

ICH Research & Documentation

INTERNAL, ICHRD001

Collection Contents ICH Research & Documentation

Intangible Cultural Heritage Division of INTACH has worked on the research and documentation of various projects.

Listing and Documentation of Endangered Traditional Cuisines of Jaisalmer Region (22 records)

Jaisalmer cuisine reflects one of the rich cultural heritages of Rajasthan. It is known for its wide array of dishes cooked mostly in *ghee*. The cuisine is highly influenced by the north Indian dishes. The famous ones are *Gatte ki sabji*, *Churma*, *Kheech*, *Meetha chawal*, etc. Due to its geographical location, the food is based on the availability of ingredients in the arid region, and could last for several days.

This project has been taken up by the INTACH Gwalior Chapter, to preserve the kitchens of the old houses of Thar region.

Atte ki Chakki, Jaisalmer, Rajasthan
Baati, Jaisalmer, Rajasthan
Besan ki Chakki, Jaisalmer, Rajasthan
Bisnan, Jaisalmer, Rajasthan
Channa, Jaisalmer, Rajasthan
Churma, Jaisalmer, Rajasthan
Rajasthan's staple diet
Gatte Pulav
Gatte ka Saag, Jaisalmer, Rajasthan
Vadi Guarphali ka Saag
Ghotuan Laddu, Jaisalmer, Rajasthan
Gulia Laddu, Jaisalmer, Rajasthan
Hebechi Dal, Jaisalmer, Rajasthan
Kakadu, Jaisalmer, Rajasthan
Khaaja, Jaisalmer, Rajasthan
Bajre ka Kheech, Jaisalmer, Rajasthan
Meteere, Jaisalmer, Rajasthan
Meethe Chawal, Jaisalmer, Rajasthan
Panchdhari Laddu, Jaisalmer, Rajasthan
Papad Khichdi, Jaisalmer, Rajasthan
Wheat flour Halwa, Jaisalmer, Rajasthan
Tipa Roti, Jaisalmer, Rajasthan

Database on the Status of Intangible Cultural Heritage Research and Documentation in India (9 records)

Intangible Cultural Heritage (ICH) incorporates the knowledge, skills and practices that communities or individuals recognise as part of their unique identity. It promotes cultural diversities and human creativity. This heritage, passed down orally from generation to generation, is constantly evolving and being recreated in response to the environment.

It is manifested in the domains of:

1. *Oral traditions and expressions including language*
2. *Performing arts*
3. *Social practices and rituals*
4. *Traditional knowledge*
5. *Craftsmanship*

A large volume of India's ICH wealth, documented over the last six decades, is stored in printed form with various government, non-government institutions and academic institutions (such as National or Regional Universities, Libraries/Archives, NGOs, Trusts), and with individuals. The contents of these works enshrine the creativity and knowledge of some of India's greatest artistic talents. This is an invaluable national heritage that needs to be preserved and made

accessible to all.

The ICH Database project, which aims to catalogue the above works, was started in the year 2015 with the following objectives:

- (a) To create a list/databank, making possible instant retrieval of data.
- (b) To bring it into the public domain; to make it accessible for INTACH Conveners and other ICH researchers.
- (c) Most importantly, to save time and resources, and prevent needless duplication of research and documentation, by making available information/database on previously undertaken research.

The project has received support and contributions from various institutions across India and the data in the form of a catalogue is in public domain and accessible. India is vast, rich and dynamic in its cultural heritage; data collection is, thus, a continuous process and the project is still open for voluntary contributions from individuals and institutions across India.

The INTACH-ICH Database may be accessed by the following link:

<http://intangibleheritage.intach.org/resources/ich-research-and-documentation/>

Journal: Asiatic researches, Indian Cultures and Rituals
Research Paper: Folk Remedies for Insect Bites from Gundlabrahmeshwaram Wildlife Sanctuary, Andhra Pradesh
Thesis: Punjabi lok shilpa kalan manjha (woven cot)
Book: Folk Theatre Pandwani (Based on the epic Mahabhartha)
Book: South Indian Music (Volume 1-2)
Book: Dangna Bhilo (The Bhils of Dang)
ICH Research and Documentation Database: Search Page
ICH Research and Documentation Database: Collection
ICH Research and Documentation Database: Home Page

Documentation of the Lifestyle of the Gujjars (Nomads) in the plains of Jammu (32 records)

The Project was initiated by the INTACH Jammu Chapter to document the Lifestyles of Gujjar Community with the aim to assess and understand the lifestyle, socio-economic status of Dodhi Gujjars of Jammu plains. The Gujjars are originally a nomadic pastoral tribe.

