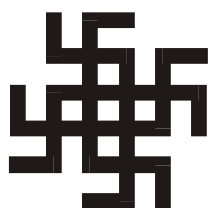


Report on  
**Cultural Mapping of India**  
Under  
**UNESCO's Programme on  
Cultural Industries and Copyright Policies and  
Partnerships**

**Contract No. 3240067111 / FC00588**



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## **1. Background**

According to UNESCO document Cultural industries – including books, audiovisuals and multimedia – generate jobs, income and revenue and are at the same time a central vehicle for promoting cultural diversity at local and international level.

In this spirit, the Global Alliance for Cultural Diversity, launched in 2001, now has several thousand correspondents and a hundred or so established partners coming from all regions and belonging to the public and private sectors and civil society. Other organizations such as UNCTAD, WIPO and ILO are participating in the effort to promote the development of viable small- and medium sized cultural enterprises in developing countries and countries in transition. At the same time, access to literary and artistic creation is embedded in cultural goods and services, which, protected by copyright, circulate worldwide in traditional and electronic form. The due recognition of the rights of authors and artists is currently challenged by the spread of piracy, and increasingly also e-piracy. Awareness-raising, training, and updating of national copyright legislation for adaptation to cyberspace is urgently needed, especially in view of UNESCO's statutory obligations in this domain.

The new economy is based on information, where creativity, innovation and knowledge play a major role. The arts and culture sector is often given less importance in economic development policies and is seen as a drain on the economy. The cultural industries all over the world, have proved this conventional wisdom wrong. Products of the cultural industries are consumed by millions of people all over the globe. Scenario in India is not very different where selected commercial art works are available at a very high price.

Irrespective of the global demand, market reach of craftsmen and communities are limited. Skilled workers (experts) at remote locations are faced with a hand to mouth situation and are bound to leave their traditional work. Also, with rapid change in lifestyle, aging and negligence, the vast repertoire of knowledge and wisdom that sustained and nurtured the community, is fast disappearing. There is urgent need to preserve and revitalize these traditions and make them integral part of our economic development. The project aims to provide a feasibility report for strategies, policies and action plan for the protection and promotion of Cultural industries in India.

## **2. Work assignment**

Under UNESCO's Major Programme IV and Main Line of Action IV.3.2.1 on cultural Industries and copyright policies and partnerships. The contractor shall

1. Collect data, map and provide analysis of viable cultural industries in India that needs protection and promotion.

The cultural industries to be mapped should include all viable forms of art, dance, crafts and music.

The activity, will also include mapping of rituals/festivals, cultural spaces (e.g. spaces for markets, processions, rituals, etc.) that are considered to be the root itself of social and cultural practices.

The selection criteria should give due regard to equitable distribution of opportunities and revenue for the lowest income communities in both urban and rural areas and in both formal and non-formal sectors of society countrywide.

The data should incorporate;

1. Title, Name, Address, Contact Numbers of practitioners/artists/manufactures/craft persons/Dancers/ Musicians, including photographs and pictures.
2. An assessment of the direct social and economic benefits under each of the mapped out data, to enable knowledge-based elaboration of strategies, policies and action plans for the protection and promotion of the said industry.

### 3. Methods used

1. Data were collected on Visual Arts, Performing Arts, Traditional Arts and Crafts, Cultural, Religious & Ritual Expressions, Knowledge Systems in Human and Natural Resource Management. Method for collection of data was taken into account both *in-situ* and *ex-situ* initiatives.
2. Format for data collection has been prepared in consultation with the subject experts (mainly social anthropologists and art historians working in the field of arts and culture). Format is attached for reference.
3. Data has been collected from the various sources including,
  - (i) Inventorization and synthesization of already available material through networking with institutions and individuals (Research and Cultural Resource Centers, National and State Academies, Foreign Institutions based in India, Private commercial enterprises, NGOs associated with rural / tribal affairs and development issues, Govt. Departments, University Departments and Resource persons in the field).
  - (ii) Field survey of subject experts collected data from Karnataka, Tamilnadu, Kerala, Andhra Pradesh, West Bengal, Northeastern states, Jammu and Kashmir, Himachal Pradesh, Uttaranchal and Orissa etc.
  - (iii) Workshops were arranged at the IGNCA Bangalore (8<sup>th</sup> August 2005) and New Delhi office (2<sup>nd</sup> September 2005) to collect the collect the relevant information.
  - (iv) Synthesization of already available material at the IGNCA and other institutions is in process.
  - (v) Census data on National Classification of Occupants (1968, 1991) and languages
4. Analysis of collected data has been prepared.

5. Recommendations for strategies, policies and action plan for the protection and promotion of Cultural industries in India is placed.

## 1. IGNCA Initiative and Analysis

India is a rich country in many ways. It has been retaining its traditional wisdom in one side and going ahead with the innovation, discovery, search and research and scientific testing in other side. It is a country where airplanes are flying high, astronauts are making their way into space and at the same time bullock carts and animal driven carts are also used in their traditional forms. It is country where around 169,00000 craftsmen in various forms of utilitarian and creative arts are still involved and managing to survive on the basis of their creativity and production. India is a country where an artist is respected as the most knowledgeable scholars in the field of literature or Vedas or metaphysics or philosophy or science. In many parts of Eastern India, for example, the traditional potters are called Pandit. They use Pandit as their title and their creativity is recognized in ritual and other occasions at par with the Brahmins who perform major role in completion of rituals concerning marriage, sacred thread ceremony, nuptial ceremony, first hair cut ceremony, initiation of education rite, etc. The recognition does not stop here. It goes ahead. In most of the cultural and geographical pockets of India the craft community such as Kumahrs, barbers and other are given almost 40 per cent share in terms of wage and recognition with the Bramhins. This presents a wonderful example of harmony between the people and their creativity. The women of Mithila (Bihar) who are now famous in the world for their extraordinary Maithila or Madhubani painting consider their art of painting or making designs from the brush as art of writing. Whenever, a Mithila painter is asked to talk about the folk painting she says that she is writing the *kohabar ghar* (bridal chamber). Metaphorically in classical Sanskrit tradition a craftsman or an artist is always compared with Gods. In Hinduism, Vishnu has a thousand names, many of which refer to works of art. In Islam, one of the hundred names of Allah is *Musawwer*, the artist. The Sanskrit word *kala* (art) means the divine attributes, which from everyday life, it reflects a worldview. No distinction is made between fine and decorative, free or servile arts. The eighteen or more professional arts (*silpa*) and sixty-four vocational arts (*kala*) embrace all kinds of skilled activity. There is no difference between a painter and a sculptor. Both are known as *silpi* or *karigar*. The term *silpa* designates ceremonial act in the *Asvalayana Srautasutra*, and in this sense it is close to *karu*, which in the Vedic context stands for a Visvakarma, a god of creation, is mentioned as *dhatu-karmara*, while *karmara* alone refers to artisans and artificers (Rig-Veda X.72.2; *Atharva-Veda*



III 5-6; Manu IV 215). Visvakarma is supposed to create things out of *dhatu*, “raw material”, an act known as *sanghamana* (Rig-Veda X 72.2).

Amir Khusroo – a 13<sup>th</sup> century Sufi philosopher and poet from India once visited Iran. In Iran he was asked to introduce himself. And his response was marvelous: “***Why are you asking me to introduce myself! I am a parrot of India?*** He replied.

Once recognizing the ultimate craftsmanship of Indians, Mohammad Ghauri said: I have heard that there is a country of people where the mountains are made of gold, the cultivable lands are made *makhmal* and the children of this land play the toy balls made of diamond.”

Similarly the weaving of Kashi was well recorded in the old and sacred texts of India. In Vedas there is a mention of Kasi cloth. It is said that after the *mahaparinirvana* of Gautama the Buddha, his dead body was wrapped with the *Kasi vastra* (or clothes).

One question is still unsolved is and unanswered. What is the state of craftsmen in India? This question carries a huge and thick question mark at its end. India, no doubt is a very big country. It is big also because of its diversity and racial character. More than 3000 castes 432 tribal communities, believers of Hinduism, Islam, Christianity, Sikh, Jain, Buddhism and Zoroastrian have been living together since centuries. Over 1650 dialects are spoken by the people of India. The harmony among the people of India is worth mentioning.

The planners and policy makers of India have been addressing many problems and concerns of this country. They are also addressing the need of the craftsmen and their craftsmanship but probably the issue is so vast and complicated that the issue has not been touched in complete form. In most of the states of India there are Crafts Boards looking after the problems of the craftsmen and their crafts. These Boards are also involved in promoting the dying crafts by way of initiating market links, entrepreneurship skills, organizing crafts *melas* and *bazaars*, helping the craftsmen to export their products, honoring the craftsmen with best craftsman of the state, providing scholarship, etc. But we must not forget one thing that covering the need of all 169,00000 craftsmen and their crafts is not a simple task. It needs involvement of people from all walks of life: planners, policy makers, administrators, technicians, politicians, technical experts, lovers of arts, craftsmen themselves and last but not the least everybody of the community.

As a premier institution of arts, the Indira Gandhi national Centre for the Arts has been working on the many dimensions of folk, tribal, oral, aural arts of India in their integrated

forms. The IGNCA has a complete wing – Janapada-Sampada Division – that is completely devoted to the study of the creativity of all kinds of the rural and tribal pockets of India. The IGNCA has already worked on the *Chamba roomal* of Himachal Pradesh; *Chikan* works of Lucknow (Uttar Pradesh); *Mithila paintings* of Mithila (Bihar); *Kantha* of West Bengal and Bangladesh; earthen pottery and wrought iron works of Chhattisgarh, Madhya Pradesh and Jharkhand; weaving of Varanasi (Uttar Pradesh); *Phulkari* of Punjab; Toda shawl of Nilgiri Hills (Tamilnadu), *Phad* paintings of Rajasthan; needle and thread works of Rewari community of Kutch, Gujarat and crafts of the Gaddis of Himachal Pradesh. Such works make the IGNCA competent to work on the identification of the forms of crafts and craftsmen of India.

Modern developments, pressure of science and technology, governmental policies to bring the under-privileged into the main stream, material prosperity and communication facilities, have been fast invading the traditional domains and effacing the boundaries which once helped preserve them. The tribals, the minorities and traditionally isolated communities, are trying to enter into the main stream of life, however, in the process of the fast track of techno-centric development many artists have either lost or fast losing the essence and aesthetics of their indigenous crafts and craftsmanship – the ultimate fabric of our age-old institutions. Whether it would be possible to contest this invasion or not, it should be certainly possible to preserve the memory of these rich cultural traditions and customs before they vanish from our sight. In this respect the initiative of UNESCO is praiseworthy.

However, we also understand that in a country like India where 169,00000 craftsmen have been living practicing verities of living, vibrant, utilitarian, decorative, dying and vanishing crafts, it is a very difficult task to pinpoint and identify all forms and craftsmen in a small period. A project of this nature certainly requires fairly large time frame, huge financial assistance, a group of committed scholars and experts of Indian crafts as resources persons, young and committed research assistants, photographers and lots of technical and administrative work force. With the available resources and experts an attempt has been made to identify prominent crafts and craftsmen of India covering the Indian States of Assam, Manipur, Bihar, Himachal Pradesh, Jammu and Kashmir, Arunachal Pradesh, Mizoram, Kerala, Karnataka, Tamilnadu, Andhra Pradesh, Orissa, west Bengal, Madhya Pradesh, Maharashtra, Gujarat, Rajasthan and Nagaland.

The IGNCA's concern for preservation and promotion of all the rare, fast vanishing art forms are now well known to the academic community, craftsmen, artists, volunteers of Indian arts, social animators, planners, policy makers and commoners. Firstly, the Centre is interested

in identifying the traditions that are threatened; secondly, it is interested to focus attention on such of those rich customs and traditions that have received very little attention so far. These could relate themselves either to the religious or to the social, economic, archaeological, art-historical traditions. They may relate to the major or minor traditions, social groups, to the little or higher traditions, to the customs and practices of minorities or majorities. They can relate to the craft or sports. Out of a large number of such issues, the following deserve special notice:

1. Major Traditions – Vedic & Classical (Performing Arts).
2. Minor Traditions – Folk Traditions, Folk Theatres, Vanishing Arts, Socio-Religious Traditions (Sufi, Veerashaiva etc.)
3. Sacred space and / rituals connected with Nature and Environment.
4. Vanishing Script and Languages.
5. Ritual Arts.
6. Oral Tradition – Katha Kalakshepa, Folk Songs/ and Performances etc.
7. Vanishing Sports
8. Gender Issues (Jogati cult, Basavi cult, Garuda tradition, Puberty rituals, Marriage rituals, Widowhood rituals etc.)
9. Harvest Rituals.
10. Tribal Traditions.

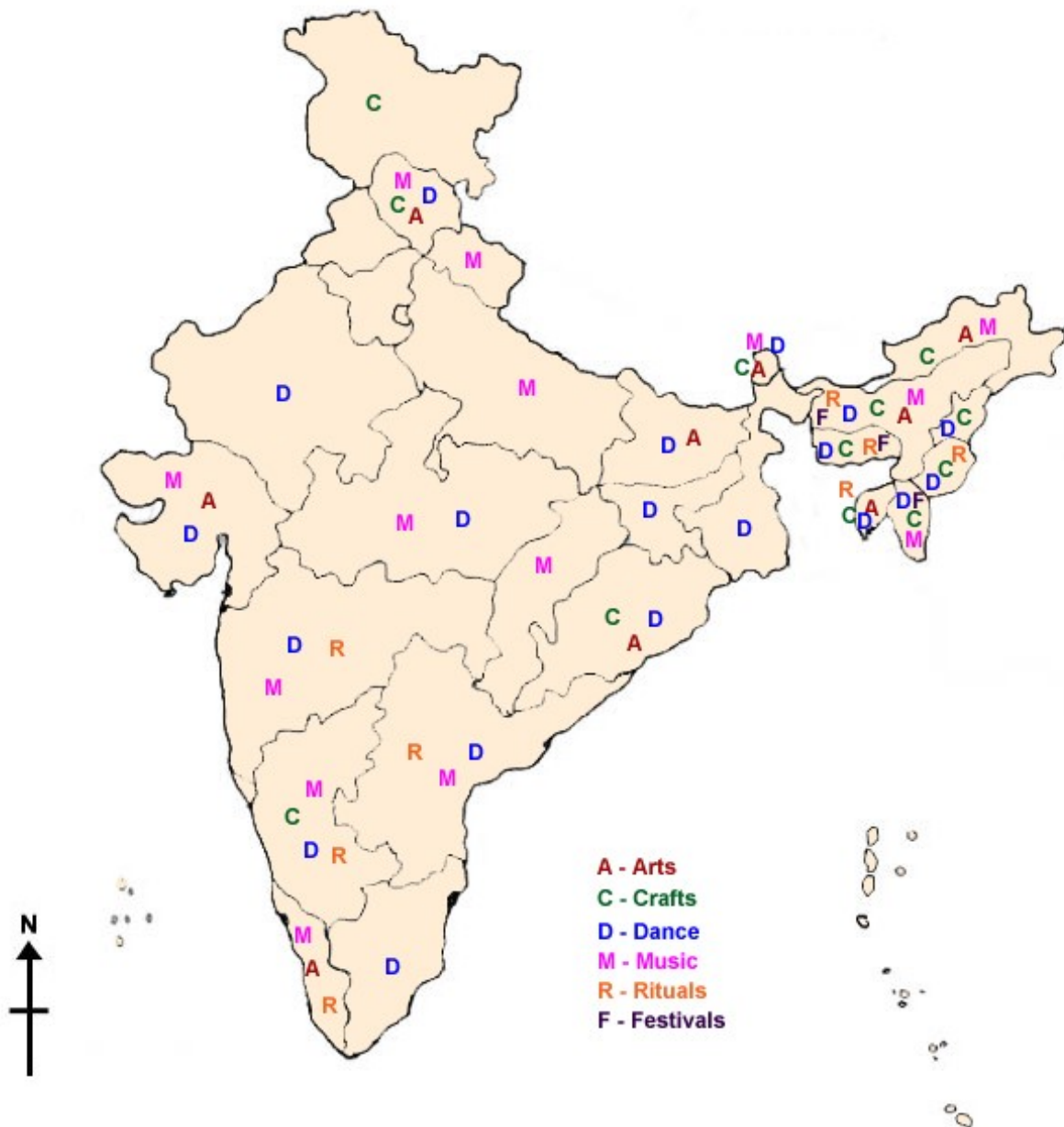
An IGNCA Think Tank concentrated on three to five areas of cultural practices that were in great danger. While preparing the project the resource persons were requested to keep in mind the following factors:

- The traditions in danger
- The thrust area and kind of documentation to be attempted.
- Work done so far in the area.
- Identification of the core area where the tradition was (once) practised.
- The time required for completion of a project and the methodology to be applied.
- Bibliography, if any.
- Budget

This project, as already been stated above, is very big in nature. It is therefore not possible to cover all data – primary as well as secondary – available about incorporated in the report; however, within the limited resources and time frame, we have made a humble attempt to provide as many information as possible.

## 2. Cultural Map of India

In order to depict the cultural zone for specific arts/crafts in all geographical pockets of India, the IGNCA Team has located the arts/crafts in the wider map of India with identified key words. A reader may find it easy to know about the crafts by way of using the cursor of computer without stress. The map is given below:



## 6. Recommendations

At the end following pin-pointed recommendations are unanimously suggested which we think, if taken seriously, can work very positively in promotion, conservation and enhancement of the heritage of the numerous crafts and craftsmen of India


1. There is an immediate need of detailed survey for the statistical analysis and documentation of each and every occupation;
2. To develop, if possible with immediate effect, standards / benchmark for quality works in arts/creativity so that the international acceptability can be compared;
3. To make necessary arrangements to ensure that Guidelines / Policy for the group / community rights or individuals rights are made available;
4. To see that financial support is extended positively to continuation of the activity;
5. Marketing of the finished product / process must be arranged in a packaged form;
6. For the continuation of the activity this may be the part of the regular school curriculum /education;
7. Award for the best performers must be provided at the different levels e.g. districts, state, national and international. Presently, it is only at the national level and only a few are aware of the same.
8. To work out in association with the indigenous craftsmen and the modern technicians, to evolve a method under which a craftsman can use the modern tools without distorting the originality of arts for better production and huge quantity base.
9. UNESCO should immediately initiate a mega project (if possible in association and networking with other agencies such as UNDP, IGNCA, Handicrafts Board of India, National Institute of Designs, etc.) to identify and know the status of the crafts and craftsmen of India in all possible cultural and geographical pockets. This database can play very major role in identifying the rare and vanishing art/craft form. It will also help a researcher to work extensively on the forms that has not been explored or studied earlier.

10. There is need to make an atlas relating the crafts to ecospecific subsistence and resource management strategies, ceremonials and rituals, marketing and exchange centers. This will help in locating the gaps in resource availability, access, use, in traditional knowledge base, and in cultural rootedness for crafts.
11. I.P.R. protection is necessary for community based designs, patterns, meanings and shapes, so that the look and feel, colour and texture of the original is not tempered, without acknowledgment and compensation.

# DATA SHEETS



# ARTS

General Form: <b>Art/Crafts/Music/Dance/Rituals/Festivals/Others</b>		
Name of the Tradition	Local	Mithila Painting
	English Equivalent	Mithila Painting
Provenance	Region	
	State	Bihar
	District/Tehsil	Madhubani
Ethnic Group	Caste	
	Tribe	
	Others	
Participation	Individual	Female
	Community	
Socio-cultural Significance	Religious Magical Profane Festive	
<b>Description:</b> The Mithila painting is one of the living creative activities of the women of this region. It is a famous folk painting on paper, cloth, readymade garments, movable objects etc., mainly by the village women of Mithila. Originally it is a folk art, practiced by the women of all castes and communities, including the Muslims, on walls and floors using the natural and vegetable colours.		
Details of Individual / Group Associated with the Tradition		Generally female do the painting of Kohbar
Economic Status (Group/Individuals)		
Preservation Status:		
Preservative Measures: Nothing Special		
Illustration (Photograph, etc.):		
		
Information Source:		

General Form: Art/Crafts/Music/Dance/Rituals/Festivals/Others <b>ART</b>		
Name of the Tradition	Local	Saora painting
	English Equivalent	Mural painting
Provenance	Region	Koraput, Kalhandi
	State	Orissa
	District/Tehsil	Rayagada, Kalahandi
Ethnic Group	Caste	
	Tribe	Soara
	Others	
Participation	Individual	Individual
	Community	
Socio-cultural Significance	Religious / Magical Profane / Festive	Religio-magical
<p><b>Description:</b> Lanjia Saoras are famous for their special type of painting. Their wall paintings have similarities with the Warlc wall paintings of Maharashtra, India. The Lanjia Saora wall paintings are not only associated with aesthetic manifestation but also it has great magico-religious significance. There are different types of wall paintings which vary on basis of their functions. The paintings also vary according to the occasion on which it is drawn and the purpose for which it is being organised. Keeping all these aspects, the house owner, the magico religious specialist and other assistants play their respective role. By and large the inner side of the wall of a living house is preferred for wall painting in order to give shelter to different divinities for better health and happiness of the family and the community. It is widely known that the Lanjia Saoras are very much inclined towards the religious values of the community. They give much importance to different Gods, Goddess, benevolent and malevolent spirit than the economic life. So to say their economic life, social life, political life, life cycle, folk traditions and other life styles are linked with religion starting from birth to death with the beginning of June upto the end of December. Religion plays quite a vital paintings have very good affinity in different manner.</p> <p>The wall paintings are having different shapes and sizes. The painters use the traditional brush made out of date-palm tree. The painting materials mostly the sun dried rice is the major component and sometimes they add some latex of a tree in order to make the painting permanent or durable. In addition to all these they take due advantage of their belief system while making different types of paintings among different traits like different trees, birds, animals and lizards, etc. All these above mentioned figures are depicted in different posture keeping in view the objectives and taking into account the purpose. In addition to all these the expertise and the excellency of ones skill in this particular field is also equally important. There are some painters who are having special status in the community because of which they are highly regarded. When any magico religious specialist is invited for the purpose he hardly denies self and to give positive consent or acceptance is considered to be matter of one's nobility.</p>		

Whenever there are magico religious functions, special rituals, feasts and festivals a lot of gathering is arranged. A lot of enjoyment and merry making takes place while the painting is being done.

Details of Individual/  
Group Associated with the  
Tradition

Economic Status  
(Group/Individuals)

Preservation Status:

Preservative Measures:

Illustration (Photograph, etc.):



Saura painting reflects daily activities in the life of Saura tribals. These paintings are done on Tussar silk and depict motifs of people, animals and trees. Usually the daily activities and festivities are depicted in these paintings. They are simple, yet abstract depictions, which almost speak the primeval universal language.

**Information Source:** Dinanath Pathy (1996) Paintings of Lanji Saoras

General Form: Art/Crafts/Music/Dance/Rituals/Festivals/Others <b>Art</b>		
Name of the Tradition	Local	<b>Pattachitras</b>
	English Equivalent	Scroll paintings
Provenance	Region	Puri
	State	Orissa
	District/Tehsil	Raghurajpur, Puri
Ethnic Group	Caste	Kalakara
	Tribe	
	Others	
Participation	Individual	
	Community	
Socio-cultural Significance	Religious / Magical / Profane /Festive	<b>Secular</b>

**Description:** The process of preparing the patta is a long affair, which takes at least five days to complete the process. Initially a tamarind seed paste is prepared and this is done by soaking the tamarind seeds in water for about three days. After the seeds swell and become soft, they are ground with a pestle stone until a jelly like paste is formed. This paste is then mixed with water in an earthen pot and heated into a paste, traditionally called Niryas kalpa.

The Chitrakar then selects two pieces of cloth of equal size and sticks them together with the help of this paste. Soft clay stone is then powdered and mixed with the tamarind paste. Two or three coatings of this mixture are applied on the prepared canvas on both the surfaces. After the canvas is dried completely the surfaces are again polished with a rough stone and later with a smooth stone or wood, which gives the Patti a leathery finish, and it is ready for painting. Polishing generally takes long hours of work and though it is usually men folk that paint the Pattachitra, it is the women folk who prepare the Patti. The chitrakars mainly use colours consisting of white, black, red, yellow green and blue. They follow a set pattern in colour combinations and its forms are highly stylized. The colours are of a single tone and the artists do not encourage shading them. They are usually indigenous and made of natural ingredients.

Conch shells are used for the colour white. The shells are powdered and boiled with gum of Kaitha fruit, stirring continuously, till it forms a paste. A little of this paste is mixed with water and used whenever needed. Lamp soot is obtained for the preparation of the black pigment. A brass plate filled with water is placed on the flame of the lamp till a considerable amount of soot is collected on the undersurface of the brass plate. The soot is then mixed with gum of Kaitha or Bilwa fruit to prepare the black colour. For the colour red, Hingulal, a red stone is powdered and mixed with the required water and gum. Red tablets are thus formed and used for painting. Dheu, a material soluble in water, is also used for red.

Yellow is made from a yellow stone called Hartala in the same process as the red stone. Green leaves are boiled with the gum of the Kaitha fruit to obtain the colour green. There are some green stones that are also prepared and used like the other colour stones. Blue is also richly used by the chitrakars, and also indigo. It is prepared from a soft stone called Rajabarta. The Chitrakars use dried coconut shell to mix their colours and a brush made out of Keya root. Finer brushes are made out of a mouse's hair fixed on wooden handles.


The painters of Orissa did not confine their burgeoning talents to common media of expression. They diversified into pattachitras on silk, illustrations for palm leaf manuscripts, etc. Silken Pattas are prepared out of Tusser silk and painted upon and modern folk painters have created beautiful wall hangings and decorative pieces. But amidst all the change, it will be most interesting to note that the Chitrakars have retained the exact figures and usage of colours as was handed down from generations. Pattachitra has become popular and centers for this folk painting have been set up in various parts of Orissa, like Sonpur, Banki, Khandapada, Dhenkanal, Jaipur, Khalli Kote and Bhubaneshwar. The crafts village, Raghurajpur in the district of Puri deserves mention. Around twenty-two families reside here involved in this art and crafts. The dedication and sincerity to the art is shown in every piece of their work.

Dr. M. Prasa remarks: "Strange is this world of Orissa Paintings, a world in itself, where every article and ornament keeps its unchanging shape, its place and importance, where every animal has its own stylized features, every personality its unerring marks of identification defined by the ancient texts, religious myths and local traditions..." colours and a brush made out of Keya root. Finer brushes are made out of a mouse's hair fixed on wooden handles.

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Details of Individual/ Group Associated with the Tradition	
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Economic Status (Group/Individuals)	Group
Preservation Status: The community is fast switching over to synthetic colours	
Preservative Measures:	
Illustration (Photograph, etc.): 	
Information Source:	



General Form: Art/Crafts/Music/Dance/Rituals/Festivals/Others		
<b>Art</b>		
Name of the Tradition	Local	Osakothi
	English Equivalent	Mural painting
Provenance	Region	Ganjam
	State	Orissa
	District/Tehsil	Ganjam
Ethnic Group	Caste	SC, OBC and Brahmin
	Tribe	
	Others	
Participation	Individual	
	Community	Brahmin, Chitrakara and bauri
Socio-cultural Significance	Religious Magical Profane Festive	Religious
<p><b>Descriptions</b></p> <p>Women in the southern part of the state to please the deities for the welfare, and well being of their husbands and family members celebrate a folk ritual painting. Literally Osakothi is made of two words: osa and kothi, denoting penance and sacred space, respectively.</p> <p>The term Osakothi, therefore, signifies the site of Osa rituals or, in a more general fashion, a place of worship. This may be a shrine or a community house where all kinds of rituals are performed. But it can also be applied in its restricted sense to the rectangular or square diagrams done for conducting Osa rituals. There are a number of terms used as synonyms for Osakothi in Orissa.</p> <p>The ritual usually begins on Ashwin Shuklaastami (September/October) and lasts until Dussehra. It may also extend until Ashwin Purnima. It is observed in Shakta masa (Ashwin), to please Shakti (the Mother Goddess). It is also observed in the month of Chaitra because it is considered best for Shiva worship. The rituals and feasts can be performed either within a few days or may continue for months, ending in merry making and theatrical performances. Nowadays, the core of the rituals generally coincides with the Durga Puja festival.</p> <p><b>TRADITION</b></p> <p>“Once upon a time, there was a woman named Shriya. She had seven sons. She used to work as a sweeper in the king’s palace. She was known for her beauty and fortune. The queen was jealous of Shriya’s seven sons and ordered them to be killed. Shriya was helpless and could not do anything to save her children from the wrath of the cruel queen. “Years went by. One fine day, while going to a riverside, Shriya met a woman. This woman was Goddess Mangla in disguise. Shriya shared her pains with her. In response, she told Shriya to worship Mangladevi to get all that she desired.</p>		

“With a ray of hope, Shriya came back to her house and as instructed by the goddess, she took a pot and worshipped it. With that she revived all her seven sons. She observed osa for twelve years. When the queen saw the seven sons of Shriya, she was astonished and inquired what had happened. When she was told the story, she herself began puja of the goddess and was subsequently blessed with seven sons. This osa is now propagated in the contemporary age to bring welfare to mankind.”

### **PRACTICE**

As a matter of fact, the Osakothi shrine is always a temporary structure where the thakurani, the goddess, resides all the year round. This is also called gramadevati and is represented as a ghata (pot) and depicted in the murals along with various other details.

The basic requirements for an Osakothi ritual are simple: a plain wall for the murals with a vedi platform or at least a ledge for the placement of the ritual implements, a canopy, and an open space for the performers and the spectators.

The Osakothi Wall, essential for any Osakothi shrine is the kantha or kanthi (wall) or bai with chitra (paintings) that are often called rupa, forms. There are variations as to which walls are covered with murals: The entire danda ghara (reception hall) and parts of the verandah are painted, leaving the side walls of the verandah vacant.

The entire pindha ghara (verandah) with the two side walls and the door, dividing the space of the back wall into two sections, is fully covered with Osakothi murals. Only the front wall of the pindha with the entrance door is painted, with the sidewalls remaining uncovered. One side wall of the pindha verandah or part of the front wall, next to the door, is painted. One corner of the pindha with one side wall and the back wall are painted.

The murals need not necessarily be painted on the walls directly, but could be applied on cloth or paper as well and later hung on the wall. The murals of the Osakothi shrines are meant to house 33 times 10 million deities. At least 10 to 20 images and a maximum of a hundred gods, goddesses, heroes of epics and legends are depicted as also the attendants and relatives of the divinities.

Iconographically the icons of Mangladevi, Ispara (or Shiva), Durga, Kali, Chhinmasta, Parvati, Saraswati, Ganga and Jamuna, Thakurani goddesses, their daughters and sons, Pancha Pandva, Bhima, Gajabhima, Kamdhenu, Hanuman, Mayaruge (the deceiving golden deer), Dhoba-Dhobani, etc. are depicted as also warriors, birds, animals, flowers and other floral designs.

### **Who are the osakothi painters?**

The chitrakaras comprise professionals who support themselves by their craft that often include, besides paintings on walls, cloth and paper, the production of toys and playing cards, regular service for the Jagannatha temples, and connections with the royal families; figurative painting is their profession and is practised from an early age. Painters from the priest group are mostly the poor brahmins and Mali—the latter are priests of lower social ranking without much landed property, who make a living from offering religious and ceremonial services. Most of them are Saiva priests.

The third group, the Bauri painters, are non literate farmers or members of other low income groups, and have no religious or artistic background. They are essentially the locals.

Several families of chitrakara artisans are settled in the region where Osakothi paintings are done.

Details of Individual/ Group Associated with the Tradition	
Economic Status (Group/Individuals)	Group

Preservation Status: The community is fast switching over to synthetic colours

Preservative Measures:

Illustration (Photograph, etc.):



(From Biranci Narayan temple, Buguda, late 18<sup>th</sup> century, Ganajam )

General Form:		Art/Crafts/Music/Dance/Rituals/Festivals/Others
Name of the Tradition	Local	Kheba
	English Equivalent	Painting
Provenance	Region	North East India
	State	Sikkim
	District/Tehsil	North and East Districts
Ethnic Group	Caste	-
	Tribe	Kagale
	Others	-
Participation	Individual	Male
	Community	
Socio-cultural Significance	Religious Magical Profane Festive	There are religious painting. - - -
<b>Description:</b> Local colours are used for the Kheba paintings. The paintings represent the images of Gods and Goddess.		
Details of Individual/ Group Associated with the Tradition		
Economic Status (Group/Individuals)	- It is a part time occupation.	
Preservation Status: Dying tradition		
Preservative Measures: Nothing special		
Illustration (Photograph, etc.):		
Information Source: Dr. A.K. Das		

General Form:		<b>Art/Crafts/Music/Dance/Rituals/Festivals/Others</b>
Name of the Tradition	Local	Samchi Patar Puthi
	English Equivalent	Palm-leaf Manuscript (Manuscript Tradition)
Provenance	Region	North East India
	State	Assam
	District/Tehsil	All Districts of Brahmaputra river valley.
Ethnic Group	Caste	Assamese Hindu Caste
	Tribe	-
	Others	-
Participation	Individual	Male
	Community	
Socio-cultural Significance	Religious	It is a textual tradition connected with religion.
	Magical	-
	Profane	-
	Festive	-
<b>Description:</b> The leaf of Samchi tree dried in sun and cut into rectangular pieces. Small paintings are written or drawn on these leaves. Later they are kept serially protected by two wooden covers. Sometimes these wooden covers are painted in typical motif.		
Details of Individual/ Group Associated with the Tradition		
Economic Status (Group/Individuals)	Once it was a full time occupation. -	
Preservation Status: Tradition is almost extinct.		
Preservative Measures:		
Illustration (Photograph, etc.):		
Information Source:		

General Form:		Art/Crafts/Music/Dance/Rituals/Festivals/Others
Name of the Tradition	Local	
	English Equivalent	Tattooing (Personal adornment)
Provenance	Region	North East
	State	Arunachal Pradesh
	District/Tehsil	Lower Subonri
Ethnic Group	Caste	-
	Tribe	Apatani
	Others	-
Participation	Individual	Both
	Community	
Socio-cultural Significance	Religious Magical Profane Festive	It is a secular practice for personal adornment for both man and women.
<b>Description:</b> In case of female, tattooing is done from forehead to the tip of the nose in a straight line, and several short lines on chin. In case of man only one tattooed line at the center of the chin.		
Details of Individual/ Group Associated with the Tradition		
Economic Status (Group/Individuals)	- It is a part time occupation of the specialist.	
Preservation Status: It is a dying tradition.		
Preservative Measures:		
Illustration (Photograph, etc.):		
Information Source:		

General Form:		Art/Crafts/Music/Dance/Rituals/Festivals/Others
Name of the Tradition	Local	Mohan bansi
	English Equivalent	Flute
Provenance	Region	North-East India
	State	Tripura
	District/Tehsil	South Tripupra District
Ethnic Group	Caste	
	Tribe	Jamatia
	Others	
Participation	Individual	Male
	Community	
Socio-cultural Significance	Religious Magical <b>Profane</b> Festive	It is secular musical instrument played by menfolk.
<b>Description:</b> Mohal bansi is made of a particular bamboo found locally. This is typical flute of the Jamatias. Interesting folk tunes are played by youth during festival and other occasion joy and happiness. These are made by individual themselves.		
Details of Individual/ Group Associated with the Tradition		This flute is played commonly by individuals.
Economic Status (Group/Individuals)		There is no direct connection with the economic significance.
Preservation Status: Dying tradition. Folk tunes are almost forgotten.		
Preservative Measures: Nothing Special		
Illustration (Photograph, etc.):		
Information Source: Dr. A.K. Das		Coordinator :

General Form: <b>Art/Crafts/Music/Dance/Rituals/Festivals/Others</b>		
Name of the Tradition	Local	Khaisamala / Parbamala
	English Equivalent	Bead Necklace
Provenance	Region	North-East India
	State	Tripura
	District/Tehsil	South Tripura District
Ethnic Group	Caste	
	Tribe	Jamatia
	Others	
Participation	Individual	Female
	Community	
Socio-cultural Significance	Religious Magical <b>Profane</b> Festive	These are traditional items of personal adornment of women folk.
<b>Description:</b> Jamatia women themselves prepare bead Necklaces of different varieties using semi-precious stones, glass beads and old-coins. Some of the necklaces reveal fantastic colour composition use of transparent ember beads are not uncommon. These beads comes from Myanmar.		
Details of Individual/ Group Associated with the Tradition		There are jewellery items of personal adornment
Economic Status (Group/Individuals)		Their jewellery items of show the wealth of the family.
Preservation Status: Dying tradition.		
Preservative Measures: Nothing special		
Illustration (Photograph, etc.):		
Information Source: Dr. A.K. Das		Coordinator :



General Form:		Art/Crafts/Music/Dance/Rituals/Festivals/Others
Name of the Tradition	Local	Rambak
	English Equivalent	Coin-Necklace
Provenance	Region	North-East India
	State	Tripura
	District/Tehsil	South Tripura District
Ethnic Group	Caste	
	Tribe	Riang
	Others	
Participation	Individual	Female
	Community	
Socio-cultural Significance	Religious Magical <b>Profane</b> Festive	These are items of personal adornment of women folk.
<b>Description:</b> Rambak (necklace) are found in different varieties using old coins of different denomination. The most popular is the one Rupee Silver Coins. There are necklaces of quarter rupee coins. Women wear several such necklaces of different sizes. It begins for high neck and then the long ones hanging upto breast.		
Details of Individual/ Group Associated with the Tradition		These are individual item of personal adornment – sometimes in herited from mother to daughters.
Economic Status (Group/Individuals)		These jewelleries reveal economic status of the person.
Preservation Status: Dying tradition		
Preservative Measures: Nothing special		
Illustration (Photograph, etc.): Video		
Information Source: Dr. A.K. Das		Coordinator :

General Form:		Art/Crafts/Music/Dance/Rituals/Festivals/Others
Name of the Tradition	Local	Kidaran Painting
	English Equivalent	
Provenance	Region	
	State	Kerala
	District/Tehsil	Kasargod
Ethnic Group	Caste	
	Tribe	
	Others	
Participation	Individual	
	Community	
Socio-cultural Significance	Religious Magical Profane Festive	
<p><b>Description:</b> The Kidaran community residing in Kannur and Kasargod district practises Kidaran painting. These paintings hold religious significance and are usually painted inside the sanctum sanctorum on the walls and also on the wooden relief of shrines. This ancient tradition is on the verge of extinction. Formerly there were seventy families and presently there are only five persons practising this art form in and around Kasargod. The art is known as the 'Veeralipattu' and used in Theyyam shrines. 'Veeralipattu' is a generic term associated with the warrior cult. Kidarans are traditional box manufacturers using soft wood. The womenfolk prepare arrowroot powder and prepare wooden boxes, which are painted.</p>		
Details of Individual/ Group Associated with the Tradition		
Economic Status (Group/Individuals)		
Preservation Status:		
Preservative Measures:		
Illustration (Photograph, etc.):		
Information Source: Prof. Settar		

