Chapter-IV

Tourism Resource Potential in the Study Area
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Tourist resource has been defined and described differently by different scholars. To quote Rogers (1989), tourist resources can be defined as "the inputs required by the transformation process that satisfies tourists needs or wants". Any natural, cultural, historical, social or man-made element qualifies to be a tourist resource that has an appeal to attract people, observes Bansal (1994). However, it would be fallacious to believe that every resource is an attraction (Punia, 1992). Thus, it has been rightly remarked that, "Resources are not they become" (Zimmermann, 1964). The ultimate test of what constitutes a tourist resource and the degree of appeal must be the preferences, interests and requirements of the tourist themselves (Ferrario, 1978). Essentially, the core of tourist product consist of the total appeal of all natural and man made characteristics that an area can offer, supported by an adequate development of catering equipment and promoted by an effective sales organization (Jeferies, 1971). Ferrario (1978), in his study "Evaluation of Tourist Resources of South Africa" has enlisted as many as 2300 features that could be identified as tourist resource(s) and subsequently grouped them into 21 categories. He is of the view that the eventual resource value of touristic feature could be finally determined through working-out the inter-relationship between the degree of availability and intensity of demand by using the following formula:

\[ P = X + Y \]

where, \( P \) is the index of 'tourist resource potential'

\( X \) is the 'appeal component' as determined by the tourist survey, and

\( Y \) is the 'availability component' as determined by local survey

Conceptually more or less the model applied by Ferrario has been evolved by Gearing var and others (Gearing et. al. 1974). Ferrario selected a set of 17 more or less independent variables, organized them into five sub groups and assigned numerical values to each of them on the basis of preferences indicated by the tourists. The numerical value thus assigned was taken as an index of the tourist
attractiveness to be used in the following formula (Kaur, 1985), according to which, the tourist attraction of a region \( T \) is:

\[
T = f(N, S, H, R, A)
\]

Where,

\[
T = \text{Total tourist attraction of a Region}
\]
\[
N = \text{Natural factors}
\]
\[
S = \text{Social factors}
\]
\[
H = \text{Historical factors}
\]
\[
R = \text{Recreational and shopping opportunities}
\]
\[
A = \text{Accessibility and accommodation above the minimal tourist quality}
\]

Morrison and Mill (1985) have evolved an interesting approach that was used in the tourism development programme for Collingwood-Midland-Orillia zone in Ontario (Canada). It classifies the various resource components having local, regional, provincial, national and international appeal with respect to the existing, desired and potential markets. Here too, the needed information to evaluate the potential of an individual resource is based on the responses and reactions of the domestic (including local and regional visitors) and the international tourists. Prospective use-patterns in each individual case were determined on the basis of past, present and future tourism trends. The information thus collected was finally used to evaluate the overall tourism potential of the above mentioned area. This method provides a complete overview on the resource potential of an area. Interestingly, the potential value otherwise explained in qualitative terms can also be translated into quantitative terms as and when needed.

On the whole, while applying anyone of the above approaches there are the following common steps:

1. Identification and mapping of available tourist resources in a given area.

2. Assessment of the degree of tourist preferences and tourist interests for each of these features; and

3. Finally, determining the resource value in qualitative or quantitative terms.

"Potential" broadly insinuates something promising but not yet (fully) exploited; it symbolizes the sum total of qualitative and quantitative values of the given resources on which the degree and extent of its exploitability depends (Kandari, 1984). In the context of tourism, assessing the resource
potential in quantitative terms is highly complex process, if not impossible, as it involves the physical, psychological and spiritual demands on the people belonging to diverse geographical, socio-cultural and economic backgrounds who travel under different motives, interests, preferences and immediate needs.

To quote Kandari (1984), 'potential for tourism development in any area depends on the availability of recreational resources in addition to the factors like climate, seasons, accessibility, proximity to market, political stability, state of economy and general infrastructure, quality of natural environment, attitude of the local people, travel trade entrepreneurs and tourism planners, the existing tourist plant facilities and the degree to which they can be further developed within the prevailing limitations of natural, cultural and financial environments. Healthy combination of all those and many other factors create an ideal tourismagnetic environment at a given destination if the touristic values of the resource are effectively translated into a saleable, but composite tourist product'.

Identification, enlisting and mapping of the tourist resources is the first step, and yet, the most important, one in planning and development of tourism. Obviously, tourism planners and developers ought to be ever keen to know the degree of attractiveness of a resource or a set of resources, though it is a challenging proposition as the touristic value of an attraction is dynamically changing factor owing to the consistently changing 'tourist demand trends' and the 'resource use patterns'. In this context, there is now a consensus view that the most effective way to assess the touristic appeal of the 'generic' and 'specific' attractions, is to consistently cross-examine the perceptions and priorities of tourists vis-a-vis the attractions in question. However, the result of such studies can not be applied to the similar type of resources or attraction distributed in different geographical and socio-cultural settings since the ultimate attractiveness of a natural and cultural feature not only depends on its quality but determined by a complex combination of many factors including additional resources / attractions besides the other features already stated above.

The exclusive feature of tourism industry is that there intrinsically exists potential in the form of conversionable resources ranging from a mountain, river, stream, lake, waterfall, dam, forest, wildlife, beach, island, desert, historical site, museum, monument, art object, fair or festival, tradition and folk dress, to the fact that even a prominent personality can be a tourist resource. It can, thus, be conveniently observed that almost every place has some degree of tourism resource potential (Singh,
1999). Since psychological make-up and consequently the perceptions, interests, tastes and preferences differ from person to person, as also time-to-time; the relative touristic value of each of the resource is obviously diverse for different individuals (Kandari, 1984). Likewise, the use pattern with relation to a given resource varies from person to person i.e., the same landscape may be used by the individuals for photography, trekking, bio and geo-studies, nature spotting, wild life watching and so on. The best resources are those that have mass appeal or say, the strength to attract huge number of people from widest possible psychographic segments.

Undoubtedly, India has had splendid heritage for offering hospitality to the strangers, as aptly exemplified from the age-old dictum, ‘Aitithi Devo Bhav’, i.e., Guest is God. As of now, with the dramatic growth vis-a-vis underlying multifaceted benefits of modern tourism, the concepts of hospitality are tilting towards commercialization, like in any other part of the world. Rajasthan with its rich historical, cultural and environmental heritage, coupled with colorful fairs, festivals and friendly people has become a favorable destination for tourists from all over the world. Except for beaches and snow-clad mountains, it offers everything to tourists. Rajasthan has set up its mark on the global tourism map with some unique tourism concepts such as the luxury train “Palace on Wheels” “Heritage on Wheels”, heritage & Palace hotels, camel safaris, the Pushkar Fair, desert festival and its exotic forests and wildlife.

![Figure 4.1
Tourism Resources of Study Area](image-url)
Yet, with competition arising and increasing at an exponential rate within and outside the country, Rajasthan would need to seriously explore avenues towards consolidating its strengths in the tourist demands. Globally tourism is increasingly getting specialized with niche segments demanding specialized products.

It has been internationally observed that promoting niche genres and creating specialized products contributes strongly to attracting more tourists and ensuring higher spends per tourist hereby increasing the share of tourism in a region’s economy. This is the strategy Kerala has followed so successfully in the last decade to emerge as a strong tourism rival to Rajasthan.

In Rajasthan, there were seven distinctive styles of what are also referred to as Rajput paintings, and they evolved in the following seven states:

**Bikaner:** One of the finest schools of miniatures developed in this desert state. Early examples exist from 1600 on and show a marked Mughal influence. In fact, the local styles kept pace with the painters in the Mughal court, and were expressive of their nuances, even while the Bikaner artist tended to be more expressive. There have been cases of Mughal and Bikaneri miniatures being mistaken for each other, even though the paintings used backgrounds and colours and that are more pleasant, and the foliage, more luxuriant. There is a palette of delicate sub colours, and a delicacy in the portrayal of human and vegetational forms.

**Bundi and Kota:** Though the two ateliers eventually developed separate identities, they began with marked common identities. The result of the rise of the school of miniatures here was the result of Mughal intervention that blended the two traditions of illustrating court scenes. From the beginning, however, the differences are discernible. The human figures appear to have a haunting, if fleshier, appearance, and are not marked by formal austeriy. The early works are commissions for illustrating traditional texts such as Ragamala and Rasikapriya.

As the ateliers developed, as elsewhere, hunting scenes captured the fancy of the artist, but here these evolved into an entire school of its own from roughly 1700 on. Marked by a particular green tint, these paintings idealized the landscape, including the forest scene, a tradition that was to continue. There was also an evolution of the depiction of feminine grace in groups of young women leading to works that are more colourful, and more creatively handled.
In the Bundi School, the background usually consists of thick foliage, with a sky over laden with clouds and illuminated by the light of the setting sun. Where used, the architectural background is equally impressive, with palaces and apartments depicted in fine detail.

The same style evolved in Kota, but drifted away to develop its own expression in a similar but independent form.

