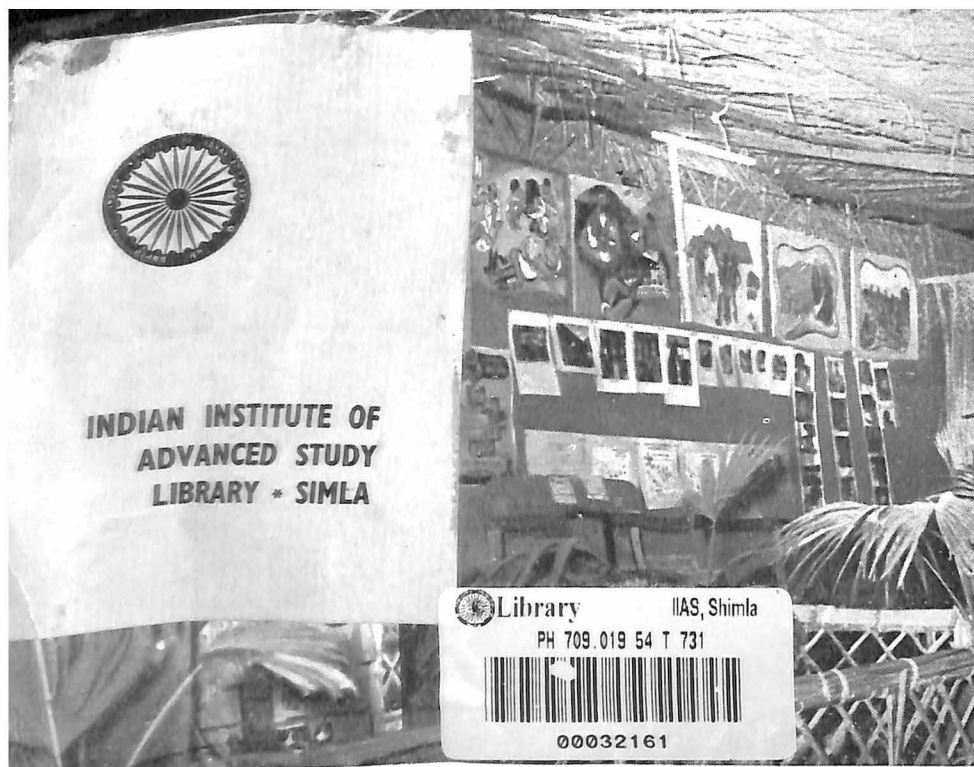




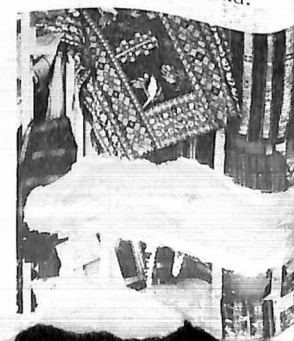
Inside Glimpse.

combine the symbolism of magic and animistic beliefs with simplicity and joy in living which heighten their liveliness.

The Bharatiya Adimjati Sevak Sangh has attempted to collect some specimens of such art and of artistic handicraft products. Some of these collections were exhibited in the All-India Khadi and Village Industries Exhibition and this pamphlet seeks to provide a description of these exhibits. The object is to stimulate public interest in the handicrafts of the tribal people and in their welfare.

PRIMITIVE art often displays an æsthetic quality which is not inferior to the more sophisticated and abstract conceptions of intellectually advanced societies. In India we have living evidence of this vitality of primitive art and crafts among the nineteen million tribal people who have inhabited different sheltered regions and have maintained their pristine ways of life in varying degrees of seclusion. Their works

Textile on the Stand.



TEXTILE products of tribal people are of great significance for the evolution of Primitive art,

rooted mainly in symbolism and magic, towards Peasant

art, which is applied art, springing from a desire to impart colour and gaiety to objects

of constant use like dress, pottery, carpets, musical instruments and so forth. The

decorative styles in all cases follow geometrical patterns though other

rhythmical styles have also been adopted.

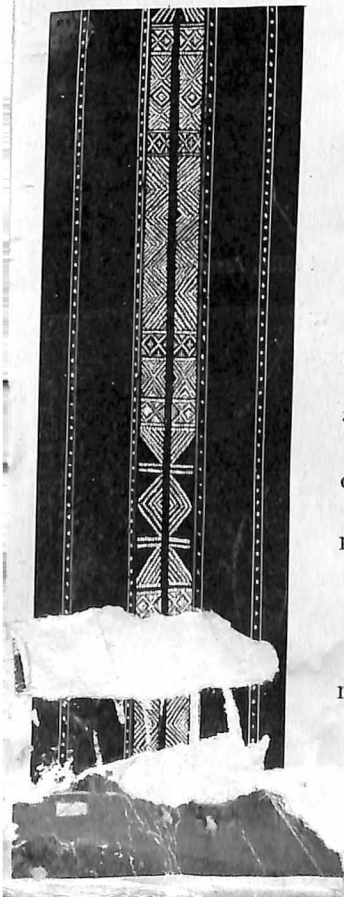
The art of weaving presents an easy opportunity for such geometric patterns

as well as for producing variety of gay colour effects merely by skilful combi-

nation of a few motives and colours.

