Chapter II

Review of Literature

The second chapter deals with the relevant review of literature and is divided in two main parts, theoretical review and research review respectively. It was documented through various sources like scholarly journals, museum and museum libraries, books, blogs, websites, newspapers and magazines. These sources helped the researcher to get an overview of the craft and the embroidered textile in general and focused on phulkari. It also aided in understanding the available research done following various types of methodology on phulkari as the main subject. Below are the various aspects following which the review was conducted.

Part A: Theoretical Review

2.1 Geographical and social-cultural study of Punjab

2.1.1 History and Geography

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Part B: Research Review

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Part A: Theoretical Review

2.1 Geographical and social-cultural study of Punjab

2.1.1 History and Geography

The History of Punjab is concerned with the history of the Punjab region, which is located in the northern part of the Indian Subcontinent and is divided between the modern-day countriesof India and Pakistan. In ancient times, Punjab was known as Sapt-Sindhava, or the country of the seven rivers. Then Islamic conquerors gave the region the name Punjab. The name Punjab is derived from two Persian words, *panj* 'five' and *ab* 'water,' referring to the countryof five rivers, notably the Beas, Chenab, Jhelum, Ravi, and Sutlej. These five rivers are all tributaries of the Indus. **(Singha, 2005)**

The word's etymology can potentially be traced back to *panca nada*, Sanskrit meaning ‘five rivers' and the name of a province described in the Mahabharata, an ancient epic. Nevertheless, as used to the current Indian state of Punjab, it is a misnomer: since India's partition in 1947, only two among those rivers, the Sutlej and the Beas, have flowed within Punjab's borders, while the Ravi runs only along a portion of its western

border.**(Bhardwaj, 1998)**

Punjab's history began with the Indus Valley Civilization, and several dynasties reigned over the province at various times, including the Gandharas, Nandas, Mauryas, Kushans, Guptas, Palas, Pratiharas, and Shahis. Because the territory lies near India's border, it has been subjected to periodic raids by Persians, Greeks, Turks, and Afghans. Taxila, the ancient center of learning, was located here. Sikh dominance began in the sixteenth century, and there were several clashes between Sikh gurus and Mughals. Guruships were passed down until they reached the tenth and last Sikh guru, Guru Gobind Singh. Following his death, there were attempts to eradicate Mughal influence from the land, and Sikhism gained stronger as a result of Mughal dominance. Nonetheless, several Anglo-Sikh conflicts were fought between the Sikhs and the British before Punjab was granted statehood and became a part of British India in 1849. The Punjab Province was partitioned on religious lines in 1947, with one portion going to Pakistan and the other remaining in India. The state of Haryana was formed from Punjab on November 1, 1966.**(Brass, 2005)**

Plate 2.1: District Map of Punjab Pre-partition Source: https://wiki.fibis.org/w/File:Punjab_district_map.jpg

Punjab is an Indian state in the subcontinent's northwest region. It is surrounded to the north by the Indian states of Jammu and Kashmir, to the northeast by Himachal Pradesh, to the south and southeast by Haryana, to the southwest by Rajasthan, and to the west by Pakistan. Punjab as it exists now was formed on November 1, 1966, when the majority of its largely Hindi-speaking districts were divided to establish the new state of Haryana. Chandigarh, located within the Chandigarh union territory, serves as the joint capital of Punjab and Haryana.**(Bhardwaj, 1998)**

Banda Singh Bahadur, a hermit who became a military leader and temporarily freed the eastern half of the province from Mughal authority in 1709-10, laid the groundwork for modern Punjab. Following Banda Singh's defeat and death in 1716, a protracted conflict erupted between the Sikhs on one side and the Mughals and Afghans on the other. The Sikhs had established their control in the area by 1764-65. Ranjit Singh (1780-1839) later developed the Punjab area into a powerful Sikh monarchy, including the neighbouring provinces of Kashmir, Peshawar and Multan. All of which are now fully or partially administered by Pakistan.

