Interviews with painters belonging to some traditionally active centres of pata painting reveal two important points, the gradual decay of the craft and growing disinterest for the craft among the painters of present generation. In the following pages we are presenting the extracts of interviews taken by us of some painters of older generation and the young members of the craftsmen family belonging to the villages of Nankachak, Habichak, Akubpur and Naya of Midnapur district, Itaguria, Sardha, Ahmadpur and Jhaupara of Birbhum and some from Kalighat. In course of our interviews we have tried to assess their personal experiences and views in regard to the aspects of traditionalism, religion, occupation pattern, handling of themes and usage of raw materials and their attitude to the craft in general.
1. Name : JNANENDRA PATIDAR
2. Village & District : Nankachak, Midnapore
3. Age : Sixtyfive years
4. Training and heredity : I received my training from my father late Kenaram Patidar at a very early age. I used to accompany him in his tours to far off villages like Chukharbari, Bansgara etc. My brother, jharu is also a good painter. My wife Lila makes dolls and images and daughter Khandi who also make dolls has been married to Kokil Patidar of Muradpur.
5. Religion : Initially we were Hindus but during the Nawabi rule, the muslims spoilt our womenfolk by raping and abducting them. Naturally to save ourselves we had to become Muslim. Though we observe Islamic ritual in our household at the time of birth, marriage and death and mix with muslims during their festivals and religious ceremonies, we do not establish any material relationship either with the Muslims or Hindus. Some ācārs like annaprāśana, badhuvarana, gātṛtharidrā etc. are performed both by us and the Hindus.
6. Main and subsidiary occupation : I have three kāthās of land which I cultivate. I have no other profession than pata painting and display besides seasonal agriculture.
7. Subjects/themes preferred : I prefer religious themes.
8. Reasons for selecting themes : There is little demand for religious or holy pātas. People are more interested in Kaliyug and swadeshi pātas.
9. Raw materials used : I use paper and dry colours purchased from market and also use gerumāṭi, āltā and lamp black. Earlier I used cloth base for the pātas, but now I prefer paper because it is cheap.
For gum I use tamarind seed paste.

10. Consumers and market facilities

   Earlier the market was not bad and we used to get 5/6 seers of rice for displaying paṭas but now we get hardly one seer. People have lost interest in paṭas and have little sympathy for us.

11. State patronage

   Nothing.

12. Prospect of the craft and intention of training youngsters

   The profession is practically dying. I wish my sons to take up any other job which would help them to maintain their families.

---

II

1. Name

   KHANDU CHITRAKAR

2. Village & District

   Nankachak, Midnapore

3. Age

   Fiftyfive years

4. Training and heredity

   I belong to a family of traditional paṭa painters. My father, Banamali Patidar, trained me in this craft. My uncles Kenaram Patidar and Abinash Patidar occasionally painted paṭas but are mainly image makers. I took to this craft in my teens.

5. Religion

   Our religion is a mixture of Islam and Hinduism. We do not participate in the functions and festivals of any other religious group. We do not establish family relationship either with the Muslims or the Hindus but do it only with the people belonging to our community. Our marriages are solemnised by Maulavi Saheb and we observe Kambarkara after death. Some also give tālāq to their wives in Muslim style.
6. Main and subsidiary occupation

My main profession is pata painting and displaying of patas. I also cultivate a small plot of land as a subsidiary occupation. My elder son mainly does the job of agricultural labourer and younger son works a shop attendant. They are not interested in pata painting. My daughters are however good at toy making.

7. Subjects/themes preferred

Though personally I prefer to paint holy patas, I am forced to paint, display and sing Kaliyug patas depicting scenes of corruptions, murder, robbery etc.

8. Reasons for selecting themes

I have to select my themes basing on the interest of my audience. Now a days people do not appreciate the epical or mythical holy patas but they are crazy about the narrations of corruption depicted in Kaliyug patas.

9. Raw materials used

I use papers and colours bought from the market. Rarely I use cloth because processing of the ground takes much time. But I enjoy painting on cloth. I also use elamati, turmeric for colours and neem and tamarind for gum.