The textiles produced by the Nagas represent these remarkable qualities. The

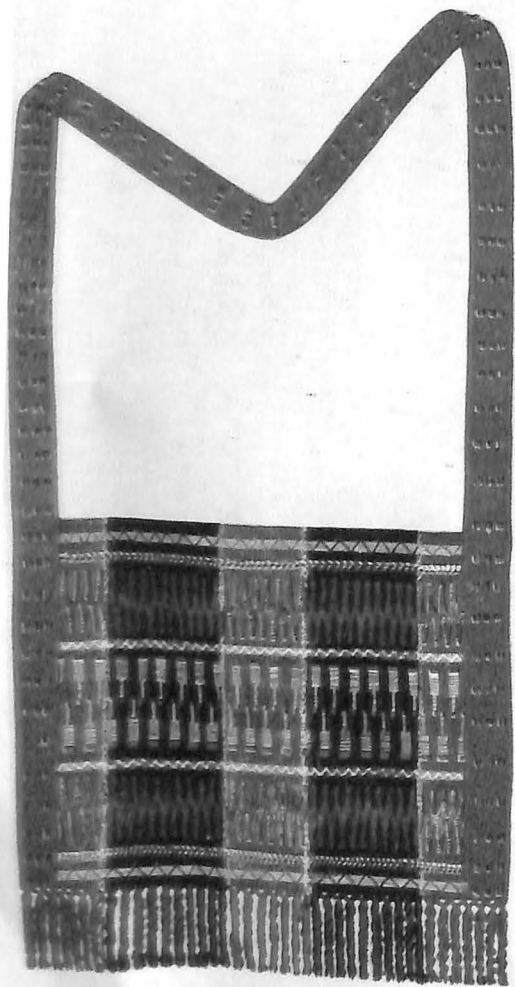
Garo Skirt—Assam.



A multi-embroidered Table cloth—Manipur.

craftsmanship, especially of their women who participate in weaving has been highly developed and contain a universal element in the sense that they are transferable and enjoyable everywhere. This quality has captured the imagination of all those who

