



TRIBAL HANDICRAFTS OF MAHARASHTRA

A CULTURAL AND TRANSITIONAL PERSPECTIVE



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2008

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MAHARASHTRA**

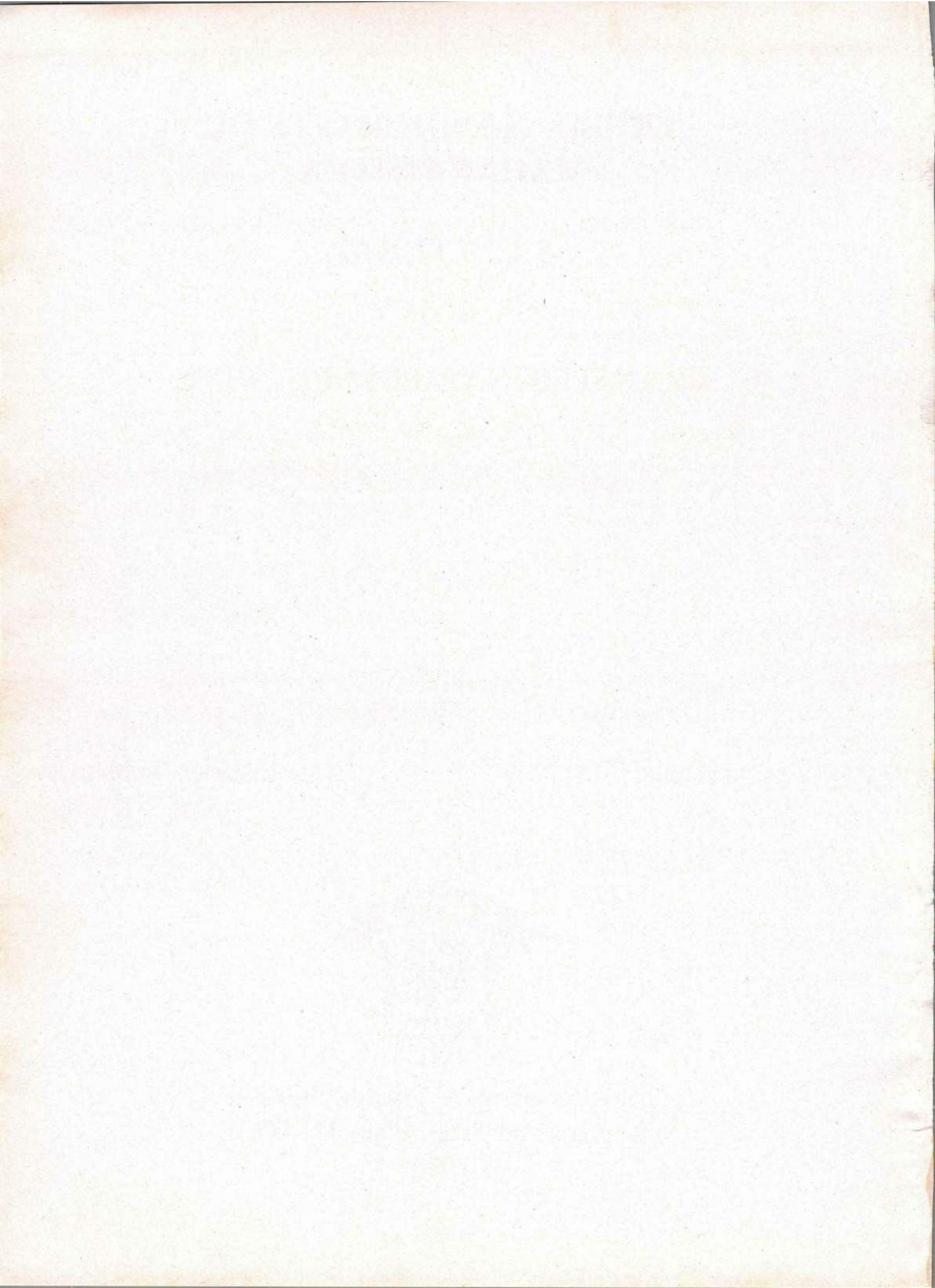
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MESSAGE



Dr. Vijaykumar Gavit,
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Tribal Development has to ideally be a well thought out combination of a variety of strategies and inputs. Promotion and preservation of the unique art and art forms of tribals is an essential aspect of the same.

This book brings out not only the beauty of some of the extremely intricately made handicrafts by tribals, but also presents an analytical account of their meaning and relevance for the tribal life and culture. The details of the transition of handicrafts from the local utility aspects to commercial arena are also thought provoking.

I am sure that this book will be useful to all those interested in tribes, tribal culture and development. It will also provide a new paradigm for understanding our tribal culture, art form and values embedded in them.

I wish the Tribal Research & Training Institute, Maharashtra State, Pune a great success in their endeavour.

Dr. Vijaykumar Gavit



PREFACE

The State of Maharashtra ranks second in India as regards the size of tribal population. Next to Madhya Pradesh, whose tribal population is 1.22 crores, Maharashtra's tribal population is 85.77 lakhs. Out of the 45 tribes in the State of Maharashtra, it is observed that tribes such as Warlis, Bhils, Pawaras, Koknas, Thakars, Gonds, Madias, Korkus and Mavchis have developed multiple art and craft forms. On the other hand, one hardly get to see art forms among the Katkaris, Dhor-Kolis, Kolams and other landless and poor tribal groups. It could be concluded that possession of land, cattle, food grains and other economic assets contribute in developing art forms. In addition, the availability of ecological resources, talent to create art forms among the tribal elites and their cultural requirements have also been responsible for developing art and craft forms in tribal societies.

Anthropological interest in tribal art and craft stems from the fact that art and craft though aesthetic in nature, are defined and interpreted culturally as they are related to social beliefs of the tribal people. Studies by Tribhuwan Robin and Finkenauer Maike, (2003); Tribhuwan Robin and Savelli, (2003), Tribhuwan R.D. & Tribhuwan Preeti, (2000), Dalmia Yashodhara (1986); Jain Jyotindra, (1993) have revealed that tribal art and craft forms are associated with ritualistic and socio-cultural life of tribals.

This book unveils the insider's as well as outsider's view about tribal arts and crafts of Maharashtra. Theoretically, the study provides a classification of tribal art and craft forms as well as cultural and commercial utility of the traditional and contemporary art forms. At the more practical level, the book provides a strategy evolved by Tribal Research and Training Institute, Government of Maharashtra, Pune to promote, propagate and preserve tribal art and craft. We hope that this book will be useful to social scientists, students of art and tribal studies, researchers and general readers as well.

Dr. Arvind Kumar Jha IFS

Dr. Robin D. Tribhuwan
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Chapter One

TRIBAL ART AND CRAFT : CONCEPTS AND DEFINITIONS

1.1 : Introduction :

It has rightly been pointed out by Ananda K. Commaraswamy (1982:i) that, “a craftsman is not an individual expressing individual whims but a part of the universe, giving expressions to ideals of central beauty and unchanging laws even as do the trees and flowers whose natural & less ordered beauty is no less God given.”

It has only been when the craftsman has had the right to work, the right to work faithfully, a right to the due reward of his labour and at the same time a conscious or sub conscious faith in the social or spiritual significance of his work that his art possesses the elements of real greatness.

Though it is often said that all art is but the imitation of Nature, the real significance of tribal art and craft lies in its cultural meaning and utility. As aptly pointed out by someone that “necessity is the mother of invention”, Tribal art and craft no doubt became a cultural necessity of a group or groups of tribes living within an eco-cultural system.

Ecology shapes material and non-material cultural traits of a society. A tribe like Madia which has been dwelling in thick Teak forests of Bhamragad (Gadchiroli District) for ages, has evolved wooden art and craft such as;

- i) Marriage Pillar (Dev Mundha) :- A wooden pillar on which designs of ornaments, flowers, wooden combs etc. are carved by a madia boy for his fiancee to be kept in front of the “Ghotul” i.e. youth dormitory.
- ii) Ancestral Memorial (Shinoli) :- A wooden pillar with a carved image of a animal bird or any other totem on the grave of the dead by the Madia. This pillar is made of teak wood.
- iii) Wooden combs (Hichadi) :- A Madia boy presents a wooden comb to his girl friend while in the youth dormitory. The comb is a symbol of engagement. Once it is given to her, it indicates that he accepts her as his wife and thereafter he does not flirt around With another girl.



Given above are few examples of how ecology shapes physical art forms as well as culture. Tribes and communities residing near the sea have evolved material cultural traits from coconut and palm parts. For example, rope is prepared from coconut fibre, canoes are made of stem of the palm, roof of their houses are made of palm leaves. In short, communities evolve material crafts and art forms from the available natural material and resources.

1.2 : Tribal Art and Craft : An Emic View

From the view point of the tribals art and craft emerge from indigenous use of locally available natural resources and are culturally interpreted by the members of a given society from an insider's (emic) perspective. Thus, what is art to an outsider, may not be art to a tribal (an insider). A painting of "Chowk" to a Warli is a symbol of the presence of "Palghat" the goddess of fertility who is believed to come to bless the new couple to be fertile. An outsider, however, looks at it as a piece of beautiful handiwork of Warli women. Warli paintings with traditional themes drawn during the wedding symbolize a form of communication which is used to educate a new couple about social, religious and fertility related rituals. Married women (suhasinis) who sing songs and make these paintings basically educate the couple about familial, social, cultural and sexual aspects of life.

Similarly a "Tarpa" which is a wind instrument played by the warlis during the harvest season only is a gift to them from the God of Rains called "Naran". Thus, from an insider's point of view "Tarpa" is a sacred instrument to be played only during the harvest to proclaim thankfulness to the God of rains.

1.3 : Tribal Art & Craft : An Etic View

The term art is defined as a human creative skill or its application. Further more, it is a branch of creative activity concerned with production of imaginative designs and expressions.

According to Saraf D.N. (1982:i) a craft, at its finest, represents man's needs to create an object with mind and hand. Craft is essentially a skilled solution to a specific need.



This is an outsider's view about what art and craft is. An etic view does not consider the social, cultural, religious and symbolic values associated with a craft or art form for that matter. It is only concerned with the beauty, skill, expression and creativity of the artist.

