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

Volume-3, Issue-2, July, 2015

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so is India contained in the villages."

-Mahatma Gandhi

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and Development

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Indian Trust for Rural Heritage
and Development

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

Explore Rural India
Volume 3, Issue 2, printed 2015

CHAIRMAN: S K MISRA
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DESIGNER: VIKRAM KALRA

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

Printed in New Delhi by
Modest Graphics Private Limited
C-53, DDA Sheds,
Okhla Phase-I, Delhi -110020

Contents

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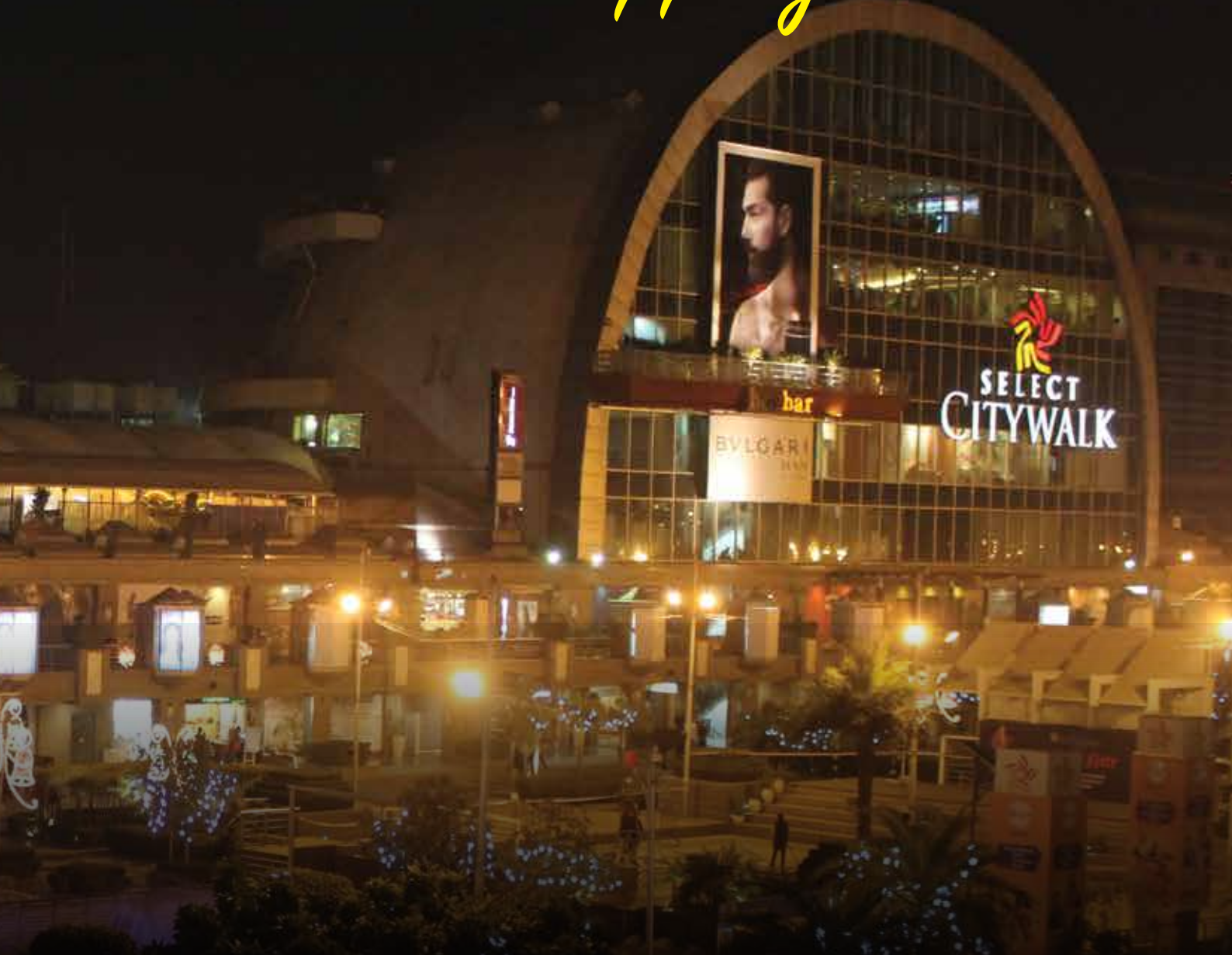

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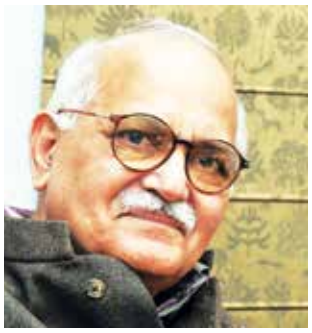

ITRHD is now in its fourth year. We have managed to survive, thanks to the support and tireless efforts of our members, friends and some corporate patrons. A few State Governments -- such as UP, Telangana and now possibly Jharkhand -- have contributed to some of our projects and others have become institutional members. What is vital to our long term survival, however, is to build up a respectable Corpus from the interest of which we can take care of our administrative expenses, provide seed money for new projects and be able to fund smaller projects on our own. Although the Central Government has provided substantial support of this type to INTACH, to date we have received only limited support for specific projects from a few Central Government agencies.

A crucial factor in our achievements to date -- achievements that have surprised many and won us quite a bit of respect -- was the help of one of our Trustees, Harsh Lodha. He gave us three Corporate Members from the Birla Group (each of whom contributed 10 lakhs), and personally has generously supported one of our professional staff positions. Reliance Foundation, under Mukesh and Nita Ambani, also joined us as a Corporate Member. It was the confidence shown in us by these Corporate sponsors that enabled us to secure Corporate Memberships from the public sector and we were happy to be joined by ONGC, INDIAN OIL and NTPC. Another private company, Indag Rubber Ltd. followed suit, giving us a healthy total of 8 Corporate Members. We also have five Associate Corporate Members, each of whom has contributed between one and three lakhs. In the category of Institutional Members (at Rs. 25,000 each) the number has increased from five in 2012 to thirteen at present, and we are hopeful of another five joining by the end of the current financial year.

Our Life Members (who each contribute Rs. 5,000) have increased from 256 to 330, and we now also have sixteen Associate Life Members (at Rs. 2,000). In order to involve the residents of the rural communities where we are working, we introduced a token membership of Rs 100, and we have thus enrolled 415 Rural Members.

The increase in membership in different categories, though heartening, has not had a significant impact on building up our corpus. That will be possible only through two avenues -- additional Corporate Membership and Government support.

It is relevant to point out that in 1984 INTACH was established as a new NGO, with the encouragement of the then Prime Minister Indira Gandhi and a corpus of Rs 5 crores was provided by Government to enable the new organization to start functioning. This it did, and with impressive results. Two years ago the then Finance Minister announced a grant of Rs 100 crores to INTACH. This was a very generous and deserving step; but we hope the current Government will now realize the need to support work in rural heritage as well, especially when it is so closely linked to overall rural development.

We had consciously decided not to approach the Government for corpus funding until we had been able to initiate projects on our own and establish our credibility, which we have now done, with projects currently in six states -- U.P., Haryana, Jharkhand, Nagaland, Rajasthan and Telangana. We have thus decided that the time is now right, and a proposal has been sent to the Finance Minister for a modest grant of Rs 10 crores. Considering the fact that our activities relate to the role that rural heritage can play as an engine of rural development, this is in line with the present Government's policy to focus on these areas. We would thus expect a positive response.

Inauguration of Azamgarh Festival at Lucknow

Chief Minister Shri Akhilesh Yadav at the Azamgarh Festival at Lucknow

Signing of MoU with Institute of NITHM, Hyderabad. Exchange of Documents by Mr. SK Misra, Chairman ITRHD & Mr. Narayana Reddy, Director of NITHM

For some of our projects we have been able to secure Government assistance at the State and Central level. This has included:

- In **Telangana** ITRHD signed an MoU with the Dr. YSR National Institute of Tourism and Hospitality Management (NITHM) and the State Government approved our proposal for financing of a project relating to the weavers village of **Pochampally** at a cost of Rs 13.5 lacs. The project produced a documentary film and a coffee table book and was completed on time without any cost overrun.

- In **U.P's Azamgarh "Creative Cluster,"** we have continued our efforts to support the potters and weavers of **Nizamabad** and **Mubarakpur** and the musicians of **Hariharpur**. Our Azamgarh Festival at the **India International Centre** in Delhi in 2013 provided a substantial marketing opportunity to the craftspersons and exposure to the musicians. We received very good coverage in both the print media and on TV. For this event we received financial support from the **Development Commissioner Handicrafts**, from **ONGC** and from the **Sahara Group**. The response far exceeded our expectations.

- Following this, we organized an exhibition of the Nizamabad potters at **Alliance Francaise** in Delhi and arranged for the artisans to participate in the Surajkund Crafts Mela immediately thereafter.

- Encouraged by this response, we organized another Azamgarh Festival in March 2015 in **Lucknow**. The **U.P. Tourism Development Corporation** was our partner and provided financial support of 5 lacs, in addition to giving us the venue. The presence of the Chief Minister, several other ministers, and various State Government officials ensured good publicity and a high profile, and the event was a runaway success. We have now decided to hold such Festivals every year, in Lucknow before Holi and in Delhi before Diwali.

- In **Jharkhand**, we have finally achieved a major breakthrough -- after protracted negotiations -- with the State Government. An MoU with ITRHD has been

Signing of MoU with Government of Jharkhand and ITRHD regarding conservation of 62 terracotta temples in village Maluti by ITRHD . Left to Right - S D Singh, Heritage Ambassador for Rural Tradition (HART), ITRHD, Jharkhand, Shri Shashi Kant Misra, Chairman, ITRHD, Shri Rajeev Gauba, Chief Secretary, Shri Amit Khare, Principal Secretary, Finance and Shri Avinash Kumar, Secretary, Dept. of Art, Culture, Sports & Y.A. and Tourism

cleared by the Jharkhand State Cabinet under which we will be taking up conservation of the terracotta temples in Maluti village, with financial support from the State Government over a 5 year period. A copy of the MoU follows my message, as this is an extremely important development. It has been a major breakthrough, a feather in our cap and should establish our credibility and help us in our dealings with other states. The Maluti project is also being supported by **Coal India Ltd.** who approved support of Rs. 25 lacs, through the good offices of the **National Culture Fund** of the Ministry of Culture of the Government of India. This will hopefully continue over the next few years.

Current developments in some of our other projects are discussed elsewhere in this issue.

In addition to projects, we continue an active program of seminars in various areas. Since many of our rural areas have considerable scope for tourism development, a **Seminar on Rural Tourism** was organized in Delhi in July 2014 in which a number of persons from the private sector who have developed successful models participated, along with representatives of State Tourism organizations. The North East was especially well represented. Success stories were presented and discussed, and recommendations made. A **Seminar on Vernacular Architecture** is being planned in Bhopal later this year, in partnership with the School of Planning and Architecture.

We have also been encouraging interns to become involved with some of our projects. Recently a graduate from the Indian Institute of Management, Raipur spent two months in Hariharpur in Azamgarh. He has produced an extremely useful and lengthy report highlighting the impact of our activities on the community, and

Terracotta Temples in Village Maluti, Jharkhand

suggesting areas for further action to meet the needs of all sections of the community. Last year another intern from Ahmedabad produced a very useful study on rural tourism. At the moment, three young women students from Lady Sriram College in Delhi are braving the summer heat and living in Hariharpur village, working on several project areas.

Azamgarh Creative Cluster

I will describe our activities in the three Azamgarh villages in some detail, as they are a good demonstration of the way in which we are working to link our heritage activities to overall development in project communities. In order to provide sustainable livelihoods, especially for women, for instance, we are focusing on education and skill development. In Azamgarh, our primary school in Hariharpur continues to progress, and we are happy that more than half of the young students are girls. The school has been especially successful with students from the economically backward sections of the community. We are now in our second year, with 100 children enrolled. The ten young women from the village who were given intensive training as teachers are shaping up well. With a source of income and a professional life, they now have earned new respect in their families and in the community.

Until recently the school was functioning in a rented building, but thanks to the initiative of an international team of young architects, under the auspices of the British Council, we were able to complete the first phase of a double storied building with 4 rooms at cost of about 20 lacs. We have now commissioned a contractor to complete a multi-purpose hall-cum-dining room with ancillary facilities. Another classroom will be constructed with funds provided by a Minister from his discretionary fund. We hope to find further funding to complete the school buildings and a request for this is pending with ONGC.

In terms of skill development, five young women from Azamgarh are undergoing 18 months nursing training in a major Birla Hospital in Satna, M.P. and will be absorbed by them on completion of their training, until our primary health centre comes up in their village. Training in tailoring has also started. Four young women were sent to Varanasi to undergo beautician training; on completion, they plan to set up on their own. Computer training is also in planning stages.

1. Young Musicians from Hariharpur
2. A Weaver from Mubarakpur
3. Black Pottery from Nizamabad

School Children of the Primary School of Hariharpur

Infrastructural development is badly needed in all our project villages, especially relating to drinking water, waste management, reliable power supply and provision of proper toilet facilities for women. In Azamgarh, we are beginning to tackle several of these areas thanks to the generous cooperation of Mr. M. K. Shanmuga Sunderam, Commissioner of the Division, an officer of exceptional merit, initiative and drive. Although he has only taken over recently, he has already become fully abreast of the problems of the area. During my recent visit to Azamgarh in May he accompanied me to villages Hariharpur and Nizamabad, interacting with the residents, listening to their problems and promising immediate action. He assured us of full support in our endeavors. True to his word, immediately thereafter he issued orders for installation of a water drinking tank with capacity of 5000 litres to meet the needs of school children and residents. In addition, with State Government support, the proposed Music Academy for the young musicians of Hariharpur may soon become a reality. A shopping complex exclusively for weavers with a grant of Rs 5 crores from the Chief Minister of U.P. is fast nearing completion in Mubarakpur and the Commissioner has agreed to provide necessary facilities in that complex to the potters as well. Mr. Sunderam is the type of officer who inspires confidence and can make a real difference in the areas under his control. I was pleased and also proud to learn that he had appeared before my Board in his UPSC interview for the civil services.

Our intensive work in Azamgarh has caught the attention of the U.P. Government. The Chief Minister and several top ministers attended the Lucknow Azamgarh Festival and all spoke at the evening performances. As a result, U.P. has just indicated a willingness to enter into an MoU agreement with us, based on the Jharkhand model. Modalities are being worked out.

The task before us is arduous and we still have a long way to go, but my resolve and confidence remain intact because of the constant support I have been receiving from our members, Trustees and Advisory Council members.

For the day to day running of the Hariharpur primary school, for instance, we needed money to pay salaries, to provide a kitchen and supplies for mid-day hot meals, to arrange for school uniforms (to obliterate all social distinctions between students), and to ensure a supply of books, toys and other necessary supplies and equipment. I requested our members and friends to take care of at least one child by donating Rs 3000 every year. The response was heart-warming and so far we have managed to keep afloat. However, the long term solution is for a corpus to come up for the school so that the future is fully assured.

While on the subject of the school I must express our deep sense of gratitude to Shiban Ganju for contributing tremendous professional help with the architectural plans and for his constant guidance during building operations. He has always been available when ever required.

New Primary School Building at Hariharpur

Cultural Programme at the School

In all our projects, I have looked up to the Trustees for help and guidance. Yogendra Narain, our Vice-Chairman, with his eagle eye for finances and extensive contacts has ensured that that we are on track. His persistent efforts at securing corporate support under CSR have been extremely helpful. Bapji -- Maharaja Gaj Singh of Jodhpur -- has been very prompt in his responses and has taken the trouble of visiting Barmer twice with me, Maureen and several others to explore what could be done to benefit the Langa musician's community. Harsh Lodha has never failed us and has come to our rescue with financial support when needed most. P.R. (Kaku) Khanna and Ashwan Kapur have ensured through the Finance Committee that there is complete transparency and that no cause is given to unnecessary questioning. D.V. Kapur with his vast governmental and public sector experience has been a pillar of strength and has brought into our corporate fold some PSU's as well as Reliance Foundation. Anita Singh is our cultural czarina. Her handling of the music segment of the Azamgarh festivals has relieved us of many worries. Laila Tyabji is to us in crafts what Anita Singh is in Music. She was the brain behind the handlooms seminar we organized earlier and her guidance has always been invaluable.

Naresh Arora is our legal expert and unstintingly contributes the necessary advice and guidance. Another person who has provided generous financial support without our asking is K.L. Thapar, our friend, guide and philosopher. S.S.H. Rehman also falls in the same category. In order to get the Rakhi Garhi project moving on the tourist front, he contributed Rs 2 lacs from his personal funds for a tourist lodge and volunteered to raise more money to get operations started. Maureen Liebl is of course a person whom I cannot live without in every sense of the word. She is the one who points out my failings, writes and rewrites all proposals and important correspondence and contributes her own professional expertise and contacts. Her business partner Amrita Singh is a Trustee and good friend who contributes tremendous time and creative thought to our activities, and her advice and suggestions are always relevant and helpful.

Children of the Primary School at Hariharpur

NEW INITIATIVES

ITRHD in its endeavour to move forward and provide special focus has decided to start the following new divisions:

1. Rural Architectural Heritage Division
2. Culture Affairs Division
3. Youth Division
4. Environment and Climate Change Division
5. Education Division

Archana Capoor, our Member Secretary, is a crucial member of the team. Her extensive professional background in finance, tourism and management is truly indispensable. She contributes a substantial amount of time to ITRHD, in spite of her many professional commitments, calmly and sensibly solving problems and developing plans and strategy.

Poonam Sharma was our excellent in-house finance and project administrator, but had to leave us recently for personal reasons. We have not yet been able to adjust to her absence.

Our magazine, "Explore Rural India," has been doing exceptionally well. Much of the credit goes to our young and conscientious editor, Sangya Chaudhary, who has cheerfully taken on the job as a labour of love and has brought to it all her considerable professional expertise and experience.

Vikram Kalra is our publisher and his design sense and aesthetics, have given the magazine its well-deserved reputation.

Of our HARTS (Heritage Ambassadors for Rural Tradition) our man in Ranchi, Shreedeo "Nawab" Singh is in a class of his own. He is personally known to and respected by practically everyone who matters in the Jharkhand government, and it was largely due to his persistent follow-up that we have been able to achieve a breakthrough on the Maluti Temple Village project, which at one stage we had practically given up. It has been especially rewarding for me to work with him professionally, as our families have been close friends for two generations.

We have recently expanded our office staff with the addition of Gulshan, who is looking after finances. Although new, she has already visited the Azamgarh villages twice and is learning fast. Ram Kumar Shiroha as my Private Secretary continues to quietly and competently manage our office affairs. Neeraj Ganotra is our computer expert and man for all seasons and fits into the organization well. Anil Kumar is another key member of the team. He has established good contacts with the residents of our project villages and gives us valuable feedback from his perspective. He also attends to myriad office chores, has become proficient with the computer and acts as Man Friday when travelling with us.

As I said earlier we have a long way to go, but with the commitment of all those mentioned above as well as our many friends and colleagues, I am optimistic about our future. I find myself remembering the words of Robert Frost:

"The woods are lovely dark and deep
But I have promises to keep
Miles to go before I sleep
Miles to go before I sleep"

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

Editorial

As the Annual Conference of the International National Trusts Organisation (INTO) to be held in Cambridge in September, 2015 draws near, one can not help but marvel at the enormity of the organization and the objectives it seeks to attain. INTO was formally established at the 12th International National Trusts Conference in New Delhi in December 2007. Since then, the movement that is INTO, has gained immense momentum and under its stewardship, efforts continue to increase across the globe to preserve the planet's heritage.

The ITRHD is proudly associated with this movement and its commitment to preserve cultural heritage, built and natural, tangible and intangible. We at ITRHD now, more than ever, feel the increased responsibility of our association with INTO as one of the two representatives from India at this world stage! In this day and age, it is becoming increasingly important for all of us to place an enhanced premium on the preservation of our cultural heritage and it is imperative that our heritage does not become a martyr to haphazard development. As our lifestyle evolves in quick progression, preservation of our cultural inheritance increasingly gains significance and therefore sustainability truly needs to be the bedrock of development and progress. This idea is essentially the cornerstone for the 2015 Annual Conference.

Meanwhile, working as an NGO is transforming now. There is an increasing perception amongst people having devoted their lives to a cause and having carried the cause throughout their lives. In people who have seen the transformation in the inertia of their cause that they so painstakingly created. The perception is that the authorities do not seem to care about significant causes till they take a shape, size and life of their own and thereafter, almost always, they see the cause as a challenge to their authority rather than a beneficial movement! The authorities are empowered by legislation and also by intelligence and a sense of fairness and it is increasingly important to maintain the delicate balance between the first and last attribute by using the one sandwiched between the two.

This issue of the magazine contains contribution from eminent pioneers of their respective fields and I am sure you will enjoy reading about their experiences as much as I did. Gratitude is in order for each and every one of the contributors as it is for Mr. S.K. Misra who continues to work with the zeal of a teenager and guides the organization from strength to strength.

Sangya Chaudhary
Editor and Project Coordinator
The Indian Trust for Rural Heritage and Development (ITRHD)

The marvel of Chhattisgarh.
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Sustainable Environmental Farm Management

Principles into Practice in Outback Australia

Professor Simon R Molesworth AO QC

Synopsis

Many land managers and property owners have the best of intentions: they believe in the principles of sustainable land management and they desire to apply those principles to farming properties under their care but, for a range of reasons, they are often frustrated in their endeavours. The lure of modern innovation often offers alternatives to traditional practices which, albeit promoted as easier or more efficient, can be wasteful of resources, artificially sustained with chemicals or genetic modification, destructive of biodiversity, undermining of cultural integrity and cause harm to natural systems. Modern society's enticements to farmers to take supposedly easier paths can be overwhelming, but such "assistance" must be carefully evaluated, considered in the context of wider and longer term impacts on natural systems. Of course there are many modern techniques and developments, which can assist the current day farmer, but without weighing up the costs and benefits, not just for productivity but also for the environment, a precautionary approach is recommended. There is little doubt that the transitioning of an agricultural property to one which, meets best practice in environmental sustainability terms can be challenging when productivity objectives must be balanced with biodiversity conservation and cultural heritage preservation.

This article describes the experiences of INTO's president Simon Molesworth and his family in striving to protect the natural and cultural heritage of their two adjoining Outback Australian sheep stations, Rupee Station and Clevedale Station in the Western Division

of the Australian State of New South Wales (NSW), whilst simultaneously ensuring that agricultural productivity is achieved within an environmentally sustainable management framework. It is a story of many challenges in a climate change context, but as the years have passed the Molesworth family's determined efforts confirm that it is worth embarking upon the journey to achieving sustainability, not just to enjoy a sense of personal achievement but more importantly to be rewarded by the signs of an environment responding to responsible and caring land management.

Adopting an approach that has at its core the acceptance, that today's land owners are simply custodians for the time being, with the long-term interests of future generations at all times being taken into the equation, the Molesworth's mission has been first and foremost to protect the environment of their properties.

The legislative framework of land management in our region

The management of land in the Western Division of NSW is governed in accordance with NSW Western Land Act 1901. Of critical relevance to this paper, one of the objects that Act is: (e) "to ensure that land in the Western Division is used in accordance with the principles of ecologically sustainable development referred to in section 6(2) of the Protection of the Environment Administration Act 1991".

'It is a story of many challenges in a climate change context, but as the years have passed the Molesworth family's determined efforts confirm that it is worth embarking upon the journey to achieving sustainability.'

Section 6(2) of the NSW Protection of the Environment Administration Act 1991 states, that "ecologically sustainable development requires the effective integration of economic and environmental considerations in decision-making processes". The Act then directs that ecologically sustainable development can be achieved, relevantly, through the implementation of the following principles (amongst others):

(a) **The precautionary principle** - namely, that if there are threats of serious or irreversible environmental damage, lack of full scientific certainty should not be used as a reason for postponing measures to prevent environmental degradation.

(b) **Inter-generational equity** - namely, that the present generation should ensure that the health, diversity and productivity of the environment are maintained or enhanced for the benefit of future generations.

(c) **Conservation of biological diversity and ecological integrity** - namely, that conservation of biological diversity and ecological integrity should be a fundamental consideration.

Preserving natural biodiversity

The UN's Convention on Biological Diversity[1] , known informally as the Biodiversity Convention, is a multilateral treaty of the UN, which is considered to be the key international document regarding sustainable development. The Convention has three main goals: (i) conservation of biological diversity (or biodiversity); (ii) sustainable use of its components; and (iii) fair and equitable sharing of benefits arising from genetic resources. Its objective is to encourage the development of national strategies for the conservation and sustainable use of biological diversity.

The Convention on Biological Diversity reminds land managers that natural resources are not infinite. The Convention sets out a philosophy of sustainable use and development. While past conservation efforts were aimed at protecting particular species and habitats, the Convention recognizes that ecosystems must be managed so as to avoid the long-term decline of biological diversity. It is in this context that responsible farming must occur.

The Molesworths have adopted various approaches to land management to ensure, that the natural biodiversity of their properties is better protected. They have set out to identify the values of the natural plant and animal species endemic to their district and have then adopted land management practices that will better protect them, such as managing their land so as to remove invasive weed plant species and control feral animals (primarily goats, pigs, foxes, rabbits, mice and cats).

The approach adopted closely accords with recommendations contained in the Australian Natural Heritage Charter[2] which was adopted by the Australian Government in 1996, and which is intended to be used by individuals and organisations across the nation who are involved in conserving Australia's natural heritage. The Australian Natural Heritage Charter, which was revised in 2002, aims to assist Australians with an interest in natural places to establish their natural

[1] The Convention was adopted for signature at the Earth Summit in Rio de Janeiro on 5 June 1992 and entered into force on 29 December 1993. Relevantly both India and Australia are Convention parties.

[2] Australian Natural Heritage Charter for the conservation of places of natural heritage significance, 2nd Edition, Commonwealth of Australia, 2002. (1st Edition 1996).

heritage values and then manage them appropriately. It offers a framework for making sound decisions for managing and restoring natural heritage places based on ecological processes, which occur in natural systems. With the sustainability principle of intergenerational equity very much as its heart, the Charter confirms that a natural heritage place is one that we believe we should keep for the future – because it is valuable to us.

It may be a place, which connects us to our land and helps us to define our distinctive identity. It is part of our life support system. It may also be somewhere that we know is important because of what it is and what it can tell us scientifically.

As the Charter states: "Our natural heritage places are those we would want to inherit if we were to be born one hundred or one thousand years from now. By keeping our natural environment healthy we are investing in our own well-being, protecting the essence of Australia's unique character and securing an irreplaceable gift for the generations ahead".

