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

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EXPLORE Rural India

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**Indian Trust for Rural Heritage
and Development**

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Indian Trust for Rural Heritage
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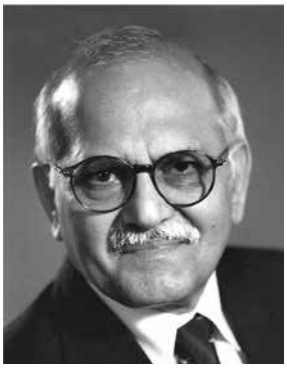
Enduring Value

BINGO! MAD ANGLES

HAR FLAVOUR HAI MMMM...

Serving Suggestion



Chairman's Message

ITRHD was set up in 2011 at the initiative of a group of very dedicated individuals who were aware of India's rich rural heritage, both tangible and intangible, and felt that not enough had been done to document and conserve the vast treasures lying undiscovered in our rural areas. It was obvious that further efforts were needed to bring about meaningful development of the rural sector, and we felt that conservation and the sustainable preservation of heritage resources could act as a catalyst for such development. We now have completed or have ongoing projects in 8 States.

Beginning with no funds, we started with donations from individual and corporate members. As our credibility became established, we were able to attract more donations, some CSR support, and funds from several State Governments for specific projects. In 2017 the Ministry of Culture GOI awarded us a corpus grant of Rs.5 crores with the stipulation that only the interest could be utilised for projects relating to the objectives of the Trust, but not for administrative expenses. And last year the XVth Finance Commission recommended that the Ministry of Finance provide funds for four conservation projects (three in Punjab and one in Haryana) totaling Rs.38 crores, and specifying that they were to be implemented by ITRHD. Due to financial constraints the recommended funding was not forthcoming, but the recommendation by the Finance Commission was nevertheless a big feather in our cap.

Details on our Trustees, projects, publications, events and activities as well as our Vision for the Future can be found on our website (www.itrhd.com).

We have had our ups and downs and faced turbulent storms, but none so challenging as the onslaught of Covid. We have survived but Covid led to a slowing down of most of our activities. The biggest setback was to our finances. While the interest from the Corpus Grant of Rs.5 crores kept some of our ongoing projects alive, funds from other sources for new projects slowed down or temporarily stopped. This affected us badly as 10% of the amounts sanctioned for such projects took care of our administrative expenses. With the drying up of this source we ran into serious difficulties, and to tide over this crisis we had to resort to drastic economy measures. One of them being giving up our office accommodation (Rs.70,000 per month) and accepting the offer of the Chairman to move to his personal residence till the situation improved. Some staff members were absorbed in project budgets, to save on salaries. The situation now is not as grim as it was. We have signed an MoU with the UP Government under which funds will be provided to ITRHD for documentation of rural heritage and other activities related to rural tourism etc. Harsh Lodha also supported us through his Charitable Trust. Another donation has been from a good friend of mine, Raj Bhargava. ANI has also very generously provided funding for our annual publications and Hindustan Gum and Chemicals Ltd is also providing support under their CSR programmes for rural development activities in Barmer and

Bhiwani. We are preparing a proposal to a major public sector unit, and negotiations are on with other State Governments.

It is a matter of great satisfaction and pride that in these 12 years of our existence we have achieved much. A brief summary of our activities will indicate the broad sweep of our activities.

PRIMARY EDUCATION

A primary school providing free education has been set up in village Hariharpur, in UP's Azamgarh District. It was initially housed in a rented building but with availability of some funds from the British Council, and with the help of a team of young architects from abroad, we were able to construct some classrooms. However, to meet the requirement for additional accommodation, and apart from mobilising our internal sources of funding, we were fortunate to secure some support by the Bracewell-Smith Trust in UK. Construction has now started and hopefully we look forward to enlisting the support of other donors to fulfill our dream of having a complete building for the school.

The school, it may be mentioned includes students from different communities in the village both boys and girls. Since most are from economically deprived backgrounds, we provide mid-day meals, uniforms, books, medical check-ups etc. Recently a small grant enabled us to purchase tablets for the students' use. The teachers, educated young women from the village, are periodically given intensive training in Delhi and Varanasi. A leading public school in Delhi (Salwan Public School) as well as a senior education specialist (Mondira Bharadwaj) provide this training and others are brought in as and when required.

Annual operating costs are contributed by our members, and we are raising a corpus to provide permanent stability.

SUPPORT TO MUSIC AND CRAFT TRADITIONS

Hariharpur, where the school is located, is one of three extraordinary villages that form a "Creative Cluster." Hariharpur itself has a classical music tradition of 300-400 years, and every Brahmin family in the village has classical musicians from young children to grandparents. The nearby village of Nizamabad is the home of potters producing black clay pottery. It is the only village in the country that possesses this unique 400 year old tradition. The third village of Mubarakpur is famous for its hand-woven silk saris - a tradition 400 years old. In order to provide marketing and technical support to the craftsmen, Azamgarh Festivals are organised every year in Delhi and Lucknow where the crafts persons sell directly to the customers without the intervention of middlemen. All the expenses are borne by the Trust and all the sale proceeds are kept by the craftspersons. Similarly the musicians of Hariharpur are provided a platform to perform before sophisticated audiences and over the years they have acquired an identity of the Hariharpur Gharana. The potters and weavers receive substantial sales from these events and with the feedback from the customers are able to bring about upgradation of their products; the musicians receive new patronage and appreciation from sophisticated audiences.

The musicians of Hariharpur received wide publicity recently when the Chief Minister of the State visited the village and lavished them with praise.

The Nizamabad potters also received a big boost when the Prime Minister of India selected their black pottery to take as a gift to the Prime Minister of Japan while attending the G7 Summit in Germany.

Under an MoU partnership with the State Government of UP, we are developing plans for rural tourism in several areas. Our Azamgarh "Creative Cluster" villages are one of the areas involved, and our team has recently completed an extremely comprehensive detailed project for this.

RESTORATION OF SHEIKH MUSA'S DARGAH

NUH-Haryana, 2012-18 - completed

Funded by Haryana WAQF Board, Governor of Haryana, Archaeological Survey of India

Known as an architectural marvel (for its unique shaking minarets and for its perfect blend of Mughal and Rajput styles) as well as a popular pilgrimage centre, the 700 year old Dargah was in a totally dilapidated condition with the core of the structure in danger of imminent collapse. The entire Dargah has been restored and strengthened and has regained its role within the community. Later plans are for landscaping and an interpretation centre.

RAKHIGARHI INDUS VALLEY CIVILIZATION SITE

Another of our very first ventures involved us in two small villages in the State of Haryana about 5 hours drive from Delhi. Excavations there have uncovered evidence of an extremely important early Indus Valley Civilization, said to predate even that of Mohenjo-Daro. Our lobbying efforts with the Govt. have resulted in the construction of a museum at the site. We have been working on possible plans to restore some old havelis (mansions) in the two villages of Rakhigarhi and our work with the local panchayat leader has inspired the creation of a small tourism resort.

COMPREHENSIVE DOCUMENTATION OF RURAL HERITAGE IN SELECTED AREAS OF THE STATES OF UP, KERALA AND TELANGANA.

On the basis of an MoU signed with UP Govt. (Department of Tourism and Culture), documentation of architectural heritage in the villages of Ballia and Varanasi in UP has been completed and reports submitted. Similarly with support from the Kerala Institute of Travel and Tourism (KITTS) a compressive documentation of the architectural heritage of Anjunad area of Kerala was completed. A detailed study of Poochampalli village in Telangana known for its exquisite Handloom products was also completed. Further details and reports on the Kerala and Telangana projects can be seen on our website. The Poochampali (Telangana) report can be accessed at https://www.itrhd.com/magazine/it.pdf and the Anjunad (Kerala) report at https://www.itrhd.com/magazine/Anjunad.pdf.

THE ROYAL GARDENS OF RAJNAGAR

Rajnagar (outskirts of Khajuraho, Madhya Pradesh):

2018-ongoing, Funded by Belgian Chapter ITRHD

Created in the 18th century by the royal family of Chhatarpur, the 15 surviving gardens had almost disappeared when they were discovered by the head of our Belgian chapter, Geert Robberechts. They include numerous heritage structures, including temples, kothis, steppe wells and a large fort. The comprehensive project is restoring the gardens as sustainable sources of local. Income and the structures and the entire area as part of a total rural tourism development effort. In April 2022 the Visitors' Centre was formally inaugurated.

TRADITIONAL FOLK MUSIC COMPENDIUM

Pan India (22 States)

2020-2022 (completed), Funded by : HT Parekh Foundation and Give India Foundation

Under the direction of the well known musician and musicologist Anurag Shankar and his Culture Grind company, a project was completed on "Conservation and Compilation of Folk songs and Traditional Music from across India and distribution through digital recording". The project covered 22 States and resulted in an informative brochure containing cassette recordings of the songs and music documented. The brochure and all the recordings can be accessed through a link on our website. Or click on https://folk-music.itrhd.com/.

LIVING CULTURAL HERITAGE MUSEUM IN KOHIMA, NAGALAND

In 2015 ITRHD with support from the Asian Cultural Council in New York secured the services of a consultant, Augusto Villalon from Philippines for drawing up plans for setting up of a living Cultural Heritage Museum in Kohima, Nagaland. After visits to various sites in the State and discussions with the State Govt. officials, a very detailed Project proposal was submitted to the State Government. For purposes of implementation, the Proposal envisaged action on the part of the State Government on a number of issues primarily relating to infrastructure development and by the Government of India on matters concerning them. Recommendations were also made where international agencies could also be approached for necessary support primarily in areas relating to equipment and technical expertise. Necessary action was in the first instance to be initiated by the State Government with follow up support being provided by ITRHD. Unfortunately despite reminders, the State Government did not take any action and a very good project with vast possibilities despite considerable spade work failed to take off. One cannot but remember the saying that you can take a horse to the water but cannot make it drink. So true in the present case.

MALUTI LIVING TEMPLE VILLAGE RESTORATION

At Maluti Village, Jharkhand, Funded by: Govt. of Jharkhand - Rs.7 crores

Described by National Geographic as one of the world's 12 most important heritage sites in danger of vanishing, this small village is an extremely precious site, with 62 terracotta temples (17th-18th centuries) remaining of 108 original structures. The close integration of temples and residences makes it a unique example of a living temple village.

With the support of the State Government, ITRHD has to date restored 42 of the temples, improved basic village infrastructure and facilities, trained residents, and is developing a plan for cultural and religious tourism, to provide a sustainable future for the community as well as saving the heritage.

BARMER LIVELIHOOD ENHANCEMENT CRAFTS INITIATIVE

Another of our focus areas is the **Barmer area of western Rajasthan**, an extremely rich cultural landscape in terms of heritage, history, environment, and craft/music skills, but one whose rural residents suffer from major problems in development and livelihood opportunities. With CSR support from one company, we have been tackling this in several ways. On the home page of the website you will find links to several of these recent initiatives, with videos and photos. The main ones are:

- Promotion of traditional crafts through exhibitions in Delhi and Jodhpur's Mehrangarh Fort;
- Preservation of traditional craft skills through intensive workshops in embroidery and applique

work, two products for which Barmer was formerly famous. Concentrating on young women from the artisan communities, these workshops have proved immensely popular and are making good strides in sustainable survival of the skills.

- Preservation of the famous *langa* and *manganiyar* music traditions. A "revolutionary" initiative has been the organization of two intensive workshops for young women from the musician communities, which have always been almost exclusively male. To our gratification, these have been extremely popular, even with male members of the communities.

We currently are developing a major proposal for partnership with a public sector company for comprehensive, long-term development of specific craft/music villages.

BARMER (RAJASTHAN) ENVIRONMENTAL INITIATIVES

With support from the CSR grant, and in partnership with the local government forest department, we have been able to implement substantial tree plantation campaigns in the villages, including one to provide fodder for the decreasing blackbuck wildlife population. We have helped develop botanical gardens in a school and a college, and have helped in packaging and distributing thousands of sets of traditional medicinal plants to village residents.

BIRSA MUNDA JAIL RESTORATION

At Ranchi, Jharkhand – Rs.9 crores, 2018-2019 (completed), Funded by: Ministry of Tribal Affairs, GOI; JUIDCO, Govt. of Jharkhand

We were asked to take up the restoration of the 19th century jail which had housed the legendary tribal freedom fighter Birsa Munda, in preparation for creation of a tribal museum. The building was in extremely dilapidated condition, with extensive vegetation penetration, water seepage, and cracked and broken walls. The project was completed before the deadline in less than a year.

BHIWANI HERITAGE STRUCTURES AND LIVELIHOOD ENHANCEMENT

At Bhiwani, Haryana, Funded by: Hindustan Gum & Chemicals Ltd.

With CSR support from HG&C, two initiatives were undertaken in Bhiwani, Haryana. Two traditional *jhoads* (water structures) which had deteriorated into dumping grounds have been restored, and the historic structures within them converted to community use. At the same time, a comprehensive skill training program was developed for local residents.

RURAL TOURISM DEVELOPMENT

Many of our projects include development of rural tourism as a long-term goal. Those under active development are:

- Azamgarh "Creative Cluster" mentioned above.
- Shivpur, Uttar Pradesh. This is an extremely interesting area, with a wide array of heritage and natural resources. The descendant of the local royal family and his wife, experienced professionals, have returned to the village to develop it as a model of rural tourism focusing on sustainability and local livelihood generation.
- Barmer, Rajasthan. Building on the work we have been doing in Barmer during the last three years, we are now developing a plan for partnership with a public sector unit for comprehensive development, including creation of rural tourism infrastructure.
- Royal Gardens of Rajnagar, as described above, is adjacent to the major tourist center of Khajuraho, and thus development of tourism infrastructure is a major component of our plans.
- Maluti Living Temple Village, Jharkhand. This major project, supported by the Jharkhand State Government, is restoring 62 terra-cotta temples (17th-19th centuries) in this extremely rare example of a living temple village. Plans are underway to develop religious and cultural tourism for local livelihood generation.

SETTING UP OF AN ACADEMY FOR CONSERVATION OF RURAL HERITAGE WITH FOCUS ON BUDDHIST HERITAGE

A recent project that ITRHD has taken up relates to the setting up of a training academy for conservation of Buddhist Heritage in rural areas. This would attract trainees not only from India but from countries having significant Buddhist tradition. Before embarking on this project we thought it would be useful to organise an international conference on the subject to elicit the views of experts not only from India but from countries having a Buddhist tradition. This conference is proposed to be organised in partnership with Gautam Buddha University (GBU) in Noida. Considerable preliminary work has been done and a number of experts from India and abroad have been able to provide necessary inputs. The conference is proposed to be held close to end of 2023 and is a first step in our eventual goal of establishing a regional center for professional training in rural heritage conservation.

This initiative is under the direction of our distinguished Vice-Chairman Prof. AGK Menon. An Advisory Committee of Buddhist experts from India and abroad has been established. Shri Pravin Srivastava, former Chief Secretary to Tripura and former DG-ASI has very kindly agreed to take on the responsibilities of organising the conference as Chief Coordinator.

CULTURAL FESTIVALS

We organize annual AZAMGARH FESTIVALS in upscale venues in Delhi and Lucknow, featuring the artisans and musicians of Azamgarh. ITRHD covers all expenses; the artisans keep all proceeds. And the musicians perform to enthusiastic audiences, gaining new appreciation and future patronage.

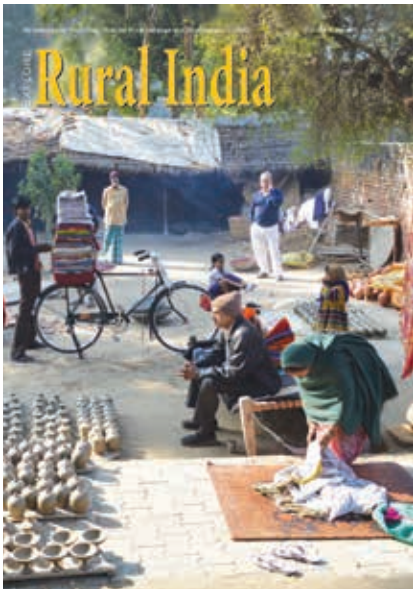
Until the pandemic, we had partnered with the Government of Punjab in organizing annual cultural festivals in Patiala.

YOUTH PROGRAMMES

Active youth programs in several project areas, especially Azamgarh, have included the formation of Youth Heritage Clubs, skill development programs, heritage walks, tree plantation drives, sporting events, and programs involving civic consciousness.

PUBLICATIONS

To date, we have published 12 volumes of **Explore Rural India**, a journal with articles by Indian and international scholars and specialists, 5 special publications (on **Traditional Cuisine, Rural Sports and Games, Oral traditions, Myths and Legends, Tribal Cultures, and Traditional Healing Systems**.)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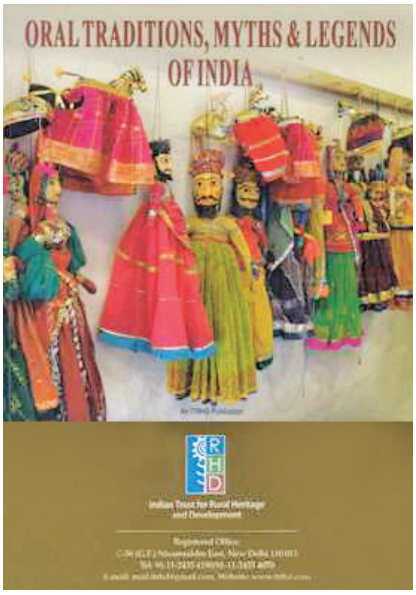
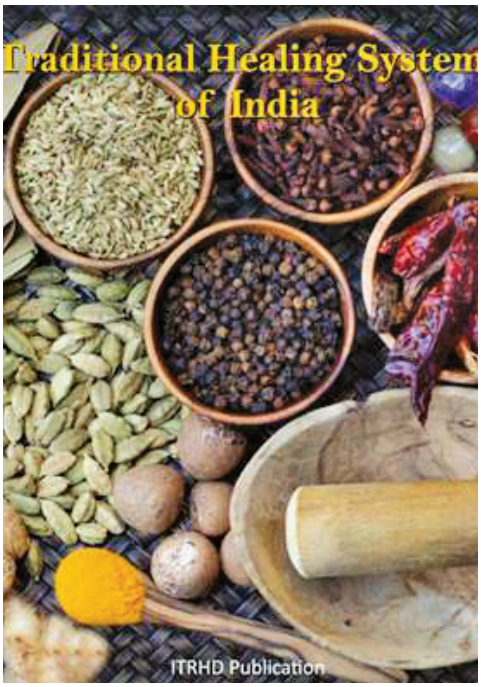

ORAL TRADITIONS, MYTHS & LEGENDS OF INDIA
Indian Trust for Rural Heritage and Development


Rural Sports & Games


Tribal Culture of Indi
An ITRHD Publication


Traditional Healing System of India
ITRHD Publication


TRADITIONAL CUISINES OF
An ITRHD Publication

SPECIAL EVENTS

Each year on Mahatma Gandhi's death anniversary, 30 January, we honour his memory with a RURAL TOURISM DAY. For this, experts in various relevant fields give special presentations, which are extremely well received.

Other events (such as ITRHD's 10th Anniversary on 23 June 2021) were held online to enable both Indian and international Members to attend. A Lifetime Achievement Award was presented posthumously to renowned architect Vikram Lall, and ITRHD's Vision for the Future document was released.

From time-to-time conferences and symposia are organised on special subjects to create awareness.

ITRHD MEMBERSHIP DETAILS

Category of Membership	Admission fee	Members as on March 2023
	Rs.	Number
Life Member Individual	5,000	389
Life Member Corporate	1,000,000	09
Life Member Institutional	25,000	18
Associate Individual Member for 5 years (renewable after 5 years on same terms)	2,000	19
Associate Corporate Member	100,000	05
Associate Rural Member	100	703
Indian Advisory Council Members		83
International Advisory Council Members		28

EDITORIAL

As always we begin this 12th issue with our deepest thanks to all the authors who have continued their support to this magazine through their contributions and writings. This issue has a wide range of authors and subjects, for the most, the focus remains on the rural sector. The contents of the magazine open with Shovana Narayan's article, "In Search of Kathak Villages" as the author – herself a Kathak dancer of renown with an established fan base – describes her arduous seeking of the "Kathak" villages. Inspired by the single word "Kathak" she and her colleague and co-writer Geetika Kalha travelled for five years into the deepest recesses of the Northern Indian states of Uttar Pradesh, Bihar and Rajasthan and covered over 7000 kilometres in this search. She now shares this search and its results with us, her readers, and it is a remarkable story that she recounts, one that brings together her scholarship and her determination and her devotion to the dance.

No less extraordinary is the next article by academic Ewa Klekot, who writes about "Making Polish Folk Arts and Crafts into Heritage". She brings her academic background well into the foreground as she elaborates her subject.

Our next writer, Uma Devi Jadhav writes on "Rural Tourism in Madhya Pradesh" in a straight forward manner that delineates both the opportunities and problems of tourism in this state.

Anika Molesworth is a farmer by choice and by profession. In an excerpt from her larger work "Our Sunburnt Country", she considers a subject which affects all of us : Climate Change. But she does so with a radiant optimism and such a spirit of hope that her writing is uplifting rather than lugubrious.

Our next author is Katyayani Agarwal, who has travelled extensively in the Shekhawati area of Rajasthan and writes about her experiences as "The Unique World of Wall Paintings".

We now feature author Oliver Maurice, who writes on a critical topic: Heritage Conservation in Rural sub-Saharan Africa".

In Preeti Harit's own words in her article, "Built Heritage Documentation of rural Ballia and Varanasi", she went through an experience that was bewildering and enlightening for her simultaneously. For those who are new to the heritage lingual, Built Heritage documentation is a process to hunt and record the unsung, forgotten and often times taken for granted properties of the area; which are old and hold cultural, religious, associational, historical etc. significance. This particular project focused only on the survey and research of some rural areas of the Uttar Pradesh districts - Ballia and Varanasi.

The next author is a familiar presence on this magazine to which he is a veteran contributor, having written for us before. Yuri Mazurov writes on this issue about "Rural Architecture in Russia" a subject he is familiar with, as he is an expert in environmental economics and management and ecological and cultural heritage and active in national and international projects on heritage management.

Salma Husain writes about "Sharbats : Great Summer Gifts", Food historian and author Salma Yusuf Husain has spent a lifetime studying Indian food and has used her knowledge of the Persian language to explore the history of food and pastimes of the Mughal era, by visiting different libraries and Museums around the world. She has written several books on Indian food and has received National and International awards.

