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The man who lived over a century and the name that shall live for millennia

Centenarian Satya Mohan Joshi

The centenarian Dr. Satya Mohan Joshi, a man of brilliance both in words and action, breathed his last at 7:09 am at the age of 103. For a long time, he had been suffering from prostate and heart conditions. He was hospitalized multiple times previously and was undergoing treatment for both prostate and heart-related ailments. His mortal remains were kept at the premises of Lalitpur Metropolitan City. Hundreds of people from diverse backgrounds including cultural conservationists, literature lovers, art enthusiasts, teachers and students paid their tribute to the late historian, cultural expert, a multi-dimensional talent par excellence.

The Government of Nepal mourned the demise of such an illustrious personality by declaring a public holiday and closed all government offices, public organizations and Nepal's diplomatic missions abroad. The national flag was flown at half-mast on the day. Joshi was honored by a contingent of the Nepal Police with a condolence salute. The Head-of-the-State, President Bidya Devi Bhandari twitted she was saddened by the death of Joshi and the nation has lost its guardian with the demise of noted litterateur and culture expert. The Prime Minister Sher Bahadur Deuba paid tribute to centenarian by draping the national flag over his body. All the political leaders and a huge public gathering paid a respectful farewell to the centenarian.

Satya Mohan Joshi was born on 12 May 1920 to Shankar Raj

and Raj Kumari Joshi, in the Lalitpur district of Nepal. Having learnt his alphabets at home, he later enrolled at Durbar High school in Kathmandu. At the age of 17, he was married to Radha Devi Shrestha of Patan. He completed his bachelor's degree at Trichandra College, became the first director of the Archaeological and Cultural Department in 1959, and established the Rastriya Naachghar - National Theatre in Kathmandu, Archeological Garden in Patan, Archeological Museum in Taulihawa and the National Painting Museum in Bhaktapur.

After King Mahendra's coup in 1960, Joshi went to China, where he began to teach Nepali at the Peking Broadcasting Institute. During his stay in China, he carried out research on Araniko, a sculptor of the Malla dynasty who migrated to China in early 1260 AD. He set up the Araniko White Dagoba Gallery in Kirtipur, Kathmandu, using historical artifacts related to Araniko.

Centenarian Joshi is a culture expert and had contributed a lot for the development of his mother tongue Nepalbhasa. He had penned more than 40 books on Nepalbhasa

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KMC demolishes the community building

Kathmandu Metropolitan City (KMC) demolished the community building, situated at the heart of Newar resident area on the pretext of unauthorized use of government land. In actuality, the building was constructed in BS 2033, 46 years back during the Panchayat regime by the local residents with their own financial contributions using the land that had previously been used for public toilets. The building was used as the Nepalbhasa Manka Khala Office, an organization of activists headed by Mr. Padma Ratna Tuladhar, who championed the equal rights of all indigenous communities of the country.



Twelve-Year Ngatabhulu Ajima Jatra



In the Twelve-Year Ngatabhulu Ajima Jatra this year, all 19 Devagan (troupe of gods and goddesses) are going to perform the traditional ritualistic Ngatabhulu Ajima Masked Dances at twelve different prominent places of

Kathmandu Valley. The first dance was performed near the Ngata Ajima Temple in Naradevi on 31 March 2022. The second and third dances shall take place in Trishuli Chowk in Taleju and in front of the Kumari Chowk in Kathmandu.

Women journalists Unanimously Elected



The National Forum of Newa Journalists, Lalitpur Branch, elected the following women journalists unanimously for the forthcoming Working Committee: Manju Bajracharya as President; Laxmi Kumari Shrestha and Sunita Bataju as Vice Presidents, Purnima Shakya as General Secretary; and Padma Kusum Shakya and Kalpana Maharjan as Joint Secretary and

Treasurer respectively. Surajbir Bajracharya, the President of the Central Committee inaugurated the annual general meeting of Lalitpur branch. Other executive members from the Central Committee also addressed the function. The elected executive members vowed to work for the development of journalism in Newa Language, our mother tongue.

Events/Festivals 18 Oct – 16 Nov 2022/ N.S 1142 Kaulagaa Astami - Kachalagaa Astami N.S 1143



- | | | |
|---------------|---------------------------------|----------------|
| 16 Oct - Tues | - Kaulagaa Astami | KartikSakranti |
| 23 Oct - Sun | - Kaulagaa Tyiyodashi | Kwo Puja |
| 24 Oct - Mon | - Kaulagaa Chaturthi | Khicha Puja |
| 25 Oct - Tues | - Kaulagaa Amai | Laxmi Puja |
| 26 Oct - Wed | - Kachalaathwo Paru NS 1143 day | Mhaa Puja |
| 27 Oct - Thur | - Kachalaathwo Dutiya | Kija Puja |
| 28 Oct - Fri | - Kachalaathwo Tritiya | SwanKokaye |
| 1 Nov - Tues | - KachalaathwoAstami | MukhaAstami |
| 3 Nov - Thrus | - Kachalaathwo Dasami | Shankhadar |
| | | divas |
| 8 Nov - Tues | - Kachalaa Punhi | SakimilaPunhi |

We wish all the readers and subscribers of Newarland "Bhintuna" on the occasion of

Nepal Sambat 1143.

May our community spirit unite us towards a full renaissance of our culture and heritage !!!

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Resolving Confusion in Nepal's Medieval History



Shyam Sundar Rajbanshi
Epigraphist/Archaeologist

Introduction

It seems that the majority of history writers are under the impression that Nepal's ancient history is entangled in a web of confusion. To resolve such confusions, it is found useful to use epigraphic inscriptions as evidence. On the wall of the Uwabahi temple in Lalitpur, there is a copperplate record dated Nepal Samvat 511. It is a very important record because in this pre-medieval record of the reign of King Jayasthiti Malla, not only is the Nepal Samvat mentioned, but also Kaligata Samvat, Vikram Samvat and Shaka Samvat. This is the first record found in Nepal so far to mention four different Samvats in one record. It shows that during the reign of King Jayasthiti Malla an awareness had developed that the history of Nepal should be made clear and verifiable by using different eras simultaneously.

Certain sections of this record were first published by Luciano Petech in the Medieval History of Nepal. Later the full text of this record appeared in Medieval Nepal, Volume III by Dilliraman Regmi, 1966. After that, Hariram Joshi and Dhanavajra Bajracharya also published the same record.

