

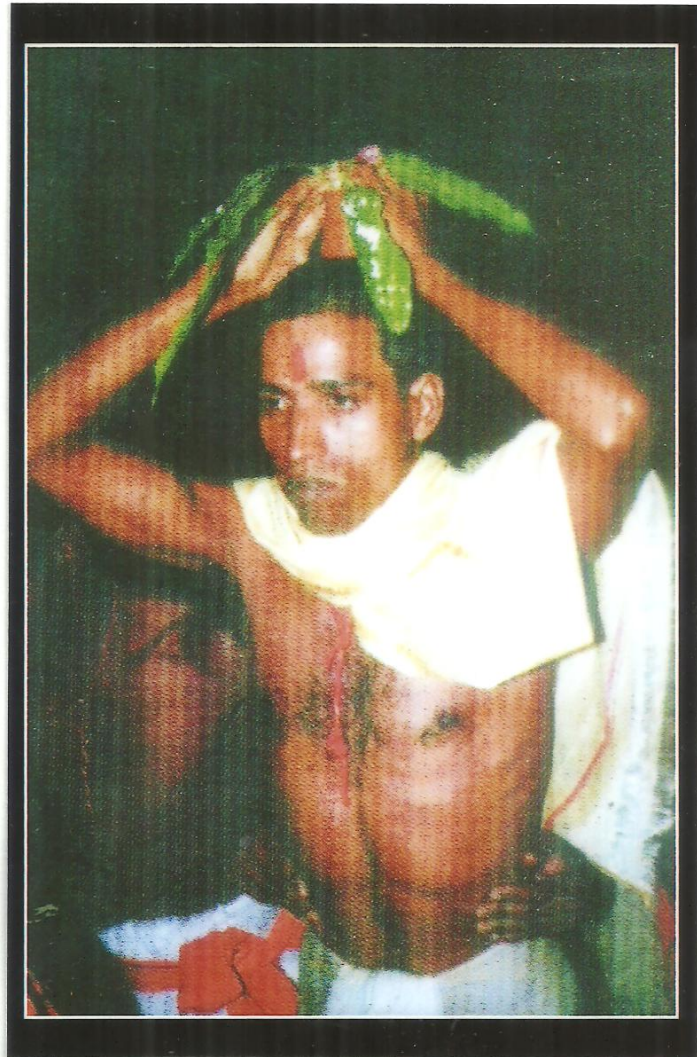
2nd Report :- About Seraikella Chhau  
very-very old traditional rituals from  
different villages, Seraikella town,  
Old rituals Photographs.

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# Seraikella Chhau Dance Rituals

1. Subha Ghata
2. Matha Ghata / Yatra Ghata / Kanta Gada
3. Brindavani
4. Goriya Bhar / Khanda Pato ( A man standing on the sword with one leg bravery shown) Dhuna Pato.
5. Mellu Puja / Kalika Ghata Puja.
6. Pato in the evening next day.
7. Kamanna Ghata Puja next day.
8. Ranjani Phuda.

# SUBHA GHATA RITUALS



# Seraikella Chhau Rituals of Chaitra Parva Shubha Ghata (Auspicious Pitcher) Also Known as Baro Patki Parva or Nabsrena Parva

Chaitra parva festival is started with Shubha Ghata. Seraikella Chhau or Chaitra parva has a close connection with ritual and worship of lord Shiva. A few days before the function ( it was 13 days before) Shubha Ghata enters the scene and this Ghata with a quter Red flag and thirteen Bhaktas (devotees) go to the Kharkhai river bank (Majana Ghat) in a procession amidst drum beats. The bamboo pole of the Jharjhara flag has thirteen knots and thirteen mango leaves, this a symbol of thirteen community of the (oriya and which is unity of society & culture) are knotted one by one surrounding the pole. Thirteen knots are symbol of thirteen cast devotees. They in this period wear sacred threads and become Shiva gotra. Auspicious moment is searched out by astronomical calculation. The Shubha Ghata returns from the river bank. Come with procession to town Shiva temple. After that, Flag is kept at Raghunath Temple (inside the Palace) after short worship.

This Ghata continues day to day in the evening. Day before Yatra Ghat of the Palace the rituals are performed day to day continuously and the dance is staged after the Jharjhara that the flag reaches the ramparts of Raghunath temple. The rituals commences with the Shubha Ghata. According to Acharya Bharat Muni the flag each symbolic of antihindrance and remover of impediments and it is the remedy of all of obstacles on the way of the annually performance of these gloriee art, so worship of Jharjhara (flag) has recommended it in the third chapter of Natya Shastra.

YATRA GHATA  
RITUALS OF  
SATYA YUGA



100 YEARS OLD FORM  
DANCE FROM SERAIKELLA



BHAG DHWAJ NACH (NRITTA)  
OR HAMA PATIA NACH

**Blueprinting for Preservation of the first school of Chhau “SRIKALAPITH” (Training, Mask making & Costume etc.) under the scheme for safeguarding the intangible Cultural Heritage and Diverse Cultural Traditions of India” sanction under letter No. 28-6/ICH-Scheme/28/2013.17/13643, dtd. 31<sup>st</sup> March, 2014.**

## **1. INTRODUCTION**

Seraikella Now situated in Jharkhand is accredited as the Mother of Chhau a glorious Dancing Art now Famous in the World. Maharaja Aditya Pratap Singh Deo, Who adorned the seraikella throne from 1931 to 1969 was a many faced personality. Not only he was a great ruler, who brought in progressive governance and multiple reforms to the state he also laid great emphasis on the heritage and tradition of the land in the sincerely attempted to attend even greater Height.

