

A
CULTURAL STUDY OF ANNAPURNA TEMPLE PRECINCT
OF ASON

A Thesis

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LETTER OF RECOMMENDATION

Mr. Rupak Dangol Maharjan has prepared this thesis entitled "**A Cultural Study of Annapurna Temple Precinct of Ason**". Under my guidance, direction and supervision for his partial fulfillment of Master's Degree in Nepalese History, Culture and Archaeology under the Faculty of Humanities and Social Sciences of Tribhuvan University. He has worked in accordance with my suggestion and guidance, and I am satisfied with his work. I, therefore, would like to recommend the thesis for evaluation and examination.

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Finally, I am responsible for presentation of facts, figures and analysis of the subject matters as well as any errors and shortcomings in this study rest alone upon me. I am also committed to accept shortcomings and take corrective measures in future.

Rupak Dangol Maharjan
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30th July, 2019

LIST OF FIGURES AND PHOTOGRAPHS:

- Fig. 1 Location Map of Ason Precinct, Kathmandu Metropolitan City
- Fig. 2 Temple of Annapurna Devi Southwest corner
- Fig. 3 Picture image of kalash inside the main sanctum
- Fig. 4 Annapurna dyochhen from Northeast Corner
- Fig. 5 Wooden tympanum at the main doorway of Annapurna Dyochhen
- Fig. 6 Decorative & symbolic Brass metal central position window with tympanum
- Fig. 7 Temple of Mahalakshmi with Sculptures inside the sanctum of
- Fig. 8 Image of Ganesh with temple inside Dyochhen at 2nd Floor facing south
- Fig. 9 Inside the sanctum of Annapurna Temple showing *Kalash* Emblem
- Fig. 10 Stone Inscriptions on the left side of the main temple entry
- Fig. 11 Stone Inscription clad against the wall *Dyochhen* 2nd Floor old
- Fig. 12 Stone Inscription clad against the wall at *Dyochhen* 2nd Floor new
- Fig. 13 *Poubha* art of Annapurna at the backside of *khat*
- Fig. 14 Picture showing *Ilan* above the main entry of *Dyochhen* with *Poubha*art
- Fig. 15 *Lasakusa* Ceremony of sacrificed buffalo at the main entry of *Dyochhen*
- Fig. 16 Mahalakshmi at *DeemaKhat* during *Chaturdasi*
- Fig. 17 Image of *hom* ritual being done by *Aachaju* during *Dasami* Night
- Fig. 18 Feeding *bwokhwa* during *dasami* night after hom
- Fig. 19 Postcard size of God, Goddess and *Bhut pret* as painted by *chitrakar*
- Fig. 20 Wooden Tympanum (*Toran*) above the main doorway of *Itachappa*
- Fig. 21 *Paaya Jatra* during Ekadasi by Tuladhar Caste at Annapurna Precinct
- Fig. 22 Taggo *Dhimay* and *Vhushya* being played during *dwadasi* at Bhotahiti
- Fig. 23 *Khat* of Annapurna *Jatra* at Annapurna Temple during *Dwadasi*
- Fig. 24 Annapurna *Jatra* on the way to Naradevi on *dwadasi*

LIST OF ACRONYMS:

AD	:	Anno Dommini (Gregorian Era)
BC	:	Before Christ Era
BS	:	Bikram Sambat Era
DoA	:	Department of Archaeology
NS	:	Nepal Sambat Era
Eg	:	Exempli grantia (for example)
Eng	:	English
Etc	:	Etcetera, and so on, and other things
Nep	:	Nepali
No.	:	Number
P.	:	Page
Fig.	:	Figure
Prof.	:	Professor
T U	:	Tribhuvan University
UNESCO	:	United Nations Educational, Scientific & Cultural Organization
Viz.	:	Namely

TABLE OF CONTENTS

LETTER OF RECOMMENDATION	ii
ACKNOWLEDGMENT	iii
LIST OF FIGURES AND PHOTOGRAPHS	iv
LIST OF ACRONYMS	v

CHAPTER I

INTRODUCTION TO STUDY OF ANNAPURNA

1.1	Brief Introduction	1
1.2	Statement of Problem	1
1.3	Objective of Study	2
1.4	Literature Review	2
1.5	Limitation of Study	4
1.6	Research Methodology	5
1.6.1	Methods of Data Collection from Primary Sources	
1.6.2	Methods of Data Collection from Secondary Sources	6
1.6.3	Methods of Data Interpretation	
1.6.4	Methods of Report Writing	
1.7	Organization of Chapter of the Research Study	7

CHAPTER II

HISTORY AND INTRODUCTION TO ANNAPURNA

2.1	Introduction	8
2.2	Location	11
2.3	History	11
2.4	Origin	12
2.5	Myth and Legend	12
2.5.1	Legend of Annapurna from Nepalese side	
2.5.2	Legend of Annapurna from Tibetan side	
2.5.3	Legend of Annapurna from Indian side	
2.5.4	Literary sources of Goddess Annapurna from Indian research	14

CHAPTER III
TANGIBLE CULTURE OF ANNAPURNA

3.	Description	15
3.1	Physical and Architectural Style of Annapurna Temple	15
3.1.1	Temple of Annapurna in India	16
3.2	Physical and Architectural style of Goddess house (<i>Dyochhen</i>)	17
3.3	Physical and Architectural style of (<i>Itachappa</i>) Chapat	
3.4	Art and Artistic Elemental Objects	18
3.4.1	The PurnaKalash	
3.4.1.1	Historical Evidence of Iconic Sculpture	19
3.4.2	Iconography of Lakshmi	20
3.4.2.1	The Sculpture of Gajalakshmi at PatanChyasaTole	
3.4.2.2	Iconography of Indian Goddess Annapoorna	
3.4.2.3	Iconography of Goddess Annapurna in Nepal	
3.5	Epigraphical Inscriptions	21
3.5.1	Stone Inscriptions	
3.5.1.1	Stone inscription at Temple	
3.5.1.2	Stone Inscription at Itachapa	
3.5.1.3	Stone inscription at Dyochhen	
3.5.1.4	Copper Inscription	
3.6	Poubha Painting	22
3.7	Postcard Paint	
3.8	Chariots	23
3.9	Aajuchhatra	24

CHAPTER IV
INTANGIBLE CULTURE OF ANNAPURNA

4	Intangible Culture	25
4.1	Worship of Annapurna in India	
4.2	Jatras and Festivals	26
4.2.1	Dashain (<i>Mohanee</i>)	27
4.2.2	<i>Lakshmi Puja</i>	36
4.2.3	<i>Nawami Puja</i>	

4.2.4	<i>Sakimana Purnima</i>	36
4.2.5	<i>Chatamari Voya</i>	37
4.2.6	Chaitay Dasain (<i>Nasa/Naso Puja</i>)	
4.2.7	<i>Swancha Chahre</i>	38
4.2.8	<i>Akshya Tritiya</i>	
4.2.9	Ganesh Puja	39
4.2.10	<i>Ghanta Karna (GatheMuga)</i>	
4.2.11	<i>Dyo Lwaakegu Jatra</i>	
4.2.12	<i>Jana Baha Dyo Jatra</i>	40
4.2.13	Kumari Jatra	
4.3	Caretakers and Priests	40

CHAPTER V

SUMMARY AND CONCLUSION

5.1	Summary	41
5.2	Conclusion	42

	Glossary	43
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	References	46
--	-------------------	----

	Appendix A	48
--	-------------------	----

List of Figures and Photographs

	Appendix B	61
--	-------------------	----

Decipherment of Stone Inscription of Annapurna Dyochhen

	Appendix C	62
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Decipherment of Stone Inscription of Annapurna Dyochhen

CHAPTER I

INTRODUCTION TO CULTURAL STUDY OF ANNAPURNA

1.1 Brief Introduction

Goddess *Annapurna*, also called *Mahalakshmi* (Goddess of Wealth) locally identified as *Asa Bhulun Ajima* or *Asa Maru Ajima* (mother-goddess) is located in the heart of *Ason*, Kathmandu Metropolitan City, State -3, Nepal (*Fig.1*). *Maru* is derogative word of *manda* & *mandal* (Newari and Sanskrit words respectively) which is the domain or boundary of mother goddess Annapurna Devi. The temple is three tiered with metal roof covering. *Annapurna* temple has a centrally located vessel (*Purna-Kalash*) made up of silver in the sanctum. Its *dyochhen* (house of Goddess in *Newari* language) is located nearby *Bhotahiti* east of the temple. The follower sects of *Annapurna* are Shaktas and Buddhists. *Mahalakshmi* is one of the eight Matrikas of the Kathmandu. However, during late Malla Period 'the eight Kalikas of Kantipur has been mentions' (Maskey, 2042, P.7). The inscriptional record on the temple is dated 1839 at which time King Rajendra Bikram Shah is ruling the country (Pruscha, 1975). There used to be an Ashok tree before this temple was erected according to folk-belief. The caretakers of the temple and *Dyochhen* are *Maharjans* (a sub group member of the Jyapu and group of Newar community) and Buddhist priest is *Bajracharya* which is also Newar. Nowadays, about six numbers of families are caretaking the temple and *dyochhen* in turn. The main festivals occur during the month of Chaitra (*Chait dashain- pahacharae*) and Aswin (*Bada dashain- moahnee*).

1.2 Statement of Problem

The proposed study of the *Annapurna ajima* attempts to highlight the importance of different festivals and *jatras* related with it. This study attempts to identify the social groups that organize and manage the *jatras* during annual cyclic festivals. This study attempts to raise awareness and interest on the cultural heritage of the society that has been diminishing among the younger generation due to gap in communication. So the basic problems regarding the study of culture of Devi Annapurna are as follows

- Historicity of Annapurna Devi and its related document and inscription is unknown and yet to explore.

- Documentation of tangible elements such as the structure of the temple, *dyochhen* and other related physical structure are unknown and yet to explore.
- Documentation of intangible elements such as feast and festivals (*jatras*), symbolic rites and rituals, are unknown and yet to explore.

1.3 Objective of Study

Culture is always a changing phenomenon. Sometime society changes culture living in a domain, while sometime culture does. In order to retain culture of the particular place referring the past documents and sources; observing present scenario, betterment for the future is generally expected. The research on present topic has not been done by any other student, institution so far.

The main objective of the study is to highlight historical, social, religious and cultural aspects of the temple, goddess house (*dyochhen*) and its dwellers (caretakers) which are as follows:

- To find out historicity of the *Astamatrikas* (eight mother goddess) of the Kathmandu and recognize the relation of them with Goddess *Annapurna*.
- To document the tangible elements of *Annapurna* such as architectural elements of temple, house, sculpture and musical instruments.
- To investigate & excavate intangible activities about rites and rituals, *jatras* and festivals, symbolism of art materials and to document the same.

1.4 Literature Reviews

Literature reviews are the secondary sources and acts as a basis of study. Some of the books and articles which are studied and considered important for further research and documentation are as follows:

1.4.1 Carl Pruscha, 1975.

His majesty's government of Nepal in collaboration with the United Nations and UNESCO had prepared for preservation of physical environment and cultural heritage a protective inventory in the forms of vol.-I and vol.-II. The United Nations Physical Planning Adviser Carl Pruscha coordinated this project with several Nepalese consultants.

The book *Kathmandu Valley 1 & 2*, has made various inventories on the various settlements, and monasteries, chaityas and temples structures of the valley. The brief inventory of *Annapurna* temple and its *dyochhen* are also given.

1.4.2 Mary S. Slusser, 1982.

This book "*Nepal Mandala: a cultural study of the Kathmandu Valley, Vol. I & II*," has innumerable cultural heritage of the *Nepal Mandala* and is useful widely on studying *jatras* and festivals. It has described about consecration of Goddess *Annapurna* to the valley of Kathmandu.

1.4.3 Mrs. Sony Maskey, 2042 BS (1985).

Ancient Nepal is a journal published by HMG's Department of Archaeology. A brief summary of the history and prospects of *Shaktism* is traced out by Maskey

1.4.4 Baladev Juju & Surendra Man Shrestha, 1105 NS (1985)

The book "*Nepa Ya Tantrik Dyo Wo Tantrik Puja*," is written in newari language which highlights the importance of newari culture, description of tantric god and goddess; different types of chariots *khat jatras* of the Kathmandu Valley, and descriptions of major festivals.

1.4.5 Surendra Man Shrestha, 1118 NS (1998).

Newa Chhen is written in newari language describes the typical Newar house and its function, cultural, philosophical importance and glorify a house as god and goddess itself which is adorable. It has a table of content as *chyalli, maatan, chota, baiga, thya maa paa, grihalakshmi, demi ya chhen*.

1.4.6 Vajracharya, H. K. & Vajracharya D. 1119 NS (1999),

This is a booklet on the material used in the worship rituals published by organizing committee for Nepal Mandal Buddhist Culture Conference at Vishwa Shanti Laibray

This book has listed the materials required in religious activities both in Devnagari and English Script along with figure illustrations.

1.4.7 Dr Beena Poudyal, 2057 BS (2000).

A book "*Nepali Murtikala and Chitrakala*," is referred basically for the description of Tympanum (toran) and *dasatoran matrika* a symbol of *Shakta*.

1.4.8 Sudarshan Raj Tiwari, 2002.

The brick and the bull tell the story of the origin of *Saptamatrikas* (seven mother goddess) of the valley of Proto historic period. The information on *Purnakalash* has well described in that book. This book accounts the study of the culture of Hadigaon, a historic town.

1.4.9 Majpurias, 2004.

The book, *Religions in Nepal (with reference to religions of Tibet and India)* is very useful book to list out the various religions of the world from primitive to modern age.

1.4.10 Tirtha Man Maharjan, 2070 BS (2013)

A booklet on "*A brief history of the Annapurna Temple and the festival of Annapurna*" covers all the historical, social, religious and cultural activities of Ason Precinct in brief.

All available books are studied for research purpose which acts as a basis for ascertaining historical and mythical sources. Still those books lagged the tangible and intangible features of the Temple Precinct, so researcher needs to study further on the topic to enrich its cultural heritage and document the same.

1.5 Limitation of the study

The depth of the study is needed to limit as a partial fulfillment of the course and as given time, space and travel. The following are the limitations of the study:

- Geographical and Time Limitations:

The inventory of Goddess is being limited at the city of *Kathmandu*, the then *Kantipur* during *Malla* Period. The detailed study of glory of Goddess *Annapurna* and her community is being drawn at the final stage.

