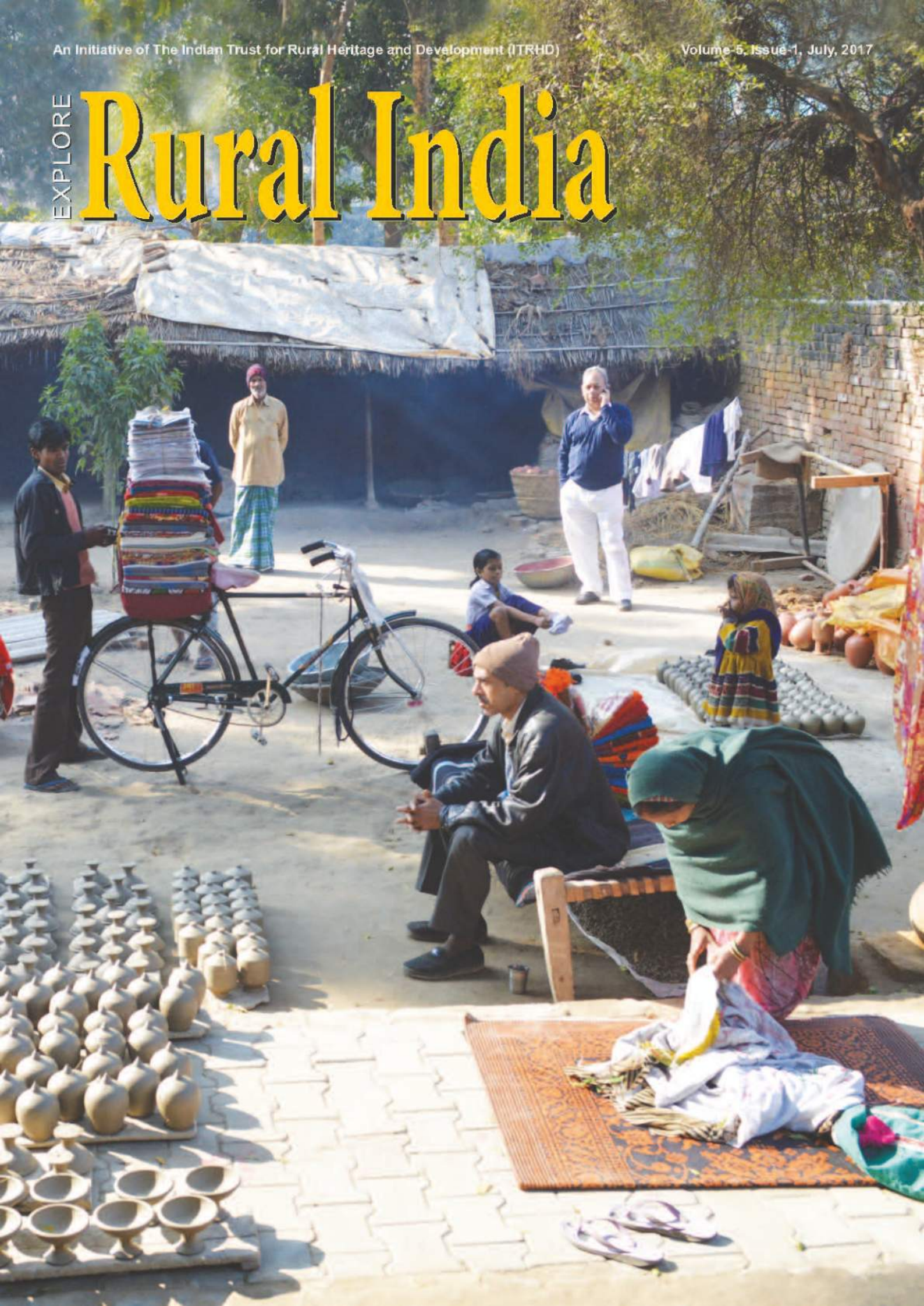
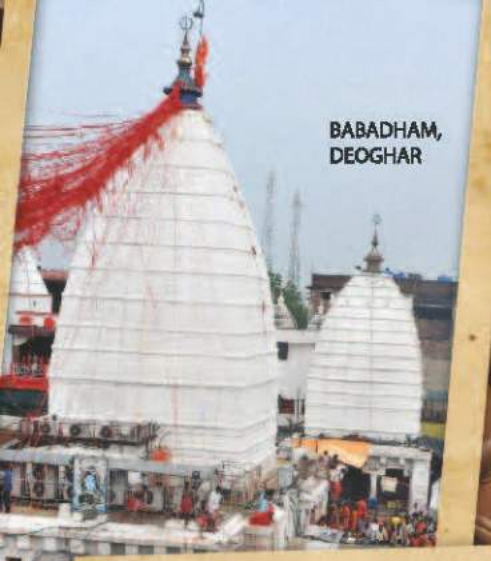
An Initiative of The Indian Trust for Rural Heritage and Development (ITRHD)

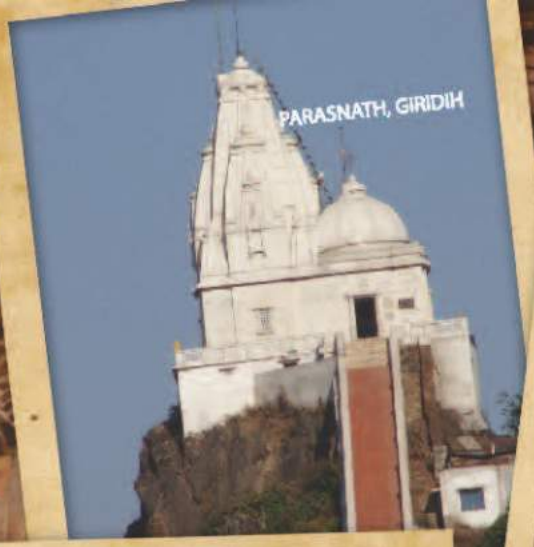
Volume-5, Issue-1, July, 2017

EXPLORE

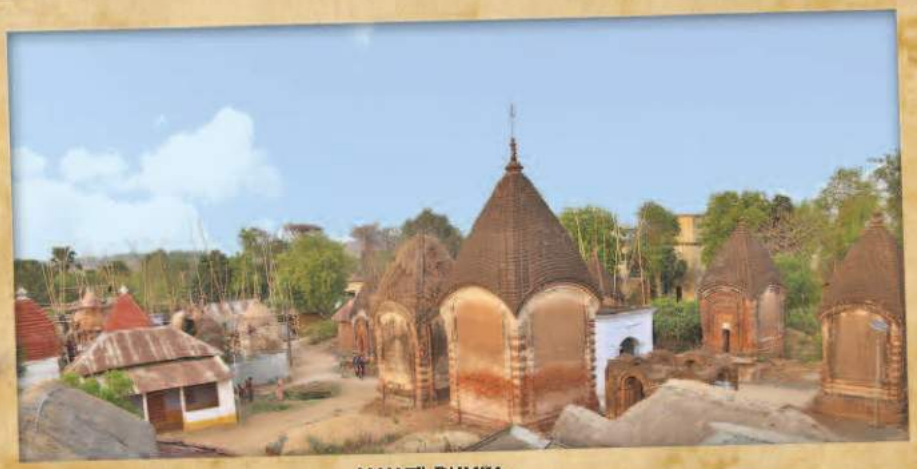
Rural India




BABADHAM, DEOGHAR


PARASNATH, GIRIDIH


TANGINATH, GUMLA


MALUTI, DUMKA

Explore the spiritual tourism

Immerse in the holiness at Deoghar. Indulge in devotion at Parasnath - Shikharji Jain temple. Experience heavenly bliss at Maluti, Dumaka - The Temples of Terracotta. Ebrance a Adventure with Religion

Explore Jharkhand

Find your spirit of Plaeasure

jharkhand tourism
Nature's hidden jewel

JTDC

JHARKHAND TOURISM
2nd Floor, M.D.I. Building, Dhurwa, Ranchi - 834 004
Tel.: 0651-2400493 E-Mail : tourism_directorate@rediffmail.com

JHARKHAND TOURISM DEVELOPMENT CORPN.
Hotel Birsa Vihar Complex, 5 Main Road Ranchi - 834 001
Tel.: 0651-2331828

"A nation's culture resides in the hearts
and in the soul of its people"

Mahatma Gandhi

Indian Trust for Rural Heritage
and Development

Registered Office: C-56 (G.F.) Nizamuddin East
New Delhi 110 013
Tel: 91-11-2435 4190/91-11-2435 4070
E-mail: mail.itrhd@gmail.com, Website: www.itrhd.com

Indian Trust for Rural Heritage
and Development

Published by:
The Indian Trust for Rural Heritage and Development (ITRHD)
Registered Office: C-56, Nizamuddin East, New Delhi - 110013.
e-mail: mail.itrhd@gmail.com
Website: www.itrhd.com

Explore Rural India
Volume 5, Issue 1, printed 2017

CHAIRMAN : S K MISRA
EDITOR : SANGYA CHAUDHARY
DESIGNER : VIKRAM KALRA

Book design and typeset by
V.K. Communications
B-6/36, Ist Floor, Safdarjung Enclave
New Delhi- 110 029

Printed in New Delhi by
Modest Graphics Private Limited, Okhla Industrial Estate
C-53, DSIDC Sheds
Okhla Industrial Estate, Delhi -110020

Contents

WORLDWIDE WORLD CLASS HOSPITALITY






Carlson Rezidor Hotel Group is one of the world's largest and most dynamic hotel groups and includes more than 1,400 hotels in operation and under development with 220,000 rooms and a footprint spanning 115 countries and territories.

As the number one international operator by number of hotels in India, with 84 in operation and 41 under development, Carlson Rezidor Hotel Group is focused on long-term global growth and innovation through our portfolio of vibrant brands, offering our owners, franchisees, partners and all stakeholders valuable opportunities now and in the future.

We believe in delivering the entire package, not just great, proven hospitality, but a comprehensive approach to business and relationships. Our legacy stretches back over 75 years, and in that time, we have honed our business acumen to achieve global success.

We understand that business is not just about short-term success, but it's about long-term relationships and creating holistic and responsible long-term value.

We look forward to working with you.

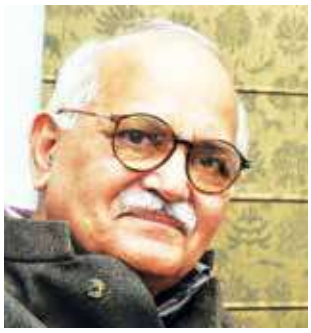
Andreas Flaig
Executive Vice President
Development, Asia Pacific
t: +65 6511 9290
aflaig@carlsonrezidor.com

Zubin Saxena
Vice President
Development, South Asia
t: +91 124 4723 312
m: +91 991 0002 142
zubin.saxena@carlsonrezidor.com

CARLSON REZIDOR HOTEL GROUP

carlsonrezidor.com

QUORVUS COLLECTION · Radisson BLU · Radisson · Radisson RED · Park Plaza · park inn by Radisson · COUNTRY INNS & SUITES BY CARLSON



Chairman's Note

After 6 years of dedicated work by our officers, trustees, advisors, members, staff and volunteers, ITRHD has come of age, and the light at the end of the tunnel is getting brighter. We have earned the confidence of the Government, demonstrated most significantly by the **Ministry of Culture**, which informed us (late on the evening of 31 March!), that they were sanctioning corpus funds of **Rs. 5 crores.**
Truly a cause for celebration! The interest from this corpus will be used exclusively for work on ongoing projects.

We are extremely proud of this achievement, especially as it comes during a period when all NGOs are under intense scrutiny. I believe that our success is due primarily to the fact that before requesting this corpus donation, we had carefully built up a strong record in responsible utilization of Government funds in various states. These have included:

TELANGANA

Telangana Tourism, was one of the first states to sign an MOU with us, for work in the weaving village of Pochampally. Our team documented the village tradition, and produced both a film and a coffee-table book.

JHARKHAND

It took us nearly 2 years to convince the **Government of Jharkhand** that we had the necessary expertise to conserve the 17th-19th century terracotta temples in village Maluti (District Dumka), and finally an MOU was signed. Against our estimate of Rs. 6 crores for the total expenditure, **Rs. 2 crores has already been released** and work is in progress. In order to ensure that no doubts are raised regarding quality of the conservation work being done, we have engaged Abha Narain Lamba to periodically inspect and review the work. In addition to being recognized as one of the leading conservation architects in the country, she had also earlier suggested Maluti as a project site for ITRHD, after she completed a major assessment of the temples for the World Heritage Fund.



In addition to this, the **Airports Authority of India,** under its CSR programme, has sanctioned **Rs 3 crores** for Maluti. These funds will be utilized for setting up a training centre for terracotta workers, an interpretation centre and infrastructure development with a view to establishing Maluti as a destination for cultural and pilgrimage tourism. This will provide great benefits to the local community.

HARYANA

One of our first projects was the conservation of the 700 year-old historic Dargah of Sheikh Musa in Nuh, supported by the **Government of Haryana**, the **Haryana Wakf Board**, and the **Archaeological Survey of India**, augmented by some corporate donations. Our conservation architect Preeti Harit, under guidance from ITRHD Trustee (and senior conservation architect) Prof. AGK Menon, has done

commendable work. The project is complete except for some finishing touches; we are hopeful of some additional Government support for this and to enable us to take up landscaping of the surrounding area.

New and Exciting

Currently we are in discussions with the **Government of Haryana** for a major new project, the creation of a Cultural Centre in **Lohgarh Fort** (near Yamunanagar). This will commemorate Baba Banda Bahadur Singh, a renowned Sikh warrior who was a terror to the Mughal rulers, driving them from Karnal to Lahore. Our presentation was well-received, and procedural details are being worked out. It is estimated that this project will involve an expenditure of Rs 150 crores. Prof. AGK Menon will oversee the project on behalf of ITRHD, and his article on the project appears in this issue.

In addition to the regular publication of our **Explore Rural India** magazine, in 2016 we began preparing a series of special publications on specific areas of interest. This began with **Traditional Cuisines of India** in 2016, and **Oral Traditions, Myths and Legends of India** in 2017. Currently we are working on the next volume in this series, **Indigenous Games and Martial Arts**. The **Ministry of Sports** has indicated interest in supporting this publication, and perhaps distributing it as well.

Recent Developments in Ongoing Projects

Azamgarh Creative Cluster

Work is proceeding in all three of our heritage villages in Azamgarh (U.P.), and all are gaining increasing recognition through the Azamgarh Festivals we have organized in Delhi and Lucknow over the last three years.

Mubarakpur was famous for its silk weaving at least since the 14th century, when it was mentioned by the Moorish traveler Ibn Battuta. In recent decades the several thousand highly skilled remaining weavers had suffered from exploitation and loss of recognition, with their textiles being marketed by traders as Benarsi saris. ITRHD has become involved in a multi-pronged strategy of intervention. A project is underway, under the direction of the leading fashion specialist Harmeet Bajaj and well-known designer Gaurav Jai Gupta, who are working with a group of Mubarakpur weavers to upgrade designs, restore quality of raw materials, and create a branded line of products that will be presented at the next Azamgarh Festival in Delhi, in December of this year.

Nizamabad has a 400 year-old tradition of a unique form of black pottery. Their talented artisans had suffered a fate similar to that of the Mubarakpur weavers, having become totally dependent on an exploitative group of traders, and living in abject poverty. In addition to featuring the potters at the Azamgarh Festivals, ITRHD arranged a specialized exhibition at Delhi's Alliance Francaise, has helped them gain admission to the annual Surajkund Crafts Mela, and is working on interventions to upgrade raw materials, designs, and packaging. One Nizamabad potter, Sohit Prajapati, was honored by the President of India this year, for breaking new ground. And although Nizamabad black pottery earned GI (Geographical Indications) status in 2016, much remains to be done.

Hariharpur, the third village in the Azamgarh Creative Cluster, has a long standing classical music tradition, and several well-known *maestros* hail from this small village. Even today, from children to great-grandparents, music is played and sung mornings and evenings. Under the guidance of the elders, a number of talented youngsters are emerging. To insure greater professionalism, ITRHD is establishing a Music Academy in the village. Meanwhile, a respected Guru from Bihar visits the village for a period of time every month to train the young musicians.

In Hariharpur, in response to the strong pleas of the residents, we also started a primary school for under privileged children. The school currently has about 100 children. When the school started several years ago, we initially operated from a rented building. As funds became available, we constructed the first phase of a permanent building.

We are now going ahead with the next phase, adding additional classrooms, a kitchen and a dining room. Our architectural plans for the completion of the building are also ready, thanks to the personal involvement of leading architect Shiban Ganju, and hopefully the third and final phase will be taken up as soon as we are able to find a sponsor. For the day to day running of the school our members have been extremely helpful and over the last three years we have been able to raise adequate funds but there is need to build a corpus in order to ensure smooth sailing in the future. Our initial strategy of recruiting and training young women from the village to serve as faculty has worked very well.

Skill development programmes particularly relating to women are being intensified. A number of women have already been trained as teachers, nurses and beauticians, and programs for tailoring and computer training are also on the anvil.

Rakhigarhi Indus Valley Excavation Site

Two Haryana villages together encompass Rakhigarhi, which may prove to be the largest and oldest Indus Valley excavation site known, surpassing even Mohenjo-Daro and Harappa in Pakistan. The first phase of archaeological excavations by the ASI has been completed and the objects recovered can now be seen in the National Museum in Delhi. Largely as a

result of our efforts, the State Government has sanctioned funds for setting up a site museum, and is consulting us on planning. As the site will in due course attract a large number of visitors we are anxious that the museum should be a trend setter.

In addition, there are a number of later haveli type buildings in the village, basically Mughal in style. As these are in a dilapidated condition, we are working on plans for conservation and adaptive re-use of these structures. Funding is now being sought for this purpose, and a number of Indian and international architects have visited the site to give advice and recommendations. It is very heartening that the village community is giving us their full support.

Ongoing Focus Areas

We strongly feel that the Involvement of the younger generation, both urban and rural, in our projects and plans is extremely important. In this regard, three young college women from Delhi spent a month in Hariharpur village last year as ITRHD interns, and started a very vigorous **Youth Club** movement. We are hoping to start such activities in other villages. A seminar is being planned on the role of youth in heritage promotion and rural development, and we are working with school and college students as organizers of the seminar, under our overall guidance.

Once again we organized a program at India International Centre in Delhi in observance of **World Heritage Day**. We were extremely honoured when our Vice-President, **Shri M. Hamid Ansari,** agreed to be the Chief Guest, and enjoyed his eloquent talk, that included moving and very appropriate poetic couplets. The former Chief Minister of Delhi, **Smt. Sheila Dikshit,** once again showed her generous commitment to ITRHD by accepting our invitation to be the Guest of Honour, and truly graced the occasion. The audience included a number of school children, and it is to be hoped that the impact on them will be lasting.

Our active association with **INTO** (**International National Trusts Organisation**) continues. The entire INTO team has been immensely supportive from the very beginning of ITRHD. We must give special thanks, however, to **Geoffrey Read**, INTO's Director of Special Projects. He has contributed in many ways, not least by travelling to the project villages at his own expenses and linking us to funding sources.

I am a member of the INTO Executive Committee and will be attending the 17th international conference in Bali this September. The theme is "Our Cultural Heritage, the Key to Environmental Sustainability." The international conferences, held every second year, involve several hundred representatives of almost every major national trust heritage organization worldwide, so they are always useful for us. In spite of our relatively small size, ITRHD holds a prominent position within INTO, and therefore within the global heritage community.

Behind the Scenes

The report would be incomplete if I did not acknowledge those who have helped us to reach the present position. These include our Trustees, particularly Maharaja

Gaj Singh of Jodhpur, Harsh Lodha, Yogendra Narain, K.L. Thapar, D. V. Kapur, PR ("Kaku") Khanna, AGK Menon, Anita Singh, Maureen Liebl, Laila Tyabji, SSH Rehman, Amrita Singh, Ashwin Kapur, and Naresh Arora. Apart from the Trustees, Archana Capoor, our Member Secretary, has been a tower of strength, without whom we would have been at sea. Our young and energetic Director of Rural Development, Sangya Chaudhary, not only serves as Editor of all our publications, but has taken a leading role in several major projects. Shiban Ganju is always available and ready to give generously of his architectural expertise. Vikram Kalra right from its inception has taken care of the design and production of our publications, all of which have earned substantial praise. I must mention that ALL of the above persons work tirelessly, and on an entirely honorary basis, and several have contributed generously in financial terms, as well as by donating their time and expertise.

The members of our Advisory Council contribute advice, expertise and wisdom whenever required, and the moral and financial support of our individual and institutional members really provide the ground on which we have built.

We are also grateful to the Governments of Jharkhand, Haryana, and Telangana, and the Government of India Ministries of Culture and Sports for placing their trust in us. The Airports Authority of India has given generous support under their CSR program. A number of our members, friends, and corporate houses have contributed to specific projects, and we are especially indebted to those who have enabled the primary school in Hariharpur to carry on.

For our various events we have received unstinted support from the India International Centre, Ashok Hotel and Alliance Francaise Delhi; they have served as partners in our programmes. We also gratefully acknowledge the generous support from sponsors for our events, and the advertising support that has enabled our magazine to continue for the last 5 years.

Finally there are our loyal staff members, who have to deal with me on a daily basis -- not an easy job, but they do it smilingly and ensure that we keep on ticking. Neeraj Ganotra is our indefatigable man for all seasons, working at all hours on multiple tasks far beyond the call of duty. Arun Kumar Gupta is our Project Director, running about to follow up with Ministries and other organisations to ensure there are no administrative hold ups. Gulshan ensures proper maintenance of accounts in a transparent manner with constant interaction with our auditors. Anil Kumar takes on many tasks in the office, and also has become well-known in our project villages, where he keeps an ear close to the ground. The latest addition to the team is Matthew Kutty, my Executive Assistant, whose meticulous work has considerably eased the burden on me, and who has also shown remarkable initiative in the short time he has been with us.

We are now very well placed to take on further challenges and the support that I continue to receive from all those mentioned above gives me confidence that we will be able to make a noticeable difference in the lives of people whom we have chosen to serve.

S. K. Misra
Chairman
The Indian Trust for Rural Heritage and Development (ITRHD)

Editorial

I present the July issue 2017 of 'Explore Rural India' just as New Delhi is in the sway of the beautiful Monsoon rains. The Monsoon rains are more important to about 80 crore people living in the villages of India than possibly anything else. Monsoons are the life force of India's economy and agriculture and allied sectors contribute about 17% to India's GDP and almost half of the agricultural produce of the country comprises of the summer crops that are significantly dependent on the Monsoon. This year the forecast is of a normal Monsoon and this would bring immense cheer to the farmers. According to India Ratings and Research, a second consecutive year of normal monsoon would help revive consumption demand and provide some relief to the farmers. The threat of human-driven climate change affecting the Monsoon is a palpable threat. For eons the Monsoon has been a precise recurrence that involves vast global systems of winds and water and a change in its rhythm is something we may not be prepared for and thus, it is imperative on the power of humanity to prevent it.

One of the sectors that is expected to see a steady growth in India over the next decade is the tourism sector. The direct contribution of the travel and tourism sector to the GDP of India is expected to grow at 7.2% over the decade and rural tourism must attract as significant a portion of this increase as is possible. The projects undertaken by the ITRHD at rural sites will definitely go a long way to attract tourism inflow into rural India. Rakhigarhi alone has the potential to be one of the most attractive destinations in rural India with one of the largest known sites of the Indus Valley Civilisation. Maluti in Jharkhand is also another site with immense potential on account of the terracotta temples that are being restored by ITRHD in conjunction with the State Government.

Right from its inception, ITRHD has attempted to work with different aspects of rural heritage with a view to have a holistic approach to sustainable development with an attempt to create or mobilise a viable model that may be replicated elsewhere. One of the areas of work that the Trust has focused on is that of the upliftment of the weavers and attempt to make their wares economically viable. It is with this view that a festival has been planned for the benefit of the weavers of Mubarakpur and the Trust has exposed the weavers to designers to sensitise them to the requirements of the market. In order to preserve our rural heritage, it is imperative for life in rural India to be economically viable and socially acceptable. The absence of either would lead to a continued exodus of the youth to urban areas and the ignorance of their cultural heritage.

Every issue of 'Explore Rural India' has been unique in its own way and the special issues published have also been well received and have given us immense satisfaction. This issue also brings a wide range of articles contributed largely by thoughtful people passionately giving back to the society in their respective fields and who have devoted a part of their lives to make an unfeigned and significant difference to society. As Margaret Mead put it, "A small group of thoughtful people could change the world. Indeed, it's the only thing that ever has." We thank each and every one of them for contributing to this issue and we hope you enjoy this one as well.
Best wishes!

Sangya Chaudhary
Director
Indian Trust for Rural Heritage and Development (ITRHD)

भारत पर्यटन विकास निगम लि.
India Tourism Development Corporation Ltd.
(Fastest Growing Mini-Ratna PSU 2015-DSIJ)

The Torchbearer of India's Tourism Sector

ITDC
One stop solution for all your Travel & Tourism needs

Hotel & Catering | Conferences & Conventions | Duty Free Shopping | Air Ticketing | Travel and Transportation | Hospitality Education and Training | Event Management | Publicity and Consultancy | Tourism Infrastructure Projects | Sound & Light Shows

Regd. Office : Scope Complex, Core 8, 6th Floor, 7 Lodi Road, New Delhi-110003 India
Tel. : +91-11-24360303 Fax : 91-11-24360233
E-mail : sales@theashokgroup.com Website : www.theashokgroup.com

The Fight for Beauty

Dame Fiona Reynolds

Beauty - it's a word we all use often, to describe our delight in the world around us – a landscape we love, a butterfly's wings translucent in the sunshine, or a wondrous piece of architecture or ancient monument. We all love beauty; we only have to notice how many people visit our countryside and historic sites to realise that it's something which meets a real human need.

Yet you will be hard put to find the word 'beauty' in any official document, or to hear any politician use it today. In fact we seem almost embarrassed to talk about beauty, other than in private. Instead we have invented all kinds of pseudo, management-speak words to describe the things we need to look after: words like ecosystem services, natural capital and sustainable development. And when we're making decisions about the future, all we seem to care about is whether it will deliver growth, or generate an economic return.

But it wasn't always like that. Beauty was a word and an idea that people in previous centuries used freely and confidently, including in legislation and public policy. And because people celebrated beauty they worked hard to create it in both town and country, and they passed legislation to protect the beautiful things and places people loved.

Beauty is written deeply into our culture. The earliest written texts show a yearning for beauty, with Chaucer reminding us that it was the beauty of an April spring that 'longen folk to goon pilgrimages'. Medieval stonemasons constructed fabulous churches and cathedrals, carving flowers and animals into their beautifully crafted stone. Throughout our history artists and architects have sought to achieve aesthetic perfection and the beauty of our countryside and nature has inspired countless generations of poets and authors.

Of these, perhaps the greatest exponent of beauty was William Wordsworth, and he was also the person who tipped the arguments from admiration into defence. In the early nineteenth century he saw his beloved Lake District coming under pressure from the construction of ugly villas in its beautiful valleys, the commercial extraction of ores, the invasion of alien trees such as the 'spiky larch', and of course the prospect of the railway arriving in Windermere. His cry: 'is then no nook of English ground secure from rash assault?' galvanised a movement of people who loved beauty and were prepared to stand up and defend it.

The author, philosopher and art historian John Ruskin took up the fight, campaigning against the horrors of rampant industrialisation and its dreadful human and social consequences. His efforts inspired many others, including William Morris, who went on to found the Society for the Protection of Ancient Buildings with its visionary new approach to conservation; and a remarkable young woman, Octavia Hill. Octavia began her life of philanthropy by taking groups of Ragged School children out into the countryside to experience beauty, because they had none in their lives. She went on to be a noted housing reformer and provider, ensuring that her tenants had more than a roof over their heads and enough to eat by making sure they had access to gardens, flowers and places to walk and play in: what she called 'open air sittings rooms for the poor'.

Later in life, with fellow campaigners Robert Hunter and Canon Hardwicke Rawnsley she established the National Trust, the first organisation to be founded explicitly to protect and nurture beauty and which has spawned the idea of similarly motivated National Trusts all around the world.

What is remarkable about these early conservation organisations is that they were not only looking backwards, focused on protecting the past, they were also passionate about the way beauty should be an integral part of human life in the future. Early ambitions for land use planning in the UK, e.g. could have been written by Octavia Hill herself, as the first ever Planning Bill in 1909 spoke of its ambition to secure 'the home healthy, the house beautiful, the town pleasant, the city dignified and the suburbs salubrious'. This was a worthy ambition, but it failed at the first hurdle as it only applied to very limited types of urban development.

By the early twentieth century in Britain the pace and scale of new development posed one of the greatest challenges to beauty, as the pressure on land intensified and ugly new housing sprawled, uncontrolled across the countryside. The fight for beauty was re-energised by a new band of campaigners: expert planners and architects who argued for comprehensive town and country planning to stop the suburban sprawl. Their ideas gained widespread popularity as well as Government support, but once again their good intentions were overtaken by the crisis of the two world wars.

As the Second World War got under way, bigger ambitions were born in the form of radical plans to reshape public policy in Britain. Beauty was considered important enough to be at the heart of the new ideas. And so, after the horror of two world wars, the 1945 British Government brought forward a package of measures designed not only to meet people's basic human needs but also their spiritual, physical and cultural well-being. The need to protect beauty – through the designation of National Parks, the protection of nature and our cultural heritage, public access to the countryside and through good land use planning – sat alongside the universal right to education, the National Health Service, the welfare state and the provision of jobs and housing.

We understood then, as we seem not to now, that the human spirit is not satisfied by material progress alone. As the founder of the American National Parks movement John Muir once said 'everybody needs beauty as well as bread'. Yet today we seem to have become seduced by what the American economist Albert Jay Nock called 'economism'. He coined the phrase to describe that, 'can build a society which is rich, prosperous, powerful. Even the one, which has a reasonably wide diffusion of material well-being. But it cannot build one which is lovely, one which has savour

In fact relying on GDP flatters us into thinking that things are going well while we are destroying our long-term future. For that is precisely what we are doing. Over the last century, driven particularly by the processes of urbanisation and intensification of agricultural production we have lost a vast richness of nature and much of the diversity and beauty of our landscapes. We have degraded our soils and we use natural resources as if we had three planets to depend on, not one. Add to this the looming pressures of climate change and it is clear we need to do things differently.

It is here that beauty can help us. Beauty is not just about aesthetics: it is a way of looking at the world that values the things we can't put a material value on, as well as the things that we can measure. It gives us a set of values that are wider and bigger than growth. Yes, we seek prosperity, but we need a different kind of progress than that which is based on material values alone. We live in an era where fewer people are driven by religious imperatives, but we are not lacking in spirituality, or the capacity to be moved to strive for better things. Beauty can give shape to that yearning and help us find a better future.

