

## VI. Profiles of selected intangible cultural heritage of Nepal

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### 1. ICH Inventory in Nepal

Nepal has become the party of the UNESCO Convention for Safeguarding of the Intangible Cultural Heritage 2003 in 2010. Nepal is in need of developing a National ICH inventory. In this regard, the capacity of responsible authorities should be enhanced.

In this connection, Nepal could be benefited from the experiences and good practices of other Asia-Pacific nations.

Nepal has been using its own Patro (Nepalese calendar based on astrology). This Patro has been coding various festivals observing time. Most of the ICHs are found associated with these festivals and events. So, the communities have been practicing ICHs which ultimately continuing them and their traditions. In fact, many of practitioners are not aware with the ICH prospective.

In community level, folklore associations, private Guthis (trusts), private institutions, schools etc have been observing and organizing various cultural events and ceremonies but they are also based on tradition. It is in need to make them aware with the motif, auspicious values, associated beliefs, the origin and socio-cultural importance. In a diverse socio-cultural setting these ICH could be most effective means of identities and flourishing cash crops.

We are in a preliminary stage of defining ICH and developing of ICH framework. Nepal National Commission for UNESCO is initiating a round table discussion with the cultural activists, academicians, experts, representatives from public and private organizations, private Guthis representatives, policy makers etc.

As discussed above our Patro can be considered as an inventory for cultural events but it is only indicating the time for observing/celebrating them. In Nepalese society our rituals, from birth to death are consisting of various Intangible cultures. The colourful series of annual festivals/ events could be considered as the uniqueness of heterogeneous Nepalese society. In fact, all the race and cast groups have their own typical way, events, artefacts, beliefs and patterns of these cultures. In addition they have some specific cultures as

well as some common. The scholars who have been studying this sector are found with a view that the Inventory of Nepalese Intangible Cultural Heritage could be very long.

This report discusses on 40 different intangible cultural heritages representing of all five domains.

## 2. Some examples of Intangible Cultural Heritages of Nepal

Nepal is very rich in cultural diversity. Even a single intangible culture falls under more than one domain. For example Sarangi, a traditional musical instrument, is an artifact as well a bearer of folklore equally potential oral tradition. Even more to this it needs a specific skill to play it. A Kalash (a traditional water pot) when used in worshipping of god have associated with a belief that it represent god Barun (name of a Hindu god) but kalash put in two sides of a gate symbolize good luck for starting of a journey. There are many traditions for making of a cloth for wearing in every day life and for worshipping of god and goddes.

### A. Ehi

Ehi means marriage. Ehi is a practice prevalent among the Newars where young girls before their age of menstruation undergo the 'wedding' process. However, the groom isn't a human – rather a symbolic representation of God. Whilst the practice of child marriage and child widow still remains prevalent in other communities, the Newars get their young girl child married to avoid practices as such. A bael (Aegle marmelos) is used as the representation of God as the fruit is believed to be immortal. Therefore, even after the death of a woman's real "human" husband she isn't considered a widow because of her early wedding with the fruit.

The Ehi ceremony is performed either of a single girl child or a group. A group Ehi is done for convenience. The young bride is decorated and placed in a ritual spot. The head of the house or a brother performs the "kanyadan" (handing over of the bride to the groom.) Ehi is considered to be a convenient device in the Newar community where a woman is married to an immortal God, which saves the chances of her becoming a widow and granting a widow the default permission of re-marriage.

- Definition of the Intangible Cultural Heritage  
The belief that getting a young daughter married gives the parents divine satisfaction, avoids the social evils of child marriage and child widow prevail in the community and protects a young girl child from undergoing a social and psychological trauma of thus.
- Contribution towards visibility of Intangible Cultural Heritage

This write-up provides an insight of the ritual practice prevalent among the Newar community. This ritual also provides additional information about the Newar civilization and tradition.

- **Safeguarding measures**  
Though child marriage is illegal by law, Ehi is both prevalent and compulsory among the Newars. The Newars perform this ritual either at the place of their current inhabitation, or return to their main home, if the conditions are unfavorable in the place of their current inhabitation.
- **Community Participation**  
Many communities observe the Ehi ritual in groups in order to reduce the expenses and burden of execution.
- **Inventory**  
There are no recorded inventories for Ehi but references can be drawn from various published books and articles on Newar culture.

## **B. Gosainkunda Mela**

Gosainkunda is a pond situated in the laps of Himalayas. A huge fair takes place around this pond during Ganga Dashara and Janai Purnima every year. Pilgrims bathe in the pond and offer prayers to Lord Mahadev as it is believed to be of extreme religious significance.

A lot of myth surfaces regarding the origin of this pond. The story of Samudra Manthan among the Gods and the Devils is associated with this pond. The myth of Lord Shiva drinking poison extracted from Samudra Manthan, and later shoving his Trishul in the Himalayas to create a pool that he could immerse himself in to calm effect of poison has been believed to be the cause of the holy pond's origin. Tourists with both religious and sightseeing intentions visit this pond.

- **Definition of the Intangible Cultural Heritage:**  
Nepalese people often travel with both religious and adventure motives, and example of such is the Gosainkunda tour.
- **Contribution towards visibility of Intangible Cultural Heritage**

This publication tends to inform the people about this site and develop a want to travel to Gosainkunda, which would promote internal as well as religious tourism and establishes religious tolerance and brotherhood among pilgrims and locals of different religious origins.

- **Safeguarding measures**  
Preservation of the pond and cleanliness are of deep concern to the local authorities. Interest to preserve and promote this pond seems to be developing among the people as well.
- **Community Participation**  
Local organizations and associations provide aid, assistance and help to the needy tourists during the fair and other times.
- **Inventory**  
There have been many publications and travelogues based on Gosiankunda but no academic publications has so far been published.

### **C. Deuda**

The hilly regions of the mid-Western and Western Nepal perform the Deuda dance during various festivals and occasions. The Deuda dance is generally performed in groups, and is an integral part of any religious or cultural occasions among the people of the region.

Men and women, in separate homogenous groups hold hands together to form a circle and stepping two steps front and two steps back while chanting songs. However, the women in their group hold hand of their partner and place their palm firmly on the other woman's shoulders. Similar songs and tune is used, however one person leads the songs while the rest follow.

There aren't any concrete rules of performing Deuda and anyone can join the dance. There are no musical instruments used in this dance and anyone (even from another community) with basic knowledge of singing and dancing is eligible to become a part of the dance.

- **Definition of the Intangible Cultural Heritage**  
Deuda dance is an original and popular among the communities of this region. There are not any hard and fast rules of the dance, and the dance is inherited by one generation from the other.
- **Contribution towards visibility of Intangible Cultural Heritage**  
Essence of brotherhood and community is at the heart of this dance. Singers often share stories about their lives in the songs – thus increasing the feeling of emotional attachment with other members of the community.
- **Safeguarding measures**

These dances are generally performed among large masses so cannot be contained within a stage or confined arenas. However, migration and resettlement of people of the community has caused the dance to be taken outside their community and country as well.