- Limitation of the Subject matters:

The study of economical aspects of Annapurna Devi has not been done as matter of privacy and *Guthi* system. The decipherment of epigraphical inscriptions is limited at present study and left for further research.

1.6 Research Methodology

Various methods had been approached to the present study. The study used primary as well as secondary data as required to achieve the research objectives. Basically primary data was generated as far as possible. In the cases of unavailability of the primary data the researcher has taken help of the secondary sources during collecting the data

The research work was primarily based on physical study and direct observation of the temple and secular architecture constructed within the historical town of Kathmandu. The data may not include all technical aspects to accuracy. The data collections as well as data processing methods applied during the study were as follow:

1.6.1 Methods of Data Collection from Primary Sources:

- Direct Observation:

The researcher visited the existing tangible sites related to the present study and observed each building externally as well as internally which was possible or permitted to enter. The observed elements are of art, iconographical and architectural importance. On the other hand the researcher also observed the major intangible *jatras* related to the study wherever possible.

- Photography:

As direct observation is limited to the researcher mind and has to communicate through written or oral form. The photography is the only way to visualize record and communicate the facts with other readers. The researcher took the photos of the existing temples, buildings and their architectural elements and mobile festivals including the other related areas. The photos have thus been analyzed for the presentation of the result of the whole study. Photographs are available for reanalysis by others as well. The researcher thus took the camera as an instrument for collecting data in the forms of the photos.

- Personal conversation with the experts:

The researcher made the consultation with informants who have wider knowledge on the process and procedure of different rites and rituals on particular subject and collected the first hand data for the present study.

1.6.2 Methods of Data Collection from Secondary Sources:

- Journals and Articles: Most of the journals and articles which published various articles about the study related area have been reviewed so far.
- Review of books: The available books related to the present study which were published from Nepal and abroad have been reviewed.
- Review of Thesis: The investigator reviewed related thesis submitted to different universities by different research scholars as well.
- Review from different blogs and web sites: The investigator explored different internet media to collect data required for study.

Thus, the available secondary documentary sources, published and unpublished literature as mentioned above such as literature, articles, periodicals, newspapers including thesis as well as other related books were studied from library consultation and personal collection.

1.6.3 Methods of Data Interpretation:

The researcher visited and revisited the field to collecting the availability and authenticity of the data and analyzed them to make the good result for the study. The data of the buildings were collected individually and compared with one another to generalize the details and make true and effective conclusion and recommendation.

1.6.4 Method of Report Writing

The researcher has written report as prescribed on the format of Nepalese History Culture and Archaeology (NeHCA), T U.

1.7 Organization of Chapter of the Research Study:

The following is the composed chapter scheme of the study.

Chapter I:

The first chapter is the introductory one. This chapter includes brief introduction, statement of problem, objectives of the study, review of literature, limitation of the study, and research methodology.

Chapter II:

This second chapter is that of a brief history of Annapurna Devi, Origin, Myth and Legend, and Location.

Chapter III:

This chapter includes the description of tangible cultural elements such as temple, secular building architecture, iconographic sculptures, epigraphic objects, mobile elements.

Chapter IV:

This chapter includes the description of intangible elements as different rites and rituals and its materials, festivals and its route, and their key members for functioning intangible heritage.

Chapter V:

The fifth chapter is the last one of this research work. Summary, conclusion and recommendation are properly mentioned in this chapter.

CHAPTER II

HISTORY & INTRODUCTION TO ANNAPURNA

2.1 Introduction

Goddess Annapurna is worshipped as Basundhara, Yagambar Gyaneswori, Mahalakshmi, Ajima, Yagambar (Mahamayuri) by Buddhist while Hindu Shakta known Devi as Parvati, Mahalaxmi and Bhagawati. Annapurna has been addressed as "*Asa: bhaloo ajima*" in one of the inscription in 1044 NS (Nepal Sambat era) (Maharjan, 2070 BS, P. 2). *Bhaloo* is newari word for golden dish of *Ajima* (Mother Goddess) of the place specific Ason Precinct. Annapurna is a Sanskrit word of *Anna* (food grain) and *Purna* (completeness) which represents the goddess of nourishment who fulfills the basic needs of living beings.

Ajima, mother goddess, is a local term for grandmother is considered as the guardian or protector of children. They are found at the source of water like river and hilltops. In Kirat days these goddess of spring sources are known by *Yumi*. *Ajima* do not have any iconic form. They are represented by natural boulder and are placed in a sunken ground called pith without any structure. It is a religious belief that this goddess should be left free. During the transitional period, tantrism influence brought the iconic form of the mother goddesses. These deities are called *Matrikas*. These deities are considered as the guardian deities. They are found in cremation grounds on the bank of river, hilltops (sources of water) and sometimes-in caves. These *Matrikas* are eight in numbers so called Astamatrika.

The two terms, *matrika* and *ajima*, literally means the Matrika is mother in Sanskrit and *ajima* is grandmother in Newari Languages. But religiously, both are worshiped for same purpose. Formerly the local people call it as *ajima* and in the later period, it is called as *matrikas*. These two are same deity i.e. guardian deity. As for example, Mahalakshmi is one of the members of Astamatrika and the same is commonly called as *Asa: Bhuloo* or *Asa: Maru Ajima*. So *matrika* and *ajima* are the alternate terms used for the same deity. Annapurna Devi got space as one in the same place which can be taken as social and religious harmony at all the time.

Durga not only has innumerable individual manifestations, terrific and pacific, but collective ones, groups of personified aspect, each of which is perceived as distinct deity with a different name. We have here collectives the Matrika (mothers), Navadurga (nine Durgas) and Dasamahavidya (ten great knowledge). These Durgas

of various name and aspect are often blended with indigenous deities, the *mais* and *ajimas*, and many though in essence Durga are worshiped as important deities in their own right. In practice, these Navadurgas are synonymous with Astamatikas. Thus, when we speak of the Navadurga, they in fact refer to the Astamatikas. Brahmayani, Maheswori, Kumari, Vaishnavi, Varahi, Indrayani, Chamunda or Kali and Mahalaxmi complete the family of astamatika (Slusser, 1982, P. 322).

These matrikas, in iconic form are difficult to distinguish from each other. Their vehicle then distinguishes these. In anthropometric form, astamatikas are depicted on the *toran* (main deity being at the central position) and sometimes in struts rather than in the sanctum. Below is the tabulated form of goddess vehicle, color and its guardian god

<i>Goddess</i>	<i>Vehicle</i>	<i>Colour</i>	<i>Bhairav</i>
Brahmayani	Swan	Yellow	Asitanga
Maheswori	Bull	White	kalanka
Kumari	Peacock	Red	Krodha
Vaishnavi	Garuda	Green	Unmatta
Varahi	Horse	Red	Prachanda
Indrayani	Elephant	Orange	Ruruk
Chamunda	Corpse	Red	Kapala
Mahalaxmi	Lion	red	samhara

In Nepal, Shakti is worshipped especially, personified as: ten Mahavidyas, Nine Durgas and three Mahadevis. Ten Mahabidyas includes: Kali, Tara, Tripura, Bhuvaneshwari, Bhairavi, Chinnamasta, Bhumvati, Matangi, Kamla, Banglamukhi. Among the nine goddess or Navgurgas are: Shailputri, Bramacharini, Chandraghanta, Kusmanda, Skandamata, Katyani, Kalratri, Mahagauri, Siddhidatri. Three Mahadevis are Mahakali, Mahalakshmi and Mahasaraswati. (Majupurias, 2004, P. 227)

In *Durgasaptasati*, Shakti is respectively described as Shailputri, Bramacharini, Chandraghanta, Kusmanda, Skandamata, Katyani, Kalratri, Mahagauri, Siddhidatri. (L. Tran. Poudyal, 2057 BS, P.135)

Similarly, according to *Aagam*, Navadurgas are Neelkanthi, Chemkari, Harasiddhi, Banadurga, Agni Durga, Japadurga, Bindyabasini Durga, Rupamaari Durga. (L. Tran. Poudyal, 2057 BS, P.135)

In Patan City the worship of Dasamahavidya is very popular and their names are as follows,

1. Kali
2. Tara
3. Siddhilakshmi
4. Bhuvaneshwori
5. Bhairabi
6. Dhumawati
7. Maatangi
8. Bangalamukhi
9. Tripurasundari (L. Tran. Poudyal, 2057, P.137)

In *Satkarmaratnawoli*, name of *Toranmatrika* is mentioned which are as follows,

1. Gauri
2. Dhanadaa
3. Nandaa
4. Bimalaa
5. Mangalaa
6. Balaa
7. Gangaa
8. Yamunaa
9. Dhatri
10. Bidhatri

Gauri cha dhanadaa nandaa bimalaa mangala balaa l gangaa cha yamunaa bidhatri toranaabikaa ll (Satkarmaratnawoli, Matrikaapuja prayog)

Ms Slusser (1982, P. 323) has analyzed that cult of mothers as "Tantric and tantricized goddesses invest a variety of objects and are worshiped in many forms. One of their most characteristic realizations is as natural boulder, but they are as apt to select the form of a mystic diagram (yantra, mandala, yoni-chakra) or occupy auspicious vessel of abundance filed or inmagined as filled with water and burgeoning vegetation (purna kalasa, ghata, kumbha). At times, icons are major sculptures and serves as the principal cult object of the temple and shrine. Thus, images of the goddesses appear on torans. We sometimes find them in chaples, viharas, agames and in their lineage house (deochen).

In addition to boulders, mystic symbols, vessels and usual kind of icons, the Navadurgas/Astamatrikas take still other forms. When collectively enshrined in rectangular temples proper to them, they are typically manifest in life-size manikins of wood or other material. Garbed in clothing and ornaments that mirror those of the women who worship them, they stand or sit along the rear and side walls of the sanctum as other manikins like Ganesa and Bhairava and frequently Shiva in other manifestation."

As quoted by Maskey (2042 BS, P.7), the cult of these deities is very old and is worshipped as Azimas. It has been said that they originally represent seven or eight evil aspects of mind. Some count only seven but is headed by Yogeswori who personifies the mental quality of Kama. As the medieval period was the age of superstitious and demon. These deities were there to protect the people. And we find the many deities.

2.2 Location:

The temple of Annapurna Devi is located at the heart of the Ason Precinct, Kathmandu Valley, and capital city of Nepal (*Fig.1*). This temple is positioned at Southeast corner facing west direction in the nodal junction of six numbers of roads. Other ancillary temples which are also at nodal open space belong to Uma Maheswor facing South, Ganesh facing South, Bishnu Narayan, the Sun & Padmapani Lokeswor are in Narayan Temple and Matsya Avatar of Narayan(*nya ilhon*) or *Meen Bhairab* near about the center of junction. Other Communal Public building is *Yita Chapaa* (Capat) meaning "southern pavilion" is the long building on the southern side. It contains shrine rooms and a hymn hall where locals gather to sing hymns. This Chapa also bears Wooden *Toran* at the doorway of belong to the Annapurna Devi (*Fig. 20*). Ason *Dabali* (*Dabu*) is a stone raised platform where sacred dances and musical performances used to perform during festivals but now it has been stopped. At other times it is covered by shops.

2.3 History:

Certain goddess may relative newcomers and importations that accompanied burgeoning *tantrism* as their origin legend suggest. Annapurna was imported from Benaras to be settled in Bhaktapur "in the fortunate hour" (Slusser, 1982, P. 348). It is not determined yet with any historical evidences that how the Annapurna Devi was

consecrated in the Ason Precinct except with legendary folk tale of Merchant and Tibet trade route. This Ason precinct is ancient trade route between Tibet and Nepal. As it is known that there are many such stone *kalash* have well established in the cross road and junction public which is still extant in the old *kantipur* city only the Annapurna Devi was matured and adorned with temple form which showed that Ason precinct has reputation of decorating the cult of mother goddess in a present form and other iconic images of *Licchhavi* period *Kalash* in the place of *Wongal*, *Kilaghal*, *Nhughal*, *Tengal*, *Sighal* are in their open form.

2.4 Origin:

In ancient time the king and queen is regarded as the god/goddess. According to Tiwari (2002, P.77), after the end of the Gopala leadership, the saptamatrika has been revered as a mother goddess. The Kirat venerated the very mother goddess in a form of *matara*, *yumi* or *Ajima*. This goddess might be the symbol or proof of the victory to the Kirat rulers. And the toran over the uniconic stone and the side upright creating an opening niche around the idol are later additions.

During the Lichchhavi period, known mother goddess was accepted as a local, place specific goddess. The local revered the goddess as usual. During tenth century King Gunakamadev found Kathmandu and established Astamatrika on the bank of river as the goddess of protection to the town after the influence of tantrism.

After the construction of three-tiered temple Taleju, a Royal tutelary goddess, during the reign of Mahendra Malla, other astamatrika of the town also made with three-tiered temple. Same as the present Temple architectural form of Annapurna Devi is three tiered with copper gilded roofing and modern series of artificial lights all round of the eaves (*ilan*) of each tiered.

Hence we can observe that the temple structure of *ajima* has developed from the sunken ground level to three-tiered temple through different period.

2.5 Myth and Legend:

2.5.1 Legend of Annapurna from Nepalese side

Long long time ago, the region of Ason was forest and there was no commercial activities happened as today. One day a woman at the place name called *donkon* the downhill of Nagarjun (one of the hill of the Kathmandu Valley) also

known by the name Jamacho, was cutting grass for domestic animals. At this very time, Annapurna Devi having disguised in a form of serpent (Naga) entered inside the bamboo basket made usually for storing collected grass. After filling the grass at the basket the woman started walk along home and on the way she happened to take rest and settled the basket as well at a place in front of a big tree of Ashok (*aswoya swa*) and after taking rest she tried to lift the basket but could not lift it up. *Tantrik* was called upon to know the reason behind such incident and it was the Mother Annapurna whose took the form of serpentine in *kalash* to settle and established in position (L. Tran. Maharjan, 2070 BS, P. 9).