1.4 : Objectives of the Book

The objectives of this book are as follows :

1. To unveil the emic and etic concepts and definitions of tribal art and crafts.
2. To classify tribal handicrafts.
3. To present a photo essay of traditional and contemporary art and craft of tribals in Maharashtra.
4. To study the initiatives of TRTI in promoting and propagating tribal handicrafts.
5. To present a case study of the tribal handicraft exhibition held at Tilak Smarak Mandir, Pune from 14th to 18th February, 2008.
6. To highlight the changing trends in tribal handicrafts.

1.5 : Significance of the Book

At the theoretical level the facts presented in this book will contribute in developing new theoretical insights into tribal art. At the more practical level the strategies and initiatives by TRTI in promoting and propagating tribal handicrafts will be useful to NGO's., researchers and Government organizations that are working to document, preserve, promote and propagate tribal handicrafts.

1.6 : Chapter Scheme

The book is presented in six chapters, which are as follows :

- I. Chapter One :
Tribal Art and Craft : Concepts and Definitions.
- II. Chapter Two :
Handicrafts of Tribal Maharashtra : Classification
- III. Chapter Three :
Initiatives by TRTI in Promoting Tribal Handicrafts



- IV. Chapter Four :
Photo Essay on Tribal Handicrafts
 - a)Traditional Handicrafts
 - b)Contemporary Handicrafts

- V. Chapter Five :
Feed Back of visitors : Handicraft Exhibition, 2008.

- VI. Chapter Six :
Changing Trends in Tribal Handicrafts.



Chapter Two

HANDICRAFTS OF TRIBAL MAHARASHTRA : CLASSIFICATION

2.1 : Classification of Tribal Arts and Crafts : Theoretical Consideration

Anthropologists and Museologists basically categorize tribal art and craft on the basis of regions, tribe, and general art and craft. A brief explanation of this is as follows:

a) Region based classification :

In this type of classification a mention of the Country, State, District, Village or a Region is the base. For example art and craft of tribals from chhattisgarh, Madhya Pradesh, Maharashtra or Kutch Districts in India.

b) Tribe Specific Classification :

Reference of a tribe becomes the basis of classification of that particular art or craft.

Given below are some examples:-

i) Tribal Paintings :

- Warli paintings from Maharashtra.
- Rathwa paintings from Gujrat.
- Bhil paintings from Madhya Pradesh.
- Saora paintings from Orrisa
- Gond Paintings from Madhya Pradesh.

ii) Tribal Handloom and Textiles :

- Naga Shawls from Nagaland.
- Lambada costumes from Andhra Pradesh.
- Bhil loin cloth from Maharashtra.

iii) Metal Crafts :

- Iron craft of the Agaria tribe from Madhya Pradesh.
- Dokra craft of Madia.



iv) Bamboo Crafts :

- Musical sticks of Paharia from Chhatisgarh.
- Flutes of Bhils from Madhya Pradesh.

C) General Classification :

General classifications of tribal art and craft is based on types of art forms and crafts, including the material of the art or craft. Table number 2.1 presents the glimpses of art forms.

Table No. 2.1
General Classification of Tribal art and Craft in Maharashtra

| Sr. No. | Art and Crafts | Brief Description |
|----------------|-----------------------|--|
| 1. | Paintings | Warli Tribe in Maharashtra is known for paintings. Warli paintings have become famous through out the world. Several books have been written on Warli paintings cult. However, tribes such as Kokna, Thakar, Gonds, and Kolams also have traditional paintings which have not received much Publicity. |
| 2. | Masks | The Warlis and Koknas in particular from Jawhar, Makhada and Vikramgad blocks in Thane district are known for making masks. Tribhuvan Robin and Savelli Laurence (2003) in their book captioned, "Tribal Masks and Myths" have classified over 54 different types of Masks displayed during a festival called Bahoda. They have pointed out that these masks are made of paper masche, bamboo, clay and cow dung, wood, leather and metal as well. The Bahoda fertival is celebrated in March - April, every year, by the tribals of Jawhar, Makhada and Vikramgad. |



3. Bamboo Craft Bamboo is the key resource for tribal material culture. Every tribe in the state of Maharashtra has created fishing traps, baskets, agricultural implements, hunting gadgets etc. needed for their occupation and daily life. These are traditional art and craft forms prepared from bamboo. However, several tribal artists who have been participating in exhibitions in the cities, have taken to making lamp shades, bamboo flutes, whistles, toys, wall hangings, pen stands etc. prepared from bamboo.
4. Metal Craft Metal craft in tribal Maharashtra depicts a variety of art and craft forms. These are as follows:-
- i) **Tribal Ornaments** :- Tribal ornaments made of silver aluminium, copper, brass, lead, steel and bronze.
 - ii) **Dokra Craft** :- The bronze metal craft in Gadchiroli district used by Gonds and Madias is prepared by the vatankars.
 - iii) **Metal Gadgets** :- Metal gadgets, utensils, arms and armors, agricultural implements, hunting gadgets and musical instruments could be classified in this category.
 - iv) **Coins** :- The Gondwana kings were known for coins. Even today, one finds people in Godwana land i.e. From Orissa upto Chhattisgarh which includes part of eastern Vidharbha having collections of Godwana Kingdom era coins.
 - v) **Tak** :- Copper motifs is an art of tribal Maharashtra.
5. Handloom and Textile Tribal handloom and textile is not that popular among the tribes of Maharashtra. However, Bhils of some parts in Nandurbar were known for making loin cloth. This art form is on the path of getting vanished.



6. Musical Instruments Tribal Musical instruments as classified by Tribhuwan Robin and Tribhuwan Preeti (2000) are as follows :
- i) **Wind Musical Instruments**, that include Tarpa, Pawri, Flute and Bigul.
 - ii) **Rhythm Instruments**, that includes drums, Dhak, Mandal Dhol, Tibuli etc.
 - iii) String Instruments such as Hirobai Kingri, Ghangli, Tun Tune etc.
 - iv) **Side Rhythm Instruments** such as cymbals, metal bells, (ghoongru) clappers etc.
7. Wooden craft Almost all the tribes in Maharashtra are known for making and creating wooden crafts for daily and ritual use. Agricultural implements, utensils, hunting gadgets, toys, arms etc. are made by them. Tribes such as Madia, Bhil, Pawara, Mavchi, Kokna, Warlis, and Korkus are known for wooden carving. The famous marriage pillars, ancestral memorials, wooden combs, Gods of the Madia are beautiful handiworks.
8. Fibre craft Fishing nets, ropes and the beautifully woven cots among some tribals in Maharashtra are classic examples of fibre art.
9. Stone work Stone work or craft is not that popular among tribes of Maharashtra. However, ancestral memorials, Gods, and Goddesses carved on stones are found among tribes such as Bhils, Mavchis, Koknas, Warlis and Pawaras.



Chapter Three

PHOTO ESSAY OF TRADITIONAL AND CONTEMPORARY TRIBAL HANDICRAFTS

3.1 : A Word about Traditional and Contemporary Tribal Handicrafts

In chapter two, tribal art and craft has been classified into three categories namely regional, tribe specific and general classification. These three categories can be further classified into traditional and contemporary tribal art and craft forms. Explanation of the traditional and contemporary art forms and crafts is as follows :

a) Traditional Art and Craft Forms : A case of Warli Tribe

Traditional art and craft created by the tribals of Maharashtra are closely intertwined with the ritual, social, economic, cultural, and symbolic life of the tribals from an emic perspective. For example the traditional warli paintings have only five traditional themes as revealed through the study of Tribhuwan Robin and Finkenauer Maike (2003). These are as follows :

- i) The Dev Chowk.
- ii) The Lagna Chowk.
- iii) The Muthi
- iv) The Kanna
- v) The Bhavra

The symbolic and ritualistic values and meaning associated with the above traditional themes as revealed by Tribhuwan Robin and Finkenauer Maike (2003) are given below.

1. Dev Chowk or Choukat

The painting made on the wall is known as Dev Chowk. This is drawn for protecting the bride and the groom from the evil spirits, for ensuring their fertility and also for enhancing their procreative abilities. Among the Warlis, no marriage can take place without painting the chowk.

Chowk basically means a square. It is made with an outline of a square drawn on the inside wall of the house . The act of painting the picture itself is considered sacred. The Suhasinis first start filling up the squarish frame (chowk) towards inside from these four lines, with geometric strip.



First strip consists of triangles - symbolises cymbals (Tal-a musical instrument) played by the Shaman to please the Goddess of fertility. The next frame is known as "pasondi" - a silver waistband. Further inside are triangles drawn horizontally with small gaps symbolising drums called, "Dhaks". Then, again another silver chain called "Sakli" is drawn. This is followed by strip of squares representing the containers of Kunku (vermilion powder used to put in the hair parting of married women). Finally two straight square lines represent the bedsheet, which is kept in front of the chowk wall for the bride and groom to sit during the wedding ceremony. The main figure of Palghat is drawn in the centre with hands and legs widely spread out symbolizing a delivery position. In the corners one finds figures of the moon, sun, comb and a ladder. Some suhasinis also draw tarpa (wind musical instrument) and ghanngli (a string instrument).

The Sun, Moon and the Earth (Palghat) are believed to be most supreme forces whose presence is required during the wedding ceremony to bless the new couple to be fertile. The Tarpa and Ghanngli are considered sacred. The comb is a symbol of engagement whereas the ladder connects or links the Warlis with foodgrains stored on the house lofts.

Outside the straight four lines a strip is drawn for decorative purpose only.

The ritual may be classified into four sequential actions namely.

1. Smearing of the wall with cow dung by the suhasinis symbolising bathing of the bride / groom or cleansing or declaring their virginity and innocence.
2. Unveiling of chowk by a male Shaman, while he is in trance, at the onset of night, symbolising the time for the first sexual intercourse of the Sun with the Earth (Palghat).
3. Folding of a mat (athri) with rice in it given by the male family members to the Shaman symbolises pregnancy of Palghat.
4. Filling of rice from the mat into a bag or container symbolises the process of Palghat delivering a child there by depicting all the four stages symbolising the process of reproduction.



This sexual union of the cosmic male (Sun) and female (Palghat-Earth) is in itself a symbolic process of enculturation or educating the new couple. This spiritual meaningful activity is followed by a similar ritual involving the bride, groom and suhasinis on the third day of the wedding.