Creating conservation reserves to preserve biodiversity - Eucalyptus gillii reserves

Eucalyptus gillii (Curly Mallee) is confined to just two small copses on Clevedale Station. Both stands are located on rocky slopes abutting small ephemeral creeks. The remaining specimens of these trees, approximately twenty in one copse and a dozen in the second, are considered to be more than two hundred years old. Regeneration of the E. gillii is very poor and on Clevedale Station, not apparent after fifteen years of observation. In its natural state Eucalyptus gillii is a rare plant in NSW that is very restricted in occurrence being known mainly from very isolated clumps along the Barrier Range in Western NSW[3].

Eucalyptus gillii (Curly Mallee) on Clevedale Station

[3] "Plants of Western NSW", Cunningham G.M. et al, 1992

Pursuant to Article 8 of the Australian Natural Heritage Charter 'conservation policy' for a place should be "determined by a clear understanding of natural significance and other management issues. These should be used to determine the desired conservation outcomes and future condition for the place".

Article 9 states that conservation policy should "determine uses that are compatible with the natural significance of a place. Uses that will degrade the natural significance should not be introduced or continued". So with respect to these two copses of rare trees, it is clear their continuity is threatened not only by browsing feral animals but also by the grazing of domestic sheep.

So the decision had to be made, as part of the land management plan, to exclude all animals from what would now become reserves - exclusion zones – around all remaining specimens of the trees. In accord with Article 16 of the Charter: "Protection may include conservation management measures that are either direct or indirect. The aim of protection is to prevent or minimise impacts that may degrade the natural significance of the place and to facilitate regeneration".

In the Charter's guidance notes it is observed that 'protection' may include direct protective action (such as the erection of a fence) and indirect measures such as binding legal agreements, such as placing a protective covenant on a land title or reserving the place as a protected area. In line with these recommendations, the Molesworths opted for both direct protective action with the erection of total exclusion fences and indirect action by creating a protective covenant over the land, which contains the reserves and had it registered on the land titles (so that if Clevedale passes out of the family's possession, subsequent owners will be bound).

With the two copses of Eucalyptus gillii being approximately 1kilometer apart, the Molesworths needed to create two separate reserves - of six hectares and fifteen hectares respectively. Around each reserve was constructed hinge-joint goat-proof fencing to exclude all animals that would continue to degrade the condition of the remaining trees. Each reserve fence incorporated a gate to allow access for weed control and monitoring purposes.

The aim of this project was to protect the very limited number of existing E. gillii trees and to provide the opportunity for re-establishment of plants by either seed or by suckers. The construction of a goat proof fence was designed to exclude sheep, feral goats and kangaroos and thereby prevent disturbance around the roots of the existing E. gillii specimens by animal camping activities and prevent any opportunistic grazing of existing plants or new emergents.

Trunk of an aged Eucalyptus gillii, Clevedale Station, prior to protection

Prior to fencing, these two small copses of E. gillii were observed over a fifteen year period, during which time regeneration was never identified, evidenced by a total lack of seedlings emerging. Concurrently, the serious adverse impacts of feral goats browsing on the existing trees were observed. Accordingly, management intervention was considered essential in order for these small copses of trees to be protected and given a chance to regenerate.

This project was embarked upon in order to increase the extent and condition of a rare botanical species that has a very limited range, thereby enhancing catchment biodiversity. Observations indicated a diversity of species, particularly avifauna that may be peculiar to these E. gillii copses and their immediate surrounds, as distinct from a differing biodiversity in other sections of the property. The country within which these copses are located provide habitat for a diverse range of native animals including a high diversity of reptiles and birds and potentially the yellow-footed rock wallaby.

Bearded dragon lying on Black Bluebush, Clevedale Station

Two years after the completion of the protective fencing, observations confirmed that the project was a success as regeneration in the form of strong sucker growth was now apparent. Although it is still early days, there is now a chance that this rare species of tree will survive.

Eucalyptus gillii eighteen months after protection showing regeneration

Feral goats are harvested as part of responsible environmental management

One of the most critically important aspects of sustainable land management is to strive for "balance" – balance between the conservation of the natural processes and the introduced processes associated with farming, when economic survival demands sustainable productivity. One key component of achieving "balance" is to reduce the "load" or the impact of animal species, which were introduced to Australia in the 19th Century during colonial days. In some instances the introduced feral animals have bred to become so numerous that they have reached plague proportions in Outback Australia. The rabbit has been the greatest scourge for decades, but amongst other feral animals which, have cursed the land are goats, wild pigs and in some areas camels. On the Molesworth properties it is the feral goat and the rabbit that have required constant management. Every effort is taken to cull the feral goat population with up to one thousand adult feral goats being culled each year by being captured and sent off to the export meat market.

Capturing feral goats is essential for sustainable land management

Creating regeneration reserves for natural reseeding

In other locations on the properties smaller areas around individual trees or clusters of plants have been fenced off to create small protected reserves within which, propagation can occur from natural seed dispersal. Frequently, animal species, introduced during the colonial era, which have become feral, particularly rabbits, have been identified as denuding native species, season after season, to the point where regeneration is prevented. As a consequence of these endangering processes, some native species have been pushed to the edge of extinction in some regions. In other instances, the occurrence of such native plant species in some locations can be reduced to unviable populations. By fencing off individual plants or small clusters of them using dense rabbit-proof netting (which is unaffordable for much larger areas), it has been proved possible to achieve gradual regeneration – with an effective natural seed bank being created.

Rare flowering of Swansonia native pea

On Rupee Station the Molesworths identified a relatively rare variety of the native pea, Swansonia flavcarinda, growing in one small patch limited to about 100 square metres. Its bright magenta and yellow flower had been rarely seen and it was evident that grazing animals found it palatable. So as to preserve the biodiversity represented by this pea, a fine mesh protective fence was erected so that grazing animals – both domestic sheep and feral goats - would be excluded, and importantly, so that rabbits would be deterred. It is yet to be determined whether this project has succeeded, as only time will tell whether there has been sufficient reseeding for the pea to survive in this location.

Wire enclosure around native pea to facilitate regeneration

It is now standard practice on the Molesworth sheep stations for the family to collect for reseeding, the seed of native plant species. With the impact of climate change becoming more apparent in Outback NSW, with increasingly torrid summers, with temperatures frequently exceeding 40c and with rainfall becoming increasingly unpredictable, the decision has been made to assist the natural processes so that regeneration of the bushland species is more assured. In particular, seed collection from various acacia species (wattles) such as Acacia victorii, Acacia oswaldii and Acacia tetragonophylla and from salt bush species, such as Atriplex nummularia (Old Man saltbush) takes place with the seed then being propagated in seed beds or planted directly into the ground in more auspicious locations where germination is likely to occur.

Seeds are harvested from endangered trees, such as this rare and ancient Acacia, in an effort to sustain biodiversity

With respect to native fauna, there is a prohibition on the killing of all native birds and animals on the Molesworth properties. With the pressures on the population of native animals due to competition from feral animals, stresses due to the impact of climate change reducing reliable sources of natural feed and water and the inevitable impact of land use changes in rural Australia, the decision was made to protect, as far as possible, the species that remain in as natural a state as possible.

WWF-Australia has observed[4] that climate change is one of the major contributors to global biodiversity loss and that plant and animal species can be affected by climate change in different ways. Species that cannot move to more suitable habitats or who have no suitable habitats left, are at a risk of becoming extinct. Understanding how each of our species is affected by climate change enables appropriate land management adaptation to be embraced, so as to help them survive. WWF advise that habitat restoration or the creations of wildlife corridors to counter increased fragmentation are worthwhile strategies. It is said that land managers need to identify and protect critical refuges for as many species as possible. Critically, we need to know which, threatened species are being impacted upon by climate change and why so that land managers can begin to design on-ground management strategies to start combating the impending changes.

Native fauna, such as this Eastern Grey Kangaroo, become dependent on stock water for survival in drought years

Red Kangaroos on Rupee Station – such animals reduce their rate of reproduction in drought years

[4] Meet the Australian wildlife most threatened by climate change, Lee, J, Maggini, R, Fuller, R & Taylor, M, The Conversation, 28 May 2015

Emus, Australia's largest flightless bird, will cover hundreds of kilometers of the country to find water and feed

One method, which has been trialled on Rupee Station as a project to facilitate the breeding of native birds has been to create a protected breeding area on a small island, created in the middle of a dam. This particular dam has been managed by limiting the access of grazing and browsing animals, domestic or feral, so that the surrounding eucalyptus and acacia species can regenerate together with the smaller herbal and reed species. Some years on, observation has confirmed that this dam with its refuge island on which, waterbirds can nest free from the danger of predators such as foxes, has become a haven for waterfowl, which would otherwise be at risk.

Cultural heritage conservation

Both Rupee Station and Clevedale Station contain several cultural heritage sites of some importance. An example is the original path of the first transcontinental railway line, which remains on Rupee Station, having been abandoned for railway use in the 1920s. Originally the path of the transcontinental railway linking the eastern city of Sydney (the capital of the State of NSW) with the South Central City of Adelaide (the capital of the State of South Australia) with Western City of Perth (the capital of the State of Western Australia) used to traverse the property clinging closely to a natural and so relatively flat creek[5] line. Within a decade or so of the railway line having been laid it was soon found that the disruptions to national rail movement were both serious and too frequent due to intermittent flooding of the ephemeral creek. So the route of the railway was relocated to higher ground in the 1920s leaving kilometres of raised railway embankment and importantly, two wooden railway bridges, which traversed the creek.

With the passage of the decades the disused railway route, especially the wooden railway bridges, has become

[5] Willa Willyong Creek

a heritage feature worthy of preservation. The wooden bridges were constructed out of massive timbers, quite possibly from the large local species of tree, the River Red Gum, or Eucalyptus camaldulensis. Sadly no massive specimens of the River Red Gum remain growing in the district, let alone on the Molesworth properties, as during the early settlement years in the 19th Century just about all trees that could produce timber of usable size were cut down to build towns such as Broken Hill, structures like bridges and to sustain the continual need for timber in the local mining industry.

Heritage rail bridge across Willa Willyong Creek on Rupee Station – last vestige of the original path of the Australian transcontinental railway

The heritage railway bridges on Rupee Station were constructed of giant timbers cut from River Red Gum, large specimens of which are now rare due to unsustainable harvesting

With cultural heritage places and items the cultural heritage conservation principles set out in the Burra Charter[6] – the Australia ICOMOS Charter for Places of Cultural Significance – are relevant and so are applied. The Charter provides guidance for the conservation and management of places of cultural significance (cultural heritage places). The Burra Charter sets out "a standard of practice for those who provide advice, make decisions about, or undertake works to places of cultural significance, including owners, managers and custodians". The Charter confirms that conservation is an integral part of the management of places of cultural significance and is an ongoing responsibility of owners and managers. The Charter reminds us that places of cultural significance must be conserved for present and future generations in accordance with the principle of inter-generational equity.

The Burra Charter advocates a cautious approach to change: do as much as necessary to care for the place and to make it useable, but otherwise change as little as possible so that its cultural significance is retained. Given the large scale of the former railway bridges, active intervention in their gradual deterioration is not appropriate. Article 9 of the Burra Charter holds that the physical location of a place is part of its cultural significance, so a building, work or other element of a place should remain in its historical location. Further, Article 10 holds that contents, fixtures and objects which contribute to the cultural significance of a place should be retained in that place. In the case of the Rupee railway bridges, their relationship to their place is critical and materials from which they were erected is significant. Accordingly, unlike the habit of previous generations who would have plundered such structures for useful timbers for use elsewhere, or even for firewood, the bridge structures will be left in situ with all their constituent parts left intact. They will deteriorate over time, but their significance will remain to be interpreted.

Another example of cultural heritage which has been retained and is being conserved is a remarkable late 19th Century piggery located on Clevedale Station constructed of dry stone walls utilizing local field stone, covering more than hectare of a hillside. The Clevedale piggery has been constructed following the Cornish and Welsh traditions of dry stone wall constructions which were characteristic of some colonial rural settlements in the Australian State of Victoria in the 19th Century, which is exceedingly unusual in Western NSW. This piggery has suffered damage over the decades, largely due to the destabilising effect of feral goats mounting the walls and the effect of wind gradually blowing away sand which had been used as a loose binding agent between the placed stones. As the original displaced stones lie within proximity to their original position, Articles 16, 17 and 19 of the Burra Charter were relevant to determining the appropriate management strategies adopted by the Molesworths. Article 16 holds that "maintenance" is fundamental to conservation. Maintenance should be undertaken where the fabric of the structure, such as the wall stones, is of cultural significance and its maintenance is necessary to retain that cultural significance. Article 17 holds that "preservation" is appropriate where the existing fabric or

[6] The Burra Charter, being the Australia ICOMOS Charter for Places of Cultural Significance, was adopted by the Australian National Committee of ICOMOS on 19 August 1979 at Burra, South Australia. Revisions were adopted in 1981, 1986, 1999 and most latterly on 31 October 2013.

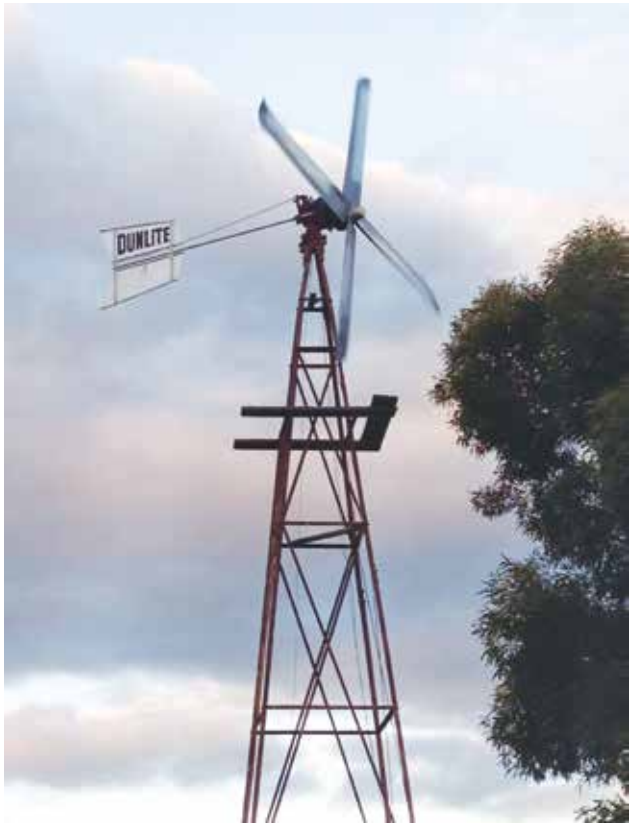
its condition constitutes evidence of cultural significance – which of course is the case with the Clevedale piggery. Finally, Article 19 supports "restoration", holding that restoration is appropriate only if there is sufficient evidence of an earlier state of the fabric.

Late 19th Century dry stone wall piggery ruins on Clevedale Station

A further interesting example of cultural heritage restoration has been the reinstatement of a 1930s wind power generator – a Dunlite wind generator - which had provided power continuously to the homestead on Clevedale Station for many decades. In 2010 the wind generator was all but destroyed by an extreme wind storm. Largely due to its historic value, the decision was made to repair and then reinstate the Dunlite to its original manufactured 1930s condition. As the Dunlite wind generator on Clevedale was understood to be the only operating generator remaining in Outback NSW, its cultural significance was beyond question. Being the last operating wind generator was a point of significance in itself, as for a period extending throughout the 1930s, 1940s and 1950s, Dunlite wind generators were almost the generic means of power supply to remote homesteads throughout Outback Australia.

The Dunlite manufacturing business was founded by Lloyd Brooks Dunn, a man who began his career in the late 1920s in the backyard of his home, producing wind generating sets using converted generators from old motor vehicles. He quickly expanded his business and in 1936 moved to premises in Adelaide and officially opened Dunlite Electricity Co. Ltd with a staff of four. Over the next twenty five years Dunlite wind generators became extremely popular for remote communities and isolated homesteads on Outback properties.

Given the storm event that destroyed the Dunlite wind generator didn't obliterate the evidence of its component parts and given that the Clevedale Dunlite was primarily significant due to the fact that it was a unique example of a wind generator still operating almost eighty years after its manufacture, it was decided that the appropriate approach to its preservation was to reconstruct it to working order. Article 20.1 of the Burra Charter provides that: "Reconstruction is appropriate only where a place (or object) is incomplete through damage or alteration, and only where there is sufficient evidence to reproduce an earlier state of the fabric. In some cases, reconstruction may also be appropriate as part of a use or practice that retains the cultural significance of the place".



Restored 1930s Dunlite wind power generator at Clevedale homestead

Energy conservation

The Broken Hill district of the Far Western Division of the State of NSW has been identified as having the highest rating for solar exposure in the Australia, it is therefore entirely logical to embrace the opportunities offered by sunshine as a renewable energy source. As already described, renewable energy in the form of electricity generated by the restored 1930s Dunlite wind generator is available to the Clevedale Station homestead. With respect to Rupee Station the primary source of electricity is a 10 kw solar PV system comprising an array of 40 photovoltaic panels placed on the roof of the Rupee homestead. By scheduling major power usage to the sunny daylight hours, maximum advantage is made of the opportunity offered by solar power to reduce reliance on the national grid supply to the property. So for instance, the operation of all electric water pumps is largely restricted periods of solar

exposure. (Pumping water across kilometres is essential for the delivery of stock water to remote locations).

With respect to the pumping of water, the primary source of stock water is from rainwater, stored in earthen dams, which has been collected from the runoff from the hills on Rupee Station. Rainfall in the Broken Hill district is extremely intermittent and when it occurs it is characteristically a sudden event of short duration resulting in runoff. The water stored in dams is then pumped out utilising a traditional windmill to high tanks and from there it gravity feeds to electric pumps which pump the stock water to the further reaches of the properties – but that pumping only occurs when free solar power is available during daylight hours.

Energy conservation – solar PV panels on Rupee homestead

Water conservation

Australia is a very dry, hot continent and the inner areas of the continent, essentially the Outback are particularly dry. As the annual rainfall of the Broken Hill district is only 226ml and the annual evaporative rate is 2,555ml (over eleven times greater) it is absolutely essential to capture and retain as much water from rainfall as possible. Meteorologists predict that as climate change induced global warming increases Outback Australia will receive less rainfall and more frequently experience higher temperatures, thereby increasing the likelihood of extended droughts. Responding with appropriate water management strategies is critical for sustainable farming. Consistent with this approach, all water is accepted as being precious and so responsible land management demands that none is wasted. On our Outback stations, the only source of domestic water for human consumption is harvested rain water, retained in rainwater storage tanks with the rooves of both homesteads being their respective primary catchments, whilst much of the rain that falls on the rooves of major sheds is also collected.

All domestic grey water from bathrooms, kitchen and laundry is reused by being diverted into homestead gardens and tree reserves. Not a drop is wasted. Even the septic systems receiving domestic sewerage eventually discharges and/or seeps into tree reserves through naturally assisted processes. Again, such material is considered to be a reusable resource and so, like 'waste' water, none of it is wasted.

Waste management

One of the principles of sustainability is known as the principle of wastes hierarchy. This 'wastes hierarchy' sets out a priority ranking of actions from most desirable to least desirable. The principles of wastes hierarchy has been legislated in environmental protection legislation in most Australia jurisdictions, such as in section 1I of the Victorian Environment Protection Act 1970. Section 1I prescribes that: "Wastes should be managed in accordance with the following order of preference- (a) avoidance; (b) re-use; (c) re-cycling; (d) recovery of energy; (e) treatment; (f) containment; (g) disposal".

The primary objective of this waste hierarchy is to discourage waste generation and if waste has unavoidably been generated then to deal with it in such a way that it achieves the highest achievable environmental protection goals – hence re-use, re-cycling, energy recovery and treatment are higher up the hierarchy than disposal which is the least desirable outcome of waste management. The whole underlying intention is to discourage waste production, to lessen the amount of waste entering the waste stream, and if it has been unavoidably produced, then to manage it in the best achievable manner. So, in accordance with these principles, on the Molesworth properties every effort is taken to meet the highest environmental protection goals. The starting concept is that, if possible, any material which would otherwise be considered waste is identified for reuse. Failing the identification of reuse, the object is directed to a recycling end point. Adopting this approach requires the sorting and separation of rubbish.

Some simple examples are given: waste paper is shredded and then the resultant shred is directed either to domestic animal requirements – such as to nesting boxes for poultry – whilst the rest is soaked and then used as supplementary organic material in the creation of compost. The compost produced is then directed to either mulching or used in the homestead vegetable garden. All garden prunings are shredded for garden mulch whilst any wood is examined so that potential use or reuse can be identified. No such material is ever wasted.

Natural environmental systems preferred

The Molesworths have a preference to adhere to natural environmental systems, so some years ago they embarked upon the process that led to organic certification of their properties. As a requirement of

this certification process an independent external audit was carried out to identify any sites on the properties that might have suffered contamination under previous owners or which might represent an environmental risk. In all instances, the small isolated sites identified were either appropriately managed or isolated with protective fencing so that animals could not access them and the identified reason for the management requirement was thereby contained.

The use of chemicals is avoided – so as to ensure the property can at any time meet organic farming standards. All food production is founded on natural systems, which means all paddocks are managed naturally with all soil additives avoided and all livestock allowed to free range, sharing the countryside with native species. In the kitchen garden, the vegetable beds comprise a blend of composted organic material, aged animal manure and waste turned into compost. If possible seed is harvested each year in order to be available in successive years.

Finally, rather than using insecticides, efforts to tackle problem insects are focussed on natural systems, with native birds never allowed to be harmed, but rather encouraged with the erection of breeding boxes and the all-important retention of thickets and dead trees with hollows and perching branches, to provide effective protection from predators. Facilitating the achievement of sustainable bird populations is seen as a critical part of responsible environmental land management. As a supplement to the native bird populations, guinea fowl being identified as effective insectivores, are also bred to roam the homestead precinct.

Concluding Remarks

In this article I have sought to demonstrate by example that, on a property blessed with an abundance of natural heritage and an interesting array of cultural heritage, there are approaches to rural land management that can result in productivity being assured whilst concurrently achieving environmental sustainability objectives. More often than not, it is the giving of priority to natural environmental systems that gives the greatest assurance to securing the retention of biodiversity. Seeking and achieving 'balance' – balance between development and conservation – has proved to be a most desirable objective. Recognising that the setting aside of special places, be they cultural or biophysical, so that they are protected and retained for the future is seen as an essential strategy to achieving intergenerational equity. In pursuing sustainable farming, we as members of the current generation are duty bound to make today's land management decisions within a context of carefully considering the implications for the future. ■

Painting done by the student of Chacha Nehru Primary School, Hariharpur, Azamgarh

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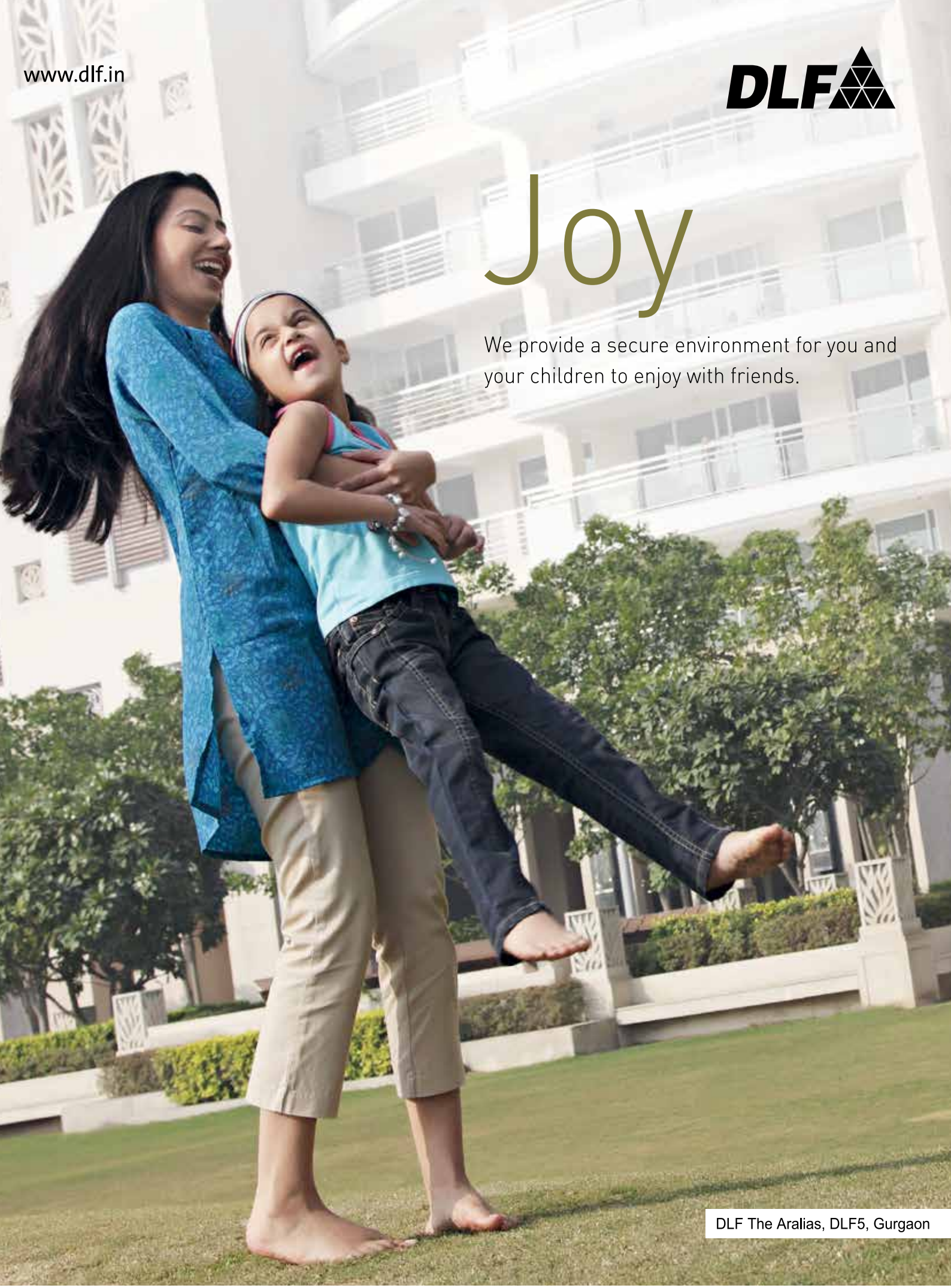

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The administrative area being built at Hawai resembles a go-karting track

Arunachal Pradesh

The Road Less Travelled

Syeda Hameed and Gunjan Veda

During our years in the Planning Commission of India, we travelled to different nooks and corners of the country, from the dhanis of Udaipur to the hamlets of Arunachal; from the scattered villages of Ladakh to the densely populated bastis of Gaya; from the gallis of Varanasi to the forest dwellings of the indigenous tribal groups of the Andamans. These forays into the known, and often unknown, parts of the country, have revealed to us what we think is the 'real India'; an India which does not make it to the front pages of newspaper, which has not been captured by the roving cameras of the 24x7 media channels, and which till today remains invisible to most Indians.

