

**DOCUMENTATION OF LIVING HERITAGE OF  
SAWAI MADHOPUR DISTRICT**

Rajasthan



**Indian National Trust for Art and Cultural Heritage (INTACH)  
Sawai Madhopur Chapter**

In association with

**Dr. Aarti Singh Bhadauria & Pooja Agrawal**

*Image 1: Craft product from stone, Artist - Ramkishore Sharma (Photograph by Kriti Gupta)*

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**MARCH, 2016**

**Prepared by:**

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# CONTENTS

ACKNOWLEDGMENTS

PREFACE

EXECUTIVE SUMMARY

ABBREVIATIONS

## CHAPTER - 1

### INTRODUCTION AND HISTORY

- 1.1 Context
- 1.2 Physical Characteristics
- 1.3 Origin of the name
- 1.4 Regional Setting
- 1.5 Area & Population
- 1.6 District as an administrative unit
- 1.7 History
- 1.8 Tourism

## CHAPTER - 2

### NATURE AND HISTORY OF THE INTANGIBLE HERITAGE AND ITS TANGIBLE COMPONENTS

- 2.1 What is Intangible Cultural heritage ?
- 2.2 Traditional Craftsmanship
- 2.3 Plastic Arts (Spatial Arts)
- 2.4 Performing Arts
- 2.5 Instrumental Music
- 2.6 Written Tradition
- 2.7 Craft Traditions



## CHAPTER - 3

### MYTHS, TRADITIONS AND RITUALS ASSOCIATED WITH CULTURE AND CRAFT

- 3.1 Unique Culture of the Yogi community
- 3.2 Melas: A source of Cultural Heritage

## CHAPTER - 4

### COMMUNITY - A SOCIO-ECONOMIC STUDY AND ITS OVERALL STATUS IN LIVING HERITAGE

- 4.1 Community –A socio economic study of their status
- 4.2 Components for study
  - 4.2.1 Geography
  - 4.2.2 Ancient history
  - 4.2.3 Medieval History
  - 4.2.4 Meenas under british rule
  - 4.2.5 Meo and Meenas
  - 4.2.6 Origin of the Rajputs in Rajasthan and the Meena
  - 4.2.7 History of Gujjars
- 4.3 Nath-Yogi Community of Alanpur

## CHAPTER - 5

### TECHNIQUE(S), CRAFT-RAW MATERIAL, TOOLS AND MEANS OF TRANSMISSION

- 5.1 Tie & Dye
- 5.2 Block printing (Chhapai ka kaam)



- 5.3 Black Pottery
- 5.4 Murals & Mandana
- 5.5 Toys and Dolls & Puppets
- 5.6 Self adornment jewelery

## CHAPTER - 6 MARKETING POTENTIAL

## CHAPTER - 7 INNOVATIONS AND NEW FORMS

- 7.1 Babu lalji
- 7.2 Santara
- 7.3 Gajanand Singh Tungaria
- 7.4 M.D. Parashar
- 7.5 Prahlad Raigar

## CHAPTER - 8 EVOLUTION & PROGRESSION

- 8.1 Meaning & Definition of Evolution
- 8.2 Modernism
- 8.3 Cultural exchanges
- 8.4 Community participation for necessary interventions



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*Image 2: A Thathera making utensils in the main market street in Sawai Madhopur (Photo Credit: Rajendra Menaria)*

Notes:

All figures and photographs included in this book should be sourced to its author.

All archival photographs, research and literature has been sourced as stated in the bibliography





*Image 3: A stone wall panel based on religious ideology in Kala Gora Bheru Nath Mandir at Beru Darwaza, Sawai Madhopur, Rajasthan.*

## PREFACE

What is outlined in this document has to do with recognition that capacity building is at the heart of the kind of transformation that we need in heritage management of the tangible as well as the intangible resources, at this point in Sawai Madhopur district. The skilling of communities, heritage planning agencies, non-government and community based organization to share and participate in the task of democratizing of heritage practices has to be attained.

The documentation also involves the reasons for heritage surveying, when one of our strongest imperatives at the moment is our quest for culture strengthening.

## NEED OF DOCUMENTATION

The need for the safeguarding of the intangible cultural heritage defines intangible heritage as the practices, representations, expressions, knowledge and skills - including the instruments, objects artifacts and cultural spaces associated with them - that communities groups and individuals recognize as part of their cultural heritage. This intangible cultural heritage is transmitted from generation to generation and is constantly reseeded by communities and group in response to their environment, their interaction with nature and history and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity.

## OBJECTIVE OF DOCUMENTING THE INTANGIBLE HERITAGE

*Why is it spiritually, politically and socially imperative to survey and use the surveying method to redefine our rich cultural expressions ?*

Tuan (1992) defines place as “a centre of meaning counteracted by experience is inscribed in the memories, oral tradition, living traditions, sites and environment of every person in every community”. David Loventhal (1985) says that “remembering the bitter times even as remembering the good is important for people as both were part of their entire life story and

were deeply enmeshed with their sense of place". The rediscovery of our intangible heritage by our community identifies our place within the society. This knowledge empowers communities. By situating ourselves within a cultural context we restore our identity. It has been well documented that the loss of identity leads to the erosions of cultural self and alienation of human identity.

This research project directs us towards identifying the values, social customs, beliefs or myths of which tangible heritage is the expression. Intangible heritage gives meaning to material heritage. Every person has and every person needs to know that they belong to a heritage and play an important constituent part in the entire web of the indigenous knowledge and in the community itself .

## INTANGIBLE HERITAGE (IH)

Intangible Heritage (IH) is a term increasingly used while discussing about Heritage. The term has been in circulation only during the last decade or so. Before the arrival of the term IH, Heritage in general has been restricted to the tangible aspects only. However, it has been felt during the last decade or so, that restricted Heritage to the tangible /materialistic aspects alone excludes a larger percentage of heritage efforts, especially from the Asian countries including India. The World Heritage tag, which was easier restricted to sites of materialistic heritage such as forts, monuments, national parks etc. were expanded to include IH as well by efforts such as the Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity.

## METHODOLOGY

The more one delves into the more fascinated, one sees the potential that the register or inventory or listing of traditions and sites and environments can play in reconstructing the identity of people of Sawai Madhopur district. Carrying out surveys made sure to uncover the neglected heritage and help to transform society and our attitudes towards the environment.

As recognized in psychoanalysis, until people have confronted the shadow they have difficulty moving on with their lives. The shadow encompasses the issues that lie beneath surface and have not seen the light. Along with retrieving our buried pasts, we gain a deeper understanding. We must give them a hearing (Chodorow,1997). People need to know their parents and grandparent's history to understand who they are and see what needs healing. It is based on this promise that heritage surveying needs to be foregrounded and that our traditions and environments are recognized as valuable and integral parts of our heritage or memory or history, which will help us to understand and value ourselves. "The miracle of life is cruelly circumscribed by birth and death of the immensity of time before and after our own lives we experience nothing.

Hence, it is essential to study the history of tangible and intangible heritage of Sawai Madhopur district in order to develop a dialogue for realizing the living heritage of the said region.

It goes without saying that many elements of intangible cultural heritage might belong to one or more of the above mentioned domains. The goal of these lists is to call attention to those elements of intangible cultural heritage that are representative of human creativity and cultural diversity and especially those in need of urgent safeguarding.

The documentation focuses on the role of communities and groups in safeguarding intangible cultural heritage. It is concerned with processes and conditions rather than products, placing emphasis on living heritage that is performed by people, often collectively and communicated through living experience. It deals with heritage that communities themselves deem important, and strives to contribute to the promotion of creativity and diversity, and to the wellbeing of communities groups and society at large.





*Image 4: Aarti Bhadauria, Main Research work and craftsmen survey for the documnetation of Living Heritage of Sawai Madhopur (source; Aarti Bhadauria)*

## EXECUTIVE SUMMARY

### Stage-i

Recording intangible cultural heritage in tangible forms, in its current state, and collecting documents that relate to it. Documentation involved the use of various recording means and formats and the collected documents were from the city and the state libraries, archives and websites

### Stage-ii

Consultation with the communities and groups concerned and the larger public to learn about their traditional forms of documentation such as songbooks or sacred texts, weaving samples or pattern books, or icons and images that constitute recording of intangible cultural heritage expressions and knowledge. Innovative community self-documentation efforts and programmers to repatriate or disseminate archival documents in order to encourage continued creativity was one of the strategies used.

### Stage-iii

Intangible cultural heritage takes many forms. The documentation explains that it may be expressed in a number of domains, including but not limited to:-

- (a) Oral traditions and expressions including language as a vehicle of the intangible cultural heritage.
- (b) Performing arts.
- (c) Social practices, rituals and festive events.
- (d) Knowledge and practice about nature and the universe.
- (e) Traditional Craftsmanship.



*Image 5: Aarti Bhadauria interacting with a potter in SWM*



## ABBREVIATIONS

Cms or cms	Centimeters
PWD	Public Works Department
GoR	Government of Rajasthan
Kms or kms	Kilometer
Mm or mm	Millimeters
NATMO	National Atlas and Thematic Mapping Organization
SS	Saka Samvat
SWM	Sawai Madhopur
VS	Vikram Samvat



*Image 1.1: Panaromic view of Sawai Madhopur historic town amidst the hills*

## CHAPTER - 1 INTRODUCTION AND HISTORY

- 1.1 Context
- 1.2 Physical Characteristics
- 1.3 Origin of the name
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- 1.6 District as an administrative unit
- 1.7 History
- 1.8 Tourism

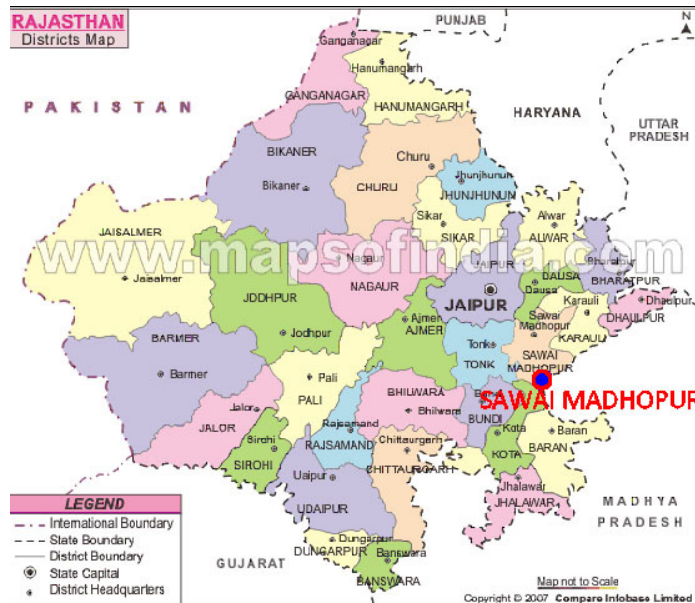


## 1.1 CONTEXT

Sawai Madhopur District is rather far flung covering an area of 5042 sq. km., including 780 sq. km. of protected forest area, spread over four sub-divisions and seven tehsils. Located on the top of the Thambhor hill, the Ranthambore fort is one of the strongest forts of Rajasthan. It is surrounded by the Ranthambore National Park, formerly the hunting grounds for the Rajput Maharajas of Jaipur. The city is popularly known as the 'Gateway to Ranthambore'.



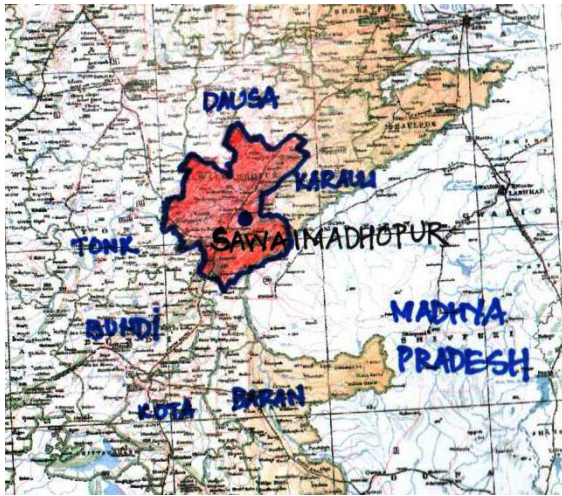
Map 1.1: Map of India featuring Karauli district in Rajasthan, India (base map source: <http://www.mattconsidine.com/blog/news/india-rajasthan-intro/>)



Map 1.2: Map of Rajasthan showing the location of Sawai Madhopur District (source: SOI)

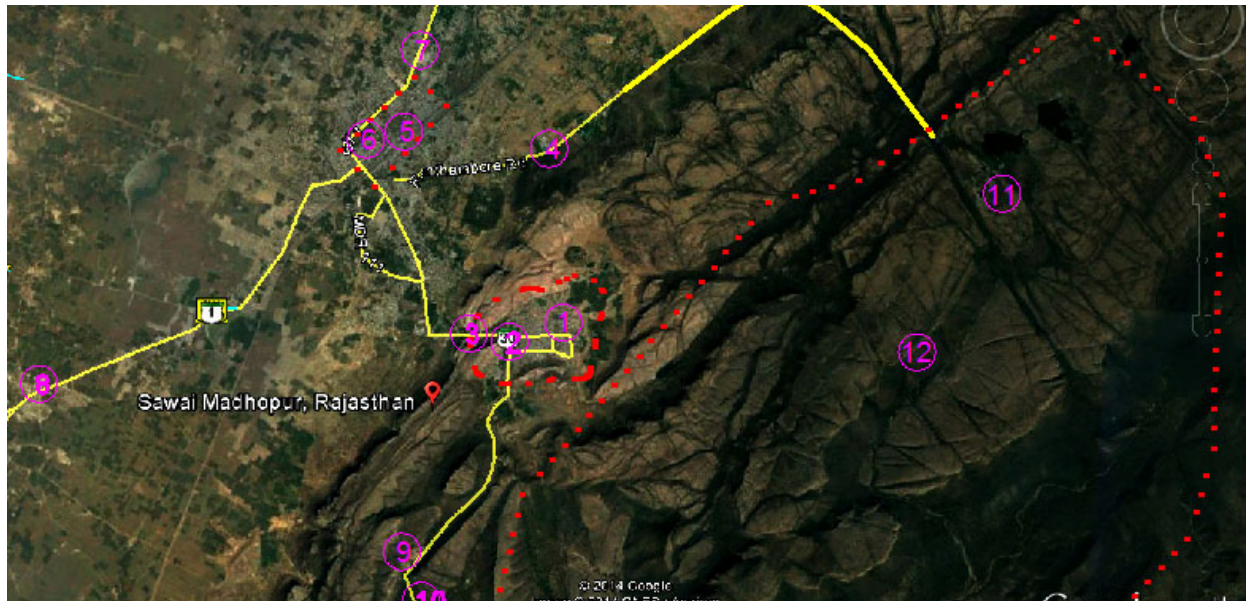
The district is located in the south-eastern Rajasthan. It is bounded on the North by Alwar district, on the south by Kota and Bundi districts. on the north-east by Bhratpur district and on the west and north-west by Tonk and Jaipur districts respectively.





Map 1.3: Regional context of Sawai Madhopur district

1. Sawai Madhopur city
2. Khandar Bus stand
3. Bheru Darwaza
4. Ranthambore road
5. SWM Railway station
6. Mantown
7. SH-1
8. Kota-Lalsot Mega highway
9. Kushalidarra
10. Sherpur-Khandar Rd
11. Ranthambore Fort
12. Tiger Reserve



Map 1.4: Contextual Map of Sawai Madhopur (source : Google map)

Sawai Madho Singh's name is perpetuated by Sawai Madhopur, the 18th century (new) city which he founded, by an order issued on 19th January, 1763. It then rose to importance in the first decade of the twentieth century from the railway junction near it, and formed the headquarters of a district or a revenue division of the kingdom of Jaipur.

Though not pretending to the size and dignity of Jai Singh's new capital, the city of his son was built amidst far more romantic surroundings and its palaces have an indescribable charm for the visitor's eye. The city founded by Sawai Madho Singh of Jaipur seems like more of his personal ambition than the need of it. The idea of Jaipur is directly implemented in a smaller scale, (maybe) with all of its residents brought from somewhere else.