2. Lagna Chowk

Like the painting, which is known as Dev Chowk, the suhasinis also draw another chowk painting known as Lagna (marriage) Chowk (square) towards the side of the main Dev Chowk unveiled by the Shaman. In this painting a decorative square is drawn and in its centre the suhasinis draw a horse on which the bride, groom and groom's sister is shown sitting. Around the horse are dancers, musicians and Dhavleris (women who perform the wedding).

3. Kanna : the Symbol of Virginity

On the third day after the bride and groom are bathed separately in their parents houses, the suhasinis of both sides draw another squarish painting called kanna, with rice powder around the so-called pounding hole in the house on the floor.

Every Warli house has such a pounding hole. It consists of a hole dug into the ground with a bowl shaped stone inserted. With a stick of a male tree (Khair) they smash the grains to separate seeds from the husk.

The Kanna painting is drawn only in the bride's house. A multiplication sign is prominent in the square. The figure is then quoted with yellow (turmeric) powder, red (kunku) powder and orange (shendur) powder to make it colourful and attractive.

After drawing the figure, it is kept undisturbed till the groom arrives. The suhasinis and the groom's people are first welcomed by the bride's suhasinis. The bride is then made to sit on a flat stool (Pat). Red powder (Kunku) mixed with coconut oil is applied on her cheeks, feet and hair parting. Then the suhasinis from the groom's side open up the bride's hair and try to apply the red oil in the bride's hair parting. she refuses, cries and shouts nearly for 15 to 20 minutes. After some time she allows them to put the oil in her hair parting. After this, they erase the figure (Kanna) with cow dung, while this is done the bride cries very loudly, as if she is hurt.



Actions of the above mentioned ritual are highly symbolic and are loaded with meanings. They are as follows :

- i) The figure of Kanna is a symbol of vagina of a virgin Warli bride;
- ii) The action of drawing Kanna with different colours serves the purpose of attraction. It may be compared to a beautiful flower that attracts honey bees;
- iii) Opening brides hair and applying red powder mixed with oil is symbolic of sexual moves or gestures made by the groom to sensually activate the bride;
- iv) Her response of not allowing the suhasinis to touch her hair parting and crying is symbolic of fear of physical pain expressed by the bride during her first sexual intercourse;
- v) The action of putting red powder mixed with oil, symbolises the first blood that sprouts as a result of breaking the hymen. This blood also testifies the virgin status of the bride;
- vi) Crying of the bride, while the red liquid is put in her parting and while the Kanna figure is wiped by cow dung symbolises the first intercourse. She acts as if she is experiencing the severe pain while having her first intercourse;

This ritual socially proclaims the virgin status of the new bride and it does not leave any room for the family members, relatives and the tribesmen to doubt the virginity of the new bride. The painting of Kanna in a way is performed in order to take the tribesmen into confidence regarding the verginity of the bride and furthermore prevents family or communal fights. (Tribhuwan Robin & Finkenauer Maiké 2003).

Thus, the painting ritual of Kanna symbolises the declaration by the bride, her family and her village that she is a virgin.

4. Muthi

The Warli women perform the ritual of "Muthi" painting, when the new harvest of rice is brought home from the field. Rice grains are finely powdered and mixed with water to make a paste and imprint their fist prints on the front walls of the houses, grainaries, inner walls of the kitchen, ploughs and on baskets which are used for keeping "Bhakari" (bread).



“Muthi, means fist and repetitive imprints and repetitive of fists are made to bring home fistfull of grains. Multiplicity of such fist prints is supposed to ensure abundance of food in the home and abundant yield in the field. (Bokare Narendra 1995:217)

5. Bhavra

On the last day of the wedding i.e. the third day, the married women from the bride's and groom's house draw a rice powder painting called Bhavara. The word Bhavara according to the Warlis means “Whirl”. Hence, five circles of rice powder are drawn in various spots. One in the kitchen, two in the living room, one in the varandah and the fifth one in the courtyard.

The groom and bride are made to sit on these whirls, before giving them a bath. Elderly Warli men reveal the meaning of this ritual. According to them a sea gets high tide, once a month, so also a woman menstruates once a month. High tide and menstrual cycle is associated with the term Bhavara. The warlis say that if a couple has sex five days after the menstrual cycle, there are chances of the bride becoming pregnant. This ritual is performed to educate the couple about fertility.

The traditional five themes in warli paintings are forms of communication to educate a couple about family and community life, sex, religion, fertility etc. These are cultural meanings embedded in the symbols and rituals associated with Warli paintings. Similarly, “Tarpa” - a wind musical instrument played by the Warlis during the harvest time to celebrate their joy over the food grains and welcome “Kansari” - the goddess of food grains, is believed to be given to them by the God of rains called “Naran”.

Similarly there are several other forms of tribal art and craft that have symbolic and meaningful significance as viewed by the tribals.



b) Contemporary Art and Craft Forms

Contemporary art and craft created by the tribal of Maharashtra have commercial and utility value. These art and craft forms are often designed to suit urban taste. For example, a Warli artist draws warli motifs on -

- i) T-Shirts, Tops, Scarfs, Saris, Dresses etc.
- ii) Coasters, mobile stands, trays, pen stands, etc. made up of wood.
- iii) Bracelets, ear rings, pendants etc.

3.2 : Photo Essay on Traditional Tribal Art & Craft Forms of Maharashtra

A photo essay of traditional and contemporary art form is given in this chapter. The photo essay is presented in two parts, namely:-

- 1) Photo essay on traditional tribal art and craft
- 2) Photo essay on contemporary tribal art and craft

The essay is self explanatory as every handicraft is presented in the form of a Coloured picture and four indicators are used to describe the same.



BADGI



| | | |
|------------------------------|-----------|----------------------------|
| English Name | :- | Wooden Bowl |
| Local Name | :- | Badgi |
| Tribe | :- | Bhil / Pawara |
| Location | :- | Jalgaon / Nandurbar |
| Material Used | :- | Wood |
| Cultural Significance | :- | |

Badgi is used by the Bhils and Pawaras for pounding green chillies in it. The Bhils and Pawaras use the chilli paste, ground in the wooden bowl to eat with Roti (Bread) or rice.



BAAN



| | | |
|------------------------------|-----------|---------------------------------|
| English Name | :- | Arrow |
| Local Name | :- | Baan |
| Tribe | :- | Bhil / Madia |
| Location | :- | Nandurbar and Gadchiroli |
| Material Used | :- | Iron and Bamboo Stick |
| Cultural Significance | :- | |

Like most tribals the Bhils and Madias use arrows for hunting wild animals such as deer, rabbit, wild boar etc.



DEVMUNDHA



| | | |
|------------------------------|-----------|------------------------|
| English Name | :- | Marriage Pillar |
| Local Name | :- | Dev Mundha |
| Tribe | :- | Madia |
| Location | :- | Gadchiroli |
| Material Used | :- | Wood |
| Cultural Significance | | |

Ghotuls or Youth Dormitories are cultural institutions of Madia boys and girls. Ghotuls are halls situated on the outskirts of Madia villages wherein young boys and girls socialize. They sing, dance and learn about their culture. If a boy likes a girl, he gives her a wooden comb called "Hichadi". This comb is a symbol of engagement. Once the boy gives his girl friend a ring, he makes a wooden pillar for her. The marriage pillar is carved by him with decorative designs. It takes a year or two for him to make the pillar and it is kept in front of the hall. Devmundha is a symbol of marriage.



SHINOLI

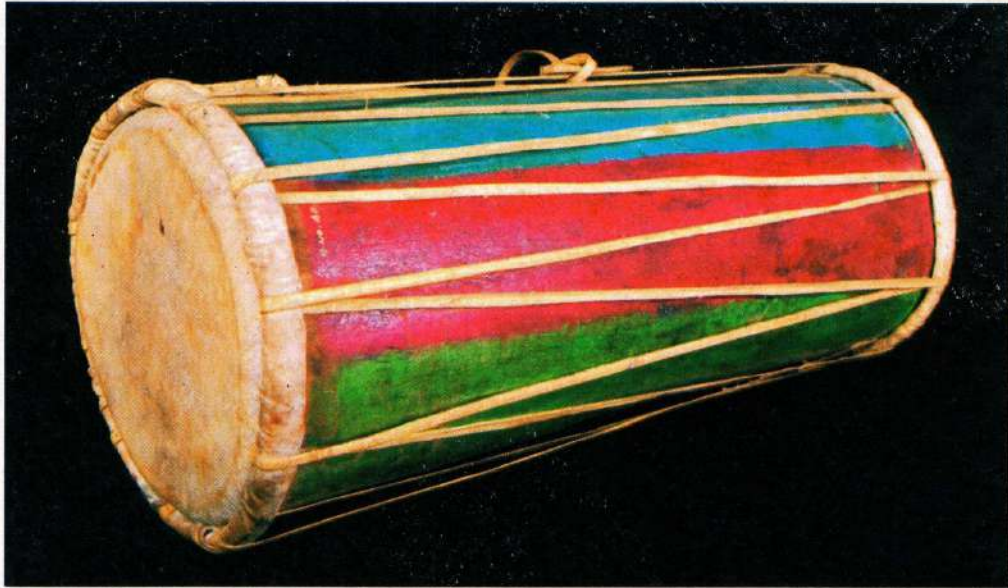


| | | |
|------------------------------|-----------|----------------------------|
| English Name | :- | Ancestral Memorial |
| Local Name | :- | Shinoli |
| Tribe | :- | Madia |
| Location | :- | Gadchiroli District |
| Material Used | :- | Wood |
| Cultural Significance | :- | |

The Madias bury their dead. Important personal belongings of the dead person are buried with the corpse. On the grave of the dead, the Madias erect a wooden pillar called shinoli. The memorial in the picture is a figure of a bull, which may have been a totem of the true clan of the dead. The graveyards of Madias are full of such ancestral memorials.



DHOL



| | | |
|------------------------------|-----------|------------------------------|
| English Name | :- | Drum |
| Local Name | :- | Dhol |
| Tribe | :- | Madia |
| Location | :- | Gadchiroli |
| Material Used | :- | Wood and Goat Leather |
| Cultural Significance | :- | |

The Madias use the drum for weddings, festivals and other ritual dances. The male Madia usually plays the drum.