Luciano Petech converted the date mentioned in this record as AD 1391 June 12 Monday (Petech, 1984). But it is not revealed how this date was calculated and what method was used. The date mentioned in the record is given as Nepal Samvat 511, and Adhimasa was celebrated in that year due to the mention of Pratham shadha, Ekadashi Tithi and Monday are given after Dashami

of Shuklapaksya. Apart from this, Kaligata 4492, Vikrasamvat 1444 and Shakaraj 1313 are given as well.

Since "Monday" was already given in the records, the issue is how and what method was used to convert Ashad Shukla Dashami after Ekadashi to June 12. The calculation method is not disclosed; so, this conclusion is not reliable. It can be said that Petech's conversion of Nepal Samvat 511 to 1391 AD could be inaccurate, and thereby all other dates based on this conversion may not be relevant. But Dilliraman Regmi, Hariram Joshi and Dhanavajra Bajracharya have followed Petech's date without analyzing and questioning it. Even the Sanshodhan Mandal which is responsible for authenticating historical facts and chronology seems unaware of this record.

Considering the lacunae in Nepal's history due to lack of analysis and verification by Nepalese and foreign historians, the objective of this paper is to undertake chronological calculations of accurate eras and dates in a methodical manner, based on date pattern charts. By following such a method, accurate and precise results can be obtained that could make our history more chronologically consistent.

Date Analysis

The copperplate record is about the renovation of Rudravarna Mahavihara, Lalitpur by Saky Bhikkhu Jayasimha Virabhadra during the period of King Jayasthiti Malla. The plate is dated Nepal Samvat 511 Prathamashadha Shukla Dasami, Upranta Ekadashi and date "Monday" is given. Kalirajvarsha 4492, Vikramrajvarsha 1444, and Shakarajvarsha 1313 are also mentioned. The importance of the record is worth discussing because of these details given.

Shakarajvarsha :

In the Samvat case mentioned in the records, the gap between the Nepal Samvat 511 and Shakarajvarsha 1313 is 802 years. This should be, therefore, Lichchavi Samvat instead of Shaka Samvat. When Nepal Samvat started on first of Kartik and Shaka Samvat was 801 Kartik, the difference between Shaksamvat and Nepalsamvat was only 800. Now, in this copperplate, the gap between 511 and 1313 is clearly 802 years. Therefore, it is important to understand that the Samvat that is running as 1313 is not Shaka Samvat but it is Lichchavi Samvat.

Adhimasa (Prathamashad)

Referring to the Samvat given, the word "pratham" is added before Ashadha. It means that there was Adhimasa in that year but according to the calculation in Shaka Samvat 1313 there was no Adhimasa in Nepal that year. In Venkatesh Ketkar's Adhimasa Kshayamas table, it is given that there is no Adhimasa in the year Shaka 1312. But in the year Shaka 1311, it is given that Adhimasa falls on Jeshtha and Adhimasa falls on Bhadra in Shaka 1313 (Pant, 2043. B.C. 295). Since it is clear that during Nepal Samvat 511, Jeshtha of Shaka 1311 and Bhadra of Shaka 1313 does not occur. This indicates that the entire history has been disturbed due to the misconception that the Samvat of Lichchavikal was called Shaka Samvat. It still remains a mystery as to why we have cases prevailing from Lichchavi period about Adhimasa not being celebrated in the year when there was Adhimasa and then it was celebrated in a year that had no Adhimasa. This remains unresolved.

Kaligata

In the copperplate record, Kaligat year 4492 is given as the contemporary Kaliraja year of AD 511. This means that there should be 3981 years between the

current year and Nepal Samvat. This is also seen in the current Panchag calendar this year. For example, now Nepal Samvat 1142 Chanda Kalergatabda is given as 5123. The difference between these two is 3981. Comparatively, the gap between Kaligata and Shaksamvat is 3180 years and the gap between Kaligata and Lichchavisamvat is 3179 years, so we can confidently say that the gap between Lichchavisamvat and Nepal Samvat must always be 802 years, while the gap between Shaksamvat and Nepalsamvat is never 802 years.

Vikramraj year

In the copperplate, Vikram Samvat 1444 is given as the contemporary Vikramraja year of AD 511. It means that the gap between Vikram Samvat and Nepal Samvat should be only 933 years. This makes it clear that Vikram Samvat was never introduced and was not popular in Nepal, because if the Vikram Samvat had been prevalent in Nepal before, there would not have been a situation where 936 years would have been different and not 933. In fact, 1313 which is mentioned as Sakavarsha in the records is not the Shaka Samvat but Lichchavi Samvat, so it has become clear that the Vikram Samvat made by adding 135 to Lichchavi Samvat is not the real Vikram Samvat.

Calculation

NS 511 First Ashad Shukla Dashami after Ekadashi Monday

Siddhant : Nepal Samvat No. 511+802 = Lichchavi Samvat 1313, it lasts from Kartik of Shaka 1311 to Ashwin of Shaka 1312. Shaka is 1312 because Ashadha came here. In Gregorian Calendar it is AD 1390.

Tithiganchaitra 1, Baisakh 2 + Jeshtha 3 + Ashad Shukla 11 (30+30+30+11) = 101 days.



Editorial

Dr. Satya Mohan Joshi : a legend in Life and now in Death

It is with profound sorrow that I pay this humble tribute to a towering genius, who departed from this world very recently, after a glorious, eventful life of 103 full years. His death has created a huge vacuum that will be most difficult to fill, for he was a source of inspiration to us all who had the honour to know him and work with him. When he inaugurated the relaunch of this News/Journal in March, 2022, he applauded it as "One more creative publication... most appropriate for these days of technological innovations ...which symbolically represents a call to all Newars in Nepal or in other countries, to strive and reach out towards understanding and promoting their ancient language and culture". With his blessings we have moved forward.

He cared deeply about issues of our country's multi-cultural and multi lingual diversity and was convinced that the true glory of our nation will shine out only if all of these cultures and languages could receive equal promotion and encouragement to grow. He often reiterated a well know maxim: a culture can be preserved only if the language lives. His initiatives towards the preservation of Nepali folk culture hold special significance and he was the first one to initiate a systemic study on Nepali culture with his most famous publication, "Cultural Policy: A Preliminary Study."