The inhabitants of Punjab are mostly descended from the alleged Aryan tribes that invaded India from the northwest during the second millennium BCE, as well as the pre-Aryan population, who were most likely Dravidians (speakers of Dravidian languages) with a highly developed civilization. This civilization's relics have been discovered at Rupnagar (Ropar). Presently, however, Sikhism is the main religion in Punjab that emerged from the teachings of Nanak, the first Sikh Guru.

Cities and towns are home to around one-third of Punjab's population. Ludhiana, in the center area, Amritsar, in the northwest, Jalandhar, in north-central Punjab, Patiala, in the southeast, and Bathinda, in the south-central region, are its major cities. Muslims live mostly in and around Maler Kotla, which was originally the capital of a princely state governed by a Muslim Nawab (provincial governor). Punjabi has been the official language of the state. It is the most frequently spoken language, along with Hindi. Many individuals, however, also speak English and Urdu. **(Bhardwaj, 1998)**

2.1.2 Occupation

Two-fifths of Punjab's populations work in agriculture, which makes for a substantial portion of the state's gross product. Punjab provides a significant amount of India's food grain and supplies a significant portion of the Central Pool's wheat and rice stock (a national repository system of surplus food grain). Most of the state's agricultural success and productivity may be attributed to the Green Revolution, a 1960s-era multinational movement that brought not onlynew agricultural methods but also high-yielding wheat and rice varieties.

Besides wheat and rice, notable cereal products of Punjab include corn (maize), barley, and pearl millet. Even though yield of pulses (legumes) has decreased since the late twentieth century, commercial production of fruit, particularly citrus, mangoes, and guavas, has increased rapidly. Cotton, sugarcane, oilseeds, chickpeas, groundnuts and vegetables are among important crops. Punjab is one of India's most irrigated states, getting irrigation on nearly all of its farmed land. The major sources of irrigation are government-owned canals and wells; canals are most numerous in southern and southwestern Punjab, while wells are more common in the north and northeast. The Bhakra Dam project in adjacent Himachal Pradesh supplies a large portion of Punjab's irrigation water. **(Bhardwaj, 1998)**

2.1.3 Family Structure

Sikhs typically live in extended and combined families living under one roof. Parents and grandparents are entrusted with their kids and grandkids. Family members assist one another monetarily, socially, emotionally, and spiritually. Sikh households practice monogamy. Marriages are typically arranged by parents with the agreement of the children. Extramarital and premarital relationships are not permitted in Sikh households. Marriage is regarded as a sacrament. Divorce is not advocated in Sikhism, according to the notion of *lavan* (Marriage hymns). It is required of the spouse to assist and support one other in the family in pursuit of God. **(Veach et.al, n.d.)**

2.1.4 Art and Literature

Ballads of adoration and conflict, festivals and fairs, dance, music, and Punjabi literature are among the state's cultural expressions. Punjabi literature can be traced back to the 13th- century *Sufi* (mystic) Shaikh Fareed and the 15th-16th-century founder of the

Sikh faith, Guru Nanak; these men were the first to employ Punjabi widely as a medium of creative expression. In the second part of the 18th century, the writings of Sufi poet Waris Shah profoundly enhanced Punjabi literature.

In the twentieth and early twenty-first centuries, some of the greatest exponents of Punjabi literature were poet and author Bhai Vir Singh and poets Mohan Singh 'Mahir', Dhani Ram Chatrik, Puran Singh and Shiv Kumar Batalvi; acclaimed novelists included Giani Gurdit Singh, Jaswant Singh Kanwal, Sohan Singh Shital, and Gurdial Singh among others. Kulwant Singh Virk amongst others was an eminent Punjabi writer of short tales. **(Bhardwaj, 1998)**

2.1.5 Culture

Punjab celebrates numerous religious and seasonal festivals, including Dussehra, a Hindu festival commemorating Prince Rama's victory over the demon king Ravana, as narrated in the epic Ramayana; Diwali, a festival of lights celebrated by both Hindus and Sikhs; and Baisakhi, which serves as a new year's festival for Hindus and an agricultural festival for Sikhs. In addition, there are anniversary festivities in honour of the Gurus (Sikhism's ten historical leaders) and different saints. Dance is a major element of such celebrations, with the most popular genres being *bhangra*, *jhumar,* and *sammi*. *Giddha* is a satirical song-and- dance genre performed by Punjabi women that is a native Punjabi custom. **(Bhardwaj 1998)**