**Kishangarh:** For sheer lyricism and romance, there is nothing that matches the sheer brilliance of the Kishangarh artist, even though the flame of its brilliance lasted only a short while. A Rathore kingdom, the early work is similar to that of the ateliers of Marwar. A more advanced style replaced this in the first quarter of the 18th century, and reached a point of perfection under the patronage of Savant Singh, the heir to the throne of Kishangarh who finally abdicated in favour of his son and chose to live a hermit’s life in Brindavan.

Under Savant Singh’s tutelage, and the brush of one of the finest painters of the period Nihal Chand, a school of paintings dealing with Krishna and his lady love, Radha, emerged. It is believed that the figures of Krishna were modeled on Savant Singh, and his mistress, nicknamed Bani Thani, was the role model for Radha. Certainly, portraits of Bani Thani are among the most attractive among miniatures anywhere in India, and she obviously inspired Nihal Chand to cast her as Radha in his Raas Leela scenes.

The Kishangarh figures are exceptionally attractive, and show a refined delicacy. The backgrounds share the elaborate styling of Mughal paintings, but the artist in Kishangarh has used a greater expression of creative freedom. The artists tended to favour the use of evening light, with grey skies setting off the fine colours of the rest of the subject of their canvas. However, the fine temperament lasted only a few decades, but its outstanding contribution ranks it among the finest body of work to find expression in a canvas with such elaborate colours.

**Jaipur:** The Jaipur Gharana of miniatures, while still active, was also its most formal. Akin to the Mughal in its use of backgrounds, and in the use of court settings, it differed in the subjects that spanned a more secular range. Of all the schools in Rajasthan, Jaipur’s use of colours is the most understated. Its depiction of scenes of nature, no doubt inspired by Jehangir, too is an exception.
Marwar: The Rathore kingdoms tended to depict similar characteristics, though they were often at loggerheads, they were also inspired by the same creative expressions. They went on to become patrons for some of the greatest collection of Sanskrit and vernacular texts, and commissioned paintings on a generous scale.

Their miniature style, which is best seen in the works of the artist at Jodhpur, merges it with the traditional depiction of the human figure, which, by the 18th century, had been perfected. The faces are accentuated, the eyes are large and curving, the turbans are worn high, and while they sit or stand or ride, the men are shown with a sense of vibrant energy. Even paintings showing rulers practicing religious rituals are not devoid of this quality of vivacity. The backgrounds tend to be characteristic too with thick, rich decorative leaves of trees, and skies enriched with thick, rich decorative leaves of trees, and skies enriched with thick, rolling clouds, Aniline colours too are an important feature.

Mewar: One of the largest ateliers in Rajasthan was to be found in Udaipur where, from the beginning of the 17th century till the end of the 19th, there has been an uninterrupted progression in miniature art. The main theme, with few exceptions, consisted of the traditional texts that ranged from the Ragamala, Nayika-bhada and Krishna Leela to the Ramayana and the Bhagvata Purana. Scenes from the Krishna Leela came to be known for their amorous quality. One of the first definitive sets of Ragamala paintings, dated 1605, and executed by painter Nasiruddin, still feature in the collection at Udaipur.

The Mewar School is celebrated for its strong colours and decorative designs. The landscape has been emphasized so that the human figures tend to integrate with it. The decorative features were further accentuated with Mughal cross-fertilization when a mosaic-like, decorative character evolved, especially with regard to foliage. Later, lifestyle portraits developed in the Sisodia atelier, replacing nature in a sense with the background of the palaces of the Ranas.

Shekhawati Region: Paintings are a common expression in Rajasthan, and everything from village huts, simply decorated with a plaster of cow dung paste and lime, to the wall paintings found in palaces echo this. However, if there is one region that stands out for its consummate artistry, it is the Shekhawati region where the streets are lined with havelis painted in the nature of a vast open air art gallery.
It consists of a semi-arid desert. It is also the home of the Marwaris, India’s mercantile community that now commands vast business empires in different parts of the country and the world. Under the British their prosperity aspired even higher, and they took their businesses to Calcutta and Surat and other pockets of influence.

With the money they made, they ordered lavish havelis back home, and in order to make them attractive had them painted in what has come to be defined as the Shekhawati fresco style. The style of fresco painting is locally known as Ala gila. The colors, mixed into a paste, were applied on to the damp wall finished with a plaster of lime paste. The colours were made to seep into the damp plaster through a process that consisted of beating, burnishing and polishing.

The pigments were obtained from iron rich sediments, lampblack, indigo, stone powder, saffron and chalk. The process of creating the frescos was tedious. A wall was given two layers of clay plaster, a third of mortar into which finely cut pieces of hessian were added, and followed by a coat of plaster using lime, gravel or brick dust. Another coat of lime also used marble dust. The final coat consisted of sieved lime dust made into a past using sour buttermilk, and jaggery. This was the basic surface on which the painters had to draw and fill in colors while the uppermost layer was still wet. This was then polished with smooth agate, and dry coconut rubbed into seal in the paintings. The paintings have lasted over a century and most of these paintings are out in the open, this is all the more surprising.

The subjects of the Shekhawati frescos ranged across a variety of themes, and changed over time, from the late 18th century when it began, to the early 20th century by when it had almost totally degenerated.

The early work tended to be simple, using fewer colors, and consisted of floral interpretations of motifs. Later, floral work was mostly reserved for the more awkward elements of architecture, such as pillars and arches. More commonly, floral motifs were used to create frames and unite a complete section, within which were canvases of paintings.

A great body of the vast amount of work, particularly in interior spaces and around the main entrances, tended to be a mythical and religious record of the people. The subjects, used from Indian religious legends and fables, so that entire canvases could be covered with the marriage procession of gods, or their great wars with the demons, or depictions from the Ramayana. The
legends of Krishna, and in particular Ras Leela, find representation in the circular ceilings below domes.

Most of the external walls represent aspects of life that were clearly an aspiration, or a commentary on their lifestyles. These consisted of scenes of processions, of caparisoned elephants, of celebrated lovers such as Dhola and Maru, even trompe l’oeil paintings that created a suspension of belief in disbelief. Women peeping out of windows, a camel straddling a small window, or a staircase turning into an elephant with the balustrade its trunk, these were some of the more delightful representations.

Contact with the English Sahib, the havelis now bore witness to the passage of trains, to their gods journeying in motorcars, and to such inventions as the telephone and the airplane. Even portraits of English sahibs and mem sahibs were painted, some walking their dog, others engaged in needlework-pursuits that the people of the region must have looked upon with a sense of humor, for the paintings are robbed of serious intent, and have degenerated by this time into a form of caricature.

The Shekhawati fresco had ceased to be of the 1930s. In the last decade, a growing awareness of the heritage has been able to stem this rot to a great extent, though the lack of maintenance is taking its toll on the art of the region.

Visitors to the Shekhawati region can stay in any of several heritage hotels that were once feudal castles. Interestingly, many of these historic hotels too are beautiful examples of the painted walls of the region. The whole Shekhawati region shows brilliant works of art.

However, the following list of towns will indicate where most of the better known havelis and frescos are to be found are namely, Alsisar-Malsisar, Bagar, Bissau, Churi-Ajitgarh, Churu, Dundlod, Fatehpur, Jhunjhunu, Lakshmangarh, Mahansar, Mandawa, Mukundgarh, Nawalgarh, Parasrampura, Ramgarh.

**Paintings and Sculptures**

Almost as colourful as the state’s tradition of festivals is their celebration of art, and nowhere is this more manifested than in the variety and artistry of its varying forms of paintings. In Rajasthan, the miniature painter did not lack patronage and, in fact, as many as seven styles
developed over a period of time, and in different kingdoms. The miniature is, at its most basic, a portfolio painting that uses techniques similar to wall paintings, cloth paintings or manuscript illustrations from which it may have evolved. Examples of miniatures in the Mughal and Rajasthani styles exist from the 16th century on when there was an efflorescence of the art. Just as there is a difference in the romantic Kangra style, so too the Mughal and Rajasthani styles developed separate identities that, though less apparent to the lay man’s eye, nevertheless stands out clearly as far as the connoisseur of art is concerned.

While the Mughal style derived its inspiration from its patrons, and more particularly its emperors, chief among them are Akbar, Jehangir and Shah Jahan. The Rajasthani School of miniatures was characterized by a revival based on its increasing contact with the Mughal Durbar. However, the Rajasthani miniature was marked through its use of bolder colours, the ornamental depiction of nature, accentuated human forms, all of them designed to reflect the altogether more flamboyant Rajput culture. From the 16th century through the 18th, the miniature style developed independently in the kingdoms, the differences being marked in the way the painter looked at the countryside, the hills and shrubs, the forts and gardens and dunes of the desert. There is enough evidence to show that Akbar hired many of his court painters from Hindu kingdoms in north India. Eventually it was not uncommon to find Muslim artists working in the ateliers of Rajput courts, and Hindu artists seeking similar employment in the Mughal court. Even the atelier in Chittaurgarh, in the decades that it spent in defiance of the Mughal badshahi, may have offered employment to the Muslim painter and had a seminal school in the 16th century from where a collection of Gita Govinda paintings may have originated. In the event, the Mewar School went on to become one of the most important in the state.