A Gujjar man
A Dodhi Gujjar and the cattle
Gujjar women making product from milk
An elderly Gujjar woman
A Dodhi Gujjar family
A temporary house of Dodhi Gujjar
A smoking pipe
A Banhara/Dodhi Gujjar man with a buffalo
A decorated mud house
A Gujjar man wearing a traditional turban
A typical Gujjar household kitchen
A Gujjar woman carrying a new born child
A traditional style chulha
A closure view of a decorated wall
Dried cattle-waste cakes
Traditional folk musical instruments
A Dodhi Gujjar bride
A group of Gujjar men praying
Gujjar men carrying Loi
A cattle rearing Gujjar woman
Gujjar men having their traditional food
A Gujjar woman in their traditional attire
Gujjar men sitting in their tribal court
Kulla, a long hut
Gujjar men preparing food at a community gathering
The Gujjar community moving while carrying their stuff
A shrine of a pir
A woman with nose pierced from both the sides
A Gujjar woman with a traditional hair style



A Gujjar woman wearing a traditional cap
Gujjar women wearing their traditional necklaces
Gujjar women preparing food

Documentation of Intangible Cultural Heritage of Jharkhand: Baha—A Rhythmic Legacy of the Santhal (23 records)

The INTACH Jharkhand Chapter through their project sought to unfold the hidden secrets and truths of the culture of Santhals by Documenting the seven dances of Jharkhand like *Daantha*, *Sarpha*, *Dasal*, *Dhonger*, *Singral*, *Langre*, *Rinjha*.

The project has crossed several stages during which the oral traditions of transforming the culture has come across that has been the primary tool of the Santhals. The Santhal Habitat pattern, food habits, musical instruments and ornaments used and the culture and social lifestyle has been covered.

Various festivals that are related to the dance of Santhals also have been covered. The Santhal dances and the nomenclature have a very close relation with the festivals. Each festival like *Baha* and *Sohrai* is followed by the dance performance named after the festivals which is a remarkable process. The project has also captured Oral History and literature as seen by Jashmi Murmu, a representative of the community.

The aim of documenting these dances was to protect them from extinction and promoting them to the community. The larger goal was to make government and non government bodies aware of the Santhal culture and motivate them to take initiatives in developing the community economically while keeping their creative expressions intact.

Donger, a hunting dance of Santhal
Women performing Sarpha dance
A Kid holding Singha/ Saqua
Santhal man holding a Singha/ Saqua Music Instrument
Santhal men playing Khara, a Percussion Musical Instrument
Santhal people with their musical instruments
Women performing Langre dance
Men performing Dasai dance
A man wearing the traditional attire to perform Dasai dance
Woman wearing the traditional ghunroo on her legs
Musical instrument used during Daantha dance
Daantha dance performance
Men performing Daantha dance
A man with musical instrument during Daantha dance festival
Saal tree
Santhal people performing Surda Disom Baha
Women performing Karandih Baha dance
Traditional food being cooked by the Santhal people
Jaherthan
A woman wearing the saal flowers on her hair
People performing the rituals during Karandih Baha festival
Santhal people dancing at Nayke house
Baha—A Rhythmic Legacy of the Santhal

Documentation of the Sacred Groves and Deities in the North Western Ghats of Maharashtra (21 records)

Pune is situated on the leeward side of Western Ghats and has an enormous amount of biodiversity. It also has many natural heritage sites, preserved and worshipped by the locals as per their traditions, which are often considered as sacred.