In tiny villages hidden inside tropical and alpine forests, the Gaonburas (Village Seniors) proudly wear medallions embossed with the Indian map while children hold little tricolour flags. This strong feeling of patriotism among the simple mountain folk here was the first thing that struck us as we moved along isolated habitations ensconced in the verdant hills of Eastern Arunachal.

Children lined up to greet us at the landing strip

We visited four districts of Eastern Arunachal over three days beginning with Anini, headquarters of Upper Dibang Valley. Then we moved to Roing in Lower Dibang Valley and next to Tezu and Wakro in District Lohit. Our next stop was Kibithu and Walong in Anjaw and our final stop was Vijoynagar and Jairampur in Arunachal's Changlang District, which borders Myanmar.

Rajiv Gandhi was the first and last Prime Minister to visit Anini; a remote town nestled in the lush Purvanchals. At that time there was no road, no connectivity anywhere. Struck by its isolation he ordered that the 232 km road from Anini to Roing be built so that the few thousand residents, mostly Idu Mishimis who are scattered across 11,000 sq. kilometres of Upper Dibang Valley, could get access to food, healthcare and other amenities. Today, due to frequent landslides (these mountains are young and volatile) this single lane road often gets blocked and people have to wait for the next Air Sortie for food and medical supplies.

Lower Dibang Valley District is relatively more accessible than Upper Dibang. At its small district headquarter, Roing, we met a few young Arunachalese men who have returned from mainland to their towns and villages to catalyse development and create better living conditions for their people. Jimmy has started an eco-tourism initiative. Komini Meto runs a girls school under Government of India's Kasturba Balika Scheme. The school is located at Humli, a remote hamlet 90 kilometres from Roing. Khasim Bukli is trying to provide livelihood opportunities to his people through his NGO called Akash Creation Development Society. Khasim described in detail the scope for food processing in this region, which has the best oranges and ginger. We sampled the fruit and took back baskets of these delicious products.

Located along a tributary of Lohit river, Tezu is the big 'happening' town of Eastern Arunachal. Tezu, the capital of Lohit district, is a place buzzing with activity and people, many of whom are non-natives. Here, we saw the intricate and colourful weave from the looms of Digaru Mishmis. We realized that this could be developed to make excellent garments such as kurtis and spectacular home furnishings. Although in the beautiful, sprawling Circuit House, a heritage building where we stayed, we were appalled to see synthetic machine made curtains from the bazaars of nearby Tinsukia in Assam. Later, we visited the Tibetan Refugee Camp at Tezu, which was spread over 650 hectares. Since 1950 some 3000 Tibetans have taken refuge in this camp, which over the years has become a place well known for the exquisite carpets woven by the Tibetans. A few of their fine carpets are slowly finding their way to international markets.

Weaving carpets at the Tibetan centre

Wakro is a small town in Lohit district that boasts of an imaginative eco- tourism project through local initiative. This facility, located right next to the Wakro helipad, is the brainchild of Rohinsoe and Roshmi, a young Mishmi couple who wanted to provide tourists a taste of the real Arunachal and at the same time ensure that their environment remains undamaged. Beautiful, aesthetic, practical and comfortable Mishmi huts have been made using local materials. From neat bathrooms, to bamboo furniture and heating systems, everything is available for tourists to relax and enjoy their stay. This, we felt was a model worth replicating throughout the Northeast, which would boost tourism and at the same time preserve their rich culture.

The interiors of the tourist Mishmi huts are beautifully furnished with local materials

Besides the tourism initiative, this enterprising and socially conscious people also run two schools - one under the Kasturba Balika Scheme and the other called Apna Vidya Bhawan. We found the Kasturba Balika School and hostel better looked after in terms of aesthetics than KGBVs in mainland India. The teachers were pleasant and the kids looked happy. They sang songs and performed beautiful dances both traditional Arunachalese and Bollywood.

Anjaw district boasts of the pristine beauty of mountains towering in their lustrous green robes with a trim of white, stoically presiding over a bubbling, blue tributary of Lohit River which tries to entice them with its lively, sinuous dance! But it is also the district, which bore the brunt of the 1962 war.

It is here that the sun's rays first fell, announcing the beginning of a new millennium; Dong village has this unique distinction. Here we did the Hawai – Kaho – Kibithu- Namti Plains - Walong circuit partly by chopper and partly by road. Anjaw is a land of the Meyors and Midu Mishimis. The former are a Buddhist tribe, the latter are animists.

In the aerial tour, the headquarters at Hawai appeared as a racetrack or a go-karting circuit. This is where the district administration offices were being built.

After Hawai we followed the meandering river and soon were flying over Kaho- the last village on the Indian side with a population of 80 (65 according to 2011 Census). A few kilometres ahead, on the other side of the river, we saw Sama, the Chinese village closest to the Indian Post. After the aerial survey we got off at Kibithu- the last Indian check post. Kibithu was the erstwhile trade route between Rima in China and Sadiya in Arunachal. Rima, the Chinese regimental headquarter just 20 kilometres from Kibithu, was the epicentre of the 1952 earthquake which wreaked destruction all the way from here to Dibrugarh in Assam.

Today, a branch of the Eastern Express Highway of China comes all the way to Rima; it is a class 9 road and a source of envy for the inhabitants on the Indian side of the border. At Kibithu, we were so close to the China border that our cellphones, which had been blank thus far, came to life. We started receiving local messages via Chinese telecom signals!

From the Punjab regiment lookout, we could barely make out the Lohit river entering India through the Dichu Pass. We were told that this is the only regiment in the world which crossed the sea by a rowboat. Hence the insignia and medal shows a galley, which was given to this regiment by the navy. The army runs a nursery school at Kaho village and the nearest government school is 6.5 kilometres away, a one and half hour walk for the children.

With the Punjab regiment officers at Kibithu; very close to the Chinese border

The drive from Kibithu to Walong is historic. Here we crossed the tragic Namti plains - a quiet, greenish yellow clearing surrounded by trees, high mountains and a gurgling river below. It was in these pristine surroundings, that approximately 3000 Indian soldiers were massacred during the Chinese aggression of 1962. Even today, an eerie silence hangs in these plains; the only sound is of the wind lamenting the violence and terror, the human defilement of nature's bounty. At Namti, nature pays quiet tribute to the brave, young soldiers who left an indelible impression on Eastern Arunachalese and generations of Indians.

An eerie silence surrounds the Namti Plains

A little further is a hot water spring reported to have skin healing powers. Here the state was building a concrete structure, a tourist lodge. This structure seemed incongruent with the surroundings and an eyesore compared to the small eco-friendly huts we had seen in Wakro.

Located on the fringe of Namdapha National Park and surrounded by Myanmar on three sides, Vijoynagar Circle is perhaps the remotest part of Arunachal. The local MLA thanked us for the visit because it was due to us that he was visiting his constituency after four years. We were told that no central or state official had come there for the last ten years and so our visit was declared a public holiday and people from all the surrounding

villages gathered around the airstrip to greet us!

Two tribes, Lishu and Nepali, are found here in equal numbers. They live together, isolated from the world. For everything from food to medicines to textbooks they have to rely on helicopter sorties, which take place twice a month. Alternatively, they trek for five days to Miao, the nearest town that has road connectivity with the outside world.

The Lishus are from the Yunnan province of China. They came in 1940s; but got citizenship only recently. The Nepalese here are generally ex-servicemen who were brought to this place with many promises, between the years 1960 to 1964. Yet, to date, they have no bijli, no roads, and no jobs, not even textbooks for school kids. Class 10 kids not only travel on foot for five days to give exams but sometimes-even study and write exams without any textbooks.

Though deprived of all amenities, the people of Vijoynagar, like Rajesh still sing praises of India

The visit to Vijoynagar was a moving experience. Despite being cut off from everything and being deprived of every amenity, which we mainlanders take for granted, the people here are happy and proud to be Indians. Rajesh, a young boy who has been blind since birth, sang for us in his beautiful voice.

'Hai preet jahan ki reet sada mein geet vahan ke gaata hoon

Bharat ka rehne wala hoon Bharat ki baat sunaata hoon.'

Named after an Army General, Jairampur, located close to the starting point of the historic Stilwell Road, is the birthplace of the 7 Assam Rifles. As we drove from here to the Pangsau Pass via Nampong on the Stilwell Road, build by Allied troops during World War II, we heard about the problems of Tirap and Changlang, the two districts bordering Nagaland and Myanmar. They are home to five major tribes: Tutsa, Singpo, Tangsa, Wancho and Nocte. Apart from the local populace there are about 3000 Tibetans, 1 lakh Chakmas and Hanjo refugees.

"The road less travelled" : No official has visited this remote town in 10 years; no roads connect this town to anywhere in the world

Today, what is left of the Ledo-Kunming road (named after General Joseph Stilwell) on the Indian side hardly qualifies to be called a road. It is a series of potholes; repairs are on at many places. All along the road, we saw many men, women and children, some as young as 5 or 6 years, often barefoot and carrying heavy headloads. These were Myanmarese villagers who had come to Nampong to purchase articles of everyday use. We learnt that in view of the abject poverty and deprivation of Myanmar, Arunachal allows them to visit Indian markets twice a week; every Monday and Friday. They walk at least 28 kilometres up and down to gather everything from salt and sugar to utensils and buckets. This helps them to survive and bolsters the economy of Nampong. As we crossed, we saw WW2 landmarks like Hell's Gate and the Lake Of No Return, where guns and other arms from the World War II period are said to be buried. At the juncture where our two countries meet, we saw the worry lined faces of the Burmese and Arunachalese; the importance of the demands made by the state to government of India was evident before our eyes.

Three days of flying over the remote habitations of Arunachal, travelling on the broken down roads and interacting with the residents, we realised the problems of a state where 13 lakh people are scattered across 83,743 sq. kilometres of rough, mountainous terrain. It was a sobering experience for us to see the resilience, good humour and grit of these simple women and men, who love the country, work hard, live with many deprivations but cheerfully go about their business.

When we think back of our Arunachal visit, the words of the poet Robert Frost resonate in our heart:

Two roads diverged in a wood, and I -
I took the one less travelled by,
And that has made all the difference. ■

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Warli Painting

Transformation of A Tradition

Saryu Doshi

It was almost forty five years ago that paintings by the tribals of Warli were first exhibited in Mumbai. Executed on paper in white paint against a dark brown ground they portrayed the world of the Warlis – their land, their environment, their divinities, their people, their activities and their festivities. Densely composed, the depictions included rice fields with reptiles insects and animals, villages with their cluster of huts and people engaged in various daily tasks, the tiger in his lair on the boulder strewn hill, the flowing river with darting fish and clawing crabs, the exuberant celebratory circular festival dance and trees in the forest beyond their habitations. Each painting was a variation on the theme, including more or less the same elements in the same pictorial idiom and yet each was imaginatively conceived and very different from the others. The animated forms and the spontaneity of expression in these paintings received wide appreciation and aroused curiosity about the Warli tribals that had painted them.

The Warlis

Various tribes, including the Warlis, live in the rough and rugged terrain of the Sahyadri Hills. Physically, they tend to be short and scrawny with dark complexions. They lead a very basic existence which depends primarily on agriculture and forest produce because their deep reverence for nature translates into an unwillingness to take from the mother earth more than what is required. A Warli family hut is built like a square cube – dark and windowless. Within it, is another walled square area which serves as a kitchen. A narrow strip on one side of the hut is demarcated for the cattle. Men, women and

animals inhabit the same space.

These tribal communities prefer to live in self-imposed isolation shunning contact with people residing in the plains. And though they have lived for generations in close proximity to the glittering metropolis of Mumbai, their mythic vision and way of life have been centuries apart from the materialistic concerns of the city dwellers. In the last few decades, however, the quality of their life has vastly improved and their reservations towards others except their own have lessened.

'And though they have lived for generations in close proximity to the glittering metropolis of Mumbai, their mythic vision and way of life have been centuries apart from the materialistic concerns of the city dwellers.'

The Warlis are vague about how they came to occupy their present location. Their remembered history tells them that after their forceful eviction from their homeland in northern Gujarat, they settled in the hilly areas along the border of Gujarat and Maharashtra. Over time, they have adopted a dialect of Marathi as their language and their dress and ornaments also exhibit the influence of Maharashtrian customs. The most powerful individual in the community is the bhagat or the priest-cum-medicine-man whose presence dominates and directs their lives.

The Warli religion glorifies the great mother who is venerated in the form of the Earth Goddess as well as her emanation as Kansari (the Corn Goddess) and Palghat (the Goddess of Vegetation and Fertility). Interestingly, their songs describe the conflict between the dark naked Mother Goddess and the Vedic God Indra. Her humiliation and his victory are reflected in the absorption of Hindu deities like Narayandev into the Warli pantheon. They all co-exist in harmony. In addition, the Warlis offer worship to the four household gods who look after their small needs and shield them from harm. These household gods are hung from a horizontal pole in the kitchen. Just as the household gods safeguard the Warli home, the family fields are protected by their ancestor god known as Vira, while the chief ancestor Chheda, watches over the entire village. The most awesome among these male gods is the ferocious Vaghdev – the Tiger god who provides security to the area covered by three villages. He has to be propitiated from time to time to avert his wrath. His images are sculpted in low relief on a wooden or a stone slab and placed outside the village boundary.

The cycle of seasons dominates the Warli calendar. The year begins with the sowing of rice, reaches maturity during the harvest and ends when the rice is marketed. The year passes through several phases during each of which the god appropriate to it is worshipped and the occasion is celebrated by dancing and drinking. The end of the year augurs the wedding season -- an invocation to fertility, a prayer for abundance in the coming year.

During the wedding season, when there is a marriage in a family, several savashinis (women whose husbands are still alive) are invited to draw the sacred diagram of the goddess Palghat on the exterior front wall of the inner square of the hut. Using rice flour paste and stick brushes, a square or chowk is outlined and adorned with a series of geometrically designed borders. Goddess Palghat, with a tiny head, four large and long hands and two small feet is drawn within the square. On either side are the sun and the moon and next to her a ladder and a comb. On one side of her chowk is a smaller dev chowk containing Panchashirya – the five headed god seated on a horse -- and the four household gods hanging from a pole above him. The space surrounding these two chowks is filled by the women with vignettes

of village life. Around the tribal settlement is shown the forest with its stylised trees and beyond, in the distance, is a train with people in various compartments.

This painting is an example of group activity, with each woman contributing to it according to her ability. It is executed totally in white colour except for red (kumkum) and yellow (haldi) dots which denote as also enhance its sacredness. After the painting is completed, the priestesses sing songs which infuse life into it. This magico-religious wall painting is an integral part of the wedding ceremony. The bride and groom sit in front of it while the wedding rituals are being performed. Once the marriage is solemnised the painting is considered to have served its purpose and loses its meaning. It is allowed to fade away.

Despite the symbolic significance of these marriage paintings, considerable differences and variations are encountered in their portrayals – in the iconography of the goddess, in the number and type of motifs comprising the village scene and in the complexity of the composition. Devoid of concepts of space, time and scale, these paintings have to be understood as depictions and not narratives.

'This magico-religious wall painting is an integral part of the wedding ceremony. The bride and groom sit in front of it while the wedding rituals are being performed.'

Art of the Warlis

The appeal of Warli marriage painting lies in its simplicity, directness and economy of forms which are essentially geometrical and linear. Despite their triangular bodies, the human figures with their stick like limbs and small round heads display vitality and energy. The same is the case with animals with their triangular or rectangular forms. The trees appear static and even stilted: their upright trunks have symmetrically placed branches on either side with circular flowers having dots and lines for petals. In many ways, these forms are reminiscent of renderings found in Neolithic cave art.

Warli art received recognition when it was freed of its hieratic connotations and presented as an art form on paper. In its new dispensation its forms became varied, animated and expressive and even slightly naturalistic. Interestingly, the works that received high acclaim were by Jivya Soma – a male member of the community and not by the women who regarded the art form as their traditional forte. In fact, several male artists continue to enact in white paint on paper, vivacious portrayals of the life they lead and the world they experience. Jivya Soma has exhibited his works internationally and is able to sell them at high prices – sometimes as much as Rs. five lacs for one painting.

Even though, the forms and the monochromatic palette in these paper paintings have their origins in the magico-religious marriage wall paintings, the connection between the two ends at this point. In fact, these paintings signal their departure from the earlier practice by completely eliminating the ritualistic aspect from their works. Not only have they changed the format but also the content by enlarging it to include the quotidian and the mundane. The intent, thus, is no longer religious : it is secular. It is important to note that these changes have effected a transformation in the tradition, but not replaced it. The paintings on paper represent a differing version of the same pictorial expression: the two versions run parallel to each other – each relevant and meaningful in its own framework.

In the past forty years Warli art has captured popular imagination and the fact that it is extremely easy to replicate has led to its appropriation for all sorts of decorative purposes. Warli motifs appear in weave, print and embroidery on textiles, as etchings on pottery and on household articles such as flower pots, ash trays and coasters. As framed works of art, they adorn the walls of restaurants and bus stations. It is lamentable that in the process of moving from the sacred to the profane, Warli art has lost its aura.

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2. The Shivalaya, a temple to Lord Shiva, it is the oldest structure in the Fort and believed to date from the Kakatiyan times.

Domakonda Fort

Anuradha Naik

Background and Context

Domakonda is located on the Hyderabad – Nagpur Highway (NH. 7), approximately hundred kilometers North of Hyderabad. It was once a principality of hundred villages under the Domakonda Samasthan. Today the village is a Mandal Headquarters of the Nizamabad District with around twenty thousand inhabitants.

The origins of Samasthans can be traced to the 14th century AD, when the Kakatiya kingdom disintegrated. The Samasthan rajas were military chiefs, who took active part in defense expeditions. Interestingly, they managed to retain their principalities, not only during the Vijaynagar rule but also through the varying epochs of the Deccan Sultanates- the Bahamanis, the Qutub Shahis, the Moghuls and the Asaf Jahis, acknowledging their sovereignty.

Domakonda was reorganized into a non-peshkash Samasthan during the prime-ministership of Sir Salar Jung I (1853-1883) and remained one of the sixteen Samasthans to survive until Indian Independence. The administration was carried out internally and within the fort were the kacheris or offices from where matters like the allotment of land and collection of taxes was carried out.

The Fort

Steeped in local history, the Domakonda Fort is a fine specimen of defense architecture. The outer walls encircle an area of approximately thirty acres. Records in the possession of the former ruling family indicate that they (the fort walls) are around four hundred years old.

A main axial route running east- west provides the main circulation through the Fort, with small paths leading to individual structures (See image 1).

1. Layout of Domakonda Fort: The fort walls encircle an area of approximately 30 acres with the buildings clustered predominantly within an inner fort to the northwest.

The outer Fort walls have eight bastions and are about six ft. wide at the base and around twenty ft. in height. A moat further protected the outer Fort. The two ceremonial gates at either end of this main axial route are characteristic of other fort gates in the Deccan, with a granite ogee arch gateway, large enough for a caparisoned elephant and its rider to comfortably pass through. Another interesting feature of the Fort are the two surangs or underground tunnels- escape routes for the family during troubled times.

Within the Fort complex are several buildings in varying conditions of use and repair. The oldest surviving structure is the Shivalaya, which is believed to date from the Kakatiyan period and is located to the east of the Fort (See image2). The residential area of the rajas occupies the northwest quarter and an inner fort wall was built to provide additional protection. The inner Fort was meant exclusively for the rajas and their family, while the outer Fort originally housed only the personnel who served them. Among them were the African guards or siddis whose descendants, continue to work for the family even today.

The Fort also contained fields and orchards, making it self sufficient for its inhabitants. The water supply came from wells within the fort, at one point estimated to be twenty-five in total. The Fort walls, the moat and the temple are protected by the Department of Archaeology, Government of Telangana.

Architecture

Domakonda Fort is located five kilometers off the main highway and its location on flat terrain meant that it was not always visible to the invading armies that were headed to Hyderabad from the North. It fortunately did not, for this reason perhaps, face attacks or was laid siege to. Therefore, there has been a continuous thread of history as is evident in the architecture of the various built forms within the Fort. There are several buildings in the complex, successively added to over the past several centuries. Architectural styles changed and various generations could paint their own picture on the canvas of Domakonda. It is interesting to note that while each individual structure is constructed in its own style, there is a clear reverence to buildings that were there before, as well as, references to architectural styles used previously. Domakonda is an amalgam of several architectural styles, creating a truly eclectic vocabulary of form and space. Each building is distinct but comes together in harmony with the other structures.

The older buildings are constructed in stone with lime plaster and the later ones are brick masonry and lime plaster. Lime and mud mortars are used as binding agents and clay tiles are used for the pitched roofs and as waterproofing material.

Aims of the Project

The Fort is still owned by the Kamineni family. Although the family had shifted to Hyderabad, they still maintained strong ties with Domakonda. In 2011, they decided to restore the fort, providing a pastoral venue for getaways from the city.

3. View from the restored terraces of the Patha Kacheri. The Penli Bhavanti (marriage hall) is seen to the far left and the Adala Bangala (mirrored hall) in the background. Both structures are yet to be restored.

The residential buildings were to be converted to guesthouses for visitors, the offices and kacheris as spaces for meetings/conferences. The early 19th century Adala Bangala, with its wooden dance floor, once used for entertainment would be a museum, the Penli Bhavanti (wedding hall), would be restored to its original use, the staff houses would also retain their use and the cluster of houses once occupied by the Siddi or African Guard would be converted to a craft village, which would revive and promote the arts of Domakonda (See image 3). A team from the National Institute of Rural Development (NIRD) assisted in identifying the crafts, the remaining

craftsmen and potential for alternate vocations, where it was not possible to continue with those still prevalent, as in the case of beedi rolling.

Conservation Philosophy

Discussions were held at length with the clients and it was agreed that:

1. The aim of the work would first be to ensure that the spirit of the place was not lost, that the layers of history would still be visible and that all intervention would respect the rural setting of Domakonda.
2. Only local materials and techniques of construction would be adopted. This would to ensure local employment and also reduce the carbon footprint. No synthetic resins or plastics would be used. Where replacement was required, materials that matched the original as close as possible would be utilized.
3. The works should and must include the local community and generate employment as far as possible.

The work so far

It has been a little over three years since the project began. The first step was to carry out a comprehensive documentation of the Fort. This included architectural surveys and mapping, studying the soil and ground conditions, carrying out non-destructive tests and studying buildings with similar construction both in the village and in Hyderabad. Interviews with locals, the family and staff were also conducted to understand the history of the fort and the condition of buildings. The use of some of the residential structures had changed in the mid twentieth century after the family shifted to Hyderabad. The buildings were used for varied purposes from a school and a college to the local police station and lock up. In the seventies, Naxalites had occupied a section of the fort and an accidental gunpowder explosion had caused a lot of, otherwise, inexplicable, damage to the structure. The ground water levels have drastically gone down owing to borewells in the surrounding village and had also affected some of the structures.

In the first phase, two houses in the outer fort were taken up for conservation: Venkata Bhavan and Asgar Manzil. Both buildings date from the early 20th century and are classic examples of European inspired structures heavily adapted to the traditional Indian lifestyle including segregation of the Zenana and Mardana sections.

'Domakonda was reorganized into a non-peshkash Samasthan during the prime-ministership of Sir Salar Jung I (1853-1883) and remained one of the sixteen Samasthans to survive until Indian Independence.'

Along with these, the patha kacheris or old offices in the inner Fort were also taken up for repair.

The primary use of the buildings, was decided would remain unaltered. The two residences would serve as guest-houses while the kacheris would be offices, a reception area and gift shop.

The interventions to the buildings were designed to accommodate modern facilities and to cater for contemporary living. These included re-organizing some of the rooms to separate common areas from guest rooms, providing en-suites for a total of fifteen bedrooms and incorporating the necessary associated services. Structural modifications were kept to the minimum and bathrooms and kitchens were placed on the perimeter to reduce the services requirement. The ancillary structures around the houses were also converted to guest rooms, without increasing the footprint of the structures themselves.

The provision of services was the only alteration to the kacheris.

It was decided to work directly with craftsmen rather than appoint a heritage contractor to undertake the work. Although a long and rather painstaking process, it certainly ensured a better understanding of materials, skill and impact of time and cost on the project. A full time supervisor and engineer are present at site and daily photographic reports are sent to the architect, the structural consultant and the client.

Lime was sourced from Piduguralla in Andhra Pradesh. Lime pits were constructed at site and a mechanical grinder also installed. Local recipes were followed for the lime plaster and included aloe vera, egg white and karakayya fruit. Bricks to match the sizes used originally in the buildings, were manufactured in a local kiln, five kilometers from the Fort. Granite was also sourced from a local quarry. Where Shahbad was used for flagstones, the replacement for damaged pieces was sourced from Shahbad itself, about 60 kilometers from Hyderabad.

Timber (both teak and Nallamadi) was initially obtained from Madhya Pradesh, from the Government authorized timber depots. However, when it arrived at site, there was a concern regarding its seasoning. The Institute of Wood Science and Technology (IWST), Bangalore was consulted. The wood at site did not match the technical specifications as recommended by the Institute. It was then adequately seasoned, tested for strength at a local authorized depot and brought back to site for use. A team of craftsmen specializing in Madras

terracing was identified at Pondicherry. Their carpenter trained the local carpenters in planning, finishing and installing structural timber including rafters and beams. The locally made bricks were used for the brick on edge Madras terracing as well as the waterproofing course brick tiles. Today, local masons from Domakonda have learnt not only to lay Madras terrace roofs (and repair them) but also to pitch lime screed roofs (See image 4).

4. Laying of the Madras Terrace with bricks made in the local kiln.

For the lime works craftsmen who had worked previously in Hyderabad were identified. Their work ranged from laying floors in lime, plastering of walls varying from a rough lime wash for some of the exterior surfaces to a smooth araish like finish to the interiors. Samples were made and modified as necessary, prior to working on the main structures (See image 5).

