's benevolent endeavors. In 1864 Shrawan, Grivan Yuddha Bikram made a significant allocation of 501 bighas of land for the Guthi of this temple, and the boundaries of this land were mentioned in this very inscription (Bajracharya & Shrestha, 1980, p. 405). Similarly, in B.S. 1875 he donated 24 Dharni (57.5 Kgs approx.) big bell to the temple of Swami Narayan. (Karmacharya Hada, 2000)

Similarly, near to the temple of Swami Narayana, Bhotu Pande built the temple of Swetkali. The temple of both Swami Narayana and Sweta Kali is located in Tulsiyahi, Matihani Municipality of Mahottari district of Nepal. The statue of Swet Kali is about 2 feet tall and made up of black colored stone. Beside, her statue is the statue of Bhairava. He was a great devotee of goddess Sweta Kali and used to make daily worship to the temple while he was in Kathmandu. Therefore, when he was posted to Tulsiyahi for administrative work, he wanted to continue the worship of Swet Kali. For this very reason, he built a temple dedicated to his hometown goddess (Karmacharya Hada, 2000, pp. 71-73).

CHAPTER FOUR

ASSESSMENT OF THE PRESENT CONDITION OF THE CULTURAL CONTRIBUTIONS OF BHOTU PANDE

The prior chapter section covered the significant Cultural Contributions of Bhotu Pande. This chapter will focus on the assessment of the present condition of the Cultural Contributions of Bhotu Pande. The evaluation of their present condition involved firsthand field observations, interviews with the key Informants, and information gathered from diverse governmental sources. Additionally, photographs were captured during the field observations, and selected images can be found in the photo index below.

4.1 Present Condition of Bhotu Pande's Cultural Contributions inside the Kathmandu Valley

Bhotu Pande made some significant contributions inside the Kathmandu valley. The assessment of its present condition has been presented below:

4.1.1 Sorakhutte Pati

As for Sorakhutte Pati, the road department demolished it in January 2015 to widen the road. Despite objections from the Department of Archaeology (DOA) and the local community, this heritage site with historical, cultural, and religious significance was bulldozed in the name of road expansion. These heritage sites are valuable assets meant to be preserved. Following criticism from locals and cultural activists, reconstruction efforts to replicate the Pati began a couple of years ago, but it has yet to reach its final form.

The primary significance of a Pati is to serve as a place for resting. However, the recently constructed imitation/replica of the Sorakhutte Pati is now situated within the premises of the Asahaaya Jetha Nagarik Ashram (Old Age Home), enclosed by walls and railings topped with barbed wire (See Fig. 12). The present appearance suggests that the locals will not be able to utilize this Pati as it used to be in the past, and it appears to have been constructed not for its intrinsic significance but as a response to public criticism following its demolition, potentially to quell local dissent.

4.1.2 Statue of Deceased Royal and its Guthi

A steel or iron mesh structure encases and safeguards the metal statue of King Rana Bahadur Shah and Queen Raj Rajesori. People can peek through the mesh and some devotees are seen dropping coins, flowers, rice grains, colors and other offerings to the statue. The golden color of the statue is getting discolored and turning black in color. Feather like structure on the hat of Rana Bahadur Shah is damaged. Few devotees were seen tying threads, small red Chunari offered to the goddess, etc. in this metal mesh, when asked about the reason a young devotee Bandana Shrestha replied she tied it so that her wish would be fulfilled. (Personal conversation, 2023 September 9). Other devotee, Priza Jayana, when asked further she replied she was tying the thread knot in this Mesh because while circumambulating the temple she saw Mesh covered with threads. So, they also thought of doing the same. (Personal conversation, 2023 September 9).

Likewise, on the adjacent platform, Bhotu Pande had installed metal statues portraying royalties; King Prithvi Narayan Shah, Queen Narendra Laxmi, Pratap Singh Shah, Queen Rajendra Laxmi, King Girvan Yuddha Bikram and his spouses; Queen Siddhi Laxmi & Gorakshya Rajya Laxmi, Shree Sahab Bahadur Shah and his spouses; Shree Maiya, Shree Laxmidevi and Shree Madhab Priyadevi. However, in the later period other royals started adding statues alongside the above-mentioned statues. Later royals to be included in this series includes Late King Mahendra and Queen Indra Rajya Laxmi Shah (Pokhrel & Khanal, 2020, p. 70). The statues arranged here seem to portray the lineage of the Shah Royals, as one can observe a chronological succession of kings along with their consorts. The sequence commences with King Prithivi Narayan Shah and concludes with King Mahendra, encompassing statues of Late King Surendra, Late King Pratap Singh Shah, Shree Sahab Bahadur Shah, King Girvan Yuddha Bikram, Late Crown Prince Trailokya, Late King Prithvi Bir Bikram, and Late King Tribhuvan & Late King Mahendra. Currently, there are 24 statues, although some statues have toppled over. Several devotees throw coins, flowers, rice grains, colors, and various offerings at these statues.

4.1.3 Saptami Shraddha Guthi & Saptami Shraddha Sattal

Saptami Shraddha Guthi is still functioning. As per the head of Pashupati Guthi Goswara, Trilochan Adhikari is still carrying out the Shraddha of Rana Bahadur Shah,

for which he is provided 700 rupees every month, as a remuneration for performing the Shraddha ritual. When asked as this task was assigned to Bidur Bhattarai and his descendants, by Bhotu Pande, why and how is Adhikari Brahmin carrying this task out, Sharma replied, the reason is unknown and she is unaware about how and when did this change occurred.