We would be remiss if we did not add our sincere apologies for the delayed appearance of this issue of the magazine in the aftermath of COVID and other circumstances.

Our thanks go to everybody who works with and for this publication, and especially to our advertisers whose generosity offers us such vital support: and last, but certainly not least, to our publishers and printers who pour their hard work and creativity into each and every issue of our magazine.

Asha Rani Mathur
Editor
Indian Trust for Rural Heritage and Development

In Search of Kathak Villages

Shovana Narayan & Geetika Kalha

Kathak Tara Lake

The immensely rich socio-cultural heritage that is India's strength and pride, time and again surfaces to confront one to the fact of how little we know of our past! And so it was with Kathak villages! When we accidentally learnt of their existence, it opened new doors of discovery of a community of people and of temple traditions that existed right under our noses but of whom we were unaware. In this article we shall dwell on Kathak villages, the Kathak Lok and the living temple tradition of these Kathak Lok.

A decade after hearing of villages named 'Kathak' near Bodh Gaya and then confirming their existence through census records, we set out to understand why these villages were called Kathak. In the course of the next 5 years, we clocked over 7000 kilometres, journeying into deep recesses of UP, Bihar and Rajasthan. Of the 19 Kathak villages listed in UP and Bihar, we visited 14. Some of them were uninhabited or gair-chirag' (ie without a lamp), in a few, the original pundit Kathak community after whom the villages had been named, had migrated elsewhere. A small number however, had the original settlers – the 'Kathak Lok' still residing there.

(The list of the 19 Kathak villages with their village codes and locations are given as Annexure 1at the end of the article).

Our aim was to find the reason behind this unusual name of villages, also ask questions like : who were the inhabitants, what were their professions and whether they had any bearing or connection to the Kathak dancers of urban areas that we are so familiar with. Our focus, was not to locate or prove whether any state was the point of origin of Kathak dance nor to glorify any Gharana or undermine the contribution of any Gharana.

We were aware that the writing of Indian history in the twentieth century had been infused by a spirit of nationalism and search for identity. Conscious efforts had been made to trace the roots of Indian art to Vedic origins, either factual or imaginary. In the field of dance, those dance styles that went first past the post, in imbuing themselves with roots in the hallowed *Natya*shastra[1], were considered to be the oldest, most ancient and therefore 'most Indian'. Kathak dance, however, was absent from this earnest quest. Its exponents never made any claims. Our quest, therefore, had to begin with visits to the Kathak villages to see for ourselves, what was in plain sight yet unknown to most, including Kathak dancers.

Acutely aware that narrative paradigm is all-encompassing; care was taken to ensure that the narrative of which oral tradition and historical memory were paramount, were rational and coherent. They were painstakingly matched with available collateral evidence and supporting documents such as ancient Sanskrit texts, records available in archives, discussions with epigraphists, scholars, swamis and maharajas. Statements of several villagers, officials and general public were coalesced with as much fidelity as could be had to ensure that the picture that emerged had consistency with sufficient details.

LOCATION OF KATHAK VILLAGES:

Before commencing our journey into the interiors of UP, Bihar and Rajasthan, we marked the location of the Kathak villages on a map and were really surprised to notice that the villages were located around the town of Jhusi, earlier called Pratishthanpur or Pratishthana. This created incredible excitement as Pratishthana is mentioned in the Devi Bhagwat Purana, and also in the *Natya*shastra which refers to Nahusa as the ruler of Pratishthanpur, thereby opening the first probability of a historic connect! According to Chapter 36 of the *Natya*shastra, it was in Pratishthanpur that the dramatic arts first descended to Earth . Today all Kathak villages are located around this ancient town, could it be a coincidence or could there be some truth hidden in the mists of time ?

The fact that all the Kathak Villages and Kathak Lok[2] are located around the ancient Pratishthanpur, currently Jhusi, intrigued us. Furthermore, the land records of Handia Tehsil mention a large lake named Kathak Tara. Also the stalwarts of the Lucknow G harana trace their ancestry to Handia tehsil, which is just 30kms from the ancient Pratishthanpur!

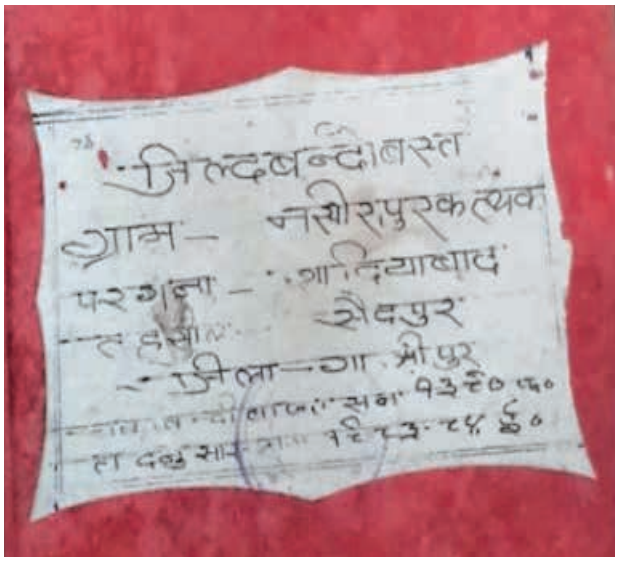
SETTING UP OF KATHAK VILLAGES:

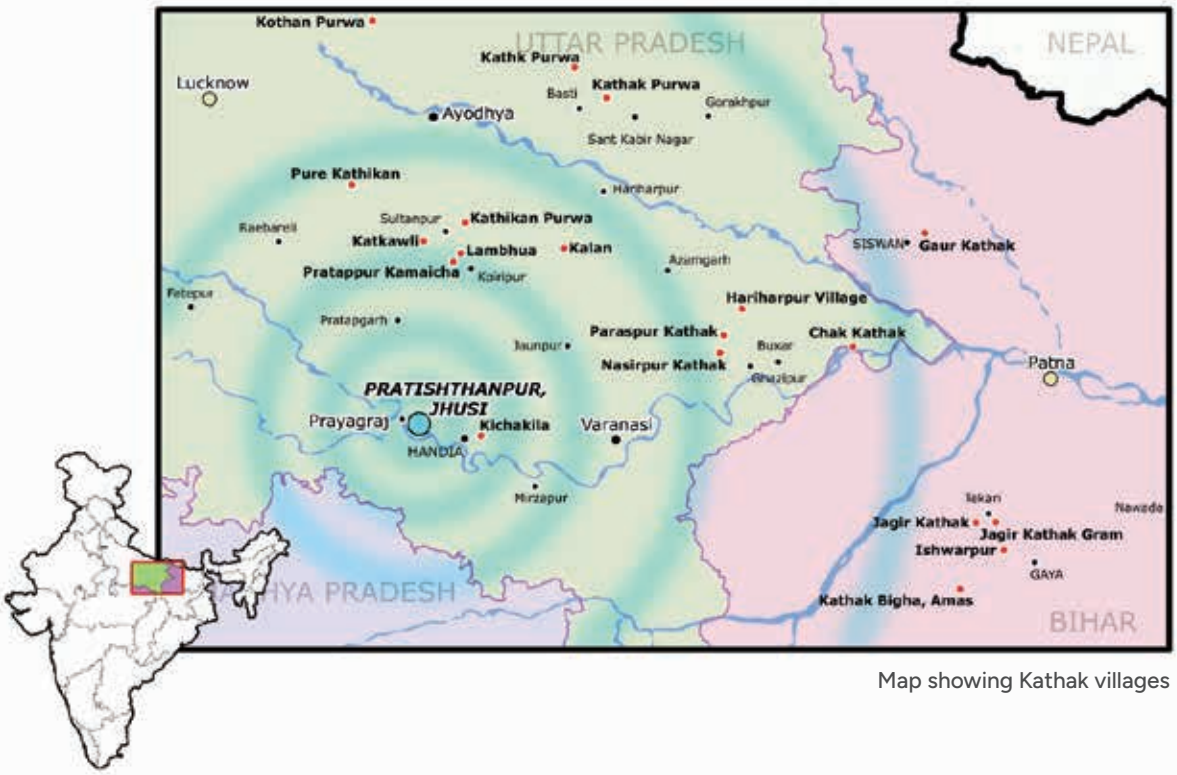
Our meetings with the villagers and the reading of land records showed that the villages called 'Kathak' were named after the community (Kathak lok) to whom the village land had been given as a grant or jagir, by either the local ruler or a prominent landlord. The size of these jagirs indicated the status of this community and the respect that they once commanded. One of the jagirs, Kathak jagir, was of 100 acres.[3] Today, however, very few of the Kathaks hold lands, if they do their holdings are very small.

1. Treatise on dramaturgy ascribed to Bharat Muni. In the MM Ghosh translation of the NS, published by Asiatic Society, in Introduction, VIII, The Date of the *Natya*shastra, pg LXXXI to LXXXVI, the view is that the *Natya*shastra, had been compiled sometime between 100 BC and 200 AD. Yet in the later edition of the *Natya*shastra, it is stated that "We may, therefore, place the NS in about 500 BC; for Bhasa probably wrote his plays between 450 and 350 BC".

2. The term Kathak Lok is being used in place of Kathak Log so as to distinguish the English term "log" from the people "Log".

3. Jagir Kathak, In Thana 320.





Map showing Kathak villages

कार्यालय उप जिलाधिकारी हण्डिया–इलाहाबाद।

संख्या /एस0टी0–हण्डिया/दिनांक जुलाई 2017

जिलाधिकारी,
इलाहाबाद।

महोदय,

आपके द्वारा मॉगी गयी सूचना निम्न प्रकार है:–

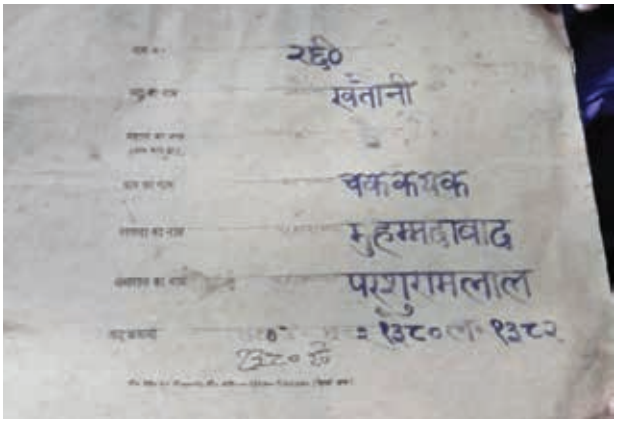
1– कत्थक तारा नाम का तालाब राजस्व ग्राम कनकपुर मे स्थित है, ग्राम कनकपुर की खतौनी मे सिर्फ तालाब अकिंत है, जिसकी गाटा संख्या–81 है। किचकिला ग्राम कनकपुर के नजदीक है।

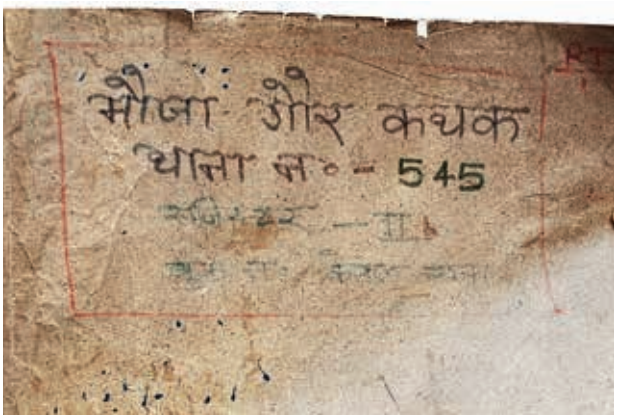
2– सती स्थल नगर पंचायत हण्डिया के वार्ड नम्बर–1 मे स्थित है, जो आवादी के अन्दर है। राजस्व अभिलेख मे दर्ज नही है। यहॉ पर एक चबूतरा बना है, जिस पर एक पिलर खडा है, जिस पर स्थानीय लोग दिया जलाकर पूजा करते है।

6/7/2017

उप जिलाधिकारी,
हण्डिया–इलाहाबाद

Letter from District Collector's office on Kathaktara Lake and Sati Sthal





In Bihar we could locate only four Kathak villages the rest were situated in UP. We found no Kathak villages in Rajasthan and learnt that there had never been any villages named Kathak in Rajasthan.

THE KATHAK LOK:

is a community of Brahmins who did Katha using parables and verses from the epics, the sayings of saints and the vast trove of Hindu mythology. They gave didactic messages with dance, mime and music. They performed this service regularly in temples and during religious festivals. In their rendition they explained dharma through 'kavya' (verse) and were thus carriers of the tradition of Kanta Sammit Updesh, which is an ancient method of doing Katha as mentioned in the 11th century by Mammat in Kavyaprakash[4].

काव्यं यशसेऽर्थकृते व्यवहारविदे शिवेतरक्षतये
सद्यः परनिर्वृतये कान्तासम्मितयोपदेशयुजे
(काव्यप्रकाश , कारिकावली, काव्यलक्षणम,
Chapter 1, श्लोक 2, 11 शताब्दी)

(kavya yashaserthakrite vyavahaaravide shivetarakshataye

Sadya: paranirvritaye kaantaasammitatayopdeshayuje

(*Kavya* Prakash, Karikavali, *Kavya* Lakshanam, Chapter 1, verse 2, 11th century)

'*Kavya*' (verse) joins one to fame, wealth, and promotes knowledge of behaviour, removal of ignorance, protection from sorrow, ushering in happiness through Kanta Sammit Updesh.

LIVING TEMPLE TRADITION OF KATHAK LOK:

At Ayodhya, we came face to face with this still living tradition of the Kathak Lok. We were fortunate to see the '*nritya sewa*' of eight Kathaks in seven temples. The role of the Kathak Lok was two-fold. On one hand they sang to worship the deity, on the other they sang and also danced to the verses in a way that explained the verse to the audience. It was only the male Kathaks who mastered '*natya*' - singing, dancing, music instruments and drama, and used their skill to elucidate the text to the devotees. In enactment by the Kathaks, they first sang sacred verses, then explained their literal meaning, followed by a brief dance depiction of the verses. This is followed by a more detailed philosophical interpretation of the text and then again by *abhinaya*. Short rhythmic pieces comprising *'tukra'*[5], *'tatkar'*[6]' and *'tihai'*[7], were performed after every few sequences of '*abhinaya*'.

BACKGROUND OF THIS ANCIENT COMMUNITY:

Aware that corroboration of oral narratives are important from other sources and streams of enquiry, in documentation, the reference to Kathaks in the Mahabharata's Adiparva was examined.

कथकाश्चापरे राजन् श्रमनश च वनौकस:
दविाख्यानानि ये चापि पठन्ति मधुरम द्वजि:
(महाभारत, आदपिर्व, 1: 206: 3)

4. Mammata's Kavyaprakash, Karikavali, Definition of Poetry, Chapter 1, Verse 2

5. Tukra is a short rhythmic pattern devoid of bols (syllables) of the mridanga (pakhawaj)

6. Tatkar is footwork.

7. Tihai is a rhythmic pattern that is repeated thrice.

Kathakāś cāpare rājañ śramanāś ca vanaukasah

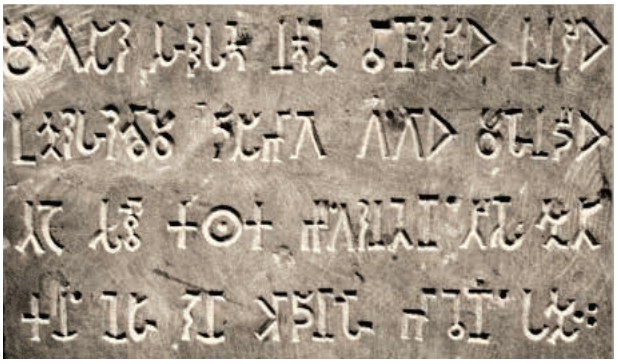
divyākhyānāni ye cāpi pathanti
madhuram dvijāh

(Mahabharata, Adiparva, 1: 206: 3)

{i.e. With the king on the way to the forest were the Kathakas, pleasing to the eyes and ears, as they sang and narrated sweetly}.

This verse refers to groups of learned men, who accompanied "king" Arjuna to the edge of the forest, when the Pandavas were sent on exile. Amongst them were the Kathaks. The verse alludes to their skill, which we note, was to sing and narrate. We can also assume that their ability was of a high order, therefore "pleasing to the eye and ear".

The Prakrit inscription on ancient India clearly enunciates the manner in which the Kathaks narrated their tales.



Prakrit Verse describing the devotional dance of Kathaks on banks of Ganges: 4thc BC (Kameshwar Archives, Mithila)

'मग्गासरिसुखपक्खे नखत्ते वारानसयि नयरयि
उत्तरपुरथमि दसिभागे गंगाए महानदयि तटे
सव्वोकथक भनि्गारनतेनम तीसे स्तुतं कायम
एही राया आदनिाहो भावेनम पस्सयि'
[प्राकृत अभलिख, चौथी शताब्दी ईसा पूर्व,
हस्तलपिअिभलिखागार, कामेश्वर सघि दरभंगा
वशि्ववद्यिालय]

'maggasirasuddhapakkhe nakkhhate
varanaseeye nayareeye uttarpuratthime
diseebhage gangaye mahanadeeye tate
savvokathiko bhingarnatenam teese stuti kayam
yehi raya adinaho bhavenam passayi' [8]

(Prakrit inscription dates 3rd/4th century BC to 1st century BC, Kameshwar Archives, Mithila, Bihar).

The inscription states that – *"in the month of Magha, in the period of Shukla Paksha Nakshatra, to the north of Varanasi (region between Vara and Asi), on the banks of the Ganges, the Shringar dance of the* Kathaks *pleased Lord Adinatha.* (Another name of Lord Shiva)".[9] This verse unequivocally associates **dance** with the Kathaks.

Interestingly, the location of these Kathaks/ Kathak Lok has been given as the region near Vara and Asi, namely Varanasi, the region which also bears out NS record!

There are several reference to Kathaks expounding dharma through dance and song from 4th century BC to the 19th Century. (See Annexure 2 for time line on references to Kathak Lok through the centuries).

CASTE AND SOCIAL HIERARCHY OF KATHAK LOK:

Interview with members of the Kathak Lok revealed that the Kathaks were Brahmins (Kanyakubj or Gaur or Saryupari Brahmins). This is also supported by William Crooke's 1872 Census records that says: ***"Kathak:*** *story-tellers, singers, dancers, musicians, who are Hindu Brahmins (males) by faith".* Shri Munshi Bhagwandas Tehsildar, Allahabad in 1872 record states that the caste of the Kathaks in UP was Gaur *Brahmins* or Kanyakubj Brahmins.

Rajasthan has a collection of extremely well documented and well preserved records in the archives of Jodhpur, Bikaner and Jaipur. In Dr. D.B. Kshirsagar's very detailed book, "Jodhpur Riyasat

8. Prakrit text, 3rd or 4th century BC, Manuscript Archives, Kameshwar Singh Darbhanga University, Mithila, Bihar.
9. Translated by Dr Kamal Kishor Mishra, Asst. Prof, Calcutta University and confirmed by Dr T.S. Ravishankar, Former Director Epigraphy ASI, Mysuru, who, however, claims that the inscription is probably dated 1st century BC while Dr Mishra opines it to be 3rd or 4th century BC.

ke Darbari Sangeetagyon ka Itihas"[10], there is only one mention of a Kathak. He says – "kabhi, Alwar ke Kathak, Shivprasad bhi apne sazindon ke saath pahoonch gaye" (i.e. sometimes Shivprasad Kathak of Alwar also came with his accompanists). Giving further detail he says "In the Vikrami year 1919 (1862 AD) one Kathak named Shivprasad along with 6 others – namely Shivlala, Ram Saran, Gopal, Moti, Kalu and Bhairu came to Jodhpur. Shivprasad was honoured with a Kada (bracelet) and Dushalla (shawl); the others were given Mauliya"[11]. In this record it is clear that Shivprasad is "a Kathak" meaning belonging to the Kathak Lok/community and that he is not local but a guest from Alwar which borders Uttar Pradesh. There is no other mention of Kathak in Jodhpur.

The Gunijankhana record in Bikaner and Jaipur reveals that it was only in the last decade of the 19th century that a few Kathaks were employed by the royal house of Jaipur. Further study of Kathak in Rajasthan and its connection to Brindaban and Raas Leela indicates the adoption of the art of the Kathaks by the community of drummers – dholi, damami, nagarchi who are experts in rhythm.

OTHER LEARNINGS :

An analysis of three dimensional sculptures from Maurya period (3rd century BC), a dissection of the Jakkadi nritya and a study of several texts related to the Mughal period such as the *Bhaktamal of Nabhaji* and discussions with seers, sages, swamis of Ayodhya and Vrindaban, all point to the following that: -

The nritya sewa' in temples by Kathak Lok was a hereditary Brahmin vocation of a designated community

Barring inclusion of only four Persian terms in the Kathak repertoire, the rest are all of Sanskrit origin;

Rhythmic patterns of Kathak and terminologies in common use of Kathaks today, are those that are mentioned in ancient texts NS and AD (Abhinaya Darpan);

Three-dimensional sculptures of Maurya period (3rd century BC) showed continuity in dance costume and dance poses and postures of the Kathaks from then to today;

Jakkadi of the Arab and Persian world, had nothing in common with the dance of the Kathak Lok

A member of the traditional Kathak Lok had his own neat solution when asked to perform in the court of a Muslim governor. To keep his beliefs and sentiments he placed a tulsi mala in front of him and performed in the court. (See Annexure 2 for the note recorded in reference to a recorded incident of Narayan Das in the Bhaktamal of Nabhaji, 1712).

The nineteenth century saw the demolition of many Indian arts by the British missionaries, especially those that were arts of temple worship.

With the adoption of Kathak by the drummer community of Rajasthan, in the nineteenth century, the tenor of Kathak changed and the 'dance of the Kathaks/Kathak Lok' came to be known as Kathak dance. It also changed from being katha oriented to being a dance for entertainment focusing on the skill of the dancer.

Confusing mujra with kathak was begun and popularised by cinema, other media and popular culture.