- **Community Participation**  
Anyone willing to sing and dance can join the dance and is free of any obligations. Those who don't dance can simply stand in the side and watch others dance.
- **Inventory**  
No records of published articles have been found except for verbal documentation. However, audios containing the songs can be found.

#### **D. The Story of Kathmandu Valley's Origin**

Geological studies have indicated that Kathmandu Valley, in its pre-historic times was a large pond. An interesting story is popular among the indigenous Newars of the Valley about how the water of the pond dried up and the land became favorable for human inhabitation. The stupa of Sywambhunath, a UNESCO World Heritage Site is associated with the myth of origin of Kathmandu Valley.

A large pool called Enagdaha or Kalidaha took the place of what is now the Kathmandu Valley. Furious snakes like Vasuki, Takshak, Kulika and Karkotak lived in the pond. Buddha, Bodhitsava, Rishis and Hermits, Gods and Angels were among others who visited the pond in the mythological era. A Hermit named Vipaswi once visited the pond and planted a seed, which after six months grew into a large lotus flower with one thousand petals. The flower emitted divine light, which reached to places far and wide, giving rise to five Buddhas – Vairochan, Akshovya, Ratnasambhava, Amitabha and Amoghsiddha.

Manjushree Bodhitsava from the ancient China paid a visit to the pond. Having observed the giant lotus from a distance, he wished to pay his respect to the flower from close by. Thus, he used his giant khadga to cut a crack on the hill and drain the water of the pond. As the land got dried up, he established a city there known as Manjupattan, which is believed later evolved into the city of Kathmandu.

- **Definition of the Intangible Cultural Heritage**  
Apart from the mythical stories about the origin of Kathmandu Valley, there are lots of cultural activities related to origin of the Valley.
- **Contribution towards visibility of Intangible Cultural Heritage**  
This story aids to study and estimate the dating the origin of the Valley as well as the cultural inheritance.

- **Safeguarding measures**  
This story is associated with Syawambunath, a World Heritage Site as prescribed by UNESCO. Although there exists a direct relationship between the inhabitants of the Valley with the story, modernization and urbanization has resisted the younger generation to understand the values and significance of this story.
- **Community Participation**  
The original inhabitants of Kathmandu, the Newars associate the story and elements related to the story with their daily life.
- **Inventory**  
A lot of books and articles have cited this story. Even artists and painters have illustrated and exhibited these stories at various times.

### **E.Ghatunach of the Gurungs**

Based upon an ancient story of King Parshuram and Queen Yamphavati, Ghatunach is a regular and mandatory dancing practice among the Gurung community during special occasions and festivals. Except for Sati Ghatu, which is performed only at very special occasions, Bahramase Ghatu can be performed at any occasion and by anyone. The dance involves female dancers and hypnotic art of mesmerizing the dancers, taking the dance to a subconscious level and returning back to normal state at the finale.

The origin of this dance relates back to the time of King Parshuram, who once ruled the kingdom of Lamjung. Once peaceful kingdom is shattered when King Parshuram is killed while poaching, bereaving Queen Yamphavati and the people. The queen then self-cremates herself per the Sati tradition leaving a little son behind. The core of Ghatunach revolves around this painful story and illustrates the various phases of King Parshuram and Queen Yamphavati in the form of song and dance.

Ghatunach begins in Basantapanchami every year and ends in Baishakh Purnima amidst participation of locals of the Gurung community. The main spotlight of Ghatunach is the song, dance and words.

- **Definition of the Intangible Cultural Heritage**  
The Ghatunach is a very popular and important practice among the communities in Gandaki region of Nepal and has been in practice for hundreds of years. The dance is passed on from a generation to the other.
- **Contribution towards visibility of Intangible Cultural Heritage**

Since the origins of this dance dates back to a historic incident, it aids in historical studies and dancing practices prevalent among the Gurung community.

- **Safeguarding measures**  
This dance has also been adapted by the Dura and Magar communities and holds great significance during the festival every year. This is also a major tourist attraction. This dance is inherited by a generation from the other.
- **Community Participation**  
Women from the local community are selected to perform as the dancers and others too actively participate to execute this dance.
- **Inventory**  
Some academic research has been carried out regarding the Ghatunach. However the locals have refused to record the song and dance in audio-video format. They believe that publicizing the dance will make the sub-consciousness involved in the dance ineffective and put the mesmerized dancers at adversity.

## **F. Jhankri Tradition of Kham Magars**

The Jhankri tradition is a popular practice in the Kham Magar community of western Nepal i.e. places like Rolpa and Rukum. The jhankris are dressed up in special kind of trousers, have their faces painted and wear feathers of falcon and foliage on their head. They use porcupine needles, Ot, tiger cub's skin, Thawa, tail of a yak, palm of a grizzly bear, claws of vulture and rodents as other accessories. They also carry a large drum, called Dhwangro and a beating stick called Makke. They wear wooden ornament called Chemali on the right wrist.

The jhankri tradition is a natural, spiritual and psychological practice of healing. The old jhankris pass on this special art of manipulating a patient's mind to cure an illness to their disciples.

Every year, the jhankris from all around the community assemble for a special kind of jamboree called Pumsine. The locals actively volunteer for the smooth running of the Pumsine and help the jhankris with the needful. The jhankris spend a day and a night beating their drums and chanting. The disciples are then taken on top of a tree where the special spells are passed on from the teacher. Pumsine is also an important occasion for fresh jhankris meet old ones and find a suitable teacher to learn and inherit the art from.

- **Definition of the Intangible Cultural Heritage**

The jhankri tradition represents a pre-historic practice still prevalent among the Kham Magars. There are no written documents except for verbal descriptions.

- **Contribution towards visibility of Intangible Cultural Heritage**  
Information about jhankris will be promoted through documentation of this practice and will be helpful for study and research.
- **Safeguarding measures**  
The jhankri tradition is popular just among its own community. Other communities inside Nepal do not know about this tradition and no effort has been put to promote the jhankris.
- **Community Participation**  
Locals of Kham Magar community jhankri tradition as a part of their life. The jhankris perform without expectation of any monetary reward and so do the local support the jhankris in every possible way from food to lodging.
- **Inventory**  
There are no recorded inventories about the jhankri tradition.

## **G. Honey Hunting**

Honey hunting is popular in Lamjung district of Nepal. Wild honeybees construct enormous beehives in steep cliffs and the Gurungs have been renowned to "hunt" the honey from these hives. The skill of hunting has been passed from a generation to the next through hands-on practice.

Every six months the honey from the hives can be collected and the hunters prepare accordingly. A rope suspension is created first through where the hunters climb down to the hives from above. The chief of the hunting team instructs the members and does the necessary rituals (like praying and worshipping the hive and protecting it from bad spirits) before starting to collect the honey. A rooster is sacrificed with the belief that the Forest Goddess would be pleased and reward the hunters with more honey and safe hunting. Then a fire is lit from the below that causes the bees to escape. Then the hunters suspended on ropes use sticks and traditional knives (khukuris) to detach the hive from the cliff.