2.5.2 Legend of Annapurna from Tibetan side

In Tibetan *Kalash* is called as *vhumba*. Ason is known as Tibetan businessman *Chompen Norbu Shampo*. Chusishya, a Tibetan Kathmandu businessman used to pray and worship *Dhungachhen Shekatapu*(Cave) in order to prosper his business. Inside the cave the *kalash* filled with wealth of *Kuber* is being taken and placed to present Ason Place by Tibetan and Newar businessman. Through *Tantrism* they established Kalash to the present place but when did they bring is unknown. In 1963 AD, Tibetan Guru was called upon by the Kathmanduite businessman *Chatur* to pay visit and pray for Annapurna Devi. Tibetan is praying Annapurna Devi as goddess Lakshmi and Basundhara (L. Tran. Maharjan, 2070 BS, P. 9).

2.5.3 Legend of Annapurna from Indian side

One day, Shiva and Parvati got into an argument about the importance of Prakriti, which Shiva denied, stressing on superiority of Purush (male) over Prakriti (Mother Nature). Enraged, Parvati abandoned him and disappeared. With Parvati's disappearance, the world was deprived of food and there occurred a famine. When Shiva's followers started begging him for food, Shiva took a begging bowl and went from door to door begging for food. But no one had anything to offer, for those whom Shiva begged from themselves were affected. Shiva and his followers came to know that on earth, there is only one kitchen in the city of *Kashi* where food is still available. Shiva went to Kashi to beg for food, but to his surprise, the kitchen was owned by none other than his wife Parvati, but in a different form. She wore celestial purple and brown garments and was lightly adorned with ornaments, and she was seated on a throne, serving and distributed food to starving Gods and hungry

inhabitants of earth, one after another. She also offered food to her sons Kartikeya and Ganesh as well. This beautiful form of Parvati was none other than Goddess Annapurna Devi, she who is full and complete. Annapurna offered her food as alms to Shiva and made Him realize that as Brahman, Shiva might have outgrown hunger; but his followers haven't (P. 2001, P.17).

2.5.4 Literary sources of Goddess Annapurna from Indian research

The goddess mentioned in Hindu religious texts such as the *Rudrayamala*, *Sivarahasya*, *Annapurnamantratsava*, *MahaTripurasiddhanta*, *AnnapurnaKavacha*, *Annapurnahavanti*, *Annapurnamalininaksatramalika* and *Bhairvahyantantra* (P. 2001, P.17). *Kumara Sambhavam* by Kalidasa makes vivid mention about Varanasi and the deity Annapurna. The goddess is also described as the source of knowledge and the main deity in the Annapurna Upanishad, which is considered a minor Upanishad among the 108 Upanishads. In this text, praying to Annapurna is the means by which the sage Ribhu attains knowledge.

Devi Bhagavata written during the 3rd and 4th centuries CE refers Annapurna as goddess of Kanchipuram and Visalakshi as goddess of Varanasi. *Skanda Purana* written during the 7th century states the sage Vyasa was led to Varanasi by a curse and Annapurna came as a housewife and offered him food. *Lingapurana* mentions that Siva was begging for food for his children as he could not get food in the world due to a miracle created by his consort Parvati. Parvati came out as Annapurna and offered food to Siva at his doorsteps. The legend of Kasi Viswanath Temple in Varanasi is associated with the story that Siva built the temple there in her honour (P.2001, P.18). Adi Sankara (8th century), the proponent of Advaita school of Hinduism, has written *Annapurna Stotra*, a book glorifying the deity.

The mention of Annapurna is also found in *Kumara Sambhava*, a Telugu literature, by Nannechola, a Saiva poet of the 12th century. There is also a mention about the deity in *Kasikhanda* by Srinatha, a Telugu poet of the 13th century. (P. 2001, P.20)

CHAPTER III

TANGIBLE CULTURE OF ANNAPURNA

3. Description

All the physical structures and forms which can be perceived and touched such as temple, building, vehicles are tangible elements surrounded by us. After the passage of time those elements which are built for a purpose later become our heritage which are handled and managed by intangible elements. So these elements need to be preserved as it the identity of the people and nation.

3.1 Physical and Architectural style of Annapurna temple:

The extant temple of Annapurna is three tiered gilded metal sloping roof temple architecture. The temple is of modest size, but its tiers are proportioned. It is square shaped in plan with the inner brick core wall is covered with brass metal and silver in main entrance and outer are series of wooden pillars (*Tham*) all round with odd number of bays which are also clad with brass metal repoussage works (*Fig. 3*). It has no high pedestals; the temple is richly decorated details with the silver embossed carved doorway, the gilded tympanum (*torana*), the decorative metal eaves (*Ilan*) with the series of kinikinimala or *fey ghan* (wind bell), the gilded metal struts (*tundal*) with figures of the Astramatrika's (eight goddess), Asta bhairab (eight bhairabs), Ganesh and four corner struts are *simhasarduls* (thediomorphic forms) where as in the second and third roofs, the struts are made of wood which are also well carved. "The corner struts, which always carry the same imagery in every roof corner of the every temple, represent the fierce aquatic, though winged, animal (*Vyala*)" (Tiwari, 1989, P.5). Two number of ribbon like golden coated dhoja pataka (*pata*) has been kept from the roof hanging in front of the temple. The topmost of the roof are metal gilded *gajur* (pinnacle) at the center with the combined form of lotus base, *kalash* body and *chattrra* (umbrella) on topmost with crescent shape like moon of later addition for lighting purpose which do not comply with our temple principle. Every roof on main side is erected with *jvala nhayekan* (*Fig. 2*).

Two brass metal zoomorphic lions (*Simba & Dhumba*>*Singhini & Baghini*), a pair of brass flags akin to our national flags of triangular shape have been kept as a guardian in the main gate while standing *khya*>*Khyak* (goblin) and *kawo*>*Kankal* (skeleton) which are symbol of super natural is holding dish for keeping lighting lamp

and incenses are on each sides of the frontal temple. "Almost everywhere the two guardian figures, the *singhini and baghini* are identified as the son and daughter of the principal deity." (Slusser, 1982, P. 342).

Walls inside the temple have been clad with tiles of recent placement and outside walls have been clad up by silver and brass metal repoussage works with the peripheral serpent motif. Around the periphery of half body height, the series of *daloopa* (like panas) has been installed by clamped against the pillars which was also clad with the brass metal repoussage works. From the first roof ceiling, at corners the pendent bells (*ghanta or ghanti*) and in the middle of the ceiling a hanging pendant lights (*dalu*) can be seen. It was an ancestral goddess of *Thaku Juju* (Thakuri King) who had governed Kathmandu in Malla dynasty-the golden period of Nepal.

The origin of Annapurna temple is unclear, but it seems to have stood in its present place on the street level of *Asan tole* in the center of town for many generations. It is also sometimes referred as popularly as "Yoganvara" and annual functions of supposedly true Tantric Buddhist type are held here. The structure of Annapurna temple is 3-storeys high and all three of its roofs are bright gilt copper with the faces at the rib ends and behind the unusually large metal corner curves. Bronze birds are seen at the tip of every curve; all three roofs also have *kinkinimalas*, and along single *dhvaja* extend from the peak of the top roof over the edge of the lowest. The golden pinnacle is ornate with small projections for leaf shape pendants. Although, there are large double banners beside the entrance and considerable decoration about the doorway (*Fig. 3*), the lower level of the temple has no plinth and access immediately in contact with secular environment, yet it is a very ornamental structure of pleasing proportions and its central image, a large silver *puṇakalash*, is very unusual indeed. (Bernier, 1978, P. 143)

The Temple of Annapurna has been renovated on the second half of the 19th Century (Pruscha, 1975, P. 25).

3.1.1 Temple of Annapurna in India

The most well-known temple (Annapurna Devi Mandir) dedicated to Annapurna is in Varanasi, U.P.. Annapurna is the Goddess of the city of Kashi (Varanasi) where she is regarded as the queen of Varanasi alongside her consort Vishweshwar (Shiva), the King of Varanasi. In the temple, at noon time, food offerings to the Goddess are

distributed to the elderly and disabled daily. During the Autumn *Navaratri* food is distributed on a larger scale (P. 2001, P.20).

3.2 Physical and Architectural style of Goddess house (*Dyochhen*)

Dyochhen is a house of god whose secular architectural form is similar to that of typical traditional houses of the valley. Usually it is three storied building with two way sloped roofs made out of brick, wood, clay roofing tile and metal decoration as primary materials.

Regarding the historicity of *dyochhen*, Tiwari (1999, P.4) has written, the small Kirata settlement was centered around a built space protector god, which came to be known as *Dyochhen* in Malla period terminology. The *Dyochhen*, literally the house of god, had a counterpart natural spot outside the town called *Pith*, literally the natural abode of the godly spirit. The out of town symbol was of a nature protector. Several religo-cultural (rituals) and socio-cultural (festivals) practices were developed to constantly and continuously remind the city dwellers of the limits of the protection of town was dependant on the protection of Nature and its place specific micro- ecology.

Dyochhen of Annapurna Devi is located at Bhotahiti just a couple of minutes from temple (*Fig. 4*). The orientation of the *dyochhen* is from north face and to the south face has small courtyard (*chuka > chowk*) with a deep circular well. The rectangular shaped in plan form has a main entry from middle of north face with the series of colonnaded twin carved wooden pillars originally meant taking shelter for wayfarer but now it has been used as a commercial rental shops. Inside the main gate in the middle has the stone sculptor of *singhini* and *baghini* with wooden tympanum (*toran*) with Devi Annapurna as a main deity with solid two wooden shutter doors (*Fig. 5*). These two wooden shutters are regarded as *Aaju and Ajima* and *khadga* itself is a form of *Aaju and Ajima*. The tiered type of pyramid structure is seen as a temple structure with complete set of *Gajur*. At the main face of the building, window fenestrations at 1st and 2nd floor are decorated with odd number of carved wooden windows. On the 1st floor three numbers of beautifully carved latticed windows with tympanums (*toran*) can be seen which is *aagam ghar* of goddess and store (*dhukuti*) which is prohibited zone except for the six main Guthi members. The centrally located window has been cladded metal repoussage works including tympanum

dedicated to goddess Annapurna (Fig.6). The two standing attendants on the middle right and left side of the window carrying *jvala nhayekan* and *shinha mu* are the symbol of The Rising Sun and The Moon. On the second floor has three number of carved wooden window with big *San jhya* (type of window) in the centermost portion and other are *go jhya* (type of window) on each side. This floor housed the main sanctum of goddess at the center (Fig. 7) and Lord Ganesh on the side facing south and apart from Guthi members, other devotee can also worship Devi (Fig. 8).

3.3 Physical and Architectural style of (Itachappa) Chapat

Pati (*phalacha*, *phale* in newari) is a public shelter (dwelling) for community to rest, work, and store things, recreational and religious space to perform ritual activities and for the wayfarer to pass the night. In a traditional Nepalese architecture, pati is a small structure usually one storeyed encountered at the intersections of streets, around the temple precinct, square, near the water spouts or ponds and inside/outside of the towns. Patis are built and maintained by community groups and those who are well to do and wants social and religious services. Fully developed forms of patis are *sattal* and *mandapa* are two to three storeyed structures. It has niche for the image of gods as in the temple.

Itachappa is a two storeyed long *Sattal* with the length of 78 feet by 18 feet wide and has one Stone Inscription built in about 17th century by local people Kamala, Ramlal, Asta Bahadur etc Bhotahit Ason (KVTDP, 2039 BS, P. 5).

Team of Kathmandu Valley Town Development Planning has done inventory of this Chapa and given the term as *sattal* but this is Chappa which is a pavilion meant for communal gatherings. They have made an inventory as "13th bays of North face *sattal* has Annapurna Temple and residential buildings in the east and way to houses of local people in the west, Ason Bazzar at north and at south houses of local people. This *sattal* has artistic carved wooden tympanum (*toran*), doors and windows and has terracotta roofing tiles (*Jhingati*)".

3.4 Art and Artistic Elemental Objects:

3.4.1 The Purna Kalash

Inside the sanctum of Annapurna temple, the most elaborated decorative silver shiny Purna Kalash is established at the center surrounded by Metal Craft work of *Prabhamandal* with the images of nine *Devis* including Mahalakshmi which is the

most developed form image any other available in Kathmandu Valley. Purna kalash is the sacred vessel with bunch of flowers and leaves, Three fold *Chattra* (umbrella) on the top as pinnacle, *Nagapass* (vessel surrounded by serpent), garlands. Before the image motif is covered with silver, it used to be made out of stone with every detail (*Fig. 9*). Naga (serpent) around kalash symbolize as guard to protect it.

The Emblem of kalash is represented as auspicious vessel with full of water. Earlier, kalash is made out of mud and stone, later popularity in religious society made with copper, brass, silver and gold with even improvement in design and ultimately Purnakalash is developed.

In *Skanda Purana*, the importance of *Kalash* has been described as "it is good to make *Kalash* with the very good looking copper and gold or even pure mud and those shall be smeared with *chandan* (scented sandalwood)". The appropriate size of *kalash* is also recommended in it (L. Tran. Kharel, 2006, P. 122). The two kind of *kalash* are the one with faucet and other without it. The circular portion of kalash with *tuti* (faucet) represents the basis of evolution and faucet represent navel where evolution and dissolution happens. (L. Tran. Deep, 2052, P.9).

Motifs used in ancient times testify that a major object of cult worship of Kathmandu Valley was the *purna kalas*. Worship of a *purna kalas* or a full pitcher, is as common today as it was in early days. The Annapurna temple of Ason tole, the Batsala of Bhadgun and the Batsala of Pashupatinath are some of the existing purna kalas temples and are obviously associated with the Shakti of Siva. Of these three, the Batsala temple of Pashupatinath seems the oldest. Several more ancient representations are found elsewhere in Kathmandu; the popular names of these places carry suffix 'ghal', the Newari equivalent of the Sanskrit 'ghat'. To name a few, there are relief panels of Lichhavi Period purna kalas at Van-ghal (Indra Chowk), Kila-ghal, (Kilagal), Nah-gha (Nagal), Si-ghal (Sighala), etc. The Kalash is known to have been venerated in Vaishali as well as in the later Gupta period (Tiwari, 2002, P. 113).