*Image 1.2: View of Sawai Madhopur historic town amidst the hills from the terrace of a school building*

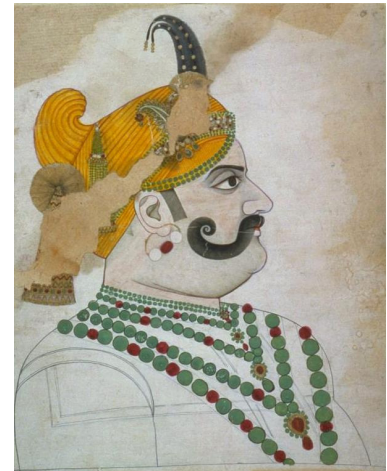
## 1.2 PHYSICAL CHARACTERISTICS

- Location - 26 degree- 01' North latitude & 77 degree- 22' east longitude
- Area - 10257 SQ. kms (approx.)
- Altitude - 265.785 meters above mean sea level.
- Climate - Dry except during the short rainy season
- Annual rainfall - 887.6 mm (normally during monsoons)
- Temperature - Starts rising from March;
  - Summer - May is the hottest month with daily maximum of 41 degree and minimum of 25 degree celcius.
  - Winter - daily maximum decreases to 23 degree & minimum 8 degree C
  - Dry climate characterised by low humidity - 10-15% except during rainy season when it rises to 60%
- Winds - westerly to south-westerly during rainy season and summer season respectively. In winter winds are from west to south.

## 1.3 ORIGIN OF THE NAME

The walled town of Sawai Madhopur serves as a headquarter of the district of the same name. The town takes its name from Maharaja Sawai Madho Singh I, chief of the erstwhile Jaipur State (1751 - 1768 AD), by whom it was laid out some on a well conceived plan similar to that of the capital, Jaipur.

*Image 1.3: Maharaja Sawai Madho Singh- of Jaipur 1760 Jaipur, San Francisco Museum of Art.*

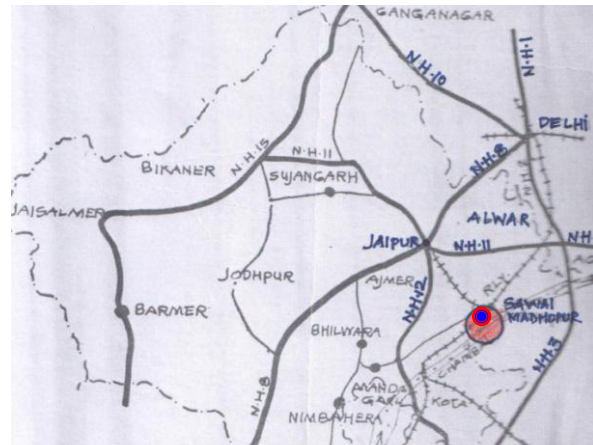




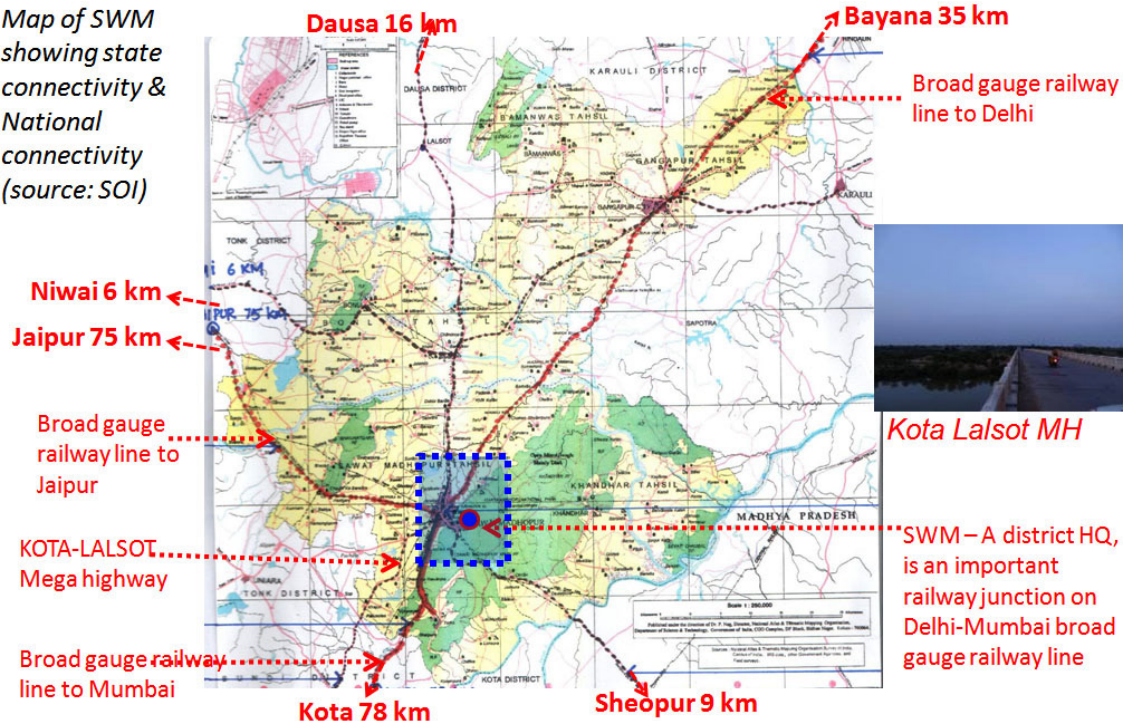
## 1.4 REGIONAL SETTING

Due to its nodal location at the junction of broad gauge lines along the two state highways, Sawai Madhopur is well connected to various towns of state as well as outside areas. It is also the district headquarter and has to perform various social, economic, cultural, administrative and other functions for the entire district.

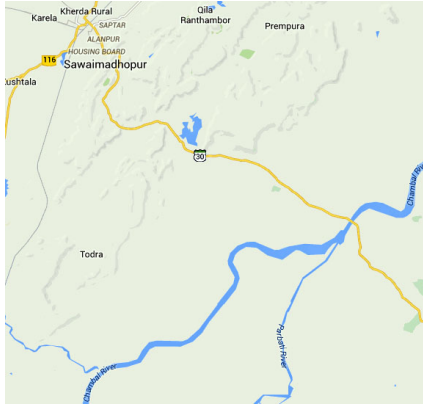
Map 1.5: Regional connectivity of Sawai Madhopur district (source: Town Planning Dept., Rajasthan)



Map of SWM showing state connectivity & National connectivity (source: SOI)



The Chambal river (which forms a natural boundary separating the district from the Morena district of Madhya Pradesh)



Map 1.7: Map showing Chambal river (source: Google terrain)



Image 1.4: Chambal river (source: Google terrain)

## 1.5 AREA & POPULATION

As of 2011 India census [2]Sawai Madhopur had a population of 120,998.Males constitute 53% of the population and females 47% Sawai Madhopur has an average literacy rate of 70.63% lower than the national average of 74.04% male literacy is 82.14% and female literacy is 65.46%[3] in Sawai Madhopur 12.63% of the population is under 6 years of age.The languages commonly spoken in Sawai Madhopur are Hindi and Dhundhari.

Total Area of SWM district	-	5500 sq.km. (4980 sq. km) in 1991
TOTAL TOWN AREA	-	2.549 sq. km (approx.)/629.87 acres/254.95 hectares
PERIMETER	-	9009 meters

Total Population (2011) - 1,21,106  
Sawai Madhopur city - 58,130  
Mantown - 62976  
Percentage variation in population - 30-33%  
Total Estimated population in 2014 - 1,57,437  
Estimated population in SWM city - 75,569

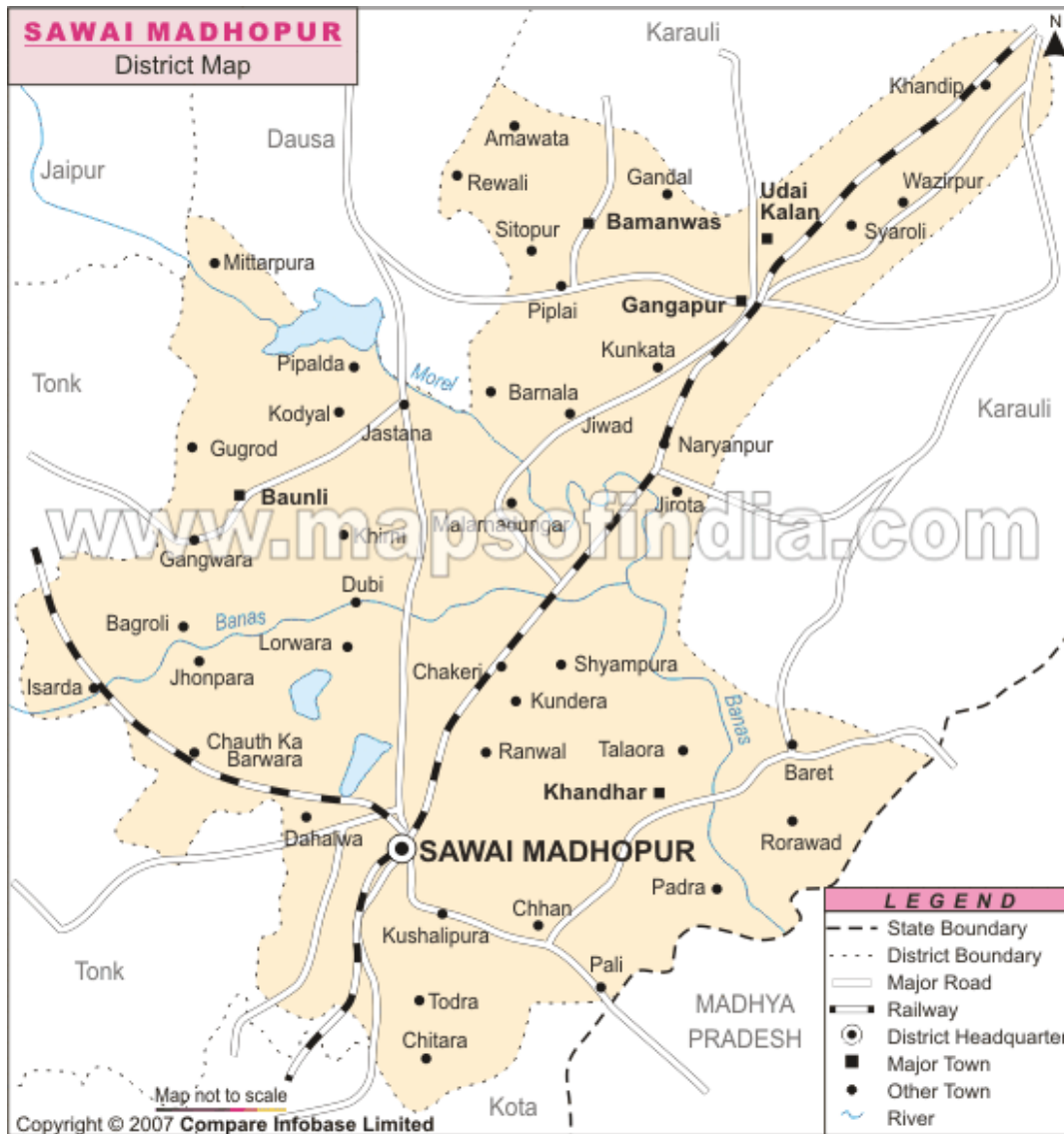
## **1.6 DISTRICT AS AN ADMINISTRATIVE UNIT**

Sawai madhopur is a city and municipal corporation (Nagar Parishad) in Sawai Madhopur District in Indian state of Rajasthan. It is the administrative headquarters of the district and is home to the Ranthambore National Park and the historic Ranthambore fortress, which lies within the national park.

Sawai Madhopur district was then formed at the time of formation of United states of Greater Rajasthan on 15th May, 1949 by the merger and integration of the former Karauli State and three nizamats of the Jaipur State. At the time of its formation, the district was divided into four subdivisions namely Sawai Madhopur, Gangapur, Hindaun and Karauli, each division comprising of three tehsils.

Sawai Madhopur district presently has 8 revenue subdivisions and tehsils:

The Urban Agglomeration (UA) of Sawai Madhopur District is located about 180 km in the north-eastern part of Jaipur along the rolling hills of Vindhya and Aravali ranges. It is surrounded by Kota, Tonk, and Karauli districts. Its total land area is 504,299 sq. km. The district has been divided into 4 subdivisions: Sawai Madhopur, Bonli, Gangapur Town, and Bamanwas. There are seven tehsil headquarters in this district: Sawai Madhopur, Khandar, Choth Ka Barwara, Bonli, Malarna Dungar, Gangapur Town, Bamanwas



Map 1.8: Sawai Madhopur District map (source: Maps of India)



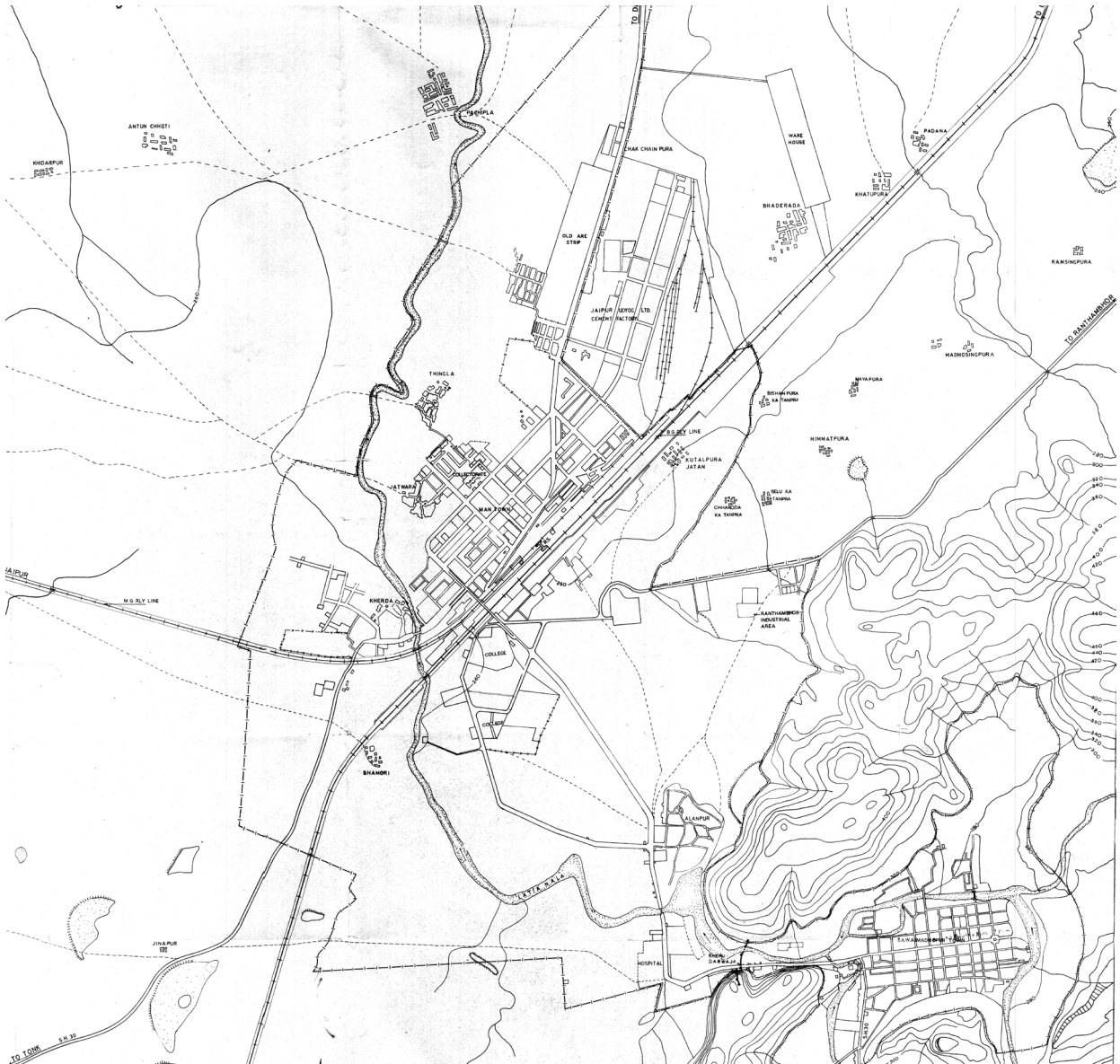
## 1.7 HISTORY

Sawai Madhopur town has seen many historic episodes and reigns. Passed on from the Chauhan Rajput king, Govinda to Vagabhatta, from Rana Kumbha to Akbar and Aurangzeb, the city has been patronized by almost all the rulers. Beautification and renovation of the city has been regularly undertaken in almost all the regimes. This area was ruled by Raja Hammirdev (A Rajput King) of Chauhan lineage along with his *Bargujar* relatives which were eventually destroyed by Allaudin Khiljee.