General Form:		Art/Crafts/Music/Dance/Rituals/Festivals/Others
Name of the Tradition	Local	Davli Painting
	English Equivalent	Scroll Painting
Provenance	Region	
	State	Kerala
	District/Tehsil	Ernakulam
Ethnic Group	Caste	
	Tribe	
	Others	
Participation	Individual	
	Community	
Socio-cultural Significance	Religious	
	Magical	
	Profane	
	Festive	
<b>Description:</b>		
<p>This is the only scroll painting tradition of Kerala. It is also called <i>Mlaveli vayana</i>. The artistes (Mlaveli Pandaram) who narrate the Siva episodes on the canvas drawn by them after visiting the houses in the villages in Ernakulam and Kottayam districts. The artists draw two or three episodes from an epic on a canvas using traditional skills and take it to villages. Like the <i>pattachitra</i> artists of Bengal, the Davli painters also narrate the epic as they display the traditional scroll painting where the performer shows the scroll painting with a narration of the sequence of events. This is a religious performance and there are only one or two artists alive who are not interested in continuing the tradition. This tradition was prevalent only in the Aluva area of Ernakulam district in Kerala.</p> <p>There are no photographs available. The project entails documentation with a workshop. There are only very few artistes are alive to trace this art form. Unless it is documented and preserved, this precious tradition it will vanish in another two years.</p>		
Details of Individual/ Group Associated with the Tradition		
Economic Status (Group/Individuals)		
Preservation Status:		
Preservative Measures:		
Illustration (Photograph, etc.):		
Information Source: Prof. Settar		

General Form:		<b>Art/Crafts/Music/Dance/Rituals/Festivals/Others</b>
Name of the Tradition	<b>Local</b>	
	English Equivalent	
Provenance	Region	
	State	Gujarat
	District/Tehsil	
Ethnic Group	Caste	
	Tribe	Chabri Samaj
	Others	
Participation	Individual	
	<b>Community</b>	
Socio-cultural Significance	<b>Religious</b> Magical Profane Festive	
<p><b>Description:</b> Here he talks about the life style and different goddesses they worship. The speak choudhury Bhasha and writing of their culture has recently developed &amp; is in process. They have 12 Jhatti's in their village of are fettled. Their Qul devta is Kausari Mata which has no form. He talks about jungle &amp; the related medicinal plants.</p>		
Details of Individual/ Group Associated with the Tradition		
Economic Status (Group/Individuals)		
Preservation Status: Maintained in orality		
Preservative Measures: Needs support		
Illustration (Photograph, etc.): Video		
Information Source: Nomads & Adivasis Workshop		
Coordinator : Dr. Gautam Chatterjee		

General Form:		<b>Art/Crafts/Music/Dance/Rituals/Festivals/Others</b>
Name of the Tradition	<b>Local</b>	
	English Equivalent	
Provenance	Region	Kinnor
	State	Himachal Pradesh
	District/Tehsil	
Ethnic Group	Caste	
	Tribe	Jilakinoi
	Others	
Participation	Individual	
	<b>Community</b>	
Socio-cultural Significance	Religious	
	Magical	
	Profane	
	Festive	
<b>Description:</b>		
They speak Kash language of Negi is their Gotra. There are three types of Janjatti existing in that area-Kash, Chamber & Domang. Their languages is influenced by the near by tribes like Soni, ect. There is no written script & the sacred teaching are passed from generation to generation through orality. They believe that these were brought by Raja Param Singh, some 100 years ago to Himachal. Their Kul devta is Narayan & Vishnu.		
Details of Individual/ Group Associated with the Tradition	Rajesh from Himachal Pradesh, Kinnor of Jilakinor.	
Economic Status (Group/Individuals)		
Preservation Status: Maintained in orality		
Preservative Measures: Need support		
Illustration (Photograph, etc.): Video		
Information Source: Nomads & Adivasis Workshop		
Coordinator : Dr. Gautam Chatterjee		

# CRAFTS

General Form:		Art/ <b>Crafts</b> /Music/Dance/Rituals/Festivals/Others
Name of the Tradition	Local	
	English Equivalent	Basketing
Provenance	Region	North-East India
	State	Tripura
	District/Tehsil	South Tripura District
Ethnic Group	Caste	
	Tribe	Halam
	Others	
Participation	Individual	Male
	Community	
Socio-cultural Significance	Religious Magical <b>Profane</b> Festive	It is a secular Craft practice for house hold med.
<b>Description:</b> The Hamal menfolk in their leisure time weave bamboo baskets of various types such as – carrying baskets, fishing baskets, offering trays, ruptades grain baskets etc. Different types of bamboo and cane are locally available – which the craftsmen cut into picas and prepare pliable strips of various sizes and length. These strips are used in single or double ans weave various baskets in twill and open hexagonal technique. Some of baskets snow pleasing shape and fine texture and loner the branded as art object.		
Details of Individual/ Group Associated with the Tradition		Are the clan groups of Halam tribe.
Economic Status (Group/Individuals)		At present the economic significance of this Craft – practice is gradually loosing its ground.
Preservation Status: Nothing special – except for production in selected Crafts centers Dying tradition.		
Preservative Measures: Nothing spectacular		
Illustration (Photograph, etc.):		
Information Source: Dr. A.K. Das		Coordinator :

General Form:		Art/ <b>Crafts</b> /Music/Dance/Rituals/Festivals/Others
Name of the Tradition	Local	Cele Mandari, Lachue, Dohdu
	English Equivalent	
Provenance	Region	North India
	State	Himachal Pradesh
	District/Tehsil	Kullu, Chamba & Shimla
Ethnic Group	Caste	
	Tribe	
	Others	
Participation	Individual	
	Community	Both
Socio-cultural Significance	Religious	Profane & Festive
	Magical	
	Profane	
	Festive	
<b>Description:</b> There are so many products of Crafts which are not used in these days. These crafts are rare in rural villages. With the changing of lifestyle these things are dying. There fore there is great need to preserve these crafts.		
Details of Individual/ Group Associated with the Tradition		Groups
Economic Status (Group/Individuals)		Low
Preservation Status:		
Preservative Measures: Videography, Photography and Taping		
Illustration (Photograph, etc.):		
Information Source:		Coordinator : Dr. Surat Thakal



General Form: Art/ <b>Crafts</b> /Music/Dance/Rituals/Festivals/Others		
Name of the Tradition	Local	Patha ki Kala
	English Equivalent	Floor Decoration
Provenance	Region	Kullu
	State	Himachal Pradesh
	District/Tehsil	Kullu
Ethnic Group	Caste	Brahmin
	Tribe	
	Others	
Participation	Individual	
	Community	
Socio-cultural Significance	Religious	Religious
	Magical	
	Profane	
	Festive	
<b>Description:</b> The coloured powder prepared from minerals is mixed with lassi and painting done on the floor and walls. The painting is done by using only the fingers. The Women folk of the Brahmin community are invited by the higher castes (Thakurs) to decorate the floor and walls during the marriages.		
Details of Individual/ Group Associated with the Tradition		Old ladies of Pandit (Brahmin) families of the Banjar valley, Kullu.
Economic Status (Group/Individuals)		This tradition is fast dying and there are only old women left who know this art.
Preservation Status: This art can be revived by making it commercial. The old ladies who are familiar with this art form should impart the training to young women folk. They should change the medium and make ptgs on paper and the ways and means should be found to market this art. (Calendars, decorative items, greeting cards)		
Preservative Measures:		
Illustration (Photograph, etc.):		
Information Source: Dr. Vidhys Sharma		Coordinator : Virendra Bangroo

General Form:		Art/ <b>Crafts</b> /Music/Dance/Rituals/Festivals/Others
Name of the Tradition	Local	
	English Equivalent	Jewellery making
Provenance	Region	North-East India
	State	Mizoram
	District/Tehsil	All districts
Ethnic Group	Caste	
	Tribe	Mizos
	Others	
Participation	Individual	Female
	Community	
Socio-cultural Significance	Religious Magical <b>Profane</b> Festive	Jewellery making among the Mizos is a secular craft practice.
<b>Description:</b> Jewellery such as amber and coral and semi-precious stones. Necklaces are very significant jewellery items of the Mizos. Ambar Ear-plugs are interesting items of Mizo ornaments. Necklace of semi-precious beads such as torguoism, rubis, corals, agates as well as opaque amber balls are typical ornaments of the Mizo women folk.		
Details of Individual/ Group Associated with the Tradition		All the Mizo clans
Economic Status (Group/Individuals)		It was once considered as the indicator of economic status of individual.
Preservation Status: No longer produced. Dying tradition.		
Preservative Measures: Nothing special. Preserved as a heirloom by individual.		
Illustration (Photograph, etc.):		
Information Source: Dr. A.K. Das		Coordinator :

General Form:		Art/ <b>Crafts</b> /Music/Dance/Rituals/Festivals/Others
Name of the Tradition	Local	
	English Equivalent	Bamboo Cap
Provenance	Region	North-East India
	State	Mizoram
	District/Tehsil	All districts
Ethnic Group	Caste	
	Tribe	Mizo
	Others	
Participation	Individual	Male
	Community	
Socio-cultural Significance	Religious	This is a secular craft practice among the Mizo people.
	Magical	
	<b>Profane</b>	
	Festive	
<b>Description:</b>		
It is a typical cap for the man. Fine strips of bamboo of about 2 mm broad and 1 mm thickness are woven in checker work technique and give the required shape of the cap. The cap is round in shape which fits into the need. It has a semi-circular projection on the front side of the cap. It is finely woven like a textile fabric.		
Details of Individual/ Group Associated with the Tradition		Mizo tribes
Economic Status (Group/Individuals)		The crafts practices specially the basketry work has considerable economic significance. This particular cap has become a tourist item.
Preservation Status: It is a dying tradition. Basketry work has gradually disappearing in Mizoram.		
Preservative Measures: Nothing special except for the sponsorship by the craft centers.		
Illustration (Photograph, etc.):		
Information Source: Dr. A.K. Das		Coordinator :

General Form: Art/ <b>Crafts</b> /Music/Dance/Rituals/Festivals/Others		
Name of the Tradition	Local	Maktbi
	English Equivalent	Bamboo smoker pipe
Provenance	Region	North-East India
	State	Tripura
	District/Tehsil	South Tripura district
Ethnic Group	Caste	
	Tribe	Riang
	Others	
Participation	Individual	Male
	Community	
Socio-cultural Significance	Religious Magical <b>Profane</b> Festive	It is a leisure time enjoyment of individual.
<b>Description:</b> Maktbi is a simple device made of a bamboo segment. At one end a pot is attached through a small note on the bamboo segment and the other end is kept open for smoking.		
Details of Individual/ Group Associated with the Tradition		It is individual enjoyment and stimulation of the men folk.
Economic Status (Group/Individuals)		There is no economic significance in this smoking device.
Preservation Status: Dying tradition, very few people still use maktbi (smoking pipe)		
Preservative Measures: Nothing special.		
Illustration (Photograph, etc.):		
Information Source: Dr. A.K. Das		Coordinator :

General Form: Art/ <b>Crafts</b> /Music/Dance/Rituals/Festivals/Others		
Name of the Tradition	Local	Risha
	English Equivalent	Breast cloth
Provenance	Region	North-East India
	State	Tripura
	District/Tehsil	South Tripura districts
Ethnic Group	Caste	
	Tribe	Riang
	Others	
Participation	Individual	Female
	Community	
Socio-cultural Significance	Religious Magical <b>Profane</b> Festive	It is a domestic craft practiced by women folk for individual need.
<b>Description:</b> Risha is a short and narrow sash like piece of cloth woven in Loin-Loom. It reveals geometric potters brought in by coloured yarns. It is really a beautiful piece of textile fabric could be considered as tribal art object.		
Details of Individual/ Group Associated with the Tradition		Risha is given a girl to wear when she reaches age of puberty. A ritual is performed on this occasion.
Economic Status (Group/Individuals)		There is no economic significance except for occasional marketing of this item.
Preservation Status: Dying tradition		
Preservative Measures: Nothing so far reported.		
Illustration (Photograph, etc.):		
Information Source: Dr. A.K. Das		Coordinator :

General Form:		Art/ <b>Crafts</b> /Music/Dance/Rituals/Festivals/Others
Name of the Tradition	Local	
	English Equivalent	Bridal Palanguin
Provenance	Region	North-East India
	State	Tripura
	District/Tehsil	West Tripura district
Ethnic Group	Caste	
	Tribe	Tripuri
	Others	
Participation	Individual	
	Community	Male
Socio-cultural Significance	Religious Magical <b>Profane</b> Festive	Tripuri palanquin are specially made for the groom to travel during marriage ceremony.
<b>Description:</b> This is a typical palanquin made of wood. This is used during marriage ceremony specially for the aia, aiujuk and a berbor.		
Details of Individual/ Group Associated with the Tradition		This palanquin is made by local craftman for the community need.
Economic Status (Group/Individuals)		The palanquin indirectly reveal economic status of the individual..
Preservation Status: Dying tradition.		
Preservative Measures: Nothing special.		
Illustration (Photograph, etc.):		
Information Source: Dr. A.K. Das		Coordinator :

General Form: Art/ <b>Crafts</b> /Music/Dance/Rituals/Festivals/Others		
Name of the Tradition	Local	
	English Equivalent	Carrying Basket
Provenance	Region	North-East India
	State	Tripura
	District/Tehsil	South Tripura district
Ethnic Group	Caste	
	Tribe	Noatia
	Others	
Participation	Individual	Male
	Community	
Socio-cultural Significance	Religious Magical <b>Profane</b> Festive	It is a domestic craft practiced by individual for day to day use.
<b>Description:</b> The carrying baskets are normally conical in shape generally woven in open hexagonal technique. Its workmanship is fine and reveals a pleasing shape and texture. There are carrying baskets woven of chicken work technique. These baskets are for temporary use.		
Details of Individual/ Group Associated with the Tradition		This is a domestic craft practice for individual need.
Economic Status (Group/Individuals)		Some of the craftsmen now-adays market their product and some economic significance could be associated.
Preservation Status: Dying tradition.		
Preservative Measures: Nothing special.		
Illustration (Photograph, etc.):		
Information Source: Dr. A.K. Das		Coordinator :

General Form: Art/ <b>Crafts</b> /Music/Dance/Rituals/Festivals/Others		
Name of the Tradition	Local	
	English Equivalent	Textile weaving
Provenance	Region	North-East India
	State	Tripura
	District/Tehsil	South Tripura district
Ethnic Group	Caste	
	Tribe	Halam
	Others	
Participation	Individual	Female
	Community	
Socio-cultural Significance	Religious Magical <b>Profane</b> Festive	It is a secular craft practice to meet the house hold need. This turn out pachchha, risa, headsearf etc. in their Loin Loom.
<b>Description:</b> The Halam womenfolk during their leisure time work in the small portable Loin-Loom. Yarns are locally available in the market. Dying is traditionally done. The textile item like risha (breast cloth) and Pachchra show geometrical molifs in diamond, floral, triange etc. in various colour combination. Some of the Halam textile represent the artistic creativity of the little known tribe.		
Details of Individual/ Group Associated with the Tradition		All the clan groups of Halam tribe.
Economic Status (Group/Individuals)		At present. There is no economic significance of this craft.
Preservation Status: Dying tradition.		
Preservative Measures: Nothing special.		
Illustration (Photograph, etc.):		
Information Source: Dr. A.K. Das		Coordinator :



General Form:		Art/ <b>Crafts</b> /Music/Dance/Rituals/Festivals/Others
Name of the Tradition	Local	Puanpuri
	English Equivalent	Blanket
Provenance	Region	North-East India
	State	Mizoram
	District/Tehsil	All district
Ethnic Group	Caste	
	Tribe	Mizo
	Others	
Participation	Individual	Male
	Community	Both
Socio-cultural Significance	Religious Magical <b>Profane</b> Festive	It is a secular craft tradition for home consumption.
<b>Description:</b> It is a textile fabric made by women folk in their suppression Loom. The yarns used for this blanket is coarse and sturdy. Which are spurn manually by using traditional spindle. This suspension Looms are small and could be carried and used anywhere.		
Details of Individual/ Group Associated with the Tradition		All the Mizo clan groups.
Economic Status (Group/Individuals)		This is a part occupation of women folk to meet the individual needs.
Preservation Status: Dying tradition.		
Preservative Measures: Nothing special.		
Illustration (Photograph, etc.):		
Information Source: Dr. A.K. Das		Coordinator :

General Form: Art/ <b>Crafts</b> /Music/Dance/Rituals/Festivals/Others		
Name of the Tradition	Local	Lungwin/Lukhum
	English Equivalent	Textile fabrics
Provenance	Region	North-East India
	State	Manipur
	District/Tehsil	Moirang
Ethnic Group	Caste	
	Tribe	Anal
	Others	
Participation	Individual	Female
	Community	
Socio-cultural Significance	Religious	This is a secular craft practice for home consumption.
	Magical	
	<b>Profane</b>	
	Festive	
<b>Description:</b>		
Anals weave various textile items used as traditional drums and apparels in their Loin Loom (Suppression Loom). Preparation of the yarns and its dyeing in bright colours done locally. Every women were supposed to acquire the skill of weaving. There is no specialist in this craft as such. This is a leisure time work. When the women are free from the routine work agricultural work they collect their portable Loin Loom and start weaving in a convenient plan of the house.		
Details of Individual/ Group Associated with the Tradition		All the clan groups of Anal.
Economic Status (Group/Individuals)		The production of cloths for individual consumption had indirect economic significance.
Preservation Status: Due to the availability of mill made cloth young women no longer keen in this craft.		
Preservative Measures: Nothing special.		
Illustration (Photograph, etc.):		
Information Source: Dr. A.K. Das		Coordinator :

General Form: Art/ <b>Crafts</b> /Music/Dance/Rituals/Festivals/Others		
Name of the Tradition	Local	
	English Equivalent	Bark fabrics Apparel
Provenance	Region	North-East India
	State	Meghalaya
	District/Tehsil	Garo Hills
Ethnic Group	Caste	
	Tribe	Garo
	Others	
Participation	Individual	Female
	Community	
Socio-cultural Significance	Religious	This is a secular craft practice for individual use.
	Magical	
	<b>Profane</b>	
	Festive	
<b>Description:</b>		
Bark cloth is prepared from a local wild tree having a very thick bark. The bark is removed completely from the trunk of the tree and it is flattered by a wooden beaker removing unwanted rubbishes and keeping the vegetative fibre intact into a rough cloth. This bark cloth is cut into shape used as apparel.		
Details of Individual/ Group Associated with the Tradition		Garo fribe of Garo Hills district Meghalaya.
Economic Status (Group/Individuals)		It was a part time occupation for home consumption.
Preservation Status: Extinct craft		
Preservative Measures: Nothing so far.		
Illustration (Photograph, etc.):		
Information Source: Dr. A.K. Das		Coordinator :

General Form:		Art/ <b>Crafts</b> /Music/Dance/Rituals/Festivals/Others
Name of the Tradition	Local	
	English Equivalent	Pottery
Provenance	Region	North-East India
	State	Meghalaya
	District/Tehsil	Khasi and Jyantia Hills
Ethnic Group	Caste	
	Tribe	Pnour Khasi
	Others	
Participation	Individual	Female
	Community	Female
Socio-cultural Significance	Religious Magical <b>Profane</b> Festive	It is a secular craft practice..
<b>Description:</b> Typical potteries are made by female potter without using wheel. It is hand crafted potteries based on the Coil technique. The surface and the inside is smoothen by using wooden beater and a knob.		
Details of Individual/ Group Associated with the Tradition		One of the three linguistic groups of Khasi tribe is associated.
Economic Status (Group/Individuals)		This craft is practiced by womenfolk. It is a kind of trade secret among a section of Khasi..
Preservation Status: Dying craft tradition.		
Preservative Measures: Nothing special.		
Illustration (Photograph, etc.):		
Information Source: Dr. A.K. Das		Coordinator :

General Form:		Art/ <b>Crafts</b> /Music/Dance/Rituals/Festivals/Others
Name of the Tradition	Local	Puandum
	English Equivalent	Brides skirt
Provenance	Region	North-East India
	State	Mizoram
	District/Tehsil	All districts
Ethnic Group	Caste	
	Tribe	Mizo
	Others	
Participation	Individual	Female
	Community	
Socio-cultural Significance	Religious Magical <b>Profane</b> Festive	This is a highly ornate skirt woven for the bride..
<b>Description:</b> This is a single piece skirt of about 3 feet breath and 4 feet length woven in a Loin Loom. It reveals red and black stripes on white base both horizontally as will as vertically. There are some geometric motifs in red and black yarn notices all through the skirt at regular interval. It takes some six months to weave such a skirt.		
Details of Individual/ Group Associated with the Tradition		All the Mizo groups.
Economic Status (Group/Individuals)		This is a part time occupation, now over whelmed by mill made cloths.
Preservation Status: Gradually dying due to the time faction		
Preservative Measures: Craft centers trying to produce these items for tourist market.		
Illustration (Photograph, etc.):		
Information Source: Dr. A.K. Das		Coordinator :

General Form:		Art/ <b>Crafts</b> /Music/Dance/Rituals/Festivals/Others
Name of the Tradition	Local	Lan/Thul
	English Equivalent	Basketry
Provenance	Region	North-East India
	State	Mizoram
	District/Tehsil	All districts
Ethnic Group	Caste	
	Tribe	Mizo
	Others	
Participation	Individual	Male
	Community	
Socio-cultural Significance	Religious Magical <b>Profane</b> Festive	It is a secular craft practice to meet day to day domestic requirements.
<b>Description:</b> Mizo bamboo basketwork is known for its beauty of form and texture. Baskets for storing clothes and rambles, baskets for offering foods and betel nuts, carrying baskets, fishing baskets etc. were skillfully made. Every craftsman exulted in basketry work. Different varieties of mambos are locally available. Tools and implements for making baskets were locally manufactured. People were self sufficient in this craft in so far as the traditional knowledge above, bamboo, technique of processing and preparing, various styles of weaving, dying so an and so forth.		
Details of Individual/ Group Associated with the Tradition		All the Mizo clans
Economic Status (Group/Individuals)		This craft was a part time occupation of the common people..
Preservation Status: Dying tradition due to the cheap industrial grads available in the local markets.		
Preservative Measures: Nothing special. Craft centers have given some importance to this craft.		
Illustration (Photograph, etc.):		
Information Source: Dr. A.K. Das		Coordinator :

General Form:		Art/ <b>Crafts</b> /Music/Dance/Rituals/Festivals/Others
Name of the Tradition	Local	Sculpting, Carving and Forging of Bhuta icons
	English Equivalent	
Provenance	Region	
	State	Karnataka
	District/Tehsil	Udupi
Ethnic Group	Caste	
	Tribe	
	Others	
Participation	Individual	
	Community	
Socio-cultural Significance	Religious Magical Profane Festive	
<p><b>Description:</b>  The making of various artifacts used in Bhuta performances and rituals is characterised by a high degree of craftsmanship and artistry. Figures in stone, wood and metals are skilfully made by the rural artisans and they are consecrated with special rituals and worshipped observing elaborate ceremonies and festivals. The technology, which may be called primitive, is however quite efficient and artistic. There are particular communities like mucharis, carpenters and gudigaras who have traditionally practised the art. The socio cultural study of the communities will be useful from different points of view. The life and culture of the artisans making the objects used in the Bhuta rituals have remained mostly obscure so far. The study hopes to fill up this vacuum.</p>		
Details of Individual/ Group Associated with the Tradition		
Economic Status (Group/Individuals)		
Preservation Status:		
Preservative Measures:		
Illustration (Photograph, etc.):		
Information Source: Prof. Settar		

General Form:		Art/ <b>Crafts</b> /Music/Dance/Rituals/Festivals/Others
Name of the Tradition	Local	Kumbarike Traditions
	English Equivalent	Pottery
Provenance	Region	
	State	Karnataka
	District/Tehsil	Udupi District
Ethnic Group	Caste	
	Tribe	
	Others	
Participation	Individual	
	Community	
Socio-cultural Significance	Religious	
	Magical	
	Profane	
	Festive	
<b>Description:</b>		
Potters who pursue one of the most ancient occupations are threatened by the modern industries. Pottery is a craft, which is functional and artistic at the same time. Kumbarike community has some interesting cultural practices, which in a way are responsible for the continuation of the art of pottery. The ethnic groups practising this form are found among the Kulala, Handa, Moolya and Kumbara.		
Details of Individual/ Group Associated with the Tradition		
Economic Status (Group/Individuals)		
Preservation Status:		
Preservative Measures:		
Illustration (Photograph, etc.):		
Information Source: Prof. Settar		



General	Art/ <b>Crafts</b> /Music/Dance/Rituals/Festivals/Others <b>METAL CRAFT</b>	
Name of the Tradition	Local	Dhokra metal castings
	English Equivalent	
Provenance	Region	
	State	Orissa
	District/Tehsil	
Ethnic Group	Caste	
	Tribe	
	Others	
Participation	Individual	
	Community	
Socio-cultural Significance	Religious Magical Profane Festive	
<p><b>Description:</b></p> <p>The famous <b>dhokra metal castings</b>, an important traditional tribal craft, are made out of bronze, by the lost-wax casting method. Items made out of Dhokra work can also be found in Kulia (Mayurbhanj), Kaimati (Keonjhar), and Sadei Baren (Dhenkanal). Brass and bell metal work can be found at Kantilo (Puri) and Remuna (Balasore). The famous flexible fish is made at Belguntha in Ganjam district.</p>		
Details of Individual/ Group Associated with the Tradition		
Economic Status (Group/Individuals)		
Preservation Status:		
Preservative Measures:		
Illustration (Photograph, etc.):		
Information Source:		



General Form: Art/Crafts/Music/Dance/Rituals/Festivals/Others		
<b>Handloom</b>		
Name of the Tradition	Local	Various textile items
	English Equivalent	
Provenance	Region	North-East
	State	Arunachal Pradesh
	District/Tehsil	Lower Subausiri
Ethnic Group	Caste	
	Tribe	Apartoni
	Others	
Participation	Individual	Female
	Community	
Socio-cultural Significance	Religious Magical <b>Profane</b> Festive	It is a secular craft practice to meet the home word need.
<b>Description:</b> Various textile items much as Jikatari (Jacket), Skirt, Blouse, Shawl (Priest) etc are woven for the locally made coarse yarn dyed black, brown and yellow in small Coin-loom.		
Details of Individual/ Group Associated with the Tradition	It is part time occupation of the women folk.	
Economic Status (Group/Individuals)		
Preservation Status:	It is a dying tradition due to availability of Mill cloth.	
Preservative Measures:		
Illustration (Photograph, etc.):		
Information Source:		

General Form: Art/Crafts/Music/Dance/Rituals/Festivals/Others <b>Performing Ornaments</b>		
Name of the Tradition	Local	
	English Equivalent	Various item of ornaments
Provenance	Region	North East
	State	Arunachal Pradesh
	District/Tehsil	Lower Subansiri
Ethnic Group	Caste	
	Tribe	Apatani
	Others	
Participation	Individual	Female
	Community	
Socio-cultural Significance	Religious Magical <b>Profane</b> Festive	Thus are secular items of personal beautification.
<b>Description:</b> Various ornaments such as Big Car-rings bead necklace, woes-plugs of women, bangles etc. typical Apatani ornaments made locally.		
Details of Individual/ Group Associated with the Tradition		
Economic Status (Group/Individuals)		
Preservation Status:	These are gradually disappearing due modernization.	
Preservative Measures:		
Illustration (Photograph, etc.):		
Information Source:		

General Form: Art/Crafts/Music/Dance/Rituals/Festivals/Others <b>Performing Basketing</b>		
Name of the Tradition	Local	
	English Equivalent	Cane blouse
Provenance	Region	North-East
	State	Arunachal Pradesh
	District/Tehsil	Lower Subousiri
Ethnic Group	Caste	
	Tribe	Hill - Miri
	Others	
Participation	Individual	Male
	Community	
Socio-cultural Significance	Religious Magical <b>Profane</b> Festive	It is secular craft practice to fulfill personal need.
<b>Description:</b> This is rare item of basketry. A kind of blouse or chest cover for women is made eg. This pliable cane strips woven in twill technique.		
Details of Individual/ Group Associated with the Tradition		
Economic Status (Group/Individuals)	It is a part time occupation to fulfill personal requirement.	
Preservation Status: This is almost extinct now.		
Preservative Measures:		
Illustration (Photograph, etc.):		
Information Source:		

General Form: Art/Crafts/Music/Dance/Rituals/Festivals/Others <b>Performing Basketing</b>		
Name of the Tradition	Local	Bolup
	English Equivalent	Cane Head-gear
Provenance	Region	North-East
	State	Arunachal Pradesh
	District/Tehsil	Lower Siang
Ethnic Group	Caste	
	Tribe	Adi
	Others	
Participation	Individual	Male
	Community	
Socio-cultural Significance	Religious Magical <b>Profane</b> Festive	It is a secular craft practice to meet personal need of the menfolk.
<b>Description:</b> A hat – made of time cane strips woven in coiling technique. It has a rim lined with a stout piece of cane. Sometime it is decorator with birds feather and talon.		
Details of Individual/ Group Associated with the Tradition		
Economic Status (Group/Individuals)	It is a part time occupation of Specialist.	
Preservation Status:	It is a dying tradition due to modernization.	
Preservative Measures:		
Illustration (Photograph, etc.):		
Information Source:		

General Form: Art/Crafts/Music/Dance/Rituals/Festivals/Others <b>Performing Apparel</b>		
Name of the Tradition	Local	
	English Equivalent	War Coat
Provenance	Region	North-East
	State	Arunachal Pradesh
	District/Tehsil	Lohit
Ethnic Group	Caste	
	Tribe	Idu Mishmi
	Others	
Participation	Individual	Male
	Community	
Socio-cultural Significance	Religious Magical <b>Profane</b> Festive	It is a typical Jacket used as body armour in warfare.
<b>Description:</b> This jacket is made of vegetative fibers and human hair. The lower part is woven of human hair. Thus are geometric motifs in black and white on the upper part.		
Details of Individual/ Group Associated with the Tradition		
Economic Status (Group/Individuals)	It is a part time occupation of specialist.	
Preservation Status:	It is a dying tradition.	
Preservative Measures:		
Illustration (Photograph, etc.):		
Information Source:		

General Form: Art/Crafts/Music/Dance/Rituals/Festivals/Others <b>Performing Weaponry</b>		
Name of the Tradition	Local	
	English Equivalent	Shield (Rhino Skin)
Provenance	Region	North-East
	State	Arunachal Pradesh
	District/Tehsil	Lohit
Ethnic Group	Caste	
	Tribe	Khamti
	Others	
Participation	Individual	Male
	Community	
Socio-cultural Significance	Religious Magical <b>Profane</b> Festive	It is a defensive weapon use in warfare.
<b>Description:</b> The Shield which is round in shape is made of rhino skin with a Cane grip inside. It is painted with geometric motif in white colour.		
Details of Individual/ Group Associated with the Tradition		
Economic Status (Group/Individuals)	It is a part time work of the specialist.	
Preservation Status:	This object is almost extinct.	
Preservative Measures:		
Illustration (Photograph, etc.):		
Information Source:		



General Form: Art/Crafts/Music/Dance/Rituals/Festivals/Others <b>Performing Jewelry Tradition</b>		
Name of the Tradition	Local	
	English Equivalent	Women's ornaments
Provenance	Region	North-East
	State	Arunachal Pradesh
	District/Tehsil	Lohit
Ethnic Group	Caste	
	Tribe	Digaru Mishmi
	Others	
Participation	Individual	Female
	Community	
Socio-cultural Significance	Religious	This is a secular craft practiced by specialist only.
	Magical	
	<b>Profane</b>	
	Festive	
<b>Description:</b> Silver head-bands, silver ear-plugs, multi-kharu (broad bangles), silver chain with coins pendants etc were manufactured by Assamese (latu or bihari) jewellers specially for tribal folks.		
Details of Individual/ Group Associated with the Tradition		
Economic Status (Group/Individuals)	These ornaments were made by craftsmen from Assam.	
Preservation Status: This is almost a dying tradition.		
Preservative Measures:		
Illustration (Photograph, etc.):		
Information Source:		

General Form: Art/Crafts/Music/Dance/Rituals/Festivals/Others <b>Performing Apparel</b>		
Name of the Tradition	Local	
	English Equivalent	Woolen Jacket
Provenance	Region	North-East
	State	Arunachal Pradesh
	District/Tehsil	Lohit
Ethnic Group	Caste	
	Tribe	Idu-mishmi
	Others	
Participation	Individual	Male
	Community	
Socio-cultural Significance	Religious Magical <b>Profane</b> Festive	This is a secular craft practice for muting individual mud.
<b>Description:</b>		
It is a beautiful sleeveless jacket made of wood dyed in black, brown, yellow and white. It shows rows of geometric motifs in brown and black colour.		
Details of Individual/ Group Associated with the Tradition		
Economic Status (Group/Individuals)	This is a part time occupation. The woolen clothes are bartered from Tibet and tribes of the upper reaches.	
Preservation Status: These jackets are no longer produced.		
Preservative Measures:		
Illustration (Photograph, etc.):		
Information Source:		

General Form: Art/Crafts/Music/Dance/Rituals/Festivals/Others <b>Performing Apparel</b>		
Name of the Tradition	Local	
	English Equivalent	Priest's skirt
Provenance	Region	North-East
	State	Arunachal Pradesh
	District/Tehsil	Lohit
Ethnic Group	Caste	
	Tribe	Lohit
	Others	
Participation	Individual	Male
	Community	
Socio-cultural Significance	<b>Religious</b> Magical Profane Festive	It is worn by shamans/priests during ritual dance.
<b>Description:</b>		
The priest/shaman's skirt is woven of cotton yarn dyed in black, brown, white colour. The skirt is like an apparel and is loosely worn in distinct strips.		
Details of Individual/ Group Associated with the Tradition		
Economic Status (Group/Individuals)	It is a part time work of the women folk.	
Preservation Status:	It is a dying tradition.	
Preservative Measures:		
Illustration (Photograph, etc.):		
Information Source:		

General Form: Art/Crafts/Music/Dance/Rituals/Festivals/Others <b>Non-Performing Wood Carving</b>		
Name of the Tradition	Local	
	English Equivalent	Wood –work
Provenance	Region	North-East
	State	Nagaland
	District/Tehsil	Tuensang
Ethnic Group	Caste	
	Tribe	Konyak, Phom, Chong, Sangtam etc (Nage group of tribes)
	Others	
Participation	Individual	Male
	Community	
Socio-cultural Significance	Religious Magical <b>Profane</b> Festive	Wood-carving is a secular craft practices connected with head hunting and dormitory (Morung) institution.
<b>Description:</b> Various wooden images, carved panels and doors, carved pillars of house etc are made by the local craftsmen. Free standing human and animal images, carved human and animal motifs in low relief work representing lizards, myths, human figures, birds etc.		
Details of Individual/ Group Associated with the Tradition		
Economic Status (Group/Individuals)	It is a part time occupation.	
Preservation Status: It is a dying tradition.		
Preservative Measures:		
Illustration (Photograph, etc.):		
Information Source:		

General Form: Art/Crafts/Music/Dance/Rituals/Festivals/Others <b>Performing Dying and Colouring</b>		
Name of the Tradition	Local	Hair dying
	English Equivalent	
Provenance	Region	North-East
	State	Nagaland
	District/Tehsil	Almost all districts specially Tuensang.
Ethnic Group	Caste	
	Tribe	Konyak, Phom, Chang, Sangtam, Rengma, Rongmui etc.
	Others	
Participation	Individual	Male
	Community	
Socio-cultural Significance	Religious Magical <b>Profane</b> Festive	It is a secular practice of decoration of weapons, baskets head-gears etc.
<b>Description:</b> Hairs of dogs, horse and other animals are dyed in red, and black colour by traditional method. These dyed hairs are used for decorating spears, daos, head-gears, baskets, armlets, head bands, calf lets etc.		
Details of Individual/ Group Associated with the Tradition		
Economic Status (Group/Individuals)	It is a part time occupation.	
Preservation Status: This is almost a dying tradition.		
Preservative Measures:		
Illustration (Photograph, etc.):		
Information Source:		

General Form: Art/Crafts/Music/Dance/Rituals/Festivals/Others <b>non- performing Stoneware</b>		
Name of the Tradition	Local	
	English Equivalent	Stone Urn
Provenance	Region	North East
	State	Nagaland
	District/Tehsil	Tuensangm Kohima, Mokokchang etc.
Ethnic Group	Caste	
	Tribe	Naga (Various Groups)
	Others	
Participation	Individual	Male
	Community	
Socio-cultural Significance	<b>Religious</b> Magical Profane Festive	The stone urn are used for burial of relics of the dead after the ritual
<b>Description:</b> The stone urns are made from a block of rock (specially lime stone) by scooping and chipping giving it the shape of the urn. It has a lid separate from the main body of the urn.		
Details of Individual/ Group Associated with the Tradition		
Economic Status (Group/Individuals)	It is a part time occupation.	
Preservation Status: It is an extinct tradition.		
Preservative Measures:		
Illustration (Photograph, etc.):		
Information Source:		

General Form: Art/Crafts/Music/Dance/Rituals/Festivals/Others <b>non-performing Tattooing</b>		
Name of the Tradition	Local	
	English Equivalent	Tattooing art
Provenance	Region	North East
	State	Nagaland
	District/Tehsil	Tuensangm
Ethnic Group	Caste	
	Tribe	Konyak, Phom, Chang and Sangtam
	Others	
Participation	Individual	Female
	Community	
Socio-cultural Significance	Religious	It is a magical as well as secular tradition.
	<b>Magical</b>	
	Profane	
	Festive	
<b>Description:</b> Tattooing on face, Chest, Calf-muscle are done representing simple geometric motifs by using thorn or bamboo needle.		
Details of Individual/ Group Associated with the Tradition		
Economic Status (Group/Individuals)	It is a part time occupation.	
Preservation Status:	It is a dying tradition.	
Preservative Measures:		
Illustration (Photograph, etc.):		
Information Source:		