From the very beginning, Rajasthani miniatures were different from the Mughal but the subject of Rajasthani miniatures could range over a variety of subjects – the kingly, religious, secular- all different shades of life.

Naturally, the ecstatic frolics of Krishna and the gopis formed a favourite subject, one of the most endearing being depictions of Krishna Leela as a body of work. In the Gita Govinda, also developed as a series, the miniature became a lyrical symbol with swaying lotuses, meandering streams, and trees in bloom suggesting the intimate passions of lovers. While epics formed the
subject for religious works of art, particularly the Ramayana and the Mahabharata, the
dalliances of Krishna were in a more romantic mould.

Today, miniatures are turned out in almost assembly line in the studios that have been
especially developed to cater to the tourist souvenir trade. Even now, the talent available is
formidable, and while the best of the artists rarely see their way into the open market. Mostly,
the works are copies of earlier paintings, and original subjects would be hard to find. Studios
continue to flourish in Jaipur and Udaipur, and more recently in Kishangarh as well.

The Sculptural Art

Just as Rajasthan is known for the fine quality of its paintings, one of the most profuse forms of
decorative art in Rajasthan, particularly in the medieval period, was lavished on palaces and
forts, in temples and step wells, and even in the havelis or townhouses of the merchants and
traders.

For all that, the tools at the command of the mason or sculptor were basic and crude, and
included the tanki or punch, the pahuri or chisel, the hatora or hammer, and the barma or borer.
Using these simple elements, and following the texts designed especially for his use (Shilpa-
shastra and Manasara), the mason was able to achieve the perfect jharokha or arch or pillar.
Not surprisingly, the texts are exhaustive on detail.

There are two ways to examine the issue of the sculptor’s art—as an architectural
embellishment, and as stand-alone work. It is important to remember that stand-alone art had
little use in Rajasthan, and figures were carved either for enshrining in temples, or the sculpture
was a part of the great design of architecture. Religious icons are almost always carved from
marble and the Makrana marble mines, close to Jaipur, have supplied the marble for these for
centuries together. Even today, for most shrines in India, images continue to be carved in
Jaipur where religious iconography has developed into fine Art.

Jaipur is merely a centre for creating marble images. For sheer detail, there is nothing to beat
the excessive marble sculpturing developed by the Jain at their temples. Most Jain temples
have large statues of their Tirthankaras enshrined in the sanctum. However, in the temple of
Dilwara and Ranakpur, these have found a Fluid expression that remains without a parallel in
India.
The Jain community is a small one, but it found patrons in the Rajput kingdoms where, besides trading activities, the Jains were able to serve in the courts as capable administrators and ministers. They were often also moneylenders to the Maharajas. In turn, the royal families showed their gratitude in permitting the Jains to build temples to their faith. Their faith too, though peopled by divinities, does not believe in the concept of a supreme creator. Their 24 tirthankaras are an embodiment of guru-hood, though the term means someone who helps you journey from one life to another thorough a cycle of rebirths. The tirthankaras are depicted either in the seated yoga posture, or in a rigid, immobile manner intended to show the “dismissing” of the body.

Jain temple architecture is characterized by its profusion of sculpturing. The stone is moulded, chiseled, scooped out, and developed so that each grand design of the temple. Nor is the work limited to a similar repetition; pillars can be carved differently so there is no one that is similar to another, each of these is alive with images of gods and goddesses, musicians and dancers, and there are architectural embellishments of such amazing fluidity that it is impossible to disassociate architecture from sculpture. It is all the more astonishing because where the sculptural art can only be described as excessive; the Jain Faith is characterized by a rigid austerity.

The best examples of Jain temples in Rajasthan are at Mt. Abu and Ranakpur. Mount Abu’s Dilwara temples contain four principal shrines and are housed together. Dated between the 11th and 12th centuries, the temples must have used all their administrative skills given that just one the Vimala Vasahi, took 14 years to build, and used the labour of 1,200 labourers and 1,500 stone masons.

Ranakpur consists of a Fortified complex of temples that arose in Mewar, when Rana kumbha gave the land as a grant to the Jains. Located 100 Km from Udaipur; the temples are among the most beautiful raised by the Jains in the country. At the heart of the complex is the temple of Adinath, one of the Largest, most extensive, and characterized by its excess and profusion of sculpture. The temple is an awesome 40,000 sq ft, and has 29 halls supported by 1444 pillars. Not one of these pillars is like is like any other, a remarkable feat, and each is entirely sculptured with arabesques, motifs, and statues carved almost in the round. In the centre is the sanctum with the four-faced image, while above it raised the principle spire supported by four
others, each surrounded by cupolas. A high plinth and boundary walls with turrets characterize the architecture. The temples consist of columned courts, a vast central hall, and a maze of pillars that divides into paths leading to other courtyards.

The Jains also provided the basis for the flowering of still more sculptured architecture, this time in the desert citadel of Jaisalmer, where their havelis remain unparallel. The Jains were a prominent force in the politics of the court of Jaisalmer, and were certainly rich enough to order themselves residences more handsome even than the king’s palace. Instead of marble, their choice of stone for their residences was sandstone. Of the many havelis in Jaisalmer, three are outstanding – Nathmalji ki Haveli, Patwon ki Haveli and Salim Singh’s Haveli. Built in the 18th and 19th centuries, these mansions use every known architectural device to create buildings rich with the stone mason’s expression, so that each one is like a textbook on the subject. Fluted columns, balconies, arches, domes, jharokhas, caves, brackets, cupolas, every little bit is carved in a different way. The motifs are geometrical and floral, and in a departure from the Jain temples, there is no statuary.

They were Muslims workers journeying to India from West Asia before they were persuaded to break journey and set camp in Jaisalmer. It is not impossible to believe that the persuasion may not have been unduly gentle. In any case, they developed a body of sculpted architecture that, because of Jaisalmer’s isolation, was not repeated elsewhere. Two stone mason brothers, Hathu and Lalla, are still recorded in the annals of Indian art. While statuary as a part of architecture, and geometrical and floral expressions, found a reflection in all parts of Rajasthan, the sculptors of Barmer, found creative expression in their rich arabesques on the red sandstone found locally.

Music and Dance

The desert comes alive when the performers take centre stage. Though the ghoomar is a form of dance, which is performed in the privacy of homes, and was once restricted to the zenanas, almost all others are folk forms that are either linked to a particular region, or a particular festival. In recent years, however, these performances have become more widespread. Visitors to the state can request specific entertainments, or simply choose to be swept away by the rhythms and nuances of Rajasthan as it celebrates.
**Bhavai:** One of the state’s most spectacular performances, it consists of veiled women dancers balancing up to seven or nine brass pitchers as they dance nimbly, pirouetting, and then swaying with the soles of their feet perched on top of a glass, or on the edge of a sword. There is a sense of cutting edge suspense to the performance, and even though some of the hotel performers use only papier mache pots that are stuck together, the feat is still one of amazing dexterity.

**Chari:** Dances choreograph deft patterns with their hands while balancing brass pots on their heads. The performance is made more picturesque with the flames from cotton seeds set alight, so that the bobbing heads create streaks of illuminated patterns as they move effortlessly around the floor.

**Drum Dance:** Put a naked sword in the mouth of a man, and give him three swords to juggle with his hands while avoiding causing an injury to himself. This to the accompaniment of his troupe that consists of musicians holding aloft drums around their necks and cymbals in their hands. A stirring performance from a martial race.

**Fire Dance:** If there is divine protection to be offered, the Jasnaiths of Bikaner and Churu must be responsible for cornering most of it. These dancers perform on a large bed of flaming coals, their steps moving to the beat of drums that rises in crescendo till the dancers appear to be in a near hypnotic state.

**Gair:** There are several variations to this picturesque dance form that is performed by both men and women. The men wear long, pleated tunics that open out into full-length skirts as they move first in clockwise then in anti-clockwise direction, beating their sticks to create the rhythm when they turn. Originally a Bhil dance, and performed at the time of Holi, its variations are the Dandia Gair in the Marwar and Geendad in the Shekhawati region.

**Ghoomar:** A community dance of the Rajputs, performed by the women of the house and traditionally out of bounds for men, it uses simple, swaying movements to convey the spirit of any auspicious occasion. There is, however, an amazing grace as the skirts flare slowly while the women twirl in circles, their faces covered by the veil.

**Kachhi Ghodi:** Originated from the bandit regions of Shekhawati, the dance is performed for the entertainment of a bridegroom’s party. Dancers wear elaborate costumes that resemble
them riding on dummy horses. A vigorous dance, it uses mock-fights and the brandishing of swords, nimble sidestepping and pirouetting to the music of flutes and drums. A ballad singer usually sings the exploits of the bandit Robin Hoods.