Currently Pashupati Guthi Goshwara allocates wheat 5.85 kg, Maize 2.025kg, Salt 1.575 kg, Ghee 400 gm, black gram lentil 1.8 kg, to Trilochan Adhikari to perform the Shraddha ritual every month on the Shukla Saptami Tithi. Similarly, 26.4 kg firewood and 26 liter buffalo milk is allocated to prepare milk porridge. Bhotu Pande had ordered to perform the Shraddha ritual of late King Rana Bahadur Shah and offer milk rice pudding to Brahmins, nowadays milk rice pudding is prepared and distributed to Sadhus, Brahmins, and beggars as well as to the devotees.

Currently, this Guthi offers 3.4 kg of maize to monkey and pigeons on a daily basis. This shows that the cultural works carried out by Bhotu Pande is still in continuation and is keeping his legacy alive.

In B.S. 2004, in a report presented to the HM's Government, by the Guthiyars in detail mentions about the structure of Saptami Shraddha Sattal. This Chaughera Sattal was north facing making a U shape facing north, was enclosed by a compound fence, and had an entrance gate. The Sattal building flanked on East, South, & West Side, had three stories on eastern and western flanks whereas only two stories on the southern flank.

The earthquake that occurred in April 2015 had caused partial damage to Saptami Sattal. UNESCO assessed the damage, and the report was released in June 2016 (p. 82). However, rather than opting for renovation, the Pashupati Area Development Trust (PADT) chose to demolish Saptami Shraddha Sattal. The southern and western flank of the Sattal has been demolished and just the eastern flank is standing. (See Fig. 31) That too might have been destroyed had it not been attached with the western entrance of the Pashupatinath Temple. (See Fig. 30) Now, on the remaining part of Saptami Sradhha Sattal various offices and shops are being operated. Nepal Police Security Post (Pahara Gan Sector 3) currently resides there; hoarding of Laxmi Sunrise Bank, similarly a shop has been opened on the ground floor by PADT that sells items offered to the lord Pashupatinath.

4.1.4 Chaughera, Pond, Water Spout, Sattal

The Chaughera, and Pond, constructed by Bhotu Pande no longer exist. It had gone extinct more than 25 years ago. Hada mentioned the Local Police office being built on the remnants of the structures made by Bhotu Pande. The waterspout, which has surpassed two centuries in age, was also in a precarious state. Thanks to the proactive efforts of local activists and Basanta Manandhar, the then Provincial Parliamentary Member, the waterspout underwent renovation in the year Ashad 2077. An engraved inscription date B.S. 2077, has been placed on the southern wall of the waterspout (See Fig. 13). However, there seems to be mistake made by the artisan while engraving, instead of Kapardar, Kapararda has been engraved. Though the structure of waterspout has been revived the water spout is currently non-functional, as the water does not flow from it, and access to it is restricted without authorization (See Fig. 14).

The Dharmashala/Sattal constructed by Bhotu Pande used to be on the south of the Laxmisor Mahadev temple and it was fragile and had water seepage issue. According to Karmacharya Hada, it was already in a delicate and ruined state in 2057 B.S. Presently, there are no remnants of it. Therefore, the locals pulled down the Sattal structure and built modern buildings in its place. As per Dhana Singh Gurung, a local resident of Paknajol, Kathmandu metros ward office lies at the place where Sattal once stood and the land currently occupied by Yellow Star Club (Pahelo Tara Club) was also the part of the Sattal built by Bhotu Pande. In addition, the pond dug out by Bhotu Pande was covered and Leknath Sahitya Sadan was built on top of it, it lies across the road, to the north of Sorakhutte Pati.

4.1.5 Makai Guthi/ Badar Guthi

Badar Guthi, which was established to distribute Maize to monkeys of Pashupati, Guhesori and Gorakhnath temple area, seems to have been merged with Saptami Shraddha Guthi. Bhotu Pande had allocated 4 manas (1.6 kgs) for the monkeys of Pashupatinath, 3 manas (1.2 kgs) for the monkeys of Guhesori and 1 mana (400 gm) for the monkeys of Gorakhnath temple area. But, currently the Pashupati Guthi Goswara, distributes 3.4 kgs maize to the monkeys and pigeons of Pashupatinath area only (See Fig. 17). The monkeys of Guheosori and Gorakhnath temple area are neglected.

4.1.6 Bishnumati Bridge

In his Bishnumati Bridge Inscription, Bhotu Pande mentions the construction of bridge along with the Pati on its either end but currently no traces of Pati can be seen. As per local resident of Dallu, Pancha Narayan Maharjan, in the Naradevi end of Bishnumati bridge lies a Bishnumati corridor road where once stood a Pati/Falchha built by Bhotu Pande (Personal Conversation, 2023 October 1). The pati was demolished during the extension of corridor road. Similarly, upon asked about the Pati on the Swayambhu end of the Bishnumati Bridge, pointed towards the rubbles and said that the local government might build a new pati by clearing those rubbles (See Fig. 32).

The Bishnumati Bridge built by Bhotu Pande went through several renovation works. As per the local residents Ravi Krishna Dangol and Shankharmaan Maharjan, roughly 40 years ago there used to be a wooden Bishnumati Bridge. They further added, the modern concrete bridge was built removing that wooden bridge. This point outs to the fact that Bhotu Pande might have built a wooden bridge renovating the wooden bridge built by Pratap Malla. (Personal Conversation, 2023 October 1).

Unfortunately, the stone inscription detailing Bhotu Pande's role in building the bridge has been removed from its original location at the Bishnumati Bridge, and its current whereabouts are unknown. D.V. Bajracharya in his book mentions this inscription was on the left side of the bridge as we cross the bridge from Naradevi side. While two other stone inscriptions from the same period, located near the Bishnumati Bridge, were discovered within the premises of Swayambhu Police Station, the specific location of the stone inscription related to Bhotu Pande is still unknown (Bhattarai, 2022).

