

**Oral Tradition of Vedas
(World's Intangible Heritage)**

Director : R. Bharathadri
Script : Dr.Gautam Chatterjee
Duration : 2 hrs. 33 minutes

Produced by IGNCA and supported by Ministry of Culture, Government of India for India presentation to UNESCO

Vedic chanting is the world's oldest oral tradition in vogue. Distilled from a vast body of Sanskrit literature, compiled between 5000 to 1500 years, the chanting tradition was transmitted through the Guru-Shishya parampara as *Shruti (heard)* and *Smriti (remembered)* tradition. IGNCA made this film on the "Oral tradition of Vedas" for the Ministry of Culture, Government of India for presentation to the UNESCO. Subsequently, UNESCO has declared Vedic Chanting as a Masterpiece of oral and Intangible Heritage on Humanity.

The film alludes to the Jaiminiya Shakha, Ranayaniya Shakha of Samaveda and Saunaka and Paippalada Shakha of Atharva Veda, followed in Trichur of Kerala, Gokarna and Honnavar of Karnataka, Trichy of Tamil Nadu, Sholapur of Maharashtra, and Puri and Balasore of Orissa. It unveils the unique recitative methodology of memorizing the vast Vedic corpus, adopted by ancient seers, to ensure its transmission without distortion by Vedapathins. It highlights the reiterative utterance of the words Jatapatha and Ghanapatha, chanted in forward, backward and circuitous manner, and the mnemonic devices of training the young mind in sound patterns. The roving camera takes one through various Gurukuls in peninsular India where the traditions survive in isolation.

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Accession No. 01

Ramlila

(The Traditional Performance of Ramayana) Part 1 and II

Director : R. Bharathadri
Script : Dr.Gautam Chatterjee
Duration : 1 hrs 57 min
Produced by IGNCA

Ramayana is the oldest Indian epic, encompassing 24,000 lyrical verses and remains the corner stone of Indian spiritual traditions. As a composite cultural and life ways ritual, Ramlila, dedicated to the life and deeds of Lord Rama has served the purpose of devotional worship, sacrificial offering, eulogy, meditative experience and immersive communion. Ramlila of Northern India is based on the great Hindi version of the epic 'Ramcharita Manasa' penned by Tulsidas. The IGNCA has made this documentary for the Ministry of Culture, Government of India for presentation to the UNESCO, which has designated Ramlila as a Masterpiece of oral and Intangible Heritage of Humanity. The film highlights the Ramlila of Ramnagar, apart from Ramlila traditions of Avadh, Braj and Madhubani.

During Ramlila celebrations the whole town of Ramnagar is transformed into a sacred landscape and a stage where 20,000 odd viewers move with actors to witness the sacred play, which goes on for 31 days. The ruler of Ramnagar arrives on elephant back before the performance begins. Young Rama arrives on an elder's shoulder. The audience carries a copy of the Ramacharit Manas and follows stanza after stanza, after the characters deliver their dialogues.

The film explores the mythological and linguistic nuances of Ramlila at Ayodhya as a blend of Braj, Madhubani region and Avadh dialects. It presents the dynamics of dramatized orality to showcase India's Intangible Heritage.

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Accession No. 02

Navakalevara – The New Embodiment

Director : Prithviraj Mishra
Duration : 49 minutes 10 seconds
Produced by IGNCA

Icons of Lord Jagannath and his companions in Jagannath Temple of Puri in Orissa are made of Neem wood. Ritualistically these icons are made after an interval of 12/19 years. This event is called Navakalevara or the new embodiment. This film is a rare documentation of this event, done on 29th March 1996, 65 days before the full moon day of Jaistha or the day better known as Snan Purnima.

This ancient event revolves around Banajaga Yatra, the journey undertaken in search of the sacred log. For this, temple men known as Dayitas or Daitas said to be descendents of Visavasu tribe of mythological origin, are authorized.

After receiving Agya Malas, Dayitas sport sacred headgear, whereupon stanzas of Gita Govinda are printed. The chariot moves to Mangala shrine to get blessings before the actual search begins for the right kind of Neem tree. The tree should be 15 feet high, smooth, devoid of bird nests, guarded by cobras. For two days the tree is worshipped before it is axed. The log is placed in a cart and it travels back to Lord Jagannath temple 15 days before the famous Ratha Yatra, Out of the log, sacred icons of Jagannath and his companions are made. A new sapling is planted on the spot where the Neem tree was axed – a sacred gesture of balancing nature.

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Accession No. 03

Gotipua
IGNCA's Intangible Heritage Series

Director : Gulbahar Singh
Duration : 31 minutes 58 seconds
Produced by IGNCA

Indian tradition of dance remains a contextual expression of inter-woven ness of life style, festivity and sacred invocation. Cultural continuum and amalgamation remains the fulcrum of this tradition. Male Gotipua dancers and Devdasi dancers, consecrated to God, have given shape to Odissi. Dance has moved from sacred temple space to public space. Today, Gotipuas survive in limited circles. The film highlights the physical and mental preparation of young dancers within a tight framework of training. It is a tribute to India's great intangible heritage of Gotipuas and their contribution to the Indian performing arts tradition.

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Accession No. 04

Murals of Kerala

Director : R. Sarath
Duration : 30 minutes 28 seconds
Produced by IGNCA

The film explores the vanishing ritualistic and artistic heritage of the frescos of Kerala temples. It highlights the ritual austerities, performed by artists, while creating those sacred murals; touches upon “Dhuli Chitra” created out of five natural colors names white, black, yellow, red and green; and explores the various mythological storylines in varied color temperatures. It looks at the integration of painted two- dimensional and three-dimensional, sculpted and architectural surfaces.

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Accession No. 05

Thang-ta
Martial Art of Manipur
(IGNCA's Intangible Heritage Series)

Director : Aribam Syam Sharma
Duration : 25 minutes 24 seconds
Produced by IGNCA

Manipuri martial art is called Thang-Ta (sword and spear). It is dedicated to fighting skill and worship. The Meitei creation of Thang-Ta goes back to antiquity. Ashiba was asked to create the Universe by his father Atngkok Shitaba. The movement and pattern of creation, ritualistically known as Thengou, was revealed in human movement patterns of Thang-Ta. Today Thang-Ta has passed into oblivion and survives in isolation. The film traces elements of this art against the blend of martial and spiritual elements in the psyche of the Manipuri people.

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Accession No. 06

Wangla – A Garo Festival)
(IGNCA's Intangible Heritage Series)

Director : Bappa Ray
Duration : 30 minutes 46 seconds
Produced by IGNCA

The lineage of the Garo people of Western Meghalaya goes back to Tibet. The Garo hills are interspersed with patches of low-lying plains bordering Assam and Bangladesh. The life of Garos revolves around the Sun God, who rules their Jhum or shifting cultivation and envelops the dynamics of their life ways. The Wangla festival of the Garos is the time for celebrating the bounty and well being, bestowed by Sun God. It is the time to rejoice; time to choose the Bride and the Groom; and the time for young persons to mingle freely. The film places the life and times of Garos in the background of their traditional philosophy and belief systems and provides a mirror to the Garo mindscape.

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Lai Haroba
IGNCA's Intangible Heritage Series

Director : Aribam Syam Sharma
Duration : 27 minutes 51 seconds
Produced by IGNCA

Lai-Haroba is derived from the words Lai Hao Loba. Shouting of Hai by the Lai or deity in a state of bliss is the core of the concept. Lai Haroba is the annual ritual festival of Manipur, which takes place in the month of April/May and is celebrated continuously for 7/9/13 days. The film bears witness to the creation of the Universe and life forms including flora and fauna, through ritual dances, dramatic performances and processions. The gold and the silver of the egg are equated with the male female principle. Sacred water touches the navel of God Guru Sidaba. Guru Sidaba solidifies the network of human life with the help of Atiya Guru Sidaba, and by enslaving the evil Harva by the beautiful lightning goddess.

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Accession No. 08

**Mahakumbha : “In Search of the Nectar”
(IGNCA’s Intangible Heritage Series)**

Director : Bappa Ray
Duration : 48 minutes 1 second
Produced by IGNCA

Prayag – modern Allahabad, known as Tirtharaj, is the place of the confluence of sacred waters, pilgrimage to this place is equated with three million ten thousand pilgrimages. Mahakumbha, which takes place once in 12 years, is the subject of the film. It celebrates the occasion when millions of people took the holy dip, in search of nectar, in the year 2001. It explores the vast “Orality” of an internal agnihotra, a fiery sacrifice executed in the human body and mind and in the cosmic theatre of the universe. The fire of tapas (penance) burns retas or soma (semen fluid) in the body of the human being purges it of poisonous lust and turns it into the healing nectar of energy. The process is equated with the rotary cycle of water, incited in the universe by the solar fire. The devotee substitutes a new, clean self for his old, unclean self through his ablution in the Mahakumbha.

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Raja Deen Dayal

Director : Jai Chandiram
Duration : 20 minutes 31 seconds
Produced by IGNCA

The film explores the life and times of Raja Deen Dayal, who revolutionized photography in India through his meticulous work. Deen Dayal was trained as an engineer. At 20, he was chief estimator and draughtsman with the PWD, and began working with the camera. He received the title Raja from the Nizam of Hyderabad and the royal warrant of appointment from Queen Victoria. Sir Henry Daly, the British agent in Central India assigned him to cover the Prince of Wales's visit in 1875. He worked with large format bellows, Dallmeyer lenses and dry plates, printed photographs on POP (Papers) and gold toned them for permanence. He had set up a flourishing firm with studios at Secunderabad, which catered exclusively to women. The firm employed fifty people including German studio operators. He toured the countryside by bullock and rail. He extensively photographed archaeological sites, architectural monuments, including palaces and forts, places of worship and the landscape, and acted as the architectural photographer for Sir Lepel Griffin, the British agent in Central India.

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Echoes of Bijapur

Director : R. Bharathadri
Script : Dr. Gautam Chatterjee
Duration : 52 minutes 40 sec
Produced by IGNCA

The land of Bijapur is adorned with the grandiose architecture of Adil Shahis from the 16th-17th century. Adil Shah was lovingly called Jagad Guru Padshah, in recognition of the cultural synthesis he stood for. The film explores the secular, defence and religious architecture created under him and examines the collection in the Museum of Archeological Survey of India established in 1892 specially its great collection of Deccan paintings. It highlights the visual acoustics of Golgumbaz and the Whisper Gallery and demonstrates how sound, refracted at 45 degree angle, creates echoes in ten layers.

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Hemis
(IGNCA's Intangible Heritage Series)

Director : M. K. Raina
Duration : 33 minutes 15 seconds
Produced by IGNCA

Hemis Gompa was established by King Sengya Namgyal in the 17th century and serves as the Headquarter of the Drukpa Lineage. The annual festival at Hemis Gompa in Ladakh, introduced by Gyalsey Rinpoche, covers many hidden dimensions of Buddhist belief systems and rituals. Guru Padmasambhava took miraculous birth on a lotus. The Hemis festival commemorates this auspicious occasion on the 10th and 11th day of the fifth Tibetan month and re-enacts the myth of the Guru's victory over negative forces through ritualistic mask dances with reverberations of sacred music to ward off evil, induce faith and bring prosperity.