POGAGOTTA



| | | |
|------------------------------|-----------|-----------------------------------|
| English Name | :- | Tobacco Container |
| Local Name | :- | Pogagotta |
| Tribe | :- | Madia |
| Location | :- | Gadchiroli District |
| Material Used | :- | Wood, Seed and White Metal |
| Cultural Significance | :- | |

Madias are fond of chewing tobacco. They, therefore prepare various types of tobacco containers. The containers in the picture are made of aluminum, wood, and seed. The containers are artistically prepared and hence look beautiful. There is a small loop for attaching a fiber string to these containers.



GAVYACHAYA SHINGACHA MUKUT



| | | |
|------------------------------|-----------|--|
| English Name | :- | Bison Horn Head Gear |
| Local Name | :- | Gavyachya Shingacha Mukut |
| Tribe | :- | Madia |
| Location | :- | Gadchiroli District |
| Material Used | :- | Horns of bison, cloth, cowry shells, bamboo stick and feathers. |
| Cultural Significance | :- | |

It is a head gear used by the Madia for a special dance. Bison horns are fixed on a bamboo cap with the help of a long cloth and in the centre of the head gear feathers forming a bunch are fixed to a bamboo stick. From the front portion are seen nine strings of cowry shells suspending over the face of the drummer, who wears it. The head gear symbolizes the mythological mask of a Bison.



BAJUBANDH



| | | |
|------------------------------|-----------|-------------------|
| English Name | :- | Armlet |
| Local Name | :- | Bajubandh |
| Tribe | :- | Madia |
| Location | :- | Gadchiroli |
| Material Used | :- | Silver |
| Cultural Significance | :- | |

A round armlet made by a double metallic wire which is fashioned in the form of loops. On the armlet appears a six petalled floral structure having a prominent bud. Madia women wear armlet to decorate themselves. In times of financial crisis, i.e. during rainy season, these ornaments are mortgaged for cash.



KOPARHALI



| | | |
|-----------------------|----|------------|
| English Name | :- | Bangle |
| Local Name | :- | Koparhali |
| Tribe | :- | Madia |
| Location | :- | Gadchiroli |
| Material Used | :- | Bronze |
| Cultural Significance | :- | |

Married women wear these bronze bangles.



SHALPI



| | | |
|------------------------------|-----------|----------------------------|
| English Name | :- | Metal toddy tree |
| Local Name | :- | Shalpi |
| Tribe | :- | Madia |
| Location | :- | Gadchiroli District |
| Material Used | :- | Bronze |
| Cultural Significance | :- | |

The metal tree depicts "Dokra" art form or other wise known as the lost wax technique which is one of the ancient forms of making metal figures known to mankind. The palm tree shows activities of collecting "toddy". Toddy is an intoxicating drink collected from the palm tree in a pot that is hung over night. The craft shows that three men are collecting toddy.



SAKHALI



| | | |
|------------------------------|-----------|----------------------------|
| English Name | :- | Necklace |
| Local Name | :- | Sakhali |
| Tribe | :- | Madia |
| Location | :- | Gadchiroli District |
| Material Used | :- | Silver |
| Cultural Significance | :- | |

Sakhli or chain is used as a body decorative item and hence worn as a necklace.



BIGUL



| | | |
|------------------------------|-----------|----------------------------|
| English Name | :- | Trumpet |
| Local Name | :- | Bigul |
| Tribe | :- | Madia |
| Location | :- | Gadchiroli District |
| Material Used | :- | Bronze |
| Cultural Significance | :- | |

A small trumpet called bigul is prepared using lost wax technique is played horizontally by blowing air into hole which is situated on the anterior horizontal end of the curved trumpet. The Madias play bigul to express their joy over the harvest.



HICHADI



| | | |
|-----------------------|----|---------------------|
| English Name | :- | Wooden Comb |
| Local Name | :- | Hichadi |
| Tribe | :- | Madia |
| Location | :- | Gadchiroli District |
| Material Used | :- | Wood |
| Cultural Significance | :- | |

Hichadi is a wooden comb presented by a Madia boy to his girl friend with whom he decides to get married. The comb is a symbol of engagement. It is personally carved by the boy. These combs, however resemble with the combs of some of the African tribes. Whether these designs were borrowed or shared by these tribes living so far away from each other is a hypothesis, that remains to be tested.



HAREEN



| | | |
|------------------------------|-----------|-------------------|
| English Name | :- | Metal Deer |
| Local Name | :- | Hareen |
| Tribe | :- | Madia |
| Location | :- | Gadchiroli |
| Material Used | :- | Bronze |
| Cultural Significance | :- | |

The Madias use the deer as a decorative item in their houses. There is no special cultural significance associated with this artifact. It is however made, using the lost wax technique.



MATA



| | | |
|------------------------------|-----------|---------------------|
| English Name | :- | Gond Goddess |
| Local Name | :- | Mata |
| Tribe | :- | Gond |
| Location | :- | Gadchiroli |
| Material Used | :- | Bronze |
| Cultural Significance | :- | |

Mata is a goddess of the Gonds. The metal figure is worshipped by the tribe.



MARAG KOPA



| | | |
|------------------------------|-----------|--|
| English Name | :- | Hair Ornament |
| Local Name | :- | Marag Kopa |
| Tribe | :- | Korku |
| Location | :- | Amravati |
| Material Used | :- | Peacock feathers, Coloured wool and Jute. |
| Cultural Significance | :- | |

Marag Kopa is an Ornament worn by the Korku women during the holi dance. The Ornament is made using peacock feathers, coloured wool and jute fiber. The colorful jute flowers shake with the rhythm of the drums.



GHODA



| | | |
|------------------------------|-----------|--------------------------|
| English Name | :- | Teracotta Horse |
| Local Name | :- | Ghoda |
| Tribe | :- | Korku |
| Location | :- | Amravati District |
| Material Used | :- | Clay |
| Cultural Significance | :- | |

The Korkus make statues of horse, bull or other totems and keep them on the graves. The 'ghoda' or horse in the above picture is a symbol of korku ancestral spirit.



CHHIBALI



| | | |
|-----------------------|----|-------------------------------------|
| English Name | :- | Marriage Basket |
| Local Name | :- | Chhibali |
| Tribe | :- | Bhil, Pawara & Mavchi |
| Location | :- | Nandurbar |
| Material Used | :- | Bamboo, coloured wool, Mirrors etc. |
| Cultural Significance | :- | |

All the three tribes mentioned above use “Chhibali” during the marriage ritual dance called “Chhibali Dance”, performed by the females. The colorful basket is a symbol of fertility. Similarly there is another colorless basket in the pictures above which is called chhibali, but is used during death rituals. The Mavchis offer food to the soul of the dead in this colorless basket.



LAKDI PARAT



| | | |
|-----------------------|----|--------------|
| English Name | :- | Wooden Plate |
| Local Name | :- | Lakdi Parat |
| Tribe | :- | Pawara |
| Location | :- | Nandurbar |
| Material Used | :- | Wood |
| Cultural Significance | :- | |

The Pawaras use the wooden plate to knead flour in order to make "Roti". (Bread).



RAJA PANTA & GANDA THAKUR



| | | |
|------------------------------|-----------|--------------------------------------|
| English Name | :- | Ancestral Memorial |
| Local Name | :- | Raja Panta & Ganda Thakur |
| Tribe | :- | Bhil |
| Location | :- | Nandurbar |
| Material Used | :- | Wood |
| Cultural Significance | :- | |

The Bhil mythology contains a myth of two great warriors called Raja Panta & Ganda Thakur, who were like saviours to the Bhils. Hence, their wooden images are made and worshipped by the Bhils.



TONDLI



Dovri

| | | |
|------------------------------|-----------|-------------------------|
| English Name | :- | Dry Gourd Vessel |
| Local Name | :- | Tondli |
| Tribe | :- | Bhil |
| Location | :- | Nandurbar |
| Material Used | :- | Dry Gourd |
| Cultural Significance | :- | |

Bhils are fond of drinking Mauha liquor like other tribes on festive and ritual occasions. Tondli is a vessel prepared from dry gourd and is used for keeping Mauha. The Bhils believe that the liquor in tondli remains cool. The Picture on the right is of Dovri, it is used to remove water from the pot. Some Tribals drink water straight away from, the Dovri.



TODA



| | | |
|------------------------------|-----------|------------------------|
| English Name | :- | Anklet |
| Local Name | :- | Toda |
| Tribe | :- | Bhil and Pawara |
| Location | :- | Nandurbar |
| Material Used | :- | Silver |
| Cultural Significance | :- | |

Toda is worn by married Bhil and Pawara women. The anklet is made of silver.



KADI



| | | |
|-----------------------|----|-----------------|
| English Name | :- | Anklet |
| Local Name | :- | Kadi |
| Tribe | :- | Bhil and Pawara |
| Location | :- | Nandurbar |
| Material Used | :- | Silver |
| Cultural Significance | :- | |

Kadi is an ornament prepared from silver and is worn by married women.



GHANGLI



| | | |
|------------------------------|-----------|--|
| English Name | :- | Warli String Instrument |
| Local Name | :- | Ghangli |
| Tribe | :- | Warli |
| Location | :- | Thane |
| Material Used | :- | Two dry gourds, a bamboo and strings. |
| Cultural Significance | :- | |

Ghangli is a stringed musical instrument used by the Warli shamans called "Ghangli Bhagats" in religious rituals. It is an instrument made up of two dry gourds, which are attached to a bamboo stick. On the stick are fixed two strings. Ghangli sounds like a mandolin.



SURYADEV



| | | |
|------------------------------|-----------|--------------------------|
| English Name | :- | Wooden Mask |
| Local Name | :- | Suryadev |
| Tribe | :- | Koknas and Warlis |
| Location | :- | Nasik and Thane |
| Material Used | :- | Wood |
| Cultural Significance | :- | |

The Koknas & Warlis of Thane and Nasik district celebrate a festival of masks called "Bahoda" in which "Suryadev" is one of the characters displayed.



CHANDRADEV



| | | |
|------------------------------|------------|--------------------------|
| English Name | ::- | Wooden Mask |
| Local Name | ::- | Chandradev |
| Tribe | ::- | Koknas and Warlis |
| Location | ::- | Nasik and Thane |
| Material Used | ::- | Wood |
| Cultural Significance | ::- | |

The Koknas and Warlis of Nasik and Thane districts celebrate a festival of masks called “Bahoda” in which “Suryadev” is one of the characters displayed.