**Katha:** The formal, classical dance evolved as a gharana in the courts of Jaipur where it reached a scale that established it as distinct from the other centre of kathak. Lucknow in Uttar Pradesh, Even today, the Jaipur gharana is well established, though performances occur in other centers rather than in the state where the opportunity for classical dance forms has been on the decline for a while.

**Kathputli:** A tradition of puppeteer has long existed in Rajasthan. A traveling form of entertainment; it uses the ballads, retold in the voice of the puppeteer who is assisted by his family erecting a makeshift stage. Puppets are strung on the stage and recount historic anecdotes, replay tales of love, and include much screeching and high-pitched sounds as the puppets twirl and move frenetically.

**Maand:** A form of court music, the maand is a raga formation that was developed in Marwar, and includes a complex inflexion of voice, sung in a deep bass. This sophisticated form of music percolated down to folk forms and professional singers use it to sing ballads that have a haunting quality as their voices range over the desert and to sing the praises of their ruler-patrons.

**Sapera Dance:** One of the most sensuous dance forms of Rajasthan, performed by the Kalbeliya snake-charmers’ community, the sapera dancers wear long, black skirts embroidered with silver ribbons. As they spin in a circle, their body sways acrobatically, so that it is impossible to believe that they are made of anything other than rubber. As the beat increased in tempo, the pace increased to such a pitch that it leaves the viewers as exhausted as the dancer.

**Terah Taali:** Another devotional form of dance practiced by the Kamad community of Pokhran and Deedwana, to honour their folk hero Baba Ramdeo, it consists of women sitting on the floor before his image. Tied to various parts of their body are thirteen cymbals which they strike with the ones they hold in their hand. Their hand perform various arabesques while they do this, and for effect, they may also balance pots on their hands and hold a sword in their mouth.
Fairs and Festivals

Festivals hold an unusual lure for the Rajasthani, and they find any number of reasons to celebrate. While some of these are traditional festivals, there are also a large number that have been recently introduced by the tourism department to showcase the heritage of a region.

![Figure 4.2](image)

However, some of the larger and more important celebrations are listed below:-

**Baneshwar Fair**: Held at Baneshwar at the time of Shivratri, this is a tribal fair on the banks of the Mahi and Som rivers around the border of Rajasthan that it shares with Madhya Pradesh and Gujarat. Bhil tribals from all three states gather here to worship Shiva and set camp in colourful groups.

**Camel Festival**: Held in Bikaner in January with the only camel-breeding farm in the country. Not unexpectedly, most of the events are staged around this beast, with camel races and camel dances. There are also several folk performances, and this may also be your chance to experience the rare fire dance staged late at night.

**Desert Fair**: Jaisalmer exercises immense charm, but with the staging of the annual Desert Festival, it has also become one of the more important events on the annual calendar.
Essentially, it is a showcase of the performing arts of the region on the stretching sands around this desert citadel. A number of amusing events at the stadium include turban tying competitions and camel races.

**Elephant Festival:** On the occasion of Holi in Jaipur, this festival of pachyderms includes several interesting attractions including elephant polo. The caparisoned elephants, their bodies painted with floral decorations by the mahouts, are a sight to behold.

**Gangaur Fair:** Women, and particularly those unmarried who pray for a consort of the like of Shiva worship Idols of Issar and Gangaur, manifestations of Shiva and Parvati. The festival is especially colourful in Jaipur, Udaipur and at Mandawa in the Shekhawati region.

**Kolayat Fair:** The sacred site where Kapil Muni is supposed to have meditated, a fair is held here on the banks of its lakes, and the air bristles with excitement. Kolayat can be visited from Bikaner.

**Marwar Festival:** Held in October in Jodhpur, this annual event attempts to showcase the art and culture of the Jodhpur region. It is devoted almost exclusively to song and dance, and the Maand Festival has become a part of this huge regional celebration.

**Mewar Festival:** Held to coincide with Gangaur in Udaipur, the whole city turns out to mark the culmination of the 18-day Festival, with a procession of floats on Pichola Lake.

**Nagaur Fair:** A trading fair for cattle and camels in January-February, it is a wonderful opportunity to catch upon rural life as owners from all over the state come to camp on the outskirts of Nagaur while they buy and sell animals. The hides of the animals, cut into beautiful patterns, are particularly interesting.
Navratra: The nine days preceding Dussehra are marked by fasting, and one ritual meal a day. In the case of the martial Rajputs, a goat is sacrificed as food for consecration, and the worship of their weapons is obligatory. Usually in September-October, it is a private celebration with no public fanfare.

Pushkar Fair: Easily the most easily identifiable of Rajasthan’s fairs. Pushkar has come to symbolize the febrile heartbeat of the people of the state. Held in November in Pushkar, the temple town close to Ajmer, where an 8th Century temple of Brahma draws the faithful, it is located on the banks of a lake. Pilgrims bathe at the ghats and pray at the temple, while the actual fair is held in the vast stretching desert around it. Here, traders set camp to strike deals at India’s, and probably the world’s, largest camel fair, though horses are also sold. It is also a time for folk dances and songs, cook meals over campfires, and wander through the exuberant melee of people looking for handicrafts, or merely to stand in a queue for the giant wheel. Special tented camps are set up for visitors but such is the draw of this fair internationally, that even these are soon exhausted, and people may have to stay in nearby Ajmer or far.

Sita Mata Fair: A large fair is held to propitiate the goddess of war whose wrath can be the terrible scrooge of smallpox unless appeased by her followers. Consecrated food on this day consists of state food left out the previous night. The fair is held in and around the temple dedicated to the goddess in Amber, Jaipur.

Summer Festival: Held in June in Mount Abu, this is one of the few celebrations during the summer months. In the cold environs of the hills town it is time to relax while folk performances are staged, particularly of the Bhil tribes of the region.

Teej: Another festival dedicated to worship Shiva and Parvati, this time it is married women who pray for a long happy marital life during the monsoon months of July-August. Though celebrations are held all over the state, they are particularly colorful in Jaipur where a procession wends its way through the heart of the old city.
**URS Ajmer Sharif**: Held in the holy town of Ajmer in honour of the Sufi saint, Khwaja Moinuddin Chishti, special prayers are offered at the mosque, and huge amounts of consecrated food offered from the large, steaming cauldrons that were a gift from Akbar. While 
quwwallis are sung at night, the celebrations unite people of all faiths, and the complete town is decorated with bunting, and wears the spirit of festivity.

**Arts and Crafts**

In Rajasthan the bazaars spill with produce, and there is a magnificent glow of colours that permeates the marts and spills over to the people themselves. Colours dance on textiles and fabrics, glow in between gold settings, is woven into the threads of rugs and carpets; it is a bountiful celebration where the range of materials at their command is put to amazing use.

Rajasthani crafts have emerged not as a decorative feature, but as essential parts of their lives. They took their utensils and gave them shapes and forms that were pleasing to the eye; they decorated their clothes so that, in the dull surroundings of the desert they could lend colors to its barrenness; they wore jewelry and embroidered shoes; they made paintings to honor their gods and record historic events; they decorated their damascened swords with precious stones and wore amulets of gold to war. In it all, there was an air of insouciance; we live, therefore we must do so with zest.

Not all the craft traditions of Rajasthan have originated locally adding new dimensions to their already rich repertoires. Increasing cross-fertilization with the Mughals, who in turn were inspired by the Rajputs, brought new ideas to bear on their already bursting creative wealth. The odhns or veils of the women, for example, can be used to signify anything from status and parenthood to denoting seasons and representing regions.
Walking through the bazaars in Jaipur, for example, is an amazing experience; silver ornaments sold by the kilos, fistfuls of semi-precious and precious stones offered off pavements, mountains of hand-block printed fabrics piled up in shops, quilts strung up to bang, as colorful as the veils fluttering in the adjoining store, rows upon rows of terracotta pots, evenly arranged pairs of embroidered shoes, piles of paintings, and amazing heaps of wood and metal-crafted objects piled into incredible pyramids...this is a medieval bazaar come to life and bursting with the passion with which the people of this state lead their daily lives.

The curious thing about Rajasthan is that the richness of its heritage is so extraordinary; that it touches every aspect of their lives, and finds new meaning in the expressions of its visitors. It may be interesting to also watch a jeweler at work in his studio, or a painter adds the finishing touch to his work. Certainly, it is absorbing to see hand block printers arrange wooden blocks in symmetrical patterns as they print over fabric with amazing speed, filling in colors in a way their families have done for generation.

Some of the crafts have international markets. These are usually the work of Western designers who plan new variations according to the skills of the local craftsmen. Some of this spills over to the local markets. In remote villages, cooperatives have also been set up by non-government agencies to create opportunities for rural craftsmen to pool in their skills to create traditional objects for urban markets. It is true that many of the crafts have degenerated at one level, to cater to tourists for the souvenir market.