A basket is placed right at the bottom of the cliff where the detached hive falls and other members of the team stay near the basket making sure all the hives are collected.

- **Definition of the Intangible Cultural Heritage**  
Honey has great cultural and religious significance in Nepal and honey from wild bees is considered even more important. The difficult and dangerous process of collecting honey from wild bees is a skilled task passed on from a generation to next among people of specific Gurung community.
- **Contribution towards visibility of Intangible Cultural Heritage**  
Understanding the process of collecting honey in the ancient times can be understood from the study of this documentation.
- **Safeguarding measures**  
There has been no measure taken to promote and preserve this highly specified skill.
- **Community Participation**  
Women do not climb the ropes but actively participate in activities like preparing the hunt, collecting the honey and later processing it. The honey is equally divided among all the members of the team. This is a major tourist attraction.
- **Inventory**  
There have been no inventories from the Nepalese side by French filmmaker Eric Vally had produced a video film and article titled "The Honey Hunters" for the National Geographic.

## **H. Rodi of the Gurungs**

In Gurung language, "Ro" means sleep and "Dhi" means house – so the literal translation of Rodi would be sleeping house. Rodi, in more social terms is a venue where groups of young boys and girls are made to socialize and trained for cultural and traditional norms. This is considered important to keep the society free from malpractices and prepare the individuals to carry out their responsibilities to the society well.

Unmarried and young boys and girl gather in a house after dinner, and that is Rodi. Rosyaba and Rosyama the head of the house are responsible for the participants. Then they are taught various social skills along with discussions and training for Ghatunach. Rodi also serves as a good platform for young boys to meet young girls, socialize and develop relationship. Lots of Gurung couple acquaint and get married from the Rodi itself.

Rosyaba and Rosyama hold a very respected place in Rodi. They are responsible for the skills they teach the young ones in Rodi. They also facilitate and moderate the activities carried out in Rodi. However, of late Rodis have been influenced by modernization and westernization that has

brought about lot of changes in the original form. Rosyaba and Rosyamas are concerned about keeping such influences away from Rodi and preserving its original essence.

- **Definition of the Intangible Cultural Heritage**  
Rodis are of great significance in Gurung community as the society shapes up through these Rodis. This is a cultural and social platform where the traditions are passed to the next generation.
- **Contribution towards visibility of Intangible Cultural Heritage**  
This helps to understand the community feeling among the Gurung individuals and foster the feeling of togetherness and brotherhood.
- **Safeguarding measures**  
Rodis of late have been discontinued from many Gurung communities claiming to have be infiltrated by modern influences. Such infiltrations should be resisted and the community should be given information about safeguarding and promoting this tradition.
- **Community Participation**  
The community is very actively involved in Rodi. Since all cultural and social activities of the community takes place in the Rodi, this serves as an important platform for community participation.
- **Inventory**  
Apart from verbal description, none have done any academic research about the Rodi tradition.

## **I. Chhath Puja of Mithila**

Worshipping the Sun God is an important festival in the Mithila region. The people of Mithila observe this festival popularly known as Chhath puja in the month of Kartik. Women, submerged in pond or river pay homage to the setting Sun God in the evening and the rising Sun God the next morning. Devotees observe fasting which they believe makes the Sun God happy and saves them and their family from illness and evils.

The bank of a river or a pond is cleansed and decorated with lamps, fruits and sweets. Then in twilight, women immerse half their bodies into the water and worship the Sun offering the fruits and sweets. They sing prayers all night and participate in various devotional activities to spend the night and complete their worship by repeating the same rituals to the rising Sun in twilight.

- **Definition of the Intangible Cultural Heritage**  
Worshipping the Sun God is an ancient practice and Chhath in Mithila region holds great religious significance in people of this region.
- **Contribution towards visibility of Intangible Cultural Heritage**  
Mithila region is very important in terms of religious, cultural and historical aspects. Study of Chhath Puja will provide an insight to lot of cultural aspects of Mithila region.
- **Safeguarding measures**  
Other communities too seem to be attracted to Chhath Puja of late. This puja is performed at places away from Mithila region as it has become of prime importance in places like Kathmandu Valley lately.
- **Community Participation**  
The entire community observes the puja and helps a woman prepare for the worship. Men help the women fetch the requisites of the Puja to the banks of river and stand by side while the woman performs the rituals.
- **Inventory**  
Lot of articles, reports and newspaper coverage is available though not any inventories of Chhath Puja are available as of yet.

## **J. Manirimdu**

Manirimdu, a popular dance is performed around the Solukhumbu area of eastern Nepal on Kartik Purnima every year. Promoted and conducted by a local monastery, Manirimdu holds great importance among the Sherpas of the region. Lamas of the monastery perform the dance and the entire village serves as the audience.

The core of the dance describes the story of how a preacher named Shantarakshita went to Tibet and persuaded the Tibetans to adopt Buddhism. Later, Shantarakshita sent Padmasambhava to Tibet, who established the roots of Buddhism there hence making Buddhism flourish in Tibet. The Manirimdu dance illustrates the events and incidents of this story and is taken as of high importance by the Sherpas of Solukhumbu region.

- **Definition of the Intangible Cultural Heritage**  
This is a festival that marks a historic event and is highly regarded by the local community. This is the second largest festival of the region.

- Contribution towards visibility of Intangible Cultural Heritage This dance illustrates the continuation of a Tibetan story in Nepal and the local traditions and customs of the region.
- Safeguarding measures This is an integral part of the local Sherpa community. It also holds great significance for tourists who visit the community to observe the dance.
- Community Participation Lamas of the local monastery organize the dance while the villagers provide monetary and material aid.
- Inventory Manirimdu has been mentioned in various books. There is a documentary film produced upon this dance, however the Nepalese government has not made any effort to create inventory of this dance.

## **K. Dhime**

Dhime is a traditional musical instrument popular in the Kathmandu Valley. Used by the indigenous Jyaapu community, Dhime hold great significance during religious and social events. Although other non-Newar communities play Dhime during festivals and special occasions, the head of the musical group is always a Jyaapu.

Dhime is constructed by carving hollow inside a tree branch. A Dhime instrument might not be visually appealing depending upon the shape of the tree branch. A leather band tightens the instrument that can be adjusted for sound. Another instrument called Bhusya is also used together with Dhime. Various groups of community collaborate during festivals and processions to play Dhime. Only men play the instrument and there are no songs involved while playing Dhime.

- Definition of the Intangible Cultural Heritage Dhime, which might once have been used as an instrument to scare away wild animals has today evolved as a musical instrument of cultural and religious significance. Dhime signifies the cultural identity of Kathmandu Valley.
- Contribution towards visibility of Intangible Cultural Heritage Dhime is widely used during most of the cultural and religious ceremony and its use is still prevalent among the jyapu an non-jyapu communities of Kathmandu. Apart from the historic importance, Dhime is also considered useful, as it's said to improve blood circulation in human body and alertness of mind.

