

Creative Images in the Arts and Crafts

from

Kharar to Sirhind - An Analytical study

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The present study has been an attempt to survey the different aspects related to the creation of arts and crafts from Kharar to Sirhind. Through this work of research, it is proved that these arts and crafts played a significant role in the history, culture and tradition of this region. There are several reasons behind selecting this particular belt (Kharar to Sirhind). Some of the noteworthy are: This region falls in the foothills of Himalayan Mountains and is an important part of Shiwalik hills. This is the most important factor which affected the whole fundamentals of the area. The effects and influences of hilly region are present on each and every creative activity. In the medieval period, Sirhind, which included Rupnagar had become a great centre for trade. Because of its proximity to the hills, many invaders, travellers, tourists came in this region for trade purpose. These traders and invaders, in a long run of maturity, left their important influence on the culture, history and psyche of the people of the region. Due to this, the impact of these people is also seen in the objects of arts and crafts. Different sources lend a great support in covering this study such as the people of villages those who we recognize as “Rural”, well-organized libraries – Punjabi University, Patiala; Library at Govt. Museum and Gallery Sector 10, Chandigarh, Panjab University, Chandigarh and also other institute libraries. After studying these master pieces one comes under an illusion that how one can make these beautiful creations without any specific training and academics. The items prepared by these people are for individual use and they state the means of their life. It also adds a new aspect to their life i.e. of individual expression, of ritual and also helped in the growth of aesthetic sensibility.

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Glossary: Folk Art, Crafts, Rural, Creative images, Mohali, Ropar, Kharar, Sirhind, Peer-Sohana, Bajheri, Rora, Garangan, Kajjal-Majra, Nandpur Kalour, Kotla, Gunian Majri, Husainpura, Ghumandgarh, Bahadurgarh, Talania, *durries, nale, pakkhiaan, jhole, aatha kalian*

ਖਰੜ ਤੋਂ ਸਰਹੰਦ ਦੀ ਕਲਾ ਅਤੇ ਸ਼ਿਲਪ ਵਿਚ ਰਚਨਾਤਮਕ ਤਸਵੀਰਾਂ - ਇਕ
ਵਿਸ਼ਲੇਸ਼ਣਾਤਮਕ ਅਧਿਐਨ

ਖੋਜ ਦਾ ਇਹ ਕਾਰਜ ਇਕ ਇਹੋ ਜਿਹਾ ਉਪਰਾਲਾ ਹੈ ਜੋ ਖਰੜ ਤੋਂ ਲੈ ਕੇ ਸਰਹੰਦ ਤੱਕ ਦੇ ਮੌਜੂਦਾ ਕਲਾ ਅਤੇ ਸ਼ਿਲਪ ਨਾਲ ਜੁੜੇ ਹੋਏ ਤੱਥਾਂ ਨੂੰ ਸਾਡੇ ਸਾਹਮਣੇ ਲੈ ਕੇ ਆਇਆ। ਖੋਜ ਕਾਰਜ ਨੇ ਸਾਬਤ ਕੀਤਾ ਹੈ ਕਿ ਇੰਨ੍ਹਾਂ ਕਲਾ ਅਤੇ ਸ਼ਿਲਪ ਦਾ ਇਸ ਇਲਾਕੇ ਦੇ ਇਤਿਹਾਸ, ਸਭਿਅਤਾ, ਧਰਮ ਅਤੇ ਵਿਸ਼ਵਾਸਾਂ ਨੂੰ ਦਰਸਾਉਣ ਵਿਚ ਇਕ ਬਹੁਤ ਹੀ ਮਹੱਤਵਪੂਰਨ ਯੋਗਦਾਨ ਰਿਹਾ ਹੈ। ਖੋਜਾਰਥੀ ਨੇ ਸਬੰਧਤ ਖੇਤਰ ਨੂੰ ਇਸ ਲਈ ਚੁਣਿਆ ਕਿਉਂਕਿ ਇੱਥੇ ਵੱਖਰੇ-ਵੱਖਰੇ ਯੋਧਾ, ਯਾਤਰੀਆਂ ਅਤੇ ਰਾਜਿਆਂ ਨੇ ਆਪੋ ਆਪਣੇ ਸਮੇਂ ਅਤੇ ਸ਼ੈਲੀ ਅਨੁਸਾਰ ਕਲਾ ਅਤੇ ਸ਼ਿਲਪ ਤੇ ਡੂੰਘਾ ਪ੍ਰਭਾਵ ਪਾਇਆ ਅਤੇ ਇੱਥੋਂ ਤੇ ਲੋਕਾਂ ਦੇ ਮਨਾਂ ਦੀਆਂ ਸਧਰਾਂ ਉਤੇ ਇੰਨ੍ਹਾਂ ਯਾਤਰੀਆਂ ਦਾ ਡੂੰਘਾ ਪ੍ਰਭਾਵ ਸਾਫ਼ ਤੌਰ ਤੇ ਵਿਖਾਈ ਦਿੰਦਾ ਹੈ। ਖੋਜ ਦੇ ਇਸ ਕਾਰਜ ਨੂੰ ਸਫਲਤਾ ਪੂਰਵਕ ਪੂਰੇ ਕਰਨ ਵਿਚ ਬਹੁਤ ਸਾਰੇ ਲੋਕਾ, ਮਾਨਯੋਗ ਪਾਤਰਾਂ ਅਤੇ ਵਸਤੂਆਂ ਦਾ ਯੋਗਦਾਨ ਰਿਹਾ ਹੈ ਮਾਨਯੋਗ ਪਾਤਰਾਂ ਵਲੋਂ ਸਿਰਜੀਆਂ ਕਲਾ ਅਤੇ ਸ਼ਿਲਪ ਨਾਲ ਸਬੰਧਤ ਵਸਤੂਆਂ ਤੇ ਉਨ੍ਹਾਂ ਦੇ ਸਭਿਆਚਾਰਕ, ਸੰਸਕ੍ਰਿਤਕ, ਮਾਨਸਕ ਅਤੇ ਮਨੋਵਿਗਿਆਨਕ ਪ੍ਰਭਾਵ ਸਪਸ਼ਟ ਤੌਰ ਤੇ ਦਰਸਾਏ ਜਾਪਦੇ ਹਨ। ਖੋਜ ਕਾਰਜ ਨੂੰ ਸੰਪੂਰਨਤਾ ਦੇਣ ਵਿਚ ਬਹੁਤ ਸਾਰੀਆਂ ਮੰਨੀਆਂ ਪ੍ਰਮਾਣੀਆਂ ਲਾਇਬਰੇਰੀਆਂ ਦਾ ਇਕ ਵਡਮੁੱਲਾ ਸਥਾਨ ਰਿਹਾ ਹੈ ਜਿਵੇਂ ਮੇਨ ਲਾਇਬਰੇਰੀ, ਪੰਜਾਬੀ ਯੂਨੀਵਰਸਿਟੀ, ਪਟਿਆਲਾ, ਲਾਇਬਰੇਰੀ ਚੰਡੀਗੜ੍ਹ ਯੂਨੀਵਰਸਿਟੀ; ਲਾਇਬਰੇਰੀ ਗੁਰੂ ਨਾਨਕ ਦੇਵ ਯੂਨੀਵਰਸਿਟੀ, ਆਰਟ ਗੈਲਰੀ ਅਤੇ ਮਿਊਜ਼ਿਅਮ ਸੈਕਟਰ 10 ਚੰਡੀਗੜ੍ਹ ਆਦਿ। ਪਿੰਡਾਂ ਵਿਚੋਂ ਪ੍ਰਾਪਤ ਹੋਏ ਵੱਖੇ ਵੱਖਰੀਆਂ ਵਸਤਾਂ ਨੇ ਦਿਲਾਂ ਵਿਚ ਇਕ ਇਹੋ ਜਿਹਾ ਸਵਾਲ ਪੈਦਾ ਕੀਤਾ ਹੈ ਕਿ ਇਹੋ ਜਿਹੀਆਂ ਰਚਨਾਵਾਂ ਨੂੰ ਕਾਰੀਗਰ ਨੇ ਇਹ ਰੂਪ ਕਿਵੇਂ ਪ੍ਰਦਾਨ ਕੀਤਾ ਹੋਵੇਗਾ। ਕਿਉਂਕਿ ਇਹ ਵਸਤੂਆਂ ਨਾ ਸਿਰਫ ਉਪਯੋਗਿਕ ਹਨ ਬਲਕਿ ਇਹ ਕਾਰੀਗਰਾਂ ਦੀ ਜ਼ਿੰਦਗੀ ਦੀਆਂ ਤਸਵੀਰਾਂ ਨੂੰ ਭਲੀ ਭਾਂਤ ਹੀ ਪੇਸ਼ ਕਰਦੀਆਂ ਹਨ।

ਸ਼ਬਦਾਵਲੀ : ਕਲਾ ਅਤੇ ਸ਼ਿਲਪ, ਪੇਂਡੂ, ਰਚਨਾਤਮਕ ਤਸਵੀਰਾਂ, ਮੋਹਾਲੀ, ਰੋਪੜ, ਖਰੜ, ਸਰਹੰਦ, ਪੀਰ ਸੁਹਾਨਾ, ਬਜਹੇੜੀ, ਰੋੜਾ, ਗੜਾਂਗਾ, ਕੱਜਲ ਮਾਜਰਾ, ਨੰਦ ਪੁਰ ਕਲੋੜ, ਕੋਟਲਾ, ਗੁਨੀਆ ਮਾਜਰੀ, ਹੂਸੈਨ ਪੁਰਾ, ਘਮੰਡਗੜ੍ਹ, ਬਹਾਦਰਗੜ੍ਹ, ਤਲਾਣੀਆਂ, ਦਰੀਆਂ, ਨਾਲੇ, ਪੱਖੀਆਂ, ਝੋਲੇ, ਅੱਠ ਕਲੀਆਂ।

CERTIFICATE

This is to certify that the thesis titled, **Creative Images in Arts & Crafts from Kharar to Sirhind – An Analytical Study** embodies the work carried out by Mrs. Amita herself under my supervision and that it worthy of consideration for the award of the Ph.D. Degree.

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CHAPTER-1

INTRODUCTION AND HISTORICAL BACKGROUND OF THE LOCATION

FROM

KHARAR TO SIRHIND

Punjab is a prominent state of North-West India with rich cultural Heritage. Its geographical location has a tremendous impact on its history. Invasions and internecine quarrels have disrupted the landscape through the ages, the map of the state has been altered several times and each transitory phase has affected the cultural ethos and psyche of its people and polity. It is situated on the highway between the nomadic breeding grounds of Central Asia and the fertile valley of the Ganges.¹ In *Rigveda*, this region was referred to as the land of *Sapta-Sindhu*, the land watered by the seven fold Indus or seven rivers - Indus (*Sindhu*), Jhelum (*Vitasta*), Chenab (*Asiai*), Ravi (*Iravati*), Beas (*Vipasa*), Satluj (*Satadru*), Sarasvati (*Saruti* near *Jhaneshwar*).² The name **PUNJAB** (correctly *Panjab*) is literally translated from Persian in two words, *PANJ* means five, *AB* means water which means water of five rivers Satluj (Sutluj), Beas, Ravi, Chenab and Jhelum. It is known as *Pancananda* in *Mahabhart*a. The Greek people named it as “*Pentapotamia*” (*Penta* means five and *potamia* means river).³

Punjab was also known as the province of *Lahore* as it was the capital of **Punjab**. It was bounded on North by the Himalayan ranges, on the West by Sulaiman and Kirthar hills, on the East by Yamuna and on the South by Sindh and Rajputana deserts. A special characteristic of these high mountain ranges is that they contain many passes which connect India with other countries like

1 **Singh Kirpal (Dr.)**, 2000; *History and culture of the Punjab part 2*; Publication bureau, Punjabi university, Patiala. p.1

2 **Mitra Swati**, 2006; *Punjab, travel guide*; Government of Punjab in collaboration with INTACH; Good earth publication, Noida. p.6

3 **Gupta S.P. (Dr.)**, 2004; *The Punjab (an overview): Punjab at a Glance*; Ess Pee Publication, Chandigarh. p.1

Afghanistan. Of these, Khyber Pass is the most important as it connects **Punjab** with *Kabul* with *Jamrud* near *Peshawar*. Most of the foreign invaders came to India through this route. There are many more passes like the Gomal Pass, the Bolan Pass which served as trade routes between India and other countries. Through these passes, all invaders from ‘*Alexander* to *Shah Zaman*’⁴ led expeditions to the **Punjab**. It is contiguous to Sulaiman and Kithara Ranges i.e. it acted as the gateway to India from early times till the end of the 18th century. All the foreign invaders such as *Persians*, *Greeks*, *Scythians*, *Kushans*, *Hunas*, *Turks* and *Mongols* passed through the Khyber, Gomal, Bolan, Tochi passes and entered **Punjab** primarily and the people of this region tolerated the foreign onslaughts.

Punjab, throughout its greater length, is boarded by the Yamuna, while the Shiwaliks, particularly the Southern slopes of their outermost range which include *Ambala*, *Rupar*, *Hoshiarpur* and the *Gurdaspur* districts, form its Northern boundary.⁵ The **Punjab** plains region which is physically a distinct unit, made up largely of extensive alluvial deposits, a region where varied cultures have mingled and transformed after being laid in a strata by wave after wave of neo-cultures emerging from the vast ocean of political and cultural upheavals. It is a region which has occupied a place of great strategic importance since times immemorial. Culturally, it is old and was settled very early in human history. It has made significant contributions to the rich artistic traditions of Indian culture. This region was the cradle of the richest

4 **Joshi L.M.**, 1993; *History and culture of Punjab part I*; Punjabi university, Patiala.p.4

5 **Singh R.L.**, 1971; *India: a regional geography*; Silver Jubilee Publication.p.83

ancient cultures of Indus Valley Civilization. The archaeological remains from *Mohenjodaro* and *Harappa* give us a picture of the protohistoric culture of the Indus Valley. Proceeding from *Baluchistan* to *Sindh* and then to **Punjab** we find that small commercial towns replaced by fully developed urban civilization in which instead of, the multi-cultured civilization of *Baluchistan*; changing from time to time, we find unity of in the time. This culture extended from *Makran* to *Saurashtra* and to the foothills of the Himalayas in the north. It appears that about 2000 B.C., the wars between *Hammurabi* and *Elam* stopped the trade between *Harappa* and *Sumer*. Only after some time of this event the Barbarian tribes appeared in *Sindh* and **Punjab** and perhaps the Indus Valley culture suffered on their account. The swords found from the Khurram Valley, *Rajanpur* (**Punjab**) and the weapons found from the Gangetic Valley, near *Ranchi* could be related with the weapons from Indus Valley culture. Perhaps, the makers of these weapons came to those places from **Punjab** and *Sindh* as refugees.

This civilization placed **Punjab** prominently on the map of Ancient Civilized world. This civilization flourished in the regions of *Sindh* and **Punjab**. The main source of the history of this period is archaeology which reveals many hidden facts about the past. The excavations and explorations at some sites, especially at *Sanghol* (*Uccha pind Fatehgarh Sahib* District), *Ghulam*, *Rohira*, *Sunet*, *Ropar*, *Kotla Nihang Khan*, *Bara* and *Dher Majra*

give an ample proof of the traces of Indus valley Civilization in **Punjab**.⁶ Various types of painted and glazed pottery, sculpture especially of human figures in stone and bronze are found here.

Indus Valley civilization is a part of the area chosen by the researcher that is from *Kharar to Sirhind*. This area is chosen as a subject of study because of its unique history, social and cultural conditions. To reach the subject, civilizations, empires, tribes and travellers are noteworthy to study as they put light on the importance of this area.

Sirhind was an important part of *Satudar Desh* and *Aryan* tribes. People named it *Shahrind* as that was the name of the tribe whose people used to live there.⁷ The *Vedic* and *Epic* period was socially and culturally prolific in the **Punjab**. Hindu scriptures like *Rigveda* and *Upanishads* were also composed in **Punjab**. As per *Aryans*, there were some stages of settlement of *Aryans*: their first stage between *Balkh* and *Sindh* was *Kapisi*, the second at *Jelalabad* and the third in **Punjab**. It may be surmised that the *Aryans* followed two routes. The straight route followed the course of the *Kubha* river; perhaps, this route was followed by the sections of the armed *Aryans*. The second route proceeded from *Kapisa* to *Kandhar* which had many tracks, in order to reach the *Indus* river, followed by tributaries and valleys on the right bank of the rivers *Khurram* and *Gomal*.

6 **Hans Jagmohan**, 2004; *Gazetteer of Punjab, Fatehgarh Sahib*; Government press Patiala. p.15

7 रंघादा ऐम. ऐस. (डा.); 1960; पंजाब; ब्रामा विभाग, पंजाब, p.641

The war of Mahabharata which was fought in *Kurukshetra* about C. 900 B. C. lends further testimony to the great politico-cultural influence of the **Punjab** Plains over the surrounding areas. During this time the entire area was divided into small principalities or chieftainships which continued to exist right upto the Buddhist and post- Buddhist times.

Afghanistan and **Punjab** were conquered by *Darius I* and were later on divided in the time of *Xerxes* and *Artaxerxes* into two equal parts. It seemed that *Gandhara* was separated from the lower **Punjab** and added to *Seistan* at that point of time. This division was effected on geographical grounds. In 326 B. C., *Alexander*, the *Macedonian* emperor, invaded the **Punjab** and reached upto the *Beas* river but had to return without advancing further. Soon after, **Punjab** came under the rule of *Chandra Gupta Maurya*. *Demetrius* empire included *Afganistan*, *Baluchistan*, *Russian Turkistan*, North-Western India, the **Punjab** with South *Kashmir*, most of the Uttar Pradesh, some parts of *Bihar*, *Sindh*, *Kutch*, *Saurashtra* and many more, but this gigantic empire did not last more than ten years. After the invasion of *Eucratides* on *Balkh* in about 167 B.C., it went into pieces. Even then the influences of the *Indo-Greeks* continued in *Balkh* and **Punjab** to about 30B.C.

The whole area of *Rupnagar* district was once included in the *Sirhind* province. So the history of *Ropar* is contained in the Medieval history of *Sirhind* province.⁸ *Sirhind* acquired the honour of being the capital and the first city of *Hindushahi* dynasty. *Raja Tarlochan Pal* made *Sirhind* his capital

8 **Sharma B.R.**, 1987; *Gazetteer Rupnagar*; Revenue and rehabilitation dept Punjab, Chandigarh, p.40

and challenged the *Turks*.⁹ *Rajput* rose to power after the fall of *Hindushahi* kingdom. They first entered *Ajmer* and then occupied Delhi. In **Punjab**, *Bathinda* and *Sirhind* were the most important military station on the North-Western frontier. *Sirhind* was an important centre, since it formed the first military base after crossing the river Satluj.

Nuruddin Sirhindi in his *Rauzat-ul-Qayum* said that *Sirhind* was founded in the time of *Ferozshah III*, at the suggestion of *Sayyid Jalaluddin Bokhari*, the king's *peer* by *Rafeuddin* and an ancestor of *Mujaddad Alf Sani*.¹⁰ According to him, that place was specially established to receive the gift of *Mujaddad Alf Sani* whose birth was prophesied. The new settlement being situated in a lion's forest was *Sirhind*. *Muhammad Ihsan*, the author of *Rauzat al-Qaiyumiya*, elucidates that the name *Sihrind* is composed of two words *Sih*, "lion" and *rind* "forest", hence the complete name meaning "the forest of lions". Also at that time, the site of the town was covered with a dense forest. One comes across several instances when both the names – *Sirhind* and *Sihrind* – appear within the same work. The use of both the names continued throughout the Medieval Period despite *Shah Jahan's* official sanction to the name *Sihrind*.¹¹ In the Ancient Period, the name *Sirhind* appeared in variant forms as *Sirhind*, *Sihrind* and *Shahrind* and in the early Medieval Period it was known as *Sihrind* and *Sirhind* in the later

9 **Singh Fauja**, 1972; *History of the Punjab (A.D. 1000 – 1526) Volume third*; Department of Punjab historical studies, Punjabi University, Patiala, p.7

10 **Singh Fauja**, 1986; *Sirhind through the ages*; Dept of Punjab historical studies, Punjabi University, Patiala, p.1

11 **Parihar Subhash**, 2006; *History and architectural remains of Sirhind*; Aryan books international, darya ganj, New Delhi, p.5

Medieval and Modern Period. The name *Sirhind* as used on the coins of *Akbar* is translated as “Head of India” or “Frontier of *Hind*”. Some other Medieval chronicles gave the name of the town as *Sihhind*. The same spellings appeared on the coins of *Aurangzeb* and the succeeding *Mughal* rulers.

But there were different views about the origin and development of *Sirhind*. *Varahamihira*, the author of *Brhat Samhita* quoted from *Parasar Tantar* (a book on astrology – *joytish*) that *Sai-rindh* was an ancient town. It was the capital of the Satluj district. It is calculated by some that *Parasar Tantar* was written at the end of *Doapar Yuga*, which goes to prove that time of *Sai-rindh* existed at that time.¹² According to Hieun Tsang, *Sirhind* was the capital of the district *Satadru* or *She-to-tu-lo*.¹³ *Khizar Khan* was the founder of *Sayyid* Dynasty, took the possession of Delhi. *Sarang Khan* challenged *Khizar Khan* and they fought a battle near *Sirhind* in which *Sarang Khan* was defeated by *Sultan Shah Lodhi*, the governor of *Sirhind*. *Sirhind* served as a base of operations in the struggles for power and fought successively between the *Hindushahis* and the *Ghaznavids*, the *Chauhans* and the *Ghoris*, the *Lodhis* and the *Khokhars*, the *Mughals* and the *Afghans*, the *Sikhs* and the *Mughals*, the *Sikhs* and the *Durranis*.¹⁴

12 **Districts and states Gazetteer of Undivided Punjab** (*Prior to Independence*) Vol. IV; B.R. publication Corp. Delhi, p.206

13 **Singh Fauja**, 1986; *Sirhind through the ages*; Dept of Punjab historical studies, Punjabi University, Patiala, p.4

14 *Ibid*, p.VIII

Mughals found **Punjab** a place of interest for the territories of *Mughal* Empire. *Mughals* arrived from the trans-Indus land and they had an interest for the states lying in the North West of **Punjab**. These people were very particular in the administrative set of their empire. The main causes behind their interest in **Punjab** were its military resources which they could use at the times of emergency. Secondly, victory of **Punjab** over *Kashmir*, had acquired a special place in the eyes of *Mughals* because rulers like *Akbar* and *Jahangir* were very fond of *Kashmir*.¹⁵ Another reason was its distance from the arid and dry areas of Southern **Punjab** because it was situated at the periphery of one of the three major ground basins in India, which stretched from *Ludhiana* to *Lahore*. *Sirhind* had served an important military base because of its geographical location as it had excellent road connections which linked it with *Delhi*, *Lahore*, *Kangra*, *Saharanpur* and *Dipalpur*. Probably these factors were the main reasons that this city was usually selected as the headquarters of either a whole state or an administrative unit thereof. *Mughal* Empire was founded by *Zahir-Ud-Din Mohammad* and *Babar* in India and entire **Punjab** including the area of *Ropar* and *Sirhind* also fell under the *Mughal* rule. *Guru Nanak Dev* and *Babar* were contemporaries. After *Babar*, *Sher Shah Suri* took power from *Babar's* son *Himanyun* and during his rule present area of *Ropar* district was included in the province of *Sirhind*. *Himanyun* recaptured his empire from *Sher Shah Suri* and appointed *Bairam Khan* as the Governor of *Sirhind*. Sikhism evolved

15 **Singh Kirpal (Dr.)**, 2000; *History and culture of the Punjab part 2*; Publication bureau, Punjabi university, Patiala, p.1

alongside the *Mughal* rule. As *Guru Angad Dev's* contemporary was *Himanyun*, *Guru Amar Das* and *Guru Ram Das's* was *Akbar*, *Guru Arjan Dev's* was *Jahangir*, *Guru Hargobind Singh's* was *Shahjahan*, *Guru Har Rai*, *Guru Harkrishan*, *Guru Teg Bahadar* and *Guru Gobind Singh's* was *Aurangzeb*.

According to another popular notion, name of the city *Sirhind* comes from 'Sar-i-hind' meaning Frontier of *Hind*, because *Mughal* invaders saw it as the gateway to *Hindustan*. These *Mughal* rulers used to appoint different governors to control the administration of **Punjab**. Once *Akbar* visited **Punjab** and had a great interest in the history of **Punjab**. It was under the rule of *Akbar* that *Sirhind* truly flourished. Under him the process of history was reversed. The *Sarkar* headquarters were shifted to *Sirhind* and both *Sunam* and *Samana* were incorporated as subordinate *Parganas* in the *Sarkar* of *Sirhind*. He carried many social reforms abolished the *Sati Pratha* and adopted widow remarriage. He was very severe with the rule of *parda* system for women. He also affirmed that nobody would be forced to adopt Islam and no one be permitted to interfere in others' religion. These reforms were very helpful in improving the conditions of **Punjab**. *Akbar*, *Jahangir* and *Shahjahan* insisted master craftsmen from all over the world and added a number of skills, techniques and designs to the already rich repertoire of the Indian master-craftsmanship.

The period from *Akbar* to *Aurangzeb* is considered the golden period in the history of this city. *Aurangzeb* is considered an important *Mughal* ruler

in the history of **Punjab**. He selected *Wazir-khan*, the *Faujdar* (governor) of *Sirhind* which was the most significant town and headquarter of the *Mughals*. *Wazir Khan* directed military campaign against *Guru Gobind Singh*. One of the most unforgettable works of *Aurangzeb* was the construction of dam to shield *Lahore* from the floods of river 'Ravi'. The efforts of the *Guru* resulted in the birth of "The *Khalsa*" on *Baisakhi* day where he demanded five heads and they were named as *Khalsa* which means pure. They were surnamed as the *Singhs*. Then the *Guru* fought against the atrocities of the *Mughal* Emperor *Aurangzeb*, due to which he bore the wrath of the dynasty. The two younger sons of *Guru* were bricked alive by *Wazir Khan*. *Sirhind* became the scene of battle between *Sikhs* and *Mughals*, led by *Banda Bahadar*.¹⁶ *Banda Bahadar* recollects the forces of **Punjab** Sikhs for taking revenge for the wrongs done to their *Guru*. His main target was *Sirhind*. During the battle of *Ropar*, the *Mazhail Sikhs* had responded to *Banda Bahadar's* message with written assurance against *Wazir-Khan*. As *Wazir-Khan* issued strict orders to his officer's in-charge of roads to prevent any Sikh from moving towards *Banda*. In this act, *Kharar* was an important place where the sympathizers stayed for some time and then moved to *Banda*. In another battle of *Chappar-Chiri* fought by *Banda*, *Wazir Khan* was killed and he took the control of *Sirhind*. He was the main person behind the victory of *Sirhind* against *Wazir-Khan*. The plain of *Chappar-Chiri* falls near *Landran* on *Banur-Kharar* Road. The *Mughal* Empire was shaken to its very foundation. The invasions of

16 **Mitra Swati**, 2006; *Punjab, travel guide*; Government of Punjab in collaboration with INTACH; Good earth publication, Noida, p.110

Nadir Shah Ali, Muhammad Khan Ruhila, Ahmad Shah Durrani, Zahir Khan and Ahmed Shah Abdali snatched a large portion of **Punjab** up to *Sirhind* from the *Mughals*. *Marathas* in collaboration with the Sikhs recaptured **Punjab** from the forces of *Ahmed Shah Abdali* and made *Adin Beg* the Governor of **Punjab**, who appointed *Sadik Beg Khan* as the *Faujdar* of *Sirhind*. Finally, *Sirhind* was completely captured by the Sikhs, lead by *Jassa Singh Ahluwalia*, who had also already captured *Lahore* and had extended his territory to *Taran Taran*. Many European travellers described *Sirhind*'s splendors and also developed it into a centre of cultural activities.

The years between the death of *Guru Gobind Singh* and the birth of *Maharaja Ranjit Singh* formed an age of social decline and political disintegration. *Maharaja Ranjit Singh* was the person who brought and combined together different states of **Punjab**. Before him, **Punjab** was a geographical name and it was divided into several principalities headed by Sikhs, Muslims and Hindu chiefs. The *Maharaja*'s spectacular achievements were not only confined to building a secular empire in Northern India within a generation but he extended his patronage of the arts also. He channelled the creative energies of his people into building palaces, forts, *havelis* and creating a new genre of Sikh Architecture.

In the history of **Punjab**, *Kharar* was the gateway for invaders to enter **Punjab**. *Kharar* was a main center under the territory of *Maharaja Ranjit Singh*. He successfully sent back the invaders. In the history of *Kharar*, a great role of *Kanshi Ram* cannot be forgotten. He was one of the principal

propagators of the *Ghadar* Idea. On the eve of World War I when the party gave a call for the return of all patriots to India to join in an armed force against the British, *Kanshi Ram* abandoned his flourishing business and returned back to **Punjab**. A large number of freedom fighters participated in the movement of individual *Satya-garah* from *Kharar*.

After partition, West **Punjab** became the part of *Pakistan* and East **Punjab** remained in India. Recently Hindi speaking parts of the Southern **Punjab** were taken out of its boundary and a separate state of Haryana came into existence. Non-Punjabi speaking hilly areas were merged with the state of Himachal Pradesh. Now, *Chandigarh* was made the capital of **Punjab** and it was a region straddling the border of India and *Pakistan*. It was bounded on the West by *Pakistan*, on the North by *Jammu* and *Kashmir*, on the North-East by Himachal Pradesh and on the South by Haryana and Himachal Pradesh. In the **Punjab** of present times, there are three main rivers, Beas, Satluj and Ravi. Arts and crafts reflect its colours and customs, the spontaneity and cultural values of the people.

Present day **Punjab** is made of 22 districts as *Amritsar*, *Barnala*, *Bathinda*, *Faridkot*, *Fatehgarh Sahib*, *Fazilka*, *Ferozpur*, *Gurdaspur*, *Hosiarpur*, *Jalandhar*, *Kapurthala*, *Ludhiana*, *Mansa*, *Moga*, *Mohali*, *Mukatsar*, *Nawanshahar*, *Patiala*, *Pathankot*, *Ropar*, *Sangrur* and *Taran Tarn*. *Amritsar*, *Bathinda*, *Jalandhar*, *Ludhiana*, *Mohali* and *Patiala* are the major cities.

Mohali was earlier a part of *Ropar* district and is carried out into a separate district in the recent years. *Kharar* is a city and municipal council in *Mohali* District. It comprises of 154 villages. It is at a distance of about 4 kilometers from *Mohali* or *S.A.S Nagar*. *S.A.S Nagar* district located in the Eastern part of the **Punjab** State.¹⁷ The district is bounded by *Patiala* and *Fatehgarh Sahib* District in the South-West, *Ropar* district in the North-West, *Chandigarh* and *Panchkula* in the East and *Ambala* district of Haryana state in the South. The district was created by carving out 2 blocks (*Sialba Majra* and *Kharar*) from *Ropar* district and one block (*Derabassi*) from *Patiala* district.

Administratively, the district is divided into 3 *tehsil* viz., *Derabassi*, *Mohali* and *Kharar* comprising of 3 development blocks. Most of the Muslims reside in *Kharar*; some of them work as cobblers, artisans, tailors. These comprise of two main groups that are *Sunni* and *Shia*. So, *Kharar*'s population is a mixture of the people of all religions as Hindus, Muslims, Jains, Sikhs, Christians reside in this area. *Kharar* has many medium and small scale industries like *Panipat* woolen mill, *Kharar* textile mill, *Mahvir Vanaspati* mill and other small scale industries like agricultural implements as *khurpas*, *kassies*, sickles; flour mills, oil mills, steel and wooden furniture and leather works. *Kharar* has alluvial-soil. The major cash crop grown here is sugar-cane and some of its parts are specially known for raising tomatoes in the state. *Kharar* has rich tradition of arts and crafts which involve various

17 **Sharma B.R.**, 2009; *Gazetteer of Mohali*; Revenue and rehabilitation dept Punjab, Chandigarh, p.15

hand activities like weaving of *durries*, *khes*, *nale*, *pakkhiaan*, *peerhiaan* etc. It is surrounded by many small and big villages like *Khanpur*, *Badala*, *Navan shehar*, *Bhagoo Majra*, *Ghurooan*, *Rurdki*, *Sahoran*, *Mundi Kharar* and many more.

Prior to the Independence, the main area of present *Fatehgarh Sahib* District was administrated by erstwhile princely state of *Patiala* and *Nabha*. It was constituted by carving out portions of *Patiala*, *Ludhiana* and *Rupnagar*. *Fatehgarh Sahib* District has a unique place in history and it is among the old historical places of **Punjab**. Formerly, it was the part and parcel of *Sirhind*. The ruins of *Sirhind* consist almost entirely of Muhammadan buildings of late period. Nearly all the existing buildings, both public and private belong to the century and a half, years that intervened between the accession of *Akbar* and the death of *Aurangzeb* when *Sirhind* was one of the most flourished cities of the *Mughal* Empire.¹⁸ *Sirhind* was known for dozens of saints, scholars, poets, historians, calligraphers and scribes who lived here.

Fatehgarh Sahib derived its name from *Sahibzada Fateh Singh*, the youngest son of *Guru Gobind Singh*. According to another version, the name is also on the account of '*Fateh*' meaning 'victory' of '*garh*' i.e. 'fort' of *Sirhind* by the Sikhs. A large number of old buildings survive from this period including the fort named '*Aam Khas Bag*'. It is a reminder of *Sirhind*'s glory, a complex of palaces and gardens. It was used as a resting place of *Mughal* emperor traveling through the region; it is said that in its heydays, the city had

18 **Singh Fauja**, 1986; *Sirhind through the ages*; Dept of Punjab historical studies, Punjabi University, Patiala, p.134

360 Mosques, gardens, tomb and wells. Out of these, today 37 are the surviving monuments at *Sirhind*, only 23 tombs and 11 Mosques are remaining today at *Fatehgarh Sahib*. Each of these is basically a square structure covered with a single dome. The most important *Gurudwara* commemorates both the martyrdom of the *Guru's* sons and the sack of *Sirhind* by valiant *Banda Bahadur*. The wall in which the two *Sahibzadas* were bricked alive stands within a sanctuary called the *Bhora Sahib*. The other main *Gurudwara* is *Burj Mata Gujri (Thanda Burj)*. This place is called *Gurumari* or *Gurumar* (the place where *Gurus* were killed) and *Phitkipuri*, ('cursed city') by the Sikhs. The town has four memorial gates surrounding it, each in the memory of four important persons of the Sikh history associated with *Sirhind*; named after *Deewan Todar Mal*, *Nawab Sher Muhammed Khan*, *Baba Banda Singh Bahadur* and *Baba Moti Ram Mehra*. *Fatehgarh Sahib* District comprises of 457 villages and it lies in the South-Eastern part of the state. It is surrounded by *Patiala*, *Ropar*, *Ludhiana* and *Sangrur* districts. The districts' population is 538041 and its total number of households both in urban and rural settings is 93414.¹⁹ The main towns of this district are *Sirhind*, *Bassi-Pathana*, *Amloh*, *Khamano* and *Mandi-Gobindgarh*. *Sirhind* today is a small town in the (East) **Punjab**, popularly known as *Sirhind Mandi*, which clearly indicates its importance as a market town. The spellings of *Sirhind* are modern due to a fanciful derivation '*Sir-hind*' i.e. 'the head of India'. It is situated 225 km North-West of Delhi, on the National Highway 1,

19 **Census of India 2001**; Ministry of Home Affairs India

popularly called G.T Road (Grand Trunk Road). It is easily approachable by rail and road from all sides via *Ambala, Chandigarh, Ludhiana* and *Patiala*, all lying within 60 km radius of the town.

Villages of *Mohali* district which come under *Kharar tehsil* are *Peer-Sohana, Bajheri, Rora, Garangan*. Then starts the area of district *Fatehgarh Sahib* which includes villages like *Kajjal-Majra, Nandpur Kalour, Kotla, Gunian Majri, Husainpura, Ghumandgarh, Bahadurgarh* and *Talania*. Both *Fatehgarh Sahib* and *Mohali* districts have more population of Sikhs as compared to the population of Hindus and Muslims. These villages provide us a vision of the life of the people as they belong to different castes as *Jat, Saini, Tarkhan, Brahman, Khatri, Chur* and *Nai* with their sub-castes. Amongst these people there is discrimination on account of caste system. Different features of these villages are as follows:

'Peer-Sohana' is at a distance of 3 kilometers from *Kharar*. It is one of the oldest villages, surviving from Pre-Independence period. As told by the residents of this village, the village before independence was the home of five hundred Muslims, but after partition these houses were allotted to the migrants from *Shahpur* and *Gujranwala* Districts of *Pakistan*. This village is spread over in an area of 20 acres and has 200 houses. Schedule castes form a major part of population of this village. In this village there are approximately 50 houses of *Jats*, only 2 houses are of people belonging to *Suniara* (Goldsmith) caste. Sub-castes of *Jat* are *Mavi, Hundal, Maan* and of *Harijans* are *Kals* and *Kandan*. The name of the village was after the *Samadhs* of

Muslim saints. To indicate this was kept as '*Peer-Sohana*'. There are eight *Samadhs* in total and two are *Gurudwaras*, one belonging to the *Jat*'s and the other to the *Harijans*. One of the very strange thing which is present only in this village is that a *Gurudwara* and a *Samadh* are built in one place (Plate-1). It is said in the times of terrorism, *Samadh* was broken by a *Harijan* and after that he fell ill and every work of the village faced obstacles by some supernatural power. After some time, the *Samadh* was again built by the people of the village. Now-a-days, the people of this village pay regularly homage to these *Samadhs* without any religious differences. There is one small temple here which belongs to the *Sati* of *Brahmins*. *Peer-Sohana* is a village of *Harijans*, who earn their livelihood by weaving *durries* as they told that their ancestors learnt this art from Muslim *Karigars* who used to reside in this area. From here, different types of *durrie* motifs are collected as *chuchiaan wali durrie* (Plate-2), *lehran wali durrie* (Plate-3), *atth kaliaan wali durrie* (Plate-4), *sadak wali durrie* (Plate-5) etc. As interviewed, these people told that there were some Muslim families residing over here, were involved in the art of making traditional weapons as *teer-kaman*, *talwar*, *katar*, *dang*, *pata* and others. As they used to supply these arms to the Muslim and Sikh forces. In this village there are 5 families who are at present earn money by selling *teer-kaman* (bows and arrows), masks, swords and other things in days of *Ramlila* and *Dusshera* as their predecessors witnessed this art from Muslim families.

Next we shall explore another village which is 2 kilometers away from 'Peer-Sohana'; it is called '**Bajheri**'. This is a big village covering an area of 35 acres in which 500 houses are built. This is known as 'Bajheri' of *Ram Lal* who was a rich land owner and had land in 11 villages. This village has an amalgamation of castes like *Harijan*, *Lohar*, *Jat*, *Saini*, *Marasi*, *Tarkhan* and *Ahluwailas* with different surnames as *Marti* of *Ahluwalia*, *Tambra* of *Saini* and *Dhanoa* of *Jats*. This village has 200 houses of *Jats* and it is a dominant caste of this village. A very famous thing about this village is that it has a place called *Gugga-Mari* where a festival cum fair is organized every year on the 6th day of *bhadon*. All kinds of problems related to snake bites are solved here. There are 7 *bhagats* of this *mari* who are experts in the art of extruding snake's poison. These *bhagats* belong to different castes i.e. *Harijan*, *Tarkhan* and Muslim etc. These people are the successors of a person who belonged to *Saini* caste. This village has four *Gurudwara*, one of *Harijans*, one of *Jat*, one of *Sainis* and the other one is of *Ahluwalias*. One *Gurudwara* is of *Singh Shahidan*. In this village, all types of crafts are present like *peerhiaan* (Plate-6), *durries* (Plate-7), *nale* (Plate-8), *pakkhiaan* (Plate-9), *jhole* (Plate-10) etc. Out of these *jhole* are the most interesting because of the writing part in its pattern mentioning address and name of their residing area.

After crossing 3 kilometers from 'Bajheri', we come to a village named **Rora**. It is a very small village spread over an area of 10 acres in which about one hundred houses are built. It is situated near a river and the area is full of *kankars* (stones). Different castes such as *Jat*, *Harijan* are the

major castes of the village and *Nai, Chur, Suniara, Lobana* are the minor castes present here. It has a *Gurudwara* as well there is no discrimination on the basis of caste. The main sub-castes are *Makkar and Begal* etc. In this village there is a small temple of a Goddess and one *Samadh* of a Muslim saint which is considered to have a relation with the *Lobana* people. This village has a great collection of the cross stitch embroideries like wall hangings known as '*beri da butta*' because this area has *beri* tree in abundance.

Garangan is about 4 kilometers from village *Rora*. This village is known as the village of *granga* people. It is a sub-caste under the *Jat* caste. There are three *patiaan* (families). History of this village tells that there were two brothers named *S. Sher Singh* and *S. Dharam Singh* who had a war with the people of the *Singh* tribe who were in favour of the British territory. Both the brothers were killed in this war. Their accompanists and well-wishers went to *Maharaja Bhupinder Singh* of *Patiala* who sent 25 soldiers for their protection. In the process, the village was divided into two villages one was *Garangan* and the other as *Shergarh Bara* after the name of *S. Sher Singh*. Now-a-days, people of all religions, be it Hindu, Muslim and Sikh, live here. Some of the predecessors of Muslim and *Chamar* families used to do leather works as making *juttis* and hand bags. A shoe maker named *Husian Khan* was very famous for his work and he used to get leather from *Jalandar*. The village has 200 houses and a population of 3000 people. All types of crafts as

embroidered bed sheets (*chadar*) (Plate-11), *durries* (Plate-12), covers, *pakkhiaan* (Plate-13) and *jhole* (Plate-14) are present here.

Kajjal-Majra is 1 kilometer from *Garangan*. This village was in *Kharar tehsil* but now it is a part of *Fatehgarh Sahib* District. *Kajjal* is a sub-caste of *Jat* so its name was kept as *Kajjal-Majra*. Historically, it is known as the *Majra* of *S. Bhagal Singh*. It is a very small village of 59 houses with a population of about 349 people out of which 191 are males and 158 are females. The population of scheduled castes is 108. The most dominating sub-castes of this village are *Kajjal* and *Nahar*. It has a *Gurudwara* named *Sant Bhela Sahib*. In this village *pakkhiaan* (Plate-15) is the most interesting craft. Here different motifs of cats, flowers, animals and many geometrical designs are seen.

Nandpur Kalour are basically two villages, totally different from one another with a rich history. It is 14 kilometers from *Kharar* and 1 kilometer from *Kajjal-Majra*. In the past, *Nandpur* was a place of the people who came from *Sujapur* District *Ludhiana*. It got its name *Nandpur* from the name of an old lady *Nando* who was the daughter of *Sardar Kalu Singh*; *Kalu Singh* had two sons named *Umara Singh* and *Nihala Singh*. His daughter's name was kept on the name of a stream which flows between these two villages. *S. Kalu* was the resident of the village *Kalour*. He married his daughter to a resident of *Nandpur*. She had 5 sons. Once, the chariot of *Raja Karam Singh* of *Patiala* was in trouble, then *Nando* and her sons helped him out. He gave them 13000 *bighas* of land. This village has also witnessed a visit of ninth

Guru, Shri Guru Teg Bahadur Sahib for one month in the house of *S.Bachan Singh*. There is now a *Gurudwara*. In ancient times *Kalour's* name was *Kila Alamgarh*. There was a '*Theh*' (a historical fort), whose remnants are still here on which one high school is built since it was in the *Patiala* district. The people of this village came from *Uksi Dhalal* near *Maloud*. *Kalour* is a village of *Gyaini Gurdit Singh* who was from weavers' family. He was the promoter and founder of the *Singh Sabha*. He was the first Sikh who had once an important discussion with *Swami Dayanand* on religions, basically on Hinduism and Sikhism. He founded an oriental college at Lahore, where he taught Punjabi for the very first time.

In this village, there is a *Gurudwara*, temple of *Shiva* and *Mazaar* of *Karpan Shah Baba*. It was from village *Kalour*, that the first post office was used to cater to fifty villages around it. In *Kalour*, there are two important *havelis*. One belongs to *Babu Basta Singh* overseer from *Kanpur*. During his service, he built this *haveli* and it was the first *haveli* in the habitation of this village and the other one is of S.D.O *S. Nika Singh* of irrigation department. In order to provide basic facilities to the rural people, 19 focal points have been established at various places in the *Fatehgarh Sahib* district out of which *Nandpur Kalour* is one. All these rural focal points have been equipped with purchase of centers, veterinary hospital, civil dispensaries, banks, post offices, petrol and diesel pumps. This village is spread out on an area of 328 hectares and over it about 323 houses are built. This village has a population of 1915

people out of which 740 are Scheduled castes.²⁰ This village has 197 people who work as cultivators, 112 agriculture labourers, 3 included livestock forestry, fishing, hunting and plantation orchards and allied activities, 31 in manufacturing, processing, servicing and repairs in household industry and other than household industry, 30 in trade and commerce and 1334 are non-workers.²¹ The main sub-castes are *Somal*, *Sidhu*, *Khabra* which are the most dominating. *Nandpur* has an area of 810 hectares and 495 houses are built here for the total population of 3019 people out of which 648 are Scheduled castes. This village has number of 293 people who work as cultivators, 154 agriculture labourers, 7 livestock forestry, fishing, hunting and plantation orchards and allied activities, 73 manufacturing, processing, servicing and repairs in household industry and other than household industry, 39 in trade and commerce and 7 as marginal workers and 1970 are non-workers.²² The most dominating sub-caste is *Hans* of *Jats*. These villages are full of all types of crafts like *peerhiaan*, *durries*, *nale*, *pakkhiaan*, *jhole*, *boyia*, bed sheets and pillow covers (*sirhane da gilaf*) and all type of embroideries. This village is famous for its pottery objects like *diva* (earthen lamps), *Kumbha* (water-pot), *Garbare* (earthen lamps) and *Jhakriaan* (earthen vessels), etc. This village has some population of *Gaddian wala* who are migrants and have different crafts in the forms of their decorative carts, sheets to cover their oxes and their jewellery as *Kangan*, *Jhumka* and *Natth*.

20 **S. Darshan Singh Sarpanch**, S/O S. Sukhchand Singh, Through personal interview, age 54, village Nandpur Kalour, Punjab

21 **Census of India 2001**; Ministry of Home Affairs India

22 Ibid

Kotla is a village at a distance of 1 kilometer from *Nandpur Kalour*. It is a small village of 131 houses over an area of 162 hectares with population of 793 people, out of which 254 are scheduled castes. The main dominating sub-castes of this village are *Sandhu*, *Sidhu*, and *Dhaliwal*. This village has highly fertile soil for the production of grains and has a rich collection of all types of embroideries like chain-stitch, cross-stitch and stem-stitch on bed sheets (*chaadar*), pillow covers (*sirhane da gilaf*) (Plate-16), wall hangings (*seenerian*), decorative bottle (Plate-17), *dupatta* (Plate-18), *durries* (Plate-19), etc.

Gunian Majri is a village of the district which is 4 kilometers from village *Kotla*. Before independence it was the village of the Muslims. But after independence, it was allotted to the people who came from *Lyallpur* and *Sialkot* districts of *Pakistan*. This village has 58 houses and a population of 355 people out of which mostly are *Jat* like *Cheema*, *Gill* and *Batth*. This village has only 27 people who belong to scheduled caste and only one *Gurudwara*. Crafts of this village has a great variety of different decorative pieces like *boyia* (Plate-20), waste material on bottles, bulbs, baskets and bags etc.

After crossing 2 kilometers, a village named **Dhedaran Husainpura** is seen. It is built in an area of 133 hectares. It has 52 households with a population of 304. At present this village has 63 people belonging to the scheduled caste. It was also the village of Muslims but now it is basically a home of *Ramdasiya*, *Mazbhi Sikh* and *Jat*. *Jat* are the most dominating caste having sub-castes like *Dhillion*, *Bains* and *Sohi*. This is a very small village

and has only ceremonial crafts as *Sanjhi, Barota, Hoi Mata and Lakshmi Mata* celebrations.

Ghumandgarh is about 1 kilometer from *Dhedaran Husainpura*. It was the village of the outsiders who came from nearby villages of *Morinda*. The ancestor's of the village was *S. Hakam Singh* who was a very proud person due to which he was called as *Ghumandha* and the village was named after him as *Ghumandgarh*. It has 151 households and a population of 920 people of different castes as *Chur, Balmiki, Nai, Jat* and main sub-caste is *Batth*. This village is spread over an area of 234 hectares. This is another village in which the most important craft is *durrie* (Plate-21) making which has different geometrical and other patterns like animal motifs as of ducks, deers, horses, dogs, parrots, cats and rats etc.

Next main centre is **Bassi Pathana** which is about 1 kilometer from *Ghumandgarh*, basically known as *Bassi Pathana*. It is one of the *tehsil* of *Fatehgarh Sahib* District and a town located between *Morinda* and *Sirhind*. It has total population of 93080 and total numbers of households are 15419 both in urban and rural settings. It appears that *Bassi* was founded in 1540 by an *Afgan, Malik Haider Khan*, who settled here during the region of *Sher Shah Suri* and named the place after his own name. After him, it was occupied by *Sardar Diwan Singh* of *Dallewala Misl* and his fort is used as a Sub-jail in present days. *Sant Namdev* stayed here for a considerable period and preached *Bhakti marg* to the people of this area. His temple present in this town is known as *Swami Namdev ji ka dera* (*Sant Namdev Temple*). In this temple, a

big fair is held for three days on *Basant Panchmi*. *Bassi Pathana* is an important centre of trade and commerce and it has 102 villages. It has a collection of variety of crafts.

Bahadurgarh is about 3 kilometers from *Bassi*. It is also known as *Qila Harnam Singh*. It was the ancient village of Muslims. It was also the home of the saint of the *Naqshbandi* order, ‘*Sheikh Ahmad Farooqi Sirhindi*’ whose *mazaar*; the *Rauza Sharif* is situated here which is also known as second *Mecca*.²³ It has beautifully painted wall murals. These murals inspire the villagers to do different handy crafts. There are two tombs situated at a distance of about 1 kilometer west of *Rauza Sharif*. These are commonly known as the tombs of *Ustad* (mater mason) and *Shagird* (apprentice mason). But now-a-days, there is few houses of Muslim *Marasi* who are attached with their traditional and ancestral works and they serve their services not only to their village but also to other surrounding villages. Others like *Jat*, *Ramdasiya* and *Mistri* reside in this village. The main sub-caste is *Cheema*. It has an area of 15 acres and a population of 900 people. There are two *Gurudwaras*.

Talania is about 1 kilometer from the former village i.e. *Bahadurgarh*. Its name was taken after Muslims who used to wash *tila* (shinning thread) here. Ancestors of this village were from *Sheikhupura* district of *Pakistan*. The main role in this village was played by a woman named *Bibi Gurbachan Kaur Mann* who opened an *asharam* (charity) for girls and provided them free

23 **Mitra Swati**; 2006; *Punjab, travel guide*; Government of Punjab in collaboration with INTACH; Good earth publication, Noida, p.133

education, clothes etc. Now days, on the place of this *asharam*, a college has been built named as *Mata Gujri College* (now in *Fatehgarh Sahib*). It has an area of 541 hectares and 38 houses are built over it and its population is 254. The main castes are *Nai, Chur, Jat, Bajigar, Harijan* and main sub-caste of *Jat* is *Mann*. *Bajigars* of this village are Muslims by religion and they serve the villagers by making baskets and acting as fortune-tellers and doing some sort of *jadu-tona* (black magic). As told by surrounded villagers, *Nathu bajigar* was very good at doing *jadu-tona*, as he used to send *tauri* (utensil used for black magic) which never used to get back without fulfilling his target. All types of crafts are present here as *matt* made up of mud for the storage of wheat and wheat flour which circles touching *Fatehgarh Sahib* leading to *Sirhind*.

The great challenges, various battles and interaction with foreign cultures, religions and people made these people brave, fearless, virile, sturdy, hardworking, receptive, open, tolerant, progressive, compassionate and of sacrificing spirit. They became the defenders and protectors of India and these qualities and experiences from time to time are depicted in the next chapter.

CHAPTER-2

PEOPLE OF THE AREA (Kharar to Sirhind) FROM STONE AGE TO MODERN PERIOD

The variety of natural wealth and climatic circumstances are the contributory features in determining the physical temperament and the mental makeup of the people. Throughout history, foreign invaders had entered through **Punjab** as the Gateway of India and each cultural intrusion had left its impact, making the area (**Punjab**) a conglomeration of *Persian, Greek, Mauryan, Scythian* and *Kushan* influences.¹ In the long course of maturity, it had a deep impact on the consciousness of the people, who with their productive minds, imagination and intellectual skill created different arts and crafts.

The Paleolithic age was the earliest phase of human occupation and its people were hunters and food gatherers. They did not know the use of metal and neither could they cultivate lands. They used crude stones. It is presumed that there was a big lake in area near *Chandigarh* (very near to the said area) in which elephants with long tusks wallowed. This area was infested with rhinoceros and other wild animals. These animals were hunted by the Old Stone Age men who lived in caves.² *Chandigarh* was named after one of the existing villages, which had a temple dedicated to the Hindu Goddess *Chandi*. *Chandi-garh* means the abode or stronghold of *Chandi*, who is a manifestation of *Shakti*, the ubiquitous female principle in the Hindu

1 **Mitra Swati**, 2006; *Punjab, travel guide*; Government of Punjab in collaboration with INTACH; Good earth publication, Noida, p.4

2 **Hans Jagmohan Singh**; 2004; *Gazetteer of India; Punjab– Fatehgarh Sahib*; Government press, Patiala, p.18

cosomogony.³ *Chandigarh* was carved out of the site which was located in the *Kharar tehsil* of *Ambala* district.⁴ It was a typical rural tract. It was constructed out of 54 villages in whole or in parts. Some of the villages were: *Kalibar, Kailbar, Gurdaspur, Dalheri Jattan, Hamirgarh, Tatarpur, Bhagwanpura, Bair Majra, Kheri, Mehla Majra, Fategarh, Saini Majra, Ramnagar, Shahpur, Rurki Parao, etc.*⁵

During the Neolithic period, men acquired the skill of grinding and polishing stone implements. They invented sickles of flint for harvesting crops and axe for cutting trees. They cultivated wheat and barley. They lived in settled village in *Kachcha* houses. They made baskets and pots for storing food grains. There was further development of man during Chalcolithic Age. The remains of settlement of Chalcolithic period were excavated in *Chandigarh*.⁶ These men used stone and copper implements. The men of this period invented the plough, the wheeled cart, etc. and lived in houses built of mud.⁷ They used handmade pottery and wore ornaments of bronze and copper. They domesticated oxen and cultivated wheat and barley. Many stone tools and other proofs of these ages have been found by archaeologists in our area.⁸

3 **Prakash Vikramaditya**, 2002; *Chandigarh's Le Corbusier, the struggle for modernity in Postcolonial India*; Mapin publishing, Ahmedabad

4 Ibid, p.2

5 **Krishan Gopal**; 1999; *Inner spaces- Outer spaces of a planned city, A thematic Atlas of Chandigarh*; Chandigarh perspectives.map.2

6 **Sharma, B.R.**; 1987; *Punjab district Gazetteers, Rupnagar*; Revenue Department, Punjab, Chandigarh, p.29

7 Ibid, p.29

8 Ibid, p.28

After this pre-historic period, Indus Valley Civilization flourished in this region, as the remains of this rich and well-developed civilization have been brought in light by the archaeologists in *Rupnagar* district.⁹ The excavations carried out at *Rupnagar, Kotla Nihang, Dher Majra, Bara, Salaura* and other places in the district have revealed many things regarding the existence of this ancient civilization. These excavations and explorations indicate that the first civilized folk to settle here were the *Harappans*. Proceeding from the Indus basin, they established their towns and villages along their riverine courser of journey. The river and Shiwalik hills would have provided a picturesque setting and these natural barriers would have afforded protection from the raiders. It is further apparent that on arrival at *Rupnagar*, the *Harappans* first built their houses mainly with sun-baked bricks, river pebbles and *kankar* stones using mud as mortar.¹⁰

Chandigarh is a city with a pre-historic past. It was also the home to the *Harappans*. Their potsherds, stone implements, ornaments and copper arrow-heads which were unearthed during the excavation.¹¹ *Sarangpur* is an important place near *Chandigarh* from where blades, beads of semi preicious stones, clay and terracotta bangles related to *Harappan* people are discovered. The pottery is said to be nearer to pre-*Harappan* of *Kalibangan*.¹² The people of this Civilization had built grand cities and had a highly developed cultural

9 **Sharma, B.R.**, 1987; *Punjab district Gazetteers, Rupnagar*; Revenue Department, Punjab, Chandigarh, p.29

10 Ibid, p.29

11 **Chandigarh** – *the city beautiful, tourist guide line*; 2003; Chandigarh – Industrial and Tourism devolpment corporation Ltd, p.1

12 **Madhu Bala**, 1992; *Archaeology of Punjab*; Agam Kala prakashan, Delhi, p.36

life. They followed some organized religion. Religious association of bathing or purificatory importance of water is to be traced to the people of *Moenjodaro* and *Harappa* as can be inferred from the discovery of the Great Bath. The tradition of worshipping the sacred tree, pipal, can be traced back to this period. The beginning of making images of sacred characters may also be traced to this Civilization; numerous images of female figurines, obviously of religious nature have been found in the Indus ruins.¹³ Many examples of *linga* and *Yoni* have been found in the Indus antiquities. Some animals such as the lion, elephant, bull and rhinoceros, seem to have had religious or symbolic significance among the citizens of *Mohenjodaro* and *Harappa*. It has also been established that the people of Indus Valley Civilization use to worship the Mother Goddess and *Pashupati (Shiva)*.¹⁴

Cotton and woolen fabrics were very common in use, ornaments were worn both by men and women, beautiful pottery was produced and the sculptor's technique was well developed. The carpenter, the mason, the blacksmith, the goldsmith, the jeweller, the stone cutter and the ivory workers had a flourishing trade in the period of this civilization.

The advent of the *Aryans* was a victory of the rude nomadic tribes moving on horses and chariots, armed with long bows and battle-axes, dressed in leather, skins and woolen garments, driving their herds of cattle, clearing patches in forests, moving and settling and in the process

13 **Sharma, B.R.**, 1987; *Punjab district Gazetteers, Rupnagar*; Revenue Department, Punjab, Chandigarh, p.32

14 *Ibid*, p.32

overthrowing the great *Harappan* civilization and then gradually absorbing some of its elements.¹⁵ Early *Vedic* society was organized in *janas* or clans, more pastoral than agricultural, centered in the *Sapta-Sindhu*, the ‘land of the seven rivers’, but gradually moving Eastwards.¹⁶ They had no territorial basis or fixed geographical boundary. Each clan used to move about with its chief from place to place. They had no towns but lived in villages and had settlements. They had neither coinage nor writing. They cultivated land and reared cattle. The clans were divided families and *gotras*, and several of them constituted a collectivity or *grama* which occupied clearings in the forests spreading all round as a deep green sea.¹⁷ The mass of the people were called *visah*¹⁸ and out of them distinguished two classes—the priests or *Brahmins* and the rulers called *Kshatriya* or *rajanya*. It was a pioneering society where the people were robustly optimistic, proud of themselves and jealous of their ancient liberties. Family was the unit of social life. Women never enjoyed greater freedom or social esteem than in this age, even though the organization of the *Aryan* family was fundamentally patrilineal. The father was the head of the family and he exercised supreme authority over his children. Marriage was a developed institution. There was no sense of alienation from society or nature which was felt to be indwelt by gods, powers of Light and Right.

15 **Fauja Singh**, 1997; *History of Punjab, volume first*; publication bureau, Punjabi university, Patiala, p.108

16 Ibid, p.108

17 Ibid, p.109

18 Ibid, p.109

Indra, Varuia, Mitra, Soma and *Agni* were the great gods in the *Rigveda*.¹⁹ Each of them was important enough to merit independent worship. Most of them had some powers in common so that the attributes and epithets of one God could be given to another God at a given moment. An important feature of the *Rigvedic* religion was the worship of ancestors or ‘fathers’ (*pitrs*).²⁰ They were supposed to watch their descendants and donations were expected from them. This feature suggested belief in the existence of beings beyond death. The disposal of the dead was a religious obligation. Both burial and cremation were practiced. Burial was an earlier pre-*Aryan* custom; with the coming of the *Aryans* cremation became more and more popular. The *Rigvedic* folk sought life, longevity, vigour, prosperity, victory in war, and progeny. Sacrifices were performed with these ends in view; gods were worshipped with these objective in mind.

The ancient Hindus had learnt the arts of agriculture, weaving and cart-making long before the *Rigveda*.²¹ Weaving is as old as agriculture. They both belong to pre-historic times. Weavers and spinners were mentioned in the *Rigveda*. The Hindus of the *Rigveda* period also had the knowledge of metallurgy; for even in that earliest time, we find them possessed of metallic weapons and ornaments.²² Among the *Aryan* tribes the duty of fighting was

19 **Fauja Singh**, 1997; *History of Punjab, volume first*; publication bureau, Punjabi university, Patiala, p.79

20 Ibid, p.79

21 **Dey Nundolal**; 1986; *Civilization in Ancient India*; Kanti publications, Delhi. p.10

22 Ibid, p.11

not specialized and the husbandman was not radically distinguished from the soldier.

Later *Vedic* society was overwhelmingly though not exclusively rural. The villages were scattered like oases of habitation in primeval wilderness. In this age the states became territorial with clearly defined geographical boundaries. It has been noticed that there was a marked rise in the importance of solar and abstract deities in the later *Vedic* age. *Vishnu* was the most prominent of these solar deities, and his importance was attested by the *Brahmins*.²³ Dwelling houses of wood or of mud and thatch lay scattered, perhaps, about the centre of the village. It is worthy to note that while the use of bricks was well known in the later *Vedic* Age²⁴: when it came to building elaborate altars in *agni-cayana*, the dwellings appear to have been constructed almost entirely of more perishable material like wood, bamboo and thatch and divided into several parts such as *sadas* and *patnisadana*.²⁵ They are described, enthusiastically as ‘rising aloft for prosperity and ‘restful like the night’. The village or a part of it might have been sometimes surrounded by a wooden palisade or hedge pierced by entrances through which the cattle entered the village at dusk.

Around the houses lay the fields, partitioned one from another, with irrigation channels running through them and showing here and there in

23 **Fauja Singh**, 1997; *History of Punjab, volume first*; publication bureau, Punjabi university, Patiala, p.94

24 *Ibid*, p.114

25 *Ibid*, p.115

season wooden ploughs being dragged by bullocks. The principal crops sown were wheat and barley, rice, sesamum and various pulses. One does not hear of any special cultivation of vegetables or fruits, which were probably considered products of the forest (*aranya*) and used as such. The cultivation of hemp and sugarcane was known. The ownership of agricultural land clearly vested in the individual, subject, of course, to the rights of the joint family. There was no question of ownership vesting in the king. In fact, in discussing the *visvajit* sacrifice the *Mimamsa-Sutras* expressly repudiate the view that the king could give away the whole land. Nor is there any clear trace of the ownership of agricultural land by the village community as a whole.²⁶

Carpenters, potters, leather-workers, copper-smiths, jewellers, spinners and weavers existed from earlier times. Straggling artisan groups must have survived from *Harappan* times and gradually absorbed. Masons, iron-smiths and workers in many new arts and crafts now arose to make trade more urgent and copious. The familiar system of barter or of exchange where the cow served as the measure of value, now tended to be replaced by sale and purchase in terms of money, the introduction of which worked a little and silent but surely a revolution. Trade routes along the rivers appear to have become more popular. This in turn fed the new towns and helped their expansion.

