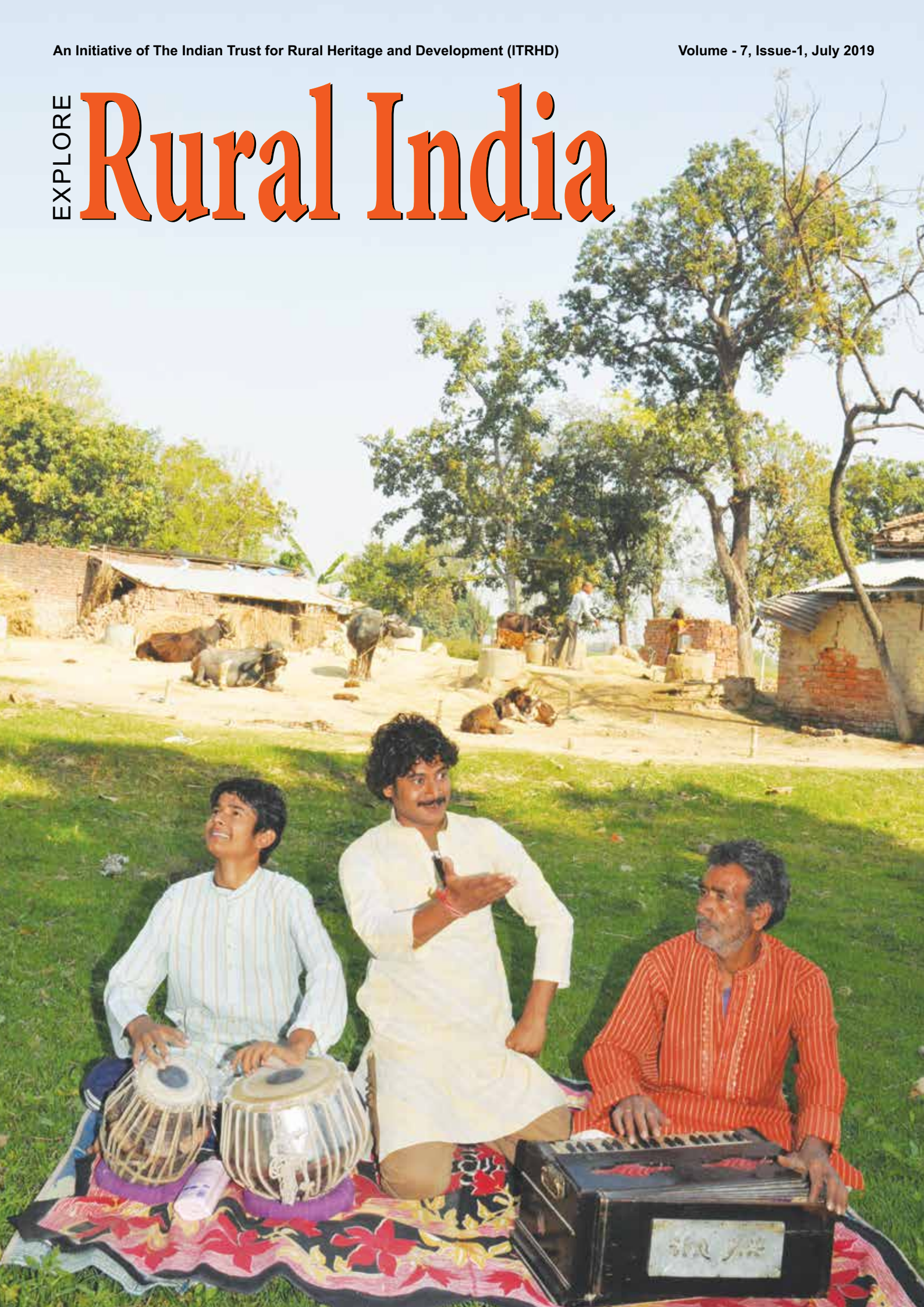
An Initiative of The Indian Trust for Rural Heritage and Development (ITRHD)

Volume - 7, Issue-1, July 2019

EXPLORE

Rural India



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"A nation's culture resides in the hearts
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Mahatma Gandhi

Indian Trust for Rural Heritage
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Indian Trust for Rural Heritage
and Development

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

Explore Rural India
Volume 7, Issue 1, printed 2019

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Cover Photograph : A small school girl in a village of Barmer, Rajasthan
'Hello' in different languages can be seen written behind her on the school wall
Cover Photo Credit : Vikram Kalra

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

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

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Heritage
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NH 8, Gurgaon, Haryana
Resort & Spa

Heritage Village Resort & Spa, Manesar

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• 4 restaurants • 8 conference halls
• 5 boardrooms • A terrace garden • Spa
• 2 expansive outdoor lawns • Cheer fit zone
• Signature Experiences

Curated Stay Experiences In Manesar & Goa

Heritage
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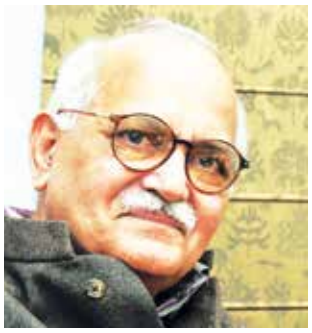


Chairman's Note

Time really does fly. It seems just yesterday that we decided to launch ITRHD, though it was actually June 2011, now 8 years ago. The year before that I had ended my 10-year association with INTACH, where I served first as Vice Chairman and then as Chairman. The desire to break new ground was uppermost in my mind. I felt that in terms of heritage the rural sector was crying for attention; it had been the neglected baby. Archaeological treasures, monuments, and strong heritage traditions abound in villages all over the country. If the effort is made, one comes across thousands of manifestations of tangible and intangible heritage in rural India.

During the fall of 2010, these ideas began to take concrete form, bouncing off initially with Bapji (Maharaja Gaj Singh of Jodhpur) and Maharaj Jai Singh of Jaipur, during a dinner at Bapji's son's wedding. Their immediate enthusiasm and willingness to be involved made me realize that the dream was perhaps attainable. During the same period, on a visit to Patiala as a house guest of Raja Malvinder Singh, he and I sat up for half the night discussing the potential. Thus, three Trustees had already selected themselves. It is noteworthy that all three, representing erstwhile royal kingdoms, were so deeply committed to saving the traditions of rural India.

In these first discussions, we recognised that any organisation devoted to saving our rural heritage must involve the communities who are the possessors of this heritage. We also decided that we should work to preserve this heritage not only for its intrinsic importance and meaning, but also as an asset that could be used for comprehensive, heritage-based, rural development. To motivate the rural communities, we decided that we should launch programmes aimed at comprehensive rural development, including women's empowerment, skill development, primary education with special emphasis on girl children, economically backward communities, infrastructure development, and youth involvement, as well as support to living craft and music traditions.

With the concept beginning to take concrete shape, we then approached six of my former INTACH colleagues: Prof. AGK Menon, Yogendra Narain, Anita Singh, Ishwar Dass, Francis Wacziarg and Hasmukh Shah. All immediately understood the concept, and readily agreed to become involved. We then approached Laila Tyabji, Shyam Benegal, Louise Khurshid, MJ Akbar, Dr. Pervez Ahmed, Rajendra Singh Alwar, Harsh Lodha, Naresh Arora and PR (Kaku) Khanna. They all agreed to join as Founder Trustees. Last but definitely not the least was Maureen Liebl, who showed initial reluctance fearing the charge of nepotism. Since we really needed her specialized experience and skills, however, we were able to persuade her to join. Later SSH Rehman and DV Kapur were inducted as life Trustees, in the vacancies caused by the tragic losses of Francis Wacziarg and Ishwar Dass.

Yogendra Narain, Naresh Arora, Maureen Liebl and I then spent hours in drafting the Memorandum of Association finally resulting in ITRHD being formally registered in June 2011. Pamela Bhandari was good enough to take

on the responsibilities of Member Secretary in an honorary capacity followed by Archana Capoor in a similar capacity. Yogendra Narain accepted to function as Executive Director. Later he was designated as Vice Chairman.

Looking back, it seems incredible that we were able to launch an organisation without a bank account of even one naya paisa. The confidence and faith that our Trustees had in our future kept us going. We made a start by enrolling a number of Corporate members who contributed Rs 10 lacs each to create a corpus and this was followed by a vigorous membership drive. It was a conscious decision on our part not to seek Government assistance till we had proved our worth. CSR was the route that we decided to follow. In just a few years we had projects in a number of States; at present these include UP, Haryana, Jharkhand, Telangana, Nagaland, Punjab and Kerala. The Jharkhand Government entrusted to us two major conservation projects; the conservation of 62 terracotta temples in village Maluti and restoration of the Munda Birsa jail in Ranchi at a cost of Rs 7 Crores and 9 Crores respectively. In Haryana we have restored the Dargah of Sheikh Musa in NUH funded by several agencies (including the Haryana Wakf Board, the Haryana Government and ASI) at a cost of about RS 70 lacs. As this goes to press, we have also just received news of three new CSR grants, for architectural conservation and skill development in Haryana, and crafts development in western Rajasthan. The Ministry of Culture, recognising the good work that we were doing and our potential, in 2017 provided Rs 5 Crores towards our corpus. That has improved our position giving us breathing space but not enough to meet our future requirements

So far, focal points of our projects have included culture (Punjab, Nagaland, UP, Haryana), crafts and performance traditions (UP, Telangana). architectural heritage (Jharkhand, Haryana, Kerala), skill development (UP), and primary Education (UP). In addition, we have been organising Seminars (on Rural Development, Future of Handlooms, and Rural Tourism), Festivals (Azamgarh Festivals in Delhi and Lucknow) and observing World Heritage Day and Jan 30 as Rural Tourism Day. Our publications include the 'Explore Rural India" magazine, with contributors from across India as well as abroad (9 issues to date) and 4 special thematic books on thematic issues: TRADITIONAL CUISINES OF INDIA, ORAL TRADITIONS - MYTHS AND LEGENDS OF INDIA, RURAL SPORTS AND GAMES OF INDIA AND TRIBAL CULTURE OF INDIA. These have received praise from readers both in India and abroad.

In a short time, we thus have achieved much and can justifiably give ourselves a pat on the back. However, we now must look to the future. We have to constantly evolve and break new ground.

It seems that the Finance Commission has been aware of our activities, and they approached us with a request that we make a presentation of our future vision. We pointed out that in the rural areas there is a true treasure of unrecognized heritage resources, and that many of these can serve as fulcrums for overall economic development. All of our projects to date have had the dual purpose

of conserving and providing sustainability for the heritage, while regarding it as a community resource and asset for multi-faceted development. We said that the next step for ITRHD is to initiate detailed documentation of all such rural assets all over the country, and then to identify and prioritize those that need to be taken up immediately.

We assured the Finance Commission that ITRHD has the capacity to take on this responsibility provided we are given sufficient financial support. We also suggested that a finance body be created for implementation on an ongoing basis. The FC reacted favourably to our suggestions, and said that they will submit their recommendations when their term concludes at the end of 2019.

In the meantime, we have decided to start work on this project with the support of several State Governments, and are receiving favourable preliminary responses. In order to demonstrate the format and our capability, from our own resources we have already completed a detailed documentation of heritage in four villages of Kerala, together with recommendations for promotion of rural tourism in this region.

Recognizing that tradition and heritage cannot be maintained unless they belong to a healthy and vibrant community, we are putting substantial effort into skill training for women and unemployed youth. Since women are often constrained by family responsibilities, we are providing training in skills that can provide income and opportunity within the village itself – teachers' training (in the village where we have developed a school), textile arts (tailoring, garment construction, etc.), nursing, beauty treatments, etc. Along with the specific skill training, we provide training in entrepreneurship and business management, so that women have the option of self-employment. For unemployed youth, male as well as female, we are providing computer training, with the goal of increasing employment possibilities.

Channelling youth energy in the right direction is another area to which we are giving much consideration. This includes extending primary education in depressed communities, ensuring equal enrolment of girls as well as boys, and providing scholarships to bright children for higher studies. I have been inspired in this by my experience in Haryana in the 1970s, when I was able (with the support of the Chief Minister Bansi Lal) to set up a first-rate co-ed residential public school with facilities equal to, if not better than, those at the best public schools in the country. The difference was that it was open to the children of even the poorest parents in Haryana, most of whom were not charged at all. Last month I was invited to an alumni function of the school. It was attended by nearly 150 sophisticated, well-spoken persons, a large number of whom were serving and retired senior Army officers, physicians from major hospitals, attorneys, senior civil servants, hotel management professionals, and others. Every one of them had come from a modest village or rural background, and I was moved almost to tears as one after another came to relate their story and to express their gratitude to me for developing the school. The school had opened up opportunities that their parents could never imagine. I wish I could repeat this experiment in another state but without substantial financial support it will just remain a dream. Hopefully the dream may materialise someday. It is, after all, our dreams that keep us going.

The progress that we have achieved, the dreams that we have made or are in the process of making into reality, the challenges that we have successfully met – none of this would have been possible but for the active support and involvement of our Trustees, our members of various committees, our Advisory Council, our members who contribute generously for the education of the children in our village primary school, our members, friends, contributors to articles, those providing advertising support, our Corporate members and those providing CSR support, Ministry of Culture for corpus support, State Govts of Jharkhand, Haryana, Telangana, Punjab, UP and Kerala for entrusting projects to us with financial support, our HARTS in the field, and several institutions in Delhi, especially Alliance Francaise, India International Centre, and Ashoka Hotel, who provide venues free of charge for our Festivals and meetings.

Special mention needs to be made of some persons whose contribution has been invaluable. These include Bapji (Maharaja Gaj Singh of Jodhpur), Yogendra Narain, Naresh Arora, Laila Tyabji, Harsh Lodha, KL Thapar, SSH Rehman, PR Khanna, Ashwan Kapur, DV Kapur, AGK Menon, and Anita Singh. My core "home team" - Archana Capoor, Maureen Liebl, Amrita Singh and Sangya Chaudhary – give hundreds of hours in formal and informal discussion, planning, oversight and project administration. Their professional skills and perspectives have been crucial. Two of our Trustees who are now no more are remembered with great affection - Francis Wacziarg and Dr Ishwar Das. They continue to inspire us. Those actively involved in administration and projects include Pamela Bhandari, Shiban Ganju, Asha Rani Mathur, Vikram Kalra, Krishnamoorthy, architects Preeti Harit and Prateek, Harmeet Bajaj and Shreedeo Singh our HART in Jharkhand. Our office staff work with sincerity and dedication; they include Arun Gupta, Ambika Surendran, Neeraj Ganotra, Gulshan Gojal, Arvind Yadav and Anil Kumar and we appreciate their efforts.

Some photographs relating to some of our activities are placed below:

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

Azamgarh Festival, Delhi 2019

Azamgarh Festival, Lucknow 2019

Hariharpur school

Music Academy and Music Classes

Maluti

Birsa Munda

Skeikh Musa Dargah, Nuh
Before and After

Rakhigarhi

World Heritage Day

Youth Club

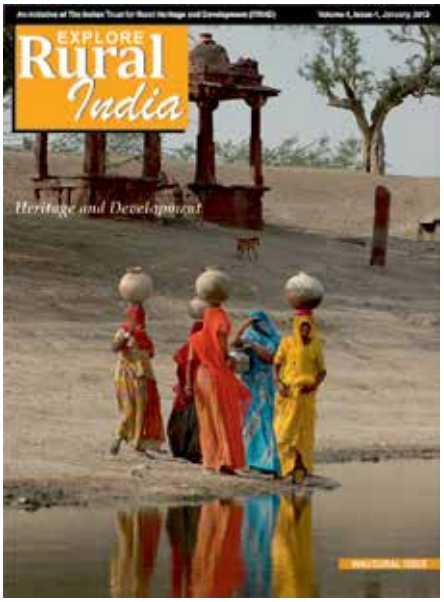
Rural Tourism Day

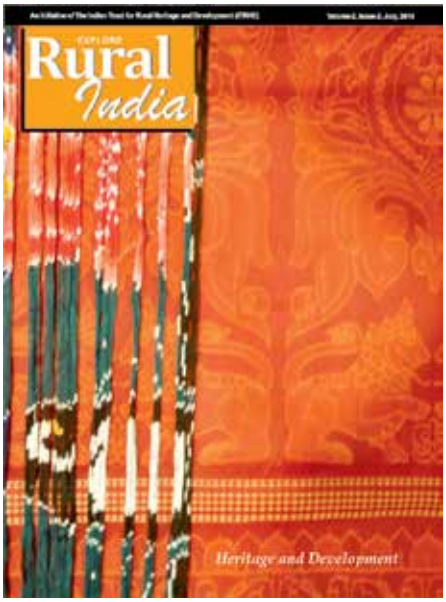
2019

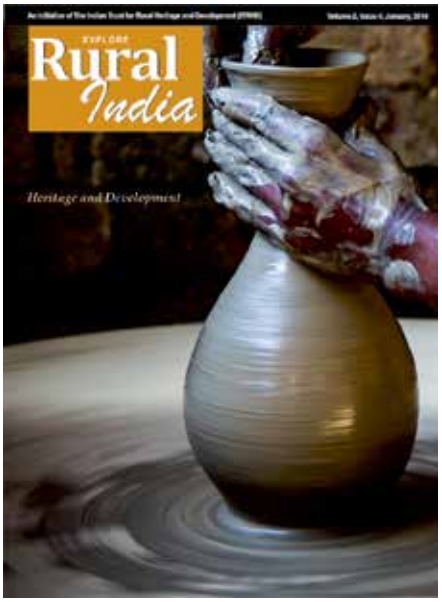
Rural Tourism Seminar

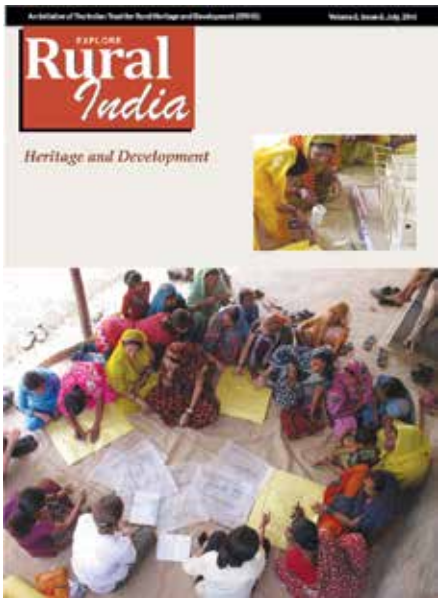
2014

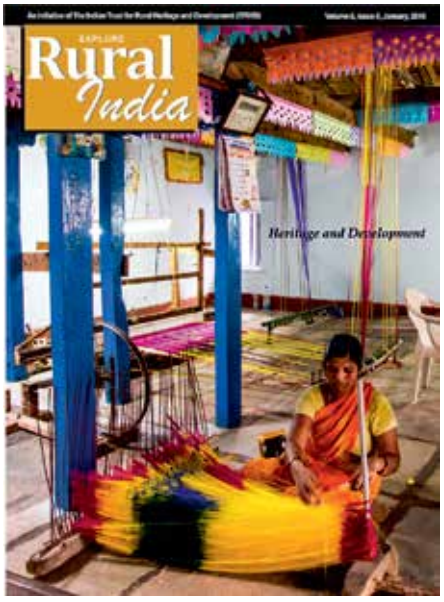
Our Publications

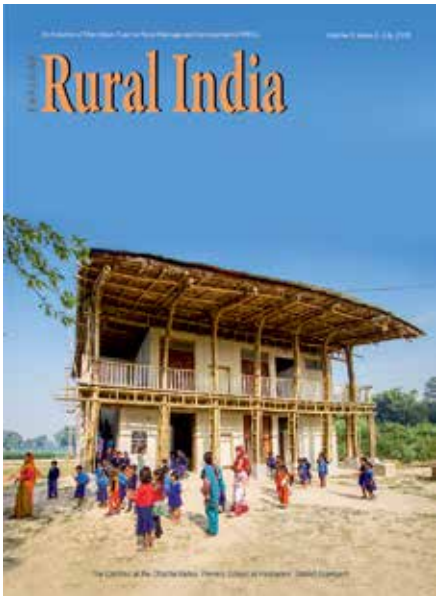


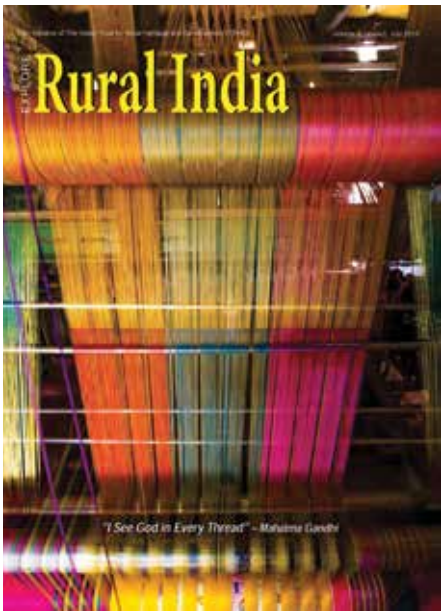


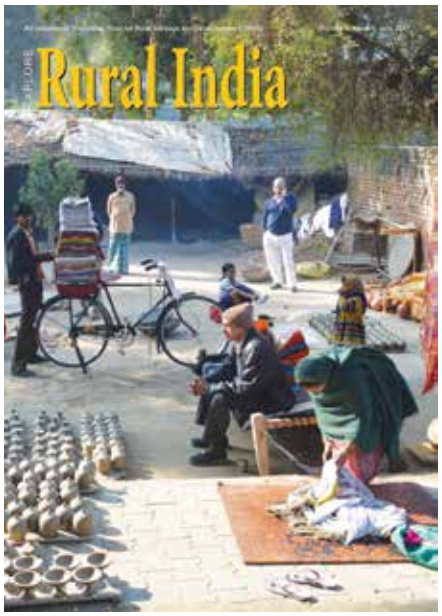




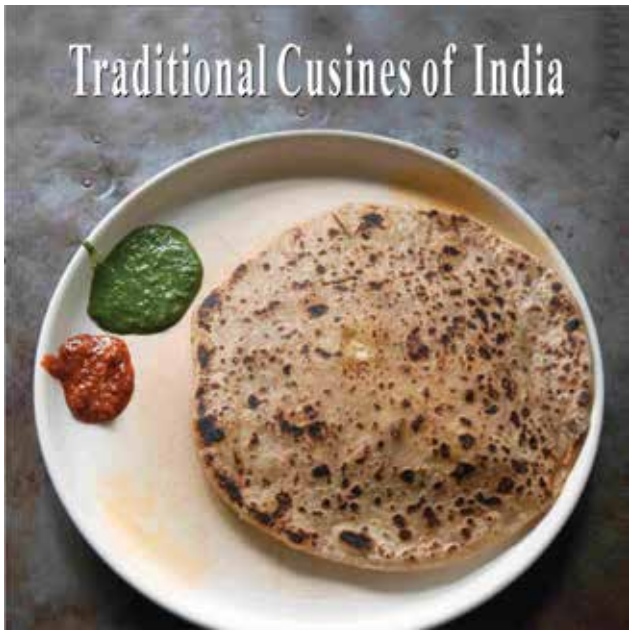


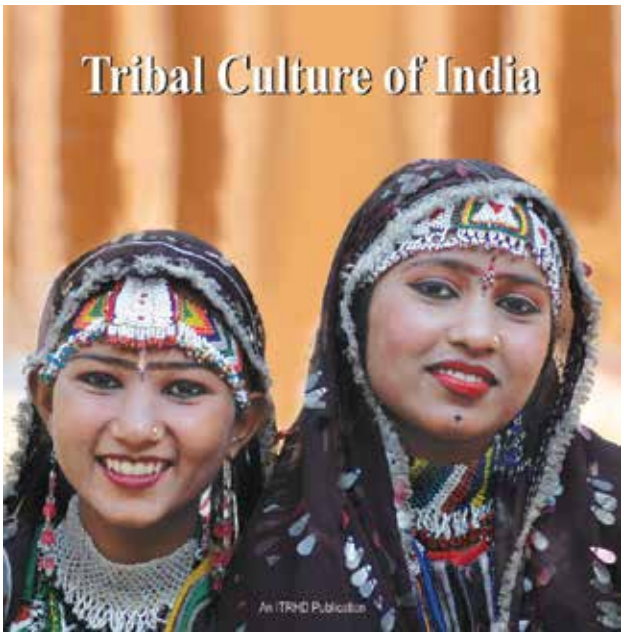






Our Publications





Editorial

It gives me immense satisfaction to present the 10th issue of "Explore Rural India". This issue encapsulates a distinctive set of articles that captures the true essence of our life, society, history, architecture, culture and heritage. Our heritage influences the way our society develops, it is the anchor that gives stability and the beacon that gives direction to the society. It is therefore critical that we consciously create greater awareness about our heritage in our society.

Heritage awareness therefore, is a topic that needs widespread discussion and a strong push from the education sector. No one can deny the cultural wealth that our country possesses but at the same time no one can deny the erosion of that wealth as well. We, the society, are the custodians of that wealth and we hold it in trust for our coming generations and it would not be wrong to suggest that as a society we have been lax in our duty to do so. One of the substantial reasons for this can be said to be the lack of knowledge and awareness as a society in our own heritage.

The role of educational institutions in spreading awareness amongst students about their heritage cannot be stressed enough. Schools are institutions that impact the society like no other as they shape the minds of the next generation and the children are exposed to the values and traditions that impact them for life. Heritage awareness is a crucial peg in the wheel of heritage conservation. For us to have genuine pride in our cultural heritage, it is imperative that the school curriculum takes the subjects pertaining to the topic with as much energy as is expended towards the sciences. Presently, the efforts being made are driven largely by NGOs with the target areas being directly proportional to the area of their respective operations. A bare perusal of comparison of the search results on a web search engine on the subject is a stark contrast between India and some other countries with a rich heritage. In a country with a greater impetus on education of their cultural heritage, both at the school and graduation level, there is a greater volume of art professionals, museum curators and volunteers that are churned out annually as compared to India and therefore it becomes extremely difficult to make the kind of impact that needs to be made. Additionally this has resulted in a scarcity of quality human resource to really drive the heritage tourism sector, which could essentially provide the much-needed fillip that could make preservation of our cultural heritage sustainable.

An important vertical in this stream is that of Museum Education. The lack of availability of quality education in this field in India has resulted in a dearth of quality museum professionals and their role and relevance at their workplaces. Every piece of news about fire accidents destroying artifacts or the elements damaging them is a tragedy of gargantuan proportions and we have permanently lost many articles of importance, which connected us to our history. After the fire that gutted the National Museum of Natural History in April 2016, the National Disaster Management Authority of the Government of India issued guidelines for museums but it would take museum professionals with a true passion for their roles to ensure the continuing implementation of the guidelines. Moreover, we as a society could feel a little more assured that the presence of such professionals would ensure a constant effort to raise the bar of professional conduct, practice and procedures for museums for them to be an important and even more valuable asset of our cultural heritage. A visit to our museums must truly become a memorable experience for it to be an educational experience that leaves an impact on the young minds, which invariably must be exposed to our cultural heritage by way of their curriculum.

