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Sacred Neolithic Artifacts in khas/ kirat Shamanic Rituals in along Sub Himalayan region including Sikkim

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1. Introduction

In the spiritual discipline of shamanism, a practitioner often called a shaman serves as a bridge between the material and spiritual worlds. It is thought that shamans can connect with spirits, ancestors, and other holy entities by going into altered states of consciousness. They carry out rituals intended to protect, guide, and heal people of their communities. Shamanism is closely associated with animism in Sub Himalayan region like Nepal, Sikkim, Darjeeling areas where Nepali speaking community is prevalent. which holds that everything has spirits, including natural objects like rivers, mountains, plants, and animals.

The Sub-Himalayan region, which includes Sikkim and its surrounding areas like Darjeeling, Kalimpong districts is home to numerous indigenous communities. Communities' healing and spiritual practices have proven remarkably resilient in the face of modernization. Among these groups are the Khas and Kirat peoples, who still mainly depend on traditional faith healers who serve as intermediaries between the spiritual and material realms. These practitioners play a crucial role in community life, using rituals that call upon nature deities to treat physical illnesses, psychological disorders, and spiritual imbalances. In these mountain communities, where access to modern medical facilities has historically been limited and cosmological beliefs continue to impact daily life, the persistence of these healing methods is a reflection of both their perceived efficacy and deep cultural integration.

The term used to describe these faith healers varies greatly among the ethnic and linguistic subgroups of the Sub-Himalayan belt, reflecting the region's rich cultural diversity. In the Khas community, these practitioners are called *Dhammi*, a term that suggests healing power and spiritual authority. The Kirat community, which consists of several subgroups, has different names for its healers, according to linguistic tradition. They are referred to as *Appa* by the Thami, *Fedangama* by the Limbu, and *Mangpa* by the Rai. These shamanic practitioners are referred to by two general terms, *Bijuwa* and *Jhakri,* which are widely understood and used interchangeably throughout these various communities members of the community and affirms their status as spiritual authorities. Despite their different names, these healers are united by the fundamental belief that they possess the extraordinary capacity to communicate directly with nature gods and goddesses, channeling divine power to diagnose illnesses, carry out healing rituals, and restore balance to individuals and communities. Their capacity for communication distinguishes them from other community members and confirms their status as spiritual authorities.

Central to the identity and authority of these faith healers is the narrative of their calling by Ban *Jhakri*, the primordial forest shaman who is regarded as the supreme master of all shamanic practitioners. According to widespread belief throughout the region, aspiring shamans do not simply choose their vocation; rather, they are selected by supernatural forces and undergo a transformative experience in which they are "taken" by Ban *Jhakri*. This experience, often described as an abduction or spiritual journey, serves as the foundational myth that validates a healer's authenticity and power. Practitioners consistently identify themselves as chela (disciples) of Ban *Jhakri*, positioning themselves within a cosmic hierarchy of shamanic authority that transcends human social structures. This narrative of divine selection serves multiple functions: it explains the often-involuntary nature of shamanic calling, accounts for the extraordinary abilities these practitioners claim to possess, and establishes a spiritual genealogy that connects contemporary healers to an ancient, primordial source of power. The Ban *Jhakri* tradition thus provides both a cosmological framework and a legitimizing narrative for shamanic practice in the region.

This Ban-*Jhakri* usually abducts or take the selected person in their childhood nearly between 6 yrs of age to 12 years of age, where they don't have any knowledge of outer world, it's in their premature age, they are mostly returned within 15 days but in some cases they are kept for years or after that also, Man Bahadur Bista of Pakyong narrated his story that he was taken by Ban *Jhakri* at the age of nine and he was just returned back within fifteen days but he says that Ban *Jhakri* gives them power as per their capacity and he teaches how to align with nature god and goddesses. In one of the cases, we meet with a person a *Dhammi* from Ranka he stated that he was taken by Ban *Jhakri* at the age of six and he was kept for at least six months and taught him every thing to connect with the god and goddesses.