Rural Punjabis of all faiths participate in several customary events related with the individuals 'life cycles, rural life, and the cycle of the seasons. Most marriage-related rituals, as well as birth, naming, and funeral ceremonies, fall under this category. A significant series of yearly ceremonies commemorates the various roles that a woman plays in her life. *Tij* is celebrated by young girls and their brothers in the house of their parents as the rains begin; *karue* is celebrated by newly married and older married women in the house of the young woman's parents or in-laws in the fall harvest season; and *behairi* is celebrated by mothers and their young children in the house of the husband in March as in Punjab it is a time of pleasant weather and steady growth of the all-important wheat crop.

In Diwali that falls around October or November, all the homes and structures in a village are decorated with small oil lamps (*diwas*), and people pray to God for prosperity;

and in midwinter, there is a ceremony called "*lohri*" when men and women go to collect sweets from houses where boy have been born in the village, build a fire of dung that is a traditional cooking fuel at the village gate, pray to God for the child's health and distribute sweets to villagers. Farmers frequently bring seasonal fruits to local shrines, or practically if a new endeavor or good fortune is commenced. Such occasions are celebrated by distributing sweets. *Palki Sahib* is a nightly ritual in which the *Granth Sahib* (the sacred book of the Sikhs) is moved from Amritsar's Golden Temple to its "bed" in the *Akal Takht*, the Sikh parliament's seat. **(Randheer, 1990)**

2.1.6 Monuments

The state's most notable architectural structure is Amritsar's Harmandir Sahib (Golden Temple). Its main characteristics, such as the dome and the geometric design, may be observed in the majority of Sikh temples. The Harmandir Sahib is designed with gold filigree work, floral-patterned panels, and marble facings inlaid with coloured stones. The Martyr's Memorial at Jallianwalla *Bagh* (an Amritsar park), the Hindu Temple of Durgiana (also in Amritsar), the so-called Moorish Mosque at Kapurthala (modeled after a Moroccan model), and the medieval forts of Bathinda and Bahadurgarh are all noteworthy structures. **(Bharadwaj, 2022)**

2.1.7 Traditional Clothing of Punjab

Cotton clothing was most prevalent in the ancient Punjab residents. The upper garment for both men and women consisted of a *kurti* up till knee length. Layered over the upper garment, a scarf was draped over the left shoulder and beneath the right. A huge

Plate 2.2:*Kurta* and *Tehmat* (no border and solidcolour)
Source:https://www.deccanherald.com/entertainment/a-graceful-place-where-bhangra-and- bollywood-meet-1001234.html

Plate 2.3: *Kurta* and Laccha (with border and variegated body)
Source:https://www.deccanherald.com/entertainment/a-graceful-place-where-bhangra-and-bollywood- meet-1001234.html

piece of cloth would be placed over one shoulder, allowing it to dangle loosely towards the legs. A lower garment called *dhoti* was worn around the waist by both men and women. Contemporary Punjabi attire has preserved this costume but has incorporated various styles of dress during its lengthy history. **(Randhava, 1960)**

The traditional clothing for Punjabi men in the early nineteenth century was the *kurta* and *tehmat*, which is now being replaced by the *kurta* and pajama, particularly the popular muktsari style in India. The *salwar* suit has substituted the traditional Punjabi *ghagra* as the conventional women's attire.