- **Safeguarding measures**  
Dhime today is not just limited to cultural and religious event but its use is expanding in various socio-political events. However, due to lack of proper training and teaching, the younger generation has not been able to adopt the skills required to play this instrument.
- **Community Participation**  
Community participation is mandatory to perform a Dhime instrument, as it's not possible to perform a Dhime instrument alone.
- **Inventory**  
Dhime has been talked about in the community with lots of writing, research and discussion available.

### **E. Dapha Bhajan**

Dapha Bhajan is popular singing and holds great significance among the inhabitants of Kathmandu Valley. Dapha Bhajans are performed during festivities and other important occasion, where both playing the instruments and singing plays integral part of the performance.

Dapha Bhajan involves prayers of Gods and illustration of this instrument can be found in 2000-year-old scriptres. However, it is believed that the Dapha Bhajan did not origin in Nepal, rather in Karnataka, India. A lot of Indian influences can be found in the wordings and tune of these Bhajans, which affirms the origins of it was in Indian and it dates back to historic times. A group of people, divided in two parties sings the Bhajan in contesting fashion thus making it more interesting listen to the audience.

- **Definition of the Intangible Cultural Heritage**  
Dapha Bhajan is used to sing prayers of various gods and belongs to Kathmandu Valley.
- **Contribution towards visibility of Intangible Cultural Heritage**  
Cultural fusion and influences from another community makes it an interesting field of study. A lot of cultural information can be gained by study of this Bhajan.
- **Safeguarding measures**  
Participation in Dapha Bhajan is slowly declining and it hasn't been possible for the newer generation to be attracted to performing this Bhajan.
- **Community Participation**

The singers and musicians form a group and perform this Bhajan. Women and young children are not eligible to perform Dapha Bhajan.

- **Inventory**  
There have not been a lot of studies regarding Dapha Bhajan thus no inventories are found regarding it.

## **F. Paubha Art**

Paubha art is a practice prevalent among the Buddhists where symbols and drawings of gods and goddesses are illustrated on cloth wrapped around by silk cloth which can be scrolled with the help of wooden sticks on the two ends that can be easily rolled or hanged on a wall.

Most of the artworks and sculptors used to be exported to Tibet from Nepal during the historic times. At the same time, Nepalese artists developed the Paubha artwork, which got very popular in Tibet. Stories of both Hindu and Buddhist religion used to be depicted in Paubha, however due to more demand of Buddhist Paubha in Tibet, Nepalese artists created more Buddhist Paubhas. The same Paubha, in the late sixteenth century evolved into the present day "Thangka."

Paubhas are special because they illustrate the divine and holy philosophies into works of art. Gold dust is one of the most popular elements used for coloring in Paubha.

- **Definition of the Intangible Cultural Heritage**  
Buddhist monasteries and homes decorate their walls with Paubha. They're used for worship as well. Paubhas are drawn mostly in Nepal and Tibet, and it has great significance regarding original artwork that evolved from Nepalese artists.
- **Contribution towards visibility of Intangible Cultural Heritage**  
Paubhas depict original Nepalese artwork and depicts religion and philosophy in form of art.
- **Safeguarding measures**  
Threats might be imposed to Paubhas if it is excessively marketed only for commercial purposes. More than the monetary value, the amount of definition and precision the artists put into drawing these Paubhas should be considered of more value.
- **Community Participation**  
Since Paubhas are decorated in Buddhist monasteries; it is common property of everyone in the monastery.

- Inventory  
There are many volumes of written documentation available regarding Paubhas.

## **G. Mithila Artwork**

Mithila artwork is considered to be in practice since the Ramayana era. The story of Ramayana describes "... beautiful artwork on the walls of King Janak's palace ..." therefore it is believed that the origin of Mithila art dates back to the ancient times. Mostly female artists are the ones who illustrate this art.

Mithila artists aren't professional artists but local laymen therefore most of the artworks feature crooked lines and imperfect anatomy of the subjects. However, good use of colors and make the artwork to appear attractive. Abundant materials like vermilion, jaggery, mud, pastes made by crushing tree leaves, kitchen tar, cow dung, goat milk and derivatives of the combination of such are the constituents of the colors used in these artwork.

Cotton is rolled on the tip of a bamboo stick to make the brushes. Mithila artwork is generally made on walls of houses, however this practice has been extended to cloth and paper in recent times. These artworks generally depict stories about gods, love and nature – thus making it easily associable with human life. Empty spaces on the canvas are filled with elements like birds, flowers, etc.

- Definition of the Intangible Cultural Heritage  
Mithila art is a skill obtained by observation. Mithila art carry a distinct identity that features both animate and inanimate emotions and represents the Mithila civilization as a whole.
- Contribution towards visibility of Intangible Cultural Heritage  
Mithila artwork is contained within the Maithili society therefore hasn't been brought to light.
- Safeguarding measures  
Artists have began to capitalize on Mithila artwork of late, but the effort of a small community still seems to be inadequate to promote this art to a boarder arena. Mithila art is still a private affair to most artists as their works are contained within the walls of their own homes.
- Community Participation

Mithila artwork is a combined effort for artwork and also a platform where young artists can learn from the older ones.

- **Inventory**  
There are no recorded inventories regarding this form of art except for verbal description and discussion.

## **J. Sarangi**

Mythological stories describe the Gandharvas as people skilled in singing and playing, those who still exist in Nepal and their musical instrument called Sarangi – which holds prime significance among people in Kaski district of Nepal.

Sarangi in many ways resembles the western violin, however the shape and functions are different. The lower part of the violin is round and wrapped in animal hide. Four strings are connected to the ridge and a stick with an attached string is used to rub against the attached strings in the Sarangi. The Gandharva song accompanies the music.

The Gandharvas sing about painful stories and it is generally regarded to hold great emotional value to the listeners. Gandharvas in recent times have been performing in bigger cities and events. Foreigners take Sarangis from Nepal as souvenirs.

- **Definition of the Intangible Cultural Heritage**  
The Sarangi is still very popular since the mythological times, that works as a device to tell stories of pain and sorrows and spread the words to places far and wide through the means of songs. Sarangi is considered to be one of the important instruments of Nepalese folk music.
- **Contribution towards visibility of Intangible Cultural Heritage**  
The Gandharvas carry a distinct identity and their music is considered to be peculiar and today it requires promotion and preservation.
- **Safeguarding measures**  
The Gandharvas have not yet been able to use Sarangi as their means of income, therefore they are often economically deprived. Sarangi should be promoted as an indigenous musical device and make possible source of income to the Gandharvas.
- **Community Participation**  
Sarangi isn't meant to be for personal use but for entertainment and recreation of the whole community.

- Inventory

There are not many inventories published related to Sarangi.

## **P. Preparation of Beaten Rice (Chiura)**

Beaten rice, or Chiura is a popular and staple food among the Newar community. Chiuras are mandatory in Newar festivals and equally popular among modern demographics.

The process of preparation of chiura starts from selection of good rice grain. Rice grain is soaked in water for one day and then cooked in boiling water. Then the rice is dried and roasted in a hot pot. Then the roasted grains are placed in a Okhal and beaten with the help of a Musli. A helper collects the chiura once it's fully beaten and flattened. The husk is then separated from the chiura by sifting placed in a large nanglo.