5. A local craftsman patiently working on the stucco patterns at the Patha Kacheri

At every stage, locals with aptitude for a particular skill have been trained (See images 6, 7a&B).

6. Venkata Bhavan, an early 20th century house, from the bastion of the inner fort. This residence was the first to be built outside the inner fort.

7. a) The zenana verandah at Venkata Bhavan before restoration

7. b) The verandah just prior to the completion of the restoration works

Interestingly, we experimented successfully with a locally trained team that then restored the old dawakhana or clinic, which operates today as the site office. For the repair of the main structure of Asgar Manzil, the services of a Mumbai based heritage contractor were used. The onus of providing materials and working out labour schedules and timetables rested with the contractor and there was a marked difference in speed. However, there was also a visible variation in cost, especially with regard to the decorative lime works, carpentry and finishes (See images 8a&b).

8. a) Asgar Manzil prior to the commencement of works

8. b) Samples of colour on the external façade after completion of the structural rehabilitation

Next steps

There is a lot more to be done at Domakonda. As the project is progressing, the brief is expanding. Apart from a few more buildings that are to be restored including amongst others the Penli Bhavanti, Adala Bangla and Uma Manzil, the landscape plan is now being studied. Plants and gardens native to the area are being researched. The village craft area is being designed using mud walls to replicate what once stood there. Again, a few members of the local team were sent to Hampi to train in mud wall construction and work in Domakonda has now begun on it. There are plans to convert the old stepped well, the Koneru to a swimming pool and for the inclusion of leisure and sports facilities including archery, horse-riding and walking.

Domakonda is an amalgam of several architectural styles, creating a truly eclectic vocabulary of form and space. Each building is distinct but comes together in harmony with the other structures.

It has been a wonderful experience working with the Kamineni family. Being emotionally attached to Domakonda, they have never accepted any compromise with quality. They have been incredibly patient and understanding of the slow and painstaking processes that govern works related to the repair and restoration of heritage structures.

Domakonda for me is a fascinating work in progress, enriching and rewarding at the same time. I am certain I will have a lot more to learn from it as the project moves on. ■

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Nature As a Social Phenomenon in the Russian Literature

Yuri Mazurov

Cult of nature, peculiar to Russian culture, contributed a lot to its conservation and preservation. Just the cult of nature transformed it in the human minds, from rough materialistic substance into such a priority spiritual value, which we name now as natural heritage.

Natural Factor of Sustainability

Social-economic development of the society in the twentieth century, mainly oriented towards fast growth, resulted in unreasonable damage to the natural environment. Mankind has encountered the contradiction between growing needs of the global community and the inability of the biosphere to provide for these needs. The resources of nature and nature's ability to support social development, as well as nature's ability to self-restore, have turned out to be limited. The growing power of economy has become a destructive force for the biosphere and mankind. At that, civilization, using a huge number of technologies destructive for ecosystems, has not in fact offered anything to replace regulating mechanisms of the biosphere. This has resulted in the real threat to vitally important interests of future human generations.

Elimination of the current contradiction is only possible within a framework of sustainable social-economic development, which will not destroy its natural foundation. Improvement of quality of life should be ensured within the economic capacity of the biosphere; over-exploiting it will lead to destruction of the natural biotic mechanisms of environmental regulation and to global changes in the biosphere. Ensuring these conditions is only guarantee to preserve the normal environment and to provide for the existence of future generations.

The transition to sustainable development provides for gradual restoration of natural ecosystems to the level, which will guarantee stability of the environment. This can only be achieved by joint efforts of all mankind, but each country should start implementing these goals independently. However, transition to sustainable development is impossible with the current stereotypes of thinking, which ignore abilities of the biosphere and engender irresponsible attitude of citizens and juridical persons to the environment and ecological safety.

Ideas of sustainable development are very relevant to the traditions, spirit, and mentality of Russia. Natural environment really plays a very important role in Russian science, culture and during last decades also in politics. Probably, this phenomenon is the most clearly reflected in Russian literature, particularly in Russian ecological non-fiction (ENF).

Roots and Prerequisites of Russian ENF

Nature has always been prominent in the "environmentalistic" Russian culture. This can be observed in Russian painting, music, folklore and last but not least, literature. It is due to literature and art that Russia is famous not only for her original culture but also for her magnificent landscapes and other environment. The tradition of bringing in nature can be traced back to the very first Russian literary works. Thus, "The Tale of the Downfall of the Russian Land", a literary monument of the 13th century, begins with a lengthy description of the beauty and richness of Russian nature. Eventually, with the development of the country's numerous ethnoses, nature becomes the habitat of national cultures. Hence the emergence of ENF as an independent genre of Russian literature was more than predictable.

A major prerequisite of the emergence of ENF became a deep-rooted tradition of studying nature, the environment, natural resources and phenomena by Russian scholarship, which was stirred up in the late 19th century.

Russian historical literature is known to pay much attention to nature. The tradition was established by Karamzin's 12-volume "History of the Russian State". Karamzin, a famous Russian sentimentalist, also wrote "The Russian Traveler's Diary", yet he was primarily a historian. According to Pushkin, he had discovered early Russia just like Columbus discovered America. Karamzin interweaves Russian history and geography holding the environment, among other things, responsible for the different fates of the Slav tribes and other ethnoses.

Russian ENF is an original phenomenon of national culture. At the same time it has imbibed a lot from foreign literature. It was G.P. Marsh's famous book "Man

and Nature", the first solid work on the deterioration of environment under the influence of economy, that was published in Russia as far back as in 1866, i.e. two years after it came out in the USA. Russian was the first language it was translated into.

Such classic books on ecology as "Before Nature Dies" by J. Dorst, "The Only One Earth" by B. Word and R. Dubo, "The Silent Spring" by R. Carson, "The Closing Circle" by B. Commoner, "The Earth in the Balance" by Al Gore, books by renowned naturalists Bernhard Grzimek and Gerald Durrell as well as the first reports of the Club of Rome and of the committee headed by Gro Brundtland exerted a profound influence on the development of science and literature, on the enlightenment of the masses and the ecological policy pursued in Russia.

The perception of ecology in philosophy, religion, literature and art is yet another prerequisite of the development of the ENF both in Russia and abroad. The works of Nikolai Roerich (1874-1947), the world-known Russian artist, author, scholar and traveller, who spent nearly half of his life abroad, are a striking example of such an influence. The cult of nature is one of the main themes of Roerich's paintings and writings, which gave a powerful impetus to the development of culture as a whole and of the ecological culture in particular.

Ecological Popular Science

Popular science books on nature have an important inherent feature. They are ultimately aimed at teaching the reader to better understand his/her environment. Leonid Leonov, the author of the once famous novel "Russian Forest", points out: "The one who understands nature is both noble and pure. He would not dream of committing a barbaric act; he is a graduate of "the soul" university". All those writing on nature in Russia are likely to share this conviction. Books by Vladimir Arsenyev dealing with his explorations in the Far East,

which are classics of the genre, confirm Leonov's idea. One of Arsenyev's main personages, a native taiga dweller Dersu Uzala, the author's invaluable companion and helper during his travels through the thickets of the Ussuri region, has a keen perception of nature and is a bearer of a high spiritual and ecological culture, which has since become scarce and sought-for.

Authors of popular science literature describe certain phenomena of nature or events pertaining to its perception, transformation or management using varied expressive means. Works of this genre are characterized by a combination of scientific ecological basis and fiction form. They are usually fairly lengthy and extremely diverse with regard to the themes and style. Among the varieties of the genre such literary form as the essay, developing on the borderline between newspaper reports and fiction, stands out. Writer Mikhail Prishvin, in whose works the theme of Russian landscapes and their preservation was dominant, became the founder of this trend in Russian ecological popular science. It was Prishvin's quotation "By protecting nature you protect your own motherland" that became one of the main slogans of the Russian ecological movement.

'The resources of nature and nature's ability to support social development, as well as nature's ability to self-restore, have turned out to be limited.'

Ecological Journalism

Russian ecological journalism began with Dmitri Pisarev's (1840-1868) "Essays on the history of labour". The author repeatedly brought up the subject of the place of nature in the life of a community and that of its transformation in the course of evolution of human civilization. His eloquent appeal to the general public for the study of natural science was widely taken up and profoundly influenced the formation of many Russian scholars of the late 19th century. Russian philosopher Vladimir Solovyev (1853-1900), the author of "Beauty in Nature" and "The Enemy from the Orient", made a valuable contribution to ecological journalism. The latter book is a striking example of philosophic perception of such an urgent ecological problem of the time as desertification, perception prompted by works of Dokuchayev and other natural scientists.

At the same time, ecological problems, latent for the time being, were not adequately perceived by the Russian society of the late 19th-early 20th century and consequently, did not provide a considerable reaction of newspapermen and writers. True, newspapers and magazines did discuss the depredation of forests, the extirpation of wild beasts, the anthropogenic soil erosion and more rarely, pollution of reservoirs and creating of national parks, but usually the discussions were focused not on nature preservation but mainly on economic, social, ethical or aesthetic consequences of social vices. Writers together with artists, scholars, etc. were apparently swept along with the general feeling of man's conquest of nature.

In post-revolutionary Russia in the late 1920s social and political journalism including writings on ecology practically dies out. Moreover, nature-oriented ideals are gradually replaced by anthropocentric ones. The latter help brainwashing the people by the ideology of struggling against the taiga, tundra, deserts, rivers, seas and nature in general. The conquest of nature is one of the main trends in the Soviet literature of the 1930s-1950s. Such recognized literary authorities as Maksim Gorky, who repeatedly used the expression "struggle against nature" in his publications, took part in the elaboration of the theme.

'The works of Nikolai Roerich (1874-1947), the world-known Russian artist, author, scholar and traveller, who spent nearly half of his life abroad, are a striking example of such an influence.'

Thus encouraged by her spiritual and political leaders, Russia had been at war with her own landscape for several decades striving to exploit the natural resources and to seize an unrestricted power over nature. As the Russian philosopher Nikolai Berdyayev pointed out, "bitter and ugly are the fruits of power over nature". The majority of scholars and writers never forgot it, yet the time to speak openly about it had not come till the 1950s when Russian ecological writing came back to life, though relapses of old errors both in literature and economy took place till the late 1980s.

The Social Role of Ecological Non-Fiction

The interest in ecological popular science gave an impetus to the emergence of the ecological press in Russia. Many publishing houses dealing, either wholly or partially, with ecological literature, was established, with the "Geographgiz", "Mysl", "Progress", "Nauka, etc., among them. The Nature Preservation Committee carried out fruitful activity at the Moscow Branch of Writers' Union.

Ecological popular science, having its own intrinsic value, is also playing an important role in the life of modern society, influencing the formation of public opinion on certain important social issues and the ecological culture of the population, thus promoting civic virtues. Documentary ecological publications made a valuable contribution to the struggle against attempts to partially divert the flow of the Siberian and Northern rivers to the Southern regions of the country, against the construction of huge dams and reservoirs on a number of rivers, against the depredation of forests in the North, the Altai and the Far East, etc.

In the 1980s the documentary ecological publications rendered great services to the cause of democracy. While breaking the once rigid taboos including that on the true ecological situation in the country the publications favoured the formation of new political movements and parties and ultimately the overcoming of stagnation. It is possible, however, that the main task of ecological literature is to satisfy the natural urge of man to communicate with nature, inter alia, by means of a good book. To quote Leo Tolstoy, "to be happy is to be with nature, to see it and to speak to it". Certainly, there exist other interpretations of happiness, yet one thing is unquestionable: the happiness and well being of man are inconceivable without nature and full-scale communication with it. ■

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Yatra - Photo by Olivier Barot LO

When a Folk Tradition gets Cosmopolitan

The Gotipua-Odissi Story

Dr. Rekha Tandon

Ganesh sahiyatra-mask and Puri gotipua dancers
Photo Credit: Olivier Barot

It is a well acknowledged fact that, through the centuries, the folk traditions of India have energised and shaped the classical arts. The Odishan folk gotipua-dance form is no exception, and provided the springboard for the creation of the Indian classical Odissi.

The gotipuas comprised of young pre-pubescent boys, who performed as female devadasis, dancing and singing the glories of Lord Jagannath of Puri ever since the 16th century. This art form was patronised by local Vaishnava maths, and subsequently by zamindars, thereby allowing the gotipuas to remain a continuous, living tradition for more than four hundred years into the 20th century. Gotipua dance hence became the 'vibrant rural bedrock' for the making of Odissi dance in the 1950's, providing this classical dance form its musical and gestural elements, indigenous to Odisha's countryside.

It has been our privilege at Dance Routes to have

had an ongoing association with gotipua gurukuls in villages around the pilgrim town of Puri from 2004 onwards. This was made possible through the support of INTACH, Eastern Zonal Cultural Centre, the Ministry of Culture, Govt. of India, and the Ford Foundation. It gave us the opportunity to follow many young boys from the ages of 5 and 6 years, as they grew up and became accomplished stage performers. We also closely mentored some talented 16/17 year olds, as they matured into teachers of the gotipua tradition, established flourishing gurukuls of their own around Puri, as well as becoming valued dancers in Dance Routes productions. Over the years, our repertory work has built on their skills, and has been seen in different prestigious venues around India, as well as abroad in Germany and the UK.

History of the Gotipua Tradition

Gotipua boys in traditional attire dressed as devadasis (or maharis, as female temple dancers were called in Odisha)
Photo Credit: Robyn Beeche

In Puri and its neighbouring villages, a vivid, oral tradition exists about how the gotipua tradition started that is centred around Sri Chaitanya. In the absence of verifiable facts, this seems to be popularly accepted as the official account of their history. Underpinning Sri Chaitanya's teachings was the notion of sakhibhava or experiencing the love of a girlfriend (sakhi) for Krishna, irrespective of the body's gender, and the gotipuas portrayed this idea through their performance. In this tradition, young boys would, through song and dance, offer themselves to Krishna as female playmates and confidantes. Dance was traditionally performed solo accompanied by musicians, with the Guru as both orchestra conductor and general manager. They therefore came to be known as gotipua or goti pilla ('goti' means 'one', 'pua' or 'pilla' means 'boy'; they also acquired the name of akhada pilla as rehearsals happened in local gymnasiums). Today, troupes usually live in the group leader/Guru's home, and present performances that include distinctive acrobatic formations using several dancers, accompanied by an orchestra of 3-4 musicians.

Gotipuas were traditionally allowed to dance either in temple courtyards or on the streets. They were never permitted however to take the place of the devadasi/mahari ritual, and perform services (sevapuja), in the inner sanctum of temples. Apart from Lord Jagannath's Chandan Festival (usually in May) and the Jhoolan Festival (usually in July), the gotipuas had no mandatory presence at religious events. They did, though, perform on many festive occasions for the palace, as well as in ashrams (maths) and monasteries, and for rich landowners and noblemen. Some Vaishnava maths maintained their private troupe of dancers and singers, as this became a means of spreading the tenets of their faith. Furthermore, after the 16th century, local zamindars, who were increasingly assuming more power due to the absence of a powerful Odishan king, also supported private gotipua troupes as a means of enhancing prestige. By the end of the 19th century however, these troupes began to function as independent dance companies administered by the guru-choreographer, a system that has continued to the present time.

It was this uninterrupted patronage, in one form or the other, which enabled the gotipuas to keep Odia folk songs, melodies, pneumonic patterns and gestures as practiced in the ritual dance of the maharis alive by embodied transmission. In the post-Independent India of the 1950s, they therefore were able to provide the melodies, songs, drum patterns, as well as sketches of postures and gestures echoing temple sculpture, for constructing a classical dance form that could be identified as being from Odisha. It was also from the gotipua tradition that Odissi got most of its first choreographers.

The Gotipua Tradition and Odissi's Founding Fathers

Kelucharan Mohapatra

Prior to 1947, the year India attained political independence, a small group of people had begun turning to the traditional arts as a means of creating a cultural identity for the emerging new nation. In Odisha, arts institutions started springing up in the 1930s in different cosmopolitan centres. The first of these was the Utkal Sangeet Samaj in Cuttack (1933), the capital of Odisha at that time, which imparted training in music. Dance was not included in its activities because it was still burdened with its association to devadasi prostitution,

and considered socially undesirable. The existence of a shastra-based, ritual dance in medieval Odishan history remained generally unappreciated.

The low esteem dance held, began to change slowly through the efforts of illustrious personalities in other parts of India such as Rabindranath Tagore, Rukmini Devi, Uday Shankar and others. This progression in consciousness first became apparent in Odia theatre, where dance items began to appear, first as a device performed in front of closed stage curtains whilst scenery was being changed, then gradually as a more integral part of the play. In Odisha, as in other parts of India, girls from 'good families' were increasingly encouraged to take an interest in dance by their well wishers.

In 1953, the Kala Vikas Kendra, a key institution in Cuttack became the first hub for the State-sponsored effort to create an Odishan classical dance, based on the shastras or classical texts. Performers from the gotipua tradition, who were prominent members of the local theatre, came to be recognised amongst its key contributors. In due course, they also became revered Gurus of the newly created "classical" dance tradition. These included Guru Kelucharan Mohapatra, Guru Deb Prasad Das and Guru Mayadhar Rauth, all former gotipuas in their childhood.

Guru Kelucharan Mohapatra conducted his own research in mahari and gotipua movement throughout his life, and established an independent Odissi school in Cuttack, which later moved to Bhubaneswar. He has probably directly trained the largest number of odissi dancers on stage today, so his legacy is highly visible. Guru Deb Prasad Das also had exposure to the chhau (Odishan martial art) and the shabda-svara tradition, now seen in the district of Bolangir, Odisha. His work used Odissi's body movement in a more robust manner and contributed rich texture to the developing Odissi style. Guru Mayadhar Rauth initially studied with the gotipuas, but also received formal training in a wide variety of movement disciplines, going to Kalakshetra in Madras to train in bharatnatyam and kathakali. He developed distinctive choreographic compositions and migrated to New Delhi. Others from the gotipua tradition who associated and learnt from these founders, followed suit, migrating to different metropolitan cities of India and establishing successful Odissi schools. They in turn groomed a whole new generation of female students who were from educated middle-class backgrounds. It was on the bodies of such sophisticated young women that Odissi's lyrical lines matured into a cosmopolitan art form. Through the agency of the folk gotipua tradition, Odissi hence took firm root as a classical, metropolitan stage-art.

Dance Routes Choreography with Gotipua Dancers

An image from "Dhara" by the Dance Routes Repertory Company (Photo Credit: Lalit Verma)

Dance Routes started creating choreographic work for gotipua dancers in 2004. We began by interviewing several dancers from the gotipua tradition to determine their aspirations. There seemed to be a unanimous feeling that Odissi had "usurped" their art form, and indeed their professional space, leaving them to perform at crafts bazaars and tourist melas. Everybody aspired for the chiselled perfection of Odissi dance presentations, and indeed for the monetary benefits that would accrue. My personal feeling, however, was that the gotipuas would be best served by exploring a new choreographic vision that built on their exceptional strength and flexibility, while incorporating Odissi's disciplined training.

As Dance Routes' sole choreographer, I brought to this endeavour my background of seventeen years of learning Odissi in Guru Kelucharan Mohapatra's lineage. I had been a long-term student of Padma Shree Madhavi Mudgal and Guru Trinath Maharana, both disciples of his, as well as studying directly with him through intermittent workshops over the years. It was now half a century since the inception of the Odissi tradition, and Guru Kelucharan Mohapatra's understanding of Odissi movement and choreography had matured into a well established art form, recognised around the world.

Odissi's movement system had an obvious leaning towards yoga's image of the ascent of kundalini, and the restraints exercised in the dance facilitate achieving mental states of transcendence according to the principles of yoga. I was aware that I had received a tradition that was in fact just a few decades old, but was based on centuries of wisdom and knowledge about the body, which I was keen to understand further. My interest as a choreographer was developing performances as meditative events for the dancer/s in which audiences from different cultural backgrounds could participate. The gotipuas were young boys with

agile bodies, an innate understanding of rhythm, and a strong emotional empathy with the myths and legends that both the Odissi and gotipua repertoires shared. Along with these exceptional advantages, the gotipuas had a strong desire to emulate the social success enjoyed by Odissi dancers, which seemed to elude them in their village environment.

Early Movement Sketches

I had started to use ideas about a chakra's form and function on my own body in movement explorations on the dance floor, as laid out in yogic theory. This took the shape (amongst other improvisations) of consciously dancing Odissi movements as spatial yantras 'projected' from the body's axis, which was naturally the spinal cord. It opened the way for embodying classical postures from sculpture, and transiting seamlessly into yogic postures. In these transitions, the gotipuas, with their acrobatic background, had far more body articulation than I had. What they lacked was a controlled consciousness in movement delivery, and clarity in the delivery of movement sequences. These were, however, elements that could be learned through training, and that became the focus of our workshops over the years.

I was also influenced by the shabda nrutya dance form from the Balasore District in Odisha, where dance created a meditative, trance space, by simple repetitive patterns of synchronised sound and movement. It did this using the body in tribhanga (the thrice deflected 's' curve of the body's axis that is pivotal to Odishan sculpture) along with other elements of Odissi's vocabulary. The underlying grammar, however, was difficult to discern, so it remained a 'crude' performing art form in comparison to Odissi. On the other hand, the basic device of using repetitive patterns of sound and movement to make dance a form of ritual worship, was much clearer here than in Odissi, which had acquired a sophisticated and artificial façade during the course of its decades on the concert stage. Developing on this idea, Michael Weston, my musical collaborator in Dance Routes, started building on sound tracks that used beej mantras from the tantric tradition to build the rhythmic structure for our first distinctive compositions.

Dance Routes Repertory Company, with lighting designer Jean Legrand, at Skandavan near Auroville (Photo Credit: Michael Weston)

An image from "Yatra", performed at Bharat Nivas Auroville, by the Dance Routes Repertory Company (Photo Credit: Olivier Barot)

An image from "Yatra", performed at Bharat Nivas Auroville, by the Dance Routes Repertory Company (Photo Credit: Olivier Barot)

An image from "Yatra", performed at Bharat Nivas Auroville, by the Dance Routes Repertory Company (Photo Credit: Olivier Barot)

Through the years, these and other ideas have been further explored, and a new genre of pieces in Odissi have resulted that maintain Odissi's classicism, while also including a varied range of backbends and body-pyramids distinctive to the gotipuas. Dance Routes' work with the gotipuas remains ongoing at our new home in Skandavan, neighbouring Auroville in Tamil Nadu. Several times a year, gotipua dancers who live their own lives in Odisha, come to us and stay, have an opportunity to meet international artistes from different countries, and create new works at Dance Routes. (For more information, please visit www.danceroutes.com)

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Indigenous Medicine in India

Shailaja Chandra

Indigenous medicine denotes the use of traditional health practices by people in different cultures. While the effectiveness of such knowledge and healing skills is generally inexplicable in terms of cause and effect, traditional medicine continues to be accepted for a variety of reasons. From 2010 to 2013, I was commissioned to write two reports on the Status of Indian Medicine and Folk Healing for the Ministry of Health & Family Welfare.This gave me an opportunity to travel to all parts of the country and observe how three indigenous medical systems in particular had developed over time, besides other tribal and folk healing practices. Ranging from well-equipped National Institutions and highly sought-after hospitals and medical colleges for Ayurveda, Unani and Siddha medicine, to the healing practices of a wide variety single practitioners, traditional healers and bone-setters, my study was facilitated by the state Governments but I had the freedom to select whatever I wished to see. These two paradigms represent two entirely different approaches to indigenous medicine.

The first consists of three codified systems of medicine, firmly locked by complex concepts and elaborate treatises. So impressive is the array of this knowledge that six patent offices in the world have treated the stanzas scanned from the ancient texts to be evidence of "prior art" which had been in the public domain for centuries. India's Traditional Knowledge Digital Library which is available to patent examiners in six UN languages enabled patent examiners to reject patent claims by referring to the textual evidence rendered into a patent compatible format. Over the last decade hundreds of patent applications have been successfully foiled because the World Intellectual Property Organisation has accepted that the description of plants and diseases given in the ancient Indian texts is clear evidence of the knowledge having been in the public domain and in use for centuries.

India is thus the fountainhead of codified indigenous medicine. Ayurveda, which accounts for some 85% of this sector is practiced throughout the Indian sub-continent and is based upon the balance of three doshas (vaata, pitta and kapha) and the certainty that it is the imbalance between the doshas which is the root cause of the disturbance which then manifests as illness. India is perhaps the only country in the world which recognises four drug-based systems under the Drugs and Cosmetics Act. A separate chapter in the Act regulates the licensing and manufacture of Ayurvedic, Unani (a system which had its origins in Yunaan or Greece) and Siddha medicine – (based on another ancient system but confined to Tamil Nadu and parts of Kerala.

The practitioners of these three systems undergo a five and a half year degree course which is governed by registration requirements exactly at par with those set out for allopathic doctors by the Medical Council of India. Homoeopathy, though a system of German origin, is also regulated by independent statutory bodies which govern education, practice and drug manufacture. Taken together with Yoga and Naturopathy (which

Choudhury Brahm Prakash Hospital and college at Kheda Dabur in Delhi

have no texts or drugs but which greatly enhance good health,) the group of six is widely known by the acronym AYUSH.

In 1970, the Government enacted a law that created a body for regulating medical education for the AYUSH sector, making college education with a common syllabus and examinations mandatory. The Act did however permit traditional healers who had passed specified examinations prior to a cut-off date to diagnose, treat and medicate individuals who chose to consult them. Many such non-institutionally trained practitioners are no longer alive today. Their progeny, students and unfortunately a few self-styled practitioners continue to treat patients although the law does not recognise such practice. Due to poor enforcement of the law in many parts of the country, unscrupulous quacks claiming to practice indigenous medicine have often cheated unsuspecting patients, thereby bringing a bad name to the sector and its practitioners.

The hope that laws and institutionally qualified practitioners can stop medical malpractice does however risk losing the last vestiges of classical Ayurveda in its purest form. The Ashtavaidyas of Kerala are an institution in themselves. They are families of highly respected Brahmin scholar physicians who hail from a long lineage of vaidyas who have undergone rigorous scholarship and apprenticeship. That kind of Ayurvedic education once had three distinct parts – five years of textual study in Sanskrit, followed by five years of learning about medicinal plants in the forest, and finally five years of apprenticeship under a guru who tested a student's perception and skills before he was allowed to come into his own. Those who understand the strength of such tutelage question the wisdom of excluding this time-honoured classical approach in the zeal to set standards and bring uniformity.