3.4.1.1 Historical Evidence of Iconic Sculpture:

In Nepalese Art, the historicity of *Purna Kalash* is assumed to be found during 2nd Century AD (Gregorian era) whose image is well preserved in National Museum Chhauni. This sculpture bears the image Barun head at the mouth of kalash. Similary

the big stone image of purna kalash is found in east ward of Jaisi Deval of Kathmandu and at the right side of Pashupati Ghat stone Kalash is assumed to be of Licchavi Period. The series of three stone images of *purna kalash* which is the representative of goddess Annapurna Devi has been established in Jaisideval is assumed to be of 12th to 13th Century AD. (L. Tran. Kharel, 2006, P. 126)

3.4.2 Iconography of Lakshmi

3.4.2.1 The Sculpture of Gajalakshmi at Patan Chyasal Tole

In India the sculpture of Shree Lakshmi and Gajalakshmi has been started to make around 2nd century BC. The sculpture of Shreelakshmi represents exactly of the sculpture Gajalakshmi whose image has elephants on left and right side. Elephants pouring water from pitcher pot from their trunk to the head goddess Lakshmi is generally presented. (L. Tran. Chettri & Rayamajhi, 2056 BS, P. 93)

3.4.2.2 Iconography of Indian Goddess Annapoorna

The *Agamas* (religious texts) describe the iconography of Annapoorna as a youthful goddess having red complexion with a face round like full moon, three eyes, high breasts and four hands. The lower left hand is depicted holding a vessel full of delicious porridge and the right with golden ladle adorned with various kinds of jewels. The other two hands depict the *Abhaya* and *Vrataposes*. She is depicted with wristlet and golden jewellery which rest on the chest. She is seated on a throne with a crest of moon adoring her head (P. 2001, P. 19). In some depictions, Shiva is shown standing to her right with a begging bowl, begging her for alms. Shankara in *Annapoorna Stotra* described the deity always holding a scripture, *akshamala* and opener of doors of *Moksha* in her hands in place of vessel and ladle, indicating his prayer to Annapoorna being spiritual perfection rather than food (P. 2001, P. 20).

Her Bhairava (consort) is Dashavaktra, who is ten-faced, thirty-eyed and ten-armed. He holds a trident, a sword, a thunderbolt, an axe, a goad, a tambourine, a bell, a noose and displays *Varadamudra* and *Abhayamudra*.

3.4.2.3 Iconography of Goddess Annapurna in Nepal

While at Ason Precinct, Goddess Annapurna is white color in nature with golden smiling face sitting *Padmasana* posture on the bed of serpent lying on lotus flower in the sea. She has eight hands; each of the four right hands have posed with a

Khadga (kind of sword), a *bajra*, a *baradmudra ratna* (rosary with baradmudra posture of hand) while each of the four left hands have caught with a *dhaal* (shield), a *ghanta* (bell) and a *kalash* with lotus flowers and *paatra* hold by both hands . Above mentioned state of the goddess is enshrined above the main gate and each side of *toran* as well (L.Tran.Maharjan, 2070 BS, P. 2).

3.5 Epigraphical Inscriptions

3.5.1 Stone Inscriptions:

Five stone inscriptions in total related to temple and dyochhen have been found which are as follows:

3.5.1.1 Stone inscription at Temple:

Three Stone Inscriptions in front of Annapurna temple has been found with the records of 1839, 1924 and 1951 (Pruscha, 1975, P. 23).The stone inscription of 1924 (1044 NS) on the left hand side of the temple sanctum entry bears the name "*Asa: bhaloo ajima*" and it is a bigger stone tablet with triangular point arched shape at the top bears the Annapurna kalash motif at the topmost with *chandra & surya* (The Moon and The Sun) motif at each side of it. This *Chandra and Surya* emblem is inscribed with *sadhkone* (two equilateral triangles placed at opposite direction to form the shape of star) (*Fig.10*).

The oldest record on the right hand side of the temple entry is dated 1839 during the reign of Shah Dynasty King Rajendra Bir Bikram Shah who managed the *guthi* system for organizing Annapurna Jatra and Kumari Puja (Maharjan, 2070 BS, P. 5). One of the stone inscriptions is small in size with *khadga* motif and ancient newari lipi is observed.

3.5.1.2 Stone Inscription at Itachapa:

Other stone inscription is in *Itachapa* which is dated back to Medieval King Laxmi Nasingha Malla at 842 NS (Maharjan, 2070 BS, P. 4).

3.5.1.3 Stone inscription at Dyochhen:

Inside of Annapurna Dyochhen at Bhotahiti, two numbers of stone Inscriptions tablet are inlaid against wall at third floor (if ground floor is taken as first floor). One is at West wall dated 1876 BS and other at North West wall dated 1910 BS (*Fig.11*). Top part of the both inscription have motif design of *khadga* flanked by decorative garland of leaves and flowers at center with *chandra and surya* (The Moon and The Sun) sign at the left and right hand side. The center part of the tablet bears

inscriptions of *Prachalit newari lipi* (Script). In one Tablet the below portion the image of two row of devotees in a praying posture is seen (*Fig.12*). An inscription records that the *gajur* (Finial) was dedicated in 1824 (Pruscha, 1975, P. 25) while National Archive officer of DoA has deciphered the date as 1820 when the *gajur* was consecrated (*Fig. 25*). Inscription dated 1910BS is about newly construction *dyochhen* which has six bays to be rented out for shop but without bars and shutters and the rent of the shop is 15 *mohar* to be paid and so on (*L Tran. Fig. 26*)

3.5.1.4 Copper Inscription:

In the temple of Annapurna Devi, at every copper eave (*ilan*) boards of temple, the inscription in *prachalit* script with red color on the background and golden color in the embossed script can be seen. Those inscriptions are private donatives or commemorative belongs to donor who donated copper roofing of temple at the special occasion along with *illan* and others elements. Likewise the inscription at the copper eaves of *khat* also has the inscription in *prachalit* script same as in temple and at the pedestal of *gajur of aajuchhatra* has the inscriptions of time of offering and name of donors.

3.6 Poubha Painting:

Poubha is a painting as an art form done on a cotton cloth stretched across a wooden frame which can be scrolled after being done. The word *poubha* is derogated word of *pratima or prabha* from Sanskrit whereas Tibetan called with the name *thanka*.

The sacred art form of the *poubha* is a visual interpretation of the Buddhist and Hindu philosophies as practiced in the *Vajrayana* tradition. Art that can definitely be called *poubha* goes back beyond the 7th century. But the oldest known survivor- an image of Ratna Sambhav now adorning the walls of the Los Angeles County Museum- belongs to the early 13th century (Subedi, 1999, P.3)

During the *Khat Jatra* of Annapurna Devi, a *poubha* painting depicting Goddess Annapurna Devi or Mahalakshmi, one of the eight *matrikas* of the valley is displayed at the back of the *khat* (*Fig.13*) & also inside below the *Ilan mandal* (*Fig. 14*) placed over the *pikhalakhu*, main entrance of the *dyochhen* during formal entry and exit of the goddess is done. During the *Jatra*, Goddess travelled the city and is omniscient, may it is in sky, earth and underworld.

The iconography of Goddess Annapurna depicted in *poubha* painting is three eyed white skinned color sitting in *Padmasana* posture over the bed of serpent lying on lotus flower in the green space. She has eight hands; each of the four right hands have posed with a *khadga* (kind of sword), a *bajra*, *ratnamala* or *aksyamala* (rosary) while each of the four left hands have caught with a *dhaal* (shield), a *ghanta* (bell) and a *kalash* with lotus flowers and *paatra khwala* (round bowl) with the motif of series skull hold by both hands with left hand on (?) posture. This bowl contained a *samye baji*, a *panchamakaar* tantric tradition of offering to Devi and is wearing a long *mundamala* of bad vibes (garland of head defeated ones). Devi is ornamentally decorated with *rantamukut* (crown with stones), *keyur* (armlets), *chura* (bracelets), *kundal* (earrings) *mala* (garland), *kalli* (anklets) and wearing red blouse with green colored shawl on the bust and red gown below the belli. On the background of head of Devi is round halo of *prabhamandal* (nimbus) and furthermore surrounded by the framework fire flames, blue sky and green earth or sea.

3.7 Postcard Paint:

Each year of festivals, five postcards sized of water color painting dedicated to Ganesh, Aakash Bhairab, Kumari, Chandi and Bhau Khwa was made by painter (Chitrakar) to be pasted in the temple during *Hom* ritual. Nowadays the professional painter is hard to find so anyone able to sketch will make (*Fig.19*)

3.8 Chariots

Rathas (chakra-yaan)> Wheeled Vehicle, Kha> Khat: (Nara-yaan)> Palanquin

Jatra is the street carnival of *Khat* (palanquin) or *Ratha* (wheeled chariot) seated by god and goddess driven by group of people to circle around the old specific city. The word Jatra is derived from word *Yatra* in Sanskrit. Jatra ceremony is being celebrated every year to commemorate the god and goddess of the valley and get blessing from them by the people living in the city. Jatra is organized in several ways as god is also human and behave like human being so human disguised as god come walking on foot in *Paya (faya) jatra*, while in *pachali vhairab jatra* people lift the image of bhairab without Khat, Annapurna devi will roam the city street in *khat* (palanquin) with group of ten to twelve people carry on their shoulder with two number of bamboo *Kno>Knol* (pole) on each side of *khat* tied together with rope. While the more advanced type of chariot is *ratha* of Rato Matysendranath and Seto Matysendranath which bear four wheels and huge and tall structure is pulled by tying

khipa (rope) on front and back of the *ratha*. Satyanarayan Jatra of Handigaon has unique kind of its own *khat* which can be revolved on different axis.

While turning the pages of history, Lumari, Kanga, Luti Ajima was established by Medieval King Gunakama Deva while the *khat jatra* was initiated by King Amar Malla by forming guthis for them (Devamala Vamsabali). The Structure of the *khat* is similar to temple structure which has sloped tiered roof with *gajur* on the top shed by *chhatra* (umbrella) and below it has made with almost square sanctum where the god is placed and is opened to three sides. In the same *khat* two numbers of thick diameters of long bamboo *knol* (pole) is tied with ropes. The description of *khat* goes like " *Gaju dugu pau ya dune kotha dayekaa ukiee dya tayegu, wo hye khatae tata pugu wo tahaa ka gu nepaa knol kepatae china tagu dai...*"(L. Tran. Juju & Shrestha, 1105 NS, P. 35). The two tiered *khat* is highly decorated with other flowers that the image of the goddess can hardly be seen. On the back side of the *khat* have *poubha* painting of Shree Mahalakshmi. The troupe of musician with *dhimay* (Drum played with both hands one with a mere hand and other with flat spiral end stick), *Vhushya* (a pair of cymbals played with hands together), *taan:* (Nep: ghanta or gong that make sound with thick short stick) and other musical instrument will be in front of the *khat* with sonorous sound to inform people to worship goddess and take blessing from her.

3.9 Aajuchhatra:

It is one of the attractive and decorated huge and wide portable umbrella used at the *khat jatra* of Annapurna Devi which will accompany both *khat and deema khat* (also called as *bimana*) by a person holding it. It is a shed as a symbol of respect and protect from rain, wind and scorching sun light as the Devi is adorable and delicate. The *aajuchhatra* has gold gilded *gajur* (pinnacle) with the motif of Kalash on lotus flower pedestal and on the base it has inscription in newari script of the donor and date at which time it is donated. The post of the *chhatra* is covered with silver repoussage works, the red colored cotton fabric disc on its eaves has multi colored in the fringe is well knitted in frameworks of wooden sticks in white thread. In order to spin the *chhatra* effectively, a belt with cup shaped pivot is tied to place the post of it around the waist (*Fig.14*). The dozens of small marble balls are kept in the pot as a bearing to rotate the *chhatra* efficiently.

CHAPTER IV

INTANGIBLE CULTURE OF ANNAPURNA DEVI

4. Intangible Culture

Intangible heritage is the cultural assets that is created and maintained in a society. These are in the form of values, norms, cultural tradition, belief, knowledge and range of activities. This always carries some meaning and substances to human life. These intangible heritages are always attached with the psyche and sentiments of entire communities. Likewise, these intangible heritages are the software parts of tangible culture. These intangible cultural heritages could be perceived through cuisine, clothing, forms of shelter, traditional skills and technology, religion, ceremonies, performance in art, storytelling (Subedi, 2016, P.49) In the Ason Precinct, there are certain festivals, Jatras, as well as tradition of worship which could be termed as intangible heritage.

4.1 Worship of Annapurna in India

Food is considered sacred as per Hindu Mythology and prayers are offered before consuming it. The person who identifies the importance of *Annam* (food) within the five layer of body helps carry life in the worldly process and subsequently seeks to identify *Brahman*, the enlightenment. *Annadhanam*, the donation of food, is highly praised in *Hinduism*. The importance of *Annadhanam* is prescribed in *Vishnu Dharamottara, Agni Purana, Padma Purana, Kurma Purana, Nandi Purana* and *Vayu Purana*.

Annapoorna with consort Shiva

She is worshipped through the recitation of her thousand names and her one hundred and eight names. The *Sri Annapurna Ashtakam* composed by *Shankaracharya* is chanted by several devout Hindus around the world as a prayer for nourishment, wisdom, and renunciation. Before partaking of any food, Hindus chant the following prayer:

“ Omṃ Annapūrṇe sadāpūrṇe Śaṅkara prāṇa vallabhe jñāna vairāgya
siddhyartham bhikṣām dehī ca pārvatī.

Māta me Pārvatī devī pitā devo Maheśvara bāndhavāḥ Śiva bhaktāasca svadeśo ”

bhūvanatrayam.

“ Oh Annapurna, who is forever complete, more beloved to Lord Shiva than life.
Oh Parvati give me the alms of Your grace to, awaken within me spiritual
knowledge, inner freedom, prosperity, and spiritual attainment.

My mother is Goddess Parvati, my father is the Supreme Lord Maheshwara
(Shiva). My relatives are the devotees of Lord Shiva, wherever they are in the
three worlds.

”

The *Annapurna Vrat Katha* containing stories of her devotees are also recited by her devotees.