Imagine how the world would look if we revived the fight for beauty and promoted ideas about beauty with vision and confidence. We would care more for the world around us. We would build our cities, towns and infrastructure beautifully. We would protect nature and the beauty of our countryside, while still producing enough food. We would care for our cultural inheritance and focus on improving our quality of life rather than striving for impossible and unsustainable levels of growth. We would value more highly the work of bodies like the National Trust and its sister organisations across the globe, nature protection bodies and the many local charities who work for the well being of all. We would stop being obsessed with money and learn to care for people and our environment and to seek a future that respects the natural world.

Perhaps above all we need to inspire the next generation. David Attenborough once said: 'we will only protect what we care about, and we will only care about what we have experienced'. Yet today children (though for very different reasons) are almost as deprived of access to nature and beauty as those Ragged School children of Octavia Hill's, a century and a half ago. Today's children may spend between 6 and 7 hours a day on electronic gadgets, the area over which a child roams free without supervision has collapsed by 90% in a single generation, and a child today is three times more likely to end up in hospital for falling out of bed than falling out of a tree.

That is why the National Trust's campaign *50 things to do before you're 11¾* is so important. It encourages children to play outside, to get muddy and dirty, to experience nature and to learn about taking risks and the world around them. Since its launch in 2012 it has inspired a revival of what might be called the 'natural childhood' movement- vital if we are to nurture a new generation that cares about nature and wildlife.

At INTO, the International National Trusts Organisation, we want them to care about their history, culture and identity too. So on World Heritage Day 2017 we launched *Trust Kids,* a new campaign to invite children to explore their own and their community's history, to learn about traditions and stories and to share what they have learned with others. Too many of us, it seems, have lost connection with nature and our family roots and would welcome a chance to reconnect, to learn about our past and to use what we have learned to shape a better future.

So that's why I am calling for a revival of the fight for beauty: a fight which offers us a vision of prosperity that embraces beauty, a better quality of life and the chance to value and celebrate the things that money simply can't buy. John Muir, as so often, had the words for it- the fight for beauty is 'not blind opposition to progress, but opposition to blind progress'. It's a fight which we all need to join. ■

Gujarat embroidery and mirror

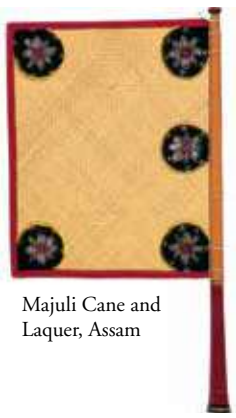
Pankha
Hand Fans Collection

Jatin Das

One summer afternoon, 30 years ago, I saw a friend sitting depressed in my studio in Nizamuddin, New Delhi. I picked up a *pankha* (hand fan) and with mock seriousness said, "Let me stir the still air". It suddenly occurred to me that this would be the perfect title for a book on the *pankha,* and it was this amazing hand fan that gave me the impetus.

I am a contemporary Indian artist with a deep interest in traditional art forms. I took up this project with spontaneity and fervor – as I do most things in my life. When an idea is born in my mind, I try to visualize and see the larger picture. The journey of collecting *pankha* that was envisioned that summer afternoon has come a long way since. The collection now comprises of over 6,500 fans.

Whenever I visited villages or towns in the Indian subcontinent, one of my main concerns would be to scout for hand fans and traditional crafts. I also sketched them and took photographs, as I continue to do in other countries. In each place the *pankha* would be made of different materials, according to the raw material that grew in the area—producing a variety of intricate designs.



Majuli Cane and Laquer, Assam

Traditional crafts have survived in India because rural folk still make and use them. I would often ask *chowkidars*, cooks and peons for hand fans because they are the people who are still connected to the tradition. At first they would laugh, but later produced beautiful pieces made by their mothers, wives and daughters. All over India, the craft of fan making is done mainly by the women. Every time I bought an exquisite fan from a home, I carried the guilt of depriving people of their personal belongings. Although the cost of making the *pankha* is minimal, the workmanship, effort and personal touch make these delicate objects invaluable. On the other hand, antique dealers in Jaipur and Ahmedabad immediately smelt that I was a collector and would not let me leave without some rare heirloom that had found

Sadhu with pankha

Royal family satin wtih gold and silver thread

its way from the palaces to the dealer. The price of these fans would, of course, be sky-high.

The collection, which grew with gifts from friends from across the globe has a variety of fans – from antique hand pulled ceiling fans that were used for large congregations to temple fans – from attendants in royal courts and aristocrat attendant fans (*phadh*), and of course personal fans. Many of them are centuries old and are priceless antiques.

I also collected fans when I visited different countries. Africa, Egypt and Middle East- the far eastern countries like China, Japan, South East Asia; the entire region has a big fan culture in their day to day life, as well as in their dance. Fans come in different shapes and sizes, are made of varied organic material and are used for different purposes. There are antique ceiling- fans from the Mughal and Colonial period that were pulled by *pankhawala* from outside the room and used for large congregations in temples, royal courts and aristocratic *darbars* and offices. There are fans called *phad*, large hand fans held by an attendant for groups of nobles and women. Then there are ceremonial fans and a large variety of personalized fans of many kinds made by women.

Fans are chiefly available in the hot months, mainly in old markets and weekly *haats* (village markets) with vendors who sell broomsticks, baskets and stock fans made of bamboo, *khajur* (date palm) and palm leaf. The advent of electricity has made the use of *pankha* in urban areas redundant but people in the countryside still have the need for them. Even now on summer afternoons men fan themselves to sleep on their charpoys. Women seated in a circle air themselves with a fan revolving between them as they talk. A wife buys a fan from the market, embellishes it little by little with beads, silk, satin and keeps it under her pillow to cool her husband at meal times or in bed. It is a tool of romance, private and personal; a language to appease, cajole and seduce.

Africa grass and reed

Over the years, my passion became a collection that dictated systematic research, documentation and archiving. It expanded to include paintings, prints, miniatures, photographs and poems on the subject, from the Colonial period to the present. Systematic and methodical accessioning was followed by written and photo documentation. A bibliography was compiled, along with glossary of names for fans in different languages. We also travelled to many parts of India and made short documentary films on the craft of fan making.

Other than the collection of fans from the Indian subcontinent, there are many fans from Indonesia, China, Japan, Africa, and the Middle East.

In May 2004, all the fans came out of their trunks for their maiden exhibition, held at the National Crafts

Egypt ivory handle royal fan

Rajasthan applique

Kerala applique

Bangladesh embroidery

Mizoram North-East Feather fan

Orissa golden grass

Museum, New Delhi. After a month, the exhibition travelled to the grand Victoria Memorial, Kolkata. Thousands of people visited the exibition. At the close of the year a selected show opened at the Fan Museum in London for four months and was followed in 2005 by exhibitions at the National Art Gallery, Kuala Lumpur, Reitberg Museum, Zurich, and the National Museum, Manila, Philippines. In 2011, they were exhibited at the 'Maximum India Festival' at The John F. Kennedy Centre in Washington D.C.

I am worried that repeated handling, mounting and dismantling of the exhibition in different climatic conditions is going to make these fragile objects more vulnerable to damage. Hence, a separate collection of similar fans will be set aside for traveling exhibitions in future.

West Bengal palm leaf painted

Although the *Pankha* Collection was originally conceived to be a part of the JD Centre of Art in Bhubaneshwar, Odisha, in order to dedicate the collection to the nation, it will now be housed in a proposed National Pankha Museum, and a small part will remain at JDCA.

A book on *pankha*, 'To Stir the Still Air," is also being published by Mapin International.

Painting, being my only source of income, has alone funded this unusual collection without any support from outside. I have been collecting, studying, researching and documenting arts and crafts from many parts of India, and in particular, Orissa, which is my home state. I feel sad when a beautiful craft of India disappears due to lack of interest, utility or outlet. The collection of hand fans is a small attempt to draw attention to the rare and dying crafts of India.

It is dedicated to the unknown craftspeople of the great Indian subcontinent. ■

Fig. 1. Bogatyrs by Viktor Vasnetsov

The Natural Heritage of Russia and Cultural Traditions

Yuri Mazurov

For centuries, the people of Russia perceive the nature of their country as its main wealth, the most important condition for its successful development and prosperity. Nature pours, feeds and warm people, gives them shelter, heals and calms, teaches and educates. The well-being of people directly or indirectly depends on nature and its conditions and the state of nature directly depends on the attitude of humans to it. Unfortunately, it was not always wise and responsible. Especially in the twentieth century at the time of mass urbanization, when thousands of people left the countryside and moved to the cities, gradually they lost the skills of understanding the language of nature and the skills of ecological culture emerging during centuries.

The bitter lessons of the experience of discord in the relationship between man and nature in the past suggest that only that development strategy has a future in which nature is perceived by man as a heritage that must necessarily be a matter of people's concern and be passed down from generation to generation.

Cultural traditions of the people of Russia in the history of its nature conservation

Nature in Russia is, first of all, the background of its history, in many ways predetermining it. In the chronicles, annals, legends and other forms of oral folk art, nature is an important factor in the events described. Often through the mapping of nature, authors convey the meaning of what is happening and their attitude to the events described. Over time, this tradition has spread to painting and other arts.

Let us explain what has been said with the example of one of the most famous paintings in the Russian fine arts. On the canvas "Bogatyrs" (Fig. 1) Victor Vasnetsov portrayed Russian soldiers guarding the limits of their land. The Russian land in this picture is a generalized image of the landscape of central Russia: low mountains, forests and steppe spaces. The whole view of these soldiers does not leave the slightest doubt in their intentions, to save and preserve their native land as their heritage. At the same time, the native land and its nature are inseparable here. It is not by chance that

the famous Russian writer M. Prishvin formulated: "To protect nature means to protect one's native land."

Nature in certain forms is also present in the church life of traditional Russian Orthodoxy. So, on the ancient Russian icons sometimes there are fragments of natural landscapes. Flowers, fruits and tree branches are traditional decorations of temples for many holidays, especially Christmas, Easter and Trinity.

The Feast of the Holy Trinity is one of the most beautiful and popularly revered in Russia. It is celebrated seven weeks after Easter, usually in the early summer. On this day it is customary to decorate the church with the cut off young birches, flowers, and spread the floors with freshly cut fragrant herbs. This custom has passed from antiquity, from summer pre-Christian rituals. With Russian peasants at this time, there was a respite between spring sowing works and a harvest. You could relax a little and moderately have fun.

Nature on this day is both the background and the decoration of life. The famous Russian artist Boris Kustodiev very clearly reflected this in his painting "The Trinity Day" (Figure 2). The nature here is so juicy, festive, organic to the spirit of the holiday, it seems that it creates the festive mood of the people depicted in the picture. And so it is not only the background and decoration of the holiday, but also a kind of "supporting structure" of all life or, in a different way, part of the national heritage.

Fig. 2. The Trinity Day by Boris Kustodiev

In the 19th century, cultural figures appeared in Russia, for which nature is not only the background of life or its decoration, but also something more, perhaps even the most important part and the semantic center of life. Among them are such outstanding poets and philosophers as Athanasius Fet and Fedor Tyutchev, as well as the numerous poetic images of nature in the works of A. Pushkin and M. Lermontov. Undoubtedly, nature plays a central role in the work of the genius P. Tchaikovsky and a number of other Russian composers. In painting, the discoverers of the Russian landscape as a priority of the national heritage are rightly considered to be Alexei Savrasov and Isaak Levitan. A special place in the landscape theme of Russian art belongs to Ivan Shishkin. His work is a hymn to Russian nature, both primordial and transformed by the work of the Russian peasant - as in his famous painting "Rye" (Figure 3).

Fig. 3. Rye by Ivan Shishkin

The humanistic approach of Shishkin in his work in many respects echoes with modern ecological trends. Although, as is known, in his time, nature protection and landscapes were of little interest. The lasting value of his creativity lies in the fact that he opened his eyes to the beauty of the ordinary, habitual for people of the natural environment. Forest tracts and fringes, ponds, streams and rivers - everything that did not attract the attention of artists, thanks to Shishkin turned into a great art. So the native nature on the canvases of the great painter has become a national heritage.

The formation of a new vision of nature as a priority national value due to advances in science and art in the 19th century led to the emergence of a surprising phenomenon - an influential social movement for the conservation of wildlife, for treating nature as a heritage. This movement manifested itself in initiatives to create the first private, and then state, nature reserves (from 1895 and 1916, respectively). Now in Russia there are more than 100 reserves, about 50 national parks, hundreds of 'zakazniks' (national kind of reserve) and thousands of nature monuments. Together they form a reliable system for protecting the natural heritage of the country, which makes an invaluable contribution to ensuring the sustainability of the global ecosystem

of our planet. On the territory of Russia, at present, 10 out of 203 UNESCO World Natural Heritage sites are located. All of them are unique symbols of the rich and diverse nature of Russia. This is the legendary Baikal, "Golden Mountains of Altai", volcanoes of Kamchatka with incomparable Valley of geysers and all other natural masterpieces, without which it is impossible to imagine the nature of the Earth.

The formation of a system of protected areas in Russia is an undoubted result of the achievements of Russian science and culture. However, for all their importance, the decisive role in preserving the native nature belongs nevertheless to the Russian people living on land and from the land - farmers and herdsmen, hunters and fishermen, lumberjacks and builders. They were the first to understand that for reliable farming on earth it is necessary to introduce various kinds of restrictions on land use and create 'zakazniks' (from the Russian word 'zakaz", order, i.e. prohibition to certain types of economic activity) and even "zapovedniks" (strict nature reserves) in which, it was forever forbidden of any economic activity.

Such self-restraint was a manifestation of the people's ecological culture inherent in virtually all the inhabitants of rural areas in the era preceding urbanization and industrialization. This ecological culture was brought up in the people by the whole way of rural life, it was a part of the mentality of the Russian people, many threads connected with the surrounding natural environment. One such thread was the national holidays.

Slavonic holidays

Russians and other Slavic people have always tried to live in harmony with nature and believed that all terrestrial processes depend on special dates that were conditioned by natural (astronomical) factors. Holidays from the ancient Slavs were called days of force. The day of force implied the influx of certain energies to the earth, the cause of which was the position of the sun and moon. Ancient holidays were not taken from nowhere, as is the case with some celebrations in our time, they celebrated the peak of certain activity of the sun. These holidays are hundreds and maybe thousands of years old. But they are still alive in popular culture to this day. Below are some of them, which are still celebrated in Russia:

'Kolyada' (winter solstice). On the shortest night before the winter solstice, called "Korochun", it was customary not to sleep. People believed that the forces of darkness and light were fighting among themselves, so they helped the light forces, calling for the birth of the sun, sang songs, drove round dances, lit up the sun-shaped wheel symbols. The sun-baby "Kolyada", which annually revives on the renewed morning after the winter solstice night (the longest night of the year), passing through the winter and gaining strength to rise in the sky higher, becomes young "Yarila" the sun on the spring equinox day, drives the bored winter, and for all nature comes the long-awaited spring.

'Velikoden' (spring equinox). Velikoden (great day) is a holiday of the reborn young sun. It was celebrated on the first week after the vernal equinox.

Day of 'Ivan Kupala' (summer solstice). In the shortest night, brave souls went out to look for the flower of the fern. And at dawn they were collecting medicinal herbs - it was believed that at that time they were filled with the greatest strength. The remarkable Russian artist N. Roerich, well known in India, where he spent most of his life, has a picture of this plot (Figure 4).

Fig. 4. Good grass by Nikolai Roerich

On 'Kupala' it was customary to kindle high campfires and jump through them for cleansing, to throw wreaths on the water to divulge about future marriage, to meet in the morning the Kupala sun for healing and for filling with strength and health.

'Ovsen – Svyatosvit' (autumn equinox). At the forefront in the days of the autumnal equinox, there was a merry celebration in honor of the harvest. After all, just at this time people collected the last gifts "gradually falling asleep", they began to check the blanks for the winter. They baked a huge loaf of bread as a symbol of a good harvest and asked the gods that the next year the bread would be at least as large.

But perhaps the most famous folk festival in Russia today is 'Shrovetide' (Figure 5). Probably, this is the most ancient of pagan holidays. 'Shrovetide' (Russian "Maslenitsa") reminded of the arrival of spring. Burning a straw effigy, personifying the winter, was accompanied by fun and competition. The Slavs celebrated the feast of seeing off winter and meeting the spring in honor of the god of fertility and cattle breeding Veles. The Christian church tried to uproot this holiday as pagan,

but could only move it a little bit on terms and shorten the days of celebration from two weeks to one.

Fig. 5. Shrovetide by Boris Kustodiev

'Shrovetide' waited, they carefully prepared for it: they poured steep bank slopes for skating, built high ice and snow mountains, fortresses, small towns. It was considered obligatory to go before the last days of Shrovetide to the bathhouse, in order to wash off all the bad things that were in the past year. Work on these days was forbidden. The last two days of the holiday were full of fun. On the ice of lakes and rivers stormed snow towns, which sheltered a straw effigy under the protection of mummers. There also fierce fisticuffs were fought, to which men of different age and from different villages came running. They fought seriously, believing that the spilled blood would serve as a good sacrifice to the coming crop.On Sunday, mostly ritual activities were performed, seeing off the winter. Burned planted on a pole of straw dummy, which was imposed on old, served their own wards or just old rags with a slander, in order to burn all the bad and outdated on the fire of the rite.

In the folk calendar there were and still are many other holidays that have connected people with their surrounding nature, supporting the common and ecological culture in them. Being part of the intangible cultural heritage, they still carry out the most important mission to preserve the national natural heritage.

Conclusion

Scientists and cultural figures in Russia and around the world are increasingly talking about nature as a heritage. But business still sees in nature, first of all, opportunities for profit: as resources or conditions of an entrepreneurial climate and the influence is still on his side. However, business is also gradually realizing that preserving the natural heritage is, perhaps, the most reliable guarantee of a prosperous future for mankind.

Preservation of the natural heritage should be considered as a priority global project, the implementation of which, will depend on the successful cooperation of all its key stakeholders: business, science and civil society with a high level of ecological culture, from the synthesis of environmentally acceptable innovations and traditions of nature protection. The very traditions, the carriers of which are still primarily residents of rural areas, as is the case in Russia, India and other countries of the world, which are the primary responsibility for preserving the nature of the Earth. ■

Lomonosov Moscow State University, Moscow, Russia

Enduring Value

ITC Limited:
Building World-Class Indian Brands

Creating Enduring Value for India

FMCG • HOTELS • PAPERBOARDS & PACKAGING • AGRI BUSINESS • INFORMATION TECHNOLOGY

Gurudwara

The Baba Banda Singh Bahadur Project at Lohgarh, Yamuna Nagar, Haryana

Prof. A.G. Krishna Menon

At the invitation of the Baba Banda Singh Bahadur Memorial Foundation (BBSBMF) and the State Government of Haryana, The Indian Trust for Rural Heritage and Development (ITRHD) has prepared a proposal for developing an integrated Memorial-cum-Tourism Complex at Lohgarh, the erstwhile fort built by Guru Gobind Singh's trusted follower, Baba Banda Singh Bahadur. The project has great significance on at least two counts: it aims to re-present a critical point in the evolution of Sikh heritage while simultaneously initiating the development of a rural region and it also aligns with the objectives of ITRHD.

The BBSBMF component of the project will be built on eight hectares of private land on the road between Yamuna Nagar and Ponta Sahib and is expected to be financed by crowd-sourcing, while the project envisaged by the Government of Haryana will be developed on 59 ha. of Government land and will be funded by the Government. Separate Memorandums of Understanding have been signed by ITRHD with BBSBMF and the Government of Haryana to undertake the two projects.

At the outset it is interesting to note the synergy between the objectives of this project and the role of ITRHD in its realisation. For the project to succeed it requires that its overall vision conflates the objectives of several diverse disciplines and departments of the Government, such as – archaeology; conservation, reconstruction and museology; historical research; tourism planning; architecture. Without the involvement of a multi-tasking organisation like ITRHD it would be difficult to span these diverse disciplinary fields in a single project. Thus, among the aims of the projects will be to undertake primary archaeological and historical research in order to re-evaluate the seminal role of Baba Banda Singh Bahadur in the establishing the idea of the Sikh nation and identity; redefine the conventional process of archaeological investigations and conserving and reconstructing archaeological and historical evidence; establishing and disseminating the contemporary relevance of Baba Banda Singh Bahadur; making the project an important pilgrimage site and tourism destination for both Indian and international visitors; extending the path-breaking tourism initiatives

Gurudwara

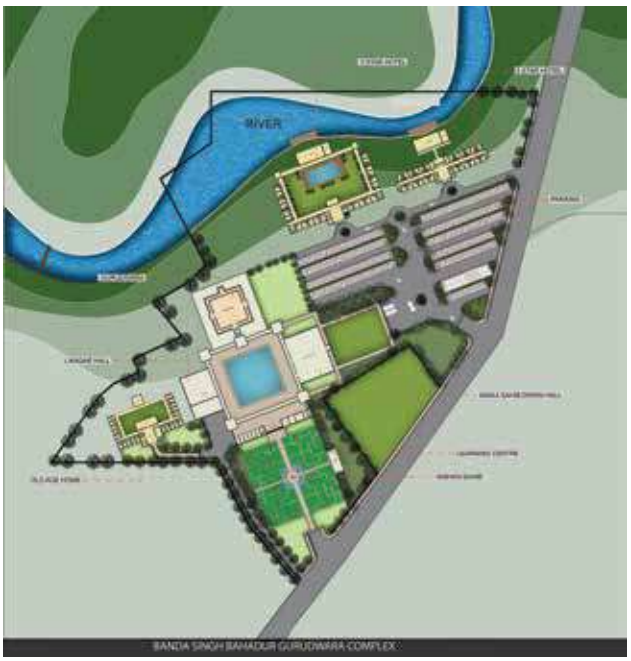
of the State of Haryana that was, coincidentally started in the 1970s by S.K. Misra, the Chairman of ITRHD; introducing local and regional economic development to bring prosperity and holistic transformation of the area; and finally, to design and build a state-of-the-art memorial complex and supporting tourism infrastructure. With its diverse vision and access to experts, ITRHD is well-equipped to meet these challenges and contribute to the realisation of this flag-ship project of the Government of Haryana and BBSBMF.

Baba Banda Singh Bahadur was born a Hindu Rajput under the name of Madho Das and became an ascetic at the age of 15. After he met Guru Govind Singh he embraced Sikhism and Guru Govind Singh entrusted him with his life-long mission of achieving sovereignty for the Sikhs. In pursuit of this mission he set up the first Sikh capital at Lohgarh, then a part of the territory of the Raja of Nahan and presently situated at the border of the states of Haryana and Himachal Pradesh near Yamuna Nagar. Preliminary archaeological studies undertaken by BBSBMF shows that the Sikh raj capital of Lohgarh Fort developed by Baba Banda Singh Bahadur was spread over 7000 acres (2,755 ha.) as it housed an army of about 1 lakh soldiers who he trained as a guerrilla force. After achieving considerable success in his mission, Baba Banda Singh Bahadur was finally captured and executed by the Mughal forces in 1716.

On the 300th anniversary of his martyrdom, this project has been planned to commemorate the leader who fought against oppression of the Mughals and abolished *Zamindari* system to give the proprietorship of the land to the farmers. The proposed project is spread over an area of 170 acres (67 ha.), in two parcels of land—one of them called as the Gurudwara complex- encompasses an area of 20 acres (8 ha.) and the other in an area of 150 acres (59 ha.) called the Memorial complex. The Gurudwara complex will be developed by the BBSBMF and the Memorial complex by the Haryana Government.

The proposed Gurudwara complex is located between a spur of Shivalik hills and a perennial river Haripur Khal, on the plains at the foot of the hills in the district of Yamuna Nagar, Haryana. This site is strategically chosen for the Gurudwara complex as it is *en route* to Ponta Sahib from Yamuna Nagar. There will be three functions planned for this complex—The Gurudwara and its ancillary functions, an old age home and two classes of accommodation in the form of a three star hotel and a five star hotel. The proposed old age home will benefit from its proximity to the Gurudwara. The accommodations for visitors caters to different economic needs without compromising on basic amenities, and in some cases there will also be provision of more luxurious options for accommodation, particularly to cater to the needs of overseas visitors.

The proposed Memorial complex is perched on one of the hills at Lohgarh with tangible archaeological relationship to the original fort of Baba Banda Singh Bahadur. Preliminary archaeological investigations have



Gurudwara plan

Museum plan


Museum complex

identified the remnants of the fort wall, pottery shards and other evidence of extensive habitation and systems of water management that enabled the garrison in the fort to survive long sieges. This site is designed for visitors to get an authentic experience of the roughness of the terrain that Baba Banda Singh Bahadur and his troops had to brave in order to settle there and benefit from its shelter. In fact, by constructing the Memorial complex at this site the modern visitor can better understand why this area was chosen by Baba Banda Singh Bahadur to train his army to wage war against the Mughals.

The memorial site comprises a museum which will house relics related to Baba Banda Singh Bahadur's life from the time which he spent at Lohgarh. A Memorial is also designed to glorify him and his selfless deeds to fight tyranny and oppression. A proposal for a School of Martial Arts is also conceptualized which will provide education based on the martial arts pertaining to Sikh principles. The proposed Martial Arts Museum will be a state-of-the-art architectural edifice whose form is inspired by a tiger's claw, since the tiger embodies bravery and courage—a major source of inspiration for the Sikh community. In the design, the five reflective, towering claws rise to a considerable height, surrounded by the green foliage around and creating an aura of mysticism and awe. This site also intends to house an open air theatre with the stage created on an artificial water body, as a floating lotus in a pond. Beside these elements, the most important characteristic of the proposed development will be to *recreate* the Lohgarh fort battlement; the recreation will be based on the study of several forts from the region dating to that era and through extensive site inspections to identify the perimeter of the original (now vanished) fort.

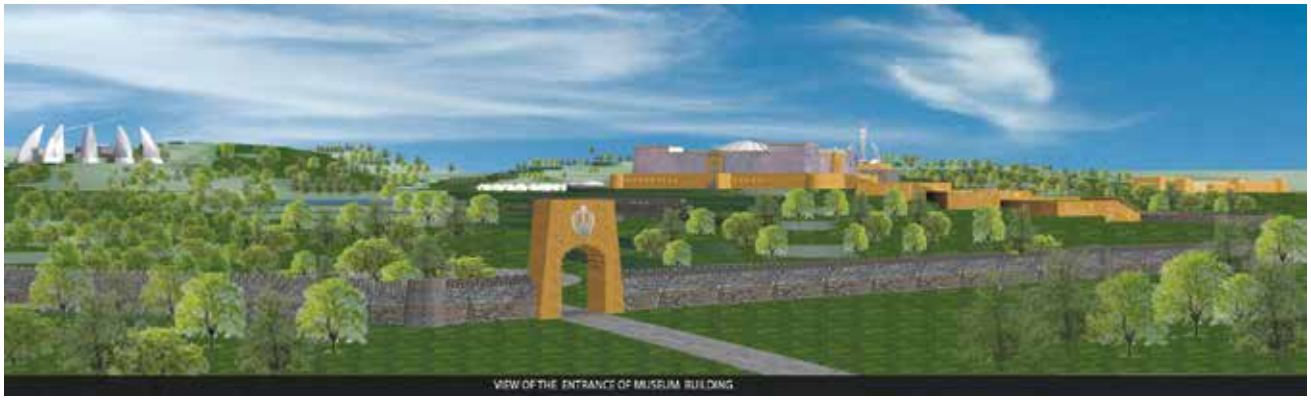
The recreated fort wall will offer the visitors a chance to feel and understand the significance of the place and will highlight and emphasize the greatness of Baba Banda Singh Bahadur's achievements. With effective guidance in the form of tourist guides, audio guides, brochures and multimedia technology, Lohgarh can be revived as one of the most important sanctorum for the Sikhs. It can also offer other visitors the experience of a historically rich place with stunning surroundings and scope for authentic tourism.

This is a significant and innovative project by any measure. For example, it will re-present the conventional narrative of Sikh heritage by highlighting the instrumental role of the disciple of Guru Gobind Singh, the Tenth Guru, in defining the ethos of Sikh identity. Among the other challenges it will confront is the proscription on reconstruction of historical evidence: the project will reconstruct some of the archaeological evidence based on the study of similar historical structures, materials and techniques. There are, for example, several forts built in the region during that period that still exist, which enables us to reasonably conjecture the probable features of the Lohgarh fort. In the discipline of architectural conservation this is a contentious strategy, but it has considerable support in

Museum

Gurudwara entrance

Tiger claw



Entrance view

many parts of the world and it would be productive to engage with it in this local project. Similarly, based on the evidence of the water retaining structures at site it is possible to reconstruct the system of water management that sustained the large garrison that stayed in the fort. Such attempts at recreating historical structures contribute considerably to the cause of historical research and will feed the imagination of the contemporary viewer more than the preservation of scanty archaeological evidence as ruins. Thus, both at the theoretical and physical level, the Baba Banda Singh Bahadur project at Lohgarh will be an exemplar, which will set new benchmarks for rural development and promotion of local culture. ■

Climate Change and Impact on Agriculture

Radha Singh and Nitin Puri

Introduction

Agriculture is vital to India's development and remains the mainstay for the country's expanding economy. Unsustainable practices, world wide have led to an increase in the green house gas emissions, increased temperatures and reduced water availability. Continuous increase in levels of Carbon dioxide (CO2), water vapor, methane, nitrous oxide concentration and that of other gases in the atmosphere, has caused anthropogenic climate change.

Two important studies on the subject: the Stern review on Climate Change, and Inter Governmental Panel on Climate Change 4th Assessment round, state that the complexity of climate change would manifest itself in myriad ways other than just global warming. Other significant changes would include rise in ocean levels, habitat destruction, agriculture productivity, water availability, increased disease transmission and an increase in the number of natural hazards like drought, cyclones, hailstorms and flooding.

Significant implications of this are being felt on the hydrological balance, river runoffs due to melting of great ice sheets and glaciers, causing higher sea surges, submergence of coastal areas and salinity ingress of ground water aquifers.

The interplay of these phenomena's would be evident on India's agriculture, food security, livelihood displacement and vulnerability of populations residing in these areas.

Climate Change Impact on Agriculture

Global warming and climate change could seriously impact agriculture in India through erratic weather patterns, low precipitation and delayed monsoon, declining crop and livestock productivity, increased salinity, biotic and abiotic stresses.

To better understand the risks of climate change to development, the World Bank Group commissioned the Potsdam Institute for Climate Impact Research and Climate Analytics to study the Impact of temperature increases from 2-4 degrees C in 3 regions – South Asia – South East Asia and Sub Saharan Africa. In the context of India, the study concluded that warmer climate was being experienced with unusual and unprecedented

spells of hot weather and more frequent occurrence of these weather patterns. There was a decline in the monsoon rainfall since 1950 and increase in heavy rainfall events. It was also observed that South Asia had become drier since 1970, and that frequency of droughts had increased over time.