Sawai Madhopur was built as a planned city by Maharaja Sawai Madho Singh of Jaipur (1750-1768), who named the township after himself. Sawai Madhopur is famous for its guavas, affectionately known as “Madhopur guavas” in Rajasthan.



Map 1.9: Sawai Madhopur google map (source: [googlemaps.com](https://www.google.com/maps))



Map 1.10 : Sawai Madhopur town map (source: Town Planning Dept., Rajasthan)



## 1.8 TOURISM

### RANTHAMBORE NATIONAL PARK

It is one of the largest National Parks in India. It is situated around 11 km away from the city of Sawai Madhopur. It was established as the Sawai Madhopur game sanctuary in 1955 by the Government of India, and was declared the Sawai Man Singh Sanctuary and Keladevi Sanctuary, and in 1991 the tiger reserve was enlarged to include Sawai Man Singh and Kela Devi Sanctuaries.

### RANTHAMBORE FORT

The history of Sawai Madhopur revolves around the Ranthambore Fort. Surrounded by Vindhyas and Aravalis, amidst vast and arid denuded tracts of Rajasthan, lies the oasis of biomass in an ecological desert, the great Ranthambore. No one knows when this fort was built. The strength and inaccessibility of the fort was a challenge to the ambitions of the rulers of the ancient and medieval India, particularly those of Delhi and Agra.



*Image 1.5: Ranthambore Fort (source: <http://www.niceholidaysindia.com/cities/ranthambore/ranthambore-fort/>)*



The eminent ruler of the fort was Rao Hamir who ruled around 1296 AD. History relates that none of the rulers had a peaceful spell in spite of its strong geographical strength. Remnants of marvelous architectural monuments, ponds and lakes enlighten avid lover of the subject. The soul of this great fort inspires patriotism, valor and love. Every part reflects the ancient character of Indian culture and Philosophy.

There are various places of historical interest inside the fort namely Toran Dwar, Mahadeo Chhatri, Saneton ki Haveli, 32 pillared Chhatri, mosque and the Ganesh Temple.

## RAJIV GANDHI REGIONAL MUSEUM OF NATURAL HISTORY

Foundation stone laying ceremony of the Rajiv Gandhi Regional Museum of Natural History Sawai Madhopur, was performed by: Shri M. Hamid Ansari Hon'ble Vice President of India on 23 December 2007.



*Image 1.6: Rajiv Gandhi Regional Museum of Natural History (source: [www.rajasthanwildlife.org](http://www.rajasthanwildlife.org).)*

The museum was conceived to be an informal center for environmental education and creation of public awareness on conservation of nature and natural resources. It proposes to undertake the task of communication and creating public awareness through the potential medium of exhibits and educational activities. It would provide an understanding of the diversity of life on earth, the factors responsible for their wellbeing, man's dependence upon nature and the necessity to maintain our ecological heritage free from damage and destruction to ensure sustainable development, with special emphasis on the Western Arid region of India.

## SHILPGRAM

It is the Rural Arts and Craft Complex. The Rural Arts and Craft Complex are conceived as a living ethnographic museum to depict the lifestyles of the folk and tribal people of the West Zone. Within this complex, huts of the important objectives of shilpgram are in the sphere of increasing awareness and knowledge of rural life and craft, specifically, for the younger generation. Special emphasis is laid on workshops for children on arts, crafts, theatre and music.



Image 1.7: Shilpgram of Sawai Madhopur (source: [rajasthantourismbuzz.wordpress.com](http://rajasthantourismbuzz.wordpress.com))



**CHAPTER - 2**

**NATURE AND HISTORY OF THE INTANGIBLE HERITAGE AND  
ITS TANGIBLE COMPONENTS**

- 2.1 What is Intangible Cultural heritage ?**
- 2.2 Traditional Craftsmanship**
- 2.3 Plastic Arts (Spatial Arts)**
- 2.4 Performing Arts**
- 2.5 Instrumental Music**
- 2.6 Written Tradition**
- 2.7 Craft Traditions**



*Image 2.1: Pooja Agrawal interacting with an indigenous Bunker family to know about their craft in Bunker Mohalla, SWM*



## 2.1 WHAT IS INTANGIBLE CULTURAL HERITAGE..?

We share cultural expressions that have been passed from one generation to another, have evolved in response to their environments and contribute to giving us a sense of identity and continuity. There are things that we regard as important to preserve for our future generations. They may be significant due to their present or possible economic value, but also because they create a certain emotion within us, or because they make us feel as though we belong to something – country, a tradition, a way of life. They might be held and building that can be explored, or songs that can be sung and stories that can be told. Whatever shape they take, these things form part of a heritage requires active effort on our part in order to safeguard it.

The term ‘cultural heritage’ has changed content considerably in recent decades, partially owing to the instruments developed by UNESCO. Cultural heritage does not end at monuments and collections of objects. It also includes traditions or living expressions inherited from our ancestors and passed on to our descendants, such as oral traditions, performing arts, social practices, rituals, festive events, knowledge and practices concerning nature and the universe or the knowledge and skills to produce traditional crafts.

UNESCO, which is the only specialized agency within the United Nations system with a specific mandate in cultural assists it Member State in the cultural heritage. Among those measures, the adoption of the 2003 convention for the safeguarding of the intangible cultural heritage was a major step for developing new policies in the field of cultural heritage.

Intangible cultural heritage domains:- UNESCO’s 2003 convention for the safeguarding of the intangible cultural heritage proposes five broad ‘domains’ in which intangible cultural heritage is manifested: Oral traditions and expressions, including language; Performing arts; Social practices, rituals and festive events; knowledge and practices concerning nature and the universe include knowledge, know-how, skills, practices and representation developed by communities by interacting with the natural environment. These ways of thinking about the universe are expressed through language, oral traditional, feeling of attachment towards a place, memories, spirituality and worldview. They also strongly influence values and beliefs

and underlie many social practices and cultural traditions. They, in turn, are shaped by the natural environment and the community's wider world ...These domain includes numerous areas such as traditional ecological wisdom, indigenous knowledge, knowledge about local fauna and deforestation and the ongoing spread of deserts In addition to a rich pharmacopeia, the priest inevitably threaten many endangered species and results in the decline of traditional craftsmanship and herbal medicine and plant species disappear.



*Image 2.2: Hill chowkis in old town of Sawai Madhopur*



## 2.2 TRADITIONAL CRAFTSMANSHIP



*Image 2.3 : Babulaji Verma doing tiger paintings to raise awareness*

Traditional Craftsmanship is perhaps the most tangible manifestation of intangible cultural heritage. However, the 2003 Convention is mainly concerned with the skills and knowledge involved in craftsmanship rather than the craft products themselves. Rather than focusing on preserving craft objects, safeguarding attempts should instead concentrate on encouraging artisans to continue to produce craft and to pass their skills and knowledge onto others, particularly within their own communities....There are numerous expressions of traditional craftsmanship: tools; clothing and jewelry; costumes and props for festivals and performing arts; storage containers, objects; musical instruments and household utensils, and toys, both for amusement and education.

The skills involved in creating craft objects are as varied as the items themselves and range from delicate, detailed work such as producing paper motifs to robust, rugged tasks like creating a sturdy basket or thick blanket.....Like other forms of intangible cultural heritage, globalization poses significant challenges to the survival of traditional forms of craftsmanship. Mass production, whether on the level of large multinational corporations or local cottage industries, can often supply goods needed for daily life at a lower cost, both in terms of currency and time, than hand production. ....Environmental and climatic pressures impact on traditional craftsmanship too, with deforestation and land clearing reducing the availability of key natural resources. Even in cases where traditional artisan-ship develops into a cottage industry, the increased scale of production may result in damage to the environment..... In other cases trees can be replanted to try and offset the damage done to traditional crafts reliant on wood for raw materials. In some situations, legal measures may need to be taken to guarantee the access rights of communities to gather resources, while also ensuring environmental protection.....Further legal measures, such as intellectual property protections and patent or copyright registrations, can help a community to benefit from its traditional motifs and craft. Sometimes, legal measures intended for other purposes can encourage craft production; for example, a local ban on wasteful plastic bags can stimulate a market for handmade paper bags and containers woven from grass, allowing traditional crafts skills and knowledge to thrive.





*Image 2.4 : A bunkar lady weaving cloth on the traditional charkha*

## 2.3 PLASTIC ARTS (SPATIAL ARTS)

A concept uniting forms of art, whose works exist in space, do not change and develop in time are perceived as visually works of the plastic arts have an objective character. They are created by reworking a material medium, whose composition determines, to a large extent, the formal structure of the work.

The plastic arts are subdivided into the representational and non-representational category. To the first category belong painting, sculpture, graphics and photography which reproduce visually perceived reality with varying degrees of sensual accuracy, either three dimensionally (sculpture) or two dimensionally (painting, graphics, photography).

The non-representational plastic arts include architecture decorative applied art and artistic design.

### 2.3.1 REPRESENTATIONAL PLASTIC ARTS

#### PAINTING TRADITIONS

Veteran painter KANTI CHANDRA BHARADWAJ epitomizes the best of finest and the most beautiful things which life has to offer. His works on Meghdoot, Ritu Sanghar, Abhigyan Shakuntalam or Kumar sambhavam are just extra ordinary.

The harmony and subtlety in the depiction of different seasons like spring, autumn and summer are a master's creation. He drew, painted and imbibed all kinds of facts like those associated with history, culture and religion into his work and style which he feels is distinct. The summary of his paintings is originality, depth of portrayal, sensuousness and improvisation. His works are narrative as they relate to many stories, having their own parameters of time and space, figures are typical and graceful. The colors used are bright and are marked for their originality despite being taken birth in Bundi, do not copy Bundi style of painting. His 15 paintings on Kamayani are also distinct and original.



At the age of 80, he never believes in recession and has a pocket full of treasures. His paintings on the history of Ranthambore Fort and its surrounding have also attracted researchers to do Ph.D. on him.

*Image 2.5 :Kantichandra Bharadwaj, Winner of Kalashri on 2 July,1936, Bundi)*

## PAINTINGS-ON RURAL LANDSCAPE

If we really want to have a glimpse of rural landscapes depicting the life style of traditional family living in the area, we must appreciate the painting tradition followed by senior painter and artists known as **Babulal ji Verma**, living in the old city of Sawai Madhopur.



He was the precursor to have followed it as a medium of art for art's sake as well as a source of livelihood and has trained various after bedding artists. He gets the commercial return for his hard labor as he sells his painting in Jaipur and at various other places of our country and catches attention due to his fineness and panoramic view of real and folk art.



*Image 2.6 :Painting on rural landscape by Babulalji Verma*



*Image 2.7 :Painting on rural landscape by Babulalji Verma*

## PAINTING DONE IN BUNDI STYLE

An artist named Sudha Toshniwal had made two painting in the year 1997, which depict festivities related to Gangaur festival in Bundi style of Painting and the other painting known as 'Jnaym Prem' can also be appreciated for its unique style.



*Image 2.8 & 2.9 :Painting done on Bundi style*

## WILD LIFE PAINTING

Sawai Madhopur District adjacent to the Ranthambhore National Park has developed a group of painters who got fascinated by the living animals, especially a wild one in its natural habitat. A long wait, quick observation, fast sketching and photography combined with highly specialized knowledge are therefore the basis for wildlife paintings.

These paintings have often been looked down upon by the art world, as they were illustrations and descriptions of dead animals, in still life compositions and are not considered as true art expressions. But wildlife art has played an important role in awakening, encouraging sustaining interest in natural history leading to a concern for conservation.

Some prominent painters are Mr. Gajanand Tungariya, Sm.t Badam Devi, Jaipal Kumawat, K.P. Singh, Lokesh Verma, Lokesh Khatik, Banwari Lal Sharma, Vishnu Gajendra Jolia, Rakesh Kuman , Vishnu soni, Rambabu who are working as a unit in art point of Ranthambore and have exhibited their paintings worldwide and acclaimed recognition from various personalities like late Dr. A.P.J. Abdul Kalam (Former president of India) New Delhi. They are working since 1990-91.



*Image 2.11 : SWM Wildlife paintings (source: [www.youtube.com](http://www.youtube.com))*





*Image 2.12 : Paintings by local artist Babu Lal Mahawer*

## WILD LIFE PHOTOGRAPHY

M.D. Parashar is a famous Indian wildlife photographer and painter. He is also famous for his tiger painting and lamp black or soot art work. He was born and brought up in Ranthambhore, a part of Sawai Madhopur district in state of Rajasthan in western Indian. Parashar is a graduate of Rajasthan School of Art (1978–1982) and is often considered Ranthambhore’s first son. Some may attribute this to his brilliant artistry, and despite its unarguable genius, his popularity arises more from the pride he has evoked in the people of Ranthambhore. Born and raised in the towns flanking the Ranthambhore forests (Ranthambhore National Park), Parashar’s earliest memories involve treks through the forests to catch glimpses of the elusive tiger. His passion for Ranthambhore and all its inhabitants, quadruped, biped and stationary inspired him to found the “Ranthambhore School of Art and Wildlife Conservation Society” in 1982. With the word ‘fee’ being taboo to each of the 400 art students trained every year, the school provides livelihood through vocational training to most of Ranthambhore.



*Image 2.13 & 2.14 : Wildlife photographer M.D. Parashar  
(source: Intach SWM chapter)*

Despite being taught by some of the greatest scholars of art at the Rajasthan School of Art and his former training in folk art, Parashar's art is grounded, unpretentious, and honest. This award winning photographer draws inspiration from the photographs of the graceful big cat he clicks himself. M.D. Parashar's works are on display at The White House, USA, President's House of India, the residence of the Prime Minister of India, Chief Minister of Rajasthan, Chief Minister of Punjab, The Offices of the Reliance Group, ESSO Petroleum Co., WWF India, Taj Hotels, Oberoi Hotels etc.

Over the year, Parashar has developed a style to suit the natives of Ranthambhore who lack easy access to sophisticated art supplies. With domestic lampblack or soot and a crumpled newspaper used as a nib, he creates intricate imagery of his preferred muse: the tiger.



*Image 2.15 : Tiger photograph by Wildlife photographer M.D. Parashar (source: Intach SWM chapter)*





*Image 2.16: Mandana Wall Painting (source: climber-explorer.blogspot.com)*

### 2.3.2 NON REPRESENTATIONAL PLASTIC ART

Mandana or the folk craft of decorating houses with red sand and chalk powder also has its uniqueness. This art is quite popular in the rural areas of Sawai Madhopur district. If we go around the villages near Sawai Madhopur town like kustala or Barwada we can find different types of square, rectangular and floral designs suiting the particular season or festival. The wildlife and forest is also revealed and exhibited in this folk art and drawing of animals like peacock, birds and above all tiger give it a contemporary look and relevance. Several Mandana motifs have started appearing on block printed textiles also.