Tehmat/Tamba or *laccha* is the Punjabi name for the *dhoti*. The *tehmat* has one colour with no border, but the *laacha* has a border and is variegated with more than one colour. **(Punjab District Gazetteers: Gujranwala district, 1935)** The usage of the *suthan,* also known as *suthan*a in Punjabi, is a relic of the ancient *svasthana. Svasthana* is a bottom garment that is similar to a pair of pants. The *svasthana* was first used by monarchs during the Mauryan period (322–185 BCE). The Punjabi *suthan* is a direct descendant of the *svasthana,* which canbe loose on the calf and tight around the ankles, or loose above the knees and tight around the ankles. It was paired with a tight-fitted tunic called a *varbana*. The Punjabi *suthan* is plaited and requires a considerable amount of fabric; it is traditionally woven with coloured cotton inweft and silk called *sussi*, in warp. It requires up to 20 yards hanging in several folds. The *suthan* is distinguished from a *salwar* by a tight band around the ankles. It is a garment worn by male and female both; however it is most commonly seen in the Punjabi *suthan* suit, which is worn by women paired with a *kurti* or *kurta*. It is a component of the Punjabi *ghagra* costume as well. Other variations of Punjabi costume include *choga* and *suthan*. **(Metcalf 1994)**

The history of the Punjabi *kurta*'s side slits dates back to the 11th century C.E. **(Ghurye 1966)** In several regions of north India, women wear *kurtaka*. The *kurtaka* was a short shirt with slits on the left and right sides and sleeves that extended from the shoulders to themiddle of the torso. **(Yadava 1982)** This is the same as the contemporary Punjabi *kurta* thatis worn by both men and women in the Punjab region and has side slits. The *jama* and the Punjabi *angarkha* also serve as the sources of influence for the *kurta*. A *salwar*, *suthan*, *tehmat*, *lungi*, *dhoti*, Punjabi *ghagra,* and trousers can all be worn with the *kurta*. Thetraditional Punjabi *kurta* is broad, cuts straight, and reaches the knees.

The Mukatsari *kurta,* which comes from Muktsar in Punjab, is the contemporary

equivalent of the regional *kurta*. This contemporary Punjabi *kurta* is renowned for its smart and slim fitting cuts. Young politicians find *kurta* to be highly appealing. **(Gill, 2012)** The traditional attire for women in the Punjab region is the Punjabi suit. It consists of a straight-cut *salwar* and a *kurta* or *kameez*. Men might also be seen donning the Punjabi suit in some areas of the Punjab province. The *kameez* of the Punjabi suit being cut straight and flat with side slits is different from the fashions worn in Balochistan and Afghanistan where the fit is loose and the*kurta* has no side slits. **(Janmahamad, 1982)**

Although the top of the Punjabi *salwar* is broad, it fits snugly around the legs and is gathered at the ankles. The *salwar* is also straight-cut; the bottom hem is stitched by reinforcing a coarse fabric to give it a shape and body to hold the gathers in place. **(Rutnagur, 1996)** This is called *poncha*.

Figure 2.4: A Native Lady of Amritsar, Punjab.
Source:https://collections.vam.ac.uk/item/O17671/native-lady-of- umritsur-oil-painting-van-ruith-horace/
Accession number: IS.45.1886

A short *kurta* is referred to as the *kurti* in modern use. The *kurti* is a brief cotton coat that is popular in the Punjab region. Said to have originated from the Shunga period's tunic, the *kurti* traditionally refers to upper clothing that sit above the waist without side slits (2nd century B.C.)**(Panjab University Research Bulletin, 1982)**. The *kurti* is a brief cotton coat that is popular in the Punjab region. A shorter variant of the *anga* is another kind of Punjabi *kurtI* (robe). Men can wear the *kurti*, but women typically pair it with a Punjabi *ghagra* or *suthan*.

The *chola* is a lengthy garment that resembles a gown. It can fall just below the knees orreach the ankles and is worn by both men and women. Traditional *cholas* often don't have side slits and are closed by loops before being tied on each shoulder. The local region's customary replacement for other upper garments is the *chola*. The modern *chola* is worn likea *kurta* since it opens at the front below the neck, is buttoned shut, and may have side slits. **(Haroon, 2013)**

Before the Punjabi suit was introduced, the customary clothing for ladies in Punjab was the *ghagra*. The head scarf, *kurta* or *kurti*, *suthan* or *salwar*, and *ghagra* make up the ensemble, which is still worn in some areas of the Punjab region. The *candataka*, a prominent garment during the Gupta era, is where the *ghagra* got its start. Men's half-pants known as *candatakas* eventually gave way to *ghagra*s. The intermediate development has been compared as a shirt- like clothing that covers both men‘s and women's torso **(Kumar, 1992)**.