RAKTADEVI



| | | |
|------------------------------|-----------|--------------------------|
| English Name | :- | Paper Masche Mask |
| Local Name | :- | Raktadevi |
| Tribe | :- | Koknas and Warlis |
| Location | :- | Nasik and Thane |
| Material Used | :- | |
| Cultural Significance | :- | |

A paper masche mask coloured with red paint, is called Raktadevi - a female Goddess of the Koknas and Warlis. This mask is worn by a dancer and displayed during the Bahoda festival.



TARPA

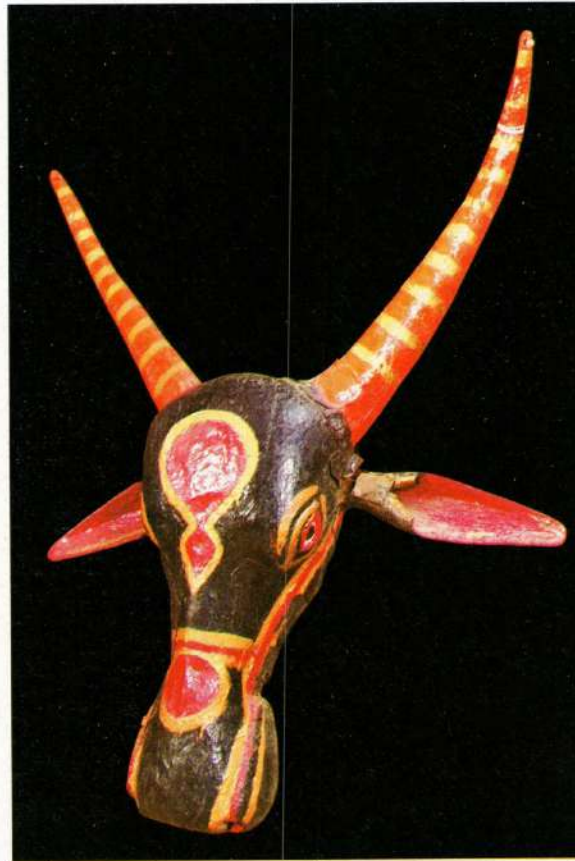


| | | |
|------------------------------|-----------|---|
| English Name | :- | Wind Musical Instrument |
| Local Name | :- | Tarpa |
| Tribe | :- | Warli |
| Location | :- | Thane |
| Material Used | :- | Dry gourd, Bamboo, honey, wax and spathe |
| Cultural Significance | :- | |

Tarpa is a wind instrument played by the Warlis inhabiting in Thane District. It is played to express their joy over the new harvest. Nearly 50-100 men and women dance to the tune of the instrument to perform Tarpa dance. The Warlis believe that Tarpa is a divine gift to them from "Naran", the God of rains. It is a taboo to play "Tarpa" during summer and rainy season.



MHASHYA

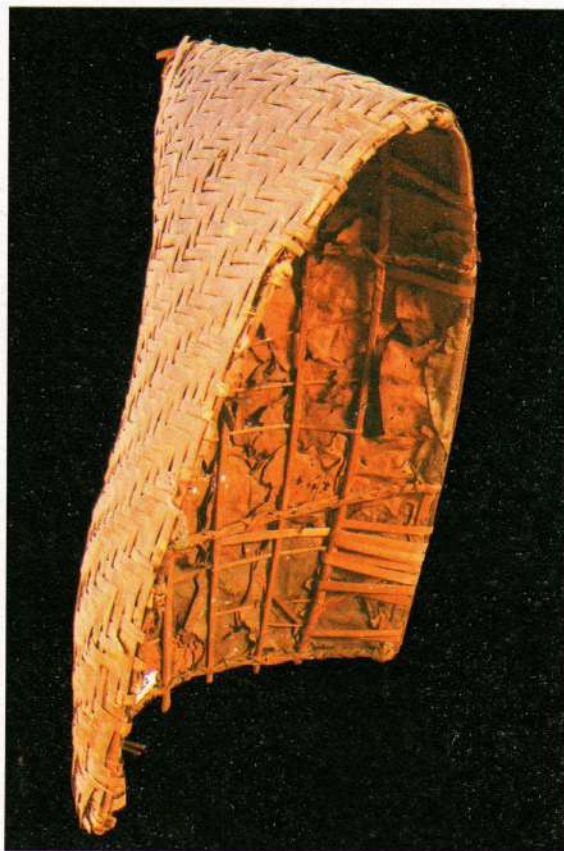


| | | |
|------------------------------|-----------|----------------------|
| English Name | :- | Buffalo Mask |
| Local Name | :- | Mhashya |
| Tribe | :- | Warli / Kokna |
| Location | :- | Thane |
| Material Used | :- | Paper Masche |
| Cultural Significance | :- | |

A huge mask of a buffalo head made of paper pulp is used by the Warlis and Koknas during the Bohada Festival. Bohada is a festival of masks, celebrated in Nasik and Thane.



IRALI



| | | |
|------------------------------|-----------|-------------------------------|
| English Name | :- | Umbrella |
| Local Name | :- | Irali |
| Tribe | :- | Warli |
| Location | :- | Thane |
| Material Used | :- | Bamboo and Teak Leaves |
| Cultural Significance | :- | |

Irali is an umbrella prepared from bamboo sticks on which teak leaves are inserted both from inside as well as outside. The warlis use Irali while working in the rice field, during rainy season.



WAGHDEV



| | | |
|------------------------------|-----------|------------------|
| English Name | :- | Tiger God |
| Local Name | :- | Waghdev |
| Tribe | :- | Warli |
| Location | :- | Thane |
| Material Used | :- | Wood |
| Cultural Significance | :- | |

Tiger God popularly known as “Waghdev” is a shrine in every Warli village. A figure of tiger in carved on a four to six feet rectangular wood and erected on the outskirts of the village facing the east. The Warlis believe that he protects them from diseases, misfortunes and at the same time protects their cattle from wild cats in the jungle.



WAKYA

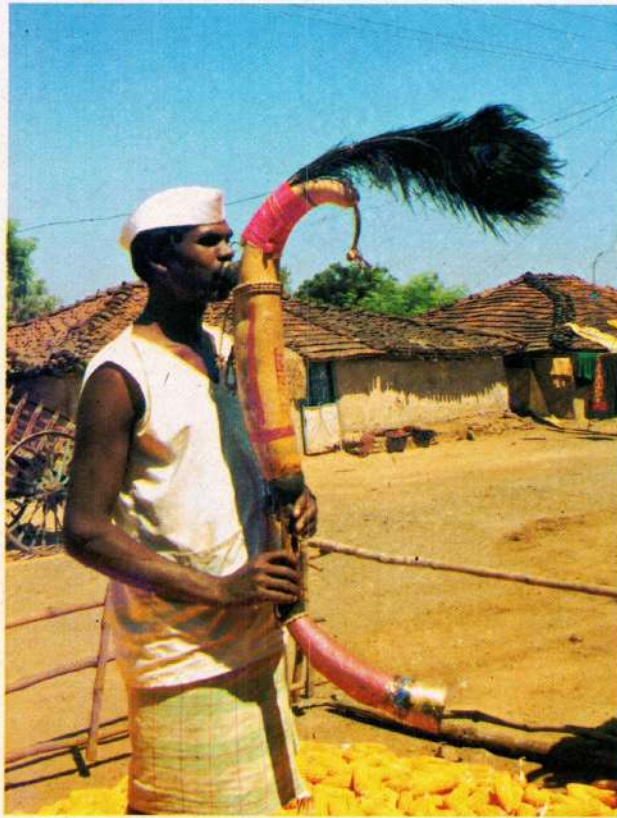


| | | |
|------------------------------|-----------|---------------------------|
| English Name | :- | Armlet |
| Local Name | :- | Wakya |
| Tribe | :- | Bhil/Pawara |
| Location | :- | Nandurbar |
| Material Used | :- | White metal/Silver |
| Cultural Significance | :- | |

Wakya are worn by the Bhil and Pawara women. They are made of Silver and/or white metal. The married women wear them.



PAWRI

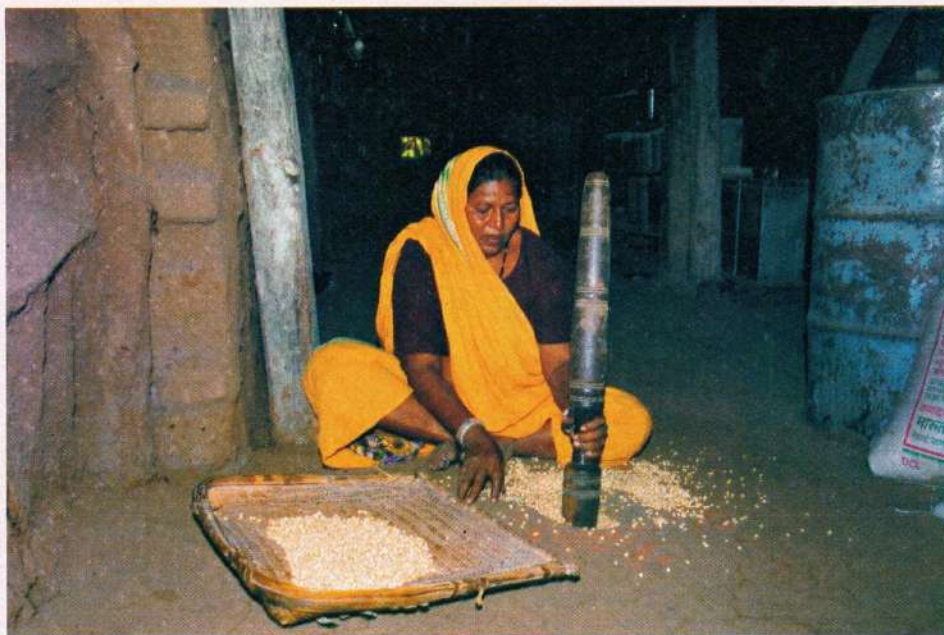


| | | |
|------------------------------|-----------|--|
| English Name | :- | Wind musical instrument |
| Local Name | :- | Pawri |
| Tribe | :- | Kokna |
| Location | :- | Nasik |
| Material Used | :- | Dry gourd, bamboo stick, spathe |
| Cultural Significance | :- | |

Pawri is a wind musical instrument played by the Koknas of Nasik. It is like Tarpa, except that tarpa is blown from the anterior end, while pawri is blown from the centre of the gourd as seen in the picture. The Koknas play Pawri to express their joy over corn, Jowar and rice harvest.



