

II. Sample Inventory of ICH Elements

1. Bjangwo Karma Nyaru -Dogar-Bjang-ro village

(1) Name of Element: Bjangwo Karma Nyaru

(2) Community Details:

There are about 120 households according to the census records at the Gup's (village headman) office. The village richly grows all basic staple foods for their daily consumption, apple, potatoes, cauliflower and other vegetables are grown for the market as cash crops for their earnings. Due to the shortage of sufficient water supply, the villagers have stopped rice plantation, a blow to the richly practiced farming of their predecessor. The livestock constitutes rearing mainly cattle, pigs and chicken.

(3) Description:

1) Background History

During the olden days, Bhutanese people would go as far south as possible to trade from the nearest border towns to purchase salt and spices and other basic commodities. Pasakha used to be a key business centre for the Western Bhutanese since its closeness to the nearest Indian towns. After more than 20 days of arduous journey through high mountains and spending nights in cold thick jungles, villagers would then reach home carrying their daily supplies.

A fine young man from Bjangwo village once ventured out to Pasakha to trade for supplies. On his return, as he prepared to spend his night in the woods, he lied under a huge tree, placed the heavy basket under his head to rest and stared at the sky. He saw the bright moon almost smiling back at him and the stars glittering around. He pondered over the number of nights that he has to spend alike and wondered if the stars and the moon would keep him company throughout his journey home. He continued on his journey home during the day and spent every tiring night under bushes and trees. Every night he gazed at the sky and noticed that each night the brightest star seemingly came closer to the moon little by little. As he reached home several days later, the young man on suspecting interesting observation in the sky, desired to know

how close the star has reached the moon. Following night he looked at the sky and found out that the star had come so close to the moon; it was almost like interacting with one another (interpreted the exact words of the narrator). It was a unique discovery symbolizing a moment of auspiciousness. Incidentally, the day was the 15th of the 10th month when he discovered the unprecedented event, one of the most auspicious holy days on the Bhutanese lunar calendar. Hence, it is believed the celebration of Bjangwo Karma Nyaru thenceforth originated and is still vibrantly observed in the Bjangwo village. It is also popularly known as Dogar Nyaru these days.

2) When & Where Performed

Nyaru is celebrated on the 15th day of the 10th month on the Bhutanese lunar calendar and is considered as a special occasion where family and friends scattered all over Bhutan come together on this day and celebrate the auspicious day in feast and joy in every individual homes. On the 13th and 14th day of the 10th month, people working in the cities, students, businessmen, relatives and basically every individual originating from the village start to gather to celebrate Nyaru. In this Nyo Yue Dhuen village (old name) or Khamda Sali Chiwog as widely known today, people start to prepare for the big occasion by washing their clothes, cleansing themselves, tidying their houses and men would discuss on the archery event that would take place during Nyaru while women members in the house prepare menu to cook for the special day, make arrangements for ara (locally brewed wine) and other drinks.

3) Proceedings of the Performance

There are several events that take place starting from the earliest hour on the 15th day of the 10th month. During the olden days elders used to make simple ritual cakes out of kapchi (wheat flour) to offer in their altar room although this practice has diminished over time. They would make around 14 pieces of ritual cakes, 7 of which would be slightly of larger size. Each cake has its own name and significance which are read out from the verses by the Lam. These cakes are later offered to the birds mainly crows in a ritualistic manner. This process is called *Ola-chatshelo*. Crows are considered a form of a guardian deity, hence the name ola-meaning crow. They would also make exotic food offerings consisting of meat, rice, fruits, traditional snacks (khabzay), zaw (dried fried rice) and lighting of numerous butter lamps in the altar room.

Then, the men prepare to hoist prayer flag on the rooftop. The prayer flag is hoisted ceremoniously on rooftop accompanied by food and wine offerings, whistling or voicing words victory, signifying thwarting evil spirits and appeasing deities to protect their homes from evil and sicknesses and to bring prosperity and happiness to the family. A kabchey (wheat flour) is spread

around from a cup decorated with crescent-shaped butter (chikka) on three sides. It is also spread on the heads of each man signifying longevity and disease-free as you age.