General Form: Art/Crafts/Music/Dance/Rituals/Festivals/Others <b>non-performing</b> <b>Personal adornment</b>		
Name of the Tradition	Local	
	English Equivalent	Bead work
Provenance	Region	North East
	State	Nagaland
	District/Tehsil	Tuensangm
Ethnic Group	Caste	
	Tribe	Konyak Naga
	Others	
Participation	Individual	Female
	Community	
Socio-cultural Significance	Religious Magical <b>Profane</b> Festive	It is a secular tradition. It has some socio-political significance in so far as the institution of head-humping and chieftainship is concerned.
<b>Description:</b> Various body ornament such as neckband, headband, arm band, ear ornament and waist bands are prepared by using string and colour beads of small size, geometrical motifs are brought out by colour composition.		
Details of Individual/ Group Associated with the Tradition		
Economic Status (Group/Individuals)	It is a part time occupation. Bead work is done only at leisure time.	
Preservation Status: It is a dying tradition.		
Preservative Measures:		
Illustration (Photograph, etc.):		
Information Source:		



General Form: Art/Crafts/Music/Dance/Rituals/Festivals/Others <b>non-performing Pottery</b>		
Name of the Tradition	Local	
	English Equivalent	Clay pots
Provenance	Region	North East
	State	Nagaland
	District/Tehsil	Tuensangm
Ethnic Group	Caste	
	Tribe	Konyak
	Others	
Participation	Individual	Female
	Community	
Socio-cultural Significance	Religious	It is a secular craft
	Magical	
	<b>Profane</b>	
	Festive	
<b>Description:</b> Small pots made of hand. Surface of the pot reveals ridged pattern brought by on beater of uneven surface. The pot has a narrow neck.		
Details of Individual/ Group Associated with the Tradition		
Economic Status (Group/Individuals)	It is a part time occupation.	
Preservation Status: It is a extinct tradition.		
Preservative Measures:		
Illustration (Photograph, etc.):		
Information Source:		

General Form: Art/Crafts/Music/Dance/Rituals/Festivals/Others <b>non-performing Voluntary Association</b>		
Name of the Tradition	Local	
	English Equivalent	Morung Bachelors Dormitory
Provenance	Region	North East
	State	Nagaland
	District/Tehsil	All districts of Nagaland.
Ethnic Group	Caste	
	Tribe	All Naga Groups
	Others	
Participation	Individual	Male
	Community	
Socio-cultural Significance	Religious Magical <b>Profane</b> Festive	It is a secular institution a kind of community center.
<b>Description:</b> Nothing to do with occupation. A Morung is typical hut, which is imposing and monumental. It is known for its artistic decoration of door panels, pillars, leaves, and various wooden and bamboo artifacts.		
Details of Individual/ Group Associated with the Tradition		
Economic Status (Group/Individuals)		This is a voluntary association of young unmarried men.
Preservation Status: An institution in the verge of extinction.		
Preservative Measures:		
Illustration (Photograph, etc.):		
Information Source:		

General Form: <b>Art/Crafts/Music/Dance/Rituals/Festivals/Others non-performing Wood Carving</b>		
Name of the Tradition	Local	Sonakong (AO)
	English Equivalent	Log-Drum
Provenance	Region	North East
	State	Nagaland
	District/Tehsil	All districts of Nagaland
Ethnic Group	Caste	
	Tribe	All Naga Groups
	Others	
Participation	Individual	Male
	Community	
Socio-cultural Significance	Religious Magical <b>Profane</b> Festive	It is a secular tradition.
<b>Description:</b> A log drum is of various shapes, sizes and motifs. It is generally a huge structure of 15 to 20 metres specially placed in a shade near the Morung or the village gate.		
Details of Individual/ Group Associated with the Tradition		
Economic Status (Group/Individuals)		It is a part time work.
Preservation Status: It is a dying tradition.		
Preservative Measures:		
Illustration (Photograph, etc.):		
Information Source:		

General Form: Art/Crafts/Music/Dance/Rituals/Festivals/Others <b>performing Ornaments</b>		
Name of the Tradition	Local	
	English Equivalent	Ornaments
Provenance	Region	North East
	State	Nagaland
	District/Tehsil	All districts of Nagaland
Ethnic Group	Caste	
	Tribe	All Naga Groups
	Others	
Participation	Individual	Female
	Community	
Socio-cultural Significance	Religious Magical <b>Profane</b> Festive	It is a secular tradition; Ornamant making is an art among the women.
<b>Description:</b> These necklace of multiple designs with semi precious stones, metal bells, boar tusk, bone pendants are definitely an exotic art-object. Besides there are ivory armlet and such other things.		
Details of Individual/ Group Associated with the Tradition		
Economic Status (Group/Individuals)		It is an occupation done in leisure time.
Preservation Status: It is a dying tradition.		
Preservative Measures:		
Illustration (Photograph, etc.):		
Information Source:		

General Form: Art/Crafts/Music/Dance/Rituals/Festivals/Others <b>non-performing Craft (Agricultural Tool)</b>		
Name of the Tradition	Local	Takkar
	English Equivalent	Choppa
Provenance	Region	North-East
	State	Tripira
	District/Tehsil	South Tripura District
Ethnic Group	Caste	
	Tribe	Raiang
	Others	
Participation	Individual	Both
	Community	
Socio-cultural Significance	Religious Magical <b>Profane</b> Festive	IT is used in Jhum cultivation (shifting cultivation)
<b>Description:</b> It is an iron chopper for cutting trees and barks with the abandonment of Jhum (shifting cultivation). The use of takkar become rare.		
Details of Individual/ Group Associated with the Tradition		
Economic Status (Group/Individuals)		Jhum cultivation is a full time occupation. This is only subsistence economy of the tribal group.
Preservation Status: The use of takkar become rare.		
Preservative Measures:		
Illustration (Photograph, etc.):		
Information Source: A.K. DAS		

General Form: Art/Crafts/Music/Dance/Rituals/Festivals/Others <b>non-performing Craft</b>		
Name of the Tradition	Local	Kabhi
	English Equivalent	White Shawl
Provenance	Region	North-East
	State	Sikkim
	District/Tehsil	East District
Ethnic Group	Caste	
	Tribe	Drukpa
	Others	
Participation	Individual	Male
	Community	
Socio-cultural Significance	Religious Magical <b>Profane</b> Festive	It is a part of the traditional dress of menfolk.
<b>Description:</b> It is a white hand woven shawl without any decoration.		
Details of Individual/ Group Associated with the Tradition		
Economic Status (Group/Individuals)		Tinfile weaving is a part time occupation and hence it has some economic significance.
Preservation Status: Gradually changing due to modernization.		
Preservative Measures:		
Illustration (Photograph, etc.):		
Information Source: A.K. DAS		

General Form: Art/Crafts/Music/Dance/Rituals/Festivals/Others <b>performing Craft</b>		
Name of the Tradition	Local	
	English Equivalent	Wood carving
Provenance	Region	North-East India
	State	Sikkim
	District/Tehsil	East District
Ethnic Group	Caste	
	Tribe	Drukpa
	Others	
Participation	Individual	Male
	Community	Individual
Socio-cultural Significance	<b>Religious</b> Magical Profane Festive	Some of the wood-carving are religious connected with Buddhist art.
<b>Description:</b> There are variation of wood carving and engravings and relief work done as part of monastic architecture or wooden images of deities and house hold utensils.		
Details of Individual/ Group Associated with the Tradition		
Economic Status (Group/Individuals)		It is a part time occupation and hence has some economic significance. Cannot be ignored.
Preservation Status: Gradually dying.		
Preservative Measures:		
Illustration (Photograph, etc.):		
Information Source: A.K. DAS		

General Form: Art/Crafts/Music/Dance/Rituals/Festivals/Others <b>non-performing Craft</b>		
Name of the Tradition	Local	Hoho Kho
	English Equivalent	Female Dress
Provenance	Region	North-East
	State	Sikkim
	District/Tehsil	East District
Ethnic Group	Caste	
	Tribe	Drukpa
	Others	
Participation	Individual	Female
	Community	Individual
Socio-cultural Significance	Religious Magical <b>Profane</b> Festive	It is a traditional female dress
<b>Description:</b> It is worn down to ankle and has no sleeve. It is a long shawl type dress worn with the help of a brooch pin and awaist cloth.		
Details of Individual/ Group Associated with the Tradition		
Economic Status (Group/Individuals)	Tinfile weaving is a part time occupation and hence there is a definite economic significance.	
Preservation Status: Gradually changing due to modernization.		
Preservative Measures:		
Illustration (Photograph, etc.):		
Information Source: A.K. DAS		



General Form: Art/Crafts/Music/Dance/Rituals/Festivals/Others <b>non-performing Craft</b>		
Name of the Tradition	Local	Pokho
	English Equivalent	Mens Dress
Provenance	Region	North-East
	State	Sikkim
	District/Tehsil	East District
Ethnic Group	Caste	
	Tribe	Drukpa
	Others	
Participation	Individual	Both
	Community	Individual
Socio-cultural Significance	Religious Magical <b>Profane</b> Festive	It is a traditional dress of the men folk.
<b>Description:</b> It is course cloth choga upto knee length with loose sleeve. It is colourful with stripes.		
Details of Individual/ Group Associated with the Tradition		
Economic Status (Group/Individuals)		Weaving is a part time occupation of Drukpa and definitely is a craft of ample economic significance.
<b>Preservation Status:</b> Gradually changing due to modernization.		
Preservative Measures:		
Illustration (Photograph, etc.):		
Information Source: A.K. DAS		

General Form: Art/Crafts/Music/Dance/Rituals/Festivals/Others <b>non-performing Craft</b>		
Name of the Tradition	Local	
	English Equivalent	Red Cane Tail
Provenance	Region	North-East
	State	Arunachal Pradesh
	District/Tehsil	Subansin
Ethnic Group	Caste	
	Tribe	Apatam
	Others	
Participation	Individual	Male
	Community	
Socio-cultural Significance	Religious Magical <b>Profane</b> Festive	IT is a secular craft object
<b>Description:</b>		
Details of Individual/ Group Associated with the Tradition		
Economic Status (Group/Individuals)		Craft practice is a part time occupation.
Preservation Status: Dying tradition.		
Preservative Measures:		
Illustration (Photograph, etc.):		
Information Source: A.K. DAS		

General Form: Art/Crafts/Music/Dance/Rituals/Festivals/Others <b>non-performing</b> Craft		
Name of the Tradition	Local	Zin
	English Equivalent	Carpet
Provenance	Region	North East
	State	Sikkim
	District/Tehsil	North and East District
Ethnic Group	Caste	
	Tribe	Kagate
	Others	
Participation	Individual	Female
	Community	
Socio-cultural Significance	Religious Magical <b>Profane</b> Festive	IT is a craft product.
<b>Description:</b>		
Details of Individual/ Group Associated with the Tradition		
Economic Status (Group/Individuals)		It was a part time occupation and it had economic significance.
Preservation Status: Dying tradition almost extinct		
Preservative Measures:		
Illustration (Photograph, etc.):		
Information Source: A.K. DAS		

General Form: Art/Crafts/Music/Dance/Rituals/Festivals/Others <b>Wood Craft</b>		
Name of the Tradition	Local	Kathar Kam
	English Equivalent	Wood Carving
Provenance	Region	North East
	State	Assam
	District/Tehsil	Joshat is Nowgong
Ethnic Group	Caste	Assamese Hindu Caste
	Tribe	
	Others	
Participation	Individual	Male
	Community	
Socio-cultural Significance	<b>Religious</b> Magical Profane Festive	Objects of religious paraphernalia used in Satra (monastery)
<b>Description:</b> Various wooden objects such as Thoga (stand for religious book), Singhashana (religious acter), Wooden-door of Satra, Image of Garuda, Mukha (masks), Image of Shri Krishna etc. are made of wood and painted in Multi colour.		
Details of Individual/ Group Associated with the Tradition		
Economic Status (Group/Individuals)	This is a full occupation.	
Preservation Status: It is dying tradition today.		
Preservative Measures:		
Illustration (Photograph, etc.):		
Information Source:		

General Form: Art/Crafts/Music/Dance/Rituals/Festivals/Others <b>Decorative Art</b>		
Name of the Tradition	Local	Sunar Kam
	English Equivalent	<b>Jewellery</b>
Provenance	Region	North East India
	State	Assam
	District/Tehsil	Jorhat, Golaghat, Barpeta
Ethnic Group	Caste	Sunari (Assamese Caste)
	Tribe	
	Others	
Participation	Individual	Male
	Community	
Socio-cultural Significance	Religious	This is a secular craft practice. Gold and Silver ornaments are made for everyday use.
	Magical	
	<b>Profane</b>	
	Festive	
<b>Description:</b> Traditional gold ornaments such as – Thuria (ear-plug), Dholgiri (Pendant), Galpata (Necklace), Junbiri (Pendant), Chiti-pati (head band), Gamkharu (Bangle) etc. are manufactured by traditional methods.		
Details of Individual/ Group Associated with the Tradition		
Economic Status (Group/Individuals)	This is a full occupation.	
Preservation Status: It is dying tradition.		
Preservative Measures:		
Illustration (Photograph, etc.):		
Information Source:		

General Form: Art/Crafts/Music/Dance/Rituals/Festivals/Others		
<b>Pottery</b>		
Name of the Tradition	Local	
	English Equivalent	Hand made Pottery
Provenance	Region	North East
	State	Assam
	District/Tehsil	Kamrupa (Hajo sub-division)
Ethnic Group	Caste	Hira (Assamese Hindu)
	Tribe	
	Others	
Participation	Individual	Male
	Community	
Socio-cultural Significance	Religious	It is a secular craft practice.
	Magical	
	<b>Profane</b>	
	Festive	
<b>Description:</b> Cooking and other pots are made by a primitive technique of coiling. A clay dough is made first which is then coiled to make the desired shape of the pot. It is beaten to make it Thin by a wooden beater.		
Details of Individual/ Group Associated with the Tradition		
Economic Status (Group/Individuals)	This is a full time occupation.	
Preservation Status: It is a dying tradition.		
Preservative Measures:		
Illustration (Photograph, etc.):		
Information Source:		

General Form: Art/Crafts/Music/Dance/Rituals/Festivals/Others <b>Metal Craft</b>		
Name of the Tradition	Local	Kahor Basan
	English Equivalent	Bell metal work
Provenance	Region	North East
	State	Assam
	District/Tehsil	Kamrupa (Kharthebari Village)
Ethnic Group	Caste	Kohar (Assamese Hindu Caste)
	Tribe	
	Others	
Participation	Individual	Male
	Community	
Socio-cultural Significance	Religious Magical <b>Profane</b> Festive	It is a secular craft practices concentrated in one village.
<b>Description:</b> Various utencils such as Kahi (dish), Bati (bowl), Sarai (offering tray), Ban. Bali (bowl of Stand), Ban Kahi (Dish on a Stand), Sat Bati (ritual Lamp container) etc. are made by a old technique and design.		
Details of Individual/ Group Associated with the Tradition		
Economic Status (Group/Individuals)		This is a full time occupation and main some of income
Preservation Status: It is a dying craft.		
Preservative Measures:		
Illustration (Photograph, etc.):		
Information Source:		

General Form: Art/Crafts/Music/Dance/Rituals/Festivals/Others <b>Weaving</b>		
Name of the Tradition	Local	
	English Equivalent	Textile
Provenance	Region	North East
	State	Arunachal Pradesh
	District/Tehsil	Tirap
Ethnic Group	Caste	
	Tribe	Wanchs and Nocse
	Others	
Participation	Individual	Female
	Community	
Socio-cultural Significance	Religious Magical <b>Profane</b> Festive	Textile weaving is a secular crafts practice in Arunachal.
<b>Description:</b> Various textile items such as a) langha (Loin cloth) Sash for basket, bag, Loin cloth for women etc. are worn in smals loin form. Cotton is obtained locally, spinning and dyeing is done locally with primitive techniques.		
Details of Individual/ Group Associated with the Tradition		
Economic Status (Group/Individuals)	It is a part time occupation of women folk.	
Preservation Status: This is dying tradition.		
Preservative Measures:		
Illustration (Photograph, etc.):		
Information Source:		



General Form: Art/Crafts/Music/Dance/Rituals/Festivals/Others <b>Pottery</b>		
Name of the Tradition	Local	
	English Equivalent	Pot Making
Provenance	Region	North East
	State	Arunachal Pradesh
	District/Tehsil	Siang (Tirap)
Ethnic Group	Caste	
	Tribe	Nocte and Adi
	Others	
Participation	Individual	Male
	Community	
Socio-cultural Significance	Religious	This is a secular practice among the Adis and Noctes..
	Magical	
	<b>Profane</b>	
	Festive	
<b>Description:</b> Small wooden pots are made by hand and a rough texture is given by using a grooved beater.		
Details of Individual/ Group Associated with the Tradition		
Economic Status (Group/Individuals)	It is a part time occupation.	
Preservation Status: It is almost extinct.		
Preservative Measures:		
Illustration (Photograph, etc.):		
Information Source:		

General Form: Art/Crafts/Music/Dance/Rituals/Festivals/Others <b>Leather Crafts</b>		
Name of the Tradition	Local	
	English Equivalent	Leather Bag
Provenance	Region	North East
	State	Arunachal Pradesh
	District/Tehsil	Subausini District
Ethnic Group	Caste	
	Tribe	Nishi
	Others	
Participation	Individual	Male
	Community	
Socio-cultural Significance	Religious Magical <b>Profane</b> Festive	It is a secular craft practice
<b>Description:</b> Leather bags are made from mithun kide. Same kind of geometric design were embossed by using faith of the craftsman.		
Details of Individual/ Group Associated with the Tradition		
Economic Status (Group/Individuals)		It is a part time occupation
Preservation Status: It is a dying tradition.		
Preservative Measures:		
Illustration (Photograph, etc.):		
Information Source:		

General Form: Art/Crafts/Music/Dance/Rituals/Festivals/Others		
<b>Ornament</b>		
Name of the Tradition	Local	Tadak
	English Equivalent	Neck Pendant
Provenance	Region	North East
	State	Arunachal Pradesh
	District/Tehsil	Siang
Ethnic Group	Caste	
	Tribe	Adi
	Others	
Participation	Individual	Male
	Community	
Socio-cultural Significance	Religious Magical <b>Profane</b> Festive	It is secular ornament used by wealthy man. This is also a hereditary property. Semi precious stones are brought from Tibet in exchange of mithun (bos-from talis)
<b>Description:</b> The neck pendant is made of semi precious stones and other beads are fixed in a metal frame. Wealth of a person could be judged from the number of Tadak mani (Semi precious stones).		
Details of Individual/ Group Associated with the Tradition		
Economic Status (Group/Individuals)		It is not a regular occupation
Preservation Status: It is a dying tradition.		
Preservative Measures:		
Illustration (Photograph, etc.):		
Information Source:		

General Form: Art/Crafts/Music/Dance/Rituals/Festivals/Others		
Name of the Tradition	Local	Zic – zero
	English Equivalent	Head – land (Weaving)
Provenance	Region	North East
	State	Arunachal Pradesh
	District/Tehsil	Suborniri (Lower)
Ethnic Group	Caste	-
	Tribe	-Apatani
	Others	-
Participation	Individual	Male
	Community	
Socio-cultural Significance	Religious Magical Profane Festive	The head-bands are the insignia of the shaman work only on ritualistic practices.
<b>Description:</b> The head-band are novin in loom with typical diamond within diamond pattern in black, yellow and brown colour.		
Details of Individual/ Group Associated with the Tradition		
Economic Status (Group/Individuals)	It is not a regular occupation	
Preservation Status: It is a dying tradition.		
Preservative Measures:		
Illustration (Photograph, etc.):		
Information Source:		

# DANCE

General Form	Art/Crafts/Music/Dance/Rituals/Festivals/Others <b>Music-Dance</b>	
Name of the Tradition	Local	Dhumpa
	English Equivalent	A performing art with unique drum beat by a pot-bellied performer
Provenance	Region	Khandapada in Nayagarh district
	State	Orissa
	District/Tehsil	Nayagr in undivided Puri district
Ethnic Group	Caste	Mixed castes
	Tribe	
	Others	
Participation	Individual	Male/Female
	Community	Male/Female/Both (Both)
Socio-cultural Significance	Religious / Magical Profane / Festive	Festive
<b>Description:</b>		
<p>Dhumpa, a hollow cylinder, six to seven feet long is the bark of Bhendiamardan or Mayi tree. It is extracted from the tree's trunk only in the rainy season. A troop performing Dhumpa comprises a principal singer, four or five chorus singers, six or eight Kathias or stick drummers, a pot-belled man and a Gotipua dancer.</p> <p>A typical performance begins with a verse rendered by the principal singer with accompanying instrument like Harmonium, Tabla, Flute, Vina and a Mardal. One side of the trunk faces towards the pot-bellied man, which hangs from above are pulled down to strike his belly in perfect rhythm emitting a deep and sonorous sound and the Kathias are beating the trunk creates also sounds. This instrument called Dhumpa.</p> <p>Dhumpa originated from Ganjam district where Kabisuryabaladev Rath's verses were sung. The king of Khandapara patronised the song and instrument. Harihar Sing Mardaraj who always took a Dhumpa troupe along with him during picnics.</p>		
Details of Individual/ Group Associated with the Tradition	Patronised by erstwhile Raja of Khandpada, Nayagarh	
Economic Status (Group/Individuals)	Not known	
Preservation Status: Dying		
Preservative Measures: Needs to be patronised; BBC had produced a documentary film on this performing dance in early 1990s.		
Illustration (Photograph, etc.):		
Information Source: personal interaction with the present Raja of Khandapara, BibutiBhusan Mardaraja		

General Form:		Art/Crafts/Music/Dance/Rituals/Festivals/Others <b>Music-Dance</b>
Name of the Tradition	Local	Chaiti ghora Nach
	English Equivalent	Horse Dance in April
Provenance	Region	Coastal Orissa
	State	Orissa
	District/Tehsil	Balsore, Puri, Cuttack districts
Ethnic Group	Caste	Fishermen
	Tribe	
	Others	
Participation	Individual	
	Community	Fishermen
Socio-cultural Significance	Religious	Religious
	Magical	
	Profane	
	Festive	
<b>Description:</b> Chaitighora, celebrated in the month of April, has great potential from ethnological perspective. Few folklores collected by Nagendranath Mohaptara from Chaitighora festival in Balasore district provides vignettes about maritime traditions of Orissa. The festival, celebrated on the full moon of chaitra( April), comprises a dummy horse and few performers. They recite the Kaibarta Gita, a treatise written by saint Achyutananda Das in 16 <sup>th</sup> century. The practice of horse worship in the form of Baseli and its conversion into goddess Laxmi might provide insight on various aspects. It is important to mention here that Hayagriva, a horse-headed deity, with temple at Hajo in Assam, is regarded as a transitory form of god Visnu.		
Details of Individual/ Group Associated with the Tradition		
Economic Status (Group/Individuals)		
Preservation Status:		Dying
Preservative Measures:		
Illustration (Photograph, etc.):		
Information Source:		

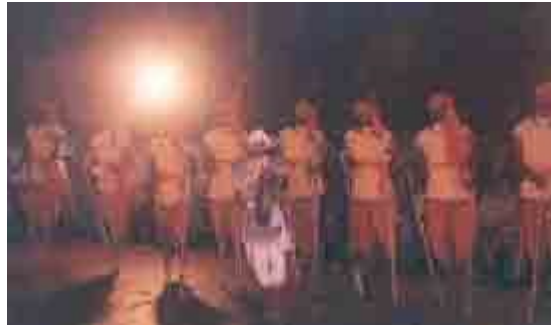
General Form:		Art/Crafts/Music/ <b>Dance</b> /Rituals/Festivals/Others
Name of the Tradition	Local	Lankapodi Yatra
	English Equivalent	A Performing art based on Ramayana theme
Provenance	Region	Daspalla
	State	Orissa
	District/Tehsil	Nayagarh
Ethnic Group	Caste	Mixed castes
	Tribe	
	Others	
Participation	Individual	
	Community	
Socio-cultural Significance	Religious	Festive
	Magical	
	Profane	
	Festive	
<b>Description:</b>		
<p>15 day-long Lankapodi festival, observed since last 200 years, is usually observed in the month of April every year. Dedicated to Daspalla's presiding deity Lord Mahavir, the festival dates back to the early 19th century when Krushna Chandra Deo Bhanja was the king of Daspalla. Centered around 'Ramayana' the festival begins on the day of 'Ramanavami'. During the festival, 'Ramlila' is staged under a green leaf roof spread over an area of 3,000 square feet adjacent to the Mahavir temple. The main attraction is the 25-feet tall effigy of Ravana which is set afire on the concluding day. Mechanically regulated, the 'Brahmasara' comes from Lord Rama's bow which travels distance of 100 metres before hitting Ravana's chest. Then, Lord Rama returns to Ayodhya with Sita on 'Puspakviman' which is 15-feet in height and 31-feet wide, considered the only one of its kind in Orissa. The festival concludes with the coronation of Lord 'Rama' in Ayodhya at the precincts of the Mahavir Temple.</p>		
Details of Individual/ Group Associated with the Tradition		
Economic Status (Group/Individuals)		Poor
Preservation Status:		on the verge of extinction
Preservative Measures:		
Illustration (Photograph, etc.):		
Information Source: Keshab Jena, District Correspondent, Pioneer.		



General Form: Art/Crafts/Music/ <b>Dance</b> /Rituals/Festivals/Others		
Name of the Tradition	Local	Danada Nata
	English Equivalent	
Provenance	Region	Throughout Orissa
	State	Orissa
	District/Tehsil	
Ethnic Group	Caste	Low castes
	Tribe	
	Others	
Participation	Individual	
	Community	
Socio-cultural Significance	Religious	Religious-Profane ( Siva- Parvati)
	Magical	
	Profane	
	Festive	
<b>Description:</b> Danda Nata (other variants: Meghanada (Gonds of Chattishgarh), Manda festival (Bihar), Chadak Puja (Bengal and northeast Orissa), Jhamu nach, Uda Parav, Jahni Yatra, Patua yatra.		
Details of Individual/ Group Associated with the Tradition		
Economic Status (Group/Individuals)		Poor
Preservation Status:		
Preservative Measures:		
Illustration (Photograph, etc.):		
Information Source: Keshab Jena, District Correpndent, Pioneer.		

General Form		Art/Crafts/Music/ <b>Dance</b> /Rituals/Festivals/Others
Name of the Tradition	Local	Ranapa Dancea
	English Equivalent	Stilt Dance
Provenance	Region	Ganjam
	State	Orissa
	District/Tehsil	
Ethnic Group	Caste	Cowherd community
	Tribe	
	Others	
Participation	Individual	
	Community	
Socio-cultural Significance	Religious / Magical	
	Profane / Festive	
<p><b>Description:</b>  Ranapa, literally meant a stilt, is prevalent among the cowherd communities of southern orissa. Young boys of the community perform this dance during the festival of dol yatra and Girigobardhana puja. There is no accompanying instruments, performers only sings songs of krsn'a boyhood years.</p> <p>Dance, which was almost forgotten, was revived by Padmashree Bhagaban Sahu of Narendrapur.</p>		
Details of Individual / Group Associated with the Tradition		
Economic Status (Group/Individuals)		
Preservation Status:		
Preservative Measures:		

Illustration (Photograph, etc.):



Information Source:

General Form:		Art/Crafts/Music/ <b>Dance</b> /Rituals/Festivals/Others
Name of the Tradition	Local	
	English Equivalent	Puppet Dance
Provenance	Region	
	State	Orissa
	District/Tehsil	
Ethnic Group	Caste	Mixed castes
	Tribe	
	Others	
Participation	Individual	Male/Female
	Community	Male/Female/Both (Both)
Socio-cultural Significance	Religious / Magical Profane / Festive	
<p><b>Description:</b>  <b>Orissa</b>  There are three forms of puppetry prevalent in the state of Orissa. They are the glove (<i>Kundhei-nacha</i>), Shadow (<i>Ravanachaya</i>), Rod (<i>Kathi Kundhei</i>) and string (<i>Gopalila kundhei</i>) forms.</p> <p>In <i>Kundhei nacha</i>, the glove puppets are made of three wooden pieces consisting of the head and the two hands with holes for inserting fingers. The wooden pieces are joined in a long flowing costume. The costume or the dress also hides the hands of the puppeteers. Glove puppeteers in Orissa are of two types - single and double handed. In case of single handed puppet, the puppeteer is a solo puppeteer. He manipulates the puppet with one hand and plays the <i>dholak</i> ( a musical instrument) with the other. These puppeteers hail from <i>Tarikund</i> in the Cuttack district of Orissa. In case of double handed puppets, two puppeteers jointly conduct the show. Here one person manipulates two puppets while the other person plays the dholak but both of them sing and render the dialogues. The puppeteers do not hide themselves behind a screen. They hail from <i>Mantripada</i> in the Cuttack district of Orissa.</p> <p><i>Ravanachhaya</i>: The leather cut-out figures are used in this form of puppetry. Held close to a white cloth screen against an oil-lamp shadows are distinctly visible to the spectators who sit on the other side.. No manipulation of limbs is made. The cut-out is fixed to a piece of stick</p>		

which the manipulator holds below the lower edge of the screen, thereby allowing only the shadow of the puppet to fall on the screen. While the scenic decorative pieces are kept steady, the character cut-outs are made to move sideways as per the demands and the tempo of the sequences. Episodes from Ramayana are shown. The shadow puppeteers hail from *Odasa* in the Dhenkanal district of Orissa.

***Kathi Kundhei*** : The puppets in this form are stuck to rods and held aloft and manipulated from below by string. Besides the head, both hands and sometimes the legs are also manipulated. Stories from mythology, fantasy and social themes are adopted for the rod puppet plays while a group of musicians provides the musical interludes. There exists only one group of rod puppeteers in Orissa located at *Keonjhar*

***Kathi Kundhei*** : The puppets in this form are stuck to rods and held aloft and manipulated from below by string. Besides the head, both hands and sometimes the legs are also manipulated. Stories from mythology, fantasy and social themes are adopted for the rod puppet plays while a group of musicians provides the musical interludes. There exists only one group of rod puppeteers in Orissa located at *Keonjhar*.

***Gopalila kundhei*** : The string puppets are wooden half-dolls from head to waist with detachable arms. Down from the waist, there is only a flowing dress. Formerly a mat made of peacock feathers used to be the only back-drop but now painted draperies are being used. String puppetry adopts verse-dramas based on mythology, fantasy and social themes, with plenty of interludes of dance and humorous skits. There are string puppeteers in Cuttack, Puri, Ganjam and Dhenkanal districts.

Details of Individual/ Group Associated with the Tradition	
Economic Status (Group/Individuals)	
Preservation Status: Dying	
Preservative Measures:	
Illustration (Photograph, etc.):	
Information Source:	

General Form: Art/Crafts/Music/ <b>Dance</b> /Rituals/Festivals/Others		
Name of the Tradition	Local	Ravana Chhaya
	English Equivalent	<i>Puppet dance</i>
Provenance	Region	Pallhara
	State	Orissa
	District/Tehsil	Anugul/Pallhara
Ethnic Group	Caste	Bhats
	Tribe	
	Others	
Participation	Individual	Male/Female/Both (Both)
	Community	
Socio-cultural Significance	Religious / Magical / Profane / Festive	Profane/secular
<p><b>Description:</b> <i>Ravana Chhaya</i></p> <p>The tradition of shadow puppet theatre in India is very old and thrives only in the states like Andhra Pradesh, Karnatak, Tamilnadu and Orissa.</p> <p>The shadow puppet theatre of Orissa is known as Ravan Chhaya. It is titled thus because the chhaya or shadow is considered inauspicious and is therefore related to the character of Ravana who is equated with evil. Among all the styles of India, it is the simplest with no colour and almost no dance or fight sequences. With simple movements the full-unjointed figures depict versions of the Bichitra Ramayan. Accompanied by Khanjani (a tambourine variety of instrument) and cymbals. The musician sings standing in front of the screen. Though most of the puppet figures are made out of deerskin, those of demoniac characters are made from stag skin. Each puppet is fixed with a thin rod of bamboo for manipulation from behind the white curtain. The light is provided by a large earthen lamp fed with castor oil. of Ravan Chhaya were from the community of Bhats who received the patronage of the local Raja of Pallahara in shape of land grants. When all other Bhats discontinued their profession the only Guru who kept it alive in spite of acute poverty was Kathinanda Das. He received the prestigious Sangeet Natak Akademi Award in 1980 and passed away in 1987. Sensing the apathy of his community towards the art Kathinanda inducted disciples from other communities. Shri Kolha Charan Sahu his senior-most disciple has now kept alive the tradition through the institute “Ravan-Chhaya Natya Sansad”</p> <p>The Sansad maintains a full repertoire group of and imparts training to youngsters in puppet making, manipulation, technique and music. The repertory group now performs with two sets of puppets, the first which are designed and cut second according to the old traditional style and the second with the puppets designed and cut on the model of traditional <i>patta painting</i> of Puri.</p>		

Details of Individual/ Group Associated with the Tradition	RavanaChaya Natya Sansad, Pallahara.
Economic Status (Group/Individuals)	Poor
Preservation Status:	Taken up by Sangeet Natak but fast fading from State's cultural landscape.
Preservative Measures:	
Illustration (Photograph, etc.):	
Information Source:	

General Form		Art/Crafts/Music/ <b>Dance</b> /Rituals/Festivals/Others
Name of the Tradition	Local	Raja-Rani Dance(Human Masks), Divine Mask, Demon Masks, Animal masks
	English Equivalent	Mask
Provenance	Region	Puri (Human Moks), Animal mask (Ganjam district)
	State	ORISSA
	District/Tehsil	Puri, Kabi Suryanagar( Ganjam)
Ethnic Group	Caste	
	Tribe	
	Others	
Participation	Individual	Male/Female
	Community	Male/Female/Both (Both)
Socio-cultural Significance	Religious / Magical Profane / Festive	Semi-religious
<p><b>Description:</b> In Orissa there are three varieties of mask dances, the human masks, divine masks and animal masks. Masks are made out of papier-mache and painted in bright colour.</p> <p><b>Human Mask:</b> The most popular human-masks are the Raja-Rani. These masks with torso, head and arms conceal the dancers who get inside the frames. While the masks covers the body from the waist up, a huge skirt made out of coloured cloth is attached round the mask for the dancer through.</p> <p>This variant of mask dance is associated with Dola yatra (celebrated in March) when the images of Radha-Krsna are taken on procession in bedecked palanquins, the mask dancers in the lead. Area: PURI district</p> <p><b>Divine Masks:</b> Divine mask-dances are associated with Sahi Yatra of Puri, held in the month of April. This particular festival is only celebrated in this-temple town in which different sahis take out procession of these divine masks along with other mythological characters.</p> <p>The makers of all these masks are also traditional chitrakaras residing in Puri nad the surrounding villages. The masks are preserved in the respective akhada ghara.</p> <p><b>Demon Masks</b> Area: Puri city; Ravana and Kumbhakarna. Animal Mask Dance</p>		



**Animal Mask** dances are prevalent in the villages of Ganjam district. Particularly, during Thakurani Yatra, when the idols are taken out on the streets, the animal mask dancers go on dancing before the procession. During the marriage ceremonies also they lead the bridegroom's procession to the bride's house. The three animal mask dances typical of the area are the tiger, bull and horse. Two persons get in to cane frame and conceal themselves within it. Their legs become the legs of animals. Ganjam is said to be the originator of this art – form

Details of Individual/  
Group Associated with the  
Tradition

Kavisurya nagar group

Economic Status  
(Group/Individuals)

Poor

Preservation Status: Dying

Preservative Measures:

Illustration (Photograph, etc.):



TIGER DANCE OF GANJAM

Information Source: D.N. Pattnaik (2004) Folk Dances of Orissa, Orissa Sangeet Natak Akademi, Bhubaneswar.