In Marathi weddings, the bride is given with a metal idol of goddess Annapurna and Balkrushna by her mother, which before the wedding hours she worships by offering rice grains to her; this viddhi is known as Gauri Harap. She takes the idols to her husband's house and the idols are placed in the house temple. (Arundhati, 2001, P. 19-7)

4.2 Jatras and Festivals:

Besides Annapurna Jatra, is performed in *Mohanee* (Dashain), Some of the Mahalakshmi Jatras of Kathmandu valley are Lubhu, Southeast of the valley occurs in the month of *Baishak sulka tritiya (akshya tritiya)* and Thankot, southwest of the valley starts after *Tihar (Swonti)* (L. Tran. Joshi, 2038 BS, P.130). Similarly as Slusser (1982, P. 325) has noted the Annapurna Devi of Ason and Mahalaxmi of thankot prefer to bustle town or village and they also indiscriminately frequent temple, vihars, house and courtyard. Generally all the matrikas usually have *dyochhen* in the town and pith outside the town but Annapurna have both inside the town. Some of the festivals followed and observed by Ason Precinct are as follows:

4.2.1 Dashain (Mohanee): *Asa Chhalan* > Dashain at Ekadasi

This festival is the greatest of all festival of Nepal. The festival starts with *Gatasthapana* , the first day of dashain falls on *Ashoj Sukla Pratipada* of Lunar calendar and end at Poornima (the full moon day of Lunar calendar). During this day, early in the morning six *Guthiar* member of Annapurna Guthi went to *dovaan* (junction) of sacred river of *Bagmati* and *Bishnumati* to collect sacred *jala* (water). After having brought water from the river, they put that *jala* at *kwota* (ritual container dish) and purified themselves with that sacred *jala* at Aagam place. Those members who are baptized shall not be touched by other and shared other food. *Thakali* (head of the member) and other five should cut their hair to remain pure.

Phoolpati is the seventh day (*Saptami* of Lunar day) of Dashain. During this day the main function of the festival is to worship in different domain as such at the junction, crossroads where *Bahirab*, *Bhut Preta* and *Pichasa* are located and god and goddess of the nearby domain. Each female Guthiar member come at Annapurna Dyo chhen (House of Goddess) located at *Bhotahity* to prepare *Goojaa* (a cone shaped ritual offering made of boiled rice). Goojaa are of 3 inch of base and 5 inch of height and are three tiered *gajur* shaped. They make other traditional offering made of boiled rice as well. Those offering for worship are 32 in number each. The male guthi members are given to eat soup of *sanya khuna* (fish food items), *manachoila* (boiled spiced buff meat), *chatamari* (bread made out of rice flour), *kata thon* (special kind of Jand or beer also made of rice as main ingredient). The female member is not allowed to eat those Prasad. The first feast is given to Five Thakali Member and two *apsan* (fasting) member, then only other members are given orderly in mat straw (*suku, sukul*). After having the meal, *bhowncha* (special earthen pot), jaand, chatamari and so prepared 12 goojaa are placed and worshipped inside the niches *aasana* of Itachappa (Chapa, chapat is indoor gathering public place meant for communal activities located on the south west of Annapurna Temple precinct). Paper with image of the three eyed called as *Dristi* or *tri netra* is paste on three big Goojaa. There after firstly the *nasa dyo* (Natewor Mahadev, the art guru of dance and music) of kamalacchi, Ganesh Temple of Bhotahiti are worshipped. Afterward the cross road junction of Ason Precinct is worshipped. The Ason Ganesh and Inside and outside of Annapurna Devi is given with *Bhowncha* (earthen pot) and to remaining god and goddess. This pot is taken as Prasad by members themselves to be taken at home which later is displayed and worshipped during Tihar Lakshmi puja day. Those

bhowncha contained kata thow, samae baje, dried fish and chatamari as a form of worship.

Navami is the ninth day of dashain and newar called the day as *syako tyako*. At this very day, all the members of Annapurna Guthi gathered for *mye syayegu* (sacrifice day of he-buffalo) procession. In the midnight he buffalo was brought as a gift from Guthi Corporation from the way of Bhotahiti alley through *Jhathamuga* alley (nowadays this alley has been closed) to Ason precinct and is sacrificed in front of Annapurna Temple to the guardian gods *Sigini and Bagrini* but not inside the sanctum under the presence of Bajracharya Priest. These Guardain gods are the son and daughter of *Aaju and Ajima* (L. Tran. Shrestha, 1118 NS, P.4). Firstly the buffalo is traditionally worshipped and sacrificed by covering the place with tent so that nobody will be able to see the brutal activity. To perform sacrificial work of animal *nya* (Khadgi, a Newar Butcher) is required, for that purpose one should go to call upon *nya* by lighting wicked lamp *Sukunda (Panash)* in his house. After sacrificial work, the buffalo was cut into body parts and main body is offered to Annapurna Devi. In Ganesh Temple, North of the Annapurna temple Head and Legs was offered to Ganesh, and other inner organs like liver, lungs, intestines was offered to crossroad *Bhut Pret* followings the formal rituals and the Guthi members stay there all night long to safeguard that offering meat from local wild animals.

The Tenth Day of the Dashain is *Dasami or Bijaya Dasami* (the day of victory of truth over falsehood) or simply *Tika* (offering of mixture of red colored *Kumkum*, curd, and rice grains over forehead as blessing from elders) but in Ason area Tika offering is on the eleventh say only. Here in the Annapurna Precinct, the sacrificed buffalo meat which has been offered previous night is collected from different temples as a *prasad* (boon). Those pieces of buffalo meat are hanged on the bamboo poles which was also worshipped ritually and started to march toward *Bhotahiti Dyochhen* east of the Annapurna Temple by younger family members each bamboo pole is hold on the shoulders and before them a troupe of musician bands playing *Taggwo Dhimay* (big drum), *Vhushya and taan*: add liveliness of Jatra Carnival. They performed different sounds of music at different places. Before they arrived to short way of Dyochhen, other elder Guthi member will be preparing for auspicious *Laskusa* (Welcome) program of that scarificed buffalo before entering inside of *dyochhen* (Fig. 15). The Special worship is done in an absence of priest by Guthi's head members. The *Laskusa* is done by purifying the main entrance *pikha lukhi* floor with *siucha & sau*

(red mud and cow dung) followed by laying *maala* (Straw mat) above the same direction *Ilan* (Decorated colored cloth) with paubha painting of image deity Mahalakshmi facing below can be seen which will the same place for *Khat* of devi as well. The puja materials from *Dhaki* and *Kota* is taken for worship purpose. To start with puja firstly *Sukunda* is lighted up where the image of Lord ganesh can be seen who order to begin any auspicious work. Other auspicious items such as Pair of Paanas (*Tawadewa*), Pair of *Dvalyakalash* along with *daafoo kacha swa* (kind of flower with stem) with *Kisli* on the top of it on left and right side is placed. Head of the buffalo is consecrated with *phoolmala* (garland of flowers), *dhaupati*, red *kumkum*, *dhupp batti* (firing incenses), *k-meela ita on siucha* (three number of candle light pierced into three layer of red mud dough), three numbers of *goja* with *jajanka* Tibetan incenses and other items fruits and puri (bread). All the body parts of buffalo are taken inside along with *Neela* (Pure water), *Tufi* (Groom), and *Taacha maa* (Keys of door) serially. After entering inside of *chukka>chowk* (courtyard), the parts of the dead buffalo is laid on the rice straw (*su>paraal*) after smearing the floor with *siucha* & *sau*, and is again joined with tantric rituals with covering with tents secretly and is worshipped again along with the musical sound. From ancient time, this type of activity is being done in order to send the departed buffalo to heavenly world as a folklore belief (L. Tran. Maharjan, 2070, P.19). On the other side of this day, each member of guthi family gathered for sorting out twelve kinds of grains and vegetables to be made with rice and lentils. The person who cooked these food is not allowed to eat anything a whole day.

By the evening, the sculptures of goddess Mahalakshmi are taken out from Dyochhen and is placed in the *Deema Khat or Bimana Khat* (Special small vehicle without wheel to be carried by two person on their shoulder with dried wooden bamboo) along with the gold gilded image of *Kalash* on *Dhaki* being hold by guthi member and he is not allowed to touch by other, *Khadga* with *paatra khwala* which is also hold by other member (*Fig. 16*). During jaatra the images with khat is sheltered by *Ajuchhatra* (a special ritual umbrella) that will be revolved around one axis along with the sound of *Dhimay*. Before a jatra procession started once again he-goat is sacrificed in front of dyochhen under the presence of Bajracharya priest who recites tantric hymns and *prasad* will be taken over by priest himself.

The two images of Devi Mahalaksmi is same as the one seems old as worn out due to puja offering to deity and new one is offered by merchants of Ason. The Jatra

will be performed in the Ason and Bhotahiti area only with *Dhimay and Vhushya* as an instrument to be played for jatra. After travelling to different nearby places the sculpture of both Devi is consecrated to temple of Annapurna at Ason that night.

At the end of the jatra, near the Ganesh Temple, one of the *thakali* members, two numbers of *guthi* members who stay *apsan* (fasting) for two days and need to purify themselves and the priest *aachaju* (Karmacharya) performed *Hom* (a tantric ritual). For *Hom*, the materials such as flowers, leaves, *puri* (a kind of bread), *tya* (fried corn) all placed in *Dhaki*. *Chatursgar gopa* (copper pot) are four pots which bear *kharu* (medicinal herb), *Jand* (rice beer), *la* (Water), *Hee* (Blood) which symbolize water from four oceans. *Hom* is done by *achaju* by making *mandala* and ignited fire of 32 pieces of *shoksi* (wood pieces of magnolia tree) and every material is offered in *hom* (Fig.17). At each junction the ason, the offering to *Bhut* and *Pret* (*bau teu*) activities is done. The food offering to them is made with rice and rice husk (*bau jaa*). The *tabwo dwo* (big mound) is seven in number with *bau jaa*, *bau swa* (a kind of flower), *chika dhalaa swa* (a kind of flower like a leaf of garlic), *bacha kaccha* (a kind of tree branch) and *chibwo dwo* (small mound) is 60 in number with *pancha pata* for the Bau Khwa (Fig.18). The postcard image of Ganesh, Chandi, Kumari, Aakash Bhairab, Bau Khwa (evil representation of *Bhut/ Pret*), painted by Chitrakar (a newar caste is painter by profession) is pasted in the temple wall except for Bau Khwa who stay in the middle of the crossroad. Aaskah Bhairab image is pasted in Itachapa where the Stone sculptor of Mahankal Bhairab is located; images of Ganesh and Kumari are pasted against the wall of Ganesh temple and image of Chandi is pasted against the wall of temple of Bishnu Narayan (Fig.19).

Ekadasi, the eleventh day of Dashain is locally known by the name *Asa: Chhala*. During this day, twelve types of cooked food, rice and lintel that have been prepared at earlier tenth day (*dasami*) is taken to *Itachapa* for *kumha nakegu* (Rice feeding) ceremony for sixteen children (2 boys and 14 kumari girls) of *guthi* family only. The boys are made god Lord Ganesh and Bhairab while girls are made kumari, the living goddess. The requirement of participants in the *kumha nakegu* ceremony shall not cut the hair from birth and shall not have tooth fallen. The Holy liquor *Kata thon* (Nep: *Jaand*, specially made of rice beer) also regarded as Bhairab, is placed in *Bhoncha* (Earthen Pot). The name twelve *banjyan* (prepared foods) as given Mr Naresh Maharjan, one of the *guthi* members, are as follow:

1. food made from *taichin jaaki* (Eng: rice, Nep: chamal)

2. *paalu* (Eng: ginger, Nep: aduwa),
3. *hamo* (Eng: Sesame, Nep: teel)
4. *bhuyu fasi taku/ chiku* (Eng: kind of gourd, Nep: kuvhindo big & small pieces)
5. *woa* (Eng: kind food made of grinded black lentils on hot oil, Nep: Bara)
6. *gulimari* (Eng: Flour sweets, Nep: roti)
7. *goo mya* (Eng: round black lentil, Nep: Kaalo maas daal)
8. *chigo бага yagu kasu* (Eng: Small half peas , Nep: sano aadi pareko kerauo)
9. *aamali* (Eng: sour fleshy fruit, cordia latifolia, Nep: Lapsi)
10. *бага yagu Musya* (Eng: half made soya grain, Nep: aadi banako bhatamaas)
11. *pamya* (Eng: red Grain, Nep: Masryang)
12. *mye laa* (Eng: buffalo meat, Nep: Rango ko Masu)

The two storeyed *Itachapa* (Chapat) is used for Daily *Bhajan* (songs with music of God and Goddess) and Storage purpose except for this day of cerebation. Inside the ground floor of *Chapat* has narrow wide and longer length of space with one portion raised for *bhajan* where this day a troupe of *dhimay* performer assist in playing music for the program. Above the main main entry doorway of *chapa* has wooden *Toran* (tympanum) with the Annapurna Devi (Mahalakshmi) as a major deity in the central portion surrounded by a pair floral motifs, *makars* (crocodiles), caretaker goddess, and *chhepu* gobbling snake with both hands (*Fig.20*). Inside the hall space one of the long sides of the south wall has sixteen number of stone prabhamandal with three eyes symbols where 16 numbers boys and girls will be seated and treated as a god. Each Prabhamandal is pasted with *dristi* (a symbol of three eyes). Every year these figures are pasted to open up the eyes of god and goddess.

The priest *aachaju* (karmacharya: newar Hindu priest) is needed for starting the ceremony of *kumha nakegyu*. One of the elder among the kumari girls is regarded as Annapurna Devi and seated as Devi postures at first place followed by Boy Ganesh and Bhairab, rest are the Kumari girls. The Bhairab boy wears Blue gown, Ganesh boy wears white gown, and other kumari girls wear red, green, yellow, pink, crimson, purple all sixteen colored dresses. After all seated in postures, *achaju* worshipped

them and the two guthi members who have been fasting since yesterday and male *thakali* (head member) started to wash the hands and legs of kumaris and worshipped them. Aachaju started to serve the previously prepared 12 items of foods to everyone with his hands. The prepared food is put in bamboo leaves as a dish. After having finished formal works, the people from the outside also come to worship kumaris and offered them *sagun* (gift symbolizing blessing and goodwill) as duck egg, dried fish, Liquor, beer, *samye baje*, sweets, money, biscuits, fruits etc. The *puja* ends after serving *pau and dhou* (lapsi and curd). Whenever worshipping is done in this area and in Annapurna temple, chicken and its eggs is never used instead ducks and its egg, buffalo and goat is sacrificed.