On another plane, families of Hakims who had practiced Unani medicine for generations now face the prospect of ending a family tradition. Hakim Zafar in Sambhal in Western Uttar Pradesh is an example of a traditional healer who sees more than 300 patients every morning prescribing a combination of dried herbs, which are to be boiled and drunk as a decoction. People visit him regardless of age, gender, religion and language and it appeared to me that they came only for a kind word and to collect the special herbs which created a salubrious effect. A research officer who accompanied me on this particular visit observed considerable commonality with herbs used in Ayurveda. He had however never heard of silk cocoons being a part of any potion!

At the other end of the spectrum of indigenous medicine lies a wide variety of tribal and folk healing practices which continue to be the mainstay of millions of people in remote areas. In the North-eastern states and many tribal areas in India, even when regular health facilities are available, the local people rely on local healers. I took the help of the National Institute of Folk Medicine at Pasighat in Arunachal Pradesh and had the folk healing practices in all the states studied. Although the healers are secretive about the plants they use, every state has its band of well-known practitioners who tend to everyday problems with great confidence.

The National Institute of Unani Medicine at Bengaluru

At the family level, reliance on medicinal plants is a part of family tradition almost everywhere in India. "Gharelu nuske" or home remedies are routinely used for dozens of afflictions – even affecting infants, children, pregnant women and the elderly - in fact the most vulnerable members of a family because the safety and healing properties of these home remedies are well known. The use of ginger and holy basil (tulsi) in a tea-based decoction, eating fenugreek (methi) seeds in yoghurt (dahi) and drinking water in which roasted cumin has been soaked overnight are all time-honoured remedies for colds, coughs, an upset stomach, loss of appetite and general fatigue. The surprising part is that with very little variation, such home remedies are used in almost all regions of the country. Decoctions, teas, the use of grape wine (drakshasava) and an application of medicated oils, condiments and spices is commonplace. Even in nuclear families young people have begun checking the properties and dosage of medicinal plants like Ashwagandha (withania somnifera,), tulsi and ginger by combing internet sites. Indigenous medicine then, is no longer the preserve of vaidyas and hakims. A young, modern clientele, including foreigners in search of "natural products" has begun to use shatavari, triphala and brahmi to name only three products from scores that are available over the counter. Indigenous medicine's time has come but in a guise that one could not have imagined was possible.

'India is perhaps the only country in the world which recognises four drug-based systems under the Drugs and Cosmetics Act.'

A woman buying drugs at a Unani clinic at Pulwama in Kashmir

Recent studies are showing another trend with the use of indigenous medicine. Patients are combining modern medical treatment with indigenous medication- believing that this can alleviate symptoms, reduce drug dosage and mitigate the side effects caused by chemical drugs. This is being seen in the treatment of hypertension, diabetes, chikangunya and skin ailments and even tuberculosis and cancer. No one disputes that the drugs manufactured by reputable ASU companies and dispensed by good practitioners have positive effects on quality of life including good sleep, appetite, improved metabolism and a sense of well-being. However, self- medication and integration of systems is a new phenomenon largely promoted by literature on the healing properties of plants. There has been little effort to validate this approach and sometimes the positive outcomes baffle both patients and physicians.

Against this backdrop, numerous challenges beset the sector. First, there is the issue of safety and quality. Drugs manufactured by leading companies like Himalaya, Dabur, Charak, and Baidyanath to name just a handful have earned a sound reputation and their products are manufactured, labelled and sold much as modern drugs are. Rarely if ever, are there complaints or questions about quality. The same goes for Unani products manufactured by companies like Hamdard. Family concerns like Dhoot Papeshwar in Maharashtra, Aryavaidyashala in Kottaikal and the Ayurvedic Pharmacy in Coimbatore have a time-honoured reputation built over scores of years – in some cases, the firms have been in existence for more than a century. Some of them have modernised their equipment and processes without compromising on the essentials recounted in the ancient texts. But howsoever good the quality of the products, beyond a point the indigenous systems require a physician who can recognise the signs and symptoms of affliction by diagnosing the constitution or the individual "prakriti "of the patient. That requires patience, skill, insight and experience and naturally the first challenge is to find a practitioner who combines these qualities. Considering the wide range of practitioners and an absence of bench-marking, often this boils down to an individual's good fortune in finding a competent physician- a factor which deters many from using indigenous medicine. The canvas is much too large and the choice much too varied to find one correct answer.

At one end of the spectrum stand the National institutions for Ayurveda, Unani and Siddha medicine (located at Jaipur, Bengaluru and Chennai respectively) where high standards of teaching and clinical practice are pursued while following a syllabus set out by the Central Council of Indian Medicine which has been

Photo gallery of interviews with the healers and patients

Patients in line at NEIFM OPD

Healer with a patient

Healer shows the plants used for treating patients

Investigators document the knowledge a birth attendant

patterned on the Medical Council of India. In the process, the Guru-Shishya parampara - personalised, teaching and learning under the tutelage of a teacher has been given up entirely. Almost all Indian medicine colleges (of which there are more than 400,)including the National Institutes have modelled themselves on allopathic medical colleges and the need to standardise and modernise has replaced the individualised approach which had been the mainstay of traditional medicine for centuries.

The Southern States like Kerala, Tamil Nadu, Andhra Pradesh and Karnataka have some fine institutions which taken together with the Gujarat Ayurvedic University at Jamnagar, the Benares Hindu University at Varanasi and the Choudhury Brahm Prakash Ayurved Charak Sansthan at Kheda Dabur Delhi, still produce practitioners who are confident of practising their system without falling back on allopathic drugs for quick results. This however, is not a uniform story when one goes to the second and third rung of colleges and hospitals across the country where the goal of becoming a doctor and starting practice has overtaken the need to master the classics and diagnostic techniques.

'They are families of highly respected Brahmin scholar physicians who hail from a long lineage of vaidyas who have undergone rigorous scholarship and apprenticeship.'

Finally, there is the future of integration at the tertiary level. Towards the end of 2012 when I was completing the second report, I was astounded to find that Medanta a super-speciality conglomerate in Gurgaon had an Ayurvedic doctor working collaboratively with an oncologist, a robotic surgeon and even the cardiologists. The experiences of these super-specialists have been captured in an exhaustive seminar which was organised at the India International Centre in Delhi and is available on you-tube at - https://over2shailaja.

Growth commonly known as Lairenshaijik treated by traditional healers

Healer demonstrates about the properties of folk medicine

The healer with his patient

Herbal medicine prepared by women

wordpress.com/2013/05/05/panel-discussion-at-india-international-centre-on-status-of-indian-medicine-folk-healing-part-ii-on-22th-april-2013/

Medanta's difference is in catapulting integration to the tertiary level. Ironically, it is here that physicians from two different systems talk to and treat the patient according to his preferences. It is happening on a small but impressive scale but could be the harbinger of things to come if patients remain satisfied.

During my visit to Bengaluru, I was pleasantly surprised to find an Ayurvedic doctor treating infertility cases referred by a London trained gynaecologist working in one of the city's speciality hospitals. The gynaecologist, to whom I spoke, could not explain how the Ayurvedic doctor had succeeded in helping some 10 couples to beget a child out of 80 cases referred by her. Examples like this give the hope that barriers can be broken through traditional medicine approaches but the diversions on the way are often daunting.

Most people identify Ayurveda as being synonymous with body massage, the slow stream of oil relaxing and cooling the brain and as a process of detoxifying and rejuvenating the body. The five star hotel and spa massages embellished with soothing aromas and rose petals are a miniscule part of the panchakarma regimen which involves over 16 different procedures which are used to treat patients suffering from paralysis, mental affliction, arthritis and spinal injury. Such panchakarma treatment can be observed in every Ayurvedic hospital in the country but it is quite different from the relaxation techniques used for rejuvenation of healthy people. Both fulfil a felt need as it should be.

Although India has achieved a lot, there remains immense scope to rise as a world leader. The way indigenous medicine has adapted itself to modern times has been remarkable. It is time to build on these strengths - not for the survival of practitioners or to meet narrow sectoral interests, but to preserve a heritage which is undeniably unique, efficacious and entirely indigenous. The day that happens indigenous medicine will come into its own! ■

Traditional and folk Healing Practices in Mizoram

Traditional Healer giving treatment to a patient

Drying medicinal plants for future use

Grounded and mixed in medicinal plants

Processing of Cinnamon for medical use

Painting done by the student of Chacha Nehru Primary School, Hariharpur, Azamgarh

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Training of Panchayati Raj Representatives

Yogendra Narain

Panchayati Raj in India, as a forum of local village governance, has a long history going back to a millennium. It is for this reason that the founding fathers of our Constitution included the organization of Village Panchayats in the Directive Principles of State Policy as follows:

"The State shall take steps to organize Village Panchayats and endow them with such powers and authority as may be necessary to enable them to function as units of Self Government".

In December 1992, after Parliament had passed the 73rd and 74th Amendment Acts, a separate part IX was added in the Constitution of India. Through this amendment Panchayati Raj was formally established as an institution of Local Self Government paving the way for grass root development of the villages. It has now become constitutionally mandatory to have a democratically elected three-tier Panchayat system in every State and Union territory. At the village level, the village Panchayat is responsible to the Gram Sabhas (Village Community) comprising of the entire adult population in the village. The second tier of Panchayat organization is the Block Panchayat and at the apex are the Zila Panchayats.

Since the 73rd Amendment of the Constitution, more than three rounds of elections have been held. . Constitutionally 30% of the elected representatives, at a minimum, have to be women. At present out of the 2.6 million representatives elected to the Panchayats 1.2 million are women as some States have given representation upto 50% to women.

The functions that can be entrusted to the Panchayats are also listed in the Eleventh Schedule of the Constitution of India. There are 29 items listed in the Schedule ranging from agriculture, irrigation, animal husbandry, education, public distribution, family welfare, rural housing etc. Under Article 243H the Panchayats are also authorized to levy and collect taxes, duties as authorized and also to get grant through the State Finance Commission. They also have to maintain accounts, which are then subject to audit.

To perform these functions, it is necessary to train and develop the capacity of the elected representatives. Capacity development has to be both at the organizational level as well as the individual level. Various efforts have been made, both at the Central

and State level, for training and capacity development of the individual elected representatives. The National Institute of Rural Development (NIRD) coordinates and supports the State Institute of Rural Development (SIRD) to undertake training of elected representatives. NIRD has a dedicated centre for Panchayat Raj, which also does research. The Centre prepares the National Action Plan for training Panchayati Raj functionaries. It has prepared training modules and provided course contents for Masters Training under the National Action Plan.

The Ministry of Panchayati Raj was created in 2004. Training of elected Panchayat representatives has now become the responsibility of the new Mnistry. Capacity building of Panchayat representatives is the prime focus of this Ministry. The Ministry has decided that training and communication should reach all PRI (Panchayat Raj Institutions) functionaries and elected Gram Panchayat members, Block Panchayat members, District Panchayat members and Chairpersons. It has also been decided by the Ministry that there must be special training programmes for women, SC/ST representatives as well as first time entrants in the Panchayati Raj system, within three months of entry. Seeing the low level of literacy in the elected representatives it has also been decided to have functional literacy training courses for Panchayat members, who need it, immediately after the elections.

The Ministry has laid down a minimum core-training programme for these representatives. This includes the following:

(a) Vision on Puran Swaraj through Gram Swaraj
(b) Principles of secularism, equality and human rights
(c) Gender equity and social justice
(d) Human development
(e) Poverty alleviation
(f) Participatory planning, implementation and monitoring
(g) Right to information and transparency
(h) Social audit
(i) Rules and regulations covering Panchayati Raj

In addition the basic curriculum would include:

1) Human Resource Management
2) Natural Resource Management
3) Disaster Management
4) Financial Management, including resource management and accounting

The policy of the Ministry of Panchayati Raj has been that SIRD's are the state nodal authorities to develop and guide the implementation of training strategies within a State. However SIRDs are allowed to involve other institutes in the development and deployment of its training programmes.

The SIRDs were expected to have three different levels of training programmes:

1. A minimum core curriculum, which would be common for all the Sates. This was to be designed at the national level.
2. State level curriculum, which elaborates the core programmes, but concentrates on the

policy and approach of the State concerned and takes into account the devolution of functions to the Panchayat in that particularly State.

3. Local (District) level designs that caters to the particular concerns of the District.

At present two methods of training are practiced, face-to-face training and distance mode of training. Face to face training requires huge investment and longer time as decentralized infrastructure facilities are not available everywhere. A few States have now developed satellite based training centre by connecting the districts to the teaching Centre at the State headquarters/SIRDs with classrooms at the local centers.

A study conducted by the World Bank in collaboration with the Ministry of Panchayati Raj, identified the following ten major areas of training of the elected representatives:

1. Education - Primary schooling, Literacy programmes and Vocational studies
2. Finances - Local budget, financial resource mobilization and audit techniques
3. Gender – Women needs and rights, female children needs, sensitizing Panchayats and communities
4. Health – Basic health services, re-productive health, preventive care, nutrition and water supply
5. Livelihoods – credits and savings, micro finances, income generation and informal sector employment
6. Local governance – Administration, administrative structure implementing 73rd Amendment, State Panchayat rules
7. Natural Resources – Common property resources, conservation, sustainable resource management and agriculture
8. Community Participation – Civic improvement, collective decision making and electoral participation
9. Rural Development – Poverty alleviation and improving rural living standard
10. Social Justice – Disadvantaged community rights, Public legal services and Affirmation action

A study of the training literature and the training curriculum of the State of Uttar Pradesh reveals that the training of Panchayat representatives at the village level, had been outsourced to four organizations, namely, in 2010-2011

1 Datamation Consultants Private Ltd.
2. National Association for Voluntary Initiative and Cooperation, Lucknow
3. Institute of Enterprise Science, Engineering and Management, Lucknow
4. ILFS Education Technology Services Ltd. Noida

However, in 2011-2012 the number of organizations to which, the training was outsourced went upto 25. A study of the subjects in which, training was given was:

1. History of Panchayati Raj organizations
2. The main features of the Panchayat Raj System after the 73rd amendment to the Constitution
3. The main provisions of the Panchayat Act and Rules
4. Responsibilities of the Gram Sabha
5. A brief on the various Committees of the Gram Panchayat
6. The individuality of the Panchayat representatives
7. Office of the Panchayat and its financial management

For the District and Block Panchayat training was more in the schemes of Social Welfare, gender sensitivity, the Swatchta Abhiyan, transparency and accountability. In addition, creating awareness of the National Employment Guarantee Scheme, implementation of the Backward Area Fund and other socio economic schemes was the main focus of training.

Every Village Panchayat has six Committees as laid down in the Act.

1. Planning and Development Committee, which looks after the anti poverty programmes and prepares the annual plan for the village.
2. Education Committee, which looks after all aspect of primary education, secondary education, literacy programmes, adult education etc.
3. Construction Committee, which looks after all construction programmes in their village as well as quality maintenance.
4. Health and Welfare Committee, which looks after health and medical facilities, family welfare programmes, women and child welfare, welfare of scheduled castes.
5. Administrative Committee, which looks after the employees and ration shops.
6. Water Resource Management Committee, which looks after drinking water and Government tube wells.

Heritage Protection

It is unfortunate that training modules for elected Panchayat Raj representatives do not have any provision for training in heritage protection. A very large number of heritage sites are located in rural areas where the Archaeological Survey of India or the State archeological department have no presence. The Indian Trust for Rural Heritage and Development (ITRHD) will have to take the initiative in this regard and impress upon the Ministry of Culture, Government of India to persuade Panchayati Raj Department to include heritage protection in the training modules for the Panchayat Raj representatives. ITRHD could also send its volunteers to participate in the Panchayat training programmes as resource persons and have separate sessions on heritage preservation. Funds should also be given to the Panchayats, for restoration and preservation of heritage sites, if they are found to be important by the local District Magistrate/District Collector. The State ASI together with ITRHD could give technical support for the same.

It is also suggested that Satellite mapping of rural heritage sites should be promoted. We must use the latest technology not only to preserve heritage sites, but also to identify them. Panchayats must endeavour to preserve local folk songs, manuscripts, local medicines, art and literature. Heritage in the rural areas is the real foundation in which the country's heritage rests. ■

Magical Heritage of Indian Spices

Anil Bhandari

Indian cuisine is as diverse in its variety and is known the world over for the use of exotic spices. India's varieties of cuisine, rich in aroma and flavours due to the use of spices and condiments, are a reflection of the country's 5,000-year-old history and the richness of its flora. Cultural, religious, ethnic, geographic and climatic variations account for regional diversities in the cuisine. Multiplicity of these factors gives each region its culinary flavours and specialities which make for a gourmet's delight.

The most populous democracy in the world, India's population of over 1.2 billion is spread over 29 States and 7 Union Territories, from Kashmir nestling in the snowy peaks of the northerly Himalayas, the equatorial States of the South, hot and sandy stretches of Rajasthan in the east, to the sub-tropical climate of West Bengal and the mountainous North-eastern States. Different climatic conditions govern the choice of agricultural output and, resultantly, the food and flavour preferences of the regions' residents.

A must-have in all Indian kitchens is the masale ka dibba (spice box). It generally contains, depending on the regional location, salt, coriander powder, cumin, mustard seeds, dried mango powder, turmeric, red chilli and garam masala. Every region of India has, in different forms, its potli or bouquet garnet to impart a special flavour to dishes. Spices are used in different forms, whole, chopped, ground, roasted, sauteed, fried, for tempering and as garnishing.

Commercial availability of branded spice blends for an assortment of dishes has reduced the workload in the kitchen. Blends on offer in the market can be used for chicken, fish, mutton and regional vegetarian dishes.

The skill, and even a family "secret," is in the

subtle blending of a variety of spices to enhance and add wonderful aromas and exotic flavours to the food. The 'secret' ingredients which gives a "special" taste and makes a difference in the food could be because of the use some lesser-known spices which are known only to people living in regions where these spices are available.

The importance of spices in adding exotic flavours to food is older than recorded history. Traders from the ancient kingdoms of Mesopotamia, Arabia and Egypt transported Indian spices besides perfumes and textiles back to their countries. Be they flowers, fruit, leaves, bark or seeds, the spices, when added to the cooking pot release exotic aromas, colours and flavours.

The word "curry" was coined by the British, the powder being of Indian origin, and today curry powder is recognised all over the world. Curry powder, a blend of selected spices, was used by the British to add pungency and aroma to their otherwise bland dishes.

The elaborate concept of using spices for culinary and curative purposes was fine-tuned by hakims of the Mughal royalty. Awadhi cuisine, brought into prominence during the era of Lucknow's Nawab Asaf-ud-daulah, was influenced by the Mughal style of Dum (where food is sealed and cooked over a slow fire for hours, helping in the infusion of spices) and North Indian cooking techniques.

In Awadhi cuisine the luscious preparations bear striking similarities to those of Kashmir, Punjab and Hyderabad, all regions influenced by the Mughals. But compared to the other cuisines, the difference in Awadhi cuisine is the delicate and aesthetic spice flavourings imparted to the food such as kebabs, kormas, biryanis, kaliyas, qormas, etc.

A flavour-lades spice introduced from Central Asia by the Mughals was the orange-red-coloured saffron. Used in preparations such as biryanis and desserts like phirni, a few strands of the spice can transform a dish into an extraordinarily aromatic and richly-flavoured one. Saffron is the world's most expensive spice as one pound of saffron is obtained from the dried filaments of about 75,000 flowers.

One of the secrets of Kashmiri cuisine is the use of vari, a blend of spices used to enhance the flavour and aroma of their dishes. Vari is made by kneading freshly ground spices with oil and drying the doughnut-shaped vari in the sun. The ingredients include fenugreek powder, crushed cloves, coriander powder, red chilli powder, ginger powder, fennel powder, vegetable cooking oil and asafoetida powder.

'Cultural, religious, ethnic, geographic and climatic variations account for regional diversities in the cuisine. Multiplicity of these factors gives each region its culinary flavours and specialties which make for a gourmet's delight.'

Bengali cuisine, with emphasis on fish, lentils and rice as a staple diet, is known for its subtle flavours with use of pachphoran (five spices) and poppyseed (khus khus) in their preparations. Commonly used in Bengali, Assamese, and Oriya cuisine, pachphoran comprises seeds of green fennel (saunf), black mustard (rai), nigella (kalonji), fenugreek (methi) and cumin (zeera). The blend is fried in mustard oil causing the seeds to pop, releasing a distinctive aroma, at which time the other ingredients are added.

In coastal South India's tropical regions chilli pepper, ginger, black pepper, clove, and mustard are commonly used to add pungency to food. Andhra Pradesh is known for its Hyderabadi cuisine which has a rich history evolved through amalgamation of Dakhani and Mughlai cuisine, Spicy fish, poultry and meat curries form part of Karnataka, Kerala and Goa's cuisine.

The potli ka masala is used in preparation of Hyderabadi biryani, Nihari, Haleem, Paya, etc. About

20 exotic spices, aromatic herbs and roots, tied in a muslin cloth, are lowered into the cooking utensil to impart their magical flavours and exotic fragrance to the preparation. The potli contains coriander seeds, bayleaf, black cardamom, garam masala, cinnamon sticks, fennel seeds, cloves, mace, cumin seeds, sandalwood powder, stone flowers (pathar ka phool), star anise, black peppercorns, dried rose petals, roots of the betel plant, Chinese cubeb (kabab chini), spiked ginger lily (kapoor kachri), roasted chana dal and dried vetevier roots (khas ki jad).

'The skill, and even a family "secret," is in the subtle blending of a variety of spices to enhance and add wonderful aromas and exotic flavours to the food.'

A must-add in South Indian preparations is black pepper. This "king of spices" is a product of the peppercorn and is giving it an important position in the kitchen. Its fiery flavour lends it a special place of honour in the cuisine of the Tamil Nadu's Chettinad region.

Famous for its use of a variety of spices in preparing mainly non-vegetarian food, the Chettinad cuisine dishes are hot and pungent with freshly roasted and ground spices. In the preparation of the famous Chettinad Chicken the spices include ginger, garlic, turmeric powder, red chilli powder, poppy seeds, fennel seeds, coriander seeds, cumin seeds, cinnamon, green cardamom, cloves and star anise.

Kerala, Karnataka and Tamil Nadu are India's major producing States of black pepper and cardamom. Kerala and Meghalaya supply ginger while Andhra Pradesh, Karnataka and Orissa are major turmeric suppliers. Andhra Pradesh, Gujarat and Rajasthan are some of the chilli-growing regions while Rajasthan, Gujarat and Uttar Pradesh are major providers of coriander, cumin, fennel and fenugreek. Punjab has aniseed, Arunachal Pradesh and Sikkim bayleaf and garlic thrives in Haryana and Maharashtra.

Spices were used by practitioners of Ayurveda or the indigenous "science of life." A 6,000-year-old science that originated in India, it was passed down the ages making it a part of India's rich heritage. Ayurvedic medicine, using products from Nature's garden, as part of its pharmacopeia, is today a recognized and widely practiced discipline of alternative medicine in the world.

Apart from the Indian sub-continent, practitioners of traditional medicines in China, South-east Asian countries, the Islamic world and the Mediterranean region have over the centuries benefitted by taking advantage of the medicinal qualities of spices.

The documented healing powers of spices include regulating vital functions, neutralizing and eliminating toxins, countering medical problems such as respiratory ailments, arteriosclerosis and preventing cancer. The various benefits that can be derived from spices are:

Cloves (Laung): A spice used to add exotic flavour to food. The pods of clove are used in Ayurvedic medication to treat respiratory problems. Chewing two or three cloves or adding a few pods to hot soup, tea and curries can soothe a cough. Helping in the purification of blood, the pods and oil extract can be used both internally and externally. The active compounds in clove lend it anti-bacterial and anti-fungal properties. As a home remedy clove oil is applied on gums and in dental cavities to help relieve toothaches. The oil is applied externally in rheumatic pains, sciatica, headache and lumbago.

Cinnamon (Dal Chini): The dried inner bark of the cinnamon plant adds a typical Oriental flavour to food. Cinnamon stimulates blood circulation thereby creating warmth. A pinch of ground cinnamon mixed with teaspoon of honey in a glassful of warm water consumed every wintry morning will keep a cold at bay. Tackle a chronic cough by sipping a hot cup of tea infused with one-fourth of a spoon of cinnamon powder and half a spoon of ginger paste. The ginger has anti-inflammatory capacities and it helps fight throat and chest infections. From ancient times the bark has been used to cure anorexia and reduce mucus. Its oil can be used to relieve headaches, tooth aches, and the powder helps remove bad odour and kills bacteria. It also helps preserve the gums and whitens the teeth.

Black Peppercorn (Kali Mirch): Occupying a prominent place in the kitchen, black pepper is used in the form of berries or powder, adding pungency to the food. An aid in the digestion, among home remedies it is particularly useful in cases of dyspepsia, kidney problems, colic and chest diseases. A decoction of peppercorn, dry ginger, clove, cardamom, cinnamon in tea acts as a deterrent against coughs and colds. Piperine gives black pepper its characteristic taste. Plus, it contains iron, potassium, calcium, magnesium, manganese, zinc, chromium, vitamins A and C and other nutrients.

Black cardamom (Badi Ilaichi): Besides giving relief from cough when mixed with soups and curries, black cardamom also helps in the treatment of dyspepsia, soothes the mucus membranes, heartburn and increases the appetite. It kills H. pylori bacteria which is associated with ulcers. Cardamom also has a calming effect on the digestive tract and is used as a remedy for gastritis and dyspepsia. Cardamom tea is a rejuvenator and helps relieve depression. Due to its anti-inflammatory properties, it is used for the treatment of colon cancers.

Green Cardamom (Chhoti Ilaichi): Cardamom is a very aromatic spice and in combination with other spices is used in adding aroma and taste to Indian cuisine. Tea infused with cloves and cardamom is helpful in preventing coughs and cold during the cold weather. A common remedy is to boil two to three grounded cardamoms in a cup of water and add a teaspoon of honey, and drink it just before going to bed. It also clears stuffed noses and chest congestion. Green cardamom also acts as a stimulant, diuretic agent, counters digestive disorders and gives relief in cases of nausea, vomiting and headache. As a home remedy cardamom is used externally as well as internally. The oil of the seed is applied to relieve joint pains.

Turmeric (Haldi): The powder of the turmeric plant's tubers and rhizomes are used to give a mild aroma and a deep yellow-orange colour to foods. Turmeric is considered a natural antibiotic. Put a little turmeric powder into milk, boil and drink it to keep cough at bay. It acts as a carminative, tonic, appetizer, astringent, decreases aches and pains and is useful in removing blood impurities. It is also used in the treatment of anaemia, swelling, relief from hiccups and ulcers. Turmeric powder paste is traditionally used by Indian women to improve the skin and as an anti-aging agent, and used in bridal beautification ceremonies.