The Multani *salwar* suit and the Bahawalpuri *salwar* suit are examples of *Saraiki shalwar* suits, which are Punjabi clothing. The Bahawalpur region of Pakistan's Punjab is where the Bahawalpuri *shalwar* is from. The Bahawalpuri *shalwar* has numerous voluminous folds and is quite wide and loose **(Prior et.al., 2001).** Sufi, a blend of cotton warp, silk weft, and gold threads flowing down the fabric, is the traditional fabric used for the Bahawalpuri *shalwar* and *suthan*. *Shuja khani* is another name for these varieties of blended fabric. The Punjabi *kurta*, the Bahawalpur type *kameez*, or the *chola* are worn with the Bahawalpuri *shalwar*.

The Multani *shalwar*, often referred to as the *ghaire wali* or *Saraiki ghaire wali shalwar* because of how broad it is at the waist comes from the Punjabi city of Multan. Although bothare adaptations of the pantaloon *shalwar* worn in Iraq and adopted in these regions during the 7th century A.D., the styles are comparable to the Sindhi *kancha shalwar*. The Multani *shalwar* features folds similar to the Punjabi *suthan* and is extremely wide, baggy, and voluminous **(Chaudhry, 2002).** The upper clothing includes the Punjabi *kameez* and the local *chola*. Both men and women in the Punjab region favoured the Punjabi *ghuttana*, a style of *pajama* that is shorter than the full-length pajama, is tight, and finishes at the calf **(Kumar, 2006)**. In Jammu, a variant of it is still worn.

Figure 2.5: Prince Suba Sadiq Abbasi, Bahawalpur, wearing Bahawalpuri *Salwar*
Source:https://en.wikipedia.org/wiki/Saraiki_*shalwar*_suits#/media/File:Prince_Suba_Sadiq_Abbasi.JPG

The northern parts of the subcontinent are associated traditionally with the use of *churidar*. The *churidar* pajama was adopted by the previous princely families despite there being disagreement over its ancestry. However the mass populace used it in the Punjab region.

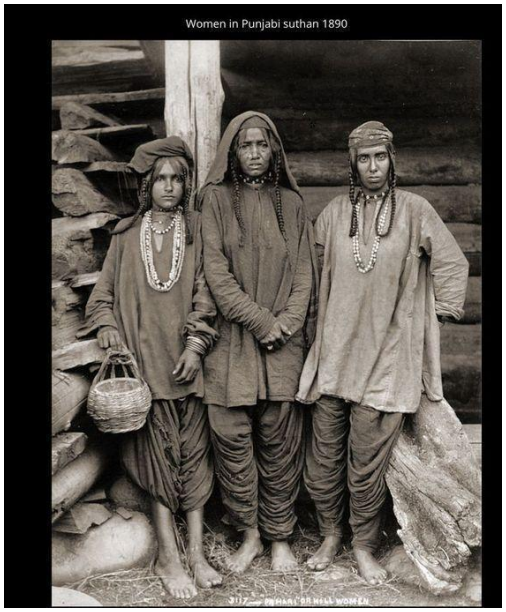

Figure 2.6: Women in Punjabi *suthan* 1890
Source:https://en.wikipedia.org/wiki/Punjabi_clothing

The tight *suthan* of the Punjab region, the *churidar suthan* of the Punjab's hill area, and the traditional Dogri *suthan* that concludes in loose bangles are all combined to create the *churidar pajama*, which is a component of the traditional clothing of men and women in Punjab. As a result, it is suggested that the *churidar pajama* came from the *suthan*. **(Shukla, 2008)**