*Image 2.17: Mandana done by village women in SWM (source: [www.pinterest.com](http://www.pinterest.com))*



## MURALS

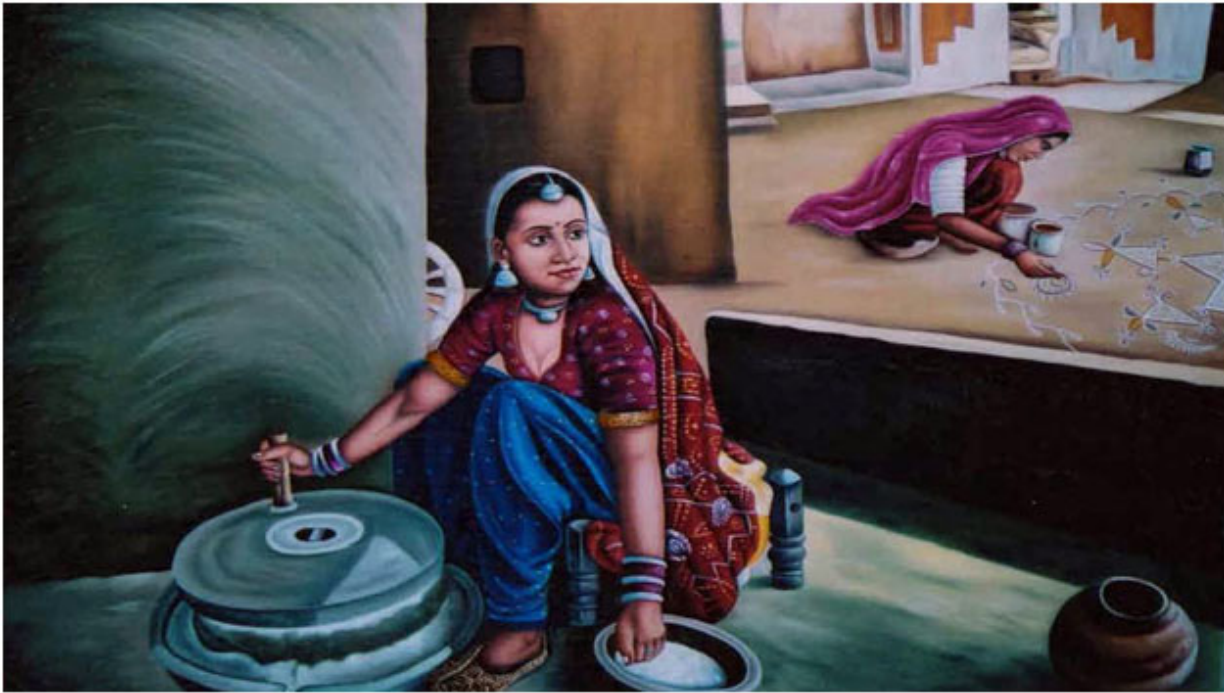
A mural is any piece of artwork painted or applied directly on a wall, ceiling or other large permanent surface. A distinguishing characteristic of mural painting is that the architectural elements of the given space are harmoniously incorporated into the picture. Sawai Madhopur District can boast of this mural done in the folk art style. The murals in Jain Temple, Nagar Seth ki Haveli and old building are rich heritage on the verge of extinction because some of the old building are losing their glory and are in a degenerate state.



*Image 2.18: Decorative mural work in a Jain temple*

## MUD AND GLASS WORK ON WALLS

One of the unique craft of decorating houses that has a local fervor and needs to be preserved is mud and glass work on walls done by rural women of our districts. Since this unique craft has shrunk to a particular area and there is a risk that certain element of this heritage could die out or disappear without help there is a need for safeguarding them to ensure that it can be transmitted from one generation to another.



*Image 2.19: Painting of rural landscape*

## 2.4 PERFORMING ARTS

### MUSIC

With over different living dialects and languages the music of this area is an example of astounding diversity. Indeed the music of Sawai Madhopur has emerged from Rajput, Meenas, Gujjars, Kunihars, and Mali community and their traditions as well as instrumental expressions. Although predominantly vocal, the music features a variety of instruments also nurtured by the group of communities who devoted themselves to the art or by those who fostered them for their personal enjoyment. Each region has its own folk entertainment, the dance styles differ as do the songs, Interestingly enough even the musical instruments are, different of considerable significance and the devotional songs and the communities who render these songs local idioms as peacock, cuckoo, the arrival of clouds, friends and relatives all form aspects of musical expression.

### VOCAL MUSIC

Rajasthan's most sophisticated style of folk music and has come a long way from the time it was only sung in royal courts in praise of the Rajput ruler Maand, and the haunting ballads of Moomal, Dhola-Maru and other legendary lovers and heroes were usually listened and sung by charans, Rao and Rana. They were patronized by the villagers but with the change in the trend very few singers are left who cling these above mentioned forms of singing in the district. Lamba and Bandya are two forms of folk songs sung by Meenas.

Lanmba is a song which is sung but Bandya is a dance and song presentation. The singings of Bagadawat belong to the Gujjar or Kumhar community who sing the tale of Dev-Narayan their local deity. Ram Rasiya folk singing has also a unique style of singing which form part of season's collection of songs. Traditionally Rasiya is sung in Sawai Madhopur, Gangapur city Bamanwas and in adjoining area.

There are group singers known as 'Jot' and their head is known as Madiga, Ram Rasiya is sung in a unique way by pitching and with long stretch of voice. The themes generally are religions i.e. swayamvara, sati Katha stories of Rishis and Sadhus and sometimes domestic issues like Mother in law daughter in law or brother in law sister in law episodes -

*Gagar to Awe nahi Tose.....*

*Chal dayi Ya Sanwariye Ke sang.....*

The local flavor is doubled where Ram Rasya is sung by women of Meena and Mali commonly who sing full throated ease while their face is covered.



Image 2.20: Ranthambore Music festival (source: INTACH SWM chapter)



## PAD DANGALS

Which another forms of group singing during the festive seasons, at different fairs as the locals are entertained. There are dangals or taalbandi organized on such occasions where group of singers sing traditional verse or sometimes compose 'pada' or poetry to win a competition between rival group. In Kalyanji fair of Gangapur and Gangain fair of Lalsot Dangals are organized. It is said that around 14-15 group perform singing and each group consists of 25-40 singers. This is a popular singing of Meena community Dhawle Ram Meena is a prominent name who has promoted this form of singing in the area. Sudda Dangal is a form of Sufi singing women of Meena community whole heartedly participate in such singing.



*Image 2.21: Pad Dangal performance in SWM*



## DHANCHA MUSIC

One of the unique style of singing known as Dhancha singing is also very much filled with local fervor. The songs are on contemporary and very trivial day-to-day matters and issues but its unique singing by Meena community makes it very different Vishnu Meena of Peepli village, Lalsot is renowned folk singer in their style.



*Image 2.22: Folk artist performing Dhancha music*

Rajasthan ritual calendar as in the rest of India is Sawai Madhopur district is no less an exception based on the movement of the moon, songs sung on the festivals of Gangaur and Teej symbolize marital bliss. During Holi Dhamal, Holi, and Rasiya songs are sung. Ceremonial songs on child are naming sacred thread through these songs. Devotional songs begin with rhythms that gradually build up into a crescendo of brass plates and conches. Songs composed by saint poets such as Kabir, Meena, Raid as Malookdas form part of this rich treasury. Jogs of the area sing and narrate ballads of romance, valor, sacrifice and devotion. There are group of folk singers though labeled a folk style the formal nature of their tenor could be almost classical. Sitaram Rao, Chhail Behari Verma can come into this category, they provide music and song for people of the state for most occasions of the life.



*Image 2.23: Ranthambore Music festival (source: INTACH SWM chapter)*

## DANCE FORMS

The famous dances of the area are kalbelia, ghoomar and folk dance. Ghoomar or circular formation while dancing is peculiar to the area and is performed by tribes is known for its fast movements. Though is a sophisticated version the movements are soft and graceful and are particular to the singular and Teej festivals. The most mesmerizing of dance forms is the kalbelia snake dance. The dancers wear full black skirts with silver trims and sway sinuously while arching their backs to create a most satisfying performance.

There are various ceremony related dances such as thechari dance by the women of the Mali community which is performed to welcome a bride groom. The dancers balance bran pots on their heads. Bandyia is dance particularly performed by the people of Meena community.



*Image 2.24 & 2.25: Folk dance performances in SWM*



## THEATRE OR STORY TELLING

An interesting admixture of theatre, music and dance are the performance known as khayal or rammal. In this form of folk theatre stories of romance and bravery are enacted with prose or poetic dialogues intermittently dotted with popular forms of dance. The plots usually revolve around the heroic tales, mythology and sometimes contemporary relevant issues.



*Image 2.26: Puppets in SWM*

## PUPPETRY

It is a form of entertainment that is popular in the villages. Though there are very few puppeteers almost negligible in the area but a group of entertainers enact for creating awareness for social issues like water conservation child marriage, Dowry, tiger conservation and historical episodes in make shift theatres.

## ORAL TRADITIONS

Sawai madhopur' oral tradition of music and poetry was carried forward by communities who devoted themselves to the art and has only recently been converted into the written form. Given continuity by these communities, their songs, related by the folk bards in the past, continue to be sung today and newer dimensions have been added to their ritualistic performance. In Kalyanji fair of Gangapur and Gangaur fair of Lalsot Dangals or Taalbandi are organized. It is said that around 14-15 groups exhibit their performances groups of singers sing traditional verse and sometimes compose poetry on the spot to win a competition between rival groups. The verse consists of couplets or quartet known as Pada predominantly mythological or religious theme.

With the change in shifting paradigms it focuses on contemporary issues or social events also. On the occasion of holi, songs with the themes like colour and lord Krishna. Radha and her gopika friends are sung by both men and women folk. Men and women of communities like meena, gurjar and mali, sing song of religious theme adopting traditional Ram rasiya folk singing. Usually the theme ranges from old Swayamvar, Dev leela, sati katha, stories of devotees and Rishies or petty issues like mother in law daughter in law and conversation between Dever-Babhi one of the example is:

*"gagar to awe nahin tose," chal Dayi ya sawariye ke sang"*

*One of the popular numbers in the area is*

*"Baba baj riya doongar me, "chori tene lebane aayo"*

Popular form of visual singing named as Khayal is also a mark of the place. The word 'Khayal' or idea has its source in South India around 250 years back as it made its way in South Rajasthan from Chittorgarh district. It also spreads its wings in karauli, Gangapur city, Lalost and in some of the regions of Alwar, Bharatpur and Shri Mahaveerji. This is also expressed in various sub forms.



## KHAYAL

### KANHAIYA KHAYAL

The term is derived from the word 'kahan' or to say

Or

First sung by man named kanhiya

Or

Comprises of tales of Lord kanhiya. Accompanied by musical instrument like 'Naubat' Ghera, Manzeera, Dholak. Predominantly sung in areas like Bamanwas, Sop, Kama, Peeloda, Gandal Khedla etc. When it is sung by a solo folk singer musical instruments are not played. As he stops, instruments build a crescendo akin to a religious trance and the group sings in a form of loud chorus singing. The leader or 'mediya' follows a peculiar style known as 'Ultimoda' which gives uniqueness.



*Image 2.27: Kanhaiya Khayal performance*



*Image 2.28: Khayal performance at Ranthambore Music festival (source: INTACH SWM chapter)*

## HELA KHAYAL

This is another form of group singing where singer entering amidst the audience gives then presentation. The group is divided into two parts. One group stands around a huge musical instrument named as 'Naubat' and other group merges with the audience exhibiting their expressions with the help of wooden sticks the resounding sound is created which is known as 'Tora'. After that 'Devstuti' is sung then the introduction of khayal is made which is known as 'Peeda'. After Peeda the singer collectively say Ho-Ho raising their finger towards sky and spirally rotate. Thus begins the actual singing of khayal which has been given the name of 'kali'. In the end duringgazer the rhythm is build into a crescendo of musical instruments. Its popularity lies in its unique style of singing and contemporary relevance. Due to its local fervor it is indeed our cultural heritage and needs to be safeguarded.

## TURRA KALANG KHAYAL

Singing through visual presentation in Rajasthan is quite old. This has its origins in Phad painting and Kavad Singing. Phad paintings are long scrolls carried by the Bhopas. They are unfurled by these inherent balladeers of Rajasthan, who narrate in song different legendary tales with the accompaniment of the folk instrument 'Ravanhatta'. In Kavad, incidents are inscribed on wooden panels and story moves with the opening of wooden panels. On the contrary in Turra- Kalang when a folk singer sings visuals are automatically created. In Rajputana Khayal singing was originated from 'Lawani' but gradually it took a form of Baithak khayal Kilki Turra of Karauli province was appreciated much.

'Turra' group is headed by Hindu and 'Kalang' by muslim. Despite their competition they maintain communal harmony. From a 'Pothi' a clue is given and the rival group also has to reply through visual poetry and group like visuals are automatically created. The subjects on which Turra kalangi competition is based are devotion, chivalry, and romance etc. Suppose

Turra singer sings:-

*Neksa Sukhan Ka*

*Jaupar Hai*

*Turra Kalangi Ka*

*Shaurar Hai*

*Kalangi singer says*

*Hai Adi Ant Se Kalangi*

*Akhan Kunwani*

*Yahi Hai Jag Janani*

*Turra Ki Mahtari.*



*Image 2.29: Phad painting performance by Bhopa and Bhopi (source: phadchitra.com)*



## 2.5 INSTRUMENTAL MUSIC

### MUSICAL INSTRUMENT

Rajasthan is closely lived with a wide variety of music and naturally musical instruments. These instruments are after made by the people who play them and there are specialized groups of people who devote then livelihood in creating these instruments.

### STRING INSTRUMENT:-

This instrument produces five sounds that reverberate though out the state. In Sawai Madhopur district the logs use jogia sarangi which is a simpler version of the sarangi.



*Image 2.30 & 2.31: Folk artists with musical instruments*



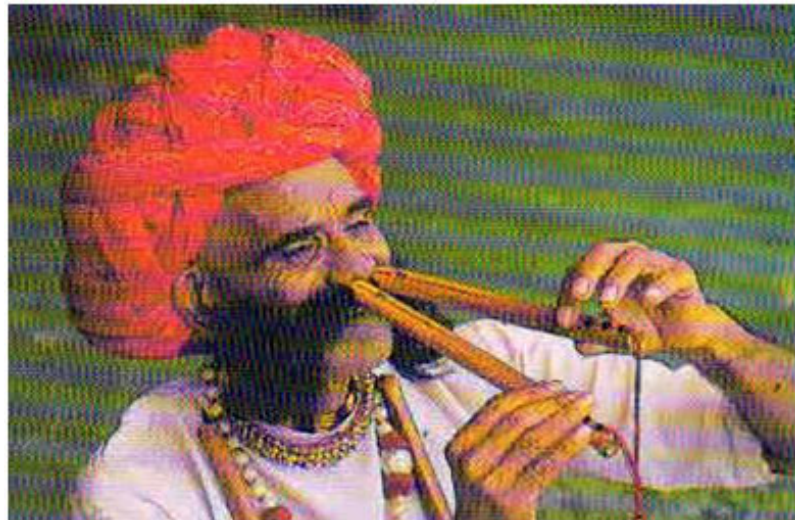
## WIND INSTRUMENT

More ceremonial in nature wind instrument are identified commonly as Shehnai. We've a group of musician who play shehnai on important ceremonies be it marriages, or religious. The kalbelia tribe use the been or poongi. The been has hallow gourd to which flutes are attached. It creates a constant bar that acts as a back drop to the variation of notes played by the craft.



## AUTOPHONIC INSTRUMENTS

The ghanta, thali, ghungroo and khartal are the most common among them. The ghanta is used in temples for ritual pooja or prayer ceremonies. The thali, metal plate is homely instrument.



*Image 2.32 & 2.33: Folk artists with musical instruments*

## PERCUSSION INSTRUMENT

The nagara is the biggest of the family of percussian instrument. It is huge size and its hollow is made of metal or terracotta. A skin parchment is spread over the open face of the hollow pot. The parchment is stretched with the help of gut strips or strong cotton strips. One or two artists play on it with the help of wooden sticks. It is used while singing khayal by the folk singers.

## 2.6 WRITTEN TRADITION

Include poetry, stories, Drama historic and contemporary manifestation in the forms of books, manuscripts and printed or hand written material since we proudly boast of our tradition and being natives of land of chivalry, a place renowned for 'Hammir Hath' Ranthambhor and its history especially about a valiant ruler Rao Hammir Dev Chauhan.

We need to make a mention about some famous book written on this unforgettable incident like 'Himmirayan Vyas Banda' Hammir Mahakavya' Nayan Chandra Suri, 'Hammir Raso' Jodhray – Tarique & Quila Ranthambhore translated by Saxena. Some contemporary writes like 'A History of Ranthambhor' – Javed Anwar 'Ranthambhor' Suraj jiddi, 'Hammir Mahakavya' in Rajasthan Dialect-Tau Shekhawati, Sawai Madhopur Darshan-Ramesh Ranawat have also made good efforts in this regard.

However there are other creative writers who've written on contemporary issues and are trying to explore the talent in art for art's sake manner poets like Gopinath charchit, Vinod Rajawat, 'Padaraj' , Shiv Yogi BadriNarayan Dixit, Prabha Shankar Upadhayaya, Radhe Shyam Atal, Dr. M.M. Chaturvedi, Indushekhar 'Tatpurush' Dr. Arti Bhadoria and few Urdu Shayars or poets who at present can be among those listed talents who are trying to make creative writing sustainable.

