

# FINAL REPORT

## ON

**Preservation Support & Safeguarding of  
Danda Dance, Chaiti Ghoda Nachha &  
Cultural Craft Pattachitra for Popularization**



**Prepared By**

**Gangotree Social Organisation**

**Sponsored By**

**Sangeet Natak Akademi**

**National Academy of Music, Dance & Dram**

**India, New Delhi**



# Photo At a Glance (Pattachitra)



# FINAL PERFORMANCE REPORT

1. Project Title;- Preservation, support and safeguarding of Danda Nachha, Chaiti Ghoda nachha together with cultural craft patta chitra for popularization.

2. scheme:-- Safeguarding the intangible cultural heritage and diverse cultural tradition of India.

3. Sanction letter No— 28—6/ICH - scheme/55/2013-14 Dated—31<sup>st</sup> march,2014.

4. Total amount sanctioned;--Rs1,00,000/.

5. First installment released:--Rs 50,000/.

6. Second instalment released:--Rs25,000/.

7. Project commencement:--01/05/2014.

8. Project complison:--31/03/2015.

Follow up activity with Artists:-- In order to access the present status of the intangible art form Danda dance, Chaiti Ghoda Dance and pattachitra paintings artists follow up action was undertaken by the project staff separately meeting with artists and guru of Danda Dance, Chaiti ghoda dance and pattachitra paintings visiting concerned process written bellows:

As regards Danda dance the project staff have visited at Tigiria , Via— Athagarh, Dist—Cuttack of odisha and discussed regarding present status of danda dance on basis of one to one interaction . The Guru has elaborated the problems they meet while performing the dance form in the locality and other area of Cuttack district. The artists and the Guru were pleased at attempt of Gangotree social organization to make the rare art form revived and long lasting with assistance of concerned ministry and benevolent agencies. There was group meeting with other people including student and youth who were motivated to regenerate the art form and save form expected extinct by the blow of electronic

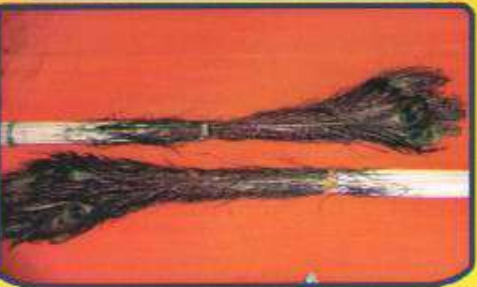
Likewise the project staff have visited the artists and Guru of chaiti Ghoda dance form implemented by the fisherman community of Kuhunda, block-salepur of Cuttack district of odisha. Group discussion were done with the Guru and Artists who were delighted at the steps being taken by Gangotree social organization. It was learnt that since the horse dance is performed in honor of goddess Basulei Devi of fisherman communities. . There is no possibility of financial assistance from Govt or non-government agencies with possess harm the way of long lasting. The dance is performed in other occasion on hire basis which do not satisfy them. So, they request for government assistance at least once a year.

The pattachitra art of carpenter communities in Raghurajpur in puri district of odisha were interview by the project staff of gangotree social organization and the artist and guru were delighted at the regenerating of pattachitra painting Endeavour done by Gangotree social organization. There was a workshop at local level inviting artists and Guru and community stakeholders students and youth who have on same opinion that, the intangible cultural heritage of pattachitra should be long lasting by the help of Govt agencies and benevolent marketing agencies who can process marketing tie-up facilities for marketing of the paintings.

## *Photo of Chaiti Ghoda Nacha*



# Photo At a Glance (Danda Dance)





# GANGOTREE

## SOCIAL ORGANISATION

A State Level Voluntary Organisation  
Regd. Under SR. Act. XXI of 1860

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Regd. Office : At : Plot No. : 1325/3037, K.B. Lane, Old Town, Bhubaneswar-751002, Odisha, India

REF NO---696---/GSO/2016

DATE 28/01/2016

TO

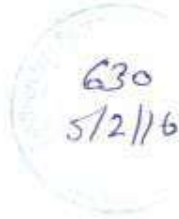
THE SECRETARY,

SANGEET NATAK AKADEMI

3<sup>RD</sup> FLOOR, RABINDRA BHAWAN

35 FIROZ SAHA ROAD

NEW DELHI—110001.



D.S (Drama)  
5/2/16  
3/2/16

REG;- - F NO—28—6/ICH SCHEME/55/2013-14/13683  
DATED---31<sup>ST</sup> MARCH 2014.

SUB:--Submission of Revised detail report on Dance forms.

Dear Sir,

Greetings from Gangotree social organisation, odisha.

According to your evaluation the final report by the Expert committee and suggest to re-write the different dance form on our submitted project to the authority, we are now submitted this report for your kind action . Kindly release the final balance grant-in-aid at your end.

Anticipating your positive response we will beg to remain with regards.

Thanking you

Your sincerely

Rabi narayana Sahoo  
Rabi narayana sahuo

secretary

# DETAILS REPORT ON DANCE FORM OF DANDA DANCE, CHATI GHODA DANCE, KELA KELUNI, PALA, DASKHATIA AND PUPPET DANCE (REVISED)

**PROJECT TITLE:**--Preservation, support and safeguarding of Danda Dance, chati Ghoda Dance Kelakeluni Dance, pala, Daskhatia and puppet Dance together with cultural craft pattachitra for popularization.

**Scheme:**--Safeguarding the intangible cultural Heritage and Diverse cultural tradition of India..

Sanction letter No---28—6/ICH—scheme/55/2013—14 Dated—31<sup>st</sup> march, 2014.

**Implemented By:**--Gangotree social organisation, odisha.

**Project commencement:**--01/05/2014.

**Project complison:**--31/03/2015.

**1 DANDA DANCE:**-- Danda dance is one of the important dance festival performed in different part of south odisha. It is a kind of ritualistic festival which begins on an auspicious day before the chaitra sankranti or meru purba with traditional worship and fasting.. Only male persons take part on the festival. The participants are known as the Vhokts (Devotees) who lead a pious life for the entire period numbering 13, 18 or 21 days. During the period all devotees



(Danda Dance)

Danda means club, rod, pole, stick, staff etc. It has also meaning of punishment chastisement etc. According to the scripture lord Shiva has taught the dance forms called Tandab to his son lord Ganesh music instrument of the dance are mardala symbol and mahuri. The aim of the dance is worshiping lord Shiva and his spouse parvati. Duration of the dance is three month beginning from March. The devotees committee self inflicted wounds to worship the lord and his spouse.