Not only was he a visionary and thinker but he was also a pioneer in many areas, a dynamic activator and achiever. He established organizations such as Rastriya Naachghar in Kathmandu, Archaeological Museum in Taulihawa, the National Painting Museum in Bhaktapur, Archaeological Garden and Lok Sahitya Parishad in Patan. In his long career, he held key positions, as the first Director of Archaeological and Cultural Department, Government of Nepal in 1959; an Executive Board Member in Nepali Art Council; a lifetime member of the Royal Nepal Academy; and Chancellor of Nepal Bhasa Academy.

He is renowned for his scholarly expertise in Nepal history, language and culture. His multi-dimensional talents make him comparable to an intellectual man of the Western Renaissance Era, a great artist, scholar, cultural expert, litterateur, philosopher, all rolled into one. He made invaluable contributions to Nepali culture, history and literature and has authored more than 60 books on music, history, and culture. His research on Arniko and Coinage of Nepal is a benchmark for aspiring scholars. He was also a poet, dramatist and research analyst, and has more than 60 publications.

Above all, I was most impressed by his humility and his philosophy of living like a jureli bird with no care and thoughts for tomorrow. He was deeply influenced by Buddhist philosophy and was himself an embodiment of the true spirit of uncommon grace and compassion. When our history speaks of the best examples of humanity, his name will stand out in the very first row. He will remain revered for his contributions and services for all eternity.

Yamapanchaka and Confusion over Tithis - Why?



■ Swoyambhu Dhar Tuladhar

For the last 70 years there been discussion going on about the exact date of the beginning of the Nepal Samvat with respect to Bikram Samvat, Saka Samvat, Licchavi Samvat (earlier known as Saka Samvat), and Christian Calendar. Similarly, there has also been confusion and division in fixing the date of Laxmi Puja and Mha Puja for the last thirty years.

Prominent Scholar Nayanraj Pant claims the date of the origin of Nepal Samvat as Kartik Shukla Pratipada 937 BS (Licchavisamvatko Nirṇaya). Dinesh Raj Pant agrees with this date (Lichavikalma Chaleka Sambat). Maheshraj Pant opted for 936 BS, after the end of Mandev Samvat (Nepal Sambatko Rashtriya Manyatako Anauchitya).

On the basis of Saka Samvat which is prevalent in India, Nepal Samvat started in Kartik 801 Saka Samvat. Shyam Sundar Rajbanshi proves that Saka Samvat is not to be confused with Licchavi Samvat. He concludes that the beginning of Nepal Samvat falls on Kartik Shukla Pratipada 803 Licchavi Samvat.

According to F. Kielhorn, Nepal Samvat commenced on Thursday, 20 October 879 CE. This has been widely accepted though

he did not provide any information on the method used for the calculation. Now, Shyam Sundar Rajbanshi has claimed that the actual date is Wednesday, 22nd October 879 CE. He used the ancient hand copied chart book in Sanskrit called Abhastayan Tithau Tarikhanena (टायंतथितारखानयनम्) for his calculation.

This year Nepal Samvat will enter into the year 1143 on the day of Kartik Shukla Pratipada (कछलाथ्वपावु) on Wednesday 29, 2022. Fixing the Tithis and sequence of the five-day festival of Swanti Nakha (Tihar) called Yamapanchaka (यमपञ्चक) has also raised ample discussion and controversy.

Five festivals are celebrated called Yamapanchaka (यमपञ्चक) during this period. This sequence of the festival begins with Kô Puja (Crow Puja), Khicha Puja (Dog Puja), Laxmi Puja, Mha Puja-Nepal Sambat New Year and ends on Kija Puja (Brothers Day) following the phases of the moon.

This practice is based on Sawonmana (सावणमान) and have been observed by our forefathers. But there has been confusion in the sequence of Yamapanchaka which is not followed consistently every year. In some years there are two days of aunshi and in other years two days of Pratipada. In some cases, the Mhapuja is celebrated on aunshi and not Pratipada, Laxmi Puja on Chaturdashi instead of aunshi. In 1972 CE (2029 BS) there were two days of Pratipada. In 2020 CE (2077 BS), Laxmi Puja was

celebrated on Chaturdashi and not on Aunshi. This year Laxmi Puja is pushed back to Chaturdashi.

A Sanskrit verse in Dharma Shastras (scriptures) clearly provides the period and length of the Tithi which is usually applied to the celebration of religious festivals only.

यांतथिसिमानुप्राप्यउदयं यातभिःसुकरः।

सातथिसिकलाज्जेयासना नदानादकिरमसु।।

According to this scriptural verse, a Tithi starts at the time of Sunrise and lasts until the sunrise next day. For example, this year on 26th October (9th Kartik) the Tithi Pratipada or Paru starts at the sunrise at 6:11 AM in the morning and ends at 6:12 AM next day 27th October (10th Kartik). This is the Newar Tradition followed by our forefathers.

The complication today is due to the imposition and mixture of other cultures into the Newar culture and tradition. This is bringing confusion and division among the Newar Community.

This year on 25 October (8 Kartik) which falls on aunshi/āmai, there is a solar eclipse. So, the astrologers (Nepal Panchanga Nirṇayak Samiti) decided to celebrate the Laxmi puja a day early on 24 October (7 Kartik) which is a Chaturdashi.. The reason given by the astrologers is that during the day of eclipse, Gods and Goddesses should not be worshipped. However, it is interesting to note that Gai Tihar is being celebrated and the worship of cow can be carried out on that day of eclipse. This is really a big deviation from the past Newar traditions

Newa Personalities on Postage stamps of Nepal - 5



■ Binod Krishna Shrestha

Music



Master Ratna Das Prakash (1913 - 1992) was a pioneer of Nepali music. He and other early musicians together developed a new, often sentimental genre called adhunikeet. Some of his popular works are JhamJhamPaniParyoAshar ko Raat, Ma Mahuri Ho Radha, Batai Ra Muni, Ukali ko Relimai, Ma AauneChhu, etc.[31 December 2017]

Dwarika Bhakta Mathema (1902 - 1968) was a proficient classical musician



par-excellence. His music bridged the gap between classical music and modern music. Along with his colleagues, Mathema founded the KalanidhiSanggeetMahavidhyala (now Kalanidhi Indira SaugatMahavidhyala) as a public music school. [1 July 2015]