## TEMPLE AS SOURCE OF WRITTEN TRADITION

Written tradition of sawai madhopur Jain temples have a source in manuscripts conserved in the temples situated at the periphery of old city. Divanji Temples Bhashawadiyan temples etc. and Acharyashri. These manuscripts are about rituals and their practices

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## INDIGENOUS KNOWLEDGE SYSTEM

Today much indigenous knowledge system is at risk of becoming extinct because of rapidly changing natural environment and fast pacing economic political and cultural changes. Practices vanish as mentioned below are becoming inappropriate for new challenges.



*Image 2.34: Idol of Mahaveer in a Jain temple in SWM*

The forest of sawai madhopur are rich source of kher, chilla, tendu, tanaried, chural, janwn, papal, gular, sitaphal. Due to bio diversity of the region, rare ayurvedic medicines and their spices are widely grown mainly. Konch, gheingachi, adusa, dhatura, aloevera, thuar, Ber and amarbel, etc. shilajeet is also found plentiful in rocky area around the area. The forest is gifted with dhok trees that make the surroundings lush green with the advent of khus-khusis required, thus grain is boon for farmers in warm climate as it prevents soil erosion. The fragrant essential oil obtained from the plant root is quite famous. It is used in high end perfumes. The mats are hung in the house to cool rooms during summer. Moreover it has an inflammation and antiseptic effect providing relief from inflammation in circulatory system. In 1969 there were persons skilled in art of extracting scent from this gram which was found in the down hills of Ranthambore for had been and in places like dumoda and khandar.

Mohd. Ismile was awarded for his extraordinary skills by different dignitaries due to constraints like ban on plucking and using anything from the forest by the department, oil extraction is not possible in the area. The use of herbs and medicine or other forest produces in this area has also become very difficult. Due to deforestation the area once known as Cherapunji of Rajasthan suffers sometimes due to scanty rainfall.

## RECITATION OF SACRED AND OTHER TEXTS

Since we have evidences of various castes and communities residing in the area, all of them follow religious practices and chant sacred mantras or incantations from their texts. Chanting of gorakhwani by Yogi communities, bhagwat and ram rasiya by Gurjar community, Bhagwat katha, Nani bai ro mayro, Ramayan, Gyatri mantra, vedic mantras, Bhagwat gita and hymns or bhajans are few of them by hindu communities, jivanwani, bhaktambar by jains, guruvani, sabada by sikhs and Quran by muslims all are known for their peculiarities.





*Image 2.35: Clay potters in SWM*

## 2.7 CRAFT TRADITIONS

During our survey we found many evidences of craft tradition prevalent in the area. There are few crafts persons left who've made their long journey to the path of survival and tried to enliven their tradition despite odds and outs:-

{1} Clay,stone,minerals,gems

### (I) BLACK POTTERY

Though shymotta potters have made their distinctive art and its creation very famous because of its uniqueness in their process working methods and firing techniques. The carbons penetrating the pot give them the black colour.



Image 2.36: Clay potters in SWM

## (II) CREATION OF TRADITIONAL CLAY-POTTERS

Despite the black pottery we've a tradition of making traditional pots by clay or mitti source from the riverbeds. These kumhars or 'kumbhkar' makers of earthen pot make decorative as well as usefull pots for daily use and religious purposes. In the walled city of Sawai madhopur, there is an entire area known as 'kumhar mohalla' where the people of their community are still engrossed in making forms on the potter's wheel or by hand. Due to various reasons, their craft has to bear constraints but it still has a shock absorbing capacity because it is catering to our



*Image 2.37: Clay potter on a potter's wheel in SWM*



### (III) STONE

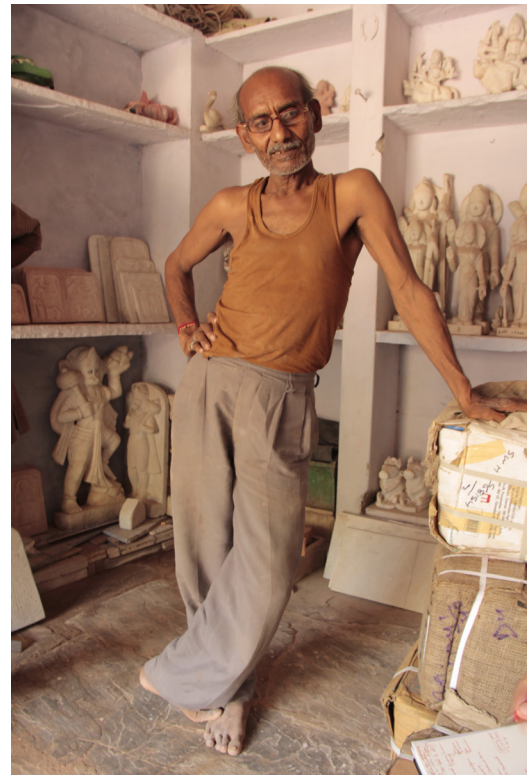
In sawai madhopur district- we've a place known as 'Bans ki Pulia' which can boast of sculptors who make beautiful stone idols. In the old city of Sawai madhopur area near Bhairu Darwaja there is a sculptor named Ram Chandra who also makes stone idols.

But we must not forget the group of people living in city is an area known as "Salawat Mohalla" where the people of one community known as Salawats make small Ganesh murtis or idols of hindu deity lord Ganesh. As 'Ganesh Mela' approaches their rigorous efforts result in man production of small ganesh idols which became a fascinating buy for thousands of pilgrims who visit the shrive of Trinetra Gajanan.



*Image 2.38: (Above) Floating Stone sculptures by award winning Craftsman Ram Chandraji in SWM*

*Image 2.39: (right) Craftsman Ram Chandraji, acclaimed for making floating stone objects & sculptures, a unique craft of SWM*







*Image 2.39: (Above) Stone objects by Ram Chandraji in SWM*

*Image 2.40: (right) Craftsman Ram Chandraji, in his workshop*





## CRAFT BASED COMMUNITY GROUPS

### THATHERAS

A respondent named Ujagar Singh Malhotra(aged 95 years) said that 10% refugees from Pakistan and rest from Jaipur were sent to Sawai Madhopur by the then king to introduce a thathera settlement around the thathera kund also known as 'Badi Chaupar' historically.

There were around 300 thathera homes in the past out of which only 30-40 are left; some have migrated to Jaipur. There is still one workshop in the chowk still left out of numerous workshops lined along the chowk. Water connections provided water from the well near the tank (thathera kund)

### BUNKARS IN ANSARI MOHALLA

CHHIPAS IN CHHIPA MOHALLA(specialists in making pomchas which is now becoming obsolete. Later integrated with Nilgarn ka Mohalla

SILAWATON KA MOHALLA characterized by stone craftsmen and old temples

### WOOD,GRASSES, BAMBOO, FLOWER,SEEDS

The wooden toys and their makers are also on verge of extinction in our district. We've very few people left who are skilled craftsperson in making wooden platters toys, decorative items and some utility goods. Some of them are working the old city and crave for immediate concern



*Image 2.41: (Above) An old thatthera craftsman from thatthera mohalla in SWM*

*Image 2.42: (right) A thatthera in his workshop in Sadar Bazaar in SWM*





*Image 2.43 to 2.45: Images from a Bunkar workshop in SWM (photo credit: Kriti Gupta)*



16.09.2015 09:19

*Image 2.46: Women making articles and objects from khas, a forest product*





*Image 2.47: (above left) A wood craftsmen*

*Image 2.48: (Above right) A potter showing the crafted clay tortoise*

*Image 2.49: (Right) A thathera in his house courtyard giving final shape to a platter*



*Image 2.50: A lakheran (laquer craftswoman) in her workshop for making bangles*





*Image 3.1: Chauth ka Barwara mela in SWM district (source: [www.padharorajasthan.com](http://www.padharorajasthan.com))*

**CHAPTER - 3**  
**MYTHS, TRADITIONS AND RITUALS ASSOCIATED WITH**  
**CULTURE AND CRAFT**

- 3.1 Unique Culture of the Yogi community**
- 3.2 Melas: A source of Cultural Heritage**

### 3.1 UNIQUE CULTURE OF THE YOGI

A Yogi can be seen in three ways: the modern way where it is seen as a holistic therapy for all physical and mental problems, the upanishadic way elaborated in the Bhagwad Gita where it is an intellectual emotional and social technique for self realization and finally the siddha way where it is the means to attain super natural powers. The third method is rarely talked about, yet traditionally for most Indian until recent times this aspect of yoga was most families. A Jogi was a wandering holy man, ascetic and alchemist. These magical powers were related to his celibacy and sensory context. Today jogi or siddha jogi is accomplished to give ash believed to possess magical healing powers. Yoga and Tantra have much in common. Both believe in the primary duality between heeman consciousness (purusha) and nature (prakriti).

The doctrine about the jogis was revealed only to those who had been initiated into the Nath Panth and their doctrine. What is known comes from folk legends, as the panthis preferred the oral to the written tradition. The Nath-jogis are clearly hermits who held the householder's life in disdain and refused to give divinity a form but few of them arahastha naths. Who follow the panthis despite living with their families.

What characterized the nath jogies was a special ear ring worn through a hole made in the middle of the ear (the cartilage) and not to the lobe, because of which they were known as the kanpatha jogis or mendi cants with split ears. They had sacred thread made of wool and a string of beads around their neck and a woolen thread tied at the waist for their loin cloth. They were monks who wore red or ochre colored robes strings of Rudraksha tied to their arms, smeared their hands and face with ash, carried a yoga staff begging bowl smoking pipe a pair of tonga and trident. When a nath jogi dies he is burned in the sitting posture and his burial mound became a holy place known as Samadhi. Nath panthis are known for their loud salutation "Alakh Niranjan", which means are who is without attributes or goal or blemish or god without form.

Around 500-600 years back, some Negi Nath became householder though they were accused of doing this act and tried to enliven the old traditions by making it practical. Some rituals which are unique in itself as after 12 days of death, a ritual of lighting the lamp in eight

directions and from a.... sand and offer water with due pear shell and give it a swing keeping it on a stranger. All these have symbolic significance as by singing sacred songs and performing rituals aim at salvation to the departed soul. During house warming the lighting of lamp is in homage to mother Goddess. All there can only attend if they have been solemnized into Nath Panth.



*Image 3.2: The Yogi community of SWM*



In the Sawai Madhopur district, there are approximately three thousand people of Nath community. There is a living legend named Shri ShivNathji Maharaj, who is Kanphata Yogi, living in Piplai near gangapur. He wore his kundal in Karauli district and by living in 12 different places Byalda, Bhadalkya, Goraksh Nath, Khandipura Baredi, Mitrapura and Bahrawnda, he has finally taken residence in a Kuti in Piplai village by the inspiration of Baba Triveni Nath, Udaipur. How he came into this significamnce as his great grandfather Baba Mahendra Nath, his elder uncle Sochendra Nath were both Kundal dhani Naths. After his father's demise, he was inclined towards social service and eventually in Karauli he wore Kundal. He has been following the strict lifestyle expected of sages despite the fact that his wife, son and daughter-in-law continue to live with him. He is illiterate, does not believe in Karma Kand and thinks that it is all predestined and only Yogi practices can help you awaken your kundalini which is currently in sleeping state in your navel.

One who pause their heart automatically becomes a subject to divine grace. If you persue right things in the world you achieve your goal, book-ish knowledge doesn't help anyone, it is the real practice that leads one towards their goal.

### 3.2 MELAS: A SOURCE OF CULTURAL HERITAGE

#### TEJAJI MELA

Veer Teja or Tejaji was legendary Rajasthan folk hero. He is considered one of the major incarnations of lord shiva and worshipped as a deity in rural Rajasthan.

There are different variations to the legend as recounted by different priests but Teja risked his life to protect the cows of a lower caste woman from bandits, bravely fulfilling a vow to a snake at the cost of his own life and tejas wife and his sister being burned to death at his funeral pyre in the ritual of sati is significant because Teja's cult is a non brahminical cult that includes an element of protect against the caste system even today a person from the mali caste is the chief priest of Teja's temple rather than a Brahmin. Therefore Tejaji fair is organized every year on 10th of Bhadrapada (that is six days after Ganesh Chaturthi festival). In Sawai Madhopur District at temple dedicated to this local deity we can see crowds of folk crowd gathering and record their social consideration as of vital importance.



Image 3.3: Representation of Vir Tejaji Maharaj (source: [www.jatland.com](http://www.jatland.com))



Image 4.1: Religious site in SWM

**CHAPTER - 4**  
**COMMUNITY - A SOCIO-ECONOMIC STUDY AND**  
**ITS OVERALL STATUS IN LIVING HERITAGE**

- 4.1 Community -A socio economic study of their status**
- 4.2 Components for study**
  - 4.2.1 Geography**
  - 4.2.2 Ancient history**
  - 4.2.3 Medieval History**
  - 4.2.4 Meenas under british rule**
  - 4.2.5 Meo and Meenas**
  - 4.2.6 Origin of the Rajputs in Rajasthan and the Meena**
  - 4.2.7 History of Gujjars**
- 4.3 Nath-Yogi Community of Alanpur**



## 4.1 COMMUNITY -A SOCIO ECONOMIC STUDY OF THEIR STATUS

Sawai Madhopur District-known as a tribal domineering area has people of various castes/communities. There are muslims, gurjar, meenas, Brahmins, Bama mali, rajputs, yogis and schedule castes. We've undertaken study of those communities whose history relate their proximity to the area and also form an integral part of the cultural legacy that deserves focused attention and measures to safeguard their rich and vibrant heritage.

### HISTORY OF MEENA

Meena or Mina is a caste/community mainly found in Rajasthan,India. The name mina is derived from meena (fish) and the minas claim descent from the fish incarnation of Lord Vishnu also called matsya avatar. This fact is supported by the centuries old culture fo celebrating meenesh jayanti in the name of Loard Vishanu by meena community on 3 tithi of chaitra shukal paksha according to Hindu calendar. Originally they were a ruling cast, and were ruler of matsya,i.e. Rajasthan but their slow downfall began with the rise of the rajputs and was completed when the brithish government declared them a "Criminal Tribe". This very action was taken to support their alliance with rajput kingdom in Rajasthan, and meena were still in war with rajputs, doing guerilla attacks to retain their lost kingdoms. According to Britannica, "the minas are possibly of inner Asiatic origin, and tradition suggests that they migrated to India in the 7th century with the rajputs." [meena of India

## 4.2 COMPONENTS FOR STUDY

Geography.

Ancient history.

Medieval history.

Meenas under british rule.

Meo and meenas.

Origin of the rajputs in rajasthan and the meenas.

Recent history.

#### 4.2.1 GEOGRAPHY

Members of the meena community are found in the northern part of Rajasthan. Meenas share the brij and matsya area of Rajasthan i.e. Sawai Madhopur, Dausa, Jaipur, Dholpur and Karauli districts in Jaipur and Bharatpur region (also the Bharatpur and Bikaner districts) with other communities. They inhabit the area from Jaipur-Sikar in Shekhawati region and Alwar in the northeast region of the state. They are also widely spread in Kota, Jhalawar and Bundi. Meenas are also found in north-western Madhya Pradesh.

The Meenas, community of Rajasthan, are an agricultural people occupying one of the most fertile regions of the state. The Meena kings were the early rulers of major parts of Rajasthan including Amber (early capital of Jaipur). In the book "Culture and Integration of India Tribes" by R.S. Mann it is clearly mentioned that Meenas are considered as a Kshatriya cast equally as Rajputs, and having higher social status in the society. They are well integrated with other higher cast like Rajputs, Brahmins, Jat, etc. Brahmins perform all rituals from birth marriage and death for Meenas like for any other higher Hindu cast.

#### 4.2.2 ANCIENT HISTORY

At the time of the great epic Mahabharat was written there was a Janpad known as "Matsya Janpad". The capital of this Janpad was "Virat Nagar". Now known as "Bairath" and renamed as Virat Nagar again. The Pandavas got shelter there for one year. There are still places known as "Pandupol" near Virat Nagar. Abhimanyu the son of Arjun and great warrior married the daughter of King of Virat Nagar the princess was named Uttara. After Abhimanyu died in battle of Kurukshetra and all Pandava sons were killed by Ashwathama they were left without progeny. Uttara was pregnant then. After Pandavas went to Himalaya, the son delivered by Uttara was Parikshit who inherited the Pandavas and ruled India. He was killed by "Takshak" a Naga or Nagavanshi Kshatriya. His son Janmejay did a Yajna to finish all Nagas at "Nagdah" known as "Nagada" now in MP. King Virat and all his sons and brothers were killed at Kurukshetra in

mahabharat. Perhaps some of clan brothers ruled this after him. Many historical evidence is recovered form this area all belonging to time of Lord Buddha.