**Antiquities**: Though not all of them actually qualify as antiques, and many in fact are new, these are objects of daily use that exercise a fascination among most urban visitors. They can be found in small shops in places all over Rajasthan, as well as in large handicraft stores, and are; part of the landscape of the state.

**Blue Pottery**: An art form that was not local to India, it has its origins in a charming tale dating from the days of Sawai Jai Singh II, the founder of the modern capital city of Rajasthan.
On investing, he discovered that the tradition of quartz pottery was of Persian origin and invited the artisans to his atelier in Jaipur, and so began the blue pottery school in Jaipur. Made of crushed quartz, fuller's earth and sodium sulphite, and fired to kilns at high temperatures, blue pottery consists of hand painting in various shades of blue, and more recently, of the addition of colors such as yellow, pink and green, to a range of pottery ware that includes tiles, vases, bowls, mugs, urns, doorknobs, even costume jewelry. Blue pottery is synonymous with the Pink City. The designs are mostly floral, and reveal their Persian influence.

**Durries and Carpets:** The durrie is a humble cotton carpet that was once spread under carpets, or beds, and has only now been found to be an alternative to the woolen carpet. The durrie was woven on the village loom in vibrant designs and motifs. The simplest were in a single color with a contrasting border, but the majority used geometric motifs and floral patterns in a mix of contrasting colors. In places such as Bikaner and Jaisalmer, where the temperatures can dip alarmingly, woolen durries are not uncommon, and use camel hair for the weave.

The art of carpet weaving in Rajasthan has been an ancient one. Carpet weaving has its genesis with Amber’s Raja Man Singh summoning weavers from Heart, the famous carpet center in Afghanistan, to set up looms and train local weavers. No wonder the Jaipuri hand knotted carpet has so much in common with the Persian carpet, especially with regard to geometric motifs and the formal design with a sense of borders and central motifs. The colors of the Rajasthan carpet, though, tend to be more exuberant in keeping with the resonance of the land. Today, motifs have been sufficiently localized to include peacock motifs and other local designs.

Few visitors note that another floor covering that has widespread use in Rajasthan is namdah. Made in Tonk, it is decorated with embroideries, or in appliqué fashion. These can be used as wall hangings as well as on floors.
Fabrics: For centuries, the Rajasthani printer has perfected his art, mixing his vegetable dyes and mineral colors to arrive at hues and tones that positively glow. Nowhere else in the world can yellow and red be combined with such confidence that they look as if they were always meant to be complementary colors. Fabric dyers and block printers have used techniques that have survived for as long as their families have been in the trade. Each region has its own motifs and choice of colors, and each settlement uses colors in a particular way so that it is easy to recognize the geometric patterns and earth colors that come from, say Bagru, while those of Sanganer are floral, and use brighter colors.

Principally, Rajasthan is known for its tie-and-dye technique in which fabrics are tied into small twists using thread. These are then dipped into vats with their array of bright colors to create a mosaic of patterns called bandhani. These textiles, mostly used for sarees and odhnis.

Furniture and Wood Carving: The tradition of furniture is not a very old one in Rajasthan where the preferences for western styles of seating were rare. In fact, even early durbars were held on large mattresses spread on the ground and covered with carpets and cushions for support. Even as this strict hierarchy was maintained, a tradition that was retained when the more formal mode of seating on ornate chairs was introduced during the British regime.

Interestingly then, what is believed to be the old piece of furniture in the country still survives in Bikaner, and is on view at the museum in Junagarh fort. This was the earliest known throne of the Rathore rulers and is one of the symbols of Rathore kingship that became Bikaner’s inheritance from Jodhpur on the death of Rao Bika’s elder sibling. Made of wood, and lightly carved, it does not inspire awe today, but must have been the powerful gaddi of one of the fiercest dynasties to rule over these deserts.

Today, furniture can still be founding Rajasthan, is made in fact, so that it reflects some of its recent past. There is a whole tradition of made-as-old furniture in which doors and windows and even wooden jharokhas, tables with cast iron jaalis as surface, side-boards, chairs, benches, jholas or swings, dressers and more are made to resemble the furniture that was in vogue in
havelis a hundred or so years ago. Some have fretted brass and copper sheets as decorative elements, others are lightly carved, still others have tiles fitted to them. While Jaipur is a popular centre for this, Jodhpur, in particular, is well known for its ‘old’ furniture, and Ramgarh, in Shekhawati, has become a major centre for its manufacture.

**Jewelry and Gemstones:** One of the largest centers in the world for the hand-cutting of gems, it is not unusual to find its shop full of piles of everything from onyx and cat’s eye to lapis lazuli, carnelian, garnets, amethysts and topaz, and on the other end of the scale, rubies, emeralds and diamonds. Semi-precious and precious stones come to Jaipur for cutting and polishing, and for use in Jewelry, but are also carved into figurines and statues. A good deal of jewelry is worn by the people of Rajasthan: the Rajputs preferring gold even for their feet, while silver is favored among the various tribes who tend to wear a rather large quantity of it and the designs into which it is worked is even amazing.

**Leatherwear:** The hides of dead animals have never been put to better use than in Rajasthan whether as juttees, the embroidered footwear the people wear, or as saddles, bags and pouches. It is even used as backs for chairs after is has been embroidered with woolen motifs.

**Metal Crafts:** The entire tradition of metal crafts probably arose from the warrior’s need to embellish his armor. His sword handle was probably damascened, the seahird worked with gold and set with jewels, the dagger decorated despite its rapier sharpness, the shield and body armor enameled so that he went to the battlefield proud as a peacock. In Rajasthan the art of enameling has been used for everything from table tops to wall plates, flasks and for crafting objects d’art.

**Painting:** Principal ateliers are at Udaipur and Jaipur where miniature artists continue to create their incredible portfolios of scenes from myth and legend, as well as history. Though many now use synthetic paints, some still use traditional mineral and vegetable dyes. Of course, there are other forms of painting available too such as the phads or scrolls with their tales of Pabuji,
and pichwais with their Krishna legends. The centre for the best pichwais is Nathdwara, near Udaipur, where the paintings are often decorated with precious stones. Pichwais come in a whole range of the totally inexpensive to the incredibly so, depending again on the skill of the artist.

**Puppets:** The art of puppets has been a long tradition in Rajasthan, but the puppets themselves are fairly simple creations. Mostly, they consist of painted woodenheads draped with dresses made from old fabrics and sequined fro charm. The hands are made simply by stuffing rags or cotton into the sleeve of the dress and filling it out. The quaintest aspect of these puppets is the way their expressions are painted, large expressive eyes with arched eyebrows, and a curling moustache for men or a nose ring for the women. Inexpensive souvenirs, they recall more easily than most other things memories of a visit to this state of chivalrous kings and beautiful queens.

**Stone Carving:** just as the wood carver uses his material with amazing elasticity, so too the stonemason can craft images from the large variety of stones at his command. From Dholpur near Bharatpur to Barmer in the heart of the desert, the chisel of the stone mason is put to incredible use as he commands everything from pink and red sandstone to marble, Tamara and chlorite to create panels of frescos for buildings, large statuary, planters, figures of gods and elephants and horses as garden sculpture.

**Terracotta:** In villages, the women still cook in terracotta pots over wood fires. These black, unglazed pots are rounded at the bottom so that they can sit between the arms of the stove, and may be covered by a ‘laip’ or covering of clay, cowdung and sand. Terracotta pots are also used for the storage of water, the slow evaporation through the clay helping to cool the water for drinking so that the hotter the temperature, the cooler the water in the jar. Water jars, however, tend to sue red clay, and are sometimes decorated with simple line patterns in white out of lime.
While villages and towns all have a tradition of clay pottery, in Udaipur this has developed into a fine art. Here, potters use the clay at their command to create not just pots but also objects of art such as warriors mounted on horses, elephants and their mahouts, and so on. Their consummate artistry, however, is best seen in the panels they create, sometimes large enough to cover entire walls, with figures and motifs in relief: these can consist of religious scenes as well as historic ones. Though these are sometimes difficult to transport, they are a tribute to the artist in Rajasthan who is able to fire clay not just with his skill but also with this imagination and creativity.

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**Cuisine**

Though the Rajasthani kitchen was able to create much from little, it had also to cater to different communities with their own ritual observances. The Rajput warrior, for example, was
not averse to shikaar, killing game to put in his pot at night. The Vaishnava, followers of Krishna, were vegetarian, and strictly so, as were the Bishnois, a community known for their passion to conserve both animal and plant life. Even among the Rajputs, there were enough royal kitchens where nothing other than vegetarian meals was cooked. The Marwaris, of course, were vegetarian too, but their cuisine, though not too different from the Rajputs, was richer in its method of preparation. And then there were the Jains too, who were not only vegetarians but also who would not eat after sundown, and whose food had to be devoid of garlic and onions, which were, otherwise, important ingredients in the Rajasthani pot.