Natikaji or Amritlal Shrestha (1925 - 2003) was well-known as a singer, lyricist,



master composer, and a pioneer of modern Nepali music. He

composed music for over 2000 songs of various genres. He was known as the melody king of Nepal with songs like Marna BaruGahroHunna, Aajairarati, PhulkoThungaBageraGayo, and YastoPani Hundo Raichha. His immortal number Yo Nepali Shir Uchali evoked the entire nation. [1 December 2010]

Baddhya Siromani Ustad Ganesh Lal Shrestha (1911



- 1985) was a Nepalese poet, musician, and social worker who wrote in Nepali, Nepal Bhasa, and Tamang languages. He was a harmonium and tabala maestro. His soulful music mesmerized people. His songs denounced the social inequalities and autocratic



political system of the day. [30 December 2007]

Swar Samrat Narayan Gopal Gurucharya (1939 - 1990) was a famous singer and composer of Nepali music and regarded as a cultural icon of Nepal. Owing to his numerous tragic songs, he is also referred to as "tragedy king." He released numerous songs during his lifetime. Owing to his vocal range, he was capable of singing songs of every Nepalese genre. His first compositions Swaga ki Rani, Aanka ko Bhaka Aankhale, eh kancha thaitaimayo Bainsa Janalagiyo, etc. were instant hits. [23 December 1995]



Swor Kinnari Tara Devi (Karki) Shrestha (1945 - 2006) was known as the "nightingale of Nepal" because of her melodious and sweet voice. During her lifetime, she recorded over 4,000. She sang songs of various genres like modern, movie, national, and bhajan. Some of her hit numbers were UkaliOraliHaruma, PhoolakoThunga, Kali Paray Dai Kati Ramro, Nirdosh Mero Pachhyaurima, A Kanchha, Subhakamana and HimalakoKaakhama. [30 December 2007]

Yamapanchaka

followed for many centuries.

If we look back at the calendar for the last 75 years, there have been several solar eclipses during the previous Laxmi Pujas :

12 Nov. 1947; 1 Nov. 1948; 21 Oct. 1949; 22 Oct. 1957; 13 Nov. 1993; 3 Nov 1994; 2 Nov 2013 and 23 Oct. 2014. In all of them the Laxmi Puja was celebrated on the day of the eclipse.

The question that arises here is that since it

was acceptable and considered appropriate to celebrate Laxmi Puja on the day of solar eclipse on all those previous occasions mentioned above, what is the sensible reason for preponing Laxmi Puja this year? It is difficult to understand this violation of our systematic tradition that has been handed down without interruption for all these years. One cannot but conclude that this is nothing else but imposition from cultures around the area.

We Newars take pride that we have our own

calendar and our unique way of celebrating the New Year/Nepal Samvat. But we have not been able to upkeep the age-old tradition of celebrating Swanti in the correct sequence as decided by our forefathers. This year 1143 Nepal Sambat begins on 26 October (9Kartik) but some are going to celebrate it on 25 October and some on 26 October. This has caused confusion and division in our society and broken our century-old tradition of celebrating Yamapanchaka (यमपञ्चक) in a certain natural sequence.



“Mha” Puja: Worship of the “Body/Self”: Multiple Dimensions



■ Dr. Satya Mohan Joshi

Nepal's 'Litterateur of the Century'

Spiritual Dimension

Nepal Bhasa is essentially a monosyllabic language. There are numerous words which convey a full authentic meaning with only one syllable words, such as “sin” (wood), “kun” (smoke), “na” (iron), “nya” (fish), “wa” (tooth, rain, paddy), and “jya” (work). In the same manner, the one syllable word “mha” in Mhapuja means body or bodily form and “mhapuja” literally means worship of the body. It has a deeper meaning, however. It is understood to be the worship of the Inner Self, the celebration of the essence of spirit and consciousness that lies within a body.

Any normal social encounter within the Newa community begins with a greeting that includes the word “mha”. “*Chita mha phula?*” (Are you (your body) keeping well?). In response, one says, “*mha phu*” (I (my body) is well) or “*mha mafu*” (I (my body) is not well). In such a context, the question that comes to mind, philosophically, is: who or what is this element within the body that responds? Is there a consciousness or an inner entity that exists within the body we must be aware of? The more deeply one thinks about these issues, one becomes more and more convinced that there is a self or consciousness that exists within our body. Perhaps, from ancient times our ancestors have been aware of this inner self and it is to worship and celebrate the mystery and significance of this inner self that the tradition of Mha Puja was initiated.

Our body has many elements



within it, moving in and out our breath, blood, phlegm, faeces, urine, sputum, etc. We can observe all these physically but we cannot see the “consciousness” that seems aware of all these. Enlightened teachers of consciousness have pointed out how our body is beautifully adorned with nine windows which allow us access to various sensations and action fronts like hearing, seeing, tasting, smelling, feeling, excreting etc. But that one entity which sees and knows all is called the Inner Self/Consciousness that remains steady and enables us to know the mystery of life and living.

It is this Inner Self that we endeavour to celebrate, to explore and become acquainted with through the Mha Puja rituals. This tradition reaches out to the deeper meaning of life and who we are. Once the true meaning of this symbolic ceremony is grasped, we may find answers to the eternal questions of “Who am I? What is the meaning of this world and life? Who could be the creator of this universe?”

From the dawn of civilization, thinkers and philosophers have shared their wisdom by directing us towards the inner world of one’s own being. Siddhartha Gautam Buddha (563-483 BCE), born in Lumbini Nepal, has preached, “One is master of one’s own body.” Its profound meaning is that before one seeks to

analyse the external realities, one must explore and understand the mystery of that entity inside one’s body which controls our movements outside.

The Great Philosopher Confucius of China (551-479 BCE) instructed his followers in these words, “If you wish to recognize and know the gods, you must first try to understand you yourself.” If one does not understand one’s inner self first, how can one even try to understand the gods who are outside of you?

Socrates, the renowned thinker/philosopher from Greece (479-399 BCE) pronounced his dictum “Know yourself”, if one wishes to be morally disciplined and become aware of reality, as it exists inside and outside.