Meena are considered the brothers and kinsmen of virata, the ruler of virat nagar.They ruled this area (near to virat nagar) till 11th century.

#### 4.2.3 MEDIEVAL HISTORY

Very little has been recoded of the true history of meenas. Col james tod,gathered together stories that ran through families hundreds of years later and while his efforts remain appreciated, a lot of what he wrote is fiercely disputed by modern historians. According to Tod the meena king raja Ralun singh also known as Alan Singh Meena of Khogong kind-heartedly adopted a stranded Rajput mother and her child who sought refuge in his realm. Later,the Mena king sent the child,Dhola Rae, to Delhi go represent the Meena kingdom .The Rajput, in gratitude for these favors,returned with Rajput conspirers and massacred the weaponless Meena on Diwali while performing rituals i.e. PitraTrapan, it is custmery in at the meenas to be weaponless at the time of PitraTrapan,"filling the reservoirs in which the meenas bathed with their dead bodies"and thus conquered Khogong. This act of Rajput was most coward and shameful in Rajasthan history. He then subjugated the Sihra Gotra of Meena at much later on known as jamwa Ramgarh near Jaipur, and transferred his capital thence. Becoming the son-in-law of the prince of Ajmer, he died when battling 11,000 Meenas. His son maidul rae'made a conquest of Amber from the Soosawut Meenas' whose King was the head of the meena confederation. He subdued the Nandla Meenas, annexing the Gatoor-Gatto district. Hoondeo succeeded to the throne and "conued the warfare against the Meenas". Koontal, his successor, fought the Meenas "in which the Meenas were defeated, which secured his rule throughout Dhundhar". The Meenas were the original builders of Amber, which town they consecrated to Amba, the mother Goddess, whom they knew as "Gatta Rani" or "Queen of the Pass".

Amber, India Fort view from Jaigarh Describing the destruction of the Meena town of Naend, tod wrote: "When this latter prince (Baharmull Cuchwaha, a contempory of Babar and Humayun) destroyed the Meena sovereignty of Naend, he leveled its half hundred gates, and erecated the town of Lohan (now the residence of a Rajawut chief) on ruins".

The name of Meena ruler of Naen\Nahn was Rao Bada Meena, he was so rich that his wealth was compared to Akbar's empire in a local saying as

#### 4.2.4 MEENAS UNDER BRITISH RULE

*"RAO BADA KO BIJANO, AKBAR KO GHARBAAR"*

That mean Rao bada's manual fan was so precuioud that it was compared with akbar's palace. The kachawa Rajput ruler Bharmal of Amber always eyed on Nahn and attacked on it several times but could not succeeded against mighty and brave Bada meena. Akbar had asked Rao Bada to marry his daughter Shashivadini to Akbar. Later on Bharmal married his daughter Jodhabai to Akbar. Then the combined army of Akbar and Bharmal attacked Bada Meena and killed him damaging 52 kots and 56 gates. Bada's treasure was shared between Akbar and Bharmal. Bharmal kept his treasure in Jaigarh fort near Amber. The hill that jaigarh was built was called Chil Tila, when it was ruld by Meenas. Later on The state is said to have been founded about eleventh century or 1097 by Dulaha Raya, hailed from Gwalior; he and his Kachwaha kinamen are said to have absorbed or driven out the local Meenas and Bargujar Rajput chiefs. In which the Meena were to become a key ally of the Kachwajas. Meena under British rule

Mark Brown has well elaborated the impact and issues of Meena community during the British rule, and change in their status from Higher Social Cast to Criminal Tribe. He also mentioned the division in the Mennas as zamindar Mina group and chowkidar Minas. In his case study he answered why and how Meenas have been put under Criminal Teibal category, even being very different from the other tribal people then. How British manage to control Meenas which were growing threat for British rule in Northern India.



In Woolbert`s (1898) account of raising of the Meena Btalion at Deoli the difficulties and achievements of this process described. Woolbert describes the Minas` history thus.....

“The Meenas are an athletic and brave race, tall, handsome, and pleasing to address, obedient to their leaders and sensible in kindness, but at the same time blood-thirsty and revengeful. ...” Vivian (1912) suggested that at the turn o the century there were around one million Minas and related clans, though only a small number of these had ever been involved in criminal activity. Nevertheless, though who were so engaged, most famously the Minas living in the village og Shahehsnpur in the district of Gurgaon, south of Delhi, came to bar represent-ed as a hereditary band of robbers.

#### 4.2.5 MEO AND MEENAS

Majority of Meo population come from Meenas and till date they share same gotras (clan names) and follow very similar Ethics and Cultur. According to Britannica, also called Meo, or Mewati, tribe and caste inhabiting Rajasthan and Punjab states in northern India, and Punjab province, Pakistan, who speak Hindi and claim descent from the Rajputs. In the 11th century, the Meo branch of the Mina tribe converted from Hinduism to Islam, but they retained Hindu dress. Although the Mina and Meo are regarded as variants, some Meo claim that their ancestral home is Jaipur. Originally a nomadic, warlike people practicing animal breeding and known for lawlessness, today most Mina and Meo are farmers with respected social positions. In the late 20th century the Mina in India numbered more than 1,100,000. And the Meo, concentrated in northeastern Punjab, Pakistan, numbered more than 300,000. Both are divided into 12 exogamous clans, led by a headman (muqaddam) and a council (panch) of tribe members. They trace descent patrilineally and divided themselves into three classes: Landlords, farmers, and watchman. Both the Mina and Meo permit widow divorce and remarriage, and the Meo allow a man to exchange a sister or close female relative for his bride, following Hindu tradition, the Mina cremate their dead while the Meo observe burial rites. Meo of Alwar, Bharatpur, Dholpur, Karauli, Sawai madhopur, Gangapur city districts of Rajasthan made efforts to come back in

meena community, but the intermarriage concept (i.e. roti, and bati) has put down their offer by meena leaders. As Meo are followers of Islam.

#### 4.2.6 ORIGIN OF THE RAJPUTS IN RAJASTHAN AND THE MEENA

In the book by Satish Chandra, there appears to be a fair consensus that they were drawn from miscellaneous castes including Brahmans, aboriginal tribesmen and foreigners who had settled in the country. The manner in which they become "Hinduized" or were assigned the status of Rajputs is still not clear in detail, but can be summarized from analogous development during the later medieval period. Thus, those sections which have control over land or gained political authority at the local and regional levels were often successful in gradually rising in the varna scale. Conversely, those who lost control over land or local authority often sank in the varna scale. However, apart from the control over the land and political authority, a higher varna status could not be acquired without the support and backing of the Brahmans. The emergence of the Rajputs in north India represented a tacit alliance between those who controlled land and possessed political authority, and the Brahmans who were the legitimizers, so to speak. In return from granting recognition to the various ruling element as Rajputs or kshatriyas, the Brahmans received generous grant of land and money for their sustenance, and for building and maintaining temples. In the villages there are many instances and stories prevalent where Meena chieftain claimed himself a Rajput. In general Rajputs of Rajasthan are mix of Meenas, Gujjars and Jats.

#### 4.2.7 HISTORY OF GUJJARS

Despite invasions of their lands throughout history, they were never assimilated, thereby retaining much of their culture and individuality. The Meenas have played an important part in the history of Rajasthan (earlier known as the Rajputana). In former times, Rajput and Meena chiefs, in subordination to the Taur king of Delhi, ruled over a considerable tract of the country.

During the war with Rajputs and Mughals, the Meena community has been divided in basic four sections :

- ( 1.) The Zamindar Meena
- (2.) The Chaukidar Meena
- (3) Parihar Meenas and
- (4.)The Bhil(Tribal) Meena.

Historically they have same roots otherwise they do not share any other relation. Like no marriages among them etc. the Zamindar Meena are traditionally connected with farming profession, and most of them are economically good. According to the book "People of India" By Kumar Suresh Singh, among all Meena groups, Zamindar Meena enjoys the highest status. They claim a Kshatriya status equivalent to that of the Rajputs. In the local socio ritual hierarchy they enjoy a clean cast status. The Chowkidar Meenas, who during the middle age adopted fighting in the armies and later on bruisers, enforced them to report on Chaukis regularly to ensure that they do not indulge in any criminal activities known as Chowkidar Meena. Like Zamindar Meenas, Chowkidar Meenas call themselves Meena Thakur and claim Kshateiya status. The Bhil Meena are said to be descended from those Rajputs who, in the wars between their own tribes or with Muslims, were compelled to quit their native home and seek refuge in the vastness of Rajputana, where they formed alliances with the aboriginal families and established tribe. The character of Meenas differs from place to place. The Meenas of the Karauli, Sawai Madhphopur, Jaipur & Sikar, Gangapur area are the most important cultivators for the last four hundred years. They expelled the Dhangars and Lodhis from a number of villages they occupied 500 years ago, and have retained their possession until now.

## HISTORY OF GUJJARS

In the Himalayan regions, Gujjar is considered an important and historical tribe. This tribe has ruled over many princely states in northern India for hundreds of years and left their imprints in the Himalayan ranges and inscribed them in such a way that they could not be destroyed even

after thousands of years. The legacy of Gujjar is as old as their identity. Famous scholar Mohammed Yusuf toeing writes about Gujjars in his research thesis: 'Gujjar Shinakhat ka Safar' as:" at books of Indian, Persian, Arabic and Chinese historian but are talked of as to belonging from Gurjistan to Central India to trace the origin of gujjar we have to interpret the word "gujjar". Till now the word Gujjar has been interpreted in a Persian history. According to him Gujjar share with Baduo tribe of Arab, a common lifestyle, way of living and culture. It is believed that gujjar along with Badu tribe are associated khizir tribe, who left for koh-e-kaf during the era of Christ along with their, camels and other domestic animals. According to him, the word khizir got changed to garz to garzar and with the passage of time this tribe came to be called as gujjar.

Abdul Chauhan Malik in the book Taarekh-e-shahan Gujjar at page number 49 has described the word gujjar in a different way.

In Islamic encyclopedia. 'It has been said that why gujjar community was spirited and courageous and they were known for their shrewdness i.e. despotism in the vicinity of Iran and had destroyed many empires and nations under their reign, that is why they were symbolized first of all by a wolf (Bhediya) locally known as gurj. Hence, this word got transformed from gurj to gurjar to gurez and later on these people were called by the name of gurj or gujjar or gurjar. School of twentieth century have evolved the third perspective according to which thousands of years ago this community moved from a place called Georgia i.e. Georgia/Gurjistan to India via Afghanistan. Hence because of belonging to Gurjistan, They were called as Gujjar. Anthropological surveys of India have authenticated this perspective.

The fourth perspective is that the history of Gujjars and Hindu manuscripts reveal that Gujjars were one of the communities who were devotees of Lord Krishna. Gujjars took Lord Krishna as their ideal and adopted their life style. For a long time they were known for preservation of cows and it is because of cows that some of the castes of Hindus were known as those owning cows. Similarly Gaochar were called as gaujar who later on became gujjar. Another perspective is of Chowdhary Fayeze Ahmed written in 'Marat Gujjaran Tareekh' who consulted several scholars



for verification. According to him, when Gujjars used to rule in India, their armies used to fight with Gurz i.e. Gada (weapon of lord Hanuman) which was their symbol, which later became gurzar and then changed to gurjar or gujjar. It is in this context that gujjar tribe came to be known.

One more perspective also linked with gurz. History reveals that these people considered cow as their protector and loved cow as their mother. Hence the weapon with which they used to fight was shaped as the head of cow, because of which people of other countries called them 'Gau-sar' which later on became Gujjar.

It has been said that Alexander (1) son who adopted the title of 'Gausar' which later on became Gurji and their children came to be called as Gujjar. But this perspective has not been verified by any other scholar. There are about half a dozen other Gujjar Histories written on Gujjars amongst which like shahan-e-Gujjar, Gujjar Itihas, Gujjar aur gujri zaban, Tareekh-e-gujran, Gujjar Tareekh aur sakafat. It has been written in all these that the word Gujjar has been derived from Persian word 'Gauzar' which means body builder (pehalwan) or fighter. Because this community was famous for its moves and tactics in wars, that is why people called them Gauzar who later came to be called as Gujjars. This community is also called Gadjeen. There is a book of Hafiz Abdul Haq Sialkoti titled Tareekh-e-Gojran that verified this view.

There is this view also that because of some issues, one community shifted from Gorzni area of Russia and entered India after going through various ways. These people were called as gurozar as they belonged to gorzni who later on became gujjar. This view is authenticated by the presence of some castes in gujjars based on the names of regions in Russia. E.g. chichi gujjars from Chechnya, bajran gujjar from bajrania. The historical view related to Gujjars is very interesting. When Roman invaded Greece for the first time, the community which countered them was gracia located on the borders of Greece. Romans called them grexie, Greece gurj which later on became gurjar which eventually came to be called as gujjar.

Colonel Tort argues that Gujjars are not descendants of Turkey or Arab. He links them to a huge empire. In "Rajasthan History" col. Tort states that Gujjars are greek and the word gujjar of garjar is of greek origin. Page number 39 of Tareekh-e-kokaz writes that gujjars have come from Turkistan, and they are descendants of Noah. They are of the view that the word Gujjar is derived from 'garji' who was descendant of Noah. Shri R.D. Bhandari believes that gujjar is an important community amongst the various Himalayan communities. History tells us that these nomadic people used to rule North India at some time. Gujjar entered India in fifth century A.D. along with Huns, and they are one of the communities of Central Asia.

According to English scholar Kennedy, Gujjars used to worship sun so they entered India from Iran. In a book titled 'Harsh Chitra' written in seventh century A.D. is written that king Harshavardan who was a Hun was given the title of 'Garjar Praja Graha' which means that brave Gujjar who used to protect his community. Famous scholars are who believed that gujjars are locals. Rana Ali Hussan Chouhan writes in his history that the word is derived from the word Gurjar of garjar, which has been used by Maharishi Valmiki in Ramayana. E.G. in Valmiki's Ramayana, there is written, "Gato Dashrat swargyo gartaro" -which means king Dashrat who was brave amongst us kshatriyas, departed for heaven. A big chunk of scholars agree that Gujjars actually have come from Georgia, which is located in Russia and is often called as Gurjistan. Till date whatever has been said or told about Gujjars cannot be verified logically till date. However, all scholars agree that this community had arrived in the Indian horizon in fifth to sixth century A.D. Expert anthropologist Dr. Cornik has said that through research it has been found that there is no major difference between the faces of Gujjars with that of ancient Indian communities. Gujjars have ruled over Gujarat, Bhopal, Kannauj, Ajmer etc. from fifth century to fourteenth century A.D. Rajtarangni reveals that Gujjars used to rule over the states and surrounding areas of Kashmir Valley. History tells that with the decline of Gupta kingdom Gujjars started to arise. But they were limited to till North India. With reference to history of Rajasthan, it has been revealed that Gujjars had been the residents of J&K since third century A.D. to fifth century A.D. however; some scholars are of the view that Gujjars entered J&K or eleventh century.

Kashmiri Scholar Motilal Saqi has written in his thesis 'Gujjar Pratihaar' as "harishchandra and his three generations had ruled in between 550 A.D.-640 A.D.. After that kings of royal family had ruled till eight generations. Thus North India was under the control of Gujjars for 300 years. "Great scholar Dr.Jamil Jalbi of Pakistan has written in his book ' urdu adab ki Tareekh' at page 79 in his first edition in this way, "one from of Urdu language is found in Gujarat which is called as gorji or Gujarat dialect. History tells us that Gujjar community entered India as conquerors and divided its southern occupied areas into three parts: the biggest was called as Maharath, second as gujrath and the third as swarath. The conquerors from Turkey found it difficult to pronounce gujrath so they modified it to Gujarat."