Despite the emphasis on supernatural calling, the formalization of shamanic practice in the Sub-Himalayan region involves a uniquely human institutional framework centered on the guru-disciple relationship. After hearing the call of Ban Jhakri and having some initial spiritual experiences, a person must seek out an established guru who can guide them through the formal initiation process and grant them the status of a fully recognized Jhakri or shaman. This initiation ceremony, also called Jhakri diksha, is typically held during Guru Purnima in the month of Baishak (April–May) and is believed to be particularly auspicious for spiritual transmission.

A major turning point in the shaman's development is marked by the ceremony, which turns them from a called or spiritually troubled individual into a legitimate practitioner with the authority to help the community. This guru-disciple system is remarkably egalitarian, operating outside of traditional caste boundaries in a region where caste divisions have historically shaped social relations. The practitioners themselves emphasize that their selection is determined by divine will rather than social status, asserting that they were chosen especially for public service by gods and goddesses. These healers' transcendence of caste barriers during shamanic initiation reflects their liminal status because they operate at the nexus of social categories and the domains of the human and divine.

Every shaman has a distinct identity within their own community and speaks a different Mundhum according to the language of their spiritual guru. Guru shamans may come from any community, including Kirata and Khas communities, but their work and faith-based healing system set them apart from other communities.

Shamans as Nature Worshippers and Spiritual Mediators

Both the Khas and Kirat communities' shamanic traditions are based on a profound respect for nature as the ultimate source of spiritual strength and healing. These indigenous belief systems' cosmology holds that nature is an active, sentient force that can be both good and evil, nurturing and destructive, rather than merely a passive background to human existence. The shamans of these communities believe that nature has both divine and demonic properties because the same forces that bring life-giving rain and abundant harvests can also unleash destructive storms and disease. Continuous negotiation and propitiation of this dualistic understanding of nature require ritual practice.

This viewpoint holds that nature has inherent healing properties that can be accessed through the right spiritual channels. Shamans primarily communicate with nature through the Mundhum, the Kirat people's sacred oral tradition and ritual language. Instead of being merely a collection of myths or prayers, the Mundhum is a living linguistic bridge that enables practitioners to communicate directly with mountains, rivers, forests, and the spirits that reside there. Shamans recite verses from Mundhum to negotiate with local deities, call upon the therapeutic qualities of medicinal plants, and maintain the delicate balance between human communities and the natural environment that sustains them.

The shamanic practitioners of these communities play a vital role in mediating between the material and spiritual realms of existence by negotiating the complex relationship between human society and the sacred forces of nature. Shamans among the Kirat people perform the cyclical rituals of *Udauli* and *Ubauli.* Throughout the agricultural year, these ceremonies acknowledge the changing relationship between humans and the natural world and celebrate the seasonal migration patterns that these communities have historically observed. In addition to being performed during the winter descent to lower elevations and celebrated during the summer ascent to higher elevations, Udauli and Ubauli are also deeply spiritual rituals that assist the community in maintaining harmony with territorial spirits and realigning with natural rhythms.

In a similar vein, the Dhammi, specialized ritual practitioners within the Khas community, perform the Masta puja, a kind of kul puja or ancestral worship, in honor of Masta, the deity associated with community well-being and territorial defense. The Masta puja represents an important hub of ancestor veneration and nature worship because Masta is thought of as a protective ancestral force and a deity closely associated with specific geographic locations, such as hilltops, forests, and sacred groves. Through these ceremonial performances, shamans and Dhammi both support the spiritual health of their communities while also addressing broader existential concerns about cosmic order and human purpose. These problems include illness, crop failure, and social conflict.