Nature worship is an ancient Indian tradition and all forms of life have been considered as sacred. Sacred Groves, natively called as 'Devrai', are forest patches conserved traditionally by communities in the name of a deity. It is a pre-historic practice and hence these groves are often the last forest patches of the original vegetation in the area. Through their historical, spiritual, cultural, and ecological associations, these groves act as last repositories of the rich endemic biodiversity.

The project undertaken by INTACH Pune Chapter, 2018, aims as preserving the intangible cultural heritage of these sacred groves, its customs, beliefs, rituals, folklores, etc.

Sambal playing
Bhandara
Khandobachi Jejuri temple
Chikhalgaon grove
Wall carvings at Shiva temple
Bhuleshwar Shiva Temple
Waghjai temple at Ajeevali



Metal pillar of Bagaad
Bhimashankar- Sacred Grove
Bhorgiri caves
Source of river Bhima
Bhimashankar Temple
Food being prepared in grove
Veergal inside the grove
A ritual being performed for the deity
Kalkai in her original Tandala form
Nandi is traditionally worshipped in the temples
Pilgrims taking prasad in the pandal
Tulsi Vivah being performed in the grove
Vinzai devi, a kuladevi in Maharashtra
Temple in the lush green grove

Listing the ICH elements of Kannur and Kasargod districts of Kerala (48 records)

The Kasargod Chapter INTACH took up a project of listing ICH elements spread over the two northern districts of Kerala state. A research and documentation team under the coordination of Dr. V. Jayarajan, Convenor, Kasargod Chapter consisting of an expert Mr. P.V. Harish and a coordination committee under the chairmanship of artist and folklorist K.K. Marar started the documentation with the help of various teams. The team selected the art forms ICH elements from Kannur and Kasargod districts.

The aim of the project has been to document the traditional performances and rituals on the verge of extinction, in order to promote the ICH elements of Kasargod among newer generations of people.

Kalenja and the community
Kalenja accompanied by a drummer
Atikalenja holding an umbrella
Skirt made of coconut fronds and banana sheath
Colourful faces
A decorated headgear
Traditional costume of Kalenja
Artist receiving things in return from the people of the house
A tradition of sprinkling water
Kalenja visiting the house of inhabitants to perform Ati Kalenja
Segregation of items received from the public
Performing Kothamooriyattam in front of the public
Chenda and veeku players
Praying before the enactment of art performance
Wearing garlands
Kothamoori being prepared to perform
Applying Chayilyam on the face
Attire made of leaves, near the ears
Man wearing skirt of palm leaves
A man colouring the face of the child
Child as Kothamoori
Bowling down towards the womb
Aarti for the couple
Bangles ceremony for the mother
A woman making sound from sankh
Gifts are offered to the husband during the ritual
Family members performing the rituals during the Seemantham
Priest reciting the Vedic mantras
Seemantham being performed by the pregnant lady and her husband
Participants of the race
Cattles in the race
Ground to execute the cattle race
Bullock—a closer view
People with a pair of cattle for Pothottam
Narasanna, explaining fortunes to the people
Fortune cards—a closer look
Fortune teller and his cards
Narasanna—a traditional fortune teller
Receiving the gifts in return of their blessings



Head-gear of an Onapottan
Announcing their arrival through hand-bell
A group of Onapottan walking toward the houses
Onapottan in their traditional attire
Onapottan performing the ritual
People discussing on the Sreepothi ritual
Material for the Sreepothi ritual
Accompanied by a drummer
An artist before the performance of the ritual of Sreepothi

Aati Kalenja (10 records)

Aati Kalenja is an ancient traditional folk art-form practiced by the people of Kerala (also called as *Tulu* people), India, which is believed to bring prosperity during *Aati*—the months (July and August) of disasters. It is a visiting performance during the monsoon to ward off the evil spirits.

The project has been convened by the INTACH Kasargod Chapter, to conserve and document the intangible cultural heritage elements of this art-form.

Kalenja and the community
Kalenja accompanied by a drummer
Atikalenja holding an umbrella
Skirt made of coconut fronds and banana sheath
Colourful faces
A decorated headgear
Traditional costume of Kalenja
Artist receiving things in return from the people of the house
A tradition of sprinkling water
Kalenja visiting the house of inhabitants to perform Ati Kalenja

Kothamoori (11 records)

Kothamooriyattam is a traditional folk art form popular in Kannur and Kasaragod districts of Kerala. It is believed that Godawari is a holy cow of *devalokom* (god's place), and Kothamoori is the rustic form of Godawari. The Malayan community prominently enacts the role of Kothamoori. In some places, it is performed by the Panan community.