The articles in this issue give an idea of the exciting work that is being carried out and which can inspire the youth to take the plunge into the exciting world of the history of our culture. We are extremely thankful to all the contributors to this issue who have taken out some time to share with us their projects and experiences and have written for this publication. We would also like to sincerely thank everyone, who has financially contributed by purchasing advertisement slots, which help us run this publication. Without each one of you, Explore Rural India would be incomplete. I hope we have managed to bring to you another informative issue and one that you all enjoy reading. Best wishes!

Sangya Chaudhary
Editor & Director
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The Heritage Sector Mobilizes for Climate Action

David. J. Brown

On September 12th, the National Trust for Historic Preservation in the United States (NTHP) joined over one hundred national and global heritage partners in San Francisco at the Climate Heritage Mobilization,[1] a high-level affiliate event to the Global Climate Action Summit (GCAS).

Organized under the auspices of the California Office of Historic Preservation, the day-long convening was devoted to exploring the threats posed by climate change to both tangible and intangible cultural heritage, and the role heritage can play in supporting climate action. Participants explored how the heritage sector can help our communities achieve climate targets and the ambitions of the Paris Agreement. In addition, the Mobilization served as a launch pad for two new efforts: California's ambitious new Cultural Resources Climate Change Task Force, and a proposed international Climate Heritage Network.

Presenters examined the relationship between heritage and carbon mitigation, including promoting the reuse of existing buildings and the sensitive retrofitting of older and historic buildings for energy efficiency. The convening underscored how heritage can enhance adaptive capacity and reduce the vulnerability of communities, from building social cohesion to guiding resilience planning. Participants explored the need to prepare the heritage sector, which can serve as a pathway for climate communication, justice, science, and research for damage and loss from climate impacts.

Heritage leaders participating in the Mobilization recognized that the threat posed by a changing climate to our cultural heritage is not a distant concern for future generations to worry about; it is a present danger that is already impacting all of us through subtle incremental

1 Live-streaming on the day-long convening was made available through a grant from the National Trust for Historic Preservation. https://forum.savingplaces.org/learn/conferences-training/pastforward/chn

Speaker Julianne Polanco

Speaker Mercedes Cardenas

change, and extreme, increasingly catastrophic events. The participants shared a sense of urgency to commit to climate action now.

The Climate Action Mobilization represented a major advance in the cultural heritage sector's engagement in climate action at the international level. For the first time, heritage's role was formally recognized through an official "high-level" affiliated event to a global climate meeting.

The Road from Rio

Given the explicit Mobilization goal for the global heritage sector to help achieve the ambitions of the Paris Agreement, it's helpful to review how the world got to Paris, and why the agreement is so important.

The formal intergovernmental global effort to combat climate change can be traced to 1992's Earth Summit in Rio de Janeiro, where the United Nations Framework Convention on Climate Change (UNFCCC) opened for signature. In Rio, the global community formally acknowledged the existence of human-induced climate change. Those industrialized nations in the global north that were responsible for the lion's share of historic carbon emissions were given the primary responsibility for combating it, but the convention did not hold parties to any specific commitments.

The highest decision-making body of the UNFCCC, called the Conference of the Parties (COP), has convened roughly annually since the Convention came into force in 1994. The third COP meeting in Kyoto in 1997 resulted in the Kyoto Protocol, which committed the global north to binding greenhouse gas emissions reduction targets of 5.2% below 1990 levels by 2012. However, with the two largest emitters of greenhouse gases not bound by the Protocol (China because of its status as a developing country and the United States because it did not ratify the protocol), Kyoto failed to achieve its carbon reduction goals.

Over the ensuing years, COP labored to draft a new treaty that would require all major carbon emitters to limit and reduce their emissions. It wasn't until 2015 at COP21 in Paris that a breakthrough was finally achieved. The Paris Agreement committed all nations to combat climate change and adapt to its effects, with enhanced support to assist developing countries to do the same. The Paris Agreement's central aim is to keep global temperature rise this century well within 2 degrees Celsius above pre-industrial levels and to pursue efforts to limit the temperature increase even further to 1.5 degrees Celsius. A key distinction of the Paris Agreement is that each country committed to its own Nationally Determined Contribution (NDC): a specific plan to fight climate change at home.

Today all 197 nations in the world have signed the Paris Agreement. Unfortunately, this remarkable global consensus was broken on June 1, 2017, when the Trump Administration announced its decision to withdraw the United States from the Agreement. Within days of the announcement, state governors, mayors, tribal leaders, university leaders, businesses, faith groups, cultural institutions, healthcare organizations, and investors from the United States joined forces to declare their continued support climate action.

Under the banner "We Are Still In," over 3,500 leaders representing 169 million people, have signed an open letter stating that "the actors that will provide the leadership necessary to meet our Paris commitment are found in city halls, state capitals, colleges and universities, investors and businesses….Actions by each group will multiply and accelerate in the years ahead, no matter what policies Washington may adopt."

The Talanoa Dialogue

September's Global Climate Action Summit in San Francisco was conceived as a demonstration of this leadership by non-state actors in the race against climate change while inspiring deeper commitments from each other and from national governments in achieving the goals of the Paris Agreement.

One highlight of the Summit was a high-level "Talanoa Dialogue" cohosted by the current COP President, Fiji Prime Minister Frank Bainimarama, and California Governor Jerry Brown, one of the chairs of the GCAS. *Talanoa* is a traditional word used in Fiji and the Pacific to reflect a process of inclusive, participatory and transparent dialogue. The goal of the United Nation's Talanoa Dialogue for Climate Ambition is to create an inclusive and positive atmosphere for exchanging experiences and ideas in support of the global effort to increase ambition to achieve the long-term goals of the Paris Agreement. The Dialogues are structured around the questions: "Where are we? Where do we want to go? How do we get there?"

In crafting the goals and developing a structure for the Climate Heritage Mobilization, the Steering Committee decided to use the Talanoa Dialogue as a framework to guide our own discussions. This also provided us a vehicle to submit formal Talanoa responses on behalf of the global heritage sector to the UNFCCC for consideration at COP 24 in Poland, which will seek to operationalize the Paris framework.

Heritage Organizes for Climate Action

As previously noted, the Climate Heritage Mobilization supported the formation of two new players in the climate heritage arena: a proposed international Climate Heritage Network, and a California Cultural Resources Climate Change Task Force.

The Climate Heritage Network is envisioned as a mutual support network of heritage players committed to aiding their communities in tackling climate change and achieving the ambitions of the Paris Agreement. The proposed network focuses on providing support to organizations from jurisdictions that have made concrete climate action pledges such as those in the Under 2 Coalition and the Global Covenant of Mayors for Climate & Energy.[2]

The State of California has been a national leader in both climate change mitigation and adaptation. California's statewide climate adaption plan, like nearly all similar plans in the United States, has never explicitly addressed the role of Culture and Heritage. That all changed with the 2018 Update of the Safeguarding California Plan, which is the State's roadmap for everything state agencies are doing and will do to protect communities, infrastructure, services, and the natural environment from climate change impacts.

The update includes a new chapter on "Parks, Recreation, and California Culture" that notes that "historic and cultural resources face many impacts from climate change, and efforts to preserve them must be interwoven with initiatives to address the effects of climate change to the built and natural environments, and communities." The Plan specifically calls for the formation of a Cultural Resources Climate Change Task Force charged with developing a Cultural Resources Climate Change Strategic Plan.

Anthony Veerkamp, the NTHP representative on the new Task Force, participated in a panel discussion on goals for the Task Force. Anthony shared our belief that the Cultural Resources Climate Change Strategic Plan will serve as a climate action roadmap for other jurisdictions. The plan calls for innovative strategies to protect cultural resources from the effects of climate change; it also highlights mitigation of greenhouse-gas emissions, net zero energy, and the role of heritage in social cohesion as issues in need of further research and design.

There are challenges in taking on both climate change mitigation and adaptation efforts simultaneously but it is essential to do so. NTHP encouraged the Task Force to seriously consider the role that the historic built environment can and must play in reducing the carbon emissions.

Seven years ago, NTHP published a report called *The Greenest Building* that demonstrated that rehabbing existing buildings almost always has a better carbon outcome when compared to demolition and new "green" construction. Those findings changed how we think about minimizing the carbon impacts of the built environment, but there is now heightened urgency to find a pathway to achieve "net zero" performance. One of the key challenges for the building conservation movement is to develop retrofit strategies that maximize building operations performance, minimize embodied carbon impacts, and do the least harm to historic integrity and character.

The heritage sector and preservationists in the United States are increasingly aware that climate change presents a paradigm shift in our traditional standards and practices. Last year, in partnership with environmental consulting firm environmental consulting firm ICF,

2 You can learn more about the proposed network at climateheritage.org/climate-heritage-network/

NTHP surveyed the US preservation field on attitudes, perceptions, and needs regarding climate change. Seven-in-ten respondents somewhat or fully agreed that current preservation treatment standards and guidelines may need to be more flexible when addressing climate change.

The Role of Storytelling

Finally, we believe the heritage sector has a unique opportunity and responsibility to communicate to the public what's at stake and why we all should care. Dr. Brenda Ekwurzel of the Union of Concerned Scientists noted in her presentation that "this is a human problem that requires human solutions—science alone cannot be the answer." Indeed, social scientists have demonstrated that skepticism about climate change is not really about climate science at all, but rather about personal values. By telling stories that matter to everyone, historic places are in a unique position to help bridge the chasm that has developed in public perceptions regarding climate change.

The heritage sector can look to partners in the arts and humanities to help mobilize climate action. In guiding a lunchtime Talanoa conversation at the Mobilization, Anthony read a passage from a short story called "Elegy for a Country's Season" by British writer Zadie Smith that highlights the human dimension of climate. In the story, Smith imagines herself in the future explaining why, in our time, we took so long to act.

This is why (I shall tell my granddaughter) the apocalyptic scenarios of climate change did not help—the terrible truth is that we had a profound, historical attraction to apocalypse. In the end, the only thing that could create the necessary traction in our minds was the intimate loss of the things we loved. Like when the seasons changed in our beloved little island, or when the lights went out on the fifteenth floor during superstorm Sandy, or the day I went into an Italian garden in early July, with its owner, a woman in her eighties, and upon seeing the scorched yellow earth and withered roses, and hearing what only the really old people will confess—"in all my years I've never seen anything like it"—only then did I find my mind finally beginning to turn from the elegiac "what have we done" to the practical "what can we do?"[3]

3 Smith, Zadie, "Elegy for a Country's Seasons", *The New York Review of Books* 61, no. 6 (April 3, 2014): https://www.nybooks.com/articles/2014/04/03/elegy-countrys-seasons/

Indreshwar Mahadev

Temples of Indore

Madhavi Mandloi Zamindar

The modern avatar of Indore serves as a platter of abundant culture with all of its condiments available within reach, ranging from finance to food. Amidst the commotion of booming businesses that start early in the morning to the glittering evening lights of ongoing events, the city also has a mention in the pages of history. The financial capital started from a small *kasba* more than 300 years ago. A hamlet where pilgrims stopped enroute to the Shiv temples of Mahakaleshwar and Omkareshwar. Although the surrounding cities are dominating religious landmarks -Indore has its own authentic share of spots steeped in divine energy.

The Kankeshwar Mahadev temple situated in *Juni* (old) Indore is one of the oldest religious structures of the city. It is believed that the prosperity of the capital banked on the temple and its caretakers' guidance to the founding family of Indore. The shiv temple's backstory plays a huge role in the development of Indore *kasba* into the cosmopolitan city it is today. This little known fact has been well documented in the historical groundwork of the founding Mandloi Zamindar family.

Although there are many grander and lavish structures, the authenticity of this temple makes it one-of-a-kind. It does not have throngs of devotees lined up at its entrance, but the temple has a rich history attached to it. Built in the 16th century, it was visited regularly by the royal family of Indore. It was the devotion of a certain mendicant in the era that brought the temple's unique nature to light.

It is interesting to note that Indian history is resplendent with instances where the land has blossomed and flourished with the blessings of presiding deities of the city or of sages meditating in the temples of the land. The city's story began under the rule of Rao Raja Rao Balram Mandloi. The 16th century temple was constructed in the Parmar style architecture with huge stone slabs placed upon each other to make the pillars and the *shikhar* of the temple. The premises had a huge Bargad tree where the sage met his disciples. The sage also acted as a trusted counsel to Rao Balram due to his gift of visions. On one of Rao's visits the sage revealed a vision of certain events in the future and advised him to shift his courts from Kampel and build

Harsidhi Mandir

Kankeshwar Mahadev

Kankeshwar Mahadev

a palace near the temple where the Rao had an existing *kachehri*. Rao Raja's devotion to the temple and its powers solidified when the sage's vision became reality. A delay in the construction of the new palace resulted in unprecedented events that changed the fortunes of the Pargana. The Rao Raja fell prey to a treacherous attack by a person he defeated in a friendly match of strength.

He was killed in the dastardly attack. The shocked loyalists and family members somehow recovered from the blow of the killing by immediately setting about to save the unborn child of the Rao. The pregnant Rani was also attacked but was saved by her loyal subjects from a *khoh* (valley) and months later gave birth in secrecy to the future Rao of the Pargana.

After Rao Chudaman came off age, he re-established himself on his father's seat in Kampel. Now back in the same seat, they remembered the advice of the sage regarding shifting the courts to the advised location. The decision was made and soon the courts and the royal *gaddi* of the Mandloi clan was shifted near the River Kshata and the temple.

Kankeshwar Mahadev was visited often by the Rao Raja's family after the establishment of Indore. Somewhere during this time as is the duty and privilege of rulers, the temple of their deities had to be maintained, and the Mahadev temple was also rebuilt. The temple of the Goddess in the premises bears testimony to this and is inscribed with the date '1695' on one of its steps. The small *kasba* of Indore thus became the seat of political activity of Malwa; a *subah* under the Mughal rule. The blessings of the sage now bore fruit and the *kasba* slowly started developing from a sleepy abode of the pilgrims to a busy town.

Another undiscovered shiv temple that bears historic significance in Indore is the Indreshwar Mahadev. Indore perhaps derived its name from the temple located on the tributary of Kshipra. It was built in the Parmar style as well, dating back to more than 400-500 years old. Documents suggest that the temple was chosen as the resting spot by Naga *sadhus*. They used the banks and the premises of the *mandir* (temple) to stay enroute to pilgrimage to the *jyotirlings* of Mahakaleshwar and Omkareshwar.

The main temple on the premises has a similar structure with steps winding down with an awkward angle, leading to the *shivalinga*. Indreshvar Mahadev temple had a unique tradition that dictated that only Naga *sadhu's* with names ending with the suffix Puri could be given the responsibility of maintaining it. The temples were at one time maintained by grants of lands given to the chief *pujari* (priest) by the ruling family of Indore. One of these grants was discovered in the records of Rao Raja Shreekant Mandloi Zamindar of Indore. The document was written concerning a *pujari* by the name of Mahant Chandan Puri whose *samadhi* or resting place is in the *mandir* area, and stated land grants that were given to him to maintain the *mandir*. The temple complex has a series of different *pindis* of Mahadev, one of which is called *Mangalnath.* The various forms and stones used for the *pindi* have astrological importance for performing *poojas*.

Another ancient temple in Indore is that of the

Indreshwar Mahadev

Harsiddhi Mata, the temple of the Goddess Harsiddhi, the benevolent ninth form of the *devi*. The temple was also built in the Parmar style, but its recent renovation has sadly done away with the beautiful old rough black stone and silver work, and replaced it with smooth marble. The old records available at the Bada Rawala Palace show grants of lands that were given for the maintenance of the *mandir*. Interestingly, the *pujaris* of the temple had the suffix 'Bharati' added to all their names.

There is a distinct presence of *shaivites* or devotees of Lord Shiva in the early eras of Indore. It is believed that they built encampments near the tributaries of Kshipra while on their pilgrimage. These were specifically situated on the confluence of tributaries Kshata and Saraswati, which created a semi-circle shape called Chandrabhaga.

The ghats of another river known as Piliyakhal became the abode for *Vaishnavites* in Indore. Vaishnav pilgrims visiting Mahakaleshwar and Onkareshwar in Ujjain used the temples on the banks of this river as resting places. Needless to say, the temples are of Lord Vishnu and Lakshmi. There is the temple of Trivikram ji on this river bearing testimony to this. In olden times during the *Kumbha Mela* in Ujjain, pilgrims used the temple premises on their way to Ujjain. Shankaracharya on his visits to the *Kumbha Mela,* is said to have held debates and discussions on religion with accompanying saints here.

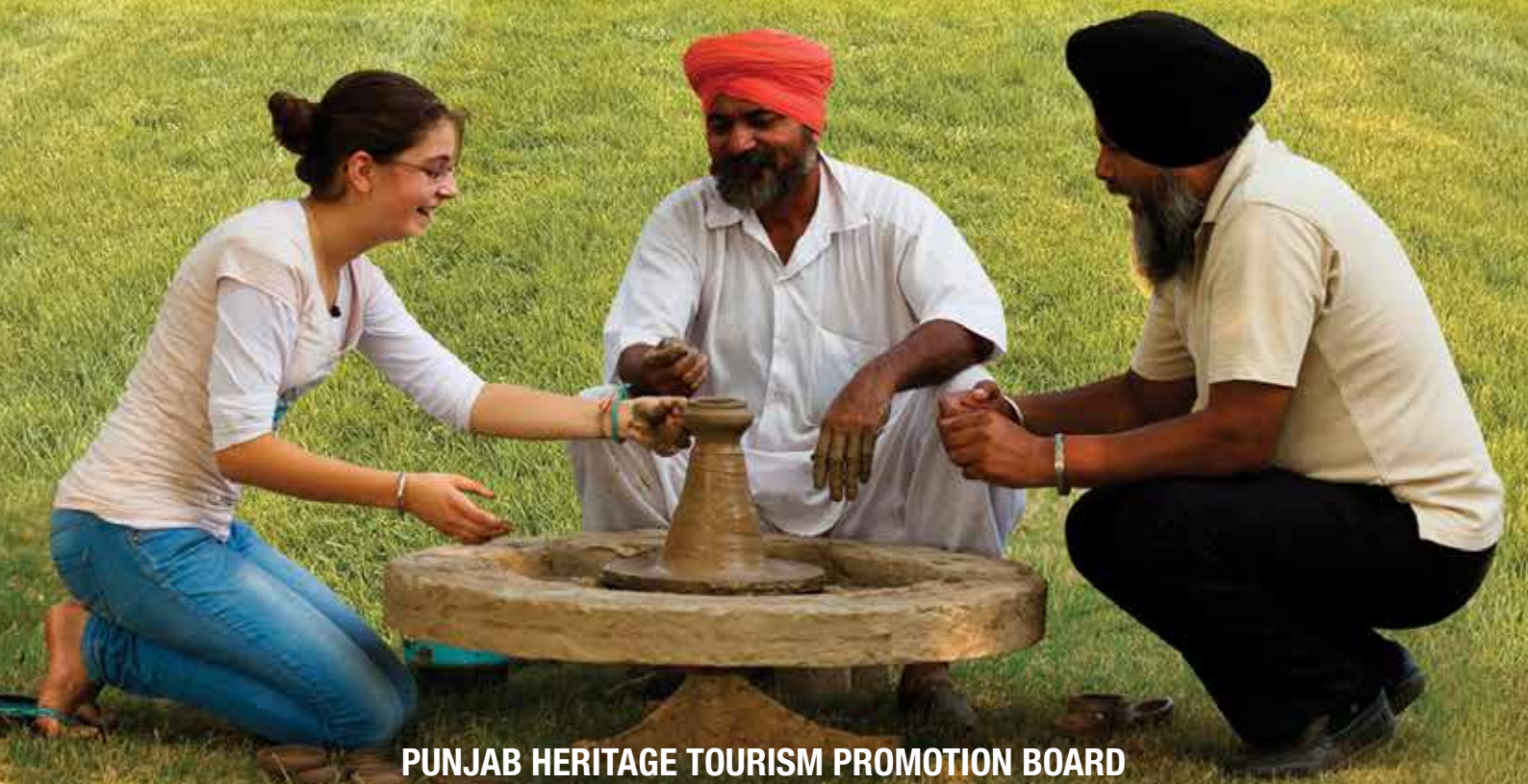
Another temple in *Juni* or old Indore is of a unique Ganpati statue in a standing form called Khade Ganapati situated in front of the Bada Rawala Palace. The temple also consists of a statue of Hanuman covered in *sindoor* and a *chola*. In 2016 experts were called to assess the antiquity of this approximately 300 to 400 year old temple, when the *chola* cracked and fell apart.

These temples are reminiscent of an era that was built on strong faith that could build or break dynasties. But the fact remains that in the present, these temples are not given the requisite care and maintenance historic structures require. The renovation undertaken is not with sensitivity to preserving the aesthetics. Even so, the pillars of strength that has withstood the bygone era stems from the devout prayers of visitors that come with offerings to these temples.

Farm Tourism

Come, pluck a fruit, smell a flower, run in fields, lie on hay and be lost in rural india

Historically, Socially, Culturally, Politically and Mythologically speaking, Punjab is a fascinating mix of stories and story tellers. As the breadbasket of the subcontinent, Punjab's fertile land plays a central role in nourishing over 1.2 billion people. Now farmers are looking beyond traditional farm enterprises to Farm Stays, an initiative to provide unique experiences to visitors.



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Seed festival

India Needs a Real Green Revolution

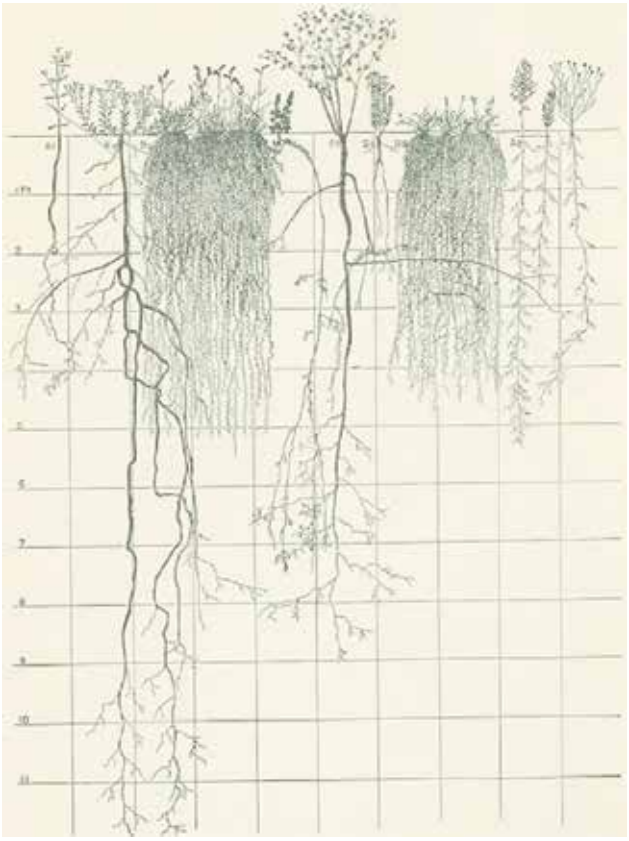
Johan D'hulster

When I was in high school, around 1972, we learned about the Green Revolution in India. It was called a complete success, in which the manifold famines in India were subdued by using high yielding varieties of rice and wheat and by using chemical fertilizers. We learned that Norman Borlaug from America could be considered as the father of the Green Revolution because it was he who developed a new variety of wheat that was resistant against rust, and guaranteed a high produce. This wheat was introduced on a large scale for the first time in India, and this pioneering experiment has changed profoundly agriculture worldwide. For his contribution in the fight against the hunger in the world, Norman Borlaug was awarded the Nobel Peace Prize in 1970.

Until today, this idea prevails in the West. It is so, to say engrained in the current scientific thought of the average westerner. If ever in a conversation you dare to question the success of the Green Revolution, you will be met immediately with anger, as if you've questioned a sacrosanct truth.

When I decided after my studies in economy and philosophy to become a farmer, and when I succeeded in building a successful farm based on agro-ecological principles, my elementary view on the Green Revolution was seriously undermined.

Two elements bothered me. I was used to associate the colour green with Nature, but the Green Revolution followed a path away from Nature. It introduced man-made new varieties of grains and the use of technology that replaces and eliminates the natural processes. E.g. the chemical fertilizer as a ready-made, water-soluble feed for grains, that cancels the plant's need to connect



with the natural soil fertility. The Green Revolution didn't seem to me as green as people wanted us to believe.

How was it possible that an American got in charge of such a large-scale experiment in India, a country with a very rich and wise agricultural tradition? Because in school, the contribution in the Green Revolution of Dr Swaminathan had not been mentioned. I heard this name for the first time many years later.

The Impact of History

Worldwide, most of the history has been written by the powerful, the conqueror, the coloniser or the elite. Little has been written by the common people, and less so on agriculture. Luckily, some historians question the sources and facts again and again from different viewpoints. Our knowledge of the past cannot be seen as an unshakable truth and the same goes for the Green Revolution. At the time we were told that this was a complete positive story, even with a touch of miracle : the end of the hunger in the world was within reach. In the meantime we learnt, e.g. that all fifteen official reports on the Green Revolution, published by the United Nations Research Institute between 1972 and 1979, gave a blunt negative analysis. Still, in the then dominant worldview and scientific challenges, the Green Revolution can be considered as a very courageous experiment.

Norman Borlaug and Mankombu Swaminathan

The Green Revolution has two fathers. Norman Borlaug (1914-2009) from America and Mankombu Swaminathan (1925) from India. Both disposed over a very great passion, intellect and perseverance and their life's work inspires admiration and respect.

Without knowing each other, both succeeded through selection and cross-pollination in developing new varieties of wheat that brought forth some common characteristics: a high yield, a good baking value, short stems and most of all - insensibility to the length of day. At that time, with the available techniques, this was nothing short of an incredible giant's task. It was also a matter of luck to find in the cross-pollination of thousands of varieties a change hit that would unite all these desired characteristics. It was a process of many years, preceded by an endless series of failures.

Possibly, Norman Borlaug, who did his selection work in Mexico, was a little bit ahead of Dr Swaminathan, but both were well matched in knowledge and expertise. At the other hand, the cultural differences between the two scientists are remarkable. Norman Borlaug was a go-getter, who reckoned with nobody or nothing. Supported by the Rockefeller and Ford Foundations, he wanted to fight hunger in the world through higher agricultural yield. For him, it was a matter of secondary importance that it was India where he could try this on a large scale. At home, Dr Swaminathan grew up in the Indian independence movement and his was a deep cultural urge to help his motherland to prosper.