Changing Sanskrit names to Persian has been recorded in "Lucknow ka Shahi Stage" by Syed Masoom Hasan Rizvi Adeeb Adeeb

"पुराने नामों में बेश्तर ये तगय्यूर कर दिया गया है
कि हिन्दी लफ़्ज़ों की जगह
उन के हम-अधनि फ़ारसी या अरबी लफ़्ज़
रख दिए गये,

10. "Jodhpur Riyasat ke Darbari Sangeetagyon ka Itihas", by Dr. D.B. Kshirsagar, Maharaja Mansingh Pustak Prakash, Jodhpur, 1992

11. Haquikat Bahi No: 22, Page/Sheet Nos: 504-505, Ra.Ra. Aa.Bikaner.

मसलन 'मोर पंखी की जगह 'ताउस पंखी' और 'सूरज मुखी की जगह 'आफताब मुखी'...[12]

Summing up, visits to Kathak villages brought to the fore an ancient rich cultural heritage that employed a unique pedagogical tool to spread dharma to all- regardless of caste. It revealed the changing external circumstances that led to migration and to the change in the status of the Kathak Lok as their art was wrongfully linked to the dancing girls. While another community in neighbouring Rajasthan who having mastered the art changed the devotional tenor to a vibrant rhythmic brilliance tenor that today we know as Kathak dance – a far cry from the temple tradition!

We had started out with the usual perceptions relating to Kathak dance. This journey, however, opened our eyes to a new understanding of the term 'Kathak' and its role in Indian society. It highlighted the fact that there is so much information about our heritage that still lies buried waiting to be explored.

12. *"puraane naamon mein beshtar ye tagayyur kar diya gaya hai ki Hindi lafzon ki jagah un ke ham-adhani Farsi ya Arabi lafz rakh diye gaye hain maslan ' mor pankhi' ki jagah 'taaus pankhi' aur 'sooraj mukhi' ki jagah "Aftab Mukhi"..."*

ANNEXURE 1:

List of Kathak Villages and villages inhabited by the Kathaks today

1. **Nasirpur Kathak Village** – Census of India Village Code - 203586**.** Located in Jakhania Tehsil of Ghazipur district, Uttar Pradesh.
2. **Paraspur Kathak Village** – Census of India Village Code - 203699. **L**ocated in Jakhania Tehsil of Ghazipur district, Uttar Pradesh.
3. **Chak Kathak Village** – Census of India Village Code - 206307. Located in Mohammadabad Tehsil of Ghazipur district, Uttar Pradesh.
4. **Kathikan Purwa, Sub-Village.** Located in Phakharpur Block, Muse patti Village Panchayat, Bahraich District, Pin Code 271902.
5. **Pure Kathikan,** a small village hamlet in Harchandpur Tehsil, Shora Panchayat, Rae Bareli District. Pincode of Shora is 229123.
6. **Kathak Purwa,** sub-village Semariyawan Tehsil, Kathak Purwa Panchayat, Sant Kabir Nagar District. Code No. of the Village is 182380..
7. **Kathk Purwa,** Village in Rudauli Tehsil/Block, Basti District, UP, Code No of the Village is 181753.
8. **Kothan Purwa (pronounced Kathan Purwa),** a small village hamlet in Jhanjhari Block, Ramnagar Tarhar Panchayat, Gonda District.
9. **Katkauli Village,** in Maharajganj Sub-District, Rae Barelly District with Postal Code 229082.
10. **Katkawli,** Village in Sultanpur Tehsil, Dubeypur C.D. Block name, Sultanpur district with Pin code is 228159.
11. **Kichakila Village** – Census of India Village code 163031 and **Kathak Tara (lake) -** Handia Tehsil, Allahabad District, Uttar Pradesh
12. **Katkawli,** a Village in Dubepur Block, Sultanpur District, Pin code is 227304.
13. **Hariharpur,** Census of India Village code 193565, district Azamgarh ,UP
14. **Pratappur Kamaicha** – Census of India Village code 170802, Lambua tehsil, district Sultanpur
15. **Jagir Kathak Village** – Census of India Village Code 254826. It is located in Tekari C.D.Block of Gaya district, Bihar.

16. **Jagir Kathak Village,** Kusap Tola – Census of India Village Code 254822. It is located in Tekari C.D.Block of Gaya district, Bihar.

17. **Gaur Kathak Village** – Census of India Village Code 231874. It is located in Maharajganj C.D.Block of Siwan district, Bihar.

18. **Ishwarpur** – Census of India village code 255468, Tehsil Paraiya, district Gaya, Bihar

19. **Kathak Bigha,** Amas Tehsil, Gaya[13]

13. As per Census 2011 are as follows: Since the census includes villages which have a population of not less than 4000, hence such villages with a population less than 4000 did not find mention in the Census Report of 2011. In the case of two of the Villages (not mentioned in the Census), photos of the school board sporting the address are informative as that of the plaque at the Devi Temple at Tekari.

ANNEXURE 2:

Time Line – References to Kathaks (Kathak Lok) through the centuries

Mahabharata (Date of Mahabharata uncertain as scholars place it anywhere between 3000 BC to 1000 BC)	4th c BC to 1st c BC	7th c AD	11th c AD	13th c AD to 18th c AD	19th-20th c AD
• Verses from Adiparva, Anusasna parva	• Prakrit Inscription	• Harshacharita by Banabhatt • Bhavishyapuran	• Kaiyata's Mahabhashya Pradip • Mammat's Kavya Prakash	• Sharangadeva's Sangeet Ratnakar • Bhaktamal by Goswami Nabhaji • Radha Govind Sangeet Saar by Maharaj Sawai Pratap Singh	• Emil Schlagintweitin Indien in Wort und Bild • William Crooke's Census of 1892 • Sir Herbert Hope Risley in The People of India • Nawab Wajid Ali Shah's Najo and Banni • Abdul Halim Sharar in Gujistan Lucknow • AB Keith in the Sanskrit Drama • Norvin Hein in Miracle Plays of Mathura

ANNEXURE 3:

Note recorded in Bhaktamal of Nabhaji on the dilemma of the Kathak Lok

. In the second half of the 18TH century, post the invasion of Nadir Shah the Moghul Empire began to crack. Several local Satraps both Hindu and Muslim started to perceive themselves as regional rulers and began to patronise art and culture. It was then that the Kathaks began to to be invited to palaces. They were forced to step out of the temples. The conflict within the Kathak community of having to step out of the temples and villages can be judged from the commentary of Priya Das

"Priya Das in his commentary on the Bhaktamal of Nabhaji tells the story of a Hindu dancer's ***first contact*** *with Muslim authority...Writing about AD 1712, he tells of the predicament of a dancer (Nritak) named Narayan Das. (We can reasonably suppose, with the modern sub commentator on our text, that he was a Kathak). Narayan Das was a strict devotee who would dance only before an image of Hari. The Muslim ruler of Hariya Saray heard of Narayan Das and commanded him to perform in his presence. Loyalty to his principles, promised to bring Narayan Das serious consequences: It did not seem expedient to bring an idol before a violently idol-hating 'Mir'. After much reflection, he hit upon a solution: When dancing before the 'Mir', he put up before him in place of an image an inoffensive 'tulsi' garland, a satisfactory idol substitute because the tulsi is regarded as not different from the Lord!"* [14]

The above description underlines the religious Hindu leanings of the traditional Kathaks and their dilemma when asked to perform in a Muslim court. The tale also shows how smoothly a solution was found without offending the ruler yet keeping the belief and practice of the Kathak Lok intact.

14. The Kathak, Pg 49, The Miracle Plays of Mathura by Norvin Hein, Oxford University Press, Delhi, 1972.

Making Polish Folk Arts and Crafts into Heritage

(The article was published in a post-conference book entitled Limits of Heritage issued by Inter-national Cultural Centre, Kraków 2015)

Ewa Klekot
Institute of Design, University SWPS, Warsaw, Poland

"House under the Firs": Pawilkowski Family residence in Zakopane, design by Stanisław Witkiewicz in style inspired by local folk architecture, 1897; photo by A. Pawska, CC BY-SA 4.0, https://commons.wikimedia.org/w/index.php?curid=82704022

Understanding heritage as socially constructed and a matter of process is an approach usually taken by anthropologists and ethnologists, especially since a critical turn in heritage studies was proposed more than two decades ago.[1] Heritage is seen from this perspective as a mode of cultural production but, as Barbara Kirshenblatt-Gimblett has pointed out, a mode that requires involvement at the metacultural level.[2] This metacultural level of heritage production is where multiple meanings of the past are negotiated and the politics of identity, belonging and exclusion are mediated, which means that heritage is defined within a process of social production of meaning.

1. Cf. Barbara Kirshenblatt-Gimblett, Destination Culture: Tourism, Museums, and Heritage, Berkeley, Los Angeles and London 1998; Laurajane Smith, Uses of Heritage, London and New York 2006; Kristin Kuutma, "Between Abitration and Engineering: Concepts and Contingencies in the Shaping of Heritage Regimes," in: Heritage Regimes and the State, eds. Regina Bendix, Aditya Eggert and Arnika Pesselman, Gottingen 2013, pp. 21–36.

2. Barbara Kirshenblatt Gimblett, "Intangible Heritage as Metacultural Production," in: Museum International 221–222 (1–2) (2004), pp. 52–65.

Therefore, heritagisation can be understood as a selection-based process of production of values; or, as the Commission on Intangible Cultural Heritage of International Union of Anthropological and Ethnological Sciences stated in its report, "'Heritage' is a value-laden concept with no neutral ground of connotation [... and] as a normative concept, it entails evaluation. [...] Heritage emerges from the nexus of politics and power: it is a project of symbolic domination as well."[3]

On the other hand, there is the position called "substantialism" held by Jean Davallon,[4] which is based on the assumption that heritage is things in possession of some intrinsic values which are discovered or identified. Substantialists continue to have a dominant role in what Laurajane Smith has called the authorised heritage discourse,[5] and the position also seems to be prevailing in other heritage-focused disciplines, as well as encouraged by the approach presented in both UNESCO Conventions on protection and safeguarding of natural and cultural (1972), and intangible (2003) heritage. This situation is at least partially related to the parallel universes in which social researchers on heritage and heritage policy makers are immersed. However, as Davallon himself has said, constructionist research and study of heritage values is not meant to question them but to understand the way they have been created. Through research into the practices of selection and the way these are legitimised, the power relation behind them can be analysed as crucial for value construction.

Even at the level of language the power relations inherent to any "heritage speak" become apparent: vernacular speech is squeezed into the categories of academic or political discourse, and in the process translated into a foreign language, which to start with does not easily

3. Commission on Intangible Cultural Heritage, Research Planning Meeting on Intangible Heritage: Report, Cuernavaca, Morelos 2012, p. 11.

4. Jean Davallon, "The Game of Heritagisation," in: Constructing Cultural and Natural Heritage, eds. Xavier Roigé and Joan Frigolé, Girona 2010, pp. 39–63.

5. Laurajane Smith, Uses of Heritage, London and New York 2006.

Papercut from Łowicz region by Stacha Iredzianka, 1905, collection of State Ethnographic Museum in Warsaw, photo by K. Wodecka.

permit translation of all the Polish meanings of the term rendered here as "folk" – "lud" and "ludowy" (folk). In English, the Polish noun "lud" corresponds both to "the folk" (understood as the peasantry, rural folk), and to "people." The adjective *ludowy,* derived from this noun, appears in the name of the People's Republic of Poland (Polska *Rzeczpospolita Ludowa)* as well as in the term "folk art" (sztuka *ludowa),* and in the name of the peasant party *Polskie Stronnictwo Ludowe.* One could wonder to what extent these differences, which originated in the different historical experiences of the two language communities, inform the categorisations (and essentialisations) of current political discourses and influence politics on both the national and European levels.

Papercut from Łowicz region by Marcynka Kołaczyńszczanka, 1905, collection of State Ethnographic Museum in Warsaw, photo by K. Wodecka.

I shall begin with the romantic concept of "the folk" as "the roots of nation" and the concept of folk art as the essence of national art. These understandings had followed the Herderian meaning of the term "folk" and resulted in development of an academic discipline focused on studying and documenting it in order to spare this valuable essence from modern cultural change, as well as provide the modern nation with necessary legitimisation in the form of folk roots and traditions. The discourse of German

Painted paper house decoration from Zalipie, 1926, collection of Seweryn Udziela Ethnographic Museum in Kraków, photo by M. Wąsik/ Archiuwum MEK.

Volkskunde (and its corresponding Slavic and Scandinavian terms, with Polish *ludoznawstwo* among them) constructed and promoted the image of its "object of study" as temporarily and socially exotic folk consisting of savage and rough, but noble and picturesque peasants.[6] These exoticising strategies, however, seem to have been applied rather unconsciously and as a result of establishing "folk" as an object of scientific observation, and as a consequence of class prejudices deeply engrained in the feudal relations that characterised the countryside of Central and Eastern Europe far into the nineteenth century.

The discipline of *Volkskunde* was related in its development to *Heimatkunde* (Polish *krajoznawstwo),* which translates into English as "local history," or – better – "regional studies" in the absence of a better counterpart; however both terms are hardly translatable into English; after all, according to David Brett,[7] England is the only European country with no folk or regional

6. Hans F. Vermeulen and Arturo Alvarez Roldan, "Introduction: The History of Anthropology and Europe," in: Fieldwork and Footnotes: Studies in the History of European Anthropology, eds. H. F. van Vermeulen and A. Alvarez Roldán, London and New York 1995, pp. 1–17; Hans F. Vermeulen, "Origins and Institutionalization of Ethnography and Ethnology in Europe and the USA, 1771–1845," in: ibidem, pp. 39–59.

7. David Brett, The Construction of Heritage, Cork 1996, p. 27.

Koniaków lace makers with the biggest world Koniaków lace inscribed in the Guiness Record Book in 2013, photo by A. Słowik/ centrumkoronkikoniakowskiej. Koniaków traditional lacemaking has been inscribed in the National Representative List of Intangible Heritage in 2017.

costumes at all. In nineteenth-century and early twentieth-century Poland, the agency of both disciplines was vital for the formation of the most important of national myths: the myth of the undivided and coherent nation, indispensable for creating a modern nation state. Therefore, the *Volkskunde's* folk was politically used to bridge the gap between the Polish nobility and the peasants, and silence the most acute social conflict. What should be taken into account here is mainly the re-feudalisation of the Polish rural world in the seventeenth and eighteenth centuries, and the resulting serfdom of the peasants. This social conflict was used in the nineteenth century by the occupying powers to debilitate the Polish independence struggle: a bloody peasant rebellion in 1846 was leveraged by the Habsburg Monarchy to rescind the independence of the Free City of Cracow (established at the Congress of Vienna) and prevent the 1848 rising in the province of Galicia; and the abolition of serfdom by the Russian tsar in 1864 was exploited to win popularity for Russian state power among Polish peasants during one of the Polish risings.

Then again, independent Poland, like many modern nation states of the first half of the twentieth century, encouraged, as expression of the national spirit, both the production of art and design inspired by the vernacular and the study and promotion of folk art itself, and the early twentieth century witnessed the development of a national style in arts and crafts inspired by "folk art." In the earliest days of the twentieth century, even before the birth of the independent Polish nation-state, an artistic style resulting from a fascination with the Highlander arts and crafts in the Podhale region was developed by an artist and architect, Stanisław Witkiewicz (1851–1915). The style took its name from one of the villages in Podhale, Zakopane, which since the 1880s had been evolving into the most popular mountain resort among the Polish intelligentsia. Appropriating decorative motifs used by Highlanders in their metal, wood, textile and leather work, and learning from their approach to working the material, Witkiewicz created a very characteristic style in Polish architecture and design, which outgrew its regional connotations[8] to become one of the strongest pretenders to the position of a national style.[9]

After First World War, when the newborn state of Poland was taking stock of the heritage in its territory with a clear programme of adjusting the landscape to the expectations of the national ideology of a new political organisation, a wooden village church was declared an element of Polish national heritage comparable in its symbolic meaning to the French cathedrals, taken as the most sublime embodiment of the

8. E.g. a house in Warsaw at 30 Chmielna Street was rebuilt in 1905–1906 by Jarosław Wojciechowski in this Zakopane Style.

9. Other "candidates" were: the neo-Renaissance, conceived as an expression of the grandeur of the Jagiellonian monarchy, and the so-called "Mazovian Gothic," associated both with the local, Central European version of red-brick Gothic, and with the spiritual, as were all the neo-Gothic styles of the nineteenth-century Gothic revival.

Czesława Kaczyńska from Dylewo, Kurpie region, Poland, making a traditional papercut, 2005. Kurpie tradition of papercut making has been inscribed in the National Representative List of Intangible Heritage in 2020. Photograph from the Artist's archive.

national spirit.[10] The national style inspired by the vernacular developed to its soundest form in the 1920s, its sublime expression being the Polish Pavilion at the 1925 Paris Exhibition of Decorative Arts, while the 1930s witnessed a rapprochement of modernism and regionalism in interior design. At the same time the Ministry of Public Education and Religion developed a state-financed programme of supporting "folk industry" based on the concepts of folk and folk art elaborated by the Polish elites of the interwar period: artists, intellectuals and state officials. On the one hand, supporting the folk industry was important for economic reasons because of the role it could play in the income of Poland's rural population; on the other, the rural production approved as "folk" by the urban experts was important for building national identity as the folk heritage of the nation. It was thus the state and intellectual elites that both advocated the safeguarding of "authentic folk traditions" and promoted trends in fashion and design that used and exploited folk art and crafts, always with a national-romantic or/and emancipatory agenda in mind.[11]

The developments in design inspired by the vernacular, as well the idea of supporting the "folk industry" were happily accommodated by the People's Republic of Poland. At the same time, modernisation with its narrative of progress reinforced the low valorisation of village life and peasants, who were presented as "backward" and "uncouth." However, the more social disdain for the "village churls" grew on the one hand, the stronger the nostalgia for the "folk" became, as the supposed embodiment of the "authentic," the "primitive" and the "sincere" that had been lost, or at least endangered by modernisation. And as "the fundamentalist ideology behind heritage preservation derives from the modernist obsession with loss",[12] the process resulted in the ossification of this so-called "folk art" in the formal categories of a "folk style," with guardians (or safe-guarders) of its purity in the form of ethnographic commissions. The ossified and canonised "folk style" was in some cases so alien to the taste of "the folk" that village craftspeople used to produce two different types of their products: "the folk ones" sold in the city, and "ours" for the local market. A case in point were double-warp textiles from the Janów Podlaski region.[13]

The communist states of Central and Eastern Europe decided to "soup up" the concept of "folk art" with the omnipresent ideology of "the peasant-worker alliance," submitting it readily to folklorisation or translating all the exoticism embedded in the category of "the folk" since its construction into the sphere of aesthetics. The usefulness of folk art and craft objects phrased as folklore for policing differences was immediately recognised by the communist regimes. Folklorised

10. Ewa Manikowska, "Wielka wojna i zabytki," in: Polskie dziedzictwo kulturowe u progu niepodległości, eds. Ewa Manikowska and Piotr Jamski, Warsaw 2010, pp. 21–91.

11. Piotr Korduba, Ludowość na sprzedaż, Warsaw 2013.

12. Commission on Intangible Cultural Heritage, Research Planning Meeting, op. cit., p. 16.

13. Aleksander Błachowski, Ludowe dywany dwuosnowowe, Toruń 1990.

Exhibition Natural resources of Polish Design, 2009, Seweryn Udziela Ethnographic Museum in Kraków, photo by M. Wąsik/ Archiuwum MEK.

folk permitted the transfer of social and ethnic differences into the sphere of leisure. The same ideology of "the peasant-worker alliance" influenced the development of ethnography and folklore studies, while folk art evolved into a highly politicised concept. Its promotion became one of the official priorities of cultural policy, backed by a bureaucratic apparatus of official competitions and state-funded prizes, as well as state commissions and acquisitions. Therefore, in Central and Eastern Europe, the "folk" in arts and crafts have on the one hand been used in nation-building processes and to establish the political power of the modern nation-state as a state of an *ethnic* nation. On the other, submitted to folklorisation, they paradoxically contributed to the petrification of old class prejudices inscribed in the romantic image of the folk within the so-called socialist nation-states (such as Poland), or to manage and control differences in the case of multi-ethnic or multi-national states and empires (such as Yugoslavia and the Soviet Union).

In the People's Republic of Poland folklorised folk art and craft were made an important part of cultural production, widely used both for international promotion of the country and for building up an internal myth of a socially undivided nation. To a great extent both objectives were accomplished via a state enterprise called "Cepelia," created to cater for the development and support of "folk industry," as well as more broadly defined craft and folk-inspired design. Cepelia, established in 1949, actually monopolised folk art and craft, as well as handicraft production in general. It controlled all the co-operatives of handicraft and folk art and craft production and played a crucial role in establishing the canonical understanding of folk art and crafts both among their producers (very much in tune with the pre-war practices of educating village producers in what "authentic folk art and craft" means) and the urban audiences of its clients. The operations of Cepelia prolonged the existence of many centres of folk art and craft production, and even revived some of them, like the pottery centre in Iłża or the tradition of glass painting in Podhale, previously non-extant at least since the 1880s.[14] Among the initiators of this revival were ethnographers such as Tadeusz Seweryn and Roman Reinfuss. It was the latter who persuaded the women from the village of Zalipie to decorate the exteriors of their houses with flower paintings, thus creating one of the most famous phenomena of "folk art" in the post-Second World War Poland.[15]

At the same time, however, Cepelia products, which for urban audiences epitomised the folk objectified in its art and crafts, either as folk-produced, or as designed and executed according to the style believed to be a creation of the folk, were in the 1950s and 1960s treated as a paragon of good style and luxury recommendable to the elites of a socialist state.[16] There were several reasons behind the fashion for the Cepelia style from the mid-1950s to the mid-1970s: it was a pre-Second World War folk style in arts and crafts loaded with positive values constructed within the framework of Romanticism, enhanced with an Arts and Crafts approach to the quality of material and handicraft execution, and phrased as ideologically progressive because of its openly anti-bourgeois aesthetic programme and its engagement of the rural folk in production. However, in the late 1970s the quality of Cepelia products went into rapid decline, because of the deplorable condition of both the centrally managed state economy and Cepelia itself, which had become an inefficient, centrally managed juggernaut.

14. Aleksander Jackowski, Cepelia: tradycja i współczesność, Warsaw 1999, pp. 12, 19.
15. Ibidem, pp. 12 and 79, note 3.
16. P. Korduba, Ludowość na sprzedaż, op. cit.

In January 1990, the Polish transition parliament,[17] preparing a new Co-operatives Act, passed a law that put the Central Union of Folk and Artistic Handicraft "Cepelia" (as was then the official name of the organisation) into liquidation.[18] As part of its heritage, the 1949–1990 Cepelia has left its name as a noun used in common parlance to label anything perceived as inauthentic folk art and culture, created mainly for commercial purposes. However, the 1990 law did not end the story of Cepelia as an organisation. In December 1989, on the eve of its liquidation, a foundation bearing the same name of Cepelia was created, and its statute approved by the Minister of Culture and Arts.