About five to six people are needed while preparing chiura. People from the whole community assemble to prepare chiura, and thus the event becomes nothing less than a festival among the locals.

- Definition of the Intangible Cultural Heritage

Beating rice and preparing chiura is an old tradition prevalent among the Newar community.

- Contribution towards visibility of Intangible Cultural Heritage

The process of preparing chiura can be studied to make comparative study of the Newar community with the other.

- Safeguarding measures

The traditional methods of preparation of chiura are being slowly displaced by mechanical alternatives. Though this method is slowly disappearing from the cities, it is still very popular in rural areas.

- Community Participation

It is extremely difficult to prepare chiura by all alone so combined group effort is necessary in the process of preparation.

- Inventory

There has so far nothing been published regarding the process of preparation of chiura. There are no inventories available regarding the process of preparing chiura.

## **Q. Preparation of Raksi in Newar Community**

Raksi, the traditional liquor is popular in the Newar community. Raksi as an important drink in Newar community during festivals, bhoj (festival meal) or just for individual consumption. Raksi is served in a small pint because it's considered rude to drink from a large container. This high quality Raksi is extremely strong therefore a little shot of it considered sufficient in Newar community.

Raksi is made from rice. Rice is cooked and left to ferment. The fermented liquid is then mixed with fruit juice, beetle juice, crude sugar and other spices. After certain days, the liquid begins to ooze from the lid then this liquid is placed in hearth. A large pot with cold water is placed atop the boiling liquid. The boiling liquid evaporates as steam and it cools down with the contact of cold water on top, it's collected in a large container – which is the final product fit for human consumption.

- **Definition of the Intangible Cultural Heritage**  
Newars consider Raksi not just as liquor but an important substance offered to Gods during prayers and hospitality. The unique method of preparing Raksi in itself is a representation of the rich Newar tradition and is considered as an intangible heritage.
- **Contribution towards visibility of Intangible Cultural Heritage**  
Out of the various methods of preparing liquor in various community, Newars' unique method adds an extra dimension to the study of it.
- **Safeguarding measures**  
Industrialization has in many ways displaced the traditional method of preparing Raksi as the liquor now is produced in large factories and use of the traditional method is slowly disappearing.
- **Community Participation**  
This is done at individual homes, so community participation is not required.
- **Inventory**  
There hasn't been much study in this aspect.

## **R. Ghewa tradition in Tamang Community**

Ghewa is the posthumous rites performed of an individual belonging to the Tamang community. The rites are performed atop a hill rather than burial service, which is performed by very few Tamangs. The members do not consume for three days, however, the rites is considered incomplete

unless Ghewa has been performed. Ghewa should be conducted within 49 days of an individual's death.

However, a lot of Tamangs prefer to have their Ghewa done in their lifetime. However, couple of posthumous rituals is skipped if Ghewa is done while the person is alive. A large feast follows it where all relatives and neighbors are invited.

A Lama priest carries out the rituals of Ghewa, while other people play musical instruments, arrange the meal, etc. Fruits and sweets are offered to the person whose Ghewa is being performed and is done generally indoors. A photograph or dummy of the person is used if the person has already died. The rites of the photo or dummy, is then completed alongside a riverbank.

Definition of the Intangible Cultural Heritage:

Tamangs believe that it is necessary to free the spirit of a dead person else it would be lingering around its home forever. Due to this belief, Ghewa is a unique ritual carried out by them according to their culture and tradition.

- Contribution towards visibility of Intangible Cultural Heritage  
Although performed as per Buddhist tradition, it's believed the roots of Tamang lies in the Tibetan Bon Family, so relics of that religion can be found in the ritual.
- Safeguarding measures  
Ghewa is a mandatory ritual so inhabitants of city and village alike perform the needful. However, Tamangs living in urban areas exhibit too much of pomp and extravagance in Ghewa which must be discouraged.
- Community Participation  
It is not possible to perform Ghewa without community's involvement.
- Inventory  
There have not been any inventories made however brief studies have been conducted.

## **S. Tongue Piercing Festival of Thimi**

Thimi is little town situated in the east of Kathmandu and holds great historic and cultural significance. The Tongue Piercing Festival is a unique and popular festival of Thimi. However, it is a part of the Bisket Jatra festival of Bhaktapur.

The first day of the Bikram Sambat calendar is the day for Bisket Jatra. In the second day, a volunteer pierces a large needle in his tongue and goes around the town carrying lots of other materials on his shoulders. A venue is set in front of the Ganesh temple in Thimi, and a needle soaked in oil for the last one month is brought to the venue along a large procession. The person whose tongue is to be pierced is called upon with similar procession with music and dancing. The person, who is in fasting, arrives in the venue and the head of the procession pierces the needle into his tongue. Then he is asked to travel around the town and when he reached the Mahalaxmi temple, the needle is removed and the wound is covered in mud. The needle is then nailed on the walls of Mahalaxmi temple. The person completes the rituals by offering prayers to Lord Natyeshwor then eats something.

- **Definition of the Intangible Cultural Heritage**  
The tongue piercing festival is associated with a myth and is related with the Bisket Jatra of Bhaktapur which is performed in the first day of the Bikram Sambat calendar.
- **Contribution towards visibility of Intangible Cultural Heritage**  
Although painful, this tradition is continued by the inhabitants of Thimi. This festival is of great curiosity and shock to many, however due to lack of investigation, a lot has not been information available on it.
- **Safeguarding measures**  
This is a local community event, however it was discontinued for couple of year due to lack of volunteers. However, the local youth reinitiated the festival and now is being endorsed by the local authorities as well.
- **Community Participation**  
There is a Guthi established that looks after the incurrences of this festival and a large crows assembles to watch the festival.
- **Inventory**  
There have been few articles published on this issue, however there are no concrete inventories available.

## **T. Yomari**

Yomari is a popular traditional recipe in the Newar community. Yomari Purnima is celebrated in the month of Mangsir every year and the prime recipe in this festival is Yomari.

Rice flour is kneaded and is made to conical shape and melted paste jaggery, local butter and roasted sesame seeds fill up the hollow, which is then sealed and put in a steamer. A child is garlanded with Yomaris sewed up in a string on his second birthday. Yomari is also an important sweet in Mha Puja. Yomari is also used while offering prayers to gods, setting up foundation of a new house. Yomari is placed in the grain house with the belief that it would improve the yielding. Yomari festival is popular event among Newars where Yomaris from each other homes are shared and eaten together.

- **Definition of the Intangible Cultural Heritage**  
Yomari is not just a culinary expertise of the Newars but it is a skill deeply rooted into the culture and tradition of the Newar community prevalent for thousands of years.
- **Contribution towards visibility of Intangible Cultural Heritage**  
Information about Yomari will help study the Newar culture as well as the recipes prepared in a Newar kitchen.
- **Safeguarding measures**  
Yomari is considered mandatory in Newar culture and it is essential for both religious as well as cultural events. Even non-Newars enjoy the taste of Yomari.
- **Community Participation**  
Yomari is eaten either by a person or a group of people.
- **Inventory**  
There are lots of articles published about Yomari but there has not been any in-depth study about the recipe. There are no inventories available.