Red chilli powder (Lal Mirch powder): Chilli peppers, source of red chilli powder, are members of the capsicum family, coming in all shapes, sizes, and colours. The chilli powder varies in taste, from mild to fiery hot, depending on the variety, and enhances the bland flavour of staple foods. Red chilli peppers contain beta-carotene, are a very good source of vitamins A and C, and dietary fibre. They are also a source of iron and potassium, aid in weight loss, fight inflammation and boost the body's immunity to fight diseases.

Cumin (Zeera): Cumin seeds, along with black cumin (shahi zeera), a related variety, is used as a spice, condiment and a flavouring agent. Black pepper seeds have been in use since Biblical times. It is said that in Islamic nations that cumin seeds are "a remedy for all diseases except death." The oil of black cumin seed has been used for thousands of years for medical conditions ranging from migraines to diabetes to cancer. Black cumin seed oil was reportedly found in the tomb of Egypt's Pharoah Tutankhamen. The beauty of Cleopatra is attributed to these "magical" seeds.

Saffron (Zaffran): A herb which imparts a special taste, fragrance and colour to food and to sweetmeats. Consumed in limited portions, that is, two or three strands, depending on the temperature, saffron gives rapid warmth to the body. It is also a tonic, a stimulant, rejuvenator and appetizer, digestive and anti-spasmodic in nature. It is a good source of minerals like copper, potassium, calcium, manganese, iron, selenium, zinc and magnesium. Potassium is a vital component of cell and body fluids and helps control heart rate and blood pressure. It is rich in vitamin A, folic acid, riboflavin, niacin and vitamin C. In ancient times saffron was mixed with sandalwood and other aromatic ingredients and applied on the chest or forehead for a cooling, soothing effect, and to invigorate the mind.

Nutmeg (Jaiphal): A tasty spice, it is used in desserts and in baking. It can help lower blood pressure, calm a stomach ache and help detoxify the body. Nutmeg oil is effective for relieving stress and stimulating mental activity. The oil works well when massaged on the affected area.

An excellent liver tonic as it can help remove toxins from the liver, the oil also helps dissolve kidney stones as well relieve infections of the kidney. The nutmeg can help increase blood circulation and stimulate the cardio-vascular system.

Mace (Javitri): Mace is strongly aromatic, resinous and warm in taste. Mace is actually a part of the nutmeg, the bright red, lacy outer covering or shell of the nutmeg.

When the shell is removed and dried the resulting "blades" of mace have a slightly more delicate but pungent flavour. However, it generally has a finer aroma. Mace helps ease gastric problems.

Fennel (Saunf): In India, eating a pinch of fennel seeds after a meal is common as it aids digestion. Fennel is used to treat low blood pressure, respiratory congestion and cough. It helps relax the digestive tract muscle lining and is a remedy for acidity, gout, cramps, colic and spasms. Fennel is also a source of vitamin C and contains phosphorus, calcium, magnesium, iron, copper. potassium, manganese, folate and niacin.

Bay Leaf (Tej Patta): Bay leaves contain compounds which are helpful for treatment of migraines, which could explain its traditional use as a natural remedy for headaches. They also contain a compound with anti-inflammatory and anti-oxidant properties, explaining their long-use in herbal cold remedies. The spice is a good source of many vitamins such as niacin, pyridoxine, pantothenic acid and riboflavin. These B-complex groups of vitamins help in enzyme synthesis, nervous system function, and regulating body metabolism. The leaves are an excellent source of vitamin A and a good source of minerals like copper, potassium, calcium, manganese, iron, selenium, zinc and magnesium.

Fenugreek (Methi): The seeds of fenugreek are used as a spice and the leaves as a herb. The ground seeds have anti-inflammatory properties and aid digestion. The seed can treat hair problems, from dryness in the scalp, conditioning hair, hair re-growth to strengthening the roots. A chemical in these seeds helps reduce cholesterol level, especially that of the low density lipoprotein (LDL). Being a good source of potassium, it counters the action of sodium to help control heart rate and blood pressure. A natural soluble fibre present in fenugreek slows down the rate of sugar absorption into the blood. Fenugreek also contains amino acid responsible for inducing the production of insulin. Fenugreeks seeds are also a potent expectorant, used for natural remedies to ease congestion, allergies and bronchitis. Arthritis has a low incidence rate where a lot of fenugreek is consumed.

Ginger (Adrak): Packed with many active compounds, ginger has many uses. To list a few, it reduces fatigue, suppresses coughing, treats cold, naturally treats nausea from morning sickness and nausea related to motion sickness. Ginger works directly on the stomach and liver to reduce nausea because it reduces the level of acidity in the stomach, lowering the rate of gastric secretions. Fresh or dried ginger boosts calorie-burning by causing tissues to use more energy. Its anti-inflammatory properties help ease muscle and joint pain and arthritis. It is also used to cleanse and detoxify the body, stimulate circulation and help control cholesterol.

Holy Basil (Tulsi): Tulsi is cultivated for religious, culinary, medicinal purposes and for its essential oil. Tulsi is used to treat diabetes by reducing blood glucose levels and for reducting cholesterol levels. Tulsi is also said to help in protection from radiation poisoning and cataracts and may also have anti-cancer properties. Marked by its strong aroma and astringent taste, it is regarded in Ayurveda as an elixir of life and believed to promote longevity. Tulsi extracts are used in Ayurvedic remedies for common colds, headaches, stomach disorders, inflammation, heart disease, various forms of poisoning, and malaria. Essential oil extracted from karpoora tulsi is mostly used for medicinal purposes and in herbal cosmetics and in skin preparations because of its anti-bacterial activity. For centuries, the dried leaves of tulsi have been mixed with stored grains to repel insects.

Spices play an important role in the maintenance of good health and as a remedy for various medical problems. While spices have been used over the centuries by Ayurvedic practitioners for their medical properties culinary masters have employed certain combinations of spices to add aroma, flavour, taste, delicacy and sophistication to certain dishes. The confluence of health and taste is deeply ingrained. ■

What did Ancient India Eat?

Sanjeev Kapoor

A prayer from the Yajurveda:
"May for me prosper, through the sacrifice, milk, sap, ghee, honey, eating and drinking at the common table, ploughing, rains, conquest, victory, wealth, riches. May for me prosper, through the sacrifice, low-grade food, freedom from hunger, rice, barley sesame, kidney beans, vetches, wheat, lentils, millets, panicum grains and wild rice. May for me prosper, through the sacrifice, trees, plants, which grows in ploughed land and which grows in unploughed land."

This prayer, composed around 800 BC, gives us a pretty good indication of the food of that period. It is quoted from the eminent food historian K.T. Achaya's book on Indian food. K.T. Achaya's books on the history of Indian food are nothing less than a treasure house. He gives us a rare glimpse into the history and development of Indian cuisine.

Food

It is believed, that the Aryans set the agricultural patterns of food production that still prevails in India. The cultivation of rice, pulses, beans, peas, wheat, linseed and even hemp is mentioned in the Yajurveda, but the Rig Veda does not mention rice or wheat, only barley (yava). Thus making barley one of the earliest grains known to India.

One is curious to know about the food eaten by the Aryans. Deductions about the food of the Harappa's are made from the archaeological artifacts but there is however, little or no evidence of their cooking habits. On the other hand, there are listed evidences of food eaten by the Aryans, in the Rig Veda and other books. Barley was fried in ghee and fashioned into cakes or fried and then dipped in honey. Bengali sweets could trace its lineage to this technique. Rice came in later, but went on to dominate the food scene. Common accompaniments with rice were ghee, curds, pulses or meat. Wheat though not mentioned in the Rig Veda's, finds a mention in the Yajurveda and the Brahman's.

Amongst pulses the three prominent ones were urad, mung and masur. Rajma too makes an appearance and meat was commonly eaten. Ox, goats, birds; buffalo, humped bull and sheep were slaughtered for food. Animals were killed at ritualistic sacrifices and the meat would then be eaten. Dogs, village cock, boar and carnivorous animals were considered diet taboos. The taboo was relented only for times of distress. However, it should be noted that meat eating was encouraged only when there were guests or as offering to the gods.

Barley is one of the oldest grains. Rice came in much later, but it quickly found a place of prominence. Meat eating was common, but killing of animals other than for eating or religious sacrifices, was not encouraged.

Spices and Condiments

Salt was not common in the early Vedic times. Not only was it a rarity but also students and widows were not permitted to consume it. Newly weds had to abstain from salt for the first three days after their marriage. Salt was obtained from lakes, rivers, sea, swamps and mines, and was expensive. The earliest spice was mustard, sour citrus, turmeric and long pepper. Later came in pepper and asafoetida. The spice list isn't too exhaustive, as the Aryans did not favour the use of spices.

'One of the words for black pepper was kari. It was a vital ingredient in meat dishes; over the centuries kari got Anglicized and became curry, applying to wide range of seasoned dishes.'

One of the words for black pepper was kari. It was a vital ingredient in meat dishes; over the centuries kari got Anglicized and became curry, applying to wide range of seasoned dishes.

Fruits and vegetables

Fruits were an integral part of the Aryan diet. Three varieties of jujubes, udumbura fruit (Indian fig) and Saphaka (trapabispinosa) were commonly eaten, so was the rose apple and mango. Radish and ginger were munched on after meals to help in digestion. As it is in some communities even today garlic, onion and leek were looked down upon. The Rig Veda mentions the lotus stem, cucumber and later lotus roots, bottle gourd, singhada, aquatic plants, bitter gourd, a variety of methi for flavouring, mahua flowers, yam and other roots. Spinach, leafy vegetables, elephant yam (suran) and sweet potato are also mentioned. Grapes, forest fruits like berries are recorded and the newer fruits mentioned are jackfruits, banana, palm, tenduka and several species of citrus fruits.

Banks of rivers beaten by foam was where pumpkins

and gourds were cultivated. Areas that were frequently flooded were used to grow grapes, long pepper and sugarcane.

Sweets and Desserts

The earliest sweetener was honey. A common welcome drink of those days was madhuparka, a honey sweetened concoction of curd and ghee. Later jaggery and sugar dominated as sweetening agents. Rock sugar was common and jaggery became the base for many sweet preparations. Many of the sweets made in those times exist even now, slightly or not modified. In preparations related to dairy products there is a mention of payasya (not payasa), which was the solid part of curd mixed with boiled milk, crystal sugar and herbs. Shirkarini, the ancestor of present day shrikhand was made out of strained curd, crystal sugar and spices.

Interestingly the Rig Veda cites honey from smaller bees better than the one from bigger bees.

Beverages

Milk was one of the main ingredients in the cuisines of the Vedic period. Though cow's milk was preferred, buffalo and goat milk was also used. Grains were cooked in milk to prepare dishes. Other by products of milk like cream and ghee were also used extensively. Curd was very popular and the churning method was used to derive butter. Two varieties of cheeses, porous and non-porous find a mention in the texts. Adults consumed solidified and clarified butter while children ate fresh butter. A popular dairy oriented drink was the rasala, a sweet and spicy curd. Speaking of drinks, one cannot have a chapter on food of the Vedic period without a mention of Som rasa or Soma. It was an exhilarating drink, which was called hoama in Iran and Soma in India. Soma was usually offered to the gods and consumed by priests during sacrifices. It was believed that an individual who consumed Soma was fortified beyond his natural abilities. The process of extracting the Soma juice was an elaborate one. The Soma plant was sprinkled with water and ground with a stone on other stones placed above holes that were connected underground, the grinding then yielded a sound that was similar to bellowing bulls! The ground paste was collected on a cowhide and strained through a sheep's wool cloth; the sparkling liquid that was obtained was mixed with milk, curd or flour and consumed. However there are no clear leads on what exactly was the Soma plant. While drinking Soma was commended, Sura was condemned. Sura, was an intoxicating liquor made from fermented barley or wild paddy and was consumed more by the Kshatriyas, but there were kings like Asvapati, who proudly declared that there were no drunkards in his kingdom. Parisruta was prepared from flowers or by fermenting certain grasses and Kilala was a sweet drink made of cereals. Masara, another drink was made of rice and spices, allowed to ferment for three days. Water was rightly called amrta or nectar.

The Aryans consumed fruit juices from a very early stage. Juice of the mango, jamun, banana, grapes, coconut and edible water lily were common.

According to the Sutras, hospitality is one of the five duties of the householder. Eating before offering to the gods, Brahmans and guests was considered improper. Sacrificial priests, father-in-law and a king were considered specially deserving of hospitality, but one couldn't disregard even a sudra or a lower born as a guest. Besides these, the smaller creatures were also fed. Purity of food and cleanliness while preparing food was much stressed upon. Food prepared overnight or that, which had gone sour, was considered unfit for consumption. Commercially available food was discouraged, especially ones that were flavoured. The presence of hair, insects or rat droppings in food was not acceptable. Food smelt by humans or animals was not eaten and so was food touched by the lower castes. There are several rules of etiquette for dining, most of which are based on commonsense. Gradually as the Aryans spread themselves all over India, the entire country adapted to their ways of food and life.

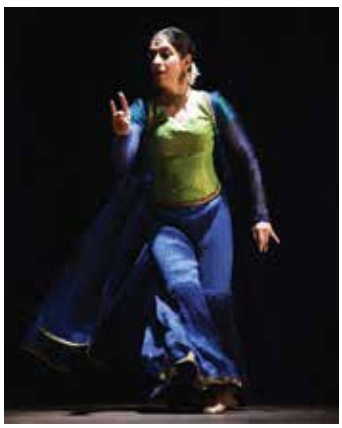
Interesting trivia

- The Kashyapa Samhiti (200 BC) has detailed accounts of every aspect of rice cultivation: sowing, irrigation, seed transplanting, weeding, watering, protection from birds (using scarecrows), defense against vermin and finally threshing. Even conditions for second round of crops are elaborated. Methods that are followed to this day.
- Vegetarianism was predominant in India because of the sheer abundance of food available, even before the Vedic times. Cereals, pulses, oilseeds, vegetables, fruits and milk flowed freely. Nowhere else in the world one saw this kind of abundance. Indeed the land of milk and honey!
- Clay, wood, metal and stone were materials commonly used in making utensils. Leather vessels were used for storing liquids.
- Practice of rinsing the mouth before and after eating was common.
- Moderation in food consumption was advocated in those times too. It was said that eating only twice a day would make a person wise and intelligent. People fasted on the day of a sacrifice.
- Evil effects of drinking was put in the category of sins, it was one of the seven sins along with anger, senselessness and gambling. ■

Aditi Mangaldas

I have wanderlust. Just like people who travel the whole world, explore its remotest corners and try to understand what lies beyond the earth, the solar system, the universe or those who journey deep into ones self, the tiny atom and the minutest being of life. I like to travel through my body, my emotions and my mind. To explore new places, new routes and diverse processes. To travel through these various aspects of what makes 'me' and to let these parts travel through different parts of space and time. Would it be possible to watch the space or time within you, like you watch the space or time outside of you? As you see a dancer move through space and time, could you see space and time move through you or the dancer?

I do not belong to a family of dancers but from the world of business, philosophy and the sciences. And yet the desire to create was born early, basically due to an atmosphere of freedom. Freedom with responsibility, an ambience in which ideas and imaginations were encouraged to flow and flower. As a young girl, I was encouraged to discuss, debate, disagree and agree. I grew up having the freedom to question and ask why? An opportunity was provided to explore our potential in various fields. We were encouraged to read the classics, learn about our heritage and cultures of other parts of the world, but never forced into a belief. Most



Photograph by : Amanullah



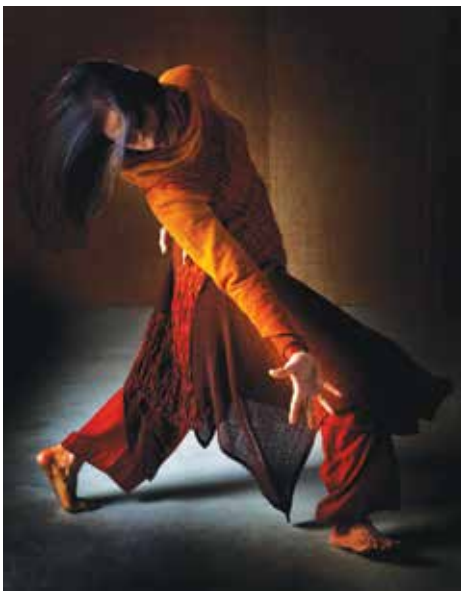


Photo Credit : Dinesh Khanna

importantly, respect and equality was an integral part of our family.

These formative years with my close family and the possibility of learning under two of the greatest guru's of Kathak, has helped me to find my own space and identity in this vast and beautiful world of Indian dance. It has helped me to have the courage to 'dance my own dance'.

Today as a Kathak dancer and as a choreographer that not only dances and creates classical Kathak productions but also works on what I call "Contemporary dance based on Kathak", I reflect back on the very challenging and interesting history that Kathak has gone through. "Katha Kahe so Kathak" – groups of Kathakars or story tellers would gather in a temple along the Gangetic valley, narrating stories from mythology using gestures, movements, facial expressions and literature. They invoke in the viewer a world of magic, mythology having laid the path, but the dancer goes beyond mere words and creates the ambience surrounding that path. At times larger than life and at times so minute and delicate that it brings a tear to those who watch. As Mughal emperors invade the North, who themselves are great patrons of art and culture, this existing style is transported from the temples to the lavish and exuberant courts.

I wonder and marvel at the imagination of the dancers of that time. How contemporary they must have been, that with the same stylistic tools they adapted, re-created and expanded the repertoire, so as to make it not only relevant to the new surroundings but to actually expand the vision of Kathak. This expansion was not thrust upon but grown from within so that eventually all these inputs become a part of

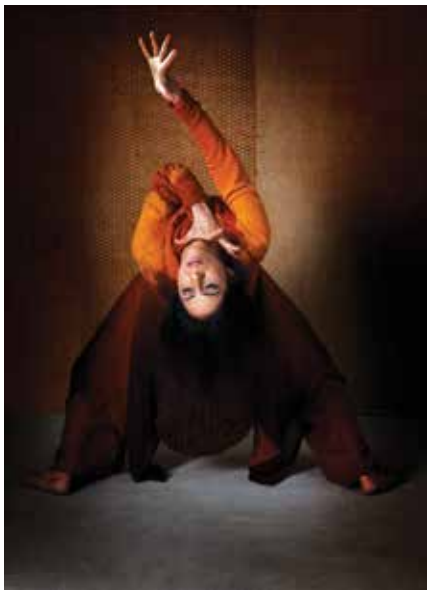


Photo Credit : Dinesh Khanna

what we inherited as classical. The repertoire flowered with rhythmic permutations and combinations, fast energetic physicality that comprised the famous Kathak pirouettes, as well as the delicate movements that were incorporated giving a sense of "Nazaquat" of the Mughal courts.

With the decline of these great courts and the advent of the British, who looked down upon this style of dance, Kathak went into small courts and Kothas. It supposedly acquired a reputation of disrepute. But to my mind, this very part of history helped Kathak, not only to survive but also to consolidate what it had inherited and add a completely new flavor to it.

With India's Independence, Kathak was revived and positioned to India's foremost classical dance traditions.

In countries that have a rich and varied history, the past must be something that informs our present and future. It must hold a place that fills us with wonder and inspires our imagination, but the past is not the present! In the field of dance, this is a very important aspect. To understand that our classical heritage not only needs 'confirmation' but also has to be constantly, painstakingly and courageously 'explored'.

This must be our relationship with dance also. To not only value its history and geography but also to let it breath free and to be constantly vigilant that it does not stagnate with the burden of its historic heritage. On the contrary, our connection with it should ensure that it evolves, is dynamic, open and full of positive challenges and magic. Creativity cannot be held within the confines of history, it needs to be honestly and harmoniously allowed to re-invent. Every change brought on will not survive the onslaught of time. Only those that emerge from within, strengthen the form and make it relevant to the times will remain. These will then be incorporated into the repertoire itself, hence the cycle will continue.

I started to dance at a very early age, not really knowing why? My parents tell me stories of how I would gather all my family members, jump on to the dining table, move around a bit and expect them all to applaud. As a child I was made to explore music, painting, physics, chemistry, mathematics and languages, but everyone realized that dance was my only passion.

With my first guru, Smt. Kumudini Lakhia, one of the pioneers of introducing contemporary forms to Kathak and one of India's leading choreographers, I learnt the essence of dance, the need to be free and fearless and the relation of my body to the space that surrounds me. We studied the strict repertoire of Kathak and yet were encouraged not to wear blinkers and keep our senses open to the world that surrounds us.

From my second guru, Shri Birju Maharaj, the scion of the traditional Kathak family and India's greatest Kathak maestro, I learned to love dance as if it was human. The need to feel it's encompassing beauty and the relationship of my central core, to the space that is within my body, my emotions and my intellect. We studied dance as a living force that had entered our being and which needed grow within ourselves.

Photo Credit : Anja Beutler

Eventually for me, life has been the greatest teacher. At one point in my life I decided to step out of the shade of the banyan tree, to stumble, to get lost, to be unsure and once again learn to walk. I feel that as artists we have to beware of falling into comfort zones. We need to be constantly awake and aware and have the courage to reinvent ourselves. When we are open to life with our mind, heart, soul and body there are so many inspirations: laughter of a child, falling of a dry leaf, immensity of nature, transient quality of life, lighting striking, a lover's embrace, banging of a door, stilettos on a wooden floor. Experiences that could be traditional, classical, modern and contemporary - poetry, images, prose, colour, fragrance, touch. The essence lies in openness and in observation.

I think it is only then that the possibility of transforming this observation and inspiration into dance can begin. 'Transformation' is the key and not translation or interpretation.

I hope to have the courage to step out of the shades of the banyan-tree. As the Sufi saying goes: "Just as the traveller reached the shade of the tree, the sun moved on"

So never be complacent in the shade even though it maybe made of your own creative process, as life is bound to move on.

I conclude by saying that I write this as a practitioner of Kathak and not a scholar of any kind. Dates, historic references, Gharanas and their contributions are for me a scholar's job. I like to feel the pulse of this style, observe the life breath that keeps it alive, listen to the surging river of Kathak that has traveled many miles and many centuries, see its inherent beauty within the context of change and eventually DANCE! ■

Bowel made out of old calendars and magazine paper

The Influence of Old Papers on Rural Women

Evelyne Ninsiima

Success may not be based on level of education or even family background, but rather on belief, hope and perseverance. It also comes through many corners of the road, though the question is, "Are we ready to take on the challenge?"

According to the survey that took me a month to conduct here in Africa, Uganda in particular, 8 million of 30.7 million people are chronically poor, with women forming the bulk. A report entitled –Chronic poverty in Uganda; revealed, that women bear the bulk of bringing up children and ensuring they feed, yet the overall 27% of the chronically poor households in rural areas are headed by women.

The enthusiasm to work for their children and food for tomorrow, keeps the rural women motivated, persevering against all odds.

Tangible heritage is practiced more, since it generates income more than the intangible heritage in rural areas.

I have come across a number of rural women in different regions of the country and their creativity rings a bell in our minds to raise and support their talents. In the Northern region of the country for instance, women work harder than men, unlike other regions like the West and Central. I was overwhelmed by the work of single mothers whose situation resulted from domestic violence to HIV/AIDS.

Margaret, a 45 year old single mother shed tears while narrating her story. The husband would return home drunk daily, kicking everyone in the house. Margaret said that they no longer knew what a meal meant, or what going to school for her children meant. It had become a dream and she had lost all hope in life.

Obuka, the husband was a tailor in the 1990's when they met and got married in a small village of Zombo district, a new district in West Nile bordering Congo. However, he never accepted any person to touch his belongings. He spent all the little money he made in tailoring on drinking and adultery. It was one cold evening when Margaret hid herself to use the sewing machine to stich her old skirt, which was torn. The husband hit her until she was unconscious when he realized she had touched his machine.

"I woke up one morning and decided to leave, as I was scared of my life and for my children. I had no idea where I was heading to, but God created a way," Margaret narrated. It was during that hard stretch that she identified her talent with handcrafts. In her small room at Acholi quarters, a slum in Kampala the capital of Uganda, she realized that almost everyone in the entire slum was a single mother from the Northern region of Uganda, who had suffered the same.

She was able to team up with her children and other women to realize her raw talent. Since she did not have money to purchase any raw materials, she was introduced to use paper to make beads. It was only one woman who had idea of the paper who spread the knowledge. Margaret was stunned by her first piece, which was fine looking! The following day, she decided to go to Kampala streets where she displayed her pair of beads awaiting a market. Her handmade beads were sold off in less than a dollar. Each was UGX 1000. She walked the 25 kilometers back home, where she rented a small room with her three children. After a year of hard work and struggle, (while her daughter and two sons missed school due to lack of tuition), she was able to gain momentum.

As I write, Margaret's daughter, Rosemary will be graduating early next year from one of the best Ugandan Government Universities, Kyambogo University with bachelors in Economics. However, despite being at the University, she hasn't stopped working with her mother to earn a living.

Go Culture Africa Uganda, a Community based organization that promotes cultural heritage and talent in children and women detached Margaret from street vending, to home production. Since the organization has not yet created a workshop for such talents, it provides market for their products and trains them on how to improve the quality of the products made with the modern appliances. The future plan of the organization is to create a workshop for such women to be trained in better ways of producing refined products to save them from the risks that come with street vending.

'The future plan of the organization is to create a workshop for such women to be trained in better ways of producing refined products to save them from the risks that come with street vending.'

A single mother who battled with domestic violence and managed to pay tuition for her daughter and two sons through street vending beads made out of paper is a hero, in my perception. Margaret has now extended her talent to making bags from African fabric, blended with paper. You can only find a handful of such women in Africa. Though her elder son was not able to go to University, he was able to complete High School, where he studied Arts. He dropped out for the younger siblings so that they could complete school.

Margaret, just like the few women in her neighborhood who have managed to take their children to school, have survived on loans. However, Margaret has been able to clear the loans slowly, as she gets fresh ones for tuition. Rent and food have also been provided through her works. Margaret together with her children are obsessed with manipulating whatever material that is in their vicinity to design products that could earn them some income.

I got to meet Margaret in the evening on my way to get a taxi home. My attention was drawn by a street vendor who spoke fairly nice English. I was inquisitive

Multicolored Beads made out of papers

Margaret with her two sons; Eric, Sharma and daughter Rosemary

A walk to Margaret's home

Margaret's home

to ask why she was vending from the street at such a time. She smiled back and said, "Life is cruel, my daughter." That statement alone pulled me even closer to her.