In India, some major crops like wheat, rice and other cereals were already under maximum temperature tolerance levels and could hardly withstand further increases. Dominance of dry land farming in India's agriculture further compounded the seriousness of the problem as this would negatively impact yields and render land uncultivable.

It is estimated that a 1 degree C increase in temperature could reduce yields of wheat, soya beans, mustard, groundnut etc by nearly 3% to 7%. The negative impact of terminal heat in the months of January and February have increased water stress, reduced the number of rainy days, diminished soil moisture, degraded soil texture - thus affecting both agriculture production and productivity. Equally critical are the implications of climate change on the hydrological regime and water resources. Alternative scenarios, developed from Hadley Centre Model, indicate that by the year 2050 average annual run off of the Brahmaputra river will decline by approximately 14% and similar reductions are likely in other major river basins. Climate change signatures are undeniably seen on snow melt, snow fall, and glacial melt.

The critical and immediate consequence of climate change is its impact on food security in the tropics. India's growing season would reduce adversely affecting yield. High temperature and humidity would cause higher sterility in rice. Unpredictable weather patterns would hinder planning and decision making by the farmers thus causing further decrease in production. This would translate into lower farm incomes, elevated food and vegetable prices and decrease in access and affordability of farm produce. Majority of price sensitive consumers would be compelled to change their dietary habits, and switch to cheaper and less nutritional intake. This itself could have major consequences on the overall health of the nation, making larger numbers vulnerable to disease and malnutrition.

Farm Level Mitigation

A vast majority of those who grow India's food are small holder farmers, each cultivating holdings of less than a hectare. This immensely reduces their coping abilities. Under these prevailing circumstances, evolving smart agricultural practices needs to be a top policy priority

of the government along with risk and insurance management instruments.

India is already seeing a spurt in innovative, climate-friendly technology and agricultural practices. Investment in drought resistant or heat tolerant crop varieties is critical in the long term. Various ICAR institutes and state agricultural universities are making concerted efforts to develop high yielding cultivars of different crops with enhanced tolerance to delayed monsoon and droughts. For instance, Pradhan and Poornima varieties of rice have been developed to suit the Bastar plateau of Chhattisgarh. Another strong contender is the RMG-268 variety of green gram which was developed keeping in mind the sub-humid southern plains and Aravali hills in Rajasthan. However, dissemination, extension and widespread adoption of such crop varieties remain a key challenge, thus highlighting the need to have a comprehensive and effective "Lab to Land" strategy. In this context, intensive capacity building programs at Krishi Vigyan Kendras need to be galvanized across India to address the gaps in effective communication, technology transfer and delivery of services. In these efforts, active collaboration with all stakeholders including the private sector/corporates is essential.

Conservation Agriculture is another crucial strategy to combat climate change. A case in point is that of zero tillage, an agricultural technique which involves land cultivation with little or no soil surface disturbance during planting. Zero tillage aims to increase the amount of water that infiltrates into the soil, increasing nutrient, organic matter and moisture retention. This practice helps to improve soil texture as also its biological fertility and resilience. The most successful adoption of climate resilient technology has been in the Indo-Gangetic plains of India. Zero tillage wheat is particularly appropriate for rice–wheat systems which

have helped alleviate system constraints by enabling earlier wheat sowing and helping weed control. Studies indicate that zero tillage increases wheat yields by up to 7% with immense savings on water and production costs. Several countries such as Paraguay and Brazil are increasingly using Zero Tillage to fulfill their climate policy commitments. Today, Paraguay has 80% of its total soya crops under zero tillage.

Crop diversification is also an effective medium unfolding across the country to combat climate change. Planting a variety of crops minimizes risks, intercropping of root crops and vegetables along with small livestock/ ruminants provides alternative linkages to the market and ensures adequate food and nutrition for farmers and their families. Plant breeders need encouragement and support to find answers to different needs and changing conditions via diverse pool of genetic resources available across farming communities such as research centres, gene parks and private seed companies to combat the climate change reality.

Alongside, there are innovative farm equipment, machines and gadgets utilizing optical sensor technology which enables the farmer to measure a crop's variability in real time, thereby allowing them to differentially apply the prescribed fertilizer or chemical dosages. This technology also predicts yield potential for the crop using the agronomic vegetative index (NDVI). Farmers could use this device appropriately to assess the nitrogen requirements of the soil thus making input use more efficient. It is equally incumbent on the government to facilitate and incentivize private investment in Research & Development targeted at sustainable, climate resilient agriculture capable of mitigating both biotic and abiotic stresses.

Policy Level Decisions

At the national level, there is urgent need for a consistent policy on the economic, social and environment front to support the trinity of sustainable agriculture, agribusiness and agricultural trade. Concomitant with crop diversification initiatives which ensure higher farm incomes as well as sustainable farming, a well-thought out trade policy needs to be framed keeping in mind India's potential and sustainability equations. Assessment of the impact of climate change simultaneous with formulation of adaptive strategies needs to be the prime approach across all sectors of Agriculture, dairying and fisheries.

Untargeted subsidies and market price support mechanism for inputs like water, electricity and fertilizers convey wrong signals and lead to and inefficient use of fertilizer, water and electricity, thus leading to higher GHG emissions. This calls for correction. Price risk management needs to change from a subsidy ridden structure to an investment oriented architecture, focusing on warehouse receipt financing, integrated cool chain supply infrastructure, commodity hedging and comprehensive insurance.

Policies and incentives promoting farm diversification, solar powered farming system and a well linked digitized marketing platform to support climate-smart agriculture is indeed the need of the hour.

Upgradation of hydro-meteorological systems would be extremely important. Farmers would need assistance in coping with climate change risks which could be achieved by providing them with early warning and weather service systems. This would enable farmers to adapt to the changing situation by shifting the sowing

dates, choosing different crops and varieties and by crop rotations to withstand volatility.

At the ground level, solar lamps, subsidized solar water pumps, use of drip and sprinkler system is known for successfully saving water costs and improve yields. Similarly various states are offering tax breaks and net metering policies to promote solar based energy systems. This needs to be replicated on a massive scale across the country. A fine example of institutional innovation is that of Gujarat where India's first solar cooperative has been set up in Kheda district. Further scaling of such initiatives must be incentivized. The four modules of National Initiative on Climate Resilient Agriculture (NICRA), include resource management, soil health management, crop production and livestock.

Private Sector Agri Interventions

Climate change will clearly impact the bottom line of most agri-related businesses. As all natural resources are becoming increasingly scarce, the cost of production will inevitably go up. The food and beverage industry, in particular, will bear a major brunt of this adverse impact. Changes in growing seasons and erratic rainfall patterns are bound to disrupt raw material availability, quality and increase in input costs for manufacturers who process agricultural commodities. The agribusiness sector will have to seek new economic models that support and build on sustainable agriculture and livestock production, higher levels of productivity, cost efficiency and technological innovation.

Along the food chain, provisioning of food and beverages at every stage from farm to fork causes greenhouse gas emissions. Burning of fossil fuels to generate energy for cold storages and transportation releases carbon dioxide as does the production of chemical pesticides and fertilizers. Similarly, excessive levels of harmful methane produced by livestock operations places both dairy and poultry sectors in a precarious basket. Clearly, businesses must adopt a value chain approach and aim to reduce emissions from packaging, cooling, manufacturing and distribution. This will require capital investment as well as innovative collaborations with producers, suppliers, distributors and consumers.

Private players need to be more closely knit with the farming community and encourage them to produce cost-efficient and nutritious ingredients, thereby supplementing their farm income. Awareness drives for practicing integrated farming, promoting cattle farming for small farmers and agroforestry for larger farmers will help in earning sustainable livelihood. Concerted efforts to bring small farmers under the procurement ambit will go a long way in ensuring consistent, quality supply of raw material. Simultaneously, adopting a green supply chain would reduce costs for companies while keeping emissions within permissible limits. Interestingly, climate change also presents a unique opportunity to introduce eco-friendly products which will help in opening up new markets and building consumer confidence.

Farmers and agribusiness players must support specific programs to reduce and reclaim agricultural waste in the vicinity of their production, manufacturing or procurement operations. Both Punjab and Haryana, for example, suffer from the paddy straw burning, ahead of next season farming operations. Paucity of labor and the short interval to prepare the field for sowing of next crop compels farmers to resort to the otherwise banned activity of burning leftover straw. Village level decentralized biomass power generation plants utilizing the leftover straw can be commissioned by the private sector in producing areas to meet local energy demand whilst any surplus power could be sold to the grid, if need be by incentivizing such operations. Through this intervention pollution levels in Delhi and NCR region would also reduce. These are segments in which Government's facilitating role needs to be established along with agribusiness entrepreneurs and the farming community. There are numerous possibilities of innovative financing structures focusing on green and sustainable financing that enable both sustainability as well as better financing terms for borrowers across the farm value chain. These need to be recognized and developed for large - volume applicability. Climate change will require new form of insurance and disaster management too.

The Global Context

The UN Framework on Climate Change (UNFCCC) acknowledges the change in Earth's climate and its adverse effects for all humankind. To stabilize green house gas concentrations in the atmosphere, the goal is to stabilize green house gas concentrations and not merely slow their increase. While action on several fronts would be necessary, our immediate attention would need to be on the following as suggested by world famous Economist Jeffrey Sachs in his universally acclaimed book titled "Common Wealth":

- Slowing or stopping Deforestation;
- Emissions from electricity;
- Automobile emission reduction; and
- Adoption of clean processes in sectors such as steel, cement, refineries, petrochemicals

Many global players in the agriculture and allied segments have commenced adopting climate-resilient technology in their operations:

- World over several global beverage players have undertaken pledges to replenish and recycle all the water they use in their operations;
- A US-based global manufacturer of confectionary and pet food products made an ambitious commitment at the United Nation's Conference of the Parties (COP21) in Paris to eliminate use of fossil fuel and greenhouse gas emissions from their operations by 2040. In order to do this, the company has successfully invested in setting up a large wind farm in the southern part of US which now generates hundred percent of the energy required for its American operations;
- In a similar situation, a French food giant analyzed its operations and discovered that nearly 62% of its emissions is attributable to its raw material and therefore sought to remedy its supply chain. They constituted a Livelihoods Fund and invested in large-scale projects that sequestrate carbon within forests and restore natural ecosystems. The company committed to eliminating deforestation from their supply chain by 2020. Its R&D teams are working to deliver new innovations to help make hundred percent of their packaging fully recyclable.

Conclusion

The defining challenge facing Indian Agriculture is to evolve into a financially viable and environmentally sustainable system which is remunerative to the farmers, and robust enough to support the community dependant on it. Looking ahead, husbanding resources sensibly and maximising use of gains from science and technology would not only help in eliminating extreme poverty, but also realize our potential as the world's top producers of grains, cereals, dairy, fruits, vegetables and fisheries production.

To reiterate, the responsibility of tackling climate change and its impact on agriculture rests across the entire value chain from farm to fork. Adaptation will be required in several geographic areas of the country and spheres of livelihood. In coastal areas, this will entail measures against rising sea levels, and cyclonic surges, in the tropical highlands against epidemics due to pests and malaria transmission and in the plateau, plains and semi arid regions against higher temperatures, torrential rain periodic drought and water stress situations. We need to be prepared to not only confront but mitigate and adapt to these climatic changes. For this, concerted efforts and a partnership of Government-Farmer-Industry must be forged to secure the future of Indian Agriculture. ■

Wooden Toys

Traditional Crafts of Andhra Pradesh

Chandana Khan

Coastal Andhra Pradesh or Rayalaseema, is a region that has had a continuing romance with crafts through the ages. Such crafts are a living documentation of rural people's engagement with aesthetics, utilitarian requirements, ancient and modern life-styles of the people practicing the same and also display of the heart and soul of that particular region of India.

Andhra Pradesh is very diverse and cultural rich state with a subtle mix of influences and collaboration of cultures. Each craft can be a subject to hours of interesting study, be it simple wooden toys of Kondapally, lace work of Narsapur, *Kalamkari* of Machilipatnam or Srikalahasthi and leather puppets of Nimmakunta. Local experiences shape local craft and some of them are centuries old. Such crafts grow around hills, rivers, trees and the soil of the area and make fascinating stories. The craft pieces are indeed visual dialogues between the craftsmen and culture of the land.

Wooden Toys of Kondapally, Krishna District, Andhra Pradesh

Kondapally toys are named after the village of Kondapally near Vijayawada. These toys have been crafted in the village for nearly 400 years now. It is surprising to know that this skill has probably travelled from Rajasthan. The legend goes that it was during the reign of Emperor Krishnadeva Raya that *naqash* (wood carvers) from Rajasthan travelled to Kondapalli and taught the skill of toy making to the people in the village. In the last 400 years, several generations of toy makers have kept the craft alive and even today in the toy colony in Kondapalli, artists are engaged and busy in this activity. They are engrossed in making tiny life-like wooden toys. The toys of Kondapalli are an integral part of festivals like Sankranti and Dussera, where the woman and children ceremoniously display them as part of their decorative exhibition. This craft tradition is based on family enterprise and the entire family works from home. The toys are made

from a special light weight, white coloured wood, which is very soft and can be easily chiseled into different forms and shapes. This wood was earlier available in the nearby forest but now is difficult to find and is presently sourced from nearby villages.

The wood is first heated to dry it completely and then it is cut into small pieces and left out in the sun for a week. Once it is dry and moisture free, the artist begins to carve it. The tool kit of an artisan consists of *bandari* for carving, *rampam* for cutting, *chitrika* for finishing, drills to make holes, *badisa* for cutting, *akurai* (fire) for finer detailing, *saanarayi* for finishing, *kantrani* to make holes and axe, hammer and different chisels for carving and shaping wood. After the toy is made, a paste made of tamarind seeds and sawdust is applied to smoothen out its surface. Different parts of the figure are carved one by one and glued together with an adhesive. Small nails are used to secure the limbs and joints of the toys. Earlier, thin bits of bamboo were used instead of nails and a paste made of powdered tamarind seeds worked as an adhesive. A base coat made of *sudda* (white lime) and tamarind seed paste is painted on the toy and left to dry for a couple of days to cover the cracks. For *enugu-ambari* (elephant rider) and *Dashavataram* (ten incarnations of Lord Vishnu), craftsmen take extra care to stick bits of cloth on the toy to seal the cracks.

Kalamkari of Machilipatnam and Srikalahasthi

Nearly eight hundred years ago, on the Coromandel Coast of Southern India and in the kingdom of the Chola's, thrived the incredible art of weaving, dyeing and painting fabric, which the world later recognized as *Kalamkari*. The Urdu word '*kalam*' means pen and '*kari'* is work, and so *Kalamkari* is work with pen.

Between the 13th and the 19th Century, skilled artists used pen and natural dyes to paint delicate motifs on cotton. The Portuguese loved this and called it *pintado*, while the Dutch called it *sitz* and the English – *chintz*. Chintz is also a derivative of the Sanskrit word *chitra,* meaning picture. In Hindi - *chint* and in Gujarati – *chints,* means spotted or printed cloth. It was only in the 17th century that the Hindi *chintz* or the anglicized *chintz* gave way to the name *kalamkari* - a name given by the Persians. Persia, during that period was a major market for *kalamkari*.

Kalamkari had different usage in different parts of the world. In the temple town of Srikalahasthi, it retained in its traditional religious essence, unaffected by centuries of commercialization. As panels and scrolls, it was used to decorate temples and '*rath*' or carriage of the deities. In Machlipatnam, on the other hand varied

Kalamkari

designs were churned out to suit different markets. The Indian paisley had a universal appeal and the fabric with *mehrab* was made specifically for the Middle East, where they were used as canopies, prayer rugs, floor mats and curtains. During the Mughal period, *kalamkari* panels had special use as decoration for tents and screens to provide privacy to the kings and the nobility. Persia, the bigger maker for *chintz*, used it as floor covering, bedspreads and for lining men's coats. The Persian market favoured elaborate arabesque motifs over animal figures.

A global market for *kalamkari* was built steadily and with every shipload that left the shore, the craft introduced and endeared itself to a new nation and its people. The European market evinced keen interest in *chintz* bedspreads with a large tree of life motif called *palampore* – an anglicized version of the Urdu word *palangposh* meaning bedspread. It was in the late 17th and 18th century that demand for finely painted and dyed bedspreads, quilts and wall hangings reached its zenith and *palampores* entered most English and Dutch homes. *Palampores* were made all over India for the foreign market but the ones made on the Coromandel Coast were the finest. The flowering tree with sinuous branches, stems, leaves and a profusion of flowers and buds sprouting from a rocky mound was the most popular design. Since these were hand painted, no two designs were identical. The stylized animals and birds too, were different from the other. The patterns were asymmetrical and filled the field uniformly. The 'tree of life' symbolizing life and creation also had a holy connotation. The demand for *palampores* grew and with it grew the styles to suit different sensibilities.

Srikalahasthi, in the Southern district of Chittoor is famous for its ancient Shiva temple of Srikalahastiswar that draws pilgrims from all over India. This holy town became a prominent center for *kalamkari* probably because of its location on the bank of the Swarnamukhi river and this art form could only flourish in proximity to a source of fresh water. The artists of Srikalahasthi assert that their work entails extensive detailing with pen as against in Machilipatnam where blocks were commonly used. The local zamindars and rulers patronized the temple and between the 13th and the 16th century, the rulers of Vijayanagar too became its patrons. Artists from Machilipatnam moved to this village and *kalamkari* and wood carving thrived here. Unlike Machilipatnam where artists resorted to printing with wooden blocks to save time and increase production, Srikalahasthi has faithfully adhered to the ancient and very traditional technique of using *kalam* or pen.

In Srikalahasthi, *kalamkari* took shape in huge decorative panels painted to decorate temples or adorn the *rath* (carriage) of the deities. A large illustration of the main deity formed the local point of the panel, surrounded with bands of illustrations depicting tales and episodes from the epics, accompanied with a narrative in Telugu. Usually, in every image, one frame was dedicated to Lord Ganesha – the destroyer of all impediments. The Hindu epics, Ramayana, the Mahabharata and the *puranas* inspired most of the artwork. The commonly seen depictions were Sita Rama *Kalyanam* (wedding of Lord Rama and Sita), *Dashavataram* (ten incarnations of Lord Vishnu), Geeta *Upadesh* (Lord Krishna's sermon to Arjun), Sita Rama *Pattabhishekam* (coronation of Lord Rama), *Narakasura Vadha* (killing of the demon Narakasura), *Amrit Manthan* (churning of the ocean for nectar), Shiva Parvati *Kalyanam* (wedding of Lord Shiva and Parvati) and Krishna Leela (playful ways of Lord Krishna). Single frame panels had images of Ganapati, *Ashta* Ganapati (eight moods of Ganapati), Lakshmi (Goddess of wealth), *Ashta* Lakshmi (eight forms of Goddess of wealth), Saraswati (Goddess of knowledge), Lord Krishna and many others. The stone sculptures of the Srikalahastishwara temple and temples of the Vijayanagar Empire also inspired the artists.

The colours used are specific to the mood and character of the theme. While the Gods are represented in blue, Goddesses are painted yellow. Goddess Durga is depicted in red and so is Lord Ganesha but only when at war. The round-faced figures have large eyes and attractive well-formed fingers. In Srikalahasthi, instead of blocks, artists used a short sharp pen made of bamboo with a felt pad wound with buffalo hair under the tip, which serves as a dye reserve. Requisite pressure on the pad releases the dye and controls the flow. The art of preparing the colours is pretty arduous and requires great skill. There are five basic colours - black, red, blue, yellow and white, and fifteen derivative colours. Until 1982, black, red, chocolate and yellow were the only colours used in *kalamkari* and it was only after 1982 that colours like pink, green, grey and different tones of red and chocolate brown were introduced.

New and innovative ideas have helped *kalamkari* reinvent itself. It may have strayed from the mainstream and may have left the purists skeptical, but this ravishing art form displays remarkable confidence and fluency with the current trends and is here to stay.

Lace Makers of Narsapur

Narsapur has a long tradition of lace making that goes back to nearly 150 years. A Scottish couple, Mr. and Mrs. Macre visited Narsapur and introduced the local women to lace. Wives of British officers and Christian missionaries, who came to Narsapur in the last century, also taught this delicate craft to the village women. With time, more and more women in and around Narsapur started practicing the art of lace making in their spare time, and it slowly became a tradition in the region. Today, not less than 2 lakh women are engaged in this craft covering around 40 *mandals* of East and West Godavari districts of Andhra Pradesh with a current turnover of approximately Rs. 40 crore.

The craft of lace making is labour-intensive and the products have a high commercial value in fashion and home décor industry. This is a cottage industry and most women work for about five to six hours in a day at home earning Rs. 40 to 50 a day. Between ages 18 to 70, all the women in and around Narsapur are engaged in lace making. After finishing their daily chores, women sit at home chatting, watching television and making lace. All lace makers in this village are *Kapu* a forward caste in Andhra Pradesh. Since the women are not allowed to work in the fields, they are all engaged in the art of making lace. The lace making clusters are located in and around Narsapur in villages of Sitaramapuram, Palakol, Venkatrayapalem, Elamanchili, Royapet, Mogalturu and Poduru.

Steel crochet needles of varying sizes and thread is all that is needed to weave this magical mesh. The women use spokes of bicycles as needles for crocheting and the thread is twisted cotton yarn made of superior grade cotton of 2/10 or 2/20 count. Lace work is available in different shapes and colours and for the local market; different colours and kinds of thread are used including silk and rayon. Home accessories ranging from lace

doilies, pillow covers, cushion covers, table-runners, tablemats, bedspreads and tablecloths to garments like skirts, blouses and children's apparel are all made here. Lace is always used as trim for embellishing garments and accessories. Attractive purses, caps, stoles, wall hangings, sofa covers and lamp shades are also made. The women usually work with more than 300 floral and leaf patterns including *gora stambha, raavi aaky, chitti* lace, *rendu vertulu* lace, *silku, valla* lace, *rosa, chakralu, padma*, pineapple, coconut leaves, diamond and *ghanta*. Each motif is distinctive in character and fans out from the centre in varying shapes and the lace makers keep expanding the design as they crochet.

Leather Puppets of Nimmakunta

Puppetry, for centuries, has been an important medium of traditional entertainment in China, India and even Greece as cited in the works of Plato and Aristotle. The earliest evidence of what could have been puppets dates back to nearly 4000 years. Evidences point out that it was in China that the art of shadow puppetry was born and these are still very popular in China and Indonesia. Native Americans and Aztecs also used puppets of animals and people as a part of their religious rituals.

Puppets can be broadly classified into four kinds depending on the mode of manipulation. These are marionettes – string puppets, shadow puppets, rod puppets and glove puppets. Since it is an ancient tradition, epics and legends usually form the content of traditional puppet theatre along with local influences. This can be noticed in the style of crafting puppets and the accompanying music and dance. Different kinds of puppetry – be it string,rod, leather or glove are done in almost all the states of India and the artists in Nimmakunta in Andhra Pradesh are masters of shadow puppetry using leather puppets.

The shadow puppet theatre of Andhra Pradesh is called *Tholu Bommalata* and thrives in the village of Nimmakunta in Ananthappur district. There are about 380 artisans in Nimmakunta making *Tholu Bommalata* (leather puppets). These artisans belong to the Chitrakarulu caste. Centuries ago leather puppeteers from Maharashtra migrated to Andhra Pradesh and chose to settle in Nimmakunta. Chattrapati Shivaji, the great Maharashtra warrior and nationalist, encouraged artists and craftsmen to travel to different states of the country and to unite Indians under the umbrella of religion and culture. And it is during the course of travel that these performing artists reached Nimmakunta. A group of craftsmen and performers might have migrated to Karnataka also, because there are leather puppeteers in Hassan and Mandya districts of Karnataka too.

Tholu Bommalata (shadow puppet theatre) of Andhra Pradesh has the richest tradition amongst all. Craftsmen, who make the puppets also manipulate the puppets, sing and provide music for the shows. The most striking puppets are cut out of well-treated goat hide that turns translucent. The artisans procure goat skin and leave it in hot water for a few hours. The skin is thoroughly cleaned, sheared and then left to dry in the sun. These days, it is easy for craftsmen to procure hide from leather factories. After the skin is completely dry, they sketch outlines and patterns on it with elaborate facial features, limbs, dress, ornaments, moustache, etc. The puppets are coloured on both sides hence they cast coloured shadows on the screen. The puppets are large

in size and have jointed waist, shoulders, elbows and knees. The skilled craftsman makes tiny perforations in the skin so that the finely crafted ornaments and other details are visible when set against light. These are nearly 4 feet tall and the popular themes for theatre are the Ramayana and the Mahabharata.

There are seven to eight stories in the Ramayana like *Sundara Kanda, Lanka Dahanam, Kishikinda Kanda, Mairavana Charitra* and *Ayodhya Kanda,* which are popular and are often enacted. Each *kanda* (part) of the Ramayana has two to three subplots that make interesting subjects for puppet shows. In fact, the whole story of the Ramayana right from the Rama *baan* (Lord Rama's arrow) to Sita *swayamvaram* (Sita's wedding) to *Pattabhishekam* (coronation of Lord Rama), make interesting subjects for puppet threatre. Similarly, there are many episodes of the Mahabharata, which are the favoured themes of puppet shows like *Virata Parvam* and *Keechaka Vadha*. Stories with emotional drama have immense appeal. Apart from the epics, local legends and stories from day to day lives are also popular. Sixty to seventy different puppets are made for an elaborate story, especially from the Ramayana and the Mahabharata. Smaller stories are performed with thirty to thirty five puppets. A minimum of six people work together for a show - one person each for singing, playing table, playing small cymbals and two or three maneuvering the puppets. A blend of classical and local folk music accompanies the moving puppets and each artist is equipped to do the work of the other.

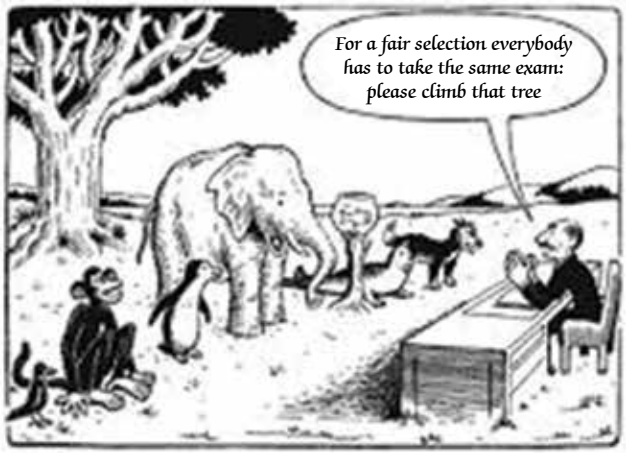
The above are some of the prominent Craft traditions of Andhra Pradesh, which are testimonials to the influence of a rich melting pot of different cultures but ultimately local traditions and ingenuity of the craftsperson's have put their final trade mark on their unique creations. ■

Democratic Learning & Rural India

Gautam Khandelwal

It is widely believed that education in rural India is in a state of distress. It is my belief that this belief is incorrect. ASER (Annual Status of Education Report) reports have all along the years documented this in the form of poor learning outcomes. The findings of the 2016 report compelled me to look at them with a prism of the facts and circumstances that exist in rural India[1].

The findings of the report in my view suffer from defects and the problem lies in the choice of the factors that we are measuring and the consequent meaningless results that are drawn from them – just the way GDP has come to reflect human welfare, when it is only one of the many factors that result in human welfare. Likewise, the problem with the Indian education system (and ASER tests for that matter) is that it mainly (or 'only' in the case of ASER tests) records attainments in the 3 Rs – Reading, 'Riting and 'Rithmetic. Knowledge and intelligence comes in various forms – physical, artistic, musical, etc. Therefore, it may not be fair to assess all children based on one standardized test. The graphic below and the quote from Einstein captures this very well.



Our Education System

"Everybody is a genius, But if you judge a fish by its ability to climb a tree, it will live its whole life believing that it is stupid."

- Albert Einstein

Many or most of the children in rural areas come from farming, fishing or craft communities. There lies immense knowledge and skill in these communities. Only if we were to assess these skills would we realize how knowledgeable and skilled and educated these children are. It is primarily due to a lack of knowledge of the English language and technology that these children are not as 'marketable'. As the saying goes for the *Langas* and the *Manganiyars* of Rajasthan, when their children cry, they do so in tune.

Modern education that is imparted in schools has a highly denigrating effect with approval and disapproval essentially a part of the curriculum. In a very subtle way, it suggests that all our traditional knowledge is meaningless while the subjects being taught in schools are of great value. It is a fact that the subjects being taught in school are of great value but it does not mean that the subjects not being taught in school are not of great value. No wonder that children studying in schools in villages are often called 'first generation learners'. In the pecking order of subjects, English surely takes precedence over Hindi, which then results in the extinction of the local culture. I have been working in rural Rajasthan for close to a year now and this neglect of the local culture is clearly evident with the difference in attitudes and preferences between the younger and the older generations. While the older generation wears white *dhoti kurta* (which is the most appropriate dress for this region with extreme temperatures), the younger generation prefers to wear pants, jeans and shirts. Folk music is hardly heard while Bollywood and Sapna Chowdhary rock.

There is immense knowledge that exists in the local community on how to conserve water, through the construction of *anicuts* (check dams) and *johads* (small ponds). However, none of this is discussed in schools. At best, the 'master' could discuss this in one period of 40 minutes. More so, this is simply 'discussed', while the children get no opportunity to learn the nitty gritties of making an actual *anicut*. As the saying goes, "Teach me, I will forget; show me, I may remember; involve me, I will understand." In the days gone by, knowledge and skill was passed down from one generation to another. Since the family was a well-knit integrated unit, children learnt skills from the elders simply by being around them. However, with children now away at school and traditional knowledge being scorned, this generational passing down of knowledge is being impacted. More so, since some bureaucrats decide what must be learnt, the knowledge in schools is often devoid of any context. A

1 https://medium.com/@gotu65/aser-2016-its-findings-and-solutions-for-a-sorry-state-of-affairs-4b461fe36ab1

girl in (relatively) water rich Bharatpur and water scarce Churu will learn exactly the same things when issues in both the regions may be very different. Even in the curriculum based education system, there is a strong case for adding localized content with practical learning to enrich the students with knowledge that would be of great use to them.

I have been working in rural Rajasthan where the Tarun Bharat Sangh has done immense work on water conservation. In fact, Bhanwata Kolyala, the village where I am located, was awarded by Down to Earth for community efforts on water conservation and Prince Charles and the then President KR Narayanan had flown down to the village to hand over the award to the community. Despite the presence of such a rich source of knowledge, none of the schools in this region have approached these people to impart skills to their children on these issues since they do not form part of the curriculum.