It begins after the tenth day of the Malayalam month of *Thulam* (October). Kothamoori and paniyan along with instrumentalist visit houses of the community. The role of Kothamoori has to perform by the boys. The costumes and face drawings are very simple. *Chayilyam* is applied on the face. An object in the shape of a cow is attached to the waist of the Kothamoori. There will be three or four paniyans. The dress would be made of tender palm leaves. They will be accompanied by *chenda* and *veeku* players. Women would also gather around singing songs.

The Kothamoori group will sing and dance. The usual songs are *Harinarayana sthuthi*, *Sreekrishna sthuti*, *Annapoorneshwari charitam*, *Madayi Kavilamma sthuti* and *Polipattu*. The relationship between Godawari and Sreekrishna can be seen in Kothamooriyattam. The Kothamoori song begins with the praise of Lord Krishna.

The project has been convened by the INTACH Kasargod Chapter, to conserve and document the intangible cultural heritage elements of this art-form.

A man colouring the face of the child
Man wearing skirt of palm leaves
Child as Kothamoori
Attire made of leaves, near the ears
Applying Chayilyam on the face
Kothamoori being prepared to perform
Wearing garlands
Praying before the enactment of art performance
Chenda and veeku players
Performing Kothamooriyattam in front of the public
Segregation of items received from the public

Narasanna (4 records)

Narasanna—a traditional fortune teller
Fortune teller and his cards
Fortune cards—a closer look
Narasanna, explaining fortunes to the people

**Onapottan** (6 records)

Onam is the most celebrated festival of God's Own Country. It brings together a multitude of colours and arts. Onapottan (Onesvaran) is one such folk character that appears during the Onam season in North Malabar region of Kerala. The Onapottan visits the houses during the *Utradam* and *Thiruvonam* days of Onam. The role of Onapottan is enacted by an artist. The name Onapottan is given to this character because he does not speak (*pottan* means deaf in Malayalam language). His arrival is announced by ringing of the traditional 'hand bell'. He wears elaborate props including the heavy crown, palm leaf umbrella (*Olakkuda*), bangles and face paint. He is supposed to bring prosperity to the houses he visits by giving blessings. However, it is not a common sight now, and is popular only in villages. In some parts of Kerala, the right to enact Onapottan is restricted to members of Malaya community.

- Onapottan in their traditional attire
- A group of Onapottan walking toward the houses
- Announcing their arrival through hand-bell
- Head-gear of an Onapottan
- Receiving the gifts in return of their blessings
- Onapottan performing the ritual

Pothottam (5 records)

Pothottam (or *Maramadi*, *Kalappoottu*) is a type of cattle race conducted in the Indian state Kerala. The race is a traditional event, usually with bullocks, held after the monsoon, but before the cattle are needed for planting the crops.

- People with a pair of cattle for Pothottam
- Bullock—a closer view
- Ground to execute the cattle race
- Cattles in the race
- Participants of the race

Seemantham (8 records)

Seemantham, also known as *Valaikaappu*, is an Indian traditional ritual popular in the South Indian states of Andhra Pradesh, Telangana, Karnataka and Tamil Nadu, carried out during the 6th, 7th or 8th month of a woman's pregnancy. Although in ancient times *Seemantham* was performed on the birth of each child, today it may be limited to the first born. This ritual is similar to a baby shower performed in Western cultures.

The word '*Seemantham*' refers to parting the hair just above the eyebrow where the Goddess of wealth, Sri Mahalakshmi, resides. This leads to the practice of applying *kumkum* to the parting in order to appease the Goddess Sri Lakshmi such that when a woman delivers a child, she is considered the embodiment of the Goddess Lakshmi herself.