4.1.7 Sweta Bhairava Mask/ Statue

Sweta Bhairava is venerated as the aggressive manifestation of Lord Shiva. The Sweta Bhairava Mask remains concealed within a wooden lattice/ mesh structure, being unveiled exclusively to the public only during the Indra Jatra Festival. Amid the festival, a clay vessel (earthen jar) filled with locally crafted alcohol (Jaad) is positioned behind the Bhairava Mask. Locals partake in a ritual where they consume this alcohol, drawn from the earthen jar through an extended bamboo pipe, considering it a remedy for ailments (diseases) and a means to overcome obstacles & hindrances in life.

4.1.8 Gaai Guthi

Gaai Guthi/Gaucharan Guthi was placed by Bhotu Pande to serve salt and wheat to cow of Pashupatinath temple area during Gai Jatra festival. Nevertheless, the present status of this Guthi is unknown as per Sushila Sharma, head of Pashupati Guthi Goswara. (Public Conversation, 2024-February-12) Currently, devotees have been doing this act by their own will. Therefore, the officials have not shown interest in continuation of this Guthi.

4.1.9 Naradevi Temple & it's Guthi

As per the Guthiyars of the Naradevi Guthi, the temple has gone few renovation works. The tradition of doing Wasalaya is still there and the Guthiyars have been giving continuation to it. Researcher noticed the tradition of Wasalaya still being carried out, but due to lack of enough funds from Guthi, is on verge of being extinct. The Wasalaya function is carried out from temple to the Dabali and Dya Chhen to the Dabali and back for the Naradevi Naach during annual and 12 years function. It is also spread in the path walked by the Dance troupe from the Temple to every Dabali. Currently, Maharjan caste group are the Guthiyars of Wasalaya Guthi.

The inscription that details about various Guthi placed by Bhotu Pande for Naradevi temple, its daily worship rituals, annual rituals, its golden roofing, etc is still in readable condition but, in some places it is damaged on its sides, and people put Tika on top of it which is damaging the inscription. Rituals are being carried out as mentioned in the inscription.

As per Guthiyar Amit Tuladhar, there are currently 65 guthiyars. The guthiyars of Naradevi temple comprise of Maharjan and Tuladhar caste of Newar community. Tuladhar community has just a single person as participant in Naradevi Naach ganas. Only the person who dresses as Mahadev is selected from Tuladhar community rest of the other dance troupe are from Maharjan community. 4 person from Tuladhar community take part during worship and only one person to play Taa Baja instrument during Naradevi Naach. Maharjan community plays all other musical instruments. (Personal conversation, 2024 April 8).

Regarding the cleaning of the golden roof as mentioned by Bhotu Pande, he mentioned cleaning of the golden roof is not being carried out at present; they let it be

cleaned naturally when it rains. On being asked about the reason he replied, the gold layer thins up when scrubbing is done. Thus, to prevent it from eroding cleaning is not carried out in the recent times.

Similarly, when asked to Dev Krishna Maharjan about the worships, priests and rituals carried out in Naradevi temple, Maharjan replied that 17 major pujas is performed in Naradevi temple annually. Guthi Sansthan sends one buffalo and one sheep as sacrificial offering every year for the annual puja during Pisach Chaturdashi. Regarding the tradition of the change of priest (Mul Dhami), Maharjan replied, the Maharjan caste Muldhami remains the head priest for the rest of his life and his son thereafter and in the absence of the son of Muldhami it will then pass on to his brother's son after the demise of Mul Dhami. ((personal conversation, 2024 April 08)

There are metal oil lamps surrounding the temple, cotton threads are soaked in oil and lit during the major rituals of the temple, and Lu Pau Guthi or Golden roof Guthi carries out this task. Tuladhar caste groups are the Guthiyars of Lu Pau Guthi.

4.1.10 Dharmasheela

Bhotu Pande and his sons undertook the restoration of the copper sheets that covered the sacred Dharmasheela. Centuries later, in the year B.S. 2016, it was further renovated during the rule of the late King Mahendra due to its deteriorating condition. In present times, the singular significance of this Dharmasheela lies in serving as the sacred plate where Mahabhog (grand offerings) and Mahabali are presented to Lord Pashupatinath every Full Moon night.

Devotees visiting the Pashupatinath temple used to unintentionally step on this revered platform. In response, PADT has taken measures to safeguard and preserve the platform. They have installed steel railings around it to prevent erosion and, importantly, to deter devotees from inadvertently sinning by stepping onto this sacred platform designated for sacrificial offerings to Lord Pashupatinath. Though this sacred platform has recently been safeguarded with a railing, in some places the Dharmasheela can be seen in delicate condition and about to wither and is seeking for renovation. Similarly, green layer of patina can be seen in the copper plate.

4.1.11 Laxmisor Shivalaya

In the inscription dated Kartik 1864, Bhotu mentions allocating 70 Ropani of land for the longevity of Laxmisor Shivalaya along with a water spout, pond, road, Sattal, Mandap, Sadawarta, Chaughera, & Statue, etc. The Laxmisor Shivalaya, constructed by him, is now situated within the premises of the old age home.

The Laxmisor Shivalaya, constructed by him, is now situated within the premises of the old age home. Adjacent to it stands the Gajadalesor Shivalaya, built by his son Gajadal Pande. This temple follows the Gumbaj-style architecture, featuring a square sanctum. Green colored squared sanctum with a white colored domed roof & the yellow colored pinnacle on top of it. The temple is made up of bricks and white cement / limestone. The temple has a small Shivalinga in its main sanctum sitting on top of a circular pedestal with its base sitting on top of triple layer of square platforms. Inside the sanctum lies another small Shivalinga to its east. Tridents and a towering copper Trikuti Jaldhara lies above both Shivalinga. (See Fig. 24) The temple has its only entrance on the southern side and Small Square shaped lattice window on other sides. It used to have 4 doors on either direction and had no pinnacle (Karmacharya Hada, 2000, p. 154), but at present the door is only there on the southern direction and the temple has a pinnacles.