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Hampi
(The World Heritage Site)
Part 1 to VI

Director : R. Bharathadri
Script : Dr.Gautam Chatterjee
Duration : Episodes I to VI: 2 hours 27 minutes 19 seconds
Produced by IGNCA

The film showcases the grandeur of the World Heritage Site – Hampi, known in ancient times as Pampakshetra. Hampi was the capital of Vijayanagar Empire on the south bank of river Tungabhadra, in Karnataka between the 14th and 16th centuries. The roving camera takes one through the corridors of artistic creativity in the primeval rocky landscape, dotted with massive fortifications, aqueducts, tanks, colossal gopuras and monolithic sculptures, Queens Bath and Chandrashekhara temple, Virupaksha temple, Lakshmi Narasimha or Krishna temple, Hazara Rama temple, Vitthala and Tiruvengalanatha temple. It explores the contextual oral tradition, animating the cultural hinterland, with sound bytes of scholars, and music emanating from musical pillars.

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Accession No. 13

Mirasans of Punjab
Born to Sing
Part 1 and II

Director : Shikha Jhingan
Duration : 49 minutes
Produced by IGNCA

The film traces the unique Mirasan tradition of the Punjab dating back to pre-partition days when Muslim women participated in life cycle celebrations, adding elements of their own, breaking borders of religions, at the socio-cultural level. The film nostalgically traverses this harmonious space, in which the Mirasans cry on death, bring laughter at birth and marriage and bridge communities. Today, children of Mirasan are struggling to survive with dwindling patronage and are moving out from family space to public space.

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The Talking Rocks of Badami

Director : R. Bharathadri
Script : Dr.Gautam Chatterjee
Duration : 51 minutes 29 seconds
Produced by IGNCA

The film explores the awesome rock cut sculpture of the Badami caves in the Bijapur district of Karnataka created under Western Chalukya King Mangalesha in the Sixth century A.D. 'The wonderful workmanship', 'atyadbhutakarmaviracitam', is celebrated in the royal inscription of 579 A.D. Androgynous Shiva Ardhanariswara, Harihara, Vishnu Trivikrama, Bodhisattva Padmapani, cyclopean, ornate and figured pillars provide examples of this workmanship.

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Aihole
Cradle of Indian Architecture

Director : R. Bharathadri
Script : Dr. Gautam Chatterjee
Duration : 34 minutes 12 seconds
Produced by IGNCA

Today's Aihole is an over grown village in Bhagalkat District of Karnataka. Originally known as Ayyavola or Aryapur, it was the capital of Chalukyan dynasty through 6th to 8th century AD. The oldest flat roofed Lad Khan temple, the flat roofed Kontagudi temple, dedicated to Shiva, the apsidal Durga temple, the northern style shikhara temples of Huchimalli Gudi and Hucchappayya, the Meguti Jaina temple, seated on a hill, show the eclectic confluence of sectarian and aesthetic traditions at Aihole.

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Shravanabelagola
Part 1 to III

Director : R. Bharathadri
Script : Dr. Gautam Chatterjee
Duration : Episode I: 25 minutes 55 seconds
 Episode II: 26 minutes
 Episode III: 24 minutes 40 seconds
Produced by IGNCA

Situated fifty miles northeast of Mysore, comprising Vindhyagiri and Chandragiri hills, Shravana Belagola is the Kashi of Jains, replete with Jaina Basadis or temples, reservoirs, enormous sculptures, carved out of rocky hills between the tenth and twelfth century. It houses the 58.8 feet statue of Bahubali, a symbol of sacrifice and renunciation. The towering Gomateswara, carved out of rock, stands out, among other Jaina Shrines, scaling the horizon. He is the saintly son of Adinatha, the first Tirthankara. He stands rigid, oblivious of the anthills and creepers growing between and around his feet. The sculpture is one of the finest specimens of tenth century Western Ganga work. The camera passes through the Chandragiri Hill, a space for great departure and eternal salvation, attained by seers and saints. The great emperor Chandragupta Maurya came here with his Jaina teacher Bhadrabahu and starved himself to death according to the Jaina Sallekhana tradition. The film explores the great collection of sacred Prakrit texts, and seeks a holistic vision of Jaina philosophy, iconography and ritual.

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Urumi – Fighting for Survival
(IGNCA’s Intangible Heritage Series)

Director : Michael Williams
Duration : 26 minutes 5 seconds
Produced by IGNCA

The film documents the lost heritage of Urumi – a rare weapon of Kalaripayattu, the martial art of Kerala. In older days, it used to have seven flexible blades, running upto 12 feet, though no such specimen can be found today. The film traces its origin and tries to understand its mystical dangerous portent and symbolism. The martial art tradition goes back to the mythological time of Parashurama and is adumbrated in ancient manuscripts of Dhanurveda. The film imbibes the orality of Urumi from great masters of martial art and shows the rigorous and exacting training required under the vigilant eyes of a Guru for using it efficiently and appropriately. The women never lagged behind in using this art for survival. The film also traces the **Nair** resistance of colonial days, using Urumi.

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**Behind the Mask
Part I and II**

Director : Sanjeev Bhattacharya
Duration : Episode I: 28 minutes 43 secon
 Episode II: 38 minutes 32 seconds
Produced by IGNCA

The film tries to decipher the Vaishnava, Buddhist monastic and the oral community traditions behind masks. Masks have been used to mediate between the self and the other, life and death, prototypes and archetypes; to individuate the collective; and to effect semiotic, metempsychosis, theatrical transformation in personal identities. The film presents the social, theological and iconographical contexts of masks in Northeast India.

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Accession No. 19

Docu-Drama
(Legacy of Tana Bhagat)
Part I and II

Director : Saurabh Kishore
Duration : Episode I: 29 minutes 53 seconds
 Episode II: 34 minutes
Produced by IGNCA

Tana Bhagat (1888-1918) was the leader of the tribal community of Chottanagpur in the modern Jharkhand state. A social reformer, he fought against the superstitions and drunkenness prevalent among tribals and preached non-violence long before Gandhiji gave non violence its pan-Indian and global dimension. The mantra of “Tana Panthis” hinged upon the philosophy “O God, call us towards you”. Simple living, a white flag, sattvik food, love for the teeming world of nature and forest characterized tana panthis, who rose in revolt against oppressive British taxes and persecution.

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Saat Sur
(IGNCA's Intangible Heritage Series)
Part I and II

Director : Sanjay Khanna
Duration : Episode I: 31 minutes 15 seconds
 : Episode II: 32 minutes
Produced by IGNCA

The film explores the great acoustic and mythological heritage of Naad through the diverse uses of raga and tala in Gharana traditions, including the oldest Gwalior and the Qawal Bachha Gharana. It investigates the orality of the Gharanas and the broad punctuations of their renderings. It traces the Khayal from the stand point of Amir Khusro, who in the 13th- 14th Century combined Persian airs with Indian ragas. It incorporates sound bytes to explain Gharana perspectives and elaborate Khayal renderings of great musical maestros. It offers a glimpse of the diverse accents of the schools of India music on sharpness or ruggedness, or sweetness and tonal graces, on laya or swara.

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Accession No. 21

Celestial Coronation
(Mahamastakabhishekam of Bahubali – Karkala)
Part I and II

Director : R. Bharathadri
Script : Dr.Gautam Chatterjee
Duration : Episode I: 22 minutes 34 seconds
 Episode II: 24 minutes 36 seconds
Produced by IGNCA

The film revolves around the most revered Mahamastakabhishekam of Bahubali – Karkala that takes place every 12 years. It begins by establishing the Jaina Heritage site or Basadi of Karkala. Then it documents the ten-day ritualistic bathing of Bahubali, who towers 42 feet tall to signal his momentous presence. Kheer Abhisheka, the Homa, procession and taking out of Utsava Murti punctuate the film. It shows how Kalashas are tied with sacred thread for Kalasha puja, and how on the 10th day, 1008 Kalashas and 350 tender coconuts water filled Kalashas, are poured on the head of Bahubali for bathing him in different colours. It shows sugarcane juice, 350 litres of milk being poured and 75 kg of rice powder, sandal, and turmeric being sprinkled. This document on celestial bathing provides a window into the socio-theological depths of Jaina philosophy.

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Accession No. 22

Deva Vadyangal
(Temple Instruments of Kerala)
Part I and II

Director : R. Sarath
Duration : Episode I: 29 minutes 11 seconds
 Episode II: 28 minutes 36 seconds
Produced by IGNCA

The film explores ramifications of sound emitted by temple musical instruments for various ritualistic and ceremonial purposes. For example Pani, which is basic to Pancha Vadya, is used for the invocation of God and also while taking the deity out. Likewise, the film touches upon the lesser known temple instruments of Kerala like Maddalam, Tayambaka Kompu, Kuzhal and Pancha Vadyam like Sudha Maddalam, Edakka, Kompu, Elathalam. It traces the Guruvayur tradition and examines the Travancore School in which traditional instruments are played and taught. The sound bytes explore the age old tradition of playing these instruments.

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Accession No. 23

**Brhadisvara Temple
Thanjavur
Mahakumbha Abhishekam
(June 1997)**

Director : Jai Chandiram
Duration : 57 minutes 37 seconds
Produced by IGNCA

The film documents Brahadisvara temple, built of granite by Rajaraja Chola (985-1012 AD) to honour Shiva as Adavallan an accomplished dancer and his various manifestations. It has a central shrine 150 feet square, a vimana 200 feet high, a huge inner courtyard 250 by 500 feet, wall paintings done under Nayaks, and 108 dance poses of Shiva.

The temple is sanctified periodically at 12 years' interval, by a celebration of Mahakumbha Abhishekam at the 1000-year-old Chola Temple of Brhadisvara Temple at Thanjavur in Tamil Nadu. The film records rare footage of all the stages of Abhishekam starting from Sankalpa to the pouring of sacred water from the top of the temple. It delves deep into the process of sanctifying the 132 sacrificial pits of Yagyashala. The Kumbha worship and appeasement of nine planets, sanctification of pitchers and Dik puja or worship of cardinal directions are covered in this film. This rare documentation records the great orality and ritualistic heritage of Mahakumbha Abhishekham, and should become a reference milestone in future.

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Accession No. 24

**Dakshina Kannada – Land of the Mother Goddess
Part I and IV**

Director : S. S. Rajesh
Duration : Episode I-IV-1Hr. 54Min.
Produced by IGNCA

The film explores the rich tradition of Mother Goddess worship, transcending all communities and castes in South Karnataka. It traces the mythological manifestations of the female divinity and delves deep into the Puranas to understand the concept of creation, procreation and destruction, epitomized by her. In the second part of the film, different manifestations of the Mother Goddess principle are showcased, namely Mariamma Mahakali, Sridevi, Maha Amba etc. It explores the Mangala Devi Temple, the Navratra, and the Kadari temple of Mangalorian heritage, worship of Mother Goddess by fishermen, and the Bhopa or devotee getting into trance. The film is punctuated with mythological story lines and elaborate allusions to rituals and agrarian belief systems. It covers Ambudeswara, Mahalingeswara, Adhilakshmi and Durgaparameswari temples of Dakshina Kanada.

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Accession No. 25

Myth and Cosmology of the Santhals Banam

Director : Bappa Ray
Duration : 42Minuts 57 Second
Produced by IGNCA

The Santhals live close to nature. As a community they may be seen in the context of their environment, ecology, the supernatural and beyond. This attitude is towards their physical and meaningful coexistence of organic and inorganic, human and non human communities.