It's very interesting to see how the Green Revolution was shaped through a series of events, encounters, political decisions and how it met with misfortunes, failures but also with a strong belief, hope and stubbornness. Punjab and Haryana became the chosen region to, which in 1966 the largest transport ever of seed-grains was shipped from Mexico : 18.000 tons of new grains to be sown in India. Nobody was able to predict the consequences of such an experiment.

Agriculture as the Primary Sector

No society can exist with a guarantee of its future without the upkeep of a fundamental agricultural base. Agriculture fulfils the first and essential needs of man and we sometimes forget this. Agriculture is not only the primary sector in society, it is also a culture. Farmers - men and women, stand on the earth, work on the earth and love the earth: it's a deeply rooted cultural fact.

Until ca.1930, agricultural research at the Western universities was based on a comprehension of the

complex relations between soil fertility, animal manure, biodiversity and the infinite natural processes. But stimulated by government and industry, the focus was shifted to chemical fertilizers and chemical crop protection. This altered spirit of the time steered the agricultural research in a different direction. The key words became: production increase, efficiency, mechanisation and expansion of the nitrogen industry, with the Second World War playing a major role.

This radical mind shift, that grafted industrial techniques on agricultural practices, not only sacrificed the proper identity of agriculture but it also knocked down the cultural roots of the farmers.

The Plant Between Earth and Heaven

Not many plants trigger our imagination, as do our varieties of grains. Their root system is very deep and expanded; it's sad we don't realise this as it is hidden in the soil. Their very strong and flexible stem reaches the sky and both elements work together to bring strength and nutrition to the kernel. As attributes in festivals and important moments of life, grains play an important role in the culture of the farmers. During centuries, grains have been the outcome of a process of mass selection, in which the farmers saved the best parts for seed production. This has been a slow process of adaptation to changing circumstances, in view of the preservation of a broad genetic diversity.

The understanding of the heredity laws (cf. Mendel) made it possible to cross-pollinate grains on purpose. Plant breeders searched experimentally for e.g. a higher yield or a resistance against certain diseases. Such a search is governed by one law: "to choose is to lose" by stimulating certain plant characteristics, others are lost.

Norman Borlaug and Dr Swaminathan succeeded in developing a few varieties of grains with a unique combination of characteristics. This was a giant leap and when calling the Green Revolution successful, we have to acknowledge this achievement.

The produce of wheat and rice was significantly higher; the farms were filled with shining grain; the spirits were euphoric. But the then breeders had focused their search to one-sidely on certain goals, like higher produce, rust-resistance, short stems, insensitivity to day length. No attention was paid to robustness, developed root system, low water requirement and this wasn't necessary either, given the evident presence of chemical fertilizer, irrigation and plant protection products.

By consequence, the grain varieties of the Green Revolution were only successful in so far that the accompanying chemical agricultural model was applied. The need of water of the new grains was ten-fold the earlier situation and this caused a drastic change in the water balance of the Punjab and Haryana.

A plant needs to connect to mother earth thanks to a strong root system. The roots enter into a symbiosis with the soil life, bacteria and fungi; this mobilises then the nutrients. This process produces a strong and healthy plant. But this understanding had to give way to the false conviction that a plant also can be put on an infusion.

Institutionalisation

The breeding techniques after the Second World War started from the same way of thinking as were prevalent in the then agricultural research as a whole. It was not about the complex relations of the plant and the soil fertility anymore, the plant was taken as an object that can be manipulated. To consider the plant as a living organism, with a certain integrity and part of a culture was far from the scientific minds in those days. Successfully, the breeding techniques used electroshocks and gamma rays to force the plant to develop certain characteristics.

This was a specific knowledge, techniques and technologies from laboratories and research stations, miles away from the daily practice of the farmer. It became a game of power and money and by consequence institutionalisation entered. Seed no longer belonged to the farmer's autonomy, but it became a commercial product with a price; and it came with chemical fertilizer, water and plant protection products. Moreover, India didn't have enough electricity to produce the chemical fertilizer, so it became dependent on import. The disruption of the complete agricultural system became apparent very quickly and it still goes on today. India endures water shortages, desertification, loss of soil fertility and biodiversity and an appalling degradation of the honour and self-confidence of its farmers' population.

Hope and Change

I have visited this beautiful country many times and I'm convinced that the seeds for restoration and a new kind of revolution, the true Green Revolution, are present in India. Notwithstanding the gigantic 1966 experiment that has started a worldwide change of the agricultural model, notwithstanding the damages done to environment and culture- a change of mentality starts to grow, rooted in the centuries-old wisdom, tolerance and resilience of the Indian countryside.

For this, it will be necessary that agriculture once again takes its primary function and that the farmer regains his/her autonomy. Autonomy of thought and from there of soil fertility, seed, water and energy. To bring back the vitality in agriculture. *

The solution for the impasse in which agriculture has been trapped, doesn't lie in the use of ever more technology, but in understanding and acknowledging the life processes of which the farmer is the caretaker.

Some breeding techniques start from a respect for the plant and the soil, and from a genetic diversity that is kept as broad as possible. Here some varieties of grains have been obtained with a good yield, a robust character, resilience against diseases and changing climate conditions, in need of only little water and no chemical fertilizer or plant protection products. Such varieties are part of an agricultural system that collaborates with nature, and creates a rich cultural tradition in which life is good.

One needs to have courage to understand and acknowledge the history of our wrongs from the past, but this is also a chance to do it differently and better. Nowadays, once again a lot of knowledge has been gathered (and is available) on the complex relations between soil, plant, animal and man. This has been the basis of the Indian tradition of wisdom since centuries. Not many other cultures have such a strong and manifold farmers' population that bears so much beauty.

We don't have much time left, but it isn't too late for a real Green Revolution.

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*For further reading, I refer to my earlier articles in *Explore Rural India* : 'On the Imperative Revaluation of the Holy Cow' vol 3, issue 1, Jan 2015 and 'Why Farmers Should think Twice Before they Burn their Stubble and Straw' vol 6, issue 1, July 2018).

Siddhpur - Islampura House

Siddhpur - A Slice of Europe in Gujarat

Abuzar. N. Zakir and Alifia Shabbir

Siddhpur of late has caught the fancy of many mainly for its mystical quality of a town stuck in time. Discovering Siddhpur is like uncovering the lost island of Atlantis. An entire community along with its inhabitants preserved along with its grandeur like an aging wrinkled queen. The speciality of this place lies in the immense co-operation shown by the Dawoodi Bohras while building Siddhpur to what it was in its heydays. When you enter this quaint town, it looks like any other in India but once you arrive near the railway station, the whole horizon is taken over with rows upon rows of houses built on the lines of Neo Renaissance Architecture. It is, as if you are transported to a village in Europe.

The interesting bit is, this was not built as a group housing project that you see nowadays, neither was this built by the British during their reign in India, but was built identically by separate owners who had the vision and foresight of knowing that when you stick together you are always stronger. This also goes a long way in showing the strong bonds between the families in the community. This is not a stray Palace built by Royalty but rather the painstaking work of an entire community to weave their families and homes like a lustrous tapestry.

The history of Siddhpur dates back to the 10th century. Siddhpur was at The Zenith of fame and glory under the Solanki rulers. The ruler Siddhraj Jaisingh built his capita here, thus the name Siddhpur. But nature has a strange way of bringing change. In the early 1900's during the time of Syedna Abdulla Badruddin (RA) 50th Dai (the religious leader of the Bohras) there was a famine in Gujarat. The Dawoodi Bohras of Siddhpur were advised by the Syedna to venture outside Siddhpur and conduct their businesses and seek greener pastures. The entrepreneurial lot that they are, they travelled far and wide for trading opportunities. Many travelled to cities in India and also abroad like Aden, Rangoon

Siddhpur - Zampli Polse House with Chajjha

and Addis Ababa in Ethiopia that suited most of the Siddhpuri's who under the regency of Haile Selassie, established trade centres in Addis Ababa and flourished.

Thus Dawoodi Bohras of Siddhpur in the 1900's during the rule of the Gaekwad had spectacular wealth and a heart just as big. They made their money trading and built their mansions and row houses in the delicate and artistic fusion of French and Italian architecture. High Renaissance architecture characterized by geometric designs with multiple windows and row houses split in 3 levels with a cool basement to combat the desert heat.

Each home greets you with elaborate plasterwork of the insignia of the family along with an '*othla*' or a patio of sorts that serves best for spending the long languid desert evenings socializing with the neighbors after the days work is done. Many of these homes were shared by joint families where each family took one level in the home. The basements are cool and dark and have a back door entrance. The upper level often house a central kitchen and a living area followed by rooms on the level above it. Once you enter the home, it greets you with the same warmth and vibrancy in design as the outside of the home.

The interiors are generously cladded in teak wood intricately done in every nook and corner. Ornate inbuilt cupboards with hand painted glass in the centre with serene scenes of nature are a part of nearly every home. Study partitions made in carved wood with glass to let in the light are common and the details are just incredible. The design is matched in every aspect in the house, right from the big furniture items like the benches and cupboards to the corner tables and consoles and even the clothes hangers and the photo frames follow the same designs. Every home has subtle design differences in them but what is most remarkable is how identical all the row houses are in the larger scheme both in their exteriors and interiors.

As a community, the Bohras built schools, colleges, hospitals, the building of Panchayat – Nagar Palika house and a tower – known as Mohammedali tower benefiting all communities and living in peace and harmony. They built everything with the same flair and passion that they had for their own homes. They were great philanthropists, very secular and had immense love for their motherland – India. These virtues were imbibed into them by their religious leaders who always preached international peace, love and understanding amongst all. They were generous patrons of art and architecture and spared no expense and invested their wealth in making the majestic homes that you see in the pictures.

But time and tide stops for no one and unfortunately urbanization has taken its toll on Siddhpur. The later generations moved to cities for better education and

Siddhpur - Zaveri Cottage

Siddhpur - An overview

Siddhpur - Islampura Junction

economic opportunity leaving it to fend for itself against the vagaries of time. Decay has taken over and lack of maintenance now cripple these once grand structures, so the tough task of preserving the past for the future becomes a task to contend with.

Today a walkthrough this dusty town would take you through a string of commercial establishments housed unceremoniously in the ground floor of these beautiful homes. Some of these crumbling homes have taken the axe and been razed to the ground giving rise to ugly buildings all in the name of modernization. Soon, if we are not careful, all this beauty from the past will be swallowed up with the cheap construction.

The Authors who are native to Siddhpur are making an attempt to capture these historical legends each with a fascinating story through time - of life, ageing and richness of a bygone era and of surfeit and survival. The Dawoodi Bohras of Siddhpur of the present generation residing in Siddhpur and worldwide are dedicated to maintaining, preserving and restoring its heritage and renew its lost grandeur.

With this motive in mind the small but passionate team of 'Save Siddhpur Heritage' have organized a number of events involving the press and government agencies, but a lot of work is still needed before we can stop the mindless destruction of these beautiful structures.

With each passing day, there are more and more heritage houses of the Siddhpur Bohrawads being pulled down and the sad fact is there is no one to stop this. The government needs to be more proactive in preserving this heritage. As of now, we are looking for conservationists who can collaborate with us and help submit the required documents to the government to make this dream come true. Lets together protect our heritage.

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www.instagram.com/savesiddhpurheritage

Yadavindra Gardens, Pinjore

Brahm Sarover, Kurukshetra

Raja Nahar Singh Mahal, Ballabgarh

Aravalli Golf Course, Faridabad

Farm Tourism

Haryana - the land of Vedas. Where cultural ethos and colours of rural life merge into a modern lifestyle. Where rugged terrains shelter tranquil green wetlands. Where the ballads tell the tales of chivalry and romance. Come visit Haryana and experience something new. From historical sites, like Raja Nahar Singh Palace and Pinjore Gardens, enchanting bird sanctuaries to places steeped in divinity like Kurukshetra, there are ample reasons for you to keep coming back.

Visit the farms and villages of Haryana as guests to experience the true rural life of the state or tee-off in style at world class Aravalli Golf Course. The fairs and festivals of the state offer an experience unlike any. Surajkund International Crafts Mela is a mélange of music, art, craft and cuisines from all over the world and is a fair to remember for the rest of the life.

Come be our guest and take away a grand experience.

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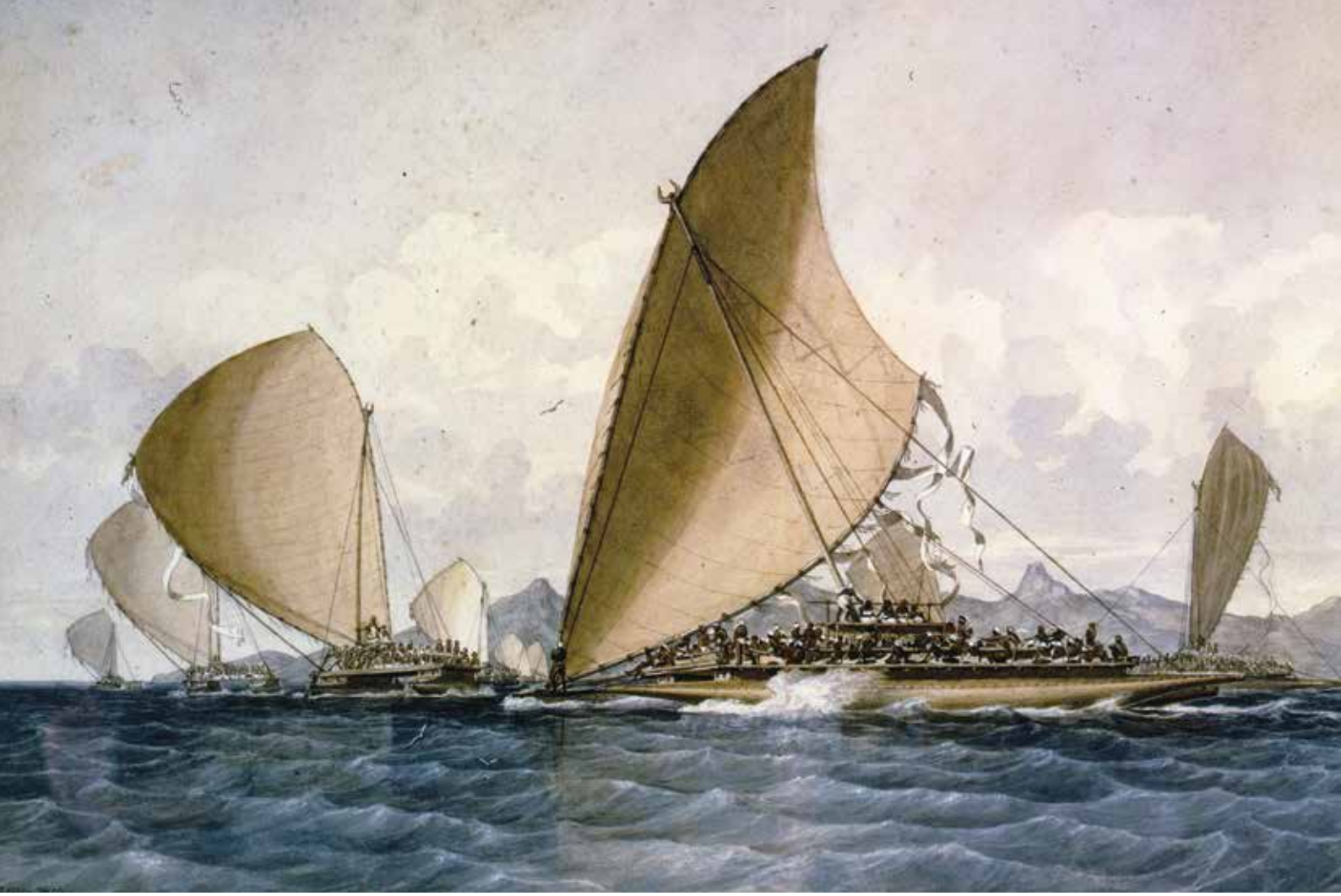


Watercolour by James Glenn Wilson, 1855. Large Drua (Fijian war outrigger canoe) capable of speeds up to and exceeding 20 knots per hour

The Indigenous Population of the Fiji Islands

Robin Yarrow

The Republic of Fiji is an archipelago of over 300 islands located in the South West quadrant of the Pacific Ocean, at latitude of 19 to 22 degrees south of the equator, some 2,000 km east of Australia and 3,000 km to the South West of Hawaii. This vast oceanic region hosts many thousands of islands, within which there are some 23 separate administrations, either independent island states or territories of other countries, namely France, Great Britain, Chile and the USA. Interestingly, the 180th degree of longitude passes through Fiji in several places – in the days when it also served as the International Date Line, while that part of Fiji to the East of the 180th meridian would be in today, the other part was already a day ahead, and was therefore in tomorrow!

The Austronesian ancestors of Pacific's 3 major racial groups are believed to have moved into the region around 50,000 years ago, from what is now Indonesia, into Papua New Guinea. However, the remaining smaller islands of the Pacific are considered to have been populated from only 4,000 years ago and in some cases such as New Zealand, the indigenous people have been present for less than 1,000 years. Polynesians were also the original arrivals in the US Pacific island State of Hawaii and also in Rapanui [or Easter Island] a part of Chile, over 2,000 km to the West of the South American mainland.

There are 3 principal indigenous races in the Pacific, namely Melanesian, Polynesian and Micronesian. The first indigenous arrivals to Fiji, Melanesians, landed around 2,500 years ago and it is understood that there were several 'waves' of arrivals. The first were believed to be a smaller-framed people while the later arrivals were considerably larger in size and were much more

strongly built. While Fiji's original population was predominantly Melanesian, the Fiji island of Rotuma, basically a single island to the extreme north of the group has a population which is pure Polynesian, with a totally different language. The Rotumans are considered to have arrived much later than the original Fijian Melanesians, probably in the 1700s - from the adjacent Polynesian island state of Samoa. The island of Rotuma, together with its adjacent small uninhabited islands, was 'annexed' to be part of Fiji by the British Colonial Government in 1881.

It is often said, that geographically Fiji is at the cross-roads of the 3 Pacific's racial geo-groupings, namely Melanesia, Micronesia and Polynesia. However, even allowing for the immense relative size of Papua New Guinea, the combined land area of all of the Pacific island states and territories still represents less than 2% of the Pacific Ocean's entire area. While most Pacific island countries, together with counterparts in the Indian ocean and in the Caribbean region, have traditionally been referred to as 'small island states' in UN terminology, a new designation has emerged in recent years - that of 'large ocean states', reflecting the comparatively huge areas of potentially rich sea and seabed, under their respective national jurisdictions. In Fiji's case, this Exclusive Economic Zone is in the order of 70 times the size of the land area.

Although Melanesian, the indigenous population of Fiji has received more recent Polynesian infusion in specific geographical areas, from the adjacent island countries during the 1800s, largely from the adjacent Kingdom of Tonga. During a large part of this period, Tonga had control over a significant part of the eastern islands of Fiji. This Polynesian 'blood' can be quite discernable visually in several parts of Fiji, especially in the East, where some Fiji islands are actually closer to Tonga than to the national capital, Suva. In addition, Polynesian culture, dance and traditional dress are still clearly in use in several of these eastern-positioned Fiji islands.

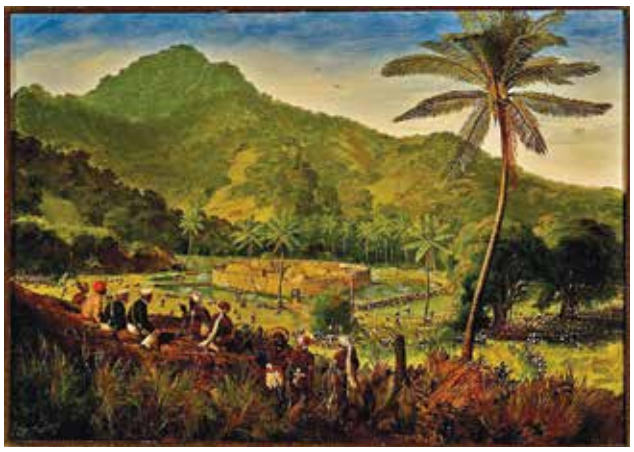
While the Fiji Melanesians have elements in common with other Melanesian societies their culture and language are quite distinct. It should be noted that unlike the other Melanesian countries, where there are many different languages and dialects, Fiji has a single common iTaukei language which can be largely understood by all of the indigenous population – although there are several regional dialects. While it is clear that the Melanesian component of Fiji's indigenous population arrived from the West via what are now Solomon Islands and Vanuatu, their original 'home' is still open to debate. Considerable evidence points to East Africa, in particular from what is now Tanzania,

Photograph by Francis Duffy, 1872 – 74. Ratu Seru Cakobau, Vunivalu [Paramount Chief] of Fiji. [Cakobau is pronounced Thakobau]

while some experts feel that Madagascar is also a strong possibility.

The origin of the archipelago's name of Fiji is an interesting one. The indigenous peoples' name is 'Viti' but the Tongan version of 'Fisi' (there is no 'j' sound in the Tongan language) was then abbreviated in the mid-1800s to Fiji and this has remained. The indigenous population of Fiji is now officially known as iTaukei**,** after having been classed as Fijians for over 150 years. The word 'Fijian' now includes all Fiji citizens, irrespective of ethnicity. In addition to the iTaukei population which comprises over half of Fiji's total numbers of just under 1 million, just over 30% are descendants of mainly indentured workers who arrived from India from 1879 up to 1916, to serve in the sugar industry. Many of these workers remained in Fiji following the period of indenture and have contributed hugely to Fiji's development. The balance of just over 10% is a mix of Polynesians, Micronesians, Chinese, Europeans and people of combined descent.

Fiji's first contact with the outside world after initial settlement was through a series of early navigators from Europe, two of the early principal ones being Abel Tasman of Holland in 1643, followed by Captain James Cook from England in 1774. Subsequently, a number



By James Glenn Wilson, 1856. Heathen village/town, being attacked by converted natives.

of additional vessels from Europe visited Fiji and several crew members or passengers chose to remain in Fiji and were referred to by some as 'beachcombers' – a number of these individuals became closely involved with the indigenous people as advisors and also functioned in a way as the first traders! In 1835, the first Methodist missionaries arrived, followed by those from the Roman Catholic Church. The vast majority of the iTaukei people are now Christians.

Settlers began to arrive from other countries from the 1830s, mainly from Australia and the UK - these were a mix of planters and traders and early exports were sandalwood and sea cucumbers or beche-de-mer. The high chief of a small but important island, Bau, namely Ratu Cakobau established a government with planters and traders as his Ministers but this did not last because of major divisions and unsatisfactory administration. After two earlier offers of Fiji to the British Government failed, a third offer in 1874, specifically to Queen Victoria, was accepted and Fiji was declared a possession and dependency of the British Crown. Fiji continued to be a colony until 1970, when it became independent.

ITaukei are grouped together in traditional chiefdoms comprising tribes and clans and smaller family units. The land is central to the iTaukei identity and this is exemplified by the fact that a single word, 'vanua' describes both people and the land. It has been said that 'one does not own the land, the land owns him.' Even when the indigenous people of Fiji re-locate to elsewhere in the country or overseas, this strong 'connection' to their ancestral land is retained. In pre-colonial times, the iTaukei lived communally in villages, many of which were either fortified against attack or had strongly defensive positions nearby, to which they could easily retreat, often located on steep rocky knolls and in some cases in natural caves. These villages were scattered widely across over 100 of Fiji's 300 islands, with many being located on mountain ridges far inland, also for protection. In fact during pre-settlement times, the indigenous people were very aggressive and cannibalism was not uncommon, in particular following the frequent tribal battles. Even given today's situation, where over 50% of the population is located in urban centers, there are still over 1,500 traditional villages remaining in rural areas.

The traditional house, termed a 'bure' was built with timber from the forest, thatched bamboo, reeds and sago leaves, bound together by vines or coconut fiber rope, without any nails whatsoever. The outer bamboo and reeds had to be replaced every 10 or more years while the framework of the structure was usually solid for up to 100 years. A special feature of these structures was their resilience to the extreme wind gusts of tropical cyclones – because the wooden framework of each house could be flexible to an extent during these very powerful gusts of up to 250 km/hour, many bure were able to 'survive' and in spite of damage could be easily repaired/re-thatched for continued use. A specialized form of spirit house, 'bure kalou' [translated as 'house of the gods'] was prevalent during the heathen/pre-Christian times – these were very striking in design and especially imposing, as indicated by early illustrations from the period.

The indigenous people were great navigators and also builders of impressive traditional wood sailing vessels, as long as 35 meters – during the period when these large outrigger canoes were at their peak, these were considered the fastest in the Pacific. Art and craft was another area in which the itaukei excelled and the diversity of their high quality wooden carvings, including bowls, dishes, headrests, war clubs and spears was widely recognized across the region. In addition, pottery, necklaces, beaten bark cloth (usually marked with coloured dye) mats woven from durable leaf, signets of twisted coconut coir and woven baskets all added to the variety and range of hand craft. Breastplates of whale bone and pearl shell were another form of craft, usually worn by high ranking individuals. Originally, such breastplates had a protective function. Stone adzes were of course also widely made and used.

The relatively large teeth of Sperm whales (called tabua) had special significance in Fijian protocol and custom and were the embodiment of the high power of chiefs. These were used in various solemn ceremonies of welcome, farewell and averting conflict, to name but a few. Tabua are still used extensively today in Fiji.