It's interesting how illiterate people, or should I say low educated people can produce highly sophisticated products. I am identifying them as low educated because most of them are primary school dropouts, while others haven't gone to school at all. In regard to various interviews I conducted, majority of them took up the skill as lack of choice, since they were not in school, while others as victims of domestic violence and wanted a way of sustaining their families. However, they have a reason to rejoice now and credit themselves. The vanity they embrace remains education for their children, since they did not go to school themselves. ■

Rosemary shows off the old calendar they use to make the bowels

Rural Development

Case Study of Hariharpur, Mubarakpur and Nizamabad

Jaysun Antony Alumkal

The image of India as a mythical land where one would come across saints and gurus who would direct you to the path of enlightenment and salvation is not strange, especially among foreign tourists. It is not surprising if the contemporary metropolitan Indians who are remotely detached from the Indian villages also share the same mental imagery. When I got an opportunity to work with ITRHD last March and visited rural Azamgarh as part of my assignment, the perceptive thought of Mahatma Gandhi which ITRHD has adopted as its motto struck me: Just as the universe is contained in the self, so is India contained in the villages. My trip to the three villages in Azamgarh district of Uttar Pradesh, namely Hariharpur, Mubarakpur and Nizamabad, was essentially a philosophical journey to my inner self. I discovered another face of India just as I discovered yet another self within me, one which was elusive. Azamgarh changed me completely. Its musicians, weavers and potters depicted a cultural richness that was unique and unknown to me. Its villages and people enriched me with love and wisdom I probably would not find anywhere else. The saints I have found there were not the ones wearing beards or rags, but the ones who were living an extremely austere life, toiling their best to get meager sums and rearing their children out of the scarce resources.

The Azamgarh Heritage Cluster is one of the important projects of ITRHD and involves three villages of unique cultural heritage – Hariharpur, Mubarakpur and Nizamabad. Mornings in Hariharpur are greeted by the warm symphony of tabla, sarangi and harmonium and vocal chorus by practicing children. The musicians here, who belong to the Mishra community, are descendants of traditional court musicians and they preserve their music tradition to this date. Mubarakpur boasts of its weavers, practically every household has them, they are among the original producers of what have earned the Geographical Indication of Banarasi

sarees. Nizamabad hosts potters known for their unique Black Pottery, the only village in India to produce Black Pottery. The black pottery with its silver linings is exquisite art. The musicians of Hariharpur, the potters of Nizamabad and the weavers of Mubarakpur take up the humble role of passing their traditional artistry to the future generations, despite facing dire financial conditions. However, if these traditional heritages are to be sustained, external interventions have become essential. The weavers and the potters are still using the age-old techniques and designs, allowing urban producers with modern machinery, innovative designs and economies of scale to take over their market. Machine made synthetic saris are posing tough competition to hand-made Banarasi saris, in price as well as in quality. People are increasingly moving away from using pottery for functional requirements, thus pulling the demand for pottery only for aesthetic purposes.

Together, these three villages, each within range of easy access from Azamgarh city, have the potential to attract tourists to witness their unique craft, talent and art. Thus there is a strong case for encouraging rural tourism as a strategy for rural development here. The proximity to Varanasi, one of the tourist hubs that attract most foreign tourists in India, is an added boon. According to the Times of India, a total of 52, 51,413 tourists visited Varanasi in 2013, of which 2,85,252 were foreign tourists. Thus, Varanasi is one of the prominent Indian tourist destinations attracting a good number of tourists, including a significantly high number of foreign tourists. The idea is to equip Azamgarh to receive at least a small percentage of tourists from Varanasi, to experience Azamgarh's cultural heritage and way of life. ITRHD is in the forefront of making this happen and in exposing the richness of Azamgarh to the external world.

'Azamgarh changed me completely. Its musicians, weavers and potters depicted a cultural richness that was unique and unknown to me. Its villages and people enriched me with love and wisdom I probably would not find anywhere else.,

The foreign tourism inflow to Varanasi is largely seasonal, with the maximum inflow in the months of July to March. As Azamgarh would draw its tourists from this seasonal inflow, it is a safe assumption that the tourist inflow to Azamgarh would also be seasonal, with more or less the same seasonal behavior. Rice harvest is season usually around the beginning of November, while towards the end of November wheat will be sowed. The October-November season also witnesses festivals including Dussehra, Diwali and Chatt Pooja. The agricultural activity and festivals that are an essential part of the heritage and coincide with the peak tourist season afford an excellent opportunity to enhance the tourists' rural experience.

In Azamgarh, which is one of the most backward districts in India, rural tourism can lead to multi-faceted development of the three villages. The artisans of Nizamabad and Mubarakpur earn a meager income and are exploited by the middle men. Rural tourism will bring them direct customers. Besides getting higher revenue, exposure to direct customers will also enable the artisans here to receive feedback on their products and get to know the customer demands directly. The absence of such feedback has largely been responsible for making the artisans' works obsolete and non-functional. Now the Nizamabad potters have started producing functional and market-updated products like clay tea sets, dinner sets and ash trays. The weavers of Mubarakpur also have diversified into churidars, cotton materials and other garments.

My stay and activities at Azamgarh were mainly focused in Hariharpur. Hariharpur offers a unique rural experience, coupled with the musical tradition that suits well for rural tourism. In future, Hariharpur could act as a base camp for the tourists visiting Azamgarh, who could then visit Mubarakpur and Nizamabad in the daytime and then return to Hariharpur for a musical treat at night. As I learned from ITRHD, hotel owners in Varanasi have enthusiastically agreed to cooperate in this activity, as it will add an additional night stay to guests' visits.

In most households in Hariharpur, the day starts with music practice. Elders, teenagers and children join the practice. The practice continues in the evening too, when most of Hariharpur is in dark owing to the limited power supply to the village for only about 12-14 hours a day. The predominant economic activity is agriculture. More than 90% of the land area is cultivated. The untimely rains have cut the yields drastically in the last season. Most farmers have marginal land-holdings and a part of the yield is reserved for their own consumption. The revenue from the marketable surplus is meager for the efforts the farmers put in. Wheat and rice are the major crops cultivated. Rice is sowed in the last week of July to the first weeks of August and harvested around the first week of November. Towards the end of November, wheat is sowed in the fields which will be then harvested in March-April season. From May till the middle of July, fields are generally not cultivated. However, some farmers grow vegetables like okra (ladies' fingers) and

brinjal during this time. Sunflower, a feast to the eyes, is also cultivated though rarely. Farmers with sufficient land cultivate varieties of crops from onions to potatoes to vegetables year-round for household consumption.

In rural communities with agriculture as the primary economic activity, the bread-winners mostly support their families and dependents by engaging in multiple livelihood activities. This is partly because of the seasonal nature of agricultural income and partly also due to the existence of disguised unemployment or partial unemployment commonly observed in rural agricultural communities. Also, where livelihood is majorly dependent on agriculture, it is vulnerable to external shocks and stresses. These shocks and stresses include untimely rains, draught, floods, low market price due to external factors etc. Most of these are natural forces and even good public policies cannot isolate rural farmers from such shocks. In this context, sustainable livelihood and livelihood diversification become significant. Livelihood diversification will act as a hedge against shocks and is thus a technique to attain sustainable livelihood. Tourism may be considered as one way of attaining livelihood diversification.

Women empowerment and women employment are key to sustainable rural development. It is central to the equity principle of sustainable development. Tourism will create employment opportunities for both men and women. However, the cause is served only if women actually take up the opportunities at offer. Women face multiple social barriers in getting employed. Primarily, her household responsibilities come in the way. Even if she manages that, it is often the men who decide whether women in their house should work or not. Women employment and women empowerment is important, as it will ensure higher spending on sanitation, children's education and nutrition. It will also encourage higher education of girl children. Planned efforts are essential to achieve this.

'Women empowerment and women employment are key to sustainable rural development. It is central to the equity principle of sustainable development. Tourism will create employment opportunities for both men and women.'

Development of basic infrastructure of the region is crucial for the proposal for rural tourism to succeed. Negligence of infrastructural development has proved to be the prime reason for the failure of many rural tourism projects across India. Electricity, sanitation and health services need to be the primary focus. The availability of electric power in the village is highly erratic and at maximum only for 14 hours a day. There have been multiple instances during my stay in the village when electricity was not available continuously for more than 24 hours, in one case for more than 36 hours even. Non-availability of continuous power is going to be a prime challenge in implementing the rural tourism project in the village. Moreover, it also has a direct impact on the education of children. Open defecation, which is largely the norm today, needs to be eliminated. ITRHD is pondering over a water treatment plant-cum-bio-toilet complex in the village. However, land availability and future maintenance are issues, which require to be addressed. The village also lacks primary health service. Considering the remoteness, a mobile health van service may be beneficial to Hariharpur as well as other neighboring villages. The same mobile health van could also cover Mubarakpur and Nizamabad villages too and is a basic solution till better structured alternates are in place.

Lot of outsiders have been visiting and staying at Hariharpur for studying its demography, economic activities and social life, for setting up the school and monitoring it, for research purposes and for tourist visits. These include foreign as well as domestic visitors. The villagers are getting used to the external visitors. They have already started to appreciate these external interventions and are proud of their culture and heritage. The Azamgarh Heritage Cluster offers a unique mix of cultural heritage and tradition. The determination of the people here to stick on to their tradition despite the odds is admirable. However, their isolation has been prohibitive to prosper in their traditional crafts and arts. They need exposure to external markets and opportunities to sustain, develop and refine their talents. The tourism project will enable them to get access to a niche audience thereby giving the crucial exposure of their talents and works to create the necessary impact. The Azamgarh Festival, organized by Indian Trust for Rural Heritage and Development, is already getting them such an audience. However, the festival is a discrete event and only a fraction of the total artisans and craftsmen get opportunity to participate in such fairs and festivals. Tourism will bring sustained and more equitable opportunities to the community, as tourists will be visiting their streets and villages around the tourist season. In a land which believes in the principle "Atithi devo bhava", which means, "Guest is God", there is no doubt that the tourists will be welcomed by the people with lights in their hands and love in their hearts. ■

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ITRHD Projects

Photo Feature






Cluster

Cluster of three villages in District Azamgarh of Uttar Pradesh

The Wall Street Journal of India reported as under:

By Margherita Stancati

Nizamabad, Hariharpur and Mubarakpur fall under the protective wing of the Indian Trust for Rural Heritage and Development, which is working to preserve their musical and artisanal traditions. If anyone has heard of Azamgarh at all, it's usually in connection to a terrorist attack.

But there's a softer, lesser-known side to Azamgarh, too. Beneath the surface, the district reveals a remarkable cultural heritage. The rural landscape around the city of Azamgarh, is home to a village of musicians, a village of potters and a village of silk-weavers.



Nizamabad

Nizamabad village in District Azamgarh, UP is only village in the country which specializes in exquisite black clay pottery. It is said that originally the potters came to this village from Kutch in Gujarat in the time of Aurangzeb and the tradition continues since then. In order to provide marketing support to the potters to reduce their dependence on middlemen, two Azamgarh festivals were organised in Delhi and Lucknow where they were able to sell directly to customers and earn big profits. Further in order to upgrade the design component, designers from Jaipur have been engaged to work with them and also to provide them with better techniques to improve the quality of their products.

Mubarakpur

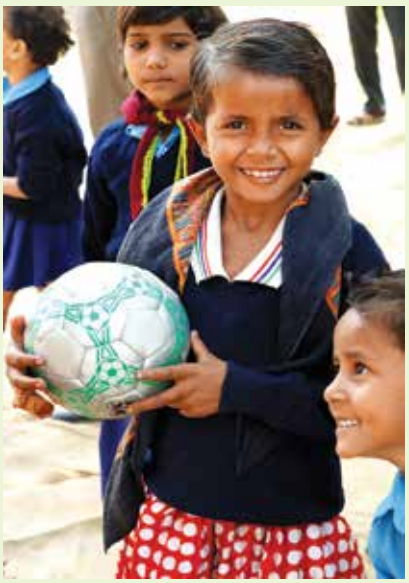
Mubarakpur in Azamgarh district in UP is famous for the manufacture of "Benarasi Sarees", which are also very popular and exported to many countries in the world. Though there is no exact historical data on how Handloom weaving started in Mubarakpur area, but it appears during 14th century that cotton weaving originated in the area (As per ancient Vedic and Buddha Literature).

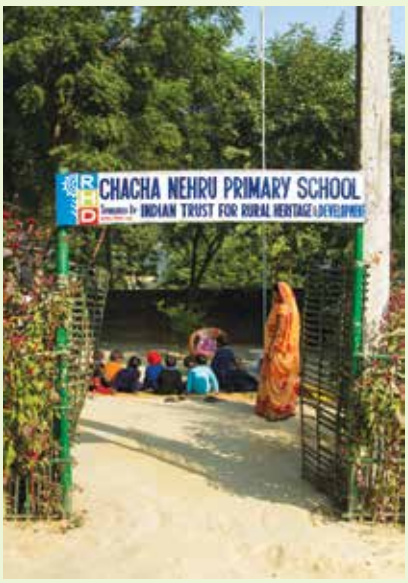
The famous writer Ibne Batuta (of late 17th Century) has written that very high quality dresses which were made in Mubarakpur had been sent to Delhi and from there they are exported to various countries. During Sultan Muhammad Bin Shakaib Tuglak's Era (14th Century) there were reportedly 4000 weavers in Mubarakpur, who used to weave Silk Saris. During his regime the Mubarakpur has become very popular and the people from neighboring areas like Purasofi, Saraiyya , Rasulpur Area Sikri, Mustafabad also took up weaving as profession. Early 90s saw the invasion of power-looms in the adjoining regions like Mau, which is gradually reducing the handloom sector in the region

Hariharpur

Hariharpur village in Azamgarh district is well known for its long standing music tradition coming down from one generation to another amongst the Brahman families of the village. It is so heartwarming to see 6-7 year olds dosing riaz on thumri or dadra or practising on the sarangi or sitar or tabla in the early hours of the morning. They get their training from their elders. A need has now been felt for bringing in professionals and putting these youngsters under their care. A proposal for setting up of a Music Academy was accordingly drawn up and submitted to ONGC for their consideration under the CSR programme. A response is awaited. Meanwhile prospects have emerged of the Government taking up the project and if it materialise it will certainly be a big step forward. (show architectural plans).

In addition to the Academy, it was felt necessary to provide quality education at the primary level to begin with not only to the young musicians but to focus on the girl child also to gradually open up avenues for self-development and later self-employment. A primary school was inaugurated in 2013 at the nursery level with 70 children .Now in our second year the number has gone up to 100. We are no longer functioning from a rented building .The first phase of our new building is operational to accommodate the present lot but we are looking for sponsors to complete the building to meet future requirements.




CHACHA NEHRU PRIMARY SCHOOL
INDIAN TRUST FOR RURAL HERITAGE & DEVELOPMENT


Welcome

Primary School in Hariharpur

In keeping with our mandate to regard heritage as a resource for general development, ITRHD decided at the beginning of our involvement with Hariharpur to accede to the residents' fervent plea for better school facilities. In February 2013 we were able to inaugurate a primary level school in rented facilities within the village, with an initial enrolment of 60 young students, from all sectors of the community. Faculty consisted of educated young women from the village, who were given intensive training in Azamgarh, Varanasi and Delhi. With the help of professional and financial support from a number of quarters, and with full involvement of the community, a new school building was designed. The first phase of the new building is now fully operational. We now are in the second year of this school and have 100 children at the nursery level.

The school has been a great success, with every village family now asking to enrol their children, and we have recently inducted several more residents as faculty. Families of the majority of the students are from the most economically depressed sector of the village, and more than 70% of the students are girls. No fees are charged; the school is operating on donations from our members and friends, and on in-kind donations from the community (food for school lunches, labour for construction activities, etc.). To accommodate the increased enrolment, additional funds are required for operational expenses.


प्रायोजक : इंडियन ट्रस्ट फ़ॉर रूरल हैरिटेज एण्ड डेवलपमेंट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प्रायोजक : इंडियन ट्रस्ट फ़ॉर रूरल हैरिटेज एण्ड डेवलपमेंट

Azamgarh Festival at Lucknow March 2015

One of the basic objectives of ITRHD is to preserve and promote heritage traditions in the field of music,dance,crafts. With this end in view ITRHD had in 2013 organised an Azamgarh Festival at the India International Centre in Delhi. The potters and weavers of Handlooms silk saris of villages Nizamabad and Mubarakpur were able to sell directly to customers without the intervention of middlemen and the young musicians of village

Hariharpur were given an opportunity of showcasing their talent before Delhi audiences.The response was most heart warming and encouraged by this response another Azamgarh Festival was organised on similar lines in Lucknow in collaboration with UP Tourism from March 13th -21st 2015. The event was a huge success and attracted large crowds. The Chief Minister UP and a few of his Ministers also participated in the event. We now plan to hold this event on an annual basis in Lucnow before Holi and in Delhi before Diwali.


आजमगढ़ महोत्सव


आयोजक
आर एच डी एवं


THE HERITAGE ARC
आजमगढ़ महोत्सव 2015
सांस्कृतिक संध्या
आयोजक
RHD

Rakhigarhi

Rakhigarhi in Haryana is one of the important projects taken up by ITRHD. It is a site of the ancient Indus Valley Civilization and said to be larger than Mohenjo-Daro and Harappa and perhaps predating it by 1000 years. While the ASI is involved in excavation of the site, ITRHD's role is on taking up developmental activities in the village, for which a comprehensive plan of action has been drawn up. Efforts are being made to secure corporate support. There are a number of old dilapidated buildings in the Mughal style which ITRHD would like to restore and convert them for reuse as tourist lodges, gift shops, museums, research centres etc. This would give a distinct character to the village.

As regards details of Rakhigarhi, it will be interesting to note what the Wikipedia has to say.

Rakhigarhi, or Rakhi Garhi (Hindi: Rakhi Shahpur + Rakhi Khas), is a village in Hisar District in the state of Haryana in India, situated in the north-west about 150 kilometers from Delhi. In 1963, archaeologists discovered that this place was the site of the largest known city of the Indus-Sarasvati civilization, much larger and ancient than Harappa and Mohenjodaro sites. It is situated on the dry bed of the Sarasvati river, which is believed to have once flown through this place and dried up by 2000 BC. According to the archaeologists, Rakhigarhi is an ideal nucleus from where the Harappan civilisation began in the Ghaggar basin in Haryana and gradually grew from here and slowly expanded to the Indus valley.

Excavation

Since 1997 the Archaeological Survey of India has undertaken a detailed excavation of the site, revealing the size of the lost city (at least 3.0 km²) and recovering numerous artefacts, some over 5,000 years old. Rakhigarhi was occupied at Early Harappan times. Evidence of paved roads, drainage system, large rainwater collection, storage system, terracotta bricks, statue production, and skilled working of bronze and precious metals have been uncovered. Jewellery, including bangles made from terracotta, conch shells, gold, and semi-precious stones, have also been found.

There are nine mounds in Rakhigarhi which are named RGR-1 to RGR-9, of which RGR-5 is thickly populated by establishment of Rakhishahpur village and is not available for excavations. RGR-1 to RGR-3, RGR6 to RGR9 and some part of RGR-4 are available for excavations.

In 2014 six radiocarbon datings from excavations al Rakhigarhi between 1997 and 2000 were published, corresponding to the three periods at the site as per archaeologist Amarendra Nath (Pre-formative, Early Harappan, and Mature Harappan). Mound RGR-6 revealed a Pre-formative stage designated as Sothi Phase with the following two datings: 6420 +/- 110 and 6230 +/- 320 years Before Present, converted to 4470 +/- 110 BC and 4280 +/- 320 BC.

Area

Rakhigarhi is around 350-hectare (3.5 km2) making it the largest Indus Valley Civilization site in India, Pakistan & Afghanistan. In size, dimensions, strategic location and unique significance of the settlement, Rakhigarhi exceeds Mohenjo-daro and Harappa sites in Pakistan and Dholavira in India's Gujarat whose dimensions are 200, 150 and 100 hectares respectively. Three layers of Early, Mature and Late phases of Indus Valley civilization have been found at Rakhi Garhi. Findings till date indicate that Rakhigarhi settlement witnessed all the three phases. The site's antiquities, drainage system and signs of small-scale industry are in continuity with other Indus sites. But major portion of this site has not been excavated yet.

Discoveries

Digging so far reveals a well planned city with 1.92 m wide roads, a bit wider than in Kalibangan. The pottery is similar to Kalibangan and Banawali. Pits surrounded by walls have been found, which are thought to be for sacrificial or some religious ceremonies. Fire was used extensively in their religious ceremonies. There are brick lined drains to handle sewage from the houses. Terracotta statues, weights, bronze artefacts, comb, copper fish hooks, needles and terracotta seals have also been found. A bronze vessel has been found which is decorated with gold and silver. A gold foundry with about 3000 unpolished semi-precious stones has been found. Many tools used for polishing these stones and a furnace were found there. A burial site has been found with 11 skeletons, with their heads in the north direction. Near the heads of these skeletons, utensils for everyday use were kept. The three female skeletons have shell bangles on their left wrists. Near one female skeleton, a gold armlet has been found. In addition semi precious stones have been found lying near the head, showing that they were part of some sort of necklace.

In April 2015, four complete human skeletons were excavated from mound RGR-7. These skeletons belonged to two male adults, one female adult and one child. Pottery with grains of food as well as shell bangles were found around these skeletons.



As the skeletons were excavated scientifically without any contamination, archaeologists think that with the help of latest technology on these skeletons and DNA obtained, it is possible to determine how Harappans looked like 4500 years ago.

Fire altars and Apsidal structures were revealed in Rakhigarhi.

Hunting tools like copper hafts and fish hooks have been found here. Presence of various toys like mini wheels, miniature lids, sling balls, animal figurines indicates a prevalence of toy culture. Signs of flourishing trade can be seen by the excavation of stamps, jewellery and 'chert' weights. Weights found here are similar to weights found at many other IVC sites confirming presence of standardized weight systems.

Cotton cloth traces preserved on silver or bronze objects were known from Rakhigarhi, Chanhudaro and Harappa. An impressive number of stamps seals were also found at this site.

Hakra ware

The site has thick deposits of 'Hakra Ware' (typical of settlements dating back before the early phases of Indus Valley and dried up Sarasvati river valley). It also has 'Early and 'Mature' Harappan artefacts. The solid presence of the Hakra Ware culture raises the important question: "Did the Indus civilization come later than it is recorded?" The Hakra and the Early phases are separated by more than 500–600 years and the Hakra people are considered to be the earliest Indus inhabitants. Although the carbon-14 dating results are awaited, based on the thick layers of Hakra Ware at Rakhigarhi, it is said that the site may date back to about 2500 BC to 3000 BC.

Granary

A granary belonging to mature Harappan phase (2600 BCE to 2000 BCE) has been found here. Granary is made up of mud-bricks with a floor of ramped earth plastered with mud. It has 7 rectangular or square chambers. Significant traces of lime & decompossed grass are found on the lower portion of the granary wall indicating that it can also be the storehouse of grains with lime used as insecticide & grass used to prevent entry of moisture. Looking at the size, it appears to be a public granary or a private granary of elites.

Cemetery

A Cemetery of Mature Harappan period is discovered at Rakhigarhi, with eight graves found. Often brick covered grave pits had wooden coffin in one case. Different type of grave pits were undercut to form an earthen overhang and body was placed below this; and then top of grave was filled with bricks to form a roof structure over the grave.

Parasite eggs which once existed in the stomach of those buried were found in the burial sites along with human skeletans. Analysis of Human DNA obtained from human bones as well as analysis of parasite & animal DNA will be done to assert the origins of these people.

Dargah of Sheikh Musa

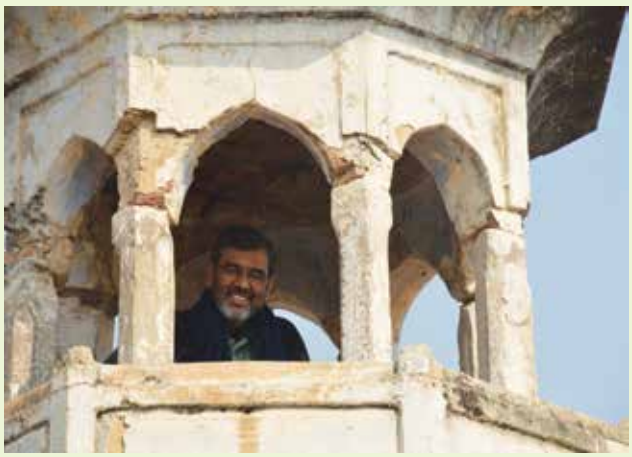
Tucked away at the foot of Aravallis, Sheikh Musa Dargah at Nuh in Haryana's Mewat district attracts devotees from across north India.

According to Wikipedia Sheikh Musa was the grandson of Sufi Saint Baba Farid who settled in Nuh, Haryana in search of peace in early 14th century. Locals say he was a lieutenant of Hazrat Nizamuddin Auliya. Devotees visit the dargah and take back ' holy water' emerging from a ditch near his mazr. It is believed that bathing in the water removes warts and treats other ailments.

The main gateway to the Dargah complex, called Sadar Darwaza, was in a shambles till last year. The stones and lime mortar were falling apart and the tomb could come down any day. In an MoU signed with the Haryana Wakf Board, ITRHD has taken up the work of restoration under its architect Preeti Harit with time to time supervision by Prof. AGK Menon.

The historical gate that shows a confluence between Mughal and Rajput architecture with an arch and tomb as well as balconies, is now being restored to its original glory.

The total cost for restoration after it is completed would amount to about Rs. 49 lakhs.