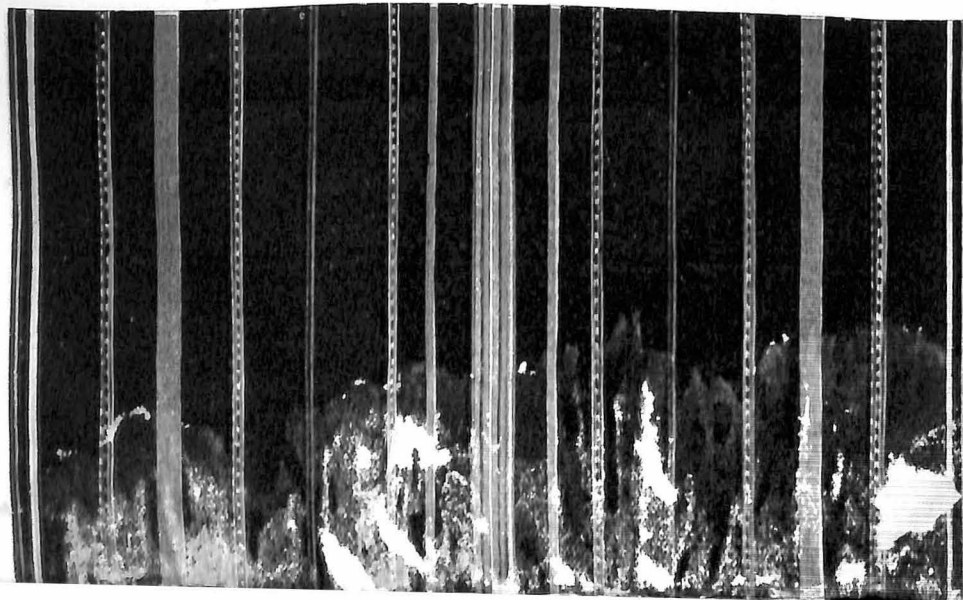
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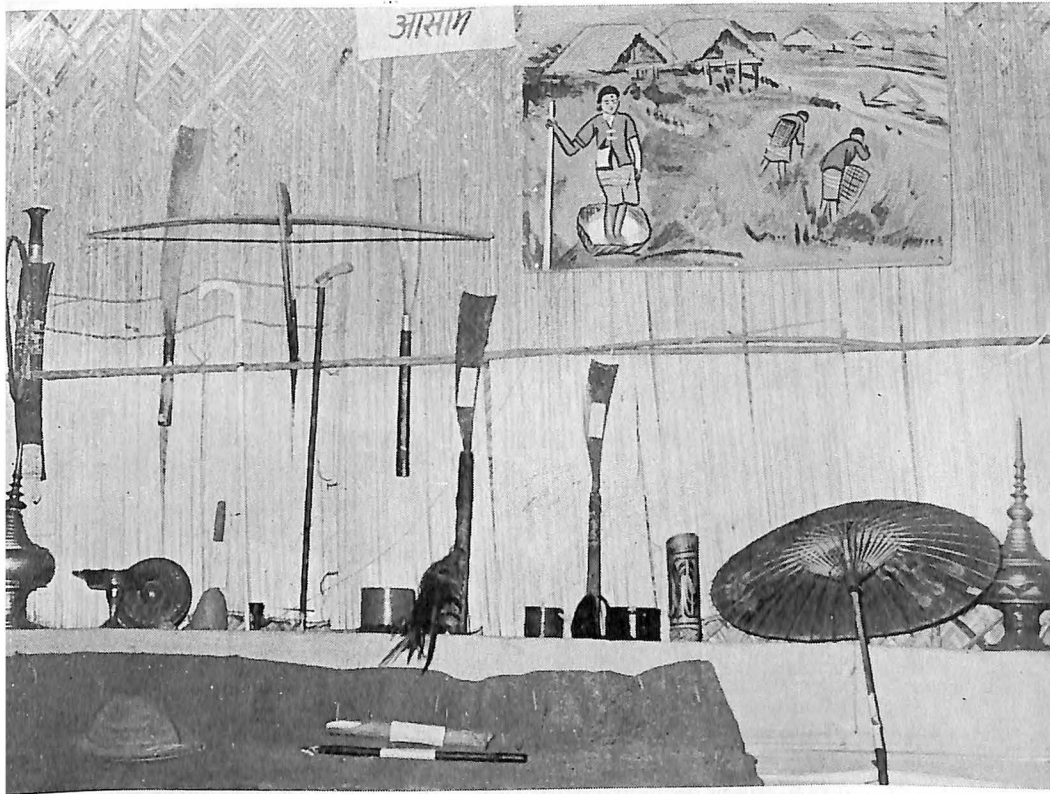


A decorative home-made bag—Manipur.

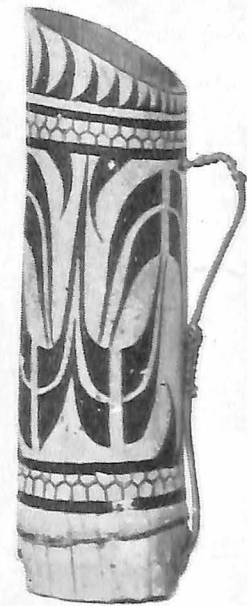
have come into contact with them. The Lushai and Manipur bags, the Naga chadder and the famous Riha of Manipur and Tripura have become so well known that there is even a tendency for the manufacture of cheap imitations when the original practitioners are still in need of encouragement and assistance to continue their traditional craft.

A colourful hand-woven shawl by Lushai women—Lushai Hills, Assam.





Exhibits of Assam.



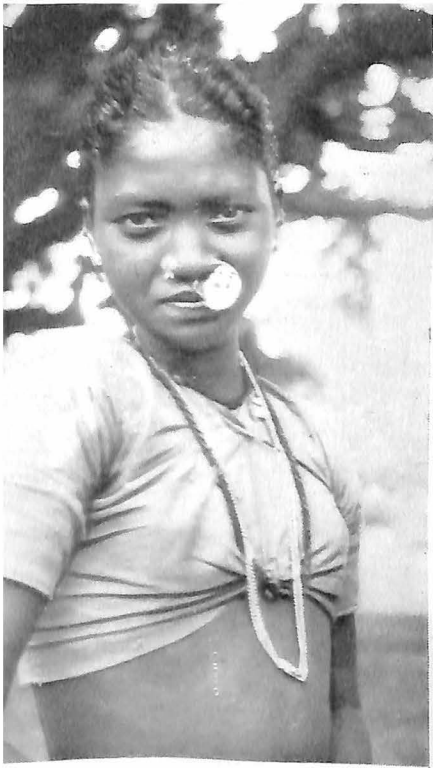
Bamboo tea-cup used by
Chang-Nagas, N.E.F.A.,
Assam.

A Naga in Toga.