According to the president of the old age home, Laxmi Ratna Tuladhar, a Brahmin priest of Rijal caste conducts daily ritualistic puja (worship) in the temple every morning and evening. Additionally, in the evenings, devotional songs (Bhajan & Kirtan) are played in the old age home that lies next to the temple. Few locals and predominantly elderly residents of the Old Age Home attend Aarati. (Personal Conversation, 2024 January 3).

Talking about the temple structure, the structure is needs renovation and also the management needs to take action regarding the damage of the temple roof by the old age home. The paints of the temple have worn-off. The old age home have made a roof shade made up off zinc sheets and the zinc sheet sits on top of the northern side of the temple roof. In addition, an iron rod about one feet long is nailed to the roof of the temple to hold the roof shade (See Fig. 25). This Zinc sheet roof-shade is diminishing the beauty of the temple architecture and is damaging it. (See Fig. 23)

CHAPTER FIVE

CONCLUSION AND FINDINGS

Conclusion

Kapardar Bhotu Pande, son of Tularam Pande was one of the significant personality in Nepalese History. He served during the reign of Rana Bahadur Shah and the early reigning phase of Girvan Yuddha Bikram Shah. He had diverse personality as during his works for the government he was working in various roles and comprehended in every administrative sector he pursued.

Bhotu Pande was very generous, kind hearted and philanthropic personnel. He not only worked for the community, culture and religion but also was generous enough to think and serve animals like, cows, monkeys etc. He had benevolent nature towards every living beings and was deeply spiritual person.

Bhotu Pande's rise in Nepalese politics was supported by the historical prominence of the Pande clan. Ganesh Pande's pivotal role in aiding King Drabya Shah to place him in the throne of Gorkha was a significant work in building the legacy of Pande clan in the history of Nepali politics. Later the descendants of Ganesh Pande (ancestors of Bhotu Pande) also served Nepalese military forces and the Nepalese royals by pursuing in various administrative ranks. Ganesh Pande's descendants role in various battles and administration, adds layers to the family's historical importance. Kaji Tularam Pande, emphasizing his diplomatic skills and contributions to the King Prithvi Narayan Shah's unification campaign helped to create a cordial relation of Pande family with the Shah royals, which ultimately reinforced the entrance of his four sons to the administrative and military works.

Bhotu Pande was involved in various military and administrative roles during his time serving the nation and the royal families. He worked as the Kaji, Kapardar and Mahakoshadhyakshya during his tenure, which we know from various titles ahead of his name mentioned in various inscriptions and historical documents.

He also contributed a lot in the cultural section of the society. He built Sattals, Dharmashalas, Water Spouts, Pati, bridges, statues, etc. He also renovated roofs of

temple, renovated the sheets of the Dharmasheela, etc. He also went on to establish several Guthis and appointed Guthiyars for the longevity of the Guthi. Bhotu Pande's association with the royal palace, his role in performing funeral rites, and eventual appointments as Kaji, Kapardar and Mahakoshadhyakshya is significant to know about his persona. Bhotu Pande's involvement in the Nepal-Tibet War, both as a warrior and a peace envoy, as well as handling the royal stores / warehouse, and also maintaining the income expenses accounts and releasing funds for various purpose his administrative prowess to work on diverse roles that he was assigned to.

The contributions made by Bhotu Pande are in delicate condition, some have already disappeared; some of them have partial identity left and of those that is left are on verge of complete extinction. The Guthis placed by Bhotu Pande in various areas of Kathmandu Valley have been hampered. The land area of Guthi have been reduced by the encroachment, unauthorized selling and leasing of lands. Similarly, during the research, it was discovered that, all the Guthi lands are now comes under the direct supervision of Guthi Sansthan, and they are responsible for allocating budgets, and also taking care of all the management related to the Guthi lands. Guthi Sansthan has not been allocating enough funds for the operation of the cultural activities, jatras, naach, various rituals, allowances of the priests, etc. Moreover, the Guthiyars and priests have been putting necessary funds and materials from their own pocket. This has led the locals and stakeholders losing interest in the continuation of Jatra, daily rituals, masked dance etc. Some of the Guthis have been merged with other and some have lost their identity, some are on the verge of losing identity.

Findings:

During the research, the researcher made several new findings. The major findings of the research has been listed below:

- The Diwali or Kul Puja of Pande clan is done in the day of Falgun Purnima every 12, in the case the Fagu Purnima doesn't fall on the month of Falgun, it is postponed or preponed to a year when this day falls on the month of Falgun. Thus, the 12 year Diwali/Kul Puja either is celebrated on the 10th, 11th or 13th year.

- Saptami Shraddha Sattal was demolished ignoring the report of UNESCO, which said the Sattal was just partially damaged during the 2015 earthquake.
- Every day Pashupati Guthi Goswara feeds 3.4 kg maize to the monkeys and pigeons of Pashupati area.
- Makai Guthi has been merged into Saptami Shraddha Guthi and Pashupati Guthi Goswara has been operating the tasks of Makai Guthi through Saptami Shraddha Guthi.
- Trilochan Adhikari is still carrying out the Shraddha of late king Rana Bahadur Shah, and Rs. 700 is being paid every month as his allowance for performing the ritual.
- Pashupati Guthi Goshwara makes arrangements of essentials to perform the Saptami Shraddha ritual every month on the Shukla Saptami Tithi. Pashupati Goswara arranges milk porridge and distributes to the Brahmins, priests, saints and devotees, which in the past was distributed only to the Brahmins as ordered by Bhotu Pande in his inscriptions.
- The golden color of the statues of King Rana Bahadur Shah and Queen Raj Rajesori is fading and turning blackish. Similarly, parts of the statues are getting fragile and broken in some places and seeking repairs.
- The golden color of statues of Prithivi Narayan Shah and other royals are also turning blackish, some statues are missing, and some are overturned covering other statues. Similarly, devotees have started tying threads on a metal mesh protecting the statues, which is making statues barely visible.
- A green layer of patina could be seen over the copper sheet on top of Dharmasheela and in several places the copper has turned fragile and layers have withered out.
- Two Patis (Falchha) built by Bhotu Pande on the either end of Bishnumati Bridge is nonexistent as one was demolished during the expansion of Bagmati corridor while the other has turned into rubble and is waiting for restoration.
- Wooden bridge connecting Naradevi area with Swayambhu area, has been replaced with a rigid concrete bridge
- The metal statue of Bhotu Pande in Naradevi temple is broken in few places and dented in many. The golden color is fading and turning black. As devotees put vermilion and other offerings in the statue, it is damaging the statue. Moreover,