Music and dance form an inseparable part of their day-to-day life and one of their most revered articles is the 'BANAM', a musical instrument that they believe came into being through divine intervention.

The myth attached to the musical instrument reflects the whole Man – Nature relationship within itself. "The Santhals consider the Banam, which is of an organic origin, to be an extension of their physical self. This is apparent from its morphology and its sound. Although the instrument is always shown in the female shape, it can only be played by a man. The anatomy of the human being is conceived by the Santhals in the various parts of the Banam. So it is divided into the head, ears, neck, chest and stomach. The Banam as a whole represents the body or earth. The bohok or head is always on the top like the Space or the sky. The hotok or neck and koram or chest are connected with respiration and represent Air. The stomach is considered to be the fire bog and the womb to be an organ of discharge and so they are seen to represent both Fire and Water. The string is the prana of the instrument and unites all the parts of the Banam. The string is considered to be the breath, the life giving force for both the instrument and the human body.

The film "Banam, Myth and cosmology of the Santhals", looks at the different stages in the construction of the Banam. The Banam is made out of a single wooden log, from the Gulanj Baha or Gula cin tree. Small and delicate, it is often planted by the Santhals near their houses, on account of its pretty fragrant flowers, which are used as ornament. The branches are slender and very fragile and the wood is extremely soft, light and easy to work with.

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Accession No. 26

**Wisdom Frozen in Time – Volume I
(In Search of Treasure.....Kolkata & Guwahati)**

Director : R. Bharathadri
Script : Dr.Gautam Chatterjee
Duration : 82 Minutes 46 Second
Produced by IGNCA

Calcutta University Manuscript Library: The Manuscript Library of Calcutta University has a huge collection of paper manuscripts. The curators in this library use time tested herbal methods. The film traces how the collections were built up over time and highlights some texts. Sapta Ratna-7 holy Buddhist symbols; Ashta Sahasrika Prajna Paramita; Tibetan Manuscripts on Medicine; 250 year old Oriya text on Chaitanya Charitamrita; 300 year old Vedanta text etc.

Asiatic Society, Kolkata: The Asiatic Society was founded in 1783 by Sir William Jones. Today, it has 47,000 manuscripts in 26 languages. The prime movers behind the collection of these manuscripts were Raja Rajendra Lal Mitra and Hara Prasad Shastri. Asiatic Society remains a gold mine for scholars. Some of the Manuscripts shown in the film are Ain-I-Akbar, Kubjikamatam, Tarjuma-I-Mahabharata, view of Calcutta, 1848 etc.

Bangiya Sahitya Parishad: The film then covers Bangiya Sahitya Parishad, which has a great number of old Sanskrit and Bengali manuscripts. Some of the manuscripts shown are Pancharaksha Buddhist text in the 15th century Newari script and Sri Krishna Kirtana, a 600 year old manuscript.

Sanskrit Sahitya Parishad: Sanskrit Sahitya Parishad was next halt. Netaji Subhash Chandra Bose, as mayor of Calcutta, gave it land to preserve heritage manuscripts. The camera captures rare glimpses of manuscripts like Mahabharata and Bhagavat Mahapurana on palm leaf and bark.

Guwahati University Library: The film highlights the various aspect of Guwahati with special reference to Shaktipeetha and surveys the huge collection of illustrated manuscripts from 13th century, inscribed in various scripts on the insect repellent bark of Agar tree. The film incorporated sound bytes of historians, covers aspects of traditional system of upkeep, and captures rare glimpses of Manuscripts like ‘Lava Kusha Yuddha, a 17th century’ illustrated manuscripts, Uddhava Samvad (colours used are of plant extracts, gomutra or cow urine); 16th century Bhagavata etc.

Kamarupa Anusandhan Samiti : The IGNCA’s camera team visited Kamarupa Anusandhan Samiti, which was established in 1912. It has a rare collection of 300 manuscripts. Some of the manuscripts showcased are; poet Harihara Bipra’s Lavakusha Yuddha; Adiparva of Mahabharata on sanchi patra. Geetgovinda in Assamese Script; illustrated Ananda Lahari by Ananta Acharya; Sachitra Sundara Kanda, a 17th century Manuscripts.

Narayani Handiqui Historical Institue : This institute has illustrated Agar bark manuscripts captured in the film are Shalya Parva, a 17th century manuscripts; Hasti Vidyaranya (Manuscript on the Medicinal treatment of elephant); Batuka Bhairava, a tantrik text, Ankiya Nat; Lanka Kanda, by Madhava Kandali.

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Wisdom Frozen in Time – Volume II

Director : R. Bharathadri
Script : Dr.Gautam Chatterjee
Duration : 88 Minutes 49 Second
Produced by IGNCA

Government Oriental Manuscript Library, Madras University, Chennai: This heritage manuscript library was established in 1869. It has a huge collection of 70,000, mainly on palm and paper Manuscripts, well catalogued on scientific lines. It preserves a host of manuscripts on subjects like Ayurveda, Siddha , Unani schools of medicines , Vedas, Shastras, Bhasha, Jyotishshastra, Vastukala etc. Captured in the film are texts like: Ganapanti Mantra; Soolini Mantra in the shape of Yantra; Manuscript on human anatomy; Chaduranga (chess); poetry of Nuruddin Tehrani 1695.

Kuppuswami Sastri Research Institute, Chennai: This institute was established in 1944 in the memory of Prof. S. Kuppuswami Sastri , who is acclaimed as the founder of South Indian Sanskrit Research. The institute has great collections of manuscripts, enveloping subjects of ancient Indian philosophy, medicines, tantras with diagrams of Yantras, Vedic and classical literature. Some of the manuscripts shown in the film are, Bhagavata, life of Krishna. Manuscripts of Samveda chanting, yantra, medicine, etc.

Oriental Research Institute, Mysore: The film landscapes Mysore city with highlights of the manuscript heritage of Oriental Research Institute, a 110 year old first public library of Mysore. This heritage library has 70,000 manuscripts. It has published 201 books out of unpublished manuscripts with a focus on Vedas, Astrology, Astronomy, Natyashastra, Rasa Siddhanta, Dhvani Siddhanta and Medicines etc. The film glances through some of the rare manuscripts like: five hundred year old Kautilya's Arthashastra; Valmiki Ramayana of 230 leaves, Veeramaheshwara Sangraha poet Naganatha; Pratipada Panchika; Govindacharya's Ayurvedic Manuscript, dealing with techniques for preserving medicines for long duration etc.

Academy of Sanskrit Research, Melukote: Major holdings of the academy of Sanskrit research are on science and technology. Some 10500 in number in 10 different scripts, including the Tibetan scripts, the manuscripts pertains to Ayurveda, four Vedas, then Vedangas including Shiksha, Vyakarna, Chhanda. Some of the manuscripts shown are: Upanishad in Telugu Script, Ramayana in Grantha Script; Krishnakathasara Sangraha in 18th century Kannada Script; deer skin Manuscripts used for official communications.

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Accession No. 28

Wisdom Frozen in Time – Volume III

Director : R. Bharathadri
Script : Dr.Gautam Chatterjee
Duration : 72 Minutes 46 Second
Produced by IGNC A

Tamil University, Thanjavur: Tamil university has a unique repository of 8000 palm leaf manuscripts and more than 500 bundles of palm leaf revenue records. The film shows a 300 year old manuscript with 720 leaves, a pigeon couriered letter with personal seals, Pakshi Shastra, 15th century Tamil grammar, numerological manuscripts with notes of students, illustrated Raas Leela etc.

Saraswati Mahal, Thanjavur : The film explores the majestic city of Thanjavur, records a priest who till date inscribes on palm leaves and enters Saraswati Mahal , a treasure trove housing rare manuscripts, maps, painting and books. It has 30433 palm leaf manuscripts and 6426 books. The film highlights many diversions of conservation of these manuscripts. The Nanavidha Nighantu in Sanskrit and Telugu Dictionary, Kamba Ramayanam; Catalogues of Manuscript prepared in Palm leaves by Maharaja Sarfoji, 1801 are also shown.

State Museum, Bhubaneswar: The film establishes the magnificent architectural contours of Bhubaneswar city and presents the grand heritage of manuscripts of Orissa. State Museum of Orissa is the first halt where one can find rare collections of about 37,000 manuscripts mainly on palm leaves. Here one can see Buddhist Tibetan texts, ornate Tantrik texts, illustrated Vaishnava texts as also manuscripts made in the form of sword, parrot and hand – fan, bamboo leaf, mouse etc. The camera has captured glimpses of manuscripts like Chitra Kavya by poet Upendra Bhajna of 18th century; Geeta Govinda by Jayadeva with Saravanga Sundari Tika etc.

Library of Utkal University: Next halt was Parija Library of Utkal University. This manuscript library has a great collection of palm leaf manuscripts mainly brought from Jagannath Temple, both on ritual and administration. Some of the manuscripts are on Dashvatara and Devi Iconography.

Kedarnath Gaveshana Pratishthan, Bhubaneswar: Next station in Bhubaneswar was Kedarnath Gaveshana Pratishthan. This library has some 3000 rare manuscripts on palm leaves. Some of these are on Mathematics, Geeta Govinda, Bhagvata, etc.

Copyright IGNC A

Accession No. 29

Ganga – A Journey from Mukhba to Gangotri

Director : B.S Rawat
Script : Dr.Gautam Chatterjee
Duration : 46 Minutes 04 Seconds
Produced by IGNCA

The film pans the snow-capped mountains of Himalaya to zoom in and capture the glimpses of Gaumukh Glaciers, from where Ganga emerges to create riverine civilization along her traverse of 2500 kms before merging in Bay of Bengal. It explores the Ganga Icon in her two abodes, in Gangotri during summer, and 25 kms downhill, at Mukhba or Mukhimath, where she travels down after Deepawali.

The film captures the journey of Ganga Icon in her palanquin from Mukhba on the penultimate day before the Gangotri Temple opens on auspicious day of Akhayatritiya. The IGNCA's camera team trekked 25 kms to document various rituals, oral myths and socio-religious nuances that have been in vogue for several millennia. It highlights how village God Someshwar-devta comes to Mukhba to offer his reverence as now Ganga Icon goes to Annapurna temple in the tapoobhumi of Markandya Muni's Ashram. Then the palanquin goes to Durga Siddha Peetha for Ganga's second halt. Thereafter she journeys through rock boulders and *pugdandis*, foot tracks to reach Jangla, a mythological station before reaching Kopang an ITBP camp. The procession now moves on to Bhairon Ghati, where the temple opens up to welcome Gangaji for the night halt. Then on Akshyatritiya, Gangaji's yatra to reach Gangotri for its much celebrated opening. The film thus records the *pada-yatra* journey on foot, of Gangaji, explores the oral tradition of Semwals, the priests of Ganga Devi, highlights the relation of nature with the Prashad benediction of Gangotri, covers the ritual of opening of the Kapat, door of Ganga Temple at Gangotri, Ganga icon returns to Mukhba in the same manner after Deepawali Day every year.