Indigenous Fijians greatly value their natural resources, both terrestrial and marine and this is commonly

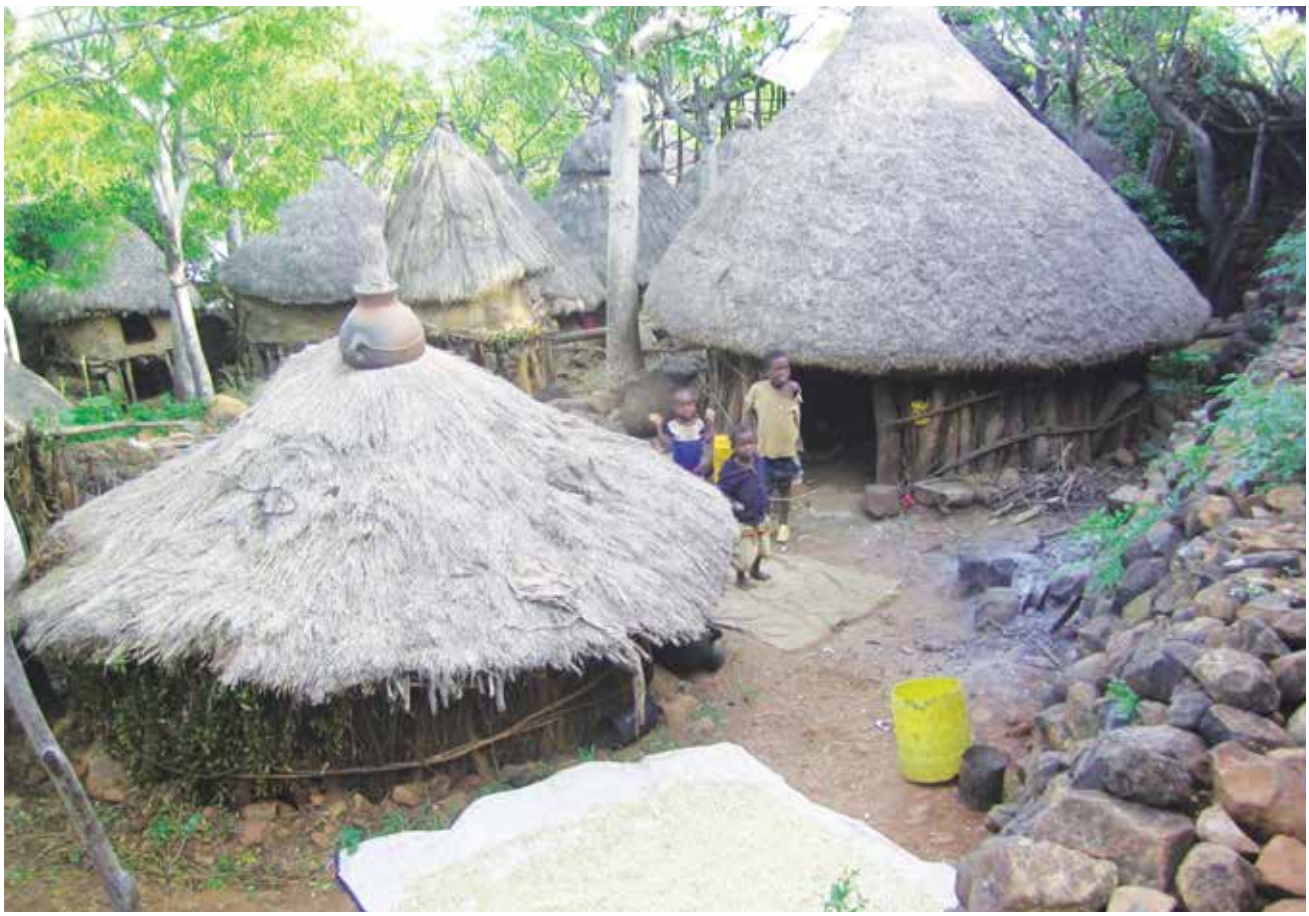
reflected in the large number of tribal totems representing a range of animals, birds and fish, as well as plants and trees that were considered important and respected.

The strong historic communal mode of living has carried forward into a number of areas in which the iTaukei excel – these include military service and in several team sports, with rugby being the best example. Fiji has a very proud tradition and record of service in UN Peacekeeping operations, following on successful involvement in the Solomon Islands campaign during World War II and an outstanding contribution in the early 1950s, serving with other British Commonwealth forces, to overcome the Communist insurgency in what was then Malaya. In fact the iTaukei soldiers' strength in combat within forest is acknowledged as second to none. From the late 1960s, a significant number of young iTaukei enlisted in the British Army and served with distinction in a range of challenging locations. This trend has continued to the present and the total of serving military personnel in this category has exceeded 3,000.

While the adjacent Kingdom of Tonga was also known for a long time as the Friendly Islands, the truth is that there can be few people anywhere who are genuinely more hospitable and friendly than the indigenous people of Fiji. This in part explains why they are so good working in Fiji's important and expanding tourism sector – many feel they are simply doing what comes naturally!

Fiji's love of the physical sport of rugby is well known – the abbreviated form of this game, Rugby Sevens, which developed in Scotland in response to regional difficulties experienced in regularly fielding sufficient players for the more standard 15 aside rugby format, is the most popular activity. In fact, many fans of this sport world-wide, believe that Rugby Sevens is 'made' for Fijians! No team sport better fits their sturdy physiques and love of the fast (and often frenetic) pace of this high octane activity, in which Fiji is the current Olympic Champion. Other popular sports include soccer and boxing, while cricket, which was very widely played prior to the introduction of rugby in 1915, has sadly lost much of its following. However, a more recent interesting fact was the defeat of the West Indies cricket team by the Fiji side in 1956, during an ocean liner stop in Suva en route to New Zealand! Fiji's first Prime Minister, Ratu (Chiefly title) Sir Kamisese Mara, led the Fiji team that historic day!

It was fortunate, that in the period after Fiji was ceded to Queen Victoria the British Administration did not allow the sale and alienation of iTaukei land to the growing number of early European settlers in the manner that had occurred up until this time. As a consequence of this far-sighted policy, just over 90% of Fiji's total land areas of 18,000 square km are still owned in perpetuity by the indigenous people. This ownership is in a communal form through recognized family groups and not at the level of the individual. In order to facilitate greater utilization of land, largely for agriculture and tourism purposes, a statutory institution, the iTaukei Land Trust Board was established to ensure that non-indigenous citizens and also offshore investors could lease land for specific approved uses. A firm condition requires the traditional owners to agree in writing to these leases being issued to others outside the land-owning unit, on a case by case basis. Such leases are for varying periods of up to 99 years and serve to facilitate economic benefit to the nation as well as to provide financial returns to the traditional owners through rentals and also by employment, without any land being alienated.



Traditional huts in rural Konso village are the main draw for visitors

Rural Tourism an Engine for Development

Harsh Varma

Tourism, when properly planned and managed, can be an important driver for socio-economic growth for rural areas, creating ample job and income opportunities, especially for women and young people. This article describes the relation between rural tourism and local economic development, explains the need for proper planning and stakeholders' engagement, discusses the role of small and medium enterprises, the importance of gender equality, and provides practical examples from the work carried out by the World Tourism Organization (UNWTO), the specialized agency of the United Nations for tourism, on rural development through sustainable tourism.[1]

1 For the purpose of this article, the terms "rural tourism" and "tourism in rural areas" are used as synonyms, always taking into account that they include the active involvement of the rural populations in the planning, development and delivery of tourism products and services.

Tourism Trends

With over one billion international tourists travelling the world in 2013 and an estimated five to six billion travelling within their national borders each year, tourism has become a key sector in economies worldwide, both in advanced ones and in emerging and developing countries. Tourism is estimated to account for 9% of the world's GDP, generate one in every 11 jobs globally and represent 6% of worldwide exports.

Over the past decades, along with its immense expansion, tourism has also witnessed a substantial diversification of destinations, with many emerging economies and developing countries seeing their tourism sector grow significantly. International tourist arrivals in the emerging markets and developing countries increased from 83 million in 1980 to 507 million in 2013. To give perspective, the growth rate of international tourist

arrivals in emerging markets and developing countries has been substantially higher than that of the advanced economies. While in advance economies international tourist arrivals grew by 3.3% a year on average between 1980 and 2012, the growth of arrivals in the emerging economies and developing countries during that same period reached 5.7% a year.

Rural Tourism and Local Development

In many emerging economies and developing countries, tourism has become a primary source of foreign exchange earnings. Often, important tourist attractions such as national parks and protected areas, fine landscapes and tropical beaches, are located in rural areas, which may not have many other economic development options.

Tourism is, in fact, often better placed than many other sectors to contribute to local economic development in rural areas, as it is consumed at the point of intervention, it is a diverse and labour intensive sector providing a wide range of job and empowerment opportunities as it employs more women and young people than most other sectors and creates opportunities for many small entrepreneurs. Further, taxes and levies from tourism can be used by governments for development purposes, and the infrastructure investment required by tourism can also be beneficial to rural communities. However, poor segments of the population in rural areas do not always fully benefit from the economic impacts of tourism; mainly because of a high level of leakages in the tourism sector. Interventions to enhance the local economic impact from tourism should focus on building capacities among poor communities, in particular youth and women to, obtain employment in tourism companies, supply goods and services to tourists and tourism enterprises and establish small and medium-sized tourism enterprises. Close collaboration between governments, the private sector and the civil society is of utmost importance to make the tourism sector contribute to local economic development in rural areas.

Planning for Rural Tourism Development

When referring to rural tourism and regional development, two critical factors must be considered. First, when new regions are opened up for tourism, they offer a new and different opportunity to travellers – both domestic and international – to gain varieties of experiences, which results in increased foreign exchange earnings and other financial rewards for the destination. Second, when tourism is introduced into rural areas, it fosters regional development in all dimensions: creation of jobs and income for the local people, in particular youth and women, consumption of local products by the tourism sector, support to the local handicrafts and other economic activities and, improved infrastructure and facilities. Thus, it is clear that rural tourism can play an important role in regional development.

With a clear strategy and regulatory framework for tourism development in rural areas, and the promotion of destinations among potential investors, new investment can be attracted to help develop the sector and create much needed employment and income opportunities. By providing capacity building to local people while promoting investment incentives and legislation that promotes local jobs and the links to other local productive activities, a high share of local employment can be achieved in tourism enterprises. As tourism offers a relatively high percentage of job opportunities to youth and women, these often disadvantaged groups have in the sector, an opportunity to enter the job market and make a professional career.

CASE STUDY

CAMBODIA – MEKONG DISCOVERY TRAIL PROJECT

The Mekong, one of the world's greatest river systems, runs a 190km course through Stung Treng and Kratie provinces in north eastern Cambodia. The Mekong River and the Cambodia's north-east area have been identified by the Government in its National Tourism Development Policy as one of the priority areas to develop in order to expand Cambodia's international image beyond the Angkor Wat and to distribute the economic benefits of tourism more equally throughout the country.

To strengthen the efforts of the Government of Cambodia and as part of its Sustainable Tourism-Eliminating Poverty (ST-EP) initiative, UNWTO formulated the "Mekong Discovery Trail" project. The project aimed to develop sustainable forms of tourism along the Mekong River in Kratie and Stung Treng provinces and thus enhance local economic impact and benefits to the communities. The project envisaged for the "Mekong Discovery Trail" to be recognized as a brand and tourism destination for rural and eco-tourism, where the local community is engaged in providing a wide range of services and experiences to visitors.

The project was implemented in four phases between 2007 and 2012 and achieved the following results: tourists can now enjoy a variety of itineraries for small and thematic biking trails along the 190km long stretch of the Mekong River in Stung Treng and Kratie

The Mekong Discovery Trail offers a variety of rural tourism products

Provinces. A visitor's guide book, a tourist map and a website with detailed information on the Mekong Discovery Trail is available and fully operational, and so are several tourism products such as horse cart rides, bike and kayak rental for greater visitor satisfaction. Sign posts, information boards, toilets and rest shelters constructed at key areas along the trail provide further comfort to the tourists.

Based on numerous field observations and feedback from the local hotels and guesthouses, the guidebook on the Mekong Discovery Trail has already facilitated a lot of visits to the communities and extra overnight stays in the provincial capitals. The Mekong Discovery Trail website has seen an increase in visits by more than 50% from 2009 to 2011. More specifically, in 2010 the website received 4783 visits while in 2011 the number of visits has increased to 7455.

Participation and feedback from stakeholders and the private sector helped in the process of designing and promoting the tourism products, the different trail itineraries and business concepts that appealed to the target market, while at the same time yielded the much needed benefits to the local communities. For example, through the website, the guidebook and the media spots, the project promoted a culinary product called "Kralan" (sticky rice in bamboo sticks) as an attraction along one of the biking routes of the Mekong Discovery Trail which helped increase income earning opportunities for the "Kralan" producing families.

By actively informing and involving tour operators, their interest and willingness to purchase goods and services provided by local people has significantly increased. More than 30 new tour operators were promoting the Trail in 2011 and have included places of interest along the Trail as part of their published itineraries.

Thanks to the series of skills training, capacity-building and mentoring programs conducted by the project, more than 500 members from the target communities and representatives from tourism business have gained skills and knowledge in sustainable tourism, English, non-verbal communication, hospitality, tourism business and services, and waste management. The most important target communities have now English speakers in tourism services. Six homestays and eleven food and beverage establishments in target communities, and five accommodation providers and eleven food and beverage establishments in Kratie Town have improved their operation. In addition, raising awareness on sustainable tourism development among communities and enabling them to sell goods and services to tourists has helped improve the interaction between tourists and host communities.

The UNWTO ST-EP Initiative

The potential for tourism to play a significant role in rural development is increasingly recognized by the

international community and by national governments. In 1999, the United Nations Commission on Sustainable Development urged governments and development organisations to maximize the potential of the tourism sector for eradicating poverty by developing appropriate strategies in cooperation with all major groups, including indigenous and local communities. Convinced about the potential of the tourism sector to contribute to poverty reduction, in particular in rural areas in developing countries, the UNWTO launched the Sustainable Tourism for the Elimination of Poverty (ST-EP) Initiative at the World Summit for Sustainable Development in Johannesburg, South Africa, in 2002. The ST-EP Initiative aims at reducing poverty levels through developing and promoting sustainable forms of tourism.

Within the ST-EP Initiative, UNWTO has developed several activities in all the regions of the world. It has organized, so far, over 25 regional and national training seminars on tourism and poverty reduction to build capacities among public officials, NGOs, the private sector and communities in developing countries, with the participation of more than 2,000 officials. Continuous research by the UNWTO has led to the publication of five reports on the impact of tourism in reducing poverty levels, including recommendations on how to maximize these impacts.

In 2004, the Government of the Republic of Korea became a pioneer partner of the ST-EP Initiative by hosting the UNWTO ST-EP Foundation and providing funds for project implementation. Subsequently, UNWTO received support for the ST-EP Initiative from the Netherlands Development Organisation (SNV), the Italian Government, the Spanish Development Agency (AECID), the Flemish Government, the Government of Macao S.A R. and a wide range of other development agencies and private sector organizations. Thanks to this important support, over 100 ST-EP projects are already under implementation, benefiting more than 35 countries in Africa, Asia, Latin America and Europe. The ST-EP projects focus on a wide range of activities, such as training of local guides and hotel employees, facilitating the involvement of local people in tourism development around natural and cultural heritage sites, establishing business linkages between poor producers and tourism enterprises, providing business and financial services to small, medium and community based tourism enterprises, and multi-stakeholder collaboration to increase the local economic impact from tourism in a destination. The vast majority of the ST-EP projects is implemented in rural areas, with often relatively high poverty levels, providing ample opportunities for disadvantaged people to build up sustainable livelihoods through their involvement in the tourism sector. An example of a ST-EP project focusing on rural tourism development in the South of Ethiopia is provided in the box below.

Case Study

Ethiopia – Konso Community Tourism Project

Konso is the name of a scenically attractive rural district and an ethnic group located in the South of Ethiopia, with a population of 228,000. It is administered by the Konso Special Woreda (KSW), which is a District Council with a considerable degree of autonomous authority. The farmed highland landscape provides part of the visitor appeal but the main draw is the physical structure of the Konso rural villages, which are densely settled, behind a complex of massive stone walls.

Up to 2006, the local economic impact from tourism in Konso had remained limited, and the interaction between tourists and local people was far from optimal. Most of the tour groups visiting southern Ethiopia passed through Konso and some, but by no means all, stopped there to look at the villages. However, the community was seeing little benefit from the visits and the proportion of visitor income retained locally was low. There was a considerable amount of hassling of visitors, especially by children seeking money and other items, and this had put some operators off from stopping in Konso.

With a contribution from the ST-EP Foundation, UNWTO launched the ST-EP project titled "Konso Community Tourism Project" in mid-2007. The project was implemented by KSW with the technical support from SNV Ethiopia for a duration of three years. The project aimed to enhance the local economic impact, and in particular the community benefit, from sustainable tourism in Konso.

At the outset, a survey among tour operators and tourists visiting Konso was carried out, that revealed that only one-third of the visitors reserved time to visit

one or more of the attractions in Konso, whereas the remaining two-third only had time to make a short stop over (approximately 2-3 hours) in the district capital Karat, before heading further south. Tour operators described the limited availability and low quality of tourist accommodation as the main bottleneck to spend more time in Konso, and also expressed concerns about the hassling of visitors.

To improve the quality of the accommodation in Konso, a two days basic training on customer care and business (hotel) management was provided to 26 owners and managers of hotels, pensions, and restaurants in the area as well as another six days training on service provision for 27 employees. The trainings especially helped to bring about improvements on food preparation, sanitation and hygiene. Convinced of the potential of the area, a large Ethiopian tour operator started constructing a 50 bed-room lodge in Konso, which further helped solve the accommodation problem in the district.

To improve the interaction between tourists and host communities, tourism awareness raising meetings were conducted in Konso villages with a total participation of around 20,000 community members and information on the project was disseminated via the local radio. The awareness raising meetings focussed on those villages most frequently visited by tourists, and discussed how to host tourists in a friendlier manner and gain some income from the tourist visits to the villages. Following these meetings some villages started offering overnight stays to the tourists in their community centres and serving local food and drinks. In consultation with the regional government, a district fee for tourists visiting Konso had been introduced, and the project made arrangements that 70% of the fees collected would be redistributed to the communities for small scale development projects, such as improvements of schools and construction of toilets and water wells.

The project trained thirteen local guides, who started taking tourists around in the district. A tourist information centre, in the style of a traditional Konso house, was built in the centre of town and operates as an orientation and admission point for all groups and individuals coming to Konso. The centre also contains a sales outlet with local handicrafts. To promote the area among tour operators and tourists, a website (www.konsotourism.gov.et) and marketing materials were developed and distributed among tour operators and other tourism stakeholders.

The results of the project gradually became visible over time. Tour operators and the local government reported that tourist hassling was significantly reduced and that the interaction between tourists and host communities had increasingly transformed based on mutual understanding. Some first improvements were made to the quality and availability of tourist accommodations, and tour operators showed an increasing interest to visit Konso and stay overnight. In four years' time, the number of international tourist arrivals in Konso almost quadrupled (from 1833 in 2006 to 8293 in 2010). The income generated for community development projects via the district fee grew rapidly from US$ 7,000 in 2007 to US$ 26,500 in 2009. The thirteen local guides that received training were all regularly taking tourists around in the district. As a group, they earned some US$ 2,000 per quarter, excluding the tips given by tourists. Detailed figures about the income generated by villagers through selling meals, drinks and handicrafts or the provision of homestays could not be collected, but indications clearly showed that this source of income was also growing.

In merely three years' time, Konso entered the right direction to become recognized as a major location for culture-based and rural tourism in Ethiopia, where the local community is engaged in providing a wide range of goods and services to tourists. Visitor figures and tourism income rapidly grew and development partners showed an increasing interest to support tourism development in the district. The ST-EP project laid a sound basis to develop tourism in Konso in a sustainable manner, and with the further support of development partners and local stakeholders, the tourism sector in the district could make a significant contribution to local economic development.

Tourism SMEs Development in Rural Areas

A factor which deserves particular attention is that the tourism sector offers good opportunities for local people in rural areas to establish small and medium enterprises (SMEs) to take part in the tourism value chain. The products and services offered by these enterprises may include: accommodation, catering, handicraft production and retail centers, excursions, and the provision of various recreation activities. Support to engaging poorer groups of the society in the process of establishing and managing tourism SMEs is often a very efficient way to help enhance the local economic impact from tourism. Based on a tourism value chain analysis in the destination, local government authorities and development agencies can provide assistance to local people to identify opportunities for establishing new tourism enterprises or to expand existing tourism businesses, particularly in ways that would help generate more local employment.

There are a number of common challenges faced by local people in rural areas in setting up and managing a tourism enterprise. The main ones are related to limited access to finance, lack of market knowledge and business skills, poor infrastructure, language and communication issues, lack of trained staff and limited experience of handling visitors. The challenges can best be addressed in an integrated manner by supporting SMEs to get access to financial services and business development services, and to provide vocational training to new and existing staff.

Financial services to tourism SMEs are provided in various forms and through various institutions, e.g. matching grants issued by a local tourism authority, a revolving fund managed by a local NGO, or soft loans and small credits provided by micro finance institutes. Business development services are generally delivered by local business service providers, who are well aware of the needs of the sector and the specific characteristics of the destination. The services may focus on topics such as business planning, financial planning, product development, marketing, and establishing business linkages with larger enterprises. Financial services and business development services are often provided hand in hand; this is to ensure that entrepreneurs do have the knowledge and skills required to achieve a positive return on investment when micro finance is made available. Often entrepreneurs are supported to prepare sound business plans, addressing marketing and financial management aspects, which is generally a pre-condition to obtain financial services.

The formation of associations of rural tourism SMEs is a useful tool to help overcome problems related to their small size and fragmentation. Networks can be established between SMEs of the same type (travel agent, accommodation, etc.), or SMEs based in the same destination. Networks of SMEs can play a key role in organizing capacity building, making arrangements with micro-finance institutes for the provision of financial services, encouraging mutual learning and exchange of experiences, and developing joint marketing activities. A good example of joint marketing undertaken by a network of rural SMEs is the recent website (www.turismoruralcentroamerica.com/en) and mobile application for the promotion of rural tourism accommodation in Central America, developed by the Network of Rural Tourism Accommodation in Central America with the support of UNWTO and the ST-EP Foundation.

In many rural destinations, there is a considerable scope and need for capacity building for the new and existing staff in tourism SMEs, e.g. on topics as housekeeping, front desk services, tour guiding, and food & beverages. Vocational education is often used as a way to prepare (new) staff for their jobs in tourism SMEs. It is important to develop tailor-made vocational training modules that exactly meet the training needs of the tourism SME staff, and to ensure that training is delivered by local experts who are well aware of the requirements in the sector and the destination.

Case Study

Costa Rica- E-Marketing for Rural Tourism

In 2013 and 2014, UNWTO supported ACTUAR, the Costa Rican Association of Rural Community Tourism, to implement a rural tourism e-marketing project. The project focused on introducing new e-technology and e-marketing tools to the ACTUAR members, 33 rural tourism enterprises in Costa Rica, in order to improve their connectivity and marketing activities.

Thanks to the project, thirteen rural community-based tourism enterprises managed to get connected to the internet and started using e-marketing tools. Thirty representatives from different rural tourism enterprises received training on the new communication technologies, which helped them to develop websites for their enterprises. New e-marketing activities specifically focused on receiving more direct bookings from clients, and on establishing business linkages with European tour operators specialized in eco-tourism and rural tourism. In addition, a familiarization tour to the rural tourism enterprises was organized with the participation of 24 tour operators from Costa Rica.

The new marketing activities helped generate a substantial increase in visitors, i.e. an average increase of 65% over the two years project period, and a related improvement in level of income and quality of life of the local families involved in the rural tourism projects.

Gender Empowerment through Rural Tourism

When planning and developing tourism in rural areas, it is important to pay particular attention to gender aspects of tourism, especially the issues of women's employment in the sector and women's local participation in tourism planning and management. Rural tourism provides various entry points for women's employment in hotels, restaurants and other tourism enterprises as well as opportunities for creating self-employment through small and medium sized income generating activities, thus creating paths towards improving the socio-economic situation of women and local communities. However, there are a number of conditions under which this potential can be used more effectively,

such as providing training to women to enable them to develop a career in the sector or providing business and financial services to women who want to develop or expand rural tourism enterprises. Furthermore, it is important to ensure that the careers in the tourism sector are not hindered by existing domestic and care-giving responsibilities, and that cultural perceptions towards women's roles are challenged in order to make the socio-economic benefits more sustainable.

In general, women already make up a significant part of the work force in the tourism sector, yet often they mainly occupy lower level jobs and consequently the average income generated by women in the sector is relatively low. To ensure that women can optimally benefit from tourism development in rural areas and that their rights are protected, the managers in the public and private sector need to be made aware of their responsibilities and the opportunities to improve women's participation in the tourism sector. Some of the ST-EP projects implemented by UNWTO have a clear gender focus, and aim to promote gender equality and empower women in selected tourism destinations in rural areas. Lessons learned from the projects show that in order to enhance women's opportunities for participation in rural tourism, collaborative efforts are required between the national and local authorities, the civil society and the private sector, and women should be involved in all stages of planning and development of rural tourism.

Multi-Stakeholder Collaboration for Rural Tourism Development

Having established how rural tourism can contribute towards local economic development, some closing remarks can be made on how to achieve a high degree of sustainability when planning and developing tourism in rural areas. There are several factors, which must be kept in mind before actual development can take place.

An essential step in this regard is to hold detailed consultations with all stakeholders on the shape and structure of the development, including central government, regional government, local authorities, local communities, civil society and the private sector, giving all of them a chance to contribute their views to this consultative process. This should be followed by an objective and realistic assessment of the potential of the tourism resources, cultural, natural, and man-made, as well as the available services and facilities. It is only after these exercises are completed that a process of integrated planning and development can be undertaken, which must revolve around the basic principles of sustainability. The planning process should take into account all the factors which are necessary for the long-term growth and development of rural tourism in the region, in particular the required human resources and infrastructure improvements.

Capacity building activities may be required to enhance the knowledge and skills of members of the rural population to make a career in the tourism sector. The planning and delivery of capacity building activities should take place in close consultation with the private sector and may require a detailed training needs analysis.

Investments in infrastructure need to be properly planned to help unlock the tourism potential and facilitate communication and travel to and within rural destinations. Investments in infrastructure stimulated by tourism can include investment in roads, water supply, energy supply, sanitation and communications and provide considerable benefits to the local people and offer new socio-economic opportunities.
In addition to capacity building and infrastructure, the planning process should also involve formulation of plans for the development of tourist services and facilities, tourist information and, marketing and promotion.

Finally, it is pertinent to re-emphasize that active multi-stakeholder collaboration between all stakeholders from the public sector, private sector and civil society is essential to manage the development of rural tourism in a sustainable way, and to promote the tourism potential of rural destinations in an efficient and effective manner.

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Earth Constructions in Different Climatic Zones

Beria Bayizitlioğlu

Introduction

Earth as a constructional material – often combined with other naturally occurring or cultivated materials such as reed and straw – has been used since prehistoric times and is in continuing use across all inhabited continents. Widely available, affordable, recyclable and quintessentially sustainable, earth buildings have a proven track record in diverse climates. Well suited for passive solar heating and cooling, and providing important benefits in indoor comfort conditions, their reduced energy consumption for constructional processes as well as in occupancy offers a wide range of environmental benefits, including significant reductions in pollution and greenhouse gas emissions. Estimates of the proportion of humanity that today lives in a home built using earth – employing one or more of a number of techniques – vary between a third and a half.

There is an international resurgence of interest in earth construction not simply as a heritage resource – whether archaeological sites, vernacular architecture or other – but as a material with an enhanced potential for use today. As such, it is the subject of extensive research both for the conservation of existing structures and realisation in new developments. This article relates historical and present day examples of earth construction in different regions of the world and climatic conditions.