as oil lamp is lit on the side of the statue, the thick black layer of oil and dirt is covering the statue.

- Big gaps could be seen between the Lotus pedestal and the bronze statue
- The stone waterspout in Paknajol was under the ruins and was reinstated by the effort of the local activists but it is in non-functional state.
- The Laxmisor Shiva temple roof has been damaged by the Old Age home.
- The whole architecture of the temple of Laxmisor Shiva temple has been changed and even the pedestal of the Shivalinga has been changed.
- Lekhnath Sahitya Sadan has been built on top of the pond dug by Bhotu Pande.
- Yellow Star Club and Kathmandu Metro ward – 16 office stands in the place where once Sattal stood.
- Sorakhutte Pati was demolished in the name of road expansion and its replica is jailed inside a fenced wall
- The stone statue of Bhotu Pande and his wife and his two inscriptions is left unattended and is covered with dust and algae.
- Usurpation of Guthi lands
- Bhotu Pande had kept Udas caste group as the Guthiyars for the Guthis that he had placed but presently Maharjan are the Guthiyars of Wasalaya Guthi and Tuladhar castes of Lu Pau Guthi

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APPENDIX

Appendix A: Name list of the Interviewee

Name	Designation	Address	Age	Date
Ms. Bandana Shrestha	Pilgrim	Kathmandu	25	2023-09-09
Ms. Priza Jayana	Pilgrim	Bhaktapur	24	2023-09-09
Mr. Pancha Narayan Maharjan	Local	Dallu	73	2023-10-01
Mr. Ravi Krishna Dangol	Local	Tamsipakha	75	2023-10-01
Mr. Shankarman Maharjan	Local	Tamsipakha	68	2023-10-01
Mr. Laxmi Ratna Tuladhar	President, Old Age Home / Local	Kathmandu	55	2024-01-03
Mr. Trilochan Adhikari	Priest	Kathmandu	63	2024-02-12
Mrs. Sushila Sharma	Pashupati Guthi Goswara	Kathmandu	55	2024-02-12
Mr. Barun Khatiwada	PADT	Kathmandu	49	2024-02-12
Mr. Mahesh Bhatta	Priest	Kathmandu	49	2024-02-12
Mr. Saugat Jung Pande	Pande Clan	Kathmandu	30	2024-02-15
Mrs. Gyanu Pande	Pande Clan	Kathmandu	54	2024-02-15
Ms. Dimple Shrestha	Guthi Sansthan, Bhadrakali	Kathmandu	40	2024-03-05
Mr. Kiran Shakya	Guthi Sansthan, Tripuresor	Kathmandu	50	2024-03-05
Mr. Deepak Kaji Pande	Pande Clan	Kathmandu	73	2024-04-07
Mr. Dhruba Pande	Pande Clan	Kathmandu	65	2024-04-07
Mr. Nara Bahadur Pande	Pande Clan	Gorkha	60	2024-04-07
Mr. Santosh Pande	Pande Clan	Kathmandu	50	2024-04-07
Mr. Sandesh Munikar	Local	Kathmandu	38	2024-04-07
Mr. Amit Tuladhar	Guthiyar	Nardevi	45	2024-04-08
Mr. Dev Krishna Maharjan	Priest of Naradevi	Naradevi	80	2024-04-08

Appendix B: Questions

Questions asked to Pilgrims:

1. What do you know about Bhotu Pande?
2. What are the works done by Bhotu Pande that you know off?
3. Is there any significance of the thread that you are tying in the Steel mesh?
4. Do you know why is Bhotu Pande carried in a small palanquin during Naradevi Naach?
5. Why are you worshipping the statue of Bhotu Pande?

Questions asked to Guthiyars & Stakeholders:

1. What do you know about Bhotu Pande?
2. What are the works done by Bhotu Pande that you know off?
3. What are the Guthis placed by Bhotu Pande?
4. What is the present condition of the Guthi established by Bhotu Pande?
5. Is the earnings of Guthi enough to perform the rituals and task mentioned in inscription by Bhotu Pande?
6. What are the challenges faced by the Guthis?
7. Has there been usurpation or selling of Guthi lands?
8. What measures are being taken to stop the usurpation and selling of Guthi Land?
9. Why is the statue of Bhotu Pande carried out in a small palanquin during Naradevi Naach & Naradevi Jatra?
10. Is the statue of Bhotu Pande made up of Gold or Brass?
11. What measures are being applied for the conservation and preservation of the Cultural Contributions of Bhotu Pande?

Questions asked to Locals:

1. What do you know about Bhotu Pande?
2. What are the works done by Bhotu Pande that you know off?
3. Is there any significance of the thread that you are tying in the Steel mesh?
4. Do you know why is Bhotu Pande carried in a small palanquin during Naradevi Naach?
5. What do you know about the Bishnumati Bridge?
6. What is it like in the past?

Questions asked to the priests:

1. What are the rituals performed?
2. Is the Saptami Shraddha still being carried out?
3. Why Adhikari Brahmin is carrying out the Shraddha ritual instead of a Bhattarai Brahmin?
4. Is the allowance provided to carry out the ritual enough?