26 **Fauja Singh**, 1997; *History of Punjab, volume first*; publication bureau, Punjabi university, Patiala, p.109

The present area of *Rupnagar* district was ruled by *Trigartas* and *Kunindas* in the later *Vedic* Period.²⁷ In the time of *Panini*, the State of *Trigarta* included the districts of *Jalundhar*, *Hoshiapur* and *Kangra*. *Kunindas* ruled in the neighbourhood of *Trigartas*.²⁸ From provenance of their coins, it appears that the narrow strip of land at the foot of the Shiwalik hills between the upper Yamuna and the Satluj and the territory between the upper course of the Beas and the Satluj was the home of these people.²⁹ The coins of *Kunindas* represent the first effort by an Indian to produce coins that could be compared to with those of the *Indo-Greeks*.³⁰ Incidentally, most of the *Kunindas* known to us from the copper and silver coins were discovered in **Punjab** at Ropar.³¹ *Kunindas* is mentioned in our scriptures like the *Mahabharata*, the *Ramayana* and the *Puranas*.³² The *Mahabharata* mentions the *Kunindas* as living in groups of hundreds. *Kunindas*, one of the earliest Himalayan tribes, resides near the river Ravi. There are two different references about the *Kunindas* in the *Mahabharta*, locating them in two entirely different geographically settings many indicate that they were widely spread over an extensive area in the plains and the mountaineous interiors,

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- 27 **Sharma, B.R.**, 1987; *Punjab district Gazetteers, Rupnagar*; Revenue Department, Punjab, Chandigarh, p.33
 28 *Ibid*, p.34
 29 *Ibid*, p.34
 30 Resources for collectors: *Articles concerning the earliest Indian coins; title silver coinage of the Kunindas*.
 31 **Agrawal Ashvini**; 1989; *Rise and fall of the Imperial Guptas*; Motilal Banarsidass Publishers.
 32 **Negi S.S.**, 1993; *Kumaun: The land and people*; Indus publishing company, New Delhi, p.128

possibly organized in different socio-political system.³³ That may explain their inclusion among different communities of the Himalayan interiors and the **Punjab** plains. *Kunindas* during their heydays, must have been the trading people. The most famous king of the *Kunindas* was *Amoghbhuti* who ruled in the valley of the Jamuna, Beas and Satluj rivers.³⁴ He carved out a kingdom from the ruins of the Indo-Greek Empire by the end of the 1st century B.C. *Chatresvara* coins were issued after the fall of the *Kushana* Empire by the 3rd century A.D.³⁵ *Kunindas* were the only in Eastern **Punjab** who have been included in the *Greek* Empire, not only because of their geographical position but because they started coming at the time which saw the end of the *Greek* rule and the establishment of their independence.³⁶ It appears that in the time of *Panini*, the majority of State in the areas which is the **Punjab** of today was non-monarchical, which was the main feature of the political life during the later *Vedic* period.

The *Mahabharata* and the *Puranas* represent India as being inhabited by several tribes or people who gave their names to the particular regions where they settled.³⁷ From the *Satapatha-Brahmana* and the *Chandogya Upanisad* it appears that king *Avapati* of *Kekaya* was a learned scholar. *Kekayas* or *Kaikeyas* were an ancient people attested to have been living in

33 **Handa Omacanda**, 2004; *Naga cults and traditions in the Western Himalaya*; Indus Publishing company, New Delhi, p.75

34 Resources for collectors: *Articles concerning the earliest Indian coins; title silver coinage of the Kunindas.*

35 **Kumar Raj**, 2009; *Early history of Jammu region- Pre historic to 6th century A.D.*; Kalpaz publications, Delhi, p.498

36 **Woodthorpe Tarn William**, 1951; *The Greeks in Bactria and India*; Cambridge university Press, p.238

37 **Fauja Singh**, 1997; *History of Punjab, volume first*; publication bureau, Punjabi University, Patiala, p.120

North-Western **Punjab** between Gandhara and Beas rivers. In his kingdom there was no thief, no miser or mean fellow, no drunkard, no twice-born person who had not established his sacrificial fire, no uneducated man, and there was no question of the existence of a courtesan. This description of *Kekaya* shows that the standard of morality in **Punjab** was very high. The *kekayas* were the principal combatants in the *Mahabhart*a war and they were noted bowmen.³⁸

Before the invasion of *Alexander*, the whole of North-Western India was divided into petty states some of which were monarchical and others republican.³⁹ Some rulers like *Poros* and *Abhisaras* and tribes like the *Kathians*, the *Malli*, the *Oxydrakai* and the *Brahmanas* of *Sindh* put up stubborn resistance. But this uncoordinated assistance was no match for a disciplined and united army led by one of the greatest generals of the ancient world. One by one all these states were defeated by *Alexander* and he became the master of the major parts of **Punjab** and *Sindh*.⁴⁰

The area of *Rupnagar* district was not disturbed either by *Persian* or *Greek* invasion.⁴¹ However these invasions did exercise their influence in various parts of the country including present day *Rupnagar* district.⁴² The *Persian* and *Greek* invasion brought India in contact with the countries of the

38 **Fauja Singh**, 1997; *History of Punjab, volume first*; publication bureau, Punjabi university, Patiala, p.123

39 **Sharma, B.R.**, 1987; *Punjab district Gazetteers, Rupnagar*; Revenue Department, Punjab, Chandigarh, p.35

40 Ibid, p.35

41 Ibid, p.36

42 Ibid, p.36

West Asia.⁴³ At the time of *Alexander*, neither the *Brahmin* nor Buddhist faith was known in **Punjab**. Thus, *Strabo* divides the Indians into seven classes, namely: the *Brahmins*, the peasants, the shepherds and huntsmen, the handicraftsmen, the warrior, the police and the courtiers.⁴⁴

This area was also a part of the empire of *Chandragupta Maurya* who is often considered as the first historical empire of India. The *Fatehgarh Sahib* district as an administrative unit has occupied a unique position in a state since the *Mauryan* times⁴⁵ and probably it was included in the larger province of *Gandhara* whose capital was at *Takshila* (now in *Pakistan*) which was a flourishing centre of education, government and commerce.⁴⁶

Chandragupta Maurya and *Ashoka* were particularly known for their projects of construction and maintenance of roads. Hunting was a popular amusement with *kshatriyas* during *Chandragupta's* time. When *Chandragupta* went out for hunting the roads were marked with ropes and it was death punishment for a man or even for a woman to pass within the ropes. Men with drums and gongs led the procession. **Punjab** has been famous for the finest breeds of cattle and cattle rearing must have been an important calling of the people of **Punjab** in *Chandragupta Maurya's* time. As during his period cattle farms were managed by the state, which reared

43 **Sharma, B.R.**, 1987; *Punjab district Gazetteers, Rupnagar*; Revenue Department, Punjab, Chandigarh, p.79

44 **Hugel Baron Charles**, 1970; *Travels in Kashmir and Punjab*; languages department Punjab, Patiala, p.420

45 **Hans Jagmohan Singh**, 2004; *Gazetteer of India; Punjab – Fatehgarh Sahib*; Government press, Patiala, p.247

46 *Ibid*, p.17

cows, calves, steers, draught-oxen and buffalos. The government also ran its own poultry farms.

During the period of *Chandragupta's* rule, remarkable progress was made in industries as the administration was strong, which created a sense of security among the workers and acted as a stimulus to production and exchange. The industries were partly managed by the individuals and partly by the state; The *Jatakas* refer to eighteen handicrafts such as those of the wood-worker, the smith, the leather-worker, the painter, and workers in stone, the potter, and makers of bows and arrows and the like.

In *Chandragupta's* time the *agranomoi*⁴⁷ supervised the crafts of wood-cutter, carpenters, blacksmiths and miners. A person who caused the loss of a hand or an eye to a craftsman was put to death. The aboriginal tribes earned their living by following lower crafts or *hina-sippas* such as hunting, trapping, fishing, tanning, butchery, dancing, or those of snake charmers, musicians or rush-weavers. Under the efficient administration of *Chandragupta*, the greater **Punjab** must have made an all round progress in all spheres of life-social, economic, religious and artistic.⁴⁸

The area of present *Fatehgarh Sahib* district was a part of the mighty *Gupta* Empire.⁴⁹ The *Gupta* Age is known as Golden Period in Indian history, because of all round development in various fields. There was tremendous

47 **Fauja Singh**, 1997; *History of Punjab, volume first*; publication bureau, Punjabi university, Patiala, p.272

48 Ibid, p.279

49 **Hans Jagmohan Singh**, 2004; *Gazetteer of India; Punjab – Fatehgarh Sahib*; Government press, Patiala, p.17

progress in the field of art, literature and science. *Kalidasa*, the greatest ancient *Sanskrit* poet also lived during the *Gupta* period. The celebrated astronomers, *Aryabhata* and *Varahamihira* also belonged to this period. *Fahien*, a Chinese pilgrim who visited India during the *Gupta* Period, has also given a vivid account of the all-round progress in various fields during this period.

The great kingdom of *Thanesar* under the *Vardhanas* and *Harshvardhana* was an important king of this dynasty. The area under the present *Fatehgarh Sahib* district seems to be a part of this dynasty.⁵⁰ Hieun Tsang who visited India during this time, speaks well of the social condition prevalent during that period.⁵¹

With the advent of the *Turks*, **Punjab** passed under the influence of Islamic civilization. The mutual conflict or contact of the two civilizations, Hindus and Muslims, led to several significant changes in the life of the people. Both were totally different from each other as *Musalman*s believed in monotheism and were virulently opposed to idol-worship. On the contrary, the Hindus had faith in numerous Gods and deities and idol-worship was an indispensable part of their religion. Besides, the *Musalman*s did not have any such rituals and ceremonies as were prevalent amongst the Hindus. Two broad functional divisions of Muslim society seem to have persisted from the

50 **Hans Jagmohan Singh**, 2004; *Gazetteer of India; Punjab – Fatehgarh Sahib*; Government press, Patiala, p.18

51 *Ibid*, p.18

very beginning. This was the *ahl-i-saif*⁵² and the *ahl-i-qalam*,⁵³ men of the sword and men of the pen, the latter, judging from the recorded types, being almost wholly confined, in the first one or two generations, to non-*Turkish* foreigners. From them were drawn recruits for the clerical services, the *Katib*, the *dabir*, the *wazir*. In the lower ranks of the revenue staff should be placed the native lettered class, both the Hindu and the Muslim.

Among the ‘fighters’ (*ahl-i-saif*) were people who supplied the executive and military personnel, military rank naturally determined social positions. This rank seems to have been graded into *khan*, *malik*, *amir*, *sipahsalar* and *sar-i-khail*. The third element, *awam-o-khalq*,⁵⁴ is hard to distinguish. As the Muslim society was mainly urban at this period, it must have included the entire indeterminate city crowd, the artisan, the shop-keeper, the clerk and the petty-trader. The big merchants, since they are never mentioned separately, would also have to be grouped with this class, but wealthy, much travelled and accomplished merchants, the *tajir* and *malikuttujjar*, found it easy to be admitted to the nobility. An important section was formed by the slaves, owned by the king and the nobility, who, before promotion to the rank of *Amir*, were employed in various domestic and technical jobs.

52 **Habibullah A.B.M.**, 1961; *The foundation of Muslim rule in India*; central book depot, Allahabad, p.245

53 Ibid, p.245

54 Ibid, p.245

Muslim society in the 13th century pre-dominantly belonged to the *Sunni* persuasion. With its rigid simplicity, *Sunni* Islam also suited the *Turkish* mind which showed a singular incapacity for the esoteric religion of the *Shiah*.⁵⁵ In recreation and amusements a taste for chess (*shatranj*) and gambling (*qammarbazi*) was probably an earlier acquisition. With regard to industry, it is reasonable to hold that the Hindu craft-guilds and professional castes functioned also in Muslim administered territories.⁵⁶

During the *Sultanate* period, *Sirhind*, including the present *Rupnagar* district, was an important administrative unit, *Firoz Shah Tughlaq* took many steps to improve agriculture.⁵⁷ A canal from the Satluj River was dug for irrigating the *Sirhind* area including the area of *Rupnagar* district.

The economy of the *Lodi* dynasty was basically agricultural. Land was divided into *Iqtas* and the *Khalsa*.⁵⁸ *Grandeess* (*Muqtas*) of the state were given *Iqtas* instead of cash salaries by the *Sultan* for their maintenance. The accounts of the *Muqtas* were settled at the *Wazarat* department. The terms *Muqta*, *Hakim* and *Amir* were also used for the assignees. *Iqtas* differed in size. An *Iqta* might be a *pargana*, less than a *pargana*, a *sarkar* or a whole province. *Khalsa* lands were managed by *Shiqdars* who were the supreme *pargana* officers. Most of the *Shiqdars* held the rank of *Malik*. The

55 **Habibullah A.B.M.**, 1961; *The foundation of Muslim rule in India*; central book depot, Allahabad, p.250

56 *Ibid*, p.259

57 **Sharma, B.R.**, 1987; *Punjab district Gazetteers, Rupnagar*; Revenue Department, Punjab, Chandigarh, p.27

58 **Gandhi Surjit Singh**, 2011; *Punjab under the great mughals*; Atlantic publishers & distributors (P) LTD, New Delhi, p.8

subordinate officers posted to the parganas under *Shiqdars* were *Amirs*, *Amins* and *Qazis*, the latter being judicial officers.

With the increase in trade activities, the industry also progressed. But the artisans had to work under many constraints. They were not given dignified status by the Hindu society as also by Muslims who attached more importance to their nobility and *Ulemas*. They were also asked to pay a monthly market tax. Besides, another tax which was levied on shops and workshops was realized from the traders. Bows and arrows seem to have been made almost everywhere from local wood or bamboo. Arrows were tipped in various ways. *Sikandar Lodhi* seems to have got his own arrows tipped with gold. *Rahdari*, control duty and duty on each item which an artisan or a trader brought to the market for sale were other taxes to be paid by the artisans and traders.

The majority of the Muslims in **Punjab** were *Sunnis*, who were patronized by the state. The *Qizis*, *Muftis* and *Ulemas* were invariably taken from among the *Sunnis*. The ultimate authority in their religious life was the *Quran*. Next to the *Sunnis*, the most important sect of the Muslims in **Punjab**, as elsewhere in the Muslim world, was that of the *Shias*. In its origin, this distinction had nothing to do with *Islam* as such but was wholly concerned with the question of succession to the leadership of the Muslim community. Although the conception of equality and brotherhood (*Millat*) remained as an ideal for the Muslim society, there were already four major social grades within it during the period of our study. The upper class consisted of nobles.

Religious classes formed the second important social group of the Muslims. This group was mainly composed of *Sayyads* and *Ulemas*.⁵⁹ Of these the most important were the *Ulemas*. They were collectively known as *Dastar Bandan* - turban wearers. The Sayyads were recognized by their distinctive head dress of *Kulah* and were known as *Kulah Daran* or cap-wearers. The peasantry minor officials, artisans, shop-keepers, clerks and petty traders constituted the third social group of the Muslims. Being the members of the ruling community, they enjoyed a better life than that of their Hindu neighbours.

At the lowest rung of the society were slaves, both males and females. The Muslim society in **Punjab**, as elsewhere in the world, was marked by the existence of slavery as its integral part. The slaves were employed in household works and various royal *karkhanas*. Female slaves were of two types; those employed for domestic and menial work and those who were bought for company and pleasure.

In the initial stages of the Muslim rule, the relations between the Hindus and the Muslims were not so good. The Hindus had no love for the Muslims. They called them *Malechha*⁶⁰ i.e. impure and forbade having any connection with them. With the passage of time, the rigours of the Muslim rule vis-a-vis the Hindus diminished and cultural relations began to develop. Relations between the Hindu and Muslim traders and the working classes

59 **Gandhi Surjit Singh**, 2011; *Punjab under the great mughals*; Atlantic publishers & distributors (P) LTD, New Delhi, p.20

60 *Ibid*, p.26

were dictated by trade morality and guild spirit which transcended all other considerations of religion and caste. For instance, the *Multani* traders were mostly Hindus. They had frequent dealings with the Muslims, including the *Turkish* nobles.

The fact that a large number of the Hindus were converted to Islam also blunted the sharp edge of the Muslim fanaticism because they had a better understanding of the attitudes of the Hindus and secondly they themselves did observe many a custom of their erstwhile brethren. Moreover, both the Hindus and the Muslims shared the danger of being destroyed at the hands of the *Mughals*.⁶¹ This common danger further accelerated the pace of synergetic forces.

When *Qutb-ud-din Aibek* decided to stay in *Hindustan*, he had no other choice but to retain the Hindu staff which was familiar with the Hindu administration, for, without it all government including the collections of revenue would have fallen into utter chaos. The Muslims did not bring with them from beyond the Indian frontiers, artisans, accountants and clerks. Their buildings were erected by the Hindus who adapted their ancient rules to newer conditions; their coins were struck by officers. *Brahmin* legal experts advised the king on administration of Hindu Law and *Brahmin* astronomers helped in the performance of their general function.

61 **Gandhi Surjit Singh**, 2011; *Punjab under the great mughals*; Atlantic publishers & distributors (P) LTD, New Delhi, p.27

Qutb-ud-din Aibak appointed independent *Amir* (Governor) to the province of *Sirhind*.⁶² During their reign, *Sirhind* retained much of its reputation as a political and administrative unit. Indeed, it was one of the most important Muslim possessions and was always kept in the hands of trusted and efficient administrators.

The Delhi *Sultanate* failed to offer resistance to *Timur*. The mighty invader plundered and ravaged the country. **Punjab** and Delhi were its worst victims.⁶³ Wherever he went, he looted, plundered and pillaged the territory brutally and ordered the wholesale massacre of the local populace irrespective of age or sex. After collecting his booty, he started his march back home through **Punjab**. On his way back, he devastated whatever lay in his way. Himself, having no desire to stay permanently in India, he left behind very powerful Governors. *Timur* left India taking with him not only the riches he had plundered, but also skilled artisans, loads of marble and other materials with the purpose of building, at *Samarkand*, a mosque and a replica of the *Qutab Minar*. During his return journey, *Timur* decided to traverse **Punjab** through the Shiwalik Range. He seemed to have marched through the present day districts of *Ambala*, *Rupnagar*, *Hoshiarpur* and *Kangra* from where he proceeded to *Jammu* via *Pathankot*. It also seems probable that somewhere in the hills, probably at *Rupnagar*, *Rattan Singh*, a local ruler, opposed *Timur* but was defeated.

62 **Hans Jagmohan Singh**, 2004; *Gazetteer of India; Punjab – Fatehgarh Sahib*; Government press, Patiala, p.26

63 **Sharma, B.R.**, 1987; *Punjab district Gazetteers, Rupnagar*; Revenue Department, Punjab, Chandigarh. p.42

Commerce was supplied in great measure by the productions of local handicrafts. The practice of small crafts enabled most villages to exist in financial independence without any need to seek outside assistance except in emergency. Their social status varied considerably. Those who worked leather and skins, for instance, were particularly despised because they used the hides of dead animals – a defilement permitted only to an outcaste. Their occupation was of the greatest usefulness and importance; they fashioned shoes, the thronged sandals, foot gears, straps for various purposes, leather pouches for dredging water from wells, hunters, game-pouches, the bindings for certain musical instruments, leather garments, shield, etc. Carpenter were on a far higher social level because they constructed houses and wagons and so were involved in ritual matters.

Two other traders were indispensable to rural life, those of the blacksmith and the potter. The carpenters came to buy axes, hammers, saws, augers and bolts. The hunters were among his best customers, needing strong knives, hunting spears and machetes for hacking out a path through the dense jungle. He supplied the barbers with razors and the tailors with needles. His skill was sometimes so great that he was equally competent to make weapons and coats of mail, nail-scissors and surgical instruments and cooking utensils of iron, tin, copper, zinc and lead. The work of the basket-makers, too provided articles that were basic necessities. This work was often done by women though the basket-makers had their place on the best of craft trades. They gathered their raw material from the sides of ponds, lakes and rivers and

produced a great variety of objects: boxes of all kinds, basket, tray, wove reed or rush matting whose use were manifold as roofing material and garden fences etc. **Punjab** had a large number of cities, namely *Lahore, Multan, Sirhind, Sunam, Dipalpur, Sultanpur, Batala* and *Ludhiana*, etc.⁶⁴ This shows that there was considerable internal trade between cities and cities as also between cities and villages.⁶⁵ Trade and commerce had come to be monopolized by certain castes among Hindus such as *Khatris, Banias, Suds, Mahajans, Bhatias, Bhabras, Aroras* and some sects of the Muslims such as *Bohras* and *Khojas*.

The Satluj was the first river of **Punjab** that a traveller from Delhi had to cross on his way to the North-Western frontier of the *Mughal* Empire. Both the *Ain-i-Akbari* and the *Khulasat-ut Tawarikh* mention that the Satluj emerged onto the plains from the Kahlur hills and flowed past the villages of *Ropar* and the towns of *Machhiwara* and *Ludhiana*.⁶⁶ The region of the Indo-Gangetic divide that has here been regarded as a part of **Punjab** was administratively a part of the *Sirhind tehsil* and *Hisar-Firoza sarkars* of *suba* Delhi.⁶⁷ *Sirhind*, apart from being commercially important, functioned as a gateway to the *Mughal* capital.

The important *mahals* of this region were *Ludhiana, haveli Sirhind, Samana, Sunam* and *Bhatinda*.⁶⁸ The modern districts of *Ludhiana*, parts of

64 **Gandhi Surjit Singh**, 2011; *Punjab under the great mughals*; Atlantic publishers & distributors (P) LTD, New Delhi, p.13

65 Ibid, p.13

66 **Chetan Singh**, 1991; *Region and empire*; oxford university press, Delhi, p.18

67 Ibid, p.22

68 Ibid, p.23

Firozpur, the whole of *Sangrur*, *Bhatinda*, *Patiala* and part of *Ambala* constituted this region.⁶⁹ The advent of Muslims forced people belonging to higher *Varnas* to change their approach and attitude towards the lowest section (*Sudras*) of their own community. The *Sudras*, because of their accomplishments in different arts and techniques, involved themselves in agriculture, husbandry, arts and crafts and even industries. The fullers, jugglers, basket and shield makers, sailors, fishermen, hunters, weavers, etc. were the other sections among the *Sudras*. *Lohars* (smiths), *Kumhars* (potters), and *calico* (printers) were also regarded among the lower strata of the Hindu community. Particularly, the place of the *lohars* was low. He was considered so impure that the *jats* and other people of the same status and position had no relation with him, though he was not regarded an out-caste by them. It should, however, be noted that *tarkhans* (Carpenters), *kumhars* (potters), *dhobis* (washermen), *julahas* (weavers), *calico* (printers) enjoyed a comparatively better status in the villages than in the towns. The *hadis*, the *chandlas*, the *domas* and the *bhadhatatus* were some other sub-sections of the *Sudras*.

In the Hindu social system, the caste structure continued with the same vigorous style during the period starting from the rule of *Akbar* to the close of the seventeenth century. The Muslims took maximum advantage of the disunity among the local people and exploited them to the best of their capability in several ways. It is important to note that the Hindus were

69 Chetan Singh, 1991; *Region and empire*; oxford university press, Delhi, p.18

generally not given good jobs in the Muslim administration. In comparison to the Muslims, the Hindus were given a lower status. This kind of discrimination towards the native population existed throughout the medieval period. The Hindus were to pay *Jazia* and pilgrimage tax in order to perform their religious ceremonies and rights. The Muslim society in the province of **Punjab** was divided into three sections *viz*, the upper class, the middle class and the lower class. The upper class consisted of the nobility. Its people were held in high esteem. They occupied high ranks in civil and military hierarchy. The middle class of the Muslims consisted of the peasants, soldiers, traders, small officials, teachers, writers, etc. The people of this class were leading quite a comfortable and peaceful life. During the reign of *Akbar*, particularly the family priests enjoyed good status. They held a predominant position in village community of this region and their influence was more perceptible than that of the *Kshatriyas*.

The lower class of the Muslims comprised of the craftsmen, servants, weavers, workers, labourers, ironsmiths, oil pressers, shoemakers, leather workers and slaves.⁷⁰ They were poor and down-trodden. Only skilled labourers were employed in the state *Karkhanas*. These *karkhanas* were under control of the *Khan-i-Saman*⁷¹ and mainly produced for the royal consumption and also for traders coming from Europe and other parts of Asia. In these *Karkhanas* arms and ammunition, carriages and portable litters for

70 **Daljit Singh (Dr.)**, 2004; *Punjab: Socio-economic condition (1501-1700 A.D.)*; commonwealth publishers, New Delhi, p.208

71 **Chetan Singh**, 1991; *Region and empire*; oxford university press, Delhi, p.212

the Emperor, carpets, mattresses, harnesses for the horses in the imperial stable, beds, tents, clothes, jewellery, gold and silverware, perfumes, medicines, shawls, turbans and articles of iron, copper and other metals were manufactured.

The position of women in a society reflects the standard of its civilization, culture and refinement. The position which women enjoyed before the advent of the Muslim rule in India underwent a complete change during the *Turkish* supremacy in India. With the advent of Muslim rule a sense of insecurity had increased and consequently, Hindu women in Northern India lost their high social status. Their spiritual, intellectual and physical development was obstructed and social status was curtailed. The position of a wife in Islam was legally much stronger than that of her Hindu counterpart, who had all the duties without any corresponding rights.

Effective utilization of animal power was the key to most pre-modern agricultural operations, whether ploughing, threshing or irrigation. The most efficient utilization of this power for irrigation in Medieval **Punjab** was in the form of the *Persian*-wheel. There is reason to believe that even prior to *Babur's* invasion agriculturists in **Punjab** were quite familiar with this apparatus and that it was used in areas where its operation was feasible. In the *Baburnama*, for instance, a fascinated *Babur* describes a *Persian*-wheel in operation near *Bhera*. These *Persian*-wheels were in use in the regions of *Lahore, Dipalpur* and *Sirhind*.⁷²

72 Chetan Singh, 1991; *Region and empire*; oxford university press, Delhi, p.95

Babur witnessed extreme poverty and referred to *Langoti, Kachheri* and poor standard of living of the peasants. A Dutch visitor, remarked, “ The common people live in poverty so great and miserable that the life of the people can be depicted or accurately described only as a home of stark want and a dwelling place of utter woes, their houses are built of mud with thatched roofs. Furniture there is little or none except some earthenware pots to hold water and for cooling.”⁷³

The enthusiasm for road development was notable under the *Mughals*. Most of the roads constructed during the *Mughal* period were macadamized and surfaced. Monserrate praised, “The groves and gardens of the plain country around *Sirhind*, watered from ‘a deep and artificial lake “filled” during the rainy season by means of irrigation channels.”⁷⁴ During the *Mughal* rule, even the great imperial garden at *Sirhind* was rented out yearly “for fifty thousand *rupia*.”⁷⁵ Members of the aristocracy and officials possessed orchards to have fruit not only for their own consumption but also to sell for profit. Some of the Muslims built their graves amidst groves of fruit trees, the income from which went to support their descendants or the guardians of their graves.

During *Mughal* period numerous grants were, probably made in **Punjab** especially to support the large number of religious men who made

73 **Gandhi Surjit Singh**, 2011; *Punjab under the great mughals*; Atlantic publishers & distributors (P) LTD, New Delhi, p.12

74 **Fauja Singh**, 1997; *History of Punjab, volume first*; publication bureau, Punjabi university, Patiala, p.203

75 **Daljit Singh (Dr.)**, 2004; *Punjab: Socio-economic condition (1501-1700 A.D.)*; commonwealth publishers, New Delhi, p.208

many of the region's towns their homes; towns such as *Sirhind* and *Pakpattan*.⁷⁶ The broad category of towns performed a more obviously dual function. They were manufacturing centres and intermediaries in trade and commerce. In this category of towns can be included *Gujarat*, *Wazirabad*, *Eminabad*, *Sultanpur* and *Sirhind*.⁷⁷ *Sirhind* was an urban centre both for manufacturing and commercial significance. There was, moreover, a marked presence of the *Mughal* aristocracy in the town. In keeping with its position as *sarkar* headquarters, *Sirhind* probably had many large and well-made buildings. The town attracted merchants from far-off distances. They came not just for the manufactures of the town, but also for the large variety of other commodities which it marketed. *Sirhind* functioned as a market-town to which the manufactures of neighbouring urban centres came and from where they were further purchased by visiting merchants. Its convenient location on the imperial highway enabled *Sirhind* to thrive upon commercial transactions. Obviously, then, several factors contributed towards the importance of *Sirhind* during the seventeenth century.

Sal ammoniac was found *Sirhind*⁷⁸ and that it is a 'sort of scum which forms on the site of very old brick-kilns'. Though it appears very likely that every town of **Punjab** was provided building material from brick-kilns situated nearby *Sirhind*. Since copper coins were more commonly used, there were apparently a larger number of mints engaged exclusively in producing

76 Chetan Singh, 1991; *Region and empire*; oxford university press, Delhi, p.47

77 Ibid, p.186

78 Ibid.p.189

copper coins. These were located at *Attock, Bhera, Jalundhar, Hisar-Firoza, Kalanaur, Sirhind* and *Sialkot*.⁷⁹

The bullock-cart seems to have been among the more efficient means of overland transportation for a trader. It was fairly common along the important and well-maintained highways passing through **Punjab**. As early as the reign of *Akbar* wheeled traffic was found even around the region of *Khyber*⁸⁰ and much of the merchandize transported along the imperial highway was carried by bullock carts. The most important of these was the highway linking Delhi to *Attock* through *Lahore*. Numerous contemporary accounts have mentioned the towns through which this route passed. Among the more important ones were *Narela, Ganaur, Panipat, Karnal, Thanesar, Shahbad, Ambala, Sirhind, Doraha, Phillaur, Nakodar, Fatehpur* and *Sarai Amanat Khan*.⁸¹

Akbar's system of administration, he appointed district officers to perform three main functions: to maintain peace, to collect revenue and to administer justice.⁸² *Panipat, Sirhind, Samana, Lahore* and *Multan* were some famous centres for the production of cloth in **Punjab**. *Parganah* consisted of a number of villages. Each village was recognised as a unit by the *Mughal* government. The village, as an autonomous institution, in which the villagers transacted their affairs themselves had come into being very

79 **Chetan Singh**, 1991; *Region and empire*; oxford university press, Delhi, p.47

80 *Ibid*, p.204

81 *Ibid*, p.205

82 **Sharma B.R.**, 1987; *Gazetteer of Rupnagar*; Revenue and rehabilitation dept Punjab, Chandigarh, p.260

early in Indian history. The village life was not disturbed by the Muslim rulers, perhaps out of the political expediency and foresight. But it does not mean that there was no control, over the village affairs. The headman of a village was known by the name of *Muqaddam*. Next to him was the village *Patwari*. He maintained revenue records and agricultural statistics of the village or the villages assigned to him. After the kharif harvest inspection, it was the duty of the *Patwari* to give the *Muqaddam* a list known as the *fard dhal bachh*⁸³ showing the demand due under different heads from the owner of each holding.

The process of production was purely domestic and certainly neither capitalistic nor controlled by the state. Most of the industries were manned by caste groups, as for example, cotton industry and leather work, etc. were controlled by *Julahas* (weavers) and *Chamars* (cobblers) respectively. The industry was mainly run by *Julahas* who included a small proportion of recruits from the lower orders of the population such as *Barwalas*, *Churas*, *Chamars*, etc. A sprinkling of high-caste Hindus and *Sayyads*, *Khokars* and *Pathans* and *Mirasis* was also found playing the weaver's shuttle for their livelihood in *Jhang* and *Multan*. The state of productive forces in the handicrafts in the period under consideration was characterized by simple and even primitive tools and implements, although they were handled by craftsmen with a fair degree of productive experience. As an example of the proficiency of craftsmen, we can refer to the quality of carpets, silk cloth and

83 **Gandhi Surjit Singh**, 2011; *Punjab under the great mughals*; Atlantic publishers & distributors (P) LTD, New Delhi, p.190

gold ornaments. These articles amply bear out the high standard of the skill of craftsmen. But the tools they used were primitive and simple. The high proficiency of the craftsmen of **Punjab** was owing to their hereditary specialization. The technical progress was constrained by poor remuneration of Indian artisans, especially high-skilled craftsmen whose income differed little from those of the ordinary artisans, and who because of this could not invest to bring about improvement in their tools.

The condition of skilled artisans in *Mughal Punjab* was not good. Artisans were either skilled labourers or independent producers. In both the cases, their lot was far from being satisfactory. Artisan population was, no doubt, very large in the province, but they too were not in a position to start independent factories. Most of them functioned as a limb of the village's socio-economic system, and they served the needs of the village population and got in return the share in the crops of the landholders in kind, which was sufficient for them only to subsist. Moreover, the production of non-community articles by the artisans conformed to the needs of the feudal lords in villages and of the *Mansabdars* in the court. These articles were luxury goods, and were not meant for mass consumption and thus mass marketing. Moreover, the artisans producing such articles worked either in government *karkhanas* or as labourers of some merchants or feudal lords. They did not work independently taking into consideration the demand and supply factors of the articles thus produced.

Punjab had a fairly large foreign as well as local trade. The foremost reason was the peace and stability that it enjoyed from the time of *Akbar*. Secondly, the obstacles created by the *Portuguese* for Indian merchants on the seas gave rise to the increase in caravan trade with *Persia*. The caravan routes that cut right across the country from *Bengal* to *Lahore* and from *Gujarat* to *Kashmir* via **Punjab** also served to promote long-distance internal trade. **Punjab** had trade connections with *Kabul*, *Badakhshan*, *Turkistan*, *Khurasan*, Iran and Tibet and different provinces in India, as for instance, *Sindh* and *Agra*.

Previous to the *Mughals*, especially in the reign of *Muhammad Tughlaq*, the system of currency was in a chaotic condition. *Akbar* reformed it into a well-regulated system. The mints were controlled by the *chowdharies* but later it were put under the control of Imperial officers, such as *Muzaffer Khan*, *Todar Mal*, etc. The chief features of the coins during *Akbar* and his successors were the purity of metal, fullness of weight, artistic design, absence of any effigy, and a vast variety. The coins were struck in gold, silver and copper. "There were 26 varieties of gold coins of different weights and value, varying from *Shanash* weighing 101 *tolas*, 9 *mashas* and 7 *Surkhs*, to *Muhar* (91 *tolas* and 8 *mashas*) to *Aftab* and *Ilahi* equalvalent to ten *rupees*.⁸⁴ The *dam* was the common copper coin and weighed 5 *tankas*; the chief silver coin was called *rupee*, weighting 11½ *mashas* and contained 172.5 grains of

84 **Gandhi Surjit Singh**, 2011; *Punjab under the great mughals*; Atlantic publishers & distributors (P) LTD, New Delhi, p.227

pure silver.” Silver (*rupee*) mints existed in Lahore, *Sirhind*.⁸⁵ While copper mints functioned at *Lahore Sialkot, Bhera, Kalanaur* and *Sirhind*.⁸⁶ Chinty and red salus were manufactured at *Sirhind*.⁸⁷ The Emperor generally got manufactured his requirements in his own *Karkhanas* which were located at *Samana, Sunam, Sirhind, Dipalpur, Jalundhar, Lahore* and *Multan*.⁸⁸

Sugarcane was cultivated on a large scale and sugar was made from it for local consumption as well as for export. Thus, the sugar-cane industry *i.e.* the manufacture of raw-sugar, produced from the juice of sugarcane by peasants was an important industry. Sugar from **Punjab** was transported overland to *Persia*. In *Akbar's* time sugar candy was sold at five *seers* for a *rupee*.⁸⁹ The internal trade was conducted mainly by land via rivers and land routes. The trade centres remained as they were in the earlier times. The Muslim rulers gave an impetus for the development of trade especially the imperial capital of Delhi and the provincial capitals of *Multan, Lahore, Jalundhar, Samana, Sunam, Sirhind* and *Dipalpur*.⁹⁰ The state had no sea port and sea borne trade filtering through the markets of *Multan, Lahore, Jalundhar* and *Sirhind* touched only indirectly the economic life of the land locked **Punjab**. The poor people in the village and towns used ox as connivance. They used ox as frequently as the rich people used a horse. White

85 **Gandhi Surjit Singh**, 2011; *Punjab under the great mughals*; Atlantic publishers & distributors (P) LTD, New Delhi, p.227

86 *Ibid*, p.228

87 **Daljit Singh (Dr.)**, 2004; *Punjab: Socio-economic condition (1501-1700 A.D.)*; commonwealth publishers, New Delhi, p.214

88 *Ibid*, p.215

89 *Ibid*, p.225

90 *Ibid* p.235

oxen were used by nobles and rich people to draw their carriages. These oxen were well fed and they looked like an elephant.

The Hindu and Muslim groups which constituted the vast majority of the population were engaged in pursuits which were regarded as unworthy of the higher classes - agriculture, industry and trade. They were the unprivileged subjects of the state and had no part or say in the administration. Naturally, they showed little interest in the affairs of the state and were indifferent to its trades. The Muslims of this category were mostly converts from Hinduism. Even after embracing Islam they could not shed their old castes. On the other hand, the Hindu masses not only observed their traditional caste-lines but also made them still more rigid. In fact, in the liberal atmosphere which the Great *Mughals* with the exception of *Aurangzeb*, created the Hindus, by and large, instead of effecting reforms in their religious attitude and behavioural patterns, harnessed their energies to strengthen the old *Brahmanical* social organization.

When two social entities came face to face, they could not maintain an attitude isolation, distrust and indifference towards each other. Social and economic forces brought them nearer and closer. The Hindus and the Muslims in the villages and the towns lived together; however, the degree of 'action and reaction' was more in the cities as compared to the villages. The association with the Muslim teachers, and the study of the language of the Muslim ruling classes was very common. The condition of their life necessarily developed among them all the consciousness of mutual

responsibility and dependence. Though the Muslims considered the Hindus as 'Kafirs' and the Hindus retaliated by holding them untouchables, yet a state of equilibrium had established between them.

After the victorious adventures of *Banda Bahadar* defeating Muslims, he laid the foundation of the Sikh Empire. The earliest history of *Patiala* is that of the *Phulkian* State, and its history as a separate and ruling state nominally dates from 1762, in which year *Ahmad Shah Durrani* conferred the title of *Raja* upon *Ala Singh*, its chief, but it may be more justly regarded as dating 1763, when the Sikh confederation took the fortress of *Sirhind* from *Ahmad Shah's* Governor and proceeded to partition the old *Mughal* Province of *Sirhind*.⁹¹ In this partition, *Sirhind* itself with its surrounding country fell to *Raja Ala Singh*. The founder of *Patiala* State was *Raja Ala Singh* who belonged to the *Sidhu Jat* clan of *Rajput* origin. It was the fall of *Sirhind* which facilitated the establishment of *Patiala* State. It is worthwhile to note that *Ala Singh* took an active part to overthrow *Zain Khan*, the *Afghan* Governor of *Sirhind*. After this victory, the town of *Sirhind* and its neighbourhood was made over to *Raja Ala Singh* who made no attempt to rebuild the city of *Sirhind* which was considered to be accursed by the Sikhs. Instead, he encouraged the inhabitants of *Sirhind* to settle at his newly founded town of *Patiala* where he soon afterwards built a fort. At the time of *Ahmed Shah*, the great majority of the Sikhs were agriculturists or owners of one or more wells, by which the value of property was calculated.

91 **Hans Jagmohan Singh**, 2004; *Gazetteer of India; Punjab – Fatehgarh Sahib*; Government press, Patiala, p.47

Thus the whole Province of *Sirhind* came under the Sikh *Sardars*. The greater parts of this area, including the area of the present day *Rupnagar* district was held by the Chiefs of the *Phulkian* Family.⁹² The foremost *Phulkian* Chief was the ruler of *Patiala*. *Ala Singh* and *Amar Singh* were the first two *Phulkian Sardars* who ruled over this area. The head quarters of the state were shifted from *Sirhind* to *Patiala* and the erstwhile Province of *Sirhind* came to be known as *Patiala* State. Accordingly, most of the area of the present *Rupnagar* district fell in the *Patiala* State of the *Phulkian Sardars*.⁹³ The district administrative offices located at *Sirhind* were immediately shifted to the neighbouring town of *Bassi Pathana* and the district of *Sirhind* was renamed as *Amargarh Nizamat*.⁹⁴ Thus much of the area of modern *Rupnagar* district became part of the *Amargarh Nizamat* under *Patiala* Administration. After the merger of *Pepsu* with **Punjab**, *Amargarh Nizamat* was renamed as *Fatehgarh Sahib* Nizamat. When *Maharaja Ranjit Singh*, whose role is described later came to power in the first decade of 19th Century, *Sahib Singh* was the ruler of the *Patiala* State. He was a weak and incompetent ruler. A serious quarrel with his own wife, *Rani Aus Kaur* was distracting his attention from work. The other *Phulkian* Chief of *Nabha* and *Jind*, taking advantage of that quarrel, had begun to make encroachments upon the territory of *Sahib Singh*. *Ranjit Singh*, who was the ruler of trans Satluj **Punjab**, also exploited the situation to his advantage,

92 **Hans Jagmohan Singh**, 2004; *Gazetteer of India; Punjab – Fatehgarh Sahib*; Government press, Patiala, p.47

93 *Ibid*, p.47

94 *Ibid*, p.47

crossed Satluj and conquered many villages, surrounding *Morinda* in *Rupnagar* district which were passed over to his uncle *Bhag Singh*. *Ranjit Singh* also received tributes from the chiefs of *Mani Majra* and *Ropar* (now *Rupnagar*). *Raja Sahib Singh* of *Patiala* exchanged his turban with *Ranjit Singh*.

The intra-fluvial tracts or Mesopotamia's are known in **Punjab** as doabs - two waters. Except for the doabs between the Indus and the Jhelum and the Saltuj and the Jumna, they are known by a combination of the names of the two rivers between which they lie. These names were coined in the time of Emperor *Akbar*, presumably by his minister; *Todar Mal*.⁹⁵ In the names, clothes, food, language, learning, perhaps even in the attitude to women they borrowed freely from the Muslims. Cooking is mostly like Muslim; names are a mixture of *Sanskrit*, *Persian* and even *Greek*; the salwar kameez of men and women and the semi-*purda* were also imported. Some boys were named *Sikandar* (*Alexander*), and some were even called 'Walyati', a name for foreigners, which became synonymous with the English.

Villages under the *tehsil* of *Kharar* such as *Peer-Sohana*, *Bajheri*, *Rora* and *Garangan* and under the *Fatehgarh Sahib* district as *Kajjal-Majra*, *Nandpur Kalour*, *Kotla*, *Gunian Majri*, *Husainpura*, *Kalundi*, *Ghumandgarh*, *Bahadurgarh* and *Talania* are important centres of various arts and crafts.

95 **Khushwant Singh**, 2004; *A history of the Sikhs*; Oxford University Press, p.4

The people of these villages have rich tradition of involvement with arts and crafts which reflect their customs and culture. Religion and culture have an integral role to play here by influencing the arts and crafts of the region. Every village has a cobbler, a weaver, a carpenter and a dyer to cater to their needs. From locally available materials such as wheat, *sarcanda*, palm leaf and grasses are crafted into ropes, baskets and hand-fans. To understand these people one must have knowledge of the culture, climatic conditions, social situation and religious practices of the area.

Culture is the expression of a combination of socio-economic, moral and spiritual traits of people and as such it encompasses the entire fabric of life. It is something which is learnt and acquired, for example, wearing clothes or dancing. It is not an individual concept but it is a social concept which is communicated from generation to generation. It has a link with the past. It constantly undergoes changes and adapts itself to the environment. Culture is of two type's i.e. material culture and non-material culture. The first one includes physical objects like houses, vehicles, clothes and the other includes religion, art and poetry etc. Rural culture is an integrated whole of the well-knit organization of ersatile occasions, deities and ideals.⁹⁶ There are three main conceptual passages in our culture viz birth, marriage and death besides others.

The livelihood pursuits of the people depend on the occupational set up. The economy and life pattern of the people of this area are predominantly

96 **Jayapalan N.**, 2001; *Indian society and social institutions volume II*; Atlantic publishers and distributors, p.311

agro-based. Agriculture is their main occupation. Economically this area has two sections or classes in society, some are very rich landlords and the others are very poor labourers.

Customs are social habits which through repetition become the basis of an order of social behaviour. As for instance, the landlords were in the habit of distributing prizes and sweets in a jubilant mood, at the time of the ripening of wheat crop. This habit of a few gradually became common and began to be celebrated as the festival of *Baisakhi*. Custom, in fact, is the repository of social heritage. It preserves our culture, transmits it to the succeeding generation, brings people together and develops social relationship among them. Religious beliefs and associated myths and ideas, as expressed in mythologies and theologies make up the traditions. Transmitted from generation to generation, in some cases to the millennia; they make up silken bonds in the members of a religious community. They develop most of the common modes of behaviour, worship, prayer, etiquette and manners.

Every aspect of rural life is governed by religion; religion provides solace and a way out to superstitious beliefs.⁹⁷ Religion is the belief in the existence of the supernatural and the power of supernatural to control human beings.⁹⁸ Religion always has a dominant position in every sphere of life of people and deeply influenced the social activities of the various classes in diverse ways. For majority of the people, religion was only a matter of

97 **Subberwal Ranjana**, 2009; *Dictionary of sociology*; Tata McGraw- hill publishing company Ltd, New Delhi, p.R.7

98 *Ibid*, p.7

ceremonial performance, which to a large extent, maintained the uniformity of their social system.⁹⁹ It was expressed through prayer, rituals, meditation, music and art. Religion also encompassed ancestral or cultural traditions, writings, history, and mythology, as well as personal faith and religious experience. The term religion refers to both, the personal practices related to communal faith and to group rituals and communication stemming from shared conviction. Religion is sometimes used interchangeably with faith or belief system, but it is more socially defined than personal convictions, and it entails specific behaviours, respectively. The population of this region is grouped into major and minor religious groups, the major part consists *Sikhs*, Hindus, and Muslims. Christians, Janis and Buddhists are in minority.

There are some religious practices which are seen in the areas under consideration. Hinduism is a religion based on the worships of supernatural powers as Sun, Moon, cow, trees (as *pipal*) and plants (*tulsi*,) etc. It is recommended that they should be treated as the members of their families. Sikhism is the sect which came from Hinduism. It began as a reaction against the caste system and the *Brahmin* domination of rituals. It also accords women an equal status with men. They believe in one God and are against the worship of idols. But like Hindus and Buddhists, they accept the cycle of birth, death, rebirth and *karama*.

Another important institution of this society is caste system. Caste system plays an important role in the social set up. Each caste is a social unit

99 **Gupta S.P (Dr.)**, 2004; *The Punjab, an overview*; Ess Pee publication, Manimajra, p.53

in itself.¹⁰⁰ The customs by which it lives are generally different in some respects from those of other castes. The word caste comes from the Portuguese word '*casta*', signifying breed, race or kind.¹⁰¹ It is fundamentally a group of families having a common family name, a common forerunner, human or celestial; professing to pursue the identical hereditary calling and regarding by those who are proficient to give a view as forming a solitary uniform community. It is the basic social structure of Hindu society. Hindus are born into four *varnas* or castes i.e. *Brahmin* (priest), *Kshatriya* (warriors), *Vaishya* (merchants) and *Sudra* (peasant). Caste of an individual prescribes him certain rituals to be observed at birth, initiation, marriage and death. Caste is one of the most important organizing principles of rural society. This defines their way of life, prescribed norms of conduct and expectations besides inter-caste relations.¹⁰² In rural area, class and caste is more or less the same. An interesting feature of the caste structure of this rural area is that unlike many other regions, the area has a single landowning dominant caste i.e. the *Jats*.¹⁰³ There are two classes of cultivators and non-cultivators. *Jats* are the leaders among the cultivators and *Khatri*s among the non-cultivators attained a dominating position. The *Khatri*s and the *Jats* were the warp and woof of the fabric of life in West **Punjab**. While the symbols of the *Jat* are the sword and the plough, the pen and the book are the symbols of the *Khatri*.

100 **Hutton J.H.**, 1981; *Castes in India, its nature, function and origins*; Cambridge University Press London, p.2

101 Ibid, p.47

102 **Gill M.S.**, 2003; *Punjab society*; Concept publishing house, Bombay, p.101

103 Ibid, p.12

While the *Jats* provide the fighting men for the army, the *Khatri* provide the intelligentsia. Some of the important ancient and prevailing castes of this area are:

Arains of *Ferozepur*, *Ludhiana*, *Ambala* and *Hissar* also trace their origin from *Uch* or its neighbourhood, though the *Hisar Arains* are said to be merely *Muhamwadan Malis*. In *Ambala* the *Arains* are divided into two territorial groups, *Multani* and *Sirsawala*. The former regard themselves as *Shaikhs* and will not intermarry with the latter.¹⁰⁴

Gadia Lohar are the tribal *Rajasthani* blacksmiths found settled in this region. *Gadia Lohar*, *Gadi Lohar* or *Gaduliya Lohar* are simply the synonyms of a cart driven by bullocks which is an essential possession of each household of these *Lohars*. These are part of *Sikligars* as the *Banjara lohars* ramited into two sections *Gadia Lohar*, who make and mend iron utensils and *Sikligars* who prepare arms including guns and all.

The ancestors of *Sikligars* of **Punjab** first came into contact with the Sikh *Gurus*. *Guru Hargobind* gave the military form to his followers. For the need of arms, *Guru ji* coordinated *Sikligarhs* and they became regular Sikhs. These people were also called by *Guru Gobind Singh* and he asked them to join him at *Shri Anandpur Sahib* to serve *Khalsa* with the art of making arms. The *Labanas* of this area are also the decendants of *Vanjaras*. About 30 percent of the *Labanas* are returned as Sikhs and almost all the rest as Hindus,

104 **Rose H.A.**, 1983; *Rites and ceremonies of Hindus and Muslims*; Amar prakashan, New Delhi, p.14

there being only some 1,500 *Musalman*s among them. Indeed, the *Labana*, is occasionally called a *Banjare*. In *Ambala*, they are also said to be called *Bahrupia*, on account of his versatility in adopting different avocations.

The *Banjaras* kept wandering for many centuries in different groups seeking out their livelihood by whatever profession and means according to their circumstances and situation, till the Muslims and particularly *Mughals* utilized them as grain carriers to their troops, salt carriers and as smiths to make swords and other weapons for them. The term *Labana* appears to be derived out from *lavana* (salt) and *bana* (*vanik*) means trade, and the *lubana*, *Lobana* or *libana* was doubtless the great salt-carrying and salt trading caste.¹⁰⁵ The *Vanjaras* who worked as arm-makers in the service of the Muslim invaders and other rulers had acquired a great skill in the art.

Gadia Lohar considers that their ancestors accepted the profession of a wandering blacksmith only because that they had to move away from the *Chittorgarh* Fort during the attack of a Muslim emperor. Thus, they claim to be historical group having a glorious past connected with the famous *Chittorgarh* Fort in Rajasthan. *Gaduliya Lohars* were the soldiers of *Maharana Pratap's* army who fought the war to the best of their ability. Before his death, *Maharana Pratap* took a pledge from his chiefs that they would not abandon *Chittor* to the enemy. Nevertheless, *Rajputs* had to give away *Chittor* to the vast *Mughal* army. After losing the battle, *Gaduliya Lohars* vowed to follow five principles till they could liberate the fortress of

105 **Karnail Singh Labana** S/O Labhu Singh Labana age 65, through personal interview, village Bajheri.

Chittorgarh.¹⁰⁶ *Gaduliya Lohars* vowed that they would not go up to the fort of *Chittor* or not even see it until they liberated the *Quila*. They would lead a nomadic life instead of living in permanent houses. Other than this, they vowed not to light lamp in night, avoid keeping ropes for drawing water from the well and not to place the cot on the cart in the correct manner. These people fall in the category of Backward Castes by the Rajasthan Government.

They wander in caravans of typical quaint bullock carts carrying all their belongings, cooking vessels, implements and their family members, doing blacksmithy as well as the subsidiary profession of bullock trading in rural areas for most part of the year. They are expert in repairing and preparing iron vessels, tools, household and agricultural implements, tin lamps, buckets, pots and pans, axe-head, hammer, as well as different types of cutting, boring and levelling equipment etc. They also make plough blades and axe blades of different sizes and dimensions. These people have nothing to do with the mining, collecting or smelting of iron. They do the finer sorts of iron work which are beyond the capacity of the village artisans (Plate-22).¹⁰⁷

They can be classified as artisan nomads since they are blacksmiths by profession. Several blacksmithy implements and tools are used by them. The most important, out of them are bellows, anvils, hammer, chisel, file, pincers, holding lever and measuring disc etc. In off-season, however, *Gaduliya Lohars* trade in bullocks while travelling from village to village. Generally,

106 **Ruhela S.P.**, 1968; *The Gaduliya Lohar of Rajasthan- A study in sociology of Nomaresm*; New Delhi, p.2

107 **Dass Shyamal**, 1886; *Veer Vinod*, Volume. I, The Royal Palace, Jaipur; p, 202

they are seen living from hand to mouth. Their earnings are very small due to limited number of articles prepared by them. However, in villages even today, the *Gaduliya Lohar* products find satisfactory market.

The wheels of a caravan often stop at urban settings but they never settle down at one place for a longer period. They are also called `blacksmith in a vehicle`. The term *Gaduliya Lohar* may be translated as "wandering smith". The *Gaduliya* is a two wheeled bullock-cart, made from *kikar* (*Acacia Arabica*) wood, and is stronger and heavier than other types of carts. Its typicality of construction lies in its *thalia* and the *pechla*. The *thalia* is a sufficiently large, triangular-shaped cup-board, covered on all sides with wooden planks and having a small door at the back side. It forms the front portion of the cart. The *pechla* i.e., the middle and rear portion of the cart, is a large cubical structure, about 64 inches in length, 46 inches in width and 18 inches or so in height. It is open from above and is surrounded by *pankhalas* (wooden protection boards) on three sides. The owner gives a distinctive character to his *Gaduliya* by decorating its surfaces, side panels, outside the chest, and the wheels. This decoration consists of fixing bronze plates to the wood, thereby giving space to the motif chosen to decorate their carts. These motifs include squares, lozenges, stars and stylized flowers etc. On the other hand, the long shaft attached the oxen to the cart is decorated with plaited strips of buffalo hide.

They are Hindus by religion and worship *Vishwakarma*, *Ram Deoji*, *Pabuji Rathore*, *Shiva*, *Kali*, *Durga* and *Sheetla Mata*. They also venerate

certain local deities, saints and deified ancestors. The dress and ornaments of these people, both of men and women, resemble those of *Rajasthani* people, which is also a proof of their Ancestral Background. They dress in the simple rural folk style of Rajasthan. The male members of the community wear *safa* (turban), *bakhtari* or *angarkha* (jacket) which is collarless on *kurta*, buttoned on the front side with full sleeves and they wear *dhoti* (loin cloth) or *chadra* (made body wrap for the legs) as a lower garment. All *Gaduliya Lohars* wear *nagra jutti* or hand-stitched shoes. The dresses of *Gaduliya Lohar* women are of brighter colours. They create beautiful embellishments on their clothes (Plate-23). They put on *chunadi* or *odhni* as upper garment. It can be of red, pink, yellow or green colour if it is worn by married women, but for a widow it must be of a dark black colour. They prefer floral designed clothes. Small silver bells and trinkets are attached to the border of the *odhni*. They wear *angarkhi* to cover their breast and a part of belly. It consists of two sleeves attached to an attractive bodice and a parallelogram shaped piece of cloth hanging up to the navel. The *angrakhi* is tied to the body by means of two laces which are knotted at the back. It is a very convenient dress as it allows free movement of arms and free contact of air with body while a woman is doing blacksmithing. They decorate their shirts by stitching small mirrors and coloured glass beads on them and small silver balls or bells at the lower border. Other than these they put very loose somewhat short *ghaghras*. A *ghaghra* is stitched of ten to fourteen yards of cloth. It has innumerable plaits, so, it allows free movement of the legs. *Gaduliya Lohars* generally stitch their

clothes and craft their ornaments with their own hands. These people are very fond of decorating their teeth by getting *choonp* (gold nails) fixed in the front one or two teeth of the upper jaw. Some get a tooth or two covered with gold plate. Such teeth decorations are quite popular with these people.

Since time immemorial, ornamenting their bodies i.e. tattooing, had remained a symbol of Indian women. *Gaduliya Lohar* male and female both are fond of getting interesting designs tattooed on their body by professional tattoo designers who use a battery-charged pen emitting indelible black ink. The process is not very painful but it is very ticklish and a bit itchy. Even amongst the males, tattooing is a matter of interest; they inscribe their names, images of gods (*Ram Deo ji*, *Ram Deo ji ra pagtiyan* (footprints), Lord *Shiva*), peacocks, tiger, pigeon, dove, moon, star, *til* (beauty spot) and plants. The women decorate their arms, chest, calfs, ankles, stomach and even spot their eyebrows with tattooing. Men adorn their biceps (*daule*), arms, thighs and forehead also. Tattoos are also popular among the *Gadia Lohars* as believed to ward off misfortune and after death, they will be able to give the floral designs and other symbols to the God. Their neck, forearms and feet are decorated with protective tattoos (Plate-24). The names of lovers and life partners are tattooed on their bodies. They sometimes decorate their teeth with gold plates. *Gaduliya* women wear fancy ornaments. Ornaments are a symbol of their lifestyle and are used for different reasons. For example, a married woman must wear ornaments on her head, ear, nose, neck, upper arms and feet. Most of the ornaments are made of silver. Usually, poor women put

cheap ornaments made of brass and zinc. Their arms are generally adorned with big bangles which start from the shoulder joint and cover up to the elbow. These are generally of ivory or silver colour. *Chores*, glass bangles, are worn on the wrist. On the hair, the *tickli* is worn which is a silver pendant finely designed and strung on the head. They wear a nose ring (*Natth*) (Plate-25). It is called '*bhanvaria*', '*bichudi*' or toe ring and silver anklets (Plate-26) are called '*kadula*'. All these are worn as symbols of her marital status. They also wear a '*tabeej*', a pendant believed to ward off the evil eye and a necklace called the '*kanthi*' (Plate-27). Their neck jewellery is made of old silver coins, much like gypsies in other parts of the world. Not only the women, but also the men of the *Gadia Lohar* community prefer to wear gold '*murkhi*' and other ear-rings like the '*jhela*'. On weddings, they wear a gold or silver locket on a black thread tied around their neck, which they call a '*phul*'. Silver bangles called '*kade*' are worn on the wrists and, on special occasions, they also wear a hip girdle of silver called a '*kanakti*'. A thick silver anklet called '*kadi*' is worn on their right leg. The costumes of the *Gadia Lohar* tribal people are the reflections of their culture, society and their living style. These people take intoxicants of various sorts, like *bhanga*, *bidi*, *zarda* and especially *hooka*. Their population is found at different places of this region like *Kharar*, *Peer-Sohana*, *Bajheri*, *Garangan*, *Nandpur Kalour*, *Bassi Pathana*, *Fatehgarh Sahib* and *Sirhind*. Minimum population in this belt is of these people as compared to other castes. The life of these people is

a kind of creative expression which is visible in their homes, recreations, costumes and ornaments.

Gujjars are mostly Hindus and are found at the foot of the Shiwalik hills. Their traditional occupation is cattle grazing and shifting agriculture. In summer, they migrate to the Chamba Hills and in winter retreat to the foot of the Shiwalik Range. With the shirkage of pastures, their gipsy character is disappearing day by day. They had also begun to settle in the plains.

Harijans are the tanners and leather workers. *Ad-Dharmi* (followers of the original *Dharma*) is another identity¹⁰⁸ which prevailed among these people. Generally they are called *chamar* or *Julaha*. Sometimes, they are called *Harijans* as being politer. As the word *chamar* is taken from the word *chamraa* (leather), so it shows their work. This caste comes under the category of functional caste.¹⁰⁹ These people live as a different community (*abadi*) of the village known as *chamardhi*. It is always built in the direction of sunset and also situated on the outskirts of the villages.¹¹⁰ One of the important sects of this caste is *Julaha*, the weavers of the community. Their main profession is weaving *khes and durries* etc. The important tools used by the weavers are *adda, aago kela, khadee, nale, panjala, padara, panjali and rach*. They have their own wells situated in their part of the village and also have their separate funeral grounds. It is only to the West of the village, where

108 **Hans Jagmohan Singh**, 2000; *Gazetteer of India; Punjab state Gazetteer (Vol. I) Govt. of Punjab*; Revenue and Rehabilitation Dept., Punjab, Chandigarh, p.270

109 **Crooke W and Herbert Risley**, 1915; *The people of India*; Oriental books Reprint Corporation; Delhi 6, p.76

110 **Bingley, A. H.**, 1970; *Sikhs*; Department of languages, Patiala, p.139

there is a large pond of stagnant water. This land is available for further buildings and only *Harijans* are chosen to use this for house sites. They have their own temples which are consecrated to their *Guru Ravidas* and are situated in their area of village. They are also known as *Mochi* (cobbler). Their occupation is to supply shoes to the community. The shoe is a symbol of greatest degradation and impurity. This is partly on account of its manufacturing from impure leather or hide, and also perhaps because it is worn and trodden under foot. Sikh *Harijans* are identified as *Ramdasiya* in **Punjab**. Their clients are the people from whom they receive dead cattle and to whom they supply shoes and other articles of leather. The important tools used by tanners are *aar*, *kandeare*, *kalbut*, *kundee*, *khasnee*, *jamur* and *ranbe*. The ladies act as hereditary *dais* (midwives). *Harijans* also act as agricultural labourers for *Jats* and their wives as household maids. *Harijans*, in his capacity as farm servant, receives the same remuneration as the *Lohar*, plus a seer of grain for every three mains of corn that he winnows and another five seers of grains as payment for threshing and dead cattle, of course, also belong to him.¹¹¹ It is considered an omen to see any fair complexioned *Harijan* as a *Brahmin* with black complexion is not good to see.¹¹² They are leaving their traditional profession and have begun other works for the earning of bread and status. This caste falls in the category of Scheduled castes due to which they are given the privilege of having a reserved quota in

111 **Blunt E.A.U.**, 1969; *The caste system of Northern India*; S. Chand and Co., New Delhi; p.260

112 **Ibbeston Denzil**, 1916; *Panjab Castes - Races, castes and tribes of the people of Panjab*; Cosmo publications, New Delhi, p.297

various job profiles and educational institutes. This is a caste which is present in almost all the villages of this belt like *Peer-Sohana, Bajheri, Rora, Kajjal-Majra, Nandpur Kalour, Kotla, Gunian Majri, Kalundi* and *Talania* and they form an important part of the everyday life of the villagers.

Jats are the landowners and cultivators, who form conceivably the majority and significant part in the population of this region. They are the most vital people of **Punjab**. *Jat* of **Punjab** is generally a Sikh. The word Sikh means a disciple of discipleship. A follower, essentially, is the counterpart of a master or *Guru*. A *Guru* is the one who dispels darkness of the mind, removes ignorance and illumines the soul. Sikhism, as a religion, came into being as a social reform movement of the Hindu orthodox practices. They refuse the sacred thread ritual, rejected the caste system, and avoid the use of alcohol, tobacco, hats and flesh of animals and birds. These people paid no bride price; made no pilgrimage to the great Hindu shrines, forbade witchcraft and the taking of omens, the observance of social impurity at births and death and *brahmanical* usage in worship. On the other hand, they accepted the Hindu ways of attaining communion with the deity. Sikhs strictly, not only wore five *kakkars*, but also did not eat food from a Sikh who himself did not wear these at the time of cooking. These *kakkars* include *kes* (uncut hair), *kirpan* (a dagger or a sword), *kangha* (wooden comb), *kachh* (shorts) and *kara* (iron bracelet). These *kakkars* were very important for a Sikh to wear. As it is mentioned in old *rehitnama* :

“ਕਛ ਕੜਾ ਕਿਰਪਾਨ ਕੰਘਾ ਕੇਸਕੀ, ਇਹ ਪੰਜ ਕਕਾਰੀ ਰਹਿਤ ਧਾਰੇ ਸਿਖ ਸੋਈ” (*kaachh kaaraa kerpaan kanghaa kesakee, eeh panj kakaaree rehat dhare sikh soee*)

Jat and *Rajput* are the castes which usually are considered from one source but there is a distinction in both. A *Jat* is a typical farmer, devoted to agriculture. His female partner is known as *Jatti*. Prior to 1947, every localized clan of the *Jat* caste had *Mirasis* whose task was to memorize the clan genealogies.