General Form: Art/Crafts/Music/Dance/Rituals/Festivals/Others <b>performing Folk Dance</b>		
Name of the Tradition	Local	
	English Equivalent	War Dance
Provenance	Region	North East
	State	Nagaland
	District/Tehsil	Tuensang
Ethnic Group	Caste	
	Tribe	Konyak
	Others	
Participation	Individual	Male
	Community	
Socio-cultural Significance	Religious Magical <b>Profane</b> Festive	It is a secular dance performed after the successful head-hunting expedition by the warrior.
<b>Description:</b> War dance is performed by male warriors with full gear such as shield, spears, daos, head-gear, guns and of drum beat. Vigorous body and foot movement, intermittent humming and shouting.		
Details of Individual/ Group Associated with the Tradition		
Economic Status (Group/Individuals)		It is part of performing art and not a full/part time occupation.
Preservation Status: It is a dying tradition.:		
Preservative Measures:		
Illustration (Photograph, etc.):		
Information Source:		

General Form: Art/Crafts/Music/Dance/Rituals/Festivals/Others		
<b>Dance</b>		
Name of the Tradition	Local	Sorathi
	English Equivalent	Folk dance
Provenance	Region	North East India
	State	Sikkim
	District/Tehsil	South and West districts
Ethnic Group	Caste	Gurung
	Tribe	
	Others	
Participation	Individual	Male/Female
	Community	
Socio-cultural Significance	Religious	It is a secular folk dance
	Magical	
	<b>Profane</b>	
	Festive	
<b>Description:</b> It is a group dance performed to the accompaniment of drum-beat.		
Details of Individual/ Group Associated with the Tradition		
Economic Status (Group/Individuals)		It is performed on special occasion
Preservation Status: It is a dying tradition.		
Preservative Measures: Nothing special		
Illustration (Photograph, etc.):		
Information Source: Dr. A.K. Das		

General Form: Art/Crafts/Music/ <b>Dance</b> /Rituals/Festivals/Others		
Name of the Tradition	Local	Putala Nach
	English Equivalent	Puppet Dance
Provenance	Region	North East India
	State	Assam
	District/Tehsil	Lower Assam District
Ethnic Group	Caste	Assamese Hindu caste
	Tribe	--
	Others	--
Participation	Individual	Male
	Community	
Socio-cultural Significance	Religious	--
	Magical	--
	Profane	This was a secular performance for entertainment.
	Festive	--
<b>Description:</b> Puppets are very similar with the Rajasthani puppets depicting different characters. These are animated by using string.		
Details of Individual/ Group Associated with the Tradition		
Economic Status (Group/Individuals)	This was not exactly a full time occupation. Yet it was a source of income.	
Preservation Status: Completely extinct. Only few examples of 19 <sup>th</sup> century puppets are preserved at Assam State Museum.		
Preservative Measures:		
Illustration (Photograph, etc.):		
Information Source:		


General Form:		Art/Crafts/Music/ <b>Dance</b> /Rituals/Festivals/Others
Name of the Tradition	Local	Bhawna (Ankia Nat)
	English Equivalent	One Act play (Traditional Theatre)
Provenance	Region	North East India
	State	Assam
	District/Tehsil	All Districts of Brahmaputra Valley
Ethnic Group	Caste	Assamese Hindu Castes
	Tribe	-
	Others	-
Participation	Individual	Male
	Community	
Socio-cultural Significance	Religious Magical Profane Festive	This performance is connected with Vaisnava religion performed at the Namghar (Prayer Hall). - - -
<b>Description:</b> The “Ankia Nat” or ‘Bhawna’ is a Drama of 16 <sup>th</sup> century by Saint poet Shri Shankardeva. A kind of dance drama based on the episodes of Ramayana or Mahabharata.		
Details of Individual/ Group Associated with the Tradition		
Economic Status (Group/Individuals)	- This is not a regular occupation of the artists.	
Preservation Status: It is a dying tradition		
Preservative Measures:		
Illustration (Photograph, etc.):		
Information Source:		

General Form:		Art/Crafts/Music/ <b>Dance</b> /Rituals/Festivals/Others
Name of the Tradition	Local	Ujapali
	English Equivalent	Dance of Vaisnav Monastery (Semi-classical dnace)
Provenance	Region	North East India
	State	Assam
	District/Tehsil	All districts of Brahmaputra valley
Ethnic Group	Caste	Assamese Hindu Caste
	Tribe	-
	Others	--
Participation	Individual	Traditionally male now female also do the performance
	Community	
Socio-cultural Significance	Religious	It is a dance form connected with Vaisnava 'Satra' (monastery).
	Magical	
	Profane	-
	Festive	-
<b>Description:</b> It is a dance performed with the beating of 'Khul' (percussion instrument) with slow body movement and steps. Generally accompanied by 'abhinaya' (expression) Dancers wear typical 16 <sup>th</sup> century costumes.		
Details of Individual/ Group Associated with the Tradition		
Economic Status (Group/Individuals)	- It is not a regular occupation of the performer.	
Preservation Status: It is a dying tradition.		
Preservative Measures:		
Illustration (Photograph, etc.):		
Information Source:		

General Form: Art/Crafts/Music/Dance/Rituals/Festivals/Others		
Name of the Tradition	Local	Haati Datar Kam
	English Equivalent	Ivory work (Decorative Art)
Provenance	Region	North East
	State	Assam
	District/Tehsil	Kamrupdistrict
Ethnic Group	Caste	Assamese Hindu caste
	Tribe	--
	Others	--
Participation	Individual	Male
	Community	
Socio-cultural Significance	Religious Magical Profane Festive	-- -- There secular objects made for special ceremonial use. --
<b>Description:</b> Various objects of day to day use are made out of ivory b carving and engraving.		
Details of Individual/ Group Associated with the Tradition		
Economic Status (Group/Individuals)	This is a full time occupation.	
Preservation Status: It is a dying tradition .		
Preservative Measures:		
Illustration (Photograph, etc.):		
Information Source:		

General Form: Art/Crafts/Music/ <b>Dance</b> /Rituals/Festivals/Others		
Name of the Tradition	Local	Deodhani
	English Equivalent	Folk-dance
Provenance	Region	North East India
	State	Assam
	District/Tehsil	Upper Assam District
Ethnic Group	Caste	-
	Tribe	Sonowal kachari
	Others	-
Participation	Individual	Male
	Community	
Socio-cultural Significance	Religious Magical Profane Festive	- It is a magical dance in which the dance goes into trance.
<b>Description:</b> This is a solo dance performed by a female dancer. It is started with a slow rhythm with steps and gradually vigorous shaking of head rolling her long hair clock or anti-clock wise.		
Details of Individual/ Group Associated with the Tradition		
Economic Status (Group/Individuals)	- It is not a regular occupation of the performer.	
Preservation Status: Almost extinct.		
Preservative Measures:		
Illustration (Photograph, etc.):		
Information Source:		



General	Art/Crafts/Music/ <b>Dance</b> /Rituals/Festivals/Others	
Name of the Tradition	Local	Radha Prema Lila
	English Equivalent	Folk theatre depicting the divine love of Radha- Krsna
Provenance	Region	Ganjam
	State	Orissa
	District/Tehsil	Throughout Ganjam
Ethnic Group	Caste	
	Tribe	
	Others	
Participation	Individual	
	Community	
Socio-cultural Significance	Religious / Magical Profane / Festive	
<b>Description:</b> Radha - Prema Lila is one of the folk dances, colourly celebrated all over Ganjam. The theme of the dance is the depiction of the love story of Sri Krsna, with his beloved Sri Radha, and her other Gopika consorts. Krishna, in the guise of a Bengal - selling woman, flower-selling woman, tatooting-woman enters in to the inner chamber of Sri Radha, to take a glance at his sweetheart.		
Details of Individual/ Group Associated with the Tradition		
Economic Status (Group/Individuals)	Poor	
Preservation Status:		
Preservative Measures:		
Illustration (Photograph, etc.):		
		
Information Source:		

General Form:		Art/Crafts/Music/ <b>Dance</b> /Rituals/Festivals/Others
Name of the Tradition	Local	Farkanti
	English Equivalent	War dance
Provenance	Region	North east
	State	Assam
	District/Tehsil	Souitpur and Kamrup
Ethnic Group	Caste	
	Tribe	Rabha
	Others	
Participation	Individual	
	Community	Both
Socio-cultural Significance	Religious Magical Profane Festive	This is a secular performing art during death anniversary of elder.
<b>Description:</b> In this dance both the male and the female takes part. Menfolk wear a long apparel secured by a waist band and a cross-belt. A turban is a must for this dance. The women folk wear mekhala (a kind of skirt) upto the chest and secure it by a wist band (Methoni). The dancers carry sword and a shield and dance to the accompaniment of shinga (horn), pipa (flute), and Dhol (instrument). In this dance pathetic songs are sung by accompanying singers. This dance is somewhat vigorous.		
Details of Individual/ Group Associated with the Tradition		Rabha, a plains tribe of Assam
Economic Status (Group/Individuals)		There is no economic significance of this dance today.
Preservation Status: Dying tradition.		
Preservative Measures: Nothing particular at the moment.		
Illustration (Photograph, etc.):		
Information Source: Dr. A.K. Das Coordinator:		

General Form:		Art/Crafts/Music/ <b>Dance</b> /Rituals/Festivals/Others
Name of the Tradition	Local	Fojjima Fona
	English Equivalent	War dance
Provenance	Region	North east India
	State	Assam
	District/Tehsil	Goalpara/Kokrajhar
Ethnic Group	Caste	
	Tribe	Bodo
	Others	
Participation	Individual	
	Community	Male
Socio-cultural Significance	Religious	It is a partly religious dance.
	Magical	
	Profane	
	Festive	
<b>Description:</b>		
<p>Dancers wear special costumes for this dance. Dancer invariably hold sword and shield during the performance. Skill of the warrior in using sword is tested in the following manner. The warrior is asked to stand below a tree having the nest of a kind of red insects. The nest is damaged by a stick so that the insect falls on the warrior. The warrior moves his sword around his body with great speed so that the insect does not fall on him.</p>		
Details of Individual/ Group Associated with the Tradition		Bodo, a plain tribe of Assam.
Economic Status (Group/Individuals)		There is no economic significance in this dance today.
Preservation Status: Dying tradition.		
Preservative Measures: Nothing particular.		
Illustration (Photograph, etc.):		
Information Source: Dr. A.K. Das Coordinator:		

General Form:		Art/Crafts/Music/ <b>Dance</b> /Rituals/Festivals/Others
Name of the Tradition	Local	Khad Suku Min Siam
	English Equivalent	Dance of the happy soul
Provenance	Region	North east India
	State	Meghalaya
	District/Tehsil	Shillong
Ethnic Group	Caste	
	Tribe	Khasi
	Others	
Participation	Individual	
	Community	Both
Socio-cultural Significance	Religious	It is a festive dance of the non-Christian Khasi.
	Magical	
	Profane	
	Festive	
Details of Individual/ Group Associated with the Tradition		Non Christian Khasi in Shillong (Moulai) are associated with this dance.
Economic Status (Group/Individuals)		There is no economic significance in this dance.
Preservation Status: Dying tradition.		
Preservative Measures: There was an attempt to revive this dance in seventies.		
Illustration (Photograph, etc.):		
Information Source: Dr. A.K. Das Coordinator:		

General Form: Art/Crafts/Music/ <b>Dance</b> /Rituals/Festivals/Others		
Name of the Tradition	Local	Nokrem
	English Equivalent	Folk dance
Provenance	Region	North east
	State	Meghalaya
	District/Tehsil	Khasis Jayantia Hills
Ethnic Group	Caste	
	Tribe	Khasi
	Others	
Participation	Individual	
	Community	Both
Socio-cultural Significance	Religious Magical Profane Festive	It is a secular performing art performed for well being of the community
<b>Description:</b> It is slow dance performed by unmarried, virgin boys and girls wearing typical costumes and traditional ornaments of gold and semi precious stones. The girls wear a typical head dress of silver and the boys turban with a kind of plume. They also wear dhoti (one piece lower garment) and a jacket of black colour. It is a dance of slow body movement without any hand postures (mudra) and facial gestures (abhinaya)>		
Details of Individual/ Group Associated with the Tradition		Non-Christian Khasi.
Economic Status (Group/Individuals)		There is no direct economic significance in this dance.
Preservation Status: Dying tradition. It is performed once a year.		
Preservative Measures: Nothing special.		
Illustration (Photograph, etc.):		
Information Source: Dr. A.K. Das Coordinator:		

General Form:		Art/Crafts/Music/ <b>Dance</b> /Rituals/Festivals/Others
Name of the Tradition	Local	Deukhari Nritya and Dheeli Nati
	English Equivalent	Gur Dances and Slow Nati
Provenance	Region	North India
	State	Himachal Pradesh
	District/Tehsil	Kullu
Ethnic Group	Caste	
	Tribe	
	Others	Others, gur and villagers in fairs and festivals.
Participation	Individual	
	Community	Both
Socio-cultural Significance	Religious	Deukhari in Religious ceremony.
	Magical	
	Profane	
	Festive	Dheeli Nati in fairs and festivals
<b>Description:</b>		
<p>Deukhari is a dance of Gods and Goddesses of Kullu Distt. The Chela of Devta does this dance with the weapons of devta on special ceremony of Devta. But with the passage of time this celebration is also dying.</p> <p>Dheeli Nati of Kullu have minimum twenty types of choreography. Now these form of choreography and songs selected with this dance is not in existence. Therefore it is necessary to preserve these dances.</p>		
Details of Individual/ Group Associated with the Tradition		Rajputs and Bajagi (Luhar)
Economic Status (Group/Individuals)		Normal and Low
Preservation Status: Gradually in a dying state due to adverse impact on the society.		
Preservative Measures: Videography, Photography and recording.		
Illustration (Photograph, etc.):		
Information Source: Dr. A.K. Das Coordinator:		

General Form:		Art/Crafts/Music/ <b>Dance</b> /Rituals/Festivals/Others
Name of the Tradition	Local	Misanu
	English Equivalent	Folk dance
Provenance	Region	North east India
	State	Tripura
	District/Tehsil	North Tripura District
Ethnic Group	Caste	
	Tribe	Nehai
	Others	
Participation	Individual	
	Community	Female
Socio-cultural Significance	Religious Magical Profane Festive	This is a folk dance performed on festive occasion by women folk.
<b>Description:</b> Misanu is a folk dance form in which group of women takes part. The men play drum and flute. The women folk wearing their best clothes and ornament perform to the accompaniments of songs and drum beat. Dance consists of simple steps and hand and body movement without much variation.		
Details of Individual/ Group Associated with the Tradition		This is a folk performance practised by womenfolk during festival time.
Economic Status (Group/Individuals)		There is no economic significance.
Preservation Status: Dying tradition..		
Preservative Measures: Nothing special so far.		
Illustration (Photograph, etc.):		
Information Source: Dr. A.K. Das Coordinator:		

General Form:		Art/Crafts/Music/ <b>Dance</b> /Rituals/Festivals/Others
Name of the Tradition	Local	Ludem
	English Equivalent	Hunting Dance
Provenance	Region	North east Asia
	State	Manipur
	District/Tehsil	Moirang
Ethnic Group	Caste	
	Tribe	Anal
	Others	
Participation	Individual	
	Community	Both
Socio-cultural Significance	Religious Magical Profane Festive	This dance is performed after a successful hunting. There is no religious significance.
<b>Description:</b> This dance is performed by both male and female to the accompaniment of Lalkhuwng (gang) and Khuwng (drum) etc. This is a victory dance and performed in quick pace and rhythm.		
Details of Individual/ Group Associated with the Tradition		All the clan groups of Anal
Economic Status (Group/Individuals)		There is no direct economic significance in this dance.
Preservation Status: Dying Tradition.		
Preservative Measures: Nothing special.		
Illustration (Photograph, etc.):		
Information Source: Dr. A.K. Das Coordinator:		



General Form: Art/Crafts/Music/ <b>Dance</b> /Rituals/Festivals/Others		
Name of the Tradition	Local	Chirow
	English Equivalent	Bambo Dance
Provenance	Region	North east Asia
	State	Mizoram
	District/Tehsil	All districts
Ethnic Group	Caste	
	Tribe	Mizo
	Others	
Participation	Individual	
	Community	Both
Socio-cultural Significance	Religious	It is secular dance performed on special occasion.
	Magical	
	Profane	
	Festive	
<b>Description:</b>		
A set of 4-6 bamboos of about 8 feet length are place parallely hold by two young man with their both hands. The bamboos laod parallely are moved closer to each other at a particular rhythm and again spread out to make space in between young girls puts on best clothes and ornaments puts their feet in the space between two bamboos in such a manner that they jump out before the closing of the bamboos in a fixed rhythm. This continues for hours and girls showing their skills with hand and body movement. Keeping rhythm with the clapping sound of the bamboos. There are two steps in this dance. Kant Luang and Khawti.		
Details of Individual/ Group Associated with the Tradition		All the Mizo groups
Economic Status (Group/Individuals)		There is no direct economic significance
Preservation Status: Gradually dying. Performed only on special occasion		
Preservative Measures: Govt. sponsor for its performance on special local and national festival. Also as a tourist attraction.		
Illustration (Photograph, etc.):		
Information Source: Dr. A.K. Das Coordinator:		

General Form:		Art/Crafts/Music/ <b>Dance</b> /Rituals/Festivals/Others
Name of the Tradition	Local	Khuallam
	English Equivalent	Stranger's Dance
Provenance	Region	North east Asia
	State	Mizoram
	District/Tehsil	All districts
Ethnic Group	Caste	
	Tribe	Mizos
	Others	
Participation	Individual	
	Community	Both
Socio-cultural Significance	Religious Magical Profane Festive	It is secular dance performed to welcome groups.
<b>Description:</b> The dance is performed by a group of male dancers dressed in traditional Mizo clothes (Pnandum) having red and green stripes. A set of three groups called darbu, a big gong called darkhuang and a drum called khuangpui are used to keep the rhythm of the dance.		
Details of Individual/ Group Associated with the Tradition		All the clans of Mizo groups
Economic Status (Group/Individuals)		Nothing special
Preservation Status: Dying tradition.		
Preservative Measures: Except for occasional performance there is no special measure for preservation.		
Illustration (Photograph, etc.):		
Information Source: Dr. A.K. Das Coordinator:		

General Form:		Art/Crafts/Music/ <b>Dance</b> /Rituals/Festivals/Others
Name of the Tradition	Local	Laho Dance/Chad Chiphiah
	English Equivalent	Dance of creation
Provenance	Region	North east Asia
	State	Meghalaya
	District/Tehsil	Jaintia Hills
	Caste	
	Tribe	Khasi (Pnar)
	Others	
Participation	Individual	
	Community	Both
Socio-cultural Significance	Religious	This is somewhat religious dance.
	Magical	
	Profane	
	Festive	
<b>Description:</b>		
This is dance associated with the myth of origin of the Khasis. This dance was performed by the Nikhla clan at Jowai. This is infact a thanks giving dance to god – the creator. Now a days all the clan and people can join this dance.		
Details of Individual/ Group Associated with the Tradition		All the clans of Panar Khasi people.
Economic Status (Group/Individuals)		There is no direct economic significance in this dance.
Preservation Status: Dying tradition.		
Preservative Measures: Nothing special.		
Illustration (Photograph, etc.):		
Information Source: Dr. A.K. Das Coordinator:		

General Form:		Art/Crafts/Music/ <b>Dance</b> /Rituals/Festivals/Others
Name of the Tradition	Local	Ka phur ka siang
	English Equivalent	Performance for the dead
Provenance	Region	North east Asia
	State	Meghalaya
	District/Tehsil	Khasi and Jaiantia Hills
Ethnic Group	Caste	
	Tribe	Khasi
	Others	
Participation	Individual	
	Community	Male
Socio-cultural Significance	Religious Magical Profane Festive	It is a religious dance performed during the death of a person.
<b>Description:</b> This dance is performed to the accompaniment of flutes and drums during “thip mawbah” (bone depository ceremony). There are specialists who sing “phawar” – couplets ( a kind of rhymes). This tradition is connected with the myth of U synring.		
Details of Individual/ Group Associated with the Tradition		Pnar khasi
Economic Status (Group/Individuals)		There is no direct economic significance in this dance.
Preservation Status: Dying tradition.		
Preservative Measures: Nothing special.		
Illustration (Photograph, etc.):		
Information Source: Dr. A.K. Das Coordinator:		

General Form:		Art/Crafts/Music/ <b>Dance</b> /Rituals/Festivals/Others
Name of the Tradition	Local	Wangala
	English Equivalent	Folk dance, festival
Provenance	Region	North east Asia
	State	Meghalaya
	District/Tehsil	Garo Hills
Ethnic Group	Caste	
	Tribe	Garo
	Others	
Participation	Individual	
	Community	Male
Socio-cultural Significance	Religious	It is a festive dance.
	Magical	
	Profane	
	Festive	
<b>Description:</b>		
In this dance male dancers put on special costumes – a turban on the head, a jacket and a dhoti (one piece lower garment). This dance is performed to the accompaniment of a long drum dama carried by the drummer by means of a string to suspend the drum in front so that hands could be forcibly used for playing the drum. The dance is comparatively slow with slow body movement.		
Details of Individual/ Group Associated with the Tradition		Garo tribe of Garo Hills.
Economic Status (Group/Individuals)		There is no direct economic significance in this dance.
Preservation Status: Dying tradition.		
Preservative Measures: Nothing special. Detailed documentation has been done by IGNCA.		
Illustration (Photograph, etc.):		
Information Source: Dr. A.K. Das Coordinator:		

General Form:		Art/Crafts/Music/ <b>Dance</b> /Rituals/Festivals/Others
Name of the Tradition	Local	Deldashi
	English Equivalent	Temple dance
Provenance	Region	North east Asia
	State	Assam
	District/Tehsil	Kamrupa Dist.
Ethnic Group	Caste	Assamese Hindu Caste
	Tribe	
	Others	
Participation	Individual	
	Community	Female
Socio-cultural Significance	Religious Magical Profane Festive	It is a dance form connected with temple. The dancer dedicates herself to the services of the god.
<b>Description:</b> It is a semi-classical dance having some folk-elements in it-performed by female artist.		
Details of Individual/ Group Associated with the Tradition		
Economic Status (Group/Individuals)		It is not a regular occupation of the artist
Preservation Status: Nearly extinct.		
Preservative Measures: Nothing special.		
Illustration (Photograph, etc.):		
Information Source: Dr. A.K. Das Coordinator:		

General Form:		Art/Crafts/Music/ <b>Dance</b> /Rituals/Festivals/Others
Name of the Tradition	Local	Chali Nritya
	English Equivalent	Traditional Dance
Provenance	Region	North east Asia
	State	Assam
	District/Tehsil	Some districts of Brahmaptra valley
Ethnic Group	Caste	Assamese Hindu Caste
	Tribe	
	Others	
Participation	Individual	
	Community	Female
Socio-cultural Significance	Religious	It is performed in Satra (monestry).
	Magical	
	Profane	
	Festive	
<b>Description:</b>		
The dance is performed in group with the accompaniment of Khul (percussion instrument), in typical steps and body movement. Hasta mudra (hand gesture) and abhinaya (expression) are exclusive part of the dance.		
Details of Individual/ Group Associated with the Tradition		
Economic Status (Group/Individuals)		It is not a regular occupation of the artist
Preservation Status: It is a dying tradition.		
Preservative Measures: Nothing special.		
Illustration (Photograph, etc.):		
Information Source: Dr. A.K. Das Coordinator:		

General Form:		Art/Crafts/Music/ <b>Dance</b> /Rituals/Festivals/Others
Name of the Tradition	Local	
	English Equivalent	
Provenance	Region	
	State	Gujarat
	District/Tehsil	
Ethnic Group	Caste	
	Tribe	Rathwa Hindu Jathi, Adi Jatti
	Others	
Participation	Individual	Male / Female
	Community	Male / Female Both
Socio-cultural Significance	Religious Magical Profane Festive	.
Description: Here he talks about the history and preparation of instruments they use while singing & dancing. They sing and dance during marriage ceremony and holi festival. They have melas also during Holi festival. Their Kuldevta is Baba Pithora. He talks about their life style and their way of identifying days and coming fo rainfall. They do agriculture and take care of cattles.		
Details of Individual/ Group Associated with the Tradition	Hariram of Satalipur, Gujrat of Rathwa Hindu Jatt	
Economic Status (Group/Individuals)	Bad	
Preservation Status: Maintained in Orality & Written Form.		
Preservative Measures: Needs Support		
Illustration (Photograph, etc.): Video		
Information Source: Nomads & Adivasie Workshop Coordinator: Dr. Gautam Chatterjee		



General Form:		Art/Crafts/Music/ <b>Dance</b> /Rituals/Festivals/Others
Name of the Tradition	Local	
	English Equivalent	
Provenance	Region	Surat
	State	Gujarat
	District/Tehsil	
Ethnic Group	Caste	
	Tribe	
	Others	
Participation	Individual	Male / Female
	Community	Male / Female Both
Socio-cultural Significance	Religious Magical Profane Festive	.
Description: Chiki Bai Sukha Bai. Folk Dances during Marriages.		
Details of Individual/ Group Associated with the Tradition		
Economic Status (Group/Individuals)		
Preservation Status:		
Preservative Measures:		
Illustration (Photograph, etc.): Video		
Information Source: Nomads & Adivasie Workshop Coordinator: Dr. Gautam Chatterjee		

General Form:		Art/Crafts/Music/ <b>Dance</b> /Rituals/Festivals/Others
Name of the Tradition	Local	
	English Equivalent	
Provenance	Region	Surat
	State	Gujarat
	District/Tehsil	
Ethnic Group	Caste	
	Tribe	Choudhary samaj
	Others	
Participation	Individual	Male / Female
	Community	Male / Female Both
Socio-cultural Significance	Religious Magical Profane Festive	.
Description: Dev Nritya - Harki		
Details of Individual/ Group Associated with the Tradition		
Economic Status (Group/Individuals)		
Preservation Status:		
Preservative Measures:		
Illustration (Photograph, etc.): Video		
Information Source: Nomads & Adivasie Workshop Coordinator: Dr. Gautam Chatterjee		

General Form:		Art/Crafts/Music/ <b>Dance</b> /Rituals/Festivals/Others
Name of the Tradition	Local	
	English Equivalent	
Provenance	Region	Kalol
	State	Gujarat
	District/Tehsil	Gandhinagar
Ethnic Group	Caste	
	Tribe	Hindu Nayak Traiwala Jathi
	Others	
Participation	Individual	Male / Female
	Community	Male / Female Both
Socio-cultural Significance	Religious Magical Profane Festive	.
Description: Lok Bawai Nritya – Religious dance.		
Details of Individual/ Group Associated with the Tradition		
Economic Status (Group/Individuals)		
Preservation Status:		
Preservative Measures:		
Illustration (Photograph, etc.): Video		
Information Source: Nomads & Adivasi Workshop Coordinator: Dr. Gautam Chatterjee		

General Form:		Art/Crafts/Music/ <b>Dance</b> /Rituals/Festivals/Others
Name of the Tradition	Local	
	English Equivalent	
Provenance	Region	Navsari - Sadalar
	State	Gujarat
	District/Tehsil	
Ethnic Group	Caste	
	Tribe	Talavia - Halpati
	Others	
Participation	Individual	Male / Female
	Community	Male / Female Both
Socio-cultural Significance	Religious Magical Profane Festive	.
Description: Gereya Nritya – To inspire the people for war		
Details of Individual/ Group Associated with the Tradition		
Economic Status (Group/Individuals)		
Preservation Status:		
Preservative Measures:		
Illustration (Photograph, etc.): Video		
Information Source: Nomads & Adivasi Workshop Coordinator: Dr. Gautam Chatterjee		

General Form:		Art/Crafts/Music/ <b>Dance</b> /Rituals/Festivals/Others
Name of the Tradition	Local	
	English Equivalent	
Provenance	Region	Sabarkat
	State	Gujarat
	District/Tehsil	
Ethnic Group	Caste	
	Tribe	Dogri Bhil
	Others	
Participation	Individual	Male / Female
	Community	Male / Female Both
Socio-cultural Significance	Religious Magical Profane Festive	.
Description: Rangoli shots : Mahabharat pat Holi Nritya		
Details of Individual/ Group Associated with the Tradition		
Economic Status (Group/Individuals)		
Preservation Status:		
Preservative Measures:		
Illustration (Photograph, etc.): Videos		
Information Source: Nomads & Adivasi Workshop Coordinator: Dr. Gautam Chatterjee		

General Form:		Art/Crafts/Music/ <b>Dance</b> /Rituals/Festivals/Others
Name of the Tradition	Local	
	English Equivalent	
Provenance	Region	
	State	Himachal Pradesh
	District/Tehsil	
Ethnic Group	Caste	
	Tribe	Kinora
	Others	
Participation	Individual	Male / Female
	Community	Male / Female Both
Socio-cultural Significance	Religious Magical Profane Festive	.
Description: Khajang – Dance style      Kinnari lokanritya – Festival dances		
Details of Individual/ Group Associated with the Tradition		
Economic Status (Group/Individuals)		
Preservation Status:		
Preservative Measures:		
Illustration (Photograph, etc.): Video		
Information Source: Nomads & Adivasi Workshop    Coordinator: Dr. Gautam Chatterjee		

General Form:		Art/Crafts/Music/ <b>Dance</b> /Rituals/Festivals/Others
Name of the Tradition	Local	
	English Equivalent	
Provenance	Region	Banaskot
	State	Gujarat
	District/Tehsil	
Ethnic Group	Caste	
	Tribe	Gharasia
	Others	
Participation	Individual	Male / Female
	Community	Male / Female Both
Socio-cultural Significance	Religious Magical Profane Festive	.
Description: Holi Nritya		
Details of Individual/ Group Associated with the Tradition		
Economic Status (Group/Individuals)		
Preservation Status:		
Preservative Measures:		
Illustration (Photograph, etc.): Videos		
Information Source: Nomads & Adivasi Workshop Coordinator: Dr. Gautam Chatterjee		

General Form:		Art/Crafts/Music/ <b>Dance</b> /Rituals/Festivals/Others
Name of the Tradition	Local	
	English Equivalent	
Provenance	Region	
	State	Gujarat
	District/Tehsil	
Ethnic Group	Caste	
	Tribe	Kumbi
	Others	
Participation	Individual	Male / Female
	Community	Male / Female Both
Socio-cultural Significance	Religious Magical Profane Festive	.
Description: Pyramid Dance. Before the rainy season a puja is performed & after the rainy season thanking rain god a dance is performed.		
Details of Individual/ Group Associated with the Tradition		Jagan Bhaj Prem Dang, Gujarat
Economic Status (Group/Individuals)		
Preservation Status:		
Preservative Measures:		
Illustration (Photograph, etc.): Video		
Information Source: Nomads & Adivasi Workshop Coordinator: Dr. Gautam Chatterjee		



General Form:		Art/Crafts/Music/ <b>Dance</b> /Rituals/Festivals/Others
Name of the Tradition	Local	
	English Equivalent	
Provenance	Region	
	State	Gujarat
	District/Tehsil	Panch Mahal
Ethnic Group	Caste	
	Tribe	Bhil Patelia
	Others	
Participation	Individual	Male / Female
	Community	Male / Female Both
Socio-cultural Significance	Religious Magical Profane Festive	.
Description: Daguri Nrtya Or Gapuli Nritya, Marriage Nritya and other Joyous - moments.		
Details of Individual/ Group Associated with the Tradition		
Economic Status (Group/Individuals)		
Preservation Status:		
Preservative Measures:		
Illustration (Photograph, etc.): Video		
Information Source: Nomads & Adivasi Workshop Coordinator: Dr. Gautam Chatterjee		

General Form:		Art/Crafts/Music/ <b>Dance</b> /Rituals/Festivals/Others
Name of the Tradition	Local	
	English Equivalent	
Provenance	Region	Gadat
	State	Gujarat
	District/Tehsil	Surat
Ethnic Group	Caste	
	Tribe	Kotwalia
	Others	
Participation	Individual	Male / Female
	Community	Male / Female Both
Socio-cultural Significance	Religious Magical Profane Festive	.
Description: Lagna Nrtya, Dubala Nritya.		
Details of Individual/ Group Associated with the Tradition		
Economic Status (Group/Individuals)		
Preservation Status:		
Preservative Measures:		
Illustration (Photograph, etc.): Video		
Information Source: Nomads & Adivasi Workshop Coordinator: Dr. Gautam Chatterjee		

General Form:		Art/Crafts/Music/ <b>Dance</b> /Rituals/Festivals/Others
Name of the Tradition	Local	
	English Equivalent	
Provenance	Region	
	State	Rajasthan
	District/Tehsil	Shiroli Pali
Ethnic Group	Caste	
	Tribe	Garaba
	Others	
Participation	Individual	Male / Female
	Community	Male / Female Both
Socio-cultural Significance	Religious Magical Profane Festive	.
Description: Run Nritya – Holi Dance.		
Details of Individual/ Group Associated with the Tradition		Dolaram Garasia
Economic Status (Group/Individuals)		
Preservation Status:		
Preservative Measures:		
Illustration (Photograph, etc.): Video		
Information Source: Nomads & Adivasi Workshop Coordinator: Dr. Gautam Chatterjee		

General Form:		Art/Crafts/Music/ <b>Dance</b> /Rituals/Festivals/Others
Name of the Tradition	Local	
	English Equivalent	
Provenance	Region	Pune
	State	Maharashtra
	District/Tehsil	
Ethnic Group	Caste	
	Tribe	Gondali Samaj
	Others	
Participation	Individual	Male / Female
	Community	Male / Female Both
Socio-cultural Significance	Religious Magical Profane Festive	.
Description: Rajani Patsangial party.		
Details of Individual/ Group Associated with the Tradition		
Economic Status (Group/Individuals)		
Preservation Status:		
Preservative Measures:		
Illustration (Photograph, etc.): Video		
Information Source: Nomads & Adivasi Workshop Coordinator: Dr. Gautam Chatterjee		

General Form:		Art/Crafts/Music/ <b>Dance</b> /Rituals/Festivals/Others
Name of the Tradition	Local	
	English Equivalent	
Provenance	Region	Bhavnagar
	State	Gujarat
	District/Tehsil	
Ethnic Group	Caste	
	Tribe	Sidd
	Others	
Participation	Individual	Male / Female
	Community	Male / Female Both
Socio-cultural Significance	Religious Magical Profane Festive	.
Description: Prayer & Enjoyment		
Details of Individual/ Group Associated with the Tradition		Rafik Vajugada
Economic Status (Group/Individuals)		
Preservation Status:		
Preservative Measures:		
Illustration (Photograph, etc.): Video		
Information Source: Nomads & Adivasi Workshop Coordinator: Dr. Gautam Chatterjee		

General Form:		Art/Crafts/Music/ <b>Dance</b> /Rituals/Festivals/Others
Name of the Tradition	Local	
	English Equivalent	
Provenance	Region	Pune
	State	Maharashtra
	District/Tehsil	
Ethnic Group	Caste	
	Tribe	Gondal Barud
	Others	
Participation	Individual	Male / Female
	Community	Male / Female Both
Socio-cultural Significance	Religious Magical Profane Festive	.
Description: Bhavani Mata		
Details of Individual/ Group Associated with the Tradition		Shivai Bajira
Economic Status (Group/Individuals)		
Preservation Status:		
Preservative Measures:		
Illustration (Photograph, etc.): Video		
Information Source: Nomads & Adivasi Workshop Coordinator: Dr. Gautam Chatterjee		

General Form:		Art/Crafts/Music/ <b>Dance</b> /Rituals/Festivals/Others
Name of the Tradition	Local	
	English Equivalent	
Provenance	Region	Surat or Bhojpur
	State	Gujarat
	District/Tehsil	
Ethnic Group	Caste	
	Tribe	Kokani
	Others	
Participation	Individual	Male / Female
	Community	Male / Female Both
Socio-cultural Significance	Religious Magical Profane Festive	.
Description: Lagna Prasanga – Madal Nritya		
Details of Individual/ Group Associated with the Tradition		
Economic Status (Group/Individuals)		
Preservation Status:		
Preservative Measures:		
Illustration (Photograph, etc.): Video		
Information Source: Nomads & Adivasi Workshop Coordinator: Dr. Gautam Chatterjee		

General Form:		Art/Crafts/Music/ <b>Dance</b> /Rituals/Festivals/Others
Name of the Tradition	Local	
	English Equivalent	
Provenance	Region	Chota Udaipur
	State	Gujarat
	District/Tehsil	
Ethnic Group	Caste	
	Tribe	Rathwa
	Others	
Participation	Individual	Male / Female
	Community	Male / Female Both
Socio-cultural Significance	Religious Magical Profane Festive	.
Description: Lagna Nritya. Narajan Ratwa.		
Details of Individual/ Group Associated with the Tradition		
Economic Status (Group/Individuals)		
Preservation Status:		
Preservative Measures:		
Illustration (Photograph, etc.): Video		
Information Source: Nomads & Adivasi Workshop Coordinator: Dr. Gautam Chatterjee		



General Form:		Art/Crafts/Music/ <b>Dance</b> /Rituals/Festivals/Others
Name of the Tradition	Local	
	English Equivalent	
Provenance	Region	
	State	Maharashtra
	District/Tehsil	Chakri
Ethnic Group	Caste	
	Tribe	Bhil, Kokani
	Others	
Participation	Individual	Male / Female
	Community	Male / Female Both
Socio-cultural Significance	Religious Magical Profane Festive	.
Description: Talking about the bird tribe of Maharastara , the geo environmental setting. They also Share information about their oral tradition and aspects of their sacred belif system & information about their icons. They also demonstrate their singing tradition which as sung their marriage & Dogra Dev Pavari.		
Details of Individual/ Group Associated with the Tradition		Duduku Roopchand of Bhaki village performed the Dogra Dev pavari dance.
Economic Status (Group/Individuals)		Bad
Preservation Status: Maintained in orality.		
Preservative Measures: Needs economic support		
Illustration (Photograph, etc.): Video		
Information Source: Nomads & Adivasi Workshop Coordinator: Dr. Gautam Chatterjee		

General Form:		Art/Crafts/Music/ <b>Dance</b> /Rituals/Festivals/Others
Name of the Tradition	Local	
	English Equivalent	
Provenance	Region	
	State	Maharashtra
	District/Tehsil	Chakri
Ethnic Group	Caste	
	Tribe	Bhil, Kokani
	Others	
Participation	Individual	Male / Female
	Community	Male / Female Both
Socio-cultural Significance	Religious Magical Profane Festive	.
Description: Talking about the bird tribe of Maharastara , the geo environmental setting. They also Share info about their oral tradition & aspects of their sacred belif system & info about their icons. They also demonstrate their singing tradition, which as sung their marriage & Dogra Dev Pavari.		
Details of Individual/ Group Associated with the Tradition	Duduku Roopchand of Bhaki village performed the Dogra Dev pavari dance.	
Economic Status (Group/Individuals)	Bad	
Preservation Status: Maintained in orality.		
Preservative Measures: Needs economic support		
Illustration (Photograph, etc.): Video		
Information Source: Nomads & Adivasi Workshop Coordinator: Dr. Gautam Chatterjee		

General Form:		Art/Crafts/Music/ <b>Dance</b> /Rituals/Festivals/Others
Name of the Tradition	Local	
	English Equivalent	
Provenance	Region	
	State	Gujarat (south)
	District/Tehsil	Dang
Ethnic Group	Caste	
	Tribe	Kunvi
	Others	
Participation	Individual	Male / Female
	Community	Male / Female Both
Socio-cultural Significance	Religious Magical Profane Festive	
Description: They perform Pavari Nritya in the evening after ploughing the land for relaxation. They speak Marathi and Dangi Boli. They have written scripts also in Gujarati.		
Details of Individual/ Group Associated with the Tradition		Jagan Bai of Dang District, South Gujarat.
Economic Status (Group/Individuals)		
Preservation Status:		
Preservative Measures:		
Illustration (Photograph, etc.): Video		
Information Source: Nomads & Adivasi Workshop Coordinator: Dr. Gautam Chatterjee		

General Form:		Art/Crafts/Music/ <b>Dance</b> /Rituals/Festivals/Others
Name of the Tradition	Local	
	English Equivalent	
Provenance	Region	Sholapur
	State	Maharashtra
	District/Tehsil	
Ethnic Group	Caste	
	Tribe	Bahurupi
	Others	
Participation	Individual	Male / Female
	Community	Male / Female Both
Socio-cultural Significance	Religious Magical Profane Festive	.
Description: They are basically cumant. They wander from village to village to perform katha vachak. Their subject used to be Mahabharat & Ramayana. In the olden days they used to get lot of money & respect for these performers. Modern technology now has replaced their position to some extent. The language they use in Katha performance is Kannada.		
Details of Individual/ Group Associated with the Tradition	Ramesh Bai of sholapur, Maharashtra.	
Economic Status (Group/Individuals)		
Preservation Status:		
Preservative Measures:		
Illustration (Photograph, etc.): Video		
Information Source: Nomads & Adivasi Workshop Coordinator: Dr. Gautam Chatterjee		

General Form:		Art/Crafts/Music/ <b>Dance</b> /Rituals/Festivals/Others
Name of the Tradition	Local	
	English Equivalent	
Provenance	Region	Porbandar
	State	Saurashtra, Maharashtra
	District/Tehsil	
Ethnic Group	Caste	
	Tribe	Mehar Jatti
	Others	
Participation	Individual	Male / Female
	Community	Male / Female Both
Socio-cultural Significance	Religious Magical Profane Festive	.
Description: They perform Maniyara Ras Nritya which can be found only in Mehar Jatti originally		
Details of Individual/ Group Associated with the Tradition		Kesu Bai of Porbandar, Saurashtra
Economic Status (Group/Individuals)		
Preservation Status:		
Preservative Measures:		
Illustration (Photograph, etc.): Video		
Information Source: Nomads & Adivasi Workshop Coordinator: Dr. Gautam Chatterjee		