According to the shamanic traditions of the Khas and Kirat communities, human flourishing is inextricably linked to ecological balance and a spiritual sensitivity to nature. These indigenous belief systems acknowledge humans as a part of a broader web of relationships that includes plants, animals, geographical features, and spiritual entities, in contrast to religious systems that see humans as superior to or different from nature. This understanding is reflected in the shaman's role as a mediator: instead of directing or controlling natural forces, the shaman communicates, makes requests, and works to uphold mutually respectful relationships.

In these communities, social structure, economic activity, ethical frameworks, and religious practice are all impacted by this nature-dependent way of thinking. The Khas and Kirat peoples' ability to maintain their shamanic traditions in the face of centuries of pressure from powerful religious and political systems demonstrates the enduring value of nature-based spirituality in societies where people are still deeply connected to their natural surroundings. These shamanic traditions provide important insights into alternative human-nature relationships based on reciprocity, respect, and an understanding of the sacred aspect of the living earth in a time of ecological crisis and widespread alienation from the natural world.

The Puja Alter of Shamans

While performing pujas the shamans use different kind of tools and artifacts in the alter. Being the spiritual follower of Ban *jhakri*, the supreme guru of every *jhakri* and shamans they us the tools and artifacts which Ban *jhakri* uses, it is said that the tools and artefacts to Ban *Jhakri* was given by Madheo or shiva lord of the jungles and animals or *pasupati nath* the god of dwellers, and ban *jhakri* has the blessing of Mahadeo like wise he other shamans in the local are directly of indirectly related to lord shiva or Mahadeo Bhagwan.

The shamanic altar, the material and spiritual hub of the jhankri's practice, serves as both a sacred workspace and a cosmological map connecting the divine and everyday worlds. The puja vedi, which is typically found in a designated area of the shaman's home or in another ritual area, is the primary site for communication with gods, ancestors, and spirits. The Jhankri's understanding of cosmic order is reflected in the altar's arrangement, which often reflects the vertical structure of the universe—the upper world of gods, the middle world of humans, and the lower world of spirits and ancestors. The physical location of the puja vedi is carefully marked off and dedicated through ritual purification, which often involves reciting mantras that invoke protective deities, burning incense, and sprinkling holy water. By means of this consecration, the altar transforms into a portal that enables the shaman to access non-ordinary reality and channel healing energies. The puja vedi develops into a dynamic, living area with spiritual strength through frequent use. The effectiveness of the area as a conduit between worlds is enhanced by the layers of sacred energy added by each ritual.

The objects assembled on and around the puja vedi constitute a material vocabulary of shamanic power, each item serving specific ritual functions while collectively creating a sacred geography. Central to most altars is the *dhyangro* (ritual drum) and the *thurmi* (ritual dagger), yak tail *(chauri ko pucchar*) Rudraksh mala, human bones remains, antilope head(depending upon the guru if the shaman who is doing the puja and his guru used to use it he has to use that)flowers of different varieties wild and domesticated flowers which rest in positions of prominence when not in active use. The thunderbolt stone, or vajradhunga, is frequently used as a focal point for channeling divine energy and to invoke the power of Indra. A variety of vessels hold offerings of rice, flowers, vermillion powder, and sacred water drawn from holy sources, while ritual bells, whose sound purifies space and calls spirits, hang within easy reach. A lot of puja vedi include small statues, printed images, or symbolic objects that are arranged in accordance with the shaman's specific lineage affiliations and the hierarchical significance of the major deities. Blessed threads, consecrated materials used in healing work, and protective amulets are kept close to the altar, preserving and strengthening their spiritual power. Items of personal significance to the jhankri's calling, such as heirlooms passed down through generations of shamanic practitioners, gifts from spirit teachers encountered in visionary experiences, or items received during initiation, may also be displayed on the altar. The relationship between the shaman and the spiritual entities they work with is maintained by fresh

offerings made every day or prior to significant rituals, such as flowers, incense, food items, and occasionally tiny amounts of alcohol or blood from sacrificial animals.