Earth Building Systems

Earth building systems evolved in vernacular architecture as a material that people could source easily for the construction of viable shelters in the locations where they chose to settle.

Three main methods of use can be distinguished:

For solid, load-bearing walls:

- Sun-dried bricks, known as *adobe* (the Spanish word for 'mud brick', derived in turn from the Arabic *atob*), often made up with straw both as a binder and to aid uniform drying out; and
- Cob (mudwall)
- As infill bricks within wooden frame structures, primarily for insulation; and
- As filler material between inner and outer stone walls, for stability as well as insulation.

Additionally, earth was used as a protective and decorative finishing material to adobe, as outer stucco and inner plaster. Also, as bedding and jointing mortar in masonry walls, sometimes pointed with a lime mortar (*putty*) at external faces to seal the joints.

Varying by location and date, the employment of earth building techniques can be summarised as: Pit houses (the earliest shelters), Wattle and Daub (as infill to wooden framing), Adobe (load-bearing bricks) (Fig 1), Adobe (as infill to wooden framing), Rammed Earth (also known by the French term pisé), Clay and Bool (a variation of the shuttered pisé technique incorporating rounded stones (bools) and pebbles, Cob (or mudwall; monolithic, built up in layers), and Blackhouses (typically of long, narrow and low form, suited to North Atlantic as well as Arctic region conditions, and a traditional house type common to the Highlands and Islands of Scotland, (Fig 2).

Fig 1 - Load bearing adobe: house in the town of Konaklı (Adagüme) near Tire, Izmir Province, Turkey.

Fig 2- The Arnol Blackhouse, Isle of Lewis, Scotland. The walls are constructed as inner and outer dry stone skins, with the largest stones at their base and smallest at the top, and the core infilled with compacted earth. This solid construction, up to 2.1 metres thick, provides excellent protection as well as insulation against often severe weather conditions allied to singular comfort conditions. Source of image: author

Historical Examples of Earth Construction

El Presidio, Santa Barbara, California: adobe (load-bearing)

El Presidio de Santa Barbara State Historic Park is a five and a half acre (2.25 hectare) park that preserves and interprets the site of the last Spanish fortress built in Alta (Upper) California. It encompasses the original 1782 Presidio. The city of Santa Barbara is located 148 kilometres north-west of Los Angeles and El Presidio is one of the city's principal historic sites.

Adobe technology was transmitted from Spain to Mexico and then to New Spain (California) with the Franciscans, who constructed 21 mission houses along the California coast from San Diego (south of Los Angeles) to Sonoma (north of San Francisco) between 1769 and 1819.

The Santa Barbara Presidio was founded in 1782 to defend arriving Spanish settlers and local mission communities from the threat of invasion. The Presidio's walls were built using adobe laid upon sandstone foundations. The roof was constructed from timbers sourced from the nearby forests, overlaid with fired clay tiles and the walls were coated with whitewash.
The completed Presidio formed a quadrangle, with its corners oriented towards the four cardinal points of the compass and it enclosed a square parade ground. The main gate, sited centrally on the south-east side, opened into the parade ground. The chapel, flanked by the visiting padre's quarters and officer's quarters, stood directly opposite the main gate on the north-west side.

In 1821, Mexico achieved independence from Spain, and by the 1840s the compound was in partial ruins. After the 1850s, when California became part of the United States, Santa Barbara began to develop as a modern city, and in the 1870s city streets were laid through and across the site. By the twentieth century, most of the original structures were lost through ruin or urban development.

The Santa Barbara Trust for Historic Preservation was established by a group of community leaders in 1963 to acquire, restore and reconstruct parts of El Presidio. In 1966, the El Presidio de Santa Barbara State Historic Park was created in partnership with California State Parks. Over the ensuing decades, the Trust has engaged in an ambitious programme of property acquisition, archaeological and historical research, fund raising, restoration and reconstruction of the Presidio.
Remnants of the original Presidio were identified for restoration from the outset; and where accessible, the original footprint of the outer defensive walls has been marked by inlaid paving stones or stones painted on the ground. Two of the fort's original, 1788, adobe buildings still exist and have been restored: one, El Cuartel (soldier's quarters) on the Presidio's south-west side; the other, Canedo Adobe (named after the officer who occupied the suite of rooms), is on the contiguous north-west side.

Other buildings of the Presidio's north-west wing, including the Chapel, the Padre and Commandant's Quarters, together with structures in the north-most and west-most corners, have been reconstructed, in some cases – such as the Chapel – effectively from ground level upwards. Between and enclosed by these buildings, cut through by the 1870s' Canon Perdido Street, is a small remnant of the Presidio's Plaza de Armas (parade ground). The recovered parts comprise approximately one third of the original extent of El Presidio (Fig 3).

Fig 3- El Presidio, Santa Barbara, California: the reconstructed chapel at the centre of the north-west side of the Plaza de Armas. Source of image: the author

The evolving interpretation at El Presidio invites visitors to explore its buildings and discover the progress of the restoration and reconstruction. Special events include programmes of art and education, craft fairs, pageants re-enacting historical events and inter-active exhibitions that record and stimulate memories of later socio-cultural changes in the El Presidio quarter, including with later immigrant communities whose descendants remain in the city.

Plovdiv, Bulgaria: Adobe (infill)

Plovdiv, Bulgaria's second largest city, dating back 6000 years, is located 144 kilometres south east of Sofia. Situated in a fertile region astride the Maritsa River, it is an important economic, transport, cultural and educational centre. Known to Bulgarians today as 'The City of the Seven Hills', the old town of Plovdiv is located on the three hills occupied by the early settlers (Nebet Tepe, Dzhambaz Tepe and Taksim Tepe). During the Ottoman period, Plovdiv was an important commercial and craft centre, and is especially renowned for the many large timber-framed town mansions constructed for wealthy merchant families in the late-18th and first half of the 19th centuries.

For many centuries, most of the peoples inhabiting the lands between the Danube River, Black Sea and the Mediterranean used earth as a basic building material. The use of earth is very wide-ranging in Bulgarian vernacular architecture, including as adobe infill to wooden structures. This technique became commonplace in the construction of Plovdiv's town mansions, as has been demonstrated in recent conservation projects.

The old town designated a cultural and tourist zone, covers an area of 35 hectares and contains 474 houses, of which 205 have the status of 'individual monument of culture'. Conservation activities in the old town commenced in the 1930s, energized especially in the period 1969 to 1986 by the longstanding resident and conservation activist Atanas Krastev (1922–2003), whose late 18th century house is now open to the public as a museum and art gallery.

In 2002, a project nominated for financial aid under the UNESCO/Japan Trust Fund afforded an opportunity to undertake exemplary projects in the old town, including major conservation and re-use schemes for three derelict mansions (Bayatova, Bakalova and Klianty houses). The timber framing to all of these houses was infilled historically with adobe and conserved sections of this are left open for visitors to see at the interiors (Fig 4).

Fig 4 - The restored Bakalova House, Plovdiv, Bulgaria. Conserved sections of adobe infill are exposed at the interior. Source of image: author

Additionally, the Danchov House in the old town has been restored under a joint project of the Koblenz Chamber of Crafts and Plovdiv Municipality, to form a centre for advice, information and documentation in the field of earthen architecture.

The Carse of Gowrie, Scotland

The use of clay and earth based materials to construct mud walling as well as to bond masonry walls was once a common practice in Scottish traditional building and there are significant concentrations of surviving examples in parts of Perthshire, Angus and the South West of Scotland.

The Carse of Gowrie is a stretch of low-lying agricultural land that extends for about 32 kilometres along the north shore of the Firth of Tay between the cities of Perth and Dundee in the central Scottish lowlands. It is an area with a clay-rich subsoil, where unfired clay has been employed as a building material from pre-history to the modern era: as monolithic mudwall, in wattle and daub, for plasters and floors, and extensively as clay mortar to stone masonry. In a 2012 report prepared for the Tay Landscape Partnership, Arc Architects confirmed 40 surviving mudwall properties (with a further 65 lost buildings), mainly inhabited houses dating from before 1745 to 1903, and focused in the village of Errol and its immediate surroundings.

The most thorough, long-term conservation project is for the category A-listed former school and Schoolhouse in the hamlet of Cottown, adjacent to the village of St Madoes, 6.5 km west of Errol. An almost intact example of 18th century mudwall construction, the building is thought to have been constructed sometime between 1745 and 1770 and converted to a dwelling by the mid-19th century. The Old Schoolhouse is a rectangular, single storey building; the walls are of straw bonded mudwall on a foundation plinth of random rubble and boulders and the roof is of timber construction finished with reed thatch.

The building was last occupied in 1985 and quickly fell into disrepair, aggravated by flooding and inappropriate past repairs, including cementitious wall finishes. Purchased by the National Trust for Scotland in 1993, the Old Schoolhouse has since been subject to a comprehensive programme of research and repairs undertaken with support, amongst others, from Historic Scotland (now Historic Environment Scotland). Detailed research has included analysis of the original mudwall mix, into the hygrothermal conditions relative to climate and flood events, and the potential for long-term reuse (Fig 5).

Fig 5 - The Old Schoolhouse, Cottown, Perthshire, Scotland. Exterior view from the south, facing towards the River Tay. Source of image: author

Continuation of the Earth Building Tradition

Interest in the use of earth as a building material was animated in the closing decades of the twentieth century for a number of complementary reasons: recognition of its legitimacy in the field of heritage studies allied to appreciation of the contributions of diverse building cultures and the local knowledge systems that accompany them; increasing cognisance of ecological values, environmental resource pressures and limitations; and complementarity with twenty first century agendas of sustainability and climate change.

Far from being in demise, the millennia-old traditions and accumulation of earth building experiences across all continents have stimulated a revival of traditional building forms and continuity in pursuit of a contemporary earthen architectural language. The wide availability and affordability of the baseline materials together with the passive solar heating, cooling and human comfort attributes of earth-built structures and their adaptability to widely differing climatic conditions from the tropics to cold regions, have positioned earth as a first choice material for an increasing number of communities. Tests have concluded, for example, that earthen walls regulate internal relative humidity levels to between 40 and 60%, which is optimal for human health.

Neighbouring Settlements on the Central Anatolian Plateau, Turkey

The arid highlands of the Central Anatolian Plateau occupy 19% of the total land area at the heart of Turkey. At an altitude of 1,000 metres, the clay-rich Great Konya Plain has one of the world's longest continuous traditions in earth building. The Neolithic Site of Çatalhöyük, situated 52 kilometres to the south east of the city of Konya, the seventh most populous in Turkey, is an earthen settlement whose levels of civilisation date back to 7400 BCE. It was inscribed on the UNESCO World Heritage List in 2012.

The Existing Village of Çavuş

The historic village of Çavuş, a neighbourhood of the town of Höyük 82 kilometres west of Konya, is typical of traditional earth building techniques adopted and developed by the Turkic peoples from the Selçuk period onwards. Today, almost all of the 90 houses in the village are constructed of adobe and still in use (Fig 6).

Fig 6 - The historic adobe village of Çavuş, Central Anatolia, Turkey. A typical house with turf topped garden wall. Source of image: author

The Neighbouring New Village of Sonsuz Şükran

In 2010, a group of Istanbul-based academicians, archaeologists, architects, painters, sculptors and musicians, many of whom were born and have families in Çavuş came together and decided to protect and revive an assemblage of Anatolian cultural traditions focused on the development and promotion of Sonsuz Şükran, a new adobe village adjacent to Çavuş. To date, 38 single and two storey houses have been built; more are under construction (Fig 7).

Fig 7 - The new adobe village of Sonsuz Şükran, Central Anatolia, Turkey. Typical two storey houses. Source of image: author

The raw material for the mud is readily available on or very close to the site of the new village. The stone, timber and reed are taken from the surroundings of the nearby Lake Beyşehir. The houses all of which, accord with traditional Turkish house plan-types are typical of the vernacular architecture of the region and are constructed and maintained by local craftspeople. Occupants testify to the human comfort conditions of the interiors of houses: the earth wall and well-insulated roof construction retains heat in the cold winter months and remains cool throughout the hot summers. Programmes of training workshops, seminars and artistic performance are organised in the summer months, animate continuity of Central Anatolian cultural traditions and attract widespread media attention.

Research and Associated Activities

Increasing worldwide interest in building with earth is reflected in numerous research activities that have gathered momentum since the 1970s and cover the spectrum of scientific, construction and design-related issues. This momentum is expressed in journal articles and books, conferences and their proceedings, hands-on training courses, consociations such as the International Scientific Committee on Earthen Architectural Heritage of ICOMOS International, together with its national filials and the UNESCO World Heritage Earthen Architecture Programme.

The Earthen Architecture Initiative of the Getty Conservation Institute based in Los Angeles, is one of the leaders in the field, conducting laboratory research, supporting training courses and conferences, stimulating a range of publications and undertaking field projects aimed at promoting appropriate conservation interventions on historic earthen buildings, settlements, and archaeological sites.

Conclusion

From its ready availability for the construction of early forms of human shelter through evolving vernacular traditions to its use in advanced architectural expressions, unbaked earth remains one of the most widely employed building construction materials across diverse climatic regions. Compared to other naturally sourced materials such as stone and wood, also fired clay, recognition of its place in heritage studies has come late. Interest beyond the heritage community has intensified in recent decades by its association with: escalating environmental awareness, low-emissions targets, the agenda of sustainability and scientific research allied to practical experience, which has confirmed the human comfort and health credentials as well as the energy efficiency of earth built structures.

Research, analysis, conservation case histories, feedback from them and openness to technical experimentation and innovation have contributed to a deeper understanding of traditional practices in earth building and generated a body of practical experience that is now being applied successfully to new earth building construction. Adopting the environmentalist catch-phrase of 'think global; act local', they additionally serve as primary source for the construction today of affordable, energy efficient, recyclable and sustainable buildings designed to meet human needs in terms of comfort, health and well-being and with minimal ecological impact.

Note: This article is shortened version of the author's article 'Conservation and Maintenance of Earth Constructions: Yesterday and Today', published in the journal The Historic Environment: Policy and Practice, vol. 8, no. 4, 2017, pp. 323-354;
DOI: 10.1080/17567505.2017.1399966

Past Times of Mughal India

Salma Yusuf Husain

Pastimes and recreation is a wider term, which includes a lot of social activities that help to pass time pleasantly or simple relaxing activities like games, sports, singing, dancing etc. Such social activities help in building social character and are integral part of the social life that gives pleasure and delight. Mughal emperors in spite of their deep involvement in building their empire found time to indulge in recreations and relax. Besides many recreations, pigeon flying or *kabutarbazi* was one of their favourite pass times.

Pigeon Flying

In the *Ā'īn-i A kbari*, Abu'l-Fazl devotes a whole section to amusements, which include pigeon flying (*'ishqbāzī*), breeding and coloring of the royal pigeons in different colours. Altogether there were estimated to be more than 20,000 pigeons at Akbar's court, but only 500 were select (*khāah*). When the emperor moved camp, the pigeons were taken as well, with bearers carrying their portable dovecotes. The pigeons were trained to perform the most beautiful and charming feats, such as the *Charakh* (swift whirling around) and a particular kind of pigeon called *Lotan* was considered expert in swift whirling.

The wheel (*charkh*) a lusty movement ends with the pigeon, throwing itself over in a full circle, and turning somersaults (*bāzī*). A select pigeon could perform 15 *charkhs* and 70 *bazis* in one session and ordinary people were amused by watching their performances. For His Majesty, Abu'l-Fazl, writes, "this was not just a game"; he uses the occupation as a way of reducing unsettled, worldly-minded men to obedience, and avails himself of it as a means productive of harmony and friendship. Pigeons were also important in communications, with particular breeds being trained for this purpose. Abu'l-Fazl singles out the *Rah* pigeon as a good carrier.

The nobles, aware of the emperor's fondness for pigeons, presented him with birds of quality as gifts. Aziz Khan Kukaltash once gave Akbar a pigeon, which became his favourite; he called it *Mohana* (lovely). Once, an Uzbeg ambassador brought for him the best pigeons of his country and a *kabutarbaz* (pigeon handler/trainer). Jahangir, Shahjahan and Alamgir were also fond of pigeons and indulged in *kabutarbazi*.

The *Kabūtarnāmah*, written by Sayyid Muammad Mūsavī whose poetical name was Vālih, consists of a poem of 163 couplets, followed by a short prose treatise explaining the different types of pigeons, their colours and characteristics, their training session and the art of pigeon-flying. It was written, as a gesture of friendship for one Miyān Khūban who asked for an elegantly written account of pigeon flying.

Pigeon flying was also a popular pastime, especially in Turkistan, where even rulers and princes were fond of this sport, such as Umar Shaikh Mirza of Farghana. was also fond of pigeon flying, and called it *Ishq-Bazi* (love affair). He had thousands of pigeons of different kinds, breeds and colour they were divided into different groups and were given names like *Shirazi, Shustari, Kashani, Jogya, Qumri,* etc, wild pigeons were known as *gula*.
Here is a story showing how a simple gesture of pigeon holding changed the fate of Mehrunnisa.

Pigeon Story by Noorjahan :
'Salim, son of Akbar, loved all animals especially *kabootars* or doves. One evening, he was in the garden holding a pair of doves, on a call from the emperor Salim handed over the pigeons to Mehr who happened to be there…..
After Salim finished his meeting with his father and returned, to his dismay, found Mehr holding only one dove. "What happened to the other one?" he asked anxiously.

"It flew away," said Mehr in a low voice.
"How?" Salim screamed.
"Like this," said Mehr, letting go the bird in hand.
As the dove soared into the sky, Mehr giggled.
This simple gesture changed her life and Salim fell in love with and later made her his queen.

Polo

Polo is arguably the oldest recorded team sport in known history, with the first matches being played in Persia over 2500 years ago. Initially thought to have been created by competing tribes of Central Asia, it was quickly taken up as a training method for the King's elite cavalry. These matches could resemble a battle with up to 100 men to a side.

As mounted armies swept back and forth across this part of the world, conquering and re-conquering, polo was adopted as the most noble of pastimes by the Kings and Emperors, Shahs and Sultans, Khans and Caliphs of the ancient Persians, Arabs, Mughals, Mongols and Chinese. It was for this reason it became known across the lands as "the game of kings". The game flourished during the Mughul period and was a popular sport with the emperors, who called it "*Chougan*". Emperor Akbar, who made it popular in Agra, then the capital of the Mughuls, introduced certain rules and regulations for this game.

Abu I-Fazl writes in Ain-i-Akbari that "the emperor, used to play polo at night with luminous balls made of palas tree wood. Superficial observers regard the game as a mere amusement and consider it mere play, but men of more exalted views, the emperor himself saw in it a means of learning promptitude and decision. Strong men learn - in playing the game, the art of riding and the animals learn to perform feats of agility and to obey the reins. It tests the value of a man and strengthens bonds of friendship. Hence His Majesty is very fond of this game".

Cards

The game of playing cards was also one of the favorite pastimes of Indians in ancient times. The Mughals patronized this game, but the Mughal card-sets differ from those of the ancient Indian royal courts.

An exhibition in the British museum in 2013 noted "playing cards are known in Egypt from the twelfth century AD. *Ganjafeh* was a popular card game in Iran and the Arab world". For example, the word *'kanjifah'* is written in the top right corner of the king of swords, on the Mamluk Egyptian deck witnessed by L.A. Mayer in the Topkapı Palace museum. The Mamluk cards are difficult to date with any certainty, but Mayer estimated these cards to be from the 15th century. The piece of playing card collected by Edmund de Unger may be from the period of the 12-14th centuries. The term *kanjifah* can be found in the 1839 Calcutta edition of the One Thousand and One Nights, in Arabic, at the end of night 460. The first known reference can be found in a 15th century Arabic text, written by the Egyptian historian Ibn Taghribirdi (died 1470). In his history of Egypt he mentions how the Sultan Al-Malik Al-Mu'ayyad played *kanjifah* for money when he was an emir. *Ganjafeh* consists of 52 cards divided into four suits.

The earliest Persian reference is found in Ahli Shirazi's (died 1535) poem, 'Rubaiyat-e-Ganjifa', there is a short verse for each of the 96 cards in the 8 suited pack, showing that the Persians had the same suits and ranks as the Mughals. The Austrian National Library possess eight Safavid lacquer paintings from the 16th-century that mimic *ganjafeh* cards. Despite being produced around the same time as Shirazi's poem, they do not match his description. Shah Abbas II (r 1442-66) banned *ganjafeh* and the game decline precipitously with no known rules surviving into the present.

It is suggested that the *ganjafeh* cards may have been brought by the first Mughals from their ancestral homeland in Inner Asia. A key reference comes from an early 16th century biography of Bâbur, the founder of the Mughal dynasty. In his work the Baburnama, Babur notes in the year 933H (1527) that he had a pack of *ganjafeh* cards sent to Shah Hassan. This took place in the month of Ramzan, on the night he left Agra to travel to nearby Fatehpur Sikri (Uttar Pradesh, India). The earliest surviving rules date to around 1600 in India. When Edward Terry visited India in the first quarter of the seventeenth century, he saw *ganjafeh* cards often. Modern *ganjafeh* is usually round but rectangular cards were more common during the 18th-century and from records Persian *ganjafeh* was always rectangular. Its circular shape must have been an Indian innovation.

Emperor Akbar made some alternations in the cards and he is said to have invented a new game of 96 cards with eight suits of 12 cards each, which is now known as Mughal *ganjafeh*. The eight suits of Mughal *ganjafeh* packs are surprisingly constant from the beginning of the 16th Century to the present day. The names of the eight suits of 96 Mughal *ganjafeh* widely known today are; *Taj, Safed, Samsher, Ghulam, Chang, Surkh, Barat and Qimash.*

These are the few past times we brought to your notice, hope you enjoy reading them.

Paul Salopek's Walk of Eden

Uma Devi Jadhav

21000 miles, 10 years, 39 national boundaries - from Herto Bouri in Ethiopia to Patagonia in South America. It is an odyssey called the 'Walk of Eden' sponsored by National Geographic, that the Pulitzer Prize winning journalist Paul Salopek has undertaken to meet complete strangers, mainly in the rural areas and countryside along his walk. This is to hear from them stories of their lives, work, joys and grief and from that to be able to understand their history and try to understand from their shouts and whispers what the future holds for them and their lands. A walk that will join the dots of human beings lives - past, present and future here on this planet.

I met Paul in November, 2018 at Deo Bagh, Gwalior, quite by chance on a round of the hotel. He was 'resting in luxury at the Deo Bagh, as compared to way side inns along the walk, temple courtyards or just under a shady tree'. He seemed to be at peace in the almost rural setting of Deo Bagh with its countless birds and trees and talked about his journey, which had already covered Ethiopia and the Great Rift Valley, the Holy Lands of Jerusalem, Saudi Arabia, Jordan, the settlements of the volatile West Bank, the numerous countries – Georgia, Azerbaijan, Kazakhistan, Uzbekistan, Kyrgistan and Tajikistan, that once were a part of the mighty USSR and further along the silk route into war ravaged Afghanistan and had left Pakistan behind at the Wagah border to traverse India on foot.

He had already crossed the Red Sea, the Caspian Sea and the Mediterranean sea on this marvelous journey of a life time, being followed by people all over the world via digital media. He had met and would continue to meet scholars and saints, pilgrims and priests, nomads, dacoits, gypsies, pirates, farmers and people like you and me.

It was fascinating to hear from him, the how and why of this slow journey on foot that he covers at three miles an hour; accompanied by local walking partners. What he wishes to accomplish is "to show leaders how poverty, climate change, conflict, water and mass migration are all interconnected and how these very issues should be the global stories of our times."

Salopek feels "what is missing in reporting today is the quality and depth that is required. Journalists usually fly or drive to 'A' point to cover news. Sensational headlines make news in media and there is too much clutter, which creates confusion. Besides there are some stories that just don't get covered and we don't see them." These are mostly in the rural areas, which are in fact every nation's lifeline, so to say, the food and drink on our table indeed comes from here. The clothes on our back whether they are cotton, silk, jute or linen can all be traced back to these rural areas.

"Fast journalism is like fast food," he opines, "for there is no texture, colour or flavor. On the contrary slow journalism pays close attention to depth and quality. The intention to slow down is to slow leaders down and make them see the real issues." Make them aware of what is happening not just in state capitals and cities where their families live, but also in the numerous villages- the very souls of their country, which have been forgotten. "Had they for instance seen what was happening on the Afghan Pak border a lot of what has made headlines would have been avoided".

Similarly had leaders foreseen in India what tumbling prices of agricultural produce has done to the families of the hard working farmer who has toiled each year in scorching heat; the farmer suicides would not have been headline news. Either through correct monetary policies or fair selling and buying facilities, proper warehouses, infrastructure, help with processing of farm produce in the rural areas itself, this loss of life and the ensuing unrest could have been avoided. Had massive farm lands not been allowed to get converted into greedy builders paradises and parking facilities for ill gotten wealth, had city populations and growth been restricted with stringent policies our water tables would not have fallen so drastically. If we had love for our country, its forests, villages and wildlife- we would have taught our children a different tune and theme at the schools. Our universities and *ashrams* would not have been encroaching on these lands and destroying the very fabric of our rural areas where they seek to build massive buildings in the name of education and religion.

In India, more specifically walking through the rural landscapes, Paul has observed and reported "acute water shortage is leading to an environmental calamity. In lush Punjab, the pumps and pesticides of the green revolution have depleted precious ground water and spread infertility and cancer. In Rajasthan and Madhya Pradesh villagers have complained that the new wells

being drilled for growing human populations contained high amounts of fluoride, which was discoloring their teeth and causing bone deformities." In a land of many mighty holy rivers he asks – "will the inter linking and diverting of the waters of over thirty rivers solve India's water crisis? What will happen to the folks of rural areas when their water source is diverted to quench the thirst of the urban populace? What will be the effect of such an ambitious plan on the environment?

In Uttar Pradesh he met farmers who are leaving for cities as there is no water and learnt that how the Adivasis, the indigenous people have faced eviction from their forest homes to make way for wild life parks- a phenomenon all over the world but in a country like India it is imperative to train and employ them in related activities. Whereas in eastern Rajasthan, famous for its Dholpur stone the miners are dying of silicosis. Young men work without any sort of precaution to feed their families while the government looks away. This could be a ticking time bomb in the making.

In Bodh Gaya, Paul noticed a cafe serving western delicacies, but instead the local food hygienically made and creatively served should be taught to the local people and encouraged. Every region of India has a particular cuisine and the people are so much in tune with making delicacies using homegrown produce. The western influence has already destroyed small flour mills and many other such livelihoods. Instead of helping farmers in Bihar to process their tomato harvest, insensitivity has forced the farmers to throw them away. Can India afford such expensive follies? Paul's journey is indeed long but remarkable and lessons for each one of us, as we all are responsible for our country and our land.