On the auspicious day, all necessary recitations like Lhapsang and Thrisoels (cleansing rituals) at individual homes are done by the Lam and in return for the service, he is offered rice, meat and egg as goodwill offering. After breakfast, the housewife prepares a ritual cake, food and wine offerings to appease the tsen (deity). Every household of the village must take food, snacks and wine offerings to Chika Goemba (founded by Druythob Chikawo), a monastery sitting atop a hill overlooking the village. The Chika Goemba Lam recites prayers and all other necessary rituals of appeases to the deity whereby the food and wine offerings are made in the meanwhile. Every household food offerings consist of rice, meat (pork and beef), eggs, and butter and fruits. After the prayers and the rituals, the Lam is offered all the meat and rice as a token of his service. The rest of the foods and wine are divided among the people. The whole of the villagers then make a visit to another monastery called the Dralha Lhakhang on the same day. Every household are supposed to take another set of food and wine offerings very similar to the previous one. The same Lam recites over the rituals to appease the deity. The Lam is offered all the meat and rice for his service.

By evening after sunset when the daylights turn subtle and the full moon is almost visible, preparations for the most important event of the day take place. Bowls of foods are stacked on top of each other consisting of different extravagant foods. Each bowl would be filled with different items of food, for instance, rice of different qualities in one bowl, meat (beef and pork), fruits, zaw (dry fried rice), khapzay (home-cooked traditional snacks) making an extravagant tiered food offerings. Milk, wines and sometimes tea are also stacked together. A window of the altar room is opened so that the full moon is in full view from the room and the offerings are faced towards it. When the full moon shines through the window in perfect view, a person cuts the meat, pours the milk, wine and tea in gesture of offering to the moon. Everyone then prostrates with a pure mind towards the moon, individual offerings of cash are made and butter lamps are lit. Everyone prays for long life and thank for the bountiful life and happiness that they are blessed with and wish to see the beautiful face of the moon in the years to come in sound health and mind. The elders pray that their village be blessed with bountiful harvest and that no harm or disease should befall their cattle but yield good result of produce and blessed with peace in the valley. During dinner, meals are served irrespective of age. Therefore, even a child born on previous day is accountable for an equal share as an adult since they are now a part of the family. Groups of young children and sometimes even adults would then go around the village visiting each households singing *Lolay*. A household welcoming the first group of children would gift them plenty of meat, bags of rice, tea, wines for adults and sing and dance in the house before visiting different houses. The follow-

ing group of children singing Lolay would only get a bowl of rice and few pieces of meat slices.

Flags are not hoisted on the rooftop of a house where a death has occurred in the family during that year on the Bhutanese Lunar Calendar. They do not celebrate Bjangwo Karma Nyaru either in respect to the deceased one. Their neighbors and villagers would each bring a bowl of fine rice, slice of meat and bottle of alcohol (ara) instead as consolation and pay homage to the family's lost one. Therefore, the children would not visit that particular house for Lolay out of respect for the bereaved family. They would come to know before visiting that particular house since a prayer flag wouldn't be hoisted.

On the 16th day celebrations continue in every households where friends and neighbors invite each other for tea, wine, food and gather around together to celebrate symbolizing cooperation, communication and unity in the village community. When you are done with one celebration, another household invites you for the same purpose and you invite them back and all around. This practice is popularly known as *Jachang* literally tea and wine. The foods are not as extravagant as the previous day but it is no less than a simple delicacy. This practice of Jachang has significantly diminished over time.

An archery match would follow on this day among the adult men between different villages. A group of finest archers would be selected from Nya Yue Dhuen to play against the best selected teams from the neighboring village of Bhasoe Yue Zhi. Food and wine are the essence of the competition. The losers would always host the winners with rich food and the best wines accompanied by dancing and singing. The archery competition would last few more days depending on the numerous rival villages participating.