One usually finds the proofs of presence and rule of Gujjars in kashmir from the external aggressions. According to history, Mohd. Gaznavi attacked Kashmir twice but he failed both the times and many kingdoms came up in Kashmir from 1038 A.D. Tung Rai Gujjar was the commander in chief opposite mohd. Gaznavi. This was the period when king tarlochan pal khattana sought refuge to j&k sarvari kasana writes in his essay, 'jammu Kashmir par gujjon ki hukumat' about acceptance of Islam by gujjars as, "in 1301, king ranjan appointed shah mir gujjar as his minister, who had already adopted Islam.Shah mir sat on the throne of Kashmir. One of them had ruled over lohar kot which is now known by the name of loren in district poonch.K.D maini in Tareekh poonch" writes in eighteenth century that poonch was ruled over by sango Gujjar who was a brave king.

History tells us that Gujjars have ruled from Gujarat,Jodhpur,and kathiawad to baliya 641century A.D. and during this time it was known as Gujjar Desh. Chawada and solanki Gujjars have ruled over Deccan Gujarat from 610 A.D-942A.D. while Gujjars ruled over here from 700 A.D.1573 A .D. cental Institue of India language, Mysore have prepared a Grammar, in which is written that Gujjar left the plain areas after their decline and shifted to Himalayan regions. These people used to attack enemies while remaining hidden in hilly areas, but this trend could not last long and slowly they become the inhabitants of these areas. Many kings in J&K had enlisted Gujjars as criminal tribes so that they can snatch power from them to prevent them

from being autonomous. Different kings used to keep an eye over Gujjars who were there in their army. History tells us that in every period, each kingdom called rajputs and Sikhs and other marshall communities from Punjab and settled them around Gujjar inhabited colonies, to protect themselves from attacks of Gujjars which they used to carry from hills to plain areas. Even today in whole of J&K where ever Gujjar colonies are located one can find some houses of Sikhs and muslim rajputs which verifies the policies of earlier kingdoms. During Dogra period and sikh period, landed estates and sub divisions went to people. While Gujjars got only meadows. During dogra rule Gujjars were not participative and they could not reach or acquire a high position in their administration in proportion to their population. As a result, the views of Dogra Rajput rules were also not different from earlier rulers. However, later on, three to four Gujjars got access to the king's council.

To remove backwardness of Gujjars and to bring awareness in them, Gujjar-jat-conference was established in 1931. This conference went to different places in J&K and awakened Gujjars socially, politically and culturally and directed them towards education. Gujjar leaders of state established this conference. In 1947 thousands of Gujjars were massacred in Jammu and surrounding areas and those who escaped went to Pakistan but major part of Gujjars from poonch, rajouri and Kashmir didn't shifted and resided over here only. After partition every group got exposed to awareness but Gujjars remained negligent and ignorant. They were neither in power, nor was there anyone to talk about them.

After partition the decade of 1970s saw a new turn when the state government allotted special budget of Rs 13crores for the development and progress of Gujjar under which a Gujjar consultation board was set up. This board suggestion led to the establishment of gurjar hostel and Gujjar kanuniyan to bring about political and educational awareness among Gujjars. Government of India gave the status of S.T. to Gujjars on 19 April 1991 and it is only after that, that the real development has been possible.





*Image 4.2: The Gujjar community of SWM (source: [www.india.com](http://www.india.com))*

At the political level, Gujjars still are not that aware, but their inclination toward education is flourishing. But still they have to carry a long war to acquire seats for them in state legislature. In a nutshell, we can say that Gujjars are emerging as a distinct cultural, political and social identity as a whole. They have to go through numerous paths and reach upto many destinations.

### 4.3 NATH-YOGI COMMUNITY OF ALANPUR

In Tarique & kila Ranthambore Translator saxena made a mention about Ranthambore's state administration that Alanpur or Alhapur was the mini secretariat. It had one rawpart and four gates in four direction. North facing was at the corner of chawat karji temple one south facing gate is in gurjar mohalla. Which is now a ruin. Near this old Basti- khera around one kilometer away was a place named jogipura where a community hathi band of naga nath resided. There all nathpant this was brave and expert in yogic practices alanpur was established prior to the establishment of Sawai madhopur. Where naga their grahas the nath had been residing since long. Now as this place comes under the community of Sawai madhopur municipal corporation naths known as satnathi who claim to I have their descent from brahma. Nath community of alanpur as according to jaga pothi claim their ancestry to suryavanshi shatrughna (fourth son of king dashrath) their forefather mothmal singh and followed by medat singh who established medta city in samvat 68. Hari singh , paip singh, gaj singh and Mahesh singh took vow prom saraswati nath at hingwasar and be followed nath sect, took Samadhi in vikram samvat 139 then Bhavdara nath made Rao raja of Narnaul hosted in flag as his disciple and in samvat 160-750 bigha land as bio area and Ranatbanwar kept the hearth or Ehuvi burning.

Nirwan nath his disciple, then Bhawani Nath and later an Imarti Nath followed his path. All theses were Nagas but Dharm Nath disciple of Imarti Nath was grahas tha. Balak Nath was Dharm nath son and Vaidya Nath his son had six sons Tara Nath, Nop Nath, Notravan Nath, Ditha Nath, Daya Nath, and Maya Nath. All these registered trustee and their family serve the famous shrine of Tantra mantra Kala Gora Bhairav Temple.



*Image 4.4: Sacred place of Nath yogi community*

It is also important that in Naga Nath, Ilooda Nath, Dharmpal Nath, Karma kodi Nath, Indra Nath, burnt his health or dhuni on the hillock of Bundi District in 267 samvat known as Indergarh at present. His disciples were Mohan Nath, Daripal, sadhu suwan, Amri, Sukal, Sampat, musan nath serially. Musan nath impressed Qutabuddin badshah out of Miscellaneous disciples Sona nath established jogipura and burnt his Dhuni warned about the battle of Alexander and Poras and in 820 samvat constructed Kala Gora Bhairav temple.

The family of Tara Nath as one of the trustee of kala gora bhairav temple Har Nath and gulab nath were there and along with gulab nath his wife Gheesibai in 832 samvat burnt herself alive with her husband and her memo is 'sati ka chabutra' is in jogipura Alanpur. Amara nath and Mooda Nath were his sons. Amara Nath had kesarwan, Ratan Nath, Ganga Dhar, Madhu Nath and Pavna Nath were his sons. Kedar nath's third son Uma Shankar nath is working as a clerk is Baroda Rajasthan Regional Rural Bank Khandar. All there six descendants and their family members form around 40-50 family have a right to perform worship at Kala Gora Bharav Temple serially and their origin is said to be from Ranthambore as their Gotra is 'Rathore'.

Near Ranthambore there is a building known as Jogi Mahal which is said to be a shelter place of Jogis since long . It is heard that Madho singh first of Jaipur Riyasat gave Kala Gora Bharav Temple , Jogi mahal, and 500 Bighas of jagir to this Nath community but unfortunately that document is missing, but still around 26 Peedhis of nagas their burai moved become a holy place known as Samadhi are around jogi mahal.



*Image 4.4: Sacred place of Nath yogi community*





*Image 5.1: An artist doing wildlife painting*

**CHAPTER - 5**  
**TECHNIQUE(S), CRAFT-RAW MATERIAL, TOOLS**  
**AND MEANS OF TRANSMISSION**

- 5.1 Tie & Dye**
- 5.2 Block printing (Chhapai ka kaam)**
- 5.3 Black Pottery**
- 5.4 Murals & Mandana**
- 5.5 Toys and Dolls & Puppets**
- 5.6 Self adornment jewelery**

## 5.1 TIE & DYE

Tie and dye is found all over the world—from Japan to West Africa—it is one of the most ancient and basic of textile processes. Tie dyed textiles are seen across India, but they are most prevalent in Rajasthan and Gujarat where they have adorned local dress for centuries. Travel to any Rajasthani village and you will find men in exquisite traditional bandhani and lahariya turbans and women in brightly colored pomchas, saris, and dupattas. Motifs vary from village to village, and in the old days people could be identified by the bandhani designs on their clothing because the motifs were native to particular places. Traditionally, colors like dark, red, indigo, blue, orange and yellow, are used in the tie dyed textiles of Rajasthan and Gujarat.

Most forms of tie dye can be found in India but the most common is bandhani, where in a pattern is created from hundred of small dots, or bundi, by way of tying. "Bandhani" derives from the Hindi verb "bandhna" which means "to tie." From here we get the English word bandhana, which describes a piece of cloth that resembles bandhani tie dye. Lahariya, a farless prevent tie dye technique today, is also produced in Rajasthan. These striped textiles were used mainly on turbans and women's dress.

Tie dyed textiles are created through a method of resist dyeing. The cloth is either tied or clamped (as in Japanese shibori) to form a pattern. First the design is drawn onto a large plastic sheet. The design is then transferred onto running cloth by way of poking holes in the plastic and covering it in kerosene oil and ash. After the design is on the cloth, the women begin the hard work of tying, which can take days depending on the intricacy of the design and the length of the cloth. Dots are created with the help of a nulia, a metal tool worn on the ring finger which is used to hold the fabric in place while thread is tightly wound around the cloth to form the dots. The tying must be extremely tight for the resist to come out properly.

The biggest difference between the bandhani produced in Rajasthan and Gujarat is in the size of the bundi. In the Kutch region of Gujarat, master craftsmen create tiny dots, whereas Rajasthani bandhani is far larger and cruder. The Sawai Madhopur region has a long history of tie dye—traditionally bandhani would have adorned men's turbans and women's pomchas.



*Image 5.2: Multi-coloured tie & dye cloth produced by local craftsman*

The tie dyed textiles of Sawai Madhopur have a distinctive tribal look. The bundi are about half acentimeter and peacocks and flowers are the most popular motifs. In the old days, women in the Sawai Madhopur region primarily wore pomchas (bandhani half saris made form vegetable dyes.) As styles have changed, local women have taken to wearing udnas (a half sari that is not necessarily tie dyed) and sais themselves.



Bandhani has suffered like other Indian crafts due to the rise in cheap mill made fabrics. Today most bandhani designs worn by local women are actually screen printed. Because of the labor intensive nature of bandhani it is cheaper to buy cheap screen printed imitations.

The Sawai Madhopur region has a long history of tie dye-traditionally bandhani would have adorned men's turbans and women's pomchas. The tie dyed textiles of Sawai Madhopur have a distinctive tribal look. The bundi are about half a centimeter and peacocks and flowers are the most popular motifs. In the old days, women in the Sawai Madhopur region primarily wore pomchas (bandhani half saris made from vegetable dyes.) As styles have changed, local women have taken to wearing udnas (a half sari that is not necessarily tie dyed) and saris themselves.

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Pomcha the half saree of Ranthambhore is special as it was worn/adorned by a tribe called meena. As said earlier the peacock and flower motifs are used in the traditional vegetable dyed pomcha.

Giriraj has many children and was in debt and deep trouble; he was not able to sell. Laila turned the half saree into a regular dupatta and used a lot of summer colour along with the traditional vegetable color he was making and for years this product was our major selling item and things changed for Giriraj he could pay back his debt and marry all his children and did very well for himself.

Today Giriraj ji and his wife is still working and are involved in the traditional arts.

## 5.2 BLOCK PRINTING (CHHAPAI KA KAAM)

India has for centuries played a vital role in this craft, and it's "chippas" or printers have influenced design around the world for hundreds of years. While there is a history of block printing in the Sawai Madhopur district, much of it had dried up by the time of Ranthambhore's founding in the late 80s. Chippa families began to migrate to Bagru 450 years ago. The motifs and style of printing is indigenous to Sawai Madhopur from the backbone of Bagru's print tradition. Until about fifty years ago Sawai Madhopur prints were used mostly for Ghaghara (skirts) and Odhanis (scarves) for women in surrounding communities, and the chippas relied solely on this local market. Different prints served as identifying emblems for various Hindu castes.

In the early years, printers sat on the floor and worked on low tables, now they often stand while working at six meter long tables. Earlier chippas used to do only running lengths—strip of a single pattern or fabric with a single repetitive motif. Now they are compatible in doing layouts, using different textured fabrics to print on, while playing with new colors and designs thanks to the export market demand.

Block printing begins with a drawing transferred onto a piece of wood (traditionally teak though babul is more common today) chiseled out by a skilled carver. A single print can take eight to ten blocks, depending on the intricacy of the design. Each color in a print represents its own block.

When we founded, there was only one printer still working in the district. Babu Lal joined us in 1990 and has been working at Ranthambhore ever since. His son has joined the family business—carrying on in his forefathers footsteps.

At the time of our first interaction in 1989, Babulal was on the verge of giving up his trade for more lucrative work. As synthetic fabrics flooded the market in the 60s and 70s he watched many of his contemporaries opt for other employment and thought seriously of giving up his trade.

## 5.2 PROCESS OF PRINTING

Hand block printing is a complex and labor intensive craft that involves a variety of skills at different stages

Carving of block, preparation of cloth, mixing the dyestuff, printing, dyeing, and washing steps, which may be repeated several times to obtain a color and design.

- **Carving of blocks:-** These blocks are made by different craftspeople by chiseling the design given on wood. Each design usually requires a set of several different blocks, including an outline(rekha),a background (gad), and filler (data).
- **Preparing the cloth:-**The printing process begins with raw grey cotton. The cloth is treated with several different auxiliaries (for example bleaching) to make it softer and more absorbent. The swelling of fibers and opening the pores in order to absorb the printing paste uniformly, ensures that the dyes will be colorfast and bright. After this, the fabric is given a primary creamish-yellow color (pila karna)by applying HARDA solution (This is essential for vegetable printing). This solution is invariably of harda powder in water without any addition of oil. The cloth is then dried in the sun and ready for printing.
- **Mixing the dyes:-** The colors are mixed in a printing tray which has fixed size 25cms x 35cms.
- First a bamboo frame known as Tatiis put inside the tray. On top of that a layer of Kamali, which is a woolen cloth. The dye solution is prepared by mixing the color into the binder or gum, and is poured into the tray, where it gets soaked by the woolen cloth. After this preparation, printing of the fabric starts.
- **Printing the fabric:-**There are 2types of printing that we do pigment/vegetable.



*Image 5.3: Babu Lal Ji in the process of vegetable dyeing in a copper pot*



- Dyeing:-Once the cloth is printed, it is dried in the sun and finally ready for dyeing. The cloth is dyed either in a hot dye bath in a copper vessel or it is steamed incase if pigment printing. For hot dye, the copper vessel or Tamda, is filled with various combinations of Alizarin (a red dye traditionally made from madder roots) mixed with Dabudiya flowers, and other vegetables and minerals dyes and fixations.
- Washing:- Once the printing and dyeing are complete, the cloth is again hand washed and sun-dried.This completes the whole process of block printing.

### 5.3 BLACK POTTERY

India can proudly boast that it has the largest number of traditional potters in the world. Our country is rich in clay(mitti) sources from the rivers, valleys, and deltas and our potters have been involved in shaping it for useful, decorative, and religious purposes since the earliest civilizations. The basic materials, tools and processes and firing,have basically remained unchanged through the generations.



*Image 5.4: A potter on a potter's wheel*

There was a glorious period for potters in ancient India. They were called 'prajapats'- lord of the people. But with the march of time and technology he has to struggle for his survival today. Though potter communities are scattered through the length and breath of India, their basic process, working methods and firing techniques are mostly the same, though there are a few variations from region to region.



*Image 5.5: A potter preparing for the firing process*

There is division of labor between men and women in potter families. Basically the women are responsible for clay preparation and decorating the pots. The men are the main producer, whether the forms are made on the potter's wheel or by hand. The potters use the clay that can be found in the local environment be it from river beds, ponds, mountains or the plains. The clay found is always different from region to region and may be yellow, brown, gray, or red. These colors are not an indication of the fired colors. In our case the shymotta potter get their clay from little ponds in front of their houses and from Banas river bed.

Entire family layers the floor with dry straw, dung, broken bits of pottery.



*Image 5.6: Babu Lal Ji in the process of vegetable dyeing in a copper pot*

## OPEN FIRING

Our shymotta potters use this form of firing which is done on a flat ground generally at night so that they can see the glow and monitor the firing. A layer of glue is laid on the floor of the kiln, which may comprise of dry straw, husk, dry leaves or dry cattle dung cakes. The pots are then neatly stacked on top. The pile is entirely covered with straw and then covered with a layer of ash. Toward the end of the firing all the vents of the kiln are sealed off with broken pots while firing continues, thus creating a smoky atmosphere inside. The carbon they created penetrates the pots and gives them the black color. Our shymotta potters introduce a small amount of dry cattle dung before closing the vent. This assists in creating very pleasing result.