The puja vedi serves as the operational hub for divination and healing rituals in addition to being a storehouse for ceremonial items. The altar takes an active role in the healing process during jhankri rituals. The shaman moves between the patient and the puja vedi, harnessing the sacred space's power and channeling it toward healing. In addition to providing energetic "payment" for spiritual intervention, offerings made at the altar during healing sessions honor the gods and spirits whose aid is requested and foster a reciprocal relationship that upholds cosmic balance. For particular rituals, the objects on the altar may be rearranged, with some items temporarily added or brought forward to treat a specific illness. In order to read patterns that appear in this hallowed area where the line between the known and the unknown becomes permeable, the jhankri may cast rice grains, coins, or other objects onto a cloth spread in front of the altar. The puja vedi needs constant care and devotion; the area needs to be kept tidy, offerings need to be replenished, and regular re-consecration rituals guarantee that the altar's spiritual power endures. The knowledge that puja vedi is a living relationship a collaboration between the shaman and the sacred forces that support both the healer's practice and the welfare of the community they serve is reflected in this consistent care.

Chinta: The Shamanic Ritual Practice

The shamanic rites carried out by traditional healers are referred to as chinta, or more formally, Chinta Basnu, in the local vernacular of the Himalayan communities. This term refers to a wide range of ceremonial practices carried out by faith healers and shamans, each ritual specifically designed to meet the unique needs and circumstances of the person or family seeking spiritual intervention. Chinta operates on a fundamentally client-centered model, in contrast to standardized religious ceremonies, where the supplicant and the shaman consult to determine the nature, scope, and intensity of the ritual. These practices' inherent flexibility reflects a practical approach to spiritual matters, recognizing that every individual's relationship with the supernatural realm is distinct and calls for customized care. Although the shaman's expertise directs the selection of suitable rituals, offerings, and invocations required to achieve the desired outcome, the decision to perform a specific type of chinta is largely up to the person requesting the ceremony.

Chinta ceremonies are performed for a variety of reasons that cover every aspect of the human experience, from the happiest times in life to the most difficult and tragic times. These rites are probably most frequently carried out in reaction to illness, when traditional treatments have failed or when the ailment is thought to have supernatural causes. In these situations, the shaman goes into a trance to identify the spiritual source of the illness and recommend suitable treatments, such as making offerings to offended gods or drawing out evil forces. Divination, known locally as jokhana, is another essential aspect of chinta. It allows the shaman to gain insight into past occurrences, current situations, and potential futures that are not readily apparent to the average person. This divination technique has several uses, such as identifying the cause of present misfortunes, offering direction for significant choices, or providing assurance regarding future occurrences. Chinta ceremonies are especially important when it comes to death and mourning because they offer a crucial line of communication between the living and the dead. The shaman

serves as a mediator during funeral rites and post-death ceremonies, communicating the needs, desires, and unresolved matters of the departed soul to their surviving relatives while also making sure the deceased receives the appropriate offerings and rituals required for a peaceful transition to the afterlife.

The practice of chinta is deeply ingrained in the ethnic and cultural identities of the various communities that inhabit the area; each group maintains unique shamanic traditions and prefers practitioners from within their own cultural boundaries. For example, the Rai people who seek shamanic intervention usually consult a Mangpa, a shaman trained in the specific ritual traditions, deities, and ancestral spirits recognized by Rai cosmology; similarly, the Limbu community depends on the Fedangma, whose knowledge encompasses the unique spiritual landscape and ceremonial requirements of Limbu culture. This inclination for shamans who are culturally compatible is not just a question of language ease or social comfort; rather, it is a basic realization that successful spiritual intervention necessitates a thorough understanding of a community's unique pantheon of deities, ancestral spirits, and cosmological framework. Regardless of their general skills, a shaman from a different ethnic group would not be familiar with the specific spirits, hallowed locations, and ceremonial practices that regulate that community's interaction with the paranormal. Thus, this system of ethnically limited shamanic practice helps to maintain unique cultural traditions while guaranteeing that spiritual interventions stay rooted in the particular worldview and ancestry of those in need of assistance.