During the olden days, the village headman (Gup) accompanied by his deputy (mangmi) and other administrative subordinates would carry out official census registration tour just before the celebration of Nyaru. He and his entourage would be offered rice and meat as Nyaru offerings in gesture of acknowledgement for his leadership and utmost respect as the village elder and most able dispute settler. By the end of their official duty, the Gup and his entourage would collect piles of meat and rice when they leave the village. This act is also not practiced anymore.

4) Significance of the Performance

Bjangwo Karma Nyaru is considered a very important celebration socially and spiritually. In religious perspective, the celebration of Bjangwo Karma Nyaru brings blessings of peace and success to the family and the village as a whole. It is believed that the 15th day on a lunar calendar is an auspicious day to invoke god and seek blessings. It has never happened where Bjangwo Karma Nyaru was not celebrated in any household so far for any reason except death in the family. According to the village headman (Gup), some components of this festival have died and some are on the brink. For instance, the Jachang

celebration after the main event is almost out of practice due to reasons such as lack of enthusiasm, lack of devoted time, resources etc..

There are two other accounts of the origination of the Bjangwog Karma Nyaru as researched and written by Mr. Phurba in the colloquium publication, 'The Essence of Bhutanese Culture' Proceedings of the 5th Colloquium Volume II, Second Edition by the National Museum of Bhutan Paro (Page 79-81). Therefore, I personally feel there is no concrete source of the real origination of the festival and the particular person or a saint associated with it. Most of all the stories, legends, and myths have passed down to generations through oral transmission which will make a meticulous research a very interesting endeavor for future researchers.

5) State of the element: ACTIVE

6) Bearer/Practitioner: Lhap Tshering (49) Dogar Gup

Yeshe (ex-gup)-Selung Goenpa

7) References

Textual Documentation- Festive verse/hymn sung before and during New Year to welcome and celebrate New Year and prosperous harvest in the farmlands. Children go around house to house singing verses of blessings for a good year for the family and bountiful harvest in their fields whereby they are gifted/offered food, snacks, tea or sometimes cash in return for their good word. Also referred Kinley Gyeltshen's research paper published in the colloquium, 'The Essence of Bhutanese Culture' Proceedings of the 5th Colloquium Vol II Second Edition by the National Museum of Bhutan Paro, Pg 188. Audio Reference.

2. Documentation and research of Festivals

Every dzongkhag (district) has numerous ancient religious and folk/ritual festivals mostly conducted annually; some of the festivals are conducted once in two to three years. The festivals play vital role in binding community members together, thus living in peace and harmony. It also reflects community identity. But as the village communities are increasingly exposed to modern ways and amenities, the younger generation is increasingly oriented towards the modern world and is proportionately less enthusiastic to participate in festivals.

While previous generations have been able to sustain festivals by observing and understanding the celebrations and through their shared experiences and memories, the younger generation is comparatively less informed about the festival tradition that so identifies them as their heritage. Elderly community members express concern that festival celebration will lose its prestige and priority in the minds of younger generations with each passing year, and that such a situation might contribute to the loss of an important local religious and folk celebration.

So in order to preserve and protect the tradition of festival celebrations, the Research and Media Division aims to document and research festivals of every district and bring out a special volume of report on each district. The Division has currently covered Bumthang District and the result will be published in book form and will also be available in website.

The list of festivals is as follows:

List of Festivals documented in Bumthang Dzongkhag (district)