10. Consumers and market facilities

My earnings are not good these days as the people have lost interest in enjoying patas. Previously my income was quite good as I had a good audience in Narayangarh, Belda, Kharagpur and Dantan area. But those days are gone. In my youth I used to get plenty of rice apart from warm welcome. I have heard that my father and uncle used to get copper plate, jar, pitcher etc in Jessore district. But now our condition is very bad. Sometimes some sahebs or bapu’s from Calcutta come and buy the patas, but that is very casual.
11. State patronage

Nothing practical. Long back government appointed us to sing for maternity Home and awarded our pata but that has been given up about 15 years ago.

12. Prospect of the craft and intention of training youngsters

This is a traditional craft. Despite many problems it has survived. It cannot die. Though the present condition is depressing, I have trained by children in the craft, as days will surely improve sometime.

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III

1. Name

PEAR PATIDAR

2. Village & District

Nankachak, now settled in Habichak, Midnapur.

3. Age

41 years.

4. Training and heredity

I started with displaying pata at the age of 9/10 years accompanying my father Gunadh Patidar. Sometime I used to move alone. Once I went to Calcutta alone to show pata while I was 10/12 years old. Some volunteers of Asrama took me to Hatibagan Asram, from there to Bankura and from there again to Hatibagan. Ultimately my father brought me back. Then I learnt painting of pata from local patauas like Nagen, Isan, Arun and Satis when I was 17 years old. I learnt clay image making also from them.

5. Religion

I am a Muslim. I don’t believe that many of our community have converted themselves to Hinduism. I love and respect my religion. We strictly perform Id-uz-zoha observe ramjân, Sabe-barat and have no weakness for Hindu gods. The Hindus perform some marriage rituals like us.

6. Main and subsidiary occupation

My main profession is painting, displaying and selling of pata. I also practise clay modelling. Some persons of our community are expert govaidyas, and some ladies hawk couch-shell bangles and alta.
7. Subjects/themes preferred
I paint Manasā paṭaṣ, Ramlīlā paṭaṣ and also Kāliyug paṭaṣ. We also show Māskand Gāzī paṭaṣ in the Muslim households.

8. Reasons for selecting themes
These themes are generally liked by people.

9. Raw materials used
I generally use raw materials available from the market. Nowadays we rarely use cloth base or prepare colours from earth and vegetation. However, Kāthkharī and lampblack are used by all of us possibly.

10. Consumers and market facilities
Though we do not get much money in villages but bābau of Calcutta hoodwink us and collect our paṭas at cheaper rate and sell these at a high price. They record our songs also but pay us very cheaply. David Sāheb (David Mscachian) however, used to pay us handsomely. But unfortunately Sāheb is dead.

11. State patronage
We have heard government gives some incentives to craftsmen but we have not received any. These are all eaten up by middlemen.

12. Prospect of the craft and intention of training youngsters
Prospect of this craft is very poor.

IV

1. Name
ABDUL BASED CHITRAKAR

2. Village & District
Nankachak, Midnapur

3. Age
Twentyfive years

4. Training and heredity
I do not belong to traditional paṭa painter’s family, though my father Hussain Chitrakar had to take paṭa painting after the flood of 1375 B.S. My grandfather used to run a grocery shop and used to trade in village fairs. My father learnt the craft from
neighbouring patuás. Due to poverty, I had to give up my education and accompanied my father when I was ten years old. Afterwards, I started displaying patás independently. I had no formal teaching in painting from my father but had seen my father painting and ultimately I learnt the craft by practise.

5. Religion

We are Muslim by religion but I have admiration for Durgá, Siva, Yama, Kriṣṇa, Rāma who are worshipped by the Hindus. I have never offered pūjās or mānats to Hindu deities but enjoyed Durgá pūjā festivals of the locality and Sarasvatī pūjā of the school. Some persons of our community observe Lakṣmīpūjā on Āk sarasvatī day and also observe gāru parab. Some feel that Maarasā and Sītalā goddesses of the Hindus are very powerful and a few clandestinely offer mānats to them, even to Śaṭi and Kāli. But generally these are not done by us.

6. Main and subsidiary occupation

Though my main profession is paṭa painting and displaying paṭas, I do agricultural labourer's job also. But my health does not permit earth cutting. Due to my bad luck I missed the job of a bearer in a big hotel, which someone had arranged for me. I am still interested in starting my education afresh if I get a chance.