The *Churidar*, which evolved in the Punjab region and is linked with the Punjab, is well- known throughout the subcontinent. The *churidar pajama* comes in a variety of colours, but historically it is made of blue *sussi* (cotton) and has vertical stripes. The (full length) *ghuttana* is another name for the *churidar pajama*. When Lucknow soldiers visited the British state of Punjab in the 19th century, they observed the long *ghuttana pajama* and began wearing it there. **(Sharar et.al., 2001)**

During the Mughal era, men in the Punjab region wore the *jama*. The clothes given by the groom's maternal uncle are referred to as "*jora jama*," indicating that the *jama* is a type of Punjabi apparel (although grooms do not wear the *jama* now). The gown was made up of a striped indigenous shawl design called a *jamawar*. **(Hershman, 1981)**

The *anga* (robe), often referred to as an *angarkha* and *peshwaj*, is wadded with cotton and resembles a loose coat. Men and women can both wear the *anga*. It is a loose tunic that descends to the level of the knees when worn by men. Typically, an *angarkha* lacks front buttons. The *anga* worn by women is a long robe. Turbans are typically worn by men. Large turbans, like the ones seen in Bahawalpur, that can measure around 40 feet in length, were once common. The turbans now come in a variety of shorter designs. In Sindh and the Punjabregion, a narrow waistcoat known as a *saluka* was worn. **(Goswamy et.al., 1993)**

2.2 Origin of the craft of phulkari embroidery

Central to the arts and crafts, the needle lore of Punjab is Phulkari. Phulkari is to Punjab what *Chikan- Kari* is to Lucknow. Phulkari is its most famous example of handicraft - a shawl that is completely covered in rich silk embroidery with folk motifs in jewel tones on an ochre background" **(Sunwani, Vijay K. 2005)**. Phulkari, the floral work of Punjab, is a type of needlework used by peasant women to decorate their veils, shawls, and other garments **(Das, 1992)**.

The main centers of this craft practiced in east Punjab were Hissar, Karnal, Rohtak and Gurgaon all adjacent areas of Delhi **(Chattopadhyay, K, 1977)**. M.S. Randhawa writes that the word *bagh* was used for embroidered cloth in Rawalpindi, Peshawar, Jhelum, Sialkot and Hazara all that comprised west Punjab, in present day Pakistan. *Bagh* embroidery is similar to Phulkari needlework, with the primary distinction being that Phulkari was stitched for everyday use, whilst *bagh*s were densely embroidered shawls with a narrow outline of design, created for important ceremonial events, explains **Rajinder (2014)**.

Khurshid (1992) says that the word Phulkari is a composite term of two Sanskrit words *phul* (flower) and *karya* (to do) and thus means to flower work,‘ When applied to folk embroidery, it stands for the ancient craft of embroidering flower designs with pure silk floss on a *chaddar*. The researcher has distributed Phulkari in four major types: 1. Phulkari II. *Bagh* phulkari III. *Chobe* phulkari and 1V. *Shishadar* phulkari, and also notes that figure work is totally absent in Hazari phulkari.

Figure 2.7: Jat Sikh women of Punjab, spinning cotton using charkha
Source:https://kaurlife.org/2014/07/17/vintage-kaurs/

Trail (1996) notes that the history of Hazara phulkari can be traced as far as the Greek rule inthe area. Phulkari (flower work) existed at the same time in the neighboring regions of Swat and Punjab. According to **Maskiell (1999)** phulkari is called a folk art of Punjab - the home of phulkari, it has traveled overtime to Hazara, Swat, Swat Kohistan and Chitral areas of Khyber Pakhtunkhwa Province. –The embroidery ranges from striking geometric medallions in reds, shocking pinks, and maroons, through almost monochromatic golden tapestry-like, fabric covering designs, to narrative embroideries depicting people and objects of ruralPunjab. According to **Bilgrami (2004)** in her book Tana Bana has called phulkari as *lugodi* as a woman's shawl used by *kutchi rabari* or Nagarparkar in Tharparkar, Sindh. She states that phulkari is also called *sirga* and *salari* in some areas of Hazara, and is prepared to be given to the bride as a gift. Bilgrami notes that it is a tradition that has a history of about 700 years in rural areas of Punjab and Kyber Pakhtunkhwa (former N.W.F.P) also Chakwal and Hazara were famous for their exquisite needlework called phulkari.