TUKU



| | | |
|------------------------------|-----------|-----------------------|
| English Name | :- | Pounder |
| Local Name | :- | Tuku |
| Tribe | :- | Pawara |
| Location | :- | Nandurbar |
| Material Used | :- | Wood and stone |
| Cultural Significance | :- | |

The Pawaras use the wooden pounder to separate rice husk from the grains. The picture given above is self explanatory.



JATE



| | | |
|------------------------------|-----------|-----------------------------|
| English Name | :- | Flour gridding stone |
| Local Name | :- | Jate |
| Tribe | :- | Warli, Pawra |
| Location | :- | Thane |
| Material Used | :- | Wood and Stone |
| Cultural Significance | :- | |

Jate is a grinder prepared from two stone tablets by cutting two circular stones of same size. A hole is made in between these two stones in such a fashion that the circular stone on the top rests and revolves on the one below it. The upper stone has a handle attached to it. Warli women move the grinder after putting in rice grains in the center. The flour is then collected in another circular wooden container. The grinder is artistically made. The Pawaras make beautiful flour grinders as compared to the Warlis.



TUN-TUNE



| | | |
|------------------------------|-----------|----------------------------------|
| English Name | :- | String Musical Instrument |
| Local Name | :- | Tun-Tune |
| Tribe | :- | Mahadev Koli |
| Location | :- | Pune |
| Material Used | :- | Wood, Bamboo and Strings |
| Cultural Significance | :- | |

Troupes performing tamasha or songs called Pawadas use this instrument.



TELARIN MATA



| | | |
|------------------------------|-----------|----------------------|
| English Name | :- | Metal Goddess |
| Local Name | :- | Telarin Mata |
| Tribe | :- | Madia |
| Location | :- | Gadchiroli |
| Material Used | :- | Brass |
| Cultural Significance | :- | |

The female deity stands tall on a platform. It has broad shoulders and slightly dwarfish looks except that the neck is long in proportion to the body. The Madias worship Telarin mata on several occasions in a year.



DAGINA



| | | |
|------------------------------|-----------|-------------------|
| English Name | :- | Anklet |
| Local Name | :- | Dagina |
| Tribe | :- | Gond |
| Location | :- | Gadchiroli |
| Material Used | :- | Bronze |
| Cultural Significance | :- | |

The Gond women use this anklet as an ornament. Its function is body decoration.



BHOKSA



| | | |
|------------------------------|-----------|----------------------------|
| English Name | :- | Fishing net |
| Local Name | :- | Bhoksa |
| Tribe | :- | Thakar |
| Location | :- | Western Maharashtra |
| Material Used | :- | Fibre of Ambadi |
| Cultural Significance | :- | |

The Thakars prepare a fishing trap from the fibre of a plant called, "Ambadi". The net is woven to a round stick ring as seen in the picture. The fisherman suspends it in water, where there are fish. Bhoksa is thus used for fishing.



HEN BASKET



| | | |
|------------------------------|-----------|-------------------|
| English Name | :- | Hen Basket |
| Local Name | :- | Topli |
| Tribe | :- | Warli |
| Location | :- | Thane |
| Material Used | :- | Bamboo |
| Cultural Significance | :- | |

The Warlis weave hen baskets of bamboo in such a way that there is enough ventilation for the chicks. It is made very artistically and aesthetically.



LAKDI BAILGADI

3.3 A Photo Essay on contemporary tribal art and craft forms.

As mentioned earlier, in this section of chapter three, a photo essay on art and craft forms of tribals in Maharashtra, that are contemporary and have commercial and utility value is presented:-

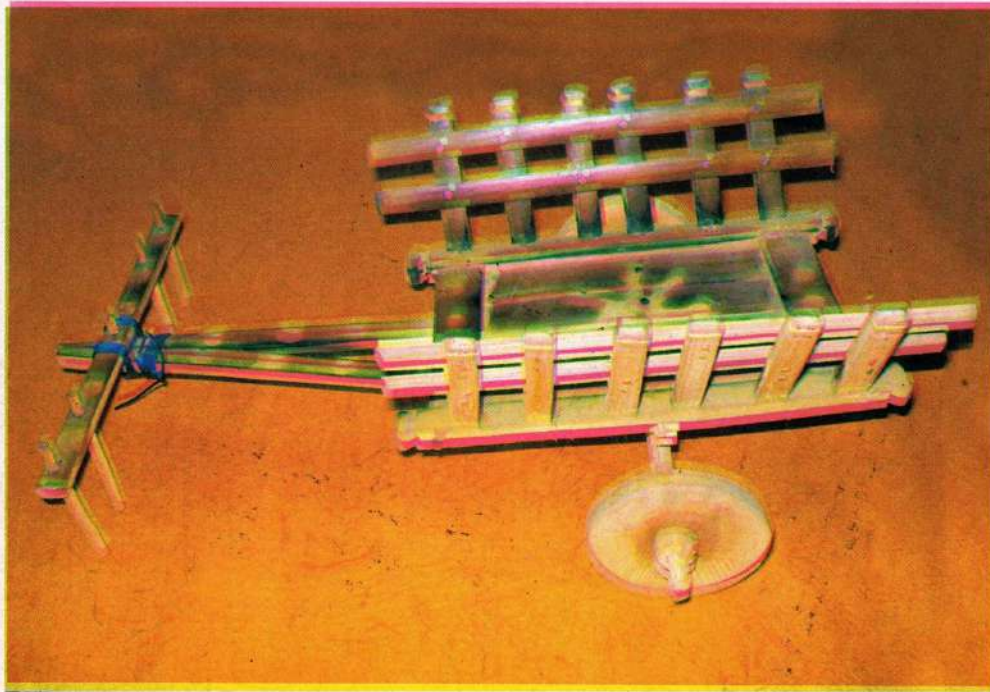


| | | |
|----------------------|-----------|------------------------------|
| English Name | :- | Wooden bullock - cart |
| Local Name | :- | Lakdi Bailgadi |
| Tribe | :- | Bhil and Pawara |
| Location | :- | Jalgaon |
| Material Used | :- | Wood |
| Significance | :- | |

The Bhils & Pawaras of Jalgaon sell bullock carts in weekly markets and also during tribal and rural fairs to earn some money. The buyers use these carts as show pieces or decorative items in the house.



BAMBOOCHI BAILGADI



| | | |
|----------------------|-----------|------------------------------|
| English Name | :- | Bamboo bullock - cart |
| Local Name | :- | Bamboochi Bailgadi |
| Tribe | :- | Warli |
| Location | :- | Nasik |
| Material Used | :- | Bamboo |
| Significance | :- | |

The Warli artisans from Surgana tahsil make bamboo bullock carts and sell them in exhibitions. Buyers use the carts as decorative items in the house.



SURYA



| | | |
|----------------------|-----------|---------------|
| English Name | :- | Sun |
| Local Name | :- | Surya |
| Tribe | :- | Warli |
| Location | :- | Nasik |
| Material Used | :- | Bamboo |
| Significance | :- | |

This artifact is used as a wall hanging by the purchasers.



GANESH MUKHAVATA



| | | |
|----------------------|-----------|-------------------------|
| English Name | :- | Mask of Ganesh |
| Local Name | :- | Ganesh Mukhavata |
| Tribe | :- | Warli |
| Location | :- | Thane |
| Material Used | :- | Paper Masche |
| Significance | :- | |

A mask of Ganesh deity prepared by the Warli artisans to sell as a decorative and/or sacred symbol. These masks are sold in exhibitions.



MUKHAVATA MAKDACHA

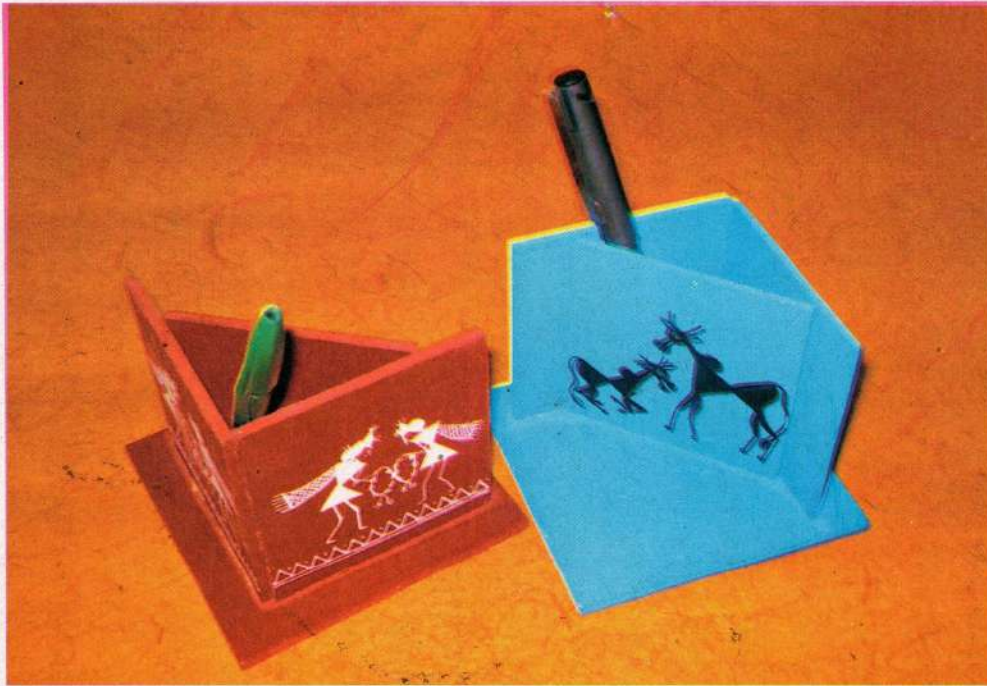


| | | |
|----------------------|-----------|---------------------------|
| English Name | :- | Monkey Mask |
| Local Name | :- | Mukhavata Makdacha |
| Tribe | :- | Warli |
| Location | :- | Thane |
| Material Used | :- | Paper Mache |
| Significance | :- | |

The monkey mask is used as a decorative item or a toy by the children in urban areas.