7. Subjects/themes preferred

I usually paint epical and mythical themes of Ramāḷḷa and Kṛṣṇāḷḷa as also samekāḷa paṭas depicting problems and incidents of contemporary society.

8. Reasons for selecting themes

These are liked by local people.

9. Raw materials used

I use paper, pencil and dry colours which are mixed with gum and wood apple paste. The papers and colours are purchased from the market but the gum is prepared by us. I do not use cloth base but have seen some senior paṭuās using cloth for this purpose.
10. Consumers and market facilities: I have displayed my pañças in Belda, the area bound by Kharagpur in the west, 24-Parganas in the east, Kolaghat, Mechheda and Ghatal in the south and have gone even as far as Contai and Rasulpur. There is practically no market for the pañças and the people do not like to see these things any more. When I beg for rice after displaying the pañças, the audience would invariably say, 'you should be ashamed to ask for food stuffs against such fraudulent things'.


12. Prospect of the craft and intention of training youngsters: I don't see any prospect of the craft and am not interested in imparting training to youngsters. I am myself interested in switching over to any other job.

V

1. Name: SUDHIR PATIDAR
2. Village & District: Habichak, Midnapur
3. Age: Fortyfive years
4. Training and heredity: Though I have learnt the craft directly from my father, I think work of my grand father Satish Patidar has created a deep impact on me. I was also impressed by my maternal uncle, Isan Chitrakar.
5. Religion: Our religion is a mixture of Hinduism and Islam. We establish family relationship with people of our community only. Some of the practices and rituals connected with birth and marriage followed by us are common to both the Hindus and Muslims.
### 6. Main and subsidiary occupation

Apart from pata painting, I do the weaving of fishing nets and šitalpāṭi, a kind of mat. Besides, I do the clay image modelling with Srish of Kalighat.

### 7. Subjects/themes preferred

I prefer painting stories of Rāmāyana, Mahābhārata and Purāṇas. Besides religious pāṭas like Kṛṣṇalīlā, Nārāyana Yajña, Abhimanyuvadha, I have also painted Jay Pāṅglā, Kaliyug and svādhīnata pāṭas.

### 8. Reasons for selecting themes

It depends on the taste of my clients. In Burdwan, Hooghly and Baleswar areas people prefer holy pāṭas but in 24-Parganas, Howrah, Midnapur the other variety is more in demand.

### 9. Raw materials used

These days we generally use paper and colours purchased from market, though colours made of gerumati, elāmāti, jhingur and telākuchā and gum made of tamarind or neem are used.

### 10. Consumers and market facilities

Though I travel widely over Midnapur, 24-Parganas, Howrah, Hooghly and Burdwan and also visit Calcutta, I find that interest for pāṭas are lost. We get some paltry amount as remuneration and earn slightly better if some bābu buy the pāṭas from us or records our songs.

### 11. State patronage

Nil.

### 12. Prospect of the craft and intention of training youngsters

The future is not very bright. These days people prefer cheap cinemas. Yet we will have to carry on like our forefathers. My son Jamal accompanies me sometimes in my tours and himself paints and sings.
<table>
<thead>
<tr>
<th>1. Name</th>
<th>PULIN BIHARI CHITRAKAR</th>
</tr>
</thead>
<tbody>
<tr>
<td>2. Village &amp; District</td>
<td>Naya, Midnapur</td>
</tr>
<tr>
<td>3. Age</td>
<td>47 years</td>
</tr>
<tr>
<td>4. Training and heredity</td>
<td>I belong to a family of traditional pata painting and received training from my father.</td>
</tr>
<tr>
<td>5. Religion</td>
<td>We are Muslims but have regards for Hindu gods. Of course we do not worship Hindu gods but enjoy Hindu festivals like purâgâ pûjā. We observe khatna, annaprāṣāṇa, gūtraharidrā, bādhuvaraṇa, denmchor, Kambarkara etc. Those who want separation from their wives follow tālāq.</td>
</tr>
<tr>
<td>6. Main and subsidiary</td>
<td>I practise both the professions of pata painting and clay modelling.</td>
</tr>
<tr>
<td>occupation</td>
<td></td>
</tr>
<tr>
<td>7. Subjects/themes preferred</td>
<td>I paint Manasāmaṅgala, Rāmalīlā, satyanārāyapa paṭa, gāheb paṭa and some contemporary subjects of interest like Bangladesh War, explosion of napalm bombs etc.</td>
</tr>
<tr>
<td>8. Reasons for selecting</td>
<td>I try variety of subjects because I will have to satisfy different types of people. Older generation prefer holy paṭas, so for them I will have to paint holy subjects.</td>
</tr>
<tr>
<td>themes</td>
<td></td>
</tr>
<tr>
<td>9. Raw materials used</td>
<td>I generally use paper and colour purchased from local market. Very rarely I paint on cloth. For black we use lamp black and for red we process viscid substance extracted from a locally available tree known as khirish. Our predecessors used juice of ripe telākua fruit for red and juice of shefāli for bāsanti or light orange.</td>
</tr>
</tbody>
</table>
10. Consumers and market facilities