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Cultural classes teach religion through Parsi Gujarati in an attempted revival of tradition

Parsi Gujarati Identity and Assimilation in India

Shernaz Cama

The Parsi's came to India over 1300 years ago, a period almost contemporary to the landing of the Normans in England. Yet Indian diversity is such that while today there has been total assimilation and no one knows, who is a Norman or a Briton in England, the Parsi's who landed as refugees, not only keep their identity but even a very special dialect called Parsi Gujarati (PG). It has many jokes, some which are unprintable; it has some lovely songs and is a unique mixture created in India, a land where multiple identities can co- exist, as shown by this special way of speaking.

What do we know of Parsi history? The *Kisseh -i- Sanjan*, a chronicle in Pahlavi couplets by Dastur Behman Kaikobad Sanjana, of Navsari, dating to 1599, recounts in detail the story of Jadi Rana, the Hindu *Raja*, giving permission to the Zoroastrians refugees from religious persecution in their homeland Persia, to settle in India on conditions of acculturation: the adoption of Gujarati as their mother tongue, the adoption of the clothing of India, the surrender of all weapons and finally a seemingly odd request, that Parsi wedding processions be held in the dark.

A far more popular and vivid account of this meeting between the Persian refugees and Jadi Rana, is found in the Gujarati *garbas*; songs and dances enacted by Parsi women, though composed mainly by men.

Individuals like the Parsi's had entered the multiple diversity of India. How had their hosts reacted? Was it with problems and conflicts or was it with adaptation on both sides? What is remarkable is that a conflict of cultures, seen across the world today where refugees are moving in great numbers, apparently did not occur. The adaptation of the Parsi Gujarati language is just one of the stories which make Indian culture unique and worth preserving.

It is only in the 21st century, when Parsi Gujarati has become a 'Dying Dialect' that research has started in

earnest about its creation, peak of productivity and decline. The refugees from Iran spoke Pahlavi, the poetic language of the Persian Zoroastrian Court. They were very different in appearance from the Gujarati's who gave them refuge: they ate meat, carried weapons and spoke another tongue. From anthropological and genetic studies such as "*Like sugar in milk: reconstructing the genetic history of the Parsi Population*", by Gyaneshwer Chaubey et al in *Genome Biology 2017*, conducted by researchers of Cambridge and Estonia, it is seen that the first interactions were between the tribal populations of the coastal area and the newcomers. This is why there is, in Parsi Gujarati, a strange mixture of courtly pleasantries and very crude, sometimes embarrassingly explicit, earthy language used in the fields, by those with whom the Parsi's mingled.

Parsi Gujarati is a predominately colloquial language that serves as an identity marker of a specific, dwindling ethno-religious community of Indian Zoroastrians. It possesses unique morphological, phonological, lexical and syntactical features that distinguish it from standard Gujarati, a written and literary language used by the majority in the Indian state of Gujarat. It concerns linguists with the common South Asian predicament of the difference between a language and a dialect. Some scholars see PG as a creole language, rather than a dialect, since its formation came as a result of language shift – from Pahlavi to old Gujarati, through transferring and intermingling features of a distinct ethnic group and their language, into a new tongue.

PG is an overwhelmingly spoken language, which evolved in its present form only in the second half of the 19th century and remains predominantly a vernacular. PG was characterized as 'a language with no literature' by such notable Parsi figures, as the mid 19th century educational reformer Bamanjee Cursetjee; a language, "somehow less pure" than standard Gujarati. In the second half of the 19th century, this led to educational authorities compelling Parsi's to use pure Gujarati.

Yet, Gandhiji would call Parsi poet, *Kavi* Ardeshir Khabardar, the first "National Poet", of India because of his love for the land. At the same time, the social reformer Behramji Malabari frequently used pure Gujarati poetry not Parsi Gujarati as a medium of social uplift. His Nitivinod or The Pleasures of Ethics is in pure Gujarati of the Nagar Brahmins. Fardunji Marzaban (1787-1847) became the pioneer of the vernacular press in India. His newspaper the Mumbai Samachar, 1822, is today the oldest daily extant outside the United Kingdom. Naoroji Chanderao (1808-1859) was a Gujarati journalist, while Asphandiarji Kamdin (1751-1826) translated the historical Sanskrit Shoklas into Gujarati and wrote the Kabisani Hakikat.

Therefore, after almost 1000 years in India, were the Parsi's assimilating? or did their Iranian Zoroastrian ethnicity come first? In some cases, such as *Kavi* Khabardar, the two fitted seamlessly into a single identity, but an anxiety about being swallowed up by the huge tide of India can be seen in the way they have clung to Parsi Gujarati.

Even in the 19th century Gujarati grammar by Tisdall, he distinguished Parsi Gujarati as a separate language: "Parsi Gujarati, the language as spoken and written by the Parsi's... differs from ordinary Gujarati in that it admits pure Persian words in considerable numbers, especially in connection with religious matters, besides a host of Arabic and other words taken from the Urdu language, and that its grammar is in a very unfixed and irregular condition".

Most importantly, PG was seen as the language that epitomized a unique Parsi cultural discourse, unfamiliar

The Navsari shops opposite the main Atash Behram still have speakers of PG

The late Katy Sorabji weaving the kusti

The late Khorshed Dastur transmitted her knowledge of the monjats to her grandaughter Delnaz Jokhi, Ahmedabad

Parsi Garba dance to PG songs

The Navroze table welcomes spring and natures blessings, Delhi

to any other standard Gujarati speaker. To quote Modi (2007) "Someone is a Parsi, because (s) he speaks Parsi-Gujarati...".

From 1850, a new period begins and it is a rather schizophrenic period, particularly for the Parsi's in Bombay. On one side, it is the richest period of Gujarati writing by the Parsi's and the flowering of Parsi journalism with great impact on the social movements of our country. On the other side, it is also the time when, moving to a larger cosmopolitan identity, Parsi's rejected their roots in Gujarat to believe that their Gujarati brethren were "unreformed" or non-westernized. They whole heartedly adopted the British belief that, "the genius of the British race is fulfilling its destiny and doing its appointed task in India to the lasting good of the country." (See - Eckehard Kulke, *The Parsis in India: A Minority as Agent of Social Change*, 1974).

Yet, this was the time of the Parsi literary artiste and dramatist. The social history of modern South Asian theatre and thereafter cinema is intimately linked with that of the Parsi community and Parsi theatre of this period. Beginning as a tool of reform for the citizens of Bombay, Parsi theatre rapidly grew to become the subcontinent's primary source of entertainment and education catering to a growing middle class. Rustom Zabooli and Sohrab, 1853, was the first play performed in this genre and dealt with an ancient, tragic Persian story from the *Shahnameh*, as did several early plays, which followed. But it was in the parodies or farces, which followed these plays, that the world of Parsi India and then rapidly all India entered. Drama became a method for the reformation of society and the Gyan Prasarak Mandali (Society for the Diffusion of Knowledge), as well as the Rahnumai Mazdayasnan Sabha (Religious Reform Association) and the journal Rast Goftar, all functioned as mechanisms for socio-cultural change. Westernized Parsi's of Elphinstone College, such as Dadabhai Naoroji also reproduced Shakespeare, as well as Persian and Indian Classics. The language of Parsi theatre began with Gujarati but swiftly moved to Urdu and Marathi. Harishchandra and Alauddin, were even appreciated by Queen Victoria and Edward VII in London.

However, at the end of the 20th century, the overall decline in Gujarati literacy among the new generation of Parsi's turned Parsi Gujarati into purely a conversational language. It has become a language primarily spoken by elders, inextricably linked with their unique Parsi identity reflecting their culture, religious ceremonies, arts, crafts, professions, oral expressions and folklore.

Parsi Gujarati is inextricably linked with several traditional narratives developed exclusively by the Parsi community, such as singing of folk songs known as *monajats*, the oral composition and staging of plays, the methods and names of particular embroideries and handicrafts - such as making of sacred Zoroastrian clothing garments and the daily life lexicon, especially various forms of oral expressions, idioms, saying and curses semantically unintelligible for PG speakers. It is also the language of discourse affiliated with rituals specific to the Parsi Zoroastrian community, such as marriages, initiation rites or funerals as well as Parsi humour best reflected in PG plays enacted by the community on 21st March, Navroze or the Spring festival and the new year after Pateti in August. Once this language is lost, "the cultural milieu is lost, and the speakers of the language too lose their cultural identity. Language death is thus symptomatic of cultural death; a way of life [of the Parsi-Zoroastrian community in India] disappears with the death of a language". (Bharati Modi, *Parsi Gujarati - Vanishing Dialect:Vanishing Culture*. Mumbai: LINCOM. 2007).

UNESCO has been examining language loss for the last two decades, for it is seen that language death is a primary maker for the end of a culture. Linguistically, language death or extinction comes in stages: speakers become bilingual, gradually shifting allegiance to another language till the traditional language is lost and the language of greater prestige or utility remains alone. Attrition occurs when intergenerational transmission of the native language stops. An in-between step to complete loss is when its use is relegated to traditional

songs, poetry and prayers. Language death can also happen when a community becomes demographically extinct.

There are specific stages listed by UNESCO in the UNESCO 'Atlas of World Languages in Danger', 2009 (http:/www.unesco.org/culture/en/endangered language/atlas). These stages are linked with intergenerational transmission of language.

Safe- language spoken by all- Intergenerational transmission is uninterrupted.

Unsafe – most children's speak languages but restricted to certain domain – i.e. home.

Definitely endangered– Children no longer learn language as mother tongue in home.

Severely endangered – language spoken by grandparents or older generations- parent generation understand it, they do not speak to children or among themselves.

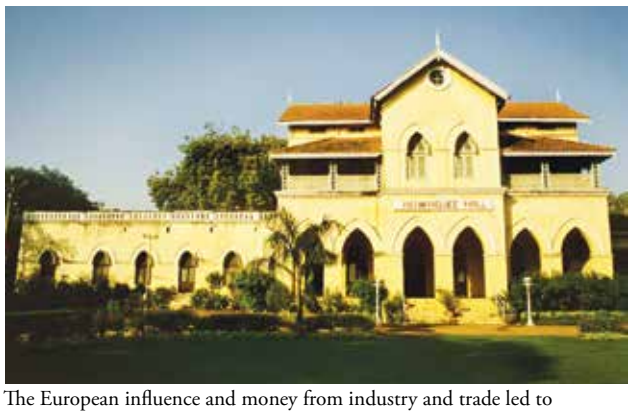
Critically endangered – youngest speakers are grandparents and older and they speak it infrequently.

Extinct – no speaker left.

Today it is tragically proved by UNESCO that every fourteen days a language becomes extinct. 3000 of the world's 6000-7000 languages are liable to be lost before the end of this century. Yet language preservation is nowhere near the top of the linguistic agenda. There is, particularly in India, complacency even indifference to this issue. Language death has occurred throughout history but at present there is a dramatic upsurge in loss because of rapid globalization and the economic importance of changing to the dominant language. There is through the current loss of Parsi Gujarati, a realization of the importance of language and the need to safeguard a community's linguistic heritage.

Parsi Gujarati if not recorded, will be lost in the next generation, given the critical demographic situation in the community, rapid pace of emigration outside of the PG language area and quick language shift among the young Parsi's. This stage of loss has also been closely linked with the assimilation of the Parsi's into a global identity and their loss of a traditional base. Scholars have therefore called for urgent documentation of Parsi Gujarati as a separate language, stating that virtually nothing has been written on the subject and its difference from standard Gujarati has been unrecognized.

When the Parsi Zoroastrian community in India is estimated at 57,264 by the 2011 census and there are only older members conversing in PG, this need for recording has become very essential for social historians, linguists and anthropologists. Currently a young



The European influence and money from industry and trade led to mansions such as this, Nowroji Hall, Ahmedabad

Russian researcher Anton Zykov who began his study of Zoroastrianism at Oxford and is now a Sorbonne University scholar at the Institut National des Langues et Civilisations Orientales (Inalco), 2018-2020, is being guided by Parzor on his study of Parsi Gujarati as an endangered language. He has begun a project, which consists of three key aspects; accumulating and analyzing through annotated audio-visual recordings; completing a dictionary of PG and finally archiving the gathered data and depositing it in global archives. We hope that this work, done in Navsari, Surat and across Gujarat will encourage Indian linguists to also document and study PG. The media attention Anton's work has generated has made the Parsi community suddenly realize the value of what has been casually or deliberately thrown away.

India is unique, it is the birth place of numerous religions, home to people of diverse races, creeds and languages, this land has willingly absorbed and nourished cultures for millennia. This assimilation continues even today, if we think of the Tibetans in the 1950s and the Afghans in the 1980s. The sugar in the milk in Parsi myth is repeated ad nauseam at all Parsi seminars, but myths have a great ability, not just to act as metaphors, but to keep the narrative alive.

The Parsi's have been allowed to keep their difference, never letting it become a division from their homeland India. In this country differences of every kind have always co existed and been accepted. We are not a melting pot but a tapestry woven of many colours and the Parsi's are just one tiny, but distinct, thread in a glorious weave. Yet each thread is integral to maintain the unity of a fabric and each thread here carries a language.

It is hoped that the world's realization about the apparent loss of PG will encourage other communities to preserve their vernacular traditions and act immediately. Each part of India needs to start documenting its oral tradition before it is too late.

Development of Rural Tourism Some Examples from China

Carson L. Jenkins
Hanqin Qiu Zhang

For many year's tourism has been recognized as a potential contributor to economic development. As its significance increased in many countries with its multi-sectoral inputs to balance of payments, earnings of foreign exchange, contributions to government revenues, employment generation and its role in regional development, it has become an integral part of development planning in both developed and developing countries. Since 1950 when the (then) World Tourism Organisation began to compile and publish statistics on tourism, tourism growth measured in terms of international arrivals and tourism receipts, have regularly out-performed global growth rates for trade. As essentially a services sector, tourism requires inputs from other sectors of the economy including for example - agriculture, construction, education, government services, etc. Initially, tourism growth centred on developed countries and on the international flows of tourists. More recently, developing countries have begun to utilize their tourism potential and increasingly have become tourism destinations. An important aspect of this development has been an emphasis on distinctive heritage, culture, landscapes and traditions to attract both international and domestic tourists.

Despite many efforts made, there is no agreed definition of what tourism is. For purposes of this article a simple definition will be used; 'tourism is what tourists do.' Although simple the definition is also comprehensive as 'what tourists do' varies according to where they are, and what has motivated them to be there. So sightseeing, beaches, shopping, cultural activities including festivals, sports can be 'what tourists do'. Much of this activity is city-based and therefore for the purpose of this article, 'rural tourism' is defined as being 'non-urban tourism.' In countries such as India and China there are vast hinterlands of rural space where tourism is often based on the concept of the traditional village, with its

relatively unchanged lifestyles, culture, heritage and landscapes which offer a tranquil comparison to city living. It is this distinctiveness which can be the base for the development of rural tourism.

In China the government has taken steps to both protect and develop rural tourism. Faced with increasing numbers of international and domestic tourists, it has brought rural tourism into the planning framework. Recognising the importance of the 'old' village as a tourism attraction, in 2012 The China National Tourism Administration changed the designation from 'old' to 'traditional villages'. This change was not merely semantic but sought to emphasize the traditional cultural values, and heritage particularly embedded in agricultural methods. It is the combination of location, tradition, heritage and culture which have been used to create the distinctiveness of the rural lifestyle. For most visitors, the traditional village would provide an opportunity to observe, perhaps participate and experience a lifestyle of a past age and a complete contrast to city living.

There are six modes of rural tourism development in China. First is the individual private mode where a single village decides to welcome tourists and provides all the services to support visitor needs, which may include provision of traditional foods, opportunities to participate in village activities and perhaps some simple handicrafts for sale. The operation is controlled by the single village. Second is the multi-village mode where more than one village joins to provide more choice for the visitors but the villages remaining in control of the activities. Third is where a company combines with the villages to oversee the provision and management of services. Fourth is where the company and villages is supported by a district authority to develop rural tourism. Fifth is where the entities shown in the fourth stage are supplemented by regional government inputs. Sixth is the building of demonstration sites which provide a range of facilities, foodstuffs and opportunities to enjoy and participate in rural activities, which usually include accommodation facilities. Many of these sites are located near cities to take advantage of the city market. For city residents a weekend or other time spent in the rural location provides not only an opportunity for a relaxing visit, but to enjoy traditional foods, to participate in rural activities and provides sales opportunities for local residents. There is no single model to develop rural tourism. What might be appropriate for near-city locations would not necessarily work in remote locations where the cultural heritage might be completely unaffected by modern life. The type and scale of tourism development must take into account the resources available, the attitudes and willingness of the rural community to welcome tourists and to seek to provide the benefits of such development against the need to protect the rural environment and culture.

The Chinese experience of developing rural tourism offers some lessons to other countries. First, that rural tourism can be a distinctive attraction in countries which are rapidly modernizing and industrializing, a characteristic shared by India. Second, rural life and heritage are traditions encapsulated in village communities and if used as a tourist attraction can provide benefits to both the community and visitors. Third, depending on the scale of development it may be possible to offer participative activities such as the use of local herbs and spices in cooking classes, production of simple handicrafts and animal husbandry. Where accommodation is available for rent then this provides a more inclusive experience for the visitor, and a source of additional revenue for villagers. The widespread use of farm tourism in European countries is testimony for the demand for different experiences. Fourth, as rural tourism grows there has to be in place a management system to ensure that growth in visitor numbers does

not deteriorate or even destroy the rural attraction. In this respect where there is no official intervention then often Non-Governmental Organisations have the expertise which can help in this regard. A simple system of management is essential if the development is to be sustainable into the future. Fifth, for villages to engage in rural tourism, there will inevitably be some disruption to everyday life; earnings from tourism will be a compensating factor. Again, there is no single model to prescribe the distribution of earnings, but it may have to allow for the social hierarchical structure in the village community.

One of the inescapable issues in tourism and other forms of development is the concept of sustainability. As with many other aspects of tourism, there is no clear understanding of the concept. Within tourism it is suggested that we should recognize that resources are finite and therefore, should be used responsibly by the present generation so that they are available for the use of future generations. This concept of inter-generation equity is difficult to advocate and practice particularly in developing countries where the struggle for daily life is usually a priority. As the concept of sustainability has tended to focus of economic and environmental areas, it is equally applicable to the social and cultural spheres. If cultural and heritage are diminished and eroded, they are generally irreplaceable as an authentic attraction. In rural tourism where the attraction, the traditional village, is changed then it loses its distinctiveness, one of the reasons why tourists visit. So how can this be avoided?

In India with its rich rural culture and heritage each State should include rural tourism within its development plan. Part of this activity should require an audit of what is available in certain areas, and some prioritizing of these assets. There will not be sufficient financial resources to develop every location and a priority list based on agreed parameters is necessary. Following the Chinese practice of setting up demonstration sites has much to commend it. Above all is the need to ensure that the rural communities where development is to take place are consulted and involved in the development process.

Rural tourism like other forms of tourism, is effected by basic market considerations. Locations must possess what are sometimes referred to as the four A's; attractions, access, amenities and accommodation. Without an attraction, tourists will not visit! In rural tourism where the attraction(s) are based on the traditional village, it has to be sufficiently attractive and distinctive to attract tourists. Second, it has to be accessible. If a location is remote or particularly difficult to get to it will limit or deter potential visitors. Third, the location should be able to provide simple amenities such as food, drink, shelter from the elements and a degree of personal safety. Fourth, simple but appropriate accommodation will lengthen the visitor stay and increase per visit spend. In Western China there are many examples of where rural tourism has been successfully developed and considerably enhanced resident's income and helped improve their lifestyles.

The marketing slogan 'Amazing India' covers the whole range of tourist attractions. Rural tourism should be regarded as an integral part of this offering; with its amazing landscapes, diversity of cultures, festivals and built heritage. Persuading tourists to travel outside the cities in safety and comfort to experience something timeless and unique helps also to redistribute part of the tourist's expenditure to some of the poorest in society and also sustains a way of life. These are achievable and worthwhile goals.

Acknowledgment

We gratefully acknowledge the assistance of Mr. Zhao Amin, Assistant Professor, Jiangyin Polytechnic College, Jiangyin Province, China for his invaluable data and photographs.

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Tradition musical instruments being played by students of Akal Degree College, Mastauna at the Sangrur Heritage and Literary Festival, 2016

Remembering our Musical Heritage

Karanvir Singh Sibia

If music were the food of love, play on by Shakespeare is so true. The effect of the melody transcends you into another zone and calms your mind. With the resonance you begin to enjoy the moments of tranquility, as exercise is for the body, music is for the mind.

North India has a very rich musical tradition, as folk instruments go back many centuries. These instruments have left a big impression in the history. Bhai Mardana, the disciple of Guru Nanak Dev Ji, used to play a musical instrument called *Rabab*. Whenever Guruji used to recite *Gurbani*, they would say:

"*Mardaneya, Rabab Vaja Bani Ayi Aa*"
(Mardana, play the *rabab*, the divine words have come)

Punjabi folk music has a wide range of traditional musical instruments used in folk music and dances like *bhangra, giddha* etc, and some of the instruments are rare in use and difficult to find. The folk instruments used to accompany Punjabi folk music reflect a cultural contiguity extending right across the length and breadth of Asia, there is material proof of influences from as far away as Greece and China. Research, indicates that out of 87 instruments used by Punjab's folk musicians during the past century, 55 are still intact, 13 can be described as endangered and 19 have been long gone. Some of these instruments survive in the folk orchestras and others have been adapted to the needs of the times. Some instruments like the *taus* are very beautiful and the tradition must continue to the next generation.
Here are some best-known traditional instruments of the Punjab region used in various cultural activities.

Some of the Instruments in Popular Use

Algoze

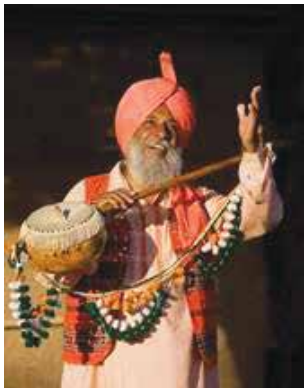
Algoze is a pair of Punjabi woodwind instruments adopted by Sindhi, Rajasthani and Baloch folk musicians, also called *Jorhi, Do Nally, Satara* or *Ngoze*. It resembles a pair of wooden flutes.

It is generally used as a folk instrument and Punjabi folk singers use it to play traditional music such as *Jugni, Jind Mahi,* and *Mirza*. It is also a popular choice of instruments among UK musicians for making contemporary Bhangra music and figures as an important instrument in Rajasthani and Baloch folk music.

The greatest exponents of *Alghoza*, however, are the Sindhi musicians Late Ustad Khamisu Khan, Late Ustad Misri Khan Jamali and Akbar Khamisu Khan (Khamisu Khan's son). Gurmeet Bawa (from Punjab) is another famous folk singer to use the instrument in her songs.

Kato (Squirrel)

Kato, a Punjabi musical instrument and is one of the traditional musical instruments of Punjab. *Kato* literally means squirrel in Punjabi and named after its design similar to squirrel but used as a symbol of happiness. The *kato* is made of wood. The wooden shape of a squirrel is attached to one end of the stick and the player holds the other end and pulls the ropes tied to the squirrel's mouth and tail and so the wooden squirrel functions and makes low clap sound.



Tumbi

The *tumbi* is a traditional Punjabi string instrument. Its one string can produce both high and low notes. The body of the instrument is made from various types of wood over, which an animal skin is stretched and strings are attached. Famous Punjabi singers of traditional songs, such as *Mahiya, Challa, Jindua* and *Jugni*, have all used the *tumbi*. The one-stringed *tumbi* is the most famous instrument in *Bhangra*. Yamla Jatt patronized this instrument and popularized it internationally.

Dhol

Dhol is the most favourite folk instrument of Punjab. It is a percussive instrument, which is used not only in male dance performances but also on most of the social rituals and festive celebrations. It is a barrel shaped wooden drum with animal skin mounted on both sides. It is played with two different types of wooden sticks.

Dhad

Dhad is a small percussive instrument of the *damru* style. Held in one hand, it is struck on either side. The player keeps on tightening or loosening the strings while playing to modulate the sound.

Chimta

This instrument is a percussive twangs type instrument used in Punjab and neighbouring areas. The *chimta* consists of two long flat pieces of iron with pointed ends and rings mounted on it. It is held in one hand, while the other hands shakes the *chimta* vigourlesly causing the symbols to clash together and produce a jangling sound. The *chimta* has become popular in professional singing and devotional music in temples and gurudwara.

Gharah

This simple earthen pitcher serves as a musical instrument. The player strikes the sides of the gharah with rings worn on fingers of a hand and also plays on its open mouth with the other hand to produce a very distinct rhythmic beat.

Vanjali

Punjabi's call the thin horizontally held flute *bansuri* and the wider, vertically held flute *vanjali.* A *bansuri* is a simple bamboo tube with an aperture to blow into the six, eight or nine holes for producing the notes.

Notes are produced by increasing or decreasing wind pressure. The *bansuri* may be embellished with coloured thread and tassels and sometimes the pipe is bound with metal rings.

Been

This is the snake charmer's pipe. It consists of two pipes (a drone and a chanter) made of wood, bamboo or metal set into a gourd. Two human hair are inserted in the pipes and attached with wax. This is a trick developed by the

been players to add a hissing, snake-like sound to the instrument. Typically, the *been* is decorated with strings of shells looped over the gourd and hanging down like tassels. Stamina and breath control are needed to become a skilled *been* player.

Bagdu

The *bagdu* is a simple, single-note string instrument; the bowl may be made from a whole gourd or wood covered with animal skin. The player tucks the bowl under his armpit and plucks at the string to produce a regular humming sound. Except for folk motifs painted on the bowl, the *bugdu* carries little ornamentation. Once a popular instrument, it is rarely seen these days.

Supp (snake)

A type of clapper, this instrument is seen only in Punjab. It is used in all folk dances such as *giddha, bhangra* and *luddi*. The *chikka-supp* is made of wooden sticks about a foot long and an inch wide. Fourteen to twenty such sticks are joined so that the total length is usually about 4 to 5 feet. By stretching and contracting the ends, the player produces a sound resembling many hands clapping in unison. A *chikka-sap* may be painted or left in the natural colour of the wood. It is often decorated with tassels, pom-poms and even pieces of brightly coloured paper stuck in cut-out patterns. Sometimes the pictures of movie stars are on the handholds.

Dafli

This instrument consists of animal skin stretched over a circular, wooden frame about 15 cm in diameter and about 10 cm wide. It is held in one hand and tapped with the fingers or struck with a stick. Gurdas Mann, the famous Punjabi singer, is identified with this instrument.