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Accession No. 30

Nagamandala – The Naga Worship

Director : Shiv Prasad
Duration : 43Minuts 12Second
Produced by IGNCA

Naga or snake worship is a hoary Indian tradition. Naga worship is done to ward-off Nagadosha and to ensure fertility and prosperity. For thousands of years devout have been coming to the land of Parasurama on the bank of Kumaradhara River, pilgrimage to the sacred Kukke Sri Subramania Kshetra. The film highlights the coexistence of traditional folk and classical belief system in temple rituals, agrarian theories and practices and Naga as in the six realms in Buddhist tradition. It showcases Udupi, the temple town and cruises through the typical ant hill style villages, where Nagas are worshipped alongside pitchers, decorated with serpents coiling upward. It also highlights the Naga Bana where hundreds of Naga icons are kept at the base of trees as part of a functional agrarian ritual. It celebrates the Nagamandala in which 64 types of Naga ancestors are appeased with panda, placed on a rangoli, squared upon a yantra, to ward off evil. The snake coiled in polychromatic rangoli, daylong homas and night long dance of male and female nagas depict fertility and prosperity.

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Accession No. 31

Folklore Museum of Mysore

Director : M. Lingraj
Duration : 75 Minutes 12 Second (3episode)
Produced by IGNCA

The documentary fathoms the mindscape and documents the implements and objects of the tribal world of Karnataka. It explores the unique folklore Museum within the broader dimension of folkways. It examines the concept of 'Bhootaradhana' and wooden idols and the influence of mother goddess on the traditional society of the region. The theme shifts to 'viragaatha' dance acoustics and musical instruments. The camera pans to look at the world of fisheries of South Karnataka and takes the theme further to pottery. Lamps, food-ware, cosmetics and comb before halting of magico-religious beads as ornaments and symbols. The journey continues to explain the various implements of the agrarian society, connected with seed sowing, watering, and cutting and measurement of the produce. The story is then focused on celebration through Yakshagana and shadow puppetry. Alongside, the film traverses an entire range of dynamic creativity from Buddali- hunch back of the camel; leather bags for oil storage, serpent and lion faced sticks of elders, and baskets and mouth cover of cow. The film relates architecture of the village deity and to the tangible and intangible heritage of the folk world.

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Accession No. 32

Kathakali – Art of Kerala (Part I)

Director : N. Radhakrishnan
Duration : 1 hr. 18 minutes
(Episode-1, 2, 3)
Produced by IGNCA

Kathakali, the traditional art form of Kerala, is traced in seven episodes. Kathak is story and kali is play. Through make-up rather than mask the facial expression are enhanced instead of being covered or concealed. The film traces the masters of tradition of yesteryears. It shows how a disciple gives dakshina to get initiated into Guru-shishya parampara during the rainy season. It highlights the dynamic exercises, control breath and ayurvedic oil massages for stimulating the body. It moves through the five salutations, Namaskaara Panchakam, exercises like Ketti Chaattam, Chauvarinmal Oonni Amaral, Thancham Vechu, Chavitti Thaazhuka etc. These exercises enhance flexibility and stamina and are harnessed to the dance sequence Kaal Maatam.—the basic repertoire of postures of Kathakali. The film traces seven Churuku or exercises that help coordinate eye, hand and body movements. It highlights the anti clockwise hand gestures traced from Hastha Lakshana Deepika. The film then shifts to the actual performances of Dakshayajanam and traces two primary languages of communication in Kathakali, drumming sound and mudra. The film highlights the rasas to depict the eight major expressions (bhavas), which are interlinked and spring from one another.

Other highlights are the evolution of Abhinaya Sangeetham, with special focus on Jajamaneeya system. The detailed concepts of makeup application are addressed before finally showcasing the enactment of Ravana and Mandodari, Bali Sugriva and white bread Hanuman-Vella Thaddi.

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Accession No. 33

Kathakali – Art of Kerala (Part II)

Director : N. Radhakrishana
Duration : 1 hr. 33 minutes
Episode No.-4, 5, 6 & 7
Produced by IGNCA

Kathakali, the traditional art form of Kerala, is traced in seven episodes. Kathak is story and kali is play. Through make-up rather than mask the facial expression are enhanced instead of being covered or concealed. The film traces the masters of tradition of yesteryears. It shows how a disciple gives dakshina to get initiated into Guru-shishya parampara during the rainy season. It highlights the dynamic exercises, control breath and ayurvedic oil massages for stimulating the body. It moves through the five salutations, Namaskaara Panchakam, exercises like Ketti Chaattam, Chauvarinmal Oonni Amaral, Thancham Vechu, Chavitti Thaazhuka etc. These exercises enhance flexibility and stamina and are harnessed to the dance sequence Kaal Maatam.—the basic repertoire of postures of Kathakali. The film traces seven Churuku or exercises that help coordinate eye, hand and body movements. It highlights the anti clockwise hand gestures traced from Hastha Lakshana Deepika. The film then shifts to the actual performances of Dakshayajanam and traces two primary languages of communication in Kathakali, drumming sound and mudra. The film highlights the rasas to depict the eight major expressions (bhavas), which are interlinked and spring from one another.

Other highlights are the evolution of Abhinaya Sangeetham, with special focus on Jajamaneeya system. The detailed concepts of makeup application are addressed before finally showcasing the enactment of Ravana and Mandodari, Bali Sugriva and white bread Hanuman-Vella Thaddi.

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Accession No. 34

From Piety to Plenty – A documentary on Dharmsthala

Director : Mahesh Tiwari
Duration : 36 Minutes
Produced by IGNCA

The sacred land of Dharmasthala is situated on the Western Ghats of Southern Karnataka.

For several millennia, lord Manjunath has been worshipped in the form of Linga. The Shaivite deity is worshipped by Vaishnavite Priest and the traditional Dharmadhikari is from a Jaina family.

The film focuses on the convergence of rituals and showcases rock temples and classical elements in the folk deities or Shiva Gana of Dharmasthala. Lord Manjunatha's temple has unique judicial governance, where a devout write his or her petition to the lord, who pronounces his judgment through his earthly representative, the darmadhikari and this is accepted by the court of Law. These judicial records are known as Hoilu, which are systematically preserved since 1925 for reference. The documentation covers the huge kitchen where 5000 kgs of rice are cooked everyday to feed devotees. It highlights how mass marriages take place every three years, which are funded by the temple, apart from marriages solemnized on all auspicious days. The film offers a glimpse of the ecclesiastical deliberations, Guru Kula, conversation of heritage manuscripts and Museum artifacts. It is a tribute to Dharmasthala, the land of devotion, section, sectarian truthfulness, tolerance, patronage and justice.

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Accession No. 35

Sanjhi

Director : B. S. Rawat
Script : Dr. Gautam Chatterjee
Duration : 30 Minutes 13 Seconds
Produced by IGNCA

Sanjhi is a folk aesthetic tradition of 15 day ritual, stretching from the full moon day to the dark moonless night, with paintings on the walls of houses. It is done by unmarried girls to pay tribute to the departed ancestors during Pitri Paksha and is in vogue in many places in north and central India. IGNCA has documented this tradition in Udaipur of Rajasthan and Ujjain in Madhya Pradesh. Young girls with the help of their mother create this Sanjhi on wall with cow-dung and a variety of flowers. This is created and recreated with new motifs every evening at the twilight hour and undone in the early dawn. Sandhya Devi or Sanjhya devi is the central myth of this functional tradition.

The film shows the Sanjha-ka-kot filled with objects familiar to the beloved dead. It highlights the objects drawn on certain days like the dice game, tower, sweets, hand fan, swastika, old men and women, kagla-kagli, saga etc. Through these, girls are taught various nuances of life, reverence for bonds of society and for elders. They create these sanjhi so that they can be blessed with good husbands. The fascinating shades of this ritualistic play are revealed through this film.

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Accession No. 36

Measuring the Sky
(A journey to the Brahadeeswara temple)

Director : R.Bharathadri
Research & Script : Dr. Gautam Chatterjee
Duration : 26 minutes 55 seconds
Produced by IGNCA

The specimen of architectural grandeur built by Cholas in 995-100 AD, in Subramanya style at Thanjavur the capital of Cholas, 372 km from Chennai. The 260 feet tall temple, with fourteen storey's has a square base so well proportioned that it survived for centuries. Dedicated to Lord Shiva, it is octagonal in shape, decorated all around with Hindu Pantheon. The iconography is at best here and images of Shiv Parvati are carved on the walls where you also find Pauranic stories. Though it is a Shiva temple, yet the images of incarnations of Vishnu- Narsimha, Krishna- can also be seen.

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Accession No. 37

Mysore Paintings
(Colour Temperature of other Time)

Director : R.Bharathadri
Research & Script : Dr. Gautam Chatterjee
Duration : 56 minutes 23 seconds
Produced by IGNCA

Mysore paintings are known for their harmony, visualization of mythology and splendor of colour. The paintings portray different scenes of life. The paintings show the depth of imagination and attention in detail. There is a substantial collection of paintings, which are exhibited in international exhibitions. The paintings are in light colour, mostly primary colours, with a unique hemming of gold. Painting is a family tradition in Mysore, and some people live by painting. There is an institution that helps in marketing the paintings. In Bangalore, some institutions specifically promote this type of painting. The belief structure is religious and mythological. A group of paintings called Jami paintings are based on stories. The common subjects are folklore, historical events, and local myths.

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Accession No. 38

Pattadakal Temples

Director : R. Bharathadri
Script : Dr.Gautam Chatterjee
Duration : 21minutes 35seconds
Produced by IGNCA

This eighth century monument, a world heritage site, situated in Bagalpole district of Karnataka, was built to celebrate the victory of King Vikramaditya II over his foes, and touches the highest pinnacle of temple architecture. At the entrance to the Lokeshwara temple stands the sanctum of Nandi – Shiva’s vehicle. It is in black stone. The walls have ornate carvings. Suryadeva is the protector of the temple. He adorns it from outside. The temple has pillars in geometric progression and no pillars are the same. The story line is that of Shiv Purana. The Virhapaksha temple has a pillared hall, with rows of pillars. The narratives of Shivalila, as well as the epics – Ramayana and Mahabharata – can be seen there. The Shivalinga is in a full-fledged temple with three doorways. Though the temple is devoted to Shiva, yet Vaishnavite stories are also there. The episodes depicted have socio-religious-cultural significance. There are ten monuments in a single complex, known for their grandeur, decorative designs and inscriptions. The iconographic details are of high standard. The embellishments in the smaller temples have a Pauranic story line. There are seven hundred forty eight panels (748) - that link this world with the other world or Mukteshwara. Find more details by watching the documentary.

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Accession No. 39

Bhil Paintings

Director : B.S.Rawat
Research & Script : Dr. Gautam Chatterjee
Duration : 27minutes 53seconds
Produced by IGNCA

Bhils, the Adivasis of Southern Rajasthan, are known for their creative imagination and interesting belief systems. They live under the splendor of nature, with blue sky and surrounded by mountain ranges. The belief system is Shaivite, but they worship twelve Shivlingas with different names. They have many icons, male as well as female. The most fascinating part of their life is their urge to paint, using natural material for making colours. Their temple walls, their houses and even rocks are adorned with pictures. During festivals, they enact a typical dance drama – Gavari - to appease Shiva. Watching them living their lives is a fascinating experience.