Neolithic Tools in: Archaeological Insights and Cultural Reverence

Extensive explorations led by Dr. P.K. Mishra (often referred to as PN Mishra) between 2002 and 2004, and the subsequent publication of his report in a book titled Archaeological Exploration in Sikkim around 2009 (building on findings documented in 2008–09), a key conclusion emerged: many Neolithic tools discovered in Sikkim were primarily held by shamans, known locally as *Dhami, Jhankri*. These artifacts were not merely relics but were imbued with profound spiritual meaning. According to local traditions, the tools were either bestowed upon the shamans in dreams prompting them to retrieve the items from sacred sites in the physical world or gifted by their gurus upon completion of initiation rites to become a full *Jhankri.*

In a parallel effort in 2023, a team from Deccan College Postgraduate and Research Institute (Pune), led by Dr. Shahida Ansari (Head of Department), conducted surveys across various sites in the region. Their work uncovered a diverse array of tools in the possession of Jhankri, which locals revered as the Vajra of Indra mythical thunderbolts hurled by the Hindu god Indra during storms and embedded in the earth. These explorations highlighted multiple variants of *vajradhunga* (thunder stones), including adzes, polished celts, cutters, harvesters (some perforated for efficiency), scrapers, chisels, and ring stones. Crafted from materials like dolerite, quartzite, shale, slate, basalt, and even fossil wood, the tools showed advanced techniques such as flaking, pecking, grinding, and polishing, suggesting two evolutionary phases: an early chipped and edge-ground style (linked to the Hoabinhian culture of Southeast Asia, circa 10,000 BCE) and a later fully ground variant influenced by South Chinese traditions.

With the discovery of over 29 new sites in East and North Sikkim, these surveys have shed light on important facets of Sikkim's Neolithic past. Tools are frequently discovered in household scatters, shamanic collections, and agricultural terraces. These artifacts have enormous cultural significance beyond their practical beginnings as hunting, gathering, and early farming tools that show a shift from nomadic lifestyles to sedentary agriculture with the domestication of crops (like early maize) and animals (like sheep, goats, pigs, and dogs). Every Neolithic tool discovered in the sub-Himalayan region was found to be in the possession of ritual experts like Jhankri or Dhami, highlighting their significance as revered heirlooms passed down through the generations. Shamans see them as living examples of ancestral inventiveness rather than just divine gifts, demonstrating that Sikkim's ancestors were adept hunter-gatherers who successfully navigated the difficult landscape. The *Jhankri* and *Dhami* preserve an oral history of identity and origin by incorporating these tools into healing, divination, and cosmic harmony rituals. This helps communities remember "who we were and where we came from" in the shadow of the Himalayas. This ethno-archaeological perspective confirms Sikkim's role as a conduit for Neolithic innovations from Southeast Asia into the Indian subcontinent, bridging prehistory and contemporary spirituality.

Echoes of the Ban Jhankri: A *Dhammi*'s Dream and the Quest for Vajradhunga

Man Bahadur Khadka, a *Dhammi* from the Khas community in Pakyong, East Sikkim, adds such a personal, almost ethereal layer to the tapestry of shamanic traditions we've been exploring. His story, raw and resonant with the rhythms of Himalayan folklore, exemplifies how the sacred and the ancient intertwine in these misty valleys. Let me weave it back into the broader narrative, drawing on the motifs that echo across generations.


In Figure: Khas *Dhammi,* Man Bdr. Khadka in his full attire, with *Dhengro* (Drum).