Appendix C: Photographs

Figure 2: Man dressed as Swetkali Ajima (Naradevi) for Naradevi Naach



Figure 3: Naradevi Ajima, after Naradevi Naach in Patan Durbar Dabali



Figure 4: Wasalaya Procession for Naradevi and Dev Ganas



Figure 5: Kapardar Bhotu Pande



Figure 6: Kaji Tularam Pande



Figure 7: Statue of Bhotu Pande displayed during Naradevi Naach



Figure 8: Pedestal inscription in Bhotu Pande's Naradevi Metal Statue



Figure 9: Stone statue of Bhotu Pande with his wife, in Paknajol.



Figure 10: Bhotu Pande's Inscription dated: 1864 BS



Figure 11: Bhotu Pande, Paknajol Inscription dated: B.S. 1862



Figure 12: Sorakhutte Pati under Construction



Figure 13: Inscription on Dhunge Dhara, Sorakhutte



Figure 14: Stone water spout built by Bhotu Pande, Paknajol



Figure 15: Poster of 12 years Naradevi Naach Ganas

96. सप्तमी श्राद्ध ठुली काट प्रयोग हुनमा बुढी सात रोपका किन ठुली सात को श्राद्धपत्रिक.

- सात पाच डेले (आठका) राम फ्याप → २/८५०
- मकै दुई किलो पचिये राम → २/०२५
- गुन रूख डि. पांचवण पचइत राम → १/२६५
- हनु-माट राम राम → १/५००
- भालुके दाल १ डि. माछाका राम → १/८००
- अरिका दुध ५५ लि. → ५५ ली.
- २६ डि. ५०० राम को काट अघी श्राद्ध २६/५००
- पुजाई ! - त्रिलोचन अधिकारी

जिल्ला कार्यालय
२०७३

२०
२०७३

Figure 16: Lagat of Saptami Shraddha

गुठी पशुपति गोश्वारा देवपाल नित्य जिम्सी संस्थान शाखा व पशुपति महिनावारी

क्र.स.	शिवालयको मोठ अखडाको नाम	परिमाण	साउन	भाद्र	असोज	कार्तिक	मंसिर
४.	सप्तमी श्राद्ध ठुली काट कापर पैला लाई धौका रोप वको मकै २/५०० राम फ्याप						
		२५	२०	२१	२२		
		५८.५००	१०२	१०२.५००	१०८.८००		

२०७३

Figure 17: Lagat of Makai Distribution to Piegon and Monkeys

श्रीमहादेवः

२५५ श्री स्वस्ति श्रीः गोरोजः अन्नप्रणमणो नरनारायणोत्पादीः । शिवे ध्यायेः कृपावतिः । वेराजमान मोतो
 नतः श्रीमन्महाराजा । धीराजः श्रीश्री श्री महाराजे । गोबाराः युद्धः वीरमः माह वहादुरः मम्तेरः
 जङ्ग देवानाम् योगमी नामः

आगेः कपरदारः श्रोत्रपाडेपेः पकनाजोलः मावनाप्राधोः मतलः वायोपोखरीः --- कोदेवलः
 कोनेस्वपजाः पुजाहाराधोलानगीः गैरुधोः गठतेरानरफवाटः राखना नोमोतः पाखोरोपाने ६०
 धितावित्तनपगरीः मोहरतावापत्रः गरीबकूपोः यममध्येः सहरकाठ माश्री कोः अम्वनः रातोषः
 नकाः पाखामध्येः अटोरोपाने २३ तम्कोसाधपवः नेवारकोः मुनाखेतः आन्वीः लुहकोलः
 दखेतरैकरः काल्होः लुहकोलः पाखेमेः रैकरः आन्वीः लुहकोलः उतररैकरपाखोः वाधाळुगाः
 कोः । त्रेनलः लुहकोलः दफेतौकोलः रोपाने ६ तम्कोसाधपवः धारोः इततोतः काभामोकोः मु
 नाखेतः मीतकोः लुहकोलः दखाननेवारकाः मुनाखेतः मीतकोः लुहकोलः पश्चिमप्रजाधोः मुना
 खेतः रैकरः लुहकोलः उतररैकरः आन्वीः लुहकोलः यन्त्रिचारः कीन्वा भोत्रकोः पाखोरोपनी
 ६० पुस्तदरपुस्तः पर्यः नः धोतावित्तनवः आन्वीः गटोसखः योवेतः धिक्काडाका सधोमारः हरीषः