Similar in this day the *tuladhar or Uraya* (newar merchant) caste have *paya or faya* jatra (khadga: Kind of straight sword) starts after finishing with Kumari puja. They took *gungu* (the special incense) made out of buffalo bone from the kumari puja and begins make round at Ason precinct with *Khadga* on the hands of every male members starting from the youngest boy to the eldest (*Fig.21*). During this day *tuladhar* caste sacrificed a pair of kuvindo (a kind of gourd like pumpkin). The people of Ason celebrate Dashain in eleventh day (ekadasi) only and called as Asa: Chala: (Tika offering)

At the evening, the images of goddess Mahalaxmi is taken out from Annapurna temple to be seated at big *Khat* after the sacrificial works of he-goat donated from Guthi sansthan and under the involvement of bajracharya priest. Puja was offered to devi and only after that the procession was started to roam around *nyhokha, tyouda, thanhiti, kamalakchi, ason* and upto *Balkumari*. A place Balkumari is believed to be a maternal home of goddess Annapurna. After finishing *puja* to goddess, again khat is roamed at Bhotahiti Dyochhen and the khat was made to rest at pikha lakhu of Dyochhen whole night.

Dwadasi, the twelfth day of Dashain and the Annapurna Mahalaxmi's jatra is celebrated at big Khat by about twelve person that is required to raised and maneuver the khat. The group of playing traditional musicians arrived at the place viz. Guthi owned Dhimay Group, Local Basuri (Flute playing) group of Jyapu Community, Nya Khee (small drum and small cymbals) local group belonged to Khadgi Community, moreover far from *Nagadesa, Bhaktapur, Dhimay band* also came to participate in *jatra* on their own will (*Fig. 22*).

The Route of Jatra is within the old Kathmandu, the then *Kantipur* during *Malla* Period founded by King Gunakamadev who established the city in a shape of *Khadga* (Kind of sword which is straight in shape) to protect the city. The tip of the *khagda* is above the north of the city called as *thane* or *choye* (above) and tail of *khadga* to the south ward is called as *kone* or *koye* (below) and middle portion as *dathu* (middle).

While the route is limited to the Kathmandu settlement only and the *mhya maccha* (daughter married) from Ason tole given to different domain they are living in either above, middle or below the town, need to take *khat* of Devi Mahalaxmi to each and every place for puja offerings. This is the reception made to Devi Annapurna from married daughter of Ason (L. Tran. Maharjan, 2070 BS, P. 22). However the puja from the daughter will not accepted if their family has *jutho* (something sad happening like demise of family member up to one year).

The route of the Jatra and its halting place where puja offering and accepting works with the troupe of musicians, as recollected by researcher himself, is at Bhotahiti, Annapurna Ason (*Fig.23*), Baal Kumari (paltan ghar), Indrachowk, through Choka chhen galli to Itum Bahal, through New road to Khichapokhari, through Lagan to Inakha, Bramha tole, Bhimsensthan, through Maru Ganeshsthan to Nyatwa, Damai Tole, Paachai Galli, through Naradevi (*Fig. 24*), to Tengal, Thamel Bhimsensthan, Jyatha, Kamalacchi and back to Ason, Bhotahiti Dyochhen which covers the old Kathmandu town and the married daughter who have married beyond the old city, they shall visit by themselves with puja offerings to Deity at Annapurna Dyochhen.

During the *khat* halting period at various places for puja offering, the *Udaas* (merchant of Newar) distribute money to all the participants coming for celebration, while the Manandhar Newar Community serves with *samye baji* and holy liquor at Bhimsensthan. Similarly when they reached at Damai tole the guthis member themselves serve the participants with *Samye baji* and lastly at the evening time after the jatra was finished up, at Ason, Ason Sewa Samiti also distribute *Samye baje* with liquor.

At the end of the Jatra, the Goddess was sent inside with the formal *Lasakusa* ceremony with the Special worship is done in an absence of priest by guthi's head members. The *Laskusa* is done by purifying the main entrance *pikha lukhi* floor with *suicha* & *sau* (red mud and cow dung) followed by laying *maala* (Straw mat). The puja materials from *Dhaki* and *Kota* is taken for worship purpose. Every member of

Guthi started Devi puja. Finally the images with khat are taken inside the *Aaga: chhen*, *Aagam ghar* (secret store) along with *Neela* (Pure water), *Tufi* (Groom), and *Taacha maa* (Keys of door) serially with the sound of music.

Trayodasi, the thirteen day of Dashain, in this very day in Ason precinct, *swaa: paa:* (Prasad) of Shree Annapurna Devi is distributed on each and every home with red and black *sihna* (tika > Kumkum), flowers and *chil laa* (meat). This meat is supposed to be useful for children with frequent crying by sniffing the smoke containing meat from firewood. After distribution program is done by evening, *jaa: bu* (Rice meal) is served to all the *guthiar* members. So from this time on, everyone can cook their food at home after about a week of not taking rice meal. This kind of tradition is enforced as a folklore belief that the Annapurna goddess is out of the dyochhen long time since Jatra has started. After having served *Jaa: bu* only main *guthiar* members stayed for *shi: kaabhu* (feast for remaining portion to share in orderly manner) as written in book as "*Shi: kaabhu yayegu shesh bali bhojan yayegu kha:*" (L. Tran. Baladev & Shrestha, 1105 NS, P. 77)

The sacrificed buffalo meat from Ninth day of Dashain (*navami*) is being eaten by members. In a meanwhile, only the women members prepared 32 number of *gojaa* (special kind of lump of flour items made in a conical shape represent like a *gajur* as puja items) as prepared at the time of seventh day (*saptami*) of Dashain, *Phoolpati*. After their work is finished, two members are sent to worship *naga* (serpent) with puja items and one and half *mana* (local traditional measurement system as improved by Medieval Malla king Jayasthiti Malla) of milk (*duru kucchi*) with the motive of *bhareku petanegu* (freeing of Storekeeper) from *Agamghar*. They were sent to Lainchour, a place located in Kathmandu in between British Embassy and Mine and Geology Department. Now this space has been encroached with the construction of building of Nepal Japan Children Library. Along with the assumed member as *Bhandarae* and other accompanied member should drink milk as a *Prasad* after finishing puja work.

At Bhotahiti dyochhen, *pau baji* (beaten rice and meat) and *kata thon* (beer) is served by all the members. After finished having snacks, the *banyaa satawonegu* (to invite merchant who has donated the materials for *hom* during *Dasami* time near the Ganesh temple) program was initiated by marching with sukunda light in Ason *guthi ghar* to receive two persons. They were served with snacks and allowed to come at Bhotahiti Dyochhen. They performed puja at *Bhandar* (puja store) and as a part of

Prasad they were given beaten rice, *bara* made out of minced black lentil, meat, *Jaand* in *kaye dyema* (brass dish). After having feast, they were again accompanied by *sukunda* light to their Ason Guthi Ghar.

Out of 32 prepared *gooja*, 12 *goojaa* and *bhowncha* (earthen pot) are placed and worshipped inside the niches *aasana* of Itachappa. There after remaining is for outside of the Ason Precinct, firstly the *nasa dyo* (Natewor Mahadev, the art guru of dance and music) of kamalacchi, Ganesh Temple of Bhotahiti are worshipped. Afterward the cross road junction of Ason Precinct is worshipped. The Ason Ganesh and Inside and outside of Annapurna Devi is given with *bhowncha* and to remaining god and goddess. This pot is taken as *Prasad* by members themselves to be taken at home which later is displayed and worshipped during Tihar Lakshmi puja day. Those *bhowncha* contained *kata thow*, *samae baje*, dried fish and *chatamari* as a form of worship.

Chaturdasi, the fourteenth day of dashain, in this day the guthi members only celebrate feast at Bhotahiti Dyochhen by sacrificing duck and he-goat at the image of Mahalakshmi. He-goat is donated by Guthi *Sansthan* to Annapurna Guthi. After puja performance, the *sikabhu* was given to boys only and female member are not given. Again after having feast, in small *khat* the images of Mahalakshmi was seated in posture, *khadga* and *pata khola* (patra dish), and image *kalash* of Annapurna with garland of serpent which was regularly consecrated in Annapurna temple every Sunday are raised with hands to get puja offering in Bhotahiti precinct only. During this event, entertainment can be observed by game played within the member family. At the time of *Lasakusa* to be seated on *dimaa khat*, a kind of two number interwoven flowers *taaku swa* (makhamala ko phool> flower of amaranths) is offered to both the Mahalaxmi images where large number of offered flowers are seen. At this time the boys are in hurry to search that flowers in a mass of flowers and the person who would find the flower will be lucky enough to give birth to baby boy and one's wish will come true which is the local belief.

At the end of the Jatra, the Goddess was sent inside her own place dyochhen with the formal *Lasakusa* ceremony with the Special worship is done in an absence of priest by guthi's head members. Finally the images with *khat* are taken inside the *Aaga: chhen*, *Aagam ghar* (secret store) carried her with *Neela* (Pure water), *Tufi* (Groom), and *Taacha maa* (Keys of door) serially with the sound of music. All the members attend was given *samye baji* (*Prasad* of beaten rice, meat, soya grain,

ginger) and *jaand* (holy liquor) thus end the jatra of Annapurna Devi until for next year.

Kojagrat Poornima, the last day of *dashain*, a full moon, all the guthi members gathered for *sraddha (pitri puja)* which is performed by the Guvaju (Bajracharya).

Other festivals related to Annapurna Devi and Ason Precinct is as follows:

4.2.2 Lakshmi Puja:

This is one of the major festival of Nepal which is also known by Tihar and festival of Lights (deepawali). But inside dyochhen and Annapurna temple a simple worship is done.

4.2.3 Nawami Puja:

During *mangsir sukla nawami tithi*, he buffalo is sacrificed at the main entrance of Annapurna Devi for puja as a gift from guthi sansthan (corporation) done solely by Bajracharya priest.

4.2.4 Saki mana Purnima:

This occasion falls on the month of *kartik sukla purnima*. In this day the dry grains (*halimali*) viz. *makai* (maize corn), *bhatmas* (soyabean), *gahun* (wheat), *chana* (brown gram), *kerau* (small pea), *badam* (ground nut), and *kandamuul* (those grow below earth) viz. *sakkhar khanda* (sweet potato), *pidhalu* (a kind of arum, *caladium arumaciae*) is offered to Goddess. *Vintuna Guthi*, a local private guthi, image of anapurna with popcorn (*halimali*) in front of Annapurna temple during this day. After worshipping is done, guthiar of the Annapurna dyochhen prepared about dozen of big dried fish (*kunya*) in earthen pot (Nep: *haandi*, Newari: *bhaajan*) with stove made out of three number of dried unbaked bricks in rice straw (newari: *su*, nepali: *paraal*) in between the place of Annapurna Temple and *Ita Chapa*. This ceremony is known by puja given to *nya ilon*. Those cooked dried fish is needed to be taken by participants that are married men only. These fish is taken to offer in the Nya Ilon (Meen Bhairab) located in between Annapurna temple and Ganesh Temple by the married man who after offered to Meen Bhairab was taken as virtuous *prasad*. The person who is able to take fish as *prasad* is believed to make his/her wish come true as wishing of son as a

continuation of generation as folklore. Afterward, that person was hit by seven pieces of *bhuyui fasi* (Nep: *kuvindo*, a kind of pumpkin). If that person gets hit by more than two pieces of pumpkin his wish won't come true is the belief. Again in this day, one *pathi* of fresh rice with husk of *taichin* brand (type of rice) is beaten in *khal* (stone or wooden molar) at *Dyochhen* from which rice is taken out and after grading a single piece only was taken to offer at Annapurna kalash. After worshipping is done, it was given to devotees who come for worshipping. A local belief is to place that *prasad* of rice at *dhukuti* (granary store) to avoid scarcity of grain at home at all.

4.2.5 Chatamari Voya:

This is celebrated on the month of *falgun sukla dwadasi* by making in paired *chatamari* bread made out of *taichin* rice flour of enough quantity to that of family members of the *guthiars*. This prepared bread is firstly offered to Annapurna Devi and a piece of wood belongs to Mangolia or Michelia tree (*soksi: maa > chhap ko rukh*) is made into two pieces is also prayed and those two pieces is needed after a span of about seven months, one during performing *hom* by making further 32 pieces at *dasami* (10th day of dashain) and other at *ekadasi*, 11th day of Dashain as firstly offered firewood before cooking food items for *kuma nakegyu* functions as holy wood.

4.2.6 Chaitay Dasain (Nasa/Naso Puja):

This occasion falls on the *chaitra sukla astami* of lunar calendar and also called as Chaitay Dashain. During this day, *Nasa Dyo Puja* is done by worshipping Nriteswor Mahadev and sacrificial works of he-buffalo is given. All the *Guthi* members gathered playing musical sounds of Big Dhimay, Cymbal and *taa:* and they made feast and after consuming food, at the dusk they went for participation program of *Jana Baha Dyo* or White Machhendranath (White Karunamaya) *Jatra* with the troupe of musical instrument and *dhunya* (a long bamboo pole highly decorated with *chamars*, flags and fabrics) to be played by rotating round during *ratha* maneuvering procession. The procession started from Jamal (teendhara pathshala) to Ason precinct where chariot made an overnight halt and *dhunya* is also offered to Karunamaya at the right side whole night. At the dawn, same *dhunya* with musical group made three times rotation to chariot and return back to *dyochhen* thus end of the procession.

4.2.7 Swancha Chahre:

This occasion falls on the 14th day of the *baishak krishna chaturdashi* of lunar calendar also called *chahare* in newari. Swancha Chahre is the festival for offering the different kinds of flowers that blooms in the spring season to goddess Annapurna Devi at Dyochhen Bhotahiti. Goddess Mahalakshmi is worshipped especially with highly decorated the bunch of flowers and is further made lively by playing musical instrument by *guthiar* team. Local habitants pay visit to Annapurna for praying with flowers and those devotees are given *samye baji* as a *prashad* by *guthiar* team.