We are aware that there are numerous meditation techniques, tantric and yogic, which one may learn and practice to pursue knowledge of the Inner Self. So, why do we need to connect this philosophical deliberation and discussion to Mha Puja celebration? One reason for this could be that the meditative and yogic practices are often very arduous and complex. All of us can never be enlightened personalities like the great philosophers of the past nor could we comprehend and practice the paths of the Great Master with full dedication and commitment. Hence, our forefathers, fully realizing this

truth but wishing to retain the principle and reality of Inner Self, decided to uphold this philosophical connection and hand it down to us through this easily comprehensible and accessible tradition of Mha Puja.

The Mandala of Mha Puja

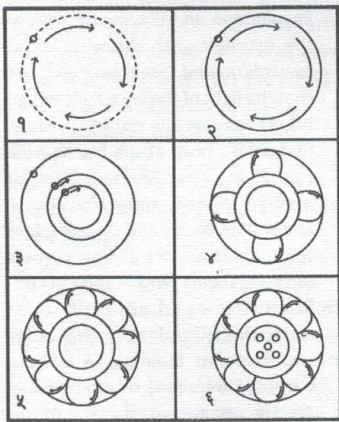
Our forefathers must have gone through a series of meditations and deliberations before devising the concept of mhapuja Mandala (circle) that enables us to understand, feel and realize the supreme consciousness lodged inside our one’s own “self.” The symbolic Mandala, composed as a reflection of the image of human body, is a medium and means not only of self - meditation, self-worship and self - realization but an artistic expression of “Satyam, Shivam, Sundaram” (The true, auspicious and beautiful).

Drawing Mhapuja Mandals

1. Starting from the point O, make Jalamandala – the circular of water;
2. Draw a circle around Jalmandala wotj potaaychoon,
3. Make two smaller circles inside the bigger one
4. Make four leaves or four directions
5. Make five chikanmandah inside the inner circle

The mhapuja Mandala has to be
cont to 7

“Mha” Puja:



drawn in a special way. Starting from point X, first make a circle of water, jalamandala; then draw a circle around jalamandala with potychoon (powder of a special kind of stone); make two smaller circles inside the bigger one; make four leaves on four directions and add another four leaves on adjacent sides (makes an astadala padma, the octamerous lotus); and make five chikamandahor mandalas of oil inside the inner circle. These five mandalas of oil represent the five elements and are marked with vermilion powder. Then every mandala is decorated with aakhey (unbroken grains of rice), flowers (marigold petals), jajanka (thrice looped cotton thread), making the mandala an artistic creation. Though the principle of Mandala is the same, the design and process of decorating it may differ from place to place.

Mandalas are drawn in a row for each family member who sits in front of the respective mandala as per precedence. Thakalinakin, the eldest female member of the family conducts the ritual with the help of

Nwakunakin (second eldest female member). Space is made for three small mandalas at top of the row and two at the end which are left untouched. Sukunda is lighted next to the first of the three small mandalas, a kalash is placed next to the second small mandala, and a new broom of broom-grass on the third small mandala. At the end of the row, taanpha and kalasha are placed separately.

Near everyone’s mandala, a tray or basket full of fruits and gifts is kept ready to be presented during the ritual. Each of the elements inside the basket holds special significance and meaning :

kwokah - the sacred thread attached with some grains of rice wrapped in a small piece of five colour cotton piece and colourful lace worn around the neck (this protects the physical body against all threats and dread of evil spirits);

globe amaranth flower - keeps the physical body as beautiful as the flower itself;

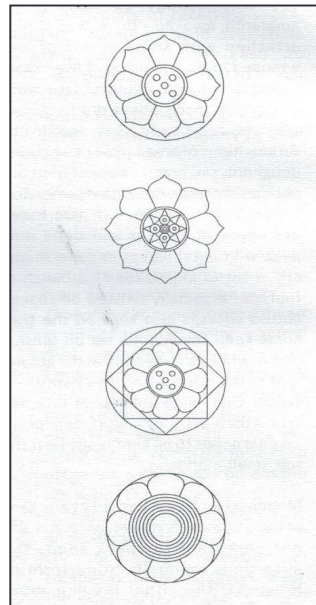
- dry fruits like walnut and a corn – walnut keeps the physical body as solid as walnut without any ill health while happiness and prosperity grow on all like the acorns grow;

- tahsi, a citron fruit – the physical body remains as pure as the citron fruit.

- khyalu itaah – a bunch of four/six especially twisted oil-soaked cotton wicks, which once lighted during the ritual must be kept facing oneself and not allowed to go off until the end of the entire ritual. The flames of the khyalu itaah represent the reflection of our supreme consciousness, the Inner Self illuminated and our physical body manifesting it.

The basket also contains other items such as various types of bread, gwaah (betel nuts packed in betel leaves with different spices) and other seasonal fruits.

Types of Mhapujaa Mandala



Mhapuja Rituals

There may be different views regarding the rationale and method of performing Mha Puja, mainly due to obvious variations in practice and tradition among diverse sub-communities of Newars. However, the principal purpose of this major festival of Newars is the same. The essence is one and the same.

Having cleared and purified a special place for Mha Puja, the family members should be seated facing east for the ritual as far as practicable. The ritual itself is quite elaborate. Thakalinakin, with the small kwatah (ceremonial tray) places sinha (mixture of rice grains in red

powder with yogurt) on sukunda, kalash and the new broom first. Then she goes round all the family members, one by one, handing over offerings of flowers and itaah (oil-soaked short wicks for lighting), to worship the mandala, lighting the khyalu-itaah, blessing each one putting sinha on their foreheads. An interesting ritual is to fill a wooden jar, of about four and a half litre capacity, with rice grains, flowers, betel nuts, and coins, and overturn the filled jar and its contents three times over every family member’s head as a blessing.

At the end of the ritual is a khen-sagan, an auspicious practice for good luck, offered with boiled eggs, small fried fish, wa: (lentil pancakes), etc. followed by a serving of thwon (rice beer) or aelah served up to three times. In some communities the mandalas, once worshipped, are cleared away with the broom and then the feast is served. In others, feast is served on top of the mandalas and left overnight. Next morning, all is cleared, collected and poured over pikhalakhu (an emblematic sign of lord kumara or rivulet), at the front door.