An important feature of non-vegetarian cooking in the Rajput kitchen was that it was rarely cooked on the main stove in the kitchen, and usually employed the male head of the family as its chef. Essential ingredients included, besides onions and garlic, a vegetable called kachri, which is part of the cucumber family, as a marinade. The meat, first basted in the spices and then roasted in a pot over a wood fire, was turned into gravy and eaten with millet rotis.

Colonel James Todd’s treatise, Annals and Antiquities of Rajputana, notes that ‘the Rajput hunts and eats the boar and deer, and shoots ducks and wild fowl’. But though the Rajput is a meat-eater, he is by no means a passionate one who has to have mutton on his table for every meal. Vegetarian food too forms a large part of his diet. Game, in fact, has been a part of the creed of the warrior: when out camping in the desert, it is what is available that forms the basis of the next meal. And so too, when the rest of the country follows strictly rigid vegetarian protocol as during the celebration of Navratri, the festival of nine nights, the Rajput offers his Devi a goat as sacrifice, beheading the beast with one blow of his sword. On all nine days, a similar offering is made, and the cooked meat eaten as consecrated food. In Rajasthan, most families will arrange for at least one such sacrifice during the festival, and sometimes goats are specially reared in family backyards for the ritual offering.

Shikaar provided a meal for the family, or for the village, or else expedition members shared the spoils to take their individual portions home. However, if there was more meat than could be consumed, it was pickled for later consumption. Venison and port, especially, were cooked in rich masalas before being preserved in oil and vinegar. Pork fat, called sauth, was kept for winter days, when it would be chewed as prevention against colds.
Since men often did the cooking themselves, and since expeditions away from home for reasons of war rarely allowed the luxury of well-equipped kitchens, a more rudimentary method of barbecuing created its distinctive style of desert cooking.

The women, whether the family was vegetarian or meat eating had their task cut out for them. They would dry the meager sangri and gwarhpali beans that are eatable, and store them for future use. They would also make papads and endless other variations and dry them, also for storage, later to be turned into curries for the family. Once again, using onions and garlic, and with mustard, red chili powder and a handful of other spices, these would be put on the family pot in the kitchen, with yoghurt for flavoring.

Accompaniments rarely changed over the region. Karhi, more popularly known as khatta, formed – as it continues today- a part of the staple diet. Made with buttermilk, it is mixed with chickpea flour and allowed to cook with mustard seeds and crushed garlic cloves. The longer it stays on the fire, the better its taste. Usual vegetables are sangri and gwarhpali, beans stored for the length of the year after drying, and cooked in yogurt and masalas. Papads, eaten roasted elsewhere in India, are also gravied in Rajasthan, as is bhujia, a popular moth-lentil snack. Chickpea flour can be freshly rolled out as dumplings to make gate-ka-saag, while sundried moth-lentil dumplings are also cooked as badi-ka-saag.

These are all eaten with either bread consisting of bajra rotis, unleavened millet bread, or a porridge made using millet grains and moth lentils cooked together with water, a little spice and some ghee, to make khichra is eaten with ghee, and accompanied by either jaggery or karhi generally in the night. The day’s meal for the working class consists of bajra rotis eaten with moth-daal, or with a fiery red-chilli-and-garlic chutney and washed down with raabri, millet flour cooked in buttermilk, believed to be extremely cooling in the summer heat of the state.

For most, for festive occasions, these would consist of seera, a halwa made of cooked wheat flour in the ghee, or laapsi, a porridge made with desiccated grains of wheat. Rice, a delicacy in Rajasthan, was served as a sweet with addition of sugar, saffron and dried nuts and raisins. The Marwaris, however, were considerably more lavish with the inputs in their kitchen. A typical meal for them could consist of pishta-lonj served with a glass of milk laced with cream. Then, puris fried in hot oil, made with both wheat flour as well as with mater added to turn them a lovely green. With it, tamatar-ki-sabji, a tomato curry, at once sweet and sour and hot, gate-ka-
saag with shavings of cashew added, and sangri-ker-ka-saag with the oil oozing out, and dahi-bhallas, of course. Sooji-ka-halwa, a pudding that’s easy to make and perhaps a glass of lassi at the end of the meal would follow this.

Dairy has played an important role in the economy of the desert, especially since agriculture could never be taken for granted. The consumption of milk, and of buttermilk and yoghurt formed a part of the main diet, but with the exception of those regions with access to rice-growing areas, the rice-rice, milk, sugar, clarified butter, nuts, spices. dry fruits are blended and cooked, attendants at the shrine jump into its scalding centre, to serve it as a holy offering to the pilgrims, the contents dramatically diminishing as the waiting crowds consume it as prasad. This, of course, is an occasional offering. Most days, the large tureens serve a mixture of rice, meat and lentils- a meal in one go.

**Foreign Influences on Rajasthani Cuisine**

The royal families, alone, could claim some degree of variety in their meals because of the influence, first, of the Mughal court, and later the English. Mughal cuisine was varied and lavish and used the huge variety of ingredients at its disposal, all of which was harder to come by in the desert. The Mewar or Udaipur family, forced to flee and hide in the rocky countryside by the Mughals, devised the form of barbecue called sooley. The Kac-hchwaha family of Jaipur, went on to create one of the state’s finest delicacies, safe maas or white meat consisting of mutton, it uses a curry of cashew nuts, almonds, fresh coconut kernel paste, white pepper and poppy seeds to cook a dish that is white in color, hence its name.

The British influence was to formalize the manner in which the meal was eaten at the table, and to make the Rajasthani dishes somewhat bland. Over the years, however, even this Indianised somewhat, with stews and bakes and roasts including Indian spices, so the peculiar Anglo-Indian cuisine of the palaces the created an all-too distinctive cuisine. It also groomed the royals into the Western style of dining habits. Earlier, food would be served to them in silver and gold thaals placed on law tables before which they sat on silk cushions. Even in this, a strict hierarchy was followed.
Old retainers and chefs can still stir up authentic shepherd’s pie or French onion soup, but the conquest, even then, was far from complete. So much so that even when going to London, for work or on pleasure, the princes would take their own khansamas with them to cook their meals for them. The Maharaja of Jaipur even carried his own supply of Ganga water with him, to use on his English trip, which is the purpose to which the large silver urns displayed at the City Palace Museum in Jaipur were put. They are, it may be added, the largest silver objects crafted in the world.

Wedding feasts still include lapse as the auspicious offering for the gods, followed by sweet yellow rice served to the guests. Yes, the easier availability of wheat flour means that people are replacing bajra with it. Fewer have the time to cook soyta, that delicious porridge when khichra includes wild boar cooked init. Nowadays, chances are that it would have lamb or mutton added to it, which detracts from the taste but only a little. But the process of cooking is arduous, and few kitchens have the labor required to cook it in the original manner.

**Costumes**

The study of the people of Rajasthan is incomplete without the knowledge of costumes and ornaments. The costumes of the present have the reflections of the costumes of the past.

Both males and females dress in the customary dresses fully influenced by climate, economy, status and the profession, they are engaged. The traditional dresses being Potia, Dhoti, Banda, Angrakh, Bugatari, Pachewara, Khol, Dhabla, amongst Hindus; and Tilak, Burga, Achkan amongst Muslims which fast changing now with Bushirt, Salwar and Skirts, Saris and Pants accordingly. Turbans the head dress of Rajasthan is a differential pattern of each geographical region designed to its terrain and climatic influence. Clothes express ones personality and tell people which village and caste they belong.

All over Rajasthan the bandhni, tie-dye sari and turban reign supreme. The common dress of the women constitutes:

(i) Sari or Odhani,
(ii) Kanchli or Kunchuki or Choli
(iii) Ghaghra or Ghaghri or Lahanga Besides,

The state records of Jaipur mention special departments in charge of royal costumes. While the Rangkhana and the Chhapakhana are departments that took care of dyeing and printing the fabrics respectively. The siwankhana ensured its immaculate tailoring. Two special sections, the toshakhana and the kapaddwadra, took care of the daily wear and formal costumes of the king.

The Rajput kings, owing to their close proximity to the Mughal court style in their formal dress. Richly brocaded material from Banaras and Gujarat, Embroidered and woven Kashmiri shawls and delicate cottons from Chanderi and Dhaka were procured at great cost.

Men’s Attire

The turban, variously called Pagari, Pencha, Sela or Safa depending on style, an Angrakhi or Achakan as the upper garment and Dhoti or Pyjama as the lower garment make up the male outfit.

Turban Styles

Varying styles of turban denote region and caste. These variations are known by different names such as Pagari and Safa. A Pagari is usually 82 feet long and 8 inches wide. A Safa is shorter and broader. The common man wears turbans of one color, while the elite wear designs and colors according to the occasion.

Pila or Peela

An odhni with a yellow background and a central lotus motif in red called a pila, is a traditional gift of parent to their daughter on the birth of a son.