THE tribes of ASSAM are unique for the great vitality which they preserve in the practice of their tribal arts and crafts when other primitive tribes in other parts of India have gradually lost their capacity to produce works of artistic skill. The Assamese tribes have, because of their remoteness from civilised life, been able to remain vigorous and uninhibited and have not been deprived of their traditional

material or themes. They are well known for the effect they produce by their combination of bright colours whether in personal decoration or in their handicrafts. For them textile crafts are not part of the system of taboos as in the case of some central Indian tribes. Spinning and weaving, in which women participate, provide scope for exhibiting clever geometrical patterns and blending of colours. Many of the tribes are warlike, which makes them employ their artistic skill in decorating war-bands, swords and other weapons.



Koya Girl,

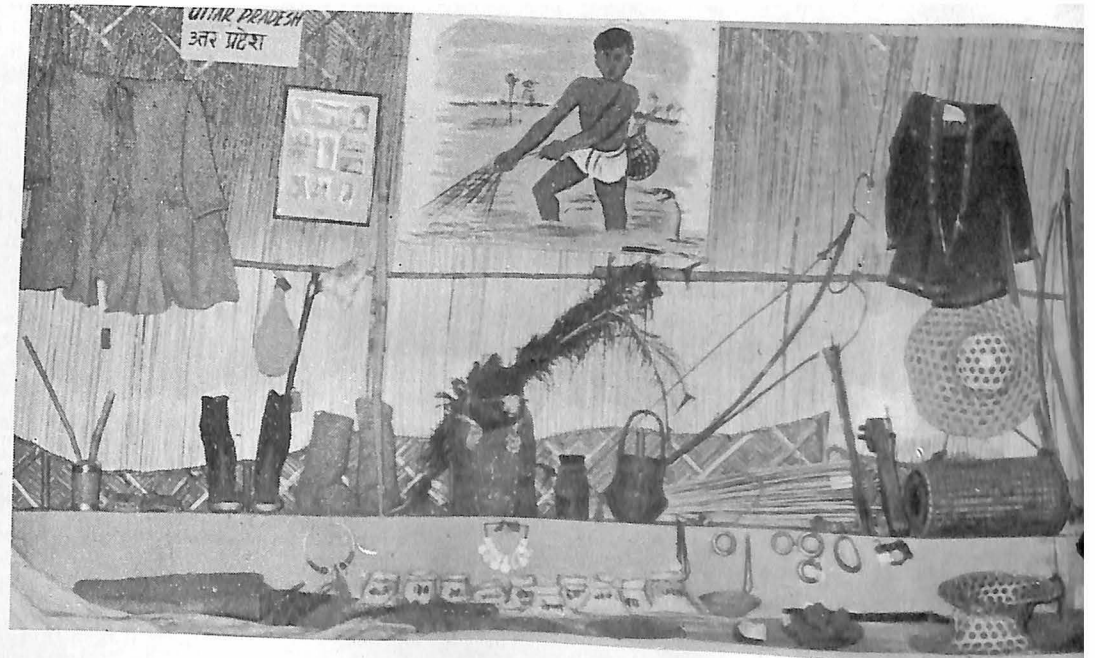
waste land. A piked stick to dig rat holes, a leaf basket to keep fish, and a date-leaf mat are his sole belongings. One of the obvious and urgent needs of man is some kind of vessel or container. Baskets in different varieties of woven technique are found among all tribal groups. The Banjara women wear necklaces, bangles on their hands from the wrist to the elbow and dresses studded with glass pieces. The art of the Andhra tribes is thus close to that of the backward sections of the other non-tribal communities.

Specimens from Andhra.

THE Enadis, Erukalas and Sugalis are the most important tribal communities of ANDHRA. The Enadis are supposed to represent the earliest inhabitants of this country. The Enadis are nomads and live in conical huts made of palmyra leaves, by the side of tank or canal bunds or in the open



OFFICIALLY UTTAR PRA-
DESH does not recognise any
Scheduled Tribes within the State,
yet the Polyandrous hill tribes of
Dehradun district, Rajis of Askot,
Almora district, and Korwas of
Mirzapur district are tribal com-
munities in the real sense of the term.
The Jaunsaris practice terraced
cultivation on the steep hills which



Uttar Pradesh Stall.

Jaunsari Belle—Chakrata,
(U.P.)