“Kumar Saheb” Bijay Pratap Singh Deo the younger brother of Maharaja Seraikella a Guru of out Standing dimension brought far reaching changes to the world of chhau and revolutionized the Art to the present Degree of sophistication and eminence of virile acrobatic dancing of sword play. Not a dancer himself through he created sensation, In one he was the soul and sprit of the Dancer.

### **The silent feature of the Project**

The institution of **Srikalapith** was founded by **Maharaj Aditya Pratap Singh Deo in the year 1941**, he was naturally associated with **Srikalapith** as its patron in chief, not only because it was one of his traditional function as the ruler of Seraikella, but because he has some part in shaping the renaissance movement in the part of the age old Chhau dance of Seraikella.

It had taken centuries and great effort to build up this sacred “**PITH**” the centre that was devoted to preserving enhancing the Chhau culture. Needless to say that today there is a genuine threat to Seraikella Chhau that of diluting the purity of dance at the instance of vested interests. The dancers, the musician, the mask maker, the choreographer are all in dire need of support as all are scattered.

The Vision of Raja Pratap Aditya Singh Deo, present Patron-in-chief and President of **SRIKALAPITH** is to assimilate the best talents of the land for reviving the former glory and the Paristine magnificence of Chhau which is a National Treasure.

Seraikella Chhau need financial support without which one can't think of the preservation and propagation of this traditional Chhau Dance form. The training programme is a regular affair. The training includes Dance, Music, Mask making, Head gear and ornament making, costume making, theory class etc. Our foundation would train the young artist in the

traditional form, so that this traditional form dance is preserved. There are many dances which were being performed earlier years are not to be seen these days. Our foundation would try to revive these dances so that they do not become extinct. The artist of SRIKALAPITH to give Chhau Dance performance, in the festivals, fair, for school and college students for promotion of this traditional form of Dance.

## **Training Course**

The courses offered in dancing at the Srikalapith are to give the students not only training in Chhau style of dancing but to widen his artistic horizon and help him in his artistic achievements by providing him facilities for the study of all concerned arts.

### ***Training Course (Compulsory Courses)***

Each student will be required to take the following courses:-

#### ***I. Dancing***

This will include training in Pharikhanda and other technical training methods of Chhau dancing and also of other schools. The course is calculated to give the students the suppleness of body and facility of movement required to execute Chhau dancing with ---. Students will be required to learn footwork as well as the mudras, upalayas or utplutes gribaveda, sirovedas etc which are essential for the expression of different sentiments. (Both Chhau and other schools).

#### ***II. Mask Making***

Mask forms an unavoidable and essential part of the dance in Seraikella school of Chhau dance. The whole technique of Seraikella dance has taken shape round the special feature of the mask. It is not therefore possible to separate one from the other. The dance will certainly lose its effectiveness, duty and originality without mask. The making of mask involves much more than mere workmanship. Each mask is first visualized by studying the character it is to represent and then given shape and substance.

#### ***III. Headgear & Ornaments Making***

Headgear is another important aspect of Chhau dance. It is being worn above the mask. Every dance has a different headgear & ornaments as per the character of the dance. The ornaments making in Chhau dance is truly a challenging job now a days. There are very few goldsmiths who use to make these ornaments. The organization



has taken up the responsibility to give training to the young people. So that the traditional ornaments of the dance do not become extinct.

#### ***IV. Costume Making***

The costume of the Chhau dance do bring glamour to the dance. Costume for the dances should be carefully studied in accordance to requirement, costume should be historically and religiously correct. Accurate from the point of view of local users or specially designed to meet the imaginative needs of composition. Costume in Chhau form is an integral part of the expression of the idea in a dance item. There are very few costume makers now a day.

### **2. OBJECTIVE**

To preserve and revive the dying form of dance and its allied activities for the next generation of dancers and artists. There are many dances which were being performed earlier are being performed now a days. At least 6 or 8 such dances would be revived to be documented by way recording, show that it is being preserved for future.

### **3. IMPLEMENTATION**

The training is a regular affair. The training would include Dance, Mask making, Headgear making, Costume making and Music.

In the first phase 15 young dancer from the age group of 8 to 16 and 12 senior artists were selected. They are being taught the basic technique of Chhau Pharikhanda, this is a popular exercise, it is vigorous, virile, agile and acrobatic. They are learning the 1. Chalis 2. Upalayas 3. Khels.

Once these younger dancer body become flexible by training Pharikhanda, they would be taught the basic steps of the Chhau Dance. The training in Mask making, Headgear making, costume making and music would follow later.

There will be master trainer, Musicians, Mask maker, Headgear maker and Costume maker, who shall be teaching these Artists.

The timing of the training is 4.30 to 6.30 in the evening, six days a week.

#### **4. LOCALE**

District Seraikella, Singhbhum East & West of Jharkhand.

#### **5. DATES**

The training programme started from 1<sup>st</sup> May 2014. For proper implementation a minimum of 2 years is required.

#### **6. CONCLUSION**

As there are many dancers which have become extinct or are on the verge of becoming extinct. After regular training for 2 years, 6 to 8 dances would be revived by the next generation of dancers.

*Nilambar Singh Deo,*

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