Because of this, the children in this region (and I would presume that this should hold true for all rural regions) have developed the following psyche:

1. **That they must learn English** - which actually is a very good thing. The problem arises when one language is given precedence over another, which then leads to neglect of the local culture and a feeling of a lack of worth towards their own mother tongue.
2. **That they want to run to the city on the first opportunity.** If the youth runs away to the city, what is going to happen to our villages? Besides, imagine the infrastructure bottlenecks this would create in the city (which is already evident in the form of urban slum communities).
3. **That they should 'chase' a 'sarkari' job.** This then leads to a psyche where they rely on the sarkar for all their needs rather than being self reliant. This then destroys all entrepreneurial drive.

We kept all these issues in mind while designing *Masti Ki Paathshala*. *Masti Ki Paathshala* has just set up the first democratic learning space in rural Rajasthan (in a village called Agar in the Alwar District), with plans to set up many more. At *Masti Ki Paathshala*, the child has the freedom to choose what, when, how they want to learn. The children have the freedom to play all day long. In fact, most children do just that. Apparently, it is the 'job' of the child to play. Anthropological studies on hunter-gatherer societies have shown how important free play is in the transformation from a child to an adult. Free play leads to relaxed, mature and effective adults, unlike the stressed and anxious children that one sees in schools these days.

We also conduct a lot of workshops so that the children are exposed to skills that are in demand in the marketplace. We have conducted workshops on art, physics and meditation. In the coming months, we are going to conduct workshops on photography, design and construction (with a local flavour), art and hopefully one on farming. Again, being a democratic learning space, nothing is compulsory. Since the children themselves opt for these workshops, they take responsibility for their own learning. Therefore, unlike the stick wielding master, our role is to merely encourage and nudge them on the path that they really want to go. We have found that the children learn very readily in this way.

In the near future, we also plan to work on activities that will revive and nurture the local culture. Children must know how *johads* and *anicuts* are made, and in fact must participate in the construction of these structures. These are symbolic to this region and a matter of great pride for the local community. Rajasthan has a rich folklore and that must be revived. We also want to generate livelihoods in the village itself so that people do not have to per force migrate to urban areas.

I think that centralization has reached its limits. The time is ripe for local communities to once again take centrestage. What is to be learnt should be best left to the child, rather than be decided by a bureaucrat sitting hundreds of miles away with not an inkling of the local facts and circumstances. This would not only make learning more effective but would also lend variety to the skills that the children embody. ■

Sketch of a haveli of Rakhigarhi - Sketch done by the students during the Workshop

Rakhi Garhi - A Widespread B&B Proposal[1] Two Heritage Villages[2]

Dr. Pilar Maria Guerrieri

Rakhigarhi consists of two villages, Rakhi Khas and Rakhi Shahpur, located in Hisar District of the Indian state of Haryana. The site is surrounded by rural countryside, away from major cities. Yet it is easily accessible, being just 150 km north of the capital city of Delhi, and 40 km from the city of Hisar. It is approachable by road or train, with Jind being the nearest railway station. A relatively contained settlement compared to India's megacities, Rakhigarhi now consists of about 80 hectares of land, although some scholars feel the extent of the ancient settlement may eventually be found to over 300 hectares.

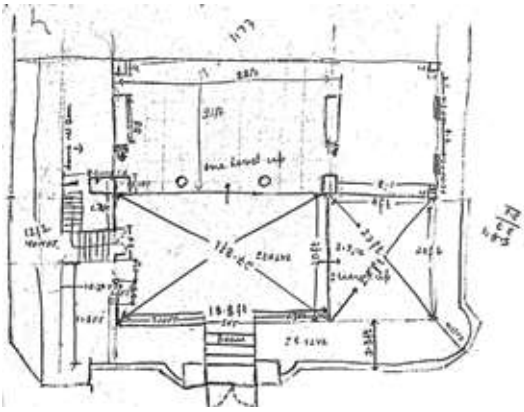
It is believed that the small settlement was situated by the now extinct rivers Saraswati and Drishadwati. Rakhigarhi belongs to a region that still retains a distinct rural character and it is well-known for its agricultural land and activities. From the planning point of view, it retains the organic structure of an ancient village, curved roads with maximum two to three storey buildings. From the design point of view, it does not have a clear and homogenous style; instead there are attempts of modernism mixed with self-made solutions.

The village is partly built on top of the ancient Indus-Saraswati archaeological site, and spread here and there are large number of 100 to 200 years ancient *haveli* (large traditional residences) structures and some religious buildings, all surrounded by fields and countryside. We can consider both the archaeological ruins and the XVIII and XIX *havelis*' structures as the two main types of heritage of Rakhigarhi.

Since the archaeological site was discovered in 1963, seven mounds have been identified for excavation. The Archaeological Survey of India (ASI) carried out excavations at the site from 1997 to 2000. The objects that were recovered led some experts to believe that Rakhigarhi site may predate Mohenjo-Daro by 1000 years, as below the soil the village's ancient ruins are dating well beyond the Indus Valley Civilization (circa 2500-3000 BC). Excavations were resumed in recent years by a team from Deccan College, Pune, commissioned by the ASI.

1. https://en.wikipedia.org/wiki/Albergo_Diffuso
2. M.N. Srinivas, India's Villages, Asia Publishing House, 1963.

Archaeological Site



Measurements of a haveli in Rakhigarhi Sketch done by the students during the Workshop

The preliminary phases of excavation indicated the rare occurrence of all three phases of the Indus-Saraswati Civilization – early, mature and late – with sophisticated sewage, water collection system and paved roads. The significance of the site can hardly be exaggerated, as a large number of objects recovered from earlier excavations are now housed in the National Museum. The objects discovered from the site exhibit refined craftsmanship and artistic sensibility. The archaeological discoveries have given a completely different light to the village. According to experts, Rakhigarhi promises to be an archaeological site of great importance in India, and thus will go on to receive substantial global and touristic attention. When excavations are going to be completed, the village is expecting to be acknowledged as a UNESCO World Heritage Site.

Archaeological Survey of India is mainly focusing on the archaeological heritage, whereas the State Government is conceptualising a new museum on the Indus-Saraswati Civilization to enhance and protect the archaeological ruins. The Indian Trust for Rural Heritage and Development (ITRHD) is actively working on a proposal for the improvement of the overall structures of the village, imagining a plan to reuse and protect the charming historical *haveli* structures from the 18th and 19th century in order to welcome the ancient ruins' visitors. Many institutions are imagining effective solutions to reuse Rakhigarhi's heritage and also universities and educational institutions have been involved in the process.

Learning from the Village's Heritage

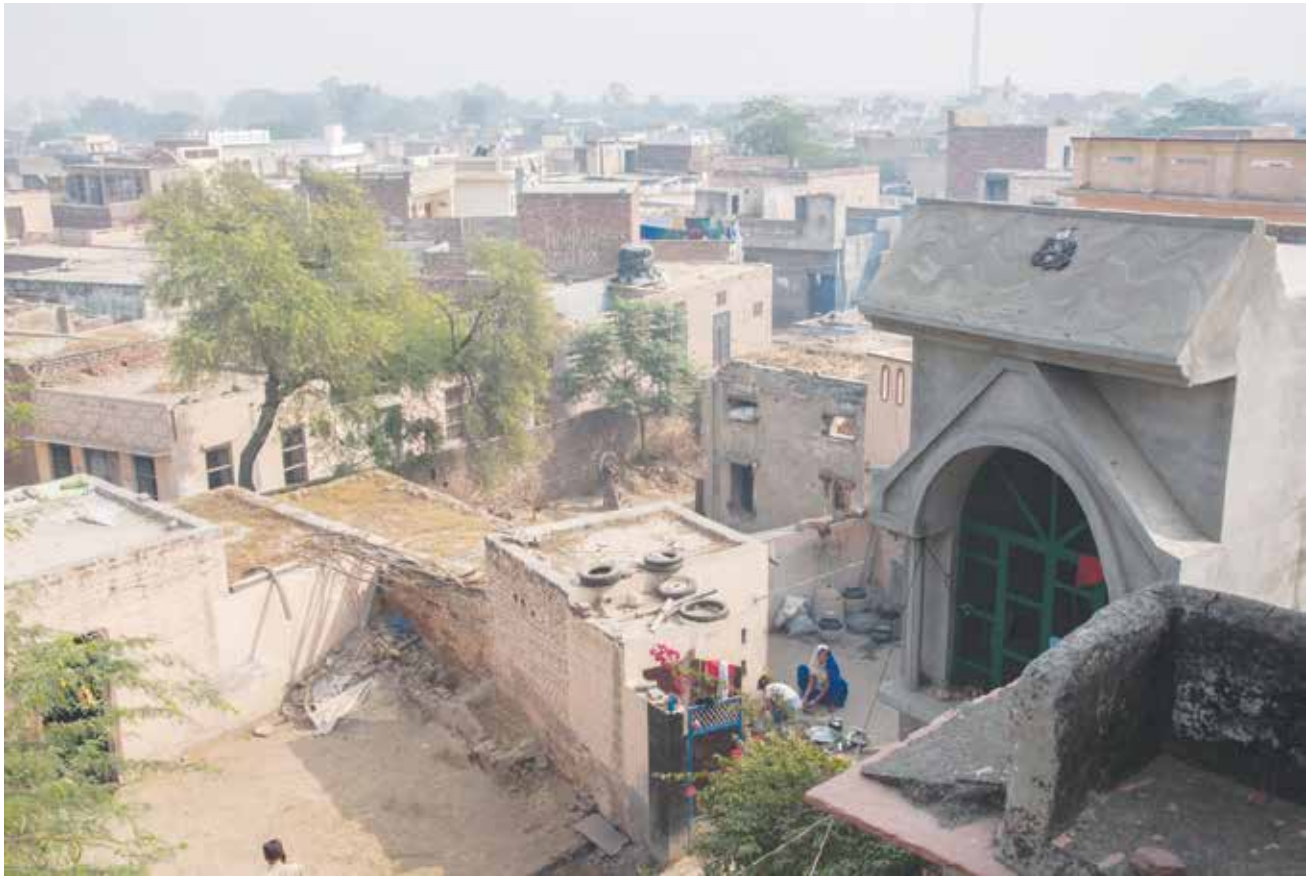
The *havelis*, with a strong Mughal influence, almost abandoned but still untouched, are distinguish key aspect of attraction of the small settlement, complementing the archaeological heritage. ITRHD proposed a workshop in collaboration with GD Goenka University to design possible solutions for the regeneration and conservation of the village's ancient structures. The village benefit from the direct interaction with the young fresh-minded students, scholars and experts of architecture.

ITRHD together with G.D. Goenka University's students and scholars visited the village of Rakhigarhi for almost a week. The team comprising ten students of architecture accompanied by Mr. S.K. Misra, Chairman, ITRHD, Ms. Sangya Chaudhary, Director ITRHD, Dr. Oriel Prizeman, Senior Lecturer at the Welsh School of Architecture, University of Cardiff, Bharti Chadha, Assistant Professor at GD Goenka University and me. Mr. Dinesh Sheoran, the former *Sarpanch* of the village was present during the visit and supported the initiative.

The workshop guidelines were traced based on a detailed survey report done by the ITRHD in 2013. The local development strategies and the design challenges the students had to work on were mainly related to conservation of the historic built environment, the optimization of historical ruins and re-use of historical valuable monuments, the improvement of the overall village and environs through tourism, the preservation of the village's economic and morphologic identity, but also the redesign of the local road network in order to improve the quality of the village's open spaces and transportation, the development of water supply, of the sewage and drainage system, health care and education facilities.

The students of architecture spent few days on site and were asked to do an overall survey of the key areas of Rakhigarhi. They were asked to sketch, map, measure and take photographs starting from the core roads of the village. Students worked with meters, papers and pencils specifically on some ancient *havelis* structures.

3. ITRHD Report, 2013, in ITRHD Archive, Delhi.



Overview of Rakhigarhi

Ms. Oriel Prizeman had brought an advanced 3D laser scanner, which is used for very specialised archaeological and architectural measurements for making a 3D prototype of the main road and the housing settlements. Students, once back in the university in Delhi, put in order the data collected and made AutoCad drawings with the measurements taken on site. Now students are especially developing the actual design proposals to transform Rakhigarhi in a centre capable of welcoming tourists and boosting local economy.

The work that has been done so far on one central part of the settlement is just the beginning of a much larger development that needs to be implemented. It would take the students a few months to collate everything and make some proposal for the redevelopment of the targeted areas. The most important achievement in the Indian context of this exercise has been bringing awareness on heritage in schools of architectures – which is unfortunately not very common – exposing the young generation to traditional monuments and history. As mentioned previously, the Deccan college of Pune has been working in collaboration with The Archaeological Survey of India on the archaeological area since a long time. The aim of the Trust is also to build a long-term affiliation between the village and the university organizing other research action context-framed workshops, having a long-term impact on the overall village development.

A Sustainable Proposition

Aside to the work that the students have been doing on the village's structures, a solid proposition for the development of the minor settlement has emerged. It becomes clear visiting the village that there is huge need for renovation, which goes beyond the archaeological ruins. Renovation of the basic drainage and sewage systems but also of the overall aesthetic of the settlement is needed to make it really appealing for tourism. Moreover, tourism could certainly boost economy but an inner development and independent commercial activities should progress along side and be the real driving force.

The most difficult task is always to get angel investors to finance in order to be able to actually rebuilt the ancient structures and make them available to the public and to

4. Y.P. Singh, Indian Village 2020, vol. I & II, 2006; Bibek Debroy, Disappearing Indian Villages, in "The Financial Express, Aug. 15 2010, http://www.financialexpress.com/archive/the-disappearing-indian-village/660376/; Briji Raj Chauhan and A. Satyanarayana (Eds), Changing Village India, Rawat Publications, 2012; Sn. Chaudhary, Agricultural Modernization & Social Change in Indian Villages, Concept Publishing Company; H.C. Tripathi, Industrialization and Indian Villages, Jain Book Agency, 2001; S.C. Dube, India's Changing Villages: Human Factors in Community Development, Questia.

One Haveli in Rakhigarhi

Students in the village

the tourists. In this kind of environment it is always very important to find a way to make a substantial change on both the village settlement and the inhabitants with the less amount of money possible. At the same time the proposal should give to the villagers some sort of enduring employment perspective to revert the flux of young people moving away from the villages to find an opportunity in big cities. The project should always try to benefit the community and not just few individuals.

It has become clear from the workshop that is not enough to concentrate on few buildings and just on the core of the village. Restoring just few beautiful *havelis* and building one tourist lodge to host the ruin's tourists, is not enough to make a real change. So the main inspiration for a sustainable change came by looking into some successful examples in other parts of the world. In fact, in Europe, the idea of a wide-spread hotel/B&B have been working very well as a booster of a "place", enabling to move the focus from the protection of one single monument to the protection of the whole village environment.

In Italy the widespread hotel is a new way of organizing tourism and a concrete example of renovation and reuse of public property loaned to private entities with the scope of bringing new life and prosperity to old town centres and their communities. A widespread hotel has been a successful hospitality model in Sauris in Friuli Venezia Giulia, in Santo Stefano di Sessanio in Abruzzo, in Locorondo in Puglia, in Ortigiano Raggiolo in Tuscany, in Orosei in Saredegna or Montescagliolo in Basilicata. Many other examples are available in Italy and in other parts of Europe.

In Rakhigarhi the widespread hotel/B&B model could be applied. All the beautiful *havelis* – which are in quite good conditions but need an interior restoration and need to be furnished properly – could be reused and be part of a larger B&B visionary project. Directly involving the *havelis*' owners willing to give the structures for the B&B activity, will be possible to create a community where each of them in coordination with a B&B/Hotel company could set international hosting standards. Each *haveli* part of the project, restored according to particular standards, with minimum expenses, could be adapted to B&B and host all kind of international and national tourists. Of course there will be a welcoming building providing breakfast facilities, due explanation on the wide-spread B&B project, providing a direction map that could allow the tourist move freely in the village reaching their own bedroom by walk.

Doing so the renovation of the village will be bottom up and spread all over. From the point of view of the inhabitants each and every owner will be part of the project and this will build a sense of pride and ownership, let alone the economical benefit to each of the local families hosting the tourists. Those not having a *haveli* could benefit from the collateral commercial activities of the project and from the presence of tourists. At the same time, the unusual widespread hosting model will be an incredibly different and interesting opportunity for the tourists to be part of the village and actively participate to its progressive renewal. Tourist will not be attracted and come to Rakhigarhi just because its stunning archaeological ruins but they will come to get the opportunity to experience an original Indian village.

The renewal can begin with just few *havelis* involved and very little investment and could slowly but steadily grow into a much larger B&B enterprise. Rakhigarhi has the real potential of becoming a model minor settlement in India, a living example of how heritage, culture and archaeology are tools capable to boost local minor economy, community mobilization and conservation sustainable renewal. Many other villages can then follow Rakhigarhi example and do the same. ■

5. https://www.greenme.it/viaggiare/eco-turismo/10584-alberghi-diffusi. An exhibition on "Widespread Hotel" was held during Expo Milano 2015.

Work by Uday Singh at Art Ichol

Creating an Artistic Heritage at the Heart of Rural India

Ambica Beri

Reviving the cultural legacy of Maihar and its surrounding villages like Ichol is much like nurturing a flower in the middle of this highly industrialized and rapidly changing region. Read on about how an Art Centre in rural Central India is changing the lives of the people of its community and forging a new kind of relationship between people of the villages and the outside world, thereby forming a close kinship between art and people of the community.

February is always an interesting month at the Centre. As we say goodbye to winter and welcome spring, Art Ichol abounds with activity and a flurry of artists are in and out of the Art Centre. The surrounding mustard fields and soft sheaves of wheat are turning colour, drawing everyone's attention to the heart of rural India.

Artists from around the country and the world, like the International Association of Ceramists President Jacques Kaufmann, came to create a Brick Temple at Art Ichol as homage to the humble brick makers. He was joined by Tan Hongyu (Ayu), a talented filmmaker, artist and ceramist from Guangzhou in China. Installation and Ceramic artist Madhvi Subhrahmanian from Singapore and India stayed at the Centre for three weeks to create a series of works for her upcoming exhibition in Mumbai. Artist Satish Gupta spent a few days at the Visual Arts Centre to create and conceptualize five panels as part of his Buddha series and Paresh Maity was on his occasional hiatus from the world when he revisits Art Ichol to simply slip away and dissolve into paint.

A commune where resident artists, craft enthusiasts and talented artisans can collaborate and ideate concepts under open skies and relish the subtle symphonies of nature. The name Art Ichol is inspired by the neighboring quaint village of Ichol where the Centre also facilitates skill development and community building.

The nearest town to Ichol, Maihar is an important Centre in the history of India. In view of expanding its cultural, rural and artistic heritage, the MAI (Maihar Art Ichol) Festival has been initiated by Art Ichol as an annual festival in February. It pays homage to the residing deity of the region, Ma Sharada Devi, patron

Lessons in contemporary embroidery with Trish Bygott, Australia

Results from the print making workshop

of art and the Grand Master of Hindustani music Baba Allauddin Khan. This Visual and Performing Arts Festival, aims to revive the musical and artistic heritage of Maihar and Madhya Pradesh.The Maihar Band, India's only classical music orchestra set up by the Baba himself is now in its fifth generation and is regularly commissioned and promoted by Art Ichol to perform at the Centre for the public.

Adults and children from surrounding villages and professional artists from around the country all are invited to participate in the MAI Festival. As part of this, an appreciation award and Rs. 11,000/- is presented every year to a deserving candidate to encourage them to continue to be involved with the Centre and to acknowledge their efforts in skill development. The Festival has showcased light and sound performances with Ichol village folk and children choreographed by visual artist Nobina Gupta.

A partnership with Akshara Foundation for Arts and Learning, Mumbai included clinics in drama in the schools with 350 children and ended with a performance at Art Ichol by the children themselves. The theatre workshops were based on various aspects of performing and visual art and creativity. Some of the subjects included mime, rhythm and beat, music, folk songs, story-telling, painting, ceramic art, observation, expression, awareness, developing innate creativity, physical training, yoga and malkhamb. At the end of 8 days the children we able to learn several stories, songs, perform mime, imitate natural sounds and make their own instruments. They received the basic training in Malkhamb and were able to perform aerial acrobatics.

"I came to Maihar last year with my dear friend Madhvi Subhramanian and watched her work with clay... little did I know that Ichol would captivate me like nothing else and get me back to this magical space, that is so aesthetically created by Ambica. It's this lust for wanting to be a part of Art Ichol, that motivated me to work with the local school through my Foundation. I wished to share what we do with our students in our School in Mumbai - the joy of integrating the arts in learning. Of course we would love to continue what we have started in this village school which also gives me the opportunity to enjoy Ichol and Maihar legitimately." - Mridula Chakraborty, Founder of Akshara Foundation of Arts and Learning.

A '*Mela*' was held in the school wherein each class and their mentors performed and prepared a presentation in a creative way of all their work, activity and learning during the workshops. Parents, teachers, mentors and students were invited to experience each presentation and then have an interactive session. A play adaptation in Hindi 'Swang Nautanki' of Devdutt Patanaik's book 'Hanuman Ki Ramayan' was held at their school by Gillo Repertory Theatre of Mumbai for the children and visitors. Thus, a locally loved epic was instrumental in communicating relevant and modern day concepts while also developing self-confidence, social interaction and public speaking skills. The children developed their creative and communicative skills, got physical training

Work by Uday Singh at Art Ichol

Jacques Kaufmann and the Art Ichol brick temple being built

and learned about appreciating the art and creativity of their peers.

Through the workshops the children have understood what it means to work within a team and collaborate and cooperate with one another in order to create something beautiful. At the end of the workshops the children were invited to perform a few of their presentations in front of 400 people at Art Ichol during the MAI Festival and given certificates and gifts. The audience received their show with great appreciation and enthusiasm. Invited guest like the Member of Parliament, other government officials, artists present from around the country and world like England, Singapore, Germany, and many others appreciated the creativity and ingenuity of the children.

The local children/communities of Ichol are also facilitated to develop soft skills through creative workshops conducted by visiting artists. Children have been regularly included in art and printmaking workshops such as the interactive workshops with Irish Printmaking and etching artist Margaret Irwin West. An interesting tryst on Skype with the children of Claddaghduff School, Claddaghduff village (Ireland) and a school in nearby Nagod town (Satya Niketan Higher Secondary School) organized through Art Ichol proved to be a highly engaging and unique experience for all involved. This included an impromptu performance by each group for one another and a series of questions and answers about each groups' life at school. Rao, a local artist from Jabalpur has been conducting workshops in the local schools for painting and is developing a series of bookmarks and cards with them, whichwill be sold to generate pocket money for the children.

Recent work and focus on more community-based projects, involves artists to work with locals like the'Disappearing Dialogues' Project, which has been set up to preserve heritage, environment and other cultural treasures of the region. Bundelkhand and Bagheli culture, architectural relics and musical legacy has been recorded and is to become part of the Project to retain and promote the folk knowledge and traditions of the area. As a part of Disappearing Dialogues, a contemporary embroidery workshop has been initiated where the village women from Ichol meet once a week to develop their skills and teach one another new techniques. The endeavour is to develop projects in conjunction with 'Madam Buklesha' in Western Australia and provide an income to these women by selling their products abroad.

Rao taking an art class with the Maihar girls

Uday carving his farm animals

The permanent staff at the Centre is from Ichol village and nearby Maihar; they interact with national and international artists on campus and work with them on art, architecture and sculpture projects. The cook Sunil Kumar was sent for training to Khajuraho at the Taj under the 'Hunar se Rozgaar' program in order to offer better hospitality to guests, and at the same time Sunil could enhance his culinary skills. The staff is sent to Bhopal to develop their personal skills and enhance their confidence in vocational training. This sort of training engages them with others and teaches them how to present themselves in public. Gagan, who began as a farmer is now involved in housekeeping and hospitality and Badri who joined, as labour help has become a highly accomplished chef. Thus they are expanding their skill set and learning new vocations at the Centre. At the same time tourists, artists and visitors are encouraged to interact and work with local communities and taken on village walks and excursions for research. Much inspiration for Art comes from simple people and the pristine villages around here; the locals have an innate sense of creativity and vibrancy.

Madhvi Subrahmanian, a ceramist who has visited and worked at Art Ichol twice found inspiration for an installation and her sculpture titled 'Makaan' from the cow dung 'Uplas' or cowdung cakes, a vital resource in the villages. Jacques Kaufmann, installation artist from France/Switzerland was inspired by the humble brick maker to create a brick temple at Art Ichol to honour the people who struggle and work tirelessly to make homes for others. Brick making pits are a common sight in the villages around Madhya Pradesh and strenuous labour under extreme weather conditions is rewarded with minimum wage.

"When I'm at Art Ichol, I feel I'm in a kind of a memorial. A memorial to artists and legends, a memorial for Ambica, also dedicated to her father. Therefore my project here is a memorial, a temple to the brick makers... On our way from Art Ichol to the Khajuraho temples, soon as I saw the brick-makers, I was taken back to my days in Africa. And I thought to myself, I will pay homage this time. This time, I will give tribute to them." –Jacques Kaufmann, President of IAC (International Academy of Ceramics.

"For someone from the urban space it's inevitable that village life would influence my art practice. As a clay artist everything that has the impression of the earth influences me. From the cow dung to the handmade bricks to roof tiles every point where the hand meets the earth and leaves beautiful impressions - I see my self-drawn towards this interplay and inspired by it all." – Ceramicist Madhvi Subrahmanian.

A major part of Art Ichol's skill development is identifying artistic talent in ordinary people and giving these people a platform to develop their skill and hone various techniques. Thus the Centre creates artists out of creative people who do not have the resources and means to do so otherwise. Uday Singh, a local farmer was interested in ceramic art since childhood. However there were no facilities nearby for him to develop his artistic creativity and without any knowledge of ceramic technique he was unable to create works. Once he learned about the ceramic studio at Art Ichol, he joined as a ceramist in training. Soon he was able to understand the nuances of ceramic art, learn about sculpting, the various kinds of clay and also glazing recipes, firing and studio practice. Uday drew inspiration from his life as a farmer and began to create exquisite sculptures of animal forms. His understanding of anatomy grew and his work reflects simplistic beauty and the innocence in the animal kingdom. In January 2017, Uday had an exhibition of his works in Calcutta 'The Holy Cows' which was a huge success. Art Patrons from Kolkata

where the show was held highly appreciated his work and his style. Uday continues to work at the Ceramic Centre of Art Ichol, meeting, working and interacting with international artists visiting the Centre from all over the world. They exchange ideas, techniques, concepts and working methodology, thus giving him universal scope.

Uday is one of many underprivileged artists we adopt each year. Meghnath, a labourer turned ceramist at Art Ichol has a similar story. A sixteen-year-old boy Karan from the Panna villages was brought over by organization 'Janwaar Castle' in Janwaar village for his exceptional abilities working with craft. Karan joined Art Ichol in May 2016 and received training in ceramics and woodwork. Five artists are selected annually in various mediums like metal, stone and ceramics and are sponsored to create art and sculpture in scale & medium of their choice, travel for art related exhibitions, conventions, workshops, symposiums and exchange programs.

They can sell their works through the Centre's art galleries at Art Ichol and Kolkata. While acting as help in the studio they also assist senior artists, meet world-renowned people and in turn learn from them tremendously. This enhances their communication skills and they are able to build a wide network internationally from a young age. This year there are prospects of sending Milan Singh to Fremantle in Australia for a month long residency and stone sculptor Ramesh Chandra to Geneva to intern with a stone sculptor.

Art Ichol continues to be a voice in the arts, leading people, connecting them and being a cause for individual and national change. It connects the rural and urban population and enables them to empathize with each other and understand their differences and appreciate the positives of one another's lifestyles. Art speaks to everyone and it is through the unsaid that we can hope to touch the lives of the communities around us, within which we create and function. The Centre is a way of giving back to those who have made a space for Art Ichol; and it is a means of building a cultural and artistic legacy that will last through the generations standing testament to the many creative minds that came and worked here. ■

www.artichol.in | info@artichol.in

Pic 1-Bronze Zarathushtra, Bharuch

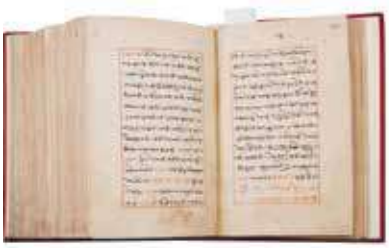
Pic 2-Ruins of Persepolis

Oral and Folk Traditions of the Parsis The Monajat

Dr. Shernaz Cama

The Parsis are the followers of the Bronze Age Prophet Zarathushtra of Iran, who preached his message of the one true God, Ahura Mazda around 1600 BC. (Pic 1. Bronze Zarathushtra, Bharuch). Zoroaster describes himself as a *Mantharan*, or preacher of the *Mantra* or Sacred word of Power. His five ***Gathas***, divided into 17 hymns have come down to us intact, reproduced orally across millennia, easy to remember because they were chanted metrically or sung, with a set rhythm. Oral Traditions have survived through song and music in the Parsi community to become a part of a joyous or *Spenta* existence.

In 331 B.C. Alexander of Macedon defeated Darius III in battle. He caused irreparable damage by burning the palace at Persepolis, the entire library with its collection of scriptures was perished in the flames (Pic 2. Ruins of the Persepolis Palace). So the religion and culture remained alive in a few scattered texts but mainly through the Oral Tradition and in memory for centuries. Only in Sasanian Iran (4.AD.), were the texts recorded and published in 21 ***Nasks*** or Divisons and declared to be the ***Avesta***, or 'Authoritative Utterance '. (Pic 3. *Khordeh Avesta*, the book of Daily Prayer).



Pic 3-Khordeh Avesta-F4-E1, Meherjirana Library, Navsari

After the Arab conquest, around the 8th century A.D., the Zoroastrians sought refuge in tolerant India, where they already had ties of trade. The story of their arrival has been preserved in oral legends, song and dance. Jadi Rana, the ruler of Sanjan, is said to have signified with a bowl full of milk that, his country was full to the brim. The priestly leader of the refugees in turn carefully stirred a spoon full of sugar into the bowl signifying that, like the sugar the refugees would mingle into and sweeten the life of their adopted land. Since they came from Pars in Southern Iran, these people became known as the Parsis. (Pic 4. Sanjan Garba).

Over the centuries in India, the languages of Avesta and Pahlavi were forgotten except by the priests. The community still recited the prayers

Pic 4- Garba dancing, Ahmedabad

Pic 5- The Ginwallas playing the Pedal Harmonium and Singing Monajats - Bharuch

but without access to meaning, while a new spoken language emerged: the Parsi Gujarati Dialect. This is a unique blend of imperial Pahlavi and Dubra or out-caste Gujarati. It was acquired through contact with agricultural workers who actually tilled the soil along with the refugees. This dialect has succeeded in maintaining traditions, a unique lifestyle and core beliefs for over a thousand years. Today when Parsi Gujarati has reached the verge of extinction, the community too is dying. The Parsi Gujarati dialect was not taught and it had no texts or dictionaries. It was absorbed by generations of Parsis and carried the meaning of prayers, ethical beliefs and cultural practices. The best example of the use of Parsi Gujarati is in the form of little songs called *Monajats*, which need to be examined because they have carried for Parsis the memory of their culture.