PEN STAND



| | | |
|----------------------|----|------------------|
| English Name | :- | Pen stand |
| Local Name | :- | Pen stand |
| Tribe | :- | Warli |
| Location | :- | Thane |
| Material Used | :- | Wood |
| Significance | :- | |

The Warli artisans use oil paints to draw various figures or motifs on the stand. People buy these pen stands to keep pens, pencils and other items. It is usually kept on office tables.



TEA COASTERS



| | | |
|----------------------|-----------|-------------------------|
| English Name | :- | Tea Coasters |
| Local Name | :- | Chahache coaster |
| Tribe | :- | Warli |
| Location | :- | Thane |
| Material Used | :- | Wood |
| Significance | :- | |

Tea coasters with Warli motifs are used by the purchasers to keep tea cups on them.



COLOURED COASTERS



| | | |
|----------------------|-----------|-------------------------|
| English Name | :- | Tea Coasters |
| Local Name | :- | Chahache Coaster |
| Tribe | :- | Warli |
| Location | :- | Thane |
| Material Used | :- | Wood |
| Significance | :- | |

Tea coasters with Warli motifs are used by the purchasers to keep tea cups on them.



ASH TRAY



| | | |
|----------------------|-----------|-----------------|
| English Name | :- | Ash Tray |
| Local Name | :- | Ash Tray |
| Tribe | :- | Warli |
| Location | :- | Thane |
| Material Used | :- | Clay |
| Significance | :- | |

Stylish ash trays prepared from clay are painted and sold in exhibitions and shops, either as ash trays or show pieces.



CELL PHONE STANDS

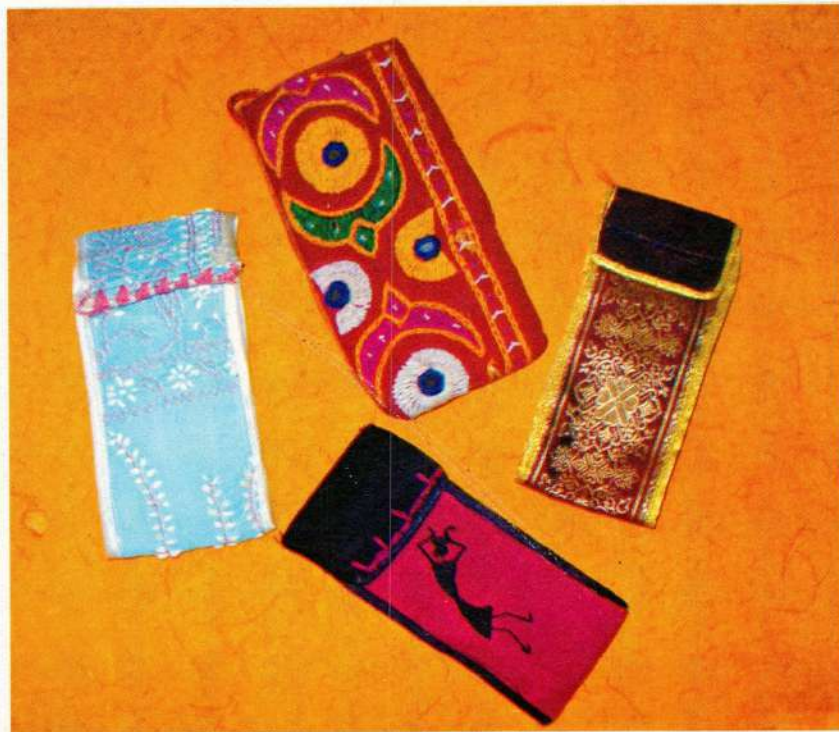


| | | |
|----------------------|-----------|-------------------------|
| English Name | :- | Cell Phone stand |
| Local Name | :- | Mobile stand |
| Tribe | :- | Warli |
| Location | :- | Thane |
| Material Used | :- | Wood |
| Significance | :- | |

As seen in the picture, wooden stands are beautifully painted and varnished to keep cell phones. These are sold in exhibitions and shops.



CELL PHONE COVERS



| | | |
|----------------------|-----------|--------------------------|
| English Name | :- | Cell Phone covers |
| Local Name | :- | Mobile Cover |
| Tribe | :- | Thakar |
| Location | :- | Raigad |
| Material Used | :- | Cloth |
| Significance | :- | |

Self Help Groups of Thakar tribal women promoted by Kalanidhi weave/stitch cell phone covers to earn extra money for their living.



WOODEN BANGLES



| | | |
|----------------------|-----------|------------------------|
| English Name | :- | Wooden Bangles |
| Local Name | :- | Lakdi Bangdya |
| Tribe | :- | Gond |
| Location | :- | Gondia District |
| Material Used | :- | Wood |
| Significance | :- | |

Wooden bangles of various sizes are made by Gond artisans who sell them in shops and exhibitions to earn extra money.



HAIR CLIPS



| | | |
|---------------|----|---------------------------------|
| English Name | :- | Hair Clips |
| Local Name | :- | Kesachya pina |
| Tribe | :- | Thakur, Warli and Rathwa Tribes |
| Location | :- | Thane and Kutch |
| Material Used | :- | Bamboo, Wood & Leather |
| Significance | :- | |

Hair clips prepared from bamboo, wood and leather are usually bought by urban women to decorate their hair.



BRACELETS



| | | |
|----------------------|-----------|----------------------------------|
| English Name | :- | Bracelets |
| Local Name | :- | Bracelets |
| Tribe | :- | Warli |
| Location | :- | Thane |
| Material Used | :- | Wood and Plaster of Paris |
| Significance | :- | |

Bracelets prepared from wood and Plaster of Paris are painted with warli motifs and sold in shops and exhibitions by the Warli artisans.



PENDANTS



| | | |
|----------------------|-----------|--------------------------------------|
| English Name | :- | Pendants |
| Local Name | :- | Maal |
| Tribe | :- | Warli |
| Location | :- | Thane |
| Material Used | :- | Plaster of Paris and Ply wood |
| Significance | :- | |

Pendants made from Plaster of Paris and Plywood are painted with warli motifs. These pendants are used by girls as ornaments.



PURSE



| | | |
|----------------------|-----------|----------------------------------|
| English Name | :- | Purse |
| Local Name | :- | Pakit or Potli |
| Tribe | :- | Lambada |
| Location | :- | Pashan Tanda |
| Material Used | :- | Cloth, Mirror and threads |
| Significance | :- | |

A women's micro credit union from Pashan Lambada settlement makes these purses to earn some money.



EAR-RINGS



| | | |
|---------------|----|----------|
| English Name | :- | Ear-ring |
| Local Name | :- | Kanatle |
| Tribe | :- | Warli |
| Location | :- | Thane |
| Material Used | :- | Plywood |
| Significance | :- | |

Plywood is coloured with various colours first and then Warli painting motifs are drawn on them. These ear rings are sold in shops and exhibitions.



RABBIT AND TORTOISE

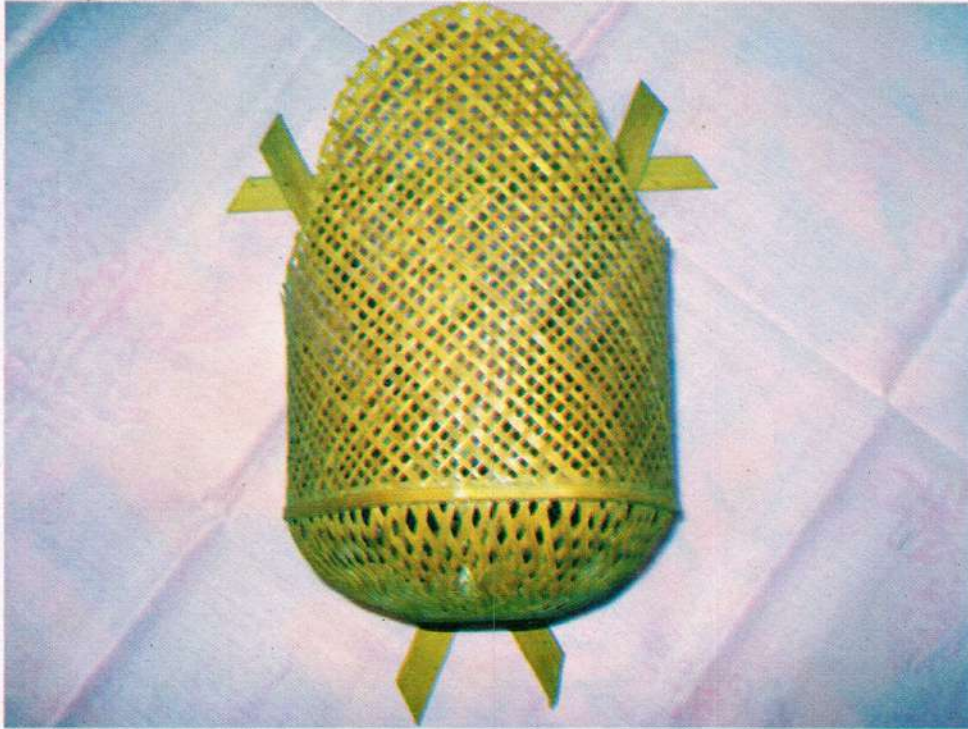


| | | |
|----------------------|-----------|------------------------------|
| English Name | :- | Rabbit & Tortoise |
| Local Name | :- | Sasa / Kasav |
| Tribe | :- | Warli |
| Location | :- | Thane |
| Material Used | :- | Paper Masche |
| Significance | :- | |

Rabbit & tortoise prepared from paper masche are sold as toys for children or show pieces in the house.



BAMBOO LAMPSHADE



| | | |
|----------------------|-----------|-------------------------|
| English Name | :- | Bamboo Lampshade |
| Local Name | :- | Diva Kandil |
| Tribe | :- | Thakar |
| Location | :- | Raigad |
| Material Used | :- | Bamboo |
| Significance | :- | |

Bamboo lampshades prepared from bamboo are sold in shops and exhibitions by the Thakars. The best season for their sale is during Diwali and Christmas.