In agriculture, *Jat* people are pre-eminent and are agriculturists par excellence. They take pride in calling themselves *zamindars*. They know the genealogies of the big *zamindars* of their villages and also the households into which the daughters of these *zamindars* have been married. It is *Jat* farmers who in almost every village occupy the role of *jajman* (patron) and stand at the centre of a complex of economic and ritual relationship with other castes. They care for the land as mother cares for the child. Importance of land in this area is very much because it is a symbol of their prestige, provide identification, basic need, security to life and emotional satisfaction.¹¹³ Possession of land in agrarian society is a repository of wealth, power and privileges.¹¹⁴ These people are independent and self willing. Among *Jats*, there is a preponderance of males over females, and as a result, quite a number of eligible young men remained unmarried.

113 **Randhawa M.S.**, 1954; *Out of the Ashes, an account of the rehabilitation of refugees from West Pakistan in rural areas of East Punjab* ; New Jack printing works, ltd, Bombay, p.41

114 **Gill M.S.**, 2003; *Punjab society*; Concept publishing house, Bombay, p.118

The sub-castes of the people this region are *Mavi, Dhillon, Bhatti, Bains, Baidwan, Bhullar, Dhaliwal, Gill, Garewal, Hans, Nagra Somal and Sohi etc.* *Nagra Jats* probably derive their name from *Nagar*, a place described as not far from *Ahichchhatra*, which was either the *Ahichhatra*, now represented by *Arura* (or possibly by *Hatur*) or a place in the Shiwalik hills. *Baidwan*, an important Hindu-Sikh *Jat* tribe in Ambala. *Bains*, a *Jat* tribe, whose headquarters appear to be in *Hoshiarpur* and *Jalundur*, though they have spread West wards, even as far as *Rawalpindi*, and Eastwards into *Ambala* and the adjoining Native State. They say that they are *Janjua Rajputs* by origin, and that their ancestor *Bains* came Eastwards in the time of *Firoz Shah*. *Bains* is one of the 36 royal families of *Rajputs*. They give their name to *Baiswara*, or the Eastern most portion of the Ganges-Jamna *doab*. The *Sardars* of *Alawalpur* in *Jalundur* are *Bains*, whose ancestor came from *Hoshiarpur* to *Jalla* near *Sirhind* in *Nabha* some twelve generations ago. *Bat, Bath*, a *Jat* clan (agricultural) found in Amritsar. The following list of the *Bat* sects: *Bat, Dhol, Jhandol, Pophart, Khaire, Jhandher, Desi, Tatla Anjla, Ghuman, Khak, Dhawal, Janua, Randher, Madri, Sadri, Hoti, Seti, and Kirbat*, which may all intermarry, so that a *Bat* sometimes may marry a *Bat*. All these sects are said to be descendants of *San* or *Sainpal*, who came from the Malwa 800 years ago. They first settled at Odhyara in Lahore. *Khair(a)*'e descendants have two *jatheras*, *Rajpal* and his grandson *Shahzada*, who fell in a fight with the *Kang Jats* at *Khadr Sahib* in Amritsar. The *Bath* are also found as a Hindu and *Muhammadan Jat* clan in *Montgomery*. *Dhindsa*, a *Jat* tribe which would

appear to be confined to *Ambala*, *Ludhiana* and the adjoining portion of *Patiala*. They claim to be descended from *Saroha Rajputs*. *Mavi* is a word possibly taken from the word 'mau', which means a grant and is found as the name of a place in *Kangra*. *Bhatti* is one of the strongest sub-castes. *Bhullar* call themselves original *Jats* and are said that the *Malwa* was their original home and their headquarters appear to be at *Lahore* and *Ferozepur*.¹¹⁵ *Dhillon* is one of the largest and most widely distributed *Jat* tribe in **Punjab**, especially in Sikh districts. Folk etymology connects the name with *dhilla*, lazy. *Dhariwal* or *Dhaliwal*, people are chiefly found on the upper Satluj part of belt and in the fertile districts of *Malwa*. *Garewal*, another important *Jat* tribe belongs basically to *Ludhiana* district which claims to be of a gentle status. *Garewal* people also belong to Hindu cult but they mostly reside in *Montgomery*. *Hans* is a small *Jat* clan found in *Jind*, *Ludhiana* and the name appears to be connected with *hans*, a swan or goose. *Kang*, a tribe of *Jats*, found chiefly between the Beas and Satluj, though they have crossed the latter river into *Ambala* and *Ferozepur*, and are apparently found in small numbers all along its banks and even on the lower Indus. Their tradition is that they came from *Garh Ghazni*, but in *Amritsar* they say they were first settled in *Khirpur* near Delhi. They occupied a position of some considerable political importance in their own tract during the early days of Sikh rule. But now a days these sub-castes are an important part of the population of the region as these people dominate because of their economic resources of land. The

115 Gill M.S., 2003; *Punjab society*; Concept publishing house, Bombay, p.120

possession of land, house ownership and the size of land is treated as one of the important variables in the selections of the spouse especially in this caste. This is the largest social group in the *Fatehgarh Sahib*. These people are thickest in population in the *Ropar* and *Kharar tehsils*.¹¹⁶ Here Sikh *Jats* from the bulk of proprietary class.

It is seen here that in a cluster of villages owned by *Jats* of one *gotra* or even in a single village only one *gotra* predominates.¹¹⁷ As in *Nandpur Kalour* only *Somal gotra* of *Jat* exists. Related to this caste one often finds a shrine of a *Shaheed* (a martyr) who was an ancestor of the minimal lineage and whom its members worship jointly. It is usually built near irrigation well out of a village in the fields.

Kamangar, ***Kamagar***, a bow-maker. With him may be classed the *tir-gar* or arrow-maker, and possibly the *pharera*, but the latter appears to be merely the hill name for the *rangsaz*. The *Kamagar*, as he is commonly called, is chiefly found in towns and cantonments and, except in Kangra, is always a *Muhammadan*. Now that bows are only made for presentation the *Kamagar* has taken to wood decoration in general. Any colour or lacquer that can be put on in a lathe is generally applied by the *Kharadi*, but flat or uneven surfaces are decorated either by the *Kamangar* or by the *rangsaz*, the former doing the finer sorts of work. The *Kamangar* does not form a distinct caste,

116 **Ibbeston Denzil**, 1916; *Panjab Castes - Races, castes and tribes of the people of Panjab*; Cosmo publications, New Delhi, p.119

117 **Ranga Jeet Ram**, 1997; *Haryana district Gazetteer, Reprint of Ambala District Gazetteer 1883-84*; Gazetteer organization, Revenue and rehabilitation dept Haryana, Chandigarh, p.39

but is professionally inferior to the *Tarkhan* or *rangsaaz*, though he belongs to the *Tarkhan* caste.

Khatri with female consort known as *Khatrani*, are the prominent mercantile caste whose members claim to be derived from the *Rajput* caste. This caste is more often Hindu than Sikh. They come under the trading caste of **Punjab**. They wear the sacred thread. *Khatri* appears to be unquestionably a *Prakritised* form of the *Sanskrit Kshatriya*. Philologically, *Kshatriya* appears to be connected with *Sanskrit Kshatra* ‘country’. The word is taken from Sanskrit word *Kshatriya*, which means the protector of the country. *Kshatriyas* were assigned the duties of studying, sacrificing, giving alms, using weapons, protecting treasure and life. These people mostly pursued non-agricultural occupations such as money-lending and trading. It was the rehabilitation of these *Khatri* shopkeepers from the rural area of West **Punjab**, which proved to be the toughest problem. This section of Hindu population has its land cultivated mainly by Muslim tenants.¹¹⁸ This caste occupies a very different position among the people of **Punjab** from that of the other mercantile castes. Superior to them in physique, in manliness and in energy, a *Khatri* is not a mere shop-keeper, but a direct representative of the *Kshatriya*. *Todar Mal* was a *Khatri* who played a significant role in the history of *Sirhind* during the time of *Mughals*.

118 **Ranga Jeet Ram**, 1997; *Haryana district Gazetteer, Reprint of Ambala District Gazetteer 1883-84*; Gazetteer organization, Revenue and rehabilitation dept Haryana, Chandigarh, p.47

They are engaged in trade, commerce and industry, private and government services, etc. and are also adept in business. Trade and commerce had come to be monopolized by certain castes among Hindus such as *Khatris*, *Banias*, *Suds*, *Mahajans*, *Bhatias* and *Aroras* and some sects among the Muslims *Bohras* and *Khojas*. The main sub-castes of this area are *Arora*, *Bhatia*, *Bedi*, *Thour*, *Chadha*, *Chopra*, *Sood* and *Sodhi*. This caste is present in *Kharar* and *Sirhind* in town and villages in *Nandpur Kalour*, *Kotla*, *Husainpura* and *Bahadurgarh*.

Khoja, in **Punjab** it is used in three different senses; for a eunuch, for a scavenger converted to Islam, and for a *Muhammadan* trader. It is only in the last sense that the *Khojas* can be called a caste but there does not appear to be any true caste of *Khojas*, any Hindu trader converted to Islam being known by that name. Thus the *Khojas* of *Shahpur* are almost entirely *Khatris*, and a *Khatri* now becoming a *Musalman* in that district would be called a *Khoja*. The *Khojas* of *Jhang*, on the other hand, are said to be converted *Aroras*; while some at least of the *Lahore*. *Khojas* claim *Bhatia* origin and one section of the *Ambala Khojas* are *Kayaths*. But in the North-West **Punjab** and the Northern districts of the North-West Frontier Province, the term *Paracha* is preferred by Hindu traders converted to Islam, so that where the *Parachas* are a recognized and wealthy caste, *khoja* is used for miscellaneous Muhammadan traders, chiefly hawkers and pedlars, or at least petty traders; while in the Eastren districts and in the *Derajat*, where the *Khojas* are commercially important, *paracha* is used for

the Muhammadan pedlar. The term *parcha* is used on the frontier, and in the central districts of **Punjab** also, for any petty Muhammadan trader. The *Paracha*, as a trading caste, is sometimes called *Parcha-Khoja* or *Khokar-Paracha*. They account for their name by deriving it from *parcha* “cloth,” one of the principal staples of their trade. Some of the *Parachas* of *Ambala* seem to call themselves *Paracha Khel*.

Kumhar or *kumbhar* or *Ghumiar*, as he was more often called in **Punjab**, is the potter and the brick burner of the country. It is the caste of potters, the name being derived from the *Sanskrit*, *Kumbh*, a water pot. This caste is an ancient one. Vessels of earthenware had been in use at a very early phase of life on earth. The caste themselves lay a legend of the usual *Brahmanical* type,¹¹⁹ In *Kritayuga*, when *Maheshwar* (*Shiva*) intended to marry the daughter of *Hemvanta*, the *Devas* and *asuras* gathered at *Kailasa* (*heaven*). Then a question arose as to who should furnish the vessels essential for the ceremony and one *Kulalaka*, a *Brahmin* was ordered to make them. Then a *Kulalaka* stood before the gathering with folded hands and prayed that resources might be given to him for making the pots. So, *Vishnu* gave his *Sudarsana* (discus) to be used as a wheel and the mountain of *Mandara* was fixed as a pivot beneath it to hold it up. The scraper was *Adi Kurma*, the tortoise and a rain cloud was used for the water tub. So, *kulalaka* made the pots and gave them to *Maheshvar* for his marriage and ever since his offspring is known as *Kumbhakar* or producer of water jars. The potter

119 **Randhawa M.S**, 1954; *Out of the Ashes, an account of the rehabilitation of refugees from West Pakistan in rural areas of East Punjab* ; New Jack printing works, ltd, Bombay, p.10

continues to enjoy high respect in the socio-economic fabric of the society and the legends equate him with *Brahma*, the creator of the universe. His importance can be gleaned from the term *Prajapati*, the lord of the people. The caste affiliations of Hindu gods *Rama* belonged to the *Kshatriya* caste, *Krishna* to the milkmen's (*Ahir*), *Shiva* to the ascetic mendicants, And *Brahma* to potters.¹²⁰

Potters regard themselves as the offspring of *Vishwakarma*, the divine architect of the universe. The *kumhars* are Hindus, Sikhs and *Muhammadans* by religion. Hindu *Kumhar* is sometimes termed, as honorifically *Prajapati*, after the *Vedic Prajapati*, who were Lords and Creators of the Universe.

This caste comes under the category of functional caste.¹²¹ They are the artisans of the villages who cater everyday needs of the villagers like making of earthen pots, lamps and many other vessels of clay. Their occupation is totally performed by the skill as when the clay is thoroughly kneaded and ready for use; a lump of it is placed on the centre of the wheel. The potter seats himself in front of the wheel (Plate-28) and fixes his stick or *chakrai* into the sloping hole in its upper surface. With this stick, the wheel is made to rotate very quickly and adequate momentum is given to it to keep it in shift for some minutes. The potter then lays aside the stick and with his hands moulds the lump of the clay into the form required, stopping every now and then to give the required wheel a fresh spin as it loses its impetus. When

120 **Russell R.V and Hira Lal**, 1975; *The Tribes and Castes of the Central Provinces of India*, VOL. IV; Skylark printers, New Delhi, p.4

121 **Subhashini Aryan and Gupta R.K. Datta**, 1993; *Crafts of Himachal Pradesh*; Mopin publishing Pvt. Ltd, Ahmedabad, p.33

satisfied with the form of his vessel, he cuts it from the lump with a piece of thread and place it on a bed of ashes to avoid it sticking to the earth. The important tools used by these artisans are *seuna-dhaga*, *chaak*, *ththua* and *sote*.

These people are one of the true village menials, receiving customary dues in exchange for which they supply all earthen vessels needed for household use. One *kumhar* works only six to nine months in fair weather. His social standing is very low, far below that of the *Lohars* and not much above the *Harijans*. This is due to his association with the impure beast donkey, the animal sacred to *Sitala*, the smallpox Goddess, pollutes him and also his readiness to carry manure and sweep.¹²² So, due to this, some traditional potters left their profession and started another works for the earning. But still there are some *Kumhar* families who till now practicing their hereditary occupation. This caste falls in the category of Backward Castes due to which they are given reserved quota for having various facilities. *Peer-Sohana*, *Bajheri*, *Garangan*, *Nandpur Kalour*, *Kotla*, *Gunian Majri*, *Husainpura*, *Kalundi*, *Ghumandgarh*, *Bahadurgarh* and *Talania* are the places where the population of potters is found.

Lohar, as the name implies, are the blacksmiths. *Lohar* is the name resultant from the *Sanskrit lauha-kara*, a worker who works in iron. They are also known as *Karigar* which means a skilful *mistri*, (a corruption of the

122 Crooke W and Herbert Risley, 1915; *The people of India*; Oriental books Reprint Corporation; Delhi 6, p.76

English Master or Mister). *Lohar* are descendants from *Rajputs* and *Jats*. Although considered a lower caste of *Vaishya* clan and worshippers of *Visvakarma*. These men came from the direction of *Sindh* where they say they formerly held land. This caste comes under the category of functional caste. These people are very hard working and they serve to the basic needs of villagers like they make and mend all the iron implements of agriculture such as ploughshare, axe, sickle and other articles. The important tools used by these artisans are *sunbaa*, *hathora*, *chaenee* and *retee*. This clan is believed to be very hardworking because of their hard job. There are many *Lohar* families who are still practicing their hereditary occupation as a source of life. And this caste falls in the category of Backward Castes.

Madari, *Madaran*, a follower of *Zinda Shah Madar*, the celebrated saint of *Makanpur* in *Oudh*. His name was *Bazi-ul-din Shah*, and he was a converted Jew who was born at *Aleppo* and is said to have died at *Makanpur* at the mature age of 883 years after expelling a demon called *Makan Deo* from the place. He is supposed by some to be still alive (whence his name), Muhammad having given him the power of living without breath. His devotees are said never to be scorched by fire, and to be secure against venomous snakes and scorpions, the bites of which they have power to cure. Women who enter his shrine are said to be seized by violent pain as though they were being burnt alive. Found in *Ambala*, *Ludhiana* *Jalundur*, *Hoshiarpur*, *Amritsar*, *Sialkot* and *Ferozepur*, they are very generally distributed throughout the Eastern half of **Punjab**.

Mazhabi and Balmiki are the sweepers of the society. This caste also comes under the category of functional caste.¹²³ Sikh *chuhra* are known as *mazhabi* (religious one's) and Hindu known as *balmiki*. They were traditionally known as *chuhras* but in search of new identity, these people adopted the name of a sage *Balmiki*.¹²⁴ They used to live at a distance from the other houses of high caste of the villages even far from the *chamar abadi* situated on the outskirts of the villages. In a village, when any animal dies, it's their duty to take it off. Formerly, when any person died, these people received the sheet or the died person's *kafan* (shroud). The people of this caste are not allowed to drink water from wells belonging to Hindus, Muslims and Sikhs and are not permitted to enter their places of worship.¹²⁵ The oldest established lineage of sweepers has its house sites to the East of the village in an alley which was at its outermost edge. They also have their own wells situated in their part of the village and also have their separate funeral grounds like of the *Chamars*. They are dropping their traditional profession and have started other works for the earning of bread and status. But still there are some families who are till date practicing their hereditary occupation. This caste falls in the category of Scheduled castes due to which they are given privilege of having reserved quota in various job profiles and educational institutes. With this benefit they have improved their living standard by

123 **Ibbeston Denzil**, 1916; *Panjab Castes - Races, castes and tribes of the people of Panjab*; Cosmo publications, New Delhi, p.315

124 **Crooke W and Herbert Risley**, 1915; *The people of India*; Oriental books Reprint Corporation; Delhi 6, p.76

125 **Hans Jagmohan Singh**, 2000; *Gazetteer of India*; Punjab state Gazetteer (Vol. I) Govt. of Punjab; Revenue and Rehabilitation Dept., Punjab, Chandigarh, p.270

getting government jobs and other facilities. Their population is a part of almost every village i.e *Kajjal-Majra, Nandpur Kalour, Kotla, Husainpura, Kalundi, Ghumandgarh* and *Bahadurgarh*.

Mirasis play a significant role in the cultural life of the area which cannot be ignored. *Mirasi* word is taken from the *Persian* language which means sweet mode of language. The *Mirasi* and his wife have to prepare all such things as may be required at a marriage feast – turmeric, salt, pepper and many more before the wedding, to inform all relatives (*gand lejana*) and to attend upon them when present, also to take care for all who come upon for the visits of condolence or to a funeral. The above services are obligatory and if he refuses he is turned out of the village and his place is replaced by another. According to another view, the word *Mirasi* is derived from the Arabic *miras*. Inheritance and its significance is supposed to be that the *Mirasi* are the hereditary bards and singers of the lower caste. They are the story teller and musicians, playing *tabla* and *sarangi*; their profession is to make others laugh by enacting humorous anecdotes. Since the *Mirasis* had the God-gifted inheritance of wit and humour, they were employed by native kings, *nawabs* and regional *satraps* as *naquibs* or heralds. They announced the arrival of the king in hyperbolic words. *Maharaja Ranjit Singh* had many *Mirasis* in his court. *Mirasis* have a great social utility in rural **Punjab**.

They also accompany dancing girls and sing for remuneration at various joyous ceremonies. At times, they were invited by rich people or admirers to sing songs based on the theme of *Raja Rasalu*. These songs were

known as *Khioore*.¹²⁶ There was a common practice to invite two or more than two *Mirasis* and make them sit face to face to sing. They used to sing the whole night sitting on the terraces, one hand placed on the ear and the other extended in front. Such programs were generally organized on full-moon nights. These singers are often illiterate but they distinguish themselves by their extraordinary memories, only due to that they can perform songs with thousands of verses. They are thus the family's living chroniclers who sing the praises of many generations of their ancestors. They are included in the categories of professional folk singers of this region.

Mirasis play primarily for ceremonies and celebrations connected to the family cycle (birth, circumcision, wedding, death). They do all the work of the barbers except barbering. Some of them entertain guests by playing musical instruments and by singing, and all of them are very able entertainers who can tell stories and jokes and speak well. During the busy agricultural seasons, all the *kammis* of the village, except for barbers and *Mirasis*, provide helping hands in the fields.

Mirasis are not only great actors and entertainers, endowed with rustic wit known for its dramatic punch; they also have a social role in rural **Punjab**.¹²⁷ It is basically a caste of Muslim minstrels closely akin to the Hindu caste of *Dharhi*. They lead a very rough and rustic life, and form a very

126 **Hutton J.H.**, 1981; *Castes in India, its nature, function and origins*; Cambridge University Press London, p.219

127 **Aryan K.C.**, 1983; *The cultural heritage of Punjab, 3000 B.C to 1947 A.D*; Rekha Prakshan; New Delhi, p.84

poor section of the society. They entertain people with their pungent witticisms, mimicry, humorous, satirical dialogues, rough dances and pantomimes. They enact amusing scenes by using a *Chamota*, (leather strap). They are basically the messengers of society. They earn their livelihood by entertaining the commoners on weddings, betrothal ceremonies and other auspicious occasions.

They are the professional *vicholas* (matchmakers) in the marriage ceremonies. In olden times there was no postal system for sending letters. *Mirasis* used to perform this duty. They took the messages of the villagers to their relatives and brought back their replies for them. The work of a *Mirasi* was of great importance. They had to store everything to their memory. Everybody believed in what they said. They could stay in anybody's house and take meals from all. Those who used their services had to look after them well for the sake of their honour. Being of high character was a great virtue in them. They were on the move for most of the time and it had become their habit to bear the hardships of the way. As they moved alone, they made it a hobby to sing and play instruments to amuse them.

Now these people were also known as *lagi* who received the customary dues called *lag*, entitled for his services. The traditional intermediary in life-cycle rituals was usually a priest, a barber, or a *Mirasi*. In a wedding, for instance, the *lagi* would hand the *shagun* (monetary donations) to the groom. At the time of each of these small services, the *lagi* received a small amount of cash.

Women from the *Mirasi* communities are called *Mirasan*. They are distinguished professionals. They perform as singers at various life-cycle events. For instance, on the sixth day of a boy child's life or some convenient time within the year thereafter, a ritual called *chhati* is performed. The *Mirasan*, playing the small barrel drum *dholki*, leads in singing wedding-type songs and dancing. They perform many a social errand for denizens of their village or town. In the event of a marriage, or any other social occasion, it is they who follow invites and help, serve and entertain guests. One of the most important functions of the *Mirasan* is to lead the women's songs or *vaen panaa* of group mourning that follow a person's death. The village barbrass (*Nain*) or *Mirasan* starts the *alahni* by singing aloud the first line of the dirge eulogizing the dead person, followed by the group in chorus. She also teaches the ladies of the community about the traits of *seeapa* and they had control over higher castes women that if they were not doing it in correct form then they sent her out of that place. She, on this time acted and stood in front of mourning ladies as an examiner. For this special act, the mourning women use to wear black *ghaghras* (Plate-29). Whenever somebody died in a village, it was invariably *Mirasi* women who lead the keening drill, and directed women mourning over the body. The *seeapa* continued for a number of days until the last ceremonies were held; and the relatives of the deceased kept coming from far and near, the women joining in the heartrending wail from day to day. *Alahni* is also a poetic form in Punjabi in the style of this mourning song. The sorrowful singing of *Alahnian* is part of the mourning custom of *seeapa*. The

women assembled at the house of the dead person and cried aloud beating their breasts while standing, or sat together and wept. They wept bitterly and sang *alahnian* in the most pathetic, desperate and sorrowful tone.

Mirasans cry on death, bring laughter at birth and marriage and bridge communities. They hold a recognized place among the servants of the villages. *Mirasis* in troupes are generally seen moving around in streets, and going from house to house singing and dancing to beg for alms in cash and kind on socio-cultural occasions. Now only a few families of *Mirasis* survive as the exodus of Muslim *Mirasis* moved to *Pakistan* the West **Punjab**. The main sub-caste of this caste is *jhatta* who reside in two villages *Kajjal-Majra*, *Gunian Majri* and *Bahadargarh*.

Muslims comprise of two main groups, viz *Sunni* and *Shia*. They were weavers, cobblers, herdsmen, potters, sweepers, carpenters, oilmen, beggars, bards, barber, blacksmiths, butchers, washermen, etc. *Sirhind* and its Muslim rulers were frequently involved in conflicts and wars with Sikhs and Hindu groups and kingdom plagued by intrafamilial strife. Although many of these confrontations concern politics and territory, several events clearly carried a religious dimension as well. The result of this was that these people shifted to West **Punjab**. But some of them are still a part of East **Punjab**.

There were certain occupations such as pottery, weaving, blacksmithy, oil pressing, washing and leather work and carpentry to some extent in which

the Muslims, for centuries, had a dominant position before partition.¹²⁸ Now days some of them work as artisans, tailors and cobblers, etc. Other than the major groups, some who follow Muslim religion also reside in this area that are *Mirasi, Lohar, Sikligar, Gujjar, Tarkhan*, etc. But due to struggle in different religions the number of their population decreased day by day. At present some families reside in the area around *Fatehgarh Sahib* and very few reside in district *Mohali* especially in area of *Kharar*.

Nai caste plays an important role in the cultural life of the people. Their services are important in Hindu rituals.¹²⁹ Their female partners are known as *Nain*. The word *Nai* derived from the *Sanskrit* 'napika' which means one who cleans Nails. However in folk etymology *Nai* is derived from the word *nahna* who never refuses.

Nai is the messenger and barber of the rural society. These people are employed in giving messages in the houses of the villages about different ceremonies, both of, happiness and sorrow. They are the chief recipients of *lags* at all social ceremonies. They are the true village menials and have to shave and shampoo the villagers. The important instruments used by these people are *ustara, uchee, nashtar, neherana, mochana, rachh kaan* and *rchhane*. They have regular clients whom they shave. They act as matchmakers; perform their minor surgical operations, such as drawing teeth and lancing boils. *Nains* act as hereditary monthly nurses. She also does

128 Verma C.D., April 20, 2008 Sunday, *SOCIETY "Jest for life"*; The Tribune spectrum, p.3

129 Randhawa M.S., 1954; *Out of the Ashes, an account of the rehabilitation of refugees from West Pakistan in rural areas of East Punjab* ; New Jack printing works, ltd, Bombay, p.10

some sort of periodical hair dressing of the women folk of the families to which the barber is attached. With the change of time, the people who were involved in this profession left the practice of going to the homes of their costumers on daily basis. Instead, they have small barber shops now. If due to lack of sources they cannot open their shop then they start working in open place under a tree of their village. For this, he only needs his instruments, a chair and a mirror. But they are still following the traditional practices of going homes on the occasion of *mundan*, marriage and death to cut or set the hair of their clients. This caste is present in all the major religions of this area i.e. they are Hindu, Sikh and Muslim. In case of Sikh *Nai* caste, it is prohibited for him to touch or cut hair. He only performs the role of a messenger of his rural society. The old practices of family barbers are on wane. But some of the old practices of barbers still persist to some extent. *Bajheri, Rora, Garangan, Nandpur Kalour, Kotla, Gunian Majri, Husainpura, Kalundi, Ghumandgarh* and *Talania* are important centres of this caste.

Rajputs form a substantial portion of the population in the district. Most of them have migrated from *Vijay Nagar* (Rajasthan) and settled in the district. All along the foot of the Shiwaliks, from *Ambala* to *Gurdaspur* the dominant population is *Rajput* and *Jat*, interspersed with numerous foreign elements, such as *Pathans*, a few *Mughals, Shaikhs, Awans, Khokhars* and many others. Of these elements, all are modern; except the *Rajputs* and possibly some *Jat* tribes. But in the Eastern part of *Ambala* submontane, the

Jat is certainly a recent invader; and he owes his position in this tract to the Sikh inroads, which once carried the arms of the *Khalsa* across the Jumna, but only succeeded in permanently establishing a single *Jat* state of any importance, viz. That of *Kalsia* in the *Ambala* district which owes its name to one of the Sikh *misl*s or companies. In this tract the *Jat*, to some extent, displaced the *Rajput* whose most ancient tribes, the *Chauhan* and *Taoni* were dominant in it down to the *Mughal* period. How old their settlements in this tract may be, it is impossible to say but the *Chauhan* at least were probably firmly established in the *Ambala* submontane before the Muhammadan invasions.

Ramaiga, a wanderer of the Eastern **Punjab**, appears to correspond exactly with the *Bhatra* and to be the same person under a different name, *Ramaiga* being used in Dehli and *Hissar*, *Bhatra* in *Lahore* and *Rawalpindi*, and both in *Ambala*. But various accounts of them are given. Some describe them as shepherds, others as *faqirs*, who beg and pierce their ears and noses, and are *Julahas* by origin. Some again say they are *Khatik*, who dye leather, others that they are a class of *Dakauts* who have taken to *karewa*, while in *Karnal* they claim descent from *Madho Bha* and go about boring other peoples' ears and noses. They are also pedlars, and some go so far as to confuse them with the *Ramjania* or prostitute class, saying they came originally from *Rajputana*.

Sainis are another dominating farming caste and are recognized for their unmatched hard work. *Sainis* profess in both Hinduism and Sikhism. *Sainis* are the 2nd largest group of population among the peasant caste. They

are strongly represented as occupancy tenants especially in *Kharar tehsil*.¹³⁰ The word '*Saini*' is the form of *Sainis* (wise). The majority of them reside in *Rupnagar* and *Kharar*. *Ramgarhia Sainis* are the *Sikh Sainis*. Their population is present in almost every village like *Peer-Sohana*, *Bajheri*, *Rora*, *Garangan*, *Kotla*, *Gunian Majri*, *Husainpura*, *Kalundi*, *Bahadurgarh* and *Talania*. They own small holdings of land. *Sainis* like *Sikh Jats* are farmers who, with their stamina and capacity of hard work convert the scrub jungles into prosperous farm lands. They are experts in cultivation of vegetables and fruits. *Sainis* are mostly engaged in trade and commerce, agriculture and service. They are divided into many groups and sub-groups such as, *Dhamat*, *Badwal*, *Bola*, *Gangiana*, *Kabadwal*, etc. This caste falls in the category of Backward Castes.

Tarkhan are known as the carpenters or *karigar*. It is a North Indian tribe. The word *Tarkhan* is a Punjabi version of the word *barhai* (who make ploughs and other rude wood work) and *khati*, but the meaning of the three is the same as '*karigar*'. Hindu *Tarkhans* are regarded to be of the *Vaishya varna* (as they are artisans) and they worship the *Vedic* deity, *Vishwakarma*. The name originates from the traditional *Vaishya* occupation of carpentry. Sikh *Tarkhans* are commonly known as the *Ramgarhias*.

Historically, the main occupations of *Tarkhans* included carpentry, landowning, farming and number of other occupations as comb makers, cart makers, grinders etc. The important tools used by these artisans are *aare*,

130 **Hutton J.H.**, 1981; *Castes in India, its nature, function and origins*; Cambridge University Press London, p.72

sadara, sekanja, gutka, gutka renda, vada randa, dheeha, chuarse and jhare randa. Tarkhans are fiercely independent people; they are amongst the wealthiest and most educated hardworking clan. The main sub-castes of *Tarkhan* tribe found in the villages like *Peer-Sohana, Rora, Nandpur Kalour, Kotla, Gunian Majri, Husainpura, Kalundi* and *Talania* are *Dhaman, Bhatti, Khattia*.

The social distance between castes high and low arises according to them, from the nature of their occupations, the superiority or inferiority of the caste being determined by the superiority or inferiority followed by the caste.¹³¹ Everyone became a landholder and began to despise his own profession. Artisans, like cobblers and weavers had a tendency to forsake their useful ancestral professions, merely to acquire the doubtful dignity of being land-holders and indulged in inefficient cultivation. Naturally they would be ill-compared with *Jats* and *Sainis* whose hereditary occupation was farming. An important role is played by the *jajmani* system in traditional caste professions.¹³² The client who gives price in return of the services is called *jajman* which means he who gives the sacrifice for him. Other than the above mentioned traditional occupations, there are some other occupations and professions in this area. Namely *munshis, vaidis, hakims, darzis, halwais, telis* and *suniar*. Every caste has a different ancestor known as *Vada Vadera* and

131 **Ranga Jeet Ram**, 1998; *Haryana district Gazetteer, Reprint of Ambala District Gazetteer 1892*; Gazetteer organization, Revenue and rehabilitation dept Haryana, Chandigarh, p.47

132 **Majumdar D.N.**, 1958; *Races and cultures of India*; Asia publication house, Bombay, p.285

their semi Gods to whom they pray and perform many activities to please them. These Gods have their *samadhas* and *mari*. Every village has *khawaja* (well) *peers*, *kheda* and *pipal* which are considered scared and good to be in the villages. During the time of marriage bridegroom first offers a prayer at *khawaja* and then brings his bride home.

The above light shed on the culture of the people will help the study of arts and crafts. The culture is directly dependent upon the society and for the understanding of the society their thoughts, process, beliefs and religion becomes mandatory. The growth of crafts in society is the indication of the development of sensitivity and inspiring and mellowing of humanism. It stands for the attempt to carry elegance and beauty into an otherwise insensitive and dull human continuation. Under the Muslim rule, this region received a cultural fillip as Islamic Sovereign, were the patrons of literature and arts.

These people are in possession of a relatively mature culture with a high standard of arts and craftsmanship. It cannot be denied that in man's struggle for existence, artifacts and resources are his greatest assets. Rituals and ceremonies play an important role in the life of these villagers as they mark every stage of life from birth to death or from womb to tomb. These rituals and ceremonies vary with each religion that is practiced by its followers. Presence of all the relatives at social functions is considered very essential in every religion. The rites and ceremonies observed by Hindus, Muslims, Sikhs chiefly consist of those that relate to pregnancy, delivery or

birth (*janepa*), naming (*naam – karan*), marriage (*vivah/biah*) and death (*margat*).

On the occasion of the birth of a child, the main door of the house is decorated with branches of the *shirin* tree in villages and in towns with mango leaves strung together both tied with *mauli* as *bandarwal* or *toran*¹³³ as an indication of this happy news. These people believe that grains should be placed near the bed of the new born as an emblem of good luck. New born babies are made to wear bracelets in both hands made up of wheat and thread accompanied by a necklace named as *kandha* in Punjabi which is made up of an old coin (*bamaan paesa*), any iron object like *chhala* and *kodi*.¹³⁴ In case of baby boy *taragari* is also tied at his waist which is made of black thread and 5 or 7 (odd number) silver beads.

In the villages, dowry plays an important role at the time of marriage and it includes many luxury items as gold and silver jewellery, household items and clothes. This is known as *daaj*. It is one of a social custom for the relatives to see the display of the *daaj*. *Phulkari* is an essential part of *daaj*. Young girls interact with one another and are in the habit of exchanging their craft motifs and designs. Textile related skills are prerequisite for a girl who marries and enters her new home fully equipped with bedding, clothes, utensils and much of it embroidered, crocheted, knitted and woven by her.

133 **Sharma B.R.**, 1987; *Gazetteer of Rupnagar*; Revenue and rehabilitation dept Punjab, Chandigarh, p.38

134 **Rose H.A.**, 1983; *Rites and ceremonies of Hindus and Muslims*; Amar prakashan, New Delhi, p.23

In Sikhs and Hindus, when the ritual of bathing is completed both the groom and the bride crush an earthen *chappini* with their feet to mark the transformation from one social stage to another. And then the maternal uncle of the both carries them in his lap out of the wash room after this they start getting ready for their wedding. Before the procession moves to the bride's venue, boy's family pay homage at all their *Vada Vadera* (Plate-30) and nearer religious places (Plate-31).

Ceremonies are now at a fag end of the journey of life, i.e. death. The white head scarf is a sign of mourning and it is always worn by a widowed woman. White head scarfs are worn on the heads of women and black *ghaghras* as lower garment who go on mourning parties (*makaan*). In a mourning ritual the women are led by the *Mirasan*. They come together wailing loudly, chanting dirges and beating their cheeks, breasts, thighs, and doing *seeapa*. At the festival of *Diwali* candles or earthen lamps with mustard oil and wicks of cotton and with some *khilaan* and *khidaune* are offered to propitiate the dead at the cremation ground.

The architectural design and quality of residential house of an area are fairly indicative of the standard of living and pattern of life of the residents of this area. The percentage of *Kachcha* houses in the rural areas has considerably decreased. The usual type of dwellings in the past in the rural areas consisted of a few rooms which were constructed around a courtyard. Those houses were generally single storied but lofty, clean and spacious. The walls of these houses were generally made of unburnt bricks and roofs were

made of light beams (usually *beri* wood) across smaller beams over which reeds were laid and mud plastered. One room near the courtyard was meant for tethering of cattle. In poor families, the cattle and members of family shared the place. The number of rooms depended on the status of the family. The verandah was used for cooking and in the rains for sleeping. Utensils made of different metals like of bronze and brass (*patili* (Plate-32), *glass*(Plate-33), *tusak*(Plate-34), *parat* (Plate-35), *karahi* (Plate-36), *bati* (Plate-37), *chhana* (Plate-38) and many more) are found in almost every house, rich or poor, not only in urban but also with rural areas of all districts. These houses were generally built of the old, thin, hard Punjabi brick, more like a small tile compared to the later thick English brick. They were sparsely furnished, with string charpoys or *niwar*, cotton tape, beds and low string and *niwar* stools, called *pirhis*. The sitting-room called *baithak*, literally meaning, where you sat, was an impressive long room furnished in the old style. It served as a study, office and reception room. The entire floor was covered with a cotton carpet, *durrie*, with a white sheet, known as *chandni*, meaning moonlight. Near this, was a low ornamented *hooka* with a long stem. The whole effect of the room was one of extreme neatness, cleanliness and chasteness. The walls were lime-washed in white and the inside of the open cupboards was washed in green. The entrance door opened into a vestibule known as *deohri*, which was a sort of reception room for strangers and hawkers.

The costumes of the people of this region are *Salwar Kameez*, *dupatta* or *chunari* for women and *kurta pajama* or *chadra* for men. Sikhs support a

turban also. Turban (*pagri* or *pag*) is the glory of all Punjabis whether Muslim, Sikh or Hindu. Muslims and Hindus have almost given up their turbans but it remains for Sikh men whose religious teaching forbids them to cut their hair. *Kurta* is a long straight cut, loose shirt or a long tunic reaching mid thigh length teamed with a *pajama* (straight trouser), the loose baggy *salwar* or *chadra*. It is an ankle deep cloth tied round waist. Winter observes the Punjabis in colourful sweaters that wives and mothers are expert in making. A blanket or *loi*, *khes* and *Punjabi jutti* conclude his ensemble. *Salwar* is a type of trouser either loose or close fitting with several plates near the waist region. A *Patiala salwar* (also called *pattian wali salwar*) is a type of female trousers popular in the region. It is not possible to tell by the dress whether Punjabi woman is Hindu, Muslim or Sikh as all dress in similar outfit of *salwar kameez*. The jewellery given to the bride at the time of the marriage becomes her possession called *stridhan*, woman's wealth. This is in addition to the love of personal adornment inherent in the women folk. Jewellery is an investment as a saving for emergencies. Ornaments are a symbol of power, wealth and femininity, and also as an investment. An ornament called *sagi* is a central head stud that supports the *phulkari* or *dupatta* or other headgear. It is a hemispherical boss with raised work, all over with floral patterns carved out in horizontal circles, encased in lines and dots and dashes, and a star in the centre. Two additional *sagis* are linked to the upper side. They are known as *sagi phul*. In addition to this there are more ornaments used for the head as *tikka*, followed by ornaments used for the ears, the neck, the arms, the fingers,

the anklets and the feet. Gold has remained the most valuable as well as the most prominent metal for making ornaments. Most common ornaments of woman are *tikka* – small ornament on the forehead, *natth* – a large nose ring, *laung* or *koka* – a small stud let into the flesh of the nostril on one side, *zanjiri* – chain worn in neck with broad clasp, *jhumka*- it is a bell shaped ornament worn in the ear, *bali* – a set of rings worn on the edge of the ear, *angoothi* – a ring also called *mundri*, *chhalla* – a plain hoop being of gold or some other metal, *kangan* - worn on the wrist, *choori* – of several varieties generally made of a flat ribbon of gold or silver, bent round, *pahzeb* or *jhanjar* – ankle ornaments made with chains and pendants of silver, which clink together, *bichhua*- rings for the toes are the symbol of marriage and are put on their marriage day. Ornaments adorned by men are *kanth-kanthi* – this fits rather close to the neck, the pendant may be omitted, *taviz* - a square amulet worn on the upper arm or neck, *takhti* – a flat square plate- engraved with figures, *zanjiri* – chain, *kara* – a bracelet of stiff metal, *angoothi* – a ring also called *mundri*, *chhalla* – a plain hoop ring, with or without stones are worn on the toe. Other than these, a particular kind of bangle is the tip-off recognizing Sikh men and women. It is called a *kada* and is made of steel. But with modernization, dress and ornaments have undergone many changes.

The people of this area (***Kharar to Sirhind***) are very superstitious. It is believed that the control of natural powers is one of the possessions of the saints (Plate-39), and, therefore, many such powers have been associated with almost every saint. Their ancestors were very afraid of all the supernatural

powers and this was the reason behind the origin of all superstitions. Many customs take birth out of these superstitions as a remedy for supernatural powers. Out of these, one is the evil eye which can damage any high statue for no reason. It can make a healthy child sick and a cow can stop giving milk without any cause. This evil eye can strike anybody at anytime. For the protection of this evil eye, people hang old shoe or black *tauri* (clay pot or vessel) (Plate-40) or paint a figure on face entrance of their homes (Plate-41). Some people paint a gargoyle on a black pot, break it from underneath, and hang a red strip below it in order to make it look like a demon. All this is done to protect a house against the evil eye. To protect house from evil spirit an iron ring (horse shoe) is tied to a beam in the lintel of the door. Some hang a bunch of lemon and green chilies (in odd number as 5 or 7). In case of a child and an adult, couple of dried red chilies are first moved over their heads and then thrown into the fire. If the smoke does not hurt the eyes, it is certain that the evil eye had affected the child. Semi-precious stones, teeth or nail of lion, knotted thread, rings made of an alloy of eight metals, charms and amulets are worn to counteract the effects of the evil eye. In weddings, people use cash to perform *varna* and then it is given to the *lagi*. This is done to protect the couple from evil eyes. These people consider sneezing as unceremonious and it has become a custom that if anybody sneezes on their departure from home then they had to remove their footwear once and eat some sweet thing as sugar or *gur* then wait for a while before starting from their houses. For constructing houses, the nature of the soil was carefully studied. If bitter or

spiky grasses or plants with milky sap, grew in it, it was considered unwise to build on it; but if it was covered with *darbha* grass; one would be sure to achieve saintliness of character there; tall strong grasses would bestow physical strength on the future occupants. Climbing plants and annuals were the most promising because by sympathetic magic – the future household would know prosperity and would be ensured many descendants and abundance of cattle. When the building work was completed, it was still necessary to guard it against any future evil influences. For this purpose, a plait of reeds interwoven with special herbs and plants was hung above the doorway. In Hindu faith it is a belief that pregnant woman should not cross a stream especially in the evening, lest the water spirit exert an evil influence on her. There are many other superstitions attached to the child's birth.

In Hindus, at the time of solar or lunar eclipse (*grahan*), a pregnant woman is not supposed to move. Eating, drinking and even changing clothes must wait till the eclipse is over. Any type of her movement is believed adverse to affect the child in her womb. Anything such as stamping or printing done during an eclipse is liable to leave its impression on the child's body. If during the eclipse she draws a line, its mark will appear on the body of her baby. All cooked food that stayed unused during the eclipse is given away in charity, because it is supposed to have become impure during the eclipse.¹³⁵ Charity given at this time is considered to have great spiritual significance. The pregnant woman should not go near a dead body, even of a

135 **Bhoma Iqbal Singh**, 1992; *Lok Geetan Vich Punjabi Rishte*; Punjab Writers Cooperative society Ltd; Ludhiana, p.48

near relative. An iron knife is kept in the room in order to protect the mother and her newborn baby from evil spirits. To protect a child from the evil eye, a black mark of *Kajjal or loa* is invariably put on his/her forehead, a piece of coal put in its milk, or a black thread is tied to the golden bangles worn on the arm.

Hospitality is a living aspect of their culture. They take guests as a representative or an image of God. When a crow sitting on the roof makes noise, it is believed as an auspicious omen which conveys that a guest is on his way. The fairs and festivals are important constituents of traditional society. It appears that the fairs and festivals have been established considering congeniality of weather, leisure and spending power. Fairs are linked with culture and reflect the various phases of life. The word for fair in vernacular is *mela* from the root word *mil* that means to meet.¹³⁶ A fair is a kind of a meeting of people for buying and selling (Plate-42), for holding contests and for having good times. Fairs bring together ritual functionaries, artisans, craftspeople, dancers, musicians, food vendors, merchandise hawkers and throngs of public at one place. These fairs and festivals are as old as humankind. *Mela* or fair is often a religious festival. They provide opportunity for people from different villages, towns and regions to meet and mix with others. Festivals are the social gathering with religious sanctions, customs and traditions. These fairs are divided into different types like seasonal fair, mystical fair, fairs held in honour of saints and fairs connected

136 **Rose H.A.**, 1983; *Rites and ceremonies of Hindus and Muslims*; Amar prakashan, New Delhi, p.10

with festivals. Festivals constitute a special feature in the cultural life of these people. Fair is a carrier of tradition, of art and culture, of theatrical and literary forms, of sports and recreation.¹³⁷ Some festivals are celebrated in accordance with change of seasons, as *Basant Panchami*, *Holi* in spring, *Baisakhi* at the start of summer, *Teej* during the rainy season, *Dussehara* at the end of summer and *Diwali* at the commencement of winter. Some of the fairs and festivals of this belt are as under:

These people follow *Vikarami* calendar in which the year begins with *Chet* (March-April). *Navaratra* (nine nights) are celebrated by the Hindus. *Baisakh* or *Vaisakh* is a month in which *Baisakhi* is celebrated as a festival of harvest of rabbi crop. This festival is an intrinsic part of the culture of this region. Then next months are *Jeth* and *haar*. *Sawan* is a period when rainy season is at the best; having said good bye to the scorching heat, people are out to enjoy rains. In this month, the festival of *Teeyan* comes. This is a festival of married and engaged girls. This festival is celebrated by the flights of swings, by rhythm of dances and songs of love. One day before *teeyan* girls apply *heena* on their hands and on the day of the festival, they put their best clothes and go out for the fair.

Sawan is celebrated by making *kheer pure* and *gulgule*. In this month some villages like *Nandpur Kalour*, *Kajjal-Majra*, *Kotla*, *Gunian Majri* perform the custom of *Touna*, in which whole village is sealed in a way that outsider may not enter their village on this day. They bring *duph* from a

137 **Kaur Harinder**, 2004; *Fairs of the Punjab, a semi logical analysis*; Harman Publishing House, New Delhi, p.11

Muslim of *Malerkotla* whose smoke is given to every corner of their village and the females cook *roat* (Plate-43) on this day especially at any common place.

Bhadon is another *desi* month in which *Gugga Naumi* is celebrated in honour of *Gugga Pir* who was one of the strong warriors of Rajasthan. This is an important fair of village *Bajheri* (Plate-44). Many myths are related to it. According to one myth, *Gugga* once killed his own maternal aunt's son due to which his mother was very annoyed with him and in return he made himself permeate into earth.¹³⁸ That is why he became the representative of all the creatures living inside the earth. On this day it's a ritual to cook *saveiyan* made by hands or machine. Hand made *saveiyan* are made with the help of the back of the *chati* or *taula* by greasing it and then making *saveiyan* with the force of the palm of the hand (Plate-45). By doing this they earn the blessings of the lord as they increase number of his creatures (Plate-46). People pour milk and butter milk into the holes of snakes. In early times, there was only one main *mari* in Bikaner but now *bhagats* bring mud from there and make *marian* on different places. Preparations for the festivities begin about a month earlier, during which small groups of *bhagats* or *lalbagis*, begin to take out processions periodically. The *bhagats* carry with them a long bamboo pole, *chhari*, which is the emblem (*nishan*) of *Gugga*. The long pole is covered with flags, coloured cloths etc. and render worship to it as to god. It is

138 **Ghuman Bikram Singh**, 1900; *Punjabi lok geet parampara (lok geet sangarha)*; Punjabi writers cooperative society ltd, Ludhiana, p.77

also topped with a broom of peacock feathers (*mor di chhar*) and other characteristic decorations adorn its length. The procession of *bhagats* moves from alley to alley, door to door, seeking offerings. On the way, they sing songs in praise of *Gugga peer*. The disciple who carries the standard is known as the *Pir's* horse.¹³⁹ Among the group are the players of *dauru*, beating time and signaling. Whereas *dauru* was the original instrument for this activity, and is still used, it is now very commonly replaced by the much louder *dhol*.

This festival is celebrated by all the castes like *Khatri*, *Saini*, *Jat*, *Tarkhan* though Sikh families have left this tradition over the time. Another festival of this month is *Rakhi* on *Puranmasi*. In this month, Hindus worship *Sati Devi* (Plate-47) as the Goddess; they go to the place of their particular *sati* and pray to her for their families. Next comes *Assu* in which *Shradhs* are performed through which ancestors are worshipped. In this month, one fair is celebrated at village *Nandpur Kalour* from 7th *shradh* to 10th *shardh* in the praise of *Baba Rodu Shah* (Plate-48). Many folk activities are performed like *Kabaddi* (Plate-49), *Rasa kashi* (tug of war) (Plate-50), *Dhangal* (Plate-51), Cock fights, bull race (Plate-52), horse race (Plate-53) and many other adventurous games (Plate-54, 55 and 56).

After *shradhas*, there is celebration of *Navaratri*, a great Hindu festival. It begins on the first day of the moon after *Ashvayuga*; usually in late September. It includes many ceremonies like fasting (*varat*), prayers and

139 Singh Indrajeet (Dr.), 2005; *Punjab da kirsani jan-jeewan, ruh-reetan ate teohar (manav-vigiaanik aadhan)*; aagreema parkashan, jalandar, p.39

sowing barley known as *khaetri* is made. An image of mother Goddess known as *Sanjhi* by mixing mud and cow dung is made and then placed on the wall of their houses. It is worshipped for nine days. On the day of *Dusshera*, women or sisters cut the young shoots of *khaetri* and tuck them in the head wears of their brothers and get gifts in return. In the evening, the image of the Goddess is immersed in water. *Dusshera* is celebrated on account of victory of *Rama* over *Ravana*.

Next month is *Kartik* in which *karwa chath* is celebrated by married women in the form of a fast (*vrata*) for the long life of their partners. For this, the ladies procure small spouted earthen pots, *karwas* and decorate them.¹⁴⁰ In the night, they break their fast by seeing the moon. Three-four days after *karva-chauth*, on *Hoi Astami*, earthen pots called *Jhakriaan* are very artistically decorated.¹⁴¹ Mothers keep fast for their sons and offer these *Jhakriaan* to their sons duly filled with sweets. On this day, they draw a picture of *Hoi Mata* on the wall which includes figures of children, fruits, figure of the moon and the sun. Mothers open their fast on seeking the stars in the evening. The festival of lights is celebrated in this month named as *Diwali*. Before this festival, every house of the village gets white washed and villagers decorate houses for Goddess *Lakshmi*.

On the second day after *Diwali*, *Bhaiya Duj* is celebrated. Then comes *Vishwakarma Jyanti*. Then next comes *Maghar*. After *Maghar* it is *Poh* in which *Jor mela* takes place at *Fatehgarh Sahib* to pay a tribute to the

140 **Giani Gurdit Singh**, 1995; *Mera pind (Punjabi)*; Hamdard Printing Press, Jalandar. p.164

141 **Handa O.C.**, 1975; *Pahari Folk Art*; taraporvala, Bombay, p.22

Sahibjadas of *Guru Gobind Singh*. Here thousands of people gather and on the last day of this month, *Lohri* is celebrated by pouring sesame seeds into bonfire and sings chores. On the last day of *Poh* people often cook *roh di kheer* and *saag* and eat it next day in order to welcome next month *Magh*.

The next month *Magh*, on the first day of this month cooking and eating *khicheri* (meal prepared from rice and water) is prevalent in these areas. In this month *Basant Panchami* also takes place. To wear yellow coloured clothes and eating yellow rice are important features. It heralds the advent of spring. Fields of mustard present an exclusive and colourful sight all over rural areas. The fields look like a recently married damsel stunning in her gorgeous golden yellow. Kite flying is a popular entertainment of the people on this occasion. Next is *Phagan*, the last month of the year in which *Holi*, a festival of colours is celebrated. On the subsequent day to *Holi* is *Hola Mohalla* which is celebrated at *Anandpur Sahib*. Then on the coming Tuesday and Thursday *basadhe* takes place which is a tribute to mother Goddess *Sitala* for the well-being of the children. On Tuesday, mostly people go for worship at *thaan* of *Sitala Mata* (Plate-57) and a sort of a fair is also organized at this place. People worship Goddess with *Gulgule* and *Mithian Gur walian Rotian* (Plate-58) which are cooked on Monday night. In this fair one thing that is very interesting is that the *Brahmins* who sit with these *thaan* keep cock (Plate-59) with them. Its a ritual that they make this cock touch the head of the worshipper basically the children (Plate-60). After worshipping *thaan*, people dig mud with their fingers seven times (Plate-61) and then after going home they

pour water and black *chana* at their door sides. This is a festival which is celebrated in every village of this area and by people of all castes whether Hindus or Sikhs.

On the days of *chaude* and *amavas* of this month people go *Pehowa* for the *pind dhan* of their ancestors. Some other important days of this region are *Puranmashi* and *Sangrand* i.e. it is the beginning of a new *desi* month. Some festivals are also held in the honour of the Sikh *Gurus*. Rituals involve art for the creation of its realistic objects. Emotion too, goes to objectify itself in plastic form also. Also, at the stage of formulation of the belief, art is necessary for the elaboration of symbols or as a pictorial language for the illiterate. Only in rationalization, religion becomes a conceptual philosophy and of individual meditation, it can depart from such materialistic representation as works of art and craft.

In olden days, the division of work in the village was according to the sex (male and female) and also according to the caste system. Women performed household tasks and men performed all outside activities like earning money or livelihood, grazing of animals like goats, cows and buffalos. Traditionally, the work performed by a person which he had taken from his previous generation, if a father was a carpenter or *tarkhan* then most probably his son would be a carpenter too. From hierarchy, many traits of the profession can be earned. As *tarkhans* are very efficient in making wooden beds, windows, doors, no body of different professions (like potter or *chamar*)

can make these objects equal to the quality given by him. *Lohar* are very good in making iron goods like *khurpa* (weeding knife), *kahi* etc.

When woman are free from household chores, they bring out their spinning wheels and sit out in the open under a tree. Women of all ages and from all houses of the locality sit together and spin. As they spin, they sing. This was a common sight in the villages but now very few villages like *Peer-Sohana*, *Nandpur Kalour*, *Kajjal-Majra* witness this activity. Sometimes on a winter night they all assemble at someone's house and keep spinning and singing throughout the night. These spinning sessions are called *trinjan*. The day session is known as *Chiri Chirunga* (sparrows big and small) and the night session is called *Rat Katni* (spinning at night). *Trinjan* covers all aspects of life, particularly, the long cherished dreams of a woman, her aspirations, fears, love longings at the heart. *Trinjan*, the colourful feminine meet at the spinning wheel very often extends opportunities to the ladies to burst forth into folk songs. *Charkha* - spinning wheel is a constant companion of the fair sex and not merely an object of utility. There is endless profusion of folk songs of the spinning wheel which are as varied and colourful as the flowers in the full blown garden. The spinning wheel plays a significant role in the life of the women. It is a companion, counselor in distress, friend and guide.

The folk games are suitable for children, youth, adult and old people alike. Many of these games have been lost in the evolution of history and the ones that remain are losing. Perhaps these are not in fashion except a few which still survive. These include *dhangals* (wrestling bouts), folk songs and

dances, *pithho*, *kabaddi*, *rasa kashi* (tug of war), *patang bazi* (kite-flying), *kukaran di lari* (cock fights), *kikli* (a kind of folk dance performed by girls), *gheeta* (pebbles), *kotla chhapaki* (blind folded), *lukan miti* (hide and seek), *gulli danda* (tipcat), *bante* (marbles), *bicho*(stapoo), *kabutar bazi*, bullock cart races and many more. Kites are the favourite pastime and are known by its various names - *guddi*, *gudda*, *mashli*, *koop*, *patang*. *Basant Panchami* (spring festival) is a special occasion for flying kites and this is the occasion which fills the people of *Sirhind* with great enthusiasm.

Women usually stay at home to look after the children. They get emotionally attached to the irregular shapes and colours drawn in their homes by their own hands. At the time of any illness, death or natural disaster, they draw these shapes to pacify the forces of nature to work off evil. Some people still worship trees. Of all the trees, the *pipal* tree holds special significance among Hindus and it is supposed to be the manifestation of *Brahma* and all Gods are believed to be residing in it. The tradition of worshipping the sacred tree *pipal*, goes back to Indus Valley people. As in *Padampuran* it is said that the *pipal* tree is a form of Lord *Vishnu*, other Gods like *Lakshmi*, *Krishna*, *Narayan*, *Hari* stay in different parts of this tree. It's a tradition of these villages that old men sit together under the trees and dream about their family's growth and development as the branches grow and extend in all directions as a symbol of prosperity.

Art, literature, religion, philosophy, painting and music which thrive in peaceful climate and grow according to the character and temperament of the

people, constitute culture.¹⁴² For a further understanding of culture literary sources need to be looked. The people are significant but how they have influenced culture in Ancient Times needs to be highlighted.

142 **Aryan K.C.**, 1983; *The cultural heritage of Punjab, 3000 B.C to 1947 A.D.*; Rekha Prakshan; New Delhi, p.20

CHAPTER-3

LITERARY SOURCES

It is significant to study the cultural history of the past to understand the undertaken study of the research. There are *Vedas, Puranas, Brahmanas*, Epics, literature and classical texts which talk about the creativity and need of man in the society. The researcher has selected some sources to get the picture of the oral and written material in the texts. The selection of the literary sources is done by keeping in mind that the source which is chosen throw light on the importance of birds, animals, plants and trees, construction of houses, different vessels of clay, wood or any other material which they use in their prevalent times, omens and superstitions, cloths and garments, crafts and craftsman and many more which left impact on the creation of different arts and crafts.

The various types of rituals and ceremonies and myths made us to understand the arts and crafts related to the society of the times. To cover the literary sources, one must understand mythological beliefs of the people, as it had played an important role in the lives of the people. It is permeated into their traditions and day-to-day activities i.e. religion, philosophy, sociology, history, arts and much more. There is hardly a facet of their life that is not touched by the refreshing gentle breathe of mythology. Consequently customs, traditions, family life, social and even financial principles are associated with some events or with some person in mythological narrations. Myths are related to three broad categories. First is a natural phenomenon. Second deals with stories or historical events and third is associated with pure

folklore. It gives magical personalities to the sun, moon, stars, trees, rivers and seas and makes them as human as possible. Man believed that his environment was not as awesome as it looked and learnt to trust natural events. With this background, it is no wonder that mythology has remained a rich and varied treasure-house of legends of incredible imagery and has been a source of art and craft of a vast variety. The sources of the art and craft are the texts, oral traditions in local dialect which are of much significance. These sources are:-

Ancient texts and Religious *granths*

Religious texts, also known as scriptures and holy books, are the texts to which various religious traditions are considered to be sacred, i.e. of central importance to their religious tradition. Religious texts pertain to which the believers consider to be sacred, or that which they worship. Many religions and spiritual movements believe that their sacred texts are divinely or supernaturally inspired.

Rigveda, an ancient Indian sacred collection of *Vedic Sanskrit* hymns, also mentions the name of birds, animals, trees, herbs and sun and moon, prevalent social, cultural and economic life of that time in its sacred hymns. The birds and animals present in this sacred text are bull, deer, serpents, dogs, cuckoos, peacock, parrot and many more. Whereas Sun, Moon, Earth, Air, Water and Fire are all personified as Gods and form the pantheon of the *Rigveda*.

The dress of the *Rigvedic* people consisted of two garments, namely, the *vasa*¹ or lower garment and the *adhivasa*² or an upper garment. Besides these, a mantle or cloak called *atka*³ or *drapi*⁴ is also mentioned. Clothes were often woven of sheep's wool. They were sometimes embroidered as the *Maruts* are described as wearing mantles adorned with gold.⁵ A kind of embroidered garment called *pseas* was worn by female dancers.⁶

Houses were made of wood, the beams being made of bamboo. They had doors (*dvar*) which could be securely shut up. They were large enough to contain not only the family but also the cattle and sheep at night. Four of the rooms, of which a house consisted, have been mentioned. There were the *havirdhana*, oblation holder or place for keeping the grain, the *agnisala* or fireplace, the *patninam sadana* or wives' room, and the *sadas* or sitting room. In every house the fire was kept burning. The furniture and utensils of the house were simple and useful. *Talpa* was the name for bed or couch.⁷ It was made of wood. *Prostha* was the name for a broad bench over which women lay down to sleep⁸ and *Vahya* meant a couch or bed of a comfortable kind used by women.⁹ The pillow or cushion was called *upa-barhana* probably

1 **Rigveda.** I, 34, 1
2 Ibid, I, 140, 9
3 Ibid, I, 95, 7
4 Ibid, I, 25, 13
5 Ibid, V, 55, 6
6 Ibid, I, 92, 4
7 Ibid, VII, 55, 8
8 Ibid, I, 92, 4
9 Ibid, I, 92, 4

stuffed with silk-cotton gathered from the *samvula* or pods of the *Salmali* tree¹⁰ or simply with wool.