General Form:		Art/Crafts/Music/ <b>Dance</b> /Rituals/Festivals/Others
Name of the Tradition	Local	
	English Equivalent	
Provenance	Region	
	State	
	District/Tehsil	
Ethnic Group	Caste	
	Tribe	Siddi tribe
	Others	
Participation	Individual	Male / Female
	Community	Male / Female Both
Socio-cultural Significance	Religious	.
	Magical	
	Profane	
	Festive	
Description: Their main performance is music & dance & relaxation to. They speak hindi & Gujarat. Their spritual leader is Baba Gaur & the believe that his touch to a dea person cure them.		
Details of Individual/ Group Associated with the Tradition		Rafi Bai & Iqbal Nasar
Economic Status (Group/Individuals)		
Preservation Status:		
Preservative Measures:		
Illustration (Photograph, etc.):		
Information Source:		Coordinator:

General Form:		Art/Crafts/Music/ <b>Dance</b> /Rituals/Festivals/Others
Name of the Tradition	Local	
	English Equivalent	
Provenance	Region	
	State	Maharashtra
	District/Tehsil	
Ethnic Group	Caste	
	Tribe	Mareware Jhatti
	Others	
Participation	Individual	Male / Female
	Community	Male / Female Both
Socio-cultural Significance	Religious Magical Profane Festive	
Description: They way existence is by arms. They carry the Chowki of mata from place to place and take Bhiksha. They have oral knowledge through which they can tell when rainfall will come and they talk about significance of each day ina week. They have their own traditional music & dance.		
Details of Individual/ Group Associated with the Tradition		Sangruji of Maharashtra.
Economic Status (Group/Individuals)		
Preservation Status: Maintained in orality.		
Preservative Measures: Needs support		
Illustration (Photograph, etc.): Video		
Information Source: Nomads & Adivasi Workshop Coordinator: Dr. Gautam Chatterjee		

General Form:		Art/Crafts/Music/ <b>Dance</b> /Rituals/Festivals/Others
Name of the Tradition	Local	
	English Equivalent	
Provenance	Region	
	State	Gujarat
	District/Tehsil	Panchamal jilla
Ethnic Group	Caste	
	Tribe	Bhil Jhatti
	Others	
Participation	Individual	Male / Female
	Community	Male / Female Both
Socio-cultural Significance	Religious Magical Profane Festive	
Description: He talks about their sacred tradition and rituals. They preach Sawan mata, Podiyal mata, Lakshmi mata, Ambi mata & Sitala mata. Teir kul devta is Sanka. They call Paduwe Bhope to if anybody falls sick. He uses primitive method of herbs and various medicinal plants to care the patient. He then talks about how marriages are performed. During mela they decide whom to marry and get married.		
Details of Individual/ Group Associated with the Tradition	Vicha parsing Bai Bapu of Panchamal jilla	
Economic Status (Group/Individuals)		
Preservation Status: Maintained in orality.		
Preservative Measures: Needs support		
Illustration (Photograph, etc.): Video		
Information Source: Nomads & Adivasi Workshop Coordinator: Dr. Gautam Chatterjee		



General Form:		Art/Crafts/Music/ <b>Dance</b> /Rituals/Festivals/Others
Name of the Tradition	Local	
	English Equivalent	
Provenance	Region	Nowsara Jilla
	State	Gujarat
	District/Tehsil	Sadla vill
Ethnic Group	Caste	
	Tribe	Kalariya Jhathi
	Others	
Participation	Individual	Male / Female
	Community	Male / Female Both
Socio-cultural Significance	Religious Magical Profane Festive	
Description: They talks about their origin and dance tradition. They originally belong to Rajasthan but since they were warriors a Muslim king chased them and killing. To save their life they ran towards a riverbank. They disguised themselves in women's cloths & ran to Gujarat. They believe their Kul Mata Tulja Bhawani saved them. In her remembrance they perform Geriya dance during Navaratra. Their language has two shades of Rajasthan & Gujarat.		
Details of Individual/ Group Associated with the Tradition		Narang from Gujarat, Nowsara Jilla, Sadla village of Kalariya Anusuchit Janjatti
Economic Status (Group/Individuals)		
Preservation Status: Maintained in orality.		
Preservative Measures:		
Illustration (Photograph, etc.): Video		
Information Source: Nomads & Adivasi Workshop Coordinator: Dr. Gautam Chatterjee		

General Form:		Art/Crafts/Music/ <b>Dance</b> /Rituals/Festivals/ <b>Others</b>
Name of the Tradition	Local	
	English Equivalent	
Provenance	Region	Solapur
	State	Maharashtra
	District/Tehsil	
Ethnic Group	Caste	
	Tribe	Buduga Jangam
	Others	
Participation	Individual	
	Community	Fishermen
Socio-cultural Significance	<b>Religious</b>	
	Magical	
	Profane	
	Festive	
<b>Description:</b> Tandava Nritya. Seethaswayamwar. Experts from Rural stage play		
Details of Individual/ Group Associated with the Tradition		
Economic Status (Group/Individuals)		
Preservation Status:		
Preservative Measures:		
Illustration (Photograph, etc.): Video		
Information Source: Nomads & Adivasis Workshop		
Coordinator : Dr. Gautam Chatterjee		

General Form:		Art/Crafts/Music/ <b>Dance</b> /Rituals/Festivals/Others
Name of the Tradition	Local	
	English Equivalent	
Provenance	Region	Bellary
	State	
	District/Tehsil	
Ethnic Group	Caste	
	Tribe	Sindhola tribe
	Others	
Participation	Individual	
	Community	
Socio-cultural Significance	Religious	
	Magical	
	Profane	
	Festive	
<b>Description:</b> Devi Nritya		
Details of Individual/ Group Associated with the Tradition		
Economic Status (Group/Individuals)		
Preservation Status:		
Preservative Measures:		
Illustration (Photograph, etc.): Video		
Information Source: Nomads & Adivasis Workshop		
Coordinator : Dr. Gautam Chatterjee		

General Form:		Art/Crafts/Music/ <b>Dance</b> /Rituals/Festivals/Others
Name of the Tradition	Local	
	English Equivalent	
Provenance	Region	Sholapur
	State	Maharashtra
	District/Tehsil	
Ethnic Group	Caste	
	Tribe	
	Others	
Participation	Individual	
	Community	
Socio-cultural Significance	Religious	
	Magical	
	Profane	
	Festive	
<b>Description:</b> Kadak Nritya – Kadak Laxmi Bai.		
Details of Individual/ Group Associated with the Tradition		
Economic Status (Group/Individuals)		
Preservation Status:		
Preservative Measures:		
Illustration (Photograph, etc.): Video		
Information Source: Nomads & Adivasis Workshop		
Coordinator : Dr. Gautam Chatterjee		

General Form:		Art/Crafts/Music/ <b>Dance/Rituals</b> /Festivals/Others
Name of the Tradition	Local	
	English Equivalent	
Provenance	Region	Baroda
	State	Gujarat
	District/Tehsil	
Ethnic Group	Caste	
	Tribe	Rathaval Kavat
	Others	
Participation	Individual	
	Community	
Socio-cultural Significance	<b>Religious</b>	
	Magical	
	Profane	
	Festive	
<b>Description:</b> Timli Nritya		
Details of Individual/ Group Associated with the Tradition		
Economic Status (Group/Individuals)		
Preservation Status:		
Preservative Measures:		
Illustration (Photograph, etc.): Video		
Information Source: Nomads & Adivasis Workshop		
Coordinator : Dr. Gautam Chatterjee		

General Form:		Art/Crafts/Music/ <b>Dance</b> /Rituals/Festivals/Others
Name of the Tradition	Local	
	English Equivalent	
Provenance	Region	Dahod
	State	Gujarat
	District/Tehsil	
Ethnic Group	Caste	
	Tribe	Bhil Patelia
	Others	
Participation	Individual	
	<b>Community</b>	
Socio-cultural Significance	Religious	
	Magical	
	Profane	
	Festive	
<b>Description:</b> Panchmahali Billi Nritya – Dahod. marriage – occasion Instruments – Dolak, Kundi, Tal		
Details of Individual/ Group Associated with the Tradition		
Economic Status (Group/Individuals)		
Preservation Status:		
Preservative Measures:		
Illustration (Photograph, etc.): Video		
Information Source: Nomads & Adivasis Workshop		
Coordinator : Dr. Gautam Chatterjee		

General Form:		Art/Crafts/Music/ <b>Dance</b> /Rituals/Festivals/Others
Name of the Tradition	Local	
	English Equivalent	
Provenance	Region	
	State	
	District/Tehsil	Panchamal or Dahod
Ethnic Group	Caste	
	Tribe	Bhil Jhaati
	Others	
Participation	Individual	
	Community	
Socio-cultural Significance	Religious	
	Magical	
	Profane	
	<b>Festive</b>	
<b>Description:</b> Patepur – Bhajela Village. Calibration dance – Festival Tawar Nritya Gandiya. Instruments – Dhol Kundi Shavai.		
Details of Individual/ Group Associated with the Tradition		
Economic Status (Group/Individuals)		
Preservation Status:		
Preservative Measures:		
Illustration (Photograph, etc.): Video		
Information Source: Nomads & Adivasis Workshop		
Coordinator : Dr. Gautam Chatterjee		

General Form:		Art/Crafts/Music/ <b>Dance</b> /Rituals/Festivals/Others
Name of the Tradition	Local	
	English Equivalent	
Provenance	Region	
	State	Gujarat
	District/Tehsil	
Ethnic Group	Caste	
	Tribe	
	Others	
Participation	Individual	
	Community	
Socio-cultural Significance	Religious	
	<b>Magical</b>	
	Profane	
	Festive	
<b>Description:</b> Madari gher Nritya – performance done during marriages which is followed by Magic shows & shake shows.		
Details of Individual/ Group Associated with the Tradition		Balunath Rukudnath Madari
Economic Status (Group/Individuals)		
Preservation Status:		
Preservative Measures:		
Illustration (Photograph, etc.): Video		
Information Source: Nomads & Adivasis Workshop		
Coordinator : Dr. Gautam Chatterjee		



General Form:		Art/Crafts/Music/ <b>Dance</b> /Rituals/Festivals/Others
Name of the Tradition	<b>Local</b>	
	English Equivalent	
Provenance	Region	
	State	Rajasthan
	District/Tehsil	
Ethnic Group	Caste	
	Tribe	
	Others	
Participation	Individual	
	Community	
Socio-cultural Significance	Religious Magical Profane Festive	
<b>Description:</b> Garasia Nriry performed by Arjun Singh Shekavat & Daularam Doraji		
Details of Individual/ Group Associated with the Tradition	Arjun Singh Shekhavat & Daularam Doraji from Rajasthan	
Economic Status (Group/Individuals)		
Preservation Status:		
Preservative Measures:		
Illustration (Photograph, etc.): Video		
Information Source: Nomads & Adivasis Workshop		
Coordinator : Dr. Gautam Chatterjee		

General Form:		Art/Crafts/Music/ <b>Dance</b> /Rituals/Festivals/Others
Name of the Tradition	Local	Bharatanatyam
	English Equivalent	Classical Tradition – Mysore School of Bharatanatyam
Provenance	Region	Mysore
	State	Karnataka
	District/Tehsil	Mysore District, Bangalore Urban and rural Sringeri, Kolar district and other places in Karnataka
Ethnic Group	Caste	
	Tribe	
	Others	
Participation	Individual	
	Community	
Socio-cultural Significance	Religious	
	Magical	
	Profane	
	Festive	
<p><b>Description:</b>  The earliest term used was ‘<i>Tape</i>’ or ‘<i>Mela</i>’. After the fall of Vijayanagar Empire the artists of Vijayanagar Court, the dancers, musicians and their gurus migrated to the courts of Tanjore and Srirangapattana. The Nayakas of Tanjore and Wodeyars of Mysore patronised these artistes for nearly three centuries. Two streams emerged in the <i>margi</i> tradition that followed Bharata’s Natyasastra tradition. A research into the historical, social and technical aspects of the tradition prevailed in the temples as well as the court of the princely state of Mysore has not been undertaken so far. There are also misconceptions about the tradition of Devadasi, which need to be looked into.</p> <p>About three decades ago there were maestros trained in Devadasi tradition and also in the court style. Today we have only one master who belongs to the family of Devadasi, honoured by the court of Mysore, who trained court dancers. Shri. Kolar Kittanna wrote, in the year 1880s all he used to teach his disciples. For the Rangapravesha (the debut performance) of his disciple the Shankaracharya Svamiji of Sringeri used to send his blessings in the form of <i>rayasa</i> and a pair of jingles. The Devadasis trained by him performed at Nagaratpete Temple and Alasoor Somesvara Temple. The present master is the only living exponent of this unique school and he is in his 80s. Documenting his experience in the background of his family manuscript, documents available in Sringeri Mutt, Kolar Temples, Mysore Palace Archives is the goal of this project.</p>		
Details of Individual/ Group Associated with the Tradition		
Economic Status		

(Group/Individuals)	
Preservation Status:	
Preservative Measures:	
Illustration (Photograph, etc.):	
Information Source: Prof. Settar	

General Form:		Art/Crafts/Music/ <b>Dance</b> /Rituals/Festivals/Others
Name of the Tradition	Local	Hagaranas
	English Equivalent	Folk Dance / Theatre
Provenance	Region	North Karnataka
	State	Karnataka
	District/Tehsil	North Canara, South Canara, Coorg
Ethnic Group	Caste	
	Tribe	
	Others	
Participation	Individual	
	Community	
Socio-cultural Significance	Religious	
	Magical	
	Profane	
	Festive	
<b>Description:</b>		
<p>The Hagarana (or the Pagarana in old Kannada) has its historical importance in Karnataka. According to scholars this is a primitive folk art form. Halakki Hagarana is found in Uttara Kannada district of coastal Karnataka. The population of this tribe is around two lakh. Despite large-scale trade and commerce along the stretch of national highway and sea route, this tribe has managed to retain its uniqueness. One of the important rituals observed by this tribe is called Hagarana, which means an assembly of all kinds of fancy dresses representing creative characters. A satirical representation of the hierarchical social distinctions can be discerned here.</p>		
Details of Individual/ Group Associated with the Tradition		
Economic Status (Group/Individuals)		
Preservation Status:		
Preservative Measures:		
Illustration (Photograph, etc.):		
Information Source: Prof. Settar		

General Form:		Art/Crafts/ <b>Music/Dance</b> /Rituals/Festivals/Others
Name of the Tradition	Local	
	English Equivalent	
Provenance	Region	
	State	Maharashtra
	District/Tehsil	Thuliya
Ethnic Group	Caste	
	Tribe	Sangadia
	Others	
Participation	Individual	
	Community	
Socio-cultural Significance	Religious	
	Magical	
	Profane	
	Festive	
<p><b>Description:</b>  Sangadia Nritya. Adivasi Tamasha Mandali. To bring jagruti they use this as medium combination of dance &amp; music.  Local Dialect - Dehwali</p>		
Details of Individual/ Group Associated with the Tradition		
Economic Status (Group/Individuals)		
Preservation Status:		
Preservative Measures:		
Illustration (Photograph, etc.): Video		
Information Source: Nomads & Adivasis Workshop		
Coordinator : Dr. Gautam Chatterjee		

General Form:		Art/Crafts/Music/ <b>Dance</b> /Rituals/Festivals/Others
Name of the Tradition	Local	Folk Dances
	English Equivalent	Folk Dances
Provenance	Region	
	State	Karnataka
	District/Tehsil	Dakshina Kannada
Ethnic Group	Caste	
	Tribe	
	Others	
Participation	Individual	
	Community	
Socio-cultural Significance	Religious Magical Profane Festive	
<p><b>Description:</b> Folk dances constitute a major part of Tulu Folkloristic study. The present research project aims at a comprehensive study of important dances such as <i>Dudi Kunita</i> (Drum dance), <i>Aati Kalenja</i>, <i>Karangolu</i>, <i>Sonada Jogi</i>, <i>Siddavesha</i>, <i>Kangilu</i> (Magical Hero Folk dances), <i>Pili-Panji Kunita</i> (Tiger-Pig Dance), <i>Maadira</i> (Women Folk Dance), <i>Gondolu</i> (Ritual Dance). These folk dances are seasonal and function as cultural identities of ethnic groups such as <i>Nalike</i>, <i>Mugera</i>, <i>Gowda</i>, <i>Naika</i> and <i>Mansa</i>. Most of these folk dances are threatened by urbanization. Training programmes would provide for an opportunity to traditional performers and trained students to impart and continue the tradition.</p>		
Details of Individual/ Group Associated with the Tradition		
Economic Status (Group/Individuals)		
Preservation Status:		
Preservative Measures:		
Illustration (Photograph, etc.):		
Information Source: Prof. Settar		

General Form:		Art/Crafts/Music/ <b>Dance</b> /Rituals/Festivals/Others
Name of the Tradition	Local	Urmula Nrityam
	English Equivalent	Folk Dance
Provenance	Region	
	State	Andhra Pradesh
	District/Tehsil	Coastal area, east and west Godavari Dist.
Ethnic Group	Caste	
	Tribe	
	Others	
Participation	Individual	
	Community	
Socio-cultural Significance	Religious Magical Profane Festive	
<b>Description:</b> Urumula Nrityam is a folk dance popular in Rayalaseema area of Andhra Pradesh, particularly in Katamayya Konda, Googudu, Atmakur, Subbaraopet and Dharmavaram village of Anantapur District. Urumu is a folk drum and those who play this instrument are known as 'Urumullu'. A troupe of nearly ten members performs the dance every Tuesday at the temple of the village Goddess.		
Details of Individual/ Group Associated with the Tradition		
Economic Status (Group/Individuals)		
Preservation Status:		
Preservative Measures:		
Illustration (Photograph, etc.):		
Information Source: Prof. Settar		

General Form:		Art/Crafts/Music/ <b>Dance</b> /Rituals/Festivals/Others
Name of the Tradition	Local	Garagulu
	English Equivalent	Folk Dance
Provenance	Region	
	State	Andhra Pradesh
	District/Tehsil	Coastal area, east and west Godavari Dist.
Ethnic Group	Caste	
	Tribe	
	Others	
Participation	Individual	
	Community	
Socio-cultural Significance	Religious Magical Profane Festive	
<b>Description:</b> 'Garagulu' is a folk dance famous in the Godavari District of Andhra Pradesh and projects its versatility. The performers of this folk dance opine that encouragement extended to these artistes during their stunning acrobatic movements would enable them to pass this art form into the safe hands of the future generation.		
Details of Individual/ Group Associated with the Tradition		
Economic Status (Group/Individuals)		
Preservation Status:		
Preservative Measures:		
Illustration (Photograph, etc.):		
Information Source: Prof. Settar		



General Form:		Art/Crafts/Music/ <b>Dance</b> /Rituals/Festivals/Others
Name of the Tradition	<b>Local</b>	
	English Equivalent	
Provenance	Region	Nati
	State	Maharashtra
	District/Tehsil	Sakri
Ethnic Group	Caste	
	Tribe	Snaw : Kokani
	Others	
Participation	Individual	
	Community	
Socio-cultural Significance	<b>Religious</b>	
	Magical	
	Profane	
	Festive	
<b>Description:</b> Dongra Dev Nritya. Workship dance during Utsavs.		
Details of Individual/ Group Associated with the Tradition		
Economic Status (Group/Individuals)		
Preservation Status:		
Preservative Measures:		
Illustration (Photograph, etc.): Video		
Information Source: Nomads & Adivasis Workshop		
Coordinator : Dr. Gautam Chatterjee		

General Form:		Art/Crafts/Music/ <b>Dance</b> /Rituals/Festivals/Others
Name of the Tradition	Local	
	English Equivalent	
Provenance	Region	Banaskanta
	State	Gujarat
	District/Tehsil	
Ethnic Group	Caste	
	Tribe	Dungri Bhil
	Others	
Participation	Individual	
	Community	
Socio-cultural Significance	<b>Religious</b>	
	Magical	
	Profane	
	Festive	
<b>Description:</b> Holi dance. Devi Puja. They perform dance for meir Mother goddess.		
Details of Individual/ Group Associated with the Tradition		
Economic Status (Group/Individuals)		
Preservation Status:		
Preservative Measures:		
Illustration (Photograph, etc.): Video		
Information Source: Nomads & Adivasis Workshop		
Coordinator : Dr. Gautam Chatterjee		

General Form:		Art/Crafts/Music/ <b>Dance</b> /Rituals/Festivals/Others
Name of the Tradition	<b>Local</b>	
	English Equivalent	
Provenance	Region	Lohoul & Sipiki
	State	Himachal Pradesh
	District/Tehsil	
Ethnic Group	Caste	
	Tribe	Sowongla
	Others	
Participation	Individual	
	Community	
Socio-cultural Significance	Religious	
	Magical	
	Profane	
	Festive	
<b>Description:</b> Marriage dance – Saga		
Details of Individual/ Group Associated with the Tradition		Sukh Das Moolingpa - Head
Economic Status (Group/Individuals)		
Preservation Status:		
Preservative Measures:		
Illustration (Photograph, etc.): Video		
Information Source: Nomads & Adivasis Workshop		
Coordinator : Dr. Gautam Chatterjee		

General Form:		Art/Crafts/Music/ <b>Dance</b> /Rituals/Festivals/Others
Name of the Tradition	<b>Local</b>	
	English Equivalent	
Provenance	Region	Tuliapur
	State	Maharashtra
	District/Tehsil	
Ethnic Group	Caste	
	Tribe	Gondali
	Others	
Participation	Individual	
	Community	
Socio-cultural Significance	<b>Religious</b> Magical Profane Festive	
<b>Description:</b> Devi Puja		
Details of Individual/ Group Associated with the Tradition		
Economic Status (Group/Individuals)		
Preservation Status:		
Preservative Measures:		
Illustration (Photograph, etc.): Video		
Information Source: Nomads & Adivasis Workshop		
Coordinator : Dr. Gautam Chatterjee		

General Form: <b>Art/Crafts/Music/Dance/Rituals/Festivals/Others</b>		
Name of the Tradition	Local	
	English Equivalent	
Provenance	Region	Banaswada
	State	Rajashtan
	District/Tehsil	
Ethnic Group	Caste	
	Tribe	Bhil
	Others	
Participation	Individual	Male/Female
	Community	Male/Female/Both
Socio-cultural Significance	Religious	
	Magical	
	Profane	
	Festive	
Description:		
Hallasa Nritya . Marriage dance, song		
Details of Individual/ Group Associated with the Tradition	Kusum Damoor Leader	
Economic Status (Group/Individuals)		
Preservation Status:		
Preservative Measures:		
Illustration (Photograph, etc.): Video		
Information Source: Nomads & Adivasis Workshop Coordinator: Dr. Gautam Chatterjee		

General Form: <b>Art/Crafts/Music/Dance/Rituals/Festivals/Others</b>		
Name of the Tradition	Local	
	English Equivalent	
Provenance	Region	
	State	
	District/Tehsil	Akola
Ethnic Group	Caste	
	Tribe	Myrala
	Others	
Participation	Individual	Male/Female
	Community	Male/Female/Both
Socio-cultural Significance	Religious	
	Magical	
	Profane	
	Festive	
Description:		
Rashtriya geet, Pawada, Lok geet		
Details of Individual/Group Associated with the Tradition	Shabir Vijay Panday - Leader	
Economic Status (Group/Individuals)		
Preservation Status:		
Preservative Measures:		
Illustration (Photograph, etc.): Video		
Information Source: Nomads & Adivasis Workshop Coordinator: Dr. Gautam Chatterjee		

General Form:		Art/Crafts/ <b>Music/Dance</b> /Rituals/Festivals/Others
Name of the Tradition	Local	
	English Equivalent	
Provenance	Region	Kalol
	State	Gujarat
	District/Tehsil	Gandhinagar
Ethnic Group	Caste	
	Tribe	Hindu Naisak Traiwala Jatti
	Others	
Participation	Individual	
	Community	
Socio-cultural Significance	Religious	
	Magical	
	Profane	
	Festive	
<b>Description:</b>		
Baldeva from North Gujarat of Kalol talks about dance tradition. He talks about the sacred religions dance called Bhawai. He says written script were found 100-200 years back. He can recollect upto 10-12 generations & talk about them. They sing song when a male child is born & during marriage. Bhawai is sung at every festival by males. According to main females used to sing earlier but now a days only males sing. Be charni Mata is their Kul Mata.		
Details of Individual/ Group Associated with the Tradition	Baldev from North Gujarat	
Economic Status (Group/Individuals)		
Preservation Status: Maintained in written form & in orality		
Preservative Measures: Needs support		
Illustration (Photograph, etc.): Video		
Information Source: Nomads & Adivasis Workshop		
Coordinator : Dr. Gautam Chatterjee		

General Form:		Art/Crafts/ <b>Music/Dance</b> /Rituals/Festivals/Others
Name of the Tradition	Local	
	English Equivalent	
Provenance	Region	Vidaghar
	State	Rajasthan
	District/Tehsil	Seroi
Ethnic Group	Caste	
	Tribe	Rajput, Carasiya Jatthi
	Others	
Participation	Individual	
	Community	
Socio-cultural Significance	<b>Religious</b> Magical Profane Festive	
<b>Description:</b> Their main dance form is Garasiya Nritya. Their Kul devi is samola. Tey have a mela called Bekar Vasi.		
Details of Individual/ Group Associated with the Tradition	Shankar Lal of Seroi Dist. Rajasthan	
Economic Status (Group/Individuals)		
Preservation Status:		
Preservative Measures:		
Illustration (Photograph, etc.): Video		
Information Source: Nomads & Adivasis Workshop		
Coordinator : Dr. Gautam Chatterjee		



General Form:		Art/Crafts/ <b>Music/Dance</b> /Rituals/Festivals/Others
Name of the Tradition	Local	
	English Equivalent	
Provenance	Region	Sholapur
	State	Maharashtra
	District/Tehsil	
Ethnic Group	Caste	
	Tribe	Kaikadi tribe
	Others	
Participation	Individual	
	Community	
Socio-cultural Significance	Religious	
	Magical	
	Profane	
	Festive	
<b>Description:</b> Sundarivadan – Amal, Balbhen Jadav – Vimukhta Bhakti Samaj. (Natyageet, Tumri, Bhajan).		
Details of Individual/ Group Associated with the Tradition		
Economic Status (Group/Individuals)		
Preservation Status:		
Preservative Measures:		
Illustration (Photograph, etc.): Video		
Information Source: Nomads & Adivasis Workshop		
Coordinator : Dr. Gautam Chatterjee		

General Form:		Art/Crafts/ <b>Music/Dance</b> /Rituals/Festivals/Others
Name of the Tradition	Local	
	English Equivalent	
Provenance	Region	
	State	Gujarat
	District/Tehsil	Narmada
Ethnic Group	Caste	
	Tribe	Vasava Jlaatti, Hunja
	Others	
Participation	Individual	
	Community	
Socio-cultural Significance	Religious	
	Magical	
	Profane	
	Festive	
<b>Description:</b> Adivasi hagna Nritya – Marriage dance.		
Details of Individual/ Group Associated with the Tradition		
Economic Status (Group/Individuals)		
Preservation Status:		
Preservative Measures:		
Illustration (Photograph, etc.): Video		
Information Source: Nomads & Adivasis Workshop		
Coordinator : Dr. Gautam Chatterjee		

There are other theatre forms such as Prahlad natak, Dadhi Natak, Bharat Leela, Ram Leela, Chadya Nata, Desiya Nata.

However, these theatres are local in nature. On the other hand Dhanu Jatra of baragarah is gigantic In its scale and attracts people from far and wide.

### **DHANU YATRA OF BARGARH**

A type of theatrical presentation, very interesting to the people, is prevalent in Bargarh district. In this performance subject matter being a part of Krishnalila, the river Jira is conceived as the sacred river yamuna, Amapali as Gopapur and Bargarh as Mathura. The main characteristics of the jatra, besides other highlights, is Kansa's elephant ride in the street of the kingdom, his high Mancha from where he falls and dies and his Durbar. Everything is so well planned and improvised that perhaps no where in the world, a play has been made to achieve such a vast magnitude bringing that central goal in dramatics, the unity, the team spirit and the universal brotherhood. All the villages, the town and the river become acting zones, naturally all the inhabitants and visitors become characters!

## OTHER DANCE FORMS

### **Kothisala Nacha**

Kothisala is the most rural form of folk dance existing in Ganjam dist of Orissa. It is a mythological dance depicting different episodes from the epics. The main musical instruments used are Kula and Handi (earthen pot). Mrdingam and harmonium are the other instruments used in this dance form.

### **Ghanta Patua**

The Ghanta Patua community of Orissa performs an acrobatic dance during the Hindu month of Chaitra (March-April). This dance is dedicated to the Mother Goddess who is known by various names like Sarala, Hingula, Charchika, Bhagavati, and Chandi. Ghanta Patua is a non-Brahmin community whose members perform the services meant for the deities. During the auspicious month of Chaitra, the male members of the Ghanta Patua community roam about the villages in a group of 2 or 4. They perform their typical dance balanced on a rope tied between 2 poles, accompanied by music produced by the 'ghanta' (brass gong) and 'dhol' (drum).

The main dancer dresses in a female attire, with a black cloth tied on his head and its long flowing ends held by his hands. He places a 'ghata' (sacred pitcher), decorated with flowers, vermilion, sandal paste and colored thread, on his head. With the pitcher balanced on his head, he performs a range of Yogic stances. He dances on the rope without any support, exhibiting an extraordinary balancing act. On completion of the dance, he distributes the vermilion paste, which is an offering from the temple, to the people.

### **Danda Nrutya**

Danda Nrutya is one of the famous performing arts in Ganjam District of Orissa. It is dedicated to Byaghra Devi of Kulada, the presiding deity of drama. Danda Nrutya starts 13 days before Mahavisuba Sankranti and ends with Mesa Sankranti. The people who participate in this are known as Dandua, Bhogata or Patua. The musical instruments include Dhol (double-sided drum) and Mahuri (wind instrument like Shehnai along with flag and peacock tails by the artists).

**Samprada Dance**, also known as Bahaka Dance, is popular in the western part of Orissa. It is a standardized performance which includes singing, playing karthal and dancing. Most noteworthy feature of the dance is that the performer displays his capability in gayana, badana and nartan. The synchronized movement of feet with the rhythmic playing of the musical instruments makes it an interesting event to watch.

During the performance various bhajan, Janana, Chhanda, Chaupadi, and slokas are recited. The main dancer is assisted by another player who is known as 'Palia Bahaka'. Samprada Dance is generally performed during social and festive occasions.

## **Kedu**

**Kedu** is a ritualistic dance form performed by the Kondhas, on the occasion of Kedu Festival, a continuance of Meriah Festival, in Orissa. This dance is linked with the ceremony in honor of Dahrani Penu, who is believed to be the deity of good fortune, good crops, protector of the people and their livestock. It is mainly performed by women folk standing in a semi circle holding each others hands. The men folk sing songs and play on the drums and flutes. The musical instruments used include Dhol (double-sided drum), Changu (a kind of drum), Nishan and Mahuri (wind instrument like Shehnai). Kedu Dance is accompanied by devotional songs sung in the Kui language.

## **Ruk Mar Nacha**

Ruk Mar Nacha is a popular folk dance of Mayurbhanj District of Orissa. It is an elementary form of the more evolved Chhou Dance of West Bengal. This martial art form is a stylized mock battle between two groups of dancers armed with swords and shields. They alternatively attack and defend themselves with vigorous movements and elegant stances. The dance is accompanied by the music which is noted for its rhythmic complexities and vigorous percussion. Mahuri (a double reeded instrument), Dhola (a barrel shaped two-sided drum), Dhumsa (a hemispherical drum) and Chadchadi (a short cylindrical drum) are the main instruments used in this dance.

## **The Paika Nrutya**

The Paika Nrutya, a dance form of Orissa is an enactment of a battle. The word 'paika' means battle and 'nrutya' means dance. This dance is performed during the festival of Dussehera by the boys belonging to an 'akhada', a traditional gymnasium found in most Indian villages. The boys would dance with swords and shields accompanied by the rhythm of a drum. Usually this dance is performed in a village ground by various groups in a competitive manner. During ancient period, part-time soldiers belonging to the villages used to perform this dance to instill upon themselves the excitement and courage required for a battle.

**Kondh Dance** is a renowned tribal dance form of Orissa . The unmarried boys and girls of the Kondh tribe perform it. The girls dance in rows, facing rows of boys who dance around them. This dance form is observed particularly, when the boys or girls of one village visit another village. Special dances also carry out during buffalo sacrifice, known as the Kedu festival. Singing song is very important part in this dance. There is no musical instrument used in the dance of the Kondhs of Koraput. But for Phulbani Kondh, this dance is more colorful. The girls of this community wear sarees in two pieces and bangles on their ankles. The boys also play on hand drums, along with singing song.

## **Saora Dance**

Saora tribe of Orissa has its own typical dance form, which is performed during ceremonies and festive occasions. This dance is rather simple, requiring no particular artistic skill. The Saora dance is performed by group of men and women. The movements are simple, with each group approaching the other alternatively in a rhythmic fashion. The dance is accompanied by the music produced by drums, brass-cymbals, brass-gongs and hide-gongs. The dancers adorn themselves with colorful costumes. They wear feathers of white fowl and peacock on their heads. Colored cotton and silk clothes are worn as turbans by men. The women wear these clothes for covering their upper body. The dancers carry swords, sticks, umbrellas and similar tools while dancing. During the dance, they blow whistles and make peculiar sounds.

## **Ghudiki Nata**

Ghudiki Nabaranga Nata is a folk play of Orissa. It is also known by the name ‘Dhukuki Nabaranga Nata.’ The word ‘ghudiki’ refers to the local drum used during the performance.

The performance involves 8 to 10 actors, who perform different skits for duration of 3 to 4 hours. During the performance, the music is provided by the beats of the ‘ghudiki’. No stage is required for this art form.

## **Koisabadi Dance**

Koisabadi Dance is a colourful folk dance form prevalent among the Gond and Bhuyan tribes of Orissa. In this the male performers take part is the dance holding a two ft long stick. The songs are mainly based on the immortal love between Radha and Krishna.

## **Oraon Dance**

The Oraon tribe settled in Sundargarh and Balangir districts has a typical dance of its own. This dance is performed in front of the village dormitories. Only young boys and girls perform this dance. The steps are simple requiring no particular skills. The dancers line up and move in circles, which is lead by the main dancers.

## **Paroja dance**

The Paroja tribe, which inhabits parts of Andhra and Orissa has a typical folk dance of its own. This dance is performed by the women during the harvest season. The dancers dress themselves in knee-length white sarees. They adorn themselves with finger rings, heavy brass anklets and tattoos on their legs and hands. This dance is performed to the beats of a traditional drum. Various interesting movements are produced by bending the body accompanied by a range of foot works. The women move in circles while performing the Paroja Dance.

## **Kothisala Nacha**

Kothisala is the most rural form of folk dance existing in Ganjam dist of Orissa. It is a mythological dance depicting different episodes from the epics. The main musical instruments used are Kula and Handi (earthen pot). Mrdingam and harmonium are the other instruments used in this dance form.

## **Ghanta Patua**

The Ghanta Patua community of Orissa performs an acrobatic dance during the Hindu month of Chaitra (March-April). This dance is dedicated to the Mother Goddess who is known by various names like Sarala, Hingula, Charchika, Bhagavati, and Chandi. Ghanta Patua is a non-Brahmin community whose members perform the services meant for the deities. During the auspicious month of Chaitra, the male members of the Ghanta Patua community roam about the villages in a group of 2 or 4. They perform their typical dance balanced on a rope tied between 2 poles, accompanied by music produced by the 'ghanta' (brass gong) and 'dhol' (drum).

The main dancer dresses in a female attire, with a black cloth tied on his head and its long flowing ends held by his hands. He places a 'ghata' (sacred pitcher), decorated with flowers, vermilion, sandal paste and colored thread, on his head. With the pitcher balanced on his head, he performs a range of Yogic stances. He dances on the rope without any support, exhibiting an extraordinary balancing act. On completion of the dance, he distributes the vermilion paste, which is an offering from the temple, to the people.

## **Danda Nrutya**

Danda Nrutya is one of the famous performing arts in Ganjam District of Orissa. It is dedicated to Byaghra Devi of Kulada, the presiding deity of drama. Danda Nrutya starts 13 days before Mahavisuba Sankranti and ends with Mesa Sankranti. The people who participate in this are known as Dandua, Bhogata or Patua. The musical instruments include Dhol (double-sided drum) and Mahuri (wind instrument like Shehnai along with flag and peacock tails by the artists).

## **Dance**

**Samprada Dance**, also known as Bahaka Dance, is popular in the western part of Orissa. It is a standardized performance which includes singing, playing karthal and dancing. Most noteworthy feature of the dance is that the performer displays his capability in gayana, badana and nartan. The synchronized movement of feet with the rhythmic playing of the musical instruments makes it an interesting event to watch.

During the performance various bhajan, Janana, Chhanda, Chaupadi, and slokas are recited. The main dancer is assisted by another player who is known as 'Palia Bahaka'. Samprada Dance is generally performed during social and festive occasions.

## **Bharat Lila**

Bharat Lila is a colorful folk dance native to Ganjam dist of Orissa. It is based on an episode called Subhadra Parinaya (marriage of Subhadra), which is borrowed from the great epic Mahabharata. In this dance Lord Krishna is portrayed as a mediator between Subhadra and Arjun, her lover. The story slowly progresses to a positive end with their marriage.

## **Kedu**

**Kedu** is a ritualistic dance form performed by the Kondhas, on the occasion of Kedu Festival, a continuance of Meriah Festival, in Orissa. This dance is linked with the ceremony in honor of Dahrani Penu, who is believed to be the deity of good fortune, good crops, protector of the people and their livestock. It is mainly performed by women folk standing in a semi circle holding each others hands. The men folk sing songs and play on the drums and flutes. The musical instruments used include Dhol (double-sided drum), Changu (a kind of drum), Nishan and Mahuri (wind instrument like Shehnai). Kedu Dance is accompanied by devotional songs sung in the Kui language.

## **Ruk Mar Nacha**

Ruk Mar Nacha is a popular folk dance of Mayurbhanj District of Orissa. It is an elementary form of the more evolved Chhou Dance of West Bengal. This martial art form is a stylized mock battle between two groups of dancers armed with swords and shields. They alternatively attack and defend themselves with vigorous movements and elegant stances.