4.2.8 Akshya Tritiya:

Akshya Tritiya is the day on the *baishak sukla tritya* of lunar calendar. During this day, *guthiar*s of Annapurna perform worship of *Bhut /Pretas*. They prepared the dish made out of two *pathi* (big measuring pot) rice and paddy (*dhaan*) as *bau jaa*, *bau swa* (a kind of flower), *chika dhalaa swa* (a kind of flower like a leaf of garlic), *bacha kaccha* (a kind of tree branch), *swon* (buffalo lungs), *hee* (buffalo blood), *laabaa* (garlic), *haku mushya* (black soya), *cho* (*chhyapi*, a kind of garlic). Those are favorite foods of *bhut/pretas* which are inebriating and intoxicating (*taamasic*) and delighted to have it. They are placed into round *khamu* (basket) and placed and tied in the middle of *knol* to roam starting from Ason to around medieval town of Kathmandu which covers most of the Kumari jattras route. They worship and offer with the every local specific place of crossroads where the *bhut/ preta* residing in and the leftover dishes are all offered in the crossroad of Ason between *nya ilon* (meen bhairab) and Ganesh temple where the *hom* is also done at the same place. In this way the procession of satisfying the *bhut prôt* with their delicious food is completed and it can be inferred that the folk of Kathmandu highly believe in the supernatural beings.

In Newari language, various supernatural beings are called *dyo*. These beings are heterogeneous nebulous forms having wills, understanding, motivations and some sorts of corporeal identity. They are usually, but not always malignant. These beings are sorted into those which are derived from some spiritual substance left by humans after death. They are independent beings in their own right (Majapurias, 2002, P. 42).

4.2.9 Ganesh Puja:

Ganesh is the elephant headed god and the son of Lord Shiva and Parvati worshipped by both Hindus and Buddhists.

Ganesh is the lord and master of obstacles (Vigneshwara). Ganesh is also worshipped by Shaivas for wisdom, pleasure, happiness and intelligence. In Nepal, Ganesh cult is very popular, especially with the followers of Tantrism as it is evident from the existence of several shrines and temples in the Kathmandu. Every great ceremony preceded by the worship of Ganesh and is usually wound up again by his worship. In Nepal, it is common belief that the temple facing south is that of Tantric Ganesh. (Majapuria, 2002, P. 63)

As quoted by Majapuria, Ganesh facing south is Tantric and is true with the case of temple of Ganesh at Ason precinct and the orientation of Image of Ganesh at inside of Dyochhen and is blood accepting god. Ganesh puja is done every year on the 2nd week of Tuesday on the month of *Jestha* according to solar month calendar. This day marks the Ganesh with cleansing and performing special worship by the Guthi members.

4.2.10 Ghanta Karna (Gathe Muga):

It is a festival observed on the 14th day of dark fortnight of Shrawan (*Shrawan krishna pakshya chaturdasi*) during mid July and August to mark the death of demon and chase out spirits from the city. While at the Dyochhen of Annapurna, all the Guthi members gathered and worshipped Devi and after playing musical instruments (*dhimay, vhusya and taa*) celebrated with having *Samye Baji*.

4.2.11 Dyo Lwaakegu Jatra:

It is one of the most important festivals of Ason. Three khat containing the images of goddesses from Wotu (Lumadi Ajima), Tebahal (Lumari Ajima), and Kankeswori (Kanga Ajima) are brought to Ason for a celebration. It is said that they are three sisters who come at the Ason Precinct to meet with each other. But it has no connection with Annapurna Devi. It takes place on the second day of the *Pahan Charhe* festival in April.

4.2.12 Jana Baha Dyo Jatra:

It is the chariot festival of *Aryavalokitesvara* (Sacred *Avalokitesvara*), a Buddhist deity popularly known as *Jana Baha Dyo* or White Machhendranath (White Karunamaya). The chariot makes an overnight halt at Ason Precinct from where it is pulled to the next stop at Durbar Square. Devotees light butter lamps all over the square to honor the deity. The procession is held in the month of April.

4.2.13 Kumari Jatra:

On the second day of the chariot festival of Kumari Jatra, three chariots containing human representation of Ganesh, Bhairava and Kumari are pulled through Ason Precinct. The chariot procession is part of *Indra Jatra* and is known as *Thaneya* (upper region) Jatra. It is held in September. *Samaya dho* (a mound of mixture of samey baji) is made by Vintuna Guthi, a local guthi in front of the Annapurna temple.

4.3 Caretakers and Priests:

Annapurna Devi guthi (*Gosthi* in Sanskrit, *gu* in Newari) belongs to *RaaJ guthis* under *chut guthi* whose function is to maintain socio religious status of Annapurna devi and is monitored by *Guthi Sansthan* (Corporation), a governmental body.

A group of six family members from Jyapu community are the care takers of Annapurna Devi and Dyochhen who maintains daily activities regarding temple and house of Goddess (*dyochhen*). One out of Six guthi families should stay for a month to choir and clean Annapurna Devi and Dyochhen in turn. Their other job is to fill the bamboo stick wrapped in cotton wick in metal brass lamp with butter ghee for the devotee to light for the goddess. *Maharjan* sub caste of Jyapu and caste of Newar community are the caretakers besides, their traditional farming profession.

Bajracharya Guruju, a Buddhist priest who performs *Shraddha* (oblation of Manes) and *Nitya Puja* (daily worshipping) in the morning and *Aarati* (offering wick a lamp for the goddess) and enchanting hymns where as Karmacharya Aachaju, a Hindu priest is required for special rites and rituals as *hom* and *kuma nakegu* ceremony during main festival of Dashain. They have collective guthi (a religious institution whose job is to arrange festivals and it rites and rituals

CHAPTER V

SUMMARY & CONCLUSION

5.1 Summary

Though Nepal, our country is smaller in size, it has diverse tangible geography and intangible cultural heritage. Kathmandu, its capital, is historical city with a history of about two thousand years ago or before. It has many religious myth and legend regarding the formation of settlement. Kathmandu Valley has many historical monuments and cultural heritage so it is enlisted as UNESCO world heritage site comprising seven sites in it.

From the time of *Gopalas* and *Mahispalas*, society has venerated Mother Goddess and Kirat worshipped the same as *yumi*, *ajima* with their aniconic images which is still extant to these days. During *Licchavi* period, those aniconic form generally transformed into symbolic iconic form of *Kalash* side by side with the development of anthropometric form of *matrikas* which multiply with passage of time. During Malla period, with the influence of *Tantrism*, grouping of Matrikas is found as Astamatrikas, Navadurga, and Dasamahabidya in different sects and followers. Devi Mahalakshmi is also one of the groups of Astamatrikas which accepts animal sacrifice on the other hand she is one of the Three *Mahadevis* who has *Rajoguna* character. Annapurna Devi on contrary is placid in nature who does not accept animal sacrifice taking the side of Buddhism but majority are *Tamo-guna*, minority are *Sattwo-guna* so need to defend on their own way. During *Dashain*, *Tuladhar* community sacrificed *Kuvindo* (vegetable) instead of blood shedding but they eat meat. Whatever their doctrine is, all the communities has created space and lived in their own way with social and religious harmony which is the best part in it.

The development of Ason precinct as an ancient trade hub and trade route between Tibet and India where all the basic to luxury goods are available and the dwellers of merchant led to the development of Temple of Annapurna Devi to this stage has been observed compared to other Devi's of the valley. The continual donation from the donors enriched on the artistic material objects to the monuments and Ason precinct. How previously sunken ground level deities has raised with multi-tiered Temple is observed with due time. This place has become tourist hub to view both tangible and intangible cultural heritage

The intangible cultural heritage with regular caretaking and support from different community living in that domain has led to add liveliness to the city. Such intangible activities has given life to the tangible heritage in a form of daily worship, rites and rituals, enchanting religious and cultural music and hymns, feast and festivals, *Jatras* processions and many more to be noticed.

Some of the peculiar esoteric tradition activities while rituals being observed is welcoming of sacrificed he-buffalo to dyochhen, feeding the negatives vibes to appease which might have clue to unfold cultural history as well. Symbolic Naga (serpent) is protector of Devi might have untold history which is needed to unfold in later in depth study.

5.2 Conclusion

The historicity of Devi Annapurna has been studied through literature review and is documented.

The inventories of Temple, Dyochhen, and their elements such as inscriptions, symbolic *Kalash* form, *poubha* art, *aajuchhatra*, palanquin, tympanum, guardian gods and other minute's elements been done and documented.

The Festival processions and their rites and rituals have been observed and well documented in written and photographic forms.

So with this research report, it will help to document for the preserving both tangible and intangible cultural heritage of the Annapurna Devi and Ason Precinct. Most of the new generation, those are unaware of our cultural heritage which are the continuation of our forefather, will take benefit from this research in the future to come.

As history is always erased by the new generation of high thinking, the old tradition is being perished and it is our duty to safeguard the identity of own which has advantages which might have neglected unknowingly. It shall be scrutinized well.

So to conclude it may be wise to include as quoted by Tiwari (1999, P.4), Unfortunately today, festivals are seen more as archaic socio-religious drama of feasting and entertainment and neither the professionals nor the managers have given thought to their larger ecological objectives and strength in conditioning appropriate social behavior across time and space.

GLOSSARY:

Aagam - It is a Sanskrit word of room of building for *tantrik* worship accessed only by adepts and not accessible to lay persons or room for esoteric gods.

Astamangala - An eight auspicious symbol marked on paper, cloth or metal usually displayed during the performance of Vrata ceremonies, consecration of home, and an elaborate Fire Sacrifice Ceremony.\

Ajuchhatra - A Special ritual umbrella used by the elders of Buddhist monasteries with a metalled chaitya on the pinnacle of the umbrella. It is also used for the newly ordained Buddhist monk during Cudakarma Ceremony.

Catursagar Gopa – A copper pot consisting of water used for consecrating neophyte monk during Cudakarma Ceremony symbolizing waters of four oceans.

Chwamo – A yak tails fan used for fanning various deities during the recitation of prayers.

Daloopa (Dahaloopa) – A kind of bowl made up of either bronze or stone that contains oil for lighting. Daloopas are surrounded in shrines and Chaityas.

Dalu - It is a hanging artistic lamp made of clay or metal used to light wick either from one side and all the side due to its round shape.

Digpata – A colorful banner symbolizing eight gods of direction generally fixed up in the yanja kunda during five offering Ceremonies.

Dhaki – It is a flat low height of about 150mm circular vessel of about 400mm to 450mm diameter made out of strings of *choya* (a kind of natural vegetation plant) intertwined together especially used for placing puja materials

Dristi – A metalled eye usually made of Silver used during consecration of the statues. It symbolizes giving of life force or eye to the newly made statues.

Dwapho Swan Kacha – A special stem of a plant which grows white scented flowers used for keeping on the vase during Kalasha Puja.

Dhalacha – a container for keeping fermented beer in Tantric Ceremonies.

Dhaupati – Two metalled container used for keeping curds each having two bowls. It is used during auspicious ceremonies like wedding ceremonies, and others.

Goja – A ritual torma made of moistened beaten rice formed into the shape of a triangle with the circular base used for offering to the deities.

Ilan – A metalled or decorated coloured cloth used to keep above the main deity as a form of respect and devotion.

Jajanka – A bundle of thread symbolizing the dress of an enlightening being is used as an object of offering to the Buddhist monks during Panchadana, Navadana Ceremonies.

Jyapu - One whose profession is farming; the farmer class of Kathmandu Valley

Jhari – A metallic container of a mixed solution of cow milk and purewater for offering to deities during the processions of Wonla, Mataya and Baha Poojas.

Jwo Kotah – A pair of special brass container used for keeping five fold offering together with other ritual objects during marriage ceremony.

Jvala Nhayekan – A ritual mirror used as a symbolic representation of Mirrorlike Wisdom of Akshobhya Buddha . It is used especially in Kalasharcana puja and also bathing ceremonies of Kwapadeo of Buddhist Vihars. This ritual mirror is elaborately decorated by symbolic fires and is used for showing it to the deities, signifying that the deities and the phenomenal world are no different from the objects inside the mirror.

Kayabha – A ritual container used for offering vermilion and red powder to the deities and as an object of blessing to the devotees.

Kibhu – An offering plate consisting of rice grains and some money given to the Buddhist priests during religious ceremonies and life cycle rituals.

Kisali – A clay pot used for keeping rice grains, betel nut and a coin. It is used as object of offering to the main deity before the entrance of Buddhist Sangha or used as registration fee to perform any religious ceremonies.

Kwata – A ritual container consisting of fivefold offering substances in large quantities used specially during elaborate tantric ceremonies for example in Diksa Ceremony of Gana cakra Ceremony.

Kayandema – A bronze plate used for holding peacock feathers, three spoked nails in protection rite and also used to hold water during marriage ceremony.

Kalya – A golden ornament to be used by bride in her wrists. It is usually given to bride by groom four days before marriage ceremony.

Kachi apa – A kind of raw brick, which is used in making the Yajna Mandapa(fire ritual).

Khamu - It is a traditional tool as a means of transporting material from one place to other by a person carrying on shoulder with the help about 1.5 meter long *Knol* (bamboo trunk), twin circular shaped baskets tied together with rope to the end of *Knol* is mostly used by Newar *Jyapus* who are peasant for Agricultural activities.

Neela thala – A vase used for keeping pure consecrated water for consecrating the deities and to purify one's body.

Pancha pata – A five color banner made of cloth used during *hom* Sacrifice and Bali offering.

Pikhalaku – A venerated stone placed on the street in front of the main door of dyochhen and other residences.

Rajo-guna – Mode of passion of material nature

Sattwo-guna – The quality of purity and goodness. Mode of goodness of material nature.

Sinhamu – A ritual container of vermilion powder used along with the mirror in Kalasharcana puja. It has five concentric rings and has vermilion powder in its matrix.

Sukunda (Deepabhanda) – A ritual lamp used as the representative of sun God an object of witness during the performance of any ritual ceremonies. It also contains the image of Ganesh, as a destroyer of obstacles and bestower of success or accomplishments. It is artistically decorated by serpents or Nagas.

Tacha – A long metal key used during the reception ceremony of a newly wedded bride.

Tamo-guna – Mode of ignorance of material nature

Tinpwa – Small pieces of bamboo sticks covered with cotton thread used for lighting in the entrance of the home while welcoming newly ordained monk and newly wedded bride.

Thapin – A clay or metal container used for keeping fermented beer during Secret Buddhist Tantric Ceremonies.