Dilruba

A Persian word meaning 'heart-stealer' the *dilruba* has four mains strings. It is played in a seated position, the *tabli* (sound box) is held in the lap of the performer and the eight-inch long *dand* (neck) resting against the left shoulder. It is fingered by the left hand and bowed by the right; the bow is called the '*gaz*'.

The *dilruba* was evolved in the 17th century as an alternative to the *sarangi,* which had become associated with courtesans. Early instruments were decorated with gilt work and the *gaz* bore two or three colourful tassels.

Nagara

The *nagara* is a war-drum. Beating the *nagara* heralded the arrival of kings and princes or meant that the army was marching into battle. Often a pair of *nagara* of similar or varying size is played together. The drum is metal-bodied with one head; the membrane of skin is stretched across the head and held with leather strips. The head of the *nagara* is usually 120 cm in diameter and the smallest will not be less than 38 cm. It is beaten with a stick called a *dagga* whose tip is wound with a long leather strip. The *nagara* itself may have a fringe of small tassels along its rim or it may have pendulous woolen pompoms suspended by a string at two or three points on the instrument.

The *nagara* can be tuned to some extent - keeping it in the sun or heating it tightens the skin producing a loud, sharp tone and swabbing the head with a wet cloth loosens the head so that the note is heavier.

Kharchaam

Similar to the *nagara*, this war-drum with tassels all around the rim was mounted on horses, camels or elephants. It used thick mule-skin for the head to produce a loud note and was beaten to warn about the impending attack. *'Chot payee kharchaami dallan mukabala'* (a reference from Chandi di vaar of Guru Gobind Singh).

Pakhawaj

The sound of the *pakhawaj* is both sharp and deeply resonant. It has a tapering, wooden, hollow cylinder about 60 cm in length and 90 cm in diameter at the centre. The diameter of the right head is 16 cm and that of the left head is 25 cm. Both the heads are covered with goatskin, the right thinner than the left. On the right head a paste of iron filings and glue is applied in the centre of the goatskin. The note from the left head must be exactly one octave below that of the right head. To achieve this, the head is loaded with (*dhamma)* kneaded dough, is smeared on the left head. This dough is removed after every performance. Sometimes a paste of *sooji*, flour and water or boiled rice, water and ashes is applied as this enhances the bass sound. Membranes can be tightened or loosened by adjusting the leather strips attached to their circumference. The artiste keeps the *pakhawaj* on the ground in the front or on the lap and the left hand plays the bass and the right the treble.

Rubab

Rubab is a lute-like musical instrument originating from central Afghanistan. It derives its name from the Arabic word *rebab* which means 'played with a bow', but in Central Asia the instrument is plucked and is distinctly different in construction. Construction of the *rubab* is a short-necked lute whose body is carved out of a single piece of wood, with a membrane covering the hollow bowl of the sound-chamber. The instrument is made from the trunk of a mulberry tree the head is covered with an animal skin like goat.

History of the *Rubab:*
The *rubab* is known as "the lion of instruments" and is one of the two national instruments of Afghanistan along with the *zerbaghali.* Classical Afghan music often features this instrument as a key component. When the Muslim musician Mardana became the first disciple of Guru Nanak, the plucked *rubab* became an essential component of Punjabi hymns. It also finds mention in old Persian books dating back to the 7th century CE and holds the exalted position of being the first instrument used in Sikhism. It was used by Bhai Mardana, the companion of Guru Nanak. Whenever Guru Nanak preached, Bhai Mardana would accompany him on the *rubab* and Bhai Mardana came to be known as a *rubabi*.

Sarangi

Sarangi is a popular bowed instrument in Punjab. It is a 24-inch long wooden instrument cut from a single log covered with parchment. This instrument usually has three major strings of varying thickness and the fourth string is made of brass used for drone. Modern *sarangis* contain thirty five to forty sympathetic strings running under the main strings. In Punjab, this instrument has been adopted by folk performers such as Mian Kale Khan and has been one of the prominent *sarangi* players of Punjab.

Tabla

The *tabla* consists of a pair of tuned drums played with both hands. It is the principal percussion instrument used in North Indian classical music. The pair of drums consists of a high-pitched, precisely tuned right hand drum, the *dayan*. A low-pitched, less precisely tuned is the left hand drum, the *bayan.* The *dayan* is responsible for the resonant ringing and clicking sounds and the *bayan* provides the bass.

Taus

Taus means 'peacock' in Persian and is derived from the *sitar* and *sarangi.* The body is shaped like a peacock and it is played with a bow. It has a sound hole at the 'tail' portion of the instrument and stands on bird-feet carved in wood.

The *taus* is painted in all of the bright shades of the beautiful bird, the peacock. The long tail serves the purpose of the fingerboard of the instrument. The *taus* has sixteen sympathetic metal strings, along with its four playing strings. It is very similar to the *dilruba* in construction and in playing technique. However, the *taus* has a bigger sound box and therefore produces a much more resonant and mellow sound. It was developed by Guru Hargobind Sahib the 6th guru who was a connoisseur of music.

Sufi Music

Sufi music includes the singing of Sufi poetry in several genres. Some of the poets whose compositions are often sung include Baba Farid, Bulleh Shah, Shah Hussain, Waris Shah, and Mian Muhammad Bakhsh.

Folk Songs

Punjab has folk songs to celebrate each and every occasion in life. They can be divided into the following categories:

Romantic - to celebrate the numerous romances of Punjab, the most famous being Heer Ranjha, Mirza Sahiban, Sohni Mahiwal, Jugni, Mahiya and Dappe, these songs have been sung for centuries.

Heroic - songs are sung in praise of bravery of the heroes of Punjab. These would include the songs about Dulla Bhatti, Jagga Jatt, S. Bhagat Singh, S. Udham Singh, Sucha Soorma, Jiona Maurh and Raja Rasalu.

Religious - no religious ceremony with Hindus, Sikhs, Christians, Jews and others can be complete without *Bhajans, Shabads, Aarti, Psalms* and *Quawalis,* which reflect the very essence of religion.

Sikhism is closely related with music. The sixth Sikh guru, Guru Hargobind, established singers called *Dhadis* to sing the Gurbani, *Vaars* (heroic ballads) and other folk genres using the two folk instruments, *Dhad* and *Sarangi*.

"We must…..enhance the quality, the width, the scope and access of our arts and music so that every single child can grow up in a community where art and music is a part of life."

Promotion of Rural Tourism in Anjunad Region of Kerala

Preeti Harit

Introduction

As part of Rural Development, ITRHD has been focusing on promotion of rural tourism, particularly in areas not explored so far. One of such areas is a cluster of 4 villages in Anjunad region, Kerala which can also be an attraction to a visitor of these hill station of Munnar. It is located in the Northern region of Kerala in the north-eastern part of Devikulam Taluk in Idukki district, bordering Tamil Nadu.

It has a 5000 years old history. Dolmens and cyst from the megalithic age are scattered all around the area. Rock art 3000 years old is another attraction. It is also the only area in Kerala that has natural Sandalwood forest. Marayoor reserve forest and the Chinnar Wildlife sanctuary are home to some endangered species of flora and fauna.

Rural Heritage Tourism

The success of any rural heritage programme depends on the host community. The programme can be sustainable only if the host community is part of it and benefits from it. It cannot be sustained unless the community believes in it and participates fully. The program should always be designed for the community and around them to be showcased. Rural heritage tourism programs are based on not only the facilities required by the tourists but more importantly for the local community. The rural heritage tourism programs should benefit the community by:

- Giving a sense of identity and pride to the community giving people a sense of belonging that makes them feel responsible to preserve and protect their heritage and culture.
- Improvement in socioeconomic status which includes employment generation, increased income, new business opportunities.
- Arresting migration – By promoting new employment and business opportunities in the area both for men and women.
- Infrastructure development roads, commuting facilities drainage, and sewage, waste management

- Preserving the rural areas, forests, farmland and heritage and developing the area without losing its authenticity.
- The revival of craft and cultural traditions, which are may be on the verge of extinction.

Attractions in Anjunad Area

Attractions in Anjunad include the following tangible and intangible heritage:

1. 5000 years old Dolmens and Cysts –
2. Rock art and inscriptions
3. Wildlife
4. Medicinal plants
6. Agriculture
7. Sandalwood forest
8. Villages including tribal villages – showcasing their tangible and intangible heritage
   - Tangible – built heritage
     - Sacred grooves
   - Intangible – knowledge of medicinal plants
     - The craft of bamboo matting
     - Dance and music
     - Musical instruments
     - Food
     - Language in some tribes
     - Festivals
9. Thoovanam waterfall – famous waterfalls of Pambar river in Chinnar wildlife century
10. Kovilkadau temple with cave - with the history of more than a thousand years, this temple is near Anjunad on the banks of Pambar river.

Rural Heritage Tourism Development Plan

The following are essential requirements:

- Infrastructure development
- Facility development
- Training and education

Infrastructure Development

Infrastructure development includes developing the area with proper roads, drinking water, sewage, electricity, waste management and internet facilities for the locals and tourists.

Waste management – because of easy access and general development in the area, tourism has started picking up but in an unregulated manner leading to accumulation of waste. This needs to be tackled.

Drinking Water Facilities

The tourists come with a preconceived notion about water and therefore always prefer to have bottled water that leads to accumulation of plastic waste. Anjunad area has many natural springs that gives better and safe drinking water. The reports of tested water should be made available to tourists and they should be given an option to choose from natural or bottled water. This can also be highlighted by making drinking water booths which are sourced through natural springs.

Internet

Wifi zones may be created in the village around restaurants and hotels for the locals and tourists for communication. This will help the locals to be well connected to the outside world, showcase and highlight the heritage of their area and get bookings, etc directly.

Signages

Signages giving directions to the important tourist's spots and facilities are missing in the region. Signage is an important part of any tourist destination.

Facility Development

Anjunad lacks good tourist facilities in terms of guest houses and hotels. Whatever exists are the replicas of the places that are available in the cities. The tourists coming for authentic rural experience do not find them inviting. Instead home stays may be offered which would appeal more to the tourists. The culture is best explored when one gets to live and experience the things that they do on daily basis. Hotels and guest houses should be constructed using the local, vernacular architecture with local aesthetics and sensibilities, which would not only be cheaper in cost but have smarter appeal.

Shops

Some shops are available which sell local produces. These shops need to incorporate information about local attractions, written texts, brochures, and books. They can also work as tourists information centres with toilet Facilities. Since, there is tea and coffee culture in the area and cute chai shops are available everywhere in the bazaar they just need little sprucing up. They use a unique 'Jugad"machine for making tea and coffee that can be highlighted

Training and Education

Knowledge about their region – This is the most important part of the training program where locals need to be educated about the region they are in. They need to understand the importance of this region, local customs, heritage, history, wildlife, etc. This enhanced knowledge about their culture will help them to be proud of what they are and where they live that will directly get translated to how they interact with the tourists. They also need to be educated about the wildlife and how it can be protected.

Hospitality

Basic hospitality services like making beds, cleaning toilets, room layouts need to explained and locals need to trained.

Food

Local cuisine is an important part of travel. Already, the food they consume is one of the most popular and healthy foods, all it needs is right presentation. The way it is cooked, techniques and equipment and utensils used in the process could be highlighted.

Guide Facilities

Guides are very important in these areas for trekking, birds watching, etc. These guides need to be educated about the cave paintings, dolmens, flora and fauna. They also need to know different languages. The guides could also be planned in a pair of two where one has the knowledge of the area and the other works as a translator.

Language teaching – Language is another important part of developing tourism in this areas. Basic English could be taught to locals as it is one of the most popular languages. This will help them to communicate with tourists.

Craft enhancements programs need to be planned for the locals for making products that can be made and sold from the available material in the villages.

Written Material

Local Maps and Information – At present there is not much information/ brochures/ online information for the tourists. There are no maps, treks – trails that one can follow or make the itinerary on the basis of that. This kind of information is important for Anjunad. Location of Rock art caves and dolmens needs to be available for the tourists to explore the areas. Information on lodging, taxi services, toilets, natural spring water booths, caves, villages, rock art, dolmens, etc. need to be available in these leaflets.

Do's and Don't's

To avoid any kind of negative affect on the society extra care is required while designing the programs, training for the locals.

- It is needed for the trainer to train the locals using their customs, refining the systems that exist and not adding anything from outside.
- When the government comes up with any scheme for housing etc., it is needed that it's in tune with the local aesthetics and vernacular style.
- It is needed to preserve the character of the community and its cultural resource. Respecting the social and cultural way of life of the host community will ensure sustainable and authentic tourism programs.

Listing of the four villages of Anjunad

Marayoor 10°16'52.0"N 77°09'33.0"E

One of the five villages of the Anjunad region, Marayoor is a small village with 200- 300 years old history. It was one of the important villages so had its own panchayat. Maryoor got developed due to the main state highway connecting the region to Udmalpet, Tamil Nadu and Munnar, Kerala. This part of Marayoor has now become a small town with facilities like hospitals and schools. The Maryoor village still has its strong presence with origi- nal houses and the entrance defined by a gateway, temple and a tree. With just about 800 people in the village it has some of the beautiful heritage structures that come under the category of civic, commemorative, residential and religious. The structures are important for their association, architectural and historic importance. The listed structures in the villages are:

Village Entry

Approximately 200-300 years old this is the main entrance to the village. Anyone entering the village has to go through the gateway. This was also entertainment/ cultural and working hub of the village, where people still gather for celebrations.

Village Tank

Approximately 150-100 years old was the main source of water for the entire village. Spring water was channeled in the tank for the use of the village. Rocks around the tank have inscriptions of animals and text in old Tamil language.

Temple

Approximately 200 - 300 years old the structure, deity and the entire site are set at the starting of the village to protect the village from the evil. This is a very important site for the village as the deity is the protector of thee village.

Gauri Shop

Approximately 60 - 70 years old the shop is a fine example of Vernacular architecture after the settlement of Malyalees from South of Kerala in the region.

St. Mary's Catholic Church

Set in 1951 this was the first church in Marayoor. Built with stone and lime, it is a simple 'T' shaped structure.

Hero's Stone

Approximately the same age as the village, 200-300 years old. Hero's stone was installed by the people who migrated from now Tamil Nadu state and settled in the village. To protect the village some of them sacrificed and the stone is to commemorate their death.

Keezanthur 10°13'34.0"N 77°11'35.0"E

Keezanthur is the largest village amongst the four villages in Anjunad region of Kerala. It comes under Kantha- loor Panchayat. It is also the village with maximum number of immigrants from south of Kerala. The houses in the village are large and more in stone and lime than in mud.

Villlage Entry

Approximately 200-300 years old. This was the main en- trance to the village. The site has a tree, a temple, and a stone gateway. It was mandatory for people entering the village to pass through the gateway. The site is of great importance as it is the place where the village started.

Tangraj House

The house is approximately 100 years old built in mud with bamboo structure. These houses traditionally have thatch sloping roof, which over the years got converted to Mangalore tiles. The house has been divided into two similar parts with rooms one after the other and verandah in front and yard at the back.

Rangaswamy House

Approximately 50 years old house has two similar parts. It can also be said that the house is divided into two parts longitudinally. Typical Kerela house built in stone and lime has a sloping roof in wood and terracotta tiles. High pitched sloping roof makes space for an attic that is used for storage.

Houses in Keezanthur Village

The houses are approximately 60 - 70 years old. These are either mud or lime and stone. Mud houses need regular maintenance as compared to lime and stone houses. Because of regular maintenance, the mud houses look very new as compared to lime and stone houses. These houses have a sloping roof, generally in wood and Mangalore tiles with a high pitch that gives space for an attic used for storage.

George MX Shop - 1973

Built in 1973, the structure is a shop. Built in typical south Kerala style of architecture is a single storey structure with an attic. The structure is in lime and stone and wood. The doors are well built horizontal folding doors that hang from top that makes the structure unique and interesting in this region.

Karayoor 10°14'11.0"N 77°11'21.0"E

Karayoor is the smallest village of the region. This also comes under Kanthaloor Panchayat. It is also the village with maximum number of immigrants from south of Kerala. The houses in the village are large and more in stone and lime than in mud.

Village Entry

The entrance to the village was established around 200-300 years back when the village came into existence. The entrance has a stone gateway, a temple, and a tree. It was necessary for the people entering the village to go through the gateway. The site has great significance for the people as it was also the meeting point for the residents. The stone landscape was used for carrying out meetings and celebrations. People used to gather here to carry out agricultural activities like de-husking rice, etc. The stone has engravings in old Tamil language that still has not been decoded.

House

The structure is a single storey load-bear- ing structure, around 50 years old. Built in stone and lime with the sloping roof has rooms placed one after the other. The house is raised on 1.5 feet high plinth with a verandah in front.

Potalan House

The structure is around 70 years old in mud. The house has been regularly maintained. The front verandah has been added with arches and columns in cement.

Mannadey House

Around 50-60 years old the structure is built in stone and lime and finished with lime plaster and mud flooring. The house has been divided longitudinally into two similar parts.

Kanthaloor 10°13'04.0"N 77°11'41.0"E

Kanthaloor is the second largest village in the area. It has been divided into two parts by a new vehicular road. On one side of the road, with land sloping down is the SC colony and agricultural land. Most of the houses in this area has been converted into pucca houses. Only temples in this area are old with natural heritage, The other side of the road with land sloping up is the main village. The village has got new roads so it is easily accessible. But because of the new vehicular concrete road, the old entrance to the village is abandoned. The new road has caused the land around the entrance to cut out that has caused a few of the structures including the temple to fall and disappear.

Village Entry

The entrance gateway was set at the time when the village came into existence around 250 years ago. Since it is a hilly terrain the entrance has a flight off steeps that goes up to the main village. The important thing about this village and entrance is the gateway that was in stone in other villages is in wood in this village. There is a tree next to it and probably a temple that is not there anymore.

Ganesh Temple

Around 200 years old the temple is set on the banks of a small rivulet that is part of the main river Pambar. The structure is part of a small complex with another temple in front and a court between the two. Stone temple with a flat roof is a simple structure with a verandah in front and garbh grihya at the back.

Entrance Temple

The temple is also as old as the village that is around 250 years. The temple is a small structure with a deity, daggers and tridents, which is very symbolic as these temples are considered as the protector of the village.

Waterfall

More than 500 years old the waterfall is part of the rivulet from Pambar River. This waterfall is the lifeline of the village. The water from this is used for washing, drinking, and irrigation.

Goddess Mariamma Temple

Approximately 100 years old the temple is part of a small com- plex with another temple on the banks of the rivulet. It is a small temple in stone and lime with sloping roof in wood and finished with terracotta tiles. The structure has a small verandah in front at *garbh grihya* at the back with small openings on all the three external walls.

Kanairrum

The house is around 50 years old with typical planning. It has a court in front and at the back and is built in stone and lime and has been repaired with cement in a few places.

P S Balasubramanium House

Seventy years old the house has another kind of planning that is common in the area. The house opens into a room that has spaces in all the directions connected to each other forming a grid-like pattern of vastu purusha mandala. The back side spaces are all made one into a long room that works as a kitchen. It is a single storey structure in lime and stone that has repaired with cement. The roof is sloping with wooden structure and terracotta tiles. Since the roof has a high pitch the space in the roof is an attic used mainly for storage.

Chammi House

The structure is approximately 50 - 70 years old in stone and lime. It has a typical sloping roof with wooden structure and terracotta tiles with a high pitch that makes space for an attic. The house has typical planning that goes in the region where it has been divided into two similar parts longitudinally. With a verandah in front, it has rooms one after the other and a court at the back with wet areas of the kitchen and the toilet separate from the main house.

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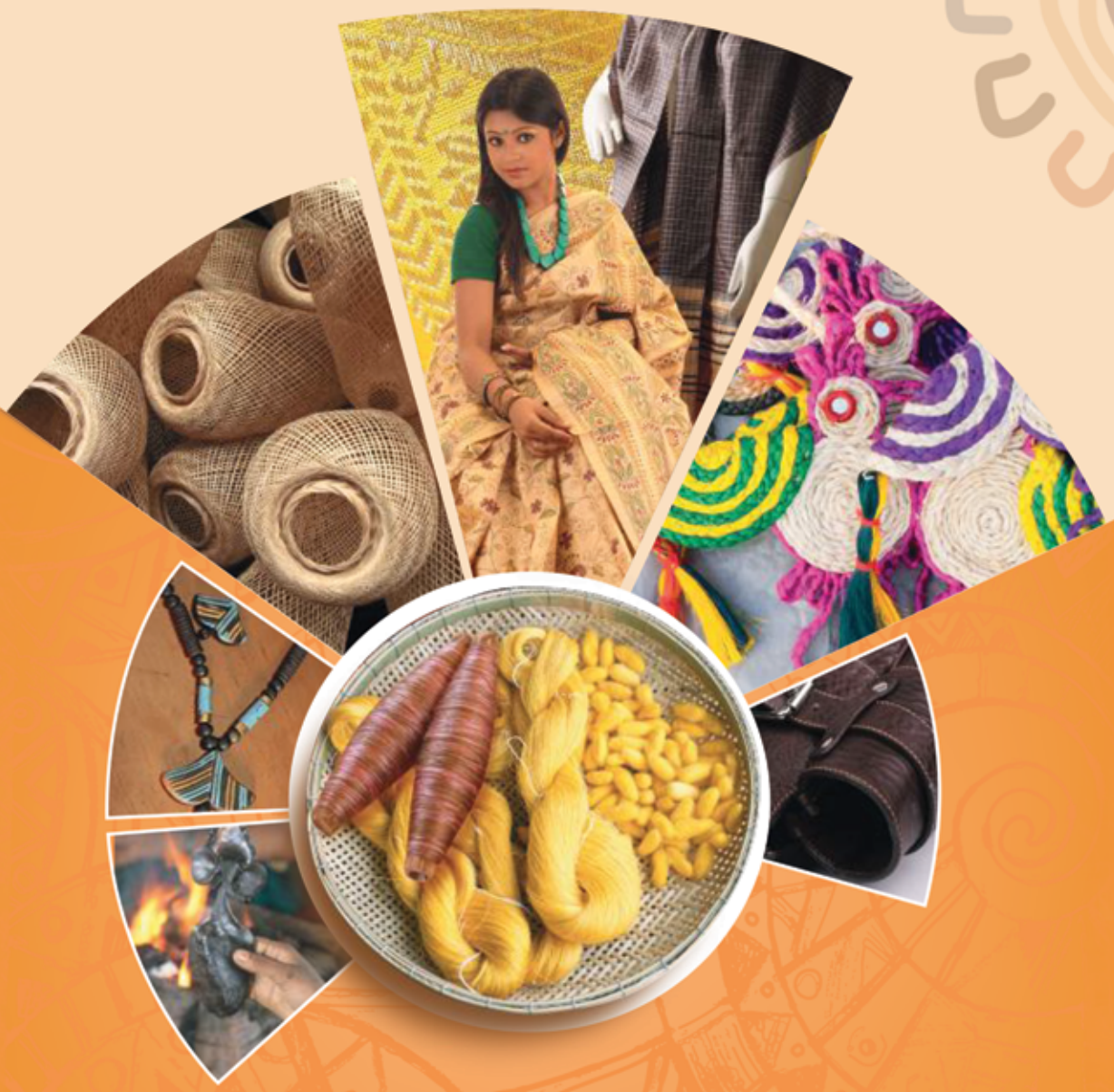

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Neem Plantations a Boon to Rural Community and Farmers

Nirrmala Kotharii

Neem (Azadirachta indica) is one of the most valuable tree species 0f universe due to its multifaceted uses. Neem provides almost all the requirements of rural areas like oil, fertilizers, pest control, medicine, timber, fuel wood and fodder. Due to its evergreen nature and ability to grow in even the most arid and nutrient deficient soils today, neem has been recognised as the most suitable and potential tree. Neem has several attributes, it grows fast, hardy, stable in windy situations, and is long lived. It fruits early, it is easily propagated, withstands pollarding and freely coppices.

Plantation of neem tree should be taken up on large scale under various agro-forestry systems this will strengthen the rural community economically. Traditionally neem is commonly grown on the bunds of agricultural fields. Adaptation of agro forestry on all kinds of waste lands and incorporation of multipurpose trees (MPTs) like neem is already in practice in all cropping and farming system in India, thus it is considered to be a one of the important multifunctional agro forestry tree. Basically agro forestry is a land use system that integrates trees, crops and animals in an approach that is scientifically sound, ecologically desirable, practically feasible and socially suitable to the farmers. It is an ideal option to reclaim and to enhance the productivity of wasteland by planting the neem which re-establishes the soil fertility and richness and also increases the production of others herbs and shrubs. The good coppicing ability of neem, as well as low mortality makes this tree favourable for use in agro forestry systems.

Neem plantation on barren land is also highly recommended. Neem helps to improve fertility of the soil and rehabilitate degraded land and reclaims the degraded land by reducing the leaching loss of nitrogen and by improving the general health of the soil. Neem rejuvenates unused lands and improves productivity of even soils unsuitable for farming and prevents soil erosion in semi-arid climates. Through neem plantation the pedagogical condition of the barren soil can be rectified. Thus Neem plantations on the barren lands will turn them into economically and environmentally productive units.

The farmers as well as the rural community should to be educated on the significance of neem and neem based

products. They should be sensitized and motivated to grow neem plantation on unused lands as planned neem plantation will play a very important role for the economic upliftment of the rural area.

Today there is current interest in the use of soaps, shampoos and skin care products made from neem oil and there is a huge demand of neem based cosmetic products throughout the world. The highest demand of Neem is in pesticide and fertilizer industry. Over the last 20 years the global price of neem seed has gone up from Rs 300 ton to current levels of Rs7000-8000 ton. Raw material, labour and market are the key factors and important for the development of any industry. Potentiality of neem is very good and has already been proved. With the basic requirements being fulfilled neem industrialization definitely has good potentiality.

A study showed that the direct income from 29782 hectare of barren land transformed to neem plantation is above Rs 35 crore/annum from the 6th year onwards. This increases with every passing year and this income is just through the sale of neem oil, cake and leaves. According to studies done by Dr Pahanwar the spacing of neem trees, water and soil requirements, agronomical practices including application of fertilizers, and found

that 100 plants per acre and a total of 1,000 acre area, could produce enough seed to justify a small plant in the fifth or sixth year.

Neem can also be raised economically as a forest tree being planned under Social-Forestry by the forest departments. When trees start crowding in year 8 or 9 and if the wood is harvested from alternate trees and alternate rows, the wood will fetch more money than acacia or eucalyptus annually. When they are again crowded in about 16 years alternate rows can be removed leaving 25 trees per acre.

What are the neem plantation's advantages for the farmers and rural communities?
As neem plantations in agro forestry system typically take 5-6 years to produce revenue, other crops can be grown in this period to supplement income. These crops can be, but by no means limited to them, millet, black gram, leafy vegetables, tomatoes, onions, potatoes, turmeric, ginger, cotton, groundnuts and medicinal herbs.