WARLI FILES



| | | |
|----------------------|----|------------------------|
| English Name | :- | Warli File |
| Local Name | :- | Warli File |
| Tribe | :- | Warli |
| Location | :- | Thane |
| Material Used | :- | Cloth and Paint |
| Significance | :- | |

Cloth files having maroon coloured background and painted with warli motifs are used by students and in the offices. These and many more contemporary art and crafts are popular in tribal Maharashtra.



Chapter Four

ROLE & INITIATIVE OF TRTI IN PROMOTING TRIBAL HANDICRAFTS

4.1 TRIBAL CULTURAL MUSEUM

In the year 1965, T.R.T.I. Pune established a museum which consists of exhibits such as:-

- Tribal ornaments
- Tobacco containers
- Masks
- Warli Paintings
- Tribal utensils
- Tribal deities
- Metal craft
- Hunting and fishing gadgets
- Copper motifs
- Ancestral memorials
- Bamboo craft & basketry
- Musical instruments
- Tribal photographs
- Tribal dresses etc.

The museum is regularly visited by school and college students, tourists, research scholars and general public as well. On an average 150 to 200 visitors, visit the museum daily.

Efforts are being made to purchase original and greater variety of artifacts of tribals for the museum. This museum is providing a platform for preservation, promotion and propagation of tribal handicrafts.



4.2 EXTENSION ACTIVITIES

Besides housing tribal artifacts the Tribal Cultural Museum Unit has several extension activities that directly promote and propagate tribal art and craft. These activities are as follows :

a) Tribal Handicraft Exhibition

Every year the Institute organizes an exhibition of tribal handicrafts in Pune or another city in Maharashtra. About 60 tribal artisans are invited with their artifacts. These artisans are given travel expenses along with honorarium. Besides this, their lodging, boarding and transportation is taken care of by the Institute. The money from the artifacts sold goes to them. During the year 2006-2007 tribal handicrafts worth Rs. 2.47 lakh were sold.

During the year 2007-08, unfortunately lesser number of artists could come due to fear of law and order problem in the State and the number of visitors also got adversely affected. The 46 artists who came could sell goods worth Rs. 2.09 lakhs.

b) Warli Painting Competition

To promote and preserve the art of Warli paintings the Institute holds Warli painting competition in Dahanu Taluka every year for adults as well as school children. Every year 50 adults and about 65 school children participate in the competition.

They are provided with all the necessary material and the winners are given cash prizes.

c) Tribal Dance Competition

Tribal dance competitions are organized every year in the 20 Integrated Tribal Development Project areas in the State. In this way tribal dance traditions are being promoted and preserved. Every year around 250 dance troupes perform traditional dances in various tribal areas. The Institute has organized 25 such competitions since 1991. The handicrafts which are part of the dance dress and attire get exhibited through this art form. In this way tribal dance forms and music is also being preserved, promoted and propagated.



d) Documentary Films

Thus far, TRTI has produced 61 documentaries on various aspects of tribal life, art and development. The aim of this program is to preserve tribal heritage. These films also depict the art and artifacts of tribals and are instrumental in educating the visitors about tribal life.

e) Tribal Festival : A Proposed Program

The Institute has mooted a proposal to organize tribal festivals in four cities of the State namely Pune, Mumbai, Nasik and Nagpur. The salient features of the festival will be:-

- Tribal handicraft exhibition.
- Tribal dance competition.
- Film shows for general public.
- Training programs for tribal artisans.
- Demonstration of tribal art.

f) Publications

TRTI has published few books on tribal art and craft. Brochures on the artifacts in the museum are published regularly. From the year 2007-2008, the Institute has taken up the task of publishing tribe wise material in the form of fact sheets. These fact sheets reveal basic facts including details of handicrafts and art forms about the tribe.

G) Educating Visitors

Students, Tourists, Researchers and general People who visit the museum are educated by the curator and museum staff about tribal life, art, craft and developmental issues.

The Museum is thus playing a pivotal role in preserving, promoting and propagating tribal art and craft forms in Maharashtra.



Chapter Five

FEED BACK OF VISITORS : HANDICRAFT EXHIBITION-2008

5.1 DOCUMENTING FEED BACK

The Tribal Research and Training Institute organized a State level exhibition of tribal handicrafts at Tilak Smarak Mandir, in Pune City from 14th to 18th February, 2008. Sixty artisans were invited from various parts of Maharashtra. The handicrafts of these artisans were displayed for sale on 30 coursters. On an average the exhibition was visited by 4500 to 5000 people during the five days.

In order to plan for improvement on the various aspects of exhibition, feed back of visitors was taken. The exhibition was generally very well appreciated by all. Summary of some opinions and remarks were as follows:-

5.2 MAJOR REMARKS

- a) The exhibition is well organized but needs more advertising.
- b) Tribal Handicrafts are excellent and artistic. Warli paintings are superb.
- c) Excellent handiwork of tribals. Needs to be promoted more often.
- d) A brilliant exhibition. Such exhibitions should be conducted more often, in other cities as well.
- e) A very beautiful and attractive exhibition. Such exhibitions contribute in developing the art of tribals.
- f) This exhibition is the exposure of hidden minds that are away from the urban stream, yet meaningful.
- g) Give priority to exhibit more tribal medicine.
- h) It was nice to know that tribal artisans are encouraged and financially assisted.
- i) Tribal Musical instruments should be kept for sale.
- j) It is essential to impart technical knowledge to the artisans.



5.3 EXPOSURE VISITS OF SCHOOL CHILDREN

In order to expose school children to tribal art and craft, TRTI liasoned with schools is Pune and motivated the Principals, to send their students of VIIIth and IXth grades to the exhibition as the Xth and XIIth Board Exams were approaching. Besides gneeral schools, the Institute also approached schools for the physically and mentally challenged children to send their children to see the exhibition. Due to unit tests in the schools, only two schools could make it. These schools were :

- 1) S.P.M. Deaf & Dumb School. (40 students)
- 2) Saraswati Vidyamandir School. (40 students)

A three meter cloth sheet was kept for the students to write their views about the exhibition. Some of them signed, while a few wrote their remarks. This invaluable sheet is framed and kept in the Tribal Cultural Museum, Pune.

5.4 FEED BACK ON TRIBAL DANCE

On the first day of the exhibition, the Institute organized a tribal dance. Dancers, both men and women from Rayangan village, Nawapar Tahsil in Nandurbar were invited to perform a famous marriage dance called "Chhibali" dance. In all there were 17 artists with 8 women and 9 men including the drummer and a side rhythmist.

The troupe belonged to Mavchi tribe, predominantly found in Navapur and Sakri blocks of Nandurbar and Dhule Distircts. The Mavchi women were dressed in colourful saris and dect, with beautiful silver ornaments.

The attraction of the dance was the "Chhibali" - a colourful marriage basket, which was held on the head by one of the female dancers, who would spin the basket on her head and dance.

The dance troupe of Rayangan village from Nawapur Tahsil, in Nandurbar District of Maharashtra State, gave a real treat to the spectators. The visitors appreciated the dance. The media did give good coverage to the dance.

In short, the response of visitors who witnessed the dance as well as the exhibition was good.



Chapter Six

CHANGING TRENDS IN TRIBAL HANDICRAFTS

6.1 Factors responsible for changes in tribal handicrafts

Over the last three decades, there have been remarkable changes in some of the traditional art and crafts of tribals in Maharashtra. Factors for changes in these crafts are as follows :-

- Demand from urbanites during exhibitions.
- Creations of elite artists.
- Guidance from exporters, business men & fashion designers.
- Trainings given by NGO's.
- Exposure of artisans to national & international exhibitions.
- Training given in the Museums and under Tribal Development Programmes.

6.2 What has changed ?

Table 6.1 reveals some of the changes in tribal art and crafts.

Table No. 6.1
Changing Trends in Tribal Handicrafts

| Sr.No. | Art / Craft | Changing Trends |
|--------|-----------------|--|
| 1 | Warli Paintings | Synthetic colours and block printing are gradually replacing natural colours and handwork. Warli Paintings are drawn on Cushion covers, Bed sheets, Tea coasters, Ear rings, Pen stands, T-Shirts, Sarees, etc. |
| 2 | Metal Craft | The traditional Dokra art also known as lost wax technique was responsible for the production of Gond and Madia deities. Using the same technique artisans are now producing bronze pendants, spoons, frames, bottle openers, ash trays And other items of commercial utility. |



- 3 Masks Traditionally the Bahoda Festival Masks, were made up of Bamboo, Leather, Cow dung and clay, Wood and Paper masche. In recent times, Paper Masche Goats, Rabbits, Tortoise, Monkeys, huts, Hindu Deities etc. are being produced by the Warli artisans as show pieces.
- 4 Wooden Craft Traditionally tribals carved images of gods, goddesses and ancestral memorials from wood. However in recent times drift wood images, carved images of animals, musicians, Hindu deities etc. are being produced for commercial purpose. Some artisans have started making lamp shades, photo picture frames etc.
- 5 Bamboo Craft & Basketry Traditionally bamboo craft and basketry resulted in production of fish traps, utensils, hunting and agriculture implements etc. The changing trend that is being seen, is the production of lamp shades, bullock carts, whistles, toys, flowers, pen stands, wall hangings and other decorative Items.
- Baskets of commercial value are being produced by tribal artisans. These are fruit baskets, vegetable baskets, dry garbage bins, bamboo trays, snack baskets, paper napkin Baskets etc.



6.3 Reflections on changing trends

The observation of the handicrafts and art forms displayed by the tribal artists and artisans for almost a decade indicates that constant interaction of tribals with urban customers, other artists, students of fashion design, exporters, shop keepers and well wishers of tribal art and craft have led them to make new changes in their art and craft forms.

However, it is also observed that back home in the eco-cultural settings, the traditional art and craft forms are still being used by the tribesmen for ritual and cultural purposes in their societies.

It is necessary to preserve the traditional art and craft forms. There is an urgent need to create awareness among tribal students and youth also about this invaluable treasure. The Tribal Research and Training Institute, Government of Maharashtra in its own way is contributing towards preservation and promotion of the traditional art and craft forms of tribals in Maharashtra, but local level institutions at a large scale need to be oriented and promoted in this regard. This will sustain the rich traditions and heritage of the Tribal communities along with their 'art and art forms' which are their unique signature on our civilization.

“Every child is an artist. The problem is how to remain an artist once he grows up”.

- Pablo Picasso



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