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Accession No. 40

Gopi Bhat Ka Tamasha

Director : Gopal Saxena

Duration : 32 Minutes

Produced by IGNCA

An inspiring story about one family keeping alive a folklore tradition in Rajasthan, in the face of many odds. Gopi bhat's 'Tamasha' is repertory, a blend of music, in classical style of singing and narration. The three main 'Tamasha' are titled Heer Ranjha, Jogi Jogan and Gopichand. This folk art form was patronized by Rajas or Kings. After abolition of monarchies, the art had to face bad days. The tremendous courage, determination and love for the traditional folk art displayed by the Bhat family, saved it from being relegated to oblivion. Gopi Bhat, whose performance is being shown here, has suffered because of lack of status in the society. He had to work as a 'pujari' in a temple for sustaining himself. But he kept his performance going. The special feature of this folk art is the use of classical music, to communication with the common people. Shri Bhat has enthused his progeny with the love for this art and hopes that they will carry forward his work. Even at this age he is dedicated to his art.

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Accession No. 41

Bidesia
(A Folk Form of Bihar)

Director : Rajan
Duration : 28 minutes 03 seconds
Produced by IGNCA

Bidesia is known for its intensity of presentation, simplicity of language and unsophisticated style. It is not a dance form, but a kind of 'tamasha', which reflects the culture of the region. It has rich variety and emotional content. The ingredients of the play include a speech- samvad, different forms of poetry like 'pad', short poem, 'vachun', geet (song), ghazal and also a dance. It is enacted at night on a raised mound, which serves as a stage, and locally available lights are used. The costumes and the material, used for make-up, are local like sindhoor, kajal etc. Bhikhari, Thakur, the doyen of Bhojpuri theatre, especially the form known as Bidesia, did tremendous work to popularize his theatre and mesmerized the audience. He has written plays in Bhojpuri dialect which have been published. Watch the film to know more.

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Accession No. 42

Ek This Gulab
(A Film on Padmashree Gulab Bai of Nautanki Tradition)

Director : Radhika Pullat
Duration : 1hr 14 minutes
Produced by IGNCA

The journey of legendry artist (d. 1996), who was perhaps the first female actress to join the male dominated Nautanki show. A self-trained artist, from a humble farmer's family of Balpora, an adept actress, gifted with a sweet voice, with myriad modulations, fluxions. Gulab will be remembered for her untiring efforts for rejuvenating the eclectic tradition of folk theatre, which had been on the wanes with fresh ideas, themes and innovative stylistic improvisations and linguistic nuances. She was honoured with Padma Shree, Sangeet Natak Academy award among other awards.

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Accession No. 43

Great Masters Series – Ustad Fahimuddin Khan Dagar

Director : Jai Chandiram
Duration : 1hr. 20 minutes
Produced by IGNCA

Ustad Fahim-ud-din Khan Dagar, in an interactive session with Dr. S.K Saxena, musicologist explains, with the help of demonstrations, the various stages of Drupad, its meaning, objectives, elements and nuance. Alap- the initiation aims at bringing out the specific traits of the raga. Music has its own grammar, and Fahim-du-din explains the basic concepts and language of music. Every ‘raga’ has its own ‘muqam’ or position. Raga Bharavi is an obeisance to sun, a tribute to light. But it has no words, because, ‘sur’ can’t tolerate the burden of words. ‘Vidya’ or knowledge is necessary, but one must have a guru, a teacher. Riyaz or practice is important, but dedication is more important. Music is search for solace, whereas poetry appeals to emotion. To understand more about classical music or Shastriya Sangeet, watch this.

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Accession No. 44

**Great Masters Series – Reflection – B.C.Sanyal
And Elizabeth Brunner**

Director : Jai Chandiram
Duration : 53 minutes 47 seconds
Produced by IGNCA

B.C. Sanyal ‘I paint, because I have to paint’ that is Sanyal’s way of expressing the urge to hold a brush in hand and paint. He was not only a painter, but a sculptor also. Being a Bengali, he was familiar with Durga puja, and that got him interested in making sculptures, starting with clay and terra-cotta. His journey of art began right from the school of art, which he had joined. But, he was too **naïve** or simple to think of selling a work of art. It was the famous painter Jamini Roy, who patronized him. Sanyal believes that a creation of art should be the crystallization of experience, gained at different level, emotional, aesthetic. He abhors the idea of giving a title to a painting. Painting should be self explanatory and does not need any title. Sanyal, a multi-faceted personality, is interested in music also. He used to play upon a flute and he would make it himself from bamboo.

“Elizabeth Brunner” the artist in search of tranquility - never gave up her quest for something beyond ordinary experience. Born in Budapest in July 1910, she had her formal education there and training in the Academy of Art. She moved to India, along with her mother, with whom she had a deeper relationship, a link that was meaningful, creative in figurative sense and inspirational. She was fascinated by the diversity of India. Elizabeth has captured this diversity on her canvases. They spent time in Shantiniketan- the abode of peace. Not only was the presence of the great artist-poet Tagore a source of inspiration, but the place, with its exotic gardens, variety of colours and shades and the atmosphere of tranquility, had a sublime beauty and Elizabeth’s restless spirit could hardly remain unaffected. She was keen to paint a portrait of Mahatma Gandhi, who had lightly asked her whether she wanted to paint her ‘soul’. But her portrait of Mahatma does have a halo around it. She caught the panorama of Indian scene on her canvas. Elizabeth and her mother had a fascination for mountains and she ultimately became an inhabitant of mountains.

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Accession No. 45

**Great Masters Series – Zohra Unmasks
(Part I & II)**

Director : Jai Chandiram
Duration : 54Minutes14Second
Produced by IGNCA

The personality of the great danseuse, actress and theatre is unveiled by Dr. Kapila Vatsayan. Belonging to an aristocratic family of Nawabs, it was unusual for her to show her urge to become a dancer. She went to Germany, and got a 3 years' diploma in dancing. It was a training in expressing the consciousness of one's body, using appropriate postures and adding emotions to the performance. On her return, she joined the dancing school of Uday Shankar. Zohra says that Uday Shankar stressed the importance of self-consciousness of the body and motivation of the spirit for giving a good performance. However, after the Centre was closed, she moved to Mumbai after a brief stint at Lahore. Here she joined the theatre group of the great theatre personality Prithvi Raj Kapoor. She worked with him for fifteen years, and even acted in films with him. She cherishes the memories of this stage of her life. Her husband's death made her shift to London. The ten years she spent in London were tough, full of hardships and it was a struggle for survival. It was a T.V. show that gave her a break and helped her economically. But she wanted to return to her roots, the yearning was too strong and so she came back to Mumbai. Though not a feminist, but she feels that a woman has many roles and must be given her due. When questioned about death, she replies in a matter of fact manner that she is looking forward to it.

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Accession No. 46

Great Masters Series – Dr.K.S.Karanth

Director : Jai Chandiram
Duration : 31minutes 11seconds
Produced by IGNCA

Have a peek into the life and works of the multi-faceted personality of Dr. K.S Karanth, writer, and musician, Yakshgana expert, social activist and children's playwright. When he began his journey in the adult world during the days of freedom struggle, he was influenced by Mahatma Gandhi, worked on Charkha-the spinning wheel, and tried to popularize Khadi. Yakshgana impressed him and he tried to understand its drama and music. He made efforts to improve upon it. He discovered new elements in it. In Yakshgana, there is appeal to drama, but the ideal is imaginary, and music is linked with song, which should depict emotion. The language should be emotive. But the body language has to be like the language of sculpture. The symbolic allegory of men and women trekking the path of their lives is what Yakshgana has the potential to be.

Dr. Kapila Vatsyayan, who interacts with Dr. Karanth, asks him about why he is attracted by tragedy. He responds to say that one has to be conscious of the fact that our stay here is transitory, and not to be conscious of that, means not to be oneself.

He laments that even God has been adulterated. It requires cleverness to survive. We have learnt the value of gold, but we must learn the value of tradition.

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Accession No. 47

**Great Masters Series – Smt. Sitara Devi &
Smt. Damyanti Joshi**

Director : Jai Chandiram
Duration : 1hr. 2 minutes
Produced by IGNCA

**Sitara Devi
(Kathak Exponent)**

Hailing from Varanasi, the holy city located on the sacred river Ganga, Sitara Devi is the second generation of Kathak artists of Benaras Gharana, having been taught and imparted *vidya* – knowledge by her father Sukhdev Maharaja. In a conversation with Dr. Kapila Vatsyayan, she says that it was unusual for a girl to be a Kathak dancer, because those times were different and there were only boys, who performed, even the female role in Ramlila. At the age of 13, she moved to Mumbai, where, of course, it was a different atmosphere. She received her *talim* – teaching- and initiation there. She got some roles in films and at the age 14 or 15, she had become a heroine. She performed in various Puranic stories, which were depicted through Kathak. She had lessons from Shambhu Maharaj in dancing.

Sitara Devi feels that today ballets have a lot of freedom in style and that ‘*vidya*’ – knowledge is gone. *Talim* needs an urge to learn. But, today the question is - will this tradition of Gharanas go on? She says it is a vast sea, where the shore is not visible. One is engulfed within the ocean. It is like Shiv Tandava or Shiva’s cosmic dance that seems to be unending. She is writing a book on her father. He had composed music-cum-dance in words – which she calls Kavita; it will be a part of the book. The practice part will also be there. She says that her father was a great master in conveying the different expressions though the eyes, and how all parts of the body could be used for conveying something.

Damayanti Joshi
(Kathak Exponent)

Dr. Kapila Vatsyayan, the Indologist and art critic engages Damayanti Joshi, great Kathak exponent, in a lively conversation, bringing out her best experiences and the different turns in her journey of art. Damayanti Joshi spent her childhood in devotion to Kathak, being brought up by her mother, because of her father's early death. When she was sent to Guru or the revered teacher to teach her dance, he remarked that she had enough talent for becoming a great Kathak dancer. Her mother wanted Damayanti to receive 'Talim'- theoretical knowledge- of the art of dancing from the masters. She did attend these sessions and had to do practice or 'riyaz' herself. She says that different Gharanas – schools or sects of musicians, who have their own style – do not pass on the secret of riyaz to those outside the 'Gharana'. She says she learnt it from the outside. Damayanti says Kathak does not need any explanation, because it is easy to understand.

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Accession No. 48

Great Masters Series
Shri Bhisma Sahni and Prof. Mahesh Mishra

Director :
Duration : 54minutes 51seconds
Produced by IGNCA

SHRI BHISMA SAHNI : Bhisma Sahni, great writer, theatre personality, social worker, shares some reminiscences with Dr. Kapila Vatsyayan. The beginning of the 20th century was marked by the national movement for freedom, along with reform movements. There were more revolutions led by people like Bhagat Singh. Bhagat Singh's hanging gave a fill up to their patriotism. It was not a question of whether violence was right or wrong. Sahni feels that today our attention is being diverted from socio-cultural-problems. During boyhood, Sahni says, ideology had a meaning and there was faith, connected with a goal, an objective. Today, at individual level there are commitments, but at social level there are materialist values. Our cultural legacy-Sanskriti-is no longer valued. But Sahni believes that our country will find a way to move forward.

PROF MAHESH MISHRA: Prof. Mahesh Mishra, the great Gandhian and freedom fighter, who spent his life in the service of the nation, shares some of his experiences and views with Rajiv Malviya. At the age of ninety two (92 years), he has been a staunch believer in Gandhian teachings. He went to jail many times, but being active in freedom struggle, he never aspired for any lucrative position after independence. His only regret is that the Gandhian path is at a discount, because of other priorities. He talks about movement, partition and post-partition politics. What is impressive about him is that he airs his views lucidly.