#### **U. Jyatha Jankhu (Budha Jankhu)**

The tradition of respecting and paying homage to the senior citizens is popular among the Newar community. Jyatha Jankhu is an occasion where special respect is paid to the elderly. The first Jankhu is celebrated on the seventy-seventh year of the seventh day of the seventh month of the elderly's life where he/she is put in a chariot and taken to various temples to perform the rituals. Similarly, second and third Jankhus are performed on the person's eighty-eighth year, eighth month eighth day and ninety-ninth year ninth month and ninth day respectively. If a person lives long enough to have his/her third Jankhu performed, the person is given divine status.

In case of a couple, both the husband and wife are celebrated together in Jankhu, but the age of the husband is considered. However, in the case of widows or spinsters, the age of the woman is the basis of Jankhu. It is considered to hold great amount of pride in the Newar community to hold a Jankhu ceremony.

- **Definition of the Intangible Cultural Heritage**  
Jyatha Jankhu is a significant ritual and intangible heritage where respect is paid to the elderly and holds great importance in the Newar community.
- **Contribution towards visibility of Intangible Cultural Heritage**  
It signifies the importance of paying respect and tribute to the elderly, and this tradition has been followed for hundreds of years. It shows symbolic gratification of the elderly thanking them for their deeds to shape up the family and the society.
- **Safeguarding measures**  
The elderly consider Jankhu to be a matter of pride for them, while the children and relatives take Jankhu as an important event to pay respect to their elders. However, due to the fact that Newars have now migrated to different places, the tradition of Jankhu is slowly disappearing.
- **Community Participation:**  
The community and the family is actively involved in Jankhu.
- **Inventory**  
Few studies have taken place but no inventories have been created as of yet.

## **V.Guthi Tradition**

Guthi is an important aspect of the Newar culture and civilization. The Guthi tradition has been continuously in practice since a long time and still very prevalent.

There are three types of Guthi: Sana Guthi, Si Guthi and Dewali Guthi. Sana and Si Guthi are related to the final rites. The members of these Guthi perform all the final rites at the death of any individual. The Guthi provides aid to performing the rites and providing the materials necessary to conduct the rites. Though there are differences between Sana and Si Guthi, the basic functions of both the Guthis are similar.

The Dewali Guthi, on the other hand is responsible for conducting an event where all the descendants of a particular family gather and perform

rituals. Members of the same Guthi aren't eligible for marriage. Newly married bride undergoes a special kind of ritual for inclusion in the new Guthi. Since large assembly of the descendants are not possible in present day, the brothers of a family assemble in a smaller gathering called Fuki, and the deities of the Fuki are placed in the home of the eldest brother.

The Guthi also performs to safeguards local temples and shrines and also organize and conduct local jattras, festivals, etc. and is passed from the older generation to the newer one. The source of income of each of the Guthi is predetermined and the Guthi is accountable for the income and expenses.

- **Definition of the Intangible Cultural Heritage**  
Newars have established their Guthis for execution of their social, religious, cultural and traditional events. The Guthi in itself is an intangible heritage and is considered as a contribution of the Newar community.
- **Contribution towards visibility of Intangible Cultural Heritage**  
The continuation of the Guthi tradition for the last 2000 years without alteration or modification is of the greatest significance.
- **Safeguarding measures**  
Due to lack of coordination between the Guthis and government, proper execution of the tasks has become difficult in recent times. Due to lack of proper responsibility of the government, the Guthis have not yet received the concessions as promised by the government. Most Guthis have been discontinued due to lack of funds.
- **Community Participation**  
Guthi is operated by involvement of all the members of the community.
- **Inventory**  
There are no inventories available for Guthi.

## **W. Bagdwar Mela**

A large fair takes place in Bagdwar, the source of the holy Bagmati River, which lies in the northeastern part of Kathmandu Valley in Shivapuri Water Conservation Area. The indigenous Newar community of Bagdwar has developed the tradition organizing a fair to pay their worship to the source of the river. This fair takes place on the first day of the Bikram Sambat calendar.

The source where the river Bagmati lies is in a perforation in the Shivapuri hill. This river flows all the way down through the Kathmandu Valley. The Hindus and Buddhists have their own belief regarding the origin of the river, but in the present day it attracts devotees of all religions in this one-day grand event. The devotees take a bath in the source of the river, which is decorated with a brass head of a tiger ("Bag" means tiger) and tiger hyde. The devotees stay in the source all night, singing chants and offering prayers to the holy river.

- **Definition of the Intangible Cultural Heritage**  
The practice of celebrating a fair on the source of the Bagmati river in Bagdwar is not just a tradition but also an intangible cultural heritage.
- **Contribution towards visibility of Intangible Cultural Heritage**  
It helps to understand the importance of water in terms of social and religious understanding. It also helps to understand the geography, history and tradition of the area.
- **Safeguarding measures**  
The area is safe because it resides within the Conservation Area and has become is popular among Newars and people of other cultural background.
- **Community Participation**  
Hindus and Buddhists alike visit the Bagdwar Mela.
- **Inventory**  
There have been some studies regarding the Bagdwar Mela, but no inventories are available.

## **X. Teej Festival**

Married Hindu women observe fasting once a year in order to pray for the long life, wealth, happiness and prosperity of their husbands. Unmarried women too observe fasting praying for a good husband. This festival is very popular among the Hindu women and is popularly known as Teej.

According to the legend, Parvati had great liking for Lord Shiva. Eventually, on Bhadra Shukla Tritiya, she established a sand idol of Lord Shiva, bathed in the river and paid her worship praying to obtain Lord Shiva as her husband. This story later evolved among Hindu women and came into practice as Teej.

Although women fast without taking a drop of water, they observe a fest the previous evening. On the day of Teej, women are dressed in red and

pilgrim to a nearby Shiva Temple to pay their worship. Later, not having eaten anything till the next day, they gather in groups to sing and dance to spend their time.

- **Definition of the Intangible Cultural Heritage**  
Observed by the Brahmin and Chhetri of the hilly areas, Teej is a popular and significant religious festival.
- **Contribution towards visibility of Intangible Cultural Heritage**  
Teej is an example of how the stories of pre-historic times are still in practice. Observed by the Hindus all over Nepal, this festival holds its own religious significance.
- **Safeguarding measures**  
Teej holds great significance among the devotees and it is well covered by press. However, the "Dar" feast, that takes place on the night before Teej, is getting heavily influenced by unnecessary extravagance and pomp.
- **Community Participation**  
This is a community event where women participate and celebrate the festival in groups.
- **Inventory**  
There are no inventories related to Teej apart from the excessive coverage of it in press and television.