There were leather-bags (*krivi*)¹¹ and domestic utensils, such as curd-skins (*drti*).¹² Cow-hide was used for manufacturing a string to the bow.¹³ Cloths were woven from the fibres of barks or from woolen threads made from sheep-wool.¹⁴ Sheep's wool was spun into yarns, and woolen cloths were woven with them.¹⁵ There were men who learnt the art of weaving, took it up as a profession and were called weavers (*vaya*).¹⁶ The loom was called *tantra*.¹⁷ But each family also wove the clothes required for its ordinary use and the weaving was usually entrusted to and done by the women.¹⁸ It is distinctly said in one verse that the mother wove clothes for her sons.¹⁹ There were carpenters (*tvastr*)²⁰ who made chariots, wheels, boats and wooden vessels (*druna*)²¹ and smith (*karinara*)²² who made agricultural implements and weapons for war. There were also potters who made pots and vessels of clay, which were easily broken.²³ Women drew water from wells in *kumbhas* which were brought home, probably well poised on their heads.²⁴ There is

10 **Rigveda**, III.53, 22
11 Ibid, V.44, 4
12 Ibid, I.191, 10
13 Ibid, VI.75, 11
14 Ibid, X, 26, 6
15 Ibid, X, 26, 6
16 Ibid, I, 92, 4
17 Ibid, X, 71, 9
18 Ibid, II, 3, 6
19 Ibid, V, 47, 6
20 Ibid, X, 119, 5
21 Ibid, IX, 65, 6
22 Ibid, IX, 112, 2
23 Ibid, X, 89, 7
24 Ibid, I, 191, 14

frequent mention of *kalas* or pots, made of clay or wood,²⁵ of *kumbha* or earthen jar or vessel,²⁶ as well as of *ukha* or cooking pot²⁷ which was also made of clay (*mrnmaya*). There were also goldsmiths who made gold ornaments like *niska*, ear-rings, etc.²⁸ We also find a mention of skin-vessels²⁹ which were manufactured by men who knew the skill of tanning leathers (*mīla*)³⁰ and sewing them into shapes. The tanner was known by the name of *carmamna*.³¹ Barbers (*vapta*) are also mentioned in the *Rigveda*.³² It is true that a certain degree of squeamishness and fastidiousness with regard to certain occupations, e.g. agriculture and weaving is noticeable in the later portions of the *Rigveda* which probably marked the close of the *Rigvedic* period. The vessels were made of various materials and metals. Gold cups are mentioned in the *Rigveda*. *Ukha* was the name for a cooking pot, usually mentioned in connection with sacrifices.³³ *Udancana* was the name for a bucket or pail, though the word has been used metaphorically in the *Rigveda*.³⁴ *Titau* was the name for the sieve,³⁵ used to separate the grain from the straw and refuse. The vessel used for measuring the gram was called *Urdara*.³⁶ The word, *Sthivi*, occurring in the *Rigveda*,³⁷ seems to mean a

25 **Rigveda**, I, 117, 12
 26 Ibid, I, 26, 7
 27 Ibid, I, 162, 13
 28 Ibid, VIII, 47, 15
 29 Ibid, VI, 48, 17
 30 Ibid, VIII, 55, 3
 31 Ibid, VIII, 5, 8
 32 Ibid, X, 142, 4
 33 Ibid, I, 162, 13
 34 Ibid, V, 44, 13
 35 Ibid, X, 71, 2
 36 Ibid, II, 14, 11
 37 Ibid, X, 68, 3

granary for storing grains from which a desired quantity was extracted when needed. The valuables were put into boxes (*Kosa*).³⁸ There were also wooden chests, large in size (*vrksa*) for storing and preserving utensils and sundries. Metal or earthen jars were sometimes filled with gold and silver coins, and buried underground for security.³⁹ Undoubtedly, there were spinning wheels or spindles and also looms in every house, as women wove their own cloths.⁴⁰ Woodwork goes back to the *Rigvedic* times. *Rigveda* refers to the art of fashioning, chariots for war and races and carts for agriculture and transport. Many useful industries had already come into existence in the *Rigveda* period. The carpenter (*taksan*)⁴¹ did all sorts of work in wood including the making of chariots (*ratha*), wagons (*anas*), and boats (*nau*). Carved work of a finer type was also done by him. Among his tools, mention is made of the axe (*kulisa*). The smith (*karmara*)⁴² smelted the ore in the furnace using the birds' feathers as bellows. Kettles and other domestic utensils were made of a metal called *ayas*.⁴³ Among the other professions of the *Rigvedic* period was the goldsmith (*hiranyakara*) who made ornaments of various kinds. Among other of the *Rigvedic* period may be mentioned those of the tanner (*charmamna*)⁴⁴ and the barber (*vaptr*)⁴⁵ and to women are ascribed sewing, the plaiting of mats from grass and reeds and the weaving cloth.

38 **Rigveda**, X, 42, 2
39 Ibid, I.117, 12
40 Ibid, I, 92, 3
41 Ibid, IX, 112, 1
42 Ibid, X, 72, 2
43 Ibid, I, 57, 3
44 Ibid, VIII, 5, 38
45 Ibid, X, 142, 4

The peacock (*mayura*), which is now the national bird of India, is well known to the *Rigveda*⁴⁶ which mentions the peahen (*mayuri*) as possessing efficacy against poison.⁴⁷ The swan or goose (*harhsa*)⁴⁸ was another bird of note. These birds are described as dark in colour on the back (*nilpristha*),⁴⁹ flying in troops,⁵⁰ swimming in water⁵¹ and making loud noises.⁵² The parrot or *suka* is mentioned in *Rigveda*.⁵³

Rigveda divides animals into three classes, those of the air (*vayavya*), those of the jungle (*aranya*) and those of the villages (*gramya*).⁵⁴ The sheep or *avi* was also domesticated for its flesh and wool and is repeatedly mentioned in the *Rigveda*. The *Soma* sieve was made of sheep's wool.⁵⁵ The dog or *svan* was also a pet domestic animal.⁵⁶ It is used to guard the house from the thieves or other intruders.⁵⁷ It was also employed in hunting the boar.⁵⁸ It was of course regarded as unclean and driven away from the sacrifice⁵⁹ and to eat its flesh was a last resort of despair and hunger.⁶⁰ The large-sized dogs were also employed in *Sapta-Sindhu* for carrying heavy burdens on their back.⁶¹ *Yama*, the God of Death, each having four eyes,

46 **Rigveda**, III, 45, 1
47 Ibid, I, 191, 14
48 Ibid, I, 65, 5
49 Ibid, VII, 59, 7
50 Ibid, III, 8, 9
51 Ibid, I, 65, 5
52 Ibid, III, 53, 10
53 Ibid, I, 50, 12
54 Ibid, X, 90, 8
55 Ibid, IX, 109, 16
56 Ibid, I, 161, 13
57 Ibid, VIII, 55, 5
58 Ibid, X, 86, 4
59 Ibid, IX, 101, 1
60 Ibid, IV, 18, 13
61 Ibid, VIII.46, 8

which probably meant that it was extremely vigilant and nothing could escape its watchful eyes.⁶² Among the wild animals mentioned in the *Rigveda*, the most powerful, dreaded and majestic was the *Simha* and lion.⁶³ His roaring is often allude to and in one beautiful hymn addressed to *Parjanya* the lion's roaring is called thundering (*stanath*),⁶⁴ no doubt because of its resemblance to the thundering of clouds. He is called a dread wild beast (*bhimo mrgah*), roaming at will (*kuchara*), dwelling in the hills (*girstha*) and slaying (*upahatnu*).⁶⁵ The lion is the great symbol of strength and great Gods were often compared to him. Other wild beast whose mention is made in the *Rigveda* is the deer (*harina*). Amongst the reptiles, the most dreaded was the serpent (*ahi* or *sarpa*) in whose form *Vrtra* the arch enemy of *Indra*, the chief God of the *Aryas*, was conceieved.⁶⁶

The flora was found in the homeland of the *Vedic Aryas*. The ordinary term for tree as found in the *Rigveda* and later *Samhitas* was *vrksa*.⁶⁷ While the general name for plants was *virudh*,⁶⁸ those possessing healing powers being called *oadhi*.⁶⁹ The creeping plants were called *libuja*⁷⁰ or *vratati*.⁷¹ Vessels made of the wood of the *peepal* (*ficus religiosa*) are mentioned in the

62 **Rigveda**, X.14, 11
63 Ibid, I, 64, 8
64 Ibid, V, 83, 3
65 Ibid, I, 154, 2
66 Ibid, VII, 104, 7
67 Ibid, I, 64, 20
68 Ibid, I, 67, 9
69 Ibid, X, 97
70 Ibid, X 10, 13
71 Ibid, VIII, 40, 6

Rigveda.⁷² Its berries (*pippala*) are mentioned as sweet and eaten by birds.⁷³

Yajurveda consists of archaic prose mantras and also in part of verses borrowed and adapted from *Rigveda*. Its purpose was practical, in that each mantra must accompany an action in sacrifice. There are two major groups of recensions of this *Veda*, known as the "Black" (*Krisna*) and "White" (*Shukla*) *Yajurveda* (*Krisna* and *Shukla Yajurveda* respectively). The word agriculture has *Vedic* origin. Its occurrence in *Yajurveda* is *Krsantu*,⁷⁴ *Krsih*,⁷⁵ *krstapacyah*.⁷⁶ In this *Veda* it is said that May my fire and my water, and my creepers and my plants with culture-ripened fruits (*Krsta pacyah*) and my plants with fruit ripened without culture (*akrstapacyah*) be produced by sacrifice.⁷⁷

Digging is an important practice in agriculture, horticulture and house-building. *Abhri* or spade is an implement used for this purpose. The word has its occurrence in *Yajurveda* as *Abhrih*⁷⁸ and *Abhrim*.⁷⁹ This *Veda* gives the sanction of the use of the word *Abhri* in the sense of a spade or shovel; the ordinary spade to be used for digging purposes is of bamboo as a handle, and the celestial spade of gold. In *Yajurveda* it is said:

Spade art thou, woman art thou (the word *abhri* being feminine); ours be power with thee to dig out *Agni* in his dwelling. As *Angiras* was wont with

72 **Rigveda**, I, 135,8
73 *Ibid*, I, 164, 20
74 **Yajurveda**, XII.69
75 *Ibid*, XIV.19
76 *Ibid*, XVIII.14
77 *Ibid*, XIV.19
78 *Ibid*, XI.10
79 *Ibid*, XI.11

Jagati metre.⁸⁰ *Savitar*, bearing in his hand the gold spade (*hiranyayi-abhri*) which he took there with; looking with reverence on the light of *Agni*, raised it from the earth, with the *anustup* metre and as *Angiras* was wont to do.⁸¹ *Yajurveda* has credited swan or goose with the power of separating *soma* from water.⁸² *Yajurveda* describes parrot as of human speech (*purusavac*).⁸³ According to the *Yajurveda*, serpents exist on the earth, in the air and in the sky.⁸⁴

Atharvaveda is the text belonging to the *Atharvan* and *Angirasa* poets. *Atharvaveda* is concerned with the material world or world of man. In the peace hymn (*Santi* verse) of *Atharvaveda* it is said: Earth peace, midspace peace, celestial region peace, water's peace, perennial peace, trees peace, all Nature's bounties mine peace, divine forces in entirety peace, peace and peace with peace, by those peaces, by these universal peaces, I allay all that is terrible all that is cruel, all that is wicked. This has been allayed, that has made auspicious: may this now be all peace-giving to us.⁸⁵ In *Atharvaveda*, plants and trees are considered very helpful for a mankind as they cure one from different diseases. Some of the plants mentioned here are *Jangida*, *Pata*, *Durva*, etc. The ordinary term for tree was *vrksa*.⁸⁶ In *Atharvaveda*, many

80 **Yajurveda**, XI.10

81 Ibid, XI.11

82 **Kathaka Samhita**, XXXVIII, 1

83 **Taittiriya Samhita**, V, 5,12, 1

84 Ibid, XIII.6-8

85 **Svami Satya Prakash Sarasvati**, 1992; *Atharvaveda Samhita*, Vol. 1; Ved Pratishthana Arya Samaj mandir marg, New Delhi, p.65

86 **Atharvaveda** I, 14, 1.

references of medicinal values of trees and plants are present.⁸⁷ As in *Atharvaveda* it is mentioned:

O dear bounties of Nature, who are in heaven, who are on earth, who are in midspace, in the herbs and in the cattle, may you extend the life of this man to his full old age. Let him get over the hundreds of other death.⁸⁸

The dress of the people consisted of lower garments, namely the *vasa*⁸⁹ and an undergarment also called *nivi*.⁹⁰ In addition to these garments, it also mentions *usnisa*⁹¹ or turban. *Sikyasa* or rope baskets were hung from the roofs for storing such food in vessels as were liable to be attacked and nibbled by rats and mice.⁹² Silver vessels as well as gourd vessels are mentioned in the *Atharvaveda*.⁹³ *Sthali* was the name for another cooking pot; but the word occurs in the *Atharvaveda*.

Amarakosa is taken from *amara* 'immortal' and *kosha* 'treasure, casket, pail, collection, dictionary', also *Namalinganushasana* from *nama-linga-anu-shasana* 'instruction concerning nouns and gender' is a thesaurus of *Sanskrit* written by the Jain or Buddhist scholar *Amarasimha*. The *Asuras* are put by *Amarasimha* in the *Svargavarga* of the lexicon which shows their known association with the Gods. The well known *Vritrasura* is referred to in

87 **Gupta Sankar Sen**, 1980; *Sacred trees, across cultures and nations*; Indian Publications, Calcutta, p.33

88 **Svami Satya Prakash Sarasvati**, 1992; *Atharaveda Samhita*, Vol. 1; Ved Pratishthana Arya Samaj mandir marg, New Delhi, p.245

89 **Atharaveda**, VIII, 2, 16

90 Ibid, XIV.19

91 Ibid, XV, 2, 5

92 Ibid, IX.3. 6

93 Ibid, VIII. 10, 23

the *Amarkosha* as *Vritra* meaning a devil⁹⁴ and also a serpent (*Ahi*)⁹⁵ whom *Indra* had killed. With these references, the *Nagas* may well be considered as *Asuras*. The *Nagas* are recorded as the descendants of *Kadru* (*Kadraveyah*),⁹⁶ a serpent-demon. The lexicon makes mention of different kinds of snakes⁹⁷ and their kings named *Sesha*⁹⁸ and *Vasuki*.⁹⁹ *Ananta* is a synonym of *Sesha*.¹⁰⁰ *Vasuki*, the king of snakes is so called because it possesses jewel in the hood. This characteristic is also noted for *Takshaka* snake as once referred to in the *Amarakosha*.¹⁰¹

In the various synonyms for snakes, *Pridaku* is interesting to be noted.¹⁰² *Pridaku* is mentioned as the guardian of the Western quarter in the *Atharvaveda*.¹⁰³ *Kambala* means a woolen blanket.¹⁰⁴ *Dukula* means a very fine cloth or raiment made up of the inner bark of the *dukula* plant. According to the *Amarakosa*,¹⁰⁵ the word *dukula* is a synonym of *Ksauma*. One who steals *dukula* is born as a peacock (*sarngaka*).¹⁰⁶ *Hamsa* (swan), as the vehicle of *Brahma*, is inferred from his epithet *Hamsavahana* referred to an interpolated portion of the lexicon. *Garuda*, the celestial bird, is referred to in

94 **Amarakosa**, 2663

95 Ibid, 2812

96 Ibid, 445

97 Ibid, 446ff

98 Ibid, 446

99 Ibid, XIV.19

100 Ibid, 446

101 Ibid, 2343

102 Ibid, 450

103 **Macdonell A. A. and Keith, A.B.**, 1958; *Vedic index of names and subjects* Vol II. Varanasi.

104 **Amarakosa**.37.14

105 Ibid, 2.6.113

106 Ibid, 15.27

the lexicon as the chariot of *Vishnu (Vishnuratha)*.¹⁰⁷ The bird *Garuda*¹⁰⁸ recorded as *Vishnuratha* probably refers to the proper chariot of *Vishnu* which was named after the celestial bird. The suggestion is also strengthened by the notice of the word *Tarkshya*, a synonym of *Garuda*, meaning a chariot (*Tarkshyastu syandane*) in a lexicon of later periods.¹⁰⁹ *Garuda*, the son of *Vinata (Vainateya)*¹¹⁰ is the lord of birds (*Khagesvara*). *Garuda's* bitterness with the serpents is referred to in his epithets 'the vanquisher and eater of the serpents' (*Nagantaka, Pannagasana and Ahibhuja*).¹¹¹

The four horses named *Saibya, Sugriva, Meghapushpa* and *Balahaka* are referred to in the interpolated part of the lexicon. *Nandin*, the vehicle of *Shiva*, is recorded in an interpolated part of the *Amarakosha*. The lexicon notices three vehicles of *Indra*-the elephant, cloud and horse. The elephant vehicle of *Indra* is named *Airavata* and referred to twice in the lexicon.¹¹² The inference of cloud as vehicle of *Indra* is found in his epithet *Meghavahana*.¹¹³ The horse of *Indra*, perhaps used in his chariot as we may infer from the reference of charioteer just after the mention of the horse, is named *Uchaihsrava*.¹¹⁴

107 **Amarakosa**, 58
 108 **Ibid**, 57
 109 **Anekarthasangraha**, 2.367
 110 **Amarakosa**, 57
 111 **Ibid**, 2394
 112 **Ibid**, 92
 113 **Ibid**, 87.
 114 **Ibid**, 90

The horses of *Surya* are inferred to seven in number and green in colour from his epithets *Satasva* and *Haridasva* respectively.¹¹⁵ The word *Harit* at one place is recorded to mean direction (*disa*)¹¹⁶ this provides ground to relate the horse with the different directions¹¹⁷ while referring to Lords.

In the *Satapatha Brahmana*, some of the important references to *Prajapati* are found. Basically, *Prajapati* is the first cause of creation; from Him starts the evolution; He is the great planner from whom the plan originates and He alone supervises the Master Plan during all its stages. In *Satapatha Brahmana*, it is said that *Prajapati* is the father of Gods and *Asuras*.¹¹⁸ *Prajapati* assigns conditions of life to creatures.¹¹⁹ *Prajapati*, having created living beings, felt himself as if exhausted. The creatures turned away from him. He fortifies himself by animal offerings to *Sarasvati* (speech); *Pusan* (cattle), *Brhaspati* (priesthood, *Brahmin*), *Visvedevah* (the All), *Indra* (power and vigour), *Maruts* (clans, abundance), *Indra-Agni* (penetrating brilliance, power and vigour), *Savitri* (impeller of Gods) and *Varuna* (to deliver him from every noose of *Varuna*).¹²⁰ The horse is sacred to *Prajapati*. *Satapatha Brahmana* mentions stone (*asman*), clay (*mrttika*), sand (*sikata*), trees (*vanaspati*), gold (*hiranya*), bronze (*ayas*), copper (*syama*), iron (*loha*), lead (*sisā*) and tin (*trapu*).

115 **Amarakosa**,202
116 Ibid, 146
117 Ibid, 149-150
118 **Satapatha Brahmana**. I.2.4.8
119 Ibid, II.4.2.1
120 Ibid, III.9.1.1

Satapatha Brahmana mentions that the villages were connected with roads.¹²¹ The villages had sufficient wealth is evidenced by the occupations of the forest adjoining them by the robbers and thieves. This suggests the material prosperity of the villages. They served as an important economic, political and judicial centre.¹²² Vessels for storing water (*bhastra*).¹²³ The potter's wheel is to be considered as an important invention of the *Vedic* times.

Verily, even as this cart-wheel or a potter's wheel would creak if not steadied, so indeed, were these worlds unfirm and unsteadied.¹²⁴ Eggeling has appended a small note on the word "creak" (*krand*). In this passage *Sayana* apparently takes '*krand*' in the sense of 'to shake', or 'wobble', even as a cart wheel or some other wheel, not standing on the ground for want of the wooden rest (*alambana-kastha*) or some other thing, would wobble (*hvalet*) ! The word "*vanavat*" in the sense of quiver, occurs in the *Satapatha*-a quiver made of leather is described. The sacrificial fee for this (jewel) consists in a skin- covered bow, leathern quivers and a red turban, for that is what belongs to him.¹²⁵

There are many references to plough (*sira*) and yoking the oxen in it. Like: Having performed the opening sacrifice, he yokes a plough. For the Gods at that time, being about to heal him (*Agni-Prajapati*), first supplied him

121 **Ancient India According to Manu** p.153

122 Ibid, p.154

123 **Satapatha Brahmana**, I,2,7.

124 Ibid, XI.8.1.1

125 Ibid, V.3.1.11

with food, and in like manner does this (Sacrificer) now that he is about to heal him, first supply him with food. It (the food) is the plough (*sira*), for *sira* is the same as *sera* he thus puts food into him.¹²⁶

It (plough) is made of *udumbara* (*Ficus glomerata*) wood. The *udumabara* tree being sustenance, lifesap thus, he supplies him with sustenance, with lifesap. The cordage of the plough consists of *munja* grass, triply twisted: the significance of this has been explained. He yokes the right (ox) first, then the left one: thus it is done with the Gods, differently in human practice. It is a team of six oxen or one of twelve oxen, or one of twenty-four oxen: it is the year (he obtains) as the consummation. In human ploughs, we have to yoke two oxen only; in the cosmic plough, we have 6, 12 or 24 oxen (the divisions of a year). In the sacrificial ceremony, sixteen furrows are ploughed. Three furrows (*sitam*) he ploughs each time.¹²⁷ Both kinds of furrows amount to sixteen, of sixteen parts, *Prajapati* consists and *Prajapati* is *Agni*.¹²⁸

Satapatha Brahmana made numerous references to plant life. Plants were identified, their names were assigned, they were then described for their leaves, roots, stems, flowers and fruits; the colours of leaves and flowers were clearly marked out in various cases, the plant life was studied with respect to habitat, seasons and environments and the problems in some cases connected with their anatomy or physiology were formulated. The flora of this period

126 **Satapatha Brahmana**, VII.2.2.2

127 Ibid, XI.8.1.1

128 Ibid, XII,4,1,4

was as: *Apamarga, Udumbara, Krmuka, Khadira, Rajanya, Phalguna, Bilva, Vibhitaka* and many more.

Taming of animals was a great event in the human society, and the indications to the rejoicing at this success are available in literature at numerous places. The five cattles belonging to the human society are dedicated to the Lord of cattle. *Pasupati*, who is given another sacred name *Bhava*.

Dog was of course regarded as unclean.¹²⁹ Dog is neither regarded as a domestic animal nor a wild creature. There was, however, hardly a time when dog was not appreciated as a watch-animal or for its faithfulness. The *Satapatha* does not directly describe a dog, but indirectly it enumerates its characteristics Moon as heavenly dog- He observes the fast thinking, today is the day of new moon and then that (moon) is soon in the west. But indeed he (the moon) is that heavenly dog he watches the Sacrificer's cattle (to seize them) and that would not be good for cattle if amends were not made to them; and through fear of that 'down coming moon'. As they think him to be.¹³⁰ They steal away into the shade, and therefore indeed, people call that burning pain *Svalucita* (dog's clutch) and therefore they also call that one'.¹³¹ "The hare in the moon."¹³²

Dog is one amongst the three unclean animals: vicious boar, vicious ram and dog; (*durvaraha, aidaka* and *sva*). If any one of these runs about

129 **Satapatha Brahmana**, VII.2.2.17

130 Ibid, XI.1.5.1

131 Ibid, XI.1.5.2

132 Ibid, XI.5.3.

between the fires, whilst the *Agnihotra*-offering is put on the fire, rite expiation has to be prescribed.¹³³ Dog is one of the four untruths: The four untruths are; *Stri* (woman), *Sudra*, *Sva* (dog) and *krsna sakuni* (black bird or crow). For this *Gharma* is he that shines yonder, and he is *Sri* (excellence), *Satya* (truth) and *Jyotih* (light) but woman, the *Sudra*, the dog and the black bird (the crow), are untruth : he should not look at these, lest he should mingle sin (*papmana*) with excellence, light (*jyotih*) with darkness (*tamas*), and truth (*Satya*) with untruth (*anrta*).¹³⁴ (By woman is meant a lady of unreliable character, and by *Sudra* a man of lowest honesty.)

Taittiriya Brahmana mentions stone (*asman*), clay (*mrttika*), sand (*sikata*), trees (*vanaspati*), gold (*hiranya*), bronze (*ayas*), copper (*syama*), iron (*loha*), lead (*sisa*) and tin (*trapu*).¹³⁵ Earth, the mid-region, heaven, the main quarters and the intermediate quarters; *Agni* (fire), *Vayu* (air), *Aditya* (Sun), *Chandramas* (Moon) and *Naktrats* (the Stars); water, plants, trees, the bright space (*akasa*), and *Atman* (the Self) thus far among the external beings.¹³⁶ Now, the *sruti* proceeds to show how the whole universe is a *pankta*. Earth, etc., constitute the *pankta* of worlds (*lokas*); *Agni*, etc., of *Devatas*; water, etc. The tree here spoken of is the tree of *samsara*, because (like a tree) *samsara* can be cut asunder by knowledge of the Reality. This tree of *samsara* is graphically described in the *Taittiriya-Aranyaka*: “Now, He that knoweth the

133 **Satapatha Brahmana**, XII.4.1.4

134 Ibid, XIV.1.3.31

135 **Taittiriya Brahmana**, IV.7.5

136 **Sastry Alladi Mahadeva**, 2004; *The Taittiriya Upanisad*; Bharatiya Kala Prakashan, Delhi, p.96

tree whose root is on high, whose branches are down below.....” The Root, the source of the tree of *samsara*, is the supreme *Brahmin*, who rises above all universes. Its branches are the bodies of *Devas*, men and beasts and they are down below. The tree of *samsara* is impermanent and does not stay the same tomorrow, it has no beginning, the Lord, too, has described it in the following words: “They speak of an eternal *Asvattha* rooted above and branching below, whose leaves are the *Vedas*; he who knows it is a *Veda-Knower*.”¹³⁷ From fire was born water and comprising its own attributes like of taste and it is cold to the touch and white in colour. From water, earth came into being, comprising smell as its special property. It is hard to touch. It is of various colours, black, green and so on. Its taste is sweet. From earth, plants were born; from plants, food and from food, transformed into semen, was born man (*purusa*) with a form composed of the head, hands and so on.¹³⁸

It mentions *upanaḥ*¹³⁹ or the shoes. It also mentions *kalas* or pots, made of clay or wood, of *kumbha* or earthen jar or vessel, as well as of *ukha* or cooking pot which was also “made of clay” (*mrnmaya*).¹⁴⁰ Beds were made of wood, and *Taittiriya Brahmana* mentions one made of *Udumbara* wood.¹⁴¹ As *Yajurveda*, it also describes parrot as of human speech (*purusavac*).¹⁴² Bringing to me and increasing ever and anon clothes and kine, food and drink, doing this long, do Thou then bring to me fortune woolly, along with cattle.

137 Sastry Alladi Mahadeva, 2004; *The Taittiriya Upanisad*; Bharatiya Kala Prakashan, Delhi, p.121

138 Ibid, p.250

139 *Taittiriya Samhita*, V,4,4,4.

140 Ibid, IV, r, 5, 4

141 Das Abinas Chandra, 2002; *Rgvedic culture*; Mohit Publications, New Delhi, p.193.

142 *Taittiriya Samhita*, V, 5,12, 1

Svaha! Thou endow me with fortune which in an instant-rather, ever-will bring to me and increase clothes and kine, food and drink.¹⁴³ For, to one, who is devoid of wisdom fortune is indeed only a source of evil. Fortune is said to be woolly because the fortune sought to include goats and sheep as well as other kinds of cattle. Deer is an important animal of this *Brahmana*. Two of the most notable being the spotted deer (*prsata*)¹⁴⁴ and the black buck (*krsna*).¹⁴⁵

***Manusmṛti*:** During the time period of *Manu*, garments made of cotton, wool, flax, hemp, animal skin, silk, *Kusa* grass and barks were freely used by the people. It appears that simplicity was the underlying motive behind the use of costumes. Dresses were in conformity with the socio-economic status of the people. Dress, speech and thought of a snataka must be in conformity with his age, occupation, wealth learning and race. He should wear old or dirty clothes, if he possesses property. The law of *Manu* prescribes a special dress for every student according to his caste. A *Brahmin*, a *Kshatriya* and a *Vaisya* should wear the skin of black antelope, a spotted deer and a he-goat respectively as upper garment. If they are to wear clothes then a *Brahmin* should put on as lower garments hempen clothes, a *kshatriya* silken and a *Vaisya* woolen. Silk and woolen staffs were purified by alkaline earth: blankets with pounded *Arista* (fruit), *Ansupattas* with *bel* fruit; linen

143 Sastry Alladi Mahadeva, 2004; *The Taittiriya Upanisad*; Bharatiya Kala Prakashan, Delhi, p.55

144 *Taittiriya Samhita*, V 5,17,1

145 *Ibid*, V, 2,6,5

cloth with yellow mustard. In case of damage done to leather, or to utensils of leather, of wood, or of clay, the fine shall be five times of their value. If the cart turns off the road through the drivers's want of skill, the owner shall be fined, if damage is done, two hundred *panas*. The staff to be used by the student should be made of the wood of different trees according to the caste of the student. The staff of a *Brahmin* should be made of *palasa* or *bilva* that of a *Kshatriya* should be of *vata* or *khadira*; and that of a *Vaisya* should be made of *pilu* or *udumbara* wood. The staff of a *Brahmin* should reach the end of his hair, that of a *Kshatriya* his forehead and that of a *Vaisya* his nose's tip. These staffs should be straight, without a blemish, handsome to look at, not likely to terrify men, with their bark perfect, not burnt by fire.¹⁴⁶

It is quite possible that men of four *varnas* and other classes followed occupations to earn their livelihood viz., artisan, barber, bard, basket-maker, spy, informers, dealers in weapons and so on. Objects made of cane, skins, earthen vessels and all articles made of stone were the regular body of the king's income. Forced labour was resorted to in this period for *Manu* ordains that *Sudras*, craftsmen and artisans discharge their dues by work.¹⁴⁷ He also states that they may be made to work one day each month for the king.¹⁴⁸ This does not imply they were exempted from taxes. *Manu* says that the weavers

146 **Manusmriti**, 2, 42-47

147 *Ibid*, 10,120

148 *Ibid*, 7,138

should pay eleven *palas* and in the case of failure of payment in time, twelve *palas*.¹⁴⁹

Manu alludes to all kinds of metallic vessels. The professions of blacksmithing and goldsmithing were followed by the people in those times. Blacksmiths used to make needles, razors, ploughshares, swords etc. The goldsmiths,¹⁵⁰ on the other hand made such objects as ear-rings, *niska*, chain, rings, necklace, anklets, vessels etc. from gold and silver.¹⁵¹ A man, who, out of greed, has stolen gems etc., is born among goldsmiths.¹⁵² Both these occupations are listed among low occupations. Copper, iron, bell metal, brass, tin and lead were also used for the making of vessels.¹⁵³ *Caru*, *sruk* (spoon) and *sruva* were made of metals.¹⁵⁴ All vessels made of iron became pure by exposure to fire.¹⁵⁵ The potters manufactured earthen pots which were used for domestic and sacrificial purposes. Pitchers, cooking pots and plates generally needed for every house-hold.¹⁵⁶ A hermit lays food in a hollow dish (of leaves) in his hand or in a broken earthen dish.¹⁵⁷ His vessels should not be made of metal.¹⁵⁸ A *snataka* should carry a pot of water.¹⁵⁹ *Manu* alludes to a practically self-sufficient rural society and to an economy based on agriculture and hereditary handicrafts. Though this economic system has

149 **Manusmriti**, 8,396-97

150 Ibid, 4,215

151 Ibid, 5,112

152 Ibid, 12,61

153 Ibid, 5,114

154 Ibid, 5,117

155 Ibid, 5,113

156 Ibid, 5, 123

157 Ibid, 6,28

158 Ibid, 6,53

159 Ibid, 4,53

partly broken down with the growth of industrialization, yet it retains even its hold on the rural life. Arts and crafts were commonly known as *silpa*.¹⁶⁰ All kinds of arts and crafts were practiced in ancient times. Spinning and weaving were the most important functions of the house ladies. Frequent references to cotton, silken and woollen cloth clearly indicate to the knowledge of weaving among the people. A weaver who has received ten *palas* of the thread shall return cloth weighing one *pala* more. He who acts differently, shall be made to pay a fine of twelve *panas*. According to *Nandana*, the weaver is to pay to the king, the profit of each eleventh piece of work which he performs.¹⁶¹ Not only weaving but sewing or tailoring was known to people in ancient times. Men and women both wore stitched garments. The profession of a tailor is referred to the *Manusmṛiti*.¹⁶² Woodwork seems to be well-known in this period. *Manu* enjoins upon the king to fight with chariots and horses on even ground.¹⁶³ These chariots were made by carpenters. Wooden utensils, ploughs, doors and windows of the houses, carriages, weapons etc. were all made by the carpenter.¹⁶⁴ Articles of leather were manufactured by the leather cutters.¹⁶⁵ Leather thongs, leather utensils, bridles,¹⁶⁶ bowstring and shoes,¹⁶⁷ were made of leather. Skins were also used for making garments. Trees, clustering shrubs, bamboos of different kinds, creepers, raised mounds, reeds,

160 **Manusmṛiti**, 2,240

161 Ibid, 8, 387

162 Ibid, 4,214

163 Ibid, 7,192

164 Ibid, 4, 210

165 Ibid, 4,218

166 Ibid, 8,286

167 Ibid, 7,192

thickets of *kubjaka*, tanks, wells, fountains, temples, stones, bones, cow's hairs, chaff, ashes, potsherds, dry cowdung, bricks, sand etc. served as the boundary marks between the two villages. Various utensils and tools have been mentioned in *Manusmṛti*. They were made of clay, gold, silver, wood, leather, iron and other metals. Some of these were used for household purposes and some for the performance of sacrifices. The *Manusmṛti* mentions, "a golden vessel, a vessel, *camasas* and *grahas* (the *soma*-cups), the *caru*, *surke* and *sruva* (spoons), wooden sword (*sphya*), *surpa* (winnowing basket), mortar and pestal, potsherds, lamp, earthen vessels, a gourd (hard portion of a fruit used as a bottle or a flask), a wooden bowl, an earthen dish, leather thongs *Sthali* (a plate). In case of damage done to leather or to utensils of leather, wood, or clay, the fine shall be five times of their value." The utensils were cleansed by water and earth. Ashes were also used for this purpose. A club of *khadira* wood or a spear sharp at both ends an iron staff is also mentioned in the text. Rope was used to bring water-pot filled with water from a well *Kumnhas* (pitchers) are also referred to by *Manu*. Vessels were also bamboo or other cane. A seat was given to a teacher as a departing gift by the student. A spade of black iron was also used. A vessel of white brass indicates that various metals were used for making it. A smooth board of *Salmali* wood was used for washing clothes.

Among domestic animals, cow was the most important animal. It appears that cows of various colours were in existence because *Manu* refers to

white cows.¹⁶⁸ She was considered as an object of reverence. Other important animals were ox, buffalo and the bull. Other domestic animals referred to in the work were camel, elephant, dog, cock, pig, cat, ass, horse etc. Almost every bird is mentioned in the *smṛti* which shows the interest of the writer in the zoological field. *Manusmṛti* is against the cutting of green trees.

Brhat Samhita: According to *Varahamihira* the subject of omens was a very ancient discipline that had been handed down right from *Indra*, *Brhaspati*, *Sukra* and many sages like *Parasara*, *Garga* and *Bharadvaja*. There was also a king of *Avanti* named *Sridravayavardhana* who wrote on this subject. We find in all branches of *Sanskrit* literature ample evidence for people's faith in omens, which are generally observed when a person goes on a journey. For, the author avers, the omens are indications of past deeds, good and bad, that are about to bear fruit. A true astrologer can never brush away these omens as superstitions.¹⁶⁹

A slit or stain in the divisions of devils bodes disease or death to the wearer; the same in those of men presages birth of a son and brilliance or power; in those of Gods, increase of enjoyments; and in the borders it is invariably harmful, according to the sages.¹⁷⁰ A slit in the form of a heron, *plava* (the *Karandava* duck), owl, pigeon, crow, bird of prey, jackal, donkey, camel or snake, though appearing in a division belonging to Gods, causes a

168 **Manusmṛiti**, 11,131

169 **Brhat Samhita**, LXXXVI-757

170 *Ibid*, LXXI-678

danger bordering on death to the wearers.¹⁷¹ A slit or stain in the shape of an umbrella, banner, *Svastika*, *Vardharmana*, *Bilva* tree, water-pot, lotus, archway etc., though found in a division of devils, brings fortune long to men.¹⁷²

Apart from horses and elephants, excellent bulls, dogs, cocks, tortoises and goats were kept by kings in ancient times. Some of these like cocks were used in sports and the rest for pleasure and fortune. A white cock whose feathers and talons are straight, face, nails and crest red and which crows pleasantly at dawn, bestows prosperity on the king country and horses.¹⁷³ Other than this, a cock whose neck resembles a barley corn, which resembles the ripe jujube fruit in colour (red) and has a big head, or which looks charming with many colours, is excellent for fighting. So, the one endowed with the colour of honey or bees (black) confer victory. One that possesses contrary characteristics is not auspicious.¹⁷⁴ Cock, which has an emaciated body, a feeble voice and lame legs also is not beneficial.¹⁷⁵ A hen, with a gentle and sweet voice, glossy body and beautiful face and eyes, brings abundant wealth, unique fame, victory and valour to kings for a long time.¹⁷⁶ The cock's crow at night as *Kuku-kuku*, when they are frightened. All sounds except the above at night are harmful. The high-pitched and natural sounds produced by them at dawn, when they are free from illness, bestow prosperity

171 **Brhat Samhita**, LXXI-678

172 Ibid, 679

173 Ibid, LXIII.581

174 Ibid, LXXXVIII.581

175 Ibid, 582

176 Ibid, 583

on the realm, city and monarch.¹⁷⁷ The *Chippika* produces many sounds, but its *Kulu-kulu* sound alone is auspicious; and the rest are harmful. Never is the mewing of a cat favourable to a traveller. The sneezing of a cow certainly brings about the traveller's death.¹⁷⁸ Even the cat's sight is considered unfavourable to a traveller, in society.

A bull which is white in colour, has tawny eyes, copper-coloured horns and eyes and a large mouth or face is termed *hamsa* (swan) of auspicious results and is said to bring good luck and prosperity to the flock.¹⁷⁹ A dog, whose three legs have five nails each and the right fore-foot six, whose lips and muzzle are red, whose gait resembles that of the lion, which moves forward smelling the earth, whose tail is shaggy, eyes like those of a bear and ears soft and hanging, will bring great opulence ere long to the house of its keeper.¹⁸⁰ A bitch which has five nails in each foot except the left forefoot which has six nails, whose eyes have white, flower-like circles inside and which has a crooked tail, brown colour and hanging ears, would save the country, if she be properly nourished.¹⁸¹

When a dog comes towards a traveller with a slipper in its mouth, he will be successful in his undertakings; with meat, he will gain wealth; with a wet bone, prosperity or happiness; with a burning stick or dry bone, he will meet with his end; with an extinguished stick, he will get blows; with a

177 **Brhat Samhita**, LXXXVIII.803

178 Ibid, LXXXVIII.803

179 Ibid, LXI-578

180 Ibid, LXII.580

181 Ibid, LXXXVIII.803

human head, hand, foot or any other limb, he will get lands; with a cloth, tree-bark (or rags) or something like that, miseries; but according to some, good results will accrue, when it carries a cloth.¹⁸² When a dog enters a house with a dry bone in its mouth, the head of the family living in that house will die; when it comes towards a traveller with a chain, withered creeper, thong or some other means of tying, in its mouth, he will suffer imprisonment; when it licks his feet or shaking its ears, gets upon him, he will meet with obstacles; when it obstructs him, or scratches its own body, he will meet with hostility; when it sleeps with legs raised, there will be evil to him without doubt.¹⁸³

The jackal, *syama* (pigeon), *rala* (a bird otherwise known as *kalahakarika*), a kind of rat (rabbit), *pingala* (a kind of crane or owl), lizard, sow, cuckoo and those that have masculine names are auspicious omens when they are seen on the left side of a traveller.¹⁸⁴ Birds or beasts having feminine names, *bhasa* (a bird), *bhasaka* (a bird named *karayika*), monkey, *srikarna* (a bird), *dhikkara* (a kind of deer), vulture, peacock, *srikantha*, *pippika*, *Ruru* deer and hawk are beneficial if seen to the right of a traveller.¹⁸⁵ A snake moving towards a traveler indicates an encounter with his enemies and the death or ruins of his kinsmen. If it crawls from right to his left, the object of journey will not be achieved.¹⁸⁶

182 **Brhat Samhita**, LXXXIX.808

183 Ibid, LXXXVIII.803

184 Ibid, LXXXVI.770

185 Ibid, LXXXVI.770

186 Ibid, LXXXVIII.799

When the crow's beak is filled with sand, corn, wet clay, flower or the like, there will be gain of wealth; when it takes away vessels or treasures (valuables) from a place where dwell many people, there is danger in store.¹⁸⁷ If the crow strikes a vehicle, weapon, slipper, shade of the umbrella or man himself, the person concerned will die; if it worships (with flowers etc.) any of these, he will get honour; if it passes excreta on it, he will get food.¹⁸⁸ A person will gain or lose the same article as has been brought near or taken away from him. If the article brought or taken away be yellow in colour, it will be gold; if cotton clothes; if white, silver.¹⁸⁹

If in the rainy season the crow caws sitting on a milky tree, the *arjuna* (*terminalia arjuna*), the *vanjula* (*calamus rotang*) or on both the sand banks of rivers, there will be good rains; in other seasons, merely the sky will be overcast. Similarly, if it bathes in dust or water in the rainy season, there will be rain; in others, only a cloudy sky.¹⁹⁰ If the crow caws frightfully from the interior of a tree-hollow, there will be great danger; if it caws looking at water, or after the thunder of clouds, there will be rain. If it strikes its beak in pain against a branch, standing in the 'Burning' quarter and shaking its wings, there is danger from fire; if it brings into a house a red substance, something burnt, grass or wood, the same effect will follow.¹⁹¹ If the crow facing the Sun caws from a house, looking at the East, South, West or North, the owner will

187 **Brhat Samhita**, XCV.832

188 Ibid, LXXXVIII.799

189 Ibid, LXXXVIII.799

190 Ibid, LXXXVIII.833

191 Ibid, 833

have trouble from the king, thieves, imprisonment or quarrel in order; if at any intermediate quarter, his domestic animals will be in trouble (or his life will be endangered by his domestic animals). If the crow caws looking at the East that is 'Tranquil', the person will be meeting king's officers and friends, acquiring gold and eating food consisting of rice and sweet pudding.¹⁹²

There are some trees to be rejected: Those that grow in cemeteries, roads, temples, ant hills, gardens, penance-groves, sacred spots, near the confluences of rivers, those that are reared being watered, those that are stunted, those that are joined with others, those that are infested with creepers, that have been struck down by lightning and storm, those that have fallen by themselves, that have been broken by elephants, that have withered, are burnt by fire and that contain bee hives. Those trees which have glossy leaves, flowers and fruits will be beneficial. One should go to the desired (selected) tree and offer worship to it with food and flowers.¹⁹³

Varahamihira is of the view that divide the space between the East and South-East into three equal parts so as to have three points in between these two extremities and assign them from left to right in order to the Lord of the rid, antelope exchequer, one that lives by the fire such as goldsmith, and hermit. The three parts between the South-East and the South are occupied by an artisan or artist (such as painter, carpenter etc.), a religious mendicant, and a nude woman; and those between the South and the South-West, by an Elephant (or a *candala*), a cowherd and a *dharmika* (i.e. one engaged in

192 **Brhat Samhita**, 833

193 *Ibid*, LIX.564

religious deeds).¹⁹⁴ The three parts between the South-West and the West are assigned to a proud young woman, confinement (child birth), and a thief; and those between the West and the North-West, to a toddy-vendor or distiller, a fowler, and a murderous fellow. The three parts between North-West and North are occupied by *Visaghataka* (one who murders by administering poison or one that removes the effect of poison), cattle-owner and a sorcerer or magician; and those between the North and the North-East, by a wealthy person, an astrologer (diviner) and a florist. The three parts between the North-East and the East are occupied by a devotee of Lord *Vishnu*, a spy and a groom. In this manner, there are altogether 32 divisions enumerated, including, the eight quarters beginning with the East.¹⁹⁵

There are numerous *Puranas* but the researcher has chosen some in which the concerned material exists.

Padma Purana: Each *Purana* is associated with one part of *Vishnu*'s anatomy as *Padma Purana* with the heart. *Shiva* and *Parvati* lived on Mount *Kailasa*. There was a beautiful grove known as *nandanakanana*¹⁹⁶ and one day, *Parvati* expressed a desire to visit that grove. *Shiva* gladly took *Parvati* to the grove. The grove was full of all kinds of wonderful trees and *Parvati* admired them all but there was one particular tree which seemed to be superior to all the others. What tree is this? asked *Parvati*. This is known as

194 **Brhat Samhita**, LXXXVI.767

195 Ibid, LXXXVI.768

196 **Debroy Bibek and Debroy Dipali**, 1994; *The Purans*, Vol.I; B R publishing Corporation, Delhi, p.148

Kalparvriksha, replied *Shiva*. That means that this tree will furnish whatever object one wishes for. Is that really true? said *Parvati*. “Let me try it out.” *Parvati* wished that the tree might provide a beautiful woman. As soon as she expressed this wish, a beautiful woman emerged from the tree. She was so pretty, that no description can do complete justice to her.

Once *Vishnu* adopted the form of a beautiful woman to bring about *Vihunda*'s downfall. *Vihunda*, caught sight of the woman, he was stricken with love for her. And he purposed her for marriage. But she put forward her one condition that *Vihunda* have to worship *Shiva* with seven crores of *Kamoda* flowers. Once that has been done, you will have to make a garland of these flowers and give it to me. I will marry you then. *Vihunda* agreed to this condition. But try as he might, he could not find any *Kamoda* tree. Finally, *Vihunda* resorted to the sage *Shukracharya*,¹⁹⁷ who is all-knowing. He replied to *Vihunda* that *Kamoda* flower is not obtained from a tree. There is a woman named *Kamoda*. When she laughs, fragrant yellow flowers emerge from her laughter. If one worships *Shiva* with these flowers, all of one's wishes are fulfilled. But when *Kamoda* cries, the flowers that emerge are odourless and red. These should never be touched. *Kamoda* was born from the churning of the ocean. The Gods had no intention of allowing *Vihunda* to obtain the flowers that emerged when *Kamoda* laughed. Their plan was that the demon would use the flowers that emerged when *Kamoda* cried and thus bring about his own downfall. They therefore sent *Narada* to *Vihunda*. *Narada* then

197 **Debroy Bibek and Debroy Dipali**, 1994; *The Purans*, Vol.I; B R publishing Corporation, Delhi, p.149

plotted to make *Kamoda* cry. He went and told her that *Vishnu* was about to be born on earth (in one of his incarnations). The thought of *Vishnu* leaving heaven depressed *Kamoda* so much so that she started to cry. Flowers emerged from the tears and *Vihunda* was waiting. He collected and used them to worship *Shiva*. This act so angered the Goddess *Parvati* that she slew *Vihunda* with a sword.

Once a hunter brought a baby parrot to *Dharmasharma*¹⁹⁸ and the *Brahmin* extremely attached to the parrot. When the bird was killed by a cat, *Dharmasharma's* sorrow knew no bounds. He sorrowed over the parrot and died. Since he had been thinking of a parrot when he died, *Dharmasharma* was born as a parrot in his next life.

In *Trete Yuga*, there lived a *Brahmin* named *Vaikuntha*.¹⁹⁹ *Vaikuntha* was extremely devoted to *Vishnu*. He once lit a lamp in one of *Vishnu's* temples. Having lit the lamp, he went home. Clarified butter (*ghrita*) had been used for lighting lamp. The smell of the clarified butter attracted a rat and the rat started to eat the *ghrita*. In the process, the lamp shook and the flame was brightened. It shone more clearly on *Vishnu's* image and dispelled some of the darkness that was engulfing the image. Eventually, the rat was bit by a snake. *Yama* sent his messengers to bring the rat and they tied it up with nooses and ropes. But as they prepared to drag the rat to *Yama's* abode, *Vishnu's* messengers arrived. And told them that this rat dispelled some of the

198 **Debroy Bibek and Debroy Dipali**, 1994; *The Purans*, Vol.I; B R publishing Corporation, Delhi, p.156

199 Ibid, p.168

darkness from *Vishnu's* image. He is therefore one of *Vishnu's* devotees. Leaving him alone, He is going to *Vishnuloka* with us. All the sins have been pardoned. He lived there happily for years and years. Subsequently, he was born as a princess. Such are the wonderful effects of lighting up *Vishnu's* image.

Vishnu Purana: Each *Purana* is associated with one part of *Vishnu's* anatomy as *Vishnu Purana* with the right arm. The *Purana* gives information regarding the dress and garments of people. It refers to many words for clothes such as *ambara*,²⁰⁰ *vasana*,²⁰¹ *vastra*,²⁰² *paridhana*.²⁰³ The people had knowledge, of two garments. It is mentioned that a householder should wear two uniforms. These two garments are lower and upper garments. The lower garment was called *satya*.²⁰⁴ It may be suggested that it might have been used for the lower garment of men and women both. *Purana* also tells the use of the upper garment. A few words like *uttariya*,²⁰⁵ *chaila*,²⁰⁶ mentioned in the *Purana*, stand for the upper garment. The upper garment generally was like modern *chadara* for wrapping the upper parts of body. *Purana* also speaks of the use of the skin garments. It informs us that *dhruva* beheld seven *Munis* sitting upon hides of the black antelope.²⁰⁷ At another place we are informed that *kesidhvaja*, having clothed himself in the deer-skin, went to the forest,

200 **Vishnu Purana**, IV.6; 59
 201 Ibid, III. 18.10
 202 Ibid, III.11.75
 203 Ibid, V.20.27
 204 Ibid, III.12.24
 205 Ibid, III. 9.20
 206 Ibid, III. 13.1
 207 Ibid, I.11.31

where *Khandikya* was residing.²⁰⁸ The followers of the third *asrama* of life have been advised to use the garment made of skin²⁰⁹ and grass. *Vishnu Purana* mentions *sthali*,²¹⁰ (modern *thali*), *kalasa*²¹¹ (jar), *kumbha*,²¹² *bhanda*²¹³ (larger vessel), *ghata*²¹⁴ (vessel). The *surpa*²¹⁵ might have been used for winnowing purposes. *Kamandala*²¹⁶ was another pot which was used by *risi*. The progress of civilization brought with it certain amenities, such as furniture to make life easy and homes comfortable. Furniture was of two main classes, *viz.*, *sayana*, for lying down and *asana*, for sitting purpose. As examples of household furniture *Purana* mentions bed of wood (*darumayi sayya*), *sayan prastara*²¹⁷ (bed).

Carpentry seems to be one of the popular professions in the *Purana* and it mentions the use of chariots in wars,²¹⁸ and the construction of self-moving chariots for the deities.²¹⁹ Chariots were constructed by carpenters. Next to the construction of chariots,²²⁰ carpenters had to construct other wooden articles. The *Purana* is well acquainted with boat²²¹ and carts²²² (*sakata*). These articles were constructed by carpenters. The *Purana* refers to

208 **Vishnu Purana**, VI.6.20
 209 Ibid, III.9.20
 210 Ibid, IV. 6.81
 211 Ibid, V. 2.53
 212 Ibid, V.6.2
 213 Ibid, V.6.2
 214 Ibid, V.38.41
 215 Ibid, V.38.40
 216 Ibid, I. 9.98
 217 Ibid, II.11.81
 218 Ibid, IV. 12.15
 219 Ibid, I.15
 220 Ibid, IV. 12.15
 221 Ibid, I. 4.46
 222 Ibid, V.6.2

various types of furniture such as *balaprayanka*²²³ (small cot), *darumayi sayya*²²⁴ (wooden bed), *asandi*²²⁵ (chair) and wooden *sibika*²²⁶ which must have been constructed by carpenters. The village carpenters played an important part in rural economy, and the various agricultural implements, mentioned above, must have been made by him. The profession of a smith is also an ancient one. *Karmara*, as it is clear from *Astadhyayi* occupies an important position among the artisans. Smiths prepared different things from iron. Different kinds of weapons such as *khadga* (swords), *vana* (arrow), *dhanusa* (bow), *parigha*, *trisula*, etc. mentioned in the *Purana*, might have been prepared by them. So the manufacture of weapons for war seems to have been an important job of smiths. *Purana* highly condemns such profession. Hence, it shows that arrow-making was separate craft from the general smithy even during the Buddhist times and it continued to be in the age of *Purana*. The profession of potter, whose antiquity goes to the pre-historic period,²²⁷ played an important role in ancient India. This profession can also be marked in *Purana* which refers to the wheel of potter, *i.e.kullalachakra*.²²⁸ So the prevalence of potter in the age of the *Purana* cannot questioned. The *Purana* is also well-acquainted with the work of baking of bricks and vessels²²⁹ in fire, and these works must have been done by potters. But such works were

223 **Vishnu Purana**, V.6.2

224 Ibid, III.11.109

225 Ibid, III.11.81

226 Ibid, II.13.93

227 **Macdonell A. A. and Keith, A.B**, 1958; *Vedic index of names and subjects* Vol I.; Varanasi, p.171

228 **Vishnu Purana** II.8.27

229 Ibid, II. 6.25

highly condemned in that age.²³⁰ It shows the low status of potter in society. People were also acquainted with various types of vessels such as *kumbha*,²³¹ *bhanda*²³² (larger vessel), *ghata*²³³ (vessel), etc. These vessels must have been made by potters. The *Purana* also makes reference to toys²³⁴ which must have been prepared by potters. *Purana* does not directly refer to shoe-maker, but it refers to *upanali*, i.e., shoe. So, it is natural to presume that the profession of a shoe-maker was prevalent in the age of *Purana*. *Purana* refers to jewellers (*bhusananam cha sarvesam karta*), i.e., the fabricator of ornaments. It is evident from the *Purana* that several types of ornaments,²³⁵ such as *valaya* (bracelet), *kundala*, *karnika*, *keyura*, *kirita*, *mukuta*, etc., were used by people. The word *paksi*²³⁶ has been used for birds in the *Purana* and it refers to the following birds: vulture (*grdha*),²³⁷ crane (*balaka*),²³⁸ peacock (*mayura*),²³⁹ *sikhi*, *saranga*, crow (*kaka*),²⁴⁰ parrots (*suki*),²⁴¹ hawk falcon (*syeni*),²⁴² owls, cocks (*kukkuta*, *Krkavaku*).²⁴³ In the age of the *Vishnu Purana* the people used to rear other animals such as cat, dog, goat, horse, boar,²⁴⁴ etc. But the taming of such animals has been highly criticized by the *putanakara*,

230 **Vishnu Purana**, II. 6.25

231 Ibid, V.6.2

232 Ibid, II. 6.25

233 Ibid, V.38.41

234 Ibid, IV.13.34

235 Ibid, I.15.120

236 Ibid, IV.2.97

237 Ibid, I21.15

238 Ibid, I.5.53

239 Ibid, III.18.78

240 Ibid, V.6.41

241 Ibid, III.18.82

242 Ibid, III.18.80

243 Ibid, II.6.21

244 **Sorensen. S**, 1963; An Index to the Names in the Mahabharata; Motilal Banarsidas. p.85

who prescribes a hell for the tamers of such animals.²⁴⁵ We may suggest that the taming of such animals did not get much respect as it was most probably followed by backward classes. The beasts and birds, wild and domestic animals, must have yielded a large variety of animals produce, viz., skin, claw, horn, hoof, tusk, wool, etc. Animals like asses and camels, might have been used for carrying goods. Thus from the economic point of view many animals were tamed in the society. *Vishnu Purana* throws ample light on the fauna kingdom. It distinguishes this kingdom into two groups,²⁴⁶ domestic, i.e., village (*gramyanpasun*) and wild, i.e. forest (*arangya*). The domestic class²⁴⁷ contains the cow, goat, hog, sheep, horse, ass and mule. The second class is consisted of seven groups²⁴⁸ of animals and they are *srvapada* (like tiger etc.), *dvikhura* (animals with cloven hoofs), *hasti* (elephant), *vanara*²⁴⁹ (monkey), *pakshi* (birds), *audakah* (aquatic animals) and *saisrpa* (reptiles and insects). Other animals as referred to in the *Purana*,²⁵⁰ are *svana*²⁵¹(dog), *simha*²⁵² (lion), *marjara*²⁵³(cat).

Shiva Purana: Each *Purana* is associated with one part of *Vishnu*'s anatomy as *Shiva Purana* with the left arm. *Shivaratri* is the *tith* (lunar day) on which *Brahma* and *Vishnu* had worshipped *Shiva*. A *vrata* is a special religious rite that is performed. A *vrata* observed on *shivaratri* (the night

245 **Vishnu Purana**, II.6.20

246 **Panini's Astadhyayi**, IV.2.129

247 **Aggrawala V. S.**, 1953; *India as known to Panini*, Lucknow, p.218ff

248 **Vishnu Purana**, I.5.62

249 *Ibid*, III.18.71

250 *Ibid*, III.16.12

251 *Ibid*, II.16.11

252 *Ibid*, III.16.12

253 *Ibid*, I 12.26

dedicated to *Shiva*) is particularly important. It brings undying *punya*. There used to be a hunter named *Rurudruha*.²⁵⁴ He was not at all righteous. In fact, he was quite evil and cruel. He killed many deer and he was also a robber and thief. Naturally, *Rurudruha* knew nothing about *shivaratri vrata*. But it happened to be *shivaratri* when the hunter's parents, wife and children felt very hungry. They asked *Rurudruha* to go and get some meat so that they might eat. The hunter went to the forest to kill the deer, but could not find any. It was already evening and no game was to be seen. *Rurudruha* found a water-hole and decided to keep a vigil there. Sooner or later, some animal was bound to turn up. He climbed up onto a *bilva* tree that was by the side of water-hole and in case he should feel thirsty, he kept a pot full of water next to him. There he waited. Soon a doe turned up to drink water. The hunter picked up his bow and arrow. When he did, the tree shook and a few *bilva* leaves fell on a *linga* that was right under the tree. *Bilva* leaves are sacred to *Shiva*. Some water spilled from the pot and also fell on the *linga*. *Rurudruha* did not, of course, know this. But the doe saw the hunter. "Don't kill me right now." said the doe. "My children and husband are at home. Let me go and bid them farewell. When I return, you are welcome to kill me." The hunter was in no mood to let the doe go. Does an animal return to be killed? But the doe took an oath and *Rurudruha* let her go. After a short while, another doe turned up to drink water. The two does were sisters and both of them were married to

254 **Debroy Bibek and Debroy Dipali**, 1994; *The Purans*, Vol.1; B R publishing Corporation, Delhi, p.356

the same deer. As before, the tree shook and *bilva* leaves and some water fell on the *linga*. The doe saw the hunter and said. “Wait for some time before you kill me. Let me say goodbye to my husband and children.

The hunter was reluctant to let the doe go. But the second doe also took an oath that she would return. So, *Rurudruha* decided to wait. After the doe had gone, the deer turned up to drink water. And when the hunter picked up his bow and arrow, *bilva* leaves and water again fell on the *linga*. The deer said, “Hunter, let me go now. I will come back and you can kill me then. I wish to bid adieu to my two wives and children.” The deer also took on oath that he would return and *Rurudruha* let him go. After some time had passed, the two does and the deer came to where *Rurudruha* was said, “Kill me and spare the others. They stay alive to look after the children.” The baby deer had also accompanied their parents. They said, kill us. We don’t wish to stay alive when our parents are gone.” The hunter was so surprised at these developments that the tree shook again *bilva* leaves and water fell on the *linga*. *Shiva* now took pity on *Rurudruha* and removed all evil thoughts from his mind. The hunter spared the deer. *Shiva* himself appeared before *Rurudruha* and said, “From now on you will be *Guha*. You will be so blessed that Rama become your guest.” So, from here the scared trees, its leaves and water are depicted. As Gods are always pleased with these objects.

Parvati once asked *Shiva*, “Lord, tell me. Why do you wear a crescent moon on your forehead? What is the story behind this?” *Shiva* told her the story. Earlier *Parvati* had born as *Sati*, the daughter of *Daksha*. When *Sati*

died, *Shiva* no longer found pleasure in anything. As *Shiva* moved from place to place, the earth started to burn and wither away. Then *Brahma* suggested taking the moon God with them and making a present of him to *Shiva*. *Chandra's* visage is so pleasing that *Shiva* may feel happy and pacified. The Gods placed *Chandra* in a pot of *amrita*. They also had another pot that was full of poison. With these two pots they went to *Shiva* and offered him the pots. *Brahma* said, The Gods have brought you two pots. Please accept them. *Shiva* first accepted the pot that contained the *amrita*. As soon as he did this, the crescent moon came out and got fixed to *Shiva's* forehead. Next *Shiva* accepted the pot of poison and touched it with his middle finger. He touched his throat with the finger and the throat became blue. That is the reason why *Shiva* is known as *Nilakantha*, blue of throat. And because the moon is like a crown to *Shiva*, *Shiva* is called *Chandrashekhara*. At the sight of the moon.

Shiva was pacified.²⁵⁵ *Parvati* said, "I understand about the moon, now. But why do you always smear ashes on your body? What is the reason for that?" *Shiva* told her the story. There used to be a *Brahmin* who descended from the great sage *Bhrigu*. This *Brahmin* began a very difficult *tapasya*. The tremendous heat of the summer made, difference to him. Nor was he disturbed by the downpour of the monsoon. He was only interested in meditating. When he felt hungry, he used to ask the bears, the deer, the lions and the jackals to fetch him some fruits. The wild beasts had lost all fear of

255 **Debroy Bibek and Debroy DipAtharavaeda ali**, 1994; *The Purans*, Vol.1; B R publishing Corporation, Delhi, p.362

him, they served him instead. Later on, the *Brahmin* gave up eating fruits also. He ate only green leaves. And because leaves are called *parna*, the *Brahmin* came to be known as *Parnada*. He performed *tapasya* for many years.

One day, *Parnada* was cutting some grass and his scythe slipped and sliced off his middle finger. *Parnada* was amazed to find that no blood issued from the severed joint. Instead, a sap like that which issues from plants came out. *Parnada's* vanity knew no bounds. He realised that this was due to the fact that he had been living on green for such a long time. *Parnada* began to jump with delight. *Shiva* decided that *Parnada* needed to be taught a lesson. He disguised himself as a *Brahmin* and arrived before *Parnada*. "Why are you so happy?" asked *Shiva*. "Can't you see?" replied *Parnada*. "My *tapasya* have been so successful that my blood has become like the sap of plants. This sort of vanity destroys the fruits of all *tapasya* said *Shiva*. What have you got to be so proud about? Your blood has only turned into the sap of plants. What happens when you burn plants? They become ashes. I myself have performed so much *tapasya* that my blood has become ashes." *Shiva* sliced off his middle finger and ashes came out of it. *Parnada* was impressed. He realised that there was nothing that he could be proud about; here was a far greater hermit than he. He asked *Shiva* who he was and *Shiva* then displayed his true form to *Parnada*. Ever since that day, there have been ashes on *Shiva's*

body.²⁵⁶ The above mentioned stories are important as they deal with the important motifs like deer, moon and plants as the craftsmen depicted them on their objects.

Vamana Purana: Each *Purana* is associated with one part of *Vishnu's* anatomy as *Vamana Purana* with the skin. *Shiva* and *Parvati* lived on Mount *Mandara*. When the heat of the summer came upon them, *Parvati* told *Shiva*, “We do not have a house. How do we bear with the heat of the blazing winds? Why do we not have a house like others do?” That is not for us,” replied *Shiva*. “I have no house. I spend my time in the wilds of the forest.”

Shiva took *Parvati* to the shade of a tree and spent the summer under the tree. Summer passed and monsoon came. The skies covered with dark clouds. The rumbling of thunder could be heard. *Parvati* told *Shiva*, Lord, the monsoon is upon us. The winds are blowing strongly: there is thunder and lightning. Can you not hear the peacocks singing in delight? Rain has started to pour and placid streams have become mountain torrents. Please build a house on Mount *Mandara* so, that we can have shelter and live in peace.” *Shiva* replied, I have no wealth which I can use to build a house. The skin of a tiger and snakes are my adornments. How can I build a house?” *Parvati* was not at all happy to hear this. Are we to spend the monsoon also under this tree? she asked. “No,” said *Shiva*. “Let us live inside the clouds as long as the monsoon continues. Then the rain will not smart your body.”

256 **Debroy Bibek and Debroy DipAtharavaeda ali**, 1994; *The Purans*, Vol.1; B R publishing Corporation, Delhi, p.363

Shiva and *Parvati* accordingly started to live in the clouds. The word *jimuta* means cloud and it is because of this incident that *Shiva* is known as *Jimutaketu*.²⁵⁷ *Shiva*'s anger knew no bounds on the death of *Sati*. And from his body's hair a terrible demon known as *Virabhadra* emerged. He had four arms and the face of a lion. A revenge fight begins at *Daksha's Yajna*. The *Yajna* came to an end. But the *Yajna* adopted the form of a divine deer and started to flee. *Shiva* pursued it with a *pashupata* arrow attached to his bow.