Market in these areas of Midnapur district and villages of Hooghly bordering Midnapur district is not bad, but compared to earlier days market has decayed. Some babus of Bagnan have purchased my paṭas for their museum and personal collections.

11. State patronage

No, we have not received any help from the government.

12. Prospect of the craft and intention of training youngsters

Though condition of paṭuās in this area is slightly better, in other parts of the district we hear most of paṭuās are leaving paṭa painting and trying for some other job.

VII

1. Name

DUKHUSHYAM CHITRAKAR

2. Village & District

Naya, Midnapur.

3. Age

Fifty years.

4. Training and heredity

I used to help my father in displaying paṭas since my childhood and watched him painting. Gradually I learnt to do the painting myself. When I was 17/18 years old, I could do independently.

5. Religion

We are Muslims. We observe Muslim rituals and festivals but follow certain customs during our marriages which are also practised by Hindus.

6. Main and subsidiary occupation

My main profession is paṭa painting but I also do image making. I also cultivate in my small tract of land which helps to raise rice for my family's two month's consumption. My sons are more interested in agricultural labourer's jobs as they earn better during season. During off season they do gharāmi's job and try their hands at paṭa painting casually.
7. Subjects/themes preferred
   I paint Rāmalīlā, Kṛṣpalīlā, Manasāmāṅgala, Māslāṇī paṭa and Jay Bāṅglā paṭas.

8. Reasons for selecting themes
   It depends on the taste of the audience. For example, while Hindus prefer Rāmalīlā, Kṛṣpalīlā etc., Muslims like Māslāṇī paṭa. Paṭas like Manasāmāṅgala, Jay Bāṅglā etc are liked by both the community.

9. Raw materials used
   I use papers and colours purchased from market.

10. Consumers and market facilities
    Market here is not bad. I even go to Bagnan, Uluberia etc places where people appreciate these paṭas. Babus of Ananda Nikutān Museum have purchased my paṭa.

11. State patronage
    I have not received any help from the government.

12. Prospect of the craft and intention of training youngsters
    Prospect of the craft is not bad but now a days people like to see cinema, yātrās of Calcutta party and even go to towns including Calcutta for seeing theatre. So they are loosing interest in our paṭas.

VIII

1. Name
   RANJIT CHITRAKAR

2. Village & District
   Naya, Pingla, Midnapur

3. Age
   29 years

4. Training and heredity
   Initially I used to show paṭas with my father and learnt the technique of painting from him.

5. Religion
   We are Muslim. I have heard that long ago our fore-fathers were converted. We observe Islamic rituals connected with birth, death marriage etc. We establish family relationship only with our community people, i.e. Citrakaras.
I paint, display and sell paṭas. I also work as agricultural labourer during sowing and harvesting seasons. I also visit Calcutta where some bābus buy our paṭas and pay for recording our songs. But most of our community including my brothers depend on agricultural jobs.

I paint Rāmalīlā, Kṛṣṇalīlā, paśva-tāra, Mānasī paṭas as also gana-kāl paṭas and Sāheb paṭas.

People are interested in all these subjects. Holy paṭas are liked in interior villages as also by Calcutta bābus who buy these.