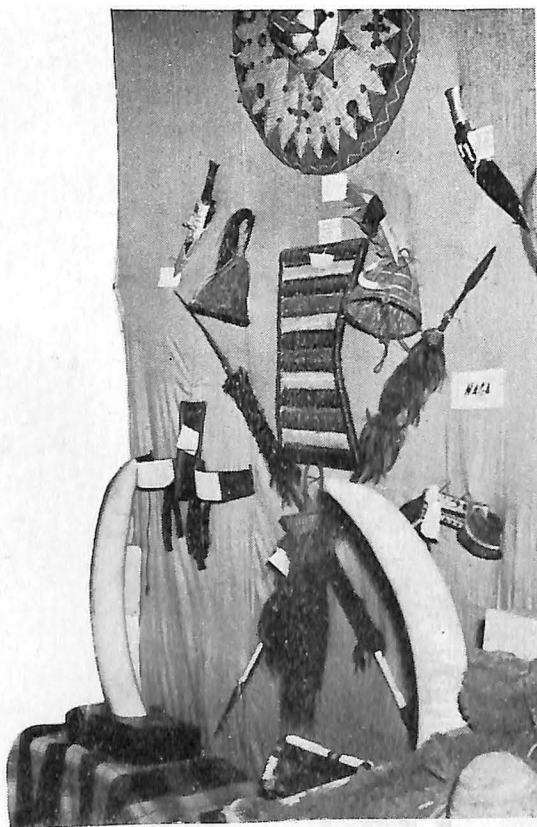
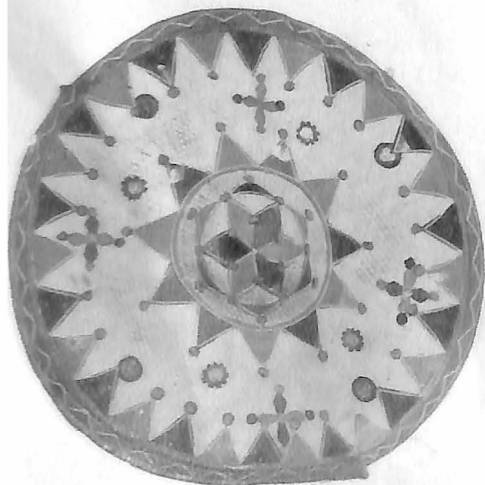
yield poor crops. They produce and
use clothes from hand-spun and
hand-woven wool. Korwas live in
small leafy booths in the interior of
jungles. They live by hunting and
have taken to agriculture recently
under compulsion.

Rope shoes—Chakrata.
(U.P.)

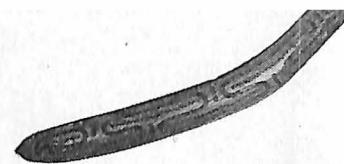


AN Adivasi employs weapons of offence both for purposes of fighting and hunting. Of these the spear, fitted out with a metal point, is now used by practically all the tribal communities in India. The dagger is used both as a tool and as a weapon. The 'Dao' of Naga tribes forms an important item in the weapons used by the warrior. A weapon of extraordinary importance which is found among all the tribal people is the bow and arrow. It is used for fishing by the Andamanese. Nets, snares, hooks and a variety of traps are also employed for fishing.

Sun hat with black and red applique work—Assam.

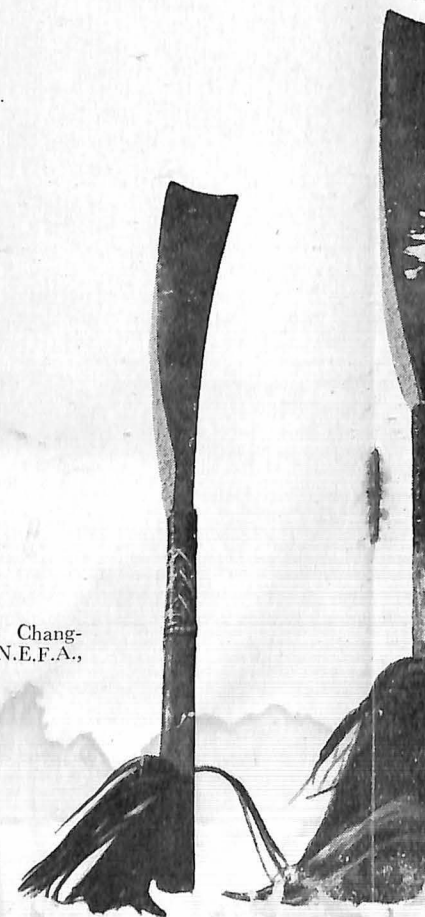


Naga Weapons—A collection.