With the new Co-operatives Act another entity, the Cepelia Folk and Artistic Handicraft Business Chamber, was established along with its associated foundation. Simultaneously, a company bearing the name Cepelia was established to run the shops and organise trade in the products provided by the Business Chamber members. In 1994 the new Cepelia was awarded the title of Company of the Year by the Polish Business Club, and in 2001 it submitted its trademark to the Polish Patent Commission (protection was granted in 2005). Therefore, when it celebrated its 50th anniversary in 1999 Cepelia was an active and dynamic market enterprise, "facing normal competition and the struggle for survival."[19] One of its weapons in this struggle was the reduced 7% VAT rate on handicraft products with the Cepelia certification.[20] Since 2004 such certification has been issued exclusively by the Cepelia National Artistic and Ethnographic Commission.

The fact that vernacular products needed certifying as "folk" by urban experts did not raise any particular doubts when the law on VAT was

Headscarf with printed design inspired by painted house decorations from Zalipie, design by Maria Kiwior from Zalipie, 1952, collection of Seweryn Udziela Ethnographic Museum in Kraków, photo by M. Wąsik/ Archiuwum MEK.

passed. Since the beginning, it has been elite experts who have decided, on the basis of their own values, what products constitute folk art and craft and what do not. However, the question was brought to the public attention when in 2003 some lace-makers from the highland village of Koniaków started making and selling handmade lace underwear. Being able to sell their handicraft products at the lower VAT rate was dependent on either Cepelia certification or membership of the Polish Association of Folk Artists, open to "traditional folk art and craft producers." Unfortunately, neither route was open to these enterprising highlanders: Cepelia denied them certification and refused to sell their underwear in its shops, and the elderly makers of Koniaków lace who were members of the Polish Association of Folk Artists called the production "a disgrace to Koniaków lace."[21] Obviously, the question was not the technique, which is the same crocheted lace as it is used to make tablecloths and napkins for household use and church decoration, but the frivolous application of the skill.[22]

17. Elected in June 1989, this was the first parliament since the falsified 1947 elections that included opposition candidates.
18. The law was published by the Polish legislation gazette on 7/02/1990: DzU 6/1990, poz. 36.
19. A. Jackowski, Cepelia, op. cit., p. 36.
20. In 1993–2004 the VAT for certified products was even lower; in 2013 the 7% VAT rate for handicrafts was abolished.
21. Katarzyna Surmiak-Domańska, "Hańba z trzydziestu kwiatków," in: Wysokie Obcasy, 25 October 2003.
22. The question has been thoroughly discussed by Nicolette Mackovicky in: "'Folk-Lingerie' and Other New Traditions: Górale Cultural Entrepreneurialism on the Margins of Poland," in: Re-Contextualising East-Central European History, eds. Robert Pyrah and Marius Turda, Oxford 2010, pp. 126–141.

The Polish pavilion at the Shanghai Expo 2010 exploited the motif of a folk paper cutting in its architectural design; the Young Creative Poland exhibition at the 2009 London Design Festival focused on works inspired by "natural resources" of Polish design, meaning, again, motifs used in Polish folk arts and crafts; and finally in 2009/2010, a *Festiwal Etnodizajnu* was celebrated in Krakow under the auspices of the local Ethnographic Museum. What is conspicuous – at least to the ethnographer – is the reluctance to use the traditional term "folk" (ludowy) and the omnipresence of the English-sounding term "etnodizajn," which cannot actually be found in any official Polish dictionary. No doubt the name "etnodizajn" makes the whole thing feel more trendy, but it also has another consequence: the objects of folk art and craft engaged in its creation are rendered more distant and exotic, apparently more acceptable to the twenty-first-century Polish public. The fact that today folk art and craft have to be exoticised draws attention to the process of different contextualisations and recontextualisations of the objects and, to a much lesser extent, practices grouped under the name of "folk art and crafts" – grouped, of course, not by those who physically made them, but by those who coined the term, "since it was not the folk that called their art 'folk art', but the city people who 'discovered' its meaning."[23] Folk art and craft are, in fact, less a creation of "the folk" than of the elites, including the folklorists and ethnographers, as the sense-giving process has been dominated by them.

However, from the perspective of the manufacturers of "folk heritage" the term itself is also uneasy, both because of the concept of folk that has been already discussed, as well as for the heritage part of the compound term. The definition of heritage provided by the anthropologists John and Jean Comaroff in their seminal book *Ethnicity, Inc.* [2009] says that "It is identity in tractable, alienable form, identity whose found objects and objectifications may be consumed by others and, therefore, be

Painted house in Zalipie, 2017,
photo by B. Skoczeń-Marchewka.

Painted outbuilding in Niwki near Zalipie, 2017,
photo by B. Skoczeń-Marchewka.

delivered to the market."[24] The "folk heritage" engaged nowadays at the regional and local level resonates rather well with the Comaroffs' "ethnicity industry," the main assets of which are food, fashion, music and cultural artifacts.[25] Because of its commercial potential boosted by the rapid development of leisure time industries, "self-folklorisation" nowadays seems the most encouraged approach to cultural production in the form of heritage. The process of heritagisation always entails the creation of regimes of quality control and evaluation. Identity, whether ethnic or social, rendered as folklorised folk art and craft, is not only easy to commercialise but also easy to culturally police, and as safeguarding always entails a policy of inclusion and exclusion, the possibility exists that what is not suitable for folklorisation is prone to exclusion from the cultural politics of safeguarding.

23. Aleksander Jackowski, Polska sztuka ludowa, Warszawa 2002, p. 2, translation from the Polish by the author.

24. John L. Comaroff and Jean Comaroff, Ethnicity, Inc., Chicago 2009, p. 10.

25. Ibidem, p. 16.

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Rural Tourism in Madhya Pradesh

Uma Devi Jadhav

Madhya Pradesh has been lauded with one silver and four gold awards for 2022 by the International Council for Responsible Tourism. Madhya Pradesh tourism board (MPTB) has been doing wonderful work, study and research while slowly but steadily implementing ideas generated in house and with the international community.

Harold Goodwin, founder director of the International Council for Responsible Tourism, was invited by MTPB along with Glynn O' Leary, founder and chief executive of Trans frontier Parks Destinations and Adama Bah an associate member of ICRT. September saw journalists, bloggers and tour operators from around the world extensively tour the rural areas and game parks led by MPTB director for rural tourism, Dr. Manoj Singh, under the able guidance of Principal Secretary tourism , Shri Sheo Shekhar Shukla.

The state has aimed at increasing diversity by giving the benefits of tourism to a wider socio-cultural and economic framework, at the same time safeguarding the environmental beauty of the state; by opening small homestays in rural areas and in the marginalised sections of the state. This is a good move at a time when income from agriculture is at the mercy of unpredictable weather on account of climate change. It will help supplement income of farmers and save them from migrating and resort to distress sales.

Within this model of inclusive tourism, the board has aimed at increasing local economic benefit in areas known for sluggish growth. This move will have a multiplier effect by opening up ancillary industries that will follow suit like local arts and crafts, music and regional food in the respective areas.

By bringing in tourists the rich cultural and multi diversity of the different regions of Madhya Pradesh, namely Chambal, Bundelkhand, Baghelkhand (towards Chattisgarh) and Malwa will reap rich rewards. Not only will there be income generation but timely action is being taken by the state to preserve tangible and intangible heritage before it is lost forever.

The carefully curated trips showcased the natural beauty that lies at the very heart of Incredible India. The decade old catchy advertisements of Madhya Pradesh Tourism do justice now, to the state's amazing treasures tourists arrive whether it is the game parks like Kanha, Pench, Bandavgarh, Panna or Saputara or it is the serene views at Bedaghat, Bhimbetka and Pachmarhi.

Heritage sites like Mandu, Gwalior Fort, Khajuraho temples have already been operating so now development efforts are being made to include wider areas around these like Mitavli, Padavli and Bateshwar in rural Gwalior and Bhind area or the Royal gardens of Khajuraho sponsored by ITRHD (The Indian Trust for Rural Heritage and Development) Belgium chapter. Projects like these will give a boost to sustainable agriculture and create an awareness among the younger generation about the urgency of organic living and back to nature as much as possible.

My personal views after having lived close to two Great Wonders of the world - the Taj Mahal in India and Petra in Jordan, I would like to sum up thus-

The "heart of India" will need to keep a healthy watch on the very valuable body of tourism it is promoting ! Special attention will have to be paid towards-

1. Organic farming in slow, studied measures to conserve soil as chemicals have completely depleted the fertility. It has been noted by several farmers all over India that no amount or type of chemicals and fertilisers is able to give a reasonable output of grains any longer. Hence neem and cow urine based organic fertilisers and other such well researched products need to be slowly introduced by the relevant ministry.

2. Schemes for agri tourism should actually include the local people not those who have come from alien zones to take advantage of mere business opportunities as this is the only way to -

3. Preserve local arts and crafts, food, music, dress and culture which outsiders cannot do. This is part of an intangible heritage like folk lore which passes down only in families from one generation to another.

4. Water harvesting and revival of old ponds and lakes. There is a huge library of indigenous methods still available in our country and we need to tap into it before it is lost forever .

5. Crop rotation, seed banks and age old farming methods. ITRHD is already spearheading this at the royal gardens of Rajnagar. We need to connect these to a wider network of agricultural and horticultural gardens in the region.

6. Livestock management. Local- domestic breeds or A2 cow products should be encouraged by animal husbandry departments.

7. Afforestation with local species. Forest cover is fast disappearing. Madhya Pradesh needs to guard its forest cover from encroachments as its game parks are the USP for wildlife tourism and nature trails. Also why should green cover not get attention on the fringes of a city ? I can see Bahodapur area in Gwalior and other parts rampantly destroying green cover. Encroachments need to be stopped at the onset and not after construction is finished as to bring down unauthorised buildings is highly polluting!

8. Tribal population needs to be given special attention and encouragement. Here special care needs to be taken to cater to what they need and not what tourists want to see.

9. Construction and architectural heritage methods - an important point observed by Sophie Hartman who has been coming to India since 1989 and has set up her company 'Rural holidays in India' to take tourists on bicycle trips in the MP and Chattisgarh countryside. She says "the beauty of village homes is fast disappearing by the use of bricks and cement in place of local mud! Rural folks tell me that had they known how damp and cold concrete homes are in winter and airless in summer they would have just stuck to their old mud homes! I think living in kuchha homes makes them feel is a lower status than living in pukka (concrete) homes. I wish this value judgement in the minds of the people would change."

10. Over tourism has to be banned. I have visited Mitavali many times and when one walks up and sits down to rest, what one sees is green fields. With hordes of tourists coming here now there will be a rush to sell amenities. This should be allowed only by original land owners and that too in cabins of a certain height and using local construction methods. Or the landscape is not going to wow tourists any longer . We must remember they don't come all the way from London and Houston to see high rise buildings. That they have aplenty back home.

SUSTAINABILITY ALONG WITH AUTHENTICITY IS GOING TO BE A MAJOR CONCERN FOR MADHYA PRADESH AS IT THRUSTS AHEAD WITH TOURISM AS A TOOL TOWARDS EQUALITY, POVERTY ELIMINATION AND WOMENS' SAFETY. POPULIST LIP SERVICE IS NOT GOING TO WORK IN THE LONG RUN. EXTREME CARE WILL HAVE TO BE TAKEN TO KEEP THE RURAL AREAS PRISTINE, CLEAN AND INVITING. LESSONS WILL HAVE TO BE DRAWN FROM MUNICIPAL DUMPS AND DIRTY UNHYGENIC CITY ROADS. IT WILL TAKE A WHILE BEFORE CLEARING FACILITIES ARRIVE IN THE VILLAGES. THERE ISN'T ENOUGH BEING DONE IN URBAN ZONES SO FROM THE BEGINNING, PLASTIC BANS AND GREEN ENERGY SOLUTIONS LIKE VERMI COMPOST, BIO GAS PLANTS, MUST BE IN PLACE IN THE RURAL TOURIST BELTS BEFORE TOURISTS START TO DESCEND ON THE HAPLESS VILLAGES WHICH ARE IN THE INFANT STAGES OF UNDERSTANDING THE RAMIFICATIONS OF HUGE INFLUXES WHICH THEY CANNOT HANDLE.

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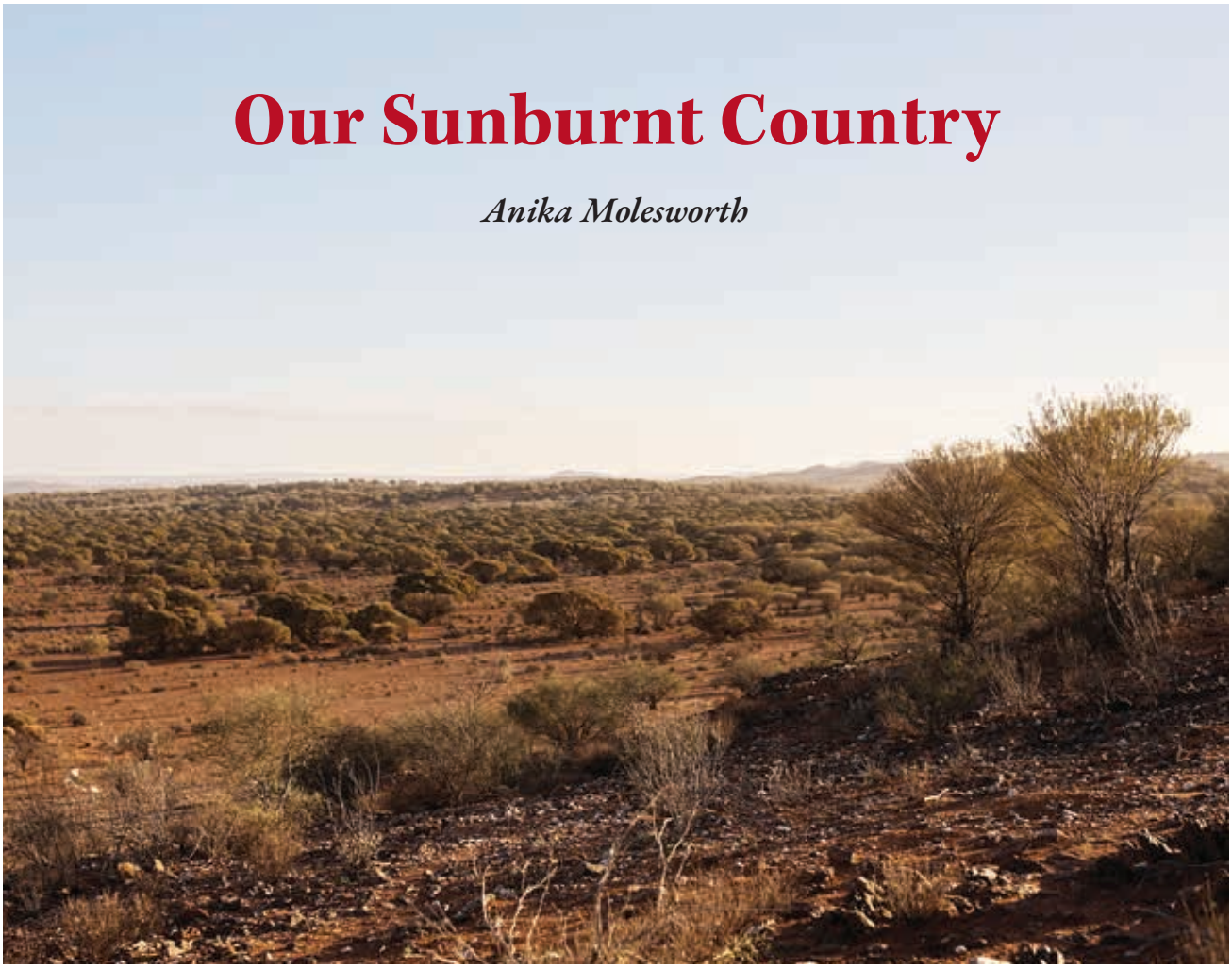


A memoir and climate change call to arms from someone who is truly living it — a bright and passionate young farmer.

Anika Molesworth fell in love with her family's farm, a sheep station near Broken Hill, at an early age. She formed a bond with the land as though it were a member of her family. When the Millennium Drought hit, though, bringing with it extreme heat and dust storms, the future she'd always imagined for herself began to seem impossible. As she learned more about the causes of – and the solutions to – the extreme weather that was killing her land and her livelihood, Anika became fired up and determined to speak out. Talking to farmers and food producers all around the world, she soon realised that there was a way forward that could be both practical and sustainable – if only we can build up the courage to take it.

BEAUTIFULLY WRITTEN AND FULL OF HOPE, OUR SUNBURNT COUNTRY SHOWS THAT THERE IS A WAY TO PROTECT OUR LAND, OUR FOOD AND OUR FUTURE, AND IT IS WITHIN OUR GRASP.

ABOUT ANIKA MOLESWORTH

Dr Anika Molesworth is a farmer, scientist and storyteller. She has been widely recognised for her work in agricultural and food systems and generating climate change awareness. Her awards include Young Farmer of the Year (2015) and Young Australian of the Year, New South Wales Finalist (2017). Anika is passionate about ensuring the best possible future for the planet, people and the food on our plates.

Find out more about Anika at **AnikaMolesworth.com or @AnikaMolesworth**

PROLOGUE

For me, food is about family. It's the delicious, steaming meals that bring us around the table together and connect me to my home – not only because home is where I cook and share stories around the kitchen table, but because my home also produces food.

My family's farm is located in one of the most beautiful and fragile places of Australia, in far western New South Wales. It's a landscape of endless sapphire-blue sky, ancient trees twisted by the years and unique beady-eyed creatures that live among them. Red sand horizons stretch out forever and set the stage for the most spectacular sunrises, swirling all the colours of an artist's palette. Here we raise sheep on rugged ranges and over flat grass country. The animals graze in a quiet broken only occasionally by the swoosh of a passing flock of ruby-flecked parrots. My home fills me with awe and wonder every day, and is a place to which I feel a great sense of belonging and a responsibility to look after.

Although everyone has some interest in the weather – if it is rainy or warm and sunny outdoors – for farmers nothing is more important to their way of life. Temperature and rainfall guide decisions such as when to sow and harvest crops, and how much water is available to grow grain and for livestock to drink. Our way of life is embedded deeply in our environment. So it is understandable that there is a growing concern now that things are changing.

Natural rhythms and seasonal cycles are no longer acting as they once did. Nature is breaking down around us. These observations are backed up by science. The evidence is clear.

As a global society, we have emitted dangerous greenhouse gases into the atmosphere, trapping heat and increasing global temperatures. In so doing, we have thrown the climate system into chaos and the food system into harm's way.

As farmers live and work so closely with the natural world, we are some of the first to feel the true impacts of climate change. Hotter temperatures are directly associated with heatwaves and bushfires, while greater evaporation dries out soils and causes heart-wrenching droughts. More moisture in the atmosphere increases rain and flooding intensity by fuelling the rage of storms and cyclones. Crop and livestock diseases are spreading, worsening animal welfare and food's nutritional value. These disruptions have impacted what type of food farmers can produce and where. Around the globe, mounting food and livelihood insecurities are now driving mass rural-to-urban migration, exacerbating poverty and inequalities in the most vulnerable and important communities – that of our food producers.

And, at the end of the day, the impacts of climate change on the farming community affect all of us, as we all eat food.

Climate change threatens every meal on every plate. Over the past few decades, the world has changed immensely as a burgeoning global population has asked more and more of our common home. We have razed forests to make our coffee; mined precious minerals for the latest gadgets; snuffed out birdsong and humming insects for highways and honking; and have polluted our land, water and skies as though consequences do not exist.

The way we are devouring the planet is unsustainable.

To highlight this, we need look no further than the food system. It is broken. Agriculture and associated land use consumes 75 per cent of the water extracted from nature, occupies more than 30 per cent of land surface, is a primary driver of biodiversity loss, and generates around 30 per cent of human greenhouse gas emissions.

Climate change is impacting what we eat, and what we eat is impacting climate change. For those of us in developed countries, food that is neither seasonal nor local travels thousands of kilometres, and is smothered in plastic and chemicals to satisfy our insatiable appetites.

Our bodies warn us to stop as medications and hospital admissions increase. But we continue to select high-sugar, high-salt, high-fat, highly processed foods that defy nutritional recommendations. These resource-consuming, carbon-intense foods cripple our health, yet we stuff them in our mouths and demand them at the cheapest price. Any excess food is scraped into the bin, trashing precious finite resources and releasing gases of rotting wasted food into our skies. And still we remain complacent, naively thinking that what we're doing can continue. Because there's food in the shops today, we believe that there will be tomorrow. But delusions of safety do not actually protect us. Reality has a way of catching up. And the food on our plates is at risk. Farm production, processing, transport, consumption and waste define the global food system. Interactions are highly complex and connected. But the system isn't working.

Today, 2 billion people are overweight or obese while more than 800 million people in the world are hungry. Two billion people suffer from micronutrient deficiencies, and a quarter of the world's children under the age of five are affected by stunting because they are not eating enough or the right kind of food. Meanwhile, perversely, enough food is wasted every year to feed 3 billion people.

These statistics should make us feel unsettled in the stomach. Such troubles are hard to digest. So, the question of our age has been laid on the table before us: How do we simultaneously achieve good health for people and our planet?

The world is in a perilous state and what we have lost and destroyed over the past few decades is inexcusable.

Grief and frustration infect many of us. Yet it would be more inexcusable to give up, not to save and protect what can be. There is so much beauty and mystery in our world that deserves our care and respect. Our food system is fragile, and so is all the life that depends upon it. Life that depends on us.

Acknowledging the climate crisis and the responsibility it demands of us is not done lightly. And that's where courage comes into it.

As global challenges erode the pillars of food security – its availability, access, utilisation and stability – we can choose to watch on as silent witnesses, or find the inner strength to change our trajectory. What we do today will determine our tomorrow. Igniting hope and mobilising people with better narratives towards an exciting vision is what's needed. Using our imaginations to redefine how our society interacts with the planet, harnessing traditional knowledge and employing innovative technologies will set us on a better path. These actions will help create a truly sustainable and climate-resilient food system that nourishes communities and regenerates landscapes. We can fill the leadership void by stepping out of our comfort zone, shifting mindsets and inspiring behaviour change.

We have to recognise the task at hand and acknowledge our responsibility in this moment. By taking action, we look after the environment, and also benefit society and the economy; such as supporting new emerging job industries, providing financial security, and helping to ensure more resilience and stable communities. We should all be thinking every day about what we can do in our homes, in our communities, our businesses, our kids schools, our sporting groups, in our purchasing and waste habits, and our influence to improve policy.