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Accession No. 49

**The Multifarious Tribal Culture of Tripura
(Reangs and other Tribes of Tripura)**

Director : Madhumita Nag
Duration : 51minutes 42 seconds
Produced by IGNCA

It is delightful experience to watch Reangs, Chakmas, Jamatias, and other tribes living their life, in unison with nature, reflects their faith in life ways, simple, unsophisticated and without twists of modern life. Whether it is Reang's Hojagiri dance, Jamatia's Jhum dance, Mamita dance or Lebhang Boomani dance, the performance is of high quality, accompanied by music that not only interprets the rhythmic movement of the dancers, but also has relevance to their day to day life and their communion with nature.

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Accession No. 50

Buddhism in Sikkim – III episodes

Director : Sumit Banerjee
Concept & visualization: Savyasaachi Jain
Duration : 1 hr 29:22 min.
Produced by IGNCA

The film, in three parts, takes you on a journey through the fascinating and no less inspiring story of Buddha's life, his teachings, Buddhist practices, the emergence of two sects – Theravada and Mahayana and the coming of Buddhism to Sikkim via Tibet in 15th – 16th Century. The ultimate goal is to reach Buddhahood - stage beyond Nirvana and the path is through six 'paramitas' - or transcendental and wisdom. It is not an easy job to become a monk, who has to undergo nine year of hard training in a monastery. The monastery is a complete world by itself, with all the facilities. Monastery is not a simple building, but has set design, intricately carved with mural paintings and structures, in which Mani wheels and Thangka paintings have their own significance. Watch how Tibetan Buddhism and culture gets merged with indigenous practices in Sikkim. Have a peep into the life of Lepchas.

I.	Sikkim – A Landscape of Mahayana Buddhism	31.00 mts
II.	Buddhism in Sikkim Life in Monasteries.	30.00 mts
III.	Buddhism in Sikkim: Traditional Medicine Painting & Artifact.	28 minutes

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Accession No. 51

Folk Tradition of Ram Katha in North-East India

Director : Bappa Ray
Editor : Sunil Uchitra
Duration : 30 minutes
Camera : Gautam bara

There are different culture specific renditions of Ramakatha in the northeast, where the character of Rama stands out as virtuous, righteous and noble, Irrespective of cultural and racial differences, Rama's story has been accepted by many cultures in the Northeast, which rewrote the story adopting it to their particular social and cultural milieu. In the Brahmaputra valley, Ramakatha appeared in various forms as presented by Shankardev and the Madhav Kondoli of Medieval Kamrupa. Besides narrations and discourses on the Ramayana, It has also been translated into kirtans, popularly known as 'pala gaon'. These kirtanias are found in Vishnupriya Manipuri communities of Barak Valley and Tripura. In the villages of Tripura, the oral tradition of the Ramayana is a simple unsophisticated form of folk poetry, popularly known as Rama Panchali, which is sung and narrated. The Tai Khamptis of Arunachal Pradesh have a Ramayana lore called the Ramamang, inspired by the Naga version of South East Asia. The Karbis have an oral tradition of the Ramayana in the Chabin Alun. The Khena Leh Ramate is the Mizo version. Besides, there are important translation of the Ramayana in Khasi, Jaintia and Garo Languages in Meghalaya. Our film is a journey that captures the Ramayana as performed in different ways in different part of the North East. What we see are the glimpses of a once rich oral tradition of storytelling.

This film is a shorter version of the original 90 minute film.

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Accession No. 52

The Boatmen of Kashmir

Director : Ayash Arif
Duration : 1 hr. 19 minutes
Produced by IGNCA

Kashmir that blossomed out of the legendary primeval lake Satiar is still a land replete with water bodies, lakes, rivers streams, springs etc. No exaggeration, if it is called a 'water civilization'. The community that is directly involved in vocations connected with water-bodies is called Heenz. They have typical ethnic characteristics and call themselves the descendents of Prophet Noah. Within this community there are divisions, based on their typical vocation i) Demb-Heenz- grow vegetables and sell these, ii) Geer-Heenz – collect water chestnuts, iii) Gaadi –Heenz – are the fishermen – who catch fish and trade in these, iv) Kar-naav-Heenz-they grow a special type of willow, and use it for making baskets etc., and v) Mata-Heenz – deal in timber.

Not unexpectedly, Kashmiris have excelled in the craft of making boats- made from pine wood – generally Deodar. There are different types of boats.

- i) Doonga – a dwelling place, competent in every aspect.
- ii) Bahasth – flat bottomed large boat used for carrying heavy loads like timber.
- iii) Shikara –the comfortable boat used for going across the river or making a round of the lake.
- iv) Khoch – a roofless boat used for carrying vegetables & flowers.
- v) Dembi-naav – small boat used for traveling in swamps
- vi) Houseboat – known for its grandeur, exuberance and comfort – a tourist attraction. It is an 'epitome' of Kashmir culture as it presents a slice of Kashmir culture with its carvings, 'Khatumband' roof, walnut furniture, Papier Machine goods etc.

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Accession No. 53

Kesar Saga

Director : Iffat Fatima
Duration : 74 Minutes
Produced by IGNCA

The Kesar Saga is an ancient Tibetan epic narrated in the entire Tibetan belt extending into Mongolia, Central Asia and China. Kesar Saga, in its Ladaki version, has come down through the centuries orally, with story teller reciting it during the long cold, wintry nights. The story revolves around the exploits of a super human hero, Kesar and his efforts to establish peace and order in the world. The film rediscovers many story tellers and reproduces melodious renderings.

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Accession No. 54

Kissa – A tradition of Punjab

Director : Gulshan Wali
Duration : 59 Minutes 58 Seconds
Produced by IGNCA

Watch this docudrama to have fair knowledge of life and culture of Punjabis and their literature. Kissa - may be called a romantic ballad or a Masnavi in Persian, is a tragic story of love, velour, betrayal, passion, adventure etc, which is an important part of Punjabi literature. The literary genre, which dates back to medieval times, has been much popular in the Punjab. Besides reference to the main Kissas, like Heer-Ranjha, Sohini-Mahiwal, watch the brief enactment of “Sassi–Pannu”, written by Hashim Shah.

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Accession No. 55

Paharias
(The Forest Dwellers of Jharkhand)

Director : Sangeeta Dutta
Duration : 59 minutes 58 Seconds
Produced by IGNCA

A community that has the claim of being the earliest inhabitants of the region and finds mention in Megasthenes's book as well as Hiuen Tsang's travelogue, has now been pushed to the edge and is an ecologically and biologically endangered tribe. They go on hunting expeditions, practices share cropping as well as shifting cultivation, live in mud houses, collect firewood from forest and practice herbal medicine. Though poverty, under development and lack of education has deprived them of benefits of modernization, they celebrate Maghi Parab festival with ecstatic joy and vivacious song and dance.

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Accession No.56

Divine Celebrations on the Ghats of Varanasi

Director : V.N.Raina
Duration : 53Minutes 57 Seconds
Produced by IGNCA

Varanasi– the holy city situated on the banks of river Ganga , the most sacred river for Hindus- is the city of knowledge , the city of Lord Shiva ,the city that celebrates both life as well as death. The documentary has presented the spectacular scenes of manifestation of faith on the ghats of Ganga - the river that has never changed its course and is worshipped as a Goddess. Some rituals or customs may seem to be illogical or irrational, but it is faith that sustains the people and gives a meaning to these.

The surprising part may be the women celebrating the marriage of Saligram-black stone with Tulsi, a herb. But Saligram represents God Vishnu and Tulsi, the holy herb, stands for Vrinda, the great devotee who had achieved spiritual strength because of her piety & meditation. It is god Vishnu who ordains that she would be worshipped as the herb Tulsi and her symbolic marriage with Saligram is celebrated every year.

Have a bath in Ganga and get our sins washed off. If you want to be successful in life, then offer prayers for five days – Bhism Panchak – in remembrance of the great warrior of Mahabharata, Bhism Pitamaha, who lay on a bed of arrows during the last five days of his life to fulfill his pledge. All great saints and holy men, Buddha, Guru Nanak, Adi Shankaracharya, Kabir, Tulsidas, Ravidas have made their journey to this place.

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Accession No. 57

Turning of Tide
(The Fishermen and Boatmen of Kerala)

Director : S.Vijay Kumar

Duration : 58 minutes

Produced by IGNCA

IGNCA has undertaken a significant and audio-visual documentation of peninsular India to look into the lifestyle of traditional people whose main occupation is fishing. KERALA –“The God’s own country has a great heritage of boatmen culture”.

The boatmen of Kerala are mainly found in the region of Kochi to Kollam. Different types of boats like Tituwalam, Catuvam, houseboats and variety of nets are used for different type of fishes. The knowledge of predicting the sea and probable “catch of fish” is predicted by elders through orality.

ONAM is the one of major festivals of Kerala. Boatmen of Kerala celebrate this festival in the form of famous “Snake Boat” race. This is an adventurous race which attracts a large number of tourists from all over the world. This documentary highlights a few extracts from their lifestyles through their rituals, celebrations, religious contexts, their folklore, songs and cultural responses.

Although the modern boats and trawlers have replaced the traditional boats, diesel engines have replaced the rowing of boats but the hard work, the dedication and fight of these boatmen with the turbulent tides is still there...

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Accession No. 58

Turning of Tide
(The Fishing Community of Andhra Pradesh)

Director : S. Vijay Gopal

Duration : 53 Minutes 11Seconds

Published by IGNCA

The Coastal area of Andhra Pradesh plays a significant part while mapping boatmen and fishermen community of peninsular India.

The boatmen of Andhra Pradesh belong to “Nolia’s community” which are further been sub-divided into two casts “Jalia and Khalashi”. The film provides useful information to understand the lifestyle and culture of the community. They are engaged in one of the most strenuous occupation so that they can provide a source of sea food to us and in return get a very little reward for themselves. Beside this, the film shows the working aspects of boatmen and the way they use their traditional boats namely: Ishuvashel and Kattuwalam. The Nolia community spreads from ‘Amonipatnam to Naloor’ District. They celebrate an annual festival in remembrance of their god ‘Gram devi’.

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Accession No. 59

Turning of Tide
(The Fisher Folk of Tamil Nadu)

Director : S. Vijay Gopal
Duration- : 57Minutes 24Seconds
Produced by IGNCA

The boatmen alongside the peninsular India are particularly identified by fishermen community, because this is the lifeline of people living near coastal areas.

Costal area of Tamilnadu remains a very significant punctuation while mapping boatmen and fishermen community of peninsular India.

The boatmen of Tamilnadu are mainly found in the region of costal area which makes them abundant with knowledge about the sea. The boatmen of Tamilnadu catch fish mainly in two seasons- “Wadai Season” (September-February) and “Kodai - Katru season” (March-August). Good knowledge of wind and weather movements make these fishermen confident to catch specific fish species which are associated with different wind patterns. Beside this, they are able to predict the ocean currents by just looking at the colour of the clouds, size of the stars and pattern of waves. The Documentary highlight the lifestyle of boatmen through their religious and cultural contexts, rituals etc.

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Accession No. 60

Mangelas – From Gujrat

Director : Vishnu Dev Halder

Duration : 56 minutes

Published by IGNCA

The Boatmen of Gujrat are called “Mangelas” and they represent the fishing community of this state. The film covers the areas spreading from “Survada village” in Valsad district to Maharashtra’s Greater Bombay. The inhabitants are also known as Dhivars or Tandels. They are not the original inhabitants of Gujrat but came from the neighbouring district Thane from Maharashtra and settled here.