महाराजा

Figure 18: Lal Mohor of Bhotu Pande, 1864

४५ पत्रे आगे कपरदार भोडुपाडेके तत्रोने अपिमिपतमा शोडुवाज्यको मालोक भापना
 गन्याको शोपमपाते गुन्ये श्वरो भोगोय नाभ कावापरके मके सुदाडनाजाते
 रातफवाट गुठोराखना नेमोय रानी बरकोले पायोरोपनि माडे विम २०॥ तम्को माभ
 लुव काठमाडौं तलबोगेज कोलेके पापुकोर अक प्रजाको मुनाखेत आनि जुफ
 कोल दखोन ठागे बागे जुफकोल पश्वीम डोज दमकुन्द कोमुनाखेत रैकर
 दोजको जुफकोल उतर पकना जोलका शोवाने श्वको गठी मोतको जुफ
 कोल दफे टेकोपायो रोपाने तम्को माभपुव प्रजाको मुनाखेत अपानो
 हुकोल दखोन ठागे बागे जुफकोल पश्वीम पकनाजोल शोवाने श्वकागठ
 मोतको जुफकोल उतर प्रजाको मुनाखेत मोत कोलुफकोल दफे टेकोरोपाने
 तम्को माभपुव प्रजाको मुनाखेत आनी जुफकोल दखोन बागे जुफको
 ल पश्वीम उतर प्रजाको मुनाखेत जुफकोल दफे टेको विदिमा माभपुव
 पश्वीम उतर दखोन प्रजाको मुनाखेत जुफकोल फरेकोकुराधो ॥१॥ माभपुव
 उतर प्रजाको मुनाखेत जुफकोल पश्वीम दखोन रैकर जुफकोल याते चार
 कोलना भोत्रको पायोरोपाने धातेस वेता वेतलव गरी गुठोराखो मोदस्ता
 वाफगागी श्वकोले भाषा धातेर आमामग वेतावेतलप नानि गुठोराख मो
 वेता गुठी बखदाका मभोपार कासीराम पाडे भानु पधावनान भवानी
 मयरे अजाल शोनी धोपठ इरोवम दोहीरा रगामी रामस ना भाम्कर पाधा
 धरना नन्द पाधा सुमान डगोल धनपुन नापुव चक्रमो मौरमि वेज
 मोदश माहापुन जो मोर्ना नापुव जेधम मी चौको धीमहान स्वदना परद
 लाम्बा जोहर व बमुभराम मठी वरु स हधाने विम्बा यां जापते श्वको
 धाते मीवत १०६५ मान मोने पेशा वठो राज ४५२