- Seemantham being performed by the pregnant lady and her husband
- Priest reciting the Vedic mantras
- Family members performing the rituals during the Seemantham
- Gifts are offered to the husband during the ritual
- A woman making sound from sankh
- Bangles ceremony for the mother
- Aarti for the couple
- Bowing down towards the womb

Sreepothi (4 records)

Sreepothi or *Cheeyothi* is a rare performance, in the Kasargod region of Kerala, to ward off evil spirits. The artist wears a particular costume, paint their face, and carry a palm leaf umbrella, to the houses for performing the ritual.

- An artist before the performance of the ritual of Sreepothi
- Accompanied by a drummer
- Material for the Sreepothi ritual
- People discussing on the Sreepothi ritual

Intangible Cultural Heritage Documentation in Kozhikode, Kerala

Four projects were taken up by the INTACH Calicut Chapter for the documentation of various ICH elements of Kozhikode in the Malabar Coast of Kerala. The themes for the projects range from ritualistic traditions and performances and indigenous medicinal practices to the age old craft techniques. Through textual and video documentation, the Calicut chapter has listed



the following ICH elements:

1. Documentation of the ritual performance of 'Kaalakali'.
2. Kadal Vaidyam - An inquiry on the indigenous medicinal practices of the fishing community.
3. The Making of the 'Malappuram Dagger'.
4. Documentation of 'Pallipana'.

Documentation of the ritual Performance of Kaalakali (10 records)

On the banks of river Nila, a folk ritual called *Kaalakali* is performed. This ritual performance is connected with agrarian traditions and is usually performed by the 'Cherumar' or agriculture labourers. The term *Kaala Kali* is derived from two malayalam words, *kaala*, which means bull and *Kali*, which means play or performance. The bulls are crafted using bamboo, hay and cloth, fitted with a wooden head. A ceremonial prayer is conducted which is followed by performances. The community members then sings folk songs and dance to these carrying the ox on their head/shoulder.

- Community participation in the Kaalakali procession
- A man carrying the bull over his head
- Mask for the ritual
- The place for the ritual of Kaalakali
- Carrying the bull and other material for the ritual
- Making umbrella from palm leaves
- People covering the body of the bull
- Filling the bamboo grass into the structure
- Preparing the Kaalakali bull
- Decorated Kaalakali bulls

'Kadal Vaidyam'- An inquiry on the indigenous medicinal practices of the fishing community (7 records)

An interesting indigenous medicinal system has been prevalent among the fishing community living on the shores of the Malabar Coast. The generic local name for this system is '*Kadal Vaidyam*', which roughly translates to sea medicines. This system of treatment takes its cue from the traditional, ancient Ayurvedic system of medicine of Kerala. The treatment of different ailments common among the fishing community are done using medicinal herbs, locally grown plants, creepers, flowers, fruits, shells, corals, fish and other resources available locally. The project by INTACH Calicut Chapter seeks to document this indigenous medicinal system and the various practices associated with it.

- Valsan, along with vaidyars
- Potions and concoctions prescribed by vaidyars
- A view of Kozhikode coast
- Kakkachakka revives exhaustion
- Focus group discussion
- Copper plate etchings on traditional medicinal remedies
- Balan vaidyar

Malappuram Kathi (Dagger) (7 records)

A video documentation and a report were prepared by the INTACH Calicut Chapter, on the making of Malappuram Kathi, the dagger of Malappuram. The *Kaddara*, which is popularly known as 'Malappuram Kathi' was used by farmers and farm labourers during the earlier periods. Because it originated from the district of Malappuram, it had a certain regional identity. Over time, with the development of technology and changes in lifestyle, the use of *Kaddara* has been reduced. This has resulted in the closing down of many traditional smithies.

- Artisan with the Malappuram swords
- Craftsman making the dagger
- Artisan making a hole on the dagger
- Burning the material for the dagger
- Key shaped objects from the dagger
- Dagger and some objects
- A famous 'Malappuram Dagger'

Documentation of pallipana (14 records)



Pallipaana/Paana is a folk ritual performed to please the Goddess Bhadrakali(Kali). This ritual is seen in the areas at the confluence of three districts-Malappuram, Palakkad and Thrissur. The important part of the ritual is singing *Thottam*, the folk songs detailing the story of Goddess Bhadrakali. Earlier, many temples used to conduct this performance annually. Over the course of time, the ritual was discontinued in many temples, and the ritual formalities reduced in many others. Only in a few temples is this observed as per the norms practiced by the older generations.