The film studies the living style of the community –their culture, customs, day to day activities and literacy level. It has been revealed through the film that the fishing profession mainly belongs to the upper cast community.

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Accession No. 61

Boatmen of India – Koli from Maharashtra

Director : Bishnu Dev Halder

Duration : 56 minutes

Produced by IGNCA

The boatmen of peninsular India are particularly identified by fishermen community because this is the lifeline of people living near coastal areas. Coastal area of Maharashtra remains a very significant part to study the subject through multi-disciplinary approach.

The boatmen of Maharashtra belong to the “**Koli** community” which accounts for a substantial number of coastal populations. The other communities of the region are known as Koli, Kolies, Vaiti Kolies, Mahadev Koli, Survanshi Koli and Mangela. The Koli community mainly spread in seven Islands of Mumbai and they are known as Koliwada’s. Kolis are very religious people. They worship Mahadev, Hanuman and their village God Golpa Devi, Harwa Devi and Sarva Devi.

The documentary highlights their professional and working aspects, their lifestyle through their rituals, celebrations, religious contexts, their folklore, songs and cultural responses.

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Accession No. 62

Kharvs – From Goa

Direction : Namrata Rao
Duration : 57 minutes 47 seconds
Produced by IGNCA

After being ruled by many Indian kings, Goa became Portugal's first territorial acquisition in Asia and remained in their possession till 1961 when Goa became a Union Territory of Government of India.

The fishermen community is the lifeline of "Goa." They were into fishing business during the Portuguese rule and they continued with their occupation even after becoming part of the Indian democracy.

The film traces the roots of these original tribal settlers in Goa, who developed their villages near the sea and near the rivers. These people are called "**Kharvis**" (**The Brave People of the sea**) and their fishing business is the third largest occupation in Goa after mining and tourism. The film depicts their lifestyle through their customs, rituals, culture and look in to the problems of labourers.

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Accession No. 63

Ramman
A Ritual Theatre of Garhwal

Director : Dr. D. R. Purohit
Duration- : 1 hr. 24 minutes
Produced by IGNCA

The RAMMAN is a religious festival manifested in the form of ritual theatre held annually at Saloor Dungra village, in the Painkhanda valley of Chamoli district of Uttarakhand, India. It is an endangered form, being performed as an offering to the village deity, Bhumiya Devta.

Ramman commences either on the 9th or 11th day after Baisakhi. Throughout this festival, rituals are performed, the local epic of Lord Rama is sung and masked dances depicting different aspects of everyday life are enacted. Another important aspect of the performance is the singing of the Jagar, a form of musical rendition of local legends. Ramman also bears a clear link with the historical memory of the community.

IGNCA has documented this festival and presented it to the Government of India and UNESCO has inscribed Ramman, the religious festival and the ritual theatre of the Garhwal Himalayas in the representative list of the Cultural Heritage of Humanity.

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Accession No. 64

Chakravyuh

Director : Dr. D. R. Purohit

Duration : 1 hour 46 minutes

Produced by IGNCA

‘Pandava Lila’ better known as ‘CHAKRAVYUH’, is enacted in a few villages of Uttarakhand after Diwali. Some of the villagers are possessed by the various characters from the Mahabharata who inadvertently begin enacting their roles. Chakravyuh is a well known episode of the Mahabharata, wherein Abhimanyu, the son of Arjun is treacherously killed by the seven Kauravas in a circular battle formation. With the loss of the beloved son to the parents, the episode evokes primordial tragic pathos among the audience.

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Accession No. 65

Manipur – Jewel of East

Director : Sujit Kumar

Duration : 1 hr. 33seconds

Produced by IGNCA

Manipur the beautiful land is inhabited by “MAETIES” community who are in majority here. Tongkul Nagas and over 19 small tribes also are part of population who have rich heritage history and culture. In this documentary we have covered their culture, rituals, festivals and much more.

There is a world famous “KANGLA” fort –reminder of Manipur’s glorious days of the past. Further, one can see “NUPEELAL” statues, Shaheed Meenar, INA Memorial (The first place of India where Netajee Subhash Chandra Bosh hoisted the flag of Indian National Army).

If the states history is rich, the culture is equally vibrant. Many people prefer church marriages, “DHOL-CHOLOM”, Rasleela is a real treat to the eyes. People enjoy their life through various games. Polo here is called “SAGAL KANJAYI”, Boat Race called “KEING TANABA”, KANG etc.

A land of rich handicrafts, art of making pottery, special dolls , handlooms need a special mention. Also Manipur has immense trust on Shri Vijay Gobind, Godess “Panthvebi”, Godess “Saramahi”, they celebrates 10 days “Jagannath Rathayatra” also.

Today although their capital city Imphal became much more advance but the small villages and towns still maintain the traditional values and ways of life.

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Accession No. 66

Tribes of Meghalaya

Director : Sujit, B.B. Lahker
Duration : 58 minutes 34 seconds
Produced by IGNCA

Meghalaya is a beautiful state surrounded by greenery, smiling sunshine, rainfalls and beautiful hills. The land is inhabited largely by tribes. Garo, Khasi and Jaintiya are three types of tribes in Meghalaya having a glorious & unique history, customs, rituals & culture. They are geographically located in garo hills, Khasi hills and Jaintiya hills respectively as the names depict. Mostly the Garo tribes adopted Christianity yet they kept up their traditional customs and culture whereas Khasi on other hand believes in their own culture and traditional democracy and Jaintiya tribe share their own unique traditions. These tribes have different traditions of marriages like according to Garo's tradition bridegroom has to move to his wife's place after marriage.

The documentary encompasses their culture, customs, tradition and rituals. They mainly cultivate beetle nuts, and this area is the major supplier of beetle nuts in whole of India and Bangladesh. "WANGLAS" is the major festival which is celebrated after the harvest of crops.

Shillong is the capital city of the state which is also known as the 'Hub of Educational Institutes'. Today, the communities have diluted their traditional customs with new and modern customs but still their way of living a life remains the same.

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Accession No. 67

Konyaks and other Tribes of Nagaland

Director : Sujit Chakraborty
Duration : 57 minutes 52seconds
Produced by IGNCA

“NAGALAND”, is a vibrant hill state located in the extreme North East of India. It offers rich incomparable cultural heritage of traditional people.

The film mainly describes the various tribes of Nagaland out of which “KONYAK” is the largest tribe and found mainly in “MON” district of state. All communities adhere to the dresses and tattoos particular to their own tribe and entity. Soot collected from **Dhuna tree** is used for tattoos while various animal parts like elephant’s teeth, feather of hornbill and skull of the monkey etc. form the traditional Konyak dress.

The film also provides the view of “Window to Nagaland”, aiming to provide a preview of the entire state on a single platform. It showcases the houses of every community of the state. The documentary holistically tries to underline various nuances of their life style, belief system and way of life.

Glimpses of their major festival “AOLEANG” that are shown in the film, mark the end of old year and the beginning of New Year for Naga people.

The film also explores image knowledge system in terms of herbal medicines as well.

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Accession No. 68

Reangs and other Tribes of Tripura

Director : Madhumita Nag
Duration : 51minutes 10 seconds
Produced by IGNCA

Tripura - the smallest state of North East block also known for its green paradise, thick forest and greenery is situated in North of Bangladesh. Tripura has glorious history and rich culture. The culture is a magnificent blend of the tribal culture and the culture of Bengal. The culture, history, lifestyle of people, folk tells, historical monuments and legends of the state are equally rich with all the 19 tribes.

It is delightful experience to watch Reangs, Chakmas, Jamatias and the other tribes living their life in unison with nature which reflects their faith in life ways as simple, easy and unsophisticated. Whether it is Reangs Hojagiri Dance, Jamatia's Jhoom dance, Mamita Dance or Lebang Boomani Dance, the performance is of high quality accompanied by music that not only interprets the rhythmic movement of the dances but has relevance to their day to day life .

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Accession No.69

**North East Festival – 2009 – Sikkim
(11th January 2009 (Evening Performance))**

Duration :
Produced by IGNCA

Sikkim is a land of several charms; whether it is divinity, spirituality, mysticism, exquisiteness or any other charisma, this state is just perfect.

IGNCA has covered various colours of Sikkim through North East Festival. Sikkim is domiciled by many ethnic castes and tribes and each of them has its own interesting folk dances. The major inhabitants of Sikkim are divided into three communities namely the Lepchas, the Bhutias and the Nepalese respectively. The folk dances and music have become an inseparable part of Sikkim Culture. Majority of the dances are associated with the startling beauty of the natural environs. Some of them depict the harvest season while other dances are performed for opulence. The traditional dances of Sikkim go together with the tunes of many musical instruments.

The main dances of the festival were: **Snow lion Dance** which is a renowned dance of Sikkim.

Marini dance- Maroni is the oldest and popular dance of nepali community of Sikkim.
Tabang Dance- Tabangs are nature lovers who are known for their hard work. They belong to the Nepali community. The dance is normally performed during the New Year Day of Tabangs.

Rest of the performances includes - **Surthi Dance, Chabaria dance with Kusrappa, Lepcha Instrumental, Dohari song, Bhotia dance, Yak Dance and Fusion Folk Classical Music.**

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Accession No.70

**North East Festival – 2009 – Manipur
(12th January 2009 (Evening Performance))**

Duration :
Produced by IGNCA

Manipur, the beautiful land is inhabited by “MAETIES” community, who are in majority here. Tongkul Nagas and over 19 small tribes are part of population who share rich heritage history and culture. If the state’s history is rich, the culture is equally vibrant.

North East Festival covered Manipur Day which was dedicated to the hill state - Manipur.

IGNCA has covered varied colours of Manipur. Some of the major events were- **Lai-Haroba** (Lai Haroba is the annual ritual festival of the people Maithi of Manipur which takes place in the month of April/May and is celebrated continuously for 7/9/13 days.), **“Toda May- Be Gagoi”** , **Marshal Art (Thang-tha)**, **Thado (The Kumkumlam, The Goisamlam, Toipi Lam and Halgai Laplam)**, **Kaboi- Koi- Lam**, **“Ta Kawshubha”**, **Law-Sha**, **Basant Raslila of Manipur**.

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Accession No.71

**North East Festival – 2009 – Mizoram
(13th January 2009 (Evening Performance))**

Duration :
Produced by IGNCA

Mizoram ("Land of the Mizo people") is one of the seven sister States in North Eastern India, sharing borders with the states of Tripura, Assam, Manipur and with the neighboring countries of Bangladesh and Myanmar. One can be mesmerized by its nature, climate, culture, rituals, colorful dresses and folk songs.

The main events of the Mizoram day were-

Solakia Dance (warrior dance performed to celebrate victory at war. Songs are not sung only gongs or drums are used for making beats.)

Cock Fight (This game is an imitation of cock fight.), **Passel Twisting** (In this game two men hold a passel with both hands which requires great strength of the arms to twist one third of the passel in one way and to twist the other third the other way.

Chheihlam Dance (This is a community dance that embodies the spirit of joy and acceleration). **Bull Fight, Qualamp** (Dance of the guest), **Mizo Wrestling, Cherow**

Bamboo Dance (This is the most colorful and rhythmic dance of Mizo's. It depicts joyous movements of the dancers which show deep reflection of our cultural heritage.