And the exciting thing is, that we have an abundance of solutions right at our fingertips.

We already have the technology we need to drastically reduce emissions, including replacing coal- and gas power stations, with clean and cheap renewable energy backed by storage technologies. We can protect natural habitats and bring wildlife back from the brink of extinction.

And the farmers I know want to be part of this, not only because farmers love their homes, but because healthy landscapes are more productive and profitable.

We are not without answers. We are not without solutions. Emissions can be reduced on farms, and the environment taken care of, through many technologies and practices. Methane can be reduced from livestock with feed supplements and selective breeding. Reforestation of degraded land can capture carbon in plants and soils, and increase biodiversity. We can electrify the transport system, and as an electric vehicle owner myself, I can tell you, EVs don't ruin weekends and it would be great to see more of them cruising around this country. We can also improve land practices, with better fertilizer use and fire management. These are just some of the technologies and practices already being deployed in the farming system which cut out greenhouse gas emissions, and look after our natural resources.

And everyone can also make choices each day that benefits the farming system when we sit down to a meal. By choosing to eat local, seasonal, nutrient-dense and native foods, eating more plants and less meats, paying a fair price for food, and refusing to waste food – we go a long way in addressing the climate and environmental challenges we face.

Climate courage is the mental and moral strength to express our fears, challenge the status quo, and help bring to life the vision that we know is possible.

That is my intention with this book. While the early chapters focus on my growing awareness of the climate crisis and sense of responsibility to do something about it, the book then turns the storytelling over to others who are doing what they can to look after their homes and our planet. As a reader, you will hear about the efforts from people all over the world – from farmers, scientists, chefs, nutritionists and advocates – who are striving to make the future the best it possibly can be.

This book shares the story of the humanity entangled in the climate crisis throughout the food system. It portrays the connection of people to nature, explains why we are crossing Earth's boundaries and causing frightening damage, and how we as individuals can influence positive change and secure a better future for our world and all the precious life it holds.

Ultimately, it is my hope that you will find knowledge, skills, inspiration and courage from within these pages.

The climate crisis is not imminent. It is here. And farmers like me are being challenged today. This concerns everyone who eats food. Now is the time when we must recognise that we are all problem-makers and problem-solvers.

TO LOOK AFTER THE FOOD SYSTEM AND CREATE A BETTER WORLD, WE MUST NOW CULTIVATE CLIMATE COURAGE.

The Unique World of Wall Paintings – SHEKHAWATI

Katyayani Agarwal

Pure gold used for wall painting in Shekhawati, 'Sone ki Dukan' Mahensar

An article on Shekhawati is akin to compressing a library into a book, the history, the architecture the arts of Shekhawati need not one but several books to cover. However I shall take this opportunity as an introduction to the region and its wall paintings by which I am absolutely fascinated.

My husband and I, avid travellers,.had had Shekhawati on our bucket list for a very long time. The Shekhawati region lies between Jaipur and Bikaner in Rajasthan and we reached the small dusty town of Ramgarh Shekhawati on a freezing winter night. Next morning, as we stepped out for a walk, we were left awe struck by the sight of the beautiful havelis that were decorated with even more beautiful murals. Every haveli, every temple, every chhatri was painted profusely both from inside and outside. For the next four years I travelled extensively within Shekhawati, discovering the lost, forgotten and neglected hidden gems. The more I discovered the more I was awestruck by, what I call the World Capital of Murals or wall paintings.

100 years of commercial and financial successes of these astute Marwari businessmen, who traded in silk, opium, cotton and other commodities, led to construction of these opulent structures, one grander than the other, as if in competition to out do each other. Some even went to the extent of using gold for painting the murals.

If the mansions were not enough to show the power of the wealth, then the walls of temples, chhatris, johadas and wells became another canvas for display, whatever, one is left wonderstruck.

One is also left wonderstruck, and saddened at how just about 100 years ago the same mansions, which were the pride of the owners, are now crumbling away due to apathy, indifference and neglect of the descendants.

The architecture of the region, particularly of the havelis is a beautiful mix of Rajput and Mughal styles, however in Chhatris and temples a third, Bengal influence, namely in the Bangaldhar domes is also visible, inspired by the architecture of the places where the merchants had either travelled or had set up offices.

Painted façade of a haveli in Ramgarh Shekhawati

Chhatri in Ramgarh Shekhawati

However as an art historian what attracted and took my breath away were the wall paintings, the sheer numbers, the numerous stories that they tell, the varied subjects that they cover and the richness of colors made from natural pigments and vegetable dyes that have stood the test of time. These frescoes, tell history through subjects, styles and colors used, the murals have become historical chronicles.

Mrs. Usha Agarwal's Ramayan Chhatri;
Ramgarh Shekhawati

Each of these buildings and structures were painted, some less than the others, but all were painted. Initially between 1829 and 1865, the paintings had a limited color palette. The pigments were made mostly from natural minerals and the predominant colors were red, green, yellow ochre, indigo and lamp black and the use of colors was judicious as they were expensive. However by 1860, cheap chemical colors were imported from Germany, leading to a riot of colors. There was now chrome red, emerald green, and turquoise blue and even chemical indigo and the colors just exploded.

Evolution also happened, not only in the use of colors, but also in styles. Initially in 18th and 19th centuries the murals were inspired by the Mughal and Jaipur style, and from miniature paintings. They were flat, two dimensional with no perspective or depth. However by early 20th century, influenced by European art, the easily available lithographs, printed labels, the artists learnt the art of perspective, foreground bigger than the background, light and shadow, lending the murals depth and 3 dimension, taking on an almost photograph like quality. They could be termed 'copies' but over time, a fusion of all styles and techniques developed into a unique 'Shekhawati' style.

The murals can be divided into 7 main genres, religious, folktales, everyday life, ragamalas, erotica, vahans and political.

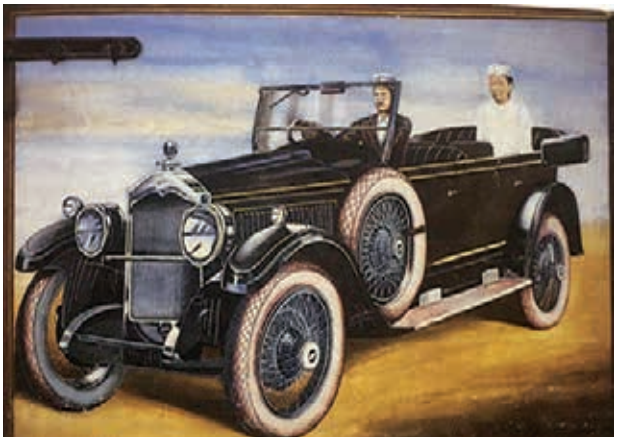
Earliest paintings were of religious themes, the most popular being the Dasha Avtar, or the 10

Inside dome of a Chhatri painted with vegetable and other natural pigments, Ca.1850. Inside dome of a Chhatri painted Ca. 1860 after the introduction of cheap, easily available chemical colors.

incarnations of Vishnu, Goddess Laxmi, Gaja Laxmi, Saraswati, stories from lord Krishna's life, Ram and Sita, Hanuman. Goddess Gayatri, the sun and the moon gods, Krishna Leela, Shiva Parvati, Ganapati, narratives from Ramayan and Mahabharat and a rare painting of Bhagya Devi, the goddess of fate.

Dasha Avatara painting

Early, flat 2 dimensional Painting.



Later painting with depth & perspective.

Bhagya Devi

Overtime there was a gradual shift and other narratives found their way on the walls and we find local folktales on the walls. The most popular ones being Dhola Maru, Binjo Sorath, Laila Majnu, Sassi Pannu and so on.

Folk tales; Left; Dhola Maru

Right: Binjo Sorath

The other genre that soon appeared was everyday life. Women dressing up, cooking, dressing their hair, shopping, men trading, flying kites, playing Chaupad, shopping, a husband trying to pacify his angry wife, farmer tilling land, two men sitting together and enjoying a drink, children studying under a tree, a complete narrative of pot making, A common sight in Bombay even now, is depicted on a temple wall, with a woman standing in her balcony, hanging down a vessel to give to her husband. Every aspect of life can be seen in these murals.

Women drawing water from a well

Ragamalas paintings were another genre that one finds in Shekhawati, and mostly in Chhatris. Indian Ragas or musical notes were given a fixed iconography in paintings, which first started in the Sultanate period in Deccan. This then found way into all schools of art, the Mughal, Rajput, Pahari and so on. For instance raga Asavari will always be depicted as a tribal woman holding a snake. The following are paintings of Raga Jhinjhoti and Raag Bhairav, always and always with Shiva and Parvati.

Erotica paintings were more discreetly depicted, tucked away in some obscure corner or in the Rang Mahal, a room for the newly weds.

Vahans or vehicles either of the Gods or humans were also quite popular. It is actually very interesting to observe how the artist, who perhaps had never seen a train or an aeroplane, was painting them either from the patrons' description or some random image they had

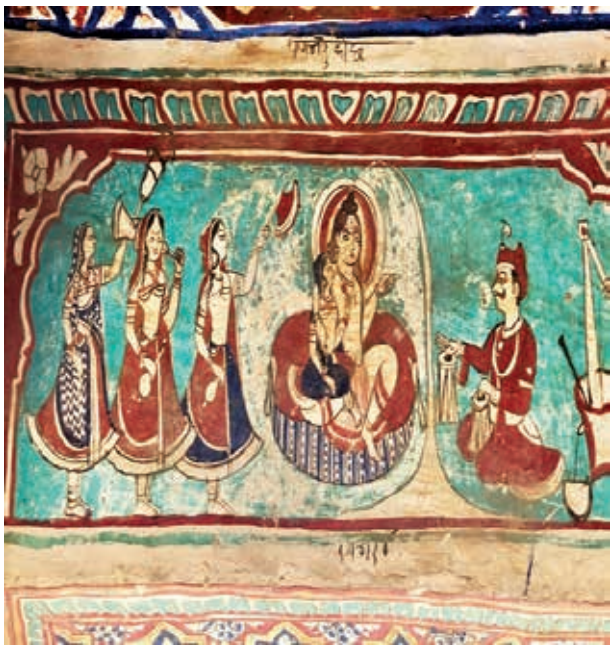
A foreigner couple out for a stroll

Ragini Jhinjhoti

A woman Dressing Up

come across. There are trains, ships, aeroplanes, cars, carts of all sorts including donkey carts, camel carts, elephants and so on.

A Woman Preparing A Betel Leaf



Raaga Bhairav

Erotica painting

A montage of different vahans of Gods and vehicles used by people

A railway station

Bharatmata being handed over decree of Freedom by King George 1V

NEHRU

However the political genre became a statement for the political climate of the time. Gandhi, Nehru, Subhash Chandra Bose, Madan Mohan Malaviya, the queen, king and other political luminaries of the time can be seen on the walls. Bharat Mata, being freed as the decree of freedom is being handed by the King of England, there was political commentary on the walls

However, by the middle of 20th century, there was a shift in architecture and also in the embellishments of the havelis. The architecture of the mansions was more European inspired and Japanese and Italian tiles replaced paintings. More and more havelis were using these tiles, and the tiles even had copies of paintings by Raja Ravi Verma.

Indo western Architecture and advent of tiles, which replaced wall paintings.

With the advent of the tiles, slowly but very rapidly there was a decline in painted walls. Also the rich Marwari Seths had started moving their families to their towns of work, to Calcutta, Bombay and Madras, leaving their homes in the care of the caretakers, with the promise of coming back, which was never to be.

The havelis remain locked, full of furniture, clothes, and sometimes with vats full of grains in the kitchens. In most cases the family dynamics, lack of resources, lack of time and interest has reduced the once richest region of India with the highest per capita income, into a crumbling, dusty and decaying region, which is crying for attention to be saved. A glorious past seen on the walls of Shekhawati is being obscured by the dust of the modern world, the greed of the land mafia, which is tearing down these beautiful havelis to replace them with Dubai like malls.

DO WE WANT SHEKHAWATI TO BECOME ANOTHER DUBAI OR DO WE WANT IT TO REMAIN THE ONE AND ONLY SHEKHAWATI IN THE WORLD? THE ANSWER LIES WITH THE SHINING STARS OF THE INDIAN BUSINESS COMMUNITY, THE KHEMKAS, THE RUIAS, THE BIRLAS, THE PODDARS, THE BAJAJS AND MANY OTHERS WHO MUST COME FORWARD TO SAVE THIS UNIQUE REGION FROM DISAPPEARING FOREVER. THEIR INTEREST? WELL, THESE ARE THEIR HAVELIS, THEIR HISTORIES, THEIR STORIES, THEIR HERITAGE!

Indo western Architecture and advent of tiles, which replaced wall paintings

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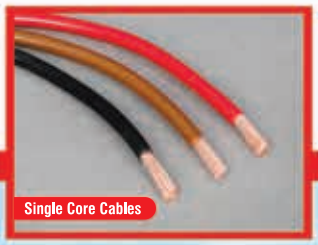
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Heritage Conservation in Rural Sub Saharan Africa

Oliver Maurice

Working as Director of Membership and Advocacy and with a strong interest in African affairs, I have had the privilege to serve on the INTO Africa Regional Group ever since the foundation of INTO at the International Conference of National Trusts held in New Delhi in 2007.

The Group came about as a result of a breakfast meeting at the Conference at which I was present, presided over by the then Chairman, Simon Molesworth. One of the participants was Emily Drani, Founder and Director of the Cross Cultural Foundation of Uganda (CCFU) who later became the Vice Chair of INTO and it was through her that I was inspired to become more involved with heritage conservation on the African continent.

My first trip to Africa in my new rôle was in 2010 when I visited our members in Ethiopia, Uganda and Zimbabwe before going on to South Africa to assist with the establishment of a South African National Heritage Trust. In Ethiopia where I was hosted by our member, Addis Woubet, I was impressed by the 'home gardens' principle whereby an area around the house is used to grow fruits and vegetables for the family and, in many cases, the local markets. In contrast to traditional smallholder farming, the cultivated area is small and the plot is close to the house which allows year-round cultivation as it can be watered using the home's water source.

As I flew in to Addis Ababa it was striking to see the number of these plots around the rural dwellings. There are many benefits other than merely crop production: such as, biodiversity conservation, human nutrition, food security, a source of income and the maintenance of traditional knowledge. The government, in recognising the benefits, was keen to expand the principle so that it set a target of 40% of all rural dwellings to have a home garden by 2020.

In a similar way rural farming families frequently use both home gardens and fields to produce most of their crops. The home garden complex is viewed as reminiscent of traditional agroforestry systems. It is a place where evolution and diversification of many crops of indigenous species have occurred.

The Mohammad Ali House in Addis Ababa undergoing restoration

At that time, Addis Woubet cared for a single property, the Mohammad Ali House, built in 1900 by an Indian trader of the same name from Gujarat. The house was in the process of being completely restored with the intention of opening it to the public and using one room as a shop from which to sell produce from the home gardens and crafts made by their owners. This would not only provide much needed income for the local rural population at the same time keeping the intangible cultural heritage alive, but also provide revenue for the house, rendering it more sustainable.

A private house museum in a rural area

The poverty I witnessed in Ethiopia was matched by that in Uganda where the rural population is 75% of the total and roughly one third of the rural population of Ethiopia (34m to 90m). 73% of the workforce is employed in agriculture. Over 40% live in poverty and amazingly nearly half the population is under the age of 15 of which nearly half do not complete primary school.

The rôle that CCFU is playing with regard to heritage conservation is highly significant. CCFU is a a not-for-profit ngo that is effectively the, voice' of culture and cultural heritage in Uganda. It is dedicated to promoting culture as essential for sustainable and equitable development.

It is as well that they exist since the lack of prominence of culture in the government's portfolio is woeful. At the time of my visit,,culture came under two ministries; Trade, Tourism and Industry, and Gender, Labour and Social Development. In the latter case the Ministry has seven functions of which culture is but one.

At a meeting with the Senior Principal Cultural Officer I was told that culture tends to be taken for granted, not reflected in planning or budgetting and lacking political will!

CCFU works with local communities, state and non-state agencies to to foster a culturally-aware approach to conservation work. In 2014 and 2018, they carried out a desk study and action research respectively that confirmed a significant nexus between culture and conservation, with particular focus on the great apes. It highlighted cultural resources linked to ancestry, genealogy, identity, spirituality, social practices, legends and folklore and traditional medicine. It was concluded that such cultural and social attachments contribute to communities' motivation to conserve nature, and the great apes in particular.

The various museums that I visited during my stay were notable for their varying standards of presentation. At one level there was a private collection in the owner's house and garage, where we were shown round by the owner's wife with a paraffin lamp as there was no electricity!

At the other a much more professional approach. For all that, it was good to see a genuine attempt to display some of the history of this fascinating country. CCFU has played its part in this by supporting local initiatives, particularly museums, to promote and preserve cultural heritage

The key to successfully conserving the rural (and urban) heritage is to encourage young people to become involved. CCFU have proved to be exemplars in this respect. In 2016 INTO embarked on its first Crowdfunding campaign to raise £2500 towards a joint venture between CCFU, The Sierra Leone Monuments and Relics Commission and the Zimbabwe National Trust.

The title of the successful campaign was 'Encourage African Youth to Embrace their Heritage'. The idea was to to help youth from Zimbabwe, Sierra Leone and Uganda become more effectively engaged in heritage preservation through a competition to select video clips, produced by the young people themselves, illustrating their passion for heritage and the interesting activities they engage in through Culture Heritage Clubs in their schools One overall winner in each of the three countries had their work publicised and received a prize.

A second Heritage Education Project, this time with Ethiopia replacing Sierra Leone is in the formative stage as I write.

Before I left Uganda I was taken to the source of the River Nile where, to my surprise, there was a bust of Mahatma Gandhi, some of whose ashes were immersed in the river in1948, the remainder in the Ganges.

The third stage of my journey to Africa was to visit the National Trust of Zimbabwe, currently the only National Trust in Africa. The first thing that struck me about the capital, Harare, was its apparent sophistication by comparison to both Addis Ababa and Kampala, with large well-spaced houses in the suburbs and well stocked supermarkets selling all the normal foodstuffs. There was clearly a sense of optimism that the worst of the economic gloom, caused by the then President, Robert Mugabe, was over, the country having recently adopted the US$ as the country's currency.

But what torment they had gone through. 2 years prior to my visit, when bank notes were being printed as if there was no tomorrow, inflation had reached unimaginable figures. I was shown a chart with the comparative amounts of money required to buy a loaf of bread, starting at 1 Zim $ in 2005 and rising to 20 billion Zim $ by 2008!

Inflation, I was told, was increasing so fast in 2008 that a builder's quote lasted for a day and if you went out for a drink you bought two pints of beer at the same time in case the price had gone up by the time you were ready for the second!

The 3 hour journey to La Rochelle was also a poignant reminder of the main reason for this inflation – Mugabe's 'land reform' measures. Occasionally there were fenced off farms where white Rhodesians were still in residence but these were very, very few and far between. Where they had previously existed the land had, for the most part, reverted to scrub and bush and the fences removed and sold!

In the course of a few short years the country had ceased to be the 'bread basket of Africa' and was importing most of its food from neighbouring countries.

It is worth highlighting the situation because it had seriously affected the Zimbabwe National Trust (and many other organisations no doubt). This immediately became apparent at La Rochelle where the property had been allowed, perforce, to stagnate.

Built in the early 50's for Sir Stephen and Lady Courtauld, the house, now a hotel, had the faded elegance of a bygone era. It was in desperate need of repair and maintenance, but what with?

The wonderful grounds and garden, known for the collection of orchids, azaleas and exotic trees, where once there were 55 gardeners, had just 6. In all the circumstances they were doing a fair job but the buildings and water features needed attention and the display of orchids could have been substantially improved given the funding.

Whilst I was there I wrote a report with recommendations for the future and suggested that there was a great opportunity to diversify so that the property had more to offer not only to the general public but also to special interest groups.

Since then the ZNT have found new lessees for the property who have invested a great deal into the house (hotel) and grounds as well as the 3 farms totalling 130 hectares. The plan for the farms is to mass produce organically grown herbs and spices for export to readily available European markets. The agricultural project will improve the livelihoods of the local rural community and generate badly needed foreign currency for the country.

The intentions are to develop a training facility and a "centre of excellence" at La Rochelle in organic farming techniques. Initially the programme is aimed at the local/provincial farmers with the objective of uplifting their standards of farming and therefore improving their incomes and standards of living.The organics section has already been well established over the last few years contracting over 300 local workers on the farms.

The centre will then expand its offerings to the region and then on to sub-Saharan Africa. The trainees will have practical training with herb crops and also attend classroom lessons.

The herbs grown on the farm are organically grown, meaning that only organic materials are used as a measure of sustainability which is holistic and beneficial to the environment. The main herbs grown at the farms are mint, thyme and chilli with developing trials on other varieties such as stinging nettle and Melissa. With proper support, training, quality controls, simple technology and investment, Zimbabwe will be able to tap into the vast opportunities that exist in the spice industry.

La Rochelle in 2010

This is an example of a public-private partnership and an important successful agricultural project that may lend itself to other pan-African territories. It is also another example of how involving the local rural community can benefit the conservation of the heritage be it natural or cultural.

The words that Simon Molesworth used in a paragraph of the Victoria Declaration (signed off by the membership of INTO at the Victoria ICNT in British Columbia in 2011) albeit this was on the implications of climate change on cultural sustainability, strike me as being particularly relevant in the context of heritage conservation generally:

«The destruction of culture is a fundamental breach of the principle of intergenerational equity, in that a culture destroyed or diminished within the time of the current generation will deprive members of future generations of their right to their cultural inheritance».

Our members in Africa are certainly taking the right steps to ensure that their culture is not lost and that it will be passed on to the next generation. Let us hope that over time the governments concerned will show more willingness to do likewise.

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Reminiscing Tales of Ballia and Varanasi

Preeti Harit

Built Heritage Documentation of rural Ballia and Varanasi, an experience that was bewildering and enlightening for me simultaneously. For those who are new to the heritage lingual, Built Heritage documentation is a process to hunt and record the unsung, forgotten and oftentimes taken for granted properties of the area; which are old and hold cultural, religious, associational, historical etc. significance. This is like a game of 'Treasure hunt', where one faces incredible challenges and comes across unexpected situations, a daunting task but yet very rewarding in the end. This particular project focussed only on the survey and research of rural area of the Uttar Pradesh districts - Ballia Varanasi. This article is an informal account of how both the areas brought us various surprises and what was our experience like in the rural part of UP.