Markandeya Purana: Each *Purana* is associated with one part of *Vishnu's* anatomy as *Markandeya Purana*: The right foot. The functions of the *Vaisyas* are merchandise (*Vanijya*), Cattle-rearing (*pasu-palya*) and husbandry (*Krsi*).²⁵⁸ The special duties of the *Sudras* were alms-giving, sacrifice and the service of the twice-born, and their means of subsistence were handicraft (*Karukarma*), service of the twice-born, and buying and selling (*Kraya-vikraya*).²⁵⁹ The clothes generally figure as objects of gifts to *Brahmins* on various occasions like the performance of sacrifices etc. King *Narisyanta* bestowed upon the *Brahmins* the clothes etc., when he performed a sacrifice.²⁶⁰ Those who bestow clothes in gifts are believed to pass the road to the abode of *Yama* with ease.²⁶¹ In the *Markandeya Purana*, certain *Brahmin* sages are referred to as clad in hides of black antelopes (*Krsnajinmbarah*). The *mrga-carma* or deer-skin is tabooed to a house-holder having a son. Its

257 **Debroy Bibek and Debroy DipAtharavaeda ali**, 1994; *The Purans*, Vol.1; B R publishing Corporation, Delhi, p.102

258 **Markendya Purana**, 25.6cd

259 Ibid, 25.7.8ab

260 Ibid, 129.20

261 Ibid, 10.69

use might have been quite common with the ascetics. The forest-hermit (*vanaprastha*) is advised to wear *valkalas* i.e. bark garments.

Various types of clothes and garments are referred to in the *Markandeya Purana*; of course they are not numerous. *Adhovastra* means a lower garment. The *Markandeya Purana* states that one, who blows one's head with a lower garment, a dish, leather (*carma*) and a winnowing basket, loses one's good deeds.²⁶² *Amsuka* means a fine or white cloth, muslin garment, upper garment. It is a type of silk made from cocoons (silk-worm).²⁶³ One who steals *amsuka* is born as a parrot (*suka*).²⁶³ *Astaran* means a covering. In the *Markandeya Purana*²⁶⁴ beds of diverse kinds arranged with heavenly coverings are referred to. The coverings of the hair of the spotted deer (*rankavstarana*) are referred to.²⁶⁵ *Avika* literally means a woolen cloth made of sheep's wool. In the *Markandeya Purana*²⁶⁶ *Krsnavika* (black woolen cloth) is tabooed to a householder having a son.²⁶⁷ In *Markandeya Purana*, the *avika* cloth is referred to *Karpasika*. The use of cotton clothes is as old as the period of the Indus Valley civilisation. The *Markandeya Purana* states that one stealing *karpasika* is born is a *kraunca* bird after one's release from hell.²⁶⁸ *Varnaka* means a coloured blanket (*kambala*). One stealing the *varnakas* is born as a peacock (*mayura*).²⁶⁹ The metals, vessels, clothes etc.

262 **Markendya Purana**, 6.30

263 Ibid, 32.53

264 Ibid, 25.26

265 Ibid, 32.59

266 Ibid, 15.27cd

267 Ibid, 62.4cd

268 Ibid, 8.30

269 Ibid, 32.53

are purified as follows:- shell, stone, gold, silver, ropes, garments, vegetables, roots, fruits, wicker-work vessels, leather, gems, diamonds, coral, pearls, men's bodies, vessels, *camasa* vessels,²⁷⁰ things that are injured²⁷¹ and iron vessels²⁷² are cleansed with water; copper, iron, bronze, brass, zinc and lead by salt, acid and water;²⁷³ stones by scrubbing;²⁷⁴ oily vessels by warm water;²⁷⁵ winnowing basket, grain, antelope-skins, pestle, mortar, thick clothes and a store,²⁷⁶ grass, wood and medicinal herbs²⁷⁷ by sprinkling; timber, ivory, bone and horn by scraping; earthen pots by reburning;²⁷⁸ things made of *udumbara* wood by acid; tin and lead by salt; bronze by ash and water;²⁷⁹ bark garments by water and earth;²⁸⁰ woollen clothes and hair by oily sediment of white mustard or the sediment from sesamum; cotton clothes with water and ash.²⁸¹

Agni Purana: The *Agni Purana* is sacred because it tells us about the essence of the *Brahman* (the divine essence). *Punya* can be acquired from building an idol than from building a temple. Idols of Gods and Goddesses should always be set up so that they face the city; they should not face away from the city. The East is best for *Indra's* idol; the South for *Chandi's*, the centre for *Brahma's* and *Vishnu's* idol can be set up anywhere at all. *Shiva's* image

270 **Markendya Purana**, 32.53
 271 Ibid, 15.28
 272 Ibid, 15, 29
 273 Ibid, 32.4cd-6
 274 Ibid, 32.12ab
 275 Ibid, 32-8a
 276 Ibid, 32.7
 277 Ibid, 32.8b
 278 Ibid, 32.8cd
 279 Ibid, 32.9
 280 Ibid, 32.10cd
 281 Ibid, 32.13

(*linga*) may be made out of earth, wood, iron, jewels, gold, silver, copper, bronze or mercury. If one worships *Vishnu* with flowers, one never goes to hell. There are many sins like criticizing the *Vedas*, killing a cow, killing animals and cutting down of green trees for fodder. Some dreams are bad omens. In fact, they are nightmares. It is a bad dream of the killing of snakes and the killing of animals. There are many good dreams. For example, dreams that involve mountains, palaces or snakes. Or the dreamer might dream that he is riding on a horse or a bull. It is also good to dream of white flowers in the sky or to see trees in a dream. There are good omens for a departure and if one sees these good omens, the journey is bound to be successful. Good omens are white flowers, full vessels, an old goat, a cow, horse, etc. One's desires will be attained if horses, tigers, lions, cats cross over from the right to the left. A crow looking at the sun with one eye signifies great danger. A dog barking inside the house leads to the death of the householders. The best objects for donations are gold, horses, snakes, trees, houses and cows.

Bhagavata Purana: Each *Purana* is associated with one part of *Vishnu*'s anatomy as *Bhagavata Purana* with the thigh. *Parikshit* was a good king. He always consulted the *Brahmins* before taking any major decisions. One day, *Parikshit* heard that the demon *Kali* had entered his kingdom. As soon as *Parikshit*²⁸² learned that his kingdom had been invaded, he dressed himself in his armour and took up his weapons. He then ascended his chariot and with

282 **Debroy Bibek and Debroy DipAtharavaeda ali**, 1994; *The Purans*, Vol.1; B R publishing Corporation, Delhi, p.414

his army, set out to conquer the world and fight *Kali*. The earth is divided into even regions or *dvipas*. One by one, *Parikshit* conquered each of these *dvipas*. He forced the conquered kings to pay him taxes. In the course of his travels, *Parikshit* came upon the world (*prithivi*) wandering around in the form of a cow. The cow was talking to a bull and the bull was none other than the God *Dharma* in disguise. The cow and the bull were conversing about the evil that had befallen the earth. A *Sudra* belongs to the lowest of the four classes, the duty of a *Sudra* being to serve the other three classes. When *Parikshit* came upon the bull and the cow, a *Sudra* was in the process of beating the two animals up. The animals shook with fear as they were beaten by the *Sudra*'s mace.

Parikshit shouted at the *Sudra*, "What do you think you are doing? Have you no shame or fear? You deserve to be killed." He consoled the two animals and took out his sword to kill the *Sudra*. But the *Sudra* was none other than *Kali* and *Kali* fell at *Parikshit*'s feet and begged for mercy. The king could not kill someone who was begging for mercy. So, he spared *Kali*, but told him that *Kali* was not to live inside *Parikshit*'s kingdom.

Once *Parikshit* had gone on a hunt after chasing a deer for a very long time, the king felt hungry and thirsty. He looked for a place where he might get some water to drink. And this search brought him to the hermitage of a sage. The sage was meditating, oblivious of what was going on in the world around him. His hair was matted and his body was clothed in deer skin. *Parikshit* asked the sage for some water, but the sage did not bother to reply.

At this, *Parikshit* left slighted. There was a dead snake lying there in front of the hermitage. *Parikshit* picked up the dead snake with his bow and wound it around the shoulders of the sage. The king then returned to his capital.²⁸³ The sage's son was very powerful. He had been busy playing with his friends when all this had happened. But when he returned and discovered as to what had happened, he was extremely angry. How did a *Kshatriya* king insult a *Brahmin*? He therefore cursed *Parikshit* that the king would die of snakebite within the span of seven days. And the snake which would do this deed would be a snake named *takshaka*.

Once upon a time, several sages went to *Vaikunthaloka*.²⁸⁴ This was the place where *Vishnu* lived. *Vaikunthaloka* was a beautiful place to behold. It was full of wonderful gardens. The gardens had miraculous trees which yielded whatever fruits or flowers one desired. The ponds were full of flowers.

Garuda Purana: The supreme God *Vishnu* assumes the form of *Brahma* and as *Brahma*, he begins the process of creation. As *Vishnu*, he protects the world. As *Rudra*, he destroys the universe.²⁸⁵ *Brahma* created heaven and earth from his chest and goats from his mouth. *Prajapati* created cows from his belly and sides. Horses, elephants, buffaloes, camels, sheep etc. created from his feet. From his hair were produced medicinal herbs and fruit-bearing plants. The birds constitute the fifth creation (among lower animals). The

283 **Debroy Bibek and Debroy DipAtharavaeda ali**, 1994; *The Purans*, Vol.1; B R publishing Corporation, Delhi p, 416

284 Ibid, p.429

285 **Garuda Purana**, I.124.3,6

sixth is the creation of aquatic animals and the seventh that of reptiles. The serpents were created and they were known so on account of movement of hair (*kesasarpana*).²⁸⁶ In a conversation, *Rudra* asked: O Lord, what is to be muttered by a man so that he is released from the terrible ocean of wordly existence. O *Janardana*, you narrate to me that great *stotra*. *Hari* said: Praising Lord *Vishnu* by a thousand names, a man becomes free. I shall tell you O *Sankara*, the holy and great object of recitations which removes all sins. Some of them are as *Pasunam pati* – Lord of beasts, *Vanaspatinam pati* – Lord of plants, *Vrksanam pati* – Lord of trees, *Arkasya pati* – Lord of the sun, *Latanam pati* - Lord of creepers, *Virudham pati* – Lord of spreading creepers, *Paksinam pati* – Lord of birds, *Mrga* – the deer, *Mrgapujya* – adored by the deer, *Mrganam pati* – Lord of the deer, *Nanapuspopasobhita* – adorned with the flowers of various sorts and *Sesasayin* – lying on serpent *Sesa*.²⁸⁷ The Gods shall be worshipped with their respective *mantras*, with flowers, leaves and water.²⁸⁸ The person who gives gingelly seeds placed in a deer-skin to *Brahmin* along with gold, ghee and honey to a *Brahmin* crosses all evils.²⁸⁹ At the time of starting on a journey the following animals seen on the right are auspicious: deer, serpent, dog, cat, birds and mouse. Seeing cotton, oil, snake and a garland of red flowers is inauspicious.²⁹⁰

286 **Garuda Purana**, I.5.1

287 Ibid, I.15.3-160

288 Ibid, I.50.75

289 Ibid, I.51.32

290 Ibid, I.60.23

Matsya Purana: Each *Purana* is associated with one part of *Vishnu*'s anatomy as *Matsya Purana* with the fat of the body. This *Purana* mentions beasts as *Mrga* and *Mahamrga* – deer, *Kesari* and *Simha* – lion, *Sasalekana* – *Sasa* is a rabbit, *Marjara* and *Vidala* – cat, *Musaka* – mouse, *Vrsa* – bull, *Srmara* – a kind of deer.²⁹¹ It also mentions birds as *Mayura* – peacock, *Kalvimka* - sparrow, *Kokila* - cuckoo, *Kadamba* - a kind of goose, *Hamsa* – swan, *Parvata* – pigeon, *Kukkuta* – a cock and *Suka* – a parrot.²⁹² An advanced art of architecture from the minute details given about the construction of the various types of forts and buildings.²⁹³ The idol making too, was in an advanced stage.²⁹⁴ The wood with which the house has to be built must be carefully chosen. One must not cut down a tree that birds have built nests on. Certain trees must never be chosen. These include those that have been gashed by an elephant or struck by lightning. They also include trees that grow near temples or at the confluences of rivers and trees from cremation grounds. Neem trees and mango trees must never be used for building houses.

The height of the tree should be multiplied by its circumference. This product should now be divided by eight. If the remainder that is left is one, the timber can be used in building any part of the house. Such timber is known as *dhvaja*.²⁹⁵ When the remainder is two, the timber is known *vrisha*

291 **Matsya Purana**, P.354

292 Ibid, ch.118

293 Ibid, 48-54

294 Ibid, ch.129, 130, 135

295 Ibid, chs. 258-261

and should be used in constructing the Western door. When the remainder is three, the timber is called *simha* and should be used for the Northern door. The name is *vrishabha* if the remainder is four and such wood should be used for the Eastern door. When the remainder is five, the timber is given the name of *hasti* and should be used for the Southern door.²⁹⁶

The best idols are made out of gold, silver, copper, jewels, stone, wood, iron or alloys. The proportions of the various parts of the body must be exactly right. *Shiva's* image must have matted hair and he must wear a crescent moon on his forehead. The idol must convey the impression that *Shiva* is sixteen years old. *Shiva* must be dressed in tiger skin and must be garlanded with snakes. A peacock feather should adorn one ear. If a spear, rod or a trident is shown, they must be to the right. And if a skull, a snake or a sword is shown they must be to the left. When *Shiva* is shown; riding a bull, his image has two hands. But when he is shown in a dancing posture, the image has ten hands. If the intention is to show him destroying *Tripura*, the image must have sixteen hands.²⁹⁷

Bhavishya Purana: Each *Purana* is associated with one part of *Vishnu's* anatomy as *Bhavishya Purana* with the right knee. This *Purana* does not mention the mythical or divine origin of the caste system. It merely states that the worshippers of *Brahma* were called *Brahmins*; the defenders from aggression were styled as *Kshatriyas*, the followers of trade and agriculture were known as *Vaisyas* and the people discarded by *Srutis* were called

296 **Matsya Purana**, p.357

297 **Ibid**, p.358

Sudras. “*Brahmins, Kshatriyas, Vaisyas* and *Sudras* have divided themselves into different castes on the basis of their actions and dispositions.”²⁹⁸

Brahmins were expected to perform the six-fold duties of studying and teaching, performing *yajnas* and asking others to perform them and the accepting and giving of gifts. The duties of *Kshatriyas* were to study, protect the people, to give away gifts and enjoy material pleasures. *Vaisyas*’ duties were study, the giving of gifts, the protection of animals, the cultivation of land, banking, trade and business. *Sudras* chief duty was to serve the three upper castes.

This *Purana* holds it in admissible that the spiritual and intellectual leaders of the society should follow the professions meant for the lower castes.²⁹⁹ It maintains that the *Brahmins*, who graze animals like cows, buffaloes, horses, goats, and sheep, cannot be regarded as *Brahmins*. The *Brahmins*, who follow the professions of servants, shop-keepers and blacksmith, must be held to have lost caste. Certain kinds of food are also forbidden for *Brahmins*. They should not eat or sell meat, garlic and onions, or drink liquor or the milk of camels. They should not accept food at the time of a birth or a death. Food habits together with one’s profession distinguish one class from another. One’s class is not absolutely immutable and predetermined. A *Sudra* can become a *Brahmin* and vice-versa. A *Kshatriya* can become a *Vaishya* and a *Vaishya* can become a *Kshatriya*. The special

298 **Arora Raj Kumar, Dr.**, 1972; *Historical and cultural data from the Bhavisya Purana*, sterling publishers, New Delhi, p.93

299 *Ibid*, p.98

powers that a *Brahmin* acquires through incantations can be acquired also by a *Sudra*. A *Sudra* too can have the power to curse, after he has undergone certain austerities. No individual can retain his class if he does not fulfil the duties that have been earmarked for his class. The *Bhavisya Purana* criticises the view that *Brahmins* are white like the moon, *Kshatriyas* are red like the *kingshuka* flower, *Vaishyas* are yellow like the *haritala* (orpiment), and *Sudras* black like coal. Class is not a matter of one's complexion. *Bhavisya Purana*³⁰⁰ mentions whatever sin a man may commit in difficult circumstances, he is purified by making a gift of only as much land as is equal to a *gocarana*.

The proper functioning and smooth running of the house has always been the primary duty of the wife with the help and assistance of the husband. In fact, both have been regarded as equal partners in the domestic sphere of life. The *Bhavisya Purana* also grants supreme power to woman in this connection by stating that she must look after the servants, go out to supervise the work in the fields and keep the meal ready for her husband, waiting for him to come home. It was her duty to awaken the servants and assign them their proper duties for the day, and thus arrange the normal functioning of the household. Her kitchen duties are: cleaning the utensils, curdling the milk in and storing the curd in suitable utensils plastering the flour with fresh mud preparing delicious dishes, etc. Thus we find that woman should be adept in

300 **Bhavisya Purana**, 4.164.18

cooking and cleaning, looking after servants, gardening, agriculture, weaving, etc. Thus her vocation was identified with the household economy.

The *Bhavishya Purana* prescribes the following daily wage rates depending on the nature of the job as brick laying – 2 *panas*, digging wells – 2 *panas*, sweeping – 1 *varata*, making objects out of copper – 4 *panas*, making objects out of bronze – 3 *panas*, weaving cotton cloth – 3 *panas*, weaving woolen cloth – 10 *kakinis*, blacksmith – 10 *kakinis*, plough making – 2 *panas* and 10 *varatas*.³⁰¹

Icons of different materials are associated, with different rewards. Wooden icons grant long life and riches. Clay icons grant pleasures in every world. Icons fashioned out of jewels or precious stones grant prosperity. Gold images give men strength. Silver ones fame and copper ones children. Opulence and landed property are the rewards obtained from worshipping a stone image. Wood for wooden images should be cut with great care. Astrologers should be consulted about the auspicious time for such a cutting. Ceremonies should be performed. It is only after all this has been done that the individual should go out to gather the wood from the forest. Images should not be made out of defective or inferior-quality wood. One should therefore avoid cutting thin trees, trees growing in temple land or cremation grounds, trees which shelter many birds, trees disfigured by storms, fire, lightning and elephants, trees with just one or two branches, trees which have dried up or in which decay has set in, trees that are brittle and trees that exude

301 **Debroy Bibek and Debroy DipAtharavaeda ali**, 1994; *The Purans*, Vol.1; B R publishing Corporation, Delhi, p.260

honey, ghee, oil and blood when cut. Trees which provide wood appropriate for making images are *devadaru* (a species of pine), *chandana* (sandalwood), *bilva* (a tree sacred to *Shiva*), *arnra* (mango), *nimba* (neem), *panasa* (jackfruit) and *raktachandana* (red sandalwood).³⁰²

Now, the researcher will talk about the noted Epics – *Ramayana* and *Mahabharata*.

***Ramayana*:** The flourishing textile industry of the country during the *Ramayana* period accounted for the wide variety and profusion of clothes. From leaf and grass, man progressed to bark, and from that on to cloth. In the age of *Valmiki*, all the three forms of dress were in vogue. References to clothes, myriad in number, are frequently met with.³⁰³ *Janaka*, at his daughter's marriage, gave away innumerable clothes (*kotyambarani dadau*).³⁰⁴ Among the articles given away in charity, clothes figured prominently. The assembly hall of *Ravana* was spread over with carpets of gold cloth.³⁰⁵ In fact, gold and silver effects played an important part in the sphere of dress. Mention is made of silver and gold robe,³⁰⁶ and of excellent yellow cloth made of "golden" fibres.³⁰⁷ *Ravana*'s robe was excellently fine, set with jewels, and white as the foam of churned nectar.³⁰⁸

302 **Debroy Bibek and Debroy DipAtharavaeda ali**, 1994; *The Purans*, Vol.1; B R publishing Corporation, Delhi, p.233

303 **Ramayana**, II. 99. 32

304 Ibid, I. 74. 4

305 Ibid, VI. 11. 15

306 Ibid, V. 10. 7

307 Ibid, V. 15. 45

308 Ibid, V. 18. 24

Kauseya or silk seems to have been much in vogue and was the favourite fabric with princesses. *Sita* is called *kauseyavasini* (attired in silk).³⁰⁹ *Brahmins* generally wore *kauseya*. *Ksauma* or linen was the sacred dress worthy to be donned during worship. *Kausalya* was clad in *ksauma* while worshipping in the royal chapel on the eve of *Rama's* coronation.³¹⁰ *Rama* also, on the day fixed for his coronation, wore *Ksauma* during worship (*vimala-ksauma-samvitah*³¹¹). *Ajina* (deer skin), *valkala* (bark) and *kusacira* (plaited grass) comprised the *muni-vastra* or ascetic garments. Softest deer skins were called *tulajina*.³¹² Laced or bordered cloth catered to the needs of royal pomp and show. *Sita's* *uttariya* (upper cloth) is described as an excellent yellow cloth made of gold fibres.³¹³ When *Ravana* was flying in the air carrying *Sita* with him, her gold gleaming silken cloth was seen ruffling in the welkin.³¹⁴ This garment, though worn out by constant use, is said to have retained intact at *Lanka* its grace and colour.³¹⁵ Woolen clothes were also in use. Large numbers of woolen blankets, known as *kambalas*,³¹⁶ were received as presents from *Janaka*³¹⁷ and the king of *Kekaya*.³¹⁸ Cotton and hemp figure sparingly in the *Ramayana*. Hemp was used mainly in making ropes. *Hanuman* at *Lanka* was bound up with hempen ropes³¹⁹ and his tail was

309 **Ramayana**, II. 37. 9
310 Ibid, II. 4. 30
311 Ibid, II. 6. 7
312 Ibid, II. 30. 12
313 Ibid, V. 1 5. 45
314 Ibid, III. 52. 17
315 Ibid, V. 15. 47
316 Ibid, II. 70. 19
317 Ibid, I. 74.35
318 Ibid, II. 70.19
319 Ibid, V. 48. 46

wrapped up in worn pieces of cotton cloth.³²⁰ Dyeing of cloth must have been fairly prevalent, as references to coloured clothes are frequent. The blankets presented to *Bharata* by his maternal uncle were variegated in colour (*citra*³²¹). *Tara* speaks of red-dyed bed-sheets (*krmi- raga-paristoma*³²²). The *Rakasas* were fond of red clothing. *Ravana* is generally referred to as clad in red or scarlet *cloth-rakta-vasas*³²³ or *raktambara-dhara*.³²⁴ He was also fond of milky white cloth.³²⁵ The garment of *Kesari's* wife was yellow in colour with a reddish border (*pitam raktadasam*³²⁶). The orange (*kasaya*) was the colour preferred by *parivrajakas*.³²⁷ The old men guarding *Rama's antahpura* were also clad in orange robes.³²⁸

Although sewn clothes are not much in evidence in the *Ramayana*, the art of sewing cannot be said to have been entirely unknown. The word *suci* (needle) occurs in the text.³²⁹ The word *tunnavaya* for a tailor is also used.³³⁰ The *kalicukas*³³¹ or jackets worn by servants must have been sewn garment. The single-piece umbrella (*chatra*)³³² suffices to show that the art of needle-work was known. *Sita* refers to an umbrella “having hundred ribs and white as watery foam”. *Ravana's* umbrella was also white and beautifully made with

320 **Ramayana**, V. 57. 6
321 Ibid, II. 70. 19
322 Ibid, IV. 23. 14
323 Ibid, VI. 40.6
324 Ibid, III. 49.9
325 Ibid, V.18. 24
326 Ibid, IV. 66. 12
327 Ibid, III. 46. 4
328 Ibid, II. 16. 3
329 Ibid, III. 47. 40
330 Ibid, II. 83. 15
331 Ibid, VI. 114. 21
332 Ibid, VI. 73. 14

numerous clearly marked ribs.³³³ The golden robes also prove that needle-art must have been very considerably in demand. There is a reference to garlands of gems threaded together with golden thread.³³⁴

For footwear, men used sandals of wood (*paduka*) or of leather (*upannah*).³³⁵ Princes wore *padukas* of wood inlaid with gold (*paduke hemabhusite*).³³⁶ The circumstance of *Bharata* securing *Rama's* wooden sandals and worshipping them as *Rama's* own personified presence during his protracted exile shows that were important article of wear and worth of respect.

Kausalyas palace was filled with all sorts of amusements.³³⁷ There were pet birds,³³⁸ female parrots in cages,³³⁹ sportive peacocks³⁴⁰ and domesticated animals for the diversion of palace-dwellers. *Sita*, imploring *Rama* to catch the golden deer, had put forth the plea that it would beautify the interior of their forest-dwelling.³⁴¹ The training of parrots and other birds pleasing to the eye must have been just one of the many recreations and pleasantries of the palace. *Kausalya* had a female parrot and a *maina* trained in uttering significant notes.³⁴² *Rama's* palace resounded with the notes of parrots.³⁴³

333 **Ramayana**, VI. 59. 24
334 Ibid, II. 32. 5
335 Ibid, II. 91.76
336 Ibid, II.112.21
337 Ibid, II.19.40
338 Ibid, IV. 75.20
339 Ibid, V. 13.13
340 Ibid, V. 6. 38
341 Ibid, III. 43. 17
342 Ibid, II. 53. 22
343 Ibid, II. 88. 7

Of the more grandiose amusements, hunting or *mrgaya* was at once a royal prerogative and pastime. *Rama* referred to it as a legitimate sport of kings.³⁴⁴ Hunting was introduced for the recreation of *rajarsis*.³⁴⁵ Rainy season was peculiarly exciting to hunters.³⁴⁶ On leaving the frontiers of *Kosala*, *Rama* asked with longing when he would go for hunting again to the blossoming groves of the *Sarayu*.³⁴⁷ Pleading with *Laksmāna* on the propriety of hunting the golden deer, *Rama* says that kings hunt deer with a dual purpose for pleasure as much as for venison (incidentally obtained).³⁴⁸ It was not that *Rama* was unaware or unmindful of the cruelty involved in the game. He apologetically stated that he was desirous of only a moderate amount of sport and that a relish for hunting was approved and sanctioned by tradition.³⁴⁹

Wild beasts and deer were hunted with arrows;³⁵⁰ the latter were also entrapped by hunters, being allured into a net by songs.³⁵¹ Elephants were pierced with poisoned shafts.³⁵² *Dasaratha* shot *Andhamuni*'s son, mistaking him for an elephant, with a glittering, piercing missile "deadly like a serpent's venomous bite."³⁵³ Elephants were also trapped into covered pits.³⁵⁴

344 **Ramayana**, IV. 18. 38-40
 345 Ibid, II. 49. 16
 346 Ibid, II. 63. 14
 347 Ibid, II. 49. 14
 348 Ibid, III. 43.31
 349 Ibid, II. 49. 15
 350 Ibid, III. 7. 20-1
 351 Ibid, II. 12. 77
 352 Ibid, II. 30. 23
 353 Ibid, II. 63. 23
 354 Ibid, V. 47. 20

Cattle-rearing and agriculture were sister occupations in rural areas. Pastoral villages, known as *ghosas*,³⁵⁵ were probably in close proximity to the *gramas* or agricultural villages. *Gramma-ghosa*,³⁵⁶ is another term frequently met with in the epic. But cattle-rearing was not confined to rural areas only. Even cities, like *Ayodhya*, had abundant cows.³⁵⁷ The day *Rama* departed for the forest, cows in *Ayodhya* had refused to suckle their calves.³⁵⁸ That the cattle wealth of the country was substantial is evident from references to the numerous occasions when myriads of cows were given away as gifts to suppliants.³⁵⁹ *Rama*, on his way to the forest, saw the banks of the *Tamasa*³⁶⁰ and the *Gomati*³⁶¹ filled with cow. Kings were always advised to keep amply provided with cows.³⁶² The kingdom of *Kosala* was especially rich in cattle wealth (*pasuman*).³⁶³ There are frequent references to the existence of lakhs and crores of cows.³⁶⁴ The king himself was a large owner and breeder of cattle. While bullocks were required for ploughing,³⁶⁵ riding³⁶⁶ and drawing the country carts (*go-rathas*),³⁶⁷ cows supplied milk, ghee and curd for domestic and religious use.³⁶⁸ The dung of cattle was used for fuel.³⁶⁹ *Rama* realized the importance of cow for the prosperity of a country when he

355 **Ramayana**, II. 83. 15
356 Ibid, VI. 83. 15
357 Ibid, I. 5. 13
358 Ibid, II. 41. 9
359 Ibid, I. 14. 50
360 Ibid, II. 46. 17
361 Ibid, II. 49. 10
362 Ibid, II. 100. 50
363 Ibid, II. 100. 44
364 Ibid, I. 53. 9
365 Ibid, II. 74. 23
366 Ibid, II. 70. 29
367 Ibid, II. 83. 16
368 Ibid, I. 53. 13
369 Ibid, II. 91. 7

advised *Bharata* to be constantly alive to the cowherd's welfare.³⁷⁰ Next to cow and ox, horse was the most important domestic animal and played a vital part in the country's economy. Breeding of good horses was a matter deserving of special care. The steeds of *Rama* were fleet horses of famous breeds.³⁷¹ Special breeds of ferocious dogs were bred in *kekaya*. They were brought up in the inner apartments, large of body, tigers-like in prowess, with teeth as weapons.³⁷² Considered unclean and unfit to enter into houses and sacrificial grounds,³⁷³ they were put to use only in hunting.

Curing and tanning of leather was well-known. It is legitimate to assume from the frequent mention of tiger skins used in royal *paraphernalia*, and deer skins used as clothing by ascetics, that taxidermy must have been fairly developed. Tiger skins (*vyaghra-carma*),³⁷⁴ lion skins (*simha-tanu*)³⁷⁵ and deer skins (*ajina*)³⁷⁶ were used as bedspreads, on chariots³⁷⁷ and thrones.³⁷⁸ Deer skins were largely used by ascetics and householders during religious ceremonies.³⁷⁹ Exquisiteness, golden hue and comfortable touch were the qualities prized in deer skins.³⁸⁰ The varieties of deer skins in use were *kadali*, *priyaki*, *pravani* and *aviki*.³⁸¹ Goat skins were called *ajavika*.³⁸²

370 **Ramayana**, II. 100. 47
371 Ibid, II. 45. 14
372 Ibid, II.70.20
373 Ibid, VII.18.6
374 Ibid, II. 3. 11
375 Ibid, V. 6. 6
376 Ibid, II. 99. 26
377 Ibid, V. 6. 6
378 Ibid, II. 88. 4
379 Ibid, III. 43. 20
380 Ibid, III. 43. 35-6
381 Ibid, III. 43. 36
382 Ibid, VII. 39. 10

Chowries, used as symbols of royalty and as fly-whisks, were made from the hair of the *camara* deer (*camara-vyajona*³⁸³ or *vala-vyajana*³⁸⁴). Musk (*kasturi*) was obtained from the navel of the roaming deer. *Arsabha-carma* or bull-hide was largely in use for various purposes. Bull-hide bucklers were used by *Rakasas*³⁸⁵ and *Vidyadharas*³⁸⁶. In *Lanka*, *Raksasa* ascetics wore bull-hide.³⁸⁷ Shields made from leather were used by the attendants of *Ravana*.³⁸⁸ The produce of forests too was usefully employed. Forests were known as *aranyas*,³⁸⁹ *vanas*³⁹⁰ or *kananas*.³⁹¹ In the time of *Valmiki*, dense forests covered a greater part of Southern India. Forests were State property and thus, an economic asset to the community. They served as natural pastures for cattle,³⁹² and were utilized as burial places and cremation grounds also. They were a perennial source of fuel to the community. There are numerous references to the hewing of wood from the trees with an axe.³⁹³ The woodmen earning their livelihood from the forest were known as *vanajivana*³⁹⁴ or *vanopajivana*.³⁹⁵ Forest trees, provided timber for construction of houses, chariots, furniture, sacrificial implements and the like. Forests also supplied material for building canoes.³⁹⁶ Of trees particularly valued for their wood, the

383 **Ramayana**, II. 3. 11
384 Ibid, II. 91. 39
385 Ibid, VI. 54. 30
386 Ibid, V. 1.24
387 Ibid, V. 4. 15
388 Ibid, VI. 11. 5
389 Ibid, II. 34. 28
390 Ibid, II. 34. 55
391 Ibid, II. 34. 56
392 Ibid, III. 16. 20
393 Ibid, II. 8. 30
394 Ibid, II. 8. 30
395 Ibid, II. 54. 7
396 Ibid, II. 55. 14-5

sala,³⁹⁷ the *audumbara*,³⁹⁸ the *venu*,³⁹⁹ the *tala*⁴⁰⁰ and the *devaddru*⁴⁰¹ find mention again and again.

From the fact that royal furniture was very often spread over with coverings of indigenous grass (*kusantardhanadattesu asanesu*⁴⁰²), it may be surmised that reed weaving was fairly developed, as an industry. The epic contains references to yet another aspect of the economic life of the period—mining and metallurgy. *Rama* refers to the existence of extensive mines in *Ayodhya* which were called *khanis*.⁴⁰³ There are also frequent allusions to minerals (*dhatu*s) mostly found in big mountain ranges like the Himalayas⁴⁰⁴ and the Vindhya.⁴⁰⁵

Smelting of ores and metals, and manufacture of alloyed metals must have been common. *Khara* speaks of brass looking like gold but at first sight betraying its baseness when heated in fire.⁴⁰⁶ Gold was divested of its impurities by melting in fire and letting the alloys disintegrate.⁴⁰⁷ Molten gold is frequently referred to in describing an ideal complexion and composition of ornaments.⁴⁰⁸ Mention of alloys like brass⁴⁰⁹ and bell-metal⁴¹⁰ vessels postulates use of zinc and tin in their manufacture. Smelting of iron ore for

397 **Ramayana**, II. 72. 22
398 *Ibid*, I. 4. 25
399 *Ibid*, II. 83. 6
400 *Ibid*, IV. 31. 14
401 *Ibid*, VII. 42.3
402 *Ibid*, VII. 1. 15
403 *Ibid*, II. 100. 45
404 *Ibid*, I. 35. 13
405 *Ibid*, III. 15. 15
406 *Ibid*, III. 29. 20
407 *Ibid*, IV. 24. 18
408 *Ibid*, IV. 3. 11
409 *Ibid*, III. 29. 20
410 *Ibid*, IV. 50. 34

steel manufacture can be clearly inferred. The reference to *suci*⁴¹¹ or needle presupposes manufacture of steel and steel instruments. The *ksura*⁴¹² or razor, with a very sharp edge, must have been made of tempered steel. Extensive use of metals indicates development of metallurgical industries. Gold and silver were employed in the manufacture of ornaments and vessels and for prestige splendour. The skill required in the manufacture of myriad-shaped arrows had reached extraordinary perfection, as there are references to arrows of it countless shapes. Artistic sense displayed itself even in the manufacture of rugged arms like shafts, bows and scimitars decked with gold.⁴¹³ Armour for horses and elephants⁴¹⁴ indicate level of development achieved in iron processing. Besides, several useful arts and crafts were pursued and skilful artisans followed their respective (specialized) callings. There were sculptors and stone masons working with the mason's chisel (*tanka*).⁴¹⁵ Breaking of rocks by heat must have been familiar.⁴¹⁶ Construction of many-storeyed houses, mansions, palaces, temples and forts require the services of skilled architects. Another class of artisans must have been employed in the manufacture of the instruments of music, for that was a commonly cultivated art. No less advancement appears to have been made in textile manufacture. Skilled weavers were called *sutra-karmna-visarada*.⁴¹⁷ Various kinds of fibres were manufactured into clothes. Woolen industry must have been in a

411 **Ramayana**, III. 47. 41
412 Ibid, III. 47. 41
413 Ibid, II. 31. 30
414 Ibid, VI. 75. 9
415 Ibid, II. 80. 7
416 Ibid, V. 1. 20
417 Ibid, II. 80. 1

flourishing state. Cloth made from the hair of ram was known as *aurna*.⁴¹⁸ Sheep's wool was called *avika*.⁴¹⁹ Blanket-makers (*kambala-karakah*⁴²⁰), as a guild, followed *Bharata* to bring back *Rama* from *Citrakuta*. Carpet-wearing was also prevalent. Carpets made of the fleece of the elephant with designs worked on them are mentioned.⁴²¹

Branches of trees, bamboos, canes, ropes and grasses constituted the main material for constructing huts. An *asrama* was usually a two-room habitation, the outer portion being known as *parnakuti* and the inner one as *utaja*.⁴²² An idea "an ascetic's hut under its construction" can be had from *Valmiki's* description of *Rama's parnasala* at *Pancavati* put up by *Laksmāna* who, being a man enormous strength, executed the entire job alone: "The hut was very spacious. The earth in it was levelled to make the ground-floor. The floor was spread with soft *Kusa* grass. The roof was supported by good pillars. The bamboo roof was spread over with *sami* twigs and fastened with strong ropes and was, finally, stuffed and thatched with *kusa*, *kasa* and *sara* blades, and with leaves. It was beautiful to look at."⁴²³

There are three mediums of transport, water, land and the air. For each of these three mediums of transport, one gets qualitatively differing degrees of evidence regarding modes of transport. The slender most evidence is about modes of water transport. In the *Ramayana*, *Rama* and *Laksmāna* built a huge

418 **Ramayana**, VI. 75. 9

419 Ibid, VI.75.9

420 Ibid, II. 83. 14

421 Ibid, III. 75. 20

422 Ibid, II. 99. 4

423 Ibid, III. 15. 20-3

raft (*plava*) with wood and leveled it out with the roots and dry leaves.⁴²⁴ *Laksmāna* even constructed a comfortable seat for *Sita* on the raft with cane and *jamun* branches. *Rama* and *Laksmāna* rowed the raft with oars (*samghata*). *Guha*, the king of the *nisadas*, offered a raft made of bamboo and grass to *Bharata* so that he could cross the Ganga.⁴²⁵

The *Ramayana* also mentions boats. The sages, who had *asramas* along the banks of the Ganga, provided a boat to *Visvamitra*, *Rama* and *Laksmāna* so that they could cross the river.⁴²⁶ *Guha* gave *Rama* and *Laksmāna* a beautiful boat with sailors so that they could cross the river.⁴²⁷ This boat had oars (*ksepani*) and the sailors rowed so fast that *Rama* and *Laksmāna* went over to the other bank very quickly. *Guha* also aided *Bharata* by providing 500 boats for crossing the Ganga. Some of the boats ferried women, others horses and still others valuable carts and cattle. *Guha's nisada* relatives brought along special boats known as *svastikas*. These were sturdy and had oars, bells and flags. One of these boats was decorated with gold and wrapped in pale blankets and it was this that *Bharata* and *Satrughna* used. The boats speedily crossed the Ganga and on their way across, the sailors demonstrated various skills with boats (*citragamana*).⁴²⁸ *Laksmāna* had to use a boat when he was escorting *Sita* to the forest and had to cross the Ganga.⁴²⁹ This boat belonged to the *nisadas* and was large and had sailors. *Laksmāna*

424 **Ramayana**, ayodhya Kandam, 55/14-23

425 Ibid, 49/20.

426 **Ramayana**, bala kandam, 24/2-4

427 **Ramayana**, ayodhya kandam 52/6-9

428 **Ramayana**, 89/1-23

429 **Ramayana**, uttara kandam 44/1-4

used it again on his return trip. Other references talk of swimming across rivers and of taking the help of earthen pots to cross rivers.⁴³⁰ More abundant references are available about land transport. Elephants, horses, oxen, cattle and camels were used as means of locomotion. When *Bharata* went to the forest to try and persuade *Rama* to return, several horses, elephants, donkeys, camels and oxen accompanied him.⁴³¹ During the *Lanka* War, the *rakasas* used elephants, horses, oxen, snakes, camels, lions, tigers, deer and dolphins for transport.⁴³² Palanquins were also used for transport. *Bharata* rode in a palanquin when he went to *Citrakuta* to bring *Rama* back. This palanquin was described as *candrakatarunabhasam, niyuktam sivikam subham*.⁴³³ In the *Ramayana*, *Rama*, *Laksmana* and *Sita* left *Ayodhya* for the forest in a horse-drawn chariot and when *Sita* was banished, *Laksmana* and *Sita* left *Ayodhya* in a horse-drawn chariot.⁴³⁴ Both *Ravana* and *Indrajit* possessed chariots drawn by black horses.⁴³⁵ In addition, *Ravana* possessed 1000 chariots that were drawn by donkeys.⁴³⁶ Horses were attached to chariots in various numbers, some chariots were drawn by four horses and some by eight.

When *Sita* was to be banished, *Laksmana* brought a chariot that was laid out with a comfortable bed.⁴³⁷ This chariot was drawn by horses and *Sita* got into it with her valuable clothing and jewels. The sons of *Ravana*'s

430 **Ramayana**, ayodhya kanda 89/20
 431 **Ibid**, 55
 432 **Ramayana**, yuddha kanda 59/17-19
 433 **Ramayana**, ayadhya kanda, 92/37.
 434 **Ibid**, 40/48
 435 **Ramayana**, yuddha kanda, 89/39-52
 436 **Ramayana**, 69/4
 437 **Ramayana**, uttara kanda, 46/4

ministers came to capture *Hanuman* in chariots with golden filigree work and decorated with special flags. These chariots thundered like the clouds.⁴³⁸ *Ravana's* war-chariot was extremely special. It had numerous flags atop it, was decorated with golden garlands and was drawn by speedy horses. The chariot was loaded with weapons of war.

The most common artificial weapon was the bow and the arrow. The various synonyms for an arrow, often signifying different types of arrows, include - *anjalika, ardhadendra, ardhanaṛaca, bhalla, candravaktra, dhumaketumukha, grahavaktra, hamrgamukha, isu, kakamukha, kankamukha, karni, kharamukha, ksura, kukkutavaktra, naksatravaktra*, etc. Iron was used in making arrows.⁴³⁹ Gold and jewels were used in decorating both bows and arrows.⁴⁴⁰ Arrows had tassels or trails, of gold as well as of feathers.⁴⁴¹ Arrows were shot in groups or droves, one after the other.⁴⁴² And arrows were usually countered with other arrows.⁴⁴³

Mahabharata: *Mahabharata* are well acquainted with potter and his profession. The latter⁴⁴⁴ even refers to the preparation of earthen pots on the potter's wheel in different conditions when they are wet, or are being burnt in the kiln. The profession of a shoe-maker is known from the *Mahabharta* which refers to *charmakara* as forming a separate class of people in the society. The Great epic also mentions leather tanners and trade in leather. In

438 **Ramayana**, sundara kanda, 45/3
 439 Ibid, 44/20
 440 **Ramayana**, aranyakanda, 24/21
 441 Ibid, 27/20
 442 **Ramayana**, yuddhakanda, 34/20
 443 Ibid, 34/21
 444 **Mahabharta**, XI 3.12-13

the *Mahabharata*, it is laid down that to cut down a tree of the forest is a sin and setting fire to woods as well as to *asramas*, village and towns is classed as equal to the sin of brahmanicide.

In this period, three modes of transport were prevalent as water, land and the air. There are many evidences about the modes of water transport. There is a reference to rafts (*udupa*) in *Mahabharata*, but nothing is detailed about how the raft was made or with what it was made.⁴⁴⁵ The *Mahabharata* also mentions boats. *Satyavati* used to row her father's boat.⁴⁴⁶ After the *Pandavas* were saved exceptions from *jatugrha*, *Vidura* sent them a boat so that they could cross the Ganga. This boat was sturdy, capable of withstanding the waves and the winds and had flags and *yantras*.⁴⁴⁷ When *Arjuna* went to fight with the *nivatakavacas*, he noticed numerous bejewelled boats rocking on the mountainous waves of the ocean.⁴⁴⁸

Other references are accessible about land transport. Elephants, horses, oxen, cattle and camels were used as means of transport. After *Kunti* had left for *vanaprastha*, *Bhima* went to visit her on an elephant and *Nakula* and *Sahadeva* visited her on horses.⁴⁴⁹ Palanquins were also used for transport. *Droupadi* and the other *Pandava* women went to visit *Kunti* in her *asrama* in palanquins.⁴⁵⁰ There are another three or four occasions in the *Mahabharata*

445 **Mahabharta**, adi parvan, 104/39

446 Ibid, 63/69

447 Ibid, 141/5

448 Ibid, 169/3

449 **Mahabharta**, asramavasika parvan,23

450 **Mahabharta**, asramavasika parvan,23

where palanquins are mentioned.⁴⁵¹ There were diverse carriages and carts (*yana*, *iakata*) and chariots (*ratha*). These were pulled by cows, horses and other animals. The *Mahabharata* mentions carts pulled by camels and donkeys.⁴⁵² It was in a cow-drawn chariot that the victorious *Yudhisthira* entered *Hastinapura*.⁴⁵³ Horses were attached to chariots in abundance. *Krishna* came as a messenger to the *Kurus* in a horse-drawn chariot,⁴⁵⁴ *Arjuna* went to visit *Kunti* in her *vanaprastha* in a chariot drawn by white horses.⁴⁵⁵ Many horse-drawn chariots were used in the course of the *Kuruksetra* War.⁴⁵⁶ In the *Mahabharata*, where the five *Pandava* brothers and their wife *Draupadi* took their dog with them on their final pilgrimage to heaven, the eldest brother, *Yudhisthira*, refused to enter heaven without his faithful friend.

The chariots used to have wheels (*cakra*), staffs (*danda*) and flags (*dvaja*, *pataka*). They were decorated and plated with metals. There was almost invariably a driver (*sarathi*) to drive the chariot, the actual passenger did not normally possess the required expertise. There were seats for both passengers and drivers in the chariots, in addition to storage for various articles. Some chariots had the adjective *divya* attached to them. Such, for instance, was the chariot in which *Arjuna* abducted *Subhadra*.⁴⁵⁷ This was decorated with golden filigree work, was abundantly stocked with weapons and gleamed like a raging fire. *Yudhithira* presented the *Yadavas* some

451 **Mahabharta**, adi parvan,80/21
452 Ibid, 144/7
453 **Mahabharta**, anusasana parvan, 117/11
454 **Mahabharta**, udyoga parvan, 83
455 **Mahabharta**, asramavasika parvan, 26
456 **Mahabharta**, bhisma parvan, 22
457 **Mahabharta**, adi parvan,220

excellent chariots and their attendant drivers, although these chariots were not described as *divya*.⁴⁵⁸

The arrow was the most popular. It had several synonyms, each highlighting a different aspect. Diverse types of arrows mentioned include *ksurapra*, *ardhacandra*, *vatsadanta*, *vipata*, *anjalika*, *vaitastika*, *suksmakarni*, *ksudraka*, *varahakarna*, *vikarna*, *tiksnakarni* and *sthulakarni*. Of these, the *ksurapra* and the *ardhacandra* were in the greatest use.⁴⁵⁹ Arrows were mostly sharpened with stones, although both the blacksmith and the goldsmith are mentioned in this connection.⁴⁶⁰ The use of iron in arrows was known, probably in the manufacture of arrowheads. There are also instances of arrows being made entirely out of iron.⁴⁶¹ Arrows were washed in oil.⁴⁶² The reason must have been the obvious one of preventing the arrows from rusting. This is also circumstantial evidence to the effect that iron was used in the manufacture of arrows. Gold was used in making both bows and arrows. Arrows had tassels or trails (*paksa*, *patra* or *punkha*) attached to them. In the making of these trails, gold was used, as well as feathers of birds like the vulture, the peacock and the crane.⁴⁶³ Arrows of famed heroes like *Arjuna* were marked with the name of the owner.⁴⁶⁴ Arrows were shot in groups or droves, one after the other, in sequence.⁴⁶⁵ Instances abound of arrows

458 **Mahabhart**a 221
459 **Mahabhart**a, darona parvan,220
460 Ibid, 221
461 Ibid, 222
462 Ibid, 7/139/3
463 **Mahabhart**a, darona parvan,7/98/7
464 Ibid, 7/99/7
465 Ibid, 7/190/21

encompassing the four directions and spreading a net (*jala*) over the enemy. Mentions of arrows wounding the enemy are more numerous than those of arrows actually killing the enemy.⁴⁶⁶ Apart from its importance as a weapon of offence, the importance of the arrow was also paramount as a weapon of defence. It was used to fend off or counter the enemy's weapon.⁴⁶⁷ Arrows are also mentioned as burning up the enemy, setting fire to the battlefield and perplexing and dazing the enemy (*mohavistara*).

Arthasastra: *Kari* is not mentioned in the *Arthasastra*, but the term *Karu* is mentioned along with *silpins*. *Kautilya* considers proficiency in military science as a *silpa*, and trained soldiers has been mentioned as *silpavantah padatah*. Thus, it appears that *silpa* had got wide connotation, different kinds of professions were included in it in ancient period. In the *Arthasastra*, the peacock is mentioned among the list of birds to be kept near the royal palace to detect the presence of snakes and other venomous reptiles.⁴⁶⁸ On a site naturally best fitted for the purpose, the king shall construct his harem consisting of many compartments, one within the other, enclosed by a parapet and a ditch and provided with a door.⁴⁶⁹

Poisonous snakes will not dare to enter into such buildings as are provided with *jivanti* (*Faederia Foetida*), *sveta* (*Aconitum Ferox*), *mushkakapushpa*, and *vandaka* (*Epidendrum Tesselatum*)⁴⁷⁰ and as are

466 **Mahabharta** 7/99/7

467 *Ibid*, 7/114/74

468 **Pandit R.S.**, 1947; *Ritusamhara or the pageant of the Seasons*, The National information and publications Ltd, Bombay, p.72

469 **Kautilya's Arthasastra**, p.39

470 *Ibid*, p.40

protected by the branches of *pejata* and of *asvattha* (*Ficus Religiosa*).⁴⁷¹ Cats, peacocks, mongooses, and the spotted deer ate up snakes. Parrots, minas (*sarika*), and malbar birds (*bhringaraja*) shriek when they perceive the smell of snake-poison.⁴⁷² The heron (*crauncha*) swoons in the vicinity of poison; the pheasant (*jivanjivaka*) feels distress; the youthful cuckoo (*mattakokila*) dies; the eyes of partridge (*chakora*) are reddened. Thus remedies shall be applied against fire and poison.

Syamika, *Kalika*, *Kadali*, *Chandrottara* and *Sakula* are (other kinds of skins) procured from *Aroha* (*Arohaja*). *Syamika* is brown and contains variegated spots; *Kalika* is brown or of the colour of a pigeon; these two are eight angulas long. *Kadali* is rough and two feet long; when *Kadali* bears variegated moonlike spots, it is called *Chandrottarakadali* and is one-third of its length; *Sakula* is variegated with large round spots similar to those that manifest themselves in a kind of leprosy (*kushtha*) or is furnished with tendrils and spotted like a deer's skin. *Samura*, *Chinasi*, and *Samuli* are skins procured from *Bahlava*, (*Bahlaveya*).⁴⁷³ *Samura* is thirty-six angulas long and black; *Chinasi* is reddish black or blackish white; *Samuli* is of the colour of wheat. *Satina*, *Nalatula* and *Vrittapuchchha* are the skins of aquatic animals (*Audra*). *Satina* is black; *Nalatula* is of the colour of the fibre of *Nala*, a kind of grass; and *Vrittapuchchha* (that which possesses a round tail) is brown. The above are the varieties of skins. Of skins, that which is soft, smooth and hairy

471 **Kautilya's Arthasastra**, p.41

472 *Ibid*, p.42

473 *Ibid*, p.82

is the best. Blankets made of sheep's wool may be white, purely red or as red as a lotus flower. They may be made of worsted threads by sewing (*khachita*); or may be woven of woollen threads of various colour (*vanachitra*); or may be made of different pieces (*khandasanghatya*); or may be woven of uniform woollen threads (*tantuvichchhinna*).⁴⁷⁴

Woolen blankets are (of ten kinds):-*Kambala*, *Kauchapaka*, *Kulamitika*, *Saumitika*, *Turagastarana*, *Varnaka*, *Talichchhaka*, *Varavana*, *Paristoma*, and *Samantabhadra*.⁴⁷⁵ Of these, that which is slippery (*pichchhila*) as a wet surface, possessed of fine hair and soft, is the best. That (blanket) which is made up of eight pieces and black in colour is called *Bhingisi* used as rain-proof; likewise is *Apasaraka*; both are the products of Nepal. *Samputika*, *Chaturasrika*, *Lambara*, *Katavanaka*, *Pravaraka* and *Sattalika* are the blankets made of the wool of wild animals.⁴⁷⁶ That which is manufactured in the country, *Vanga* (*vangaka*) is a white and soft fabric (*dukula*); that of *Pandya* manufacture (*Paundraka*) is black and as soft as the surface of a gem; and that which is the product of the country, *Suvarnakudya*, is as red as the sun, as soft as the surface of the gem, woven while the threads are very wet, and of uniform (*chaturasra*) or mixed texture (*vyamisravana*). Single, half, double, treble and quadruple garments are varieties of the same.

474 **Kautilya's Arthashastra**, p.83

475 *Ibid*, p.84

476 **Agrawala, V.S.**, 1963; *India as known to Panini*, Prithvi prakashan, Varanasi, p.80

The Superintendent of weaving shall employ qualified persons to manufacture threads (*sutra*), coats (*varma*), cloths (*vastra*) and ropes.⁴⁷⁷

Widows, cripple women, girls, mendicant or ascetic women (*pravrajita*), women compelled to work in default of paying fines (*dandapratikarini*), mothers of prostitutes, old women-servants of the king, and prostitutes (*devadasi*) who have ceased to attend temples on service shall be employed to cut wool, fibre, cotton, panicle (*tula*), hemp and flax.⁴⁷⁸ Wages shall be fixed according as the threads spun are fine, coarse (*sthula*, *i.e.*, big) or of middle quality and in proportion to a greater or less quantity manufactured, and in consideration of the quantity of thread spun, those (who turn out a greater quantity) shall be presented with oil and dried cakes of *myrobalan* fruits (*tailamalakodvartanaih*).⁴⁷⁹ They may also be made to work on holidays (*tithishu*) by payment of special rewards (*prativapadanamanaih*). Wages shall be cut short, if making allowance for the quality of raw material, the quantity of the threads spun out is found to fall short. Weaving may also be done by those artisans who are qualified to turn out a given amount of work in a given time and for a fixed amount of wages. The superintendent shall closely associate with the workmen. Those who manufacture fibrous cloths, raiments, silk-cloths, woolen cloths and cotton fabrics shall be rewarded by presentations such as scents, garlands of flowers or any other prizes of encouragement. Various kinds of garments, blankets and curtains shall be

477 **Kautilya's Arthasastra**, p.127

478 *Ibid*, p.128

479 *Ibid*, p.129

manufactured. Those who are acquainted with the work shall manufacture mail armour. Those women who do not stir out of their houses (*anishkasinyah*), those whose husbands are gone abroad and those who are cripple or girls may, when obliged to work for subsistence, be provided with work (spinning out threads) in due courtesy through the medium of maid-servants (of the weaving establishment.)⁴⁸⁰

Those women who can present themselves at the weaving house shall at dawn be enabled to exchange their spinnings for wages (*bhandavetanavinimayam*).⁴⁸¹ Only so much light as is enough to examine the threads shall be kept. If the superintendent looks at the face of such women or talks about any other work, he shall be punished with the first amercement. Delay in paying the wages shall be punished with the middlemost amercement. Likewise when wages are paid for work that is not completed. She who, having received wages, does not turn out to work shall have her thumb cut off. Those who misappropriate, steal or run away with the raw material supplied to them shall be similarly punished. Weavers, when guilty, shall be fined out of their wages in proportion to their offences.

The superintendent shall closely associate with those who manufacture ropes and mail armour and shall carry on the manufacture of straps (*varatra*) and other commodities. He shall carry on the manufacture of ropes from threads and fibres and of straps from cane and bamboo bark, with which beasts for draught are trained or tethered.

480 **Kautilya's Arthasastra**, p.228

481 **Ibid**, p.129

Artisans and other handicraftsmen, may, on their own responsibility, allow others of their own profession to reside where they carry on their own work (i.e., in their own houses). They shall also remove thatched roofs. Those who work by fire (blacksmiths) shall all together live in a single locality.⁴⁸² Vessels filled with water shall be kept in thousands in a row without confusion not only in big streets and at places where four roads meet but also in front of the royal buildings (*rajaprigraheshu*).⁴⁸³ Three Commissioners (*pradeshtarrah*) or three ministers shall deal with measures to suppress disturbance to peace (*kantakasodhanam kuryuh*).⁴⁸⁴

Those who can be expected to relieve misery, who can give instructions to artisans, who can be trusted with deposits, who can plan artistic work after their own design and who can be relied upon by guilds of artisans, may receive the deposits of the guilds. The guilds (*sreni*) shall receive their deposits back in the time of distress.

Artisans shall, in accordance with their agreement as to time, place and form of work, fulfill their engagements. Those who postpone their engagements under the excuse that no agreement as to time, place and form of work has been entered into shall, except in troubles and calamities, not only forfeit ¼th of their wages, but also be punished with a fine equal to twice the amount of their wages.⁴⁸⁵ They shall also make good, whatever, is thus lost or damaged. Those who carry on their work contrary to orders shall not only

482 **Kautilya's Arthasastra**, p.165

483 Ibid, p.227

484 Ibid, p.228

485 Ibid, p.245

forfeit their wages, but also pay a fine equal to twice the amount of their wages.

Weavers shall increase the threads supplied to them for weaving cloths in the proportion of 10 to 11 (*dasaikadasikam*). They shall otherwise, not only pay either a fine equal to twice the loss in threads or the value of the whole yarn, but also forfeit their wages. In weaving linen or silk cloths (*kshaumakauseyanam*), the increase shall be 1 to 1½. In weaving fibrous or woolen garments or blankets (*patronakambaladukulanam*), the increase shall be 1 to 2.⁴⁸⁶ In case of loss in length, the value of the loss shall be deducted from the wages and a fine equal to twice the loss shall be imposed. Loss in weight (*tulahine*) shall be punished with a fine equal to four times the loss. Substitution of other kind of yarn, shall be punished with a fine equal to twice the value of the original.⁴⁸⁷ The same rules shall apply to the weaving of broad cloths (*dvipatavanam*). The loss in weight in woolen threads due to threshing or falling of hair is 5 *palas*.

To ward off the danger from rats, cats and mongooses may be let loose. Destruction of rats that have been caught shall be punished with a fine of 12 *panas*. The same punishment shall be meted out to those, who, with the exception of wild tribes, do not hold their dogs in check. With a view to destroy rats, grains mixed with the milk of the milk-hedge plants (*snuhi*: *Euphorbia Antiquorum*) or grains mixed with such ingredients as are treated

486 **Kautilya's Arthasastra**, p.230

487 *Ibid*, p.256

of in the 14th book may be left on the ground. Ascetics and prophets may perform auspicious ceremonials. On new and full-moon days, rats may be worshipped. Similar measures may also be taken against the danger from locusts, birds and insects. When there is fear from snakes, experts in applying remedies against snake poison shall resort to incantations and medicines; or they may destroy snakes in a body; or those who are learned in the *Atharvaveda* may perform auspicious rites. On new and full moon days, (snakes) may be worshipped. This explains the measures to be taken against the dangers from water-animals. In order to destroy tigers, either the carcasses of cattle mixed with the juice of *madana* plant or the carcasses of calves filled with the juice of *madana* and *kodrava* plants may be thrown in suitable places. Or hunters or keepers of hounds may catch tigers by entrapping them in nets. Or persons under the protection of armour may kill tigers with arms. Negligence to rescue a person under the clutches of a tiger shall be punished with a fine of 12 *panas*.⁴⁸⁸ Similar sum of money shall be given as a reward to him who kills a tiger. On new and full moon days, mountains may be worshipped. Similar measures may be taken against the inroad of beasts, birds or crocodiles.

Elephants, horses or animals having the form of a man, bull or an ass living in oceans as well as fish in tanks, lakes, channels and rivers; and such game-birds as *krauncha* (a kind of heron), *utkrosaka* (osprey), *datyuha* (a sort of cuckoo), *hamsa* (flamingo), *chakravaka* (a brahmany duck), *jivanjivaka* (a

488 Kautilya's Arthasastra, p.238

kind of pheasant), *bhringaraja* (*Lanius Malabaricus*), *chakora* (partridge), *mattakokila* (cuckoo), peacock, parrot, and *maina* (*madanasarika*) as well as other auspicious animals, whether birds or beasts, shall be protected from all kinds of molestations.⁴⁸⁹

Persons rearing cocks and pigs shall surrender to the Government half of their stock of animals. Those that rear inferior animals shall give one-sixth. Those that keep cows, buffaloes, mules, asses, and camels shall give one-tenth (of their live-stock).⁴⁹⁰ Those who maintain prostitutes (*bandhakiposhaka*),⁴⁹¹ shall, with the help of women, noted for their beauty and youth in the service of the king, collect revenue. So much about demands on herdsmen.

There are notable references from Ancient Indian *Sanskrit* literature i.e. *Kumarasambhavam*, *Raghuvamsa*, *Ritusamhara* and *Meghduta* of *Kalidasa*, *Gita-Govinda* of Jayadeva, *Bihari's Sat Sai*, *Rasamanjari* etc. are the evidence of the material of the undertaken study.

For *Kalidasa*, nature was alive and participated in all human activity. Conversely, human beings depended on nature for food, for clothing, for *shingara* and for emotional bonding with its phenomena. They looked to nature for inspiration to live a beautiful life. For *Kalidasa*, every aspect of nature provided something unique. His appreciation of natural events, thus, was not mundane or cliched. A large variety of plants, flowers and fruit were

489 **Kautilya's Arthasastra**, p.138

490 Ibid, p.274

491 Ibid, p.275

grown in those times. *Kalidasa* wrote about them in every one of his plays and poems. The trees he wrote about include mango, *ashoka*, *maulashri*, *kadamba*, *bimba*, *jamun*, *kewra*, *arjuna* and *sarja*.

Intoxicating winds, cooled

By the hovering clouds laden with moisture,

Blow through the jungles

Full of *kadamba*, *sarja*, *arjuna* and *ketaki*.

The scent of their flowers,

The shivering trees lend them.

Who stays indifferent?⁴⁹²

In *Ritusamhara*, the peacock and the cobra are believed to be natural enemies and the poet, emphasizing the heat of the summer, describes the cobra living in the shade of the peacock's wing, the two natural enemies forgetting their ancient hostility in the face of a common calamity. The cobra, with its hood depressed and spiral gait in uncurled length, Pants ever and anon, and rests on the ground in the peacock's shade.⁴⁹³

In the poem, the poet, once again, in order to emphasize the terrible heat of the summer describes the two born enemies, the lion and the elephant, as being so overcome with the heat that they abandon their enmity and take shelter together. A quenchless thirst has put an end to the brave deeds of the lion, Lord of beasts; panting audibly with jaws agape, With lolling tongue and

492 **Ritusamharam**, 2.17

493 **Ibid**, 1.13

quivering mane, He ignores the nearby elephant, Though he loves the furious
fray.⁴⁹⁴

The hamsa, which is always described as dazzling white, is a favourite
metaphor of *Sanskrit* poets who never tire of describing its whiteness and gait
and songs. Its slow-moving, rhythmic and graceful walk is compared with the
graceful walk of a beautiful woman and its sweet voice to music. Its sonorous
and echoing voice supposed by the poets to rouse feelings of love.

Gay with the flame-coloured stain
Of laksha juice,
Maidens' feet with tinkling anklets
Vying with the sonorous note of the hamsa,
At every step stir the minds of youths,
And turn them to thoughts of love.⁴⁹⁵

Antelopes or gazelle are an inexhaustible metaphor for *Sanskrit* poets
when they praise the slenderness of the beloved, the delicacy of her skin and
the beauty of her eyes. The gazelle furnishes the simile for the large, dark,
gentle eyes of Indian girls, shaded with long, dusky lashes, which droop
modestly when a young man gazes at her.