**DANCE FORMS OF THE RELIGIOUS FESTIVAL:** The dance consists of a series of dances which are performed one after another by the male members, preferable belonging to schedule caste and other backward caste. The depressed SC people Ghasi provide the music by the help of music instrument Dhol and Mahuri. The dance has rich repertory. Parva dance is the first item of the repertory. Only male persons take part in the dance. The pravakar and pravakariani dressed in multi coloured dress dance in the beginning. The dancer places a piece of cloth on his shoulders and holds the ends in front with both the hands. He moves his hands forward and backward, right and left to the rhythm of dance. A semi circular plate made by bamboo stick and covered with different colour and decorated cloth with ornamental boarder is tied to the back of pravakar. The pravakar wears multicoloured skirt and jacket and the pravakariani a female in female role dresses himself with sari and blouse holding a piece of coloured handkerchief in hands. After this the Haraparbati dance begin then a group dance of fakir and fairani is performed. It is followed by dances of savara----- savaruni, chadheia----- chadheiani being performed one after another.. Then the party performed a play derived from stories of Ramayana and Mahabharata or any ancient scriptures in honour of glory of lord Shiva and parvati. The last but not the least is the Binakar who closes the dance performance with his significant song and dance.

**CUSTOME:--**The costume of different coloured clothes while the male dancers are simple and the female role wear different coloured Shari and blouse etc.



**SONG:** -- The entire script of written in colloquial odiya language in the form of song and one to one conversation. The music is different or different dances, likewise songs are on various tunes for different characters. The songs are mainly devotional and sometimes humorous. Sometimes a dancer puts questions to his counterpart who replies also in singing which are of folk and odisha style.

**CHATI GHODA NACHHA:**--- This dance forms is followed by fisherman community of odisha especially in Ganjam, puri, cuttack district . This dance is performed in religious festival held for a month beginning from March and ending in April. This dance is performed in honour of goddess Basulei ingrained in the shakticult .According to a legend goddess Basulei has horse head who is considered to be the tutelary deity of the community.



**HOW THE DUMMY HORSE IS PREPARED:**-- After the dummy horse frame prepared a man enter in to the form cavetti and hang the fan on his shoulder and dance according the rhythm of Dhola and mahuri.

**Musical instruments:**-- Dhola and mahuri.

**CUSTOM:**-- Different coloured cloth from head to waist of the dancer with a turbine. There are two coloured horse head cavity (Black & white). This script of the song is written in colloquial odiya language of fisherman community The subject matter are derived from Ramayana or Mahabharata or any ancient scriptures.. It is purely folk song and dance. The rhythm and stepping are also aligned to folk culture. It is played by male persons having dancing skill for

**KELAKELUNI DANCE:**-- This dance form is played by one male and other female persons of a nomadic tribe "KELA". The musical instrument is Ghuduki made by wooden pot with a string which is played by the male dancer kela on different sing of love and humour. Generally, husband & wife of kela community play the dance but the dance of female dancer keluni is unique through swaying movements of lags, hips head and hands. There are also exanted action half sitting position by female dancers who carries the show.



**CUSTOM:**-- The costume of male dancer is very chief with napkins and turban while the female dancer keluni wears sari and blouse of different colours.

**MUSICAL INSTRUMENT:**-- Only one Ghuduki made of wooden pot and bark of animals. The songs are in folk culture derived from ancient scriptures.

**PUPPET DANCES:**-- Kandhei Dance ( puppet dance) are glove puppet of odisha. They are made of three wooden pieces consisting of the head and two hands with holes for inserting figures. The wooden pieces are joined in a long flowing costume. The puppeteer plays on the dholak with one hand and manipulates the puppet with the other. The delivery of the dialogue the moments of the puppet and the drum beating are well synchronised and create a dramatic atmosphere.

**STRING PUPPET:**-- string puppet are made of wood or cloth stuffed with cotton, rags or swa dust. The puppet is suspended from a hand hold control string that are attached to different parts of puppets body. Marriott's having jointly limes controlled by string allow far



**(Puppet)**

In odisha the string puppet are called " Gopalila kandhei". The string puppet are light wooden have dolls from head to waist with detachable arms. These puppets have no legs but wear long flowing skirt. They have more joints and are therefore more versatile, articulate and easy to manipulate. The puppeteers upon hold a wooden prop, triangular in shape to which string are attached for manipulation. These puppet dances adopt verse drama based on mythology fantasy and social theme with plenty of inter ludes of dance and humorous features.

**PALA:--** Initially the aim and object of Pala was to establish unity and integrity and communal harmony among Hindu & Muslim. The worshiaplal lord was named " satyapira" which gradually became satyanarayan. Pala is a long musical narrative of mythological antidotes punctuated with explanations rendered by a Gayak( main singer) accompanied by a band of four recitors and drummer. The recitor recite the song of the main singer with symbols and the drummer beats the drum according to rhythmic style of song of the Gyaka



**(Pala)**

**CUSTOME:--** Punjabi salwar. The costume of the main singer is unique being decorated cloth and turban. The main singer holds a small symbol in one hand and chamer in other hand.

**MUSICAL INSTRUMENTS:--** Myrdal( Drum), cymbals big and small.

**DANCE FORMS:--** The dance in Pala is not so important only physical movements of main singer and recitors became most interesting. The subject matter is derived from mythological scriptures which are explained by the main singer in the form of a story.

**DASKHATIA:-** It is a medium of folk lore of coastal odisha. Since mediaeval period of odisha. It is played by two persons Gayak( main singer) and palia( Recitor).



(Daskatia)

**COUSTUME:-** Panjabi & salwar in different colour and turban for main singer.

**MUSICAL INSTRUMENTS:-** Pair of sticks having tied with sounding strings which plays stick beating and resounding.

**SONG:--** The subject matter is song by the main singer in different rhythmic style. Generally, the topics are derived from mythological speeches. While the Gayak becomes main features of the play explaining the context of subject matter, the role of recitor (palia) is important who keeps the audience is humorous mood through his physical movements and peculiar pronounce session. The dances of both are related to folk lore and no- classical character is sing by the audience.

**PATTACHITRA CRAFT:--** This skill full art and craft pattachitra paintings is one of importance hubs rich art of odisha which attract a number of tourists archologists, devotees and researchers from different part of the country. This is followed by a definite people of community called maharana & mohapatra residing in surrounding village of puri town.. During middleage it was patronized by king of puri for religious purpose, when Jaganath remain sick after devasnaha purnima in the month of June.