Kanalattam
New Ambalam
Guruthi
Chembannam puravadi
Panapidutham
Thiri uzichil and Dhoopam uzichil
Pallipana pooja
Para and Chenda
Pana Ariyikkal
Community feasting
Palakombu Ezhunnallippu
Mounting Palakombu
Paanathandu
SthnakkaluNattal

Listing of Intangible Cultural Heritage of Lucknow (70 records)

The project of INTACH's Lucknow Chapter provides a deep insight into the cultural heritage of Lucknow: the historical significance of Awadh, its language, costumes, food, dance, music, festivals, rituals, art, and craft, etc. Awadh became the most important region of India to witness the fusion of cultural diversity and harmonious coexistence of Persian and Indian cultures, as well as the two main religions of the time: Islam and Hinduism. It was during the Nawabi period that the popularity of *paan* reached its peak. In *Lucknavi* culture, even offering the *paan* to guests was an expression of *nazakat*. The court of Awadh cannot be imagined without the *hukkah*-a sign of prestige and richness. Persian and Indian musical instruments informed each other, giving birth to dance and music forms like *Kathak*, *thumri*, *khayal*, *qawwalis*, *ghazals*, etc.

Chikan embroidery, Lucknow
Chatta-Patti or Turki ka Kaam
Kamdani
Gota ka Kaam
Verek ka Kaam
Verek ka Kaam
Calligraphy
Ittar/Attar making
Making of Tazia
Clay toys
Chandhi ka Warq
Kanghi (comb) making
Bone craft
Ivory and Bone carving
Bidri and Zarbuland
Purse
Chikankari
Evolutions of colours
A chunni dyed with natural colours
Motifs of Modern times
Motifs during British raj
Motifs, Nawabi era
Burqa
Jama-Zebi, The sari ensemble
Traditional blouse of women
Choli, woman's upper garment
Woman's Odhni
Traditional men caps
Ghatela shoes
Wedding dress
Chapkan
Traditional men costumes of Lucknow



Sewain Ka Muzaffar
Shahi Tukda, Lucknow
Nimish
Khoya Khumani Kebab
Galawati Kebab
Pasanda Badam Ka Shorba
Tunde Ke Kebab
Lucknawi Paan
Evolution of Khayal
Instruments used in folk music
Folk Music
Begum Akhtar: The queen of Lucknawi Thumri and Ghazal
Pakhawaj
Rudra Vina
Kumkum Dhar performing Kathak
Dance on Radha-Krishna
Persian influenced Jewellery
An artist performing Kathak
Lucknow Gharana Kathak
Shambhu Maharaj
Uttarayni Mela
Buddeshwar Ka Mela
Chandrika Devi Ka Mela
Ganga-Snan Mela
Bada-Mangal
Godna: a traditional art
Kabootar-Bazi
Cock-Fight
Qawwali
Ram-Leela
Daastaangoi
Marsiya Khwani
Ibadat ki Raat
Juloos-e-Mehndi
Aag Ka Matam
Imambara
Tazias of Muharram
The festival of Muharram

Documentation of the Marriage Traditions of the Rajput Community (26 records)

Traditional marriages across India are an elaborate affair, full of colour and ceremony. In a Rajput marriage the charm and splendour increases manifold, incorporating traditional customs such as *Pithi*, *Sasu Aarti*, *Dhil ki puja*, and many more. Some of the customs are common across weddings in different communities across India.

The regal bearing of the groom and the grace of the bejewelled bride in a typical wedding with all the regalia and festivities transports one to the days of the *maharajas* and *maharanis*. The preparations and other ceremonies related to the wedding are performed separately by both the groom and the bride, with their families, in their respective homes. Thereafter, both parties meet for the formal ceremony at the bride's place.

The documentation of the traditions of the Rajput community has been taken up by the INTACH Jaipur Chapter in 2016.