The antelopes, harassed unceasingly
By the terrific glare of sunshine,
With thirsty palates and parching tongues,
Can scarce espy the firmament

494 **Ritusamharam**, 1.14

495 **Ibid**, 1.5

Dark like the powdered collyrium;
They think this a sheet of water
In the midst of an alien wood,
And, bounding, lightly break from the earth.⁴⁹⁶

The city dwellers lived and dressed well. *Kalidasa* has often written of fine muslin cloth and of Chinese silk dresses in his poems as well as plays. In summer, *Kalidasa* writes, ‘to relieve their lovers of heat, women make them lie on their girdled, round hips covered with silken robes.’⁴⁹⁷

In the *Raghuvamsa* of *Kalidasa*, King *Dilipa* went to *Vasistha* and told him that he worried for the sake of a male child. *Vasistha* meditated over the root cause of his childlessness. Then he told him to serve *Nandini*-the daughter of *Kamadhenu*. He assured the king that she would certainly bless him with a male child”. He started to serve her in every possible way and please her by his devotion and started with the cow-grazing. On the 22nd day, with a view to testing the constancy of *Dilipa*’s devotion, *Nandini* entered the cavern of the Himalayas near the Ganga’s fountain, which was full of thickly grown grasses. At that place, while the king was absorbed in observing the beautiful peaks of the mountain, a lion attacked *Nandini*, and took her forcibly in his clutches.” But when he heard her pitiable bellows, he noticed that a lion was sitting on her. Taking his arrow out of his quiver, the king rushed to the spot. But to his utter amazement, his hand got stuck to the quiver. The lion,

496 **Ritusamharam**, 1.11

497 **Ibid**, 1.4

bringing surprise to *Dilipa*, told him in the human speech that he was an attendant of *Shiva* and was known as '*Kumbhodbhava*'. He further told him that he had been appointed a guard of the *Devadaru* tree growing before him, by *Parvati* since the date it was attacked by a wild elephant. He also said that he had been allowed to eat those beasts which attacked that tree. The lion suggested to *Dilipa* to go back and refrain from putting any objection. Having heard those boastful words of the lion, *Dilipa*, who had been rendered motionless and was unable to use his arms against the lion, added that although he had much regard for *Shiva* who was considered to be the sole cause of creation, preservation and destruction of the world, he could not tolerate the harm being done to his preceptor's property before his own eyes.

So, *Dilipa* proposed to the lion to accept the offer of his (*Dilipa*'s) own body and quit the cow. He argued that, in this way, on one hand, his hunger would be pacified and on the other; the religious offerings of the sage would also remain undisturbed. Saying this, *Dilipa* offered his body to the lion and laid down on the ground awaiting the fatal attack. But, contrary to his expectations, he felt the shower of flowers on his body. He also heard the words "Son get up". Hearing these words, he got up and saw the cow but not means the lion.

Then *Nandini* told him that it was with a view to testing his devotion towards her that she had played a trick upon him and made the illusory lion appear before him. She told *Dilipa* that she was pleased with him and was ready to grant him any boon he desired. *Dilipa* asked her kindly to grant him a

son. *Nandini* granted it and asked him to milk her in a cup made of leaves and drink it.

In *Meghduta*, *Kalidasa* refers that after seeing *Megh* in the sky peacocks start dancing as a welcome note for clouds. On the other hand, this sight fills the heart of lovers with deep pain of separation from their loved ones. He makes references to the pollen of *lodhra* flowers being used as face powder and *kurabaka* blooms adorning the hair of brides. Of *shirish* their ear tops they make. With a thread in the parting of their hair they tie *kadamba* flowers that bloom when you arrive.⁴⁹⁸

For the beautiful eyes of deer, *Kalidasa* says that *Yaksha* while explaining his condition of heart to *Megh*. He said that his eyes had witnessed the beautiful and lovely stance of his beloved wife. In *Meghaduta*, *Yaksha* gives the reference of pigeon to *Megh* that on his way where he finds pigeons resting, he also takes rest there as that place would be the most peaceful place for his rest. In this poem, the reference of a deer is also present as it is said that deer is an animal with very soft and innocent heart and its comparison is made by *Yaksha* with the heart of his wife.

All the events of the *Kumarasambhavam* take place in the lap of nature. *Kalidasa* says that the moon with his hands in the form of rays gathered together keeps the tresses of his beloved in the shape of darkness and embraces her (the night, his spouse) and kisses her half closed eyes. A woman is compared with flora and the creepers are compared to brides, there bunches

498 *Meghadootam*, 2.2

of flowers to their breasts, the shivering tender leaves to their lips while trees with drooping branches (their husband's arms) to embrace them. By *Kalidasa*, a magical description is given of *Uma* as she grows and her body begins to fill up like the natural progression of the creeper of life. He says:

Like a painting that glistens when the right colour is brushed in,

Like a lotus that smiles when caressed by the sun,

Her body bloomed, growing lovely in every part,

Her fresh youth wielding the magic wand.⁴⁹⁹

As *Uma* grows up, *Kalidasa* describes her smile, speech, the movement of her eyes, the beauty of her eyebrows and her sensuous tresses one by one and compares them with the loveliest in nature and the animal kingdom in similes invariably original. Her bright smile is like 'a pearl set in coral pure'; compared to her sweet tone, the cry of the *koel* sound like a *veena* played out of tune; her restless glances flutter like 'blue lotus flowers dancing in the wind'.

Parvati starts her penance in a forest in the lap of Mother Nature. The animals as well as the plants participate in her activities. For *Kalidasa*, human beings and elements of nature, animate and inanimate, could come together as similar species. He saw unity of beauty and purpose between different species. In that sacred forest, all the animals and birds gave up their hostility.

499 **Kumarasambhavam**, 1.32

The trees produced flowers and fruit in such abundance. That a visitor got whatever he desired.⁵⁰⁰

He also writes of *Parvati* in glowing words: ‘She is dressed in a sari dyed in the colour of the morning sun. Walking, she looked like a creeper, sprouting fresh foliage and weighed down with bouquets of flowers’. *Parvati* is getting ready for the marriage ceremony. In one *shloka*, *Kalidasa* combines three images from nature to capture her charm. Like a creeper to which the flowers add their spare, Like the night that looks resplendent when stars shine, Like a stream that looks fascinating When colourful birds flutter on its banks, *Parvati’s* natural beauty was enhanced When she was decked with lovely ornaments.⁵⁰¹

Kumarasambhavam breaks fresh ground in bringing man and nature together. *Kalidasa* has written some of his finest verses describing the stunning loveliness of nature and the soothing role it can play in human lives. Nature provides ornaments. Nature gives peace of mind. Nature is a fountain of beauty in our lives, an inexhaustible source. Nature provides a backdrop to the dalliance of the divine couple. Nature participates in every activity of the divine beings and the humans, depicted in the drama that unfolds in the *Kumarasambhavam*.

Shri Jayadeva Goswami in his *Gita-Govinda* has given a charming description of the intimate transcendental love of *Shri Radha-Madhava*. The ultimate excellence of the two aspects of *Shingara-rasa*, name separation and

500 **Kumarasambhavam**, 5.17

501 Ibid, 7.21

meeting are both found in this lyrical composition. The concept of nature used by the author is somewhat similar to the artists of different arts and crafts. In *Gita-Govinda*, *Radha* described her experience of union with *Krishna*. At the time of making love, she used to murmur like a cuckoo. When a heroine is being kissed and stimulated in various ways by lover, her breathing becomes erratic and she makes a sound similar to the cooing of birds like the cuckoo or pigeon, thus expressing the sudden thrill of pleasurable sensations.⁵⁰²

Radha told her *sakhi* that *Krishna* made me lie down upon a bed of made of soft flowers. After he enjoyed lovemaking upon my bosom for a long time.⁵⁰³ *Radha* is burning in separation from *Krishna*. She is making a bed of flowers. Although it appears to be the highest art of lovemaking personified to her, this bed looks like a bed of *Kamadeva*'s arrows.⁵⁰⁴

As per the condition of *Krishna*, moonshine scorches him as he approaches the brink of death. His heart is pierced by flowers that fall from the trees like the arrows of *Kamadeva*. He bitterly laments his destitute conditions.⁵⁰⁵

Sakhi informs *Radha*, "As soon as an insignificant rustling sound comes from falling leaves, movements of the air or birds coming and going in the trees, *Krishna* is filled with anticipation. Perhaps, *Radha* is coming. With

502 **Gita-Govinda;** verse 15 p.92

503 Ibid, verse 13 p.90

504 Ibid, verse 4 p.129

505 Ibid, verse 3 p.156

joyful enthusiasm, he becomes busy in quickly decorating the bed and he glances towards the pats of your expected arrival with startled eyes.⁵⁰⁶

In *Bihari's Sat Sai, Nayika* was happy in enjoying sexual affairs when she desired on the white scented bed sheet which was put on the bed stead.⁵⁰⁷

In other lines he said, the great heat of the rays of the Sun has made the whole world like a very hot forest. The peacock and snake, the tiger and the deer are foes. The great heat of the summer had perturbed them. So, they began to live together in peace at one and the same place. They were made friends by forgetting their hostility.⁵⁰⁸

The companion praised the beauty of the heroine girl for her affairs of love. She uttered that the creeper of her love, on account of her separation from her husband, was nither neither burnt nor faded. The creeper grew up new leaves and flowers. It constantly growing green and spreading wide every day.⁵⁰⁹ The anxious heroine told her girl friend that the darkness of the night has disappeared. The bright redness at the Sun rise had come out in the sky. The birds had crossed over their voice and were loudly crying. *Shri Krishna* had not yet come back. It is suspected or expected that he was involved in the affairs of love with another beautiful girl.⁵¹⁰

The girl companion of the beautiful heroine uttered that the present *tika* which was studded with diamonds, emerald and ruby had increased the

506 **Gita-Govinda**, verse 10 p.209

507 **Bihaaree Satsaee**, p.106

508 Ibid, p.108

509 Ibid, p.214

510 Ibid, p.222

brilliance of her fore-head as if the sun had entered into the horizon or area which was once occupied by the moon.⁵¹¹

According to the girl who has separated from her husband, the air starts after rain fall from Southern hill Malyaachal after achieving the sweet scent's smell from the newly opened and expanded flowers of creepers and trees. That air of sweet smell burnt the heart of the separated girl by touching it.⁵¹²

In *Bihari Sat Sai*, it is said that there is no inhabited place in India where the sparrow is not found. It enters the house without any fear. The female sparrow lays eggs several times in a year. In a few days, the family of sparrow spreads fast in the house. The sparrow neither feels heat nor afraid of cold. This bird is happy in all seasons. These birds like to live with human beings. It picks up grains in the court-yard of the house.⁵¹³

Bihari asserted that no one should feel proud if he gets power. He gave the example of the crow, who was honoured in the first two weeks in *Aasoja* i.e in September in carrying out the *Shradha* ceremony in remembrance of the ancestors. No body would honour the crow after the expiry of that special period.⁵¹⁴

Bihari has asserted that all the people of the country and society had to see the trees and creepers full of flowers in all the directions visible to them. Spring the king of this season, has created those flowers to punish those who

511 **Bihaaree Satsaee**, p.217

512 Ibid, p.258

513 Ibid, p.303

514 Ibid, p.401

remain away or apart from sexual intercourse. The flowers create desire for sexual affairs in young girls and women. But in the absence of their husbands how could they quench or satisfy that desire. Hence the flowers are as trouble to some girls in separation from their husbands as a person put in a cage, made of sharp pointed iron arrows to punish the guilty people.⁵¹⁵

He praised the pigeon and stated that the feathers on the body were the dress of the pigeon. Pebbles were his food. He always flew with his wife known as *kabootri*. Hence the pigeon alone was the happy bird in the world.⁵¹⁶

Rasamanjari is an important record of the social life of the upper classes in India in the close of the fifteen century. It reveals an ease-loving society in which plurality of wives was common. In *Rasamanjari*, there is the highly conventionalised representation of trees out of which mangoes, cypresses, pomegranates and rhododendrons can be identified. *Sakhi* advices, don't be distressed if there are no longer any forests of trees covered with tender leaves, shaken by young pigeons and inhabited by drowsy pairs of peacocks. Pray, go and meet your beloved one in his house.⁵¹⁷

Ain-i-Akbari: His Majesty has caused carpets to be made of wonderful varieties and charming textures; he has appointed experienced workmen, who have produced many masterpieces. The *gilims* of *Iran* and *Turan* are no more

515 **Bihaaree Satsaee**, p.424

516 **Ibid**, p.499

517 **Rasamanjari**, p.36

thought of, although merchants still import carpets from *Goshkana*,⁵¹⁸ *Khuzistan*, *Kirman* and *Sabzwar*. All kinds of carpet weavers have settled here and drive a flourishing trade. These are found in every town. In the imperial workshops, single *gilims* are made 20 *gaz* 7 *tassujes* long, and 6 *gaz* 11 ½ *tassujes* broad, at a cost of 1810 rupees which, those who are skilled in the business, have valued at 2715 rupees.⁵¹⁹

His majesty pays much attention to various stuffs; hence *Irani*, *European*, *Mongolian* articles are in abundance. Skilful masters and workmen have settled in this country to teach people an improved system of manufacture. His Majesty himself acquired, in a short time, theoretical and practical knowledge of the whole trade; and on account of the care bestowed upon them the intelligent workmen of this country soon improved. All kinds of hair-weaving and silk-spinning were brought to perfection and the imperial workshops furnish all those stuffs-which are made in other countries. A taste for fine material has since become general and the drapery used at feasts surpasses every description.

All articles which have been bought or woven to order or receive tribute or presents, are carefully preserved and according to the order in which they were preserved, they are again taken out for inspection, or given out to be cut and to be made up or given away as presents. Articles which arrive at

518 **ABU 'L-FAZL 'ALLAMI**, *THE AIN-I AKBARI*, Translated from the original Persian by Colonel H. S. Jarrett, Vol. III, An encyclopaedia of Hindu philosophy, science, literature and customs, with the life of the Author and Akbar's wise sayings, Oriental Books Reprint Corporation, 54, Rani Jhansi Road, New Delhi, p.53

519 *Ibid*, p.54

the same time are arranged according to their prices. Experienced people inquire continually into the prices of articles used both formerly and at present, as knowledge of the exact prices is conducive to the increase of the stock. Even the prices became generally lower. Thus a piece woven by the famous *Ghiyas-i Naqshband* may now be obtained for fifty *muhrs*, whilst it had formerly been sold for twice that sum and most other articles got cheaper from the rate of thirty to ten, or even forty to ten.⁵²⁰ His Majesty also ordered that people of certain ranks should wear certain articles and this was done in order to regulate the demand.

His Majesty changed the names of several garments and invented new and pleasing terms.⁵²¹ Instead of *jama* (coat), he says *sarbgat*, *i.e.* covering the whole body; for *izar* (drawers), he says *yar-pirahan* (the companion of the coat); for *nimtana* (a jacket), *tanzeb*; for *fauta*, *patgat*; for *burqa* (a veil), *chitragupta*; for *kulah* (a cap), *sis sobha*; for *muy-baf* (a hair ribbon), *kesghan*; for *patka* (a cloth for the loins), *katzeb*; for *shal* (shawl), *parmnarm*; for *parmgarm*; for *kapardhur*, a Tibetan stuff, *Kapurnur*; for *pay-afzar* (shoes), *charndharn*; and similarly other names.⁵²²

White and black are believed to be the origin of all the colours. They are looked upon as extremes, and as the component parts of the other colours. Thus, white when mixed in large proportions with a unique black, will yield

520 **ABU 'L-FAZL 'ALLAMI**, *THE AIN-I AKBARI*, Translated from the original Persian by Colonel H. S. Jarrett, Vol. III, An encyclopaedia of Hindu philosophy, science, literature and customs, with the life of the Author and Akbar's wise sayings, Oriental Books Reprint Corporation, 54, Rani Jhansi Road, New Delhi, p.94

521 Ibid, p.96

522 Ibid, p.54

yellow and white and black, in equal proportion, will give red. White mixed with a large quantity of black, will give green. Other colours may be formed by compounding these. Besides this, it must be borne in mind that cold makes a juicy white body and a dry body black and heat renders that which is fresh black and white that which is dry. These two powers (heat and cold) produce, each in its place a change in the colour of a body, because bodies are both *qabil*, i.e. capable of being acted upon and *muqtaza*, i.e. subject to the influence of the heavenly bodies (chiefly the sun), the active origin of heat.

For imported mules, a head stall of leather, an iron chain; a *ranaki* (crupper) of leather, a *palan* (pack-saddle), a *shaltang* (shawl strap) and a *palas-tang* (blanket strap), a *taqa tanab* (a rope for fastening the burden), a qatir *shalag* (a short whip), a bell, one for every *qatar*, a horse-hair saddle, a *kalawa* of leather, a set of ropes, a saddle cloth, *sardozi* (a common head stall), a *khurjin* (wallet), a fodder-bag, a *magas-ran* (to drive away flies) of leather, a curry-comb and hair-glove for washing.⁵²³ The furniture is renewed every third year; but for all iron and wood work, half the price is deducted.

In this period, the animal fights were very interesting and favourite past time. In this, different animals were included like, cow, goat, cock, deer especially *Khasa* deer, water-buffalo and *quchqar* (fighting ram). His majesty likes dogs very much for his excellent qualities and imports dogs from all countries. Excellent dogs come from Kabul, especially from the *Hazara*

523 **ABU 'L-FAZL 'ALLAMI**, *THE AIN-I AKBARI*, Translated from the original Persian by Colonel H. S. Jarrett, Vol. III, An encyclopaedia of Hindu philosophy, science, literature and customs, with the life of the Author and Akbar's wise sayings, Oriental Books Reprint Corporation, 54, Rani Jhansi Road, New Delhi, p.161

district (North of Rawul Pindi). They even ornament dogs and give them names.⁵²⁴ Dogs will attack every kind of animal and more remarkable still, they will attack a tiger. Several also will join and hunt down the enemy.

Guru Granth Sahib is another one of the best sources to reach the subject. There are many lines which tell the importance of the handicrafts done by the women which is the main adoration of the life of the lady. As

ਕਢ ਕਸੀਦਾ ਪਹਿਨੈ ਚੋਲੀ, ਤਾਂ ਤੁਮੁ ਜਾਣਹਿ ਨਾਰੀ ॥⁵²⁵ (*kadh kaseedaa paherhe cholee taan tumu jaanhu naaree.*) She alone is known as the Lord's bride, who embroiders her gown in his Name. She, who preserves and protects the home of her own heart and does not taste the evil, shall be the Beloved of her Husband Lord. In this, it is also there that a lady who is hard working, who is able to protect her home, can build her home in every difficulty. It is the character of a great woman.

Shri Guru Granth Sahib is the religious text of Sikhism. It is the last and the eternal *guru* of the Sikhs. It is a collection of hymns (*shabda*) or *baani* that describe the qualities of God and why one should meditate the name of Lord. It is written in the *Gurmukhi* script. Sikhs consider the *Granth* as a spiritual guide for all mankind, for all generations to come and it plays a central role in "guiding" the Sikhs' way of life. Its hymns and teachings are

524 ABU 'L-FAZL 'ALLAMI, *THE AIN-I AKBARI*, Translated from the original Persian by Colonel H. S. Jarrett, Vol. III, An encyclopaedia of Hindu philosophy, science, literature and customs, with the life of the Author and Akbar's wise sayings, Oriental Books Reprint Corporation, 54, Rani Jhansi Road, New Delhi, p.301

525 ਰੰਧਾਵਾ ਐਮ. ਐਸ.(ਡਾ.); 1960; ਪੰਜਾਬ; ਭਾਸ਼ਾ ਵਿਭਾਗ, ਪੰਜਾਬ, ਪ.48

called *Gurbani* or "Word of the *guru*" and sometimes *Guru ki bani* or "Word of God". The word *Gurmukhi* translates as "from the mouth of the *Guru*".

In *Shri Guru Granth Sahib* it is mentioned that Air is the *Guru*, Water is the Father, and Earth is the Great Mother of all. ਪਵਣ ਗੁਰੂ ਪਾਣੀ ਪਿਤਾ ਮਾਤਾ ਧਰਤਿ ਮਹਤੁ ॥⁵²⁶ *pavn guru panee pitaa mata dharte mhtu.*

This shows that all the objects of nature like air, water and earth of nature are the sources for man and these gave birth to the mankind. He is totally pervading the water, the land and the sky; the Lord is said to be permeating each and every heart. He looks alike upon the high and the low, the ant and the elephant. Every relationship like friends, companions, children and relatives are all created by Him. The important creation of the Creator is a woman about whom it is said ਨਾਰੀ ਅੰਦਰਿ ਸੋਹਣੀ ਮਸਤਕਿ ਮਣੀ ਪਿਆਰੁ ॥⁵²⁷ *Naaree andar sohnee mastak manee piaar.*

She is the most beautiful among women; upon her forehead she wears the Jewel of the Lord's Love. His Love is not obtained through hypocrisy. Her false coverings bring only ruin. The happy soul-bride is pleasing to You, Lord; by Your Grace, You adorn her. She is decorated with the Word of the *Guru's Shabad*; her mind and body belong to her Husband Lord. With her palms pressed together, she stands, waiting on Him and offers her True prayers to Him. Dyed in the deep crimson of the Love of her Lord, she dwells

526 **Singh Manmonan**, 1962; *Sri Guru Granth Sahib* Vol. 1; Shriomani Gurudwara Parbandhak Committee, Amritsar, p.27

527 **Singh Sahib (Dr.)**, 1957; *Sri Guru Granth Sahib* Vol. 1; Raj publishers, Jalandar. Ang 54 line 8 Sri Raag: Guru Nank Dev.

in the Fear of the True One. Imbued with His Love, she is dyed in the colour of His Love. For sparrow it is written in the *Guru Granth Sahib* ਚਿੜੀ ਚੁਹਕੀ ਪਹੁ ਫੁਟੀ ਵਗਨਿ ਬਹੁਤ ਤਰੰਗ ॥⁵²⁸ (*Chiree chuhkee pah phutee vagn bahut tarang.*)

The sparrow is chirping, as dawn comes. The wind stirs up the waves. Beautiful is that place, where the Holy people dwell. They serve their All-powerful Lord and they give up all their evil ways.

For crow, it is written in *Guru Granth Sahib*, ਉਡਹੁ ਨ ਕਾਗਾ ਕਾਰੇ ॥⁵²⁹ (*udhe na kaagaa kaare.*)

The bride gazes at the path and sighs with tearful eyes. Her heart is not happy, but she does not retrace her steps, in the hope of seeing the Blessed Vision of the Lord's *Darshan*. She requests black crow to fly away, so that she may quickly meet her Beloved Lord. Her bride is the devotee who is eagerly waiting for her Lord. In the *Guru Granth Sahib* it is also mentioned ਕਿਆ ਤੂੰ ਰਤਾ ਗਿਰਸਤ ਸਿਉ ਸਭ ਫੁਲਾ ਕੀ ਬਾਗਾਤਿ ॥੨॥⁵³⁰ (*keaa tu rataa geersat seu sab phulaa kee baagaat.*) For the preaching of this lesson of *Guru ji* women make it on her craft. The attachment with materialistic things is just like flowers in garden. The actual value is of the name of the Lord.

Folk literature

Punjabi literature in the form of folk songs, tales, proverbs and riddles began to take shape. The names of arts and crafts are present in the *Punjabi*

528 **Singh Sahib (Dr.)**, 1957; *Sri Guru Granth Sahib* Vol. 1; Raj publishers, Jalandar. Ang 54 line 8 Sri Raag: Guru Nank Dev. Ang 54 line 8 Raag Gauri, Guru Arjan Dev

529 Ibid, Ang 338 line 1 Raag Gauri: Bhagat Kabir

530 **Singh Sahib (Dr.)**, 1957; *Sri Guru Granth Sahib* Vol. II; Raj publishers, Jalandar. Ang 50 line 13 Sri Raag; Guru Arjan Dev

Folk Literature. Folklore, which widely circulated among all sorts of primitive people, was created simply for amusement and entertainment. These stories did not explain anything nor did they have any historical content. But their themes, emotional content and simplicity of narration still hold people spellbound. Folk songs of immense variety are available in this area to be sung at every important occasion of social life. These are known as *lok geets* which are the songs of the body and the soul. A folk song is essentially subjective, expression of the emotions welling up from the depths. It borrows its metaphors and imagery from simple things of life.

Folk songs for ceremonial occasions have a great cultural significance. These are more an expression of the deeply felt emotions of the community as a whole. These deals with sentiments of love-lorn men and women, cruelty of the mother-in-law, cross relationship, jobs and satires, martyr and many aspects of nature's beauty. A woman's sentiments are deftly woven into the fine fabric of the folk-songs of **Punjab**. The main supposition at the back of the folk songs is a woman, who has two lives and two minds, one for her parents and the other for her in-laws. Folk songs are ceremonial and heroic, romantic and mournful, long and short for occasions such as birth and rearing of child, betrothals and marriages, dances and games, fairs and festivals. The variety of tune and form is amazing.

Folklore has traditionally been described as something related to the culture and life-style of the rural people. It comes out to be an artistic action which involves creativity and aesthetic response both of which cover the

particular art form itself. It is thus, social interaction via art media – musical, literary and visual. These are in great variety of different songs for different occasions like *Suhag*, *Vatna* and *Sithania*. Other than these, motifs and patterns which are seen on the arts and crafts are also an important part of these folk songs and folk literature too.

These people used different nature motifs for their arts and crafts and these motifs are of birds, animals, sun and moon, trees and herbs. These people are afraid of supernatural powers and hidden nature secrets. For the well-being of families, to ward-off the evil spirits and to oblige all the divine and supernatural things, they always used to craft these motifs on their body, belongings, utensils and other things. They are always in search of peace. So, by crafting the divine supernatural power and elements of the nature, they attain peace and protection for themselves and their families.

Some mythical stories encouraged these people to think of plants, animals and birds as having souls equal to God and therefore deserving equal consideration, compassion and kindness along with human beings. In nature, human beings see the reflection of their own divinity and want to venerate nature, preserve it and cherish the environment as one of man's greatest assets. The aspects of folk literature regarding the different motifs used in the making of these arts and crafts are described below:

Sparrow is a small bird of light brown colour. It is found as embroidery motif on different crafts as on hand-bag (*jhola*), hand-fan (*pakkhi*), *Sanjhi* and *Barota*, in *Hoi Mata* motifs, pillow cover (*sirhane da gilaf*), cotton mattress

(*durries*), bed sheets (*chaadar*) and wall hanging (*seenerian*). Unmarried young girls are called as sparrows in *Punjabi* tradition. In one folk song it is said ਕੁੜੀਆਂ ਚਿੜੀਆਂ ਹੋਈਆਂ ‘ਕਠੀਆਂ, ਸਭ ਤੇ ਚੜਦਾ ਨੂਰ, ਆਪੋ ਵਿੱਚ ਗੱਲਾਂ ਕਰਦੀਆਂ, ਹੁੰਦੀਆਂ ਘੁਰਮ ਘੁਰੀ ⁵³¹ (*kuareeaa chireeaa hoeeaa katheeeaa, sabh te chardaa nor, aapo vich dee galaa kardeeeaa, hundeeaa ghorm ghoree.*) This folk song is shown in a pattern embroidered on a bed sheet. It is said in a folk song ਚਿੜੀ ਚੁਕਦੀ ਨਾਲ ਜਾਂ ਟੁਰੇ ਪਾਂਧੀ, ਪਈਆਂ ਚਾਟੀਆਂ ਵਿਚ ਮਧਾਣੀਆਂ ਨੇ। ⁵³² (*chiree chukdee naal ja ture pandhee, paeaaa chateeaa vich madhaneea ne.*) Through the above mentioned phrases it is said, that in the early morning, the ladies start their household activities of churning of milk with the voice of the sparrow. The men, who had to visit other towns, start their journey with the voice of sparrows. Listening the sparrow’s voice, the daily life of the villagers starts and they move to their related jobs. Similar to these facts, when a lady is embroidering a hand-bag with the motif of this bird for her husband. It is done with an aim that this hand-bag will always remind her husband of not getting late in performing his tasks.

Sparrow is the symbol of a girl. *Sanjhi* is an occasion of festivity. This is celebrated purely by girls and in this they request the Goddess to give them brothers and fulfill all their wishes. In depiction of this Goddess they add different birds; especially sparrows as their own identity considering these pure from heart, sacred and innocent.

531 ਬਿੰਦ ਕਰਨੈਲ ਸਿੰਘ (ਡਾ.); 2007; ਪੰਜਾਬ ਦਾ ਲੋਕ ਵਿਰਸਾ – ਭਾਗ ਪਹਿਲਾ; ਪਬਲੀਕੇਸ਼ਨ ਬਿਊਰੋ ਪੰਜਾਬੀ ਯੂਨੀਵਰਸਿਟੀ, ਪਟਿਆਲਾ, p.24

532 ਉਰੀ, p.137

Another folk tale named *shaahanee chearee* (ਸ਼ਾਹਣੀ ਚਿੜੀ)⁵³³ played an important role in the creation of this motif in arts and crafts. This is a story of a princess whose stepmother made her a sparrow with the help of magic. On the day when her palanquin was to leave for her husband's home, her stepmother made her own daughter sit in it. The princess-sparrow was very sad. Sometimes she used to cry but on sometimes she laughed. The reason for crying was her condition but she was also happy as she was living in her own husband's garden. When she cried, pearls fell from her eyes and when she flew, gold feathers fell. Then the prince came to know about the sparrow. His fraud bride suggested him to kill that sparrow. After that, the prince went to see the sparrow. He touched the head of the sparrow with love. He found a nail on her head. When plucked that nail, the sparrow took her original form of a princess. She told him the whole story and the prince punished both her stepmother and stepsister. This story shows the innocence of the sparrow with which she attained the blessings of God. The almighty reunited her with her groom. A craftsman weaves this motif on a *durrie*. On which she had shown both phases of life of the sparrow-princess, once alone and then reunited with her prince.

Crow is a black bird with sharp beak. It is called *Kaan* in *Punjabi*. It is found as a motif on pillow cover (*sirhane da gilaf*), bed sheets (*chaadar*) and wall hanging (*seenerian*) etc. According to many literary sources, crow is a

533 **Puspa Rani** W/O Satpal Thour, age 67, through personal interview, village Nandpur Kalour

messenger who delivers message from one person to the other. He also gives the signal of the arrival of guests at home. Love-lorns request him to deliver their messages to their beloveds. As it is said in a folk song,

ਕੋਠੇ ਤੋਂ ਉਡ ਕਾਵਾਂ ਇਕ ਵਾਰੀ ਮੇਲ ਵੇ ਰਬਾ, ਜਿੰਦ ਮਾਹਇ ਦੇ ਨਾਂ ਲਾਵਾਂ।⁵³⁴ (*kodhe tau ud*

kaavan ik vaaree mel ve rabaa, jend maahie de naa laavan.) Through these

lines, the bride asks a crow to fly away from the terrace. She requests God that she wants to meet her love once. It is also believed that flying crow symbolizes auspiciousness. In one hand-bag, she shows a crow, in decorative

form by using red colour with black. Showing red as the colour of passion. Her heart is filled with the eagerness and passion of meeting her husband. For

symbolic reference, she shows two crows seated at a distance with which she

indicates the distance which the crow has to cover.

Peacock is a bird with matchless beauty and colours. Peacock is the carrier of

the God of war-*Kartikeya*. It is also known as *Paravani*.⁵³⁵ Other than this, the

Goddess of wisdom and art, Goddess *Lakshmi* also rode a peacock. *Mangal* or

Mars also had a peacock as his *vahana*.⁵³⁶ The immense popularity of the

peacock as a decorative motif is due to its elegance and beauty. Its abundant

fertility makes it a useful fertility symbol and it is sometimes drawn on grain-

bins to improve the value of the seed. Apart from these, it is also considered

as a sacred bird. So, it is found as a motif presented on different arts and

534 ਬਿਰਦੀ ਮਹਿੰਦਰ ਸਿੰਘ; 2000; ਮਾਲਵੇ ਦਾ ਲੋਕ ਸਾਹਿਤ - ਇਕ ਆਲੋਚਨਾਤਮਿਕ ਅਧਿਐਨ; ਪਬਲੀਕੇਸ਼ਨ ਬਿਊਰੋ ਪੰਜਾਬੀ ਯੂਨੀਵਰਸਿਟੀ, ਪਟਿਆਲਾ, p.72

535 **Patil Prabhakar**, 2004; *Myths and traditions in India - A fusion of the past and present*; BPI (India) Pvt Ltd, New Delhi, p.98

536 *Ibid*, p.100

crafts. As on wall hanging (*seenerian*), hand-bags (*jhole*), pillow cover (*sirhane da gilaf*), table cover (*mez posh*), bed sheets (*chaadar*) and on body as tattoos. Various colours in peacock-feathers signify the colours of life, which are sometimes bright, sometimes dull, gloomy and dark on various occasions. Bright colours stand for happiness, felicity, merriment and prosperity. Dark colours stand for sorrow, despondency and calamity. One should accept every challenge - every colour which life offers to everybody, as a gift with equanimity. Through the feather of peacock *Shri Krishna* established one fact that we should embrace our foes with the same fondness as we embrace our friends. *Balram*, the elder brother of *Shri Krishna* is said to be the manifestation of '*Sheshnag*'. The serpents are killed by peacocks instantly. They are gruesome enemies of snakes. Being a sibling of *Shri Balarm* (*Sheshnag*), *Shri Krishna* graces the beauty of peacock-feather wearing it on his crown, thus generating the message to accept friends and foes impartially. In a wall hanging, the artist shows the episode in which *Shri Krishna* is shown giving a basket full of peacock feathers to *Shri Balram*. In this wall hanging opposite to a reality, *Krishan* is elder but it is symbolical. As the thought of accepting friends and foes impartially made *Krishna* elder from his cousin. He has been shown wearing divine clothes.

It is said in a folk song that in the month of *Sawan*, peacocks start dancing after seeing clouds, flowers are at full bloom in this month and after seeing these beauties of nature, bride's heart starts missing her husband. The song is ਅਹੁ ਪੈਲਾਂ ਪਾਂਉਦੇ ਨੀ, ਬਾਗੀਂ ਮੋਰਾਂ ਸ਼ੋਰ ਮਚਾਇਆ, ਅਤੀਏ ਖਿੜ ਖਿੜ ਫੁਲਾਂ ਨੇ, ਸਾਨੂੰ

ਮਾਹੀਆ ਯਾਦ ਕਰਾਇਆ।⁵³⁷ (*aah paelaa pauade nee baagee moraa shor machaeaa, aareee khear khear phulaa ne, sano maheaa yaad karaaeaa*).

The sentiments in the folk song are similar to that of the emotions and feelings of a lady who has embroidered a hand-bag with the motifs of peacock and flowers.

This bird is also a symbol of longevity and love. A newly married girl knows a folktale of peacock and as she is in a deep love with her husband, makes a wall hanging with a motif of a peacock with a message in his beak. According to her known folktale named *Morni ate suraj* (peahen and sun),⁵³⁸ there was a couple of peacock and peahen, extremely in love with each other. A hunter killed the peahen with an arrow and the peacock was filled with grief after losing his beloved. It was once heard by the peacock that everyone after death, moves to the Sun. To bring his beloved back, he went to the Sun with a message in his beak but the Sun didn't pay attention to him. In anger, he covered the sun with his feathers. On this, the Sun replied that he was incapable of sparing the life but he could be a part of peacock's feathers with his image in them. This would help the peacock to feel the presence of his beloved in himself, forever. Peacock accepted the proposal of the Sun. From then, the peacock had an image of the sun in his feathers. This story moves around a myth that after death a person takes his place at Sun and it also a

537 ਸਿੰਘ ਨਾਹਰ (ਡਾ.); 1998, ਚੰਨਾ ਵੇ ਤੇਰੀ ਚਾਨਣੀ - ਮਾਲਵੈਣਾਂ ਦੇ ਲੰਮੇ ਗੌਣ, ਝੋਝੇ ਤੇ ਬਿਰਹੜੇ; ਪਬਲੀਕੇਸ਼ਨ ਬਿਊਰੋ ਪੰਜਾਬੀ ਯੂਨੀਵਰਸਿਟੀ, ਪਟਿਆਲਾ, p.275

538 ਬੇਦੀ ਵਣਜਾਰਾ; 1978; ਪੰਜਾਬੀ ਲੋਕ ਧਾਰਾਂ ਵਿਸ਼ਵ ਕੋਸ਼; ਨੈਸ਼ਨਲ ਬੁਕ ਸ਼ਾਪ, ਪਲਈਅਰ ਗਾਰਡਨ ਮਾਰਕਿਟ, ਦਿੱਲੀ, p.983

belief accepted by Indus Valley people. That is why some artifacts of these people show the peacock's flight to the sun.⁵³⁹ So here, the artist has embroidered a peacock as a request to the Sun not to take her husband at his place. In one *boli* it is said, “ਖੱਟ ਤੇ ਪਉਣੀ ਮੋਰਨੀ, ਮੈਂ ਤੇ ਵਿੱਚ ਮੇਲੇ ਦੇ ਜਾ ਕੇ”⁵⁴⁰ (“*pat te puauni morni, main ta which mele de ja ke*”). It means expressing ones desire to get a motif of peacock tattooed on one's thigh in the fair because beauty and grace of this bird will add to the beauty of the girl, after making its tattoo on her.

Koel is a black bird; her outer resemblance is similar to that of a crow. She is known for her sweet voice. It is found on pillow covers (*sirhaane daa gilaf*) and bed sheet (*chadaar*). It is found in the lines of folk songs of marriage sung at the time of the departure of the girl from her father's home to her husband's home. It is said that from her parents' garden, the girl (*koel*) is going to leave her friends and toys and go to her husband's home for the sake of her father's commitment. Song is ਮੇਰੇ ਬਾਗਾਂ ਦੀ ਕੋਇਲ, ਕਹਾਂ ਚਲੀ ਆ। ਮੇਰੇ ਬਾਬਲ ਕੀਤੇ ਬੋਲ, ਬੋਲਾਂ ਬਧੀ ਮੈਂ ਚਲੀ ਆਂ।⁵⁴¹ (*Mere baagan dee koel, kahan chalee aa, Mere baabal keete bol, bolan badhe mai*).

Its depiction is made by the craftsman on a bed sheet by embroidery.

In this, it is depicted that the nightingale in the centre on a flower indicative of the bride. On her sides, there are two swans as her father and mother. Both of

539 ਬੇਦੀ ਵਣਜਾਰਾ; 1978; ਪੰਜਾਬੀ ਲੋਕ ਧਾਰਾਂ ਵਿਸ਼ਵ ਕੋਸ਼; ਨੈਸ਼ਨਲ ਬੁਕ ਸ਼ਾਪ, ਪਲਈਅਰ ਗਾਰਡਨ ਮਾਰਕਿਟ, ਦਿੱਲੀ, p 983

540 **Kaur Harinder**, 2004; *Fairs of the Punjab, a semi logical analysis*; Harman Publishing House, New Delhi, p.63

541 ਕਹਿਲ ਹਰਕੋਸ਼ ਸਿੰਘ; 2007; ਲੋਕ ਗੀਤਾਂ ਵਿੱਚ ਰਿਸ਼ਤੇ ਨਾਤੇ; ਲੋਕਗੀਤ ਪ੍ਰਕਾਸ਼ਨ, ਚੰਡੀਗੜ, p.62

them are looking at the nightingale why she is standing apart from us. The nightingale explains them that it's time now for her to leave their place and move to another home.

Pigeon is the most innocent bird and is the symbol of peace. The artist also chose this bird as a symbol of peace and makes its motif on *durrie*. With the idea that it's presence will maintain peace in the family. Their colour is grey. However, some are also white in colour. White pigeons are known as *cheenaa kabutar*. It is found on many objects like on Cotton mattress (*durries*), bed sheets (*chaadar*), hangings (*seenerian*); hand-fans (*pakkhiaan*) and in waste material objects also. In a folk song, a girl requests a pigeon to fly and deliver her letter to her husband. The song is ਵਾਸਤਾ ਈ ਰਬ ਦਾ ਤੂੰ ਜਾਈਂ ਵੇ ਕਬੂਤਰਾ, ਚਿੱਠੀ ਮੇਰੇ ਢੋਲ ਨੂੰ ਪੁਚਾਈਂ ਵੇ ਕਬੂਤਰਾ।⁵⁴² (*vaastaa ee rab daa tau jaaee ve kabutaraa chetee mere dhol nu puchaae ve kabutaraa.*) On a hand-fan, a lady depicts pigeon with a message in his beak. This motif is depicted repeatedly on the hand-fan to please this winged bird to complete the task which the girl had assigned him.

There are many other folk tales and beliefs related to the pigeon. According to one forerunner, this bird took birth from rice.⁵⁴³ In previous times, ladies used to have their meal after their husbands. Once a lady was feeling hungry but her husband did not come back, so she took some rice and

542 ਸਾਦਿਕ ਮਹਿੰਦਰ ਸਿੰਘ; ਸ਼ਨਿਚਰਵਾਰ, 5 ਜੂਨ, 2010; ਪੰਛੀ ਤੇ ਪੰਜਾਬੀ ਸਭਿਆਚਾਰ; ਪੰਜਾਬੀ ਟ੍ਰਿਬਿਊਨ ਲੋਕ ਰੰਗ, p.1

543 ਬੇਦੀ ਵਣਜਾਰਾ; 1978; ਪੰਜਾਬੀ ਲੋਕ ਧਾਰਾਂ ਵਿਸ਼ਵ ਕੋਸ਼; ਨੈਸ਼ਨਲ ਬੁਕ ਸ਼ਾਪ, ਪਲਈਅਰ ਗਾਰਡਨ ਮਾਰਕਿਟ, ਦਿੱਲੀ, p.1026

started eating. At that moment her husband arrived home. After seeing him she threw rice out of her mouth and requested God never to disclose that matter to her husband. On her request, rice took form of pigeons and flew away.

Parrot is a beautiful bird with parrot-green colour body and red beak. It is one of the favourite birds of the women folk. The love-God, *Kamadeva* was seen to be as beautiful as love itself. *Vasant*, the season of spring, always brought with it a riot of colours, wafting sweet fragrances of fruits and flowers, the music of chirping birds and romance. All these natural props helped the mood of love and made the longing unbearable. *Kamadeva* and *Vasant* were cast as constant companions locked in friendship.⁵⁴⁴ *Kamadeva* shot arrows, each tipped with a flower to create a desire in the hearts of his victims. His *vahana* is a parrot, who is also a symbol of love. Due to its association with the cupid of love a lady selects the pair of parrot as her motif on the bed sheet. Both parrots have an arrow like beaks with flower in the front indicating the God of Love. She does it so with the idea that her husband's relationship will always be under the blessings of *Kamadeva*. With this motif, flowers are also crafted as a symbol of the friendship of *Kamadeva* and *Vasant*. As they are constant companions, she and her husband would always be together as long life partners. So, for these reasons it is found on many objects like in *durries*, bed sheets (*chaadar*), hangings (*seenerian*), hand-bags (*jhole*) and on walls like in *Hoi* and *Sanjhi* celebrations.

544 **Patil Prabhakar**, 2004; *Myths and traditions in India – A fusion of the past and present*; BPI (India) Pvt Ltd, New Delhi, p.11

Cat: She is the *vahana* or carrier of Goddess *Shashthi*.⁵⁴⁵ *Punjabi* people call a cat as *masi* (maternal aunt) of the lion. It is mostly found on wall hangings (*seenerian*). Cat word is found in one of *muhavre* that ਸੌ ਚੁਹੇ ਖਾ ਕੇ ਬਿਲੀ ਹਜ਼ ਨੂੰ ਚਲੀ।⁵⁴⁶ (*soa chooha kha ke billi hajh nu challi*.) (Cat after gulping a hundred rats is going to pay her tribute at sacred monument.) Here, it is an example for mankind that after making so many mistakes, there is no meaning of going to and confessing before God. Here, a cat is shown on a wall hanging standing in the pose of proud and looks like an innocent being but the rat in front of her, is like appealing her to pardon his life.

Deer is the *vahana* of God *Chandra* and of *Vayu deva*.⁵⁴⁷ It is also known as *hiran* or *mirage*. It is a beautiful animal known for its speed, beautiful eyes and skin. This motif is found on hangings (*seenerian*), *durries* and hand-bags (*jhola*). A creation of the motif of a deer on the hand-bag (*jhola*) by embroidery seems as the creator is subjected to show the *Ravana* taking the form of deer and he eating grass. Here, artist must be inspired from the episode of *Ramayana*. She depicts that by seeing shine and brightness one should not feel attractive to the luxurious things. This handbag belongs to a woman of a very lower class, who has financial problems. So, she makes her feel that she should not run for things which are out of her approach.

545 **Debroy Bibek**, 2008; *Sarama and her children- the dog in Indian Myth*; penguin books, New Delhi, p.122

546 **Shushma Rani** W/O Subhash Kumar, age 62, thorough personal interview, village Bahadurgarh

547 **Debroy Bibek**, 2008; *Sarama and her children- the dog in Indian Myth*; penguin books, New Delhi, p.122

Dog: The dog is mentioned with respect and affection in Indian literature, and was a rarity if ever treated as a pet. The exception occurs Lord *Bhairava* used to ride a dog as his *vahana* and is seen as surrounded by dogs.⁵⁴⁸ *Yama*, the God of Death, had a pair of dogs which guarded the regions of death, each having four eyes, which probably meant that it was extremely vigilant and nothing could escape its watchful eyes. Our *Puranas* related dog with *Sudras*. Figurines of dogs have been found in the Indus valley civilization.⁵⁴⁹ In the excavations in *Ropar*, a dog skeleton has been found under the skeleton of a man.⁵⁵⁰ The dog died in grief when the master died or was sacrificed as a sign of the dead man's ownership. This motif is found on hangings (*seenerian*) and *durries*. Once upon a time, there were two puppies. Their mother was killed by a deer. The puppies decided to take revenge but they were very small. They went to an elephant and then to a tiger for help but they were not successful. After that, they made an approach to a man's house. They were given food and a place to sleep. When they barked in the night, the man was happy. The puppies were guarding his house and the man and puppies became friends. Soon these puppies became strong. They told man about their revenge. He took them to the jungle for hunting. They took their revenge and to show thankfulness to the man they jumped at the man, licked him and

548 **Debroy Bibek**, 2008; *Sarama and her children- the dog in Indian Myth*; penguin books, New Delhi, p.122

549 **Kenoyer Jonathan Mark**; 1998; *Ancient cities of the Indus Valley civilization*; oxford university press, Karachi, p.130

550 **Gupta S.P.**, 1972; *Disposal of the dead and physical types in ancient India*; oriental publishers, New Delhi, p.43

wagged their tails. From that time till date they are the most loyal friends of the human beings as weaved by an artist on a *durrie*.⁵⁵¹

Cock is a symbol of courage and vigilance. It's the *vahana* of God *Kartikeya*—the Lord of wars,⁵⁵² because it has a quality of bravery. Some excellent things to be learnt from a cock are to wake up at the proper time; to take a bold stand and fight; to make a fair division (of property) among relations; and to earn one's own bread by personal exertion.

Mother always wants certain qualities of cocks in her kids. So, she always makes them learn a story. The story is that once it was a moonlit night, a fox was prowling around a farm, especially near the coop where hens are kept. It saw a cock roosting high up, way beyond the fox's reach. Good news, wonderful news, cried the fox. The cock asked about the good news and then it replied that, the lion, the king of the beasts, had declared a truce. No animal from now could be allowed to hurt a bird and they must live together like brothers. The cock retorted that it was really good news. They must share it with their friends. When they started, the fox asked cock as to who was there? It replied that there was his master dog. On hearing this, fox begun to slink away. Cock asked him to inform the dog as to what happened. The fox replied that it would have happily done so but it was worried that the dog might not have heard that good news. To show her children the lesson to become brave and alert, she always tells them this folk tale. For this reason, she embroideres

551 **Puspa Rani** W/O Harsh Kumar, age 67, through personal interview, village Nandpur Kalour.

552 **Debroy Bibek**; 2008; *Sarama and her children- the dog in Indian Myth*; penguin books, New Delhi, p.122

cock motif on a table cloth that her children must remember the potentialities of the cock.

Rat: It is one of the smallest creatures of brown or dark brown colour. There are many examples of rat in our literary sources. According to a folk tale, once upon a time, a rat saw, a long necked creature named camel in a jungle. The rat gave him the proposal of being friends. But the camel did not bother about the friendship. Rat said that it could help in many ways. Camel called the rat a little creature and said how it would help him as he was so tall and the camel moved forward. After some time, a king, with his small army, came and ordered his soldiers to catch the camel. The rat was very sad. He whistled to all the rats and told them that its friend camel had been taken away by the tyrant king. All the rats cut all the saddle lengths of the king's horses elephants and camels. All the animals ran away into the jungle. Camel - the friend of rat marked the rat and said that everything big is not great and every small is not to be ignored. They become friends forever. So, from this a housewife learns that rats are the creatures that are in the habit of helping everyone. That is why she chooses it as a motif of her craft. She looks at it as a helper of her household problems. On the other side, she also teaches a lesson to her kids that no body is big or small by size. Actually, thoughts make one big or small. She embroideres flowers with this creature as a token of her respect for such a small creature.

Lion is the visible representative of *Dharma*.⁵⁵³ In *Punjabi* tradition, lions are the symbol of strength. Its roaring is considered very auspicious. The animal is a symbol on bangles and on other jewellery items as it is also considered auspicious. This motif is found on hangings (*seenerian*) and *durries*. In *Punjabi* tradition, the milk of the lioness is considered to be very good. *Punjabis* give *gurhatee* to their children as it was given to *Raja Rasalu* with the milk of a lioness.⁵⁵⁴ Lion is considered as a beast with many qualities as shown in different folk stories. It is very generous because once a mouse was caught in his claw but if left it without any harm. On the other hand, it is considered very foolish also because once he became the prey of the talks of a rabbit and after seeing its own shadow in water, it jumped into the well as thinking of it to be another lion. The craftsman by choosing this motif in her craft wants to get all the benefits hidden in the personality of the lion. This is the reason that she writes *jungli janwar* on it but gives it a face of a very generous king.

Snakes: *Vishnu* lies on the snake and *Shiva* has snakes as his garlands. Snakes are the quasi-human beings that guard the mineral wealth of Mother Earth. They are also guardians of rivers, lakes, wells and household. They are courageous and violent creatures who are supposed to possess supernatural powers and skills. These women are in the habit of keeping their luxurious things under mattress. There is a folk tale, which, on the day of *Diwali*, a lady

553 **Pandey Lalta Prasad (Dr.)**, 1971; *Sun worship in Ancient India*; Motilal banarsidass; Delhi, p.141

554 ਬੇਦੀ ਵਣਜਾਰਾ, 1978; ਪੰਜਾਬੀ ਲੋਕ ਧਾਰਾਂ ਵਿਸ਼ਵ ਕੋਸ਼ ਜਿਲਦ ੩; ਨੈਸ਼ਨਲ ਬੁਕ ਸ਼ਾਪ, ਪਲਈਅਰ ਗਾਰਡਨ ਮਾਰਕਿਟ, ਦਿੱਲੀ, p.779

makes preparations for the *Lakshmi* worship. She decorates one *thalee* (plate) and places some gold and silver coins in it. After sometime, due to some emergency she goes out of home. Before leaving from home, she placed a creeper near the plate. Her neighbouring woman comes to her home with the motive to steal those coins. But as soon as she approaches the coins, the creeper takes the form of a snake and bites her. With this folk tale in mind and with the habit of keeping things under mattress, they weaved a motif of snakes on their *durries*. In the making of the motif, they gave the snake the appearance of a creeper.

Trees or *Buta*: Trees are the symbols of different Gods and Goddesses. They are places, where spirits reside. There are many rites, beliefs, rituals, songs and worshipping patterns of trees and tree products. It is considered inauspicious to cut a tree as the elves are considered revengeful and impairment and sure to follow. Since ages, trees have stood as the symbol of strength, security and protection, self giving shade, succor and even producers of food. The roots of turmeric are tied around the wrists of a groom and a bride as a symbol of purity and union. It is venerated as a symbol of Goddess *Parvati*. *Vishnu* is symbolized by the Sal tree and the *tulsi* plant. Mango blossoms are associated with *Kamadeva* God. When summer comes, the *koel's* romantic song brings the fragrance of the mango blossoms with it. Tree marriages are still practiced to avoid the evil effects of a marriage. *Kadam* or

trot is the symbol of *Krishna*.⁵⁵⁵ *Kadam* or trot is a tree whose flowers are yellow in color. Hindus have a very religious sentiment related to this tree. Specially, followers of *Krishna* present his idol (*Krishna*) the garland of these flowers. It is believed that when *Krishna* used to live in *Bindrawan*, he used to do *leela* with *Gopis* in the forests and the *Gopis* used to shower these flowers of *Kadam* on him. This tree and its flowers are related to *Krishna leelas*. The artist is a follower of Lord *Krishna* and to attain the blessings of her Lord, she depicts Lord with his favourite flowers. For this she had taken the help of a process of weaving. In her *durrie*, she had shown *Krishna* as flowers of blue colour as blue symbolizes the body of *Krishna* and on the sides, shows flower garlands of *Kadam*. *Kareer* is a tree with thorns and its fruit is known as *dele* (ਡੇਲੇ) in *Punjabi*. There are many beliefs related to this tree. One belief is that *Shitala* Goddess resides on this tree.⁵⁵⁶ If any body suffers from a disease named small pox, it is said he or she must pour water into the roots of this tree as it would make the Goddess happy and that person would recover soon and scars of this disease would not be deep.

So, for the protection of her family from this disease she had made this tree in a decorative form on a *durrie* and kept it in her home to please the Goddess and to attain her blessings. It is found on pillow covers (*sirhane da gilaf*), hand-bags, bed sheets (*chaadar*) and *durries*. God is always compared to trees.

555 ਬੇਦੀ ਵਣਜਾਰਾ, 1978; ਪੰਜਾਬੀ ਲੋਕ ਧਾਰਾਂ ਵਿਸ਼ਵ ਕੋਸ਼, ਨੈਸ਼ਨਲ ਬੁਕ ਸ਼ਾਪ, ਪਲਈਅਰ ਗਾਰਡਨ ਮਾਰਕਿਟ, ਦਿੱਲੀ, p.988

556 ਉਹੀ, p.1047

Trees and plants are among the best wishers of man. The people always feel comfortable in the presence of these divine long standing beings. They often craft them as their motifs. About trees, it is also said that though trees cannot speak but they can understand the sorrows of man. *ਰੁਖ ਬੋਲ ਨਾ ਸਕਦੇ ਭਾਵੇਂ, ਬੰਦਿਆਂ ਦਾ ਦੁਖ ਪੁਛਦੇ॥*⁵⁵⁷ (*rukhh bol na sakde bhaven, bandeeaa da dukh puchhde.*)

Flowers: Flowers are also one of the favourite motifs of all craftsmen and there are found on every object like on *durries*, bed sheets(*chaadar*), hangings (*seenerian*), hand-bags(*jhola*), hand-fans (*pakkhiaan*), table covers (*mez posh*), pillow covers(*sirhane da gilaf*), shelf-covers (*kansa posh*), kettle covers, handkerchief (*rumaal*), *dupatta* and cover made with crochet.

Folk song showing the significance of flowers is:- ਫੁਲਾਂ ਬਾਝ ਨਾ ਸੌਹਦੀਆਂ ਬੇਲਾਂ - ਜੀ ਬੇਲਾਂ, ਭਾਮੋਂ ਲਖ ਪਾਣੀ ਵਿਚ ਖੜੀਆਂ - ਨੀ ਸਮਝ ਨਾਦਾਨੇ।⁵⁵⁸ (*pholaa baajh naa sauhdeea belaa -jee belaa, bhame lakh paanee vich khareeaa- nee samajh naadaane, takhtau paer naa laah heere.*) In this folk song a lesson is kept for a common man. The lesson is that every thing looks beautiful with its companion like creepers with flowers; woman is incomplete without children and so on. In another folk song friends tease their friend and say she is like a flower but her fiancc's complexion is black. Song is ਫੁਲ ਵਾਂਗੂੰ ਮਹਿਕਦੀਏ, ਤੇਰੇ

557 ਨੌਸ਼ਹਿਰਵੀ ਹਮਦਰਦਵੀਰ (ਪ੍ਰੋ.), ਸ਼ਨਿਚਰਵਾਰ, 2 ਜੂਨ, 2011; ਕਿਸਾਨ ਦੇ ਅੰਗ ਸੰਗ ਪੰਜਾਬੀ ਲੋਕ ਗੀਤ; ਪੰਜਾਬੀ ਟ੍ਰਿਬਿਊਨ ਲੋਕ ਰੰਗ, p-1

558 ਸਿੰਘ ਨਾਹਰ (ਡਾ.), 1998; ਚੰਨਾ ਵੇ ਤੇਰੀ ਚਾਨਣੀ - ਮਾਲਵੈਣਾਂ ਦੇ ਲੰਮੇ ਗੌਣ, ਝੋਤੇ ਤੇ ਬਿਰਹੜੇ, ਪਬਲੀਕੇਸ਼ਨ ਬਿਊਰੋ ਪੰਜਾਬੀ ਯੂਨੀਵਰਸਿਟੀ, ਪਟਿਆਲਾ, p.249

ਮਾਹੀ ਦਾ ਸੁਣੀਂਦਾ ਰੰਗ ਕਾਲਾ।⁵⁵⁹ (*phul vangu mehakdeee, tere mahee daa suneedaa rang kaalaa.*) In embroidery a motif is shown in which she shows herself to flower of red colour. She uses black colour flowers to show the dark complexion of her husband for which she is always teased by her friends.

Sun and Moon: *Shiva* adorns his hair with Sun and Moon. When lustrous *Surya* was created, *Usha* became his wife. Since then *Usha*, *Surya* and *Ratri* have shared the sky. *Usha* rules the glorious daybreak, *Surya* rules the day and brightens the universe *Ratri* rules the night and spreads darkness. *Ravi* or *Surya* or the sun is called the “radiant eye of the sky.”⁵⁶⁰ It is regarded as the forehead of the sky.

Chandra, also known as *Soma*, is the moon. As a deity, he is gentle, mild, copper coloured and beautiful man riding a white chariot. He has excellent healing powers and is a mythical master of all herbs. In fact it came to know as *Soma* because he symbolized a heavenly drink made from a creeper called *Soma*.⁵⁶¹ Barren ladies always make prayers to Lord Moon for the blessings of children. They offer prayers and usually say: ਚੜ੍ਹ ਵੇ ਚੰਨਾ ਭਾਗੀਂ ਭਰਿਆ, ਹੱਥ ਬੰਨ ਕਰਾਂ ਜੋਦਤੀ, ਸੁਖ ਦਾ ਚੜ੍ਹੀਂ, ਖੈਰ ਦਾ ਚੜ੍ਹੀਂ, ਭਰੀਂ ਅਸਾਡੀ ਝੋਲਤੀ।⁵⁶² (*char ve chanaa bhaagee bhareaa hath ban karaa jodaree, such daa charee, khaer daa charee, bharee aasaadee chhularee.*) On Sunday, people keep fast for Sun

559 ਸਰਹਿੰਦੀ ਹਰਚੰਦ ਸਿੰਘ (ਡਾ.), ਸ਼ਨਿਚਰਵਾਰ, 31 ਜੁਲਾਈ, 2011; ਜੋਤੀਆਂ ਜਗ ਥੋਤੀਆਂ; ਪੰਜਾਬੀ ਟ੍ਰਿਬਿਊਨ ਘਰ ਫਰਿਵਾਰ, p.3

560 **Patil Prabhakar**, 2004; *Myths and traditions in India – A fusion of the past and present*; BPI (India) Pvt Ltd, New Delhi, p.49

561 Ibid, p.52

562 ਬੇਦੀ ਵਣਜਾਰਾ, 1978; ਪੰਜਾਬੀ ਲੋਕ ਧਾਰਾਂ ਵਿਸ਼ਵ ਕੋਸ਼; ਨੈਸ਼ਨਲ ਬੁਕ ਸ਼ਾਪ, ਪਲਈਅਰ ਗਾਰਡਨ ਮਾਰਕਿਟ, ਦਿੱਲੀ, p.320

God. Sun and moon are regarded as *eeshat devas* in this region along with earth and trees. It is mostly found on walls in celebration of *Hoi* and *Sanjhi* Goddess.

After considering the motifs used by these villagers of the said area, it will also be significant to have a glance of different arts and crafts prevalent in the folk literature. These arts and crafts are:

Peerhian: It is a low four-legged woven stool or seats. There is a folk song which presents the picture of the heart of the sister. It also shows the love between a brother and a sister. In a folk song the relationship and affection between the brother and sister is shown. Sister assists her brother and makes arrangement of his comfortably stay and provides him a low stool. And she says ਮੁਹੜਾ ਡਾਂਮਦੀ ਵੀਰਾ ਪੀੜੀ ਡਾਂਮਦੀ, ਗਲਾਂ ਕਰੀਏ ਵੀਰਾ ਵੇ ਭੈਣ ਭਰਾ ਦੋਨੇ।⁵⁶³ (*moharaa daamdee veeraa peerhee daamdee, gala karee veeraa ve bhaana bharaa done.*)

Rumaal ਤੇਰੇ ਹਥੜੁਏ ਰੁਮਾਲ ਸੋਹੇ। (*tere hathuare rumal sohe.*) Like on all festivals women wear colourful clothes and they must have handkerchief in their hands. In the following folk song girl says ਬਾਬਲ ਮੇਰੇ ਕਾਜ ਰਚਾਇਆ, ਦਿਨ ਰਹਿ ਗਏ ਥੋੜੇ, ਧੀ ਹੋਵੇ ਘਰ ਧਨ ਹੋਵੇ, ਬਾਬਲ ਧੀਆਂ ਦੇ ਕਰਦਾ ਦਾਨ, ਸਾਲੂ ਦਾ ਪਲਾਂ ਰੇਸ਼ਮੀ, ਮੇਰਾ ਰੋਦੀ ਦਾ ਭਿਜਿਆ ਰੁਮਾਲ।⁵⁶⁴ (*baabal mere kaaj rachaaeaa, din reh gae thode, dhee howe ghar dhan howe,baabal dheea de kardaa daan, saalo daa palaa*

563 ਸਿੰਘ ਨਾਹਰ (ਡਾ.), 1998; ਚੰਨਾ ਵੇ ਤੇਰੀ ਚਾਨਣੀ - ਮਾਲਵੈਣਾਂ ਦੇ ਲੰਮੇ ਗੌਣ, ਝੋਤੇ ਤੇ ਬਿਰਹੜੇ, ਪਬਲੀਕੇਸ਼ਨ ਬਿਊਰੋ ਪੰਜਾਬੀ ਯੂਨੀਵਰਸਿਟੀ, ਪਟਿਆਲਾ, p.61

564 ਸਿੰਘ ਨਾਹਰ (ਡਾ.), 2001; ਮਾਂ ਸੁਹਾਗਣ ਸਗਨ ਕਰੇ - ਮਲਵਈ ਵਿਆਹ ਦੀਆਂ ਰੀਤ-ਰਸਮਾਂ ਤੇ ਲੋਕ ਗੀਤਾਂ ਦੀ ਚਿਹਨ-ਜੁਗਤ ਅਤੇ ਪਾਠ, ਪਬਲੀਕੇਸ਼ਨ ਬਿਊਰੋ ਪੰਜਾਬੀ ਯੂਨੀਵਰਸਿਟੀ, ਪਟਿਆਲਾ, p.118

reshmee, meraa rodee daa bhejeaa rumal.) The girl sings and says that her father is going to perform the act of her marriage. This is a religiously sacred act. While crying for leaving her father's home, her *rumaal* is drenched in tears.

Nale: *Nale* is also a craft done by weaving and without it the costumes of *Punjabi* women is incomplete. It is the smallest part but an essential costume. For *nale*, it is said that ਜੇ ਤੂੰ ਚਲਿਆ ਸ਼ਹਿਰ ਪਟਿਆਲੇ, ਓਥੋਂ ਲਿਆਈਂ ਰੇਸ਼ਮੀ ਨਾਲੇ, ਨਾਲਾ ਪਾ ਗਈ ਓ ਖਤਰਾਣੀ।⁵⁶⁵ (*je tu chaleaa shaher patiale, uthu leaae reshamee nale, naalaa paa gae u khatraanee.*) In this folk song a woman says to her husband that if he is going to *Patiala* he may bring *reshamee nale* for her as the *nale* of *Patiala* are very popular.