Women’s Attire

The standard design is a four-piece dress which includes the ghagra (skirt), the odhni (head cloth), the kurti (like a bra) and the kanchi (a long, loose blouse). ODHNI- An odhni is 10 feet long and 5 feet wide, One corner is tucked in the skirt while the other end is taken over the
head and right shoulder. Colors and motifs are particular to caste, type of costume and occasion. Both Hindu and Muslims women wear odhnis.

**Luxury Trains of Rajasthan**

Rajasthan, the western most state of India, is known for its vibrant and colorful customs, traditions, cultural and architectural heritage and extremely exotic desert landscapes. Rajasthan is all about elegance, characterized by an aura of a style of living that is greater than life itself. Home to countless of generations of Ranas and Maharajas, the very mention of the word Rajasthan is synonymous with images of the opulence associated with royal living. Thus if you are planning a trip to Rajasthan in the near future, opt for the spellbinding elegance of the Rajasthan Luxury Trains.

Luxury Trains of Rajasthan are:

1) Palace on Wheels
2) Fairy Queen
3) Royal Orient

The facility of these trains are aristocrat and elegant. Lavishly decorated cabins with wall to wall carpeting and a personalized service makes you to experience the king-like life style of Rajasthan. The grandeur of royalty is present in every aspect of the trains. From the extremely luxurious sitting and sleeping area to the delicacy of the food, the trains are palaces on the run.

**Rajasthan Circuits**

The major circuits of Rajasthan may be discussed as under:

1. Merwara Mewar Circuit : Ajmer, Pushkar, Merta, Nagaur
2. Gowad Circuit: Mount Abu, Jalore, Ranakpur
3. Dhundhar Circuit: Jaipur, Ramgarh, Samode, Dausa
4. Mewar: Udaipur, Kumbalgarh, Nathdwara, Chittorgarh
5. Brij- Mewar Circuit: Alwar, Sariska, Deeg, Bharatpur, Ranthambore
Ajmer

The town of Ajmer, which has always had great strategic importance due to its secure position, protected by the Aravalli Range, and its location on the major trade route between Delhi and the ports of Gujarat, was founded by Ajaipal Chauhan in the 7th century. Ajaipal constructed a hill fort here and named the place Ajaimeru, or invincible hill.

Dargah

Situated at the foot of a barren hill in the old part of town, this is one of India's most important places for Muslim pilgrims. The Dargah is the tomb of a Sufi saint, Khwaja Muin-ud-din Chishti, who came to Ajmer from Persia in 1192 and died here in 1236.

Adhai-din-ka-Jhonpra & Taragarh

Beyond the Dargah, on the very outskirts of town, are the ruins of the Adhai-din-ka-Jhonpra mosque. According to legend its construction, in 1153, took just 2.5 days. It was originally built as a Sanskrit college, but in 1198 Mohammed of Ghori took Ajmer and converted the building into a mosque by adding a seven arched wall covered with Islamic calligraphy in front of the pillared hall.
Akbar's Palace

Back in the city, near the railway station, this imposing building was constructed by Akbar in 1570 and today houses the Ajmer Museum, which is really not worth the bother.

Nasiyan (Red) Temple

The Red Temple on Prithviraj Marg is a Jain temple built in 1865. Its double storey hall contains a series of large, gilt wooden figures from Jain mythology, which depict the Jain concept of the ancient world. The hall is decorated with gold, silver and precious stones.

Pushkar

The desert town clings to the side of the small but beautiful Pushkar Lake with its many bathing ghats and temples. Pushkar town is a maze of narrow streets filled with interesting little shops, food stalls, hotels and temples. Fortunately there's virtually no traffic in the main bazaar, making it a pleasurable place to explore at leisure. It is also famous for the Camel fair.

Nagaur

Nagaur lies about midway between Jodhpur and Bikaner, 135 km to the north-east of Jodhpur. It has an historic fort protected by massive double walls which encompass a richly painted palace. Within the walls of the old city are several mosques, including one commissioned by Akbar for a disciple of the Sufi saint Khwaja Muin-ud-din Chishti, who roamed India in the 13th century. Nagaur also hosts the Nagaur Cattle Fair, a smaller version of Pushkar's Camel Fair, which takes place in late January or early February.

**Figure 4.4**

*Godwad Circuit*
Mount Abu

Mt Abu is situated in the south-west of Rajasthan on a hilly plateau about 22 km long by six km wide. The main part of the town extends along the road in from Abu Road, down to Nakki Lake. Nakki Lake It is a holy lake because this was made by a God using his nails. Nails means “Nakh” & that is why it is called Nakki Lake. The lake is surrounded by hills, several parks and some strange rock formations.

Mt Abu Wildlife Sanctuary

This 290 sq km wildlife sanctuary, eight km north-east of Mt Abu, is home to panthers, bears, sambars, fox, wild boar and birds. It spreads through forested hills, including 1721m high Guru Shikhar. In the sanctuary is Trevor's Tank, a small reservoir which was built and named after an English engineer.

Adhar Devi Temple

This ancient Durga temple built in a natural cleft in the rock. You have to stoop to get through the low entrance to the temple. There are good views over Mt Abu from up here.

Dilwara Temples

These Jain temples are Mt Abu’s main attraction and among the finest examples of Jain architecture in India. The complex includes two temples in which the art of carving marble reached unsurpassed heights. The older of the temples is the Vimal Vasahi, built in 1031 and dedicated to the first tirthankar, Adinath. Forty-eight elegantly carved pillars form the entrance to the courtyard. The later Tejpal Temple is dedicated to Neminath, the 22nd tirthankar, and was built in 1230 by the brothers Tejpal and Vastupal.

Ranakpur

Ranakpur complex is one of the biggest and most important Jain temples in India, the extremely beautiful. It lies in a remote and quiet valley of the Aravalli Range 60 km from Udaipur. The main temple is the Chaurnukha Temple, or Four Faced Temple, dedicated to Adinath, the first tirthankar. Built in 1439, this huge, beautifully crafted and well kept marble temple has 29 halls supported by 1444 pillars, no two of which are alike. Within the complex
are two other Jain temples- to Neminath and Parasnath - and, a little distance away, a Sun Temple. "The Amba Mata Temple is one km from the main complex.

**Figure-4.5**

**Dhundhar Circuit**

Jaipur

The capital of Rajasthan commonly known as the Pink City. The major tourist places are situated in the old city which is in north-east of Jaipur. Jaipur is mainly famous for its forts, palaces, gardens, monuments and handicraft. The principal shopping centre in the old city is Johari Bazaar, the jewellers' market. Unlike other shopping centers in narrow alleys in India and elsewhere in Asia, this one is broad and open. There are three main interconnecting roads in the new part of town - Mirza Ismail Road (MI Road), Station Road and Sansar Chandra Marg. Along or just off these roads are most of the budget and mid-range hotels and restaurants, the railway station, the bus terminal, the GPO, many of the banks and the modern shopping centre.

Old City (Pink City) The old city is partially encircled by a crenellated wall pierced at intervals by gates – the major gates are Chandpol ('pol' means gate), Ajmeri and Sanganeri. Broad avenues, over 30m wide, divide the pink city into neat rectangles, each of which is the domain of a particular group of artisans or commercial activities. Chandpol is the entrance to the bustling Chandpol Bazaar. This is crossed by Khajane Walon ka Rasta, where you can see Jaipur's marble workers. At the intersection of Chandpol Bazaar and Kishanpol Bazaar you will find the Choti Chaupar, where villagers from outlying regions come to sell and trade their produce.
Samode

The small village of Samode is nestled among rugged hills about 50 km north of Jaipur, via Chomu. The only reason to visit is if you can afford to stay at the beautiful Samode Palace (although strictly speaking it's not actually a palace, as it wasn't owned by a ruler, but by one of his noblemen). Like the Samode Haveli in Jaipur, this building was owned by the Rawal of Samode. It's a beautiful building built on three levels, each with its own courtyard. The highlight of the building is the absolutely exquisite diwan-i-khas, which is completely covered with original paintings and mirror work, and improbably the finest example of its kind in the country. Unfortunately the palace is open only to guests, and public transport requires a change in Chomu.

Jaigarh Fort

The imposing Jaigarh Fort, built in 1726 by Jai Singh, was only opened to the public in mid-1983. It's within walking distance of Amber and offers a great view over the plains from the Diwa Bur) watchtower. The fort served as the treasury of the Kachhwahas and some people are convinced that at least part of the royal treasure is still secreted somewhere among its corridors. It's a remarkable feat of military architecture, in a fine state of preservation. The fort, with its water reservoirs, residential areas, puppet theatre and enormous cannon, Jaya Vana, is open from 9 am to 4.30 pm.

Nahargarh Fort

The Nahargarh Fort, also known as the Tiger Fort, overlooks the city from a sheer ridge to the north and is floodlit at night. The fort was built in 1734 by Jai Singh and extended in 1868. An eight km road runs up through the hills from Jaipur, and the fort can be reached along a zigzagging two km path which starts from the north-west of the old city. The small restaurant at the fort is popular at sunset, which is the best place to watch the sun going down and see the lights over Jaipur.