(Pattachitra)

Patta means apiece of white cloth diluted in tentulijuice & khadi powder. After which the cloth become hard when it is placed in direct sun. It is practiced chiefly by mohapatra and maharana who have been making the art generation after generation with the help of lamp black, blood red colour, indigo yellow and white colour made of



# GANGOTREE SOCIAL ORGANISATION

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Regd. Office : At : Plot No. : 1325/3037, K.B. Lane, Old Town, Bhubaneswar-751002, Odisha, India

REF NO----609-----/GSO/2014

DT----30/09/2014-

TO

THE SECRETARY,

SANGEET NATAK AKADEMI

3<sup>RD</sup> FLOOR , RABINDRA BHAWAN

35 FIROZ SHAH ROAD

NEW DELHI—110001

REG:- F No—28-6/ICH-scheme/55/2013-14/13683 Dt—31<sup>st</sup> march2014

SUB:--Submission of National inventory register form & first report of scheme for – safeguarding the intangible cultural heritage and Diverse cultural Tradition of india

Dear sir,

Greetings from Gangotree social organization, odisha.

Our organization was awarded a project on safeguarding the intangible cultural heritage and diverse cultural tradition of india. The first installment was released Rs 50,000/-. We are started the activities of this project on 01/05/2014 we are concerted the three activists such as-Danda Nachha ,Chati Ghoda Nachha and patta chtra .We are contacted the troops and interact with survey questionnaires to the group leaders and practicenors.

Accordingly, we are prepare the national inventory register form & first report of the project and submitted for your necessary action to release the balance amount.

The soft copy are send and hard copy will send very soon. Any clarification please contact us .

Thanking you

Your.sincerely

  
Rabi narayana saheb

Secretary



Scheme for --- safeguarding the intangible cultural Heritage and Diverse cultural Traditions of India

Form for National Inventory Register of intangible cultural Heritage of India

A, Name of the state:--Odisha.

B. Name of the Element/ cultural Tradition:--Danda Nachha, Ghoda Nachha and Patta chitra.

B.1. Name of the element in the language and script of the community concerned if applicable:--

Community ---Fisherman for Ghoda nachha.

---No caste for Danda Nachha

-Maharana & Mohapatra for patta chitra.

Language & script:----odiya.

C. Name of the communities, groups or , if applicable, individuals concerned:----

For Ghoda Nachha---Fisherman community

For Danda nachha---No caste no bar.

For patta chitra---maharana & mohapatra.

D. Geographical location and range of the element/ cultural tradision:----Ghoda Nachha, danda nachha and patta chitra are practiced by the community concerned in coastal odisha belt of odisha. preferable Patta chitra at Raghurajpur, po—chandanpur, Dist----puri and Ghoda nachha and danda nachha are practiced in coastal district of odisha

These are not seen in neighboring state like west Bengal, Andhrapradesh & Chhatisgarh.

E. Identification and definition of the element/cultural tradision of india:----

i. yes---oral tradision and expression, including language as a vehicle of the intangible cultural heritage.

ii. yes—performing Arts.

iii. social practice for patta chitra, Danda nachha& Ghoda nachha. Danda nachha is Ritual

iv. Yes---knowledge and practices concerning nature and the universe.

v. yes—Traditional craftsmanship.

F. provide a brief summery description of the element that can introduce it to readers who have never seen or experienced it :-

DANDA NACHHA:-- location----JOYDURGA DANDA PARTY—AT—PANCHAGAA , VIA-TIGIRIA, Dist—cuttack, odisha .It is ritual and practiced during month of march—April. It is performed by devotees of lord shiva through physical feats in Dhuli danda, Agni Danda & Pani Danda. But during night time



cultural performance is performed based on subject matter of siva purana. Initially, this was practiced by people of schedule caste who were not admitted to Hindu temple but gradually this is practiced by people of other caste who are devotees of lord shiva. In cultural performance there is no limit of Artists but women cannot participate in such cultural performance. The costume is traditional for king, queen and other feudal lords but very common for ordinary Artists. The guru only sings in rhythm and the reciters follow him. The drummer beats drum and other musical instrument like symbal and flute are played during performance.

#### GHODA NACHHA:--

This is a folk dance of fisherman community connected with the sakti cult of coastal region of Odisha. Initially the dance performance begins in the month of chitra from the full moon in honor of their caste deity Basulei devi, which is the goddess possessing the head of horse. There will be a decorated horse head is attached to the trunk built of bamboo. The artists enter through the hole kept for purpose of dance. This dance holds reins of the horse and dances. The horse moves forward and backward along with artists.. who dances to the tune of drum and flute accompanied by the songs composed by local poet. The troupe consists of two dancers, one for black horse or other for white horse. One drummer and one piper. The subject matter of the song is derived from writings of devotee poet Achhutananda Das (16th century).

The goddess Vasulei is believed to be the ruling deity of fisherman community and is held in highest esteem. The shrines of goddess Vasulei are spread in coastal district of Odisha but it is considered to be the oldest in Puri district duly patronized by king of poor. The horse dance is very popular and attracts large audience. The performing groups consist of three main characters —Rout-Routani and the horse dancer. The rout and Routani are co-singers and sing from mythological subject matter.

#### PATTA CHITRA:---

Although patta chitra paintings are seen in many places of Odisha and other neighbouring states but it is practised in a famous village at Raghurajpur, Puri, in the district of Puri who make it for socio-economic purpose. Patta means a piece of white cloth diluted in tentuli juice & khadi powder. After which the cloth becomes hard when it is placed in direct sun. It is practiced chiefly by Mohapatra and Maharana who have been making the art generation after generation with the help of lamp black, blood red color, indigo yellow and white colours made of herbal plants. They paint the pictures in the cloth called patta. These patta chitra are seen in Jaganath temple when lord Jaganath remains sick after snan purnima. Patta chitra paintings of four lords (Jaganath, Balavadra, suvedra and sudersana) are demonstrated before devotees who pay respect to the patta chitra lord like that of original lord Jaganath and his brother sister. It is presumed that such kind of paintings have been practised in Jaganath temple from immemorial times. Mohapatra & Maharana artists of Raghurajpur were blessed with the Gajapati for doing such art. Now, this is practiced by individual or groups to attract the tourist who visit Jaganath temple. Surely specimens of patta chitra paintings are found place in their shopping kites. The paintings are done in the form of picture of animals and human beings on life of lord Krishna, Rama and other legends. Even the special card Ganjpa or round form of playing cards are seen in such paintings. Practiced by chitrakar (Maharana & Mohapatra) the paintings generally demonstrated stories of gods and goddesses, Lila of Krishna and Rama with image of animals and lizards.