In Khadka's telling, as you recount, the journey begins in childhood: at just six years old, he was spirited away by the Ban Jhankri the wild, bearded forest shaman of Lepcha, Limbu, and Nepali lore, often depicted with matted hair, a bamboo staff, and an uncanny whistle that lures the chosen. This "abduction"

isn't malice but a mythic rite of passage; the *Ban Jhankri* selects promising youths, whisking them into the wilderness for intensive training in healing, divination, and harmony with nature's spirits. Legends vary, but the seclusion typically lasts seven to twenty-one days aligning strikingly with Khadka's fifteen-day odyssey after which the child returns transformed, bearing an innate siddhi (spiritual power), such as the ability to heal through hail-like invocations or trance-induced cures. Yet, as Khadka learned, this raw gift demands refinement: a formal guru diksha (initiation) from a seasoned elder to channel it safely. His mentor, a *Jhankri* from the Kami (artisan blacksmith) community, bridged castes in a beautiful nod to shamanism's egalitarian undercurrents, underscoring how these traditions transcend social divides in Sikkim's multi-ethnic mosaic.

Then comes the dream the pivotal bridge between spirit and stone. Shortly after his *diksha*, visions descended: beneath his home, near a hidden water source, lay a *Vajradhunga* waiting to be claimed. Heeding the nocturnal summons, Khadka dug the next day and unearthed it, a thunder-forged relic pulsing with ancestral potency. This isn't anomaly but archetype; in *Jhankri* lore, dreams are the Ban *Jhankri's* whispers or Indra's echoes, guiding initiates to *vajradhunga* those polished Neolithic adzes, celts, and chisels mythologized as shards of the thunder god's weapon, embedded in the earth by lightning's fury. Water sources amplify the symbolism: sacred springs (dhara) are portals where earthly and divine converge, often sites of ritual deposition or natural deposition of these tools from millennia past, when Sikkim's hunter-gatherers honed basalt and quartzite amid monsoonal storms.

Khadka's tale illuminates the living archive of Sikkim's ethno-archaeology. These *Vajradhunga* aren't inert fossils but prana-infused talismans, passed guru-to-disciple or dream-revealed, ensuring the Neolithic legacy endures not in museums but in healing rites and harvest blessings. By invoking hail to mend the afflicted perhaps channeling the very tempests that "forged" his tool Khadka embodies the forefathers: resilient foragers who navigated these slopes 10,000 years ago, their ingenuity sanctified as divine intervention. In sharing this, he doesn't just recount a personal myth; he revives a communal memory, reminding us that in Sikkim, history isn't buried it's dreamed awake.

Vajradhunga: From Neolithic Relics to Divine Thunderbolts

Vajradhunga (literally "vajra stones" or "thunder stones" in Nepali/Gorkha) are the core of this tradition. They are prehistoric stone tools from the Neolithic period (roughly 3000–1500 BCE in the Himalayan context), mainly polished celts, axes, and adzes (Mishra, 2008). These are more than just remnants of ancient technology; according to the folklore of indigenous and shamanic groups in the Sub-Himalayan region, they fell from the sky during thunderstorms and represented the vajra, the unbreakable thunderbolt weapon of Indra, the Vedic god of rain, storms, and cosmic order. This belief turns commonplace items that are frequently discovered in fields or riverbeds into powerful representations of divine intervention that ward off evil forces like disease, curses, or natural disasters.

In shamanic practice, these stones aren't passive relics. Faith healers, known as *dhammis* or *jhankris* among the Kirat (e.g., Rai, Limbu, and peoples) and certain analogous to kirat subgroups (like the Magar or Gurung, who blend Indo-Aryan and Tibeto-Burman influences), invoke them as gifts from the gods

(Adhikary, 2008). The shamans who identify as "*Vajradhunga*" (or wield them as such) ritually "activate" these tools during healing ceremonies, using them to "battle and destroy harm" much like *Indra* wielding his *vajra* against demons. This isn't widespread across all Nepalese traditions (e.g., it's distinct from Newar Buddhist uses, where *vajra* symbols are more ritualistic icons for tantric priests), but it's a hallmark of Khas-Kirat syncretism, where pre-Hindu animism merges with Vedic elements. Only these communities, as you note, elevate Neolithic tools to this status, preserving them in household shrines or as amulets passed down lineages.