Royal Gaitor

This beautiful, peaceful place is just outside the city walls, accessible via the Zorawar or Samrat gates in the northern wall of the old city. It contains the cenotaphs of the mahara-jas of Jaipur,
from Jai Singh II, the founder of Jaipur, to that of the last maharaja, Mansingh II. Beside the entrance to the Royal Gaitor, steps lead in 20 minutes to a Ganesh temple. The cenotaphs of the maharanis of Jaipur are on Amber Road, midway between Jaipur and Amber.

**Figure-4.6**
Mewar Circuit

Udaipur
The city of lakes-Udaipur is most romantic city on this earth. Udaipur was established by Maharaja Udai Singh. The heritage city includes Palaces and five beautiful lakes. The interesting places are The city Palace complex, which incorporates Darbar Hall, Fateh Prakash Palace and Shiv Niwas Palace. Other place are Shilpgram, Lake Palace, Jag Mandir, Jagdish Temple, Sajjangarh, Sahelioon ki Bari, Lok Kala Mandal, Ahar Village Museum, Eklingji Temple and above all the beautiful Lake Pichola & Fateh Sagar Lake.

Chittorgarh
The city is famous for its Fort, which includes Vijay Stambh, Kirti Stambh, Kalka Mataji Temple, Padmini Palace and different Kunds. The fort is situated on the top of the hill.

Nathdwara
This place is famous for the Shrinathji Temple. The interesting places are the Shrinathji Temple and Lal Bagh Garden.
Kumbhalgarh

This is the most important fort in the Mewar region after Chittorgarh. It's an isolated and fascinating place 84 km from Udaipur, built by Maharana Kumbha in the 15th century. Because of its inaccessibility - at 1100m on top of the Aravalli Range - it was taken only once in its history. Even then, it took the combined armies of the Mughal emperor, Akbar, and of Amber and Marwar to breach its defenses. It was here that the rulers of Mewar retreated in times of danger. The thick walls of the fort stretch some 36 km and enclose many temples, palaces, gardens and water storage facilities. This mighty fort was renovated in the last century by Maharana Fateh Singh. It's worth taking a leisurely walk in the large compound, which has some interesting ruins and is very peaceful. The fort is open daily and entry is free. There's also a large sanctuary here, known: for its wolves. The scarcity of water holes between March and June makes this the best time to see animals like Leopard, panther and sloth bear. This is one of the few sanctuaries that allows people to enter on horseback.

Figure-4.7
Brij Mewar Circuit

Alwar

It is more commonly known as for its history. Alwar is situated around the desert sands of the Aravali hills, which is surrounded by lakes and green mountains.
**Bala Qila:** The City palace museum, where Emperor Babur stayed for one night. The museum is worth of watching Alwar's legendary things like weapons, paintings, jade, ivory and silver objects.

**Moosi Maharani ki Chhatri:** A marvelous cenotaph made from white marble & sand stone built in the memory Maharaja Bakhtawar Singh's mistress. he ruled Alwar for few years. Vinay Vilas Palace, Vijay Mandir Palace and Moti Doongri are other exciting places in this area.

**Siliserh**
A resort situated on the banks of the Atranquil lake it is a delightful little palace overlooking Atranquil Lake protected by hills. Trekking & boating are the additional features.

**Sariska**
The western forest mainly famous for the Sariska Tiger Reserve and Wildlife Sanctuary. A place to protect wild animals like Samabhar, Chinkara, Wild boar, Jackal and exclusive Tigers. Gray Partridge, Crested Serpent Eagle, Parakeet, Bulbuls are the major bird that found here.

**Viratnagar**
The oldest historic city famous for the Pandava's stay during Mahabharat, forest & temples and Buddhist Temples.

**Deeg Palace**
Another historic town famous for its beautiful gardens and palaces. The Gopal Bhawan, Nand Bhawan and Krishna Bhawan are very smartly designed & built having a Mughal touch.

**Bharatpur**
It is famous for the Fort & Jat rulers, Keoladeo National Park the world famous bird sanctuary. More then 400 species like Graylag and Bar headed geese, Siberian cranes every year gather
here form Siberia, Tibet, Central Asia and Afghanistan. And people all across the world come here to see these beautiful birds. The Lohgarh Fort was made in sixty years which is surrounded by wall made by mud, the fort now converted into Government office & museum.

Dholpur
Situated almost midway between Agra (Uttar Pradesh) and Gwalior (Madhya Pra-desh), on an eastward thrusting spur of Rajasthan, is Dholpur. It was near here that Aurangzeb's sons fought a pitched battle to determine who would succeed him as emperor of the rapidly declining Mughal Empire. The Shergarh Fort in Dholpur is very old and is now in ruins. Dholpur, located on National Highway 3, is most easily reached from either Agra or Gwalior, and there are regular rail and bus connections from both of these cities. It is mainly famous for its stones which were used in the famous fort & palaces. Jhori was the site of the oldest mughal garden built by Baber in 1527 and rediscovered in the 1970s.

Ranthambhore
Famous for its Wildlife Sanctuary, forest, lake and the Ganesh Temple. A perfect place for jungle safari. The ancient Ranthambhore Fort, in the heart of the national park, is believed to have been built by the Chauhan Rajputs in the 10th century AD. Inside the fort are three Hindu temples, dedicated to Ganesh, Shiva and Ramlalaji, as well as a Jain temple. They date from the 12th and 13th centuries and are constructed of impressive blocks offered Karauli stone. Constructed of the same stone are a number of cenotaphs which can be seen in the precincts of the fort.

Figure-4.8
Shekhawati Circuit

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and hold your interest. If carrying excess baggage does not daunt you, then buy the rustic, carved wooden furniture and other items for your home. Quaint little wooden things that belong to the late 19th century, or may be the early 20th century, can be found all over this region. If pots and pans interest you then do look out for some traditional cooking vessels in the markets.

Figure-4.9
Vagad Circuit

Dungarpur
Ratanpur
Galiakot
Banswara

Vagad region mainly includes two cities Banswara and Dungarpur, this region is very fertile, these two cities are divided by Mahi river.

Dungarpur
About 110 km south of Udaipur is the serene little town of Dungarpur. The Udaip Bilas Palace is a very impressive palace located near Gaibsagar Lake. Made from grey-blue stone, the palace has retained an old-world charm and has lots of or neat balconies and pleasant gardens. There's a formal banquet room with a big collection of animal trophies. A feature of this palace is the Ek Thambia Mahal (one pillared palace), a large, exquisitely carved building in the middle of an inner courtyard. Juna Palace is also an interesting palace, its art work, frescoes are worth to see.

Beneshwar
The Baneshwar temple is much revered by the Bhils. Other temples dedicated to Lord Vishnu and Lord Brahma are worth seeing for their exquisitely carved pillars and gateways.
Banswara

It is famous for its Fresh greenery, lakes & the Bhils. Arhuna is famous for its 11th century temples. Talwar has ruins of some ancient temples that are famous for their carved idols, the temple of goddess Tripur Sundari is dedicated to Goddess Durga and has a beautiful idol of the goddess helped out of black stone. The lakes to visit are Anand Sagar and Dalab Lake.

The State is richly dotted with several sites and places of touristic importance, which can provide solace to visitors of all kinds including, nature lover, cultural tourist, educationist, historian, and anthropologist to pilgrim etc. The rich painting and sculpture treasure of the State having Rajput as well as Mughal style painting from various schools such as Kishangarh, Bundi, Kota, Bikaner, Jaipur and Jodhpur offer satisfaction to the visitors who wants to witness the rich cultural heritage of the State. Rajasthan is also known for Terracotta works, which can be seen at Jain temples of Dilwara, Ranakpur, and the Patwa Ki Haweli at Jaisalmer. The State gives ample advance of a confluence of various systems Rajputa, Mugal and British. Rajasthan has a prime place in organizing fairs and festivals such as The Pushkar Fair Nagaur fair, Desert fair of Festival and Deepawali of Jaipur. The State is rich in performing arts such as Dance and Music, Ghumar and Mand are the most famous in dance and music. Apart from Bhabai and Teera Tali of late it has admired a great reputation in Kalbalia Dance (snake charm dance) whereas Udaipur is known for Katputli.

The state has witnessed an unparalleled boom in construction activities and is dotted with modern malls and shopping arcades in urban centers which have made it a shopper's paradise. Apart from local ware even foreign made goods are available in plenty. Given the state a cosmopolitan appearance. The state is also a craft center and is a home of blue pottery. Furniture and wood curving wire in lay works are often outstanding qualify. There is an endless list of unique attractions Rajasthan has to offer including Jewelry and Gemstone, leather and metal crafts, endogenous cuisine, havelies and forts, and sand dunes etc., which has enormous potential to attract travelers from far and wide.
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