## **Y. Extraction of Chiuri Ghee by Chepangs**

Chepangs, the indigenous people who now inhabit districts like Chitwan, Makawanpur, Dhading and Gorkha as said to have originated from Dolkha. Mainly of agricultural orientation, of all the other ingredients used in their cuisine, Chiuri Ghee is a unique type of butter extracted only by the Chepangs from a local fruit called Chiuri.

Chepangs used a specific device for extracting butter. Erecting two bamboos sets up the device called "Kol" and two horizontal juwa are attached to which is weaved a conical shaped container. The Chepangs dry the Chiuri seeds in sun, then crush it into finer particles. The mixture thus obtained is then filled into woven container, and the juwas are tightened together with a rope. The tighter it gets, butter begins oozing out from the container and gets drained to a pot placed below from the tip of the conical container.

Chepangs use this type of butter for domestic consumption and also sell it for income generation. The residue in the container is used as pesticide in

rice field and as fish trap in the river. Owning Chiuri trees or lot of butter is considered very respectful in the Chepang community.

- **Definition of the Intangible Cultural Heritage**  
The method of extracting Chiuri Ghee is a unique practice among the Chepang community, which is carried out in a specifically crafted device. The Ghee is of staple use among the Chepangs, and also a good means of income generation. The by-product is used as pesticide in the fields.
- **Contribution towards visibility of Intangible Cultural Heritage**  
The method of preparing Chiuri Ghee provides an insight of the vegetation consumed by the Chepangs and the skill to extract butter from the vegetation.
- **Safeguarding measures**  
The modern processed butter and industrialized means of convenient production is slowly displacing the original method of extraction.
- **Community Participation**  
The extraction process involves one or two of the family members.
- **Inventory**  
There are no recorded inventories regarding the method of Chiuri Ghee extraction.

## **Z. Wooden containers of Raute**

Rautes are the nomadic tribal community based in the Western Nepal. The length of stay of a community in a place lasts from 15 to 20 days, and their migration patterns are determined by availability of food, proximity from a nearby village and climatic conditions. The Rautes still follow primitive lifestyle and are isolated from modernization and industrialization. They speak their own language called "Khamchi" and the men of Raute community possess the skill of constructing beautiful wooden containers.

Rautes use only two types of tools "bancharo" and "bachula" for crafting and they make items like boxes, pots, flasks, vessels, utensils, tools, etc. that is made entirely out of wood. These containers are beautiful in shape, lightweight, strong and durable. The type of wood they use makes it resistant against termites and weathering. The major types of items crafted by Rautes and sanduk (vault), hwang (large jar), kosi (bowl) and dadu-panyau (spatula). The containers are mostly used in kitchen, for serving and eating, however not limited to decorative items, vaults and storage vessels.

- **Definition of the Intangible Cultural Heritage**  
Craftsmanship of wooden containers has remained a tradition among the Rautes from a long time. They craft beautiful wooden containers using up natural resources available locally, and continue to make good use of it.
- **Contribution towards visibility of Intangible Cultural Heritage**  
The study of the wooden containers can provide an insight to Rautes' ability to use up local resources without any mechanical means, and how skills can be applied to crafting items with very limited tools or resources.
- **Safeguarding measures**  
In today's world where metallic and ceramic are getting popular due to the ease of making and abundance, the wooden examples of Raute stand out to be unique and interesting. Also, deforestation could be a major reason why crafting wooden items is slowly getting discouraged.
- **Community Participation**  
Possessing the skill of wood crafting is considered to be matter of pride for Raute men. Women are not involved in craftsmanship. The containers are well used by everyone in the community.
- **Inventory**  
There have been brief studies and writing regarding the wooden containers of Rautes but no academic research has taken place as of yet.

#### **a. Rato Machhendranath Jatra**

Rato Machhendranath Jatra is probably the longest occurring festival in the world. Lasting for almost an entire month, the specialty of this Jatra is the once-in-twelve-years chariot display that begins in Khokana and travels around various places in Lalitpur for almost an entire year.

The tradition of this Jatra begun in the ninth century during the era of Naths, the disciples of Lord Shiva, who possessed supernatural powers. At the same time, a hermit named Gorakhnath chose Kathmandu valley as his meditation place. He made a meditation throne by collating all the snakes of Kathmandu, which consequently caused the rainfall to cease. King Narendradev then ordered to invite Machhendranath from Kamrup (present day Assam, India) who would respectfully convince Gorakhnath to release the snakes so that rainfall would resume. Machhendranath successfully accomplished his job, and the king offered him stay in

Kathmandu and started the Machhendranath Jatra as a respect and tribute to him.

Both Hindus and Buddhists commonly absorb the Machhendranath Jatra. The Buddhists compare Machhendranath with the Buddhist Lord Lokeshwor Karunamaya. Also, due to the fact that religious tolerance among the two at that time was very strong, it is believed that the Jatra began to take place with combined effort.

Another aspect added to this Jatra is the Bhoto displaying ceremony. The living goddess Kumari's worship too is considered mandatory. Displaying the Bhoto to the public in Jawlakhel, Lalitpur among the presence of Head of the State concludes the Jatra.

- **Definition of the Intangible Cultural Heritage**  
This longest running festival observed by the people from time immemorial, with active participation of people following different religions in it self is an intangible cultural heritage.
- **Contribution towards visibility of Intangible Cultural Heritage**  
This Jatra not only hold cultural values, but historic evidence of the significance of this Jatra helps understand the history, the cultural setting as well as many other faces of the Machhendranath tradition.
- **Safeguarding measures**  
This Jatra is looked at with prime importance in national level, and the mandatory presence of the Head of the State makes it even more important.
- **Community Participation**  
This Jatra takes place with community participation.
- **Inventory**  
There has been lot of studies regarding this Jatra and books have been written about it.

## **b. Sakewa Festival**

Kirant Rais are the indigenous community living in the eastern hills of Nepal. Agriculture is the main source of livelihood among Kirant Rais and with the belief of water being an essential element in agriculture; they worship Sakewa ("Sake" means major, "Wa" means water) in the beginning of monsoon. They pray for continued rainfall, good crops and no natural calamities. The pray and dance with playing music in groups.

The Kirant Rais celebrate "Ubhauli" in the beginning of monsoon and "Udhauli" at the end of it when crops are harvested. The priest (Nakchong) offers prayers to all the taps and spouts across the village. After completion, offerings are provided to the villagers who celebrate with the relatives and friends. The hearth in the kitchen is also worshipped during Sakewa. The priests then arrive at the Sakewa Mang (a particular spot) with the villagers who sacrifice animals and pray to crop saplings. Then they dance around the Mang, which dance is called Shili. The villagers then return to their homes and continue Shili. Then there is meal served at night where all the relatives gather and enjoy the food together.

Therefore, the celebrations Kirant Rais observe from plantation from a sapling to harvesting the crop, and worshipping the ancestors is called Sakewa. The Sakewa tradition has been in practice since the ancient times. The community celebrates the festival together, which makes it even better social gathering and Kirant Rais, today living in world's various parts have continued to celebrate the Sakewa festival.