Having been born as a human being, we pay homage to the sacredness of our body “mha” through the various rituals, while at the same time realizing and internalizing the manifestation of the Inner self, the “ji” (I) through the “mha” (body). This spiritual tradition of purification and refinement of the Inner Self is an inherited treasure we must preserve as part of our ancient knowledge and culture.

Translated and adapted by
Dr. Jyoti Tuladhar

NEWA ORGANIZATION OF AMERICA

Happy Nepal Sambat Year: 1143. May the Nepal Mandal and all the blessed friends and their families welcome this new year with hope and determination to achieve the goals they have set. May all find Joy and Peace!!!

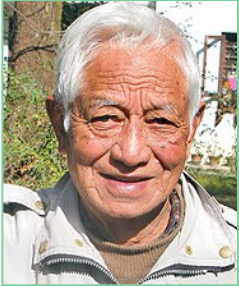
NEWA ORGANISATION OF AMERICA

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Folk Story

SINHAPATA Maiju



■ Keshar Lal Shrestha

It is a customary for Nepalese women to put a spot of color on their foreheads. It is both an auspicious sign and a decorative mark. It could be just a tiny dot or a large spot. It could be a red paint, a paste of sandalwood, a pencil mark, a tiny piece of plastic or a mixture of rice, curd and a red powder. There are also special marks for certain occasions and places. This mark is called Tika in Khas language ; Newars call it sinhaa.

There once lived in Kathmandu a young woman who loved the sinhaa so much that she came to be called Sinhapata Maiju. She spent much of her time before a looking-glass, combing her hair and putting on beauty spots all over her forehead. She then thought how pretty she was and dreamt of all the parties and dinners she would just love to go. She became famous all over the town; even the birds and animals knew about her.

One day as the young woman sat by a window before her looking-glass making herself pretty, a crow came to call on her. He perched himself on the window sill and said to her in greeting,

"Oh, Sinhapata Maiju, Sinhapata Maiju, what are you doing?"

"Well, I am just waiting for someone to come", replied the woman,

"If he brings an invitation, I am ready to go out to dinner.

If he comes with a proposal for marriage, I am ready to marry him."

"Oh, marry me then, will you?" said the crow.

"Tell me first where do you live and what do you eat?" said Sinhapata Maiju.

"Oh, I live in a tree and I eat whatever I can pick up from the homes and streets and farms," the crow explained.

Kesar Lal Shrestha, born 1927 in Kathmandu, began writing in English in 1945. His first book Lore and Legend of Nepal was published in 1961 and the latest, a collection of poems, The God of Comassion in 2006. He has published more than three dozen books and 300 articles on folklore and travel, besides translation of numerous short stories from Nepal Bhasha and Nepali languages.



"I can not live in a tree," said the woman, "I have no fancy for the food picked up from the homes and streets and farms. I'll not marry you."

The crow flew away, knowing that Sinhapata Maiju would not become his wife.

On another occasion as Sinhapata Maiju sat by her window, looking at herself in the looking-glass and thinking, as usual, how pretty she was with her forehead all covered with colorful spots, a cat came into the room and said to her in greeting,

"Oh, Sinhapata Maiju, Sinhapata Maiju, what are you doing?"

"Well, I am just waiting for someone to come", replied the woman,

"If he brings an invitation, I am ready to go out to dinner.

If he comes with a proposal for marriage, I am ready to marry him."

"Oh, marry me then, will you?" said the cat.

"Tell me first where do you live and what do you eat?" said Sinhapata Maiju.

"Oh, I live in the attic and I eat

mice and whatever I can find in the house." the cat explained.

"I can not live in the attic," said the woman, "I have no fancy for your kind of food. I'll not marry you."

The cat crawled away, knowing that Sinhapata Maiju would not become his wife.

Then, there came a dog one day as Sinhapata Maiju sat by the window looking at the looking-glass, full of admiration for herself. The dog said to her in greeting,

"Oh, Sinhapata Maiju, Sinhapata Maiju, what are you doing?"

"Well, I am just waiting for someone to come", replied the woman,

"If he brings an invitation, I am ready to go out to dinner. If he comes with a proposal for marriage, I am ready to marry him."

"Oh, marry me then, will you?" said the dog.

"Tell me first where do you live and what do you eat?" said Sinhapata Maiju.

"Oh, I live in the streets. As for my food, I find it in the streets too," the dog explained.

"I cannot live in the street," said the woman, "I have no fancy for the food found in the streets either. I'll not marry you."

The dog left, knowing that Sinhapata Maiju would not become his wife.

Finally, one day there came a mouse into the room where Sinhapata Maiju sat before the looking-glass, combing her hair and making herself very pretty. The mouse said to her in greeting,

"Oh, Sinhapata Maiju, what are you doing?"

"Well, I am just waiting for someone to come", replied the woman,

"If he brings an invitation, I am ready to go out to dinner.

If he comes with a proposal for marriage, I am ready to marry him."

"Oh, marry me then, will you?" said the mouse.

"Tell me first where do you live and what do you eat?" said Sinhapata Maiju.

"Oh, I live in the king's treasury and I eat in his kitchen whatever takes my fancy. Don't you ever

cont to 9

Resolving

Calculation Table 1*

Shaka Era is only 1312. It is proved.
Result: Nepal Samvat 511 Ashad

Description	Shaka	Tithi	Day	A.D	TA*	KoS**	koM***
Fixed tbl 1	—78	24.60	5.69	0	18.94*	105.7	281.5
Motion tbl 1	1300	11.14	2.29	1300	8.29	355.6	39.6
Motion tbl 2	88	13.48	5.56	88	0.56	359.7	20.4
Motion tbl 2	2	22.12	2.51	2	0.51	0.0	278.6
Interpolation					59.00		
Starting Mesa	1312	11.34	2.05	1390	87.30	101.00	260.10
Tithivogyam		±0.66	±0.66		±0.66	±0.66	±0.66
kalantaram			±24.8		±24.8	—0.03	±0.25
Ending Mesa		12.00	6.51		112.76	101.63	261.01
Motion tbl 3part1		80.00	1.75		78.75	77.6	68.8
		9.00	1.86		8.86	8.7	7.7
		101.00	3.12		200.37	187.93	337.51
Difference between raviparakhya and chandraparakhya of asadh sukla ekadashi 0.58 minus			— 0.58		— 0.58	—0.036	—0.548
			2.54		199.79		
			—0.54		—0.54	Dif—0.58	
			2.00		199.25		
Suryodaya's tbl 4				July	181.00		
				Monday	18.25		

*Tarikh Ancient ** karan of Sun ***karan of Moon

Result: NS 511 Aasadh Shukla Dashami after Ekadashi is equivalent Date in A.D 1390 July 18th Monday. Its equivalent Bikram Era 1447 Shravan 2nd .