The linguistic heritage of a community carries its culture, its songs, stories, prayers, folk tales, jokes and wisdom, with its loss a community loses its cohesion and identity. UNESCO has been examining language loss for it is seen that, language death is a primary maker for the end of a culture. Linguistically, language death or extinction comes in stages: speakers become bilingual, gradually shifting allegiance to another language till the traditional language is lost and the language of greater prestige or utility remains alone. Attrition occurs when intergenerational transmission of the native language stops and the in between step to complete loss is when its use is relegated to traditional songs, poetry and prayers. Language death can also happen when a community becomes demographically extinct. The Oral Traditions of Parsi culture are closely linked with the dialect of Parsi Gujarati. Their attrition, particularly the decline of this dialect is a serious concern.

The *Monajat* has a history that dates back to Iran. The Zoroastrian new Persian poet, Zartost Bahram Pazdu, is credited with composing the first Zoroastrian devotional poem or *Monajat*. Its genre comes from literary associations linking with the 11th Century Sufi poet Khavja Abdullah Ansari. The earliest examples of Zoroastrian *Monajats* are the poetic compositions, which begin with passages praising Ahura Mazda or Zarathushtra. Pazdu's *Monajat* was originally part of the story of the devotional search of the holy sage, Arda Viraf, who travelled to heaven and hell in his search for knowledge, a story recounted in the ***Arda Viraf Namah.***

A *Monajat* is essentially a personal communion with God. Every tradition, songs and chants form an important source of communication with the divine. In the field of Zoroastrian oral transmission, the *Monajat* is one the simplest forms of prayer. It is taught in childhood, for children are easily able to memorize rhymes and songs as a fun filled part of the day. So the *Monajat* became the oral equivalent of cultural transmission, even before a child had learnt to read. When the *Loban* (household fire in a small censer) was taken around the large verandahs of homes in Gujarat in the evening, it was the time for grandparents and great aunts to sing *Monajats,* as children listened and learnt. These *Monajats* were a family centered transmission,

Pic 6- Women welcoming guests in Navsari with songs

Pic 7- The late Dastur Vimadalal of Bharuch with his music collection

bonding joint families in music. (Pic 5. Bharuch Pedal harmonium, the Ginwallas sing Monajats).

Oral performance carries sophisticated linguistic techniques, motifs, figures of speech and other linguistic devices. As David Crystal says, its knowledge content can be enormous. It is through the *Monajat* that core teachings entered a child's consciousness to reinforce living precepts and examples. While these songs are very simple, they show how a tradition and religion transmits itself. Important Avestan words, concepts from the ***Gathas***, a very complex set of teachings, have been carried across millennia through Persian and Parsi Gujarati *Monajats*.

At home, children first absorbed the tune and words and slowly the essence of the religion and its ethics would enter through these sessions in early childhood. The first prayer a child learns is the basis of the first *Monajat* :-

The Ashem Vohu Prayer
Ashem vohu, Vahishtem Asti….
Ushta asti, Ushta Ahmai
Hyat ashai, Vahishtai Ashem

Truth is the highest good. Happiness comes to those who work with truth for the benefit of others.

Ashem Che Ashoi
Ashem che ashoi, bhalayi nu nan
Che servethi uttam, ne sukh no pegam
Kharu sukh aa jag ma te pame taman
Ashoi ne khatar asho jena kam.

The concept of *Asha* is from Avesta, truth – *sukh,* happiness is a Gujarati word, as is the word *kam* or work. This *Monajat* tells the child about three cardinal beliefs, *Asha* or truth, *kam* or work/ deeds and wisdom which comes when we work with truth.

The majority of *Monajats* have no author and no date. Very little is known about the creators or origins of the *Monajats*. Persian *Monajats*, Old Gujarati *Monajats* and some Gujarati *Monajats* are found in manuscripts at the Meherjirana Library in Navsari but their dates and authors are often omitted. A few are ascribed to the Dara Pahlon (Persian in Avesta Script) some to the Dastur Jamasp Asa family and Dastur Erachji Meherjirana (between 1840- 1860) and some to the Behdin Navroji Meherji Homji (I 809AC), the latter are in Gujarati. (Pic 6. MRL Conference Welcome songs). The *Monajats* which survive today are those which were sung regularly, since the written texts do not contain their music.

Dastur Vimadalal, former Head Priest of Bharuch (Pic .7. The late Dastur Vimadalal in Bharuch with his music collection) explained how earlier *Monajats* were also a part of community bonding during *Ghambars* or seasonal festivals. Zoroastrian prayers are in Avesta or Pahlavi languages, that are unknown today. Using Indian classical music, he would give a '*Khyal*' at *Samast Bandagis* (congregational prayers) which would briefly interpret the significance of a ceremony or prayer. This would be followed by a *Monajat* appropriate to the occasion sung by all the congregation. (Eg. *A Ghambar* to celebrate Adar *Mahin*o, the month of fire, would have a *Monajat* about the *Atash* - a song to the Fire). This song in Gujarati, would clarify the meaning of the prayer even to the children and would then be followed by the actual fire ceremony.

Some older ***Khordeh Avesta*** contain *Monajats* but not their music and ultimately those which have survived are the ones that have been regularly song. Unlike the bardic tradition, the *Monajats* had no one performer, as it was an essential part of family life. When it was realized after the break up of the joint family, that this was a major loss of transmission, about twenty- five years ago, the Delhi Parsi Anjuman, started trying to 'teach' this tradition. Some of these children have been taught *Monajats* as a part of the Delhi Anjuman Farohar classes on religion and culture. (Pic 8. Monajat singing being taught in religious classes).

Pic 8- Monajat Singing being taught in religious classes

Oral Traditions survive only when they are practiced. In a great rush to embrace change, one of the first losses was that Parsis left their land and became almost totally an urban community. Today 90% of the Parsis live in Mumbai. The rooted ness in the soil, community life and then family life all changed. So, while it is with the creation of wealth of the colonial period, that Parsis are today associated historically, paradoxically this was accompanied by a great loss of inner memory and tradition.

In their search for western education to adapt to the new rulers, many Parsis consciously chose to make English their mother tongue. With globalization, Parsis have also become totally adaptable and have given up or forgotten most of what had made up their identity. However interestingly, a new form of *Monajat* has emerged. This is the 'English *Monajat*', which still attempts to carry forward an ancient tradition but in a new global language.

"*I'm proud to be a Zoroastrian*" is a favorite with many children. In English, it still clearly speaks of all that a Zoroastrian child needs to know -the path of *Asha*, truth and the wisdom of the *Gathas*.

I'm Proud to be a Zoroastrian
I am proud to be a Zoroastrian,
and follow Mazdyasni Din
I'm happy to follow Zarathushtra,
and his praises sing
Oh! What joy to be Mazda's friend
I am proud to be a Zoroastrian No matter where
or when
I shall gladly follow Zarathushtra,
and what the Gathas say,
To follow the path of Asha, all the livelong day
Oh! What joy To be Mazda's friend
I am proud to be a Zoroastrian
No matter where or when

Other songs, *Garbas*, *Geets* and *Khyals* adopted from the Indian tradition, were sung at births, navjotes and marriages to accompany life cycle celebrations. In the cities today, this tradition of oral transmission through music too, has become a part of the disappearing world of the joint family system and ancestral home.

David Crystal notes how highly we value little linguistic scraps of personal documentation, grandparent's diary, lines at the back of a photograph. These provide us with our ancestry and we take pride in their preservation. When a native language is lost, it cannot be replaced and there is diminishing of both the world's diversity and knowledge. ■

Taonga puoro

Taonga Puoro

Reclaiming New Zealand's Musical Heritage

Mike Hogan

New Zealand or "Aotearoa" as it is known to its native Maori people, was first colonised by settlers from Eastern Polynesia. They arrived in a series of canoe voyages between approximately 1200 and 1350 CE, and they carried with them the rich culture and traditions of their native islands. These included both practical traditions such as mat weaving and canoe making, and spiritual traditions such as the rich tapestry of oral stories which link the islands of the Pacific Ocean. One tradition which encompassed both practical and spiritual traditions was that of musical instruments, which were used for spiritual ritual, in medicinal healing, in hunting for imitating prey and for storytelling. These instruments have over the ensuing 700-800 years, that the Maori have been in Aotearoa, evolved into what are now termed as "Taonga Puoro" or traditional Maori musical instruments.

The arrival of European settlers to Aotearoa in the early 1800s saw a gradual erosion of Maori tradition and culture as the agrarian people swept across increasing amounts of land, garnered through both legitimate and nefarious means. These settlers quickly felled vast areas of densely forested land and converted it into farmland and towns, thus making the traditional lifestyle of a largely hunter gathering Maori people much less tenable.

The signing of an historic treaty between Maori tribal leaders and the British Crown in 1840 resulted in the declaration of British sovereignty over New Zealand by Lieutenant Governor William Hobson. Disagreements over the Crowns neglect of this document soon led to tensions between Maori, settlers and the State which are still being played out in New Zealand courts and society today, but ultimately the sheer number of immigrants who flocked to this rich new egalitarian land of opportunity meant that the old, customary Maori way of life was fast becoming obsolete.

By the early 1900s Maori were beginning to move away from their tribal groupings in search of work, and the English language became the dominant tongue throughout the country. Intermarriage, an exodus of youth to the cities, pressure to conform to European cultural norms, especially in schools, the Tohanga

Putorino Edinburgh Museum

Putorino made by Alistair Fraser

Suppression Act of 1907 and the lessening relevance of tribal hierarchy all combined to undermine the preservation of Maori culture and traditions. A handful of dedicated anthropologists and ethnologists such as Elsdon Best, Percy Smith and Herries Beatty tried desperately to gather what knowledge was still left, but by the 1970s much was lost and that, which was left was largely confined to books or the inside of glass cases in Museum exhibitions. It was into this vacuum that three men came who were to revive the traditions of Maori musical instruments, the Taonga Puoro, into what is today a vibrant and much practiced art.

Kei a te Po te timatatanga o te waiatatanga mai a te Atua

Ko te Ao, ko te Ao marama, ko te Ao turoa

It was in the night, that the Gods sang the world into existence

From the world of light, into the world of music

Richard Nunns, associate research Professor in the music department of the University of Waikato, is a New Zealander of German Lutheran descent. He grew up listening to Brass band music and first began learning the trumpet at the age of 9. His musical taste gravitated towards Jazz music and after attending teachers training college in Christchurch in 1968-69 lessons on the flute lead to an involvement with big bands and experimentation with improvisation. These elements would later become key aspects for his journey into the discovery of Maori musical instruments.

Nunns' initial teaching post in the Waikato led to an interest in Maori culture, which was later provoked further by a newspaper article he read on Maori musical instruments. This article led him to question how these instruments were played. He wondered how they sounded and what their role was in Maori society and even more, why they had disappeared from common knowledge. So, after moving to Nelson in 1978, Nunns began experimenting with making simple Maori instruments using pieces of bone he had found and referencing various sources such as the *Journal of Polynesian Society* to guide the process of construction and sounding, but he struggled with his limited knowledge. It was now that he was to meet the carver Brian Flintoff.

Flintoff had begun bone carving in 1976 as a hobby and had then slowly turned his interest into a working career. Initially not meeting another carver for years, he had developed a unique style and ethos of his own. After leaving his career as a school teacher to become a full-time bone carver he began to focus on objects that were not only beautiful but that had a function and could be used in a practical sense. Musical instruments were a natural match for this ethos and after meeting Richard Nunns, Flintoff began to collaborate in the making and playing of Maori musical instruments. At this stage, the two of them were still very much searching in the dark for any solid information on the subject and so they decided to gather together some other like-minded enthusiasts and hold a Wananga (gathering) to progress their understanding of these instruments and to divulge to others what they had learned about them so far.

This very first Wananga of the new Taonga Puoro movement was the Te Araroa Hui in 1984. It was held under the auspices of the Maori Writers and Artists Group at the Hinerupe Marae (meeting house) on the east cape of the North Island. One of the many students at this first Wananga was Hirini Melbourne who was to become a key member of this new and growing movement.

Hirini Sidney Melbourne was born in the Urewera mountains into the Tuhoe and Ngati Kahungunu Iwi (tribal) groups. Always musical, Melbourne began writing songs in the Maori language early in life. He

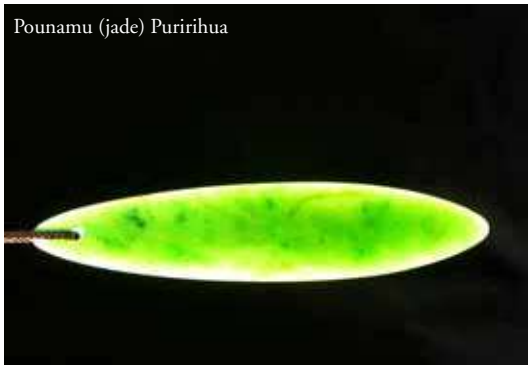
eventually recorded some of these songs, and pushed for them to be used in schools to help teach the Maori language, a method which eventually met with great success. This led to Melbourne becoming an instrumental figure in the reintroduction of the Maori language into schools and today dozens of his now classic songs are sung in classrooms throughout New Zealand.

Melbourne's interest in Taonga Puoro was initially sparked when a chance meeting in 1985 introduced him to the Maori instruments, which had been stored in the Dominion Museum in Wellington. These instruments immediately fascinated him and he began to look further into their history and provenance. It was this research which in turn led to his attendance at the Te Araroa Hui and his consequent meeting with Richard Nunns and Brian Flintoff. This meeting of like minds helped to spark off a collaboration lasting many years until it was tragically cut short by Melbourne's premature death from cancer in 2003. By the time of his death Melbourne was known throughout the country for his music and research and had become Associate Professor and Dean of the School of Maori and Pacific Development at Waikato University and received the New Zealand Order of Merit for services to Maori language, music, and culture.

In the years after they had first met, Melbourne and Nunns began to travel around the country trying to capture as much of the remaining knowledge of Taonga Puoro as they could, recording stories and the memories of old people who remembered the sounds of the instruments from their childhoods.

Much of the knowledge though had vanished and the names of instrument had often changed, forgotten or were, even now used to describe other instruments, e.g. the Koauau or flute had now become a collective Maori noun for all musical instruments in general. This dearth of information led to a new type of research one, which placed the instruments and the community at the centre of the investigation process, drawing on the musicality and memories of the elders to lead the process of relearning and development.

As Nunns and Melbourne rediscovered each 'new' instrument, carver Flintoff would experiment with various ways of building a prototype instrument using what knowledge he could glean from similar historic specimens and his practical knowledge of Maori carving methods. Musicians Melbourne and Nunns would then develop the technique of sounding the instruments, taking them out to Marae, schools, universities and other establishments for comment and assistance and on rare occasions drawing from the experience of those who had previously played the old Taonga. It would often take many years for them to become proficient with an individual instrument and confident in the legitimacy of their own reconstruction. Over time they amassed a huge knowledge of the ritual and ceremonial use of the instruments and began to slowly remake the musical map of Maori New Zealand.


Pounamu (jade) Puririhua

With each new performance and workshop that Nunns and Melbourne held across the country, the Taonga Puoro 'spoke' to a few people in attendance who in turn became interested in the instruments and the journey of rediscovery that was happening. Very soon a society began to form - dedicated to the preservation and advancement of this rediscovered tradition.

This groundswell spread with many established musicians, ethnomusicologists, anthropologists and the Maori people enthusiastically taking up the cause. The soundtracks of the 1990's movies *Once Were Warriors* and *Whale Rider* both use the haunting sounds of the Taonga Puoro to great effect.

Nunns and Melbourne also began to record the sounds that they had discovered in a string of now historic recordings like *Te Ku Te Whe* and *Toiaiapi.* They were initially criticised for not including traditional *waiata tangi* or *waiata aroha* (laments and love songs), but, as Melbourne explained, "the songs are tribally owned and belong to that tribe, who are the guardians of the music. We would have had to obtain permission to use those songs", and so he and Nunns circumvented the problem by creating their own "traditional" *waiata*.

Enthusiastic disciples of these three pioneers have now taken up the mantle and are busy both in New Zealand and abroad with disseminating the customary knowledge and sounds of Taonga Puoro and further enhancing the research into their traditional uses, design, and performance. At the forefront of this research is the group *Haumanu* which is dedicated to the Taonga Puoro revival and facilitates the teaching and sharing of these taonga traditions through instrument making and musical and artistic performances.

One of *Haumanu*'s key members Alistair Fraser recently received

the Winston Churchill Memorial Scholarship to travel to museums throughout the United Kingdom and Europe and study, photograph and record Maori instruments which have been held in these museum's vaults for over 100 years. This research is bringing to light old methods of construction and the materials used as well as the soundscape and tonality of these old Taonga.

Another member of *Haumanu*, Horomona Horo, is a consummate performer on the instruments and has travelled the world working across musical genres with the likes of the Weimarer Staatskapelle Orchestra, hip-hop outfit Pao Pao Pao, Opera legend Kiri Te Kanawa, Canti Maori, Irish group Green Fire Islands and has even recently featured in Turkey at the 90th Commemorations of the Battle of Passchendaele.

To date the revival of this almost forgotten musical tradition has been such a broad success that the sounds of the Taonga Puoro are now easily recognised by most new Zealanders and are regularly used in film, television, advertising, cultural events, ceremonial occasions and musical performances and recordings across the musical spectrum and the instruments themselves can be seen in many households, schools, and Marae across the country. There is now also a vast amount of knowledge pertaining to the traditional use of these instruments in Maori cultural practice, in areas such as medicine and healing, customary gatherings, hunting practices and connecting to the spirit world. This in turn has helped the Maori people to become more in touch with their past and the soundscapes which define them as a people.

This legacy was brought about in large part by the timely friendship and dedication of these three men, Richard Nunns, Brian Flintoff and Hirini Melbourne, who have focused their lives on the revival of an almost forgotten tradition, painstakingly nurturing it back into a living growing practice, and into something which is once again uniquely and recognisably Aotearoa New Zealand. ■

External links:

Alistair Fraser in the studio Playing Taonga Puoro:
https://www.youtube.com/watch?v=S59RiTSr1Vc
Richard Nuns playing the Putorino
https://www.youtube.com/watch?v=3xeHyxErPV8
Horomona Horo plays the putaatara
https://www.youtube.com/watch?v=got_iLKSIBY

Toshali Resorts
International

The evolution of Extraordinary

Toshali Resorts
Toll Free : 1800 123 4555
9937003223 | marketing@toshali.org
www.toshaliresort.com | www.toshalihotels.in

Toshali Ratnagiri, Ratnagiri | Toshali Pushpagiri
Toshali Udayagiri, Odisha | Toshali Sands, Puri
Toshali Royal View Shimla | Goan Village Resort, Goa

Tourism as a Bridge between the Rural and Urban Divide

S.K. Misra

I would start with a quote from Mahatma Gandhi:

"Just as the universe is contained in the self so is India contained in its villages."

This is as true today as it was in Gandhi's time. Ask any Indian where he or she is from, and chances are you will be given the name of an "ancestral village;" no matter that the speaker has been resident in Delhi for three generations. Still, it is in the village that our essential identity lies.

Unfortunately, adequate attention has not been given to the challenges of meeting the needs of our rural areas. Only recently do we see increasing political recognition of the fact that India's overall development is closely linked with the extent to which the rural sector is brought into the mainstream and is able to contribute substantially to the national economy.

And in spite of the often romanticized nostalgia that many of us feel for our rural antecedents, and in spite of the great beauty many of our rural areas, more than 30% of the rural population suffers from chronic poverty, and an estimated 15 million rural families are both poor and landless. This has led to our urban areas getting more and more clogged as rural citizens flee their traditional habitat in search of what they hope will be a better life in the city.

Our rural areas suffer greatly from this migration. Traditional crafts are decimated as their skilled practitioners leave for urban employment that wastes their finely honed talents, but at least provides a more dependable income. In village after village the younger generation leaves in the search for greener pastures, and the age-old attachment to the soil gives way to frustration and despondency. In turning to employment in industrial units, construction, or low-level service jobs in the city, the transplanted villager often begins to suffer serious health problems, and also loses a sense of identity and confidence.

It should be obvious that there is urgent need to come to grips with the divide between our modern -- indeed often futuristic -- cities, and the rural India that has been left behind. There has been much political rhetoric and some positive involvement by the Government in recent years, but those of us who work in villages do not see any significant change for the better.

What is urgently needed is a direct, coordinated, and comprehensive approach to rural problems. For instance, the smart city program that has been launched by Government with much fanfare is a very commendable initiative. If, at the same time, smart village projects were also to be launched -- even on a pilot basis to begin -- it would inspire confidence among the residents, lead to community involvement and overall regeneration.

Both international and domestic tourists are increasingly looking for experience as the ultimate luxury, and the authentic experience of rural life has a growing appeal.

Our rural areas may suffer from poverty and lack of many things, but they are often extremely rich in one particular asset --heritage. And in the rural context, heritage does not mean only monuments and architecture, but encompasses crafts, music, performing arts, cuisines, rituals, history, the natural environment, agriculture, lifestyle, and other resources both tangible and intangible. These are all assets for tourism development, and there is truly great potential.

The ground reality, however, is that most of the potential remains unexplored. At the government level, a new mindset is needed. At present rural tourism does not figure actively in most State tourism policies. Although it does find mention in the Ministry of Tourism Policy Document, what have been the tangible results? Most of the initiatives in this direction are emerging from the private sector, with only a small number of exceptions. One such private initiative demonstrates the potential:

Pandurang Taware, founder of Maharashtra's Agri-Tourism Development Corporation is the true pioneer of this field. Established in one village, Baramati, in 2005, ATDC has in this short time grown to encompass 500 trained farmers and 152 agri-tourism locations in the state. To quote him:

"This new concept of agri-tourism has the potential to take the tourist to the heart of Indian culture, largely untouched by western influence, and therefore it is a success story waiting to happen."

The concept of agri tourism integrates agriculture and traditional culture. With a pollution free environment thus providing a personal experience of a rural life style, ATDC offers visitors the opportunity to experience local agricultural practices such as horticulture, harvesting, bee keeping, and dairying, while also becoming acquainted with an authentic rural lifestyle, with local music, food, dances, rituals, festivals, and arts and crafts. It is a way for urban Indians to rediscover their real or symbolic roots as well as for foreigners to experience another reality.

If the lessons learned from this brilliant initiative are to be applied on a broader canvas, there is need for a comprehensive and well-coordinated policy taking various stake holders on board. Holistic approaches need to be developed relating to infrastructure, training programmes, finding local leadership that can act as catalyst of change, the involvement of women, the promotion of small scale industries, and, of course, the financing.

Tourism automatically brings in its wake economic benefits to society, primarily in regard to increased employment, but also in opening up economic potential for many related activities. If a deep thrust can be given to promoting and developing tourism in rural areas, it can be one of the most effective instruments of rural regeneration. Although many private individuals are taking up the challenges on their own initiative, developing a truly comprehensive and nation-wide movement requires the support of effective and meaningful coordination between many agencies concerned, including the central Government Ministries and State Government Departments of Rural Development, Panchayati Raj, Tribal welfare, Transport (both road and rail), Communications, and the most needed of them all -- Finance.

In addition, panchayats and other local bodies need to be involved. There is a vast vacuum waiting to be filled, but if we can involve our rural communities in tourism activity on a large scale, it will be a win-win situation for both the tourist industry and for the millions living in the villages. The role of Government should primarily be that of facilitator ensuring a steady flow of funds where required, developing policy initiatives, organising training programmes and developing infrastructure, particularly in regard to connectivity, drainage, assured power supply and adequate publicity and finances to keep the momentum going. Once the basic requirements have been met and the momentum established, local residents will take up the tasks with enthusiasm.

If basic facilities are assured, tourists desirous of seeing the authentic India will start coming in much larger numbers. In addition to the revenue and employment generated by the local host, many other direct and indirect benefits and opportunities will accrue, as visitors participate in activities such as:

- Meeting and working with traditional craftspersons;
- Participating in folk and classical music and dance performances;
- Gaining an insight into painting traditions and experiencing oral traditions;
- Exploring monuments and traditional housing;
- Witnessing conservation efforts;
- Participating in the daily rituals of rural life (such as milking cows, ploughing fields, taking bullock cart or camel rides);
- Participating in local sports and local festivals;
- Experiencing weddings;
- Sampling local cuisine;
- Plucking mangoes or guavas or jamuns during season;
- Bird watching;
- Exploring tea, coffee and spice plantations;
- Enjoying exotic (to city-dwellers) fauna and flora;
- Visiting archaeological sites ; and
- Enjoying wild life sanctuaries.

The rich resources of our diverse rural areas can cater to myriad special interests; religious, anthropological, agricultural, cultural or merely scenic. Farm tourism constitutes a separate category of its own and private and state initiatives in a number of states have made a significant beginning. With increased incomes, better living conditions, and easy accessibility to urban centres for marketing products and availing of other facilities, the incentive to move from their rural homes would no longer exist. In the long run, rural tourism can make a significant contribution to arresting migration, making the villages attractive to their residents, and perhaps even eventually resulting in some reverse migration.

India has hundreds of thousands of villages and promotion of tourism in rural areas, of course, has necessarily to be selective. Each and every village will not qualify. Those would be most suited would be those that are unique in some respect and offer a basic level of infrastructure. The basic requirements for success are:

- Have something for the visitors to see/ experience
- Have something for the visitors to do
- Have something for the visitors to buy or carry back
- Have clean, hygienic and comfortable places to stay and eat with basic sanitary facilities.

In my view, the most essential elements in planning for rural destinations would include the following:

- Creativity and innovation are essential;
- Activities, attractions, and adventure that will attract visitors;
- Culture and heritage are the strongest magnets;
- Partnership and collaboration are essential;
- Establishing a rural tourism network will have a synergistic effect benefitting all players.

Proximity to existing urban tourist destinations is an added advantage as tourists with limited time at their disposal and perhaps with limited budgets can be attracted to the "value addition" of an authentic rural experience if they can do so easily.

Once tourists start coming, local initiative combined with governmental support can ensure further augmentation of facilities, attractions and activities, including the development of social welfare measures in the fields of health, education and employment.

One example with which I was personally involved may illustrate the potential. The village of Raghurajpur in Odisha is close to the famous temple town of JAGANNATH Puri which attracts thousands of tourists both domestic and foreign. In addition to this advantage of proximity to a popular tourist destination, the village has long standing traditions of patrachitra painting, sculpture and toy making, as well as a unique dance tradition called Gotipua involving 10-12 year old boys dressed as girls. With these basic assets already in place, a master plan for infrastructural development, was put in place, focusing on better accessibility, locating new corporate patrons for the paintings, and establishing a cafeteria serving local delicacies and basic accommodation for visitors. Local residents were trained to manage these new facilities, and a number of residents with basic knowledge of English were trained as local guides. Performance space was also created for the Gotipua dance shows.

The result was not only a phenomenal increase in visitors but also a positive impact on the lives of the local people with a substantial increase in earnings and better employment opportunities. It was, therefore, no surprise when the village secured the first prize in the Rural Tourism category from the Ministry of Tourism. Today there is no migration from this village to any urban centre as the residents are happy with their improved lives.

My experience in Raghurajpur, in fact, was a key element in my decision in 2011, along with a number of like-minded colleagues, to establish a new NGO, the Indian Trust for Rural Heritage and Development. We currently have projects in rural areas of six states, each with a strong and unique heritage asset. In all projects we are working to preserve the heritage for its intrinsic meaning, but also regarding the heritage resources as assets for overall economic development and general lifestyle improvement. Encouraging tourism to these areas is of course one of our focus areas.

The catalytic effect of tourism in the course of time becomes obvious, and this should be a sufficiently motivating factor for our policy makers. Of course, one should not expect wonders. Results will not flow overnight. Development -- particularly of infrastructure -- takes time, but when the concerned villages take on a different colour they will motivate neighboring villages to create attractions so that they also avail of the benefits. The spin off effect will bring in more villages in the fold. The experience of many foreign countries both developed and developing points in the same direction.

Tourism and rural development can be seen as two sides of the same coin .There is urgent need, however for all stake holders to join hands, evolve strategies that remove bottlenecks and road blocks and create new avenues for long term sustainable tourism. Coordination is the key to success in any major activity but in the field of tourism sadly it has not achieved the desired results despite constant talk and recommendations being made regarding the need for a coordinating body at the highest level. It is certainly not impossible to achieve this provided we have the right people at the right place sufficiently motivated to move away from the beaten track.

I am not just speaking in the abstract, but based on experience. As Secretary Tourism in the Government of India in the mid-eighties I felt that tourism should not concern itself with just pounds, shillings and pence but should strive at being a vehicle for socio economic growth. We argued, for instance, that the time had come for tourism to assume the role of a major patron of the crafts, a role that in earlier times devolved on the erstwhile Maharajas and later on scattered NGOs and various government schemes. A plan was formulated to bring master craftspersons from all over the country to the Surajkund tourist complex in HARYANA near Delhi where they would be provided food, lodging, and working facilities as well as travel costs. This venture, known as the Surajkund Crafts Mela, defied all the many predictions of failure and became a great success.

It was decided to hold the Surajkund Mela on an annual basis on fixed dates, as a joint responsibility of the Tourism Ministry of the Government of India, the Tourism Department of the Government of Haryana,

and the Development Commissioners of Handlooms and Handicrafts in the Ministry of Textiles. It has involved close coordination on a long term basis between a number of agencies, not to mention arrangements for craftspersons from throughout the country, and have been no dearth of doubting Thomases.

Fortunately the people responsible for implementation in all the involved agencies and departments shared a vision and a will to succeed. Today, 30 years down the line, this event has acquired international dimensions with the active participation of more than 20 countries. This year there were over a million visitors, of which about 40,000 were foreigners. A spectacular success by any standard and one can only imagine what staggering results can be achieved if the same approach is used on a larger canvas.

The scene today is not what it was even 10 years back. We have many positive factors in our favor, especially new technologies and the digital revolution that allows us to communicate freely across the globe. The increase in domestic tourism from 270 million domestic visits annually in 2002 to 1.14 billion today means that many domestic tourists take several trips each year, and is a sure guarantee against unforeseen setbacks overseas. The number of foreign tourists in search of the real India, as well as the increasing number of Indians overseas interested in exploring their rural, roots - both provide potential that is waiting to be exploited.

Looking to the future, investment in the rural sector can yield extremely positive results and developing a brand identity on the lines of Incredible India could provide a positive thrust.

In States that have not yet taken the initiative a small number of pilot projects would demonstrate the potential .These would need to be well planned, with inputs from relevant agencies such as Agricultural Universities, banking agencies, NGO's, and corporates for funding under CSR programmes. They need to include training programmes, infrastructure development, and adequate and timely funding, as well as simplification of procedures. Tours of selected groups of farmers and others to successful projects could provide inspiration and motivation and demonstrate the potential in a clearly observable format.