Now, it is practiced by many people in Raghurajpur with neighboring village for socio-economic purpose earning handsome income in such profession. But at the advent of electronic media., this profession gradually loses its merits.

G. Who are the bearers and practitioners of the element/ cultural traditions? Are there any specific roles or categories of persons with special responsibilities for the practice and transmission of it? If yes who are they and what are their responsibilities?

DANDA NACHHA--

Bearers:--Gangadhar sahu & Gandhi dalaie, practitioners:-22 to 35 persons of all caste.

Ghoda Nachha:--

Bearers:--Biswanath palai, practitioners:--10 persons.

PATTA CHITRA:--

Bearers:--Bhaskar mohapatra practitioners:--08 persons.

Gangotree social organization as specific role and responsibilities for practice and transmission of above Arts and craft team.

H. How are the knowledge and skills related to the element transmitted to day?

Knowledge and skill are not transmitted to day without the help AND PATRONAGE OF GOVT.

i.what social functions and cultural meanings do the element/ cultural tradition have today for the community?

The social function of Ghoda Nachh IS traditional and many ways related to social welfare. Like wise, the cultural meaning of the traditional ghoda nachha are many ways decorative and religious in honour of godes Basulei who is the prime center of shakti cult of fisherman community.

Patta chitra paintings has social function in many ways depending upon the skill of the painter who can draw more income than in other art. It has cultural meaning in many ways based on mythology . Since those paintings draw attention towards life history of lord Rama Krishna and jaganath. It is also seen in playing cards GANJAPA. Hence it has rich cultural tradition even to day that community as a whole without any communal prejudice.

J. Is there any part of the element that is not compatible with existing international human right instruments or with the requirement of mutual respect among communities groups and individual or with sustainable development?

No parts of the above culture traditions are incompatible with the existing international human right instrument or with the requirement of mutual respect among community group and individuals or with the sustainable development. These are acceptable to love the country and communal harmony.





K. your projects contribution to ensuring visibility awareness and encouraging dialogue related to the element/ cultural traditions?

The contribution to be rendered by Gangotree social organization is to transmit such ICH tradition in order to make other people fully aware of such kind of cultural heritage.

In this extent of GSO can further its stand through calling national level workshop/ seminars and inter sectional dialogue with other social activities, if it is assisted by the Ministry of culture.

L. Information about the safeguarding measures that may protect or promote the element/ cultural tradition:

i (yes) transmission particularly through formal and non-formal.

iv. (yes) promotion, enhancing.

b. write about the measures taken at local, state and national level by the Authorities to safeguard the element/ cultural tradition?

Gangotree social organization is taking the project for the first time through it has never taken any measure at local state and National level for safeguarding the cultural traditions.

M. write about the threats if any to the element/ cultural tradition related to its practice, visibility and future longevity, give facts and relevant reasons based on the current scenario?

NO threats are seen towards practice, visibility and future longevity.

N. safeguarding measures proposed?

Gangotree social organization can protect and promote the cultural tradition as per following activities:

- Cultural show competition among Danda Nachha group & Ghoda Nachha groups
- --Training to Artists of patta chitra painting through groupwise at local and regional level.
- If the organization is assisted by the ministry protection and promotion can be achieved without any obstacle.

O. community participation

The community participation in above cultural tradition activities can be achieved through involvement of social net work group and individual of shiva cultural tradition through regular interaction and participation.

P. concerned community organization or representative

i. Name of the entity:-----Life line mission

ii. Name and title of the contact persons:---- Jabahar Tripathy



iii. Address:--plot no—1197, Nayapalli, Bhubaneswar, Odisha.

iv. Telephone Number:--9437504263

v. E-mail—jabahartripathy@gmail.com

VI. other relevant information:--

Q. Give information of any inventory, database or data creation center?

There is no such inventory data base or Data creation center for danda Nachha, Chatighoda Nachha and patta chitra paintings at local, state or national level.

R. Principal published reference or documentation availability on the element/ cultural tradition?

Not Available

Signature

*Rabi Nayana Sahu*

Name & Designation

*RABI NAYANA SAHU, SECRETARY*

Secretary

Gangotree Social Organisation



## FIRST REPORT

PROJECT TITLE:--preservation, support and safeguarding of Danda Nachha Chati Ghoda Nachha together with cultural craft patta chitra for popularization

Scheme:-- safeguarding the intangible cultural heritage and diverse cultural traditions of india.

Sanction letter No---- - 28—6/ich-scheme/55/2013-14/13683 dt-31<sup>st</sup> march, 2014

Total Amount sanction:--RS1,00,000/

First installment Released:--RS50,000/

Project commencement Date:--01/05/2014

### INTRODUCTION:

DANDA NACHHA:---- It is performed for religious purpose by devotees of lord shiva especially in coastal district of odisha during the month of April. Such festive dance lasts for about 15 days and ends on panna sankranti( generally on th April). Initially it was observed and performed by people of schedule caste who were not admitted to Hindu temple. They worship a DANDA means a stick decorated with red cloth and vermilion, but in the course of time upper caste Hindu also participated in this religious and cultural function in the various form of punishing their body's like waiking on fire, rolling bodies in direct sun in summer and so on. The subject matter of danda nachha is derived from mythological event composed by devotees of lord Shiva. The dancing party consists of many artists without any female artists but male persons act female bearing female customs.

### CHATI GHODA NACHHA:-

This dance form is followed by people of fisherman community in coastal odisha where the people of above community largely reside. This dance form is performed generally during the month of march--- April in honor of goddess vasuleie who is situated fore front of boats of fisherman and in each house of fisherman. The group consists of Rout and Routani and two horse dancers. Rout and Routani are co-singers and the horse dancers are also co-dancer to the tune of songs and drum bit played by singers & dancers. The subject matter is derived from mythological events goddess shakti, or vasuleie.

### PATTA CHITRA PAINTINGS:

This skill full art and craft patta chitra paintings is one of of importance hubs rich art of odisha which attract a number of tourists archaeologists, devotees and researchers from different part of the country. This is followed by a definite people of community called maharana & mohapatra residing in surrounding villages of puri town. During middle age it was patronized by king of puri for religious purpose. when



jaganath remains sick after deva snaha purnima in the month of june. The patta chitra paintings of lord jaganath, Balavadra subhadra and sudarshna are demonstrated for devotees visitors darshan. Every ritual activity of jaganath temple are done before the patta chitra paintings during sick period of jaganath. But now- a days such paintings are practiced by young people for purpose of / earning money. Money from tourists who are attracted by such paintings of different Hindu gods, Goddess animal , trees and lizards. Now, it has become a profession for un-employed youth to get hand some income, but at the advent of electronic media such paintings are in the vogue of extinguish.