Thapan Ki – Cereal grains mixed with rice and paddy, which are spread over the mandala.

Three fold chhatra – A miniature threefold umbrellas usually hanged over pinnacle of the temple, torana, chaitya is made of three staged circular clothdisc used as an object of offering to honour the deities.

Tawadewa – A highly decorated metal oil lamp used in different religious ceremonies and to inaugurate various function.

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APPENDIX A

LIST OF FIGURES AND PHOTOGRAPHS

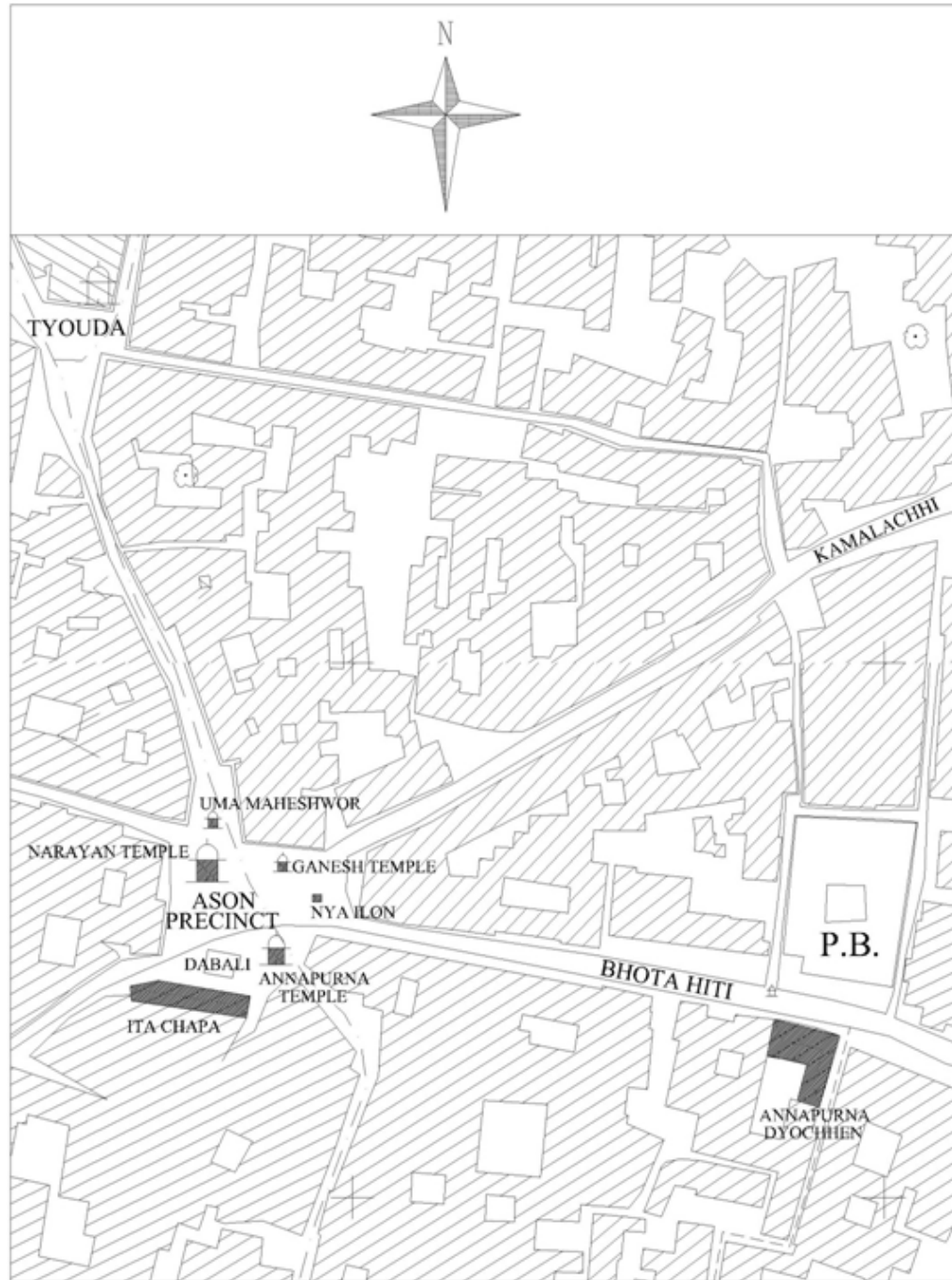


Fig.1 Location Map of Ason Precinct, Kathmandu Metropolitan City



Fig.2 Temple of Annapurna Devi Southwest corner



Fig.3 Picture image of kalash inside the main sanctum with carved embellishment on silver repoussage works on doorway



Fig. 4 Annapurna dyochhen from Northeast Corner



Fig. 5 Wooden tympanum at the main doorway of Annapurna Dyochhen which has enameled painting and two of the attendants has been stolen at each side of the Main Deity.



Fig.6 Decorative and symbolic Brass metal centrally positioned window with tympanum on 1st floor of Dyochhen



Fig.7 Temple of Mahalakshmi with Sculptures inside the sanctum of Dyochhen at 2nd Floor



Fig.8 Image of Ganesh with temple inside Dyochhen at 2nd Floor facing south



Fig.9 Inside the sanctum of Annapurna Temple showing *Kalash* Emblem and *Astamatrika gana*



Fig.10 Stone Inscriptions on the left side of the main temple entry



Fig.11 Stone Inscription clad against North West wall *Dyochhen* 2nd Floor dated 1910



Fig.12 Stone Inscription clad against West wall at *Dyochhen* 2nd Floor dated 1876 BS



Fig.13 *Poubha* art of Annapurna at the backside of *khat*



Fig.14 Picture showing *Ilan* above the main entry of *Dyochhen* with *Poubha* art of Devi during jatra. Right hand side is part of Aajuchhatra



Fig. 15 *Lasakusa* Ceremony of sacrificed buffalo at the main entry of *Dyochhen*



Fig.16 Mahalakshmi at *Deema Khat* during *Chaturdasi*



Fig.17 Image of *hom* ritual being done by Karmacharya *Aachaju* during *Dasami* Night



Aakash Bhairab



Bau Khwa



Ganesh



Kumari



Chandi

Fig. 19 Postcard size of God, Goddess and *Bhut pret* as painted by *chitrakar*



Fig.18 Feeding *bwo khwa* during *dasami* night after hom



Fig.20 Wooden Tympanum (*Toran*) above the main doorway of *Ita chappa*



Fig.21 *Paaya Jatra* during Ekadasi by Tuladhar Caste at Annapurna Precinct



Fig. 22 *Taggo Dhimay* and *Vhushya* being played during *dwadasi* at Bhotahiti



Fig.23 Khat of Annapurna *Jatra* at Annapurna Temple during *Dwadasi*



Fig.24 Annapurna *Jatra* on the way to Naradevi one of the Matrika of the valley during

dwadasi

APPENDIX B

Decipherment of Stone Inscription of Annapurna Dyochhen at Third Floor against West wall by National Archive, DoA, Ministry of Culture, Tourism and Civil Aviation, Government of Nepal.

भोटाहिटी अन्नपूर्ण देवघर तेस्रो तल्लामा पश्चिमतर्फ भित्तामा रहेको शिलालेख

- १) ॐ नाग पंचास वासि मा पञ्च वर्ण त्रिरोचनी जटाजुट्ट धरादेवी किर्ति भजानराम्यहं ॥दृष्ट्वाहं
- २)सर्वभूतागिजाथाहेतक धामिणी योगाम्बर सून्यताश्च क्षनेश्वरी नमाम्यहं ॥ ॥ अद्य श्रीमत श्री
- ३) शाक्यसिंहेत्यादि श्लोय ॥ सम्बत ९४० मिति माघ मासे शुक्लपक्ष दशम्या तिथी कृतिका नक्षत्र
- ४) कुम्भ योगे जथाकर्ण मुहुत्रे स्वमवारसरे मकर रासिगते सवितरि वृष रासि गते चन्द्रमासि महारा
- ५) जाधिराय राज राजेन्द्र विक्रम साह देवस्य विजयराज्य : दानपति जयमाने असन तोया महर्जन ज्येष्ठध
- ६)जसिं, धिज, धिनां, जुगरी, प्रानु, अभितसि, अतसि, किस्नसिं, सिवनरसिं, धुति उभयजुया दसमि सिजाजुया अस्तजु
- ७) यु देओया छेस सिजोधुनका ओ पूलथकाया गजुलि छाया प्रतिष्ठा याना दिन जुरो ध्वतेया पूण्यन जयमान सक
- ८) लं मोक्षपद रायमाल ज्येष्ठ धंतसि चन्द्रलक्ष्मी निम्ह त्रि पुरुषन राजे पात बु चु १ दुंता कजिक धि
- ९)ज भोछिसि निम्ह त्रिपुरुषण राय दिगु बु चु ७ ॥ दुंता ध्व बुयओलसान वर्षपतिं गजुर बुसाध
- १०) न यायमाल परंतु, पुन गजुलि सेनि वेरस काय रद्रम भूयपरिवारन ल्होने माल ध्व बु गजु सुं
- ११)नान रोभ यातसा पंचमहापाप राक निदान यातसा पुन्य लाकजुयाव ॥ स्वदत्त परदत्त
- १२) वायो हरेसु च विप्रयो षष्ट वर्ष शहश्राणि विष्टायां जायते कृमि ॥ शुभभूयात्

भावार्थ:

योगाम्बर अजिमाको ध्यान स्तुती

आज श्री मत शाक्यसिंह लाई प्रणाम गर्दै । नेपालसंवत् ९४० माघ शुक्ल दशमी तिथी कृतिका नक्षत्र कुम्भ योग जथाकर्ण मुहुत्र सोमवार मकर राशिमा सूर्य र वृष राशिमा चन्द्रमा बसेको । (तदनुसार वि.सं १८७६) दिनमा राजा राजेन्द्र विक्रम शाहको शासनकालमा दानपति जयमान असन टोलका महर्जन ज्येष्ठधन लगाएत सबैलाई सूतक लागेर चोखिए पाछि गजुर प्रतिष्ठाको कार्य गरियो । यो पुण्यको कार्यले ज्येष्ठधन र चन्द्रलक्ष्मी लगाएत सकल परिवारले खेत आयस्ता राखी गजुरको वर्षबन्धन प्रत्येक वर्ष मनाउने, यस गजुरलाई कसैले लोभ गरे पंचमहापातक लाग्छ । यसरी आफुले दिएका र अरुले दिएका प्रदत्त दानहरु कसैले हरण गरे साठी हजार वर्ष सम्म विष्टाको कीरा भएर रहोस् । शुभ कल्याण होस् ।

APPENDIX C

Decipherment of Stone Inscription of Annapurna Dyochhen at Third Floor against North West wall National Archive, DoA, Ministry of Culture, Tourism and Civil Aviation, Government of Nepal.

भोटाहिटी अन्नपूर्ण देवघर तेस्रोतल्लामा पश्चिम उत्तरतिर रहेको गणेश संगै भित्तामा रहेको शिलालेख

- १) स्वस्ति श्री अद्यत्यादि ॥ श्री सम्बत ९७३ भाद्रव शुदि १५ रोज ७ स भोटाहिटि त्व
- २) या धिर्जनारायन भारो व भार्या चन्द्रलक्ष्मि निम्हस्यन श्री असंभलु देवीया देग
- ३) ल छे न्हलुदयका गुच्छेस कओल छ कवलस पसल तयका ध्व धायस वसितय
- ४) मदुः पसल बधय यायमदु ध्व पसलया बाल मोहल जिमपे मोहल १४ वर्ष व
- ५) धन मथाचकं गधामूग चओदस वियमाल ध्व पसलया बालया दामन वर्ष
- ६) वन्धन देओ थाकालि कृष्णसि प्रमुषन गुधियार नका याओ देओया ज्यास
- ७) पर्वपर्वस हनेमाल महनिम देओया जात्रास मोहल ४ जुलो षतया बुसा
- ८) धनस न्हापागुलिस तनाओ षर्च याय मोहल ३ स्वानयात पुजास तनेयात
- ९) मोहल ३ वाकि दाम वाकि दाम मोहल ४ देओछे सेना ओनसा ल्होने यात जा कि
- १०) वा तयमाल जुल स्वानयात पुजा षुन्हू छेस वौ ओआके माल ध्वते वर्षवन्ध
- ११) न गुधियार पनिसेन निदान यायमाल जुल ध्वते साछि देओषलक कृष्ण
- १२) सिं, तुर्दासं सन्व्यासं, धिमिं, धनओन्त ध्व पनिस्येन निदान मयास्ये लोभ
- १३) यात काल पंचमहापातक लाक जुल निदानयास्ये निलपुमां उत्तरोत्त
- १४) र वृद्धि जुयु जुल शुभं ॥ ॥ ॥ ॥

भावार्थः

कल्याणहोस् । आज नेपालमण्डल ९७३ भाद्र शुदि १५ रोज ७ तदनुसार वि.सं १९१० का दिन भोटाहिटी टोलका धिर्जनारायन भारो र उनका पत्नी चन्द्रलक्ष्मी यि दुई जनाले असंभलु देवीको घःछे (देवघर) नया बनाई त्यस घरको ६ वटा कवलमा पसल राख्न दिने तर पसलका भित्तामा बारहरु लगाउन पाइने छैन, पसल बढाउन पाइदैन । यो पसलको बहाल १४ मोहर तिनुं पर्ने । वर्षवन्धनका दिन र घण्टाकर्ण चतुर्दशीको दिन चाहिदो खर्च दिनु पर्ने । पसलको बहालले वर्षवन्धन पूजा र पर्वपर्वमा पर्व मनाउने खटजात्रा पूजा एवं मर्मत सम्भारको कार्य पनि गर्ने गरी गुठीयारजन कृष्णसिको संयोजकत्वमा गुठी गठन गरी यसको साक्षीमा देवखलक कृष्णसि सहित रहने छन् । यि गुठीयारहरुले यस घःछे घरको निदान गर्नुपर्छ । नगरे वा लोभ गरे पंचमहापाप लागोस् । निदान गरी सबै कार्य सूचारु गरे उत्तरोत्तर प्रगति होस् । शुभ ॥



Devi
Devi
भक्तिसेख जर्गिगुप्त
१७ भाद्र १९७३