Perennial potential has been the leit-motif of tourism in India for too long. Although there have been great strides in recent decades, we still have tremendous latent growth possibilities. Opening up of new areas to reduce the pressure on existing destinations and urban areas is a way to keep our tourism product fresh and appealing and viewing rural tourism as an asset for local economic development is an added reason to focus on this area.

To give greater focus to this concept each State government may consider setting up Rural Tourism Development Corporations with a Coordination group comprising other relevant groups and agencies, and in the Ministry of Tourism a specially designated officer of the rank of Additional Director General of Tourism may be entrusted with responsibilities, with a similar Coordination group at the Central level.

In our country with its vast size, diverse populations and environments, and great wealth of tangible and intangible tourism resources, we still have tremendous unexplored potential in tourism. A quote from Mark Twain comes to mind:

"So far as I am able to judge nothing has been left undone, either by man or nature, to make India the most extraordinary country that the sun does on his rounds. Nothing seems to have been forgotten or overlooked. ".

Another international observer, the French writer, dramatist and mystic Romain Rolland also once said:

"If there is one place on the face of earth where all the dreams of living men have found a home, from the very earliest days when man began the dream of existence, it is India."

So we must always continue to dream, and let the rest of the world dream with us. But let us make sure that rural India is part of our dreams, and our ongoing efforts to make the dreams into waking realities. ■

Painting the Yalam & Kala emblems on the median band with tsüngko pigment

Encoded Narratives in the Ao-Naga Shawl of Merit

Sentila Tsukjem Yanger

A distinctive signature in the material culture of the Ao-Naga is the woven cloth to indicate identity, status and merit. In the absence of a script, the categorization of those deserving specific textiles was articulated through the language of cloth until such time the Roman script was introduced with Christianization in 1872. The Ao accorded the woven cloth with rigid adherence as narrative record to reflect in minute concern the identification of social organization and social status of the wearer. Various motifs, colour palettes, arrangement of stripes and coloured bands, decorated with various accessories in the woven textiles ascribed identity to village, age group, sex, clan, *morung* (male institute) membership, wealth, prestige status achieved out of head taking and feasting exploits and membership to authoritative bodies. The right to wear specific textiles was therefore restricted. It had to be earned, deserving and eligible to those who merited it.

In the Ao-Naga textile culture, a defining line exists between men and women body cloths. The production of cloth is the exclusive domain of women and akin to taboo for women to wear men's textile, and equally disgraceful on the part of male members to wear female body cloths. However, the weaving implements are crafted by men who display expertise in sourcing the appropriate raw materials required for use in the weaving process. One function that male members considered theirs was painting the white median band of the *tsüngkotep-sü* that runs along the centre of the shawl. Women did not engage in the craft.

One of the most well known and recognized pieces of woven cloth in the inventory of Ao-Naga textiles is the *tsüngkotep-sü* or 'painted *tsüngko* cloth'. To many people, it is identified with the median band as 'head shawl' or Naga shawl. In its long history, the shawl was eligible and deserving only to men of status and head takers. Because of this factor, it is also referred as *mangkotep-sü,* its literal translation meaning 'head taker's shawl'.

Pre-Christianization, the shawl was the embodiment of idealism exemplified by a series of emblematic symbols painted on the median band. The right to merit the mantle was in itself a testimony of exemplary deeds. It was the declaration that the wearer of the shawl had

achieved certain hard earned duties and merit for which he was awarded that right. Notwithstanding its merit-oriented past, today *tsüngkotep-sü* is the standardized mantle in the dress code of the Ao male members.

Tsüngkotep-Sü: Tsüngko painted cloth

Painted median bands of the tsüngkotep-sü

The *tsüngkotep-sü* is a woven shawl made up of three panels in red, black and white. In the textile vocabulary of the Ao, the colour red is associated with wealth and status and exclusive to the textile of the rich and status achievers. Two large red and black panels are attached on either side of the four-inch white median band that sports five thin black lines. On the larger panels, closest to the median band is an 8-10 inch black band intersected with three one-inch stripe bands made up of four thin red lines. The widest band on the two side panels is in red measuring 18-20 inches. It sports five half-inch black stripes running the length of the red band. On both ends of the textile are fringed tassels. In general, the breadth of the shawl measures about 4- 5 feet with the length meriting the height and built of the wearer.

When painting the white median band, an expert artist works free hand with a pointed bamboo sliver guided by the weft and warp threads to paint a series of cosmic symbols, stylized animals, birds, human trophies, insignias of war and other symbolic characters with the pigment made from the milky white sap of the *jengko* tree. In its first application the pigment appears grey in colour and gradually dries to jet black. The pigment is resilient and lasts for many years.

To make the pigment, the milky sap is collected by cutting the tree trunk with a zig zag cut. A bamboo culm is placed below to collect the sap. The next step is to prepare the pigment by burning the dried leaves of either the *jengko* tree or bamboo leaves. After the coal is extracted it is crushed to a powdery consistency,

Extraction and collection of the tree sap


Burning of leaves

and stirred into the sap with the bamboo sliver until it appears grey. If the consistency of the mixture is thick adding a little rice beer dilutes it. The pigment is now ready for use to paint the symbolic references on the *tsüngkotep-sü.*

The viewpoint among the Ao is, that a man's shawl is not merely indicative to who he is but rather who he ideally should emulate. In this case, the Ao having lived in close quarters with nature, observed the behavior of certain animals within their environment and recognized these qualities with respect. In the median band of the *tsüngkotep-sü,* there are iconic signatures such as the *dao* (machete), spear, human head, currency and emblematic symbols to depict warrior status, a head taker and of wealth. The *mithun* appears to denote feast of merit exploits. Other animals depicted are not metaphors in a figurative sense, rather they are symbolic interpretations suggestive to the characteristics of the animals depicted and in the expectations that the shawl wearer would emulate the same characteristics.

To insert a particular animal cannot be done randomly, rather the right to wear certain emblematic animals and symbols are decided by the authoritative body of the village. A heavy fine would otherwise be levied by the village authority on anyone going against the rule. In such cases when special qualities are recognized to fall into the parameters of the ideal, by virtue of these indications the village body announces to the collective community that henceforth, he is given the permission and awarded to insert particular emblematic narratives on the median band of his shawl. To summarise the encoded narratives as it appears on the shawl is discussed below.

Encoded Narratives on the Shawl of Merit:

Yalam: On both ends of the median band are four circles in a vertical row spaced between the five black lines sporting concentric triple circles called *Yalam*. There are two interpretations. In one it signifies the three clans of the Ao-Naga indicated by each circle representing a clan namely, Pongener, Longkumer and the Jamir clans of the Ao. The other interpretation alludes to a status emblem to denote the feast of merit. It allows the giver of the feast to have it carved in the house architecture over the doorway as a symbolic emblem in achieving the merit.

Kala: The zig-zag pattern called *Kala* alludes to the twisting and steep pathways across mountainous terrain that warriors journey to battle and head taking raids.

Jung: An insignia of weaponry the shield *Jung* is an intrinsic feature in a warrior's armory.

Nület & Nok: The spear *nület* and the dao/machete *nok* emblems represent the weapons used for fighting and is indicative to the warrior status of the wearer in the shawl

Jabili: The old form of currency *Jabili* used by the Ao was a flat slim piece of iron. In the shawl, it is inserted to signify wealth. In the past, iron was a valuable metal to the Ao and bartered from elsewhere. *Jabili* in the shawl is represented in a row shaped with two triangles at one end. The representation of the *Jabili* varies in the shawl and indicated the wearer's liquidity.

Tiger & Lion: The tiger *Keyi* is an important entity in the mythology of the Nagas with many man-tiger myths in the oral traditions of the Nagas. One myth

Processing burned leaves into fine powder/mixing with sap and stirred/ finished result

tells of a time when three brothers, the tiger, man and god lived with their mother. On her death the three separated. The tiger representing the animal kingdom returned to the forest, the god disappeared into the earth below the hearth, and the man who represented earthly life remained living in the house. The importance given to the tiger also infers to the aura and belief of pre-Christian Ao-Nagas, to a soul-relationship link in the man-tiger transformation with the ability to transmute back and forth from man to tiger to man. Those who were possessed with the tiger spirit showed symptomatic signs of hurt if his 'tiger' was wounded or ill and even die if the tiger was hunted down. These tiger spirited people often assumed the role of a healer in the community having healing abilities.

The perceived qualities of the tiger being a wild and untamed animal having a loud roar, fearsome and ferocious with a deadly bite, is feared, respected and yet envied for these qualities. Therefore, the tiger in the *tsüngkotep-sü* is prestigious and alludes to the wearer to exhibit the same ferocity like the tiger when targeting the opponent, swiftly striking down the enemy with fear and deadly results, and take the head trophy with pride.

The Lion *Muluzungsü* in the *tsüngkotep-sü* is mainly represented as a partner to the tiger with the same qualities to the tiger. Both are shown facing each other in side profile as a pair.

Mithun-Sü -(Bos Frontalis) The *mithun* being the most valuable and a sacrificial animal not only to the Ao but to all Nagas groups in general, represents the wealth of the rich, and status to those who performed the feast of merit. The representation of the *mithun* is indicative in two ways. In one, the full side profile of the animal represents the wealth of the wearer. On the other hand, if he had performed the feast of merit, the animal head *Sükolak* (mithun head) comes in a stylized representation of a V-sign denoting the head on the upper part of the median band in a row. In the present Naga milieu the *mithun* continues to be held with prestige as an animal of wealth and status.

Elephant: The elephant being the largest of animals was respected by the Ao for its size, strength and fearless nature. A song in the repertoire of an Ao-Naga folk music is sung in praise to his mightiness and strength while encouraging the *Nokinketer,* the bravest warriors who have taken many heads and won battles, to emulate the elephant's mightiness. In the same vein, the elephant in the shawl allude to the wearer to exhibit strength and mightiness in his actions, and take his stance in bravery and fearlessness when face to face with the enemy. The elephant is represented in the shawl as a pair for

aesthetic considerations, in the artist's interpretation of not leaving it alone on the band.

Yimyu: The Drongo bird *(yimyu)* has a special place in the material culture of the Ao. Its long tail feathers are coveted adornments for both men and women to decorate themselves with the feathers as ear pieces. The drongo is depicted on the median band facing the hornbill having two thin long tail feathers with a head-crest. It was observed by the forefathers that the drongo, would fight to the death in saving her nest and always assumed the role of leadership with flocks of different bird species when flying. It would scout ahead and give warnings to the presence of predators. It was therefore called the 'king of birds'. Another rare characteristic of the bird is when the drongo dies, it makes sure to protect its feathers from damage taking care not to harm its plumage. The drongo in the shawl draws a parallel to its extraordinary characteristics and allude to leadership in the wearer of the shawl, when surrounded by the enemy to fight bravely and die with dignity.

Tenem Ozü: The hornbill *tenem,* is highly coveted for its white and black stripe tail feathers, which is characterized in the male headdress of the Ao, as well as among other Naga groups who equally hold it in high esteem. In Ao mythology, the hornbill is linked with two important events- it gave one of its tail feathers for ornamentation to *Longkongla,* one of the ancestress of the Pongener clan of the Ao. Secondly, the birth of the *Ozükum* clan is traced to the feather. Furthermore, to decorate the male headdress with six hornbill feathers is enshrined in a folk song, when the women encouraged the men to return with enemy trophies so as to be eligible to insert six feathers on their headdress. On account of the importance equated to the hornbill for its associated mythical connection, the purpose of ornamentation value has transcended on the shawl as an emblematic icon to signify the achieved status of the wearer as a head taker.

*Antibong /*Rooster*:* The rooster was a sacred bird in the pre-Christian rituals of the indigenous faith. In special rituals and ceremonies involving a sacrifice to propitiate good well being on the self and the collective, a rooster would be sacrificed. It was an important bird for the shawl and granted only to persons having authority and leadership positions in the village. The inclusion on the *tsüngkotep-sü* alludes to leadership and control. Drawing a parallel to the rooster waking up before anyone else to loudly crow every morning without fail indicated to truthfulness and taking command of the village with authority in its voice so as to be heard by everyone. Therefore, such characteristics of leadership and authority were expected to be present in the wearer of the shawl.

Anü/Ita/Petinu –Sun, Moon, Stars: The Ao revered the sun, moon and the stars as celestial beings that gave light. Pre-Christianization the Ao believed the tiger ate the moon during a lunar and solar eclipse and would therefore beseech the tiger to give back the moon or sun, so that the pathways would be lit and warriors find their way home. Before embarking on an enemy raid, warriors would propitiate the sun, moon and stars for a bountiful victory and safe return. These symbols indicate the brightness of the sun and the luminance of the moon and stars to allude to the wearer of the shawl, to equally shine with the same aura and brilliance in his deeds and actions.

Mangko: The symbol of painting a human head *mangko* on the white median band was strictly restricted and eligible only to those who had taken an enemy trophy. The number of heads taken were indicated on the median by the wearer of the shawl. Hence the *tsüngkotep-sü* without the representation of heads would be differentiated from the *mangkotep-sü* (head takers shawl) by the painted heads. The origin of the head takers shawl is enshrined in an ancient traditional folk song. The women folk of the Jamir clan *Jatelar,* encouraged the men of *Chungliyimti,* the ancestral village of all the Ao-Naga to fight the enemies with valour and bravery. It was declared that those who brought back enemy trophies would be rewarded with painted heads on the *tsüngkotep-sü*.

Atsü: The vertical lines that run the length of the median band is called *atsü* meaning fence and inserted for aesthetic considerations.

Present Status of the Shawl of Merit

Waist coat crafted from the Tsüngkotep-Sü

The Tsüngkotep-Sü with coloured embroidered median

In recent times the shawl has undergone a makeover in the form of a waist coat in the dress code of the Ao menfolk alongside the shawl. The emblematic insignias, animals and birds are all represented on both sides of the waist-coat panels and comes accessorized with the addition of cowrie motifs. The cloth is woven by women and in a defining departure from the traditional textile of the painted median with natural pigment, weavers have taken to hand embroidery using colour treads or machine embroidered on the shawl median as well as the waistcoat. Today, the waist coat has become a standard uniform for Ao men who take the opportunity in wearing it to cultural functions, festivals and collective events with cultural pride.

On the other hand, the shawl of merit sans the use of natural pigment in the median is still called *Tsüngkotep-Sü* notwithstanding the shift to embroidery. Since men no longer paint the median band the practice has almost faded away. One possibility of a transformation to its present status is perhaps the attraction to coloured threads when first introduced to weavers several decades earlier. The novelty to experiment infusing the emblematic icons, animals and birds with colour threads on the median became permanent. There are some encouraging signs of re-awakening interest that spells hope of its return yet. Be as it may, the Ao-Naga *Tsüngkotep-Sü* the shawl of merit, is relevant today and held with prestige in an assertion of Ao pride and cultural identity. ■

A scence from the play Duryodahana vadham of Mahabharatha

Pavakathakali

The Traditional Glove-Puppet Play of Kerala

G. Venu

Pavakathakali is a form *of puppet theatre indigenous to Kerala that dates back to a few centuries.* Pavakathakali makes use of glove puppets to retell the glorious legends and stories narrated through the human theatre *Kathakali* performance.

This glove-puppet play came to be called *Pavakathakali* in the eighteenth century. The word *Pava* means 'puppet' and *Kathakali* means 'story-play'. When *Kathakali*, the famous classical dance-theatre of Kerala, came to Palghat, it naturally influenced the glove-puppet play, which had already been in existence there. The *Pavakathakali* artistes began to dress their puppets in *Kathakali* costumes and also adopted the themes of the *Attakatha* (the compositions meant for *Kathakali*) for their puppet performances.

The relevance of this form of glove puppetry is that it presents the classical dance theatre, *Kathakali*. The practice of presenting classical theatre forms through puppetry is prevalent in many countries. *Pava Kathakali* is not an imitation of Kathakali, but embraces the intrinsic features of the latter. Of course one has to admit that the scope of men and puppet on the stage is entirely different. Such shows serve to attract children and create an interest in them for classical art forms. *Pava Kathakali* falls in the category of glove-puppetry since the puppets are manipulated with fingers tucked into the puppets.

Kathakali grew out of an earlier art form called *Ramanattam*, which originated in South Travancore in the second half of the seventeenth century as a result of the pioneering efforts of the Raja of Kottarakkara. *Kathakali* came to North Kerala towards the end of the seventeenth century and soon flourished and spread there under the patronage of the Raja of Vettathunadu. Evidence proves that, even before the advent of Kathakali, the glove-puppet play was very popular in the villages of Palghat District. In the home of one of the families in Paruthippully, which have specialised in the glove-puppet play, the present writer discovered a puppet, which, archaeologists affirm, must be at least four hundred years old. More significantly, this puppet carved out beautifully in wood, bears no resemblance to *Kathakali* figures, which decisively shows that the glove-

Pavakathakali performed for children with special needs

puppet play must have existed in Palghat long before the advent of *Kathakali*. The hairstyles of this puppet and the ornaments worn on the hair are remarkably different from those found in the ancient sculptures of Kerala. Its ears are elongated like those seen in the images of the Buddha. But, another puppet belonging to the eighteenth century, which this writer discovered, is modeled closely on *Kathakali* performers. It resembles the *pacha* character of *Kathakali*, the only difference being that it does not have a *Chutty* (decorative white border) on the face.

The Puppets

The height of a puppet varies from one foot to two feet. The head and the arms are carved delicately on wood and joined together with thick cloth cut and stitched into a small bag. The puppets are beautified with different paints, small and thin pieces of gilded tin, the hard carapaces of big bees, transparent corals, the stem of the feathers of the peacock etc. The manipulator inserts his hand into the bag and moves the hands and head of the puppet with his fingers. The hands are manipulated with the thumb and middle finger and the head with the index finger and performances in *Pavakathakali* are from the Mahabharata. They include *Kalyana Saugandhikam*, *Uttarasvayamvaram* and *Duryodhana Vadham*. It is said that the stories from the Ramayana and the Tamil story *Aryamala Natakam* were also performed in the past. There was a greater demand for *Pavakathakali* in the villages of Tirur, Kottakkal, Valancheri, Desamangalam and Guruvayur. *Pavakathakali* was in vogue and alive till about thirty years ago. The most famous and talented *Pavakathakali* artistes of the past, who are not alive today, were Andivelan, Kuttiyappu Velan, Karappan, Raman, Chinnan, Thengara, Chami Velayudhan, Chamu and Veeran. Of these Chamu, who died only twenty-three years ago, was a prominent puppeteer. With the passing away of these artistes, the art of *Pavakathakali* fell into decay and was on the verge of extinction.

The Revival

In 1981, serious work was undertaken to revive this dying art form. Smt. Kamaladevi Chattopadhyay, Former Chairman of the Sangeet Natak Akademi, entrusted to the present writer the task of making detailed study of the condition of *Pavakathakali* (in its native village of Paruthipully). To my dismay, I learnt that there were only three surviving practitioners who knew something of the techniques of the art and they were incapable of presenting even one playfully.

We collected as many old puppets as were available and as much information about the details of this art as possible. Then we selected six villagers and for two years gave them intensive training in music, puppet-manipulation and puppet making. The Sangeet Natak Akademi granted scholarships to these trainees. When this training was over, the play, *Kalyana Saugandhikam*, was revived in its full form. The Department of

Bhima in Pavakatahakli

Culture, Government of India, was good enough to offer some financial aid for its revival. With its assistance, a number of new puppets were made and the plays *Uttarasvayamvaram, Duryodhana Vadham, Dakshayagam* and *Balivadham* were composed.

The Artists

The *Pavakathakali* artists (called *Andi Pandaram*) belong to a few families of Paruthipully village. Their mother tongue is Telugu, which suggest that their ancestors were immigrants in Palghat from Andhra Pradesh. It is believed that their ancestors, belonging to the Veera Guru Saiva community, came and settled in Palghat centuries ago. Today, they speak Malayalam outside the home and in the house they speak a mixture of Malayalam and Telugu. They now live scattered in some thirty villages around Palghat, but in each village they live as one solid group. In Paruthipully village itself there are about a hundred *Andi Pandaram* families, of which only three or four practice the art of *Pavakathakali*. None of the other families of Paruthipully and the other villages are known to have ever practiced or performed this art.

The *Andi pandaras* are great devotees of Lord Subrahmania and are well known for their acquaintance with all aspects of Subrahmania worship. In fact, they earn their livelihood by arranging and performing *poojas* in honour of Subrahmania for devotees and by organising pilgrimages to the famous Subrahmania temple of Palani, for which they have been invested with special rights and privileges. Many families seek their help whenever they plan to perform a *pooja* at home. The *Andi Pandaras* gladly accept these invitations, which are mainly for *pooja*s in the months of December, January and February. The *Andi Pandaras* have in their possession all the materials of Subrahmania worship such as a small idol of the Lord, *Kavadi* (semi-circular arch-like or bow-shaped wooden frame decorated with peacock feathers and carried aloft by the devotees) and other such objects, which they carry to the house where the *pooja* is to be performed. On reaching the house, they perform *pooja* before the idol and *Kavadi*. Then, one by one, the children of the house take up the *Kavadi* and placing it on one shoulder go around the idol three times while the *Andi Pandaras* blow the conch, beat the *Chengila* (gong) and sing hymns. While performing the *pooja*, the *Andi Pandara* wears the holy thread and ties a miniature *Sivalinga* (the phallic emblem of God Siva) around his wrist. After the *pooja*, the members of the house treat the *Andi Pandaras* to a sumptuous feast (*Andioottu*), at the end of which they are also given *dakshina*. Those families who regularly call the *Andi Pandara* for *pooja* give him on the first Monday of every

month two measures of rice and *dakshina*. Each *Andi Pandara* is allotted a number of houses and he alone goes to those houses for the monthly *bhiksha* on the first Monday. Through this arrangement each *Andi Pandara* gets *bhiksha* from about forty houses every month. On days when there is no *pooja* in any house, the *Andi Pandaras* visit various villages with their puppets.

The head of a puppet said to belong to the eighteenth century

Pavakathakali in the Past

For the performance of *Pavakathakali* no specially built stage, platform or equipment is necessary. It is usually presented in houses where the cultural background is appropriate for the performance. The musical instruments are the same as used for *Kathakali – Chenda, Changila, Ilathalam, Shank* and so on. The minimum number of artistes required for a good performance of *Pavakathakali* is six.

When a troupe of puppeteers arrives at a house, *nilavilaku* (an oil-lamp made of brass used in Kerala for all religious and sacred functions) is lit in the eastern courtyard of the house and the puppeteers stand before it and sing hymns in praise of the gods. Next in response to an invitation from their hosts, they present a story through *Pavakathakali.* Sometimes the performance lasts for one or two hours, but on certain special occasions like *Tiruvathira* or *Sivaratri*, the show continues throughout the night. Foregoing sleep and remaining awake is a religious observance on certain nights when *Pavakathakali* troupes are specially invited to come and perform throughout the night. The puppeteers are paid a handsome fee (called *Arangu Panam*, meaning stage-money) for their performance. In addition, the leader of the troupe is usually given a fine, brocaded *dhoti* by the master of the house. The spectators also present the artistes with gifts in cash (called *Poli Panam*) or kind, each according to his financial means.

Pava Kathakali won acclaim at the national and international festivals later. Today it is known as one of the most powerful glove-puppetry in India. Glove-puppetry entails immense potentialities from the maneuverability of the fingers that acute them.

In brief, puppetry opens the doors to the cultural heritage of a land. Even a single show is sure to make everlasting impression on the children. Since *Kathakali* puppets embrace all the traits of our folk and classical forms, their potential to introduce theatre tradition to children is far superior to that of any other medium of art. ■

Photo Courtesy: Natanakairali Archives

Gujjars on seasonal migration

Cultural Heritage *Gujjar* Tribe in Jammu Region

Urgency of Documentation and Preservation

Dr. Mrinalini Atrey

Heritage is a human signature on the earth that has been transmitted from generation to generation. It is a source of identity and cohesion for tribes and communities. However, in the age of globalisation and technological advancement there has been an emergence of a synthetic homogeneous macro-culture. Under the influence of such an all-pervasive macro-culture, folk heritage is facing erosion. This is especially in case of the diversified heterogeneous tribal culture.

The story of tribes like *Gujjars, Bakerwals, Gaddis, Dropkas* etc. in Jammu and Kashmir is no different. The need of the hour is to protect the heritage of these tribes. This becomes all the more important as policy making with regard to development of these tribes cannot be done in the absence of knowledge of their *Ways of Life* (heritage). **In the present article the author is highlighting the heritage of *Gujjar* tribe of Jammu and Kashmir, which is in urgent need of documentation and preservation.**

In Jammu and Kashmir, the *Gujjar* tribe is scattered over almost the entire state except the Ladakh region. Its population is highest in the Jammu region followed by the Valley of Kashmir. Their pocket concentration is mainly in Poonch, Rajouri, Udhampur, Anantnag, Reasi, Doda and Kupwara districts. *Gujjars* being a nomadic tribe are usually in transition, moving up and down the mountains along with their livestock. As nomads they make their livelihood from locally available products and enjoy the bounty of nature. Their food, arts, crafts, medicines and sources of entertainment revolve around forest products. Nowadays many of them have entered into jobs and taken to sedentary livelihood.

A survey of the *Gujjar* heritage, both tangible and intangible shows that this tribe has rich heritage, which needs to be identified and preserved, as it is a source of their identity. The author has identified many of the aspects of their heritage on the basis of field work, which involved surveying and mapping, photo documentation and interviews. Along with this documentation has also been done by going through the material available with individuals, Research and Cultural Resource Centres, NGOs associated with Gujjar affairs and development issues, State Governemnt Department, University Department and Resource persons in the field and also various art centers like IGNCA and other institutions.

Though *Gujjars* are mainly nomadic in nature but they do build houses for their living known as *koutha dhara*. Some of them are permanent dwellings while others are nomadic dwellings. These houses are made of locally available wood, stone, thatcher, mud, dub etc.

Whether mud or concrete, *Gujjars* exhibit their strong aesthetic sense in decorating their houses. They not only decorate the houses but also beautify their kitchens, ceilings, roofs, walls and boundaries. The main initiative is taken by the women folk of the tribe. They do floral paintings that reflect their idea of nature. The colours are derived from locally available material and they beautify their houses by painting different objects, which have become an integral part of *Gujjar* folk art. This is especially done on the auspicious occasion of weddings. They, with their art, convert a remotest of hamlet, into a beautiful place which adds to their celebrations in many ways.

For the purpose of making items of daily use such as *tokris, phoris*, ropes, slippers, combs, etc. they use wood and grass of different varieties. However for cooking purposes in recent times they have started using aluminium utensils which are more durable.

Their vibrant costumes are another source of attraction especially during festivities. Men usually wear a *kurti, ango* (basket type), *patwa* (legging), *lchkan* (topi) and a muflar. The women wear a typical *kurti* with heavy embroidery and *parandas* (hair accessories).

Gujjar kurtis worn by women
displayed at Gujjar Charitable Trust, Jammu

Gujjar women are very fond of jewellery made largely of silver with heavy usage of beads. It includes *do-lodoo*(necklace), *siri* (necklace), *mureeda* (large bangle) , *long* (nosepin), *taweet, Kangan (bangle)* etc. There are about fifty traditional ornaments, which are still popular among the *Gujjars.* However this tradition is facing threats of extinction as jewellers prefer to sell machine made jewellery and the ladies also prefer intricate modern ornaments.

Vibrant colours in costumes

Traditional Gujjar jewellery

The infant caps are embellished with tassels, beads and pom poms on the rim, sometimes with little coins stitched in are another source of attraction. The base cloth here is lighter in colour and the threads are bright pink, yellow, turquoise, emerald, etc. to name a few. These do not have the flat tail but have flaps on either side to cover the ears.

Kids wearing caps

Gujjar embroidery, known as *sozni* work is also well known in the region. It is done through needle work. Thread used for the purpose is wool of bright colours for reflecting vibrancy and boldness. They do it on quilts, saddle cloth and decorative pieces.

Gujjar woman doing sozni work on a quilt

Along with these tangible aspects of their heritage the *Gujjar* tribe has a rich intangible heritage as well. They have their own customs and rituals which they perform at different stages of life - such as child birth, marriage and death. There are rituals connected with seasonal migration and agriculture and some rituals like *bohy pagdani, dosti, pani bharai, char khunai* and others are important. As they live so close to nature they have a vast knowledge about local birds and animals and also the locally available shrubs, trees and their medicinal values.

The *Gujjar* community entertains itself by playing their folk instruments and folk music. They sing folk ballads, in the memory of their folk heros like have *Nooro, Tajo, Mariyan Dhendhi, Jangbaz* and a lot of their folk songs centre on the theme of love and separation.

Inspite of the fact that the *Gujjar* tribe has a rich heritage, it is facing extinction. Due to spread of education and modernisation these people are taking to sedentary lifestyle and forgetting their folk traditions. As such *Gujjar* heritage is under

Saddle Cloth

threat and it needs to be preserved.

It can be done by following methods of documentation and creating inventories as per UNSECO guidelines. *Gujjar* heritage can also be made part of the *PARAMPARA* project by the Ministry of Culture, Government of India. There is an urgent need of making an inventory as *Gujjars* being nomadic in nature; their heritage is a scattered over a wide area and lays exposed to vagaries of man and nature. Another way is to create a regional cluster of the Scholars, Government planners, community participants and tribal board. It can work as a main networking centre to synergize efforts and initiatives made by different agencies with analogous activities elsewhere, through exchange of knowledge, experience and best practices and make available a database of *Gujjar* traditional culture.

Preservation can be done through creation of a Tribal Museum/ Eco-Museum in *Gujjar* pockets and also by organising *Gujjar* heritage fair from time to time. In such fairs, presentation of the *Gujjar* art and cultural forms may be modified and strategically altered to make them more vibrant to meet the recreational demand of the present generation. Herein the example of *khadi* may be taken into consideration. Common public of the broader society should be informed regarding the values, styles and forms of different folk performing arts of the tribe.

The colleges and universities in corresponding areas should incorporate tribal art & cultural forms as respective course of studies. Special allowance may be arranged as a scheme under rural development planning for economically weaker section of folk artisans belonging to the *Gujjar* tribe.

Along with this as a scholar I feel that the need is to see the data from the point of view of the people who produce it. To use our scholarship for the benefit of the community that produced the heritage, as well as for the benefit of the society as a whole. This would lead to applying knowledge, thus gained from documentation and preservation to the development projects. ■

Shekhawati - The Open Air Art Gallery

Alok Bhalla

The splendour and romance of Rajasthan as a tourist destination are well established.
Discerning and informed travellers from India and abroad are keen to weave Rajasthan into their itineraries and are always on the lookout for the hidden wonders this vibrant State has to offer.