#### OBJECTIVES:-

- To performs and revive rare arts form Danda nachha & rituals dance chati ghoda nachha and art and craft. Patta chitra for preservation and transmission.

#### IMPLIMENTATION

While performing the rare art form Danda Nachha there is no limit of Artists but the role of accompanist is preserved by drummers and other music accompanist. The customs for king & queen are form of common persons.

At regards Chati Ghoda nachha the artists comprise of Rout & Routani to horse dancer and a drummer. Thus the limit is five, but in the course of time the number of musicians increases according to capacity of the group.

Patta chitra paintings is rich Art & craft heritage of odisha especially in the district of puri which now draws attension of tourists archeologists, devotees and researchers for such paintings. Now, it is practiced by un-employed youth to get more money and training classes are run by skilled painters who train the un-employed male & female youth for such purpose to get more income

#### ACTIVITIES DONE BY GSO

Through comprehensive interaction with the Guru gangadhar saho & Gandhi Dalaie for Danda nachha it is learnt that, Danda nachha group now are not proceedings without the help of prominent organization or state/central government. The electronic media now stands against transmission of the dance. Likewise, Ghoda nachha Guru Biswanath palaie was interacted by the organization and it was learnt that, such dance form of fisherman community does not proceed without the help of state/ central govt. There is no written documents or inventory patronized by state Govt.

As regards patta chitra paintings it flourishes only in surrounding villages of puri town especially in Raghurajpur, po—chandanpur, Dist—puri through physical verification and interaction with skilled trainer B haskar mohapatra. It is held that, there are also in danger at the advent of electronic media by the benevolent donation and contribution of tourists and social activist. This art & craft culture now is active . Hence it is held that, without financial help these art & craft culture cannot transmit.

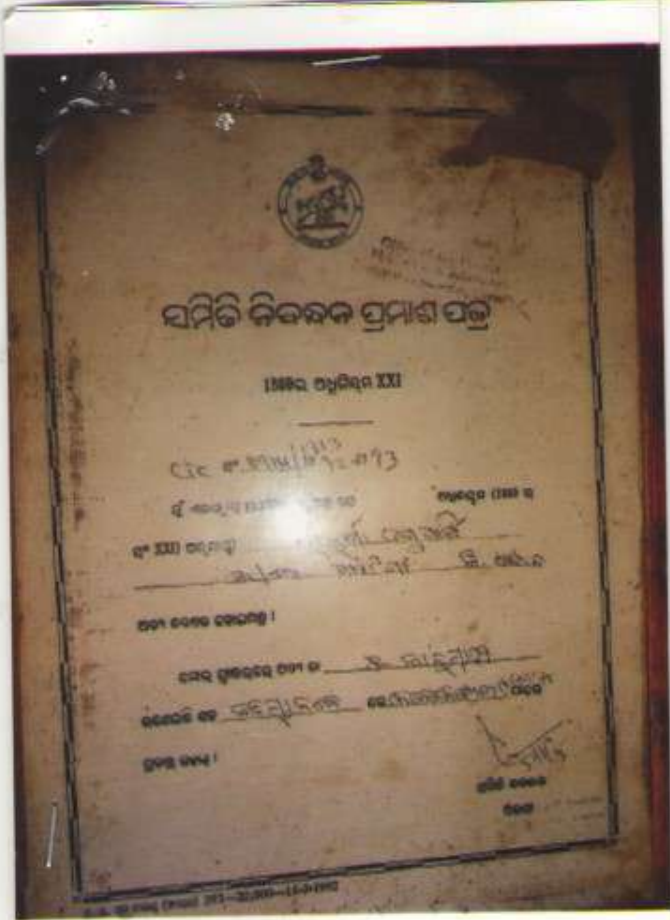
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**FOLLOW UP ACTION TAKEN BY GSO:**

Through regular contact and interaction with the Guru of Danda nachha & chati ghoda nachha & skilled trainer of patta chhitra paintings the organization now purposes how-to preserve safeguard and transmitted such art & craft heritage through involving like minded social civil society net work, social activists and other benevolent, philanthropists the above cultural heritage can be up-graded , safeguarded preserved & transmitted. The activities of such purposes are given below:==

- Regular training to Artists of Danda nachha & chati ghoda nachha and painter of patta chitra paintings
- State level & National level workshop to be held for drawing attention of state & central govt for safeguarding preservation & transmission.
- Necessary step to be taken to prepare inventory three category of Art & craft from through involvement of concerned Artists & civil society network.