The dance is accompanied by the music which is noted for its rhythmic complexities and vigorous percussion. Mahuri (a double reeded instrument), Dhola (a barrel shaped two-sided drum), Dhumsa (a hemispherical drum) and Chadchadi (a short cylindrical drum) are the main instruments used in this dance.

## **The Paika Nrutya**

The Paika Nrutya, a dance form of Orissa is an enactment of a battle. The word 'paika' means battle and 'nrutya' means dance.

This dance is performed during the festival of 'dussehera' by the boys belonging to an 'akhada', a traditional gymnasium found in most Indian villages. The boys would dance with swords and shields accompanied by the rhythm of a drum. Usually this dance is performed in a village ground by various groups in a competitive manner.

During ancient period, part-time soldiers belonging to the villages used to perform this dance to instill upon themselves the excitement and courage required for a battle.

## **Kondh Dance**



**Kondh Dance** is a renowned tribal dance form of Orissa . The unmarried boys and girls of the Kondh tribe perform it. The girls dance in rows, facing rows of boys who dance around them.

This dance form is observed particularly, when the boys or girls of one village visit another village. Special dances also carry out during buffalo sacrifice, known as the Kedu festival. Singing song is very important part in this dance.

There is no musical instrument used in the dance of the Kondhs of Koraput. But for Phulbani Kondh, this dance is more colorful. The girls of this community wear sarees in two pieces and bangles on their ankles. The boys also play on hand drums, along with singing song.

### **Saora Dance**

Saora tribe of Orissa has its own typical dance form, which is performed during ceremonies and festive occasions. This dance is rather simple, requiring no particular artistic skill.

The Saora dance is performed by group of men and women. The movements are simple, with each group approaching the other alternatively in a rhythmic fashion. The dance is accompanied by the music produced by drums, brass-cymbals, brass-gongs and hide-gongs.

The dancers adorn themselves with colorful costumes. They wear feathers of white fowl and peacock on their heads. Colored cotton and silk clothes are worn as turbans by men. The women wear these clothes for covering their upper body. The dancers carry swords, sticks, umbrellas and similar tools while dancing. During the dance, they blow whistles and make peculiar sounds.

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The performance involves 8 to 10 actors, who perform different skits for duration of 3 to 4 hours. During the performance, the music is provided by the beats of the ‘ghudiki’. No stage is required for this art form.

### **Koisabadi Dance**

Koisabadi Dance is a colourful folk dance form prevalent among the Gond and Bhuyan tribes of Orissa. In this the male performers take part is the dance holding a two ft long stick. The songs are mainly based on the immortal love between Radha and Krishna.

### **Oraon Dance**

The Oraon tribe settled in Sundargarh and Balangir districts has a typical dance of its own. This dance is performed in front of the village dormitories. Only young boys and girls perform this dance. The steps are simple requiring no particular skills. The dancers line up and move in circles, which is lead by the main dancers.

### **Paroja dance**

The Paroja tribe, which inhabits parts of Andhra and Orissa has a typical folk dance of its own. This dance is performed by the women during the harvest season. The dancers dress themselves in knee-length white sarees. They adorn themselves with finger rings, heavy brass anklets and tattoos on their legs and hands. This dance is performed to the beats of a traditional drum. Various interesting movements are produced by bending the body accompanied by a range of foot works. The women move in circles while performing the Paroja Dance.

# MUSIC

General Form:		Art/Crafts/ <b>Music</b> /Dance/Rituals/Festivals/Others
Name of the Tradition	Local	Pagativeshalu
	English Equivalent	
Provenance	Region	
	State	Andhra Pradesh
	District/Tehsil	Godavari, Krishna, Cuddapah, Mahboobnagar, Warangal and Nalgonda districts.
Ethnic Group	Caste	
	Tribe	
	Others	
Participation	Individual	
	Community	
Socio-cultural Significance	Religious Magical Profane Festive	
<b>Description:</b> <i>Budige jangamas</i> are itinerant-performing communities who recite folk versions of epics, myth, legends, while moving from one place to another. They are named after their musical instrument Budige. They are all Shaivaites who claim that their God Shiva was also an itinerant. The groups are losing their stand due to financial status. The project aims at studying the community of performers as a whole for the textualisation process of the narrator tradition.		
Details of Individual/ Group Associated with the Tradition		
Economic Status (Group/Individuals)		
Preservation Status:		
Preservative Measures:		
Illustration (Photograph, etc.):		
Information Source: Prof. Settar		

General Form:		Art/Crafts/ <b>Music</b> /Dance/Rituals/Festivals/Others
Name of the Tradition	Local	Chanting of Samaveda
	English Equivalent	
Provenance	Region	
	State	Kerala
	District/Tehsil	
Ethnic Group	Caste	
	Tribe	
	Others	
Participation	Individual	
	Community	
Socio-cultural Significance	<b>Religious</b> Magical Profane Festive	
<p><b>Description:</b> The chanting of the Samaveda is confined to very few individuals. S.S. University, Kalady has documented the whole ritual. The Samaveda tradition is nearly extinct in Kerala. At present, there are five families, which traditionally practice the chanting of the Veda. Before the tradition vanishes totally, it has to be preserved in tact for posterity. The following are the objectives of the project:</p> <ol style="list-style-type: none"> <li>1. Recording of the <i>saman</i> chants along with corresponding chants from other Vedas as per Kerala tradition with a view to identify the distinctive features of the Kerala's Samavedic tradition. This can be confined to select/manageable portions with accent on comparison.</li> <li>2. To bring together the global academic community engaged in research related to Keralite Vedic tradition in general and Samaveda in particular through a series of seminars/workshops.</li> <li>3. To publish proceedings in book form.</li> </ol> <p>In the present project, the following issues are being taken up for study.</p> <ol style="list-style-type: none"> <li>1. History of Samaveda tradition in Kerala.</li> <li>2. Musical features of Samaveda</li> <li>3. Kerala chanting- distinctive features</li> <li>4. Samaveda viz a viz other Vedas in performance traditions of Kerala.</li> </ol> <p>This would help musicians and scholars in understanding the interpretation of the style practised in Kerala.</p>		
Details of Individual/ Group Associated with the Tradition		
Economic Status (Group/Individuals)		It is a part time work of the specialists.

Preservation Status: This is a dying tradition.

Preservative Measures:

Illustration (Photograph, etc.):

Information Source:

General Form:		Art/Crafts/ <b>Music</b> /Dance/Rituals/Festivals/Others
Name of the Tradition	Local	Sama Chanting
	English Equivalent	
Provenance	Region	
	State	Karnataka
	District/Tehsil	Gokarna and nearby places. Honnavar Mysore Bangalore <b>Shimoga district.</b>
Ethnic Group	Caste	
	Tribe	
	Others	
Participation	Individual	
	Community	
Socio-cultural Significance	<b>Religious</b> Magical Profane Festive	
<p><b>Description:</b> Samaveda is the original source of Indian classical music. Although over thousand different schools of Samavedic chanting existed, only three styles exist at present in our country. In this crucial situation it is imperative to protect, preserve and propagate Samaveda. In Karnataka Samaveda is preserved in two distinct traditions - <i>Kauthuma</i> and <i>Ranayaniya</i> individually. There are very few <i>rithwiks</i> or scholar practitioners and if the style is not documented we may lose forever this rich source of classical tradition. The sama tradition is already recognised by the UNESCO as an important segment of intangible heritage.</p>		
Details of Individual/ Group Associated with the Tradition		
Economic Status (Group/Individuals)		It is a part time work of the specialists.
Preservation Status: This is a dying tradition.		
Preservative Measures:		
Illustration (Photograph, etc.):		
Information Source:		

General Form: Art/Crafts/Music/Dance/Rituals/Festivals/Others <b>Performing Musical Instruments</b>		
Name of the Tradition	Local	
	English Equivalent	
Provenance	Region	North-East
	State	Arunachal Pradesh
	District/Tehsil	Lohit
Ethnic Group	Caste	
	Tribe	Mishmi
	Others	
Participation	Individual	Male
	Community	
Socio-cultural Significance	<b>Religious</b> Magical Profane Festive	These instruments are used in ritual dance of the Shaman.
<b>Description:</b>  Musical instruments such as (1) small drum (2) stringed instruments (3) malle drum etc are locally made by the specialists.		
Details of Individual/ Group Associated with the Tradition		
Economic Status (Group/Individuals)	It is a part time work of the specialists.	
Preservation Status: This is a dying tradition.		
Preservative Measures:		
Illustration (Photograph, etc.):		
Information Source:		



General Form: Art/Crafts/ <b>Music</b> /Dance/Rituals/Festivals/Others		
Name of the Tradition	Local	Naumati Baja
	English Equivalent	Musical instrument (drum)
Provenance	Region	North East India
	State	Sikkim
	District/Tehsil	All districts
Ethnic Group	Caste	Damai (Schedule caste)
	Tribe	-
	Others	-
Participation	Individual	Male
	Community	
Socio-cultural Significance	Religious	-
	Magical	-
	Profane	-
	Festive	It is played in festive occasion.
<b>Description:</b> It is a kind of a drum.		
Details of Individual/ Group Associated with the Tradition		
Economic Status (Group/Individuals)	- There is some economic significance attached to it. This was their traditional perofession.	
Preservation Status: Dying tradition: rarely used by the Damai today .		
Preservative Measures: Nothing special		
Illustration (Photograph, etc.):		
Information Source: Dr.  A.K. Das		

General Form:		Art/Crafts/ <b>Music</b> /Dance/Rituals/Festivals/Others
Name of the Tradition	Local	
	English Equivalent	
Provenance	Region	
	State	Maharashtra
	District/Tehsil	Jalsa
Ethnic Group	Caste	
	Tribe	Goudali
	Others	
Participation	Individual	Male/Female
	Community	Male/Female/Both
Socio-cultural Significance	Religious Magical Profane Festive	
Description:		
Bhakti geet. Maa Tuluja Bhawani's Aarai		
Details of Individual/ Group Associated with the Tradition		
Economic Status (Group/Individuals)		
Preservation Status:		
Preservative Measures:		
Illustration (Photograph, etc.): Video		
Information Source: Nomads & Adivasis Workshop Coordinator: Dr. Gautam Chatterjee		

General Form: Art/Crafts/ <b>Music</b> /Dance/Rituals/Festivals/Others		
Name of the Tradition	Local	
	English Equivalent	
Provenance	Region	Surat
	State	Gujarat
	District/Tehsil	Vagnesa
Ethnic Group	Caste	
	Tribe	Choudhury
	Others	
Participation	Individual	Male/ Female
	Community	Male/Female/Both
Socio-cultural Significance	Religious	
	Magical	
	Profane	
	Festive	
Description:		
Marriages and Holi Insturments – Pauri, Tarpa		
Details of Individual/ Group Associated with the Tradition		Suresh Choudhury – Head
Economic Status (Group/Individuals)		
Preservation Status:		
Preservative Measures:		
Illustration (Photograph, etc.): Video		
Information Source: Nomads & Adivasis Workshop Coordinator: Dr. Gautam Chatterjee		

General Form: <b>Art/Crafts/Music/Dance/Rituals/Festivals/Others</b>		
Name of the Tradition	Local	
	English Equivalent	
Provenance	Region	Bilaspur
	State	Chattisgarh
	District/Tehsil	
Ethnic Group	Caste	
	Tribe	Satnami
	Others	
Participation	Individual	Male/Female
	Community	Male/Female/Both
Socio-cultural Significance	Religious	
	Magical	
	Profane	
	Festive	
Description:		
Marriages and Holi Insturments – Pauri, Tarpa		
Details of Individual/ Group Associated with the Tradition		
Economic Status (Group/Individuals)		
Preservation Status:		
Preservative Measures:		
Illustration (Photograph, etc.): Video		
Information Source: Nomads & Adivasis Workshop Coordinator: Dr. Gautam Chatterjee		

General Form:		Art/Crafts/ <b>Music</b> /Dance/Rituals/Festivals/Others
Name of the Tradition	Local	
	English Equivalent	
Provenance	Region	Bilaspur
	State	Chattisgarh
	District/Tehsil	
Ethnic Group	Caste	
	Tribe	Satnami
	Others	
Participation	Individual	Male/Female
	Community	Male/Female/Both
Socio-cultural Significance	Religious	
	Magical	
	Profane	
	Festive	
<b>Description:</b> Meena Ratre – Baartruhari Gatha		
Details of Individual/ Group Associated with the Tradition		
Economic Status (Group/Individuals)		
Preservation Status:		
Preservative Measures:		
Illustration (Photograph, etc.): Video		
Information Source: Nomads & Adivasis Workshop Coordinator: Dr. Gautam Chatterjee		

General Form: Art/Crafts/ <b>Music</b> /Dance/Rituals/Festivals/Others		
Name of the Tradition	Local	
	English Equivalent	
Provenance	Region	
	State	Gujarat
	District/Tehsil	Surat
Ethnic Group	Caste	
	Tribe	Gamit
	Others	
Participation	Individual	Male/Female
	Community	Male/Female/Both
Socio-cultural Significance	Religious Magical Profane Festive	
Description:		
Gamit Adivasi Nachanu (Marriage song)		
Details of Individual/ Group Associated with the Tradition	Dhan Sukh Bai Chagan Bhai	
Economic Status (Group/Individuals)		
Preservation Status:		
Preservative Measures:		
Illustration (Photograph, etc.): Video		
Information Source: Nomads & Adivasis Workshop Coordinator: Dr. Gautam Chatterjee		

General Form:		Art/Crafts/ <b>Music</b> /Dance/Rituals/Festivals/Others
Name of the Tradition	Local	
	English Equivalent	
Provenance	Region	
	State	
	District/Tehsil	
Ethnic Group	Caste	
	Tribe	Swang Jatti
	Others	
Participation	Individual	Male/Female
	Community	Both
Socio-cultural Significance	Religious	
	Magical	
	Profane	
	Festive	
<b>Description:</b>		
They talk about the Kul-devatas and related stories. Their main occupation is agriculture. They have music related to medicinal plants. They talk about women and their development at an earlier stage compared to this modern world. They talk about the value system which they are trying to pass from generation to generation which in existing level.		
Details of Individual/ Group Associated with the Tradition		
Economic Status (Group/Individuals)		
Preservation Status: Maintained in orality		
Preservative Measures:		
Illustration (Photograph, etc.): Video		
Information Source: Nomads & Adivasis Workshop Coordinator: Dr. Gautam Chatterjee		

General Form:		Art/Crafts/ <b>Music</b> /Dance/Rituals/Festivals/Others
Name of the Tradition	Local	
	English Equivalent	
Provenance	Region	
	State	Maharashtra
	District/Tehsil	
Ethnic Group	Caste	
	Tribe	Dandar Samaj
	Others	
Participation	Individual	Male/Female
	Community	Male/Female Both
Socio-cultural Significance	Religious	
	Magical	
	Profane	
	Festive	
<b>Description:</b>		
<p>They are basically wanderers. They keep moving from village to village every 6 months. The songs are sung during taking out goats, cows etc. They worship Gurudev &amp; Kandova who are their Mukhya dev. They sing traditional songs and religious songs. He talks about how the people there have shown the way to Britishers for making railway track to Maharashtra. To go to Khandala ghat those people have helped to draw the route. They have a Mandali called 'Paramparik Log Kala Samvardam Sansodan Kendra'. Their main occupation is animal husbandry (Shepherds who take care of goats)</p>		
Details of Individual/ Group Associated with the Tradition	Shivanand	
Economic Status (Group/Individuals)		
Preservation Status: Maintained in orality		
Preservative Measures:		
Illustration (Photograph, etc.): Video		
Information Source: Nomads & Adivasis Workshop Coordinator: Dr. Gautam Chatterjee		



General Form:		Art/Crafts/ <b>Music</b> /Dance/Rituals/Festivals/Others
Name of the Tradition	Local	
	English Equivalent	
Provenance	Region	
	State	Karnataka
	District/Tehsil	Dharward Jilla
Ethnic Group	Caste	
	Tribe	
	Others	
Participation	Individual	Male/Female
	Community	Male/Female Both
Socio-cultural Significance	Religious	
	Magical	
	Profane	
	Festive	
Description:		
<p>Shivaram says the records of Gondali Samaj is available since 1000 yrs back. He talks of historical story connected with Gondali Samaj and Shivaji Maharaj. This Samaj's parampara is related with Maa Renuka Yellamma. He talks about other goddesses whom they preach. The songs of historical ones are related to sadhu, sant tattva which are hidden in the poems.</p>		
Details of Individual/ Group Associated with the Tradition	Shivaram of Dharward Jilla, Naralog, Karnataka	
Economic Status (Group/Individuals)		
Preservation Status: Maintained in written as well as in oral form.		
Preservative Measures: Needs economic status		
Illustration (Photograph, etc.): Video		
Information Source: Nomads & Adivasis Workshop Coordinator: Dr. Gautam Chatterjee		

General Form: <b>Art/Crafts/Music/Dance/Rituals/Festivals/Others</b>		
Name of the Tradition	Local	
	English Equivalent	
Provenance	Region	
	State	Maharastra
	District/Tehsil	
Ethnic Group	Caste	
	Tribe	Gondavi Jana Jhatti
	Others	
Participation	Individual	Male/Female
	Community	Male/Female Both
Socio-cultural Significance	Religious	
	Magical	
	Profane	
	Festive	
Description:		
<p>He talks about the dance of Mahishasuramardini and its relevance. He also talks about the environmental conditions and about the medicinal plants which are maintained through orality by singing poems. He then talks about their status in society where they are treated as untouchable and are not allowed to enter the pilgrimage. He emphasizes the importance of education.</p>		
Details of Individual/ Group Associated with the Tradition	Rajendra Vanarse of Lathur Jilla, Shivaraj Chowk, Maharastra.	
Economic Status (Group/Individuals)	Bad	
Preservation Status: Maintained in orality.		
Preservative Measures: Needs support		
Illustration (Photograph, etc.): Video		
Information Source: Nomads & Adivasis Workshop Coordinator: Dr. Gautam Chatterjee		

General Form:		Art/Crafts/ <b>Music</b> /Dance/Rituals/Festivals/Others
Name of the Tradition	Local	
	English Equivalent	
Provenance	Region	
	State	Maharashtra
	District/Tehsil	
Ethnic Group	Caste	
	Tribe	Gondali Samaj
	Others	
Participation	Individual	Male/Female
	Community	Male/Female Both
Socio-cultural Significance	Religious	
	Magical	
	Profane	
	Festive	
Description:		
<p>Here they talk about their marriage traditions and related songs. Their Kul devi is Renuka Mata and Kulja Bhawant. Keeping their mind they think of today's worldly requirement and work on it. Preserving their traditions is their main motto but along with that they help those women who are illiterate and deprived to have their livelihood.</p>		
Details of Individual/ Group Associated with the Tradition		
Economic Status (Group/Individuals)		
Preservation Status:		
Preservative Measures:		
Illustration (Photograph, etc.): Video		
Information Source: Nomads & Adivasis Workshop Coordinator: Dr. Gautam Chatterjee		

General Form:		Art/Crafts/ <b>Music</b> /Dance/Rituals/Festivals/Others
Name of the Tradition	Local	
	English Equivalent	
Provenance	Region	
	State	Maharastra
	District/Tehsil	Bedi Jilla
Ethnic Group	Caste	
	Tribe	Pardiyadi
	Others	
Participation	Individual	Male/Female
	Community	Male/Female Both
Socio-cultural Significance	Religious	
	Magical	
	Profane	
	Festive	
Description:		
They live in jungle. They have abundance of nature knowledge. They can imitate bird's voice and be in tune with nature. They are roughly 25 families staying together. Their adi bhasha in Padi bhasha.		
Details of Individual/ Group Associated with the Tradition		Vibheshan from Maharastra
Economic Status (Group/Individuals)		
Preservation Status: Maintained in orality		
Preservative Measures: Needs support		
Illustration (Photograph, etc.): Video		
Information Source: Nomads & Adivasis Workshop Coordinator: Dr. Gautam Chatterjee		

General Form:		Art/Crafts/ <b>Music</b> /Dance/Rituals/Festivals/Others
Name of the Tradition	Local	
	English Equivalent	
Provenance	Region	Panchamal
	State	Gujarat
	District/Tehsil	Lunawala
Ethnic Group	Caste	
	Tribe	
	Others	
Participation	Individual	Male/Female
	Community	Male/Female Both
Socio-cultural Significance	Religious	
	Magical	
	Profane	
	Festive	
Description:		
<p>They are basically Madaris. They play with poisonous snakes, scorpions etc. and show it to the people. They have herbal knowledge also and with the help of that they cure the patients. This is their ancestral occupation. They worship Sitala mata. They have holi mata and they dance during holi month. They basically dance to please the bride &amp; bridegroom. They have Gujarati</p>		
Details of Individual/ Group Associated with the Tradition	Babulal of Panchamal, Lunawala District (Madri)	
Economic Status (Group/Individuals)		
Preservation Status:		
Preservative Measures:		
Illustration (Photograph, etc.): Video		
Information Source: Nomads & Adivasis Workshop Coordinator: Dr. Gautam Chatterjee		

General Form: Art/Crafts/ <b>Music</b> /Dance/Rituals/Festivals/Others		
Name of the Tradition	Local	
	English Equivalent	
Provenance	Region	
	State	Maharastra
	District/Tehsil	
Ethnic Group	Caste	
	Tribe	Bhil Jhatti
	Others	
Participation	Individual	Male/Female
	Community	Male/Female Both
Socio-cultural Significance	Religious	
	Magical	
	Profane	
	Festive	
Description:		
He talks about their Kul devata Yahamogi and how Yahamogi mata got related in their life. They have a mela on this name called Yahamogi. He talks about the marriage tradition also.		
Details of Individual/ Group Associated with the Tradition	Bastiram Nayak from Maharastra	
Economic Status (Group/Individuals)		
Preservation Status: Maintained in orality		
Preservative Measures: Needs support		
Illustration (Photograph, etc.): Video		
Information Source: Nomads & Adivasis Workshop Coordinator: Dr. Gautam Chatterjee		

General Form:		Art/Crafts/ <b>Music</b> /Dance/Rituals/Festivals/Others
Name of the Tradition	Local	Shrani Geeta, Basoa Geeta
	English Equivalent	
Provenance	Region	North India
	State	Himachal Pradesh
	District/Tehsil	Kullu and Chamba
Ethnic Group	Caste	
	Tribe	
	Others	By others and all castes
Participation	Individual	
	Community	
Socio-cultural Significance	Religious	Festive, in the month of March and April.
	Magical	
	Profane	
	Festive	
<b>Description:</b>		
1. Shrani geets are sung by unmarried females of 7 years to 20 years. In the month of March, especially from 14 <sup>th</sup> March to 14 <sup>th</sup> April in the temple of Dev-Devta in the evening. 2. Basoa geets are sung the married ladies in the month of March and April between 14 <sup>th</sup> march to 15 <sup>th</sup> May in front of Dev temple in distt. Kullu. Another hand in Chamba Basoa Geets are sung only from 1 <sup>st</sup> April to 20 <sup>th</sup> April in Chamba city and Tribal Area of Bharmour.		
Details of Individual/ Group Associated with the Tradition		Group
Economic Status (Group/Individuals)		Normal
Preservation Status: Folk songs.		
Preservative Measures: Videography, Photography and recording.		
Illustration (Photograph, etc.):		
Information Source:		Coordinator:

General Form:		Art/Crafts/ <b>Music</b> /Dance/Rituals/Festivals/Others
Name of the Tradition	Local	Ektara Rubana, Dhanodu, Saranda
	English Equivalent	String instruments
Provenance	Region	North India
	State	Himachal Pradesh
	District/Tehsil	Kangada, Kullu, Chamba, Bilaspur
Ethnic Group	Caste	Scheduled casts and Rajputs
	Tribe	
	Others	
Participation	Individual	Male
	Community	
Socio-cultural Significance	Religious	Festival
	Magical	
	Profane	
	Festive	
Description: These instruments are played in the special Melas of these districts. Sometimes these instruments are played with religious songs and folk songs.		
Details of Individual/ Group Associated with the Tradition		Individuals, Gaddi and dholaru Gayak.
Economic Status (Group/Individuals)		Normal
Preservation Status: With folk traditions.		
Preservative Measures: Videography, Photography and recording.		
Illustration (Photograph, etc.):		
Information Source: Coordinator:		



General Form:		Art/Crafts/ <b>Music</b> /Dance/Rituals/Festivals/Others
Name of the Tradition	Local	Panchmukhi Kahal, Nagafani, Motu Kahal, Shing
	English Equivalent	
Provenance	Region	North India
	State	Himachal Pradesh
	District/Tehsil	Kullu
Ethnic Group	Caste	
	Tribe	
	Others	Others
Participation	Individual	
	Community	Male
Socio-cultural Significance	Religious	Religious
	Magical	
	Profane	
	Festive	
Description: These instruments are played in the special Dev ceremony on Baisakhi utsava.		
Details of Individual/ Group Associated with the Tradition		Individuals specially appointed by the Devta.
Economic Status (Group/Individuals)		Normal
Preservation Status: With the Culture.		
Preservative Measures: Videography, Photography and recording.		
Illustration (Photograph, etc.):		
Information Source: Coordinator:		

General Form: Art/Crafts/ <b>Music</b> /Dance/Rituals/Festivals/Others		
Name of the Tradition	Local	Fari, Lokavadya
	English Equivalent	Non percution instrument
Provenance	Region	North India
	State	Himachal Pradesh
	District/Tehsil	Mandi (Karsog)
Ethnic Group	Caste	Scheduled Caste
	Tribe	
	Others	
Participation	Individual	Male
	Community	
Socio-cultural Significance	Religious	Dev Culture. Festive with Dev culture.
	Magical	
	Profane	
	Festive	
Description: Fari is a traditional instrument played in the special ceremony of Devta in Mandi Distt. It is called a Jetha vadya (elder instrument) among other instruments. Now a days its tradition is lapsing day by day. There it needs to be documented.		
Details of Individual/ Group Associated with the Tradition		Fari vadak (instrumentalists) is a traditional custom by hereditary.
Economic Status (Group/Individuals)		Low
Preservation Status: With Dev Culture.		
Preservative Measures: Videography, Photography and recording.		
Illustration (Photograph, etc.):		
Information Source: Coordinator:		

General Form:		Art/Crafts/ <b>Music</b> /Dance/Rituals/Festivals/Others
Name of the Tradition	Local	Baadi Gana
	English Equivalent	Songs of Baadi
Provenance	Region	Ghansyali Town
	State	Uttanchal
	District/Tehsil	Tehri Garwal
Ethnic Group	Caste	
	Tribe	Baad
	Others	Others
Participation	Individual	
	Community	Both
Socio-cultural Significance	Religious	Religious
	Magical	
	Profane Festive	Festive
Description: Former musical generologists of the Raja of Tehri. This community has lost their source of Patronage in the years since Independence. Now they are rarely called to perform songs at marriages and Ramlilas.		
Details of Individual/ Group Associated with the Tradition		Shiv Charan -not the jilla panchayat leader, but the baadi community.
Economic Status (Group/Individuals)		Extremely low – mostly dependent on family members living in plains.
Preservation Status: Most of these songs, which are the root of all the folk music of Uttanchal, are nowhere recorded and are in the process of being lost.		
Preservative Measures: Support their initiative to start a folk music and dance school in Ghansyal.		
Illustration (Photograph, etc.):		
Information Source: Stenfan Fiol Coordinator:		

General Form:		Art/Crafts/ <b>Music</b> /Dance/Rituals/Festivals/Others
Name of the Tradition	Local	Laman Bajuband
	English Equivalent	Shepherd songs, Love songs.
Provenance	Region	Haripur (Luwanu village)
	State	Uttranchal
	District/Tehsil	Dehradun Distt.
Ethnic Group	Caste	Dakki
	Tribe	
	Others	
Participation	Individual	Male
	Community	Both
Socio-cultural Significance	Religious	Profane
	Magical	
	Profane	
	Festive	Festive
Description: These songs reflect a way of life fast dispersing, when grazing animals on the high posture was the primary economic means of the people of the area. With the destruction of forests and bugwal has also come the destruction of these romantic songs that would be sung across the mountain valleys.		
Details of Individual/ Group Associated with the Tradition		Deewan Singh is the family group leader, home in Kwanu village Haripur. Dakki (Bajgi) community, a family of some 25 people. .
Economic Status (Group/Individuals)		Low, trying to survive from concerts.
Preservation Status: These songs are one part of their Repertoire.		
Preservative Measures: Support their initiative to start a folk music and dance school in Ghansyal.		
Illustration (Photograph, etc.):		
Information Source: Stenfani Fiol Coordinator:		

General Form:		Art/Crafts/ <b>Music</b> /Dance/Rituals/Festivals/Others
Name of the Tradition	Local	Sardi
	English Equivalent	Sarangi (Local version)
Provenance	Region	Bawar – above Dakana
	State	Uttanchal
	District/Tehsil	Uttarkashi
Ethnic Group	Caste	Dakki (Bojgi)
	Tribe	
	Others	
Participation	Individual	Male
	Community	Male/Female/Both
Socio-cultural Significance	Religious	.
	Magical	
	Profane	
	Festive	
Description:		
<p>This local instrumental tradition of Sardi (local Sarangi) has only to living exponents in the entire area of Bawar. It would be played at all temple functions with dhol/damoun to accompany singers and solo as well.</p>		
Details of Individual/ Group Associated with the Tradition	Have to check the names – both man in their 70s Ghananand	
Economic Status (Group/Individuals)	Very low – only	
Preservation Status: Almost extinct the only instruments that survive are in the hands of these two.		
Preservative Measures: Allow one or both of them to teach within the hills thereby passing on this musical tradition.		
Illustration (Photograph, etc.):		
Information Source: Stefan Fiol – Dhradun      Coordinator: Virendra Bangroo 09412998070		

General Form:		Art/Crafts/ <b>Music</b> /Dance/Rituals/Festivals/Others
Name of the Tradition	Local	Biya Nam/Jora Nam
	English Equivalent	Marriage songs
Provenance	Region	North - East
	State	Assam
	District/Tehsil	All districts of nppu and middle Assam
Ethnic Group	Caste	Assamese Hindu castes
	Tribe	Some plains tribes
	Others	
Participation	Individual	Female
	Community	Female
Socio-cultural Significance	<b>Religious</b> Magical <b>Profane</b> Festive	It is a secular tradition of some songs
Description:		
<p>There are two types of “Biya name” 1) Purely ritualistic in which names of Rama, Sita, Shiva and Parvati is used or some episodes of Ramayana or Purana are narrated ; 2) ‘Jora nam’ are a kind of song just for sheer entertainment and humar . In ‘Jora nam’ a kind of competition ensured in between the girls in brides group and the girls group through appropriate ‘Jora nam’. Most of these songs are criticism of individuals, brides or the grooms or their relatives present on the occasion.</p>		
Details of Individual/ Group Associated with the Tradition		Hindu Assamese caste groups specially the women folk.
Economic Status (Group/Individuals)		There is no economic significance
Preservation Status: To some extent continuing in villages.		
Preservative Measures: Except for documentation by individual scholars, there is no concerted effort.		
Illustration (Photograph, etc.):		
Information Source: Dr. A.K. Das		Coordinator:

General Form:		Art/Crafts/ <b>Music</b> /Dance/Rituals/Festivals/Others
Name of the Tradition	Local	Dhainam/Nisokani Geet
	English Equivalent	Folk lullaby
Provenance	Region	North - East
	State	Assam
	District/Tehsil	All districts
Ethnic Group	Caste	Assamese Hindu castes
	Tribe	Some plains tribes
	Others	
Participation	Individual	Female
	Community	Male/Female/Both
Socio-cultural Significance	<b>Religious</b> Magical <b>Profane</b> Festive	This is a secular folk song tradition
Description:		
<p>This folk song tradition of ‘Dhainam’ (song of the foster – mother) or ‘Nisokani’ Geet reflects an interesting aspect of Assamese social life and its philosophy – Through these songs expressed in simple language. In many cases name of Rama is frequently used to initiate the song.</p>		
Details of Individual/ Group Associated with the Tradition		Assamese Hindu castes as well as some plains tribes.
Economic Status (Group/Individuals)		There is no economic significance in this tradition.
Preservation Status: Dying Tradition		
Preservative Measures: Some Assamese modern singers tried to promote these songs in the past.		
Illustration (Photograph, etc.):		
Information Source: Dr. A.K. Das                      Coordinator:		

General Form:		Art/Crafts/ <b>Music</b> /Dance/Rituals/Festivals/Others
Name of the Tradition	Local	Vairagi Geet
	English Equivalent	Folk song of Aseeties
Provenance	Region	North – East India
	State	Assam
	District/Tehsil	All districts of Assam
Ethnic Group	Caste	Assamese Hindu castes
	Tribe	Some plains tribes
	Others	
Participation	Individual	Male
	Community	Male/Female/Both
Socio-cultural Significance	Religious	There are philosophical song Somewhat religious
	Magical	
	Profane	
	Festive	
Description:		
Vairagi songs are sung by roaming ascetics called ‘Vairagi’. The central theme of these folk song reveal detachment of the worldly life which is perceived as ‘asar’ (without any aim/meaning) – everything in this world is deceptive.		
Details of Individual/ Group Associated with the Tradition		Assamese Hindu castes
Economic Status (Group/Individuals)		There is no district economic significance
Preservation Status: Dying Tradition		
Preservative Measures: Some Assamese modern singers tried to revive in the past.		
Illustration (Photograph, etc.):		
Information Source: Dr. A.K. Das		Coordinator:



General Form:		Art/Crafts/ <b>Music</b> /Dance/Rituals/Festivals/Others
Name of the Tradition	Local	Bangeet
	English Equivalent	Folk song of the nature
Provenance	Region	North – East India
	State	Assam
	District/Tehsil	Upper Assam districts
Ethnic Group	Caste	Assamese Hindu castes
	Tribe	Some plains tribes
	Others	Assamese Muslim
Participation	Individual	Male/Female
	Community	Male/Female/Both
Socio-cultural Significance	Religious Magical Profane Festive	These are secular folk songs
Description:		
<p>‘Ban geets’ are different from the Bihu geet in Assam. ‘Bihu geets’ is the folk descriptive account of the nature. Sometimes Ban Geet tunes are identical with Bihu geet having quick rhythm. The Ban geet a “Tukari” (one stringed musical instrument) is used by the singer. It is a solo song unlike Bihu geet.</p>		
Details of Individual/ Group Associated with the Tradition		Assamese Hindu castes, Muslims and some plains tribes.
Economic Status (Group/Individuals)		There is no economic significance
Preservation Status: Dying Tradition		
Preservative Measures: Some Assamese modern singers tried to revive this folk song.		
Illustration (Photograph, etc.):		
Information Source: Dr. A.K. Das		Coordinator:

General Form:		Art/Crafts/ <b>Music</b> /Dance/Rituals/Festivals/Others
Name of the Tradition	Local	Puma zai/Tlanglam zai
	English Equivalent	Folk songs
Provenance	Region	North – East India
	State	Mizoram
	District/Tehsil	All districts
Ethnic Group	Caste	
	Tribe	Mizo
	Others	
Participation	Individual	Male/Female
	Community	Both
Socio-cultural Significance	Religious Magical Profane Festive	These are secular folk songs
Description:		
<p>These folk-songs were sung during community feast and the folk dancers. Most of these folk songs were popularized during the early phase of conversion into Christianity in Mizoram to oust Christian hymns.</p>		
Details of Individual/ Group Associated with the Tradition		All the Mizo clan groups.
Economic Status (Group/Individuals)		There is no district economic significance
Preservation Status: Dying Tradition		
Preservative Measures: Nothing special		
Illustration (Photograph, etc.):		
Information Source: Dr. A.K. Das                      Coordinator:		

General Form:		Art/Crafts/ <b>Music</b> /Dance/Rituals/Festivals/Others
Name of the Tradition	Local	Thangtung Tamrick
	English Equivalent	Jew's hisp
Provenance	Region	North – East India
	State	Mizoram
	District/Tehsil	All districts
Ethnic Group	Caste	
	Tribe	Mizo
	Others	
Participation	Individual	Male
	Community	Male/Female/Both
Socio-cultural Significance	Religious	It is a secular musical instrument
	Magical	
	Profane	
	Festive	
Description:		
This musical instrument is made of a piece of bamboo of about 4 inches in length, which is cut skillfully to kept a tongue like appendix in between. This instrument is played by using the finger and holding the instrument in the mouth of the player.		
Details of Individual/ Group Associated with the Tradition		See the Mizo clans.
Economic Status (Group/Individuals)		There is no economic significance
Preservation Status: Dying Tradition		
Preservative Measures: Nothing special for far.		
Illustration (Photograph, etc.):		
Information Source: Dr. A.K. Das		Coordinator:

General Form: Art/Crafts/ <b>Music</b> /Dance/Rituals/Festivals/Others		
Name of the Tradition	Local	
	English Equivalent	
Provenance	Region	Kolhapur
	State	Maharastra
	District/Tehsil	
Ethnic Group	Caste	
	Tribe	Shahir Gondali
	Others	
Participation	Individual	Male/Female
	Community	Male/Female/Both
Socio-cultural Significance	Religious	
	Magical	
	Profane	
	Festive	
Description:		
Rastriya Pawada or Samajik geet		
Details of Individual/ Group Associated with the Tradition		
Economic Status (Group/Individuals)		
Preservation Status:		
Preservative Measures:		
Illustration (Photograph, etc.): Video		
Information Source: Nomads & Adivasis Workshop Coordinator: Dr. Gautam Chatterjee		

General Form: Art/Crafts/ <b>Music</b> /Dance/Rituals/Festivals/Others		
Name of the Tradition	Local	
	English Equivalent	
Provenance	Region	
	State	Maharashtra
	District/Tehsil	Latur, Ujini
Ethnic Group	Caste	
	Tribe	Dangar Tribe
	Others	
Participation	Individual	Male/Female
	Community	Male/Female/Both
Socio-cultural Significance	Religious	
	Magical	
	Profane	
	Festive	
Description:		
Dangar geet. In appreciation of Gurudev.		
Details of Individual/ Group Associated with the Tradition		
Economic Status (Group/Individuals)		
Preservation Status:		
Preservative Measures:		
Illustration (Photograph, etc.): Video		
Information Source: Nomads & Adivasis Workshop Coordinator: Dr. Gautam Chatterjee		