Khapsoe kha (This is a song which tells us about the beauty of the moonlight night in the month of October. The sun sets in west and the moon rises in the east beautifully. The moonlight enlightens every heart and people enjoy this night with their loved ones.)

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Accession No. 72

**North East Festival – 2009 – Nagaland
(14th January 2009 (Evening Performance))**

Duration :
Produced by IGNCA

Nagaland is a vibrant hill state located in the extreme North Eastern end of India. It offers rich incomparable cultural heritage of traditional people. The distinctive character identifies each tribe in terms of tradition, custom, language and dresses. The respective tribal festivals are celebrated at different intervals all over the State.

IGNCA has covered various colours of Nagaland. Some of the major are -**Tatipfhe** (“Tati” is a simple instrument which produces beautiful and melodious sound which gives compliment to many types of folk songs. Since time in memorial the “Angami” used Tati for background music in solo and duet folk songs. This is the “Tati” coral presentation.) **Khat Akhi warrior Dance** (This dance was performed to encourage many faces in eventuality) **Ethnic Costume Show from Nagaland, Hornbill dance Ao Tribes** (The “Ao” celebrates two important festivals –i) Mautshu ii) Sumrimoung. Mautshu festival is celebrated to evoke blessings from God Lijoba for healthy crop while Sumrimoung is a festival which is celebrated for bumper harvest.), **Thekaracu Festival Dance by Angami Tribes, Ohte Viotory Dance by Pochury Tribes** (the dance was performed in olden days when victorious warrior return to the village after the successful hunting) and **Jothsa –Kajafa (Naga Folk Song)**

The people of Nagaland are independent in terms of livelihood. Women folk spin cotton and thread, weave cloth and sing melodious songs while weaving.

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**North East Festival – 2009 – Tripura
(15th January 2009 (Evening Performance))**

Duration :
Produced by IGNCA

The Princely state Tripura is known for its culture, traditions and beauty. The state is inhabited by different ethnic tribes and various Communities like “Bangoly, the Manipuri etc. Tripura represents the composite culture with seven ethnic groups residing in the state. The cultural heritages differ from one community to another community.

The North-East Festival covered various colours of the state:

Molsoom Dance by Molsoom Tribes, Dhamail Dance by Chakam Community (This is one of the popular folk dances for Bangoly Community. Bangoly women perform this dance on wedding Ceremony to pray for Good life for the Bride or the Groom).

Bizu Dance By Chakma Community (Bizu is the most important Dance for the Chakma Community. Chakma celebrate Bizu festival two days before the last day of the Bangoly calendar year).

Ramayana: Folk Dance & Song, Lebang Bumani Folk Dance by Tripuri Community (This is an attractive dance of the Tripuri Community. Before the Cultivation people kill the insects which are known as “Lebang” in the field for the good Harvesting).

Hajagiri Folk Dance by Reang Tribes (This is a traditional popular dance of the Reang Community which is internationally famous for its unique system and expression)

Mahisasur Mardini Lok Yatra by Bengali Community (This is one of the Lokyatra of the Bengali Community and its composition is based on Hindu mythology. It is very popular form of folk theater which shows destruction of mahisasur by Goddess Durga)

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**North East Festival – 2009 – Arunachal Pradesh
(16th January 2009 (Evening Performance))**

Duration

Produced by IGNCA

Arunachal Pradesh means "land of the dawn lit mountains in Sanskrit. It is also known as "land of the rising sun" as it is the easternmost state of India. Most of the people native to or living in Arunachal Pradesh belongs to Tibeto-Burman origin.

The main events of the festival were:

Holy Chanting (Mangal path) (Tabang moneantry Chanting by Mangladacharya), **Mangal Path, Yak Dance by Monpa Tribes** (Yak dance is a narration of the introduction of the yak in the Tabang Region), **Tagin Dance by Tagin Tribes** (The folk Dance of Tagine Community representing empowerment of Tagine women.)

Igu Dance (The chanting and dancing by Idu Priests while performing medication and other religious rituals by Idu Mishi Tribes of Debang Valley)

Khampti Tribes (The name of the dance is Kaa-Shock. The general war dance is performed when a king attacks another king.)

koko- loko Dance (This is a farmer's dance of the Monpa Community. Koko loko means the cocks grows in the morning.) **Maol Tagine Tone, Kaa- Mukrhau** (This is the hunter's dance of the Khampti Tribe of Lohat district. Kaa-Mukrhau is one of the famous dances of the Thai countries traditional hooved drama for entertaining the audience or guests.) **Pane Hime Dance, Loasar Dance** (This dance is performed during Loasar Festival which is the beginning of the New Year of the Monpa Community).

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Accession No.75

**North East Festival – 2009 – Meghalaya
(17th January 2009 (Evening Performance))**

Duration :
Produced by IGNCA

Meghalaya is a beautiful state surrounded by greenery, smiling sunshine, rainfalls and beautiful hills. The land is inhabited largely by tribes - Garo, Khasi and Jaintiya, which have glorious & unique history, customs, rituals & culture.

IGNCA has organized North East Festival in 2009 and Meghalaya day was one of the day of the event, which was dedicated to the hill state of Meghalaya.

IGNCA has covered the various colours of Meghalaya and the major are:

Instrumental Performance, Shad mastic: Folk Dance (Shad mastic is a thanks giving dance performed by Khasi boys. Through this dance God is thanked for good harvest.) , **Jaintiya Tribes** (During the New Year or Spring Festival every year in the Tribal areas of Jaintiya Hills there are social gatherings which are known as Bum Alahar. In the Bum Alahar young boys as well as grownups take part in merry making.) **Wangla Dance** (Wangla is the main Festival of Garo Tribe. The Dance which is performed in this festival is called Wangla Dance.) **Lahur Dance** (The Lahur is one of the traditional dances of the Jaintias. In fact the original name of the dance is Chhipiya. Presumably the name Lahur originated by the singer who created the dancing tune of the Hu-Aaho. The dance is believed to be most defeating token of man's expression gratitude for god's love and mercy. In the Lahur dance a female is followed by two male dancers.) **Shaad Shukh Dance** (Shaad Sukh mensiam is a dance performed to thank god for giving a good harvest. During this dance only virgins are allowed to dance and they are surrounded by male dancers.) **Hoko Dance** (The hoko dance and song are of the coaches and performed during the Kaam-Mata Utsav or the Shraad Utsav. The Shraad Ceremony is observed only at the death of a respectable person) , **Shadnagare Dance** (The Shadnagare Dance is performed on the occasion of harvesting of crops.) **Shadthma Dance** (This is commonly known as Warrior dance where warriors and their families are shown taking part in the war), **Samukhi** (The essence of the song is the belief of the Ghasi that the appearance of the rainbow in the sky is a sign that there will be no more rain which means the people can now go for their work and children can go out and play in the wonderful weather.)

**North East Festival – 2009 – Assam
(16th January 2009 (Evening Performance))**

Duration :
Produced by IGNCA

Assam is the northeast state of India surrounded by Seven Sister states: (Arunachal, Nagaland, Manipur, Mizoram, Tripura and Meghalaya). Greenery, culture, people, climate, numerous species of birds and lakes make it different from other states.

IGNCA has organized North East Festival in 2009 and Assam day was one of the day of the event, which was dedicated to the hill state of Assam.

IGNCA has covered the various colours of Assam and the major are:-

They performed- **Folk Song, Aghasur Hadh** (Another treasure is the onkia bhana of the traditional plays. Here, Musk a gift of great mahaguru is used to depict the characters of various stories.), **Dendham Jhapali Dance, Kushan Dance** (Assam's culture is largely based on folk songs and folk lore's. **Zikar Song, Pati Rabha Dhol Performance, Bardhuchikla Dance, Demasa (Hamashu Dance) , Bomitada , Bow Dance, Baraut Dance, Zeni Naga, Deori Bihu, Rongmei Dance, Fakati Dance, Deomahi, Bamboo Dance, Bhari, Levotana Dance, Kalpic Purnima Padi, Lota Sama, Bihu Dance** (The very word Bihu creates an aura of romance. The entire atmosphere of Bahag that is the month of April is mesmerizing, flowers blooming, new leaves on the trees, the first flush of springs, the songs of the cuckoo belonging and yearning to be with someone special.)

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Kadka

Director :
Duration : 28 minutes 18 seconds
Produced by IGNCA

Kadka originally were battle songs describing the valour of warriors. It became song of prayer in the Sufi school of thought. Over the centuries, especially in the Dargaha of Gareeb Nawaz or Khwaja Mohinuddin Chisti, at Ajmer. The concept revolves around winning the battle over the evil body and salvation of soul. Thus Kadka remains a battle song tradition and spiritual dynamic is added to it as the lineage of Kawals, who sing these songs every evening and enthuse the atmosphere of spiritual vision and perspective. This documentary focuses on the Sufi song tradition, which is regularly sung in the Gareeb Nawaz Dargha of Ajmer.

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The Faces of God – Mukhanach

Director : Ravi Kant Dwivedi
Duration : 59 minutes 44 seconds
Produced by IGNCA_

Man creates many faces of God. But the Mask is used for performing as well as non performing purposes.

The south Bilashpur district of West Bengal is an area largely populated by the Tribals. Prominent among them are Rajvanshi. The unique cultural feature of this tribe is Mukha Nach, the Mask dance celebrated during the annual cultural festival.

The term Rajvanshi means decent and a royal family. Rajvanshi's ritual and culture is related to Agriculture. Halwa and Halwani, the plough Dance is a celebration of prosperity and joy which depicts interaction between a farmer and his wife. Rajvanshi's main festivals are "**Kali Puja**" and "**Gajon**". Gajon is the symbol of union (Unity of Village). The key aspect of the **Gajon festival** is Mukha Nach (9 days celebration) or the Mask Dance. The masks are treated like Gods.

The wooden masks are created by the traditional carpenter called "Sutradhar". Each mask is made by a single log and natural colours are used for their painting. Each deity has their own color and correctors.

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Mudiyettu & Kalamezhuthum Pattum

Duration : Epi I : 34:42
Epi II: 26:24

Produced by IGNCA

Kerala is known for its lush green landscapes, mountains, deep valleys, ponds and rivers and coconut trees that connect heaven with the earth. Apart from this, Kerala is known for classical, folk, traditional and ritualistic art forms. One of the ancient art form is Mudiyettu and other is Kalamezhuthum. Just prior to Mudiyettu and Kalamezhuthum performances, image of the deities are drawn with the help of vegetable powder. And those figures or paintings are known as 'Samharam'. Puja or worship is offered to Lord Ganesha by the priest. Songs of praise for Ganesha, Saraswati, Krishna, Shiva are sung in accompaniment of Nadagandi, a string instrument. The film focuses on folk art tradition of Kerala which has its mythology, dance and sangeet.

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Folk Games of Tulunadu

Director : Dinesh Shenoy

Duration :

Produced by IGNCA

As the name indicates, Tulunadu (Karnataka) is the land of people who speaks Tulu language. The Language does not have a proper script yet used as a medium of Communication.

Folk game of Tulunadu is directly related to cultural, historical and geographical factor. Its land, water and hills have been influenced for the development of these games. Games like Huludand and Kageragiri depict the love and care for animal.

Agriculture oriented tulu people symbolizes Hulinada or the tiger or the cow games for their animal production. Beside this, the game expresses their love and affection for animals. All these games are pleaded with cultural parameters.

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