Figure 19: Lal Mohar of Makai Guthi, 1865



Figure 20: Naradevi Temple Stone Inscription of Bhotu Pande

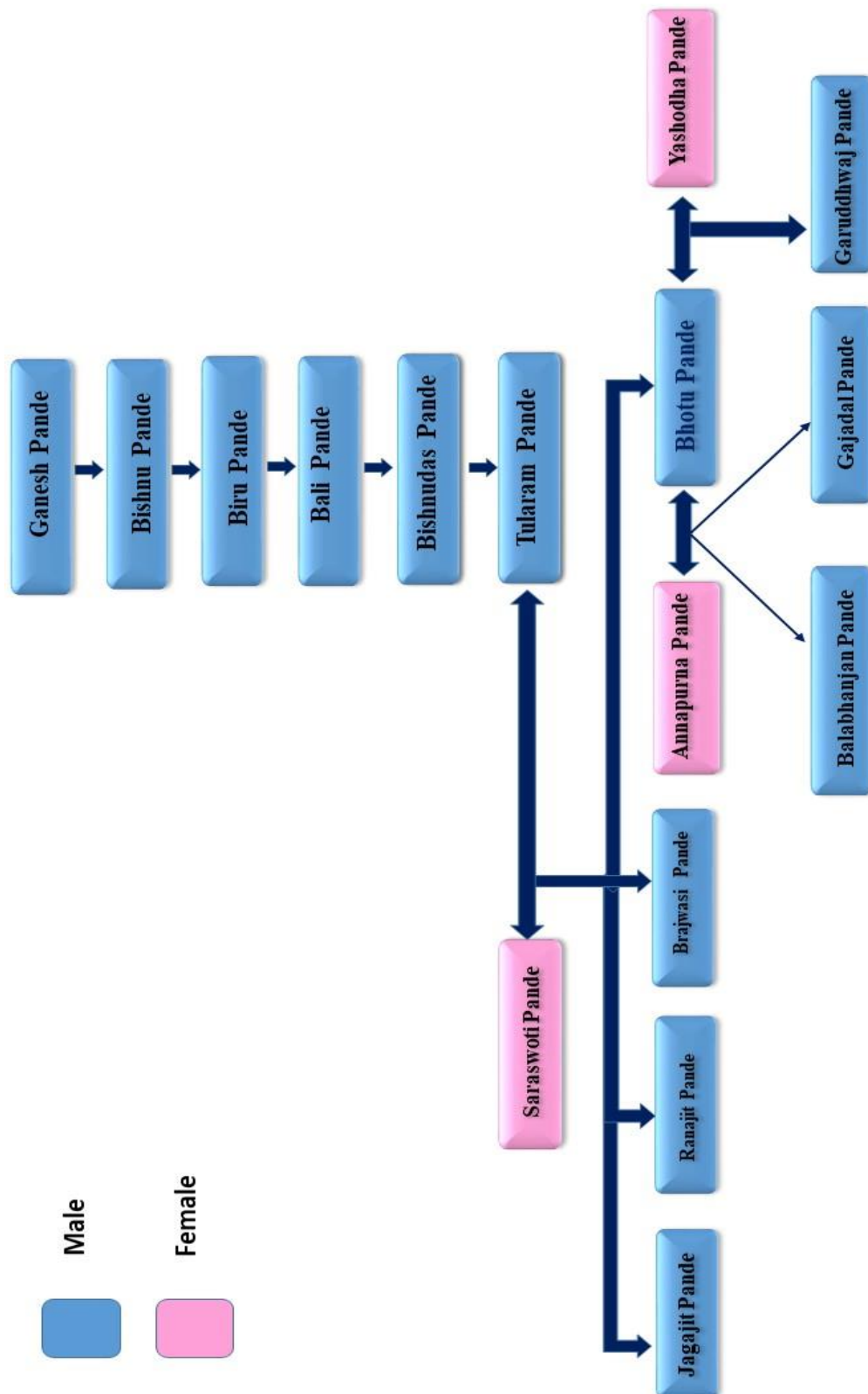


Figure 21: Genealogy as mentioned in Bhotu Pande's Bishnumati Inscription

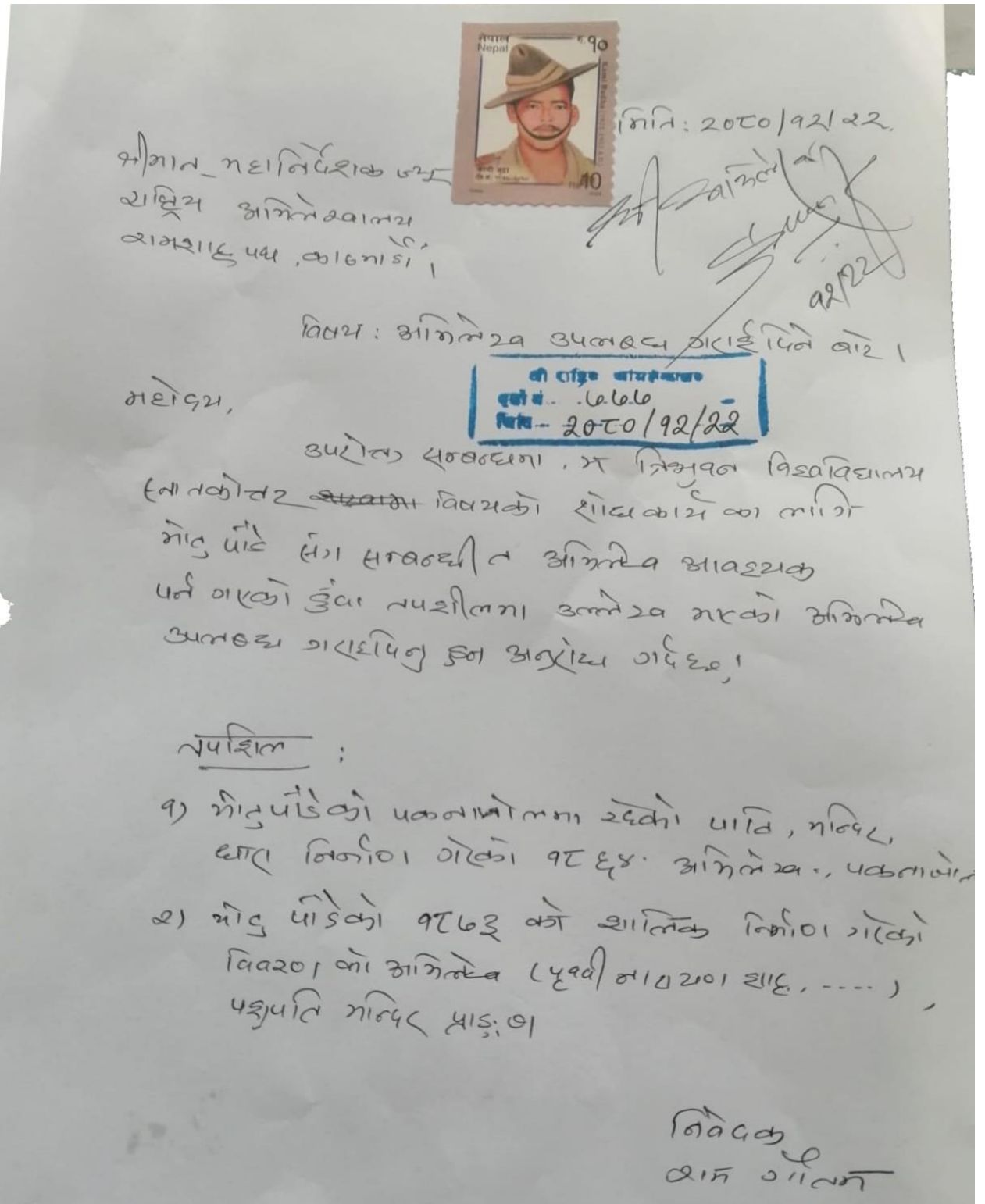


Figure 22: Application filed in National Archives for data collection



Figure 23: Laxmisor Mahadev Temple, Paknajok



Figure 24: Shiva Linga, Laxmisor Mahadev Temple



Figure 25: Iron rod piercing the roof of laxmisor Mahadev Temple



Figure 26: Iron Mesh Covering the statue of Bhotu Pande

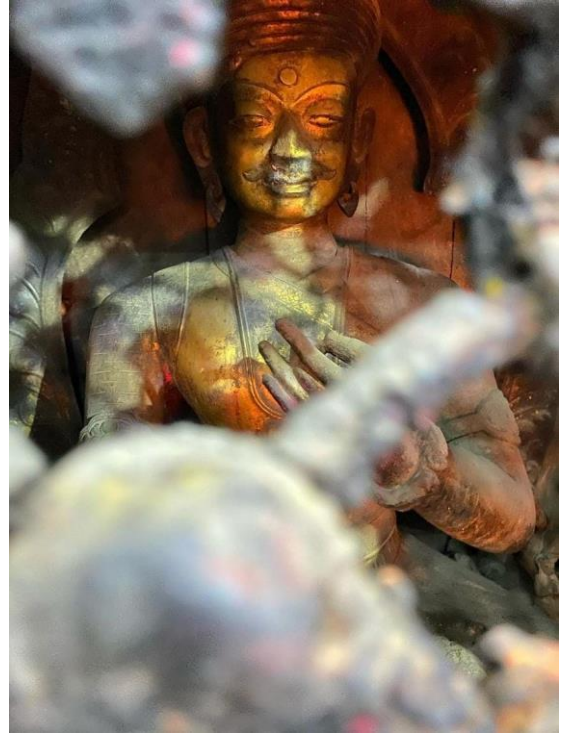


Figure 27: Metal Statue of Bhotu Pande inside Naradevi Temple



Figure 28: Chariot of Naradevi at the Premises of Na'radevi Temple



Figure 29: Sheep as a sacrificial offering during Pahachare at Naradevi Temple



Figure 30: Remnant of Saptami Shraddha Sattal



Figure 31: Area where Saptami Shraddha Sattal after demolition



Figure 32: Rubbles of a Pati at the side of Bishnumati Bridge



Figure 33: Currently Premises of Lekhnath Sahitya Sadan, where previously stood a pond made by Bhtou Pande