I use paper and colours purchased from market but also use elāmāti, āhurāti and ālā. We very rarely select cloth base for the paintings which depend mainly on the intention of preserving it for long time or for selling it at a higher price. You know, paṭas painted on cloth are always costlier and people generally prefer cheaper stuff so we have to use paper.

The villagers simply listen to the paṭas and see them but some Calcutta bābus are interested in buying them.

We do not receive any help from government.

The prospect is not good. Villagers also do not have money, how they will pay us? I wish my children to read in schools and do some job in offices.

---

1. Name: SUDHRSHAN CHITRAKAR
2. Village & District: Itaguria, Birbhum
   Originally belonged to Kanachi
3. Age
: Born 1302 (BS)

4. Training and heredity
: My father Nazir Chitrakar lived in Kanachi but due to oppression of village mahājan or moneylender we had to leave behind everything and had to settle down at Itaguira. I was trained in this craft by my uncle Matru, who was a very good painter. My uncle used to take me for training in painting rathas, image making, wall decorations with paintings etc. So far as pāta painting is concerned, initially I used to do cauka pātas and later switched over to lātāi pātas.

5. Religion
: We are Muslims. I have heard Rājani Chitrakar and some other painters and also Bhārat Sevasram gāṇghā tried to convert the Chitrakaras to the fold Hinduism but majority remained Muslim. In fact, from my experience I have seen, it hardly matters whether you are a Hindu or a Muslim - you are simply known by your caste i.e. you are a ēitrakara. The ēitrakaras were treated as touchables by the Hindus but now the position is slightly better. In the Muslim community also we do not have a high place.

6. Main and subsidiary occupation
: Pāta painting and clay modelling are my favourite areas, but I have also done ratha painting, wall decorations for maintaining my family.

7. Subjects/themes preferred
: I have always painted stories of purāṇas and the epics and also decorative designs.

8. Reasons for selecting themes
: These are liked by people and I also feel at ease with these. I have never tried any other subject.

9. Raw materials used
: Initially I used to paint on cloth which was given a coating of wet mud on which kāthkhāri was applied. But later on paper has also been used, for black I use lamp black, for red mete sindur, for yellow orpimant and blue
10. Consumers and market facilities: There is hardly any buyer these days. Earlier we used to take our items to Nalhati and Tarapith, but now people are not interested in these items. The villagers also have no time and interest in listening to the paṭa.

11. State patronage: We have not received any help from the government.

12. Prospect of the craft and intention of training youngsters: The art cannot die but right now the condition is not hopeful. My sons Fakir and Kabir do not practice paṭa painting. They are engaged as labourers for wall colouring and white washing.

Name: BANKU CHITRAKAR
Village & District: Sardha, Birbhum
Age: Born 1314 (BS)
Training and heredity: I was initiated in this art by my father Rakhal Chitrakar during my early childhood. Father directed me to do this painting on wall for practising. These walls were used as black boards which were wiped out for fresh practice. After practising for three years, I was allowed to use paper. My ancestors Mahatab, Kailas, Manik were also noted painters.
Religion: Islam. We observe Muslim religious festivals and those connected with birth and death. But I have personally regard for gods like Yama, Jagannātha, Rāma and Kṛṣṇa. Some perform Lakṣmī pūjā, Gāru pūdrā etc.
6. **Main and subsidiary occupation**: Clay modelling and pata painting are my main profession. I have also done ratha painting and decorated items of daily use etc on special requisition. Some persons, including my younger son, of our community try all sorts of odd jobs to maintain themselves and their families.

7. **Subjects/themes preferred**: I always prefer holy paṭas - Rāmalilā, Kṛṣṇalilā, Yamaṭa, Maṇasāmaṅgala but have never tried Samakāl paṭas, Gāzī paṭas etc. I have heard of Kalighat cauka paṭas but have never seen them.

8. **Reasons for selecting themes**: I select these themes because these subjects have eternal value and that is why people like these.

9. **Raw materials used**: I use locally available paper and some colours made of sindur, indigo etc., for white I prefer kāthkhāri, for yellow haritāla or orpiment, and black is made of soot. But gum suits me as binding media.