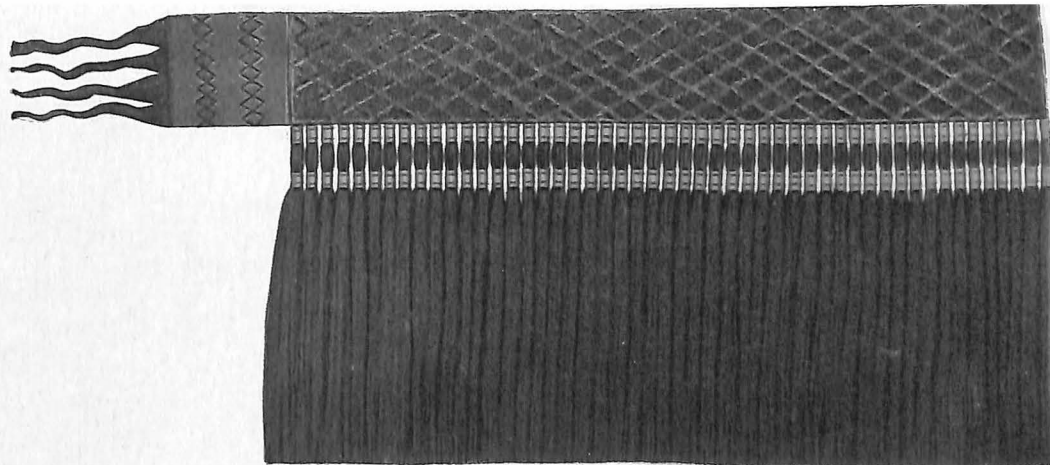


Boomerang—Udaipur.

Sword used by Chang-Naga Women, N.E.F.A., Assam.



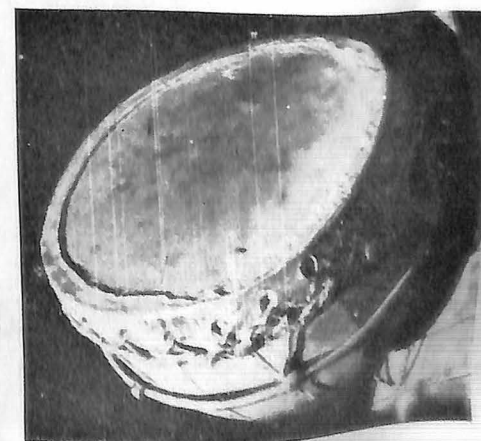
Sword used by male Chang Nagas,
Tuensang frontier district,
N.E.F.A., Assam.



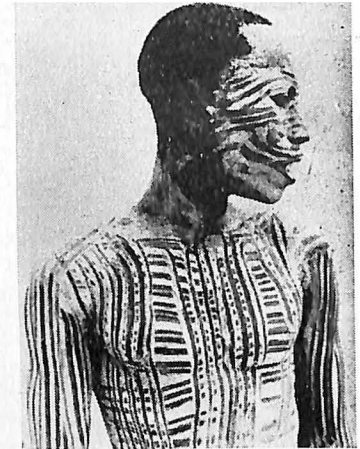
Angami Naga war band, Naga Hills—Assam.

AN Adivasi employs weapons of defence both at the time of fighting and hunting. A number of protective devices to minimise the danger from the weapons of his opponents have been evolved. Of these the best known is the shield made of bamboo, wood, or skin of animals. A variety of armours are worn on the body, legs and the head for protection.

Drum—Orissa.



THE aborigines in ANDAMAN ISLANDS are of the Negrito type. The most important of these are the Jarawas, and an offshoot of their race—the Sentinelese, are still generally hostile towards outsiders. The Onges are the sole inhabitants of the little Andamans. The coastal aborigines, commonly known as the Andamanese, said to be less than sixty, are mostly of mixed origin. They collect tortoise shells and edible bird's nests. The Nicobar group of islands is the most important and populous. The outrigger canoe, which is negotiable even on the high seas, is a unique contribution of the Andamanese. As most of the inhabitants do not use many tools or wear clothing, their artistic impulses are mainly directed towards painting their bodies for personal decoration.