General Form:		Art/Crafts/ <b>Music</b> /Dance/Rituals/Festivals/Others
Name of the Tradition	Local	Kurumkuzhal
	English Equivalent	A musical instrument in Sopana practice
Provenance	Region	
	State	Kerala
	District/Tehsil	
Ethnic Group	Caste	
	Tribe	
	Others	
Participation	Individual	
	Community	
Socio-cultural Significance	Religious	
	Magical	
	Profane	
	Festive	
<b>Description:</b>		
<p>Kurumkuzhal is the only available melody instrument of Kerala. As such it is the sole testimony to the whole tradition of Sopanam music of Kerala. Similar to Shehnai in size, it is actually a miniature pipe. Unfortunately, the possibilities of this instrument are not adequately explored, nor its use documented. The project aims at focusing on these aspects and exploring the possibilities of finding out its stature as a solo instrument.</p>		
Details of Individual/ Group Associated with the Tradition		
Economic Status (Group/Individuals)		
Preservation Status:		
Preservative Measures:		
Illustration (Photograph, etc.):		
Information Source: Prof. Settar		

# RITUALS

General Form: Art/Crafts/Music/Dance/Rituals/Festivals/Others <b>performing</b> <b>Ritual</b>		
Name of the Tradition	Local	Sangadan
	English Equivalent	Life cycle ritual
Provenance	Region	North-East
	State	Tripura
	District/Tehsil	North Tripura District
Ethnic Group	Caste	
	Tribe	<b>Chakma</b>
	Others	
Participation	Individual	Both
	Community	
Socio-cultural Significance	<b>Religious</b> Magical Profane Festive	It is a religious function connected with the life-cycle. Chakmas are Buddhist by religion.
<b>Description:</b>		
This is a life cycle ritual performed by both the men and women at particular stage of life.		
Details of Individual/ Group Associated with the Tradition		
Economic Status (Group/Individuals)		This is a ritual. There is no economic significance as much.
Preservation Status: Chakmas do not observe this ritual now.		
Preservative Measures:		
Illustration (Photograph, etc.):		
Information Source: A.K. DAS		



General Form: Art/Crafts/Music/Dance/ <b>Rituals</b> /Festivals/Others		
Name of the Tradition	Local	Dev Bartha
	English Equivalent	The story of gods
Provenance	Region	Parvati valley
	State	Himachal Pradesh
	District/Tehsil	Kullu
Ethnic Group	Caste	Thakur
	Tribe	
	Others	
Participation	Individual	Male
	Community	
Socio-cultural Significance	<b>Religious</b>	
	Magical	
	Profane	
	Festive	
<p><b>Description:</b> Dev Bartha the story of gods is sung on religious occasions and festivals in the village. The songs traces the origin of village god and the rituals associated with the temples. This is a dying tradition in Himachal and there are very few takers for this. There has been no effort to compile the songs. Sh. Amarnath Thakur apart from having the entire Dev Bartha in his memory is also familiar with the old dalects which have become extinct new.</p>		
Details of <b>Individual/</b> Group Associated with the Tradition		Sh. Amarnath Thakur R/o Village Tosh, kullu, H.P.
Economic Status (Group/Individuals)		Sh. Amarnath Thakur is a farmer
Preservation Status: This Tradition is loosing ground as there are few takers. Moreover, it is in old dilect and at many places the singers even does not know the meaning of verses		
Preservative Measures: Dev Barthas need to be recorded and made available in printed form.		
Illustration (Photograph, etc.):		
Information Source: Virendra Bangroo		

General Form:		Art/Crafts/Music/Dance/ <b>Rituals</b> /Festivals/Others
Name of the Tradition	Local	Horn Lok Natya
	English Equivalent	
Provenance	Region	North India
	State	Himachal Pradesh
	District/Tehsil	Kullu and Chamba
Ethnic Group	Caste	Swangis
	Tribe	
	Others	
Participation	Individual	Male
	Community	Male
Socio-cultural Significance	Religious	.Religions and Profane
	Magical <b>Profane</b> Festive	
<b>Description:</b> Horn Filk Theater is played by swangi in Kullu and Chamba Dists. Of Himachal Pradesh. This Folk form of theatre happens in the remote villages of Kullu and Chamba in between the month of October and January. Before twenty year, The Swangi used to go one village to other village to play the Nakkar. The peoples used to give them Rupees, clothes etc. in shape of their wages.		
Details of Individual/ Group Associated with the Tradition		Swangis
Economic Status (Group/Individuals)		Low
Preservation Status:		
Preservative Measures: Videography – Photography and Recording		
Illustration (Photograph, etc.):		
Information Source:		Coordinator: Virendra Bangroo

General Form:		Art/Crafts/Music/Dance/ <b>Rituals</b> /Festivals/Others
Name of the Tradition	Local	Dev Gatha
	English Equivalent	Songs of God and Goddesses
Provenance	Region	North India
	State	Himachal Pradesh
	District/Tehsil	Kullu, Mandi, Shimla & Kimmaue
Ethnic Group	Caste	
	Tribe	Tribe in Kimmaue
	Others	Gur's of Devta's
Participation	Individual	Male
	Community	
Socio-cultural Significance	Religious Magical <b>Profane</b> Festive	.Religious, with Devta's
<p><b>Description:</b> In the month of March &amp; February the Gods and Goddesses of Kullu, Shimla, Mandi &amp; Kimmaue Distt, came back from the Darbar of Raja Indra, The king's of Devta's to home on coming the Gur's (Chela's) of Devta relates the History of his Devta.</p> <p>He also relates in his story which is called 'Bhartha' his first attendance on that village and from where he has arrived. Now a days these Bhartha's are dying day by day. There fore there is very much need to preserve these Bhartha's.</p>		
Details of Individual/ Group Associated with the Tradition		Gur's of Devta's
Economic Status (Group/Individuals)		Normal
Preservation Status: Videography, Photography and Recording writing		
Preservative Measures:		
Illustration (Photograph, etc.):		
Information Source: Coordinator: Dr Surat Thakur & Virendra Bangroo		

General Form:		Art/Crafts/Music/Dance/ <b>Rituals</b> /Festivals/Others
Name of the Tradition	Local	Karai Kanoiboi
	English Equivalent	Death Ritual
Provenance	Region	North-East India
	State	Manipur
	District/Tehsil	Tamenglong Dist.
Ethnic Group	Caste	
	Tribe	Kacha Naga
	Others	
Participation	Individual	
	Community	Both
Socio-cultural Significance	<b>Religious</b> Magical Profane Festive	It is a traditional religious function performed by the clan member of the deceased
<b>Description:</b> This is a kind of farewell ceremony of the dead, which starts with the sacrifice of a chicken (kasirui). At a later stage this chicken is thrown away in the jungle. During the ritual mourners sing lamentation. Animals such as cows, buffaloes and mithuns are sacrificed and the meat distributed among the mourners. The body is put in a coffin to the grave and buried. The dead body is buried along with his personal possession such as dao (cutting implement), shield, smoked meat, rice-beer, clothes etc. The grave is enclosed with a bamboo frame. Food is offered every day, until chakok rite. After which family is purified.		
Details of Individual/ Group Associated with the Tradition		All the class groups of Kacha Naga
Economic Status (Group/Individuals)		There is no direct economic significance of this rite.
Preservation Status: Due to conversion into Christianity this ritual is gradually on the verge of wane.		
Preservative Measures: Nothing special		
Illustration (Photograph, etc.):		
Information Source: Dr. A.K. Das		

General Form:		Art/Crafts/Music/Dance/ <b>Rituals</b> /Festivals/Others
Name of the Tradition	Local	Tulani Biya/Shanti Biya
	English Equivalent	Puverty ritual
Provenance	Region	North-East India
	State	Assam
	District/Tehsil	All districts of Assam except each/Karli
Ethnic Group	Caste	All Hindu castes
	Tribe	
	Others	
Participation	Individual	Female
	Community	Female
Socio-cultural Significance	<b>Religious</b> Magical Profane Festive	.It is a ritual of traditional practices. It is not strictly religious.
Description: This traditional ritual starts with first menstruation cycle of young girls. The girl is confined in a room for one week not to be visited by male members. After one week she is ritually bathed by womenfolk smearing turmeric and linted (‘mati-mah’) paste on her face and body to the accompaniment of folk-songs meant for such occasion. She is then directed to circumbulate around the ‘bay’ (make-shift structure of banana trees) first taken by mother followed by other members and relatives. The girl then puts on best silk clothes, traditional ornaments such as gold “chitipati” (head land), “muthikharu” or “gamkharu” (gold bangle), Necklace Of various kinds finger rings etc. like a bride she is allowed to sit in specially decorated space to be greeted by relatives and friends giving gift and blessings.		
Details of Individual/ Group Associated with the Tradition		Assamese Hindu castes
Economic Status (Group/Individuals)		Peasants in most cases. There is no economic significance except for an indirect announcement that the girl has attained marriage age.
Preservation Status: It is a dying tradition.		
Preservative Measures: Nothing so far. Even in urban areas it is now kept as a secret that a girl has reached puberty.		
Illustration (Photograph, etc.):		
Information Source: Dr. A.K. Das.		

General Form:		Art/Crafts/Music/Dance/ <b>Rituals</b> /Festivals/Others
Name of the Tradition	Local	Biyakhaa
	English Equivalent	Marriage ritual
Provenance	Region	North-East India
	State	Meghalaya
	District/Tehsil	Garro Hills
Ethnic Group	Caste	
	Tribe	Garro
	Others	
Participation	Individual	
	Community	Both
Socio-cultural Significance	Religious Magical <b>Profane</b> Festive	This is a social function
<p>Description: Traditional Garro marriage starts with the selection of the boy by a girl. This is followed by the practice of the groom capture by the relatives of the girl. This is done three times. If the boy escapes for the fourth time – it shows his unwillingness. After the third customary third escape – the marriage is performed as per social customs. One of the customs followed is a typical example of episcopology. In this custom a priest cut the heads of two chicken and throw on the ground. If the both heads face each other it is taken as a good omen. After this oil is poured on ritual fire and worship sun-moon, fire and the creator for prosperity and progress. At the end feast is held.</p>		
Details of Individual/ Group Associated with the Tradition		Garro tribe of Meghalaya – specially the non-Christian Garro.
Economic Status (Group/Individuals)		There is indirect economic significance.
Preservation Status: It is almost extinct tradition.		
Preservative Measures: Nothing		
Illustration (Photograph, etc.):		
Information Source: Dr. A.K. Das		

General Form:		Art/Crafts/Music/Dance/ <b>Rituals</b> /Festivals/Others
Name of the Tradition	Local	Ka Jiyang Puikha
	English Equivalent	Traditional Marriage
Provenance	Region	North-East
	State	Meghalaya
	District/Tehsil	Khasi Jayantia Hills
Ethnic Group	Caste	
	Tribe	Khasi
	Others	
Participation	Individual	
	Community	Both
Socio-cultural Significance	Religious Magical <b>Profane</b> Festive	It is a customary practice
<p><b>Description:</b> Among the Khasi there are three types of marriages are prevalent – 1) “Pinhear Sinjat” 2) “Lamdoh”, 3) “Lingam”, The first one is generally practiced. Those Who don’t want to spend money go for the other two. In the first system of marriage relatives of the groom have to visit three times brides house. On the third visit they finalise the date, place and other paraphernalia of marriage. On the day of the marriage the groom wears traditional dress – “Dagri” (head-gear), “Dhoti” (lower garment) and arnaments and goes to the brides house and take his special seat and the bride seat on his left-side. During this time exchange of better ment lago, Kakiat (local wine) takes plan between the respective families. After this, the groom puts on gold ring to the bride and vice-versa. This is followed by exchange of bags of rice. At this stage lyngdoh (priest) appears and pours wine of the bags of rice and place three dried fishes. Lyngdoh then invokes gods and goddess and declare the boy and girl as the husband and wife. After this the priest pours wine three firms and say ‘hai-ho’. This is followed by testing wing the rice and wine offered on the occasion.</p>		
Details of Individual/ Group Associated with the Tradition		Non-Christian Khasi
Economic Status (Group/Individuals)		There is no direct economic significance
Preservation Status: Dying tradition. Almost out of fashion due to Christianity		
Preservative Measures: Nothing special so far.		
Illustration (Photograph, etc.):		
Information Source: Dr. A.K. Das		

General Form:		Art/Crafts/Music/Dance/ <b>Rituals</b> /Festivals/Others
Name of the Tradition	Local	U-Thlen
	English Equivalent	Snake worship
Provenance	Region	North-East
	State	Meghalaya
	District/Tehsil	Khasi and Jaintia Hills
Ethnic Group	Caste	
	Tribe	Khasi
	Others	
Participation	Individual	Female
	Community	
Socio-cultural Significance	Religious Magical <b>Profane</b> Festive	This is a magical practice to obtain wealth.
<p><b>Description:</b> This magical practice is prevalent only among the 'clans' believing in U-thlen worship. The worship is done by offering human blood. In recent time blood was secretly extracted from the nose of children and offered to the snake. In lieu of blood human hair, nail and even a piece of apple is also used in this worship. Those involved in extraction of blood is known as "nonsemoi". The worship is done by woman priestesses. It is believed that the person whose blood is extracted dies after the magical rites.</p>		
Details of Individual/ Group Associated with the Tradition		Particular clan groups is associated with the practice. Generally non-Christian Khasi are involved in this rites.
Economic Status (Group/Individuals)		This ritual is performed to increase wealth of a person.
Preservation Status: Dying tradition		
Preservative Measures: Nothing special		
Illustration (Photograph, etc.):		
Information Source: Dr. A.K. Das		



General Form:		Art/Crafts/Music/Dance/ <b>Rituals</b> /Festivals/Others
Name of the Tradition	Local	Dhutimiloi
	English Equivalent	Puberty ritual
Provenance	Region	North-East India
	State	Tripura
	District/Tehsil	South Tripura District
Ethnic Group	Caste	
	Tribe	Haram
	Others	
Participation	Individual	Male
	Community	
Socio-cultural Significance	<b>Religious</b> Magical Profane Festive	It is a religious olsuvanu connected with the life-cycle.
<b>Description:</b> Dhutimiloi ritual is performed when the young boys reaches the age of puberty i.e. about 10-12 years. During this ritual boys are allowed to wear only small piece of loin cloth (langta) to cover their genital and undergo a period of pollution. After which purification ritual is performed by <u>achai</u> (priest) and boys are accepted as the member of the society.		
Details of Individual/ Group Associated with the Tradition		All the clan groups of the Haram
Economic Status (Group/Individuals)		Nothing significant
Preservation Status: Dying tradition. Rarely practiced in urban areas.		
Preservative Measures: Nothing special		
Illustration (Photograph, etc.):		
Information Source: Dr. A.K. Das		

General Form:		Art/Crafts/Music/Dance/ <b>Rituals</b> /Festivals/Others
Name of the Tradition	Local	Pautakhutuni
	English Equivalent	Sacred thread ceremony
Provenance	Region	North East India
	State	Tripura
	District/Tehsil	South Tripura District
Ethnic Group	Caste	
	Tribe	Jamatia
	Others	
Participation	Individual	Male
	Community	
Socio-cultural Significance	<b>Religious</b> Magical Profane Festive	It is a religious ceremony marking life-cycle of man..
<b>Description:</b> This ceremony is performed when a boy attains the age of 10 to 12 years. This is not exactly a puberty ritual something like Janeu (Sacred thread) ceremony of the Hindu Brahmin ritual purification is done before putting a thread around the neck. This is a symbolic ritual performed to accept the child in the society.		
Details of Individual/ Group Associated with the Tradition		There is no direct-economic significance in this ritual.
Economic Status (Group/Individuals)		It does not reflect any economic status.
Preservation Status: Dying tradition due more rigorms Hindu cultural influence		
Preservative Measures: Nothing special		
Illustration (Photograph, etc.):		
Information Source: Dr. A.K. Das		

General Form:		Art/Crafts/Music/Dance/ <b>Rituals</b> /Festivals/Others
Name of the Tradition	Local	Dhutimiloi
	English Equivalent	Puberty ritual
Provenance	Region	North-East India
	State	Tripura
	District/Tehsil	South Tripura District
Ethnic Group	Caste	
	Tribe	Halam
	Others	
Participation	Individual	Male
	Community	
Socio-cultural Significance	<b>Religious</b> Magical Profane Festive	It is a religious observance connected with the life-cycle.
<b>Description:</b> Dhutimiloi ritual is performed when the young boys reaches the age of puberty i.e. about 10-12 years. During this ritual boys are allowed to wear only small piece of loin cloth (langta) to cover their genital and undergo a period of pollution. After which purification ritual is performed by achai (priest) and boys are accepted as the member of the society.		
Details of Individual/ Group Associated with the Tradition		All the class groups of the Halam
Economic Status (Group/Individuals)		Nothing significant
Preservation Status: Dying tradition. Rarely practiced in urban areas.		
Preservative Measures: Nothing special		
Illustration (Photograph, etc.):		
Information Source: Dr. A.K. Das		

General Form:		Art/Crafts/Music/Dance/ <b>Rituals</b> /Festivals/Others
Name of the Tradition	Local	Lampra
	English Equivalent	Ritual of Lampra
Provenance	Region	North-East India
	State	Tripura
	District/Tehsil	North Tripura District
Ethnic Group	Caste	
	Tribe	Uchai
	Others	
Participation	Individual	
	Community	Both
Socio-cultural Significance	<b>Religious</b>	It is ritual of warding off of evil spirit
	Magical	
	Profane	
	Festive	
<b>Description:</b> Uchai perform this ritual to appeare local village deity lampra. Sacrificing of chicken and offering it to the dirty is performed by the local priest. It is believed that Lampra, if appeared, ward off evil spirits for the village.		
Details of Individual/ Group Associated with the Tradition		This is performed by the community during disease and death.
Economic Status (Group/Individuals)		There is no economic significance as such in this ritual.
Preservation Status: Dying tradition		
Preservative Measures: Nothing special		
Illustration (Photograph, etc.):		
Information Source: Dr. A.K. Das		

General Form:		Art/Crafts/Music/Dance/ <b>Rituals</b> /Festivals/Others
Name of the Tradition	Local	Agricultural practices and rites
	English Equivalent	
Provenance	Region	
	State	Karnataka
	District/Tehsil	Dakshina Kannada Coastal area
Ethnic Group	Caste	
	Tribe	
	Others	
Participation	Individual	
	Community	
Socio-cultural Significance	Religious Magical Profane Festive	
<p><b>Description:</b>  Many of the traditional practices connected with the different phases of cultivation are on the wane owing to forces of modernisation. These practices are closely connected with the belief systems, cultural values, social patterns, knowledge of the farming processes and an emotional and spiritual attachment to nature and the environment. It is necessary to preserve knowledge of the traditional agricultural practices as they reflect the native wisdom in harnessing the forces of nature with advantages both to nature and mankind.</p> <p><b>Festivals and Rites:</b>  <i>Vishu</i> (reflecting traditional bond between landlord and tenants), <i>Keddaso</i> (A ritual in which mother earth is treated as a woman in menstruation);  Eighteenth Day of <i>Paggu</i> month: Commencement of sowing after formal prayer to the family deity  Ingesting the juice of the bark of pale tree on the new moon day of <i>Ati</i> month (preventive medication), protection of fields  <i>Ati Kalenja</i>, <i>Sonada Jogi</i> preventive measures supported by belief systems  Harvest Festival- bringing home new harvest ceremonially  Deepavali, worship of Bali, worship of the cattle  Rituals connected with second/ third crops <i>Suggi</i> and <i>Kolake</i></p> <p>Performances, sport, other hobbies</p> <ol style="list-style-type: none"> <li>Hunting during <i>Keddaso</i></li> <li><i>Ati Kalenja</i>, <i>Sonada Jogi</i> (ritualistic)</li> <li>Singing harvest songs</li> <li><i>Kambala</i></li> <li>Cock fight</li> <li>Games</li> <li><i>Bhuta</i> performances</li> </ol>		

Feasts, special dishes etc.	
Details of Individual/ Group Associated with the Tradition	
Economic Status (Group/Individuals)	
Preservation Status:	
Preservative Measures:	
Illustration (Photograph, etc.):	
Information Source: Prof. Settar	

General Form:		Art/Crafts/Music/Dance/ <b>Rituals</b> /Festivals/Others
Name of the Tradition	Local	Devara Kaadu
	English Equivalent	Sacred Grove /forest
Provenance	Region	
	State	Karnataka
	District/Tehsil	Kodagu
Ethnic Group	Caste	
	Tribe	
	Others	
Participation	Individual	
	Community	
Socio-cultural Significance	Religious	
	Magical	
	Profane	
	Festive	
<b>Description:</b>		
<p>In each village in the Kodagu district of Karnataka, there is a sacred space of nearly two to three acres. It is called <i>devara kadu</i> or scared space. All such sacred areas are maintained by people and are registered as <i>devara kaadu</i>. Each area is reserved for a particular deity. No cultivation is allowed in that land. Pruning, burning, clearing, felling of trees are also prohibited. There are 1,214 Devara kaadu's that cover a land area of 2550 hectares in Kodagu area. Majority of those covers an area of nearly three to five acres. Only five Devara kaadus cover more than 100 acres namely these are Igguthappa Devaru kaadu (358 acres), Kaatakeri Eshwaru Appandriappa Devaru kaadu (323 acres), Valrur Thyathur Basaveshwara Devaru kaadu (304 acres), Mahavishnu Devaru kaadu (208 acres) and Ayyappa Devaru Kaadu (141 acres). Most of these sacred forests are reserved for deities such as Ayyappa, Bhagavathi, Bhadrakaali, Mahadeva, Chaamundi, Harijana Deva, Vishnumurthy, Basaveshwara, Durgi, and Maramma. Since this ritual associated with this has remained obscure so far.</p>		
Details of Individual/ Group Associated with the Tradition		
Economic Status (Group/Individuals)		
Preservation Status:		
Preservative Measures:		
Illustration (Photograph, etc.):		
Information Source: Prof. Settar		

General Form:		Art/Crafts/Music/Dance/ <b>Rituals</b> /Festivals/Others
Name of the Tradition	Local	Tribal Life Styles
	English Equivalent	
Provenance	Region	Western Ghats
	State	Karnataka
	District/Tehsil	North Canara, South Canara, Shimoga and Coorg
Ethnic Group	Caste	
	Tribe	
	Others	
Participation	Individual	
	Community	
Socio-cultural Significance	Religious Magical Profane Festive	
<p><b>Description:</b> There are around 50 tribal Communities in Karnataka. They can broadly be classified into two types - the gypsies and settlers. The gypsies are scattered in the plains of Northern Karnataka. The settlers could be found in the forests of the Western ghats lying in the districts of North Canara, South Canara, Shivamogga, Chikamagalur and Coorg. Western Ghat is identified as one of the hot spots of bio-diversity in the world. Even today in this region we can find a number of tribes engaged in food gathering, hunting, shifting cultivation and as agricultural labourers. Their Folklore, Arts, thought and way of living. are very interesting.</p> <p>Not adequate information about the hill tribes of Sahyadri ranges is documented. Those who speak Kudiya's Kodava language, Malekudiya's Tulu, Yarava's Yarava, Meraman's ethnic stocks are those who use Tulu, Koraga's Koraga, Kunibi's Konkani mixed Marathi, Gowliga's Marathi as well as those of Kannada are in small number.</p>		
Details of Individual/ Group Associated with the Tradition		
Economic Status (Group/Individuals)		
Preservation Status:		
Preservative Measures:		
Illustration (Photograph, etc.):		
Information Source: Prof. Settar		



General Form:		Art/Crafts/Music/Dance/ <b>Rituals</b> /Festivals/Others
Name of the Tradition	Local	Kadalkodadi – Sea court – Kasaragodu.
	English Equivalent	Rituals associated with the sea.
Provenance	Region	
	State	Kerala
	District/Tehsil	Kasargod dist.; Kottikulam, Kizhur, Kumbbla
Ethnic Group	Caste	
	Tribe	
	Others	
Participation	Individual	
	Community	
Socio-cultural Significance	Religious	
	Magical	
	Profane	
	Festive	
<b>Description:</b>		
<p>It is a traditional system prevalent among the Mukkuvas (Fisher man) of North Kerala. It is a semi judicial system with the religious sanction. When a member does any wrong, he will be summoned to the religious place (Temple) at a pre fixed time and the charge against him is read out to him and asked to explain himself. The culprit has the right to disprove the complainant's case. If the complaint is corroborated with evidence, the heads of the temple (Oracles) pronounce judgements. The punishments are usually in the form of fines, offering to the temple, segregation and ex communication. Even now this system is prevailing among the fishermen of Kottikulam, Kizhur, Kumbbla etc.</p>		
Details of Individual/ Group Associated with the Tradition		
Economic Status (Group/Individuals)		
Preservation Status:		
Preservative Measures:		
Illustration (Photograph, etc.):		
Information Source: Prof. Settar		

General Form:		Art/Crafts/Music/Dance/ <b>Rituals</b> /Festivals/Others
Name of the Tradition	Local	Kannal Kalampattu
	English Equivalent	
Provenance	Region	
	State	Kerala
	District/Tehsil	Kannur district and coastal area like Mattul Panchayath, Narath, Payangadi, Valapattanam etc
Ethnic Group	Caste	
	Tribe	
	Others	
Participation	Individual	
	Community	
Socio-cultural Significance	Religious Magical Profane Festive	
<p><b>Description:</b></p> <p>This is a rare magic in vogue in the Kannur district of Kerala. This is done to ward off the evil spirits that enter into the body of women among the Pulaza community (SC) and is believed to cause infertility. A dance drama called <i>chimmanakkali</i> is performed during this time. It is also a form of entertainment. It is also performed for a smooth childbirth. A <i>kalam</i> (floor drawing) is drawn in front of the house and the affected woman is made to sit on it. The artistes start singing the song with the accompaniment of instruments. It starts in the twilight and ends next morning. There are also several performances of the same evil spirits which makes the environment frightening. The lady falls into a trance and rubs the <i>kalam</i> with her head or body. It is believed that after this she will be able to give birth to a healthy child.</p> <p>This is on the verge of extinction, as nobody prefers to use magic for delivery at present. Only very few artistes are alive to conduct these rituals.</p> <p>The main objective is to conduct studies or researches on these magic arts documentation in a scientific way. Recording of songs and visuals are also necessary to explore the science behind the cure. <i>Chimmanakkali</i> is also performed in connection with Kannalkalampattu. This is a rural drama narrating a story. Further study on the history of drama is also possible if it is documented properly.</p>		
Details of Individual/ Group Associated with the Tradition		
Economic Status (Group/Individuals)		
Preservation Status:		
Preservative Measures:		
Illustration (Photograph, etc.):		
Information Source: Prof. Settar		

General Form:		Art/Crafts/Music/Dance/ <b>Rituals</b> /Festivals/Others
Name of the Tradition	Local	Cult of Peramtallu
	English Equivalent	'women deities and Deification of women'
Provenance	Region	
	State	Andhra Pradesh
	District/Tehsil	Hyderabad, Guntur dist., Krishna dist., Godavari dist.
Ethnic Group	Caste	
	Tribe	
	Others	
Participation	Individual	
	Community	
Socio-cultural Significance	Religious Magical Profane Festive	
<b>Description:</b> The worship of woman as mother goddess is an age-old tradition. The female entity is considered to be the personification of fertility and protector of the lives of humankind. Two types of goddesses; <i>yonija</i> and <i>ayonija</i> are observed in traditional practise. Tradition reveals deification of women only after their demise. Peramtullas are unwidowed women who had sacrificed their selves for noble causes. This project aims at the identification of Peramtullas in different spatial realms (home, community and region) and their cult centres. Collection and documentation of oral tradition, literature etc.		
Details of Individual/ Group Associated with the Tradition		
Economic Status (Group/Individuals)		
Preservation Status:		
Preservative Measures:		
Illustration (Photograph, etc.):		
Information Source: Prof. Settar		

General Form:		Art/Crafts/Music/Dance/ <b>Rituals</b> /Festivals/Others
Name of the Tradition	Local	<i>Paanaraata</i>
	English Equivalent	Rituals in Coastal Karnataka
Provenance	Region	
	State	Karnataka
	District/Tehsil	Coastal Karnataka, Kundapura, Udupi
Ethnic Group	Caste	
	Tribe	
	Others	
Participation	Individual	
	Community	
Socio-cultural Significance	Religious	
	Magical	
	Profane	
	Festive	
<p><b>Description:</b>  <i>Paanaras</i> belong to the Vaidya community. Once a year offerings and rituals are conducted in a doddamane and are known as <i>mandala seve</i> / <i>mandala bhoga</i> / <i>Dakkebali</i>. There are two orders of rituals observed;</p> <ol style="list-style-type: none"> <li>1. Similar to the Kola tradition of Tulunadu,</li> <li>2. Similar to the Nagamandala tradition. The rituals are associated with the performance and accompanied with musical instruments. During the performance which eulogises the deity, the performer adorns different costumes like that of the <i>ardhanari</i> and others. The accompanying songs are also unique and worth documenting.</li> </ol>		
Details of Individual/ Group Associated with the Tradition		
Economic Status (Group/Individuals)		
Preservation Status:		
Preservative Measures:		
Illustration (Photograph, etc.):		
Information Source: Prof. Settar		

General Form:		Art/Crafts/Music/Dance/ <b>Rituals</b> /Festivals/Others
Name of the Tradition	Local	Harivana Seva
	English Equivalent	The Dvaita-Vaisnava tradition
Provenance	Region	
	State	Karnataka
	District/Tehsil	Udupi, Sosale, Bangalore, Mantralaya, Sonde and few other places in Karnataka
Ethnic Group	Caste	
	Tribe	
	Others	
Participation	Individual	
	Community	
Socio-cultural Significance	Religious	
	Magical	
	Profane	
	Festive	
<p><b>Description:</b>  The hard-core <i>dvaita</i> philosophy has been simplified by the Haridasas of Karnataka. Haribhajana <i>paddati</i>, a tradition of singing the philosophical tenets of Madhvasiddhanta. It is sung in chorus along with the rhythm of brass cymbals and clapping by the devotees. The literature for the compositions is sourced from Bhagavata Purana. The Bhakti movement initiated by Madhvacharya, in 13<sup>th</sup> century was carried on further his disciples Jayatirtha and Vyasaraya. In the 16<sup>th</sup> century, the latter promoted the devotional movement known as '<i>Dasa-kuta</i>' comprising a strong group of saintly persons. Notable among them were Purandaradasa and Kanakadasa, Gopaladasa, Vijayadasa and others whose songs have popularised the Bhakti cult of Madhva tradition. This unique Hari Bhajana tradition is special in the monastic tradition of Madhva community in Karnataka.</p> <p>Harivana <i>seva</i> is the climax point in the Bhajana system. It was quite regular in most of the monasteries earlier. But now we get to see this ritual of singing and dancing very rarely. It is offered on the Ekadasi night, (ritual fasting once in 15 days by the madhvas, observing the day only with a spoon of sacred water). The svamiji of the mutts also partake in the Bhajan. This goes on from evening to mid-night. The svamiji, enters into a trance, carrying a big brass plate with <i>tulasi</i> leaves on his head and start moving and stepping rhythmically. The purity of this tradition is preserved in a few monasteries.</p> <p>This ritual usually takes place during the <i>chaturmasa</i> Puja, During this period the pontiffs go out of their own monastery to a holy place and on the Ekadasi they perform Harivana seva. The duration can be about four months for documentation and two months for writing the report.</p>		
Details of Individual/ Group Associated with the Tradition		
Economic Status (Group/Individuals)		

Preservation Status:
Preservative Measures:
Illustration (Photograph, etc.):
Information Source: Prof. Settar

General Form:		Art/Crafts/Music/Dance/ <b>Rituals</b> /Festivals/Others
Name of the Tradition	Local	
	English Equivalent	Surya Darshan
Provenance	Region	North-East India
	State	Tripura
	District/Tehsil	West Tripura District
Ethnic Group	Caste	
	Tribe	Tripuri
	Others	
Participation	Individual	
	Community	Both
Socio-cultural Significance	Religious	.It is a religious ceremony performed to end birth taboo.
	Magical	
	<b>Profane</b>	
	Festive	
<p><b>Description:</b> This ritual is performed on the 21<sup>st</sup> day in case of boys after birth and 30 days in case of girl in urban area. Ritual involve bringing the child to the courtyard for the first time draped in a new cloth. A woman holds umbrella over the child. The baby is shown owathap deity. The women carrying the baby reaches the door at this time mother of the child washes the feet of the women and makes her sit on a mat with the child. The Ochai (priest) then aimmbulate the child carrying mud, paddy grass and cotton. He also takes on egg all these things also touches the head of the child. Next he warm his hand on a flame and touches baby's face. Finally Ochai blesses the baby.</p>		
Details of Individual/ Group Associated with the Tradition		This is a religious ceremony performed for purification and end of pollution.
Economic Status (Group/Individuals)		There is no economic significance.
Preservation Status: Dying tradition.		
Preservative Measures: Nothing special		
Illustration (Photograph, etc.):		
Information Source: Dr. A.K. Das		

General Form:		Art/Crafts/Music/Dance/ <b>Rituals</b> /Festivals/Others
Name of the Tradition	Local	Pre-Jer
	English Equivalent	Naming ceremony
Provenance	Region	North-East India
	State	Meghalaya
	District/Tehsil	Khasi and Jajayanta Hills
Ethnic Group	Caste	
	Tribe	Khasi
	Others	
Participation	Individual	
	Community	Both
Socio-cultural Significance	Religious Magical <b>Profane</b> Festive	It is a sort of religious ceremony performed for well-being of a new born child.
<p><b>Description:</b> The name giving ceremony is performed in the early morning the next day after the birth of a child. Rice soaked in water is pounded as soon as the day-breaks and distributed among the relatives present after the naming ceremony is performed.</p> <p>After the unbelieal Lord is ext. replicas of tools and weapons are specially bows and arrows for boys and a das for girls are prepared. An earthen pot with a tender leaf, dried fish, turmeric powder and rice beer is placed near the hearth. The priest takes the articles (rsham) pour water on rice-beer and other articles and invoke God and amustors to witness the ceremony. Names are suggested by relatives one by one and the priest pours location. Only that name is selected which is marked by a drop of beer sticking to the mouth of the jar invocation is done again to obtain blessings. The rsham are mixed and places in new boom.</p>		
Details of Individual/ Group Associated with the Tradition		Khasi tribe of Meghalaya (non-Christian)
Economic Status (Group/Individuals)		No direct economic significance
Preservation Status: Nothing special		
Preservative Measures: Almost extinct		
Illustration (Photograph, etc.):		
Information Source: Dr. A.K. Das		



General Form:		Art/Crafts/Music/Dance/ <b>Rituals</b> /Festivals/Others
Name of the Tradition	Local	Chiranba
	English Equivalent	Festival Sanamahi (presiding D.)
Provenance	Region	North East India
	State	Manipur
	District/Tehsil	Imphal valley
Ethnic Group	Caste	Meitei
	Tribe	
	Others	
Participation	Individual	
	Community	Both
Socio-cultural Significance	Religious	It is a somewhat religious festival
	Magical	
	<b>Profane</b>	
	Festive	
<b>Description:</b> This festival is performed in the month of Lamda (mid April). This festival is meant for the appeasement of the Pre-Hindu presiding deity-`Sanamahi`. On this auspicious day people clean their homes, remove all the earthen pots, wear new clothes and eat alone in the house. This festival coincides with the Assamese New year Rongali Bihu and have similarity.		
Details of Individual/ Group Associated with the Tradition		All the clans of the Meiteis
Economic Status (Group/Individuals)		There is no direct economic significance
Preservation Status: Because of the Hindu influence, a degenerate is noticed in recent times.		
Preservative Measures: Nothing special		
Illustration (Photograph, etc.):		
Information Source: Dr. A.K. Das		

General Form:		Art/Crafts/Music/Dance/ <b>Rituals</b> /Festivals/Others
Name of the Tradition	Local	Rishasharoinomwng
	English Equivalent	Puberty ritual
Provenance	Region	North-East India
	State	Tripura
	District/Tehsil	South Tripura District
Ethnic Group	Caste	
	Tribe	Jamatia
	Others	
Participation	Individual	Female
	Community	
Socio-cultural Significance	Religious Magical <b>Profane</b> Festive	It is a religious observance performed by women fond.
<b>Description:</b> This ritual is performed at the time of first menstrual period of girl i.e. about 11-13 years of age. The girl undergo a period of pollution and taboo followed by a purification rite. The girl is then given a risha(breast cloth) to cover the breast for the first time. This ritual is performed by Ochai(Prest).		
Details of Individual/ Group Associated with the Tradition		There is no direct economic significance in this life-cycle ritual.
Economic Status (Group/Individuals)		It does not reflect any economic status of any group.
Preservation Status: Dying tradition.		
Preservative Measures: Nothing special		
Illustration (Photograph, etc.):		
Information Source: Dr.A.K.Das		

General Form:		Art/Crafts/Music/Dance/ <b>Rituals</b> /Festivals/Others
Name of the Tradition	Local	Lai Haroba
	English Equivalent	Rejoicing of the Gods
Provenance	Region	North East India
	State	Manipur
	District/Tehsil	Imphal
Ethnic Group	Caste	Mitai
	Tribe	
	Others	
Participation	Individual	
	Community	Both
Socio-cultural Significance	Religious Magical <b>Profane</b> Festive	It is a purity religious function for appeasement of local deities.
<b>Description:</b> This ritual leads to a 20 days festival of dancing and singing. It also commits of certain traditional relictudistic practices. It is a pre-Hindu magico-religious practice controlled by sacred specialist(Maica).		
Details of Individual/ Group Associated with the Tradition		All Meitei class groups
Economic Status (Group/Individuals)		There is no direct economic significance in this ritual.
Preservation Status: A gradual degeneration is noticed.		
Preservative Measures: Performance continues with community effort only.		
Illustration (Photograph, etc.):		
Information Source: Dr.A.K.Das		

General Form:		Art/Crafts/Music/Dance/ <b>Rituals</b> /Festivals/Others
Name of the Tradition	Local	Bakoha Kam
	English Equivalent	Ear Piercing ritual
Provenance	Region	North-East India
	State	Tripura
	District/Tehsil	North Tripura districts
Ethnic Group	Caste	
	Tribe	Uchai
	Others	
Participation	Individual	
	Community	Both
Socio-cultural Significance	<b>Religious</b> Magical Profane Festive	It is a simple ritual connected with piercing of ear of a child.
<b>Description:</b> Bakchakam ritual is performed when the child is five months old. The ear of the child is ritually pierced by a specialist. The girl child is given a bead necklace on this occasion.		
Details of Individual/ Group Associated with the Tradition		This is a ritual performed by individuals in their home.
Economic Status (Group/Individuals)		There is no economic significance as such.
Preservation Status: Dying tradition.		
Preservative Measures: Nothing special.		
Illustration (Photograph, etc.):		
Information Source: Dr. A.K. Das		Coordinator :