- **Definition of the Intangible Cultural Heritage**  
The Sakewa festival among Kirant Rais has been in practice from thousands of years. Water sources, taps and spouts along with souls of deceased ancestors are worshipped in this religious festival. The community gathering and dancing makes the festival of social importance.
- **Contribution towards visibility of Intangible Cultural Heritage**  
The study of Sakewa festival provides an insight to the agricultural practices, vegetation and livestock and measures of sustainability through agriculture which prevalent among the Kirant Rais.
- **Safeguarding measures**  
The Sakewa festival has been in continuous practice, but urbanization has caused the community to disperse, so large gathering are slowly fading away. However, the festival is still celebrated with great interest and enthusiasm.
- **Community Participation**  
Kirant Rais living away return to their homes for the festival, and the villagers participate together while performing the dance. Also, the community worships the taps and spouts collectively.
- **Inventory**  
There has not been any elaborate study on Sakewa, while brief audio-visual materials have been prepared.

### c. Archery in Thakali Community

The Thakali community celebrates the game of archery (bow and arrow; called Tlehn Thaspu in Thakali language) amidst a special traditional event. The Thakalis, originally from Thak Khola play the game during their festival Toranla.

Toranla is celebrated in Fagun Purnima where they clean their houses and prepare special dishes. The men go deer hunting three days before the event, and return at the day of Toranla. The Thakali community then assembles together and feasts on the deer together. There is singing and dancing, with lots of other food available in Toranla.

A day before Toranla, they worship a tree with specific rituals performed and cut a tree. They pray the Forest God to forgive their deeds, and ask a virgin man to make the first cut on the tree. The wood from the tree is then made into planks, which among a procession is taken to the playground. The others welcome the plank carriers with color and garlands and tika made of ghee (called Herr). Then after other worshipping, the plank is erected on the ground.

The next day, i.e., the day of Toranla, Thakali men arrive at the ground after lunch and divide into groups to contest for the game of archery. Each group has a leader. They perform prayers while shooting arrows, and the spectators cheer the players by singing songs. This festival lasts for three days. The three-day archery is celebrated according to rituals, but men continue to play the game even after the festival is over. There is betting in the latter.

- **Definition of the Intangible Cultural Heritage**  
Archery contest in Toranla festival celebrated by the Thakali community represents their ancient hunting tradition. Thakalis are skillful in archery because of their ancestral tradition.
- **Contribution towards visibility of Intangible Cultural Heritage**  
The study of this tradition helps to understand the traditional Thakali lifestyle as well as their skills and abilities.
- **Safeguarding measures**  
There has been no effort put to improve the game of archery in terms of modern and scientific methods. However, few Thakali men because of their archery skills have contested and won few national-level competitions. Thakali men have represented Nepal in the game of archery in Olympics.
- **Community Participation**

Since the game is directly related to the festival of Toranla, there is a big participation of both players and spectators of this game.

- **Inventory**  
There has been no significant amount of inventories made regarding the game of archery.

#### **d. Kami's Hearth**

The Kami people, well known for their skill of making metallic tools, use the hearth, known as "Aaran" to mold the metals into shape. Iron, copper, brass and aluminum among the few are metals molded in the Aaran into tools like sickles, axes, chisels, ploughs, trowels, etc. The Kamis, along with these tools also mold vessels and pots in the Aaran.

The tradition of using the hearth is an ancient skills passed on in the Kami's generation. The Kami people barter these tools with crops and grains with the buyers annually. However, in recent times, they've started selling their tools too. Though the Kami people make very little income out of their skill, it is still considered an invaluable skill they possess in terms of traditional and cultural rights.

The Aaran is established in a specific spot in a Kami's house. Burnt wood is used for making the hearth where air is blown using a Khalanti, which is lever that is made up of wood and leather. The Kami sits on the left of the hearth and operates the Khalanti blowing air to enhance the flame. The Kami then pulls the red hot metal to a metallic slab and hits it with a tool called Hotro. He then uses a Sanaso to put it back to the flame and repeats the process until the desired shaped of the metal isn't obtained. Finally, he immerses the hot metal to a pool of water, which gives the metal desired shaped and brittleness. Then a wooden handle is attached to the metal, and sharpness or teething is added as required.

- **Definition of the Intangible Cultural Heritage**  
Aaran is a traditional skill of the Kami people. Khalanti, beating of the iron and other tools used to mold a metallic substance into a definite shape is a unique technique developed by the Kami people, and it has been passed on from a generation to the next.
- **Contribution towards visibility of Intangible Cultural Heritage**  
The study of the technique of molding metal helps to understand the contribution of the Kamis to enhance and simplify the agricultural works by developing tools.
- **Safeguarding measures**

In recent times, lots of the tools used in agriculture are made in industries and this is slowly displacing tools made by Kamis. There have been no measures taken to aid the Kamis to continue their tradition from any level.

- **Community Participation**  
The Kami family is involved in this task and no other individuals are involved. The buyers of the tools are farmers of other communities too.
- **Inventory**  
There have been no studies or research regarding this skill from any side.

#### **e. Madal**

Madal is a rhythm-based musical instrument. Madal is made of a hollow wooden tube, sealed by leather on both sides and woven with leather strings. It is played along with song and very popular in cities and villages throughout the country. Madal is played in cultural, traditional and religious events and its use has not been limited to Nepal but abroad as well.

The origins of Madal are still debatable but it is believed that it was developed before the agricultural era. The rhythmic pattern formed by a hollow tube might have inspired its inventors to design an instrument as such. The leather covering on both the sides are beaten in a specific rhythm and it can vary according to the song. Madal is very easy to play and it's held with a string worn in the neck. Mainly the people who construct a Madal are from the Magar community, and it has been made popular by the same.

The procedure of constructing a Madal begins after a hollow tube is cut into its shape. Leather from goat's skin is cut into circular shape, which is attached to both the ends of the Madal. The leather is then sewed to the Madal with the help of leather string. Once attached, a soft powdered charcoal mixed with goat's milk is cooked to form a smooth paste, which is applied to the leather and dried up. Once dried, the Madal is tuned up using a smooth stone rubbed against the leather surface coated in paste. Once tuned up from both sides, a Madal is ready to use.

- **Definition of the Intangible Cultural Heritage**  
Madal, which emerged from the pre-historic times of Nepalese community is a popular instrument used at home and abroad. The technique of construction a Madal in itself is a unique practice performed by the Magar community.

- **Contribution towards visibility of Intangible Cultural Heritage**  
Madal is an easy instrument to play and carries its own unique history. It holds great potential to be brought into good use all over the world.
- **Safeguarding measures**  
There is a huge use and demand for Madal in Nepal. However, the supply of wood, which is main element necessary to make a Madal, is degrading due to deforestation and lack of proper forest consumers' community.
- **Community Participation**  
Since many communities are the users of Madal, it has a wide range of participation of the community.
- **Inventory**  
Writers like Kaji Singh, Suni Shah and Kharka Budha Magar have written about the significance of Madal, but no written documentation about the method of making Madal has ever been recorded.