Echoes of the Forefathers: Symbols of Emergence and Settlement

Vajradhunga evoke the acts of the forefathers, linking the nomadic, cave-dwelling Paleolithic era to the Neolithic revolution of settled life. These tools represent humanity's first "thunderous" innovations: axes for clearing forests to build huts, grinding stones for processing wild grains into staples, and celts for hunting or tilling proto-farms. In Kirat *Mundhum* (the oral cosmology of the Kirat), this mirrors the mythic transition from shadowy caves to sunlit villages, symbolizing progeny and civilized settlement the birth of clans, agriculture, and harmony with nature (Chemjong,1948). The stone's "fall from the sky" narrative underscores a divine spark igniting human progress: *Indra's* bolt not only strikes chaos but fertilizes the earth, much like monsoon rains enabling the hunt-gather-to-farm shift.

We absolutely must be thankful to these faith healers. In an era of rapid modernization, Khas and Kirat shamans often marginalized have safeguarded this knowledge through oral transmission and secretive rites, preventing the erasure of Nepal's/Gorkhas deepest indigenous layers. Their practices remind us that history isn't dusty relics in museums; it's a pulsing dialogue with ancestors, where a simple stone whispers of survival, divinity, and our shared debt to the earth. If *Vajradhunga* traditions teach anything, it's humility: We emerged from caves not by conquest, but by the grace of storm and soil.

Conclusion

From the terraced hills of eastern modern-day Nepal to the lush valleys of Sikkim, Darjelling, and Kalimpong, the sacred Neolithic artifacts of the Khas and Kirat communities stand as timeless sentinels in the mist-shrouded folds of the Sub-Himalayan region, bridging the gap between enduring spiritual wisdom and prehistoric ingenuity. These humble stones, polished axes, adzes, celts, and grinding tools, forged in the fires of ancient innovation, transcend their practical beginnings to become either chatang ko dunga, celestial messengers of fertility and thunder, or vajradhunga, divine thunderbolts whispered down by Indra himself. Wielded by jhakris, dhammis, and fhedangmas in ceremonies such as the seasonal migrations of Ubhauli and Udhauli or the rhythmic invocations of Masta Puja, they invoke not only protection against disaster but also a profound covenant with the land: a reminder that humanity's first steps from cave shadows into settled hearths were acts of cosmic grace that balanced the pulse of nature's deities with agricultural labor.

A robust cultural ecology is revealed by this shamanic tapestry, which is woven throughout the ethnolinguistic mosaic of Tibeto-Burman Kirat protectors of the wild and Indo-Aryan Khas

agropastoralists. Echoing Hoabinhian echoes from 10,000 BCE, archaeological murmurs from Sikkim's Lingthen and Gytong sites confirm these artifacts as "offspring of agriculture," symbols of progeny, tenacity, and ecological stewardship that foreshadow the terrace farms and jhum cycles that support Himalayan life today. The faith healers of the Khas and Kirat lineages emerge as essential archivists in an era of rapid change, where globalization threatens to destroy these oral cosmologies. Their trance-inducing chants and stone-anointed offerings preserve not only history but also a model for living in reverence with the earth.

These holy artifacts call for a collective awakening as we stand on the brink of the future: to honor the thunderous legacy of our ancestors is to reclaim our own roots in the storm and soil. The *vajradhunga* are living talismans that call us to develop balance, thankfulness, and the unwavering spirit of survival in the Sub-Himalayan heartlands, where rivers sing of ancient rains and mountains cradle the divine. May their enigmatic brilliance illuminate the way for many generations to come, guaranteeing that the Neolithic sacred art will always reverberate in the soul's rituals.

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