Similarly, Kaligat Era 4492, Licchavi Era 1313 and equivalent to

Shukla Dashami Pra Ekadashi fell on Monday July 18. The calculation is correct. July 18, 1390 AD means that Shravan 2 falls on Vikram Samvat 1447. After the date comes, the "gate" can be changed automatically. Nepal Sambat 511 Ashad Shukla

Ekadashi Monday corresponding to Licchavisamvat 1313, Saksamvat 1312, Vikramsamvat 1447 Shravan 2, AD1390 July 18 Monday and Kaligata 4492 came out to perfect calculation.

This year is Shaka 1312. So, there is no Adhimas. But since the Adhimas was celebrated in this year, considering Lichchavi Samvat 1313 as a doubt, it was mentioned as the first Ashadha in the records. In fact, if Lichchavi Samvat 1313 itself is considered doubtful, there will be no harmony in the weekdays and dates.

Calculation Table 1*

Conclusion

Documentary evidence is considered very important in guiding the revision of history, but if we tend to claim that everything in the document is hundred percent true, it will also be wrong. Therefore, in order to be a successful analyst of history, it is necessary for that analyst to have the skill to sift through everything in the records and distinguish between

what is true and what is false. In this record, the year of Nepal Samvat 511 should have been 4492 in Kaligata. Even if one claims that this Licchavi Samvat 1313 is Shaka Samvat and adds 135 to it, it should be Vikram Samvat 1448, that would also be wrong. The fact to be understood is that Vikram Samvat is not the historical pride of Nepal and it is clear that it was introduced later in Nepal. Not only that, Vikram Samvat, which should have a gap of 135 years from Shaka Samvat, was not introduced, but the artificial Vikram Samvat made by adding 135 to Lichchavi Samvat has been dramatically glorified. The actual history of Nepal can never overlook this caveat. The main thread of my argument is that it is not enough to know the Sanskrit language to be a correct critic of history, it is also necessary to know how to calculate the "tithi" and "miti" dates according to mathematical principles.

Translated by
Swyambhu D. Tuladhar

SINHAPATA Maiju

worry, about food," said the mouse.

"That's splendid," said Sinhapat Maiju, "I'll marry you."

The mouse dug a tunnel all the way from Sinhapat Maiju's house to the palace and then he took her along to live with him in the innermost recess of the king's treasury where none came to disturb them. The mouse brought the choicest food from the king's kitchen and fed Sinhapat Maiju and she was very happy indeed.

In due course of time Sinhapat Maiju knew that she was going to have a baby. She told the mouse and he was very pleased indeed. She said he must lay a store of such provisions as mustard oil and ghee (butter) and molasses for the day that the baby arrived. The mouse was soon very busy going back and forth, bringing with him mustard oil and ghee and other fine foods for his wife. Finally, he made his way to a big pot of molasses. But his feet got stuck to the molasses and

he tried in vain to free himself. In the end he died a miserable death, stuck to the molasses.

In the meanwhile, Sinhapat Maiju gave birth to a son, but when after a long wait, the mouse did not return, she was filled with sorrow and she cried loud and long.

The cries of the mother and her baby soon reached the ears of the king. He went to investigate and he was very much surprised to come upon Sinhapat Maiju and her child.

The king asked how she came to be in there. "Oh, Sire," said the young woman, "I married the mouse who lived here."

"Where is he gone now?" inquired the king.

"He went to fetch me some molasses but he has not returned," Sinhapat Maiju bewailed, "I'm afraid he is dead."

The king took pity on the poor mother and her child. He let her stay on in the palace and good care was taken of her son.





Newah Organization of America (NOA)



■ Udaya Shrestha

As the Newah community grew extensively around the Greater Washington DC, Maryland and Virginia (DMV) area, a necessity of a discrete organization was recognized and envisioned to accommodate the specific needs and fulfill the aspirations of the diverse Newah community. The group of leading Newah community members at that time duly formed an ad-hoc committee and named the association as Newah Organization of America (NOA) a non-political affiliation under the leadership and mentorship of Late Mr. Bed Prasad Pradhan. Then NOA was duly registered as the public charitable 501 c (3) tax-exempt, non-profit organization in 2001 in the state of Maryland, USA. Late Mr. Bed Prasad Pradhan was elected as the first president of NOA to lead the organization. Since then, NOA never looked back and kept moving ahead and proudly established itself as one of the leading organizations in DMV area, contributing enormously to preserve, promote and practice Newah culture, heritage, traditions, arts, language, music and beyond in the United States and continuously serving a diverse and growing Newah



community for more than two decades. NOA's main aims and objectives are highlighted as:

- NOA aims to provide a democratic forum for the Newah community to advance in all fields of human activity, keeping in perspective the rich historical heritage of the past, working creatively and collectively with friends and well-wishers to resolve important issues of the present and to secure the future for the coming generations and for our country Nepal.

- NOA intends to advance the Newah community into the mainstream of American life and foster strong ties with compatriots in our homeland Nepal.

- NOA will provide able and effective leadership and enhance the historical, socioeconomic, cultural, language, literary, educational, and techno-scientific bases of the community in order to help develop an intelligent, compassionate, and creative Newah contribution and people.

The NOA activities primarily

aimed towards fostering unity, networking and providing a platform to the Newah expatriates and galvanize together to save the identity of the Newah community for the future generations. Beside these, NOA also participates and contributes in various social and humanitarian activities lending hands to support fellow Nepalese in need. NOA is a national organization growing throughout the United States and has five active chapters (autonomous) in the United States located in Florida, Seattle, New England (Boston), Northern and Southern California. In 2015, when an unfortunate earthquake disaster hit Nepal, NOA organizations diligently worked together with chapters and thru various other programs raised almost \$100,000.00 donations to help and support Nepalese people in different parts of the country and contributed to the disaster relief fund in Nepal. Similarly, NOA has been continuously providing scholarships and financial support to the group of large students at Jagat Sundar

Bonekuthi (JSB) school in Kathmandu, Nepal since 2008.