The shymotta potters burnish their pots before firing so well and also decorate them. They are kept in a hole in the ground so that they dry in the shade and do not crack. The burnishing helps the pots to shine and helps the smoke making enhance the quality.

*Image 5.7 : Kaka ji, the master craftman where it all began.*



## **5.4 MURALS AND MANDANA**

### **MURALS**

All over Rajasthan, one can see brightly colored murals. These murals, done in the folk art style, depict processions, battles and folk deities.

### **MANDANA**

It is the folk craft of decorating houses. Red sand and chalk powder are used to make designs on floors and walls. This art is quite popular in the rural areas of Rajasthan. Different types of square, rectangular and floral designs are made, suiting the particular season or festival. Several mandana motifs have started appearing on block printed textiles also.

## **5.5 TOYS AND DOLLS AND PUPPETS**

### **TOYS & DOLLS**

The toys made in wood are inspired by local legends. The little cosmetic box called shringardani is traditionally given to a bride on her wedding day and is a toy for children as well. Wooden toys made are very popular.

### **PUPPETS**

The puppets of Rajasthan are particularly charming on account of their exaggerated eyes and lips as well as their colored dresses.

## 5.6 SELF ADORNMENT JEWELERY

Some of the most charming handcrafted jewelry comes from Rajasthan, with each area having its own unique style.



**CHAPTER - 6**  
**MARKETING POTENTIAL**



In the present scenario we believe that there is a need of improving the economic status of crafts people thereby promoting the survival of traditional craft and also to provide marketing facilities and support services to traditional artists and low income crafts groups that need attention.

The primary objective is to provide a link between the rural crafts person and the urban consumer and to tackle the problem faced by crafts people in the country through direct interaction with the artists themselves. Since craft is a strong social, cultural and economic force of enormous strength and potential there must be a programme to help craft people learn to use their own inherent skills as a means of employment, income generation and economic self-sustaining.

The craft skill and the product its identification development, product are the catalyst to help traditional crafts people regain their place in the Indian economic mainstream and development process. The object is to create self-sufficiency viable producer group and encourage them to market directly and not to subsidize craft. Whilst the roots of all craft tradition are based in social cultural or religious customs one must remember that craft is an important economic activity and the second largest source of income for rural people in India today.

To have development programme with craft people we must streamline the commercial and economic aspect of their work. This is a slow process and it involves identification of craft group, market producer building craft commonly organization trading and system leading to skill up graduation processing and costing documentation marketing and above all networking. Ranthambore National Park in Sawai Madhopur of south east Rajasthan was created to enable the tiger to live and move freely out of the flame and fauna that were his traditional habitat. This creature this space and freedom however meant that villages whose ancestors had for centuries lived within the environs of the park lost their homes and had to be resettled. Though these villagers were settled in areas outside the park they lost access to wood, water and traditional farming lands. This gives rise to the need to support these villagers to assist them to rebuild their position which they lost as they were displaced.



*Image 6.1: A lacquer doing retail business at her workshop*

The local people must be understood a longest their dynamics and be motirated to understood their own hidden potential before they could be expected to become a crafts person in a commercial sense. During on survey we found that the craft of block printing and bandore traditions in Sawai Madhopur city, lac bugles khan made articles hand made paper and weave of rough clothes on powerloom, leather pottery in kundera, shymotta all these craft traditions are in their revival state. Kudos to 'Dastkar' a women self help group which've enabled same of the craft person like kunder leather workers and shymota poters who had given up their craft traditions worker as agricultural labour get an opportunity to exhibit their skills internationally.

We also need an input to local craft people by producing skill training design credit product development dye training with the assistance of designers and other external consult arts.

Not only economics empowerment such an assistance would help in social development of the people. Since Ranthambore attracts thousands of tourists to visit the place the crafts person need to know about their tradition and realize the power and potential of women. Government agencies and NGO's must seek a module for other rural IGP activities school children to participate in craft activity programme exportes and wholesales to source products. There is a visible change in the life of local women who've started coming up to use their talents, skills and strength as a vehicle for earning and empowerment.

Organization of local mela's can also provide opportunities to the local craft person to reduce their dependency on external sales. We would like to make a mention of one of the craft group Dastkar Ranthambor which has set an example of reviving craft and establishing craft groups as separate identity.

**CHAPTER - 7**  
**INNOVATIONS AND NEW FORMS**

- 7.1 Babu Lalji**
- 7.2 Santara**
- 7.3 Gajanand Singh Tungaria**
- 7.4 M.D. Parashar**
- 7.5 Prahlad Raigar**

This chapter will give a broad overview of the innovations and new forms created by the artisans and craftsmen in their respective craft fields and their contribution towards the development of the art/ craft form.

## **7.1 BABU LALJI**

Babu Lalji father Ram Narayan shifted to Bagru (Sanganer) in 1970 being fed up of acute poverty. He used to block printing as per samples given to him. He traditionally uses indigo vegetable dyes and clay probably brought from Kishangarh Ajmer.

Babu Lalji at the age of 13 inclined towards this family business. In 1989 he was on the verge of giving up as synthetic fabric flooded the market. But as destined happened to meet an organization Dastkar Ranthambore like ever since has been working his son also has joined the family business and carrying on his father's steps. Block printing which began with traditional blocks has now become innovative and by documenting the motifs of, mandana, made by children has taken the contemporary version of traditional art. It has created a visionary bank.

## **7.2 SANTARA**

She is from Bagru (Sanganer) who got married and came down to Sawai Madhopur. Her shifting has really helped in the revival of this art or technique. The motifs and style of printing indigenous to Sawai Madhopur form the backbone of Bagru print traditions. Block printing is one of the most labour-intensive crafts, no wonder finding people to do it is becoming impossible in such conditions. Santara's contribution and assistance to Babu Lalji has turned the entire scenario.



### 7.3 GAJANAND SINGH TUNGARIA

He started to learn wildlife Painting in 1987 and become a member and first president of Ranthambore school of arts Society with the help of VALMIK THAPER RANTHAMBORE FOUNDATION from 1990-91 , and after that 20 years he spend with conservation programme through art.



*Image 7.1: Gajanand Singh Tungaria*

## 7.4 KANTI CHAND

Kanti lal Bhardwaj at work to VETERAN painter Kanti chand bhardwaj,art epitomises the best, finest and the most beautiful things which life has to offer. His innovative energy,attitude and enthusiasm is amazing and an example for the younger generation.His works on Meghdoot,Ritusanghar,Abigyan Shakuntalam or kumar Sambhava are just extraordinary. The harmony and subtlety in the depiction of different reason like spring,autumn and summer are a mastor's cration.The 72 years old artist with innumerable creations from busy life and is engrossed in his world of colours and canvass.

The summary of his painting is originality, depth of portrayal,sensuousness and improvisation. His works are narrative in the sense they relate to many stories. They have their parameters of time and space. The figures in his creations are typical and graceful. They present a lucid picture of the entire scenario. The colours used are bright and sober and the work, original. He hails form the Rajvaid, family of Bundi and since his childhood have always adored the paintings. But unfortunately he has not copied any paintings from the Chitrashala. He feels that artist under the garb of commercialism are copying the themes more and more. They should do works innovatively and create something original, themes like veer satsai, Kumbha Hada's story etc can be explored in the Bundi style.

## 7.4 M. D. PARASHAR

Murli Dhar Parashar is a famous Indian wildlife photographer and painter. He is famous for his tiger painting and lampblack or soot art work. Parashar was born 8 July 1961 and brought up in Ranthambore , a part of Sawai Madhopur district in state in State of Rajasthan in western India. Parashar is a graduate of Rajasthan School of Art (1978-1982). Parashar is often considered Ranthambore's first son. Some may attribute this to his brilliant artistry, and despite its unarguable genius, Parashar's popularity arises more from the pride he has evoked in the people of Ranthambore. Bore and raised in the towns flanking the Ranthambhore forests (Ranthambhore National Park), Parashar's earliest memories involve treks through the forests to catch glimpses of the elusive tiger. His passion for Ranthambhore and all its inhabitants, quadruped, biped and stationary inspired him to found the Ranthambhore School of Art and students trained every year, the school provides livelihood through vocational training to most of Ranthambhore. Despite being taught by some of the greatest scholars of arts at the Rajasthan School of Art and his former training in folk art, Parashar's art is grounded, unpretentious and honest.

## 7.5 PRAHLAD RAIGAR

In kundera, where more than 20 to 25 families were making the traditional jutti worn by the local people. They tanned their own leather by doing vegetable tanning. Today there are only 5 to 6 families working.

Traditional jutti maker's Gandhi Lal Raigar and Prahlad Raigar were identified by one of the N.G.O in 1990 as they were eager to do something new and look for opportunities to sell their jutti's elsewhere. We trained them under an expert Panalal ji in the old town of Sawai Madhopur. The woven leather technique became their haul mark and they began their journey of making beautiful footwear (chappals) for the urban market. Today they are able to sell about one and a half lakh worth of their chappals in one bazaar.

They are skilled at their work and can work with international designer's for export and have an order of Rs 50,000/- Prahlad along with Ramphool, Bhagwan das and puran who have joined him very proudly say that women come looking for their stall during exhibition in Delhi.

Prahlad has done well for himself and built a cemented house in his village and is educating all his children. His eldest son is studying and will clear the B. TECH soon which will fetch him a good job.

The Jutti makers in kundera village say that in 5/6 years naturally tanned leather or handmade jutti will not survive. So they are the last generations and soon they will be lost.

## CHAPTER - 8 EVOLUTION & PROGRESSION

- 8.1 Meaning & Definition of Evolution
- 8.2 Modernism
- 8.3 Cultural exchanges
- 8.4 Community participation for necessary interventions



*Image 8.1: WWF-India is supporting communities around tiger reserves to reduce dependence on forest resources (source: [www.wwfindia.org](http://www.wwfindia.org))*



## 8.1 MEANING & DEFINITION OF EVOLUTION

Evolution is the integration of matter and concomitant dissipation of motion during which matter passes from indefinite homogeneity to a definite coherent heterogeneity. Sociologically, evolution is merely change in a given direction.

Sawai Madhopu is also not an exception in this regard. There were significant changes in the cultural domain. At the cultural level there were changes in the different areas. Before independence the community of bards sang for the kings and in royal palaces. They inherited it as a tradition.



*Image 8.2: Rajasthani dance by Meena community persons on various songs (source: 1080.plus)*

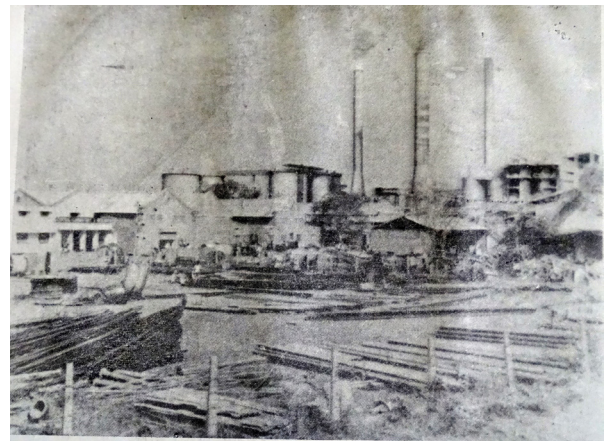
With the advent of time, people who took pride in singing and playing musical instruments now take it as a degraded job doesn't know about traditional and regional music, the older generation which can be treated as a living heritage still feel enlightened in enumerating about its rich cultural value.

Music was a medium of devotion once and gave entertainment a second priority. But in the present scenario with the development in means of communication and technology, music is recognized as a source of entertainment cinema has played an important role in diminishing folk arts.

## 8.2 MODERNISM

It is said that technology is the basis of change. This principle can be applied to Sawai Madhopur region. As this district is a rich source of traditional values and known as a cultural city underwent a drastic change with the establishment of cement factory in the area.

The city was exposed to new technical innovations as production of electricity for the plant was done on a large scale. Officers and experts coming from the far off places fascinated the local folk with their attire, way of living and their glittery appearance persuaded the businessman to shift their business to an



*Image 8.3: Cement factory of Sawai Madhopur (source: District gazetteer)*

area which was close to railway station and cement factory catering to the needs of population which was 1/10 of the people residing in the old city Two cinema halls were constructed and new cultural domains as a mark of modernity were exhibited in comparison to local and traditional art, way of living, and folk culture which were recognized as a symbol of cultural backwardness. Thus, the whole process of evolution is based on the principal of change in aspects like technology, extension of education, etc.



*Image 8.4: With the passing of time, Sawai Madhopur in itself has witnessed and nurtured a whole range of handi-crafts practiced by the local artisans and this sector has flourished after facing a lot of hard times. One such craft of the region is the very unique style of pottery that they make. The pottery they make is black in colour and is made in a very special way.(source: <http://shop.gaatha.com/buy-black-pottery-products-7>)*

### 8.3 CULTURAL EXCHANGES

Traditionally, the hierarchy of class were determined according to 'Varna Vyavasta' which later on was converted into caste based system. The local people who lived in tribes were cut off from the mainstream and were ignorant of civilized means of living. After independence, since they were given privileges, these backward classes worked for coming into mainstreams.

The caste/community mainly found in thye northern part of Rajasthan are Meenas, Gujjars, Yogis and Jats. Meenas share the Brij and Matsya areas of Rajasthan i.e. sawai Madhopur, Dausa, Jaipur and Karauli districts in Jaipur and Bharatpur region. The characters of Meenas differ from place to place. The Meenas of Karauli, Gangapur, Sawai Madhopur area are the most important cultivators for the last four hundred years. Another important caste residing in this area is Gujjars, who are in rich terms of cultural heritage. They have distinction over other identities of the state so far as their culture is concerned. They have their own language Gojri, which is an offshoot of Indo-aryan language. People living in Sawai Madhopur area are mostly indulged in the occupation of cattle breeding and milk providers to the area. Yogis or Nath's community of Sawai Madhopur have a history being resident of the area before the establishment of Sawai Madhopur city. Tariq in 'Qila Ranthambore' makes a mention about a place known as mini secretariat 'Alanpur' where people of Naga-nath community used to reside. There were various clans of Yogis community residing in Ranthambore fort. The centre of 'Tantra sadhna' Kal-gora Bhairon Nath temple was built under the supervision of those yogis. The 'Jogi Mahal' near Ranthambore fort had long been abode for saints of this community. People of Jat community are known as marshal race and are the cultivators and land owners who share a major part of the economy of the area.

Agriculture gave them financial strength and as a result stratification in society underwent a change. These castes/communities switch over to a better way of living giving up their traditional folk art, culture and attires. This change was significant in all spheres of our heritage may it be oral and written tradition.

The adoption of an attire like sari instead of traditional ghagra symbolizes the embracing of modernity in their life. The craft traditions also envisage significant changes as a mark of influence over them. In the current lifestyle, rural women preferred to wear synthetic fabric to age old printed ghagra (skirt), block printers were on the verge of giving up their trade catering to the needs of the people residing in the area as Meena and Gujjar women left the black and red pomchas (half saree), men's turbans now have lost their traditional look and have become contemporary for the tourists who come and visit Ranthambore.

Similarly, ancient village tradition of pottery restricted to household articles are now given new look and show pieces or miscellaneous other articles are made. Leather jootis/mojadis are no more worn by villagers but adore the craft market shop, which was given modern look by creators.



*Image 8.5: Different Types of Odhani.  
Pomcha (source: [www.rajasthantour4u.com](http://www.rajasthantour4u.com))*



## 8.4 COMMUNITY PARTICIPATION

During our study, we found some interesting things about the communities as they organize Mahapanchayats and collectively take some decisions. For example, on June 4, 2015, during Blahedi Moda Mahapanchayat of Meenas following decisions were taken:-

1. *Stop 'teeka' tradition*
2. *Stop DJ/any other moder music.*
3. *Some forceful traditions exchanging gifts on death*
4. *Stop 'Mahilasuddadangal'*
5. *Restriction on consumption of alcohol publically*
6. *Leaving/non-acceptance of daughter-in-law in certain situations*
7. *Gifts to be restricted to 3 sets of clothes during rituals related to child birth.*
8. *Non-acceptance to thieves/other thefts*

Similarly, on May 21,2015, Gujjars held Mahapanchayats at Karauli to revive violent agitation for reservation under the leadership of Colonel Kirodi Singh Bainsla. In Mali community, as well there are instances of collective decisions. They are significant because they reaffirm the identity of those who practice them as a group or a society, whether performed in public and private are closely linked to important events.

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