General Form:		Art/Crafts/Music/Dance/ <b>Rituals</b> /Festivals/Others
Name of the Tradition	Local	Risasaromani
	English Equivalent	Puberty ritual
Provenance	Region	North-East India
	State	Tripura
	District/Tehsil	South Tripura districts
Ethnic Group	Caste	
	Tribe	Noatia
	Others	
Participation	Individual	
	Community	Female
Socio-cultural Significance	<b>Religious</b> Magical Profane Festive	It is a brief ritual performed by women folk.
<b>Description:</b> Risasaromani is a brief puberty ritual performed in respect of the girl after the first manustral period. The girl is kept in confinement for some days – followed by ritual purification. She is then given a risa (breast cloth) to wear for the first time.		
Details of Individual/ Group Associated with the Tradition		This ritual is performed women folk mostly relative and friends.
Economic Status (Group/Individuals)		There is no economic significance in this ritual.
Preservation Status: Dying tradition.		
Preservative Measures: Nothing special.		
Illustration (Photograph, etc.):		
Information Source: Dr. A.K. Das		Coordinator :

General Form:		Art/Crafts/Music/Dance/ <b>Rituals</b> /Festivals/Others
Name of the Tradition	Local	
	English Equivalent	
Provenance	Region	Solhapur
	State	Maharashtra
	District/Tehsil	Pandarapur
Ethnic Group	Caste	
	Tribe	Gondal
	Others	
Participation	Individual	
	Community	
Socio-cultural Significance	Religious	
	Magical	
	Profane	
	Festive	
<b>Description:</b> Kalidas Ganesh Puran		
Details of Individual/ Group Associated with the Tradition		
Economic Status (Group/Individuals)		
Preservation Status:		
Preservative Measures:		
Illustration (Photograph, etc.): Video		
Information Source: Namads & Adivasis Workshop		Coordinator : Dr. Gautam Chatterjee

General Form:		Art/Crafts/Music/Dance/ <b>Rituals/Festivals</b> /Others
Name of the Tradition	Local	Ker Puja
	English Equivalent	Worship of God
Provenance	Region	North-East India
	State	Tripura
	District/Tehsil	North Tripura District
Ethnic Group	Caste	
	Tribe	U-chai
	Others	
Participation	Individual	
	Community	Both
Socio-cultural Significance	<b>Religious</b> Magical Profane Festive	This is one of the important ritual. This is also a community festival.
<b>Description:</b> Ker Puja among the U-chai (and other neighbouring tribes) is an important religious performance. During this performance outsiders are not allowed to enter the village. It is strictly taboo for outsider-bracking of which may bad to retaliation. This is performed by the achai (priest) and community celebrates it as a major festival.		
Details of Individual/ Group Associated with the Tradition		Still performed only among the non-Christian U-Chai in interior villages
Economic Status (Group/Individuals)		There is no direct economic significance in this ritual as such.
Preservation Status: Dyng tradition among the u-Chai		
Preservative Measures: Nothing special so far		
Illustration (Photograph, etc.):		
Information Source: Dr. A.K. Das		

General Form:		Art/Crafts/Music/Dance/ <b>Rituals</b> /Festivals/Others
Name of the Tradition	Local	Horn Lok Natya
	English Equivalent	
Provenance	Region	North India
	State	Himachal Pradesh
	District/Tehsil	Kullu and Chamba
Ethnic Group	Caste	Swangis
	Tribe	
	Others	
Participation	Individual	Male
	Community	Male
Socio-cultural Significance	Religious	.Religions and Profane
	Magical <b>Profane</b> Festive	
<b>Description:</b> Horn Filk Theater is played by swangi in Kullu and Chamba Dists. Of Himachal Pradesh. This Folk form of theatre happens in the remote villages of Kullu and Chamba in between the month of October and January. Before twenty year, The Swangi used to go one village to other village to play the Nakkar. The peoples used to give them Rupees, clothes etc. in shape of their wages.		
Details of Individual/ Group Associated with the Tradition		Swangis
Economic Status (Group/Individuals)		Low
Preservation Status:		
Preservative Measures: Videography – Photography and Recording		
Illustration (Photograph, etc.):		
Information Source:		Coordinator: Virendra Bangroo



General Form:		Art/Crafts/Music/Dance/ <b>Rituals</b> /Festivals/Others
Name of the Tradition	Local	Dev Gatha
	English Equivalent	Songs of God and Goddesses
Provenance	Region	North India
	State	Himachal Pradesh
	District/Tehsil	Kullu, Mandi, Shimla & Kimmaue
Ethnic Group	Caste	
	Tribe	Tribe in Kimmaue
	Others	Gur's of Devta's
Participation	Individual	Male
	Community	
Socio-cultural Significance	Religious Magical <b>Profane</b> Festive	.Religious, with Devta's
<p><b>Description:</b> In the month of March &amp; February the Gods and Goddesses of Kullu, Shimla, Mandi &amp; Kimmaue Distt, came back from the Darbar of Raja Indra, The king's of Devta's to home on coming the Gur's (Chela's) of Devta relates the History of his Devta.</p> <p>He also relates in his story which is called 'Bhartha' his first attendance on that village and from where he has arrived. Now a days these Bhartha's are dying day by day. There fore there is very much need to preserve these Bhartha's.</p>		
Details of Individual/ Group Associated with the Tradition		Gur's of Devta's
Economic Status (Group/Individuals)		Normal
Preservation Status: Videography, Photography and Recording writing		
Preservative Measures:		
Illustration (Photograph, etc.):		Coordinator: Dr Surat Thakur & Virendra Bangroo
Information Source:		

General Form:		Art/Crafts/Music/Dance/ <b>Rituals</b> /Festivals/Others
Name of the Tradition	Local	Ralee Vivah
	English Equivalent	Marriage celebration of god and goddess Siva and Parvati
Provenance	Region	Shivalik Hills
	State	Bilaspur, Hamirpur, Kangra, Una
	District/Tehsil	District of Himachal State
Ethnic Group	Caste	Mainly except Schedule caste people. All other caste people.
	Tribe	
	Others	
Participation	Individual	Male
	Community	Male
Socio-cultural Significance	Religious	.Religions
	Magical	
	<b>Profane</b> Festive	
<p><b>Description:</b> The festival of Ralee vivaha is based on the puranic episode. It is believed that on this day Siva married his consort Parvati. This festival is celebrated in the Hindi month of Vaisakha on Sankranti. This festival is celebrated by the people of all castes and classes with great fanfare. However the believers of Islam and Harijans do not actively participate in it. This festival of epic marriage of Siva and Parvati is celebrated according to the Sanatani tradition. The unmarried girl and the women keep fast the whole day and only during the night they eat. Ritual and auspicious songs are sung. People sing religious songs in form of Bhajans and kirtan during the night and in the next morning they go to worship the nearby river and pond. The clay idols of Siva and Parvati are emersed into the water. If an unmarried I girl according to the local belief keeps fast and offers puja and rituals to Siva and Parvati it is sure to have a qualified husband of her choice. The form of this festival, is however changing day by day and in the changing situation very few women or men know the details of the ritual performance of this festival. It is therefore essential to preserve the essence of this festival as early as possible.</p>		
Details of Individual/ Group Associated with the Tradition		All the castews people of Shivalik Hills participate except minor categories people.
Economic Status (Group/Individuals)		Low
Preservation Status:		
Preservative Measures: In order to give an ideal situation of the songs and music sung and performed during the festival in the audio and video form so that people can see the current of change in changing time.		

Illustration (Photograph, etc.):



Information Source: Ram Mohan Sharma

Coordinator: Virendra Bangroo

General Form:		Art/Crafts/Music/Dance/ <b>Rituals</b> /Festivals/Others
Name of the Tradition	Local	Jaladeva puja (Kali Ita)
	English Equivalent	Worship of god of rain
Provenance	Region	Bilaspur, Hamirpur, Una, Lower Solan district
	State	Himachal Pradesh
	District/Tehsil	Bilaspur, Hamirpur, Una, Lower Solan district
Ethnic Group	Caste	All castes of Society
	Tribe	
	Others	
Participation	Individual	Male
	Community	Male
Socio-cultural Significance	Religious Magical <b>Profane</b> Festive	.Religious
<p><b>Description:</b> In the society where multiple gods are worshipped every god is especially remembered and rituals are offered in specific time frame. For example there is separate timing for worshipping Agnideva (fire god), Anna deva (god of grain or food supply), Pawandeva (god of air) etc. Under this category of the tradition comes Jaladeva Indra who is locally remembered as Khawaajaa. As it is clear from the nomenclature he is god of water or rains. During the month of May and June people face disturbing heat and do not see even the trace of water or cloud in the sky. This god is worshipped through the rituals performance and it is believed that pleased with devotion and ritual performance offered to him by the people he creates clouds and water for saving the life of the people and give them fragrance of water and soothing atmosphere. During this ritual the youth of nearby villages and some aged people paste black chol or some black material on their face and cowdung paste on their body. Now keeping a basket in their hand they visit each and every house in their disguise and collect sugar and some sweet items. During the entire activity they keep on singing ritual songs in chorus. The meaning of the song is</p> <p>“OH dear jaldeva (god of water!) Whom should we remember for help? Who will help us All the ploughmen are hungry</p> <p>Oxen are thirsty Please give us water in the form of rain! Please give us water in the form of rain!</p> <p>After this song one man is put in the hole and the hole is filled with mud upto his neck. This is treated as great austerity (Sadhana). And it is believed that water god ultimately listens to the call of the people. Finally with the collected sugar, Jaggery, flour etc. the sweet breads are cooked by the side of the big and small neighbouring rivers and water resources. Now the</p>		

youth who is in hole is taken out and he is given the sweet bread to eat and water to drink. This sweet bread is distributed among the people as a prasada. This tradition is a dying tradition which needs immediate intervention for its protection and continuance.

Details of Individual/  
Group Associated with the  
Tradition

Young and mature people of the society take part in the function. Especially young boys.

Economic Status  
(Group/Individuals)

Preservation Status: This tradition is a dying tradition which needs immediate intervention for its protection and continuance

Preservative Measures:

Illustration (Photograph, etc.):



Information Source: Ramkrishan Sharma Coordinator: Dr Surat Thakur & Virendra Bangroo

# FESTIVALS

General Form:		Art/Crafts/Music/Dance/Rituals/ <b>Festivals</b> /Others
Name of the Tradition	Local	Putala Biya
	English Equivalent	Dolls marriage
Provenance	Region	North-east Asia
	State	Assam
	District/Tehsil	Kamrup
Ethnic Group	Caste	Assamese Hindu castes
	Tribe	
	Others	
Participation	Individual	
	Community	Female
Socio-cultural Significance	Religious Magical Profane Festive	It is a social custom performed for the well being of the people.
Description: this ceremony is performed by the womenfolk on the 6 <sup>th</sup> day of Bohag (April-May) in the evening. In a selected home all the womenfolk of the village assemble. They buy from the market black and red yarn. Dolls made of a kind of straw, which are then covered with coloured yarn by wrapping round and round. Red yarns are wrapped around the doll groom while yellow yarns are for the bride. Other ritual connected with the marriage is same as followed in Hindu Assamese society. After the ceremony the dolls are put on a plaintain raft and left on the river stream. The raft contain a small but made of plaintain spathe and decorated with Vermillion.		
Details of Individual/ Group Associated with the Tradition		Assamese Hindu castes.
Economic Status (Group/Individuals)		This marriage ceremony is performed for well being of the future generation.
Preservation Status: Dying tradition.		
Preservative Measures: Nothing special.		
Illustration (Photograph, etc.):		
Information Source: Dr. A.K. Das Coordinator:		

General Form:		Art/Crafts/Music/Dance/Rituals/ <b>Festivals</b> /Others
Name of the Tradition	Local	Kati Bihu or Kangali Bihu
	English Equivalent	Festival of Autumn
Provenance	Region	North-east Asia
	State	Assam
	District/Tehsil	All districts except Kachir, Karbi and Hindu castes as well as goalpara.
Ethnic Group	Caste	Some plains tribes.
	Tribe	
	Others	
Participation	Individual	Male/Female
	Community	Both.
Socio-cultural Significance	Religious	It is a religious cum secular performance and festivities.
	Magical	
	Profane	
	Festive	
Description: Kati Bihu is performed by the Assamese Hindu castes in the first day of month of Kartik (Sept.-October). In this festival, every individual houses – specially the young boys and girls plant – Tulsi (Basil) in the court yard of respective house and a special alter of clay is made. In the evening Tulsi is offered coconut and sugar as Prasad, and the young boys and girls sing folk-songs (Bhajan) sitting in front of the Tulsi. In this Bihu festival eating, dancing, greeting is rarely done as it is the festival of the lean season.		
Details of Individual/ Group Associated with the Tradition		Assamese Hindu castes as well as some plain tribes.
Economic Status (Group/Individuals)		Peasants grounds. This festival is performed prior to the harvest.
Preservation Status: Dying tradition.		
Preservative Measures: Nothing special.		
Illustration (Photograph, etc.):		
Information Source: Dr. A.K. Das Coordinator:		



General Form: Art/Crafts/Music/Dance/Rituals/ <b>Festivals</b> /Others		
Name of the Tradition	Local	Garu Bihu
	English Equivalent	Festival of cow
Provenance	Region	North-east Asia
	State	Assam
	District/Tehsil	All Districts of upper Assam
Ethnic Group	Caste	All Hindu castes
	Tribe	Some plains tribes.
	Others	
Participation	Individual	Male/Female/Both
	Community	Female
Socio-cultural Significance	Religious	It is a festive proceedings connected with annual agricultural cycle.
	Magical	
	Profane	
	Festive	
Description: The last day of Assamese calendar year called Sankranti falls sometimes on 13 <sup>th</sup> April English calendar. On this day Assamese people celebrate the first day of the Bihu festival. On this occasion early in the morning people take their cattle to a near by river or water body for ritual bathing. After that both the young children throw cut vegetables such as gourd, brinjal, etc. on the cattle and recite the following – “Lao Kha begana kha, basare basare barhi ja, Mar kharu, Bapir Kharu tai nabi bar garu”. After this cattle are allowed to graze in the field.		
Details of Individual/ Group Associated with the Tradition		Assamese Hindu caste groups in the villages.
Economic Status (Group/Individuals)		Peasants
Preservation Status: Dying tradition.		
Preservative Measures: There is an attempt to preserve this tradition by Bihu committees formed in different districts of Assam.		
Illustration (Photograph, etc.):		
Information Source: Dr. A.K. Das Coordinator:		

General Form:		Art/Crafts/Music/Dance/Rituals/ <b>Festivals</b> /Others
Name of the Tradition	Local	Mimkut
	English Equivalent	Festival of the dead
Provenance	Region	North-east Asia
	State	Mizoram
	District/Tehsil	All Districts
Ethnic Group	Caste	
	Tribe	Mizo
	Others	
Participation	Individual	
	Community	Both
Socio-cultural Significance	Religious Magical Profane Festive	It is a partly religious festival in which offerings are given to the dead ancestors.
Description: This festival is performed at the time of harvesting new crops. A part of the crops such as Maize, cucumber, Watermelon etc. left in the field for the dead ancestors. For three days rituals of offering continues with singing. During this time the sound of ancestors come back and partake the offerings.		
Details of Individual/ Group Associated with the Tradition		All Mizo clan groups.
Economic Status (Group/Individuals)		No direct economic significance.
Preservation Status: Dying tradition.		
Preservative Measures: Nothing special.		
Illustration (Photograph, etc.):		
Information Source: Dr. A.K. Das Coordinator:		

General Form:		Art/Crafts/Music/Dance/Rituals/ <b>Festivals</b> /Others
Name of the Tradition	Local	Chapchar kut
	English Equivalent	Agriculture festival
Provenance	Region	North-east Asia
	State	Mizoram
	District/Tehsil	All districts
Ethnic Group	Caste	
	Tribe	Mizo
	Others	
Participation	Individual	
	Community	Both
Socio-cultural Significance	Religious	It is a completely secular event.
	Magical	
	Profane	
	Festive	
Description: This festival is connected with the beginning of the agricultural cycle- considered to be the most enjoyable festival. After the hard work of clearing jungle for the Jhum cultivation (Shifting cultivation), the village people resorts to the festival of dancing and singing.		
Details of Individual/ Group Associated with the Tradition		All the clan groups of the Mizos.
Economic Status (Group/Individuals)		There is no direct economic significance.
Preservation Status: Dying tradition.		
Preservative Measures: Nothing special.		
Illustration (Photograph, etc.):		
Information Source: Dr. A.K. Das Coordinator:		

General Form:		Art/Crafts/Music/Dance/Rituals/ <b>Festivals</b> /Others
Name of the Tradition	Local	Klukhmi
	English Equivalent	Festival of goddess of rice.
Provenance	Region	North-east Asia
	State	Meghalaya
	District/Tehsil	Bhoi Area
Ethnic Group	Caste	
	Tribe	Khasi (Bhoi)
	Others	
Participation	Individual	Female
	Community	Female
Socio-cultural Significance	Religious	It is religious festival performed for good harvest.
	Magical	
	Profane	
	Festive	
Description: This festival is held in the month of March before the sowing season and after harvesting. In this festival goddess of rice and agriculture is appeased by performing ritual.		
Details of Individual/ Group Associated with the Tradition		Khasi clan of Bhoi area.
Economic Status (Group/Individuals)		This festival has some significance in the economic pursuit of the people..
Preservation Status: Dying tradition.		
Preservative Measures: Nothing special.		
Illustration (Photograph, etc.):		
Information Source: Dr. A.K. Das Coordinator:		

General Form:		Art/Crafts/Music/Dance/Rituals/ <b>Festivals</b> /Others
Name of the Tradition	Local	Ka Rongkhili
	English Equivalent	Tiger Festival
Provenance	Region	North-east Asia
	State	Meghalaya
	District/Tehsil	Jaintia Hills
Ethnic Group	Caste	
	Tribe	War Khushi (Jaintia)
	Others	
Participation	Individual	
	Community	Male
Socio-cultural Significance	Religious	It is a religious festival performed when a tiger is killed to invoke god.
	Magical	
	Profane	
	Festive	
Description: This festival is performed in the month of January-February. In this festival local deity is worshipped and appeased by offering food and drinks. Invokation is done by Priest.		
Details of Individual/ Group Associated with the Tradition		War Khasi or Jaintia tribe of Meghalaya.
Economic Status (Group/Individuals)		There is no economic significance directly as such.
Preservation Status: Dying tradition.		
Preservative Measures: Nothing special.		
Illustration (Photograph, etc.):		
Information Source: Dr. A.K. Das Coordinator:		

General Form: Art/Crafts/Music/Dance/Rituals/ <b>Festivals</b> /Others		
Name of the Tradition	Local	Tir
	English Equivalent	Archery
Provenance	Region	North-east Asia
	State	Meghalaya
	District/Tehsil	Khasi and Jaintia Hills
Ethnic Group	Caste	
	Tribe	Khasi
	Others	
Participation	Individual	Male
	Community	Male
Socio-cultural Significance	Religious	It is a kind of game among the Khasi.
	Magical	
	Profane	
	Festive	
Description: A plantain trunk cut into shape placed at the one corner of the shooting range as the target. A group of Archers shoot arrows at the target. The archer who has more arrows on the target is considered as winner. This game has turned into gambling in recent times. The archers are allowed to shoot ten arrows each. Total number of arrows on the target is considered as the lucky number in the betting that takes place before the shooting on a particular day. Now a days ball fixing is dne by the bookie by influencing and bribing the archers.		
Details of Individual/ Group Associated with the Tradition		Several groups are involved in this game of Khasi Hills district
Economic Status (Group/Individuals)		It has become a betting game in Shillong and other plans and hence there is economic significance in this game.
Preservation Status: Gradually in a dying state due to adverse impact on the society.		
Preservative Measures: Local govt. dissuades people from betting in this game.		
Illustration (Photograph, etc.):		
Information Source: Dr. A.K. Das Coordinator:		

General Form:		Art/Crafts/Music/Dance/Rituals/ <b>Festivals</b> /Others
Name of the Tradition	Local	Pawl Kut
	English Equivalent	Harvest Festival
Provenance	Region	North-east Asia
	State	Mizoram
	District/Tehsil	All districts
Ethnic Group	Caste	
	Tribe	Mizo
	Others	
Participation	Individual	
	Community	Both
Socio-cultural Significance	Religious	This is a secular festival for children.
	Magical	
	Profane	
	Festive	
Description: This is infact harvest festival performed at the end of harvest and specially meant for the children. This festival is marked with eating, drinking and merry-making. With the celebration whole village become lively and happy. There should not be quarrel between husband and wife. Everybody participates.		
Details of Individual/ Group Associated with the Tradition		All the clan groups of the Mizos.
Economic Status (Group/Individuals)		There is indirect economic significance.
Preservation Status: Dying Tradition		
Preservative Measures: Nothing special		
Illustration (Photograph, etc.):		
Information Source: Dr. A.K. Das Coordinator:		

General Form: Art/Crafts/Music/Dance/Rituals/ <b>Festivals</b> /Others		
Name of the Tradition	Local	Dhaja
	English Equivalent	Worship of king Bali
Provenance	Region	Shivalik Hills
	State	Himachal Pradesh
	District/Tehsil	Bilaspur, Hamirpur
Ethnic Group	Caste	Scheduled castes
	Tribe	
	Others	
Participation	Individual	
	Community	Both
Socio-cultural Significance	Religious	Religious, Magical
	Magical	
	Profane	
	Festive	
<p>Description: Dhaja is a religious festival associated with a specific community of the people in the society. The chief god of this festival is King Bali who is described in the Quran as the king of Mythical lower world (Paatal). It is the principle god of the harijan community of this district. In order to please this god during the bad time the people worship him. It is celebrated the whole night in the form of Jagaran. It is celebrated any day or any tithi without any calculation of Sanskrit or Hindi calendar. This festival is associated with folk amusement as well. The heroic deeds of king Bali are sung in the form of ballad and narrated. The black magic and other associated things and diseases are cured during this performance of ritual. This form of creativity is also fast vanishing in the society.</p>		
Details of Individual/ Group Associated with the Tradition		Only scheduled caste people arrange this ritual prayer of king Bali.
Economic Status (Group/Individuals)		
Preservation Status: Dying Tradition		
Preservative Measures: Nothing special		
Illustration (Photograph, etc.):		





Information Source: Dr. A.K. Das Coordinator

General Form: Art/Crafts/Music/Dance/Rituals/ <b>Festivals</b> /Others		
Name of the Tradition	Local	Dholaru Mas
	English Equivalent	
Provenance	Region	Shivalik Hills
	State	Himachal Pradesh
	District/Tehsil	Bilaspur, Hamirpur, Una, Solan
Ethnic Group	Caste	Scheduled caste (Sanahi)
	Tribe	
	Others	
Participation	Individual	
	Community	Both
Socio-cultural Significance	Religious	Religious
	Magical	
	Profane	
	Festive	
Description: Besides the Siva vivaha festival people celebrate Dholaru Mas with effect from Chaumasa of Sankranti to Mashant. The people of schedule caste visit every household and play Shahnai. This community is called Shanai jaat. Mainly children and old women put some musical instrument and by way of playing the musical instruments and beating the drum and singing the songs. They try to please Siva for the welfare of the people. In return people give them grains, eatables, cash etc. It is now loosing its original fragrance and deserves to be protected immediately.		
Details of Individual/ Group Associated with the Tradition		Only scheduled caste (Sanahi) people take part in this festival.
Economic Status (Group/Individuals)		Poor.
Preservation Status: This tradition is still alive.		
Preservative Measures: Nothing special		
Illustration (Photograph, etc.):		



Information Source: Dr. A.K. Das Coordinator:

# OTHERS

General Form:		Art/Crafts/Music/Dance/Rituals/Festivals/Others <b>Others</b>
Name of the Tradition	Local	Mun/Bungthings
	English Equivalent	Shaman
Provenance	Region	North East India
	State	Sikkim
	District/Tehsil	North, East, South and West districts
Ethnic Group	Caste	
	Tribe	Lepche
	Others	
Participation	Individual	Male/Female (male can only be Bungthings)
	Community	
Socio-cultural Significance	Religious Magical <b>Profane</b> Festive	It is a part time occupation. Some economic significance could be attached. It is hereditary occupation.
<b>Description:</b> The Mun are specialist who acts as intermediaries between man and god. They are also powerful magician. They appeared god benevolent then as well as malvolini Mun.		
Details of Individual/ Group Associated with the Tradition		
Economic Status (Group/Individuals)	This is performed on special occasion	
Preservation Status: This tradition is gradually dying.		
Preservative Measures: Nothing special		
Illustration (Photograph, etc.):		
Information Source: Dr. A.K. Das		

General Form: Art/Crafts/Music/Dance/Rituals/Festivals/ <b>Others Performing</b>		
Name of the Tradition	Local	Mukha
	English Equivalent	Mask
Provenance	Region	North-East India
	State	Assam
	District/Tehsil	Nowgong/Jorhat/Lakhimpur
Ethnic Group	Caste	Assamese Hindu Caste
	Tribe	
	Others	
Participation	Individual	Male
	Community	
Socio-cultural Significance	<b>Religious</b> Magical Profane Festive	It is used in Bhawona performance in Vaisnava Satva (monastery)
<b>Description:</b> Various types of mask representing Gods and Goddesses baffoon, Hanuman, Ravana and other epic characters etc. are made of wood, papier mashie, cloth in bamboo frame are made artistically.		
Details of Individual/ Group Associated with the Tradition		
Economic Status (Group/Individuals)		It is a part time occupation of the artist.
Preservation Status: It is a dying tradition.		
Preservative Measures:		
Illustration (Photograph, etc.):		
Information Source:		Coordinator :

General Form:		Art/Crafts/Music/Dance/Rituals/Festivals/ <b>Others</b>
Name of the Tradition	Local	Autonthiba
	English Equivalent	Mirit Feast
Provenance	Region	North-East
	State	Manipur
	District/Tehsil	Mao
Ethnic Group	Caste	
	Tribe	Koirao
	Others	
Participation	Individual	Male
	Community	
Socio-cultural Significance	Religious Magical <b>Profane</b> Festive	This is a secular event in a village. A wealthy man offered feast of merit to the villagers to boost him.
<b>Description:</b> This is a secular event taken place in a village when a man become wealthy enough to offer a feast to the whole village by sacrificing mithern to remain face hazards of life and become a person of honour. This is a social tradition without religious overtone .		
Details of Individual/ Group Associated with the Tradition		All the clan groups of Koirao tribe.
Economic Status (Group/Individuals)		This is connected with economic up lift of individuals in a village.
Preservation Status: Dying tradition		
Preservative Measures: Nothing special.		
Illustration (Photograph, etc.):		
Information Source: Dr. A.K. Das		Coordinator :

General Form:		Art/Crafts/Music/Dance/Rituals/Festivals/ <b>Others</b>
Name of the Tradition	Local	Nokphante
	English Equivalent	Bachelor's Dormitory
Provenance	Region	North-East
	State	Meghalaya
	District/Tehsil	Garo Hills
Ethnic Group	Caste	
	Tribe	Garo
	Others	
Participation	Individual	
	Community	Male
Socio-cultural Significance	Religious Magical <b>Profane</b> Festive	It is a secular institution of the young man of a village.
<b>Description:</b> Nokphante is a typical house in which young boys from 5 years of age to 16 years are allowed to stay. They Nokphante after their marriage. In this institution they learn about their folklore and folk practices. They help village people in jhum cultivation. These young boys look after the elders of the village. Nokphante also serves as a community center.		
Details of Individual/ Group Associated with the Tradition		All the clan members of Garo tribe.
Economic Status (Group/Individuals)		Nokphante has deep economic significance in Garo society.
Preservation Status: An extinct tradition		
Preservative Measures: Nothing.		
Illustration (Photograph, etc.):		
Information Source: Dr. A.K. Das		Coordinator :



General Form:		Art/Crafts/Music/Dance/Rituals/Festivals/ <b>Others</b>
Name of the Tradition	Local	Abang
	English Equivalent	Creation Myth
Provenance	Region	North-East India
	State	Arunachal Pradesh
	District/Tehsil	Siang
Ethnic Group	Caste	
	Tribe	Adi
	Others	
Participation	Individual	Male
	Community	
Socio-cultural Significance	Religious Magical <b>Profane</b> Festive	This is a folk narrative.
<b>Description:</b> Abangs are folk narratives recited by the Miris – orators on special occasion telling various Adi myths of creation in rhapsody. This was generally performed moshup (dormitory of Bachelors). Some such oration continues for weeks. It tells about the creation of earth, sun, moon, human being, mithun, etc.		
Details of Individual/ Group Associated with the Tradition		It is performed by Adi groups
Economic Status (Group/Individuals)		No direct economic significance.
Preservation Status: Dying tradition		
Preservative Measures: Nothing special. Documented by Dr. B.S. Suha and others in fifties.		
Illustration (Photograph, etc.):		
Information Source: Dr. A.K. Das		Coordinator :

General Form:		Art/Crafts/Music/Dance/Rituals/Festivals/ <b>Others</b>
Name of the Tradition	Local	Zawlbuk
	English Equivalent	Bachelor's Dormitory
Provenance	Region	North-East India
	State	Mizoram
	District/Tehsil	All districts
Ethnic Group	Caste	
	Tribe	Mizo
	Others	
Participation	Individual	
	Community	Male
Socio-cultural Significance	Religious Magical <b>Profane</b> Festive	It is a secular institution for the young immured.
<b>Description:</b> A Zawlbuk is a specially built house in each village. It is a dormitory for the young boys in general sinse. It is an educational center for bearing agricultural systems, house-building, myths and legends, dame and songs etc. It serves as a community center in which elders participates and tell about their experiences. These varied real life experiences guide the young ones to shape their life.		
Details of Individual/ Group Associated with the Tradition		All the Mizo clan groups.
Economic Status (Group/Individuals)		It has a direct bearing on the economic pursuits of the community in so far as agriculture and other activities wire concerned.
Preservation Status: An extinct tradition		
Preservative Measures: Nothing special.		
Illustration (Photograph, etc.):		
Information Source: Dr. A.K. Das		Coordinator :

General Form:		Art/Crafts/Music/Dance/Rituals/Festivals/ <b>Others</b>
Name of the Tradition	Local	Ai or Yai
	English Equivalent	Traditional Medicine
Provenance	Region	North-East India
	State	Manipur
	District/Tehsil	Moirang
Ethnic Group	Caste	
	Tribe	Chote (Purum Kuki)
	Others	
Participation	Individual	Male
	Community	
Socio-cultural Significance	Religious Magical <b>Profane</b> Festive	This is a secular practice of ethno-medicine..
<b>Description:</b> Traditionally Chote had 12 indigenous medicines called ai or yai for curing various ailments. These medicines were prepared from local medicines herbs and shrubs. Known to the specialists.		
Details of Individual/ Group Associated with the Tradition		Only the specialists of the Chote clan groups.
Economic Status (Group/Individuals)		This was a part time occupation of the specialists.
Preservation Status: Due to the introduction of modern medicine these indigenous medicines are hardly used.		
Preservative Measures: Nothing special.		
Illustration (Photograph, etc.):		
Information Source: Dr. A.K. Das		Coordinator :

General Form:		Art/Crafts/Music/Dance/Rituals/Festivals/ <b>Others</b>
Name of the Tradition	Local	
	English Equivalent	
Provenance	Region	
	State	Karnataka
	District/Tehsil	
Ethnic Group	Caste	
	Tribe	Buduga Jangama
	Others	
Participation	Individual	
	Community	
Socio-cultural Significance	Religious Magical Profane Festive	
<b>Description:</b> Rural stage play – Bhinajanaya Yudha		
Details of Individual/ Group Associated with the Tradition		
Economic Status (Group/Individuals)		
Preservation Status:		
Preservative Measures:		
Illustration (Photograph, etc.): Video		
Information Source: Nomads & Adivasis Workshop		Coordinator : Dr. Gautam Chatterjee

General Form:		Art/Crafts/Music/Dance/Rituals/Festivals/ <b>Others</b>
Name of the Tradition	Local	
	English Equivalent	
Provenance	Region	
	State	Karnataka
	District/Tehsil	
Ethnic Group	Caste	
	Tribe	Buduga Jangama
	Others	
Participation	Individual	
	Community	
Socio-cultural Significance	Religious Magical Profane Festive	
<b>Description:</b> Rural stage play – Bhinajanaya Yudha		
Details of Individual/ Group Associated with the Tradition		
Economic Status (Group/Individuals)		
Preservation Status:		
Preservative Measures:		
Illustration (Photograph, etc.): Video		
Information Source: Nomads & Adivasis Workshop		Coordinator : Dr. Gautam Chatterjee

General Form:		Art/Crafts/Music/Dance/Rituals/Festivals/ <b>Others</b>
Name of the Tradition	Local	
	English Equivalent	
Provenance	Region	Lahore
	State	
	District/Tehsil	
Ethnic Group	Caste	
	Tribe	Lahala Jhatti
	Others	
Participation	Individual	
	Community	Male
Socio-cultural Significance	<b>Religious</b> Magical Profane Festive	
<b>Description:</b> They consider themselves tribes because they are cut off from the world for 6 months because of the extreme weather conditions. They are talking about their language traditions sacred traditions in crality. They are talking about 2 traditions and how at every 10 km the language, gods, life-style, food, etc. changes. They also talk about their beliefs where they perform puja for rain fall.		
Details of Individual/ Group Associated with the Tradition		
Economic Status (Group/Individuals)		
Preservation Status: Written & in Orality		
Preservative Measures: Needs support		
Illustration (Photograph, etc.): Video		
Information Source: Nomads & Adivasis Workshop		Coordinator : Dr. Gautam Chatterjee

General Form:		Art/Crafts/Music/Dance/Rituals/Festivals/ <b>Others</b>
Name of the Tradition	Local	Bendegumbali
	English Equivalent	Community Complex
Provenance	Region	
	State	Karnataka and Andhra Pradesh
	District/Tehsil	Gulbarga and Hyderabad
Ethnic Group	Caste	
	Tribe	
	Others	
Participation	Individual	
	Community	
Socio-cultural Significance	Religious	
	Magical	
	Profane	
	Festive	
<b>Description:</b>		
<p>These are unique community settlements found in the border area of Gulbarga and Hyderabad. Considered as rare they are presently found in about fifteen villages. The project would focus on the lifestyle associated and the domestic settlements and civil architecture. It is in a state of disintegration.</p>		
Details of Individual/ Group Associated with the Tradition		
Economic Status (Group/Individuals)		
Preservation Status:		
Preservative Measures:		
Illustration (Photograph, etc.):		
Information Source: Prof. Settar		

General Form:		Art/Crafts/Music/Dance/Rituals/Festivals/ <b>Others</b>
Name of the Tradition	Local	Popular traditional games
	English Equivalent	
Provenance	Region	
	State	Karnataka
	District/Tehsil	
Ethnic Group	Caste	
	Tribe	
	Others	
Participation	Individual	
	Community	
Socio-cultural Significance	Religious Magical Profane Festive	
<p><b>Description:</b> Some of the popular traditional games were; <i>pagade</i>, chess, checker, <i>channemane</i>, game chart, <i>ganjifa</i>, and metal balls.</p> <p>Pagade (game of dice) is identified with Shakuni, the maternal uncle of the Kauravas, and an expert in the game. The board is made of cotton or silk cloth and the line is a perfect piece of handicraft. The toys are wooden, ivory or on chennapattna lacquer ware. The two pieces of dice are always made of ivory. <i>Chennemane</i> and <i>attagulimane</i> in Karnataka and <i>pallanguli</i> in Tamilnadu are popular in many parts of South India. The players sit face to face on either side of the board, distribute the beads in equal quantity and commence the game. Four, five, seven or twelve beads are to be put into the pits of the board and the player taking the beads drops one in each of the pits. The player who accumulates more beads would be the winner. In the coastal area this game is played only during the rainy season.</p> <p><i>Game chart</i> is played with dice and an artistically made coin. More than three members can play it. The entire chart is painted in the Shivalinga form and the game progresses through different moves. Each move represents a different birth like tree, bird, scorpion, animal and human. Depending on the number visible through the dice, the player may descend to lower strata, or ascend to higher strata. Once he crosses the fifth row he is closer to the Siva sayujya, the abode of Siva. Every house in the row contains an explanation of right and wrong. This game is like a game of conduct among the disciples.</p>		
Details of Individual/ Group Associated with the Tradition		
Economic Status (Group/Individuals)		
Preservation Status:		
Preservative Measures:		
Illustration (Photograph, etc.):		
Information Source: Prof. Settar		



General Form:		Art/Crafts/Music/Dance/Rituals/Festivals/ <b>Others</b>
Name of the Tradition	Local	Folk Games in Dakshina Kannada District.
	English Equivalent	
Provenance	Region	
	State	Karnataka
	District/Tehsil	
Ethnic Group	Caste	
	Tribe	
	Others	
Participation	Individual	
	Community	
Socio-cultural Significance	Religious	
	Magical	
	Profane	
	Festive	
<b>Description:</b>		
<p>There are many traditional folk games especially played by the rural children of the South Kanara District. A descriptive study of these folk games would help in the process of preservation and transmission of traditional knowledge. The folk games vary according to those played by men such as Kambala (Buffalo race), Chendu (Football); games played by women such as Chennemane (Chenne Board game), games played by children such as Huli-Dana (Tiger and Cow), Kage-Gili (Crow and Parrot) Jubuli (Bille Game), Lagori, Baleyata (Bangle Game). One can assess elements of competition, of songs, behavioural patterns, physical exercises and organizational measures. These elements ultimately constitute the body of the game.</p> <p>The present project aims at documenting and studying the important folk games of Dakshina Kannada District since they are presently threatened by the modern system of formal education and urbanization.</p>		
Details of Individual/ Group Associated with the Tradition		
Economic Status (Group/Individuals)		
Preservation Status:		
Preservative Measures:		
Illustration (Photograph, etc.):		
Information Source: Prof. Settar		

## 8. Resource Persons

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**9. Data Collection Format*****Data Sheet***

General Form:		Art/Crafts/Music/Dance/Rituals/Festivals/Others
Name of the Tradition	Local	
	English Equivalent	
Provenance	Region	
	State	
	District/Tehsil	
Ethnic Group	Caste	
	Tribe	
	Others	
Participation	Individual	
	Community	
Socio-cultural Significance	Religious Magical Profane Festive	
<b>Description:</b>		
Details of Individual/ Group Associated with the Tradition		
Economic Status (Group/Individuals)		
Preservation Status:		
Preservative Measures:		
Illustration (Photograph, etc.):		
Information Source:		