Selection of the team of architects and designers who accompanied me was quite effortless. It included my husband, who gave design tour planning services for free and a friend from Mumbai, who is methodical and systematic in her work. The survey started in the summer, in the month of March- April. We met with a local writer of Ballia, Mr Kaushikay to help us with the survey and we started visiting villages with him. It was very difficult for people to understand built heritage as for them it meant religious sites and structures and whenever we spotted some residential building or a waterbody, we would be thrilled and ask the driver to stop. This apparently adventitious behaviour confused our guides and other village people a lot at first but slowly they understood what we were looking for. Survey was done through a network of people where we would ask Mr Kaushikay about a village and its surroundings and then he would ask people he knew in those villages or sarpanch of these villages and so on that helped us to find built heritage in that area. It was very interesting to see how it all worked and how people were so enthusiastic to show us anything of heritage value. I feel by the end of the survey some of them did understand the meaning of heritage. To start with we ourselves were very curious and enthusiastically asked them questions about their living, eating and their mundane life which seemed amusing to them, but helped us connect with them easily. The people were so affectionate and kind that they took us to their homes to show things belonging to their grandparents or something they themselves haven't seen for ages in their houses.





Ballia is a district of water bodies. Lakes, ponds, tributaries of great rivers and now the canal system for irrigation keeps the district fertile for any kind of farming. Surha taal, biggest natural lake in the district is home to many migratory birds. Ganga in this region has fresh water Dolphins, which is a rare sight. Every village has at least one pokhra that is lifeline of the village and also used for conservation of rainwater. They are also the centre of activities, festivals etc. Ballia, which looked like any other district of UP had much more than it looked. It was not just another district that took part in the struggle for independence but it was a district that actually stood against any injustice from the imperial power since 1700s. This attitude remain in the blood of people of Ballia during the British rule and earned the name of Baghi Ballia because of its rebellious nature. In 1942 it was the selfless love for the country that people of Ballia with nonviolence hoisted the tricolor flag on Bairiar police chowki and attained independence for fourteen days. It didn't go very well with the British empire and they left no stone unturned in bringing back Ballia under their rule after fourteen days. Ballia had to pay a very heavy price with the lives of innocent people and torture by the Britishers. The police station still exists with a memorial of all the martyrs during the struggle to hoist the flag. Most of the villages of Ballia have these memorials to remember and pay homage to all the fighters who sacrificed their lives during the struggle for independence.




Ballia has been home to immigrants from Baghdad. Seven-eight hundred years ago people from Baghdad (Iraq) travelled all the way to India and settled here. The reason why they chose Ballia is not yet clear. They were merchants and dealt in sugar business which was in abundance in the area. They belong to the rich class that is visible from the properties that belong to their descendants. We found two such villages that have a very distinct character. The decorative features were not only Indian or Muslim or colonial that was normally found here but also Iraqi. These people adapted local architecture of sloping roofs and Arabic decorations.. Nawanagar is on the verge of losing this character as the old properties have started dying. The other village that came up because of these Baghdadi settlers in Kotwari but these properties are of the 20th century and still exhibit a strong architectural style and character. They are a mix of Indo Saracenic and Mughal architecture. These are huge mansions; all lying vacant as most of the owners have moved either to Bombay or Calcutta. It was found that few of them are film makers in Bombay and others are rich businessmen in Calcutta. This village belongs to the rich Muslim community with large properties and Baggichis (orchards). Sadly these are all dying because of the negligence on the part of their owners. This was one of the villages that we feel has a lot of potential if the owners and the government get together. It can have tourists who can stay in these mansions and enjoy the village life and culture and may be agriculture tourism can be part of it too.

The sound of the conversations made by the guide and people in the local dialects was very sweet & melodious. It was almost as if someone was singing and they ended most of the words, mainly nouns, with suffix 'Va' For example if they had to say 'Ghar' they would say 'Gharva'.The rule

of attaching suffix to nouns was practiced with all sincerity, without any discrimination between the language be it Hindi or English or any other. So after a day or two we got accustomed to it, especially me because I was born and brought up in UP and I know the language a little bit but my friend from Bombay struggled, despite having her roots from UP. She hadn't seen any remote village of Uttar Pradesh like this. She was visiting rural UP for the first time and everything amazed her and in the process she took thousands of pictures of things that I thought were very usual. At one instance, in the middle of the survey a farmer who was showing us his handheld farming tools and looking at her elated eyes he asked her if she wants to see the 'threshurwa', they can show that too. 'Wow, we have struck a pot of gold today!' she thought to herself, excited with anticipation of seeing some old farming equipment, she responded " Haan Haan, dikhaiiye na" and we started walking hurriedly. As soon as we reached the location, her feet suddenly lost speed and my cheeks puffed with amusement. It turned out to be a standard 'Thrasher'- sometimes the language can mislead us so much!

We were always surrounded by people who were ready to take us and show the rich heritage of their villages. The men moved around with 'Gamchas' on their heads and long beards (some looked like Mini Ramdev Baba). They would lead us on motorbike and take us to the remotest of places to show some Haveli or a Matthia that they had seen as a child. Later on, we would realize; that these people on motorbikes travellng with us in the sun to help us are either PHD scholars or have authored books on economics or are historians or a son of a Freedom fighter. This was such a humbling experience. People of these two districts were great hosts. Wherever we went they wouldn't answer any of our questions until they offered us water and some pure home made

milk sweets or desi gur. Now I feel that we were able to do so much and go on for such long hours of work probably because of the high that we would get from all the sweets that we consumed during the day. It was hot and one thing that we got introduced to is the most trending protein shake of the urbanites, the 'Sattue ki lassi', that is found on the local 'thelas' in every village ' chatti' (market). It is sattu (roasted gram flour) mixed in water, flavoured with finely chopped onions, lemon juice, black salt, mint and chillies. This was available everywhere in the region and everyone drank that - locals boast of guzzling upto 6 glasses of sattue ki lassi at a time. Thelawala had such a good business ecosystem system; that in the morning a tanker would come with drinking water and fill the pots of all the vendors. These vendors would freshly cut onions and chillies in front and make the tastiest and the healthiest drink of all.

People were sweet, hospitable and innocent. They offered us help without expecting anything, which is unthinkable in the cities. On our sixth day of survey we met with a school teacher, who looked a little indifferent and rude at first but when we told him about what we were doing he pleasantly offered to help us and accompanied us for three days without any expectations. He showed us some real gems of Ballia and every day when we dropped him back, his wife would keep delicious 'chai and nashta' ready for us. This is the quality of trust and selfless help that fills my heart with hope and gratitude. We were also amazed by how children can play such an important role in such studies. We started with one village where we asked a group of three children to show any of the historic properties by showing them an example and they became like our soldiers, so happy to help and take responsibility. They would take us through broken houses, behind the walls and get to these Havelis and Bagichis which is their playground.

In one of the villages we came across a teacher who was showing us some properties and at the end of the day he requested us to come to his school where we saw one of the most heartwarming sights that we have heard and may be seen in some movies. We saw a group of

young girls playing hockey barefoot and running in the playground. When asked about why they are barefoot, the teacher told us that they come from families who can't even afford proper meal footwear is the least of their worries. The teacher has to fight with the parents of these girls to send them for training and let them wear shorts as it is unthinkable in their families. The teacher was so dedicated that he once sold his inverter to get these girls to play at the national level. The dedication of the teacher could be seen in the girls the way they revered him and trusted him for their future.

The project was accomplished in multiple stages and we had to return home to prepare for the next stage of work. We were soon to commence on our journey to Varanasi for the third stage of work. Just 2 days before the travel date, I was rushing home one evening towards my apartment building. I had a sudden fall that snapped my right forearm bones. The break was so severe that I had to be operated immediately on and was in no condition to travel. So we had to postpone our trip by five weeks that brought us to the start of June. Peak of summer with a temperature of 47 degrees and my one hand in a sling we landed in Benaras to do our survey.

For the first three days I couldn't figure out what was happening because of unbearable heat and

pain in my hand and then we figured out a magic potion to beat the heat- that was Electral (ORS), which kept us alive and working for the rest of the trip. To start with the survey we were a little disappointed as we thought that Varanasi would have a lot of Heritage but soon realized that many villages around the cities had been urbanized and much heritage must have been lost in the process. Nevertheless, we were still able to find some amazing structures that can be saved.

The interesting part that we noticed in these villages was that the houses which had larger front courts; earlier had a stone Kolhu (Crusher/ grinder) installed. These Kolhus are large drum shaped, beautifully carved pieces of stone with a depression on top, which were originally used to juice out sugar canes. Now these stone pieces are lying lifeless on the village streets with no ownership.

Varanasi had Zamindars who owned large pieces of land; which at times were so large that it covered a few number of villages; The extent of their power and wealth is evident from the built residential structures of that time. Few of which are in dilapidated state, while a few are in the state of disappearance. A very few were maintained very well that has attracted film makers to use them as sets for their movies and television serials.

Varanasi city is a foodie's paradise, known for its snacks and sweets, we were able to explore a lot of food during our survey like Aloo tikki, gol gappe, bedmi puri sabzi, Litti Chokha, Kheer Kadam, malai gilori, Parwal ki mithai, mithi lassi etc. One of the popular street food items that makes one feel very cool in summers is 'Dahi Bhallas' or 'Dahi Bada' that most of us in North India are familiar with; our Varanasi driver took us to the famous Varanasi eatery known for its 'Dahi Bada', hungry, tired and salivating we ordered one plate full for each, as half a plate wouldn't have been good enough for us. When I took the first bite, it felt unusually sweet and the second bite felt like a rasgulla and the third confirmed it! My friend thought that by mistake the waiter dropped 'Rasgulla' in whipped curd instead of 'Bhalla'. We both looked at my husband's and our driver's face, both seemed to be happily relishing their portions. Worried at the injustice, we marched to the shopkeeper and complained that he gave us the wrong order. To our surprise he said that he will give another one; but the person serving interrupted and told us that we got the right order and soon it unfolded that this is how they serve 'Dahi Bada', which was very disappointing for me at first as I was expecting the 'Dilli wala Dahi Balla' !

Varanasi was so hot during the day time, that wherever we went we found people taking afternoon naps starting around 12pm and went on till 4pm, which started after they completed their chores on the farms in the morning. We used to feel very guilty to wake them up and ask questions about their houses and family. It was astonishing to see the compassion that they had as when we woke them up they would see us standing in the sun outside and requested us to come in and sit and then they would get up, give us water and sweets and then ask us what we were looking for.

Uttar Pradesh is known for its infamous Gangster activities too and we too got a whiff of it. This whole belt including Ballia and Varanasi is very politically active and people are well versed about the political scenario of the region. Varanasi is specially known for its gang wars and local gangsters, whom our driver knew very well and

was protective of us so that we didn't enter the territories controlled by such gangsters and gang wars. One of the famous one being 'Brijesh Singh' and our driver would become very uncomfortable and alert if we were in the gangster's 'Ilaaka' (area). One day while surveying we entered a village, where we couldn't find a defined road to enter the next desired village, so we were searching for people to ask for directions. Soon we saw a group of 3-4 people approaching, all wrapped in Gamchas (that they use for protection from the sun) so we sought to take their help and ask them the way out; as this is the way things had generally worked till now. Before we could stop them they stopped us and started interrogating us. We told them what we were really doing; but they were not satisfied and asked us to show them the government document which we didn't have. We were perplexed by their behaviour and then one of them said that yesterday somebody was murdered and people came in the similar car and asked if we had any connection, which was irritating, finally our driver came to our rescue and suggested that we leave immediately, we got in and the driver sped his car. He later told us that this was a notorious village and was where Brijesh Singh was active. So we thought 'Thank God' we left as we didn't want any such 'Bollywood style Gangster' adventure, now it seems funny and often a joke if we really look so dangerous like Gangsters.

Soon after two days, we asked our driver to take us to a village that seemed to have a lot of properties of heritage value. He quietly took us there and we asked for the Pradhan. The pradhan was a young educated man and very helpful. He and his friend took us around the entire village and showed us the most amazing properties built at breathtaking locations. They also took us around to nearby villages and spent about half a day with us. We exchanged our phone numbers and started back to the same village from where we started. On our way back, the Pradhan's friend casually mentioned that the house that we were crossing was Brijesh Singh's house and Bhaiyaji (Pradhan) was Brijesh Singh's right hand and the TV series 'Raktanchal' is loosely based on their story. All of us were left stunned and we just wanted to get away from there. Though they were extremely cordial and kind people, any mention of such connections made us uncomfortable.

The built heritage documentation of rural Varanasi and Ballia not only opened my eyes to the amount of heritage that we still have in rural parts of the country but also introduced us to the great people of our rural India. Unexpectedly, what started as a regular conservation project became a perspective changer for my teammates, who feel proud about being Indians and with a puffed up chest they speak of the rich cultural, historical and patriotic values that these villages hold. Hearing first hand, the hair raising stories of freedom fighters continues to inspire them, which the best of the Bollywood movies could not do. I wish that with conserving the heritage we are also able to conserve the values of people that makes our country great.

The identification and documentation of the built heritage is the first step towards the conservation of these properties. It is to bring to the notice of authorities; so that Conservation of Rural Heritage can become an integral part of development policies for creating self-sustaining villages. This documentation is also an effort to identify the built form of the region that can become a base for future research in the field of art, architecture and design. The next step can be to identify the areas or villages that can be taken up and cultural programs like Biennale or a village museum or a book festival or something like that can be organized in it to get recognition.

- ECO/NATURE TOURISM - DOLPHIN PARK, NATURE TRAILS AND MIGRATORY BIRD WATCH.
- HERITAGE VILLAGE MUSEUM - E.G. KOTWARI,, NAWAGAR ETC.
- A SAMPLE SUSTAINABLE VILLAGE THAT WORKS IN SYNC WITH MODERN LIFESTYLES.
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RURAL ARCHITECTURE IN RUSSIA

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INTRODUCTION

Historically, Russia, like many other countries of the world, is a country of rural settlements. It was here that the national architecture of Russia was largely formed. It is best preserved in the monuments of stone architecture, such as, for example, the Church of the Intercession on the Nerl River in the Vladimir region (Fig. 1), built in the middle of the 12th century. It became part of the UNESCO World Heritage Site at the end of the 20th century, and is now perceived as one of the main symbols of Russian architecture and culture in general.

Fig. 1. Church of the Intercession on the Nerl River

Another well-known symbol of rural architecture is the peasant dwelling, most often in the form of a wooden building (Fig. 2). In most cases, a house is not only a household building, but also a sacred object filled with diverse symbols, reflected both in its design features and in various decorative elements. Many traditional elements still exist in the design of modern peasant houses. Among them there is even the symbolism of the distant pre-Christian era.

In the twentieth century, Russia turned into a country of cities, in which almost 75% of the population now lives. The modernization of industries launched the process of reducing the scale of the agricultural sector in the country's economy. As a result, the rural population (about 37 million people at the beginning of 2021) is constantly decreasing. But at the same time, in some constituent entities of the federation, the share of the rural population remains high and

Fig. 2. Modern Russian hut with outbuildings, Central Russia, late 20th century

even dominant. First of all, these are the regions of the North Caucasus.

For these reasons, the importance of rural areas and rural culture in the life of the country continues to diminish. Modern rural architecture continues to remain in most cases utilitarian and pragmatic, not showing itself in anything new and original. Against this background, rural architecture of the past is perceived mainly as a cultural heritage, represented both by individual monuments of history and culture, and by their entire complexes. In this short essay, we will present its main features.

ARCHITECTURAL DIVERSITY

Perhaps the most characteristic feature of Russia's architectural heritage is its phenomenal diversity. It intricately intertwines centuries-old traditions and various kinds of cultural and technical innovations associated with the diversity of the country's natural and cultural features. This is facilitated by the size of the country (17 million sq. km) - the largest territory in the world, and the ethno-cultural diversity of its population. In Russia, along with the Russians (less than 80% with a steady tendency to decline), there are also about 190 large and small groups who have their own unique culture, including the peculiarities of settlement and architecture of traditional dwellings.

Russia in its central and northern parts is replete with forests, therefore the main construction material for dwellings and outbuildings, as well as public buildings in this region of the country is traditionally wood, primarily pine and larch, less often spruce and fir. In the steppe zone, forests are rare and expensive for construction. Here, clay is more commonly used as wall material and thatch for roofs (Fig. 3).

Natural stone is actively used in the mountains of the Caucasus and other southern regions of the country. In the Middle Ages, the so-called Vainakh tower architecture was actively developing in Chechnya and Ingushetia. The towers were used for both living and defensive purposes.Some of these towers have been preserved (Fig. 4) and

are being restored as the historical heritage of the peoples of the Caucasus, including in the interests of tourism development. In addition to Chechnya and Ingushetia, combat, semi-combat and residential towers were widespread in the mountains of North Ossetia, as well as in Kabardino-Balkaria and Karachay-Cherkessia.

A completely different situation in this respect is typical for the far north and north-east of the country (Siberia and the Far East). There, in the endless expanses of the tundra, dozens of small indigenous peoples live, leading a nomadic lifestyle and engaged in reindeer husbandry, hunting and fishing. Their dwellings are still adapted to the harsh conditions of the traditional portable chums (Nenets, Khanty, Komi and Entsy) and yarangas (Chukchi, Koryak, Evenki, Yukaghirs), outwardly little has changed over the past centuries (Fig. 5).

Manor houses and wooden architecture occupy a special place in the rural architecture of Russia.

Fig. 3. Village house with a thatched roof and decorated with murals, typical of the southwest of the country

Fig. 4. Medieval watchtowers in Ingushetia

Fig. 5. Chum of a family of reindeer herders in the north of Western Siberia

COUNTRYSIDE HOMESTEADS

A manor - in Russian architecture it is a separate settlement, a complex of residential, utility, park and other buildings, as well as, as a rule, a manor park, constituting a single whole. Manors appear in the 15th century in the Moscow state and are associated with the estate system, when a landowner built a house in the countryside for himself and his loved ones.

Usually, the following main categories of Russian estates are distinguished, which have a number of features that affect their appearance: boyar estates of the 17th century; landowners' estates of the 18th-19th centuries; city estates of the 18th-19th centuries and peasant estates. The composition of a classic manor house usually included a manor house, several outbuildings, a stable, a greenhouse, buildings for servants, etc. In large estates, a church was often built.

Many Russian estates were built according to the original designs of famous architects, while a considerable part was built according to "standard" designs. In the estates that belonged to famous collectors, significant cultural values, collections of works of fine and decorative art were often concentrated.

A number of estates that belonged to well-known philanthropists became famous as important centers of cultural life (for example, Abramtsevo, Talashkino in the Moscow region).

Other estates became famous due to famous owners (Lermontov's Tarkhany, Pushkin's Boldino). Among the most famous is Yasnaya Polyana, (Figure 6)the estate of the great Russian writer and philosopher Leo Tolstoy, in which the novel "War and Peace" and other masterpieces of world literature were created.

Fig. 6. Estate "Yasnaya Polyana"

After the October Revolution of 1917, almost all Russian noble estates were abandoned by their owners. At the same time, museums were created in a number of prominent estates during the years of Soviet power: Arkhangelskoye in the Moscow region, Kuskovo and Ostankino in Moscow and many others. An important place among them is occupied by memorial museums (the above-mentioned «Yasnaya Polyana» in the Tula region, Pushkin's estate "Mikhailovskoye" in the Pskov region, the estate of the poet Nikolai Nekrasov "Karabikha" near Yaroslavl, etc.).

According to the National Foundation "Revival of the Russian Estate", in Russia there were about 7,000 estates that are monuments of history and architecture. Unfortunately, about two thirds of them are in ruins.

RUSSIAN WOODEN ARCHITECTURE

Among the most distinctive phenomena in Russian culture, a special place belongs to wooden architecture. It represents the direction of traditional architecture that has developed in Russia, which has stable and pronounced design and artistic features, which are determined by wood as the main material. Sometimes this concept includes wooden buildings of professional style architecture, eclectic buildings that combine elements of folk and professional architecture which are distributed from the Kola Peninsula to the middle zone, in the Urals and Siberia. A large number of monuments of wooden architecture are located in the Russian North.

One of the recognized masterpieces of Russian wooden architecture is rightfully considered Cathedral of the Transfiguration (topped with 22 wooden domes) on the island of Kizhi, in Karelia (Fig. 7). The 37 m high cathedral was built without using nails in 1714. Now it houses the famous museum-reserve, which became one of the first Russian UNESCO World Heritage Sites (1990).

Fig. 7. Kizhi churchyard, Karelia

The constructive basis of Russian wooden architecture is a blockhouse made of rough logs. The decor was wood carving, which was placed on constructively significant elements. Among the traditional buildings, wooden churches stand out, which, together with peasant huts, economic, fortress and engineering buildings, determined the appearance of a traditional Russian settlement, such as the one known from the beginning of the 16th century the village of Kimzha in the Russian North (Fig. 8).

The roots of Russian wooden architecture go back to ancient Slavic construction. From the Old Russian period, cult wooden architecture was guided by the Byzantine canon and adopted the features of stone temples. The highest

Fig. 8. Kimzha, an old Russian village in the Arkhangelsk region

development of Russian wooden architecture was reached in the Russian North in the 15th-18th centuries. Traditions were preserved in this region for the longest time, but even there architecture could not escape the significant influence of the dominant style architecture of Baroque, Classicism, and Eclecticism. Masterpieces of wooden architecture are also known in the old cities of Siberia: Tobolsk, Tyumen, Irkutsk and others. Unfortunately, the legacy of wooden architecture is quickly being lost. The oldest surviving residential buildings date back to the 18th century. The oldest religious buildings date back to the 14th – 16th centuries, but very few of them have survived.

PROTECTION OF RURAL ARCHITECTURAL HERITAGE

The main instrument for the protection of valuable objects of rural architecture in Russia is their inclusion in the register of cultural heritage as historical and architectural monuments, their ensembles and memorial sites. Some of them became the basis for the creation of museums, where outstanding or typical objects of historical and architectural monuments are presented. There are more than twenty such museums in Russia.

The first of them, in the former village of Kolomenskoye near Moscow, began to form almost 100 years ago, when in 1927 the architect-restorer Pyotr Baranovsky moved there the so-called mead brewery, which became the first architectural artifact of the future exhibition. Subsequently, one of the most famous museum-reserves of Russia was formed in Kolomenskoye, which at the end of the twentieth century became one of the three Moscow UNESCO World Heritage Sites (Fig. 9). It is currently the most popular museum in the country, with over 5 million visitors annually.