DANDA NACHHA



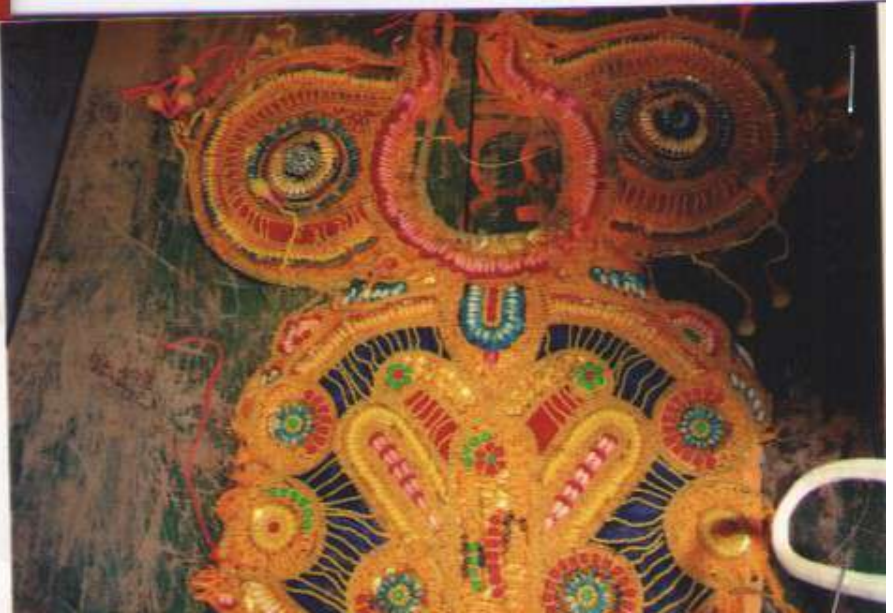


Musical Instruments  
of DANDA NACHHA

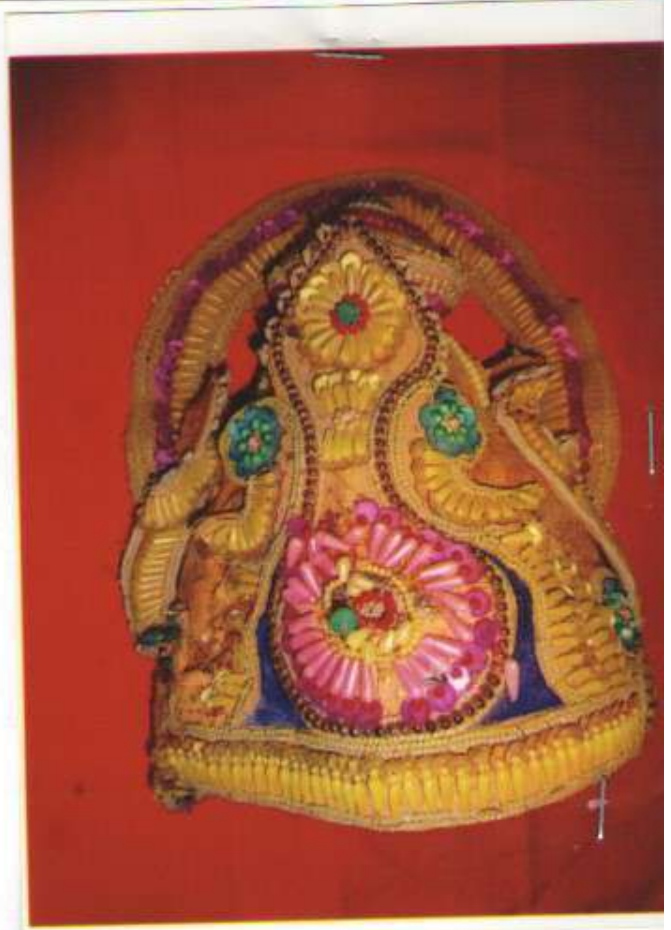




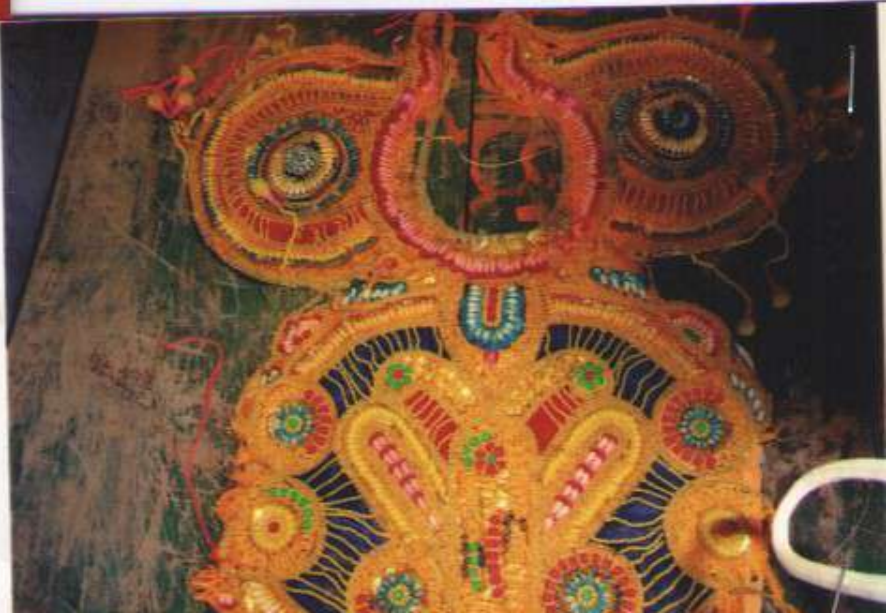
CROWN OF DANDA NACHHA







CROWN OF DANDA NACHHA





PATTA CHITRA PAINTINGS



**Scheme for --- safeguarding the intangible cultural Heritage and Diverse cultural Traditions of india**

**Form for National Inventory Register of intangible cultural Heritage of India**

**A, Name of the state:--Odisha.**

**B. Name of the Element/ cultural Tradition:--Danda Nachha, Ghoda Nachha and Patta chitra.**

**B.1. Name of the element in the language and script of the community concerned if applicable:--**

**Community ---Fisherman for Ghoda nachha.**

**---No caste for Danda Nachha**

**-Maharana & Mohapatra for patta chitra.**

**Language& script:-----odiya.**

**C. Name of the communities, groups or , if applicable, individuals concerned:----**

**For Ghoda Nachha---Fisherman community**

**For Danda nachha---No caste no bar.**

**For patta chitra----maharana & mohapatra.**

**D. Geographical location and range of the element/ cultural tradision:-----Ghoda Nachha, danda nachha and patta chitra are practiced by the community concerned in coastal odisha belt of odisha.preferable Patta chitra at Raghurajpur, po—chandanpur, Dist-----puri and Ghoda nachha and danda nachha are practiced in coastal district of odisha**

**These are not seen in neighboring state like west Bengal, Andhrapradesh & Chhatisgarh.**

**E. Identification and definition of the element/cultural tradison of india:-----**

**i. yes----oral tradison and expression, including language as a vehicle of the intangible cultural heritage.**

**ii. yes—performing Arts.**

**iii. social practice for patta chitra, Danda nachha& Ghoda nachha. Danda nachha is Ritual**

**iv. Yes---knowledge and practices concerning nature and the universe.**

**v. yes—Traditional craftsmanship.**

**F. provide a brief summery description of the element that can introduce it to readers who have never seen or experienced it :-**

**DANDA NACHHA:-- location----JOYDURGA DANDA PARTY—AT—PANCHAGAA , VIA-TIGIRIA, Dist—cuttack, odisha .It is ritual and practiced during month of march—April. It is performed by devotees of lord shiva through physical feats in Dhuli danda, Agni Danda & Pani Danda. But during night time**

cultural performance is performed based on subject matter of siva purana. Initially, this was practiced by people of schedule caste who were not admitted to Hindu temple but gradually this is practiced by people of other caste who are devotees of lord shiva. In cultural performance there is no limit of Artists but women cannot participate in such cultural performance. The costume is traditional for king, queen and other feudal lords but very common for ordinary Artists. The guru only sings in rhythm and the reciters follow him. The drummer beats drum and other musical instrument like symbal and flute are played during performance.