Ismail (2004) notes, the migrations of the Swatis from 15th century onwards to neighboring Mardan Basin, the Mansehra Valley, Hazara and Punjab have carried on the tradition of the darning stitch the stitch used in making phulkaris. She documents the women embroidering articles of daily use as ceremonial gifts and dowry including the

Figure 2.8: A Punjabi woman embroidering phulkari, probably near Rohtak
Source:https://twitter.com/PunjabiRooh/status/142112778138825933 1

shawl called phulkari and according to **Beste (2009)** the first evidence of phulkaris was found in the 15th century Sikh accounts and according to various sources, there is reference of phulkari in Vedas, Mahabharata, Guru Granth Sahib and folk songs of Punjab and in its present form, phulkari embroidery has been popular since 15th century.

Rizvi (2006) studied that women in Hazara embroidered geometric patterns that were dense in nature. The untwisted silk floss was used in different shades of same coloured floss to create an interesting play of colour. The material used was coarse khaddar bought from alocal market in Haripur. The darning stitch was used by working from the reverse side of the fabric by counting threads. *Jisti*, is the local traditional embroidery stitch that is unique to the Haripur area, similar to the darned pattern of phulkari. The use of traditional colors in phulkaris were ivory, madder, indigo, saffron yellow or brown. The densely embroidered shawls were called *bagh*s (garden) and were lovingly made by women of the household for a girl's wedding for months and years, in their free time.

Phulkari basically refers to cloth with surface having embroidered patterns at spaced intervals and when the entire surface is covered with embroidery it is called *Bagh* **(Westfall, C.D. and Desai, D., 1986)**. *Bagh* and phulkaris are interwoven closely amongst the lives of Punjabi women, which have also found its place in folk songs. **(Aulakh, 2011: 56–-61; Rond, 2010)**. Folk songs were often sung as an expression of bond and affection shared between the mother and daughter. These examples can be read in following lines selected from local folk songs, '*eh phulkari meri maa ne kadhi enu ghuth ghuth japphiyaan pawaan*' that translates as, this phulkari is embroidered by my mother for me, i embrace it with affection again and again **(Das, 1992)**. Another example of such folk song can be read as '*maa de haathan di ea phulkari nishaani eh*' that translated to this phulkari embroidered by my mother is her souvenir. These songs convey the affection and emotional connect that is shared between the mother and daughter. **(Barman 2014)**

Women and young girls often embroidered their emotions, aspirations, hopes, ambitions, and needs onto khaddar fabric in the form of Phulkari and *bagh*. These sentiments can be seen reflected in folk songs and can be read as '*Phulkari meri reshmi, rang na aiya theek, chheti darshan devne, main rasta rahi udeek'* which translates to, my phulkari is embroidered of silk thread but the colour has not turned out good, you must return soon i am waiting for you or while embroidering peacock motif on their

phulkari they sang *'Phulkari saaddi reshmi, utte chamkan mor'* **(Das, 1992)**.

Maskiell. M. (1999) writes as expressed by Jasleen Dhamija that the *bagh* and phulkaris were embroidered with great patience and warmth infused with rich colours, patterns that were bold and pure hard work to create a dowry for the beloved daughter. Phulkari is called a folk art of Punjab - the home of phulkari, it has traveled overtime to Hazara, Swat, Swat Kohistan and Chitral areas of Khyber Pakhtunkhwa Province. The embroidery ranges from monochromatic golden tapestry-like densely covered fabrics, to geometric medallions in striking reds, maroons and magenta to narrative and expressive embroideries that depict dailylife and objects from everyday Punjab.

A rural tradition of hand embroidered phulkari that literally translated to flower work was preserved by the women from around the 19th century to the beginning of the 20th century. The partition of 1947 also had a dramatic impact on the craft of the divided Punjab. Althoughthe present day textile industry is creating imitations of this craft with the help of industrialized machines, phulkari has lost its essence and has almost disappeared in itsoriginal form.