Matching of Horoscopes
Roka
Tilak or Tika ceremony
Peela Chawal
Lagan Patrika
Bhaat Nyotna/ Batteesi Jhelana
Ganapati Sthapana
Dhol Nagare ki Puja
Pithi/ Baan Dastoor
Tel or Oil anointing ceremony
Gajanandji Padharana
Bindori/Bindora
Baasan-Kumhar ke Bartan



Var Nikasi
Raati Jagaa
Mandap Sthapana
Rajputi Baraat and Groom's costume
Padla
Dwar Pujan
Sasu Aarti
Maya Kaksh
Pheras, the wedding ceremony
Kunwar Kalewa
Vadhu Pravesh
Newly-weds playing Jua Jooi
Paage Lagai

Documentation of Ancient art form, Theyyam of Kerela (23 records)

Volunteer interviewing the community
Old man and the ritual
Ritual performed, an enlarged view
People performing the ritual
Ingredients required for the ritual
Community participation for the ritual of Kooli theyyam
Preparations for the ritual
An artist performing theyyam
An artist performing theyyam
An artist performing theyyam
Theyyam artist performing with shield and Kadthala (sword) in his hand, surrounded by the audience
Audience watching the theyyam ritual performance
Peculiar makeup which is usually orange in colour is applied on the theyyam artist's face
Theyyam performer walking through fire
An artist performing Vishnumoorthy Theyyam
Intricate patterns and designs are painted on the theyyam artist's face
Artist performing Bhagavathii Theyyam
The theyyam artist dressed in an elaborate costume
Artist performing Vaishnava Theyyam
An artist performing Bali Theyyam
Artist dressed to perform Bali Theyyam
Puliyoor kali Theyyam performance
Theyyam rituals being performed

Kooli Theyyam (7 records)

Kooli Theyyam is a rare ritual performed in the Karimbalan houses after the death their ancestors, Kasargod, Kerala.

A documentation has been concluded by the INTACH Kasargod Chapter to enlist the intangible cultural elements of the tradition.

Volunteer interviewing the community
Old man and the ritual
Ritual performed, an enlarged view
People performing the ritual
Ingredients required for the ritual
Community participation for the ritual of Kooli theyyam
Preparations for the ritual

Theyyam (16 records)

Theyyam, the religio-theatrical art form of Kerala. It is a ritual dance form found in northern districts of Kerala, Kannur and Kasargod, which incorporates: myths, tales, dance, drama, music and rhythm. Each *Theyyam* has its own pattern and style of painting on the face and sometimes on the body too.

The documentation by INTACH Kasargod chapter, took place between the months of December and June when the *Theyyam* season is at its peak. It has attempted to capture the artistic expression as well as the spiritual and mythological aspects of this ritual art form.

Theyyam rituals being performed
Puliyoor kali Theyyam performance



Artist dressed to perform Bali Theyyam
An artist performing Bali Theyyam
Artist performing Vaishnava Theyyam
The theyyam artist dressed in an elaborate costume
Artist performing Bhagavathii Theyyam
Intricate patterns and designs are painted on the theyyam artist's face
An artist performing Vishnumoorthy Theyyam
Theyyam performer walking through fire
Peculiar makeup which is usually orange in colour is applied on the theyyam artist's face
Audience watching the theyyam ritual performance
Theyyam artist performing with shield and Kadthala (sword) in his hand, surrounded by the audience
An artist performing theyyam
An artist performing theyyam
An artist performing theyyam

Documenting Traditional Games in Temples of Bengaluru (26 records)

From game boards in the Harappan site of Dholavira to paintings in Ajanta depicting people playing board games, to our epics where major events unfold around board games, India has a rich and deep tradition of playing various board games. These games and game boards form part of our city's intangible heritage.

The main aim of this research, by INTACH Bengaluru Chapter, 2019, is to document the games which were played in temple complexes and elsewhere such as *kattes* (platforms around trees), *mandapas*, *kalyanis* and other vernacular structures. It will focus on the city of Bengaluru and its immediate surroundings. There are many temples which have engravings of game boards such as *navakankari* (Nine Men's Morris), variations of *aadu huli aata* (Tigers and Goats), *vimaana*, *mancala* etc, on their plinths, *kattes*, steps, edges of platforms etc.