10. **Consumers and market facilities**: Market was good initially but now people seemed to have lost interest. Some of our paṭas were purchased for Museums and sometimes bābug used to come and purchase for their personal collection. Now the trend is vanishing.

11. **State patronage**: Nil.

12. **Prospect of the craft and intention of training youngsters**: Prospect is not to be very hopeful. I have trained my elder son Panchkari on pata painting. He is also good at clay modelling but he is yet to gain the real expertise.

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1. **Name**: MOHAN CHITRAKAR
2. **Village & District**: Ahmadpur, Birbhum
3. **Age**: 69 years.

4. **Training and heredity**: I belong to traditional family of Citrakaras and was initiated in the craft by my father in my childhood.

5. **Religion**: Though my father was a Muslim throughout his life and I was also circumcised in my childhood and marriage solemnised by a Muslim Kazi at the age of 17/18 years, I decided to become Hindu where there was a Hindu revival movement in Katwa. I along with 50 other paṭuṣās reembraced Hinduism in a function organised at the Katwa Kalimandir in 1926. Swami Satyananda initiated us into Hinduism. My father, who was away at that time, came to know of this incident but he did not rebuke me. He was possibly pleased. He, however, desired to be buried after his death and wanted that Jainamaj should be observed as per Muslim last rite.

6. **Main and subsidiary occupation**: Paṭa painting and clay modelling.

7. **Subjects/themes preferred**: Epical and purānic themes, specially Yamapaṭas.

8. **Reasons for selecting themes**: People are interested in listening to these.

9. **Raw materials used**: Now I use colours and papers purchased from market though gerumāṭī, mete sīndur, haritāla are still used by us. Earlier cloth base and vegetal and earthen colours were popular but now Citrakaras do not want to take the strain of preparing colours as these are readily available in the market. Painting on paper is also less trouble some.

10. **Consumers and market facilities**: Market for pata painting has practically been lost excepting in very interior villages where some old people still like to listen to our songs.
11. State patronage : Nothing

12. Prospect of the craft and intention of training youngsters : Prospect is poor. People have developed so many diversions that they are no longer interested in holy things.

13. FAKIR CHITRAKAR
Itaguria, Birbhum.
Born 1330 (BS)
Though my father Sudarshan Chitrakar is a very well known pata painter and clay modeller, I am not interested in these crafts. I do house colouring. These are all Hinduised occupations. Our Muslim neighbours do not accept these, specially idol making as a respectable job of a Muslim.

5. Religion : We are Muslim but you see there are too much of intra-caste divisions in our community like the Hindus. But in Islam there should be no such division. We must eradicate it.


7. Consumers and market facilities : For pata painting it has practically vanished.

8. Prospect of the craft and intention of training youngsters : There is no prospect of the craft of pata painting.

XIII

2. Village & District : Jhaupara, Birbhum.
3. Age : 48 years

4. Training and heredity : I have learnt pata painting from my father Gurupada with whom I used to travel to far off villagers for displaying patas.

5. Religion : We are Muslim. Some of the patuas alongwith bāhus: from Katwa came to us for converting us to Hindu, but we respect our religion.

6. Main and subsidiary occupation : Pata painting and displaying and labourers’ job, if available are my mainstay.

N.B. It has however been heard from other patuas of the locality that Naren (Nur) clandestinely operate as snake charmer and his wife Amina though poses as hawker of bangles and āltā does not have a 'clean character'. She has to earn through prostitution.

7. Subjects/themes preferred : We paint Yamapātas, Kṛṣṇalīlā, Rāmalīlā etc.

8. Reasons for selecting the themes : People like these subjects.


10. Consumers and market facilities : People are no longer interested in this because cinema has spoilt the society.


12. Prospect of the craft and intention of training youngsters : Very poor.

XIV

1. Name : SRISH CHANDRA CHITRAKAR (PAL)


3. Age :
4. Training and heredity

I received my training at the age of 13 from my father Late Rajani Chitrakar, President's Award winner pata painter. Initially I started painting Laksmi sar and Durga calcitra and gradually took to pata painting. I belong to a traditional Patua family. My grand father was also a famous painter. My ancestors received landed property in Akubpur from Raja Jadavendra Raichowdhury of Tamluk with the condition that they would make clay images of Goddess Durga for the Zamindar.