Embroidery: Another folk song presents us the importance of embroidery. A dialogue between mother-in-law and daughter-in-law is:- ਨੌਹੋਂ ਨੀ ਕਢ ਕਸੀਦਤਾ ਲਾ ਛਡ ਦੀਦਤਾ, ਨੀ ਨੌਕਰ ਛੁਟੀ ਆਉਣਗੇ ਨੀ, ਸਸੇ ਨੀ ਪਟ ਮਗਰੋਂਤੀਆਂ ਵਾਲਾ ਨੀ ਬੂਟੀ ਸਾਫ ਨਾ ਆਵੇ ਨੀ।⁵⁶⁶ (*nauhe nee kadh kaseedaraa laa chad deedaraa, nee naukar chutee aaunge nee, sase nee pat magroaraa vala nee, bootee saaf naa aave nee.*) Mother-in-law tells her daughter-in-law to start the work of her embroidery as her husband must be coming back home but it she replies that the embroidery thread is not fine and it exploits her designs of embroidery.

Pakkhi: The folk song showing the significance of hand-fan (*pakkhi*) says

565 ਸਿੰਘ ਨਾਹਰ (ਡਾ.), 1998; ਚੰਨਾ ਵੇ ਤੇਰੀ ਚਾਨਣੀ - ਮਾਲਵੈਣਾਂ ਦੇ ਲੰਮੇ ਗੌਣ, ਝੋਤੇ ਤੇ ਬਿਰਹੜੇ, ਪਬਲੀਕੇਸ਼ਨ ਬਿਊਰੋ ਪੰਜਾਬੀ ਯੂਨੀਵਰਸਿਟੀ, ਪਟਿਆਲਾ, p.275

566 ਉਹੀ, p.110

ਅਸੀਂ ਤਾਂ ਰਖਿਆ ਭਾਬੋ ‘ਕਾਰਸੀ ਦਾ ਵਰਤ, ਦੁਆਰਸੀ ਦਾ ਵਰਤ, ਤੁਸੀਂ ਜੀਮੋ ਅਸੀਂ ਪੱਖਾ
 ਝਲਾਂਗੇ।⁵⁶⁷ (*aasee taa rakheaa bhabo ‘kaarasee daa varat, doarsee da varat,
 tusi jeemo aasee pakhaa jhalaage.*) This song presents the affection between
 the sisters-in-law. As a sister-in-law, says to another that she is on fast. The
 other may eat her meal and she will give her relief from hot weather by plying
 the hand-fan.

Clay vessels: Clay is considered pure and cheapest among other material used
 for making different types of vessels of different purposes like cooking,
 eating, storing and for ceremonial purposes also. There is no confusion about
 the origin of these clay vessels. The importance of these clay vessels is also
 present in our folk literature as it is said by a lover *ਖੁਹ ਉਤੇ ਆ ਮਾਹੀਆ, ਨਾਲੇ
 ਸਾਡੀ ਗਲ ਸੁਣ ਜਾ, ਨਾਲੇ ਘੜਾ ਵੇ ਚੁਕਾ ਮਾਹੀਆ।⁵⁶⁸ (*khuh uute aa maheaa, nale
 saadee gal sun ja, nale ghaara ve chukka maheaa.*) It means a girl is inviting
 her lover at the well to listen to her talk and help her to carry the earthen pot.*

Durries: *Durrie* is a cotton mattress which is present in almost every home of
 this area. It is considered an essential object of the household. To show the
 significance of these cotton mattresses, the word is used in our folk literature.
 The following line of folk song presents the love between brother and sister.
 Sister says that is spreading cotton mat on charpoy and they will sit on it and
 will share their memories. *ਦਰੀਆਂ ਵਿਛਾਂਮਦੀ ਵੇ ਪਲੰਘ ਡਹਾਂਮਦੀ ਵੇ, ਗਲਾਂ ਕਰੀਏ ਵੇ ਵੀਰਨ*

567 ਜੀਤ ਜਗਜੀਤ ਕੌਰ, ਸ਼ਨਿਚਰਵਾਰ, 13 ਅਗਸਤ, 2011; ਪੱਖੀ ਰੌਂਦੀ ਐ ਸੰਦੂਕ ਵਿੱਚ ਮੇਰੀ, ਪੰਜਾਬੀ ਟ੍ਰਿਬਿਊਨ ਲੋਕ
 ਰੰਗ, p.4

568 ਸਿੰਘ ਨਾਹਰ (ਡਾ.), 2001; ਮਾਂ ਸੁਹਾਗਣ ਸ਼ਗਨ ਕਰੇ - ਮਲਵਈ ਵਿਆਹ ਦੀਆਂ ਰੀਤ-ਰਸਮਾਂ ਤੇ ਲੋਕ ਗੀਤਾਂ ਦੀ
 ਚਿਹਨ-ਜੁਗਤ ਅਤੇ ਪਾਠ, ਪਬਲੀਕੇਸ਼ਨ ਬਿਊਰੋ ਪੰਜਾਬੀ ਯੂਨੀਵਰਸਿਟੀ, ਪਟਿਆਲਾ। p.73

ਭੈਣ ਭਰਾ ਹੋ⁵⁶⁹ (*dareeaa vechhamdee ve, gala karee ve veeran bhaen bharaa ho.*)

Jhola: Hand-bag known as *jhola* in *Punjabi* is an essential item of rural house. For *jhola* it is said: ਭਰੇ ਭੜੋਲੇ ਚਾਰ ਨੀ ਜਮਾਰ ਆਈ ਆਂ, ਨਣਦ ਮੇਰੀ ਭੰਨਾਵਣ ਚਲੀ, ਝੋਲੇ ਲੈ ਗਈ ਚਾਰ⁵⁷⁰ (*bhare bhadole chaar nee jamaar aae aa, nanad meree bhanaavan chalee, jhole lae gae chaar.*) This folk song tells the importance of hand-bag in every household as sister-in-law says to her sister-in-law that new crops are harvested and she may fill her hand-bags with grains.

There is a tradition that when a girl becomes a home maker by engaging in weaving, embroidery etc, she learns to create articles of general use for herself and her home, mingling beauty with usefulness. Each following age group attains the talents in arts and crafts from the preceding generation. Embroidery is a passionate needlecraft which represents creativity. Due to the contribution of numerous generations of women of the family causative to the embroideries, they constituted desirable heirlooms and family treasures passed from mother to daughter or mother-in-law to daughter-in-law. They are treasures which speak of the superb needlework talents of the female ancestors, showing their love for the young woman and

569 ਸਿੰਘ ਨਾਹਰ(ਡਾ.), 1998; ਚੰਨਾ ਵੇ ਤੇਰੀ ਚਾਨਣੀ - ਮਾਲਵੈਣਾਂ ਦੇ ਲੰਮੇ ਗੌਣ, ਤੇਤੇ ਤੇ ਬਿਰਹਤੇ, ਪਬਲੀਕੇਸ਼ਨ ਬਿਊਰੋ ਪੰਜਾਬੀ ਯੂਨੀਵਰਸਿਟੀ, ਪਟਿਆਲਾ, p.57

570 ਸਿੰਘ ਨਾਹਰ (ਡਾ.), 2001; ਮਾਂ ਸੁਹਾਗਣ ਸ਼ਗਨ ਕਰੇ - ਮਲਵਈ ਵਿਆਹ ਦੀਆਂ ਰੀਤ-ਰਸਮਾਂ ਤੇ ਲੋਕ ਗੀਤਾਂ ਦੀ ਚਿਹਨ-ਜੁਗਤ ਅਤੇ ਪਾਠ, ਪਬਲੀਕੇਸ਼ਨ ਬਿਊਰੋ ਪੰਜਾਬੀ ਯੂਨੀਵਰਸਿਟੀ, ਪਟਿਆਲਾ, p.469

granting their blessings. They also portray the love and enthusiasm of life and often desires of unfulfilled wishes.

For these women needlework was a charming expression of non-verbal message of wishes, desires, celebrations, felicitations etc. Harmony in the colour blending and liveliness of patterns make them exceptional. The fabric becomes an open canvas to express the impression, every day routines or unfulfilled desires. Old women used to consider that it was their duty to train girls in preparing the objects of crafts saying: “God will not let us step in heaven if we die without making you learn the embroidery and weaving.” Usually in streets and houses, old and young women and girls spontaneously lessons in social ways of life. Here they would translate their love songs and dreams into the embroidered designs. Absorbed in their thoughts they would concentrate on their work and found pleasure in putting it into harmony with their inner space.

The motivation for drawing these designs is taken from the surrounding world. In these crafts there is almost an infinite capacity for the liberated play of the creative imagination of the individual. Exceeding boundaries of mere abstract or aesthetic beauty, they enter the sphere of realism or day to day use. The crafts strive to advise us something about nature and something about life. It may be in the form of sharing in the interest and enthusiasm of others. It can be in the form of apprehending quality or the instinctive sense of nature and mind. So, myth of an incarnation is the subject of thousands of religious discourses, worships, beliefs and faith,

folklore and handicrafts all featuring animals and birds. With the passage of time the rural folk is changing day by day and its impact is also seen on folk art but they are somewhat attached to their Ancient Culture and values. This thing is seen in the talks of the ladies of these villages, especially the old ladies who often show their love and proud for their handmade objects like earthen water jars, painted Hindu deities on walls, their *durries* (cotton mats or coverings), *phulkari* (shawl), *nale* (cord for fastening the lower garments), *pakkhiaan* (hand-fans), *jhole* (hand-bags), *peerhiaan* (stool) etc. All these things are related with their important life episodes.

CHAPTER-4

DESCRIPTIVE STUDY OF THE IMPORTANT VISUALS ON ARTS AND CRAFTS

There are thousands of objects of art and craft discovered from the said area. But the researcher has selected some important visuals for this chapter. The selected visuals tell us the story of the respective area by throwing light on the culture, history, geography and religion of the area. These visuals also lay bare before us the psyche, beliefs, rituals and customs of these villagers. These visuals portray the dominating colours, birds, animals of the area which in turn provides uniqueness to these selected visuals.

Taking a closer look at one design, it seems as if the craftsmen put every known object of his mind into his creation. Some designs are so beautiful that one cannot think that it is the creation of counted threads. All tones and shades of different colours are present in these objects. Mostly craftsmen like to have light coloured surface and love to use bright colours on it as forming the contrast as the colours used in *durrie* making. Though it seems that they want to depict that their life is as simple as light colour but they are adding joyful movements in their life which is indicative with the use of bright colours and it is forming a balance between gladness and sadness.

Among the craftsmen of the said area, there is no hard and fast rule to give particular image or a set of signs to fix any identification. In the creation of these arts and crafts, motifs and designs play a significant

role. These motifs are the expression of the creator's thoughts and aspirations or observations of life around them. Folk art is born out of the creative impulses of human beings and its expression is rooted in functions, rituals and customs of a social group. It is a symbolic manifestation of both physical and metaphysical realities experienced by people. These are communicated through the use of different media in the forms of motifs and designs.

Each design has a hidden meaning, whether it be a human figure, flora and fauna or geometrical, has an inner meaning. Every symbol has more than one meaning and the meaning is decided according to the association of its creator. It is said that the irregularities one sees in the lines or composition are deliberate, designed to avert the evil eye. As in *phulkari*, women create *nazar buti* as a metaphysical precaution against evil eye. It is interesting to have a glance on these as women create these *nazar buties* in different ways. Some women leave some empty place to give it an incomplete look or some draw only outline of the figures in black and some embroider the *buties* in black, blue or purple colour, as these colours are not often used on *phulkari*.

Designs and motifs speak eloquently of the superb workmanship displayed by the creator. These are bound to be evolved with imagination

and aesthetic sense.¹ These are also helpful in giving meaning to the art work. They are the characteristic of the human mind. The study of the motifs reveal many things that throw light on the cultural life of these people, their customs, faith, religion and number of salient features about their culture. These motifs are divided into two types of designs used in making the objects of art and craft.

- **Nature based designs:** include birds, animals, flowers, trees, leaves, sun and moon as motifs.
- **Geometrical designs:** include lines, circle, square, rectangle, triangle and alike.

With the use of the above mentioned motifs, different and important artifacts are produced. These include earthen water jars, wall hangings (*seenerian*), painted deities on walls, *durries* (cotton mats or coverings), *phulkari* (shawl), *nale* (cord for fastening the lower garments), *pakkhiaan* (hand-fans), *jhole* (hand-bags), metal vessels, wood items etc. These artifacts trace the roots of their rich traditions.

Durrie belong to the category of making things by the process of weaving. Weaving is the process of interlacing threads, yarns or cords in such a way as to form a fabric such as *durrie* or many others. Creating designs on the loom was perhaps the earliest method of embellishing the

1 **Chattopadhyaya Kamaldevi;** 1969; *Carpets and floor coverings of India*; Taraporevala, Bombay, p.23

fabrics which was followed by embroidery.² *Durrie* is a proof of the originality and spirit of the invention of the craftsmen.³ Weaving of *durries*, cotton bed coverings in myriad motifs and designs is a part of our craft tradition. These colourful *durries* have folk designs of birds, animals and even plants and are also woven in strips, check boards, squares, etc. There are many names given to these *durries* by women folk in their local language as *burfi wali durrie* (Plate-62), *lahariya wali durrie* (Plate-63), *murga wali durrie*, *sher wali durrie*, *panj kalian wali, chhe kalian wali, aatha kalian wali durrie* and many more. Each and every *durrie* present in the respective area has uniqueness but some of the important *durries* and their visuals are described below:

A *durrie* taken from the village *Kotla* makes us think about the level of creativity of the artist who seems to be a nature lover. On this *durrie*, (Plate-64) the weaver has selected the motif of a deer. This *durrie* tells us about the colours of the area as this area falls in the Himalayan ranges the similar colours like green, white and orange are used by the weaver. As per the drawing, it is very simple and abstract. There is a mystification that artist had made deer or rabbits. Their colour is white with green background, innocent eyes. Another interesting part of this

2 **Grewal Neelam;** 1988; *The needle lore, traditional embroideries of Kashmir, Himachal Pradesh, Punjab, Haryana, Rajasthan North Zone culture centre;* Ajanta Publications, Delhi, p.1

3 1972; *Indian handicrafts;* publications division; Ministry of information and broadcasting, Govt of India press, Faridabad, p.7

durrie is the motif of peacock used in repetition by the weaver as the boarder (Plate-65). The whole formation gives emphasizes on the motif of deer as it is shown big in size as compared to a peacock. The weaver also makes a point in this *durrie* that the emphasized animal is shown in the mood of celebration as they are enjoying with their partners and they are depicted facing each other. In this *durrie*, the weaver has shown the pair in repetition. On the whole *durrie*, 4 pairs of deer are depicted. Then the artist has given a geometrical border to these pairs of animals as they are involved only in their own world and have no connection with other things. And the scene of their enjoyment is very fascinating that the other beings are attracted as the artist depicted the peacocks. Here, peacocks are also shown in repetition, moving one behind the other. The border is created with the combination of squares which seems as Himalayan Mountains and their colour is orange as they belong to saints. These animals and bird (deer and rabbit) are plenty in this range due to the abundance of food, good climate, heavy forests and greenery. *Nilgai*, an Asian antelope, for instance, was many times witnessed by the researcher during her field work.

Another *durrie* from the village of *Ghumandgarh* is the representation of the psyche of the villagers who love their fields as this area has agricultural economy. Their livelihood totally depends on their

crops. On this *durrie*, (Plate-66) the weaver has selected the motif of rats with flowers. Farmers are always afraid of rats as it will destroy their fields and to oblige this animal, they offer him bouquets of flowers and a grain as their food and in turn, as a favour to the farmers, they do not exploit their fields. For this *durrie*, the weaver has chosen beautiful colour combinations. He has chosen purple, white and blue colour for rats and bouquets of flowers with background of orange colour and grain also blue in colour. This belt has a large number of these creatures as here food is available in plenty. The balance is well witnessed in this *durrie*, not only in drawing but also in colours. As the artist created a balance by drawing a rat opposite to the other in a repeated pattern, similar is the depiction of bouquets. In colours, the most dominating colour is purple for rats and flowers but the artist to create a balance, has given this colour in the border also. The basket of flowers and tails of rat are depicted blue in colour which also makes this *durrie* stand on the principle of balance in art. The border which is provided to this *durrie* is geometrical with vertical line on both the sides of this object. This line further has a small line extending towards its width depicting the waves of water as this region has water sources in abundance.

Another noteworthy example of a beautiful *durrie* is from the town of *Bassi Pathana*. This *durrie* presents that the area is well

connected with Hinduism as this area was earlier the abode of Hindus out of which, majority were the worshippers of *Shiva*. On this *durrie*, (Plate-67) the creator has shown the motif of two snakes. It shows that the creator is a disciple of Lord *Shiva*. As God *Shiva* has these serpents as his ornaments, similarly, she wants to oblige her Lord and with these ornaments of the Lord, she decorates her craft. Serpents are associated with immortality, enlightenment, longevity, fertility, good luck and wealth. By depicting these creatures, he wants to be blessed by the traits of the serpents. Artist made a zigzag snake pattern on this *durrie* and it also seems as to be a creeper. A similar form is also created on a child's moccasin as a magic measure to protect the child from any possible snake bite. This *durrie* is created with the contrasting colour combination of white and blue which is in turn representative of the said area.

Another *durrie* from village *Peer-Sohana* presents the motif of cock (Plate-68). This is done with an idea in the mind that in her absence, her family will not get late for their morning tasks. From old days, cock is a natural clock to awaken people in the morning. So, the artist may have a doubt that in the morning, she should not get late for her morning tasks as she is the engine of the train of her home. But if in the morning, the cock forgets its duty then she does not sleep in stress and feels to

please the nature's clock so that the cock should remain punctual in his job. In the depiction of this motif, one thing is very interesting that the artist has made cocks big in size as they are the cocks of the area where there is plenty of food availability for different creatures. The colour scheme is also very attractive and is totally based on the colours of region. For the background, creator has selected brown colour and cocks of white, red and yellow with green border. Cocks are drawn facing one another and in totality 8 cocks are present on this *durrie*. These cocks are beautiful, innocent and not cruel like fighter cocks. Their eyes seem half closed as they are relaxing.

Another unique and interesting *durrie* is from village *Gunian Majri*. On this *durrie*, (Plate-69) dogs are shown as friends and pet of a man who is a keen lover of nature, admiring nature's beauty and enjoying the playing of rabbits. Contented with little or nothing to eat although one may have a great appetite; to awaken instantly, although one may be in a deep slumber; unflinching devotion to the master; and bravery; these six qualities should be learned from the dog. Other than this aspect of dog, both dogs are shown tied with a rope which is shown in the hand of the man who is the master of both the dogs. This *durrie* represents picturesque beauty and variety of colours. The variety of colours can lead to the problem of creating balance but here the creator easily make

out with this difficulty by balancing all the colours in the border of the width side. The artist of this *durrie* is very logical as he has shown man with his pets under clear sky and on the other hand rabbits in forest. Two aspects of nature are combined in this piece, one of forests and the other is being a domestic area. The artist joined the two different areas as one and repeated the scene two times on a *durrie*.

In another *durrie* of village *Nandpur*, artist depicted two lions with a plant in their middle (Plate-70). Through this, she shows the boldness, strength and power of the person who sleeps on this *durrie*. A plant in their center shows prosperity and life. The artist has very well depicted the nature of wildness of the lions with their teeth and claws but the tails of these creatures show their happiness and loyalty with their master. For this, the creator has chosen green, orange, blue and white colours as the representatives of this respective area. In this lions are created with vertical strips of orange and green. The drawing of the animal is, in fact, abstract but it resembles a real lion as the hair or fur between the ears above forehead is shown in a zigzag manner lines as it is in reality. Similarly, all the other parts touch the realistic form of the animal. The use of blue colour in the plant is a mysterious thing, as it is eye catching. The reason behind this mystery is that other than the animal world, human beings also require different relations with which they feel

attached and protected. Another interesting thing to describe in this *durrie* is the border which is geometrical but it is the abstract form of a palace which presents the idea of the king of the jungle who is the owner of the palaces.

Another interesting *durrie* of *Gunian Majri* (Plate-71) depicts the whole animal world with a man. This *durrie* is a symbol of richness. The artist has carefully selected the colours as per the colours of this area. It is a representative of the area's specialties like this area is a home for many birds and animals and of greenery and vegetation with the glory of colours of the atmosphere. In this, the creator depicts a man with two horses, parrots, peacocks, sparrows, crows, forests and flowers. The most interesting thing is that the creator has made a crow to sit on a chair which is so stylish and comfortable that the crow seems as a king of the kingdom, who is discussing the facts of his kingdom with another king as their beaks are open and a man is ready at his service with two horses and it seems as if he is waiting for the king's order. Other than this, forests and love-seeker birds are depicted on this precious *durrie*. A happy kingdom is, thus depicted.

Another *durrie* is from village *Kalour*, (Plate-72) with the motif of parrots in which the artist has shown them love-mates as the parrot symbolizes the feeling of love. In this, the artist has made two pairs of

love birds showing a couple as a single body holding the arrows of flowers in their beaks. This single body of two opposite sexes reminds us of the *Ardhnarisavara*, the reunion of *Shiva* and *Shakti*. These flowers are red in colour as the colour *Shingara rasa*. For this reunion of parrots, the creator has chosen a wonderful atmosphere surrounded by leaves and flowers. The alienated ones get relief by handing over their undisclosed message to their loved ones through these winged messengers. The beautiful combination of colours of this *durrie* enhances the theme of this artifact.

In another piece of *durrie* from village *Kajjal-Majra* (Plate-73) the weaver has selected the motif of radish. The motif is repeated in horizontal direction. The colours of this are white, green and dark brown. This is a very simple representation of a motif but it is very helpful in showing the geography of the region. This is indicative of the fact that this region's soil is very good for the production of vegetables. This is further proved by another *durrie* from village *Bajheri* (Plate-74) which shows the vegetation of peas in this respective area. The interesting thing in this is that the creator has also shown the peas inside the pod. Other than this, it also presents the concept of prosperity in the region as pods are full of peas. In this *durrie*, the creator artist has

chosen blue, orange and white colour. The motifs of peas are repeated diagonally in the whole composition.

Pakkhiaan (hand-fans) (Plate-75) are weaved by young girls and women in the villages. This is one of the objects used in the material which she will take with her to her new home after marriage. These are woven with great variety of motifs and designs and the choice of design depends upon the taste of the weaver. Some of the favourite motifs crafted on these handmade fans are flowers, creepers, birds, animals and geometrical design like triangles, square, rectangles, etc. There are many interesting *pakkhiaan* discovered from the related area. But the researcher has a chosen few to describe them; some of them are as follows:

One of the very interesting *pakkhi* from village *Talania* is with a motif of combs (Plate-76). It is a simple, abstract and very clever repetition of the motif giving it a feeling of a completely beautiful design. For the weaver, it is indicative of the fact that he wants to remove the obstacles of his life with the comb of God. For this, he very correctly has chosen two colours white and black, the colours of peace and uproar. Other than the crisscross of the combs, he has placed them diagonally as they crisscross each other by leaving some place in it. This space provides the visual positive and negative space in it.

In another *pakkhi*, (Plate-77) of village *Kalour*, the weaver has chosen the motif of *ath kalian* (octagonal). In this, he uses two colours; bright orange and steel grey. There are basically eight directions, namely North, North East, East, South East, South, South West, West, and North West. Each of the eight directions holds a great importance in human life. The point at which two different directions meet is extremely powerful as it combines the forces that are coming from two distinctive directions. On this, a total of 5 complete flowers are depicted. Other are half as per the space of the hand fan but the artist very sharply maintain the element of repetition. Each flower is given a boundary with a rhombus and is also repeated four times in the centre of four petals of flowers. This rhombus signifies life, prosperity and simplicity.

Another interesting example of a hand fan is with the motif of a pigeon (Plate-78). In this, the creator has selected orange and blue colour which symbolize the respective area, as these colours are not witnessed in other regions of **Punjab**. In this the creator has depicted a repetitive motif in a diagonal path with a message in his beak. This artifact reflects the emotions of the weaver, showing his longing for his companion so much so that he wants the pigeon to become his messenger so that he can send his message.

Embroidery is an essential element of cultural tradition of people. The art of embroidery is ancient and it evolves from the process of plain sewing. It is presumed that sewing was started by the prehistoric man when he joined together leaves and flowers to cover his body.⁴ The objects of embroideries are full of aesthetics. They draw these motifs from their natural surroundings which help them to beautify these objects by providing them colours. Embroidery is a form of self expression. Embroideries by women, for their personal use or use by their near and dear ones are a mirror of their culture and religious beliefs. In Embroidery, both types; nature based and geometrical designs are used. For example, birds and animals like peacock, parrot, fish, snake, horse and lion were envisaged as motifs in this craft. Their aspirations and desires are also present in these embroideries.

There are many stitches frequently practiced in these villages like one is cross stitch known as *Dasuti* (Plate-79) in *Punjabi*, other is Satin Stitch (*barwi*) (Plate-80), Stem stitch (*Dandi tanka*) (Plate-81), Chain Stitch (*Zanzeri*) (Plate-82) and others are *Sindhi* (Plate-83) and *Chope* (Plate-84) stitches. The patterns of needle work done on the bed spreads (*chaadar*), pillow-covers (*sirhaane da gilaf*), handkerchiefs (*rumaal*), table cloths (*mez*

4 **Grewal Neelam**; 1988; *The needle lore, traditional embroideries of Kashmir, Himachal Pradesh, Punjab, Haryana, Rajasthan North Zone culture centre*; Ajanta Publications, Delhi.p.1

posh) and *dupattas* (these are head covers or wrappers) are different. The joys, sorrows, hopes, dreams and yearnings of the young girls and women are often transferred onto cloth. This is such a craft through which women share motifs and designs with each other. Some of the popular motifs used in embroidery are flowers, leaves, parrots, rats, ducks, peacocks, butterflies, nightingale and geometrical designs like squares, triangle, etc. Some of the interesting examples of the embroidery work are described below:

One of the wall hanging of village *Talania* (Plate-85) depicts the motif of a cat. Here, the cat is shown as a sister of the lion which is also depicted in a small size on the wall hanging. The body of the cat is like a lion and only her face is depicted as that of a cat. The lion is shown above the cat and it seems as if the cat is thinking of her brother, who is the king of the jungle and she is the queen of the domestic area. The artist of this wall hanging knows about the traits of the cat that is why he has given her the environment of flowers and greenery with which she feels happy and keep her good eyes on the family. Here, the artist has successfully used the principle of art i.e. dominance shown by the figure of a cat as compared to a lion. The colours of these two are very near to reality.

On one of the pillow covers of village *Kalour* (Plate-86), two peacocks are shown sitting on different branches of trees and both having a message in their mouth for their peahens. It is one of the favourite motifs of women who have been separated from their husbands over long periods. In this, the creator has chosen beautiful colours representing emotions like love, longing, enthusiasm and anxiety which in turn provide the pleasure of waiting for their beloveds. Through this pillow cover, the creator wants to interpret her feeling that it is difficult to live in separation from his beloved during spring time.

On another pillow-cover of village *Bahadurgarh*, (Plate-87) two sparrows are shown sitting on different branches and watching a pink colour flower. It seems as if while watching the flower, both the sparrows are discussing the pink flower as it would be their home or life but they are sad as they are going to leave their father's home. Sparrow is a symbol of innocence. In this motif, by using yellow colour, the creator has made an effort to show the spirituality of these sparrows as yellow is symbolic of spiritualism.

Another interesting example is of a hand bag (*jhola*) taken from *Ghumandgarh*, embroidered with motifs of parrots, peacocks and greenery (Plate-88). Here, the birds are shown fully detached from the world and lost in the love of their companions while enjoying the bloom

of spring. The elegant and lively pair of parrots on the surface glorifies the sensitive handling of the subject by the artist.

Another embroidered pillow-cover taken from *Bassi Pathana*, (Plate-89) made by an artist who is a bride catches the interest of the researcher. In this piece, it seems as if the bride has given a message to the crow who holds it in his beak. The crow plays the role of a messenger who fly's away and fulfills the duty of bringing and conveying the message of lover's safety. She has shown herself in red colour as the bird is shown slightly below the image of the crow than the sparrow. Here, the sparrow is indicative of a young girl. By giving her message to the crow, it seems as if she is filled with joy and starts dancing because she has convinced the winged messenger to deliver her message to her lover who is far from her. Here, she shows two episodes together. One is when she gives her message to the crow and the other is when the crow reaches her lover and her lover also starts dancing as he receives the message of his bride. With their dance, the entire surrounding blooms. For this, she selects beautiful colours. She has shown the crow in black colour and big in size as by doing this she is showing her respect for the bird. For herself and for her groom she has chosen red colour i.e. the colour of love. On this pillow cover, she has

also written the name of her husband i.e. *Amrik Singh* so, that there will be no possibility of any mistake by the messenger.

One of the wall hanging (*scenery*) (Plate-90) which is present in many homes in different villages named *beri da butta* is very interesting to look at. A piece collected from village *Kalour* has provided a different and unique perspective to this wall hanging as compared to the similar pieces collected from different houses of different villages. In this, specialty and uniqueness is provided with the motif of the birds embroidered on the top of the tree. These birds are *Pahari* parrots of yellow colour, the colour of spring and happiness. Parrot is a symbol of love, sexual desire, passion, fertility, protection, prosperity, intelligence, life and death. This drawing is very uncommon due its birds which play a dominant role in the whole piece. This *beri* tree seems to belong to a *Pahari* region, not *Malwa*, particularly, because of the colour of the tree. As in *Malwa*, it is shown with black or brown colour, it is shown in green colour of Himalayan ranges. This green colour is for fertility and prosperity. The whole drawing of the tree seems as if it is of a woman. For instance, woman and tree both symbolize fertility. Moreover, the fruit of this particular tree is shown as flowers of red colour which is a sign of *Shingara rasa*. The *rasa* of love which is representative of the birds on the top. This artifact presents to us a whole picture of life. It

also seems to be a tree; a depiction of Mother Goddess, due its concept of fertility.

On one of the hand bags from village *Bajheri* (Plate-91) seems as artist has presented deer as dancing girls. In this beautiful colour and skin is provided to the four deer who are shown dancing and enjoying their food (grass). Artist has provided them square boundary which describes as earth is their own planet where they are enjoying their life.

Another fascinating example is also of a hand bag (*jhola*) (Plate-92) taken from *Kharar*. For which, the creator has selected the motif of sparrows, plants and flowers. The whole concept of this creative object is philosophical. As in its drawing, artist has combined five elements or *panch tatav* leading to the creation of *Bodhi* (intellectual). In the drawing of this *jhola*, the creator has provided the base of an abstract man who seems to be very strong with his strong arms. From his upper part, he achieved the final intellectual stage after accomplishing the control of his five senses. *Bodhi* is depicted in the form of a lotus flower and other senses with a small flower. Sparrows are the symbol of innocence, hard work and strong will.⁵ Due to these inherent qualities, these birds are depicted as the achievers, who after having grains of life, have now attained the ultimate goal. This hand bag is made with the

5 ਸਿੰਘ ਪਰਮਜੀਤ (ਡਾ.); 2008; ਪਿੰਡ, ਦਰਵਾਜੇ ਅਤੇ ਅਭਿਆਚਾਰ; ਲੋਕ ਗੀਤ ਪ੍ਰਕਾਸ਼ਨ ਚੰਡੀਗੜ, p.82

specific colour of this particular area. The whole concept and colour selection are very appropriate as the creator has shown man in green and red colour which shows his strength and which leads to prosperity. The branches initially have small flowers of yellow colour and then they turn to magenta coloured flowers as they are reaching the ultimate goal which is shown of the same colour. For sparrows, the creator has chosen the colour of the sparrows present in this area and their wings have somewhat magenta colour as they are slowly getting soaked in the colour of *Bodhi*.

Sikh families pay their homage to Lord by visiting *Gurudwara*. For this reason, a woman of village *Gunian Majri* has made a wall hanging (Plate-93) with embroidery. Also, with the use of beads, the creator has made an architectural form of the *Gurudwara of Fatehgarh Sahib*. An old creator, who due to her age, could not pay her visit to the Lord's door, she pays her homage by embroidering the form of the architect of *Gurudwara* with full devotion and sacredness. With this, she feels the satisfaction of having God in her home. Here, this lady tries to achieve the similarity of the actual structure of the *Gurudwara*. As she draws a *Ganta Ghar* (time structure), she also includes *Khanda Sahib* with a *baaj* (bird) which symbolizes its relation with the ten *Gurus*, *Guru Gobind Singh* as this sacred place is a monument related to *Guru ji* and

the building structure is very much similar to the actual one. She had also written the name of the *Gurudwara* in *Punjabi* for better clarification but in addition to the structure and writing regarding the *Fatehgarh Sahib's Gurudwara*, she added the name of another *Gurudwara* of *Amritsar*.

Knitting is a method by which thread or yarn may be turned or knitted into a useful cloth. The basic material used in this craft is wool. The availability of wool in the said area is in profusion. The articles produced through this craft are sweater, socks (*jaraba*), gloves (*dastane*), shawls, bed sheets (*chaadar*), pillow-covers (*sirhane da gilaf*), shelf-covers (*kansa posh*), shoes (*booti*), cap (*topi*) and sofa-covers as well. Some important motifs are of animals, birds, flowers and fruits. With the help of knitting, different objects as decorative pieces and toys are produced in this area.

Like a woman of *Kharar*, knitted a pair of a parrot (Plate-94), which are as beautiful as the real parrot with their inherent qualities. They symbolize the feeling of love, passion, romance and friendship. Beautiful selection of colours is made by the craftsman. He chooses the original parrots green in colour for his body and red for his beak and neck and black for his eyes. It seems as they are representative of

husband and wife who always want to live in the company of their partner.

Another interesting example of the knitting is a *toran* (Plate-95) of village *Kotla*, also known as *bandarwal* in their own language. This is a philosophical concept as with the selection of colours artist has shown the combination of good and evil. For the goodness, she has given yellow colour which in turn symbolizes life and happiness. For evil, she has given black colour which symbolizes bad things. The form chosen by her is abstract and it seems as depicted it like snakes who are in moving position. She selected this concept for the entrance of her house as snake symbolizes evils and also the guardians of household. Snakes are the possessors of supernatural powers.

Crochet is different from knitting. Either cotton or wool thread is used in it. The basis of the crochet work is the chain, from which a variety of stitches and patterns are built. The products of this are sweaters, scarfs, socks (*jaraba*), shawls, bed sheets (*chaadar*), any articles-cover (like of dressing table, table (*mez posh*), jackets, *Pakkhiaan*, *bindarwal*, shelf-cover and pillows-covers (*sirhane da gilaf*). Their motifs are almost geometrical but also have some motifs of flowers also.

There are many interesting examples of crochet, some of them are described a head. Two examples are of article covers (Plate-96 and 97) in

which the design is circular, which seems as flows there is no end. Two of these describe the cycle of nature which keeps moving without any stop and it also gives an idea of creation, destruction then again reconstruction. It is indicative of life, sun and movement. These two describe the moments of continuity. It is a good symbol of the timeless whole, while the moving point itself represents the passing of time. Other than these, they describe the phenomena of water, sun and life.

Another example is of a doll (Plate-98) from village *Kalour* created on waste bottle with the technique of crochet. This is an interesting artifact which reveals many hidden facts of the area. As in this the artist has chosen black, red and white colour for his object. It seems as if the girl (doll) belongs to *Pahari* region as this area is also connected with *Pahari* area. The features of this girl are *Pahari* as well as *Punjabi*. Her head gear resembles that of a *Paharan* girl. This description shows the relation of this area with mountain ranges. Moreover, it symbolizes Mother Goddess.

Tattooing: It is the main traditional decorative art. People believe that these indelible marks are the only fortune which the soul carries after death. It is a magical means of protecting the body against real and supernatural dangers in the same manner as the wearing ornaments. It is the only decoration of the body which remains throughout life. The part

of the body to be tattooed is first treated by applying solution of coal powder or *Kajjal* or lamp black dissolved in water. Then, the desired design is punctured into the skin with the *kikar* thorn or needle. When blood comes out from various prick points, lamp black is pressed by thumb into the design. Some antiseptic like turmeric powder cow dung or some herb is also applied. These tattoos consist of dots, circles, Sun, crescents, parrots, scorpions, lotus flower, peacock, *pakkhi*, *tulsi*, *Om*, *Swastika*, etc. Women also get their face tattooed with small dots on forehead (Plate-99), nose, cheeks, chin, neck, arms, hands and fingers. A dot on the forehead, which is the most prevalent mark among women, is the symbol of *Lakshmi*, the Goddess of wealth. They also get their names tattooed on the forearms. Figures of birds and animals are marked on the forearms (Plate-100) and feet. Here, one important point that is to be discussed is that the tribe *Gaddian wala* (these people are from Rajasthan) is a part of the colour belt of western India. Its people have a brilliant range of colours found in their clothing (Plate-101)—i.e. brilliant red, green, yellow, blazing oranges and the deep blue of indigo. Dressed in *ghaghra* and *kurti* or *kanchli* with *odhni* bedecked with silver jewellery of hands (Plate-102) and feet (Plate-103), are a wondrous sight. Their attire reflect their vitality and exuberance. Embellishment is done through a great variety of embroideries and stitchery. Their craft is the

embellishment of their clothes. They decorate their clothes with colourful threads, beads, mirrors and laces. They cover their carts with their bed sheets (*chaadar*), embroidered in patch work (Plate-104) style wherein they use waste rags and give them forms of flowers and then fix this patch with the use of colourful threads. This form of their tribe embroidery is very simple but it looks marvelous and full of life. These people are very fond of tattoos not only confined to women but also to the men of this tribe. They engrave these tattoos on different parts of their body like hands, arms, legs, forehead and chin. Out of these, the legs of these women are very elaborately tattooed. The motifs of their interest are the names of Gods, their beloveds and their own name, then fish, small plant, hand-fans, geometrical forms like Swastika, dots, crescent moon, and many more as per the interest of the person.

There is one specialty of these tattoos that every motif is selected in keeping in mind the body part on which it is to be located. For example, the tattoos on the arms, hands, face will be different from the tattoos on breast, tummy and thighs. All the examples of the tattoos are marvelous but one that attracted the researcher the most (Plate-105) is the one which is present on the body of the *Gadia Loharan* woman. This tattoo has the motifs of peacocks, plant, flowers, star and moon. This is the mirror of the heart of the woman who wants that she and her

husband always be together with a lovely bond affection for each other, their life should be like the life of a plant which always grow and she also wants the blessing of divinities and super natural powers as of the Sun and the stars. Here, the peacock is presented with an aim in mind that they find consolation in its company where on one hand, it reminds them of their dear ones and on the other hand, it appeases their provoked obsessions by its graceful features and gorgeous appearance.

Mud wall painting is a domestic and ceremonial art, which includes plastering of the walls with mud and drawing motifs and figures of deities, plants, animals and bird motifs. Certain symbols were also used to express the wish of the creators for boons of plenty, progeny and well-being.⁶ It is also a custom to make impression of hands on the walls of the main entrance of the house known as *thappa*. These are considered to be protective of evil eye, evil spirits and black magic. These marks are created in ceremonies of marriage. As once in the pre-wedding ceremony, after the *batana* as the mother of the groom or the bride covering her head with red cloth⁷ and picks the seat on which her daughter or son sat for the ceremony and cleans the surface with her hands and make its marks on the wall of her house. The reason behind

6 **Aryan K.C**; 1983; *The cultural heritage of Punjab, 3000 B.C to 1947 A.D*; Rekha Prakshan; New Delhi, p.69

7 ਬੇਦੀ ਵਣਜਾਰਾ; 1978; ਪੰਜਾਬੀ ਲੋਕ ਧਾਰਾ ਵਿਸ਼ਵ ਕੋਸ਼; ਨੈਸ਼ਨਲ ਬੁਕ ਸ਼ਾਪ, ਪਲਈਅਰ ਗਾਰਡਨ ਮਾਰਕਿਟ, ਦਿੱਲੀ, p.831

this act is that nobody will jump or cross this sacred place as it will be considered an inauspicious sign. This is also performed in the post wedding ceremony as when the bride enters her new home, she put the hand impressions with vermilion or turmeric on the wall of the main gate to protect her, her new relationship and her new home from evil eye.

The mud walls of rural houses are painted on festive occasions like the "*Navaratra poorna*" before and on *Dussehra, Hoi* and *Diwali*. These are painted with intricately composed patterns and designs which are intended to invoke the blessings of and welcome of Goddess *Lakshmi*, the Goddess of wealth and plenty. Young girls learn from their mothers or elderly women in the family or neighbourhood. This typical art depends entirely on individual capacity and skill. The symbolic designs and motifs drawn on these walls are born of unconscious and ancient knowledge, potent with power and energy and used by the woman as an auspicious mark for worship, decoration, beautification and protection of hearth and home. Some of the examples are as under:

***Sanjhi* or *Barota* celebrations** (Plate-106): This celebration is one of the important traditions of this area. It shows the cultural aspect of the life of the people. In the month of *Assu* (September-October), the villagers of the area observe the yearly celebration of *Sanjhi mayi* or *Barota* by

beautifying their walls with the installation of *Sanjhi* or *Barota* which is a customary performance of rituals. *Sanjhi* is a custom in which images of Goddess is installed whereas in *Barota* there is no image of Goddess and only a tree, with other motifs, is made. There is a relationship between femininity and religion which is indicated by the three classes of facts; the existence of female deities, the use of phallic symbols in worship and ritual and the supposed kinship between love and religion and love of mates.

For this, girls and women use to fetch clay from the fields and mix cotton in it, from which they make images of trees, birds, stars, Sun and Moon, face of Goddess, her arms, hands and feet, thief, *Brahmin*, *Goli* and other decorative material like artificial jewellery. The body remains abstract, denoted by a square or a triangle. When the clay gets dry, they paint them with white lime and then adorn it with other colours like red, green etc. These are fixed with cow dung as it is regarded sacred. Generally, the image is composed under an arch of star shaped pieces of clay with a super structure of heavenly bodies including a representative of the rising moon on one side and setting sun on the other.⁸ In this black thief is also placed near the Goddess with its head downwards and its face blackened with soot. On her left hand side are

8 **Kang Kanwarjit Singh**; 1988; *Punjab art and culture*; Mayapuri New Delhi, p.29

her attendants, the *Goli* and the *Brahmin* both *Brahmin* by caste. There is also a *Marasan* with her drum. On the right hand side, there is *Gujri*, a young girl with her one hand on her waist and the other holding a milk pot on her head. At her feet, on the left side a woman of schedule caste is installed. In this, a figure of the *bohar* tree is also installed on both sides of the Goddess as a male member of the family. On its branches sparrows are shown sitting and its branches reach the height of the moon. It resembles the brother of *Sanjhi*. There are many birds installed with these images like sparrows, peacocks and pair of parrots.

This event is also accompanied by growing *khaetri* (barley) which is placed near the feet of Goddess (Plate-107) and it is for the occasion of *Dusshera*. In all the nine *navaratri*s girls and women light earthen lamps in the evening and sing chorus in the praise of Goddess demanding blessings for their kins. On the day of *Dusshera*, sisters cut the young shoots of *khaetri* and tuck them in the ears of their brother. Then in the evening, just before Sunset, the images of *Sanjhi* or *Barota* are taken to the nearest pond by the throngs of girls where it is immersed in water. There is every possibility of this popular image making ritual having some remote connections with the cult of Mother Goddess of Indus Valley Civilization which ingrained itself in the

Indian folk mind and then lingered on to modern times.⁹ It is celebrated only by Hindu castes like *Khatri*, *Brahmin* and *Suniar*. This celebration is observed almost by every village and town of this belt like *Nandpur Kalour*, *Kotla*, *Gunian Majri*, *Husainpura* and *Ghumandgarh*.

Hoi Ashtmi/ Hoi Mata (Plate-108): It is celebrated three-four days after *Karwa chautha*. On this day, women fast for the well being of their children. In the evening, women of the house draw image of *Hoi* Goddess on the wall with the help of *chuna* and other colours which are available in form of chalks. Before this, they used rice powder with water instead of *chuna*. In this image, they used to draw some thieves of the Goddess and wrote names of all the male members of the family. It seems just like stick drawing. They mostly use geometrical forms to make the body and the face of the Goddess. It also includes some type of writing as *Hoi Mata ki jai*. This form of art is practiced in some villages as in *Bajheri*, *Garangan*, *Kajjal-Majra*, *Nandpur Kalour*, *Ghumandgarh* and *Bahadurgarh*.

Pottery and clay: It is one of the earliest skills developed by man in the handling of clay. The regular functions of life for which mankind has generally developed and used clay vessels are eating, cooking, planting, washing and the rites of birth, marriage and death. Objects like *chulha* (gas) (Plate-109) *surahi* and *ghara* (vessels for storing water), *martaban*

9 **Kang Kanwarjit Singh**; 1988; *Punjab art and culture*; Mayapuri New Delhi, p.29

(jar), *matt* (large earthen vessel) (Plate-110), dishes, etc. interiors (*andarla*), the object used for the performance of the rituals like *garbare* (earthen lamps) (Plate-111), *jhakriaan* (earthen vessels) (Plate-112), *chappanian* (Plate-113) etc are of significance. As *chappanian* are the symbols to welcome. They play an important role in the ceremony of marriage. Before one day of marriage a *puja* named *saant* is performed under the roof where these *chappanian* are hanged with a rope. It is an earliest custom of Hindus and on the day of marriage, after taking bath both bride and bridegroom come out of the bathroom after breaking *chappani* with his or her feet. Corn-bin known as *kothi* or *kotha* or *maat* are built of clay in the forms of rectangular cupboard with small door type openings. It was an essential item present in every home ornamented according to the taste of the owner. But now this tradition is disappearing and iron drums have taken its place.

There is hardly any Hindu festival or ritual without the use of *deva* or earthen lamps. There is a tradition in these villages to light earthen lamp continuously and they call it “*jeewan bati*” (light of life). These are of many types like simple *deva*, two mouth *deva*, and four mouth *deva* known as *chumukhi*. The difference between these different kinds is only of the flame mouths. Like in *chumukhi deva* person can lit four flames and it denotes the four directions. At the festival of lights

known as *Diwali*, people buy heart shaped earthen lamps with oil to illuminate their homes and streets. On this festival the people of the area perform the ceremony of *hatari* (Plate-114) literally it is synonym of shop or *hatti*. This ceremony is performed by *Khatris*, *Aroras* and *Baniyas*, basically belonging to the people who opted shop keeping as their profession. It is in the shape of a shop made of clay by the traditional potter of the village who comes to the home of a new born baby boy on *Diwali*, especially on the birth of the first son and gives them as an auspicious object for the family. This object has places or base built on the corners and sometimes on the top also to light the earthen lamps. It is open from inside as it stands on four pillars with a roof and a base. The inner empty place under its roof is used to fill it with sweets, fruits, coin or money on the occasion of a *puja* for the festival which is usually performed in the evening. The people sit around this *hatari* and pray to Goddess *Lakshmi* for her blessings so that their son would become a successful shopkeeper. On *Karwa Chauth*, when a fast is observed by all married women, a small *karwa* (earthen small pitcher with hole like kettle) (Plate-115) made of clay is required for giving water to Moon and opening the fast. An earthen pot is also very important as an empty pot is considered bad. At the time of death, earthen things are used as for

collecting ashes, breaking of the earthen pot by elder son's wife before cremation is also a ritual in Hindus.

Metal works: The products of metal were always need based. Broadly, it was divided into religious images, ritualistic items and useful articles. Metals commonly used were iron (*loha*), copper (*taanba*) and brass (*pittal*). Metal objects of the villages like doors (*darwaza*) (Plate-116), lamp (*laltan*) (Plate-117), windows (*taaki*), utensils (*bhandae*), suitcase (*tarank*), balconies (*chhajja*), wires (*taar*), ox carts (*gadda*), etc. are made up of different metals as brass, copper, iron, tin and silver. The common use of metal objects in daily life has necessitated the evolution of various products and techniques. Metal pots and other utensils are used by the housewife in her kitchens. Metal objects are highly essential for sacred rituals in homes and temples. Amongst these objects are included temple lamps which are present in almost every temple of a village and a town and jars (*kalash* or *lota*) which are present in almost every Hindu house of these villages and towns. Other than these, the presence of *Jag* (jug) (Plate-118), *Kalash*, *lota* (small metal pot) (Plate-119), *tumbi* (Plate-120), *garva* (Plate-121), *garvi* (Plate-122), *gaagar* (metallic pitcher or water utensil) (Plate-123), *valtohi* or *kujera* (Plate-124) and *balti* (bucket) (Plate-125) is noteworthy. In this craft the best example is of the balcony made in

village *Kalour* in iron and wood (Plate-126). This structure clearly presents the influence of *Mughals* and Britishers on this area.

In spite of the motifs being born out of spontaneity, these can be easily interpreted since these are closely related to the social and religious beliefs of the craftsmen and the society in which they live. These motifs provide an insight into the art that the simple and innocent womenfolk present to us. These motifs are in a way the written records of various customs and rituals observed during different festivals. So, these are significant motifs in a sense that they have preserved in them, the long standing customs and rituals that are even today observed in this region.

The above mentioned arts and crafts and their motifs are the part of almost every village (*Peer-Sohana, Bajheri, Rora, Garangan, Kajjal-Majra, Nandpur Kalour, Kotla, Gunian Majri, Husainpura, Ghumandgarh, Bassi Pathana, Bahadurgarh and Talania*) but their practice of making is lessened day by day. Other minor crafts as making of kites are also practiced in *Kharar, Sirhind* and *Bassi*. These minor arts and crafts include some decorative pieces and useful articles. For instance, kettle-covers are made with the technique of knitting, crochet and of cloth decorated with embroidery. These are found in *Nandpur Kalour* and *Rora*, cane-bags found in *Rora, Ghumandgarh* and *Talania*,

Trays made with help of *Tarkhan* of village. The form of a tray is made with wood and then embellished with different forms of embroidery in *Talania* and *Ghumandgarh*. Waste bottle dolls are made with the help of empty glass bottles and then clothes of doll are made with the process of knitting and crochet in *Kharar*, *Bassi Pathana* and *Nandpur Kalour*, use bulb articles. These are made with fused bulbs and cane is used to make different forms like flowers with crochet hook in *Nandpur Kalour* and *Gunian Majri*. Waste bangle articles for decoration in the form of hangings (*seenerian*) are made in *Nandpur Kalour* and *Talania* etc.

It is recorded that the culture of these villages has its own charm, on account of its essential simplicity which can be seen in the perfect harmony in its form, technique and material. These folks create diverse objects or paint walls in order to invoke the magic of primitive consciousness which enables them to establish contacts with the mysterious world of spirits. According to them, everything is permeated with divine forces as birds, trees, snakes, animals, stones, water, sky, clouds and everything other is deified by them in the belief that the Gods would descend down to the earth to help them. This is the main reason for the use of these motifs in their arts and crafts. As the act of the creation of these is sacred, so any work done with their own hands and with hard work is regarded as the most superior work.

CHAPTER-5

COMPARATIVE AND ANALYTICAL STUDY
OF THE SUBJECT UNDERTAKEN

The researcher is dealing with different mediums and designs present on different arts and crafts. Though designs are important but more importance is given to different mediums in which different creators are performing with the use of different types of raw materials like leather, wood, metal, cotton, thread, cow dung, etc. These motifs signify conscious, sub-conscious and also unconscious state of the creator's mind. Every creator or craftsman moves through the creative process of his creation and he lives his complete life during the creation of the object.

In comparative study, the objects of arts and crafts are included like *durries*, mud walls, bed sheets (*chaadar*), hand-fans (*pakkhiaan*), hand-bags (*jhole*), shelf-covers (*kansa posh*) etc; with special reference to the motifs present on them. For this study, the patterns of one craft are compared with the other. For example, *durries* are compared with the patterns of embroidery and also with the motifs used in festivals like *Sanjhi*, *Barota* and others. The comparison between different art and craft starts with the name of the objects provided by these villagers. Along with the names, patterns are also shared by these different arts and crafts. As *barfi wali durrie*, *barfi wali pakkhi*, *barfi wali peerhi* and *barfi wala nala* and as is the name, the pattern is also repeated on different objects of crafts.

In a *durrie* named *chirian wali durrie*, taken from village *Peer-Sohana* (Plate-127) and a bed sheet (Plate-128), with the motif of sparrows taken from village *Nandpur*, a comparison is established as in both the concept and motif are same but to some extent there is a difference between the depictions. In these two, the sparrows symbolise girls, who, with their friends are sharing their inner most emotions and thoughts. In the depiction of this *durrie*, the creator has chosen different colours for sparrows shown in pairs and a single sparrow indicates different moods of their inner self who, while sitting in proper boundary, i.e. parental home, are thinking of their future homes. Whereas, on bed sheet, it seems, as they are discussing their future fears and excitements with one another while enjoying the spring. The researcher thinks that the flower is indicative of the next home, of which she dreams. Similar motifs, pattern and concept of bed sheet is also illustrated on a pillow cover (discussed in earlier chapter) with different colours as colours of bed sheet are brown for the sparrow, red, pink and blue for flowers and green for plant whereas on pillow cover colours are black and yellow of sparrows, pink for flowers and green for greenery.

For comparison, there is another *durrie* of *Pahari* parrots discovered from *Bassi Pathana* (Plate-129) and a bed sheet with a pair of parrots taken from *Ghumandgarh* (Plate-130) repeated on the centre and

corners of the bed sheets. On the *durrie*, the creator, very clearly, depicts them as if they belong to mountains and in an abstract form, he also depicts mountains blue in colours shows his relation with the Himalayan ranges. He has also given this *durrie* a mountainous boundary, thus, providing to us a clear thought of the creator. For this *durrie*, beautiful selection of colours is made by the creator as he chooses orange, blue, white and green colour for art piece. Whereas on the bed sheet, parrots are shown as a couple sitting on the branches of the plant with flowers. The plant has a single base as it depicts earth on which different creatures live. Parrots are having arrows of red flowers in their beak. In this, *aath kalian* and four flowers are shown as it symbolises the major four directions and then each flowers' petals are representative of the eight directions. This concept represents life.

The piece of wall hanging, *beri da butta*, of village *Kalour* (discussed in earlier chapter also) and bed sheet (Plate-131) from *Kajjal-Majra* have a beautiful comparison. In both the pieces, the concept is somewhat similar. Both of them have *Pahari* yellow parrot's couple as a dominant motif. The concept of both art works is the concept of fertility. As in *beri da butta*, the tree is depicted as a form of Mother Goddess, the key to fertility, but where in the bed sheet, the concept of fertility is shown with the help of earthen water pots which are having a plant inside them

showing the whole universe in it and two yellow *Pahari* parrots sitting on it. An earthen pot with a green plant in it is a symbol of the birth of a life out of the womb of the woman.¹ This is a couple who is generated from the earthen pot and which in turn leads to reproduction. The vase of plenty is a life symbol. As a symbol, it clearly belongs to the order of idea characteristic of the ancient life cults of fertility and fruitfulness.² This is a very philosophical concept in which the creator has combined each and every object of the creation. Different motifs included in this concept are flowers and plants.

Other than this, *beri da butta* (Plate-132), is discovered from village *Bahadurgarh* whose idea is totally different from the former one. The major difference between the former wall hanging and latter is of the birds which are present in the former one. And only with this difference, the whole concept is changes. In spite of birds here, the artist has given the name of the head of the household as *Sardara Singh* and depicted two small images of male and female might of the household head and of his wife. It is indicative of the fact that with power and hard work of this man, their children are getting food. Other than this, it also seems as

1 **Rajinder Kaur**; 2002; *A study of Folk art and culture of Rajasthani in Patiala*; Punjabi University Patiala, p.111

2 **Jaspreet Kaur Dhillon**; 1992; *Semiological patterns in Phulkari*; Punjabi University Patiala, p.103

it is inspired from *Anasuya*.³ This shows that a woman is a very kind hearted lady who never wants the scarcity of food for the children of God. She depicts a tree full of fruits and children in joy and in hunger climbing its branches. It is also indicative as it is a *Kalpavrikshas* because it supplies whatever one wishes for. Towards the end of *Trete Yuga*, the *Kalpavrikshas* completely disappears and people begin to suffer from hunger and thirst. These trees are the primitive symbols used by the artists.

Another comparison is made between a *durrie* taken from village *Husainpura* (Plate- 133) and a decorative piece made up with waste material like bulb from village *Gunian Majri* (Plate- 134) with same colours, motif of pigeon and the same concept. As in both of them, it is depicted as the most innocent bird who donates this quality to different people who sleep on this *durrie* and see this decorative object. This bird is a symbol of peace and therefore, is very rightly depicted in white colour with a combination of dark blue.

There is another interesting fact that these people love to indicate the feeling of *Sardari* (leadership) in their crafts as well as in their personality. This power is symbolised with the standing moustaches which is a part of their face and also of their crafts. They have given

3 **Sattar Arshia**; 1996; *The Ramayana* – Valmiki; Penguin Books India.p.196

them name of *muchchh maroar*. A woman also loves to make this motif on her personal belonging to showcase her husbands' personality as well as her family's dominating position in their locality. This is well indicated on the *durrie* of village *Kotla* (Plate-135) and bed sheet of village *Rora* (Plate-136). It symbolizes the leadership on the higher level as compared to others which are more often shown with a cross. The cross symbolizes honour, balance, structure, piousness, unification and choice. The cross (especially the equal-armed cross in which each protrusion is equidistant from the center) is indicative of the human desire to know and experience the unfolding mystery of life.

Another comparison is made between two dolls made with the same technique and material by two different craftsmen but with a different theme. As it is discussed in the earlier chapter about the *pahari* doll or a girl from village *Kalour* (discussed in earlier chapter), similar material doll (Plate-137) is also discovered from village *Bajheri* but here the influence is of Britishers rather than Indians of which the girl's attire is suggestive. Her dress seems as a gown. It totally shows the influence of foreign travellers over the region.⁴ Another similar thing to these dolls are a couple discovered from village *Kajjal-Majra* (Plate-138) made up of

4 **Singh S.P. and Sharma Harish**; 2001; *Europeans and Maharaja Ranjit Singh*; Guru Nanak Dev University, Amritsar. Note: John Holmes, Banara, Gardner, Harlan, Cortlandt, De La Font, Fort, Foulkes, Steinback, Honigberger, Baron Hugel, Jacquemont, Orlich, Vigne, Sir Henry Fane were prominent Europeans.

the same technique but the major difference is their appearance as it seems as if they are a Muslim couple. In this, it appears as if a male is wearing a cap which shows his relation to this above said religion and moreover his beard and moustache is also like a Muslim. The female also appears as a Muslim woman because her dress gives us the look of a *burka* which Muslim ladies wear. Another interesting point about this couple is their facial features. Females' features are sharp especially her eyebrow where as the males' eyebrow are straight. These drawings tell us that the artist kept in mind the difference between the two showing two opposite sexes.

Another comparison is made between a bed sheet from *Kharar* (Plate-139) and a *rumal* (handkerchief) (Plate-140) from *Peer-Sohana* with the same motif of a peacock and also with similar theme and concept. As in both, the peacock is shown in beautiful multiple colours showing the pleasing personality of this bird. In both these pieces, the peacock is depicted as a messenger of love ailing couple. Both peacocks are depicted with a message in their beaks and both are shown as they are waiting for their mates in spring season. In both, the pieces, love is symbolised with the depiction of flowers around the bird.

Another comparison is made between the object of reeds weaved known as the sitting mat of village *Ghumandgarh* (Plate-141) with a hand

fan of village *Rora* (Plate-142). For both of them, the creator has chosen geometrical forms as their motifs and in both of them; the circle is the most dominating form which presents to us a concept of life. The concept of life depicted here is that there is no end to the cycle of life as a circle also does not have any end.⁵ Similarly, nature of different phenomenon is the same that keep the rotation on. Just as rebirth takes place after death. As every night is followed by a morning, similarly all circles move on and on. Same is shown by two creators of a different object. But in a sitting mat, a triangle is accompanied by circle which shows the ups and downs of life. In both the objects, a flower is depicted in the centre along with a circle which is indicative of love which keeps one's life moving. The circle symbolizes time, life, motion, female, beginning, potential, cosmos, growth and movement.⁶ Use of a circle in the making of any design or motif indicates the cycle of life. Circle also acts as a symbol of the sun. A woman depicts this form on her sitting mat with the motive that it signifies light, beauty and inner energy. By sitting on this sitting mat her family members receive all these traits. Other than the round shape, it has a spiral form in itself. This spiral is symbol of balance, progress, direction, commencement, awareness and development. With this objects' creation, the woman gives a new

5 ਸਿੰਘ ਪਰਮਜੀਤ (ਡਾ.); 2008; ਪਿੰਡ, ਦਰਵਾਜ਼ੇ ਅਤੇ ਅਭਿਆਚਾਰ, ਲੋਕ ਗੀਤ ਪ੍ਰਕਾਸ਼ਨ, ਚੰਡੀਗੜ, p.60

6 **Saksena Jogindra**; 1979; *Art of Rajasthan*; Sundeep prakashan, Delhi.p 54

direction of progress to her family members with the light of truth, wisdom and internal force to move firmly.

A motif is being carved on an ornament by the goldsmith and interestingly same pattern is found on the piece of cloth embroidered which has some foreign influence with beautiful colours. For instance, an ornament named *tabiz* which is found in the neck of *Gadia Lohar* with the motif of a swan (Plate-143) and the same swan with plants is found on a cloth wall hanging (Plate-144) of village *Nandpur* made with embroidery. In short, motifs and forms are the same but are represented in different ways and mediums. Same thing is witnessed by geometric patterns which are found on bed sheets (*chaadar*), *durries*, walls, *perhi* and hand-fans (*pakkhiaan*) etc. A lady weaves a square motif on a stool known as *perhi*. The wooden structure of this is also a square and a motif weaved on it is also square (Plate-145). Square symbolises immensity and earth.⁷ Square has four equal sides which symbolizes the four cardinal directions (North, South, East, West), the four major season (Winter, Spring, Summer, Autumn), the four cosmic elements (Sun, Moon, planets, stars), the four common phases of human life (birth, child, adult, death) and the four prime elements (fire, earth, air, water). Other than this, it is used on many crafts as on hand-fans of village

7 ਸਿੰਘ ਪਰਮਜੀਤ (ਡਾ.); 2008; ਪਿੰਡ, ਦਰਵਾਜ਼ੇ ਅਤੇ ਅਭਿਆਚਾਰ, ਲੋਕ ਗੀਤ ਪ੍ਰਕਾਸ਼ਨ ਚੰਡੀਗੜ, p.60

Kalour (Plate-146), *durrie* of village *Kotla* (Plate-147) somewhere shown as proper square but somewhere as rhombus but is symbolically the same.