NOA has been continuously publishing out popular yearly magazine "LASKUS" at every National convention time except for the past two years of Covid-19 pandemic period. The "LASKUS" magazine is a flagship newsletter of NOA and widely read and circulated within North America and beyond. NOA is continuously conducting various activities aimed to sustain and conserve Newah culture and heritage and to name few as, Nepal Sambat celebration commemorating National Hero Sankhadhar Shakhwa, kayeta puja (Bratabandha) ceremony, Yenya punhi (Indra Jatra) celebration, Ranjana Lipi classes, Annual convention and general meeting, NOA Volunteers appreciation luncheon, Yomari punhi celebration, NOALC-traditional music & dance classes, NOA-JSB scholarship program, Interaction program with prominent Newah personalities and actively involve within the communities in the greater Washington DC area.

We wish all the readers and subscribers of Newarland "Bhintuna" on the occasion of Nepal Sambat 1143.



テキサス教育アカデミー
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The man who

in different subjects including two epics Juju Jaiprakash Mall and Arnikoya Swaita Chaitya. He has been awarded almost all the awards of Nepalbhasa, Shrestha Sirpa being the most prestigious award in 1955, Bhasa Ratna in 1975. A three-time recipient of the prestigious Madan Puraskar, Joshi has also been honored with the title "Litterateur of the century".

From founding the Rashtriya Nach Ghar to publishing books like 'The Coinage of Nepal', 'Karnali ko Lok Sanskriti', 'Mrityu Ek Prasna' and 'Maharshi Yagyabalkya', Joshi's knowledge about the cultural diversity of Nepal was profound, with many experts in the field of social science calling him a virtuoso in the field of history and culture.

A national postal stamp, showing his portrait, was issued in his name in

2021. A total of 100,000 copies each with the value of NPR 10 were printed. The Nepal Rastra Bank issued three new coins of denominations Rs 100, Rs 1,000 and Rs 2,500 in September 2019, featuring Joshi's portrait, to commemorate his 100th birthday. On 17 November 2021, Joshi became the first person to receive Nepal's electronic passport.

He was also the inspirational icon in re-launching the 'THE

NEWARLAND' a monthly newspaper in English. The contributions he has made towards the nation and Nepal Bhasa mother tongue will remain immortal. The Newarland team is immensely saddened by his departure and at the same time remain inspired by his illustrious scholarship and services to Newa culture and language.



ब्यासा बुबुह गुधि, सुकु PASA PUCHAH GUTHI, UK

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Happy Nepal Sambat Year: 1143.

May the Nepal Mandala and all our blessed friends and their families around the globe welcome this new year with Hope and Joy!!!



We wish all the readers and subscribers of Newarland "Bhintuna" on the occasion of Nepal Sambat 1143. May social welfare and community spirit unite us for peace and prosperity.



Astha Prabha Tuladhar,
Founder, Women for Women Nepal.

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Higashi Ward Higashi Sakura 2-3-7 Tokan
Nagoya Castle 720



Nepa Pasa Pucha Amerikaye (NPPA) bestows best wishes on the occasion of Swanti Nakha and Nepal Sambat 1143 !

स्वन्ति नखः व न्हुदं नेपाल सम्बत् ११४३ या लसताय सकल यात नेपाः पासः पुचः अमेरिकाय्या पाखे आपालं भित्तुना !

Nepa Pasa Pucha Amerikaye (NPPA)



Unique significance of Swonti Nakha for Newas



Swonti Nakha is celebrated by Newas in a very unique way. There are three days of festivities

according to Nepal Sambat: Lakshmi Puja, Mha Puja and Kija Puja. Lakshmi Puja is the last day

of the Nepal Sambat year. On this day Newas have a tradition of taking stock of family income and property and worshipping Lakshmi Dyah to receive her blessings for wealth and prosperity. On the following day begins the New Nepal Sambat Year and Newas observe the rituals of Mha Puja for self-strengthening and purification by worshipping the Mha Puja Mandala and receiving blessings for mental strength and good luck through "khen sagan". After this regeneration of new strength, Kija puja is celebrated and then on the fourth day, after the ritual of "Lakshmi Dyah kokaya", married daughters of the family are all invited, a family feast is served. Thus ends the joyous Swonti Nakha for the Newas.

Newas believe that the Lakshmi Dyah they worship according to tradition, is not the consort of Vishnu, as celebrated by Sanatan Hindus. Newa Lakshmi Dyah is believed to come from the Dhukuti from Yampuri of Yamaraj. The painting of goddess Lakshmi in Newa tradition is also quite unique, different from Indian paintings of Goddess Lakshmi. She is distinguished by her

accessories and attendants, as explained below. She is seated on a throne Lalitasan with her left leg resting on a turtle, holding a Jwala Nhaykan (mirror encircled by flames) in her right hand and a Sinhamu (powder container covered by a five-tiered parasol) in the left hand. These two ritual objects stand for prosperity and good fortune and are necessary for many ceremonies in Newa societies. Lakshmi is shown with money (coins) pouring out of her third hand and the fourth hand is held in a position of blessing her worshippers.

The figure of a man holding a sack of money, standing on her side, is said to be the lord of wealth Kubera or a rich trader. Seated below her is Khyah, a mythical humanoid creature in Newari folklore, depicted as a fat, hairy and short ape-like creature. In earlier paintings, a skeleton (Kawancha) used to be shown, standing by the side of Khyah. This painting of Lakshmi is traditionally drawn by a member of Pun or Chitrakar community and the person who draws it has to have gone through a religious ceremony called dekha.

विज्ञापन व्यवसायलाई पारदर्शी बनाऔं

- विज्ञापन प्रकाशन तथा प्रसारण गर्दा विज्ञापनदाताको नाम, ठेगाना र आधिकारिकता सुनिश्चित गरौं ।
- अनधिकृत विज्ञापन प्रकाशन तथा प्रसारण नगरौं ।
- विज्ञापन प्राप्त गर्न अनुचित दवाव र प्रभाव नपारौं
- निर्धारित समय र स्थानमै विज्ञापन प्रकाशन तथा प्रसारण गरौं



नेपाल सरकार

विज्ञापन बोर्ड