#### **GHODA NACHHA:--**

This is a folk dance of fisherman community connected with the sakti cult of coastal region of Odisha. Initially the dance performance begins in the month of chitra from the full moon in honor of their caste deity Vasulei devi, which is the goddess possessing the head of horse. There will be a decorated horse head attached to the trunk built of bamboo. The artist enters through the hole kept for purpose of dance. This dance holds reins of the horse and dances. The horse moves forward and backward along with artists.. who dances to the tune of drum and flute accompanied by the songs composed by local poet. The troupe consists of two dancers, one for black horse or other for white horse. One drummer and one piper. The subject matter of the song is derived from writings of devotee poet Achhutananda Das( 16 th century).

The goddess Vasulei is believed to be the ruling deity of fisherman community and is held in highest esteem. The shrines of goddess Vasulei are spread in coastal district of Odisha but it is considered to be the oldest in Puri district duly patronized by king of poor. The horse dance is very popular and attracts large audience. The performing groups consist of three main characters —Rout-Routani and the horse dancer. The rout and Routani are co-singers and sing from mythological subject matter.

#### **PATTA CHITRA:---**

Although patta chitra paintings are seen in many places of Odisha and other neighbouring states but it is practised in a famous village at Raghurajpur, Pochandranpur, in the district of Puri who make it for socio-economic purpose. Patta means a piece of white cloth diluted in tenculi juice & khadi powder. After which the cloth becomes hard when it is placed in direct sun. It is practiced chiefly by Mohapatra and Maharana who have been making the art generation after generation with the help of lamp black, blood red color, indigo yellow and white colours made of herbal plants. They paint the pictures in the cloth called patta. These patta chitra are seen in Jaganath temple when lord Jaganath remains sick after snan purnima a patta chitra paintings of four lords (Jaganath, Balabhadra, Subhadra and Sudarshana) are demonstrated before devotees who pay respect to the patta chitra lord like that of original lord Jaganath and his brother sister. It is presumed that such kind of paintings have been practised in Jaganath temple from immemorial time. Mohapatra & Maharana artists of Raghurajpur were blessed with the Gajapati for doing such art. Now, this is practiced by individual or groups to attract the tourist who visit Jaganath temple. Surely specimen of patta chitra paintings are found place in their shopping kites. The paintings are done in the form of picture of animals and human beings on life of lord Krishna, Rama and other legends. Even the special card Ganjpa or round form of playing cards are seen in such paintings. Practiced by chitrakar (maharana & mohapatra) the paintings generally demonstrated stories of gods and goddesses, Lila of Krishna and Rama with image of animals and lizards.

Now, it is practiced by many people in Raghurajpur with neighboring village for socio-economic purpose earning handsome income in such profession. But at the advent of electronic media., this profession gradually loses its merits.

G. Who are the bearers and practitioners of the element/ cultural traditions? Are there any specific roles or categories of persons with special responsibilities for the practice and transmission of it? If yes who are they and what are their responsibilities?

**DANDA NACHHA--**

Bearers:---Gangadhar sahuo & Gandhi dalaie, practitioners:-22 to 35 persons of all caste.

**Ghoda Nachha:--**

Bearers:--Biswanath palai, practitioners:--10 persons.

**PATTA CHITRA:--**

Bearers:--Bhaskar mohapatra practitioners:--08 persons.

Gangotree social organization as specific role and responsibilities for practice and transmission of above Arts and craft team.

H. How are the knowledge and skills related to the element transmitted to day?

Knowledge and skill are not transmitted to day without the help AND PATRONAGE OF GOVT.

i.what social functions and cultural meanings do the element/ cultural tradition have today for the community?

The social function of Ghoda Nachh IS traditional and many ways related to social welfare. Like wise, the cultural meaning of the traditional ghoda nachha are many ways decorative and religious in honour of godes Basulei who is the prime center of shakti cult of fisherman community.

Patta chitra paintings has social function in many ways depending upon the skill of the painter who can draw more income than in other art. It has cultural meaning in many ways based on mythology . Since those paintings draw attention towards life history of lord Rama Krishna and jaganath. It is also seen in playing cards GANJAPA. Hence it has rich cultural tradition even to day that community as a whole without any communal prejudice.

J. Is there any part of the element that is not compatible with existing international human right instruments or with the requirement of mutual respect among communities groups and individual or with sustainable development?

No parts of the above culture traditions are incompatible with the existing international human right instrument or with the requirement of mutual respect among community group and individuals or with the sustainable development. These are acceptable to love the country and communal harmony.

**K. your projects contribution to ensureing visibility awareness and encourageing dialogue related to the element/ cultural traditions?**

The contribution to be rendered by Gangotree social organization is to transmit such ICH tradition in order to make other people fully aware of such kind of cultural heritage.

In this extent of GSO can further its stand through calling national level workshop/ seminars and inter sectional dialogue with other social activities, if it is assisted by the Ministry of culture.

**L. Information about the safeguarding measures that may protect or promote the element/ cultural tradition:**

I (yes) transmission particularly through formal and non-formal.

iv. (yes) promotion, enhancing.

**b. write about the measures taken at local, state and national level by the Authorities to safeguard the element/ cultural tradition?**

Gangotree social organization is taking the project for the first time through it has never taken any measure at local state and National level for safeguarding the cultural traditions.

**M. write about the threats if any to the element/ cultural tradision related to its practice, visibility and future longevity, give facts and relevant reasons based on the current scenario?**

NO threats are seen towards practice, visibility and future longsvivity.

**N. safeguarding measures proposed?**

Gangotree social organization can protect and promote the cultural tradision as per following activities:

- Cultural show compition among Danda Nachha group & Ghoda Nachha groups
- --Training to Artists of patta chitra painting through groupwise at local and regional level.
- If the organization is assisted by the ministry protection and promotion can be achieved without any obstacle.

**O. community participation**

The community participation in above cultural tradition activities can be achieved through involvement of social net work group and individual of shiva cultural tradition through regular interaction and participation.

**P. concerned community organization or representative**

i. Name of the entity:-----Life line mission

ii.Name and title of the contact persons:---- Jabahar Tripathy

iii. Address:--plot no—1197, Nayapalli, Bhubaneswar, Odisha.

iv. Telephone Number:--9437504263

v. E-mail—jabahartripathy@gmail.com

VI. other relevant information:--

Q. Give information of any inventory, database or data creation center?

There is no such inventory data base or Data creation center for danda Nachha, Chati ghoda Nachha and patta chitra paintings at local, state or national level.