Upliftment project should cover the training of the farmers and rural communities. Teach them how to handle the young neem trees, collection of neem fruits, proper harvesting of neem leaves etc. Collection of neem seeds and neem leaves are the important means of supplementary employment and extra income for the poor households, especially for the rural women.

Approximately after six years with the first fruit harvest, the neem oil can be extracted from the fruit. The training and establishing small production facility around the neem plantation for oil production will generate the additional income. The pressed neem cake after the oil extraction process can be used as a fertilizer and by selling neem cake extra money can be earned. Also, neem leaves are a valuable resource and can be harvested and processed for sale. It is important to stop the leaves from coming into contact with the soil during harvesting and proper training is necessary for this process.

Neem tree grows rapidly, so it provides sufficient quantum of wood for various uses after the sixth year. Part of the neem plantations can be used for wood production and rest can be used for seed production and other purposes. Neem wood can be used as firewood and is extraordinarily suitable for the construction of houses due to its chemical constituents. It has ability to resists termites and other pests for more than 100 years. Neem wood is well suited for use in furniture making and the shipbuilding industry and hence also can help in generating extra income.

The Hindu a leading newspaper of South India published a success story of two villages in Andhra. How few hundred neem trees changed the lives of people in two villages in the Telangana Region of Andhra Pradesh. The implementation of Access and Benefit Sharing (ABS) mandate under the National Biodiversity Act 2002 helped these villages to earn additional revenue of few thousand rupees. Mr. Sriram Gangadhar of Bio India Biological Corporation (BIBC) Hyderabad made this possible. To meet the demand of Japanese Company, BIBC worked with the local communities for collecting neem leaves without involving any middleman, broker or traders and under the National Biodiversity Act principle. BIBC identified two neem rich villages and entered into an agreement with local communities, providing them 5% on procurement price of neem leaves. About 2,100 kg of neem leaves was exported to Japan in 2012. Same example can be implemented to collect the neem seeds also.

By forming Neem Co-operative Societies (NCS) of the seed and leaves collectors will boost the quality of seed and leaves collection and this will empower the rural economics as well.

Neem tree plantation programme involving the participation of farming and rural community as well as agriculture and forest departments will significantly make any country's landscape greener and the economy richer.

Micro-enterprises in Rural Punjab

K. L. Malhotra

Punjab, predominantly an agrarian state, has been traditionally rich in art and craft. Handmade toys made of terracotta found during the excavation in the state have a trail dating back to the period of the Indus Valley Civilization, thus proving the historical richness of its art and craft. The oldest form of artwork, on the walls of houses in villages and the clay work done for the beautification of kitchens is still common in Punjab and is perhaps the oldest. Another form of craft which has been very popular in Punjab is basketry. Beautiful containers made of dry grass and coconut leaves are used to keep *chapattis*, which not only keep the food hygienic and fresh but also decorate the kitchen. Nowadays, these items are used for decorating the living room walls. In the pre-partition Punjab, hand embroidery on the bed covers, pillow covers and cushions was very popular. This form of handicraft was known as 'Sindhi embroidery'. After the partition, the migrants from Pakistan brought this art to India's Punjab, which is now creating livelihood opportunities for the people.

Another popular form of handicraft of Punjab is *Phulkari* which means flower work. This craft, traditionally used by the womenfolk during the festivals and other functions is now valued by the western world and its demand is increasing day by day. It is a fine form of hand embroidery but these days, machine made *Phulkari* is also available in the market. However, the handmade *Phulkari* has an edge over the market , where the entire fabric is covered by embroidery and the cloth is not visible, the product is called *Bagh.*

Metalwork is another form of craft, which is made in Punjab. Brass utensils have always been in use in almost all Punjab kitchens. However, over time they were replaced by steel utensils and now, melamine crockery is used in kitchens and as a result, the craft of metalwork has suffered a setback. Despite their declining


popularity and usage, some families in Amritsar district known as *Thateras* have kept this craft alive and are now producing different types of products made of brass such as flower pots, wall hanging clocks, utensils and other artifacts. This traditional craft of making utensils using brass and copper by *Thateras* of Amritsar district has been recognized as the Intangible Cultural Heritage of humanity by United Nations Educational, Scientific and Cultural Organization (UNESCO).

Punjabi *jutti* (footwear) has also got recognition in India and other countries and Faridkot is famous for this craft. The traditional attire of men in Punjab i.e. *kurta* and *lacha* goes very well with the Punjabi *jutti* and is also worn by the groom at the time of marriage. These jutties are studded with shining *tilla* which add to its beauty.

Another important craft of Punjab is woodwork for which Punjab is a well-known destination. Artistry in woodwork in Punjab has always been recognized and Punjabi carpenters are highly skilled in this art. Apart from furniture making, Punjab is well known for wood carving and wood inlay works. Wooden *jallis*, wood carved and artefacts of wood inlay works have developed a good market in India and abroad. On one occasion, the Hon'ble Prime Minister of India presented wood sculpture to the President of the United States, which was made by the artists of Punjab in Hoshiarpur district.

Due to the introduction of the mechanical process, the demand for durries produced by Punjabi weavers has declined but these are still being produced in Punjab. The beautiful patterns on the hand-woven durries and the *khes* (used as a coverlet while sleeping), are used not only in Punjab but in other parts of the country as well. Some of the other crafts of Punjab such as *Nala, paranda* (flaunted by the young girls), *crochet* (decorative pieces made with thick string), are also very popular in the country.

Punjab is largely an agricultural state but the womenfolk, particularly in villages have developed the habit of hard work and produce one or the other craft for their own use, if not for the market. Traditionally embroidered bed sheets, bed covers, pillow covers, basketry, *phulkaris* etc. were specially made by the girls and mothers for marriage dowry. The potential of different crafts has now been recognized as a livelihood opportunity and the Government and skill development agencies have played a very important role. In Punjab, craft development is promoted through the Punjab Skill Development Mission under the project assisted by the Asian Development Bank as an Infrastructure Development Investment Program for Tourism, which is being implemented by the Department of Tourism in Punjab. Other organizations, self- help groups are also promoting the craft of Punjab. The Department of Tourism is helping in improving the quality of the products by training the artisans so that they may produce the products which are marketable and can earn more money. The Department of Tourism is helping the self-help groups formed for the production of one or the other handicraft for marketing their products. The average monthly increase in the income of a family which is producing *phulkari* products has been assessed as Rs 5000 and is likely to grow further. As such, these self-help groups and NGOs, working in Rural Punjab are developing as micro-enterprises in the State.

Birsa Munda Jail, Ranchi
A Journey so Far

Shree Deo Singh

Conservation and restoration of the historic Birsa Munda Jail, situated in the heart of Ranchi city in the State of Jharkhand, is our second most prestigious government project in Jharkhand State. It is one of the most treasured projects of Shri Narendra Modi, Hon'ble Prime Minister of India in order to facilitate a museum dedicated to the tribal freedom fighters in the jail premises. Apart from Jharkhand a similar museum will be located in the state of Gujarat, Chhattisgarh, Andhra Pradesh, Kerala, Telengana, Madhya Pradesh, Manipur, Mizoram and Odisha. It is being monitored and majorly funded by Ministry of Tribal Affairs, Government of India.

The administrative (south) block of Birsa Munda jail was built during 19th century primarily to house the office of the then British resident Commissioner. Later on, it was converted into the jail by shifting the Commissioner's office to a nearby location. It is this jail in which the legendry Birsa Munda (1875 -1900), a young tribal icon of the region was imprisoned and breathed his last at a tender age of 25 years. He was an Indian tribal freedom fighter and a folk hero, who belonged to the Munda tribe. He played a major role in the millenarian movement that rose in the tribal belt of modern day Bihar and Jharkhand during the British Raj, in the late 19th century, thereby making him an important figure in the history of the Indian independence movement.

ITRHD has been entrusted with the task of conserving and restoring the magnificent jail premises by the Government of Jharkhand and to house the museum. Till 2005 the jail was under operation in this location, but due to sizeable increase in number of the prisoners, in due course of time, the jail was shifted to a new location. The condition of the jail had deteriorated due to non-maintenance and negligence after, which it was vacated. When we took over the jail premises, after signing a MoU with the Government of Jharkhand, most of the buildings including the outer walls, were in dilapidated condition. Roots all over the walls and the roof of various buildings were a common sight. The position has changed significantly now after our intervention in various sectors. The work is being monitored by JUIDCO, a unit of Department of Urban Development and Housing, Government of Jharkhand.

We began with the clearance work of the premises including that of the inside of the buildings during November 2018 and steadily started working in almost all areas. Prof AGK Menon, our Trustee and Shri Inderjeet Singh, former ASI official have been guiding us all along for the smooth sailing of the project so far. In the beginning it was very challenging with dilapidated structures all around. The roof and the walls had deep rooted vegetation and the roof of most buildings was profusely leaking. The earthen tiles were falling apart at a large number of place and due to non usage of the premises for nearly 15 years, there was water seepage

both from beneath the ground as well as from the roof. The walls had cracked and fallen on ground at several places. The clutter in the jail premises had initially obstructed us from carrying out the work entrusted upon us and it took us nearly 15 days to clear the debris and clean the rooms for access.

The challenge was to remove the deep roots with care as they had penetrated deep inside the structure making it difficult to work. Slowly with our intervention we could get access to all the rooms and work began on war footing, many days in two shifts. Our team of skilled people, working under expert guidance has been working with utmost dedication and hard work to achieve remarkable results within a short span of seven months. We have been getting regular visitors all these months, especially senior government officials, including the Chief Secretary of the State and Principal Secretaries from various departments. We have really benefitted from the inputs and suggestion given from time to time. The JUIDCO officials have at the same time extended their cooperation over these months for, which our team is immensely grateful.

The total cost of the project in 9.25 crores and we expect to complete the project well within the stipulated period i.e. by October 2019. Shri Narendra Modi, Hon'ble Prime Minister is expected to inaugurate the project on 15th November 2019.

My sincere thanks to Chandan Kumar, Amit Rathore, Urvashi Singh, Siddhant Suman, Vivek Gupta, Ar. Arun Ranjan, Ar Gopikant Mahato, Ar. Vaidehi Raipat, Er. Aftab Alam, Er. Mehtab Alam, Rohit Singh, Rajnish Singh, Ajay Kumar Mukherjee, Akhil Kumar and all those who are working with us directly or indirectly for the timely running of the project. Special thanks to Chandrakant Raipat, our very active life member, who has been guiding us time and again on the matters related to civil engineering issues. Most importantly the cooperation and invaluable support that we are getting from our headquarters in Delhi headed by Chairman, Shri S K Misra; Shri Yogendra Narain, Vice Chairman; Mrs. Archana Capoor, Member Secretary and entire administrative and finance section officials. We are confident that we will handover the project well within the time period that has been given to us.

Marriage Traditions of Himachal Pradesh

Usha Bhasin

Himachal Pradesh, one of the most picturesque hill states of India, is located in the north of the country that shares borders with China, Indian states of Jammu and Kashmir, Punjab, Uttarakhand and Chandigarh. Though small in landmass, Himachal is home to incredibly varying cultures with contradictory social norms. The communities inhabit distinct geographical locations, extreme climatic conditions; have different physical appearances, religious beliefs, traditional dresses and dances, food habits and they communicate in multiple dialects. Hence, the state follows a wide variety and peculiarity in forms of marriages, how they are arranged and celebrated.

The process to find a suitor varies as you travel to different regions and is followed differently in different communities as per their castes. But we can broadly categorize them in two types-arranged marriage and love marriage, both practiced since ancient times. An arranged marriage could be decided solely by parents or with couple's consent. *Vatta satta* the marriage between bride's bother to groom's sister has been in practice in almost all regions. Love marriage has interesting traditions with variations in the process of deciding the alliance.

The variation is not limited to arranging and celebrating the marriages, but the forms of marriages; the basic tenets of uniting two individuals in marriage are paradoxically different. They range from polyandry to polygamy and *ghar jamai,* placing the partners in marriage on entirely different pedestal. Some traditions provide great personal freedom to girls while others treat them like commodities, same as in many other parts of India and the world. Polyandry is a marriage of one bride with more than one groom. Whereas the elder brother is the groom during the wedding and the main authority in marriage, all brothers equally share the wife.

Dr Irawati Karve in her book 'Kinship Organization' in India has proved with evidences that polyandry was prevalent in Vedic period. This form of marriage was in practice in Lahaul and Spiti, some regions of Sirmaur and in upper regions of Shimla during ancient period.

Currently we find remnants of this tradition in Kinnaur district, mostly among poor communities to prevent division of meager resource-land.

Polygamy, nearly discontinued, was in practice among affluent families where the husband desired to show off his financial status and wanted another wife to look after his resources. *Ghar jamai* is followed when the husband lives with his wife's parents, who are mostly affluent and need a male member to look after their property.
Love marriages have different norms: accepted elopement of lovers, marriage after kidnapping, marriage of a married woman to her lover and widow marriage- not essentially to her brother-in-law.

In Kinnaur, *Damchalshish* is a form of love marriage in, which the lovers run away from home to return the next day when *majomi*, the middlemen (mostly two) carry a bottle of liquor, butter and some money to girl's parents with the purpose of an agreed alliance between two families. If they accept the offering, the marriage is celebrated. This form of marriage is called *Kooji* in the Lahaul region and Spiti district.

Another form of love marriage is *Darosh dabdab*, in Kinnari dialect, that literally translates to forced kidnapping. In Pangi region of Chamba district, this form of marriage is called *Pithachukk* (in Hindi meaning lift on the back). As per the tradition that is also followed in Lahaul, the aspiring groom kidnaps the girl of his choice with the help of his friends, but before he kidnaps, he has to touch her with his arm so that the girl can identify him. Next day the middlemen carry similar gifts for girl's parents and if they and the girl agree, a date for marriage is fixed. Otherwise the girl is sent back to her parents. Conflict arises when the girl agrees but the parents refuse, the alliance is then resolved with the intervention of other members of the community.
Gaddi, the nomadic tribe and some other communities allow love marriage of a married woman to her lover, known as *Khevat* or *Reet Vivah*. The new husband is required to pay a fixed amount to the first husband.

To explain the wedding traditions followed by majority Himachalis in non-tribal areas, I go back to my childhood memory of Toshi didi's wedding in our neighbourhood in Shamsi near Bhuntar airport.

The alliance suggested by their family priest was approved by both sides of the family and the wedding was fixed after matching the horoscopes. *Lakhnotri* was written mentioning timings for each ritual- *shagan* (engagement), *sumuhat-vatna*, *tel* ceremony, departure and arrival of *baraat* (marriage procession), *pheras* (the marriage ceremony around sacred fire), *vidai* (departure of the bride) and *vadhu pravesh* (entrance of the couple in the groom's house). The first invitation for the wedding was given to her maternal uncle. Followed till date, the mother goes personally carrying *shakkar* (raw sugar/jaggery,) *matthies* and *laddoos* even today.

For the villagers, the wedding starts with an invitation for *geets* (to sing songs) ten to twelve evenings before the wedding. Women start with singing *badhai* songs congratulating the God who created the universe, grandparents-whose family is getting extended, parents, uncles and aunts explaining what this wedding brings to each unit, followed by *suhaags* - marriage specific songs for brides family. In the grooms family *ghodis* are sung with different context and text. I find these songs very educative to understand the social order and family dynamics of a community. The evenings end with distribution of *shakkar-chhoole* (jaggery powder and black gram sprouts).

On the following evenings *suhaags* gave way to hilarious enactments over songs composed to tease the mother and mother-in-law and mimicking men in the family. It turned out to be a mini theatre where women would pour their emotions describing their challenges and private marital issues as well. A pleasant way of teaching relationship management and to some extent, sex education lessons for the bride. Men were not allowed and would peep from behind the doors. Majority has discontinued these evenings, but the following rituals continue.

Sumuht marks the beginning with *Kandeo pooja* (worship). *Kandeo* is a small wall painting depicting a boy and girl as dolls, adorned by flowers and sometime a palanquin- in lovely colours. These days a ready paper chart bought from the market is pasted on the wall. Next important ceremony is *tel*, putting oil in the crown of boy and girl's head. All relatives sprinkle a drop or two of mustard oil, ward off the evil eye with currency circled on the head and put in a bowl kept in front. In Mandi, this ceremony, being the most important for the community at large, continues the whole day as

hundreds of community members keep coming in, put oil and have *bhaat* - the community meal essentially of rice, *sepu wadi, daals* (lentils) and more offerings nearly all six *rasas* in food as per Ayurveda. The community meal menu varies in different regions each having its own delicacies to offer with rice. After *tel* a beauty paste called *vatna,* prepared with black gram powder, turmeric, sandal wood powder, herbs and mustard oil is rubbed on the body of the groom and bride. It is a fun ceremony applying *vatna* also on the visiting relatives with teasing songs in the midst of giggling and laughter: *"Shawa ji vatna main na malya, Jaan vatna di vela aai, isa mamia pai ladai, vatna main na malya."* (I did not apply *vatna* as the time approached this aunt picked up a fight).

Followed with bath the maternal uncle's wife brings a pitcher of water on her head in the ceremony called *"ghadoli bharna*". A group playing *dholaki* (drum) accompany the aunt as she goes to fetch water a few kilometers away, but these days the pitcher is filled from a nearby tap. A lady designated as *bhoi* will give mustard smoke to the wet hairlocks. Mustard seeds are sprinkled over a few pieces of burning coal kept in an earthen plate. As the mustard makes cracking sound the maternal/paternal aunt/grandmother are teased with a ritual-specific song.

Now is the time to decorate the bride as the maternal uncle offers *chooda* (auspicious red bangles) kept in milky water and *nath* or *baalu* (big nose ring). Another interesting ritual is *birdi bharna*, to receive gifts from maternal uncle who would stand outside the *toran*, a yellow wooden entrance gate, beautified with coloured wooden parrots. Inside a lady would pour water from the auli (earthen pitcher with a spout) in seven small earthen pots, held by seven women who one by one would go to keep the pots in front of *kandeo*.

Before the procession proceeds, the groom, in earlier times would make a gesture to have mother's breast milk, probably to show he is conscious of the debt. These days a dried date is given by the mother to her son. In Kinnaur region, the symbolic act of breast-feeding before the bride leaves her parents home continues. As the procession arrives the marriage venue with music band, again different in different areas, all elder males of the family stand ready to greet the elder males of the groom's family. The ceremony is called *milni* where the bride's grandfather would garland the groom's grandfather and offers a gift followed by *milnis* to the uncles, brothers, etc. After the groom is welcomed by his mother-in-law with *tilak* and lamp all eyes are set on the bride arriving for the *jai mala* -the two then garland each other as future life partners. Bride's wedding dress is changed from a *ghagri* (heavily pleated skirt) with a *kurti* (short shirt) and a heavy *dupatta* in olden times to *saree* or modern l*enhga* even among tribal communities.

In Toshi didi's wedding the most fun part was when the *baraat* started feasting. The women started singing *galis*. These g*alis* are not abusive words but humorous songs, also known as *sithnis*, sung to tease the groom and his family. For the most important ceremony of the wedding rituals - *pheras*, Toshi didi came in a yellow straight loose gown called *ling chola*, which is no more in practice. As the priest took over the ceremony, the women came up with specific songs for each step. I marvel these compositions in local dialects for their excellent emotional interpretation of Vedic procedures and Sanskrit text. Hence, I was rather disappointed to find the folklore and many rituals missing in the recent weddings of my nieces and nephews. The younger generation seems to be more inspired by Bollywood songs.

The bride is welcomed and met by each member of her new family over a game called, *goone khelna*. *Goone* is a sweet prepared with wheat flour, jaggery and ghee (clarified butter). The bride receives hands full of *goonas* and gives it back to the same person and n return the family member blesses her with a gift. The marriage concludes as the groom hands over his turban and *sehra* to the bride that she receives with honour and the bride is made to enter the kitchen for first preparation of *halwa* (Indian dessert). Indian wedding traditions and ceremonies are a refection of the strong culture and diversity of our country.

References:
Author's extended travels to different tribal and other regions of Himachal Pradesh.

From Author's personal archives courtesy All India Radio, Shimla- i) conversation with Dr Y S Parmar, Chief Minister of Himachal Pradesh (1976), about his book, The Polyandry in The Himalayas (1975); Conversation with Dr. Banshi Ram, Assistant Director, Department of Language and Culture, Himachal Pradesh, 1978.


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Madhavi Zaminder is an artist by profession. She possesses a fondness for flora and fauna and is a water colour artist and silk painter. She has exhibited her work in Indore, Delhi, Mumbai and U.S.A. She has keen interest in her ancestral 200 acres of organic farm land in Indore and is set to expand the agricultural scenario of the vast farmland.

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Salma Yusuf Husain is a Food Historian and Author and has spent a lifetime studying Indian food and used her knowledge of the Persian language to explore the history of food and pastimes of Mughal era, by visiting different libraries and the museums of the world. She has written several books on Indian food and has received National and International awards.

Uma Devi Jadhav hails from Gujarat and is now based in Gwalior, MP. She has set up Deo Bagh, a heritage hotel and spends time in Jordan and Oman. She has taught Economics and Business Studies in India and abroad and is a freelance journalist.

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K. L. Malhotra has retired from the Forest Service as Deputy Director Administration in the Punjab Government. Presently he is working in the Punjab Heritage and Tourism Promotion Board as Manager-Skill Development and also as Forest Conservation Specialist. He has trained about 2000 people in hospitality related courses and about 800 in different livelihood related skills. Thirty seven self help groups have been formed associated with the Punjab Heritage and Tourism Promotion Board and another 1800 people are also being trained in different types of craft developments.

Shree Deo Singh is Heritage Ambassador (HART) Jharkhand- ITRHD and is associated with heritage conservation projects in Jharkhand and Bihar for last 15 years. He is, presently heading two projects funded by Government of Jharkhand - conservation and development of 17-19th century village of Terracotta temples of Maluti in Dumka district and conservation and restoration of historic Birsa Munda Jail, Ranchi.

Usha Bhasin is a Media Advisor and Trainer and retired as Additional Director General, Doordarshan. She is Co-chair - Association of Humphrey Fellows, Advisory Council Member - Indian Trust for Rural Heritage and Development and Former Consultant - The World Bank, Washington DC.

Indian Trust for Rural Heritage and Development

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

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

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

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

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

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

MEMBERSHIP FEE

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Life Member (Individual): Rs 5000
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*Membership fee can also be remitted to
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For more information, write to us at mail.itrhd@gmail.com.

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

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Turn Overleaf

Category of Membership	Membership Fee	
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Life Member Individual	5,000	500
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Associate Member, Corporate	1,00,000	
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1. Unless otherwise specified all fees are one-time payment only.
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4. Any person residing in a rural area, who is interested in rural heritage and development, can become a member on paying a token fee of Rs. 100 only.
5. The Membership Fee once paid, is Non-Refundable.
6. The Fee shall form part of the Corpus of the Society.

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

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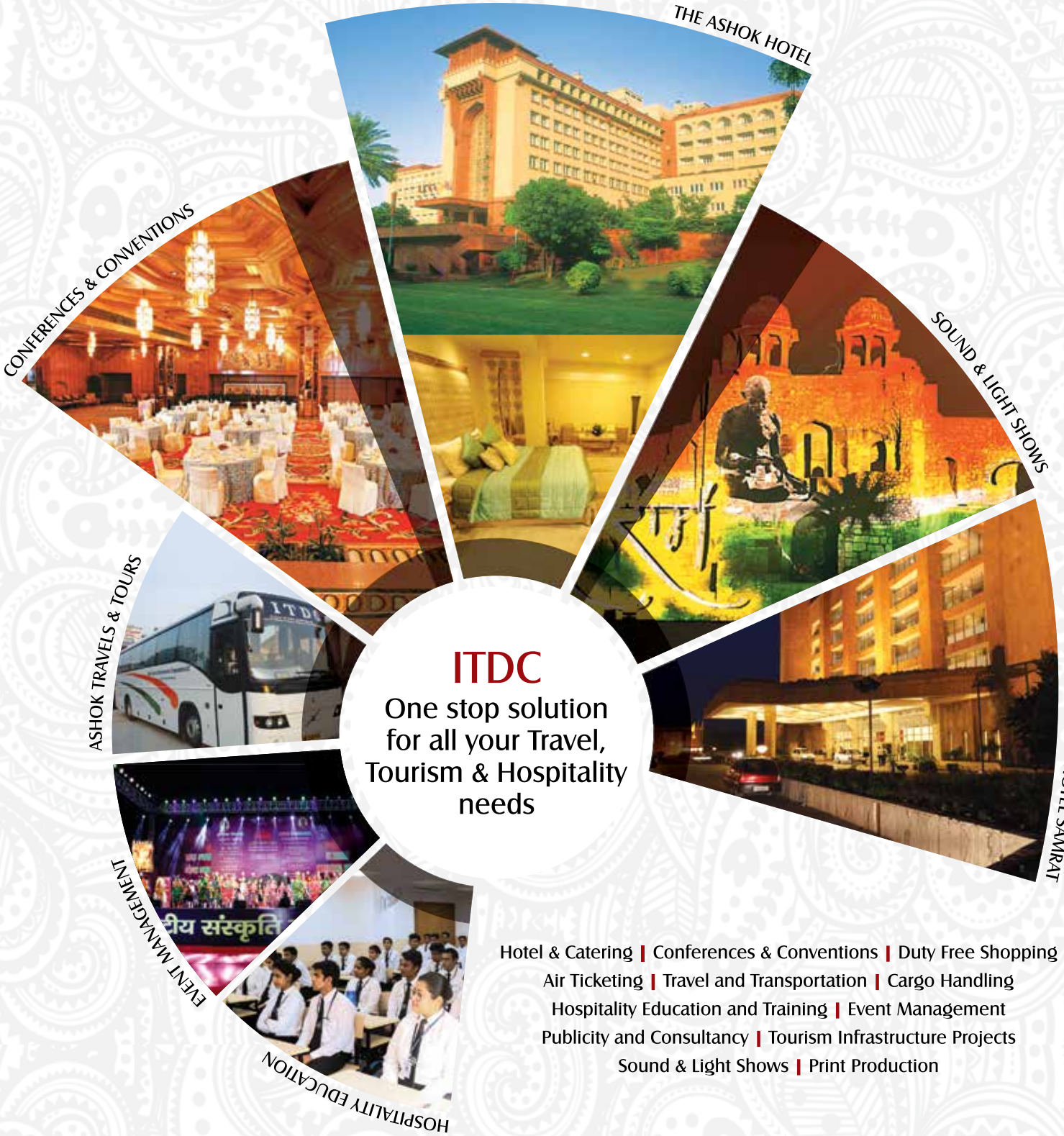

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