Sl. No.	Festival name	Gewog	Lunar calendar date	Western calendar date
1	Trakar Duechoe	Chume	16-18 of the 9 th month	28-30 Oct., '15
2	Nyimalung Tshechu	„	8-10 of the 5 th month	24-26 Jun., '16
3	Buli Mani	„	16-18 of the 1 st month	22-26 Feb., '16
4	Tala Choepa	„	10-13 of the 2 nd month	18-23 Mar., '16
5	Zhuri Duechoe	„	25-26 of the 1 st month	4-5 Mar., '16
6	Domkhar Tshechu	„	6-12 of the 3 rd month	
7	Jakar Tshechu	Choekhor	7-10 of the 9 th month	21-23 Oct., '15
8	Jampa Lhakhang Drub	„	15-18 of the 9 th month	27-30 Oct., '15
9	Kharchu Trendera /Tshechu	„	12-15 of the 2 nd month	
10	Tamzhing Phala Choepa	„	10-12 of the 8 th month	23-25 Sept., '15
11	Thangbi Mewang	„	14-16 of the 8 th month	28-29 Sept., '15
12	Ngang Rabney	„	15-17 of the 10 th month	25-27 Nov., '15
13	Petsheleing Kuchoe	„	20-21 of the 4 th month	
14	Namkha Rabney	Tang	9-11 of the 10 th month	20-22 Nov., '15
15	Yak Lhai	Ura	Between 15-30 th of the 7 th month	
16	Gadhen Choepa	„	28-30 th of the 1 st month	
17	Shingkar Rabney	„	21-25 of the 11 th month	31 Dec., '15
18	Sumthrang Tsencham	„	26-30 of the 9 th month	-
19	Shing-nyer Meto Choepa	„	15 th day of the 11 th month	-
20	Tangsibi Mani	„	14-18 of the 1 st month	-
21	Ashi Lhamo	„		-
22	Ura Yakchoe	„	12-16 of the 3 rd month	-

3. Documentation and research of traditional calligraphic, xylographic and print culture

With easy modern computer technology, the traditional calligraphic and xylographic printing heritage is threatened. The country is rapidly approaching the stage at which a massive store of oral tradition, skills and historical knowledge including calligraphic and xylographic printing culture could very well suffer an inexorable decline.

Without proper research and documentation, the significance of this heritage that our forefathers valued so much may not be properly understood and appreciated by future generations. There is now a critical and immediate need to institute a formal research and documentation program on Bhutan's traditional calligraphic and xylographic printing culture, before this knowledge is lost to us. It is our wish to produce a series of comprehensive and authoritative works on the historical development of this heritage, and to make the results accessible to the public.

The main objective is to identify and document the calligraphic, xylographic and print culture with appropriate research on its historical development and significance, and to bring out a comprehensive book and a video documentary and create a "museum corner" on it at the NLAB so as to provide an authoritative source on this sacred heritage. The project also aims to broaden and deepen people's knowledge about this heritage so that its significance does not fade away.

The project is already implemented and, research and documentation is underway and is expected covered following elements or sub-elements:

General background of the Art of Calligraphy in the Himalayan Region and in Tibet in particular.

- Origin of Tibetan script
- Tibetan script
- Historical Account of Tibetan Calligraphers
- Why scripts are needed

Origin and Development of Art of Bhutanese Calligraphy

- Origin and Development
- Description of script
- *Types of scripts: Tshug-yig, jog-yig, jog-tshug, len-tsa, War-tu and Dakini script*
- Significance
- Writing procedures
- Scripts/writings as means of communication
- Historical Account of Bhutanese Calligraphers
- Legendary account and sayings related to Scripts

Art of Traditional Paper-making

- Origin of Bhutanese paper
- Types of paper: *tshar-sho*, *ré-sho*, *thing-sho*, *sho-nag*, *sam-tra*, tally sticks and bark of Birch tree.
- Production/making processes
- Associated tools
- Secret scripts; *ram-yam-kham gi yi-gë* and *tshag-yig*
- Sayings/proverbs related to paper and paper-making

Art of making Traditional Ink and Calligraphic Pen

- Significance of Ink and Calligraphy pen
- Ingredients for Ink
- Types of Ink
- Materials for Calligraphy pen
- Process of making calligraphy pen and hardening it
- Types of Pen
- Change and challenges
- Related Tools
- Oral account and narrations related to Traditional Pen

How to make Woodblocks for Script Carving

- Materials for the woodblock
- Types of woodblock
- Art of woodblock carving
- Process of woodblock carving
- Required Tools
- Traditional preservation measures
- Oral account and narrations

Traditional Art of Xylography

- History of Art of Xylography in Bhutan
- History of printing in Bhutan
- Process of printing texts
- Collating and trimming
- Benefit of colouring
- Change
- Oral account and narrations