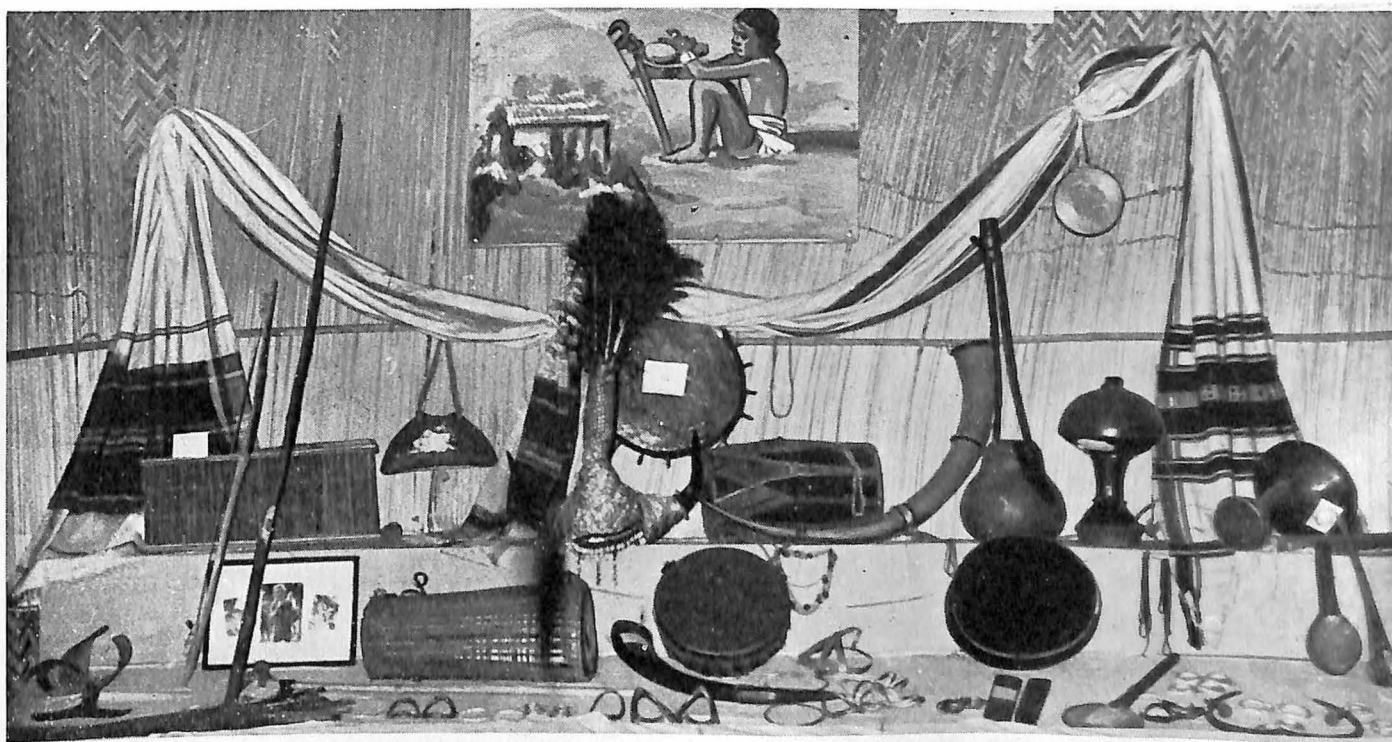


An Andamanee.

A view of Specimens from Andaman and Nicobar Islands.



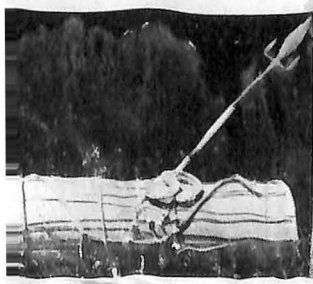
The process of being tattooed is a fine illustration of endurance on the part of the individual. Persistence and meticulous care on the part of the tattooer, results in an exceptionally interesting and intricate form of art on the tattooed body.



Handicrafts of Orissa.

OF the three million tribes living in ORISSA the largest concentration is in Koraput and Parlakimedi districts. The Saora tribe is distinguished among them all for their artistic taste shown in their wall paintings, the themes for which are drawn

from the tribal mythology and propitiating unseen forces to advance their tribal welfare. The wall paintings are highly complicated in their details, depicting tribal legends suited for each occasion, and exhibit a high degree of technical skill in execution. The Saoras are also fond of ornaments, practise tattooing and use feathers in decorating their head-gears. They also dance to the accompaniment of large drums of many kinds.





Display of Madhya Bharat Handicrafts.

THE tribes of MADHYA BHARAT possess a rich historical tradition which has served as a great reservoir for their unique textile designs and motifs. The Bhil women wear traditionally heavy brass anklets, armlets, neck-

laces. The borders of garments, the grips of tools and weapons, and patterns on the ornaments mirror artistic embellishments. Slowly, but surely, a considerable variation in detail due to acculturation is taking place in their handicrafts.



Bison-Horn Maria Adivasi Boy
—Madhya Pradesh.

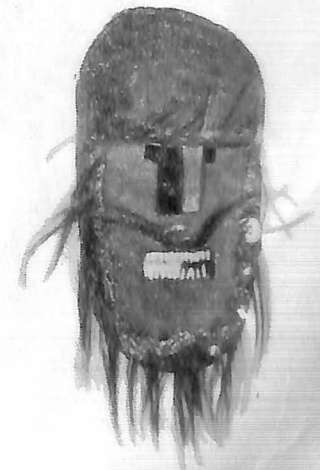


A Manipuri Naga.