Fig. 9. The Resurrection Church in the village of Kolomenskoye, a recognized masterpiece of Russian architecture

Over the years that have passed since then, the principle of compiling the expositions of these museums has changed: from architectural to architectural and ethnographic, that is, from monothematic to complex, up to the demonstration of folk culture in general, both material and spiritual. This is how most of the Russian museums of folk culture throughout the country are today.

The most important museums for national culture are included in the prestigious List of especially valuable objects of cultural heritage of the peoples of the Russian Federation, which has been running since 1992 and has more than 70 items. The northernmost of them is the «Malye Korely» Arkhangelsk State Museum of Wooden Architecture and Folk Art of the Northern Regions of Russia (Fig. 10). It was founded in 1964 on the right bank of the

Fig. 10. "Malye Korely", the museum of wooden architecture and folk art of the northern regions of Russia

Northern Dvina River at the confluence of the Korela River, 25 km south of the center of Arkhangelsk. The area of the museum is 139.8 hectares.

The museum's exposition contains about 100 civil, public and church buildings, the earliest of which date back to the 16th century (bell tower) and the 17th century (Church of the Ascension and St. George's Church). Among the exhibits are peasant and merchant huts, barns, wells, hedges, windmills, a bathhouse, etc. The buildings to be moved to the territory of the museum were rolled on logs, and then reassembled on the territory of «Malye Korely». The exposition of the museum is divided into six sectors coinciding with the ethno-cultural regions of the Arkhangelsk region.

CONCLUSION

Historical Russia is a much larger space than the territory of the modern Russian Federation. This also includes the states of Belarus and Ukraine. But all three areas share a common cultural heritage, including monuments of rural architecture. These areas have common problems of preserving and using a heritage that is very similar in nature. In recent decades, in Russia and in neighboring Slavic countries, there has been a kind of renaissance of the population's interest in their own history, in their culture. People travel more to their countries, and rural and ecological tourism is developing more actively. In Russia, they believe that all this taken together will allow not only preserving, but also passing on to the next generations our priceless cultural heritage, including rural architecture.

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Sharbats–great summer gifts

Salma Husain

DILLI KI GARMI—(THE HEAT OF DELHI) AL AMAAN (MAY GOD HELP) THE TEMPERATURE GOES SOARING, THE BURNING SUN, THE EXHAUSTION AT THE END OF THE DAY MAKE LIFE MISERABLE, THE THROAT IS DRY, THE LIPS ARE PARCHED AND THE ENERGY LEVEL LOW.

In times like these, nothing can beat the heat like a cool and refreshing drink that has the magical power to soothe the most frayed nerves.

Imagine taking a sip; the ice-cold subtle flavor, both sweet and tangy, a drink that can cool you down in a second. Since time immemorial, man has revitalized himself with natural refreshers..

Though innumerable synthetic and artificial flavored fizzy drinks are readily available at the corner shops in the super markets there is nothing like the good old sharbat made at home. You are sure that it is not addictive, that it is wholesome and nutritious;; also curative and has medicinal qualities.

Delhi lives with the memories of the past, of each ruler, its culture and its cuisine. Sharbats are a vital part of those days when Delhi was ruled by the wandering Turks—called sultans of Delhi. Two chroniclers of the sultanate epoch were Amir Khusrau (1253-1325) and the industrious Ibn Batuta who was in India from AD. 1325-1354. "Ibn Batuta writes about the dining customs of the Sultan that when people sat down to eat, gold, silver and glass cups were filled with fine, sugar water perfumed with rose water which they called sharbat and which they drink before the dinner."

The description by Amir Khusrau of the style of food eaten by the Muslim aristocracy confirms its richness and variety. The food consists generally of Sharbat-I-labgir (very sweet sharbat)—sharbat was served in the beginning of the meal just to change the taste of the mouth and increase appetite.

He further writes: aristocracy was lavish in their hospitality. Imad-ul-Mulk, the muster-master of Balban in Sind, was in the habit of feeding his entire secretariat every day a lavish midday meal with large trays loaded with fine cuisine and a drink of barley called fuqqa, and other sharbats.

The sharbats of the sultanate period were simple and sweet but the art of sharbat making reached its zenith during the Mughal period when new flavours and methods were adopted to make sharbats for the ruling emperor. Hakims (physicians)were an important part of the royal court and were familiar with the health and physique of the emperors thus sharbate made by them were to take care of the health of the ruler.

"The history of sharbat dates back to the year 200BC. to the Shiraz school of cooking in Persia. It is said the first sharbat to be made was of almond topped with lukewarm water. Hakim Faisa Ghouras was the first ever to recommend sharbat as a medical drought."

It is said once Empress Noor Jahan was strolling in her rose garden. The gentle breeze spreading the aromatic sweetness of roses reminded the Empress of the fragrant rose sharbat made in Persia which was added to her daily Falooda drink. She thought these roses smell just as fragrant. Surely the similar rose sharbat could be made here in Delhi. This was the beginning of sharbat making in Delhi.

A look at the ancient culture of India makes one surprised to find many concoctions of drinks, which were curative and refreshing, of course they were not called sharbat as sharbat is a Persian word, they were just medical droughts.

The Arthshastra has references to drinks made with Yogurt, buttermilk and syrup of molasses. Thick fruit juices were called sadhana, and sweetened juices of sour fruits were called Raga. Keeping in mind the hardship of the summer, dietary prescriptions were refined with great care and drinks were made with different fruits, flowers, roots of which some were combined with cardamom and ginger. Madhuoaraka, a honey based sweet concoction of yoghurt and ghee , was a common welcome drink in ancient days.

According to Ayurveda, perhaps the oldest science of life and a system of diet, healing and health maintenance water represents soma, the nourishing, cooling quality associated with lunar energy.

When soma became scarce , substitutes were found and fruit beverages were developed as refreshing medical droughts. The eight kind of fruit juices allowed to Buddhist monks are good examples of it.

During the Buddhist period honey, which was the earliest sweetening agent, was replaced by jaggery and khand, both outcomes of sugarcane. It is interesting to note that juice of sugarcane does find a place in the list of juices mentioned in the ancient Indian epic, the Ramayana.

Jain monks permitted intake of juices made of dates, pomegranates, ber, tamarind and the extract of green bamboo stem.

Fruit juices called Rasayara appear through the centuries. Chavundaraya, a Jain poet, has given an elaborate direction for the extraction of fruit juices by exposing them to sun. The Parsvanatha Purana adds orange juice and sugarcane juice to the list of refreshing drinks besides mentioning juices of ripe fruit juices or their mashes—seekarane. Milk and yoghurt were the basis of several refreshing drinks. Coconut water, juices of tender radish, barley or rice water sweetened with honey or jaggery mixed with butter milk, were cures for many diseases arising out of the summer heat.

Under the patronage of Mughal Emperors, the Greek system of medicine called Unani medicine absorbed a great deal of ancient Ayurvedic lore. The Veds and the Hakims became respectable figures of the court; they received titles and honours from the Emperor in return for their service to him.

They prepared a number of sharbats with flowers, and fruits like plum, Aamla, tamarind, amaltas, sandal, almond, orange and many more roots and grasses. These sharbats were made fragrant and drinkable by using perfumes and sugar. These sharbats were essential parts of the emperor's diet as they were beneficial for nervous and digestive systems.

With the passage of time the sharbats were served between the main course, and not before the meal as practiced earlier, precisely after the first few meat and fish dishes, to change the taste and combat the heat in the body..S harbats are curative For example, pomegranate sharbat/ juice was a cure for liver diseases and its intake during mealtime helped in digestion. Similarly ginger sharbat relieved people of foul gases and helped to get rid of worms in the stomach. Most of the sharbats , as they were also cooling agents besides refreshing mind and body , helped strengthening digestion of the heavy meal served to the emperor. They also strengthen the liver function and are also good appetizers.

With the passage of time the art of making sharbat and the passion to drink them disappeared. In the bylanes of Delhi one still finds vendors selling Nimbu ka sharbat, aam ka sharbat, lassi, khas ka sharbat, rooh afza , barf ka gola. And malai ki barf.

Artificial beverages like cokes and pepsis lured not only the children but also the older people. Their lives were short lived now the shelves of the shops are filled with innumerable brands of ready-made synthetic and artificial, flavored fizzy drinks. These beautifully packed drinks have neither medicinal

property nor have curative value, but are only handy to quench the thirst and feel cool for a short time. Tiny packets of fruit juices, packed nimbu pani, mix and match drinks, mocktails, different brands of sorbets, ice creams definitely are appealing and have a good market.

If we are wise enough to make use of the bounties of the nature we would remain healthy and happy. Summer brings melons, watermelons, mangoes, falsa and beal. All these are revitalizers. Then there are summer vegetables like cucumber, lauki, torai, tinda, all have high water contents and hydrate the body.

The impact of summer ingredients is enhanced when combined with seasonal herbs and spices, which are, carminative or anathematic, like anis seed, cumin, coriander, basil and ginger.

During summer people tend to lose a lot of water and essential salts through sweat and this needs to be replaced or it could lead to serious problems of dehydration and cramps. So drink plenty of fluids- salted, sweet in the form of lassi, panna, sekanjabin or plain water sharbat as we all know is basically a summer drink and it is necessary to make use of the heavenly bounties gifted to mankind by Almighty God. Sharbats of fruits like lokat, kokum, raw mango, and lemon are excellent refreshing drinks to cool the body and purify blood. They have soothing and nourishing effects.

The long distances which are now a way of life in Delhi need these drinks badly.I f one drinks half a glass of Roohafza sharbat before leaving the house and after coming back home he will never suffer a heat stroke, never lose his appetite and energy. Similarly the fruit not admired by many–beal–holds the key to your health to fight Dilli ki garmi, aisi garmi jisme cheel bhi anda chod de.

Making fresh juice or simple sharbat at home is not difficult nor time / consuming so listen to the old hakims and Veds and keep healthy during summer.

I would like to add that Indian traditional drinks are not like wine to be sipped during meal so remember to drink them before meal or in the evenings when vitality of body is low and feel great.

ROYAL KITCHEN

If the stone walls of the old royal kitchens had ears, they would be the undisputed custodians of some of the best recipes in the country. Such was the stature of the royal Indian kitchens where talent and ingenuity among chefs was nurtured and creativity amply rewarded. In the royal households of Orissa, the silverware had to be polished till the bearers could see their reflection in it; only then would the cooks deign to put their creations into the containers. Most of the erstwhile royals were gourmets for whom dining was not just a routine exercise, but also a sacred ritual to be cherished, and executed with an eye open for the minutest of details. The arrival of every dish was a ceremony, announced with a drum roll; the mood set by drowning the corridors leading into the dining place with marigolds; and suffusing the air with attar and incense.

Today many of the kitchens are gone; but the memory of the dishes linger. As do some of the recipes, safe in the custody of the family members who remain. Here's a peep into their memories, and kitchens.

Since time immemorial, royalty has been the patron of art, culture and cuisine. Royal kitchens have nurtured the talents of great chefs. Creativity was not just encouraged but demanded. It was a never-ending competition to create the ultimate dish for the jaded palate. Chefs in royal kitchens were a pampered lot and innovation and creativity were handsomely rewarded. The stately kitchens of India abound with legends of exotic foods including a dish that had live birds flying out of it when uncovered. Any wonder then that these kitchens spawned a range of dishes that are today so closely identified with their place of origin. To go into a description of the variety of foods associated with these kitchens would require more space than one article.

India was the land of Rajas, Maharajas and Nawabs. It was ruled by the emperors and sultans who brought with them courtly etiquette, aristocracy and sophistication in the cooking and presenting of food.

The Mughal period is well recorded and gives an elaborate account of the kitchens maintained by the Moghul emperors. Ain-I-Akbari a well-documented account of Akbar's reign written by Abul Fazl, has a few chapters related to the food and its preparation in the royal kitchen. It is said a great variety of food was made every day for the emperor to choose from and some dishes were kept half done,, so that they can be served immediately should the emperor ask for them. An area was demarked close to the royal kitchen to grow vegetables enjoyed by the emperor. The vegetable beds were watered with rose water and musk to get a special aroma, sheep and chicken were fed tablets of saffron and musk to get perfumed flesh to suit the royal palate. Kitchen was divided into different sections. A place to make bread called rikab khana, a place to make beverages called abdar khana and similarly many more. A separate budget was allocated to the kitchen and provisions were collected from various parts of the empire, menus were prepared under the guidance of the shahi hakims who knew the health of the emperor well. The Ain-I-Akbari mentions that during Akbar's reign daily Rs 1000 rupees was disbursed for the expense of the king's table.

Under the patronage of the ruling masters food reached its ultimate zenith. The cooks who had been brought from Afghanistan, Persia, Turkey and parts of central Asia prepared many new dishes. Rice ground to flour then boiled and sweetened mixed with rose water was eaten old , this is where the present day kheer has come from. The flour of the rice mingled with almond paste made into small marbles, stewed with some fleshy parts of chicken then pounded into pieces mixed with sugar and rose water scented with amber was a popular dessert of the royal table. Perhaps this is how Mutanjan has come into making.

As the various conquests continued and alliances formed, whether due to marriage or war, these influences slowly found their way around the country. Here they mingled with the local ingredients and formed a kind of fusion cuisine particular to that part of the country. After the decline of the Moghul Empire the royal chefs found patronage at the courts of Nizam, Avadh and Rampus. And amongst the rulers of Kashmi s and states of Rajasthan..

Perhaps the most famous kitchen after the Moghuls was that of the Nawabs of Avadh. The very word conjures up images of affluence and opulence images of a time of gracious living, where the culinary arts were at their most evolved.

It was from the time of Shuja-ud-Daulah that cuisine began to receive patronage. The Nawab himself maintained six kitchens and spent a vast sum of sixty thousand rupees a month on food.. Almost all the Rajas and Nawabs who formed the court of Avadh were connoisseurs of food. Lavish banquets were the order of the day and efforts were made by the royal cooks to surprise the guests with their innovative creations. It is said once Nawab Wajid Ali Shah invited prince Mirza Asman Qadr to dine with him. The main course was a murabba, that intrigued the prince. But on tasting he realized it was a qorma, embarrassed at being tricked he invited the Nawab for a meal and served paheli ka jhana,.all the dishes on the table were made of sugar, even the plates and the bowls.

Abdul Halim Sharar's book written at the beginning of the century,is full of the glories of the Avadhi kitchens of the Nawabs .Here food was evolved from contact with two major cultures, the Persian and Byzantine, also Turkish and when it came into contact with India, a revolution in cuisine took place. Foreign cuisine merging with mother cuisine as a bedrock elaborated and grew beyond its confines. The rich soil of the Doaab smothered out its rough edges and the quality of melting softness made fragrant with essence was its greatest achievement.

The Nawabi kitchen of Avadh was presided over by the rakabdar who cooked dishes of small gourmet portions while others specialized in a single type of dish. The rakabdar was honored by the Nawab. These cooks not only created and cooked but also attended to the presentation and serving of meals to the royalties.

Nawab Jafar Mir Abdullah of Sheesh Mahal said that in the olden days there used to be cooks who specialized in innovation and aromas. During royal marriages, there were about 264 spices used to prepare a single dish called tunde ka kabab. One royal chef (he specialized only in lentils — the common Dal) insisted that the Nawab should take the food as soon as it was prepared, so that the full flavour could be relished. On one occasion, the prince was delayed and the furious cook, threw away the special lentil dish out of the kitchen window where there was a dry tree, surprisingly the tree got green in a short time. The royal kitchens of the Nawabs were known for their Kababs, a variety of pulaos, and mouth-watering salans. Color and aroma to the dish are imbued by the use of sweet itr, kewra water, rose water or saffron, the liberal use of which help in perking up the taste of a dish made heavy with garam masala and meat. Royal cooks paid attention to the seasons. Quail and partridges were eaten in winter, fish was not consumed during the monsoon, and at the height of summer mangoes were turned into millions of delicacies. The art of slow cooking and cooking on dum is the creation of the royal kitchens of Avadh. After Lucknow was taken over by the British, royal cooks took refuge in the palaces of the Rajas and Havelis of Taluqdars. The exotic food cooked and served at the Mahamudabad is known even now all over Avadh.

Local legends relate with awe the opulent lifestyles of the Nizams of Hyderabad, their glittering parties and fabulous food produced in their royal kitchen. In the vast kitchen of the Nizam there were separate cooks for different types of food, here also like Avadh rakabdar supervised the kitchen. Food was decorated with silver warq and saffron was used so lavishly that its delicate fragrance would linger for hours.. Such heights of culinary glory were achieved because the refined palate demanded only the best food, perfectly cooked and served with grace. Osman Ali K han the last Nizam of Hyderabad would personally write the daily menu for himself and the entire palace including servants. His menus looked like firmans or a royal document. The Nizam had a rather a unique unit of cooks, their department was called Aamra department, which looked after royal banquets and consisted of highly professional cooks trained in both Hyderabadi and western cuisine. Aamra cooks were a special part of the royal kitchen. Meals at the city palace where 400 people sat in a long hall and feasted over the delicacies like murgh Mussallam, Bakra Khori, safaid murgh , an array of meat dishes,biryani and pulaos,mirchi ka salan, haleem and Ashrafi,. all prepared in the royal kitchen of the Nizam. The food has a strong influence of Arabic, Turkish and Persian cuisine.the expert cooks used different shapes of earthen pots and pans to cook.Marinated meat was cooked on a granite slab heated on burning coal. The heat makes the stone release its minerals and juices, giving the meat a special flavor.Smoking of the dish is also a method used by the chefs of Avadh and Hyderabad to give dish a smoky flavor. In short , the royal kitchen of Hyderabad under the Nizams and Salar Jung created wonderful recipes some of which are enjoyed even today.

It is difficult to say, which state had the best kitchen in olden days. But it is universally held, that besides Avadh and Hyderabad the late Maharaja of Sailana was the most famous for his royal kitchen and chefs. The Nawab of Rampur had the best cooks (300 of them, each a master in his own speciality). Patiala, especially under Maharaja Bhupinder Singh (himself a gregarious eater) was the ultimate, when it came to varied menus.The royal kitchen in Qila Mubarak in Patiala was called lassi khana. Maharaja Bhupinder Singh of Patiala had a passion for fine dining and under his rule, the palace kitchens doled out mouth-watering masterpieces – recipes thought to be lost forever until recently when a manuscript was discovered from the descendants of one of the family members.

The Maharaja of Sailana, in his own time, travelled to virtually all the princely states, trying to find out the rarest of recipes. He toured the whole of India, his royal status getting him access to the kitchens of the Indian rulers. While the host Maharaja, graciously allowed him free run of the kitchen, the specialist cooks were not so helpful. But Sailana had one trick. He used to tell

the cooks of other royal palaces, where he had gone for taking down the recipes, that they must use only the special spice ingredient box he was carrying. Now, when the crucial time came for adding the ingredients, Sailana would tactfully excuse himself and leave the kitchen.

Often the specialist cooks were paid fabulous sums, like Rs. 500 a month, which would be equivalent to Rs 50,000 today and they were very exacting in their standards, even to their employers.

In these kitchens, every cook had a specialty and might spend his entire working life preparing and refining one particular rice dish, based on a recipe taught him in his youth. Once learned, these recipes remained a closely guarded secret, which was rarely divulged to outsiders

Increasing British influence certainly brought about a change in eating habits, which meant the addition of European kitchens and European or European-trained chefs to the royal kitchens: as much for the satisfaction of Westernized palates among ruling families as for visiting Europeans. In the royal kitchen of Jagatjit Singh of Kapurthala , a French-trained chef cooked excellent French dishes.. These M aharajas had the best of both worlds. Cooking was one of the 64 recognized arts of the Hindu way of life and with the influx of Afghan, Central Asian tribes like that of Mughals (further flavoured with Persian influence), cooking became a fine art among the Indian royals. Then as the British rule prospered in India, it brought about a change in the eating habits of the princes, which meant that there were three types of kitchen in any Indian palace — Hindu, Mughal and European.

The famous jurist, Chief Justice, M.C. Chagla, refers to an instance in his younger days, when he, with seniors like Sir Tej Bahadur Sapru and Pandit Motilal Nehru, were the guests of the Nawab of Mahmudabad. He was literally overwhelmed by the delicacies of the three cuisines. English menu was followed by exquisite Muslim dishes, succeeded by tasty sweets pertaining to the Hindu system of cooking. One of the other guests of the Nawab had remarked, that even the British section had 42 types of food. Similarly, when Lord Curzon visited the Nizam of Hyderabad in the late 1890, his breakfast tables had hundreds of items and the Viceroy had to firmly tell the Nizam, that he would have a British breakfast only.

Another state in Rajasthan known for its kitchen was the state of Palanpur. The Nawabs of Palanpur were of Afghan descent who came to India in the twelfth century. Surrounded on all sides by Hindu Rajputs, they were a microscopic but important Muslim state in that area. The food was pure Mughal and their pulaos and kebabs were renowned. It is said that the shammi kebab was perfected in the royal kitchen of Palanpur.

Travelling from north to south to look into their Royal kitchens is an interesting story though except the written account of two great rulers, nothing much is available on the subject.

King Someshwara of Kalyani in Central India in his Manasollasa written about AD 1130 deals with food and its preparation in the royal kitchen.

Mandakas, a kind of bread, were made with wheat flour, which was obtained by washing wheat, drying in the sun, grinding and then sifting on a sieve. The flour was mixed with ghee and salt and made into patties, which were first cook on a potsherd and then roasted on live coals before eating. In his book the chapter entitled Annabhoga occupies 20 pages it gives recipes some fairly detailed and others less so, for the preparation of a variety of dishes which are even now current in the Kannada, Marathi, and Tamil areas like the idli, dosai, badai, poli, pheni, and shrikhand. The king also mentioned vegetarian dishes cooked in royal kitchen but pays more attention to non-vegetarian food preparation. The King was served in vessels made of gold.

It is interesting to note that in the royal kitchen of king Someshwara, meat was cooked artistically. Liver was carved into the globular shape of betel nut, which was roasted on charcoal then fried with spices then placed in curd or in decoctions of black mustard. Roasted tortoise, seasoned fish and fried crabs were other dishes that were prepared by the experienced chef. In one

recipe meat shaped into amla like pieces were cooked with spices, liquid preparation with acid fruits flavored with garlic and asafetida. It is interesting to note that these globular shapes, each resembling some natural fruits, were carved out from hunks of various meats, there must have been high wastage. Relishes made from yam, curds and fruit juices by cooking them with spices and some oil over slow fire were part of the menu. Desserts were made with grain flours, ghee and chhena, which is now the basis of modern Bengali sweets.