One such gem is the Shekhawati region.[1] Located in northeast Rajasthan, the region that is spread across some 100 kms comprises of the districts of Jhunjhunu, Nagaur, Sikar and Churu. Even though the Shekhawati region is located in the very popular triangle of Delhi-Jaipur-Bikaner, it is often overlooked for more popular destinations. It is understandable why most people would omit Shekhawati. For one, it is not on most tourist maps and also temperatures in the region can be extremely harsh. Summers are especially hot with temperatures going as high as 50 degrees C. Unlike other parts of Rajasthan that are dotted with majestic forts and spectacular views, most places in the Shekhawati region are typical of Indian small towns- chaotic and forgettable. But what makes the Shekhawati region stand out is not its ethos or its forts (which have little or no character especially when compared to some of the bigger ones in the State and most of them are converted into hotels) but rather its numerous *havelis* (mansions). Known for their elaborate and intricate frescos, these *havelis* are spread across the region giving Shekhawati its well-deserved moniker of being the world's largest Open Air Art Gallery! The *havelis* of Shekhawati are either from the 19th century or date back to the more recent past of the 20th century[2].

Shekhawati style of architecture is unique in itself. The *havelis* (mansions), *bawadi* (step wells), *dharamshalas* (charitable inns), *chhatris* (cenotaph) and forts made by Shekhawat Rajput rulers and the *Marwari* community are beautifully painted with divine and contemporary pictures ranging from Hindu gods to British raj to trains, telephones and more.[3]

A recent entrant into this artistically exciting area is the spectacular heritage hotel- Vivaana, located at Churi Ajitgarh, Mandawa. It has consolidated what were once two adjacent derelict *havelis*. They were in a state of major neglect but their exquisite frescos and striking architectural features were evident to the discerning eye. The passion, perseverance and vision of the new owner, Mr. Atul Khanna, transformed these heritage relics to their present glory. Vivaana is a gem in the laid back, rural environs of village Churi Ajitgarh.

The restoration of the *haveli* took more than 2 years of painstaking effort and was accomplished without compromising or damaging the frescos and art. It was also awarded the "Best Boutique Heritage Hotel" and many other accolades. The Vivaana landmark tour provides a glimpse of the history and culture of the Shekhawati region

Buland Darwaza (The Arch)

The entrance door of old Rajasthani *havelis* was a symbol of the owners' status and position in society. More imposing and more elaborately decorated entrance door, more the grandeur and standing in society. This Vivaana gateway with its tall and wide double doors is richly embellished with ornate brass work. The low height of the *mori* ensured that all the tall and proud Rajput and Marwari men would have to conform to

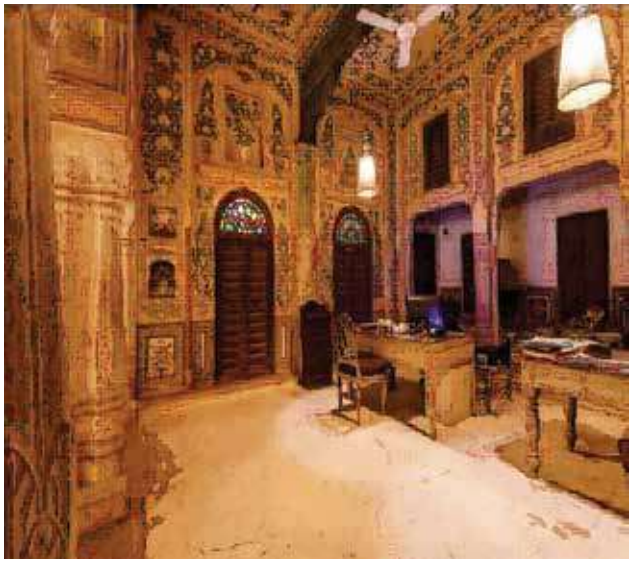
1 The fascinating story of the abandoned Havelis of Shekhawati in Rajasthan (September 2016) *http://www.india.com/travel/articles/the-fascinating-story-of-abandoned-havelis-of-shekhawati-in-rajasthan/*
2 Ibid.
3 Shekhawati (2014) http://www.shekhawati.in

the local custom of '*dhok*' that requires bowing to pay respect. The curved overhanging roof houses an image of the Sun god and is flanked by portraits of European and Indian royalty.

The front gateway is flanked by the *chabutras* generally to seat guards. On the inner side of the gate there are high rise *kothris,* which were used for both security reasons and also to welcome the guests with flowers and scented water.

Fresco: The alcoves are beautifully painted with pastel coloured flower motifs inspired from the famous Indian epics. Other paintings depict kings, queens, noblemen, horses elephant and even a devil.

The Courtyard



The entrance door leads into a wide open courtyard linking the *baithak* (reception) and the *munim khana* (accounts room). The area was also used to welcome the bride grooms during the marriage ceremonies. The courtyard is adorned with beautiful frescos & paintings inspired by Lord Krishna's tales. It also has a very old tree of *bael* fruit (golden apple, stone apple, wood apple) which is considered very auspicious in Hindu religion and is used to worship Lord Shiva. The tri-foliate form of leaves symbolizes the trident that Lord Shiva holds in his right hand. The fruit is said to resemble a skull with a white, bone-like outer shell and a soft inner part, and is sometimes called *seer phael* (head-fruit) and is also used in traditional medicine. The holy tree is responsible for the aura of the *haveli*.

Fresco: The erotic fresco of Krishna stealing clothes of *Gopis* (Krishan *leela*), the Ramdarbar, the British noble man and noble woman.

The Munim Khana

This place was ideally used by the merchants as a point of business record keeping. It was here that the *munim* - accountant of the family was seated. At the *munim khana* one can also see some colonial era prams and scooters which were brought back by the Marwari traders on their way home during the trade across the Silk Route from European countries.

On the left wall one can find the painting of the very famous "*Chakvo-Chakvi*". The two god like figures are considered sacred. They were owls with a human face of a male and female and it is believed that both *Chakvo* and *Chakvi* could predict the future.

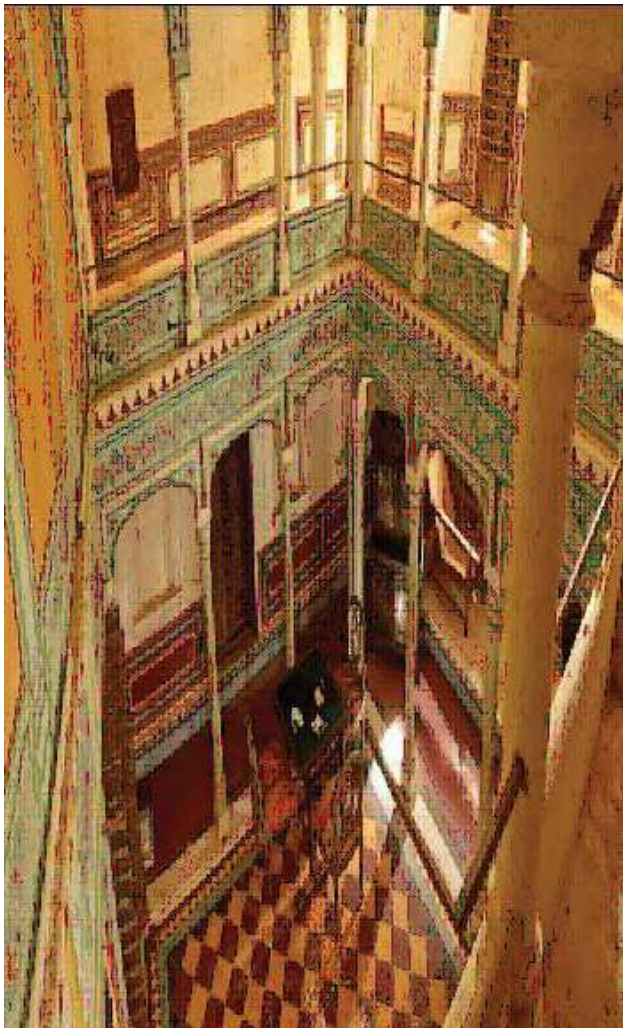
Fresco: The frescoes of a peacock and Ganesha flanked by floral patterns are the prominent pattern of the room.

The Baithak

Baithak is the main reception room which was used to entertain visitors. The *baithak* is an airy and bright sitting area usually inhabited by the men folk. In case women had to be present, they were seated in the balcony, which ran all along on the upper floor.

Frescoes: A flower pattern fresco runs along the room.

The Chaupad Room



This was the amusement room for the men of the family. Men used to play games here amongst the family members and also the guests. The game room is encircled by a balcony on the top, which was used by the women of the house to look over the games played. The women were restrained from actively participating in the recreational activities. They could only enjoy it through the *jharokhas* and balconies over the rooms.

One can find a small checkered "plus sign" painted in the center of the room. This was the very famous game of those times called "*chaupad*". *Chaupad* is a board game usually played on a table or the floor. There are many references to this game in the Hindu Mythology where the game had led to the mighty clash of clans in the past. The great Hindu text of the Mahabharata has its origin in this game of *chaupad*. As per the ancient scriptures, Draupadi, the wife of the *Pandavas* was staked and lost to the *Kauravas,* which became a trigger for the legendary Mahabharata war.

Fresco: An interesting feature in the same room is the ancient wall painting depicting the iconic Ram Darbar, a tribute to Lord Rama

The Zanan Khana

The *havelis* of the Marwari traders were differentiated into two segments or courtyards called the *Zanankhana* and the *Mardankhana*. The outer one, being more public is meant for the men and is called the *Mardankhana* and the inner one being more private, was meant for the ladies to veil them from the eyes of the world, also called the *Zanankhana*.

The entry is adorned by a beautifully crafted peacock door. The doors and frame are carved in teak and overlaid in iron and brass. They are also decorated with geometric patterns or carved with lotuses or lilies. The glass works on the walls are another example of craftsmanship of the past.

Fresco: The alcove houses beautiful frescos of Krishna with dancing *Gopis*.

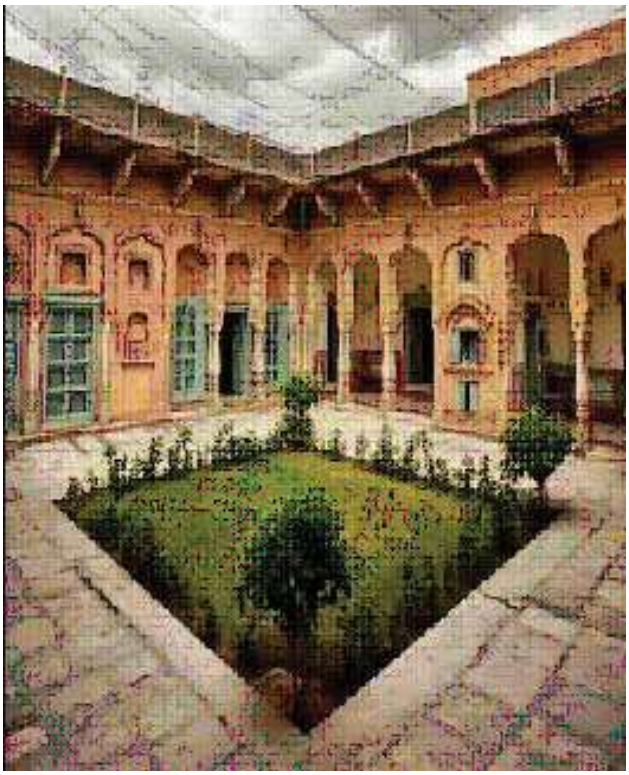
The Poli

The chamber enclosed between the front gate and the rear gate leading to the *Zanankhana* is called the "*poli*".

This chamber further has a blank wall with *jali's* called the *purdah-diwar* (veiled wall) meant to protect the privacy of the women's court. Beyond this point only the women or close family members could proceed. The gate was designed in a shielded manner so that the outsiders could not see the inner courtyard meant for women. It is also an attempt to ward off evil spirits, since it is believed that spirits cannot turn corners.

Fresco: The *poli* is adorned with stunning frescoes of Lord Krishna enjoying with the *Gopis*. The frescoes depict lots of colours and some are also inspired from European nobility. Also noticeable are the frescoes of British soldiers, British lady, Shiva and Krishna and wondrous expression of Radha and Krishna playing with each other.

The Family Courtyard



This courtyard in the *Zanankhana* is lined by rooms on three sides. This is the private area where the women would remain and is accessible only to the males of the family and highly privileged guests.

The courtyards have, down the ages, served many purposes. The *chowk* served as the centre for various ceremonies and rituals. The *tulsi* (basil) plant was placed here and worshipped daily to bring prosperity to the house. One can also find the statue of goddess Laxmi. The family would bring the newlywed couple to the *chowk* to pay respects to the goddess (*Kul Devi*). In summers the interior open spaces were used by the women for sleeping.

The corner rooms in the *haveli* were used for storage and were called "*kotha*", used for storing grains, flour, ghee and weapons. The kitchen and water store (*matkas*) were also in the same compound.

The two royal rooms located in the courtyard are profusely painted all over with varied frescoes. The flooring of the rooms is done with fine glossy material. The rooms have spaces above where the musicians were seated and used to play music for the owners who reclined on the spaces below and enjoyed the performance.

The Maalkhana

This space where the restaurant stands today used to be the storage area of the Marwari family. It was divided into two parts with the larger area housing food stuff, grain and other consumables of the family *(maalkhana*) and the smaller area was hidden which housed the jewellery and the valuables of the family (*tehkhana*).

Elephant House Spa

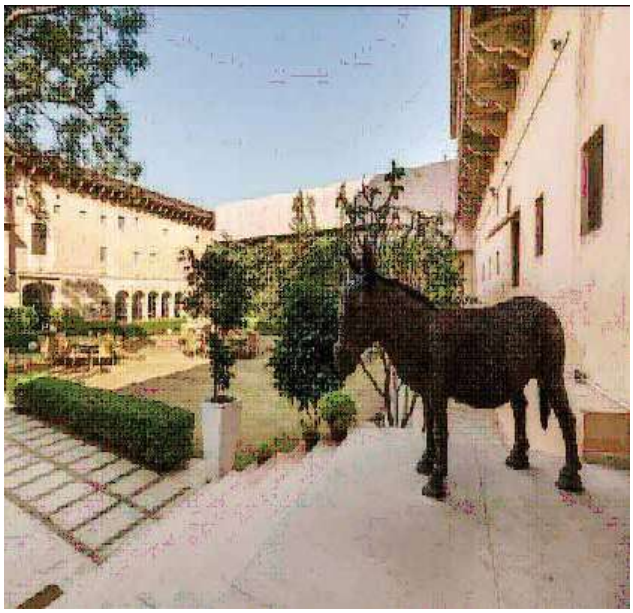
The current spa was initially home to the most adorable member of the family-Rani, the elephant and hence the

name. The huge spa door and the high ceilings stand testimony to the original inhabitant of the room. The surprising design element in this room is a beautiful mural of goddess Laxmi (goddess of wealth), which is composed entirely from Japanese tiles which were imported into India in the good old days.

The Tent House

The bar was initially used as a storehouse for keeping big utensils and decorative material for the weddings in the house. Weddings used to be a grand affair and all ceremonies and rituals were performed within the premises of the *haveli*.

The Painted Alcoves at Kalicharan Haveli



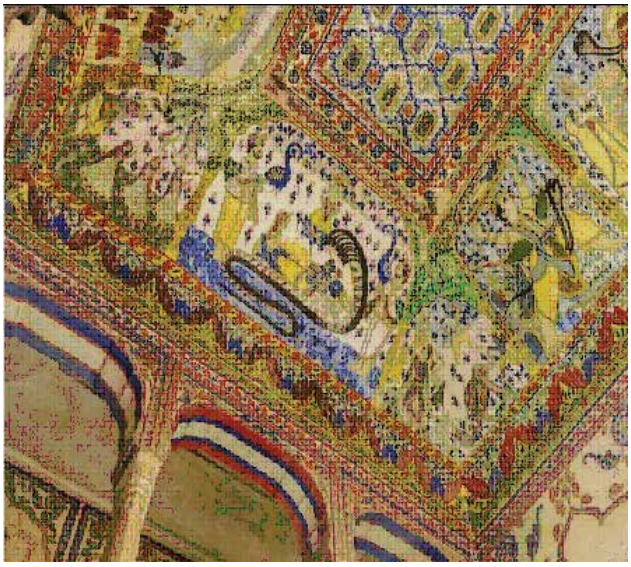
The overhanging balconies outside the Kalicharan *haveli's* main wall are adorned with spectacular hemispherical alcoves. The hand painted alcoves are a tribute to the craftsmanship of painters of that era to create such beautiful images at a great height even in reclining and inverted position.

The Verandah

The verandah was the *baithak* of the Kalicharan *haveli* which was used by the residents of the *haveli* to receive guests. Now the verandah houses the library with a myriad collection of books which would interest the readers and the visitors.

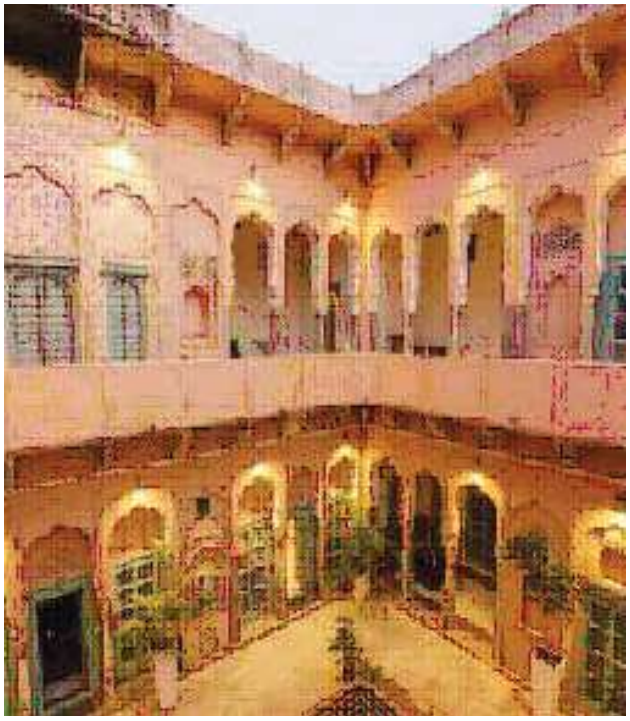
The verandah overlooks the lotus fountain which is a symbol of purity in all forms of life.

Kalicharan Poli



The paintings in this small area are believed to be the 'Fine Art' of those times. The detailing in the features of gods and goddesses is a testament to the skill of the artists of that era.

The Maze Courtyard



The two Royal rooms located in the courtyard are profusely painted all over with images of Gods. We can see images of Lord Ganesha, the flirtations of Lord Krishna and Radha. The frescoes in these rooms also depict some erotic images which are also one of the characteristics of the Shekhawati region frescoes.

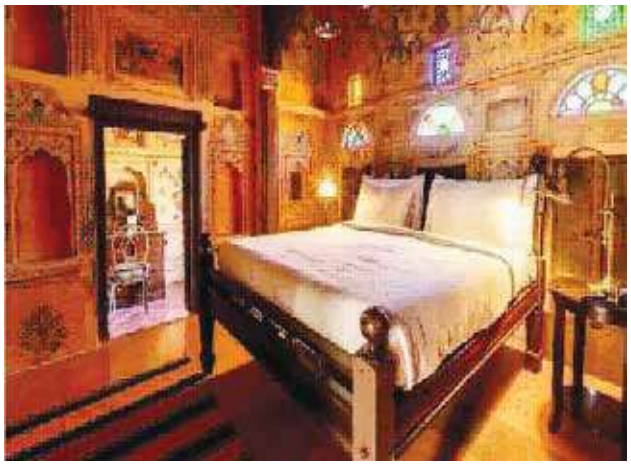
The Maze Waterway in the middle of the courtyard is a tribute to the amazing human ability to negotiate problems and came out free at the other end.

Fresco Lounge

The Fresco lounge is the most vibrant area of the property with some of the most colourful and detailed paintings which are a treat to the eyes. The frescoes depict mythological and historical themes. They include images of gods, goddesses, and the life of Lord Rama and Lord Krishna. Adding a new dimension to the range of artistic styles at that time, we also find a colonial influence in some parts of the lounge.

The techniques employed for these frescoes were elaborate, and comparable to the Italian frescoes of the 14th century. The colours were mixed in lime water or lime plaster and were then made to sink into the plaster physically through processes of beating, burnishing, and polishing. All the pigments used were prepared with natural and primarily household ingredients like kohl, lime, indigo, red stone powder, and saffron.[4]

Krishna Room



This small room in a hidden corner of the *haveli* is inviting and charismatic. It has a calming influence on visitors, with its pastel colours, paintings of incredible beauty and frescoes that are alive and awe inspiring.

Roof with the View

From the terrace one can see an aerial view of the village. This vantage point offers a spectacular view of greenery & open skies. One can get a bird's eye view of the beautifully planned village with its broad and symmetrical layout. On a clear day, the Ajitgarh Fort is also visible.

Vivaana today stands tall and proud as an icon of the majestic past of Shekhawati. A seamless blend of tradition and modernity, the classic and the contemporary, Vivaana truly exemplifies the possibilities of restoration and renovation. What is required is subtle sensibility, perceptive vision and respect for heritage. ■

4 Shekhawhati Slice of the Bygone Era (August 2013) *http://www.vivaana.com/images/images/pdfneha/Parents%20India.pdf*

Battala wood engraving-unknown artist

The Omnipresent Fish

Gayatri Chaudhuri

Anyone who knows or is familiar with a dyed-in-the wool Bengali, knows that the word "fish" is a magic word for this person, who is like a fish out of water, if piscine items are omitted over long from the diet. However, few know how deep and all pervasive the bond is. It encompasses every aspect of life and is embedded deep in the psyche, due to the pre-historic bonds of the riverine people. Bengal before partition and Greater Bengal [using the term in a very loose sense] even earlier, was a fluid, amorphous entity spread across several small States and Kingdoms - Gaur, Murshidabad, Cooch Behar, Goalpara, Burdwan, Dacca to name just a few.

Tanks and ponds are home to diverse freshwater fish species, while mighty rivers criss-cross these areas – the Ganga, Brahamaputra, Padma, Meghna, Teesta, Kangsabati and Damodar - swelling to fury during the monsoons, reducing to shallows and distributaries with the seasons, but always filled with tempting fish, abundant during all centuries till the twentieth, when mankind's population exploded and larger fish started to become elusive for many. The Bay of Bengal with its estuaries and inlets provide lobster, sardines, pomfret, etc. for those who brave the salty waters.

The fish connection goes far beyond diet, symbol of prosperity, fecundity, auspiciousness, joy and celebration, and permeates every aspect of life, language, symbols, icons, motifs and dreams.

Bengal is now spread across two countries, several States of India apart from West Bengal and the NRI population is considerable. Particularly the last category is extremely nostalgic about "*Bangaliana*" an almost untranslatable word indicating the manifestations of Bengali identity, which naturally includes a prominent fish component, by way of fishing, angling, everyday cooking, exotic recipe collection, its incorporation in the arts and crafts, in celebrations and stories and tall stories too.

Kalighat 1890 print

The Calcutta wood engravings of the nineteenth century, which were highly popular as prints, celebrated fish with gusto.

Fish eating is a higher art. Impossible varieties with cruel arrangement of bones can be deftly sorted out in the mouth without getting impaled, by skilful manoeuvring of the tongue, a skill learnt willy-nilly early in life after several choking on bones episodes. A child is introduced to fish by slow gradation and on becoming a pre-teenager is not permitted to throw a tantrum refusing the spiky varieties of fish. Smoked *hilsa* with the bones, melted by treatment with vinegar would be sneered at by connoisseurs who would find the original taste missing. However, the *kangla* (East Bengal) is a fish even veteran eaters cannot eat. It is fried and stuffed with mustard, without an occasional mishap, for cunning is the asymmetric arrangement of small hair-like bones probably evolved to thwart the Bengali omnivore. A big gulp of a sticky rice ball is usually enough to dislodge the stuck bone, a visit to a doctor being a very rare occurrence indeed, and statistically insignificant, considering the number of homely cures in existence.

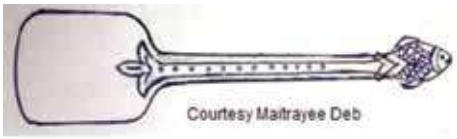
Apart from the shameful denial of fish to Bengali widows, widespread till the middle of the previous century, now disappearing even in villages, the rest of Bengal eats fish with a vengeance. The Vaishnavs of Bengal believe, that they are vegetarians, as fish is not meat and merely a product of the waters, quite unlike the four-footed or two-footed creatures on land.

The amazing variety of species requires each to be cooked in specific ways, some with vegetables, some always without, some are fried, some are steamed, different spices are fixed for each, and regional variations complicate the matter further. East Bengalis and West Bengalis were willing to come to blows to sort out the superiority of their cuisine. Spicy and hot for the former and a little sweet and creamy for the latter, and this spilled over into the football field. Decades back when Mohan Bagan Club became identified with prawn, the favourite of the West Bengali "*ghoti*" a pejorative slang term, whose literal translation would require two pages to explain, and East Bengal Club with *hilsa*, a stout East Bengal "*bangal*" favourite. Banners sporting their selected, beloved fish were carried to the grounds of a match and sometimes the fish too, for a celebration thereafter, provided the opposite party retreated peacefully in a sulk, or a good fight if they alleged cheating.

The varieties of fish loved by the two Bengals are more or less sharply aligned, even as secretly all are loved if available. East Bengal being more riverine has a preference for *hilsa, chitol, boal* and *tel koi*, cooked in the extreme chilli, quite capable of also producing subtle, muted, heavenly flavours with spices, which must be ground fresh and measured by just an estimate. West Bengal would place *golda chingri* [giant prawns] reared in brackish water bodies at the top of the list, with *malai* and without, even the heads being ground and made into incredibly tasty balls and other favourites are *ponar jhol, topshay, bheckti* fry etc.

Before buying any fish, a Bengali thinks deeply. Even in Delhi or Mumbai, a third-generation transplanted Bengali, can sometimes be seen, hesitating between varieties, peering at the gills, bending low for a better inspection and fully focused. On the other hand a Punjabi will just point towards a fillet of *singhara* from a distance or just simply accept the seller's choice. When a Bengali falls sick his diet is a light curry of those varieties of fish, that remain alive for quite some time, even without water (*koi* and *magur)*, so that there is no question of staleness and the selected fish is easily digested.

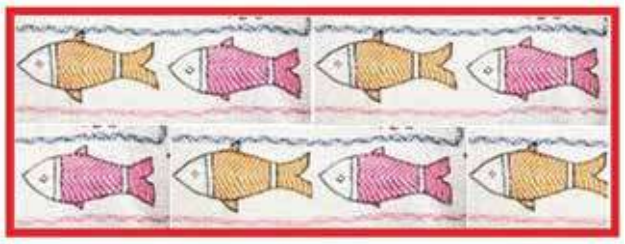
No auspicious ceremony can take place or is complete without involving fish in the rituals. A tiny piece of deboned fish is put into a baby's mouth, at its first rice ceremony, while relatives and friends are treated to a sumptuous array of fish dishes. Fish is consumed at meals served for almost every ceremony. The last ritual to end the formal period of bereavement is called "*neeyom bhango*", which means the breaking of the practice of a vegetarian diet, which is eaten for 11 or 13 days after a death in the family, before fish consumption is resumed.



Weddings begin with despatch of decorated trays made of woven bamboo, containing food, clothes, toilet articles and jewellery to the other side. Both the bride and the groom's families exchange these. The main highlight is presenting a expensive whole raw fish, one or more, freshly purchased and often decorated with miniature wedding clothes - a tiny dhoti, or a sari. Several sweets and meat varieties are moulded into fish shapes, real and imaginary.

The stylised form of fish is a standard motif for all the arts and crafts that flourish in rural Bengal - woven into saris, embroidered in *kathas*, decorating the ends of

spoons and utensils. *Alpana* drawn on the floors with rice paste has the design of an interlocked fish along with other motifs of flowers, leaves, sun, moon and figures.



The Bengali *Babu* reluctant to undertake too much physical labour – angling can be a favourite pastime. The bait for a particular species, or even a particular pond, requires expert knowledge and indeed angling is a science, indulged in as a sport or for very small personal consumption, unlike netting, which is for livelihood. Hair-brained experiments with bait are part of the angling mania and the formula for successful bait made at home will not be shared between friends. The ladies of the house are also engaged to produce exotic pellets, often of rice and flour laced with various gruesome or mundane ingredients.

Dadu [Grandfather] smiles as his old adversary refuses his grandchildren's bait.Picture: Arun Dey

Part of the angler's ethics was to return the surplus fish to the pond and also the old fishes, that had survived upto a venerable age, battling with the anglers and managed to get away. It is incredible how the ardent anglers could actually recognise these.

Sport

Unequal fight

The shrinking of water bodies has inhibited the sport, particularly in urban areas. Though licences are still available for some Government owned tanks, including Subhas Sarobar or the tank at the Santoshpur Survey Park.

Fish and fishing permeated folk tales, fairy tales, nursery rhymes, oral histories, have passed on from generation to generation, with the seafaring fishermen at the mercy of the ruthless tides (*bhata*), producing the most imaginative songs, the *bhatiyali* its legendary culmination. This term also covers the songs of boatmen.

This article cannot end without mentioning the huge corpus of Bengali literature dealing with fishermen and their way of life. Written with empathy and passion, such as Manik Bandyopadhyay's - '*The Boat-Men of the Padma*', Advaita Malla Barman's – '*Titas is the Name of a River'* and Samaresh Basu's – '*Ganga*', apart from the stories of Rabindranath, Sarat Chandra and others. Exploited, indebted, suffering from malnutrition, the fisher-folk had their dreams and aspirations - a new boat, money for a better hut and taking the children to a village fair. These men are known for their acts of courage and sacrifice as well as their tremendous dignity.

My father was a doctor and the poor fisher-folk patients who visited him refused free treatment and insisted on paying with a fish or two, even in poverty. The Department of Fisheries is working towards improving their income and to provide them with basic services. The Department is also trying to protect various breeds of fish, which are now endangered due to environmental concerns. When the fish start disappearing, we will too.■

Boal or catfish

Promoting Digital Transparency

आर ई सी
REC
असीमित ऊर्जा, अनन्त संभावनाएं
Endless energy. Infinite possibilities.

Urja Mitra | UDAY | GARV

Download on the App Store

ANDROID APP ON Google play

Our Mobile Apps

URJA Mitra : Empowering citizens through real time information on power supply

UDAY : Track and monitor progress of DISCOMs under the UDAY scheme

GARV : Provides real time data of rural electrification done

RURAL ELECTRIFICATION CORPORATION LIMITED
(A Government of India Enterprise)

www.recindia.com Follow us on LinkedIn YouTube

Freeze your dates for action packed holidays

जल MAHOTSAV

15 Oct. 2017 to 2nd Jan. 2018

Two and a half months of zeal-ful adventure
& island activities, cultural evenings, food &
craft bazaar and much more...
Enjoy a family holiday in house boats and
swiss cottages.
You are invited to re-live the passion !