The other comparison is made in the patterns of different wall hangings portrayed with a similar motif of a cat produced with different colours. On one wall hanging of village *Gunian Majri* (Plate-148), it is produced in pink, blue, yellow, orange and green. On this piece it is written *jungle ki rani* in Hindi. Similar thing is portrayed on her body as she sits with a pride of her brother lion, the king of the jungle. Her body is like that of her brother lion but her face is of a cat. Further, the creator decorates it with different coloured beads. So, she feels obliged and remains happy with her family. Similarly, in another wall hanging taken from *Kharar*, (Plate- 149) she is portrayed as a dominating animal on other creatures like bird and deer. Here also, she sits with in posture of arrogance and as a king enjoys his position and control over the kingdom. As the former one here, also she is depicted as half lion and half cat. In her kingdom, every creature is happy and seems glad and enjoying the kingship of a cat. The creator has chosen colours of this art piece as yellow and black. This selection of the colour also hides a meaning in itself. Birds and animals have most dreadful symbolic power for example black deer is symbolic of both life and death.⁸ It is a

8 Gill.H.S; 1975; *Folk art of Punjab*; Institute of Punjabi culture, Punjabi University Patiala, p.7

combination of good and bad that always move side by side. These mythological figures are also ritualistic figures and play an important role in lives since they represent crucial conceptual oppositions as life/death, love/deceit, love/lust, birth/destruction, etc.⁹ Other than this, a wall hanging of village *Rora* (Plate-150), embroidered with the motif of a cat is shown in different colours with a rat and flowers in front of her. Here, the creator has given the cat, the colour and body of a lion but the face is that of a cat whose domination is shown with the depiction of mouse who seems very frightened in front of the cat. But the cat is shown in a good mood, proud of power and enjoying her surrounding environment. In this hanging, the creator very cleverly has given her the moustaches of a lion on her face. Other than this, somehow, it seems as if the creator has given her the face of a woman as she is the keeper of the house. The creator has allotted a duty to the cat to keep a watch on his home. The transformation, in form, is with its content since each of these beings is heavily impregnated with mythological significance. It is not only a matter of going from one given reality to another formal representation but rather it is conceived by the collective sub conscience of *Punjabi* culture.¹⁰

9 Gill.H.S; 1975; *Folk art of Punjab*; Institute of Punjabi culture, Punjabi University Patiala, p.7

10 Ibid, p.7

Similar to the above mentioned three wall hangings, there is also a wall hanging of village *Bajheri* portrayed with the motif of a lion (Plate-151) whose colour is similar to the colour of the cat. His body is shown full of strength but his face is very innocent. For clarification, the creator has written *jungli janwar* in Punjabi on it. Further, he has decorated it with glittering beads, so that he feels obliged and in return protects his home from every type of danger. Lion is used as the symbol of strength. Surname used by the people of this area is '*Singh*'; synonym of the word lion. On the other hand, this surname is indicative of their bravery. These people draw this motif for attaining the strength of a lion. It keeps away the evils.

The craftsman of the said area are in the habit of writing names, lines of poetry, addresses and many more on their crafts. These writings are not only signatures but representatives of their area. For example, the researcher has discovered a wall hanging with the name of *Amrik Singh* written on it. As it is not only a name but it leads to an idea that shows the richness of the area. Every folk motif used by women folk has its own meaning and purpose for which it is utilized. The element of aesthetic rendering of composition is the scheme of arrangement and amalgamation of diverse forms and colours – the pattern. This personal

element of an innate instinct in the pattern treatment of a composition contributes liveliness, rhythm and newness.

There can be no explanation for the initial urge to insert ornamentation to the cloth, then the desire to bring colour, design, liveliness and uniqueness to something which is simple and sober. Colour gives character and suggests a message. Design tells a story or serves a need and a pattern brings harmony. In craft, we have the identification of the self with the object – not just a sentimental sympathy – because craft is really an extension of oneself, growing out of one's physical and psychological need. Craft creates an instinctive appreciation of beauty rather than a self-conscious striving after it. Folk craft tries to express something more than the visible appearance, to bring out an element which seems to lurk in the depth of a more significant reality than facile reproduction. This is a characteristic of all the old cultures, frequently dismissed as fantasies and attributed to a lack of knowledge of perspective and chiaroscuro.

Both creative activity and dream are a replica of the expelled desires that have made a permanent home and occupy the central place in the subconscious of the person. In a wall hanging of village *Peer-Sohana* (Plate-152) made by the wife of a military officer with a technique of embroidery, a parrot is shown seated on a branch of the tree which is

in full bloom as it indicates that it is a month of spring and she is missing her husband which is why she has sent *Kamadeva*- the Lord of love, on his vehicle parrot. In this *Kamadeva* is shown on his *vahana* (vehicle) as human figures wearing a small turban like a crown and he is carrying a message in the handbag given by this woman. It clearly depicts that the woman had chosen and requested Lord of love to convey her message to her husband. She also believed that it is only *Kamadeva* who can unite both the husband and the wife and bring an end to her pain of separation. The hand-bag (*jhola*) (Plate-153) which is carried by the Lord has an embroidered motif on it as the same hand-bag with same pattern of embroidery is also present with this woman. Both these works are done in cross stitch, which is one of the frequently practiced embroidery stitch in this area.

Man seeks rhythm in his life, colour in his composition and harmony in his form in order to perfect an object which has a function and at the same time provides visual pleasure. Crafts have been the indigenous creation of ordinary people, a part of the flow of events of common life, not cut off from the main stream. The regular functions of life for which mankind has generally developed and used different objects as per his necessity and then decorate them as he is always in search of beauty and pleasure. For example, he makes clay vessels for

different purposes like eating, drinking, storage, carrying, serving, cooking, planting, washing and also for ceremonial purposes. *Chappanian* are the symbol of 'welcome' on auspicious occasions. This is the actual truth behind the creation of different arts and crafts i.e. need and visual appeal.

The indigenous traditional clay toys have a vital psychological and emotional effect upon children. They also imitate their sensibilities. The intrinsic sensibility in the adolescent psyche can be properly evoked, guided and cultivated from early childhood through the judicious choice of playthings of taste and beauty. Toys are prepared of wood, clay, paper and cloth. These classic folk toys made up of clay are established by custom and involvement. Among the toys, a collection of utensils like *paraat* (tray), *chulla* (oven), *handi* (kettle) etc. are included. These toys were favourites with small girls and are perhaps intended to inculcate in them the responsibilities of a good housewife, when they grew up and set up their own home. So, from the very childhood, children get attached with these arts and crafts made by their grandmothers and mothers' hands.

Other than these, toys there are some receptacles made from clay used for the storage of grain which are built up in different shapes like a cylinder. There is a small hole or windows out of which the grain runs

and a small receptacle is also kept open in front from where it is taken as required. Another way of storing grain which is separated within the *kotha* with a divider wall is about 1 to 2 meters high. It is regular in shape and besides food grains other articles of daily use are also stored in it. The face of the *kothi* is decorated with colourful drawings in an indigenous style. The desire of a pot was felt almost from the very beginning as man needed to store things. The requirement for such an article was felt even in the very nebulous stage of the world, when the Gods and demons combined to churn the ocean of wealth. That violent churning yielded many valuable things, among which was the nectar to make them immortal. Something was needed to hold the nectar. *Visvakarma*, the celestial artificer considered and took out, from each of the gathered Gods a bit of *kala* or spirit with which their bodies are made and moulded it into a pot, perhaps the *Sanskrit* word *kalsa* or water pot.

Under the shadow of various religions and cultures, arts and crafts developed to inestimable heights. In all arts and crafts, we find their inspiration from religion, the way of life, emotional trends. Nature has continued to guide and influence craftsmen in the ornamentation of the textiles they weave. The striking feature is that there is a fundamental similarity not only in the craftsmanship of stitch but in the choice of

designs and colours utilized. The strong urge to be surrounded by beauty, has led people all over the country to give their creative abilities and thoughts in the form of great diversity of crafts, the inherent traits of each set alight with several types of decoration. There are local deities and local worship patterns where all the religious and social groups are incorporated and live in harmonious cultural wholes.

The symbolic worth attached to any material object is simply psychological. The symbols and motifs are consistently added in these demonstrations to express the idea. In the development of religion, there can be four phases specifically ritual, emotion, belief and rationalization. Rituals involve art. It needs art for the formation of its realistic objects. Emotion too goes to objectify itself in plastic form. At the stage of formulation of belief also, art is essential for elaboration of symbols or as a pictographic language for the illiterate. Only in the fourth stage that is in the rationalization when religion becomes a conceptual philosophy and of individual consideration, it can depart from such materialistic depiction as work of art and craft.

Every creator, whether they are dealing with wood, stone or thread have a collective conscious way of conceiving birds, animals or human figures from a definite cultural point. A cursory glance at the form of the figures on the *durries* and in embroideries will convince us

that the collective Punjabi artistic tradition has undergone a series of conceptualizations throughout our recorded and unrecorded history. This is more obvious in the figures of birds – sparrows, parrots, peacocks as well as animals – dogs, deer, lions. This transformation in form is very closely related with its content since each of these beings is heavily impregnated with mythological significance. It is not thus simply a matter of going from one given reality to another formal representation but rather of going from one reality to another reality which is conceived by the collective sub conscience of Punjabi culture. These mythological figures are also ritualistic figures and play important role in our lives since they represent such crucial conceptual oppositions as life/death, love/deceit, love/lust, and birth/destruction. Coming to the whole series of birds whose symbolic power is most dreadful.

Collectively, with the real living nature themes that have encouraged diversity of motifs in decoration, is supposed that the amazing union, neatness, the harmony of line and curve and their mixture, the symmetry of form and shape in a balanced proportion which are all essential characteristics of nature, have motivated geometric pattern. Significantly adequate, nature offers sensible examples of most geometrical forms - the roundity of the moon, the ovals and triangles of various leaves, the curves of branch and petal, the

arc of the sickle moon and the rainbow, the vertical and horizontal flight of a bird or a swimming fish and the stars composed of five triangles assembling at an inner central point. The magnificent forms and shapes that have been shaped from simple lines and circles have thus been countless as cross stitch embroidery. There are triangles, lines, crosses, squares, wavy lines, all worked to form a combined pattern of linking vertical and horizontal geometrical patterns and representing diverse objects such as a dog, butterfly and flower.

From time to time and place to place man's tireless courage appeared in giving shape and form to the unseen influence which he supposed protected him from some immense danger, saved him from scarcity, provided him success and wealth. These arts and crafts play a major role in our society as these objects are the records of time, source of communication and understanding, restoration, enrichment and amalgamation.

These arts and crafts are the records of time and space. A distinguishing feature of human spirit is its need to record more personal and group experience. There is no more accurate description of a certain time and place than is given to man by the artefacts he finds from the remains of civilization. Arts and crafts of each period reflect the life and

death, the beliefs and fears, the joys and sufferings of human beings. The work of art stands as summary and chronicle of human experience.

As per the glance over the wall creations of arts and crafts, it is well observed that these creations are the best examples of principles of art like unity, balance, rhythm, harmony, proportion and variety. As in *Sanhji* and *barota*, different colours and forms are installed in its creation and it is a very bold and strong depiction of the belief. Different forms of birds, flowers, plants, Goddess, Sun and Moon, thief and vessel are created with clay and then colour is applied and then fixed with cow dung. It is a total depiction of a story. Whereas on *Hoi Astami puja* a small sized Goddess is painted on the wall with different images like of birds, animals, flowers and other wishes which a creator wants the Goddess to bless them. The image of *Hoi* painted on *Hoi Astami* day could have been made almost a realistic figure of a woman but the artist is not concerned in attaining such verisimilitude. What occupies him is to develop a specific pattern which can state the horrifying and the glutinous and all overwhelming nature of the Goddess. He attains this result by drawing a four-sided figure torso and for setting it in aesthetic stability, further a triangular square is arranged in a way to fit in harmoniously with the overall pattern. Writing part is included in this as

it is not a part of *Sanjhi* or *Barota*. In *Hoi Astami*, depiction includes the name of the all family members as being blessed by the Goddess.

The ritual of *Sanjhi* is the conceptualisation of the cycle of life. There are major three phases of this cycle: first, the sowing of barley seeds by girls and then the creation of *Sanjhi*. In this, the whole cosmos is created with the Sun, the Moon, the stars, birds, trees and human beings. In the centre a figure of the *Sanjhi* Goddess is created symbolically. It is represented by earthen pot of barley seeds as the fecund womb. After the period of nine nights, as the period of nine months, the figure is immersed in water. The second situation deals with the fact of death. After this, the cycle completes with resurrection of a new life symbolically represented by the figure of a human being. The birth of a new life is celebrated with the festival of *Dusserha*. So the ritual of *Sanjhi* is a fertility ritual which marks the beginning of the sowing season, the installation of new life.¹¹ The participants in the ritual are virgin girls, as pure beings, they can initiate new life. Dark Moon is associated with death and ghosts whereas bright Moon is with life and marriage. The creation of life is a mysterious act which takes place in the womb similarly barley seeds are soaked in water in night and in morning the actual sowing takes place. Sowing of seeds is a

11 **Singh Surjeet**; 1981; *Semiotics Structure of Sanjhi*, vol xiv; Punjabi University Patiala.

fertility concept which takes place in an earthen pot, which acts as the woman's womb. So, in totality *Sanjhi* portrays the concept of fertility as it symbolises the three phases of the cycle of life.

The bed sheets and wall hangings decorated with the medium of embroidery has a different concept as bed sheets are used as the medium to beautify their homes and as their companions with whom they can share their feelings where as the wall hangings are the depiction of the lessons or morals and dreams which a lady wants to tell to her family members. As the bed sheet (Plate-154) is for decoration, another bed sheet (Plate-155) is her companion with whom she shares her talks at night and wall hanging (Plate-156) gives lessons to her family.

The love of nature in its infinite beauty and variety has impelled the craftsman to decorate his handworks with the forms of birds, flowers and animals which have most appealed to his imagination. The weaving of nests by birds, the criss-cross textures formed by branches, leaves and twigs, the combination of marshy grasses and reeds, definitely brought to the mentality of man the enormous possibilities within the reach of his fingers. Basketry, mat weaving and pottery were thus among the earliest of man's creations. Nature's own materials required no alchemy, chemistry or the fashioning of tools and accessories to produce them.

Men take trees to be their family members, friends and protectors. Similarly, birds are their dear ones, who are their messengers. They always take birds, trees and animals as divine spirits who always stand by them as their protectors. To oblige them and to gain their blessings, they craft their images on their belongings.

From the direct production procedure, the artisans have developed all types of abstract designs with a diverse cultural quality. Typical designs of animals, birds, floral patterns, geometrical patterns, leaves, creepers, human figures, etc. have also been abundantly engaged. The richness, beauty and creativity of the works are almost conventional because of the craftsman's talents and overall participation in the craft process.

Embroidery, baskets, hangings and clothing incorporate a wide range of motifs like birds, animals, plants, trees, stars, Sun and Moon. But these forms never represent realistically. These are always memory pictures, combined with fanciful creations of the imagination into symmetrical and rhythmic ornaments. These forms are embroidered, weaved and painted in diverse shapes and sizes in lively colours. These pieces of art and craft can be seen in each and every house of these villages.

Abstract forms transform into meaningful structures when one scratches deep into the mysteries of one's creation, their purpose and their meaning and the study of folk motifs created by these people. In this, it is observed that the symbolic forms can take any shape of recognizable form. Truth, beauty, morality and goodness can be physically and morally seen in its simplistic form made by the use of simple geometrical forms.

This tendency of introvertive exploration for methods gives rise to symbolism. Obviously, these symbolic modes do not possess any visual resemblance to the original objects, but highlight their characteristics with a certain degree of verisimilitude. The folk artist is gifted with an innate sensibility selective enough to single out the hidden principles of the objects represented and to cast them into symbolic moulds, while refusing realistic visual forms.

Designs and colours have symbolism of their own which is quite basic and significant. Each design has a hidden meaning, whether it is a human figure or the flora and fauna. These designs too speak eloquently of the superb workmanship displayed by the craftsman. These are bound to be evolved with imagination and aesthetic sense. Like the floral designs are presented in rows of flowering plants; each delineated separately and entirely down to the roots, as if planted in a garden or set

in the interstices of a trellis as though climbing or as single flowering plant enclosed within frames or compartments. In all, the stem was shown as a natural living organism. Floral motifs contain a great variety of non directional repeat design with a bewildering mixture of a variety of objects, flowers, leaves with a touch of arabesques etc. In the animal patterns also, the figures are full of life and energy.

Plants, trees, creepers, herbs and vegetation formed the interesting motif of these people as it was found on handbags, on body- in the form of tattoo, *durrie*, wall hangings, decorative waste-material object like bottles, bed sheets, etc. On the body, handbag and bed sheet it is found as a creeper and as a plant. Similarly, on *durries* and wall hangings it was found as a tree, plant, vegetable and a herb. These motifs symbolise prosperity and so, the craftsmen adopted this motif to bring prosperity in their homes. On *durries* and bed sheets, these motifs are found in full length, size and full of colours whereas on handbags, the size is small but no compromise in the colours and depiction.

Symbols at folk level have been derived by the people from animals, birds and their environs. They have been used in varied ways according to their trait ideals. Thus, a tree or a stone may be considered a suitable symbol for a *deva* or a human being may be a proper symbol for a serpent or some evil spirit and so on. Human beings imagine

thousands of objects around and include these according to his requirement. In short, we can say that every motif and pattern has a story to tell. It is observed from the primeval times, man adorned himself through bodily decorations, ornamenting his attire and beautifying his environs. Primitive man worshipped nature and it was one of the sources of inspiration from which he picked up the motives of flower, bird and animal kingdom available geographically.¹² Animal and bird motifs have been a favourite with the Indian craftsmen through centuries as every bird and animal has a symbolic meaning in itself. For example, lions stand for strength, courage and sovereignty. We find many motifs of sparrows, crows, butterflies, nightingale, parrot, peacock, cat, dog, lion, bull, snake, trees, flowers, leaves, the Sun and the Moon but out of these, some motifs are found in large number like the motifs of sparrows, parrots, peacocks, trees, flowers and leaves. A sparrow motif, on different crafts, is put on hand-bag (*jhola*), hand-fan (*pakkhi*), *Sanjhi* and *Barota*, in *Hoi mata* motif, pillow cover (*sirhane da gilaf*), cotton mattress (*durries*) and bed sheets (*chaadar*) but the colours of the sparrow are different from its original colours. Sparrow is a symbol of hard work, innocence and strong will. This bird is related to agriculture. It is considered as a *shagun* in agricultural activities and her

12 **Shailaja D. Naik**; 1985; *Traditional Embroideries of India*; A.P.H Publishing Corporation, New Delhi, p.13

voice is considered auspicious by farmers. The wife of a farmer of village *Rora* depicts the motif of sparrow on the hand-bag (Plate-157) of her husband. This is done with an aim that her husband always realizes that hard work and strong will are always required to achieve success in his profession. When sparrows are seen taking bath in sand, it is believed that rain will be coming soon. It is also beneficial for agriculture. The Sparrow is a symbol of hope and rebirth. The Sparrow is ever vigilant in her goals. She is always bustling for her food, foraging for her nests and gathering for her young ones. A lady has shown a sparrow collecting food. Fastidious and productive, the Sparrow is a reminder that idle hands (and idle minds) should be avoided in order to live a full and healthy life. She is a master of flight, and camouflage and as such, the Sparrow teaches us to use our creativity to get around in life - think outside the box, and be creative in solving our problems.

Parrot on many objects like in *durries* (Plate-158), bed sheets (*chaadar*), wall hangings (Plate-159), hand-bags (*jhole*) (Plate-160), on walls like in *Hoi* and *Sanjhi* (Plate-161) celebrations, toys are in different colours. Parrot plays a vital part in the folk tales. It is a beloved messenger of the heroines. Most ladies choose this motif for their *durries* (Plate-162) and hand bag (*jhola*) (Plate-163). By doing this, separated ones get relief by conveying their secret message to the dear ones through these winged

messengers. During night, when they are free from their household tasks, they share their heart hidden facts with this divine messenger. Mostly, they craft this love bird in a pair as a sort of their own heart wish i.e. to be with their husbands. They always make parrot surrounded by the branch of a tree along with it.

Peacock motifs are present on wall hangings (*seenerian*), handbags (*jhole*), pillow cover (*sirhane da gilaf*), table cover (*mez posh*), bed sheets (*chaadar*) and on body as tattoos. A peacock is important for numerous reasons. It has unparalleled in grace and beauty. It is a loved companion of those wives who have been separated from their husbands over long periods. They discover comfort in its company as on one hand it reminds them of their loved ones; on the other hand, it pacifies their provoked passions by its graceful features and attractive form. The peacock represents divine force – virtuous power and celestial regality. In *Sanskrit* literature, the peacock is also recognized as *Sukrabhuja* – the arm of masculine strength. The peacock on the wall door is thus analytic of the natural regard for this symbol as a defence against the evil eye. Peacock is a representative of spring, birth, new growth, longevity, and love. It is a good omen, signaling prestige, success and contentment in relationships and careers. That's why these women choose this motif for their crafts. Similarly, another lady has shown peacock on another wall

hanging (Plate-164) which is further decorated with beads. In this, she has written the name of her husband, to whom she wants the peacock to deliver her message. This motif is also used by another lady as a decorative form on the borders of *durrie* (Plate-165) because it is a symbol of beauty and safety. After seeing the peacock, the snake hides in its hole as it is the enemy of snakes. It is considered as a protector of life. That is why she chooses it to be present in her home.

Trees on the wall hangings (*seenerian*) and *durries* are used as a symbol of fertility. Flowers and leaves on *durries* (Plate-166), bed sheets (*chaadar*) (Plate-167), hangings (*seenerian*), hand-bags (*jhole*) (Plate-168), hand-fans (*pakkhiaan*) (Plate-169), table covers (Plate-170), pillow covers (*sirhane da gilaf*) (Plate-171), shelf-covers (*kansa posh*) (Plate-172), kettle covers, handkerchief (*rumaal*) and *dupatta*. After seeing all these motifs, we come to a point that the craftsman, while choosing, the motifs from nature chooses nature's other beauties also to give it a realistic form.

So, it is seen during a survey that these people embroider parrots, lions, dogs, birds, peacocks and cocks on their bed sheets (*chaadar*), hand-bags (*jhole*) and wall hangings with coloured threads and needle, and on the other side they weave these similar motifs on their *durries* (cotton bed covers) and draw these motifs on their walls too. Similarly,

the same lady decorates her home with clay or yellow mud and also draws similar motifs from *durrie* and colour them and its overall appearance is completely like the embroidery on the bed sheet. Motifs have their own unique identity like a lion on the bed sheet and is also on the walls of the house. When it is drawn on the walls it means the protector and when on bed sheet, it represents the *bhava*, emotions. It may be only for decoration as it is the vehicle of the Goddess *Durga*. It is used as a symbol of immense spiritual strength which unfolds in a spiritual aspirant as he begins to discover the grace of the Goddess. In another case, if one same motif is chosen by two different women, it does not mean that it is presenting the same idea behind the selection of the motif. For example, the reason for choosing the motif of a peacock could be to mean that the peacock is longing for his companion or also to show that the same peacock is very happy and proud of its beauty.

In fact, the names given by them to these handicrafts are almost same in different mediums. The names of their crafts are carried from the motifs depicted on it. The names of *durries* in their language are *barfi wali*, *laheria wali*, *shera wali*, *panj kalian wali*, *chhe kalian wali*, *atth kalian wali*, *chireian wali*, *totiaa de jorae wali*, *kukaran wali*, *saade kutte wali*, *babe wali*, *chuhu deva di*, *kabotaran wali*, *dabbian wali*, *do phullan wali*, *guldaste wali*, *muchchh marorh*, *laddoan wali*, *hari bel*

wali, matar wali, muleian wali, paanje wali, peeli dabbian wali phulla di, haldi de boote wali, do akkhar wali, sath wali, dharti de vasi, pakhhian wali, sarak wali, choochian wali, hiran wali and many more.

Similarly, there are many names of hand-bags (*jhole*) given by them in their own language according to the motif depicted on these bags. The different names allotted by them are *gulaabi khamba wali chiriaa wala, raja kaan wala, phulla ta mornia wala, tote ate mora wala, hirana wala, char kale pile phulla wala, mor varage phulla wala, guldaste wala, hare ta gulaabi phulla da, batkha wala, choochia wala, guldaste te nam wala, totia wala, chirian wala*, etc. For hand-fans (*pakkhiaan*), *udh ve kabootaraa wali, atth kalian wali, char dabbian te kalian wali, heerian wali, tikona wali, ek phull wali, batkha wali, panj dabbian wali* and *khumba wali*.

The choice of themes was often influenced by social, religious and political factors for understandable reasons. Other than this, the individuality in design and decoration gives a new life to these forms. *Bathka wali durrie* from village *Husainpura* (Plate-173) shows the life of duck on the earth. The reason behind it is the squares arranged on its sides. As square is a symbol of earth and immensity. The lady uses this on her *durrie* with the motive that her family may always realize their aim of getting life on earth. As a human being, our only duty is to

understand the mystery of God which we can do only by worshipping his name. Their beaks are shown orange in colour as it symbolizes aspiration. Basically, ducks can escape their enemies in many ways, either by flying, running, swimming or diving; therefore, they are the symbol of a resourceful person. Ducks are symbol of honesty, simplicity and resourcefulness. It is used as a motif on hand-fan of village *Bahadurgarh* (Plate-174) due to its personality trait of resourcefulness. Using this on a hand-fan, shows to make run away various enemies born out in summers like hot weather, mosquitoes and many more. Ducks also represent sensitivity, as they tend to be very sensitive to their surroundings. Also viewed as graceful and lively – particularly in the water, ducks are respected for their beauty and adaptation to nature. Water has white as its colour.

There are many superstitions relating to numbers. Some digits are counted as auspicious and some inauspicious. Odd numbers are considered more auspicious than even numbers. On every occasion, such as on birth, engagement, marriage or any happy occasion, it is a tradition to give *shagun*. It can be in the form of cash. To make it as a symbol of good luck, they use digits like 5, 7, 11, 21, 31, 51 or 101 in money. For the same purpose, a lady of village *Kalour* weaves 5 number digit on her *durrie* (Plate-175). It was the part of her *daj* which she brought

at the time of her marriage. She chooses digit 5 as a *shagun* for herself and for her husband. This digit is considered auspicious for every religion. As five is the symbol of God. In Muslims, there are five *peers* who are held in great esteem. In Sikhs, there are five holy persons known as *panj piaare*. Other than this, in worship of *Bhumi Deva*, first five bricks are placed while starting the construction of house. Impression of the hand is also auspicious due to its number of fingers i.e. five. In *Kalash* worship also, five mango leaves are placed as five senses.

Other than this digit, a lady of village *Ghumandgarh* weaves number 2 on her *durrie* (Plate-176). The symbolic meaning of number two is kindness, balance, delicacy, equalization and duality. The spiritual meaning of number two also deals with exchanges made with others, partnerships and communication. Two urges us out of our indecision, calls us to unite with like-minds and like-ideals. This, she makes for her daughter so that she always makes right decisions and chose what is best of her out of the two. In this, she accompanied digit two with a zigzag creeper. It is indicative of ups and downs of life while choosing between the two.

A lady of village *Kotla* chooses a single flower as a motif on her hand-fan (Plate-177) as it reflects purity and a new beginning. Here,

showing one single flower is indicative of her pure heart with which she is offering a flower to her Lord. Trees have provided inspiration to humanity from thousands of years. While human beings enjoy youth which is transient, trees remain youthful for many-many years. Every year they produce new leaves and flowers which brings us joy. With this in heart, the creators create their wall installation named *Sanjhi* (Plate-178) in which girls arrange tree with leaves and birds as indicative of giving these girls a blessing for a new life and to bring them delight.

These people are very religious. They want that their every step in life should be under the vision of God. They make wall hangings with the portraits of different Gods like *Krishan ji*, *Guru Nanak Dev ji* (Plate-179), etc. Other than these portraits, they also create the images of sacred places as one of the wall hangings discovered from village *Bajheri* presents to us a glance of a *Gurudwara* (Plate-180) embroidered by a woman. This *Gurudwara* seems more as a temple as per its drawing. But to give a clear description, she has written the name of the *Gurudwara Shri Darbar Sahib Amritsar Darshani Deorhi* at the top.

These creators also have a taste to add to the writing pattern in their arts and crafts. The writing pattern is used in their *durries* (Plate-181), wall-hangings, bed sheets (*chaadar*) (Plate-182) and hand-bags (*jhole*), hand-fans (*pakkhiaan*) (Plate-183). These writings consist of their own

name, their beloved's name, name of the depicted thing or some lyrical lines or the lines of poetry etc. For example, a lady of *Bassi Pathana* embroiders flower pots on a hand-bag (Plate-184) and writes her full name with the address thinking that if she goes out of home and forgets her path of home, her hand-bag will help her in returning home. Other than this, she embroiders her hidden facts on a wall hanging with writing (Plate-185) in which she says that her neighbour woman is very jealous of her and her husband. When both of them go upstairs, she always talks of the less weight of her body. On another bed sheet taken from *Kajjal-Majra* (Plate-186), a girl has depicted an incident of her life in writing. In this, she has shown herself standing amidst a garden of flowers. This motif is accompanied with a lyric that *bhul ke aa gai bhag ch tere, ek phul todh laen de*. Boy replies *sara baag hawale tere*. Another example, of this sort is of a pillow cover taken from village *Peer-Sohana* (Plate-187) made by embroidery in which a man is shown ploughing his fields and his wife is coming to his fields with his meals. His wife calls him to come and take his meals as she is not able to carry the weight of her plate. Her husband replies that need not take help of the name of the plate; she is not able to carry the weight of her tummy. With this, she has shown the small quarrels taking place in the household.

One wall hanging (Plate-188), made by a lady of village *Bahadurgarh* shows a lady sitting and churning milk. Here, the lady has written that *Radha Rani* is churning milk. In another wall hanging taken from village *Talania*, (Plate-189) *Krishan ji* is shown with a cow and her calf having milk from its mother. This is done to show the sacredness of the cow and its relation with Lord *Krishan*. On this, it is also written *Sri Krishan* and *Baldeva ji* and *jai gauu mata di*. It is an interesting depiction of motherhood and a relationship of sacredness to motherhood. Other than this, an uncommon motif is also seen here that is of an elephant. Elephants symbolize power, sovereignty, stability, reliability, dignity, royalty, pride and stead-fastness. Elephants weaved on a hand-fan (Plate-190) to achieve strength, honour, stability and patience, among other attributes. To the Hindu way of thought, the elephant is found in the form of *Ganesha* who is the God of luck, fortune, protection and is a blessing upon all new projects of the family.

The social context of creativity includes technical skill, material, ideas and social environment in which it is created and consumed. The elite art has its own spheres. A piece of folk art belongs to social gathering. A folk artist does not create things simply for his aesthetic satisfaction. Arts and crafts are basically an empirical process of learning, relying solely on observation and experiment, not on theory.

The allotment of their names to their different crafts is basically based on the selection of a motif and sometimes also bases on the choice of colours. The above mentioned names tell us the story of their selection. On the other hand, similar motif is weaved on *durries*, also on *pakkhi* and similar embroidered *jhola*.

The analysis presents complete picture of the hidden facts. Like in one of the hand bag taken from village *Husainpura*, (Plate-191) made of foam and cloth, to which the creator tries to give a modern shape, is very interesting. On this piece, the creator created a composition which is full life, love, relationship, affection and care. In this, the creator has shown a tree on which a sparrow family is sitting. The mother sparrow is feeding her kids and the father sparrow is sitting alone in a posture of rest and carelessness. The mother is shown very affective, caring and responsible. The creator has also depicted a similar reflection on another tree of love and affection through the depiction of a butterfly who is sitting on a flower and having its food.

In one of the handbag taken from village *Talania*, (Plate-192) with the motif of peacocks sitting on the top, the creator has shown the concept of life as to how God created the *srishti*. To give the image of God, the creator has provided the base of a strong man who is a *deva* from whose body the whole *srishti* has been created as from his arms two branches

are generated and each one has a flower of two big and two small petals as symbol of two main (North and West), (South and East) and sub-main (North West, West North), (South East, East south) directions. Other than these, he also leads to the production of human beings and relationship which is symbolised through the depiction of peacocks.

Another interesting piece is a wall hanging from village *Rora* (Plate-193) in which the creator has chosen a much fascinating concept on which seems to be an influence of the British. In this composition, the creator has depicted his longing of having Murphy radio at his place which is why he crafts the image of Murphy's baby on a piece with a lady figure who is offering her a basket of flowers. The dress of the girl is completely under the influence of English men as she is wearing a frock, slippers with heel and also to give her the touch of an Indian, he put a peacock feather as a head gear, a *bindi* on her forehead.

Another very interesting depiction is of a deer and a doe on a hand bag taken from village *Kalour*, (Plate-194) made in contemporary form. In this, the beautiful emotion is depicted by the creator as the couple seems to be one as their bodies overlap showing their oneness as a couple. They are standing in a jungle and their faces are turned as if they are waiting for someone who is also a love seeker like them. Their

inner love is depicted with a small plant of flowers as flower is a symbol of love.

On one bed sheet of village *Bajheri*, (Plate-195) the creator depicts a motif of cocks who follow one another step by step. These look as *Pahari* cock because they are not to be the fighter cock but as peaceful as water they follow each other as water flows. It is well indicated with the use of colours also as the creator uses blue colour of water for cocks. Another bed sheet presents to us the motif of rats (Plate-196) and plant with flowers. This is a sort of request to the rats by the farmer family members that they should not spoil their crops. They make this request by presenting them flowers as a token of their love and respect.

Another bed sheet taken from *Sirhind* (Plate-197) depicts the auspicious design of flowers which seems like *chowk purana* done during the *hawan* ceremonies. This is created in the respect of fire which is going to take place in the *hawan kunda*. The design of the bed sheet is somewhat similar to this but is done in embroidery whereas the motif and the drawing is similar. The creator has also tried to give it the shape of a *hawan kunda* in the centre of the design. The only difference is the use of black colour used in embroidery as it is not considered as a good colour. But there is a possibility that the creator has chosen it to do away with all the evil forces coming towards them.

On one hand bag of village *Husainpura*, (*jhola*) (Plate-198) the creator has depicted the motif of four big flowers in black and yellow colour. By showing four different flowers, he means four directions. Other than this, each flower has four major and four minor which makes a total of eight directions or petals. In whole, the idea of directions is of good and bad as it is a universal fact that goodness is always followed by badness. So, the creator created an equilibrium between the two with his depiction.

These people are superstitious; they always do activities to offend evil eye. As for their kitchen '*autiya*' (dwarf-wall), they sprinkle the lime with water and as it turns into white patches which are considered as a protector of evil eye (Plate-199). Similarly, they draw images to ward off evils as they use to draw figures in black outside their house with black colour and it seems as if it is also of evil being who will not allow other evils to enter their abode (Plate-200).

Another interesting thing is the representation of some geometric forms similar to floor drawings. These types of designs are depicted on a *durrie* (Plate-201) and a hand bag (Plate-202). Floor drawings are manifestations of different purposes like worship, rituality and fertility rites. They are used even to ensure safety in pregnancy. Floor drawings for tantric rites are geometrically structured using points, triangles, straight lines, circles

and squares. They are geometrical representations of idols, either expanding from or contracting to a centralized middle point. In the floor drawings, for serpent God worship, in addition to geometrical figures, curved lines are used to shape body organs of the deity, in appropriate proportions. Often, the artistic aspect is dominated by the ritualistic and vice versa, and a coexistence of both make the tradition effective. Evidently, fear of powerful forces led people to revere them, later continuing as worship of material realities like animals, trees, serpents, etc.

Another important fact which is an analysis of the researcher that this area is very good for the growth and production of flowers and that is the only reason of having a large variety of their depiction on different arts and crafts. This region being in Himalayan ranges there is abundance of water, which leads to greenery, which leads to production of food and in return becomes an abode for many birds and animals. This fact is well shown on different arts and crafts, like on *durries* (Plate-203) (Plate-204), bed sheets (Plate-205), hand bag (Plate-206), hand fans (Plate-207), crochet (Plate-208) etc. *Aath kalian* is another very famous and popular motif of this area which is present almost in each and every home of this area. This is one such motif which is present on every form of craft as on *durrie* (Plate-209), bed sheet (*chaadar*) (Plate-210), hand fan (*pakkhi*) (Plate-

211) and hand bag. *Aath kalian* are indicative of the presence of eight things together. These are the earth, water, fire, air, sky, intelligence and heart. The craftsman chose this motif to show a concern of his family that all their *eshat devas* may bless the person sleeping on it. These *devas* must guide the heart and mind of the person to move on the direction given by these *devas*. Here, for showing this *atth kalian* motif on the bed sheet, the creator uses red colour as it is a colour of the Sun, fire, the source of all life and of *Brahma*, the creator.

These crafts show an extended and constant growth and manifest their dominant impact on the fundamental trends of artistic crafts. These arts and crafts are the best examples of the principles and elements of art. **Line:** The multiplication of lines directed by individual aptitude below the authority of culture led to the development of simplest circles, squares and triangles into abstract designs and human configurations. Similarly horizontal, oblique and vertical lines, semi circles and dots provide a quality and suggestiveness that gives them extravagant effect. The entire arrangement of creativeness is based on line and line alone. The approach may differ, means may vary and materials may differ, but the importance of line will linger unsubordinated by any other component of art and undominated by any other aesthetic consideration. The group of lines weaving in and out in the composition directs a spell

of their own and gives it a paranormal touch and yet their simplification is not intentionally sophisticated but a flow out of their promising feeling of trust and commitment. The aesthetic energy of this simplification finds a reaction in the modern art world. But other than these, there are some other motifs also which take birth from the psyche of the craftsman.

One may easily attribute the arrangement of these zigzag decorations to the spontaneous proposal for useful convenience of the artist. The artist may also state them merely as decorative, but there may be a latent desire in him to suggest the traditional faith about serpents as protectors of hidden treasures. The zigzag form around doors may be representative of serpents made for defensive a reason. Geometric designs are gorgeous and popular in *durries*. In fact these patterns suggest a vast diversity with various amalgamations and variations. There is a wide variety to select from in these squares, rectangulars, hexagons, ovals in which again infinite varieties are worked out. In these, stability is seen from the central motif to the borders as a sort of balance to complement the two. The boarder has to bear a connection to the body in the same way so that the two are not separated from each other. In fact, there are brilliant examples of floral patterns complementary and harmonizing with geometric boarder. There are

infinite patterns which testify the creative ability of the woman who make wonderful vertical and horizontal patterns.

A zigzag pattern is representative of serpents but not of serpents only as such curvy features are an aesthetic requirement too. A straight line instead would have intended too much of simplification of pattern and perhaps inartistic. This zigzag pattern enlivens the form and makes it lively. While the undulating character of the form imparts a longitudinal motion to it. The criss-cross patterns on the margins are introduced to convey unity and a lively superiority to the composition. Women interlace zig-zag lines which signify the existence of water.

Colour: In every craft, the colours used by the creator are mostly red, yellow, blue and green which are spontaneous and are in alliance with the nature around. With the comparisons of craft colours and nature's colours, we find that the creator always tries to make the form and use of the colours of the nature. As human beings, taste for reality and nature is always present in his mind and heart. The juxtaposed use of contrasting colours in them further enhances the artistic worth of the work. Nothing affects the human mind more significantly than colour. Colours are joyful energies which influence us positively or negatively. The effects of colours are experienced as not only visual and psychological but also symbolic. The symbolic use of colour is universal

and has been used from the earliest times in rituals and in particular rites and ceremonies which were intimately linked with their day to day existing. Certain colours are associated with the four *varna* – white with *Brahman*, red with *Kshatriya*, yellow with *Vaishya* and black with *Sudra*. Different cultures have diverse relations with colours but there is universality in the symbolic implication of the colour. Red is the colour of passion. According to the tradition, red provokes passion which purifies the soul. On the other hand the mother Goddess figure, because of its association with creative energy or *shakti* is painted in vibrant red.¹³ Yellow is the colour of earth. Green is for fruitfulness, productivity, satisfaction, calm and wish. Blue is a colour for zeal. It has a penetrative spiritual excellence like a blue light which illuminates the darkness within. Black and white are often seen as diametrically opposed symbols of negative and positive forces. White is linked with pure light and spiritualist light which comes from happiness and innate knowledge. Black with its deep darkness defines the colours while white with its strength gives the colours its lively power. Colours are always related with diverse seasons, with rituals and ceremonies and with moods and emotions for all echelons of society. Like red is the colour of lovers. Yellow is the colour of spring of blossoms and joyful, gladness

13 **Jasleen Dhamija**; 1979; *Living Traditions of Iran's crafts*; Vikas publishing house Pvt. Ltd. New Delhi, p.57

and saffron is for the *sadhus* and the renunciation of this world. Colours add supplementary meaning to the linear forms. The worth of a colour is not to improve the verisimilitude of works of art with actual objects but to highlight the inherent standards of the objects as expressively detained. Black is considered an unfavorable colour, by no means to be used in ritualistic and ceremonial functions. But this colour is essential in totemic rites and the magical handling of several diseases and illness. The inherent wish to create something beautiful is as – liberated from rational interference - to their creative creations. This too may be the cause for the natural fondness for the primary colours between the folk masses, as by their use, fast and contrasting colour patterns can be achieved in the least promising time.

Balance is a psychological sense of equilibrium. In these works of arts and crafts, the impression of stability is given to the compositions. As it is seen in the arrangement of *Sanjhi*, in which a full balanced composition of different forms of clay are created. In this, after creating the form of Goddesses, the creator gives sun on one side and moon on the other to create a balance in the whole composition. Balance in the art means visual harmony and equilibrium of form, colour and texture in the composition. It also depends on psychological and aesthetic factors. As a design principle, balance places the parts of a

visual in an aesthetically pleasing arrangement as shown in a *durrie* (Plate-212). In visual images, balance is formal when both sides are symmetrical in terms of arrangement.

Balance is informal when sides are not exactly symmetrical, but the resulting image is still balanced. Informal balance is more dynamic than formal balance and normally keeps the learner's attention focused on the visual message as shown in the wall hanging piece (Plate-213).

Proportion is the relationship of two or more elements in a design and how they are compared with one another. Proportion is said to be harmonious when a correct or desirable relationship exists between the elements with respect to size, colour, quantity, degree or setting. Good proportion adds harmony, symmetry or balance among the parts of a design. It is well witnessed in a piece of embroidery as a wall hanging (Plate-214) in which the craftsman has given bigger size to cat as compared to a deer and a bird embroidered in it. Proportion is basically the relation or comparative size of one part with another which is well depicted in this wall hanging. The word usually refers to the proportion of figures, forms or colours within a composition.

Unity is the relationship among the elements of a visual that helps all the elements function together. Unity gives a sense of oneness to a visual image. In other words, the words and the images work together to

create meaning. As it is shown in the embroidery of a hand bag (Plate-215) in which flowers are embroidered and they are depicted in full unity. In this piece of embroidery, unity helps to organize a visual image, facilitating interpretation and understanding. Unity can be achieved through the use of similar shapes. Unity can be achieved through the use of a common pattern. These arts and crafts cultivate a subtle and sensitive understanding of **rhythm** and harmony. Rhythm is the repetition or alternation of elements, often with defined intervals between them. Rhythm can create a sense of movement and can establish pattern and texture. There are many different kinds of rhythm:

Regular: A regular rhythm occurs when the intervals between the elements and often the elements themselves, are similar in size or length as shown in a *durrie* (Plate-216). In this *durrie*, the weaver has used geometrical figure of birds. With leaving some space between the figures and then the creator repeating the figure again and giving this piece an element of repetition. This repetition is not only in form but also in the use of colours.

Flowing: A flowing rhythm gives a sense of movement and is often more organic in nature as shown in a hand fan with double triangle design on it. (Plate-217) In this, the design and its colour flows with the pattern which provides flowing rhythm.

Progressive: A progressive rhythm shows a sequence of forms through a progression of steps as shown in a *durrie*, (Plate-218) wherein the creator has chosen the motif of birds with greenery. In this, a progressive rhythm is witnessed as the design is repeated in a sequence of steps. The bed sheet (Plate-219) includes three elements: repetition, rhythm and harmony. Repetition is seen throughout the area in the repetition of flowers with insets. This floral bed sheet like other objects is the best example of rhythm, harmony, repetition which provides its onlooker a feeling of happiness and calmness through the use of these principles of art and with the use of colours like blue, green and orange. Rhythm creates visual unity and movement and leads the eye and mind around the space. Another bed sheet also provides us an opportunity to recognize the principles of art (Plate-220). In this, all the principles are seen as in this, the embroider has chosen a pattern of geometrical flowers depicting them with the help of zigzag lines. In this, four flowers are first installed in a triangular inset and then it is extended with the use of flowers providing rhythm, repetition, unity, harmony and balance to the whole pattern. As per the colours, the embroider here, has chosen a dark base of magenta pink and over it, she has provided colours like white, purple, yellow, parrot green and dark blue.

Harmony of colours and forms are present in these works which is produced in the form of a balance or equilibrium of forms, shapes, textures and colours which, on the other hand, produce a visually pleasing work of art. The best example of harmony is a *durrie* depicting the motif of a flower with geometrical forms (Plate-221). After seeing this *durrie*, it is observed that harmony is the pleasing agreement of parts or combination of parts in a composition. Harmony involves the selection of elements that share a common trait; however, harmony becomes monotonous without variety.

Variety consists of the differences in objects that add interest to a visual image. As it is the best principle which is seen in all the arts and crafts. Variety can be achieved by using opposites or strong contrasts. Changing the size, point of view and angle of a single object can add variety and interest to a visual image. This *durrie*, (Plate-222) is the best example of variety in which the weaver has combined human form with the form of birds, plants. It has a full variety of shapes, forms and colours. Motion or movement in a visual image occurs when objects seem to be moving in a visual image. Movement in a visual image comes from the kinds of shapes, forms, lines and curves that are used. As shown in a pattern of a *durrie*, (Plate-223) wherein a design in vertical lines tends to create the illusion of movement or motion. Similar shapes

connected with each other or overlapping each other can imply movement or restlessness as shown in a piece of embroidery of hand bag (Plate-224) in which a tree is depicted with a pair of deer in which one deer is overlapped by another which is the showcase of movement in the embroidery.

The women have an innate sense of rhythm and design. They have the skill to share their experience and imaginations. They follow the same principles of line, colour, balance and spacing of design elements which entrusted spontaneously as she is always the part of nature. Women have played a creditable role in the display of the current creatively of an aged but living tradition. They carried on the tradition of use of art forms such as weaving, tattooing etc. In all stages of human and cultural development, artistic pursuits have occupied a significant position. These designs are the part of everyday life which seems to be woven into the pattern of the whole world and whatever they make, be their clothes or decorative pieces. Many motifs used in the crafts convey man's inner life, desires, wishes, ambitions, worries and his fear of the unidentified. The creative expression is a form of self assertion, it is a way for man to manage nature around him, to enjoy it and leave his impressions on it. Crafts continue to be experienced because they respond to the needs of the people. After seeing the needle

work of these rural women, the total effect is that of floral majesty. It is an essentially feminine craft; very domestic in all its fundamental features. It is an art because of its ability to give pleasure through its design and colours. The patterns are not limited or proscribed but bold, liberated and extremely creative. The designs and motifs are an expression of feelings and ambitions or observations of life around the craftsman. These handicrafts do not arise out of any pure artistic intention, but chiefly to gratify a household requirement. The other main inspiration behind the selection of these motifs is the hierarchy, customs, rituals, ceremonies and tradition, especially, the nature in which she lives. Even though craftsmanship has always been considered hereditary, passed on from generation to generation, inheritance of actual skills was not assumed. The crafts were also motivated by the serviceable and ritualistic feature and occasionally also by individual's creative urges. Moreover, the result and outlook of object is completely based on the capacity, skill and imagination of the craftsman. There are many works which are the witness of creativity and imagination of the craftsman that after looking at them it seems as if the craftsman put every known object into his creation. After studying these master pieces, one comes under an illusion as to how could one make these beautiful creations without any specific training and academics.

CONCLUDING REMARKS

The present study has been an attempt to survey the different aspects related to the creation of arts and crafts from *Kharar to Sirhind*. Through this study, it is proved that these arts and crafts played a significant role in the history, culture and tradition of this region. The history of culture is as such the history of thought patterns, our structural associations, expectations and doubts.

This region falls in the foothills of Himalayan Mountains and is an important part of Shiwalik hills. This is the most important factor which affected the whole fundamentals of the area. This region is not only an important part of the present **Punjab** but also has an influence of the hilly region. The effects and influences of hilly region are present on each and every creative activity.

In the medieval period, *Sirhind*, which included *Rupnagar* had become a great centre for trade. Because of its proximity to the hills, many invaders, travellers, tourists came in this region for trade purpose. These traders and invaders, in a long run of maturity, left their important influence on the culture, history and psyche of the people of the region. Due to this, the impact of these people is also seen in the objects of arts and crafts.

Topographically, these districts (*Fatehgarh Sahib* and *Rupnagar*) form a part of **Punjab** plain or Indo Gangetic plain and are characterized by flat featureless surface with deposition of alluvial soils in recent geological past brought by rivers originating in Himalayas. And this soil makes this region very popular for the manufacture of bricks. It is also witnessed by the researcher that this area has a large number of brick constructing 'bhadas'. It is also believed that this job was mostly performed under the leadership of Muslim owners. Moreover, as per the historical view, *Sirhind* was very famous for its *Sirhindi Ithi* (bricks) which was used in many famous ancient monuments of the area like *Aam Khas Bagh*, Tomb of *Bibi Taj*, etc.

The said area passed through many ups and downs, faced many phases of destruction and reconstruction. These phases made their connection with various religions and races. This connection has given them many advantages and disadvantages. Muslims and Sikhs played a significant role in the related area. Their relation was not only limited to wars but they also shared a homogenous relationship which paved way towards creativity of man. And the locality of two important monuments of different religions at one place with the difference of very small distance i.e. *Rauza Sharif* and *Gurudawra Fatehgarh Sahib* gives a glance of this type of relationship. The other example of this

relationship is a *Gurudwara* and a Muslim *Samadh* of village *Peer-Sohana* which are built in the same single compound. They also share this relationship in the creation of many architectural elements, arts and crafts used in such premises, the specific objects used in rituals and ceremonies etc. The best example of which is crochet craft which is a dominantly Muslim craft but practised by almost all the people with no restriction of castes and social status. It is also analysed by the researcher that the arts and crafts of the region does not have difference on the basis of religion as people of different religions share different motifs and designs with each other which represent their cultural carpet.

Craftsmanship has always been a basic activity of human society; in fact, it is considered more cohesive and permeating in human relationship than even language, for it can penetrate the normal blockades to communication. Crafts are defined as objects made by hands, mind and heart. In all the stages of human and cultural development, artistic pursuit has taken a considerable place. The sociological and cultural background of these people has provided a rich cultural tradition. Arts and crafts carry a part of the creator as well as centuries of the tradition in which these were produced. Religious myths, customs, ceremonies and celebrations also inspired these people for creativity.

The rural culture has its own charm on account of its essential simplicity which can be seen in the perfect harmony of form, technique and material. The creation of different arts and crafts is not just for the sake of recreation but it's something needed to release the physical and emotional energy with the help of symbols, motifs, designs and various celebrations. The early creators of these arts and crafts were mostly women who not only continued these practices as rituals but also refined and altered these creations. Some women are very skilled at drawing the artistic shapes and motifs to fulfill the animating urges.

In earlier times, few women had relation with words or with education. Their only relation was with embroidery, stitching, weaving, tie and die and other household activities. These women may relate these illustrations, figures and motifs to seasons, harvests and events in the family and to their beliefs. These designs or motifs are hierarchical. They move from one generation to the other.

The motifs used in the creation of arts and crafts of this region present to us a picture that the people of this region are very fond of the depiction of the nature around. The general vegetation of *Fatehgarh Sahib* has a floristic composition of Semi arid region in a major part as a whole intermixing with the scattered elements of tropical dry deciduous forests as the area approaches the district boundaries of *Rupnagar*, in the

region of the Shiwalik hills. This motif includes depiction of various trees, plants, creepers and small decorative plants with vases. If one throws glances on the part, one finds the similar designs of Indus Valley in this area of *Rupnagar* and *Fatehgarh Sahib*.

Other than vegetation, these people also have interest in depicting different birds and animals. This is based on the fact that this region has received fauna as a gift of nature and different beasts and birds formed the valuable part of wild life. These wild animals and birds help in protecting crops by preying upon worms, insects, etc. which might destroy them. Some animals are also worshipped as great living spirits and powers. Each of them acquires its own content and form. As *Shiva* is the Lord of animals, *Pasupati*. The bull, cow and serpent along with many other animals are worshipped. Animals on the Indus Valley seals show their important place since Ancient periods. On the other hand, these birds and animals also help them to present their inner feeling and thoughts on the canvas of their arts and crafts. For example, a researcher has found parrot on different forms of arts and crafts. This motif of parrot clearly portrays that this bird is a reliever of the pain of separation as it hits the love lorn couples with his arrows of love.

There is plenty of water in this region and with this, the number of serpents is also very high. That is why they believe in worshipping

these serpents in the form of *Gugga* and the successors of Lord *Shiva*. Earlier, their houses were of mud or they use to furnish it with mud and this coldness of mud invites the arrival of these creatures. So, they must not harm their family members, they oblige them by drawing it on their walls and weaving their motifs on their arts and crafts like *durries* etc.

These people are very fond of geometrical motifs. These forms do not present any ritual or spiritual perspective. They are made with the elements of art like lines, colours, shape and textures. These can be used separately or by combining them together in the designing of the motif. These are very simple forms full of energetic, lyrical and moving lines. As triangle is a symbol of *Shiva* and *Shakti*, union of man and woman. It also symbolizes fire, passion and curiosity. Square is a symbol of earth, security, structure, masculinity, order and vastness. The shape of the earth is stated to be square in shape. Square is a primitive symbol of worship.

The selection of colours, themes and forms is eye catching and appealing as they are the reflections of their likings, emotions and psyche. The principles of art like rhythm, harmony and unity are well utilized in these pieces of art as they follow the principle of repetition of colour and form which is highly appreciated in their works. The selection of colours which are seen in the pieces of arts and crafts are

identical to the colours of this region. For example, in this area different sources of water are in abundance, its water is blue and maximum use of blue colour is found on different arts and crafts.

Embroidery is the beautification of fabric with design prepared by needle and thread. There is no doubt that the embroidery work is one of the best means of socio-biological links for decorating garments and has kept its tradition more or less continuous in several regional forms.¹ These lively villages offer the colourful darn stitches with traditional patterns reflecting their life-style. Over the centuries, embroidery has been used to adorn everything from the smallest personal possession like handkerchiefs. It has been practiced in all the ages and in almost all parts of the world.²

Durries are objects of decoration, yet under the bed sheets, they give warmth. It also relaxes tensions when one sits or reclines on it. In these *durries*, one sees a collection of all emotions and feelings such as affection of a mother for her daughter, who will go to another home with her husband, feelings of the mother for her son's future thinking that his wife will spread these *durries* for her son and for her

1 **Devayani Mitra Dutta**; 1985; *A catalogue on Phulkari textiles in the collection of the Indian Museum*; Indian Museum, Calcutta.p.9

2 **Osborne Harold**; 1975; *The oxford companion to the decorative arts*; Clarendon press, Britain.p.320-21

grandchildren. This also fulfills her dream that after her death, his family will feel secure with this craft as her hands of blessings. These durries are different from durries of other areas of **Punjab** in terms of their colour, form, motif and pattern.

A potter with his simple, unpolished earthenware articles has played an important role in the everyday life of the people. He has been the enduring link between the individual and his needs for the household, traditional, ceremonial and ritual objects. The traditional forms have good proportions of those objects whose shapes are dictated exclusively by function. Constant repetition with slight variations often brings refinements of proportion to a classic purity. Each shape fulfils its function admirably. The potters of this area have some influences on them such as of Indus Valley, Muslims and of hilly regions which is visible on their objects.

These works of arts and crafts become the mirrors of the hearts and souls as they give picture to their hidden emotions. For example, a newly married girl wants that her husband fulfills her every wish. For this, she embroider a motif of *bhag* (garden) with flowers, fruits, trees and the girl as herself. And writes some lines on it: *bhul ke aagayi bhag which tere ik phul toade lan de; then boy replies sara bhag hawale tere.* She has given this kind of example because in this area nature is in

abundance. It is found that patterns are repeated on different objects as a single pattern or motif is not assigned only to a particular object or crafts. As we find an embroidered wall hanging with the pattern of swan and plants similarly, it is found on the *tabiz*.

This study is a small effort to give to art and craft the much required recognition and appreciation. It is also an effort to record the important visuals for the upcoming generations and scholars, as from these kinds of studies; they will know the roots of culture. The onslaught of modernization, technicalities and mechanics has threatened the roots of tradition. Many were the crafts that had reached the brink of the grave, but somehow escaped from falling into it. Many of them remained in some attenuated form, while at least a few of them continued to this day without much contusions of decay, if not in unsullied glory. This continuance may be ascribed to the unbroken continuity of culture.

Everywhere, the first victim of the new social system is the craftsman. The competition with machine made goods was beyond his powers and this competition spelt his ruin. The most tragic aspect of present day civilization is the hardening of human relations, the coarsening of the human heart. Modern man is more concerned with

his costly machines than with cheap hands. Craft takes both the craftsman and the consumer of his product to a sphere higher than that of the mechanical world where pleasant labour makes a happy life. Through this happy intermingling of life and work, he wipes out all social tensions and in an atmosphere free from all restrictions a nation attains all round prosperity.

There is no sharp distinction between beauty and utility. From kitchen utensils to the images of the deities in temples, from agricultural implements to the weapons of war, everything that man made, conformed to certain traditional artistic norms. But now-a-days, the place of these arts and crafts is taken by mechanical goods. As it is witnessed now-a-days, no home has *matt*, *ghara* and many such things. Moreover, *Sanjhi* Goddess forms are also available in market and no one tries to make it with their hands as they are getting it at very less prices without any hard work. So, it's high time to be aware and preserve the roots of traditions which are disappearing with the passage of time.

Many private, government and semi-government agencies have taken the work to preserve these crafts and also helped craftsmen to earn their livelihood from their creations. Some of the agencies of the said

area are *Kasturba Khadi Udyog Workers Union, Bassi Pathana, Khadi Bhandar Sirhind* and *Kharar*, many private women organisations working in different village through a proper chain network and many more. Moreover, these craftsperson are taking certain steps to keep their tradition of craftsmanship moving in society. As in village *Kalour* and *Bassi Pathana* there are some women who supply raw material to the learned ladies and sell their pieces on good prices by which these women get motivated and earn their livelihood. Other than these, the promotion of handicrafts constitute is one of the most important aspects of the Prime Minister's new 20 point Economic Programme. At present there are more than 50,000 craftsmen who are engaged directly or indirectly in various identified crafts scattered in small pockets in all the districts of **Punjab**.

The arts and crafts of the area related with researcher's work may inspire the scholars, students and other art lovers to understand the social and cultural history of the past and also understood about the present. The museums and institutions have lots of collections of the objects related with research but the researcher has collected a lot of valuable material during her field work, through personal interaction with villagers in the deepest core of the area. The researcher thought

various types of arts and crafts have a different type of perception which opens up a new page for the coming generation.

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DECLARATION

I hereby affirm that the work presented in this thesis work entitled, **Creative Images in Arts & Crafts from Kharar to Sirhind – An Analytical Study** is exclusively my own and there are no collaborators. It does not contain any work for which any other University/Institution has awarded a degree/diploma.

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PREFACE

The thesis “Creative Images in the Arts and Crafts from *Kharar to Sirhind* - An Analytical study” is intended to provide an overall picture of the life formation of the area from *Kharar to Sirhind* including religion, culture and social setups. It is not possible to enfold the whole **Punjab** in one go as the diversity in respect to art and crafts of this region is quite distinguished. Therefore, it is rather more convenient to stick to one such belt of which nothing has been said much before.

This belt covers some parts of two important districts of **Punjab** named as *Mohali* and *Fatehgarh Sahib*. *Mohali* and *Fatehgarh Sahib* District are the new districts which were carved out into separate districts in the recent years. Earlier, *Mohali* was a part of *Ropar* District and *Fatehgarh Sahib* was the part of *Patiala* district. *Kharar* is an important *tehsil* of *Mohali* and *Sirhind* is an important town of *Fatehgarh Sahib* District which has a unique place in history and it is among the old historical places of **Punjab**. This belt is the fabrication of rural and urban folk.

Villages of *Mohali* district which come under *Kharar tehsil* are *Peer-Sohana*, *Bajheri*, *Rora*, *Garangan*, and then starts district

Fatehgarh Sahib's villages as Kajjal-Majra, Nandpur Kalour, Kotla, Gunian Majri, Husainpura, Ghumandgarh, Bahadurgarh and Talania.

This thesis presents the complete life style, costumes they wear, ornaments they put on, their religion, castes, rituals, customs and traditions, their house hold activities, their joyous moments like fairs and festivals with special reference to their arts and crafts.

Arts and crafts of this region have great aesthetic and functional value. This belt has the widest variety of crafts. However diverse and intricate range of crafts form produced by them, the root of the creative process has always been the artisan tradition. It presents both the widest canvas of creative activity and the broadest spectrum of development. Along with this, the thesis throws light on the ceremonies and rituals performed by village people during their fairs & festivals, birth, marriage and death. The thesis covers almost each and every phase of people's life. The chapters incised in the thesis in brief are as follows:

Chapter 1, “Introduction and Historical background of location from Kharar to Sirhind” gives you the whole prolegomena of **Punjab** and *Mohali* and *Fatehgarh Sahib* Districts which is the core vicinity of my study. It tells us in detail about how it is named as **Punjab** and about all the upheavals it had to face. It conveys us about *Mohali* and *Fatehgarh Sahib* District, their past, their geographical structure, their

administrative boundaries, their excavation sites and which in turn tells us how ancient are these places in respect of its history and culture.

Chapter 2, “*People of the area (Kharar to Sirhind) from Stone Age to Modern Age*” This chapter enlightens about the various people, culture, civilizations, castes and religion of this belt which take place from time to time in immense detail. *Gadia Lohars, Harijan, Khatri, Kumhar, Lohar, Mazhabi, Mirasi, Nai, Tarkhan, Saini, Jat, etc.* are the castes that play an important role in this belt. The chapter reveals the life style of the village people. It tells us about the festivals celebrated by the people of this region. It not only sheds light on the festivals but the entire story behind it with some hidden facts which we don't know till now. Similarly, in case of fairs, one can find great novelty concerning the customs they perform. They make their celebrations with full fun and frolic. They even use the traditions which were also used by their ancestors. Its also describes their occupation in the rural parts of this region. This chapter deals with all the ceremonial decorations that took place during marriages, birth, death, beliefs, fairs, festivals, etc. These people have their own aesthetics which is reflected in their personality and character. In this, I have also tried to understand the psychological, historical, sociological and cultural aspects of the people with reference to their beliefs and superstitions.

Chapter 3, “*Literary Sources*” expresses the resources through which the study has been made. This chapter is an attempt to show the forces behind the creations of such beautiful and remarkable motifs. This chapter also throws light on the ancient texts, religious *granthas*, folk literature and oral traditions that left deep impact on the psyche of these people and how different motifs became the part of their arts and crafts. There are *Vedas, Puranas, Brahmanas*, Epics, literature and classical texts which talk about the creativity and need of man in the society. The researcher has selected some to get the picture of the oral and written material in the texts. The various types of rituals and ceremonies and myths had made us understand the arts and crafts related to society of the time.

Chapter 4, “*Descriptive Study of the important visuals on arts and crafts*” is the heart of the thesis. It reveals almost all the aspects of study in an interesting way. There are thousands of objects of arts and crafts discovered from the said area. But the researcher has selected some important visuals for this chapter. The selected visuals tell us the story of the respective area by throwing light on the culture, history, geography and religion of the area. In this it is observed that works of these artists extend over a long period of time. While concentrating on the individual motifs, there is an attempt to show something of a range

and quality of their achievement. These motifs require a close attention for full understanding. Every motif, like it can be of a bird (parrot, peacock, pigeon etc.) or of an animal symbolizes a deep meaning behind its use. As every creature has its representative value as a cow shows purity, sacredness and holiness, same is with other motifs.

Chapter 5, “Comparative and analytical study of the subject undertaken” provides a study of comparison of various arts and crafts of this region. The researcher is dealing with different mediums and designs present on different arts and crafts. Though designs are important but more importance is given to different mediums in which different creators are performing with the use of different types of raw materials like leather, wood, metal, cotton, thread, cow dung, etc. It formulates about the patterns and motifs on various forms like clothes, utensils, walls and same symbol or motif used during marriages, festivals etc. This chapter provides an insight into the arts and crafts and a comparison concludes the study and analyses hidden facts of these arts and crafts.

Conclusion describes the journey of the researcher from beginning till the end. It summarizes the facts and figures carried out with the help of visiting the villages, by attending their celebrations like fairs and festivals, marriages, child birth, death, interviews etc. The

awareness, preservation and promotion of these arts and crafts, as rapid social changes and technological advancements have not left them untouched have been studied in depth. They retain the essence, yet are flexible to change. One can see the reflections of modern influences in their works.

Amita

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