5. Religion

I am a Hindu. We were converted to Hinduism by the workers of Hindu Mahasabha in 1354 (BS) of whom Late Shyamaprasad Mukherjee and Late Pramathanath Maity were famous. My father also took a leading role in the conversion movement.

6. Main and subsidiary occupation

I make clay images and do pata paintings. Now, in fact my main profession is clay modelling and preparing images of Durga. You know, any image prepared by me are in great demand specially by famous sarbajanIn Puja organisers. I received President's Award for clay modelling in 1968.

7. Subjects/themes preferred

For pata painting I prefer religious themes.

8. Reasons for selecting themes

Though secular subjects are in demand, I would prefer religious themes always. The demand is also not absolutely negligible.

9. Raw material used

I mostly use materials available in the market.

10. Consumers and market facilities

Though the demand for pataas had practically vanished 10/20 years back, but now I find an interesting trend that due to increasing cost of clay images, a section of buyers are preferring pata figures instead of clay figurines.
11. State patronage

Government sometimes organise exhibitions where some patakas find place. But I have not heard of any direct assistance given to the pata painters for development of the craft.

12. Prospect of the craft and intention of training youngsters

Traditional art cannot die, it has to survive.

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<table>
<thead>
<tr>
<th>1. Name</th>
<th>BARENDRA CHITRAKAR</th>
</tr>
</thead>
<tbody>
<tr>
<td>2. Village &amp; District</td>
<td>Kalighat, Calcutta.</td>
</tr>
<tr>
<td>3. Age</td>
<td>Sixtytwo years.</td>
</tr>
<tr>
<td>4. Training and heredity</td>
<td>I received training from my father who came to Kalighat from Akubpur, Midnapur. I am assisted by my grandson on daughter's side named Bhombal who originally belongs to Maragopinathpur in Hooghly.</td>
</tr>
<tr>
<td>5. Religion</td>
<td>I am Hindu. We are converted by Hindu Mahasabha volunteers.</td>
</tr>
<tr>
<td>6. Main and subsidiary occupation</td>
<td>I practise both pata painting and clay modelling. You see, my establishment Laksminarayana Shilpalaya, has earned reputation for clay modelling and I get good order during the pujas.</td>
</tr>
<tr>
<td>7. Subjects/themes preferred</td>
<td>I paint lālīlā patakas depicting Rāmlīlā, Kṛṣṇalīlā and Manasāmaṅgala and gaukas depicting dādyu and bibi and gods and goddesses etc.</td>
</tr>
<tr>
<td>8. Reasons for selecting themes</td>
<td>It depends on the demand of my clients.</td>
</tr>
<tr>
<td>9. Raw materials used</td>
<td>I use paper and colours mainly purchased from local market. I prefer burning crude kerosene for better variety of soot for black colour, our fathers and grandfathers however used soot produced</td>
</tr>
</tbody>
</table>
by burning oil made of karanja fruit.

10. Consumers and market facilities: Market for pātas of Kalighat is practically lost.

11. State patronage: We have not received any grant from government.

12. Prospect of the craft and intention of training youngsters: People in Calcutta are no more interested in pāta. Even the pilgrims visiting Kalighat temple do not care to purchase these, though in our childhood we have seen them procuring some paintings invariably.

XVI

1. Name: MANU CHITRAKAR


3. Age: Forty years.

4. Training and heredity: I was trained in this craft by my father but I do not practise it any longer. Originally we belong to Dighirpar, a centre of patuás, where I spent 23 years of my life. Then I came to Calcutta and ultimately got a job in the railways.


6. Main and subsidiary occupation: Working in Eastern Railways, also do clay modelling but not very regularly. I do not find time for pāta painting.

At Kalighat we have also talked to Jatin Chitrakar (originally of Akubpur), another Jatin Chitrakar (originally of Bangladesh), Smt. Sandhyarani Chitrakar, Panchu Chitrakar, Jahar Chitrakar, Smt. Basanta Chitrakar (originally of Bibirhat, 24-Parganas), Mrityunjoy Chitrakar and a large number of others who have given up pāta painting in favour of clay modelling.