King Basawaraja of the Keladi Kingdom flourished around AD 1700 (now western Karnataka). His monumental work called Shivatattvaratnakara includes food. The preparation and serving of food form part of the section devoted to society and amusement. In his book he writes that the royal kitchen had to be 32 feet long and 8 feet wide and provided with a chimney. On the east side of the kitchen should be kept conical ovens made of iron with nine top openings to hold pots of different shapes and sizes. To the southeast should be placed the embers for uses in the ovens, to the south firewood to west water pots and to the north baskets and brooms. The northwest was the place was mortar and pestle, for cutting vegetable and pounding, the southwest the kalpana (working area).

Among the numerous delicacies described is bamboo rice, which is rare and only available about once in 50 years. Some interesting items made from pulses have also been described. The preparation and dressing of meat are carefully described. The food was served in courses to the king. In short the royal kitchens of the south had an array of dishes made from grains, pulses, vegetables, roots and meats of all kinds.

Several other kingly feasts appear in Kannada literature down the century. Nemichandra in his Lilavati of about AD 1170 mentioned serving to the king Nilapati on lotus leaf a large number of pickles made from fruits, vegetable and roots all flavored with camphor.

Both Ramayana and Mahabharata described sumptuous dinners, which reflect the food of the Kshatriya at about the beginning of the Christian era. In the kitchen of king Dasharatha countless dishes of meat were cooked in fruits juices or fried in ghee. The cooking of meat with sour fruits is particularly noteworthy; it runs through all the historic literature and even now is used at times to marinate meat.

The royal kitchens of Mysore, Travancore and Arcot also have interesting stories to tell. The treasurer of Mysore Palace once arranged for a big dinner. Several hours before the dinner, he went through the royal kitchen, checking the preparations. In a corner, he saw a large basket of vegetable scraps.

“What is this?” he asked a cook.

“Trimmings from the vegetables - the end pieces and things we don’t need,” replied the cook.

“What will you do with them?” the treasurer asked.

“Throw them away. They’re of no use,” replied the cook.

“But you can’t simply waste all of these pieces,” said the wise treasurer. “You must find a way to use them.” With a stern look to go with his command, he then walked away.

The cook then stared at the bits and pieces and tried to think what to do. Finally, he took some coconut scraps to make a sauce with yogurt. Then he cleaned all of the vegetables and cut them into small pieces. He added some spices and cooked the mixture.

Later that evening he served his dish. Guests immediately loved it and asked its name. He called it, “Avvial.” From that day on, this easy-to-make dish was very popular in the palace and then elsewhere. And it all started from a basket of waste!

Rama Varma of the erstwhile kingdom of Travancore still lives in the palace in Kerala. A serious gourmet, he “achingly remembers” the aromas and flavours of the kitchen in the old days.

"One of the greatest individuals of our family was Maharani Sethu Parvathi Bayi, the mother of Maharaja Chithira Thirunal Bala Rama Varma. I remember her as a source of unstinted love, endless anecdotes from the Puranas and delectable food!

Till Amma Maharani, as she was known, died in 1983, all our dairy products were made at home. Even her curd was something else .... rich, solid and sweet.

Despite being a teetotaler and a vegetarian, she served both alcohol and meat at the palace.

While the guests drank vodka, the family chastely sipped water from similar glasses. When the guests enjoyed fried fish, the family nibbled on looks alike pieces of tapioca.

Amma Maharani had a separate kitchen for the preparation of non-vegetarian food. So the vegetarian fare remained completely 'unpolluted'.

"Even today we have two kitchens; one that prepares South Indian dishes and the other, western food. Our 65-year-old cook, Chandran of the 'English kitchen' regularly comes up with the most wonderful items every day.

One of his specialties is to hollow out the centre of a carrot, stuff it with white coconut chutney, seal the hole with breadcrumbs and fry it. A simple, yet delicious dish that I haven't tasted anywhere else."

Meenpollichthu, the signature dish of the state is as follows:

MEEN POLLICHATHU

INGREDIENTS

Pearl spot (Karimeen) or pomfret 1;
or fillets of sear fish
For the marinade

Chilly powder	1tsp
Turmeric powder	½ tsp
Vinegar	1 tsp
Salt to taste	For gravy
Chilly powder	1 tsp
Turmeric powder	½ tsp
Pepper powder	1tsp
Coriander powder	1tsp

Small red onion sliced: 10
Green chillies, slit: 3 or 4
Curry leaves: a handful
Thick coconut milk: 1 cup
Refined oil: 2 to 3 tbsp
Ginger: 1 inch piece chopped fine
Plantain leaf: one washed and dried

METHOD

1. Clean the fish and make gashes on both sides. Rub with the marinade and keep it on for at least an hour.
2. Grind the chilly, turmeric, pepper and coriander powder with a little water to make the paste for the masala.
3. Heat the oil and sauté the onions, ginger, green chillies and curry leaves.
4. Remove from the pan and keep aside. Add the masala paste and sauté till the masala starts leaving the sides of the pan.
5. Add fish and coconut milk. Add sauted onions, green chillies and curry leaves. Simmer on low heat until fish is coated with thick gravy. The gravy should not be watery.
6. Carefully remove the fish and place it on the leaf. Don't let it break. Cover it with the thick gravy.
7. Wrap the fish with the leaf and tie it securely.
8. Microwave for a minute or two; or keep in a Teflon pan, cover and cook for a minute or two till a delectable aroma emerges.
9. Serve hot.

RECIPE FROM THE COLLECTION OF RAJA OF SAILANA:

SHIKAMPURI KEBAB

INGREDIENTS

Mutton pieces (from the leg) 1/2 kg
Chana dal (split gram)1/3 cup
Ginger-garlic paste 1 tablespoon
Chilli powder 2 teaspoons or to taste
Green chillies, whole 3-4 or to taste
Salt to taste
Black cardamom 4
Bay leaves 4
Cinnamon sticks 4
Cloves 6
Yoghurt 1/2 cup
Garam masala powder 1-1/2 teaspoons
Green chillies, finely chopped 2-3
Fresh coriander leaves, finely chopped 1/3 cup
Fresh mint leaves, finely chopped 2 tablespoons
Lime juice 3 or 4 tablespoons
Fresh cream or hung yoghurt 1/2 kg
Eggs, lightly beaten 2
Oil or ghee to fry

METHOD

Place cream or hung yoghurt in the refrigerator overnight or until firm. Put the meat along with the spices into a pot. Cover with water and boil until the meat is tender and all the water has evaporated. Remove from the pot and discard the chillies and whole spices. Grind the meat to a fine paste without adding water. Add the yoghurt, garam masala powder, coriander leaves, mint leaves and lime juice to the ground meat and mix well. Divide the meat mixture into equal parts (approximately 20 or 22). Take a portion of the paste and roll it into a ball between your palms. Flatten slightly and make an indentation in the center of the meat, like a small cup. Fill this indentation with a small spoonful of the cream or yoghurt and fold the ground paste over to seal. Make all the kebabs in this way and dip in beaten egg, shaking off any excess, and fry in hot oil or ghee until golden brown.

A RECIPE FROM THE RIYASATI KITCHEN OF MAHMUDABAD OF AVADH

KUNDAN QALIYA

(Kid Goat curry with Gold leaf)
Serves: 6
Ingredients

Ghee desi	1 ½ cup
Cashew nut	¾ cup
Chironji	¾ cup
Onion medium peeled, thinly sliced	1 ½
Cardamom green	15
Cloves	15
Bay leaves	4
Cinnamon	2 (3" sticks)

Lamb with bones: 2 lbs (2" pieces long)
Lamb boneless: 2 ½ lbs (cut into 2" pieces)
Garlic peeled 6 cloves
Fresh ginger coarsely chopped: 2" pieces

Tomato medium chopped (Juice extracted)	1
Coriander ground	4tbsp
Turmeric	1tbsp
Red chili powder	½ tsp
Salt	
Yoghurt	1cup

Saffron threads, crushed into a powder: 2tsp

Kewra water (screw pine)	1tbsp
Cream clotted	¼ cup
Cream heavy	¼ cup
Gold leaf	8-10

METHOD

1. Grind garlic and ginger into a fine paste and keep aside.
2. Puree tomatoes and reserve.

3. Dissolve saffron in screw pine water and set aside,
4. Heat ghee in a large heavy bottom pan over medium heat.
5. Add cashews and fry until they darken slightly then transfer with a slotted spoon to a bowl. Reduce heat to medium low and repeat process with chironji and then transfer to bowl with cashews. Grind them to fine paste.
6. Add onion slices to pot and sauté for 8-10 minutes, when soft add cardamom, cloves, bay leaves, and cinnamon, stir fry for 2 minutes. Transfer onion-spice mixture to another bowl.
7. Increase heat to high. Fry meat in 3 batches until golden brown all over, (5-8 minutes per batch). Return meat and onion-spices mixture to pan, reduce heat to medium –low, and cook, uncovered, for 30 minutes.
8. Stir in garlic paste, coriander, turmeric, chili powder, and 1tsp salt into pot and cook for 2 minutes. Add yoghurt, 1tsp at a time, stirring well after each addition.
9. Stir in tomato juice. Reduce heat to low; cover pot, and simmer, stirring occasionally, until meat is tender, will take approximately 2 hours.
10. Add nut paste into the pan, cover, and cook for 10 minutes. Stir in saffron mixture and cream blend and cook until heated. Remove from heat.
11. Separate meat pieces and strain the mixture. Discard onions and spices; return strained sauce and add meat pieces to the pot.
12. Adjust seasoning. Sauce should be as thick as heavy cream; loosen with hot water, if necessary. Stir in as many as 7 gold leaves. Transfer to a serving dish. Wrap a few pieces of bone-in-meat in remaining gold leaves and serve.

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About the Authors

Dr Shovana Narayan

Guru Dr Shovana Narayan is an acclaimed Kathak performer, Guru and choreographer. For her soul stirring performances, she has been decorated by the Government of India with the Padma Shri award in 1992, central Sangeet Natak Akademi award in 2001, Delhi Govt's Parishad Samman in 1992 and Bihar Govt's Rashtriya Samman in 2021 besides being a recipient of over 40 national and international awards. Maintaining the classicism of her art, Shovana is a silent activist constantly pushing its frontiers to contemporarization of themes and newer expressions. She is acknowledged as a classical example of a true Kathak, multi-faceted and dynamic, presenting a challenge to today's spectator.

Shovana is perhaps the only example of a person who had relentlessly pursued two parallel exacting professional careers, achieving distinction and great heights in both. Not only is she India's most eminent and venerated Kathak Guru-performer-choreographer but she has also served in the civil services, Indian Audit and Accounts (1976 batch) till her retirement. An MSc in Physics and holding 2 MPhil degrees and a Doctor of Letters (HC), she is a keen educationist and a research scholar who has served/ is serving on various Governing Bodies of prestigious academic institutions. She has authored over 16 books, several research papers and well over 300 articles.

Her life, her work, her dignity and demeanour have made her a role model and peer for millions of girls of the younger generation of today.

Geetika Kalha

An Indian Administrative Service officer for over 30 years, Geetika Kalha has done extensive field work in Northwest India to promote the revival, documentation and dissemination of art and culture.

With a background in history, Kalha is now a writer and consultant for rural tourism, museums and cultural interpretation. An avid traveller, birder, and painter. She also leads an NGO that provides underground waste-water management systems in villages. She is presently working on her next book.

Ewa Klekot

Cultural anthropologist, translator and curator. Currently assistant professor at the Design Institute of SWPS University (Warsaw, Poland), she lectures at the School of Form and the University of Warsaw. Graduated in archaeology and ethnology, she holds a PhD in art studies. She is interested in an interdisciplinary combination of liberal arts and social sciences with design and artistic projects, both in research as well as education. Her current area of research concerns

the anthropology of manufacturing and related cognition modes: skills, embodied knowledge, materials and processes; manufacturing traditions versus intangible heritage. She also practices anthropological reflection on art, especially the social construction of folk and primitive art, in addition to the materiality and evaluation of objects recognised as design, art, monument and museum exhibits.

Uma Devi Jadhav

Uma Devi Jadhav is from Gujarat and is now based in Gwalior.

She holds an M A in Economics from the Gujarat University and a CELTA (Certificate in English Language Training to Adults) qualification from the University of Cambridge. She has lived in the Sultanate of Oman and the Kingdom of Jordan .

Has taught Economics and Business studies briefly in India and then in Oman. Has been a freelance journalist for Oman Economic Review and The Week.

She has set up Deo Bagh a two time national award winning heritage classic hotel and is passionate about the environment and heritage conservation.

Anika Molesworth

Dr Anika Molesworth is a farmer, scientist and storyteller. She has been widely recognised for her work in agricultural and food systems and generating climate change awareness. Her awards include Young Farmer of the Year (2015) and Young Australian of the Year, New South Wales Finalist (2017). Anika is passionate about ensuring the best possible future for the planet, people and the food on our plates.

Find out more about Anika at
anikamolesworth.com or @AnikaMolesworth

Katyayani Agarwal

Katyayani Agarwal is an Art Historian and an independent advisor for Museums and cultural spaces. She is passionate about Indian heritage, culture, arts and crafts and is a curator for 4 upcoming Museums.

Katyayani worked towards revival and conservation of the Shekhawati region and over four years, travelled extensively within the region of Shekhawati.

She is an active member of INTACH and is an Advisor to HCCD of also a Member of the Governing Council of INTACH.

Katyayani supports lesser known and fading arts and crafts of India to save them from extinction, like Chhau, Phad, The Bauls and has put all her strength to save the rarest of rare art of Sanjhi, particular Jal Sanjhi.

Oliver Maurice

Oliver Maurice spent 32 years with the National Trust in England, the last 18 of which as Director of the Northumbria Region (1984 – 1992) and then Director of the NW Region (1992 – 2002). On his retirement he became an international heritage consultant, offering his services voluntarily to national and heritage trusts around the world. Oliver was appointed honorary Director (Membership and Advocacy) for the International National Trusts Organisation (INTO) in March 2008 shortly after its foundation and served in this capacity until he retired in 2019 although he was retained as a Specialist Adviser with a particular interest in Africa. He has travelled the world extensively and visited many of the INTO members helping to build capacity and as an advocate for heritage conservation.

Preeti Harit

Preeti, Architect by profession and conservationist by heart graduated from SPA, (School of Planning and Architecture,) New Delhi in 2002. She has been working in the field of Heritage conservation since 2004. Her childhood being spent on the farms in UP filled her deeply with the love of nature and respect for mother earth. This love and respect for the natural environment aligned her future practice in architecture; sustainability and conservation became her guiding principles in professional and personal life.

During her career she has been a consultant with INTACH (the Indian Trust for Art and Cultural Heritrage) and ITRHD (Indian Trust for Rural Heritage and Development) where she worked on various conservation and Heritage Tourism projects in different parts of the country. She has also worked with development and real estate firms like Prithu and Unitech. Presently she runs her own practice from Gurgaon and is involved in various heritage conservation projects with ITRHD.

Yuri Mazurov

Yuri Mazurov is a Professor at the Moscow State Lomonosov University in Russia and introduced heritage studies in Russian universities. He is an expert in environmental economics & management, sustainable development, ecological & cultural heritage, and active in numerous national and international projects on heritage management.

Salma Husain

Food historian and author Salma Yusuf Husain has spent a lifetime studying Indian food and has used her knowledge of the Persian language to explore the history of food and pastimes of Mughal era, by visiting different libraries and the museums of the world.

She has written several books on Indian food and has received National and International awards.

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 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 India 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 issue of women and the girl child.

ITRHD is actively involved in projects relating to conservation of rural heritage and rural developmental programmes in eight States viz. Jharkhand, UP, Haryana, Rajasthan, Punjab, Nagaland, Kerala and Telengana. 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 mubarakpur 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 resources 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 to join hands with us 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 tribal populations. The benefits are many, not just economic development and poverty all 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 fulfilling as that which restores and nourishes the livelihoods of hundreds of thousands of people and highlights their assets as national treasures. That is way we invite you to join us in this endeavor to recognize and respect our rural and tribal heritage in a manner that will keep it alive for the benefits of all.

MEMBERSHIP FEE

VOTING MEMBERS, on-time payment
INDIA
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
International Annual Membership : $50

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

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

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

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

*Membership fee can also be remitted to
Bank Account No. 31738466610
IFSC Code : SBIN0009109
State Bank of India, Nizamuddin West, New Delhi - 110013.

*Foreign parties may remit the membership fees to :
FCRA Current A/c No. 40296201417
FCRA Cell, 4th Floor, State Bank of India, Main Branch, 11 Sansad Marg, New Delhi - 110001.
IFSC Code : SBIN0000691
Swift Code : SBININBB104

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

Indian Trust for Rural Heritage
and Development

APPLICATION FORM FOR MEMBER
(VOTING CATEGORY)

INDIAN TRUST FOR RURAL HERITAGE AND DEVELOPMENT (ITRHD)

"Just as the univers 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. Education Qualifications .....
   .....
4. Profession/Present Employment .....
   .....
   .....
5. Date of Birth .....
6. PAN Number .....
7. Email .....
8. Mobile No. .....
9. Landline No. .....
10. Area of Specialisation .....

Turn Overleaf

Category of Membership	Membership Fee	
	Indian Resident (Indian Rupees)	Others (US Dollars)
Life Member Individual	5,000	500
Life Member Corporate	10,00,000	25,000
Life Member Institutional	25,000	1,250
International Annual Membership		50
Associates Members, Individual (5-year term, renewable after 5 years at same fee)	2,000	
Associates Member, Corporate	1,00,000	
Associates Member, Rural	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 elegible 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 be become a member on paying a token fee of Rs. 100 only.
5. The Membership Fee once paid, is Non-Refundable.
6. The Fee shall form part of the Coropus of the Society.

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

admission fee for (catagory of membership) ..... and

I agree to donate the fee to Corpus Fund.

Signature of the Applicant

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

Signature of Trustee / Life Membership

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.

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→ Cables for Industries, Commercial, Domestic Zones	→ Metal Clad Vacuum Circuit Breaker (MCVCB's)
→ Cables for Switchgears & Railways	→ 4000A Porcelain Clad Vacuum Circuit Breaker (PCVCB's)
→ Special Cables for Defence / Automotive / Airport / Oil & Gas / VFD's	→ Capacitor Switches
→ Cables for Renewable Energies	→ Three Phase to Two Phase / One Phase Gang Operated VCB's
COMMUNICATION CABLES	SWITCHGEARS FOR RAILWAYS, METROS & TRACTION SUBSTATIONS (3.6kV - 27.5kV & 36kV)
→ Optic Fiber Cables (OFC)	→ Railway Traction Breakers (Pole / Structure Mounted)
→ LAN & Co-Axial Cables	→ Metro Railway Breakers (Pole / Structure Mounted)
→ Cables for Smart Meters	→ Traction Substation Vacuum Circuit Breaker
→ SCADA & Substation Cables	→ Double Pole Traction Breakers for Dedicated Freight Corridors (DFC's)

Note

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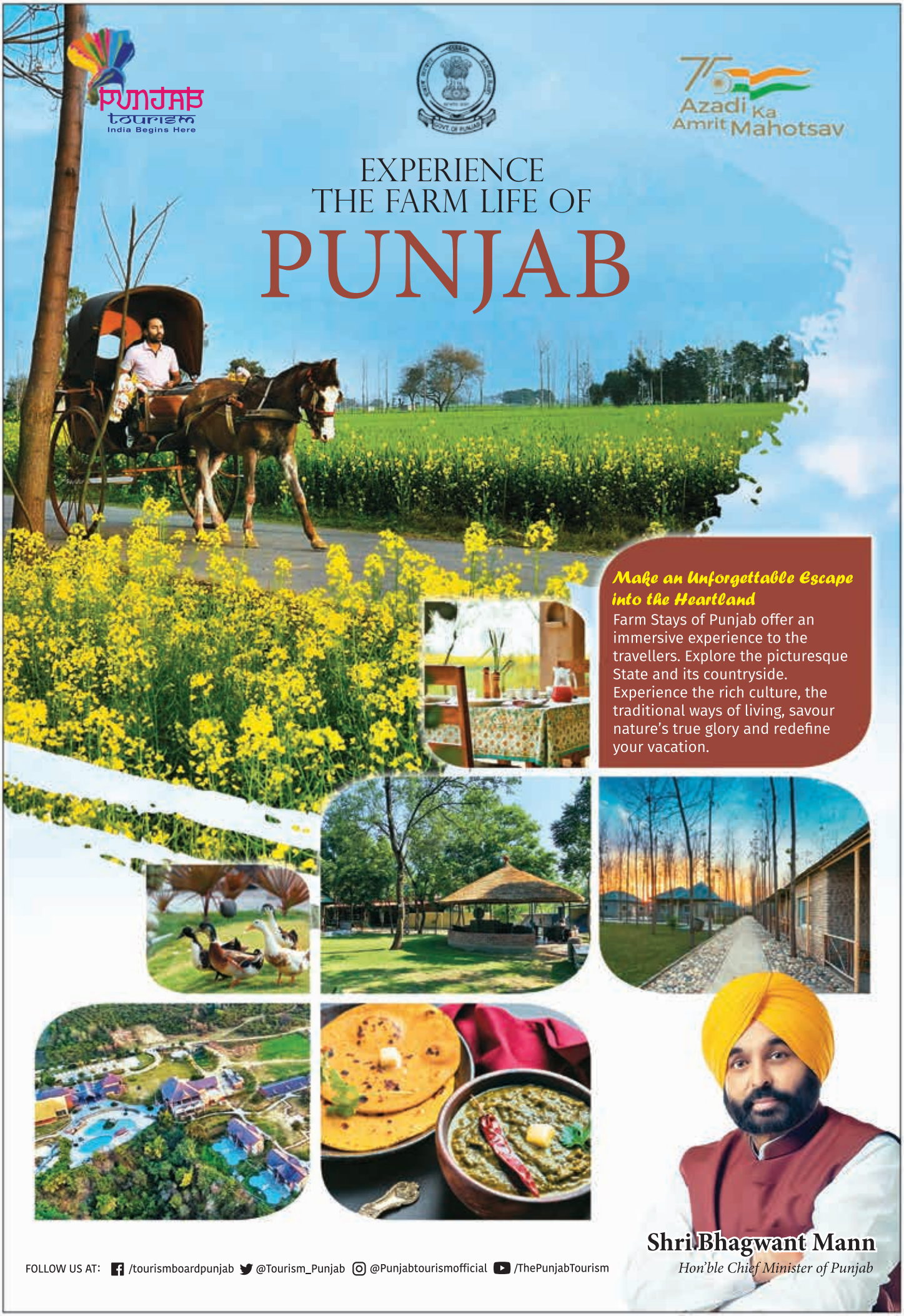

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