People associated with sahapedia organisation, playing the games along with the natives
Different generations enjoy playing the traditional temple games
The people of Kaavde organisation playing the traditional games
A programme organised by Kreedha Koushalya
A game board carved in Bhoga Nandeeshwara Temple
A game board carved in Shri Jalakanteshwara Temple
A game board carved in Ganesha Temple, Bangalore kote
An unknown game carved on the walls on the Nandi Temple
An unknown game carved on the walls on the Nandi Temple
Dahdi game's representation on the paper by Kreedha Koushalya
Dahdi
The sketch of Solah Seedi game with measurements
Solah Seedi game's representation on the paper by Kreedha Koushalya
Solah Seedi
Aadu Puli Aatam game's representation on the paper by Kreedha Koushalya
Aadu Puli Aatam
Aadu Huli game's representation on the paper by Kreedha Koushalya
Aadu Huli (Bagh or Bakri)
Chauka Bara game's representation on the paper by Kreedha Koushalya
Chauka Bara
Locations of various temples in the main city and nearby areas
Location of Panch Linga Nageshwara Temple on the map
Location of Bhoga Nandeeshwara temple on the map
Map showing location of all the temples studied
The alquerque-type board diagram
The larger merels board diagram

Documentation of the World of the Warli, Dahanu, Maharashtra (42 records)

The Dahanu Chapter INTACH, in 2015, undertook a study to document the Intangible cultural heritage of the tribal people of Warli in order to identify the exact nature of the linkages between the tribal cultures with the surrounding environment. Under the supervision of the chapter convenor Phiroza Tafti, the project unfolded with rich research inputs by Pallavi Ganju.

The Warli are a tribe spread over Bombay, Nashik and Palghar Districts of Maharashtra and the Dangs and Valsad districts of Gujarat. The project explored different cultural aspects of the Warli community of the Palghar district in Maharashtra with the three-fold objectives being to identify the different aspects of the traditional knowledge of the Warli people, to map the folklores, dance forms and art of the community and to assess the rapidly disappearing traditional knowledge in the community and the mode of transmission of the knowledge from one generation to the next. Through interaction with artists and other members of the community, the project explored the habitation, dress, food, marriage rituals and natural



resources of the community, besides their traditional dances like *Shimga*, *Ranodi*, *Usalya*, *Ogalia*, etc., Music and Musical instruments, religion including gods like Waghya dev, Narandev, Hirva, Himay and so on, beliefs like *Sanvari*, *Cheda* and ceremonies like *Zoli*, *Kaj* and so on; folklore like Mahadev and Ganga Gouri, Crab and his wife and so on; songs and typical visual arts depicting nature, women, children, animal and other motifs.

Winnowing paddy in the traditional way
Warlis working as farm labourers
A warli lady plastering floor with cowdung mixture
Warli hut, chicken coop baskets and a conical fishing net
A traditional warli hut
A warli carrying a head load of fodder
Toddy matkas strung up to wait for season
Wooden pole to pound paddy
The 'Waghiya Dev' or Tiger God
The standard framework for a warli house
Chandmata totem pole at Warli, Dahanu
The Jaagran pooja
Tarpa player and dancers
Tarpa dance
Silo or rice bin plastered with cow-dung
'Rab' in process—fields being burnt
People lighting the diya lamps
Jivya Soma Mhashe's painting
Janu's wife in a traditional sari
Janu Raute at work
People harvesting paddy
Fishing trap
A warli painting on cloth
A bullock cart for transportation
Bamboo framework baskets
A warli woman re-plastering her floor with cow-dung
A warla carrying grass and paddy stalks
Statues inside the waghiya temple
A waghiya temple
A roun 'Lagna Chauk'
A receptacle made from palash leaves to store dry tamarind
A pooja
A feast during Gav Dev pooja
A bullock cart
Tarpa players at Gave Dev pooja
Two generations dress differently
A kurta adorned with warli figures by a local painter
A peacock painting on the wall of a hut
A Warli Dev Chauk mural
A warli woman holding a koyta
A warli hut rustic made from natural materials
A warli man threshing the paddy in the traditional way