R. Principal published reference or documentation availability on the element/ cultural tradition?

Not Avilable

Signature-----..

Name & Designation-----

## **FIRST REPORT**

**PROJECT TITLE:--preservation, support and safeguarding of Danda Nachha Chati Ghoda Nachha together with cultural craft patta chitra for popularization**

**Scheme:-- safeguarding the intangible cultural heritage and diverse cultural traditions of india.**

**Sanction letter No---- - 28—6/ich-scheme/55/2013-14/13683 dt-31<sup>st</sup> march, 2014**

**Total Amount sanction:--RS1,00,000/**

**First installment Released:--RS50,000/**

**Project commencement Date:--01/05/2014**

### **INTRODUCTION:**

**DANDA NACHHA:---- It is performed for religious purpose by devotees of lord shiva especially in coastal district of odisha during the month of April. Such festive dance lasts for about 15 days and ends on panna sankranti( generally on th April). Initially it was observed and performed by people of schedule caste who were not admitted to Hindu temple. They worship a DANDA means a stick decorated with red cloth and vermilion, but in the course of time upper caste Hindu also participated in this religious and cultural function in the various form of punishing their body's like waiking on fire, rolling bodies in direct sun in summer and so on. The subject matter of danda nachha is derived from mythological event composed by devotees of lord Shiva. The dancing party consists of many artists without any female artists but male persons act female bearing female customs.**

### **CHATI GHODA NACHHA;-**

**This dance form is followed by people of fisherman community in coastal odisha where the people of above community largely reside. This dance form is performed generally during the month of march--- April in honor of goddess vasuleie who is situated fore front of boats of fisherman and in each house of fisherman. The group consists of Rout and Routani and two horse dancers. Rout and Routani are co-singers and the horse dancers are also co-dancer to the tune of songs and drum bit played by singers & dancers. The subject matter is derived from mythological events goddess shakti or vasuleie.**

### **PATTA CHITRA PAINTINGS:**

**This skill full art and craft patta chitra paintings is one of of importance hubs rich art of odisha which attract a number of tourists archaeologists, devotees and researchers from different part of the country. This is followed by a definite people of community called maharana & mohapatra residing in surrounding villages of puri town. During middle age it was patronized by king of puri for religious purpose. when**



jaganath remains sick after deva snaha purnima in the month of june. The patta chitra paintings of lord jaganath, Balavadra subhadra and sudarshna are demonstrated for devotees visitors darshan. Every ritual activity of jaganath temple are done before the patta chitra paintings during sick period of jaganath. But now- a days such paintings are practiced by young people for purpose of / earning money. Money from tourists who are attracted by such paintings of different Hindu gods, Goddess animal , trees and lizards. Now, it has become a profession for un-employed youth to get hand some income, but at the advent of electronic media such paintings are in the vogue of extinguish.

#### **OBJECTIVES:-**

- To performs and revive rare arts form Danda nachha & rituals dance chati ghoda nachha and art and craft. Patta chitra for preservation and transmission.

#### **IMPLIMENTATION**

While performing the rare art form Danda Nachha there is no limit of Artists but the role of accompanist is preserved by drummers and other music accompanist. The customs for king & queen are form of common persons.

At regards Chati Ghoda nachha the artists comprise of Rout& Routani to horse dancer and a drummer. Thus the limit is five, but in the course of time the number of musicians increases according to capacity of the group.

Patta chitra paintings is rich Art & craft heritage of odisha especially in the district of puri which now draws attenson of tourists archeologists, devotees and researchers for such paintings. Now, it is practiced by un-employed youth to get more money and training classes are run by skilled painters who train the un-employed male & female youth for such purpose to get more income

#### **ACTIVITIES DONE BY GSO**

Through comprehensive interaction with the Guru gangadhar sahoos& Gandhi Dalaie for Danda nachha it is learnt that, Danda nachha group now are not proceedings without the help of prominent organization or state/central government. The electronic media now stands against transmission of the dance. Likewise, Ghoda nachha GuruBiswanath palaie was interacted by the organization and it was learnt that, such dance form of fisherman community does not proceed without the help of state/ central govt. There is no written documents or inventory patronized by state Govt.

As regards patta chitra paintings it flourishes only in surrounding villages of puri town especially in Raghurajpur, po—chandanpur, Dist—puri through physical verification and interaction with skilled trainer B haskar mohapatra. It is held that, there are also in danger at the advent of electronic media by the benevolent donation and contribution of tourists and social activist. This art & craft culture now is active . Hence it is held that, without financial help these art & craft culture cannot transmit.

**FOLLOW UP ACTION TAKEN BY GSO:**

Through regular contact and interaction with the Guru of Danda nachha & chati ghoda nachha & skilled trainer of patta chhitra paintings the organization now purposes how-to preserve safeguard and transmitted such art & craft heritage through involving like minded social civil society net work, social activists and other benevolent, philanthropists the above cultural heritage can be up-graded , safeguarded preserved & transmitted. The activities of such purposes are given below:==

- Regular training to Artists of Danda nachha & chati ghoda nachha and painter of patta chitra paintings
- State level & National level workshop to be held for drawing attention of state & central govt for safeguarding preservation & transmission.
- Necessary step to be taken to prepare inventory three category of Art & craft from through involvement of concerned Artists & civil society network.

REF NO----609-----/GSO/2014

DT----30/09/2014-

TO

THE SECRETARY,

SANGEET NATAK AKADEMI

3<sup>RD</sup> FLOOR , RABINDRA BHAWAN

35 FIROZ SHAH ROAD

NEW DELHI—110001

REG:- F No—28-6/ICH-scheme/55/2013-14/13683

Dt—31<sup>st</sup> march2014

SUB:--Submission of National inventory register form & first report of scheme for – safeguarding the intangible cultural heritage and Diverse cultural Tradition of india

Dear sir,

Greetings from Gangotree social organization, odisha.

Our organization was awarded a project on safeguarding the intangible cultural heritage and diverse cultural tradition of india. The first installment was released Rs 50,000/. We are started the activities of this project on 01/05/2014 we are concerted the three activists such as-Danda Nachha ,Chati Ghoda Nachha and patta chtra .We are contacted the troops and interact with survey questionnaires to the group leaders and practicenors.

Accordingly, we are prepare the national inventory register form & first report of the project and submitted for your necessary action to release the balance amount.

The soft copy are send and hard copy will send very soon. Any clarification please contact us .

Thanking you

Your sincerely

Rabi narayana sahuo

Secretary