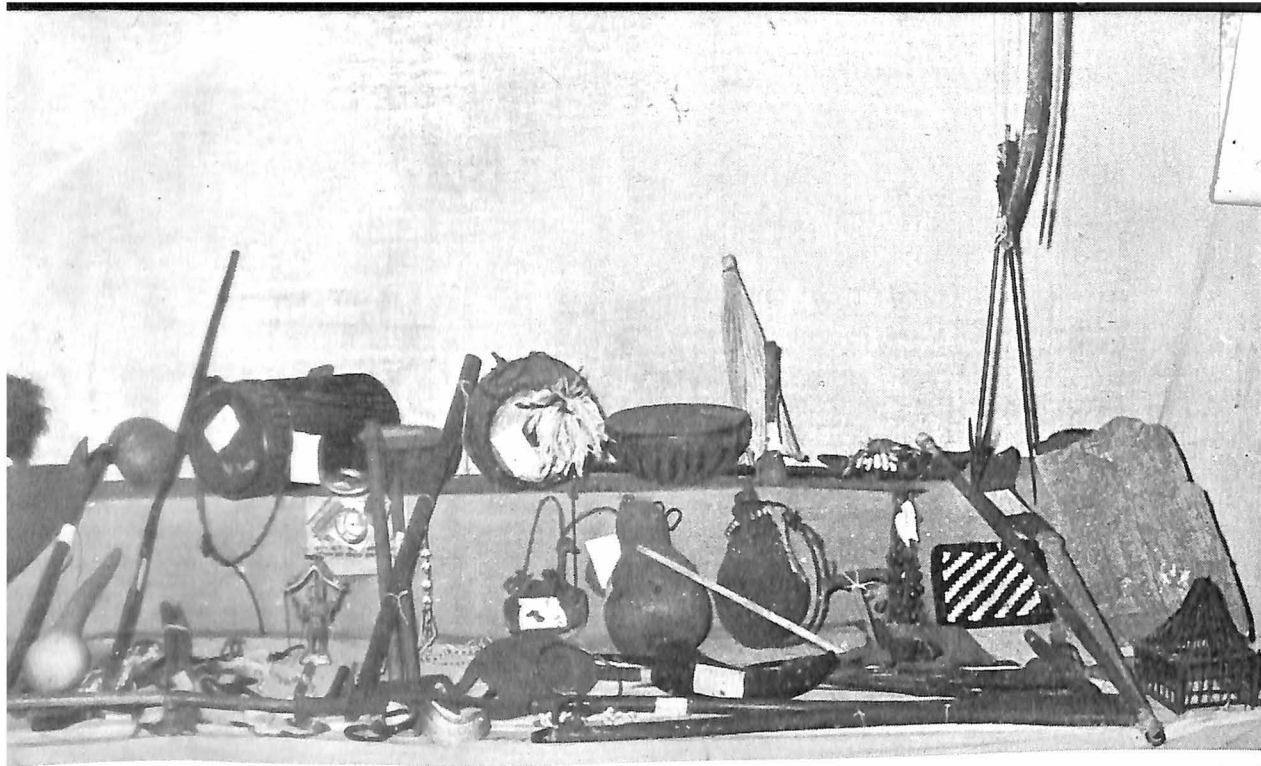
EACH year the tiny villages inhabited by tribal communities in India, inaugurate the spring festival, by beating the drums and singing the enchanting traditional folk songs. Menfolk decked in full attire, run through a rich repertoire of dances. Maidens with slender waist, liberally adorned with head necklaces, brass bangles, and amulets, swaying hand in hand for hours on end, take part in the dances to the accompaniment of charming melodious tunes. Dancers put on masks on ceremonial occasions, which add further to the excitement. Dance has often inspired some excellent carving on their musical instruments, doors and walls.



A group of Nagas—Manipur.



A Dance Mask—Madhya Pradesh.

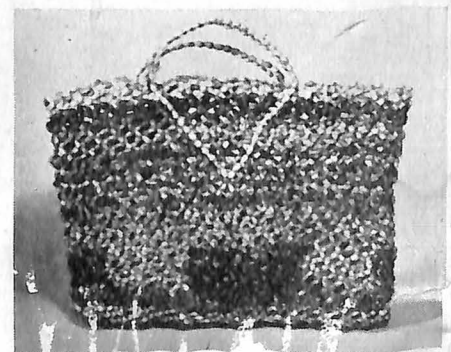


A Panel of Madhya Pradesh.

THE tribes of MADHYA PRADESH are well known for their art and handicraft products. In Bastar, the Murias carve attractive images of horses, elephants or human beings to offer at their shrines. The Bison-horn Marias depict scenes of hunters, dancers, and women serving rice-beer, on funerary wooden pillars which they erect

near a highway, whenever an important person of the tribe dies.

Peacock feathers, are used by dancers for decorating their head dress. They make attractive hand-bags of cowries and use it as a decoration and protection against magical dangers. Beautiful jackets are made from the bark of the tree.



ie bag

PROPORTION OF POPULATION BELONGING TO "SCHEDULED TRIBES" CENSUS OF INDIA 1951