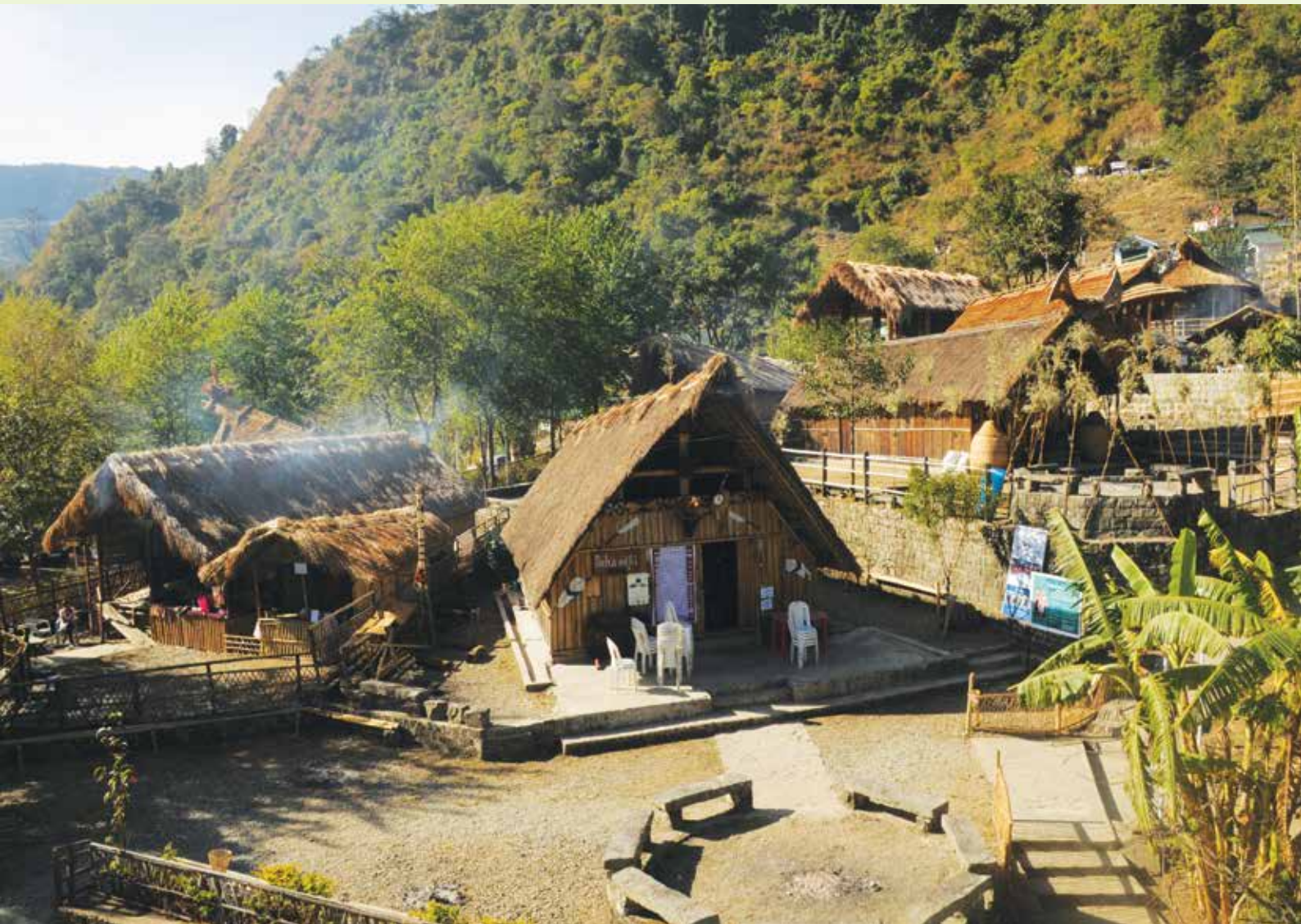







Nagaland

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 State Government officials a very detailed Project Proposal was submitted to the State Govt. For purposes of implementation the Proposal envisaged action on the part of the State Government on a number of issues, and by the Government of India on matters relating to 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 has yet to take the first step. We, however, have not given up and are pursuing the matter.



Pochampally Handloom Cluster

ITRHD signed an MOU on 10th January 2014, for the promotion of Rural Tourism in Andhra Pradesh with Dr YSR National Institute of Tourism and Hospitality Management (NITHM) Hyderabad. ITRHD then selected Pochampally, a weaver's village 50 kms from Hyderabad famous for its hand woven Ikat Saree for taking up projects. The proximity to Hyderabad offered possibilities of developing it as a tourist destination. A comprehensive project proposal was prepared in March 2014, submitted and subsequently accepted by the concerned authorities. Following which, a team of two young professionals of Tadaamyaham – the Design Studio, Vipul Bhole and Pallavi D under our guidance and representing us completed the following projects at a cost of Rs. 13.5 lakhs approved by the Institute.

1. Documentation and Survey Report of the heritage assets of the village and recommendations for rural tourism development, craft revival and tourism infrastructure in the region.
2. Preparation of a documentary film (Title: Pochampally: Weft, Weave and Wonder)
3. Preparation of a coffee table book (Title: Pochampally Handloom Cluster: Weaving Wonders)

There was no cost overrun and project was completed in time to the entire satisfaction of the Telangana Government.


Sri Markandeshwara Swa
BHOODAN POCHAMPALLY - 508284 , Dist.

Maluti

A small village of Maluti in District Dumka in the State of Jharkhand is a rare example of a living "temple village', with 62 surviving terra-cotta temples dating from the 17th to 19th centuries. Originally there were 108 temples built in clusters within a radius of just 350 meters. Out of these, 46 temples have disintegrated over the passage of time. The remaining ones are in various stages of decay and are severely endangered.

The architectural and historical importance of the village has been recognized by National Geographic magazine as one of the world's 12 ancient landmarks on the verge of vanishing and by the International Global Heritage Fund which in 2011 commissioned a comprehensive analysis of restoration needs by well-known Indian architectural conservation firm.

An MOU has recently been signed with the State Government under which ITRHD has been authorized to undertake the restoration of the temples for which funding will be provided by the State Government on a phased basis. Coal India Limited through the National Cultural Fund has also committed Rs. 25 lakhs for the restoration of one temple this year. Hopefully funding will continue to be provided in the following years also.

The history of Maluti extends back to pre-historic times, as has been corroborated by the discovery of pre-historic stone tools found in the river bed of Chila River, at the southern edge of the village. In the 17th century, Maluti became the capital of the kingdom of Nankar Raj, whose ruling family was very religious and philanthropic, devoting themselves to the building of temples rather than palaces. In 1900 A.D. the Rajas of Maluti gave up the title of Raja, leaving behind a legacy of these very beautiful temples.

The temples are built predominantly in the indigenous regional style of Bengali temple architecture, and display much extremely beautiful terra-cotta sculpture and decorative details. The rich carvings depict scenes from the Mahabharata and Ramayana, as well as tableaux from normal life of the times – tilling of land, worship, and various rituals. Some temples have inscriptions which are of historical importance.

ITRHD has also prepared a comprehensive study of required civic infrastructure in Maluti and the Government of Jharkhand (Department of Art, Culture, Sports and Youth Affairs) has indicated willingness to work with the ITRHD in developing infrastructure and facilities.

ITRHD's endeavour is to involve the community as a whole so that they become aware of the precious nature of the remaining temples and how preservation of these structures will create an asset that will regenerate entire village and they will become the primary stakeholders and most powerful custodian of heritage.

ITRHD plans to develop sensitive and sustainable tourism facilities and the temples once restored will serve as a new cultural tourism destination.

A breakthrough has been achieved with the signing of an MOU with the Jharkhand Government under which ITRHD will be responsible for conservation of 62 temples in Maluti. In addition, we will act as consultants regarding development activities in the village.

Barnawa Village (Barmer) Project

Barnawa village in Barmer District, western Rajasthan, is an unusual cultural habitat with 400 households of traditional musicians called "Langas," who have a unique style of singing Marwari desert folk songs. Until several decades ago, the musicians were unknown outside their own community, where they existed on local patronage, served as genealogists, and provided music and songs at all important life events. In the last several decades, they have been "discovered," first by the pioneering musicologist Komal Kothari, then by academics, then by more general audiences. A number of the Langas have toured and performed abroad; they have become a popular tourist attraction in Rajasthan hotels, and their music has even been incorporated into Bollywood films. Maharaja Gaj Singh (Bapji) has been one of the main patrons of the authentic forms, and by incorporating the best Langa artists into the RIFF (Rajasthan International Folk Festival) and Sufi Festivals in Jodhpur, and providing patronage for them at numerous Jodhpur events, has provided venues for continued viability and authenticity.

In spite of the increased recognition, and the money earned by the fortunate few who have travelled abroad, however, the majority of the Langa artists remain trapped in poverty, and the musical traditions themselves are seriously endangered. Bapji has been quite concerned by the deteriorating situation, and has wanted ITRHD to become involved, especially in the areas of preserving the tradition in the younger generation.

The unique importance of this area results not only from its rich music traditions, but from the way in which they are inextricably intertwined with a rural desert habitat and a way of life that has distinctive architecture, clothing, language, and crafts, all existing in close proximity with nature and animals. The music is part and parcel of this

desert life style, and the area thus presents an extremely unusual cultural resource.

The challenge before ITRHD is to work with the residents on a holistic plan for sensitive and sustainable development. There is great need for creation of new sources of income, so that the younger residents are motivated to remain in the community and to keep their traditions alive. The traditional harmony between the community and the environment has been badly damaged, this needs to be restored as much as possible.

There are a number of issues to be decided in formulating a project, primarily revolving around the feasibility of various possible interventions. There is now a sizable Langa "outpost" community in Jodhpur, as well as in the village, so it is necessary to analyze the involvement of this in terms of sustaining the tradition, as well as exploring the feasibility of developing the village as a tourism destination.

Maharaja Gaj Singh of Jodhpur at Village Barnawa, Barmer

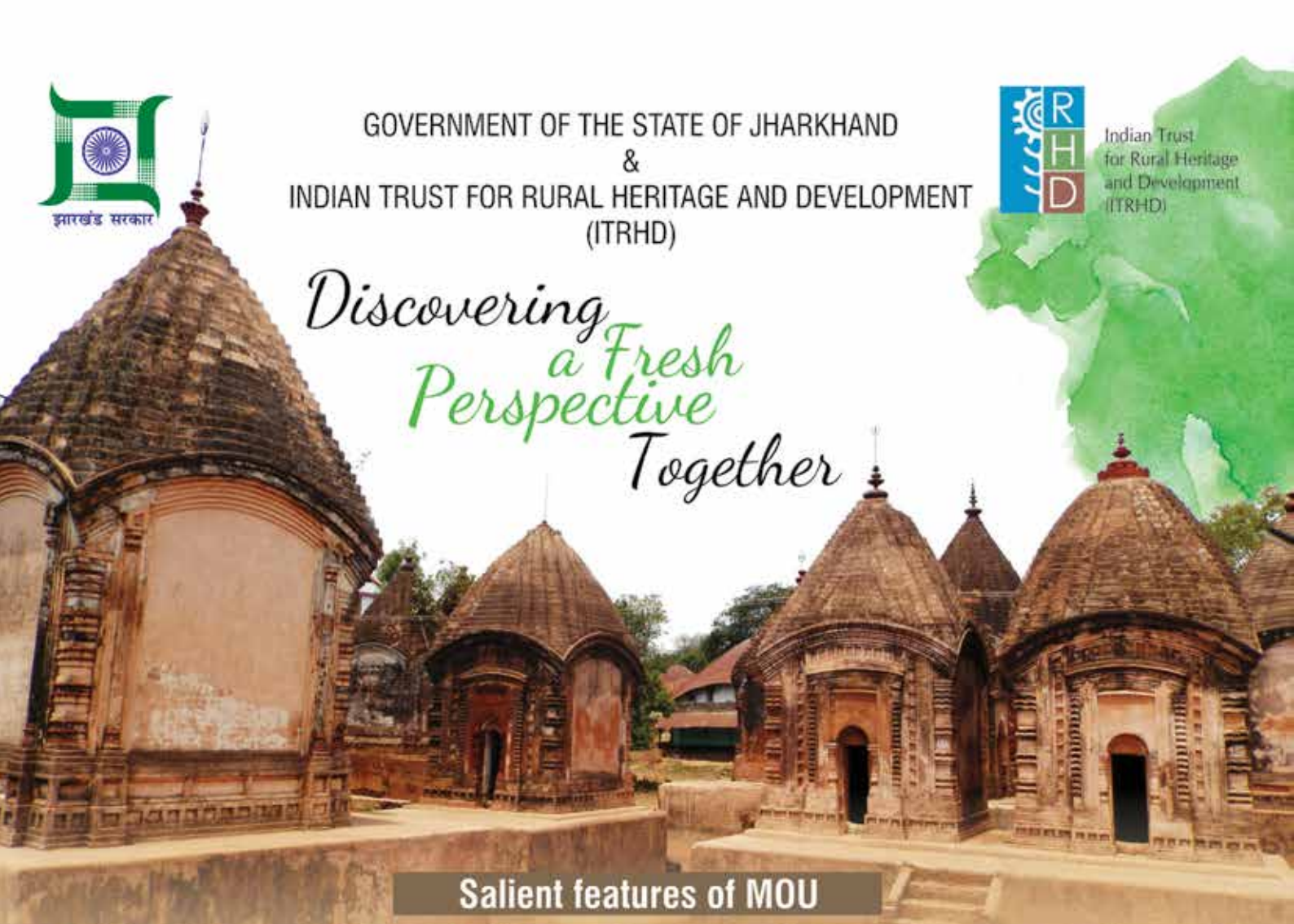
The Villagers of Barnawa Welcome Maharaja Gaj Singh of Jodhpur

झारखंड सरकार

GOVERNMENT OF THE STATE OF JHARKHAND
&
INDIAN TRUST FOR RURAL HERITAGE AND DEVELOPMENT
(ITRHD)

Indian Trust for Rural Heritage and Development (ITRHD)

Discovering a Fresh Perspective Together



Salient features of MOU

- This MOU envisaged Government of Jharkhand and ITRHD to combine and collaborate for promotion of rural heritage and rural development in the state of Jharkhand.
- Under the MOU documentation of various rural areas will be undertaken and relevant publications to be taken out
- ITRHD is to identify projects of rural heritage in particular undertaking the conservation and restoration of the Terracotta temples in village Maluti in district Dumka. It will also prepare the heritage management plan for Maluti heritage site and assist the Government of Jharkhand to implement them.
- ITRHD will prepare Project Proposals for developing the infrastructure for Rural Tourism, including an overall developmental plan for the concerned areas with the funding by GoJ
- ITRHD will determine the training requirements of the rural residents of the concerned villages and arrange to impart such training in consultation with Government of Jharkhand. ITRHD will prepare detailed proposals for home stay facilities in rural tourist destinations.
- ITRHD will explore possibilities of garnering additional financial or technical support from non- Government sources such as the Corporate sector and international agencies, particularly, for developmental programs
- ITRHD will organise seminars, festivals and other activities to supplement existing programs jointly with GoJ

'Signing of the Historic MoU'

On 24th of July 2015 the MoU between Govt. of Jharkhand and ITRHD got executed at the office of the Chief Secretary, Govt. of Jharkhand.

Left to Right :
Sri Shree Deo Singh, HART, ITRHD, Jharkhand,
Sri S. K. Misra, Chairman, ITRHD, Sri Rajiv Gauba, Chief Secretary, Govt. of Jharkhand, Sri Amit Khare, Principal Secretary, Finance, Govt of Jharkhand & Sri Avinash Kumar, Secretary, Tourism, Art, Culture, Sports & Youth Affairs Govt. of Jharkhand

About the Authors

pp 15-24

Professor Simon R. Molesworth is the Executive Chairman of INTO, the International National Trusts Organisation, who first qualified in social anthropology, then in law and subsequently in environmental management, planning, heritage conservation and organisational governance. In Australia he practices as a barrister-at-law, specializing in areas of law embracing environmental, planning, heritage and natural resources concerns. His experience extends to almost 40 years of community leadership and corporate governance.

pp 26-29

Syeda Hameed was Member, Planning Commission of India from 2004-2014. **Gunjan Veda** was her colleague and OSD. Together they traveled the length and breadth of India. Rural India will carry a series of their articles about their experiences of India.

pp 31-33

Dr. Saryu Doshi is an Art Historian, Research Scholar, Editor and Curator. She was appointed as an honorary director of National Gallery of Modern Art at its inception in Mumbai, during which she curated 13 successful exhibitions establishing a legacy of highly revered stature that NGMA has acquired. She is Padma Shree award winner.

pp 34-38

Anuradha Naik is an architect and the project coordinator of City Museum, Hyderabad.

pp 40-44

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

pp 46-49

Rekha Tandon is a performer, choreographer and researcher in Odissi with an interdisciplinary background in Architecture, Art History and Dance Studies. As Artistic Director of Dance Routes, she founded the KAI Trust in 2007 to support educational initiatives for the gotipuas. Rekha and Michael Weston, her partner and artistic collaborator, now live and work at Skandavan, c/o Auroville Post Office, Tamil Nadu, India.

pp 51-56

Shailja Chandra is a former Secretary to the Government of India and former Chief Secretary, Delhi. She is the author of a recently published Status Report on Indian Medicine (2011 and 2013) commissioned by the Government of India. She was recently awarded a fellowship at the Institute of Advanced Studies, Nantes, France to research and write a paper on Probity in Public Life.

pp 58-61

Dr. Yogendra Narain is a former Secretary-General, Rajya Sabha, Parliament of India. He retired from the Indian Administrative Services after serving for over 42 years. He has worked in various capacities in administration in the State of Uttar Pradesh and the Government of India. He is also the vice- chairman of ITRHD

pp 62-66

Anil Bhandari is the Chairman of AB Smart Concepts

pp 67-68

Sanjeev Kapoor is an Indian chef and entrepreneur. He stars in the TV show Khana Khazana, which is the longest running show of its kind in Asia; it broadcasts in 120 countries and in 2010 had more than 500 million viewers. He also launched his "Food Food channel", in 2011.

pp 69-71

Aditi Mangaldas is a leading dancer and choreographer of Kathak. With extensive training under the leading gurus of Kathak, Aditi is today recognised for her artistry, technique, eloquence and characteristic energy that mark every performance. She has performed in major dance festivals across the world and heads the Aditi Mangaldas Dance Company – The Drishtikon Dance Foundation.

pp 72-74

Evelyne Ninsiima is a cultural Activists and the Executive Director of Go Culture Africa. She is actively involved in promoting the African cultural values in young children by collaboratingwith primary school head teachers in different regions of the country and setting up activities and events that focus on the children's knowledge of African values and talents.

pp 75-77

Jasyun Anthony is a management graduate from Raipur and did his two month internship in hariharpur, Azamgarh

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Indian Trust for Rural Heritage
and Development

Join Hands with us

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

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

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

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

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

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

MEMBERSHIP FEE

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

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

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

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

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

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

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

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

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

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

Indian Trust for Rural Heritage
and Development

Photograph

APPLICATION FORM FOR MEMBER
(VOTING CATEGORY)

INDIAN TRUST FOR RURAL HERITAGE AND DEVELOPMENT (RHD)

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

1. Name of the Applicant .....

2. Address of the Applicant .....

.....

.....

3. Educational Qualifications .....

.....

4. Profession/Present Employment .....

.....

.....

5. Date of Birth .....

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

8. Landline No. .....

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

.....

.....

.....

Turn Overleaf

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

Note:

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

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

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

Signatures of the Applicant

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

Signatures of Trustee / Life Member

Name of Trustee / Life Member

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

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

Immerse in Eternity

Simhastha

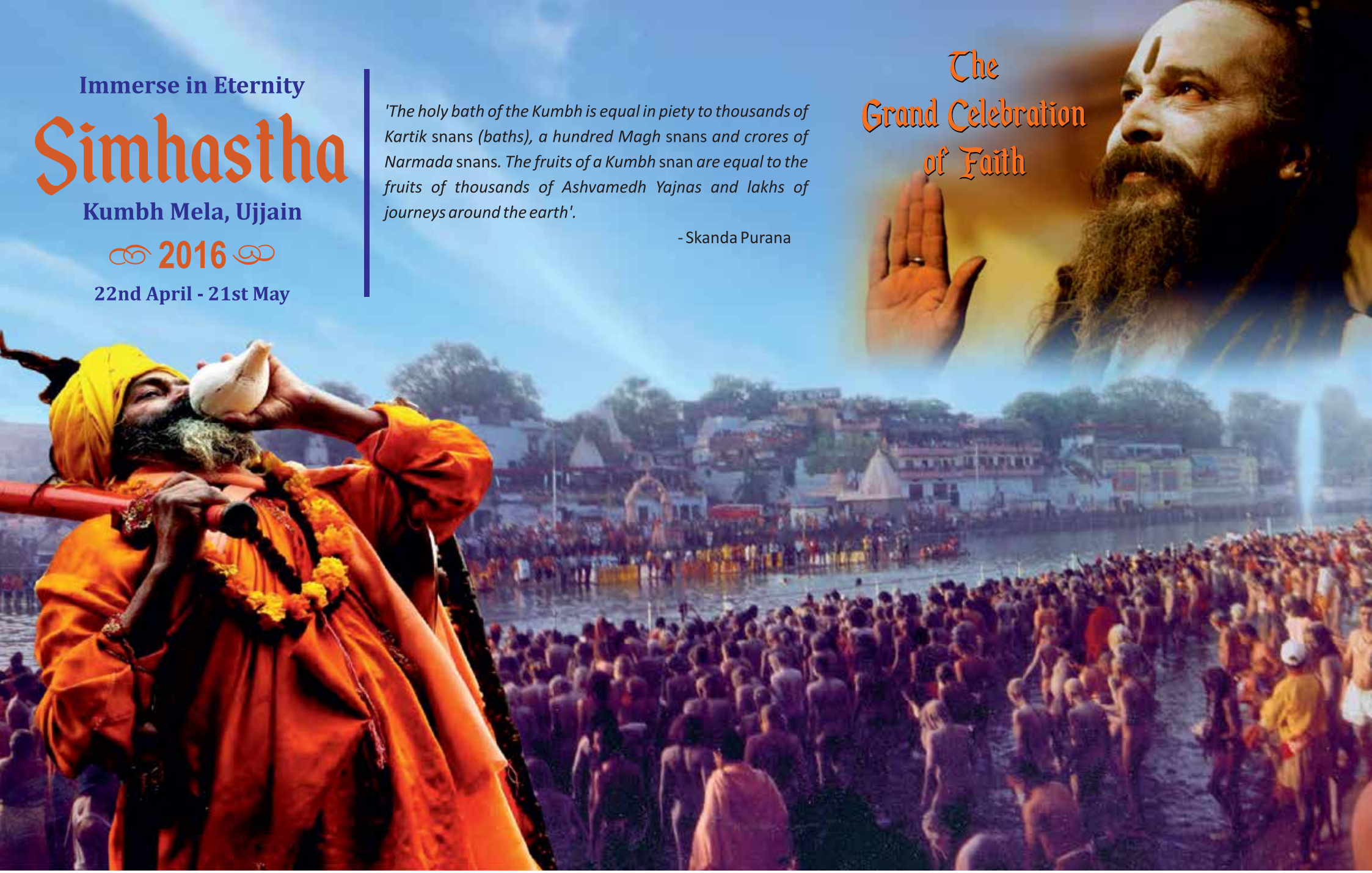
Kumbh Mela, Ujjain

2016

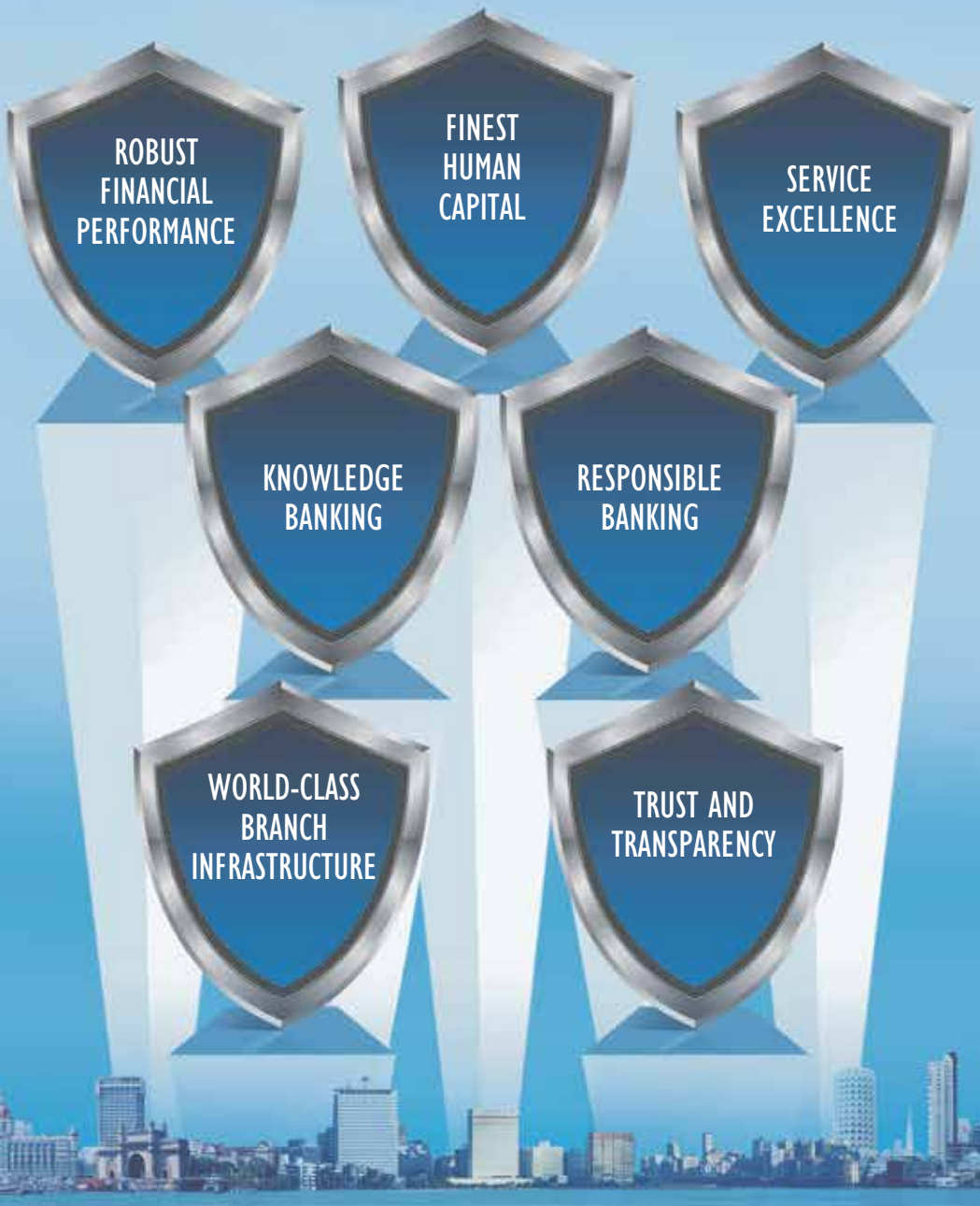
22nd April - 21st May

'The holy bath of the Kumbh is equal in piety to thousands of Kartik snans *(baths), a hundred Magh* snans *and crores of Narmada* snans. *The fruits of a Kumbh* snan *are equal to the fruits of thousands of Ashvamedh Yajnas and lakhs of journeys around the earth'.*

- Skanda Purana



ACHIEVING INSTITUTIONAL EXCELLENCE



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