Art of making Leg-bam (traditional text)

- Origin of Leg-bam
- Types of Legbam: po-ti, go-tsé-ma (head stitched), tab-tseg-ma (folded), deb-ther (bounded book), pö-ring pö-thung- da-tshë-ma (long and short volumes) etc.
- Cover title
- Margin title
- Page numbering and go-gyen (head ornament)
- Descriptions of accessories of Legbam: Namza (wrapping cloth), dong-dhar (cloth flip), 'leg-shing (clamping board), leg-thag (belt), chab-tse (buckle) etc.
- Design of Leg-shing
- Making lasso with the belt
- Change in the use of Legbam
- Sayings and narrations related to Legbam

The Way of Reading Legbam(traditional text)

- Way of flipping pages
- Way of Reading
- Names of each lines
- Reading of few pages
- Reading speed
- Cleaning dusts
- Completion of reading
- Chapter ending
- Significance of taking Kangyur (religious texts) around the village for blessing

Since beginning of assigning the work, the project management team has been closely following the progress of research of each consultant as per the terms of contract.

In the initial stage, some of the researchers/consultants have undertaken field visits and collected research data while some availed opportunity to review literature related to print culture of Bhutan. Most of the researchers collected enough materials/data on calligraphy and print culture of Bhutan and writings are in full progress.

The final review meeting is scheduled for January 2017.

4. Meetings/Workshops

Sl. NO.	Theme	Date (from - to)	No. of participants
1	Capacity Building Workshop on Implementation of the 2003 Convention at the national level	14 - 18 May, 2012	28 participants
2	Capacity Building Workshop on Community-based inventorying of Intangible Cultural Heritage under the Implementation of the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage in Bhutan	2 - 9 Apr., 2013.	20 participants
3	Process of Preparing nomination Dossiers under the two lists of the Convention: Representative List of ICH and the List of ICH in Need of Urgent Safeguarding	4 - 8 Mar., 2014	Participants from all the relevant agencies
4	Symposium on Intangible Cultural Heritage (ICH)	29 July, 2015 in Thimphu	Participants from Bhutan, India, Sri Lanka, and Bangladesh
5	Meeting on Calligraphy and print heritage		15 participants

5. Publications

Sl. No.	Title	Author	Year
1	Drentam Dawai Duetsi (Life and works of Lam Monlam Rabzang)	Dorji Gyaltshen	2010
2	Ranglug Zazoi Rigpai Namshed (Art of Pottery)	Kunzang Dorji	2011
3	Tenzin Legpai Dondrub kyi Namthar (Biography of Tenzin Legpai Dondrub)	National Library and Archives	2011
4	Drolmai Logyue Thongthoe Yithrog (Origin of Tara deity and prayers related to her)	Ugyen Tenzin (National Library and Archives)	2011
5	Druk Choesi kyi Rab (Religious and Political History of Bhutan)	National Library and Archives	2013
6	From Yak-herding to Enlightenment: The Legend of Thöpa Gali – A Heritage Narrative of the Merak-Sakteng Community	Karchung (National Library and Archives)	2013
7	Conserving our Heritage: Evolution of the National Library of Bhutan	Felicity Shaw (National Library and Archives)	2013
8	Intangible Cultural Heritage of Bhutan (English)	NLAB	2015
9	Druk gi Ngoemed Lamsol (ICH book, Dzongkha Version)	NLAB	2015
10	Khedrub Kunga Wangpoi Kabum (Life and works of Kunga Wangpo)	NLAB	2015
11	Terton Tshering Dorje's Namthar (Biography of Terton Tshering Dorje)	NLAB	2015
12	Gyalsung Dampai Terdzod (collection of prayers/teachings written by learned masters)	NLAB	2015
13	Bhutan National Bibliography	NLAB	2015
14	Choeje Drukpa Kunley kyi Namthar (Biography of Drukpa Kunley)	NLAB	2015

6. Photographs/pictures

The NLAB has collected over 2500 raw pictures of ICH from the field trips on different occasions. These pictures will be catalogued with descriptions for future references.