MADHYA PRADESH
The heart of Incredible India

Hanuwantiya (District Khandwa), Madhya Pradesh
Nearest Airport - Indore (160 km), Railhead - Khandwa (60 km)

For more details log on to : **www.jalmahotsav.com**

www.mptourism.com | YouTube

Project Maluti – The Journey So Far

Shree Deo Singh

Introduction

The village of Maluti is situated in the Shikaripara block of Dumka district in the state of Jharkhand. The nearest rail head is the Rampur Hat station which is 18 kilometers, from Maluti.

Maluti, also known as the temple village, has a rich historical background. It was known as Gupta Kashi in ancient times due to the large congregation of Shiv *Lingas* at one place. Mention of Maluti is made, as far back as 185-75 B.C. in the Sunga dynasty records and tradition holds that the great horse sacrifice or *Aswamedha* was once upon a time practiced here by Raja Pushyamitra Sunga. Later the Bajrayani Buddhists practiced *tantrik* rituals in the place. The matriarchal deity Mauliksha-Maa is worshipped here giving Maluti its name. Legend says that Sultan Alauddin Hussain, the Shah of Gaur (1495-1525) lost his pet hawk or Baaj, and that Basanta Roy, the son of a poor farmer caught the bird and gave it back to him. In gratitude the Shah of Gaur gave him Maluti and named him as Raja Baj Basanta.

The Temples of Maluti

A total of 108 temples, it is said, were built during 17th-19th century. Among the presently identified 62 temples, that are undergoing con-servation and restoration work are mostly devoted to lord Shiva including that of the living temple of Ma Mauliksha. The temple architecture of Maluti are classified into five catagories : Chala, Rekha, Man-cha, Flat-Roofed & Ek - Bangla.

These temples in Maluti are of single chamber in nature with the minimum height of 15 feet and the maximum height of 60 feet. In most of the temples magnificent terracotta work has been done in the front panels. These panels depict famous mythological events such as *Mahishasurmardini*, *Ram Ravana Yudh, Sita Haran, Mareech Vadh, Jatayu Vadh*, etc. The events related to '*Krishna Lila*' like *Makhan Chori, Droupadi Vastra Haran, Giri Govardhan*, etc. can be found in many of these panels. In addition to these, the idols of different gods and goddesses in various *mudras* can be seen as depicted in various Tantras and Puranas. Some social events, like hunting, *nauka vihar* and also battle journeys and british sepoys can also be seen on these terracotta panels.

Features of the Terracotta Temples

1. It is a unique village with a blend of Santhali & Bengali culture.
2. The 17th - 19th century terracotta temple architecture at the village is similar to that of Bishnupur temples of 16th -18th century in Bankura district of West Bengal.
3. It has close proximity to Tarapith (23 kms away) that has close connection with the oldest deity at Maluti, *'Ma Mauliksha',* with massive tourism potential to attract tourists from across the country. Pilgrims in large numbers come to Tarapith to pay respect to *Ma Tara* and a visit to the *Ma Maulik-sha* temple at Maluti can be a natural extension. A large number of pilgrims from Baba Dham (Deoghar) & Baba Basukinath (Dumka) also come to worship the deity at Maluti especially during the auspicious months of Savan & Bhado.
4. It has been placed among 12 endangered heritage sites in the world by Global Heritage Fund, USA.

Association of ITRHD

ITRHD has signed a Memorandum of Understanding with the Government of Jharkhand to conserve the temples and develop the Maluti village as a whole. The understanding includes providing drinking water, sanitation facilities, solid waste management system, tourist interpretation centre, primary health centre, primary education centre, rain water harvesting system, electrification, terracotta training center, conducting employment generation training, etc.

The signing of the MoU with the Government of Jharkhand in July 2015 was the decisive act that gave boost to the entire project. The Government had acted timely and the initial grant was cleared to begin the work. 2nd October' 2015 was a red letter day for ITRHD and the Project Maluti when Shri Narendra Modi, Hon'ble Prime Minister of India launched the project. The work preparation had begun at the site immediately thereafter. We had to go slow as Durga Puja was being celebrated at the village being its annual event.

The work got started at the Rajarbari sector of the village with 20 identified temples. The temples are being numbered in this sector starting from the number 30 up to number 49. The skilled/semi-skilled workers experienced in the field of heritage conservation were fetched from Rajmahal in Sahibganj district and from Vaishali district in Bihar. They had been working in ASI sites at these two places.

Smt. Droupadi Murmu, Hon'ble Governor, Jharkhand and Shri Raghubar Das, Hon'ble Chief Minister, Jharkhand released the special cover on Maluti at function during the Foundation Day celebrations of the State.

Maluti was given a priority status by the Government of Jharkhand and on 15th November 2015 a Special Cover on Maluti was released on Jharkhand Foundation Day.

The work at Maluti has seen senior officials taking keen interest. In the first week of January 2016, Shri Amit Khare, Development Commissioner cum Additional Chief Secretary, Planning & Finance, Government of Jharkhand had visited the site and he was accompanied by Smt. Nidhi Khare.

The ITRHD has kept a keen eye on the work and operations and the Chairman Shri S. K. Misra along with Ms. Sangya Chaudhary, Director, ITRHD have visited Maluti and held interaction with the villagers and with the Deputy Commissioner, Dumka Shri Rahul Kumar Sinha.

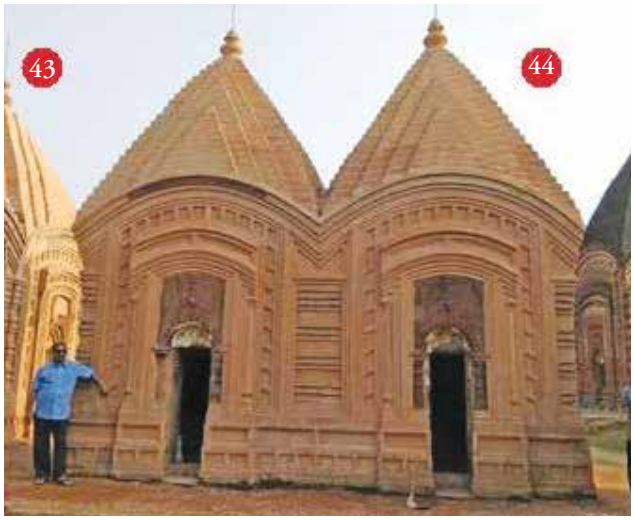
Dr. P.K. Mishra, the then Regional Director, E.R. ASI along with his team mates had also visited the site on 23rd May 2016, at the request made by the Government of Jharkhand. He had found the ongoing work satisfactory and also suggested few steps and advised some corrections that were incorporated thereafter. Architect Saurav Prasad from M/s Abha Narain Lambah Associates, Mumbai was also present at the said visit.

There have been roadblocks en-route as well. The project had gotten delayed by about six months on account of non-availability of funds from the concerned department of the Government of Jharkhand. However, due care was taken to ensure that post conservation work such as curing and cleaning/maintaining the executed work at site did continue despite the drying up of funds.

Shri Ashok Kumar Singh, Director Culture, Government of Jharkhand had visited the site along with his team to review the works being carried out by ITRHD. The Team was fully satisfied by the ongoing work and requested that the work be resumed at the earliest and ensured the release of the funds in December 2016. The work resumed immediately thereafter.

Presently, the conservation and restoration work has been completed at the temples number 30 - 32, 35, 36, 40, 41, 43 - 46. The *Shikhara* of temple nos. 33 and 34 are under restoration and were scheduled to be completed by the second week of May 2017. The facade of duo temples were also restored as per the foot prints available while cleaning the debris from the plinth area of the temples.

Temple No. 42 is badly ruined, the alignment of the structure needs to be corrected. The work here will begin next month under the continued supervision of Shri A.P. Shrivastava, an ASI Conservationist working in the project since its inception. The agreement with M/s Abha Narayan Lambah Associates, Mumbai, has really helped the work since we are able to discuss and resolve issues at site with the availability of their conservation Architect.



The Chairman of ITRHD Shri S.K. Misra continues to inspire us with his energy. He, along with Prof. A.G.K. Menon had visited Maluti in March 2017. Prof. Menon had deeply gone through the ongoing works as well as visited all the four sectors to assess the current situation. He had given many suggestions which are being followed.

On this visit Shri Misra and Prof. Menon also met Smt. Droupadi Murmu, the Hon'ble Governor, of Jharkhand. They also met Shri S.K. Satpathy, Principal Secretary to Governor at the Raj Bhavan. The duo also held a meeting with Shri Amit Khare and Shri Rahul Sharma, Secretary, Tourism and Culture and the Maluti work status was discussed in detail.

Shri Sanjay Seth, Hon'ble Chairman, Jharkhand State Khadi & Village Industries Board had visited Maluti with a 16 member team in April 2017 and studied the on going work in all the four sectors in detail. The Jharkhand Khadi board is planning to organise some activities at Maluti.

On the whole, the work at all these 20 temples in the Rajarbari Sector is expected to be completed in about

the next three months time. The Government is keen that ITRHD completes the work by 2019 and has assured their complete support. ITRHD is aware of the challenges that are before it and the magnitude of the task at hand but we are confident of executing this in time with the help of our leadership.

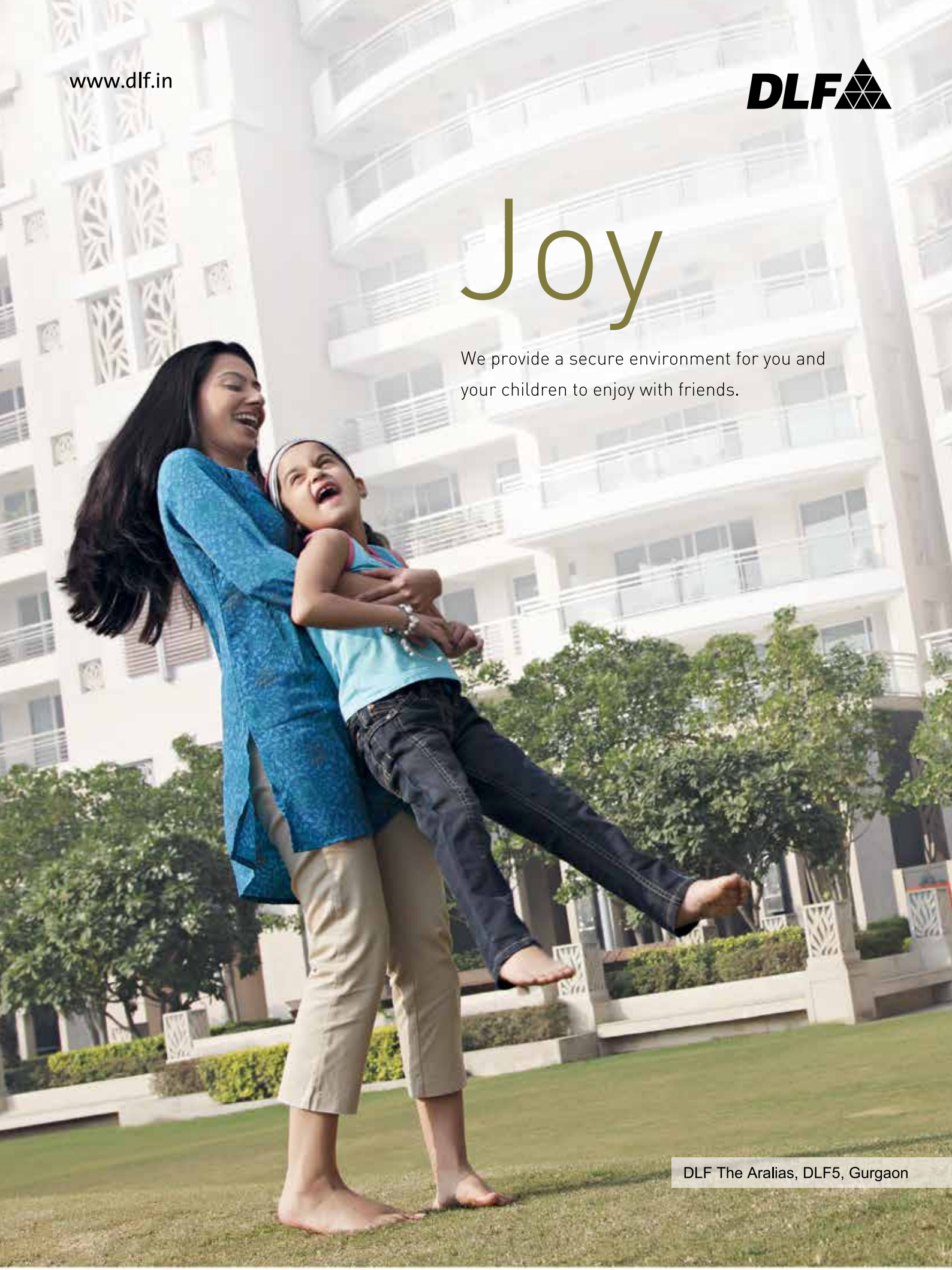
We are grateful to the Chairman, Airport Authority of India who has committed to grant Rs. 3 Crores out of the AAI's CSR funds. A Terracotta Training Centre and Tourist Interpretation Center has been proposed out of this fund at Maluti Village. Funding from other agencies is also expected for the project. In the days to come Project Maluti will turn out to be a model project for restoration in the country. ■

www.dlf.in

DLF

Joy

We provide a secure environment for you and your children to enjoy with friends.



DLF The Aralias, DLF5, Gurgaon

DLF Limited, DLF Centre, Sansad Marg, New Delhi - 110001. Tel: +91-11-42102030, 42102000 • CIN: L70101HR1963PLC002484

The growth in the Punjab rural tourism market in recent years means that many Punjab villages have registered under farm stay scheme run by Government of Punjab have now found a place on the tourist map. Not only does it provide the villagers with a much needed additional source of income, visitors are able to interact with them and gain a rare insight into their way of life. Here are some unique ways of experiencing rural Punjab.

One of India's Quirkiest Festivals, the Rural Olympics takes place in February every year at Kila Raipur in the Punjab. The highlight of the festival is an action packed rural olympics. There are plenty of other competitions and off-beat events, as well as cultural events such as *bhangra* dancing and folk singers in the evenings. A relaxing trip to an organic farm in rural Punjab, nestled in the foothills of the Shivalik range. You can do all kinds of activities like Bullock Cart ride, Horse Cart ride, Charkha, Pottery, Tractor Trolley ride and night safari etc., from short treks to learning Punjabi cooking and visiting a Punjabi village. Volunteering on the farm is also possible. The harvest festival of Baisakhi is an excellent occasion to celebrate there. Accommodations are provided in a traditional cottage or Swiss tents, all with western bathrooms.

Issued by:
Punjab Heritage and Tourism Promotion Board,
Govt. of Punjab, India

About the Authors

pp 13-15

Dame Fiona Reynolds is currently the INTO Chair and was the Director-General of the National Trust. Before her position with the Trust, she was the Director of the Women's Unit in the Cabinet Office and was previously also the Director of the Council for the Protection of Rural England and Secretary to the Council for National Parks. Since 2012, she has also been the Non-Executive Director of the BBC, Non-Executive Director of Wessex Water and Master of Emmanuel College, Cambridge.

pp 16-18

Jatin Das is an Contemporary Artist living in Delhi. He has been painting for 55 years and works in public and private collections in India and abroad. He has done several murals and sculptures installations and participated in major national and international shows. He is also a Professor of Art at Jamia Milia University, Delhi and lectured at innumerable art and architectural colleges and museums in India and abroad. He has been conferred with the Padma Bhushan, India's highest civilian award in 2012.

pp 19-22

Yuri Mazurov is a professor at the Moscow State Lomonosov University in Russia, who introduced heritage studies in Russian universities. He is an expert in environmental economics and management, sustainable development, ecological and cultural policy and geography of natural and cultural heritage.

pp 24-27

Prof. A G Krishna Menon is an Architect, Urban Planner and Conservation Consultant practicing in Delhi for over 40 years. He has been simultaneously teaching in Delhi and in 1990 co-founded the TVB School of Habitat Studies in Delhi. He has been actively involved in urban conservation and in 2004 drafted the INTACH Charter for the Conservation of Unprotected Architectural Heritage and Sites in India. In the past he has been associated with the formulation of the Delhi Master Plan–2021 and the National Capital Region Master Plan–2021. He continues to be a Member of several statutory committees set up by the Government to manage the city. In addition to his professional consultancy work, he was until recently the Convenor of INTACH's Delhi Chapter.

pp 28-32

Radha Singh is a retired IAS officer, with over 39 years of experience in public service areas of agriculture and rural development, co-operation, water resources, public finance and institution building. She was previously serving as the Union Agriculture & Cooperation Secretary and was responsible for the formulation and implementation of the National Agriculture Policy. She has been on the Board of Yes Bank as an Independent Director since 2008, and is currently also the Chair of the newly constituted Corporate Social Responsibility Sub-Committee. She also has a Master's Degree in Public Policy & Administration, from Harvard University, USA.

Nitin Puri is the president of Food & Agri Strategic Adivisory and Research YES Global Institute.

pp 33-37

Chandana Khan is an IAS officer, 1979 and has worked in different capacities in the State of Andhra Pradesh. She has worked for almost seven years as Secretary and Principal Secretary, Tourism, Culture, Youth Affairs and Sports. She is also a practicing freelance artist and sculptor and has held several shows in India and abroad.

pp 38-39

Gautam Khandelwal is a Chartered Accountant and an MBA from the Institute of Rural Management, Anand (IRMA). He is the Founder of the Centre for Health and Education Reform which runs democratic learning spaces called Masti ki Paathshala in rural Rajasthan. He also plans to soon start work on health and livelihoods.

pp 40-43

Dr Pilar Maria Guerrieri holds a PhD with honours in 'Architectural Design, Architectural Composition, Criticism and Theory' from Politecnico di Milano, in collaboration with INTACH in Delhi and Westminster University in London. She has been extensively studying the city of Delhi pre and post Independence. She is now an Associate Professor at the Italian-Indian GD Goenka University and has also published two books on the city of Delhi.

pp 44-48

Ambica Beri is the Director and Founder of Art Ichol in Madhya Pradesh and is also the owner of Gallery Sanskriti, Kolkata. A textile designer by training, she chose to nurture art and artists through her gallery and other establishments.

pp 49-52

Dr. Shernaz Cama is an Associate Professor at the Lady Shri Ram College, Delhi University. She is Founder and

Honorary Director of the UNESCO Parzor Project for the preservation and promotion of Parsi Zoroastrian Culture and Heritage since 1999. A Fulbright Advisor, exhibition curator and member of the International Temple of Understanding, she has published widely on several topics. She guides researchers in India and abroad for their doctoral work in the fields of literature, culture studies and Zoroastrianism.

pp 53-56

Mike Hogan is a New Zealand born musician currently based in New Delhi. He has completed two degrees in music at the NZ School of Music. Michael has recorded and performed extensively in New Zealand and his compositions for guitar have been performed world wide.During his work with the group "Tahu" and multi-media theatre show "Toru", he has widely explored the cultural history of Maori musical instruments and their soundscapes, and has collaborated with some of their top performers. Over the course of his time in India Michael has recorded and produced an album under the title "Mihaka" and is currently working on a solo classical guitar show.

pp 58-61

S.K. Misra is a retired IAS officer, 1956 and was the Principal Secretary to three Chief Ministers of Haryana. As Secretary Tourism in Haryana he initiated the concept of Highway Tourism which became a trend State all over the country. He held various important positions in the Government of India and was also the Principal Secretary to the Prime Minister of India. After retirement he got involved with heritage and conservation activities of INTACH for 10 years as Chairman. At present he is the Founder Chairman of the Indian Trust for Rural Heritage and Development (ITRHD). He received the prestigious Padma Bhushan in 2009.

pp 62-67

Sentila T. Yanger is widely acknowledged for her work with craft artisans and reviving natural dyes in Nagaland. She is a textile specialist and craft revivalist, alongside her contribution and role in the conservation and promotion of Northeast culture and heritage. She continues to be on board in State and Central Government committees and organizations. She was awarded the prestigious Padma Shri in the field of Art in 2008 and the INTACH-Satte Award 2009.

pp 68-71

G. Venu is a Performer, Teacher and Scholar of Kutiyattam. He is the Founder of Natanakairali (Research and Performing Centre for Traditional Arts) and Co-founder of Ammannur Chachu Chakyar Smaraka Gurukulam (Training Centre for Kutiyattam). He has authored 16 books on the performing arts of Kerala. He is also a visiting Master teacher of Kutiyattam at the National School of Drama in Delhi as well as TTRP theatre institute in Singapore. He has been selected for several honours and awards.

pp 72-75

Dr. Mrinalini Atrey is a Lecturer at the Law School, University of Jammu. With a doctorate in socio-cultural history of Jammu she has been working on identification, documentation and preservation of the intangible cultural heritage of the region. She has written various national and international research papers and is a member of several international organisations.

pp 76-81

Alok Bhalla is a Project Consultant and engineer, businessman, ideator, conceptualist, tennis player, traveller and writer.

pp 82-84

Gayatri Chaudhuri continues to be a student of history in her eighth decade, but prefers to be seen as a traditional Bengali cook, seeking to preserve the whimsical aspects of the art.

pp 86-91

Shree Deo Singh is an Engineer and has been working in the field of tourism and heritage conservation management in the State of Jharkhand and Bihar. He was the State Convenor of INTACH, Jharkhand from 2002 until 2013. He is also the heritage conservation and management consultant to the Government of Jharkhand and is currently involved with the ITRHD project in Maluti, Jharkhand.

SELECT CITYWALK

Go Shopping!

MORE REASONS

TO VISIT...

PA PA YA
MODERN ASIAN BISTRO

Treat yourself at this Asian bistro for the most sought after gastronomic experience

Andrea's
-EATERY-

Get the world on your plate at this all new international eatery

innisfree

Pamper yourself with Korea's natural skin care brand

Dior

Open your heart to the latest make-up lines and fragrances

COVERSTORY

Visit the newly launched store for trendy & fashionable women's wear

HangOut
Party Play Fun

Experience complete family fun at the all new sports diner and bowling alley

NOW OPEN

Hamleys
EST. LONDON 1760
The Finest Toy Shop in the World

MUJI
無印良品

kate spade
NEW YORK

Select CITYWALK, Saket, New Delhi /Selectcitywalkdelhi /Selectcitywalk www.selectcitywalk.com

HARYANA SWARNA UTSAV

TRANSFORMING HARYANA - PROGRESSING HARYANA

HARYANA TOURISM

Come, holiday with us !






Perfect escapes!

Plan a refreshing getaway at Haryana Tourism's
luxurious Tourist Complexes/Hotels around Delhi !

• Surajkund • Aravalli Golf Club • Badkhal • Damdama Lake
• Sultanpur Bird Sanctuary • Sohna • Hodal

Follow us on

www.facebook.com/haryanatourismindia www.twitter.com/haryanatourismindia

For online Room Reservation log on to www.haryanatourism.gov.in

बेटी बचाओ बेटी पढ़ाओ

Indian Trust for Rural Heritage and Development

About 70 per cent of India's population still lives in rural and tribal communities. Sadly, poverty remains a chronic condition for almost 30 per cent of this population. Yet even the most poverty-stricken areas, lacking access to basic facilities, often hold wealth accumulated over centuries. These are their heritage assets, not just historic sites and structures, but also a vast array of traditional skills. Conserving and nurturing rural heritage can be a powerful tool for sustainable economic growth in India's villages, ensuring livelihood to rural residents in their traditional homelands, enhancing the pride and self-confidence of the entire community.

Recognizing this, a number of professionals and specialists in relevant fields came together to establish and manage the Indian Trust for Rural Heritage and Development (ITRHD), a registered body. The Trust's two-fold aim is very specific: firstly, the preservation of our vast rural heritage – some of it fast disappearing – for its intrinsic meaning and value; secondly, linking this preservation with improvement in the quality of rural life in areas such as income generation, education and literacy; health and hygiene; waste and water management and issues of women and the girl child.

ITRHD is actively involved in projects relating to conservation of rural heritage and rural developmental programmes in six States viz. Uttarakhand, UP, Haryana, Rajasthan, Nagaland and Telangana. Rakhi Garhi in Haryana, which is a site of Indus Valley Civilization, is a major project in which ITRHD is focusing on developmental programmes. A Primary School in Hariharpur in Azamgarh District in UP is in its fourth year and a number of friends and members have agreed to contribute at least Rs. 3000/- each every year for the education of one child. We appeal to our Members, who have not so far responded to our appeal, to come forward for a good cause. The potters and weavers of Nizamabad and Mubarkpur villages in Azamgarh District have also received our attention. We have helped them in opening up new markets for their products. In each of the projects undertaken by ITRHD local bodies are fully involved in planning and implementation processes; the Trust's frontline workers, the Heritage Ambassadors for Rural Traditions or HARTS, serve as local project coordinators and resource persons, working in development areas to benefit their respective locations and communities.

JOIN HANDS WITH US : There are many rural areas in our country that await your support and action. That is why we invite you to join hands with us by becoming a member of the Indian Trust for Rural Heritage and Development.

There are compelling reasons for becoming a member. The long-term future of our country lies in the revitalization and appropriate utilization of assets inherited by our rural and tribal populations. The benefits are many, not just economic development and poverty alleviation. Equally, they are markers of identity, reinforcing a sense of ownership amongst communities, encouraging grass-roots leadership and innovation, and instilling dignity and pride. An improved quality of life is an incentive for rural populations to remain in their own surroundings rather than migrate to the misery of choked urban conglomerates.

In this sense, your membership is actually an investment in the future. Certainly no investment can be as fulfilling as that which restores and nourishes the livelihoods of hundreds of thousands of people and highlights their assets as national treasures. That is why we invite you to join us in this endeavour to recognize and respect our rural and tribal heritage in a manner that will keep it alive for the benefit of all.

MEMBERSHIP FEE

VOTING MEMBERS, one-time payment
INDIAN
Life Member (Individual): Rs 5000
Institutional Member: Rs. 25,000
Corporate Member: Rs. 10,00,000

FOREIGN
Life Member (Individual): US$ 500/ UK£ 300
Institutional Member: US$ 1250/ UK£ 800
Corporate Member: US$ 25,000/ UK£ 16,000

NON-VOTING MEMBERS
INDIAN
Associate Member Rs 2000 (renewable after 5 years)
Rural Member: Rs 100 (one-time token fee for rural residents)
Associate Member Corporate: Rs. 1,00,000

FOREIGN: one-time payment
Associate Member Corporate: US$ 5,000 / UK £ 3,000

Donor Member: Donors paying over Rs.1,00,000 will be offered complimentary Associate/Full Membership

Please note:
*Membership fees in other currencies will be equivalent to the amounts given in US$.
*Donations to ITRHD are eligible for deduction u/s 80G of the Income Tax Act, 1961.
*Cheques should be made in favour of

Indian Trust for Rural Heritage and Development
and sent to the Registered Office at
C-56, Nizamuddin East, New Delhi - 110013.

*Membership fee can also be remitted to
Bank Account no. 31738466610,
State Bank of India, Nizamuddin West, New Delhi 110013.

*Foreign parties may remit the membership fees to:
FCRA a/c no. 31987199987 in State Bank of India, Nizamuddin West, New Delhi- 110013.
Swift Code: SBININBB382,
IFSC Code: SBIN0009109

For more information, write to us at mail.itrhd@gmail.com.

Indian Trust for Rural Heritage
and Development

Photograph

APPLICATION FORM FOR MEMBER
(VOTING CATEGORY)

INDIAN TRUST FOR RURAL HERITAGE AND DEVELOPMENT (RHD)

"Just as the universe is contained in the self, so is India contained in the villages." Mahatma Gandhi

1. Name of the Applicant .....

2. Address of the Applicant .....

.....

.....

3. Educational Qualifications .....

.....

4. Profession/Present Employment .....

.....

.....

5. Date of Birth .....

6. E-mail 7. Mobile No. .....

8. Landline No. .....

9. Previous experience in the field of Rural Heritage/ Rural Development
Or
Area of Specialisation/ Field of Interest. .....

.....

.....

.....

Turn Overleaf

Category of Membership	Admission fee	
	Indian INR	NRI/Foreign Origin USD
Life Member Individual	5,000	500
Life Member Corporate	1,000,000	25,000
Life Member Institutional	25,000	1,250
Associate Individual Member for 5 years (renewable after 5 years on same terms)	2,000	
Associate Corporate Member	100,000	
Associate Rural Member	100	

Note:

1. Unless otherwise specified all fees are one-time payment only.
2. Any academic or cultural body, including a University, Department or Registered Society engaged in cultural, academic or social work is eligible to apply for Life Member Institutional.
3. Associate Members will not have any voting rights.
4. Any person residing in a rural area, who is interested in rural heritage and development, can become a member on paying a token fee of Rs. 100 only.

I am enclosing cash / cheque / demand draft for Rs. / USD ..... as

admission fee for (category of membership).....

Signatures of the Applicant

I recommend the application of ..... for membership.

Signatures of Trustee / Life Member

Name of Trustee / Life Member

(The Membership Committee appointed by the Trustees reserves the right to reject any application for membership of the Trust).

Please note: A cheque / demand draft is to be made in the name of the **Indian Trust for Rural Heritage and Development** payable at Delhi.

झारखण्ड खादी
Jharkhand State Khadi and Village Industries Board

Khadi India

झारखण्ड सरकार

Follow us

/jharkhandstatekhadiandvillageindustriesboard/

visit : www.jharkhandkhadi.net

Khadi for NATION
Khadi for FASHION
Shri Narendra Modi

Celebrate Fashion with

ELEGANCE

A youthful collection of designer thread & embroidered KHADI Suits & Sarees cast an ageless magic on your personality wear a 'Forever Young' Saree or Suit & Celebrate Fashion in style.

Explore Fashion...

Explore Khadi...

EXPLORE OUR LATEST **COLLECTION** OF

- DESIGNER KURTA PAYJAMA
- LADIES SUIT SETS
- KURTIS
- SILK SAREE
- HANDICRAFT
- JEWELLERY
- JUTE/BAMBOO PRODUCTS
- HARBAL PRODUCTS
- FMCG PRODUCTS

JSKVIB Retail Outlets

- Connaught Place, New Delhi
- Ratu Road, Ranchi
- Birsa Munda Airport, Ranchi
- Radium Road, Ranchi
- RIADA, Ranchi
- Vidhan Sabha, Ranchi
- Simaria
- Deoghar
- Jamshedpur
- Hazaribagh
- Jhumri Tillaiya
- Koderma
- Bokaro
- Daltonganj
- Hariharganj

SHRI SANJAY SETH

Chairman,
Jharkhand State Khadi And Village Industries Board

JHARKHAND STATE KHADI AND VILLAGE INDUSTRIES BOARD

2nd Floor, Udyog Bhawan, Ratu Road, Ranchi - 834001

Ph.: +91 651 2280970 • Fax : +91 651 2280900 • E-mail : headoffice@jharkhandkhadi.net