Due to a lack of data and documentation, the actual history and provenance of this work are still unknown. Although some s*chola*rs state that, the art was transmitted to India by Muslim Persians who settled in Kashmir. It was also known as *Gulkari* in Persia *Gul* meaning flower and *Kari*- craft and *Phul*- flower and Kari- craft. **(Pal, 1955)**

There is another theory which discloses that the Jat tribes of East Punjab, basically peasants, migrated from central Asia, brought this craft to India. This theory was strongly supported by **Flora Ann Steele**, in her famous paper on phulkari work **(Niak, 1996)**. The tract where one of the first phulkari was discovered was originally inhabited by the Hindu Jats who were later conquered by the Mohammedan tribes as stated by (**Sir Denzil Ibberson inhis Punjabi Ethnography, 1883)**. While S.S. Hitkari believes that the craft originally belonged to the *khatri* community of Sikhs and Hindus. Another theory is that the art was introduced from Central Asia by Gujjar nomads. **(Anonymous, 2008)**

Others claim that this form of needlework was common in several places as early as the seventh century but has only persisted in Punjab. To corroborate this view, designs comparable to phulkari are claimed to be present in Bihar Kashida and certain Rajasthan embroideries. Due to a paucity of evidence, the actual origin of phulkari cannot be

determined. But references to phulkari needlework date back 2000 years to the Vedic period. 'Kashidakari' is the name used for phulkari in the Rig Veda, a critical work on the collection of Vedic literature, in addition to other ancient texts. The renowned poet Waris Shah, whose family had migrated to India from Iran, referenced needlework for the first time in Punjabi literature in the classic stories of Heer Ranjha in the seventeenth century, where he discusses Heer's trousseau and names many kinds of apparel, including Phulkari. **(Naik, 1996)**

According to **Dhamija (2007)** the present form of phulkari embroidery goes back to the 15th century during Maharaja Ranjit Singh's reign. It was a time of prosperity and peace for the people of Punjab. Because the embroidery of Phulkari could only be done after the completion of domestic tasks, a steady existence with spare time was essential. During their leisure hours, generally in the afternoon, the ladies congregated to converse with one another, and discussion, gossip, banter, and laughter flowed as nimble fingers embroidered motifs and designs with mending stitch in Pat (untwisted silk thread) - the Phulkari in the making. As a result, young girls learned from their mothers and grandmothers, and their craft history survived for a long time as an incredibly intimate and feminine folk art.

On an auspicious day, the embroidery of a phulkari began with prayers to God, singing on the*thaap* of *dholki*, and sharing sweets among relatives and neighbours **(Kaur, 2014)** The oldest known items are Phulkari shawls and kerchiefs embroidered in the *Chamba* style around the 15th century by *Bebe* Nanaki, Guru Nanak Dev ji (1469-1539)'s sister. He is the first guru of the Sikh religion. *Bebe* Nanaki presented her brother a phulkari handkerchief at his wedding. These articles have been preserved in Sikh holy places in Punjab, at the Gurudwara Dera Baba Nanak in the district of Gurudaspur. Another shawl has been preserved in the Gurudwara Mao Sahib in the Jalandhar district. It was used by the 5th Sikh Guru, Arjun Dev ji (1563-1606), when he married Mai G*anga* **(Grewal, 1988)**

The whole skill of phulkari embroidery and the embroidered curtains known as phulkaris are inextricably interwoven with the rites and events in a Punjabi woman's life. From the first quarter of the nineteenth century, women in Punjab were making and hanging phulkari drapes as decorative attire, not just for everyday use but expressly for ceremonial events. According to **Maskiell. (1999)** in the nineteenth century, many Punjabi

women utilized phulkari needlework to embellish their everyday clothing and hand-made presents. Throughout the nineteenth century, Punjabi women of various socioeconomic classes stitched, wore, swapped, acquired, and inherited phulkaris.

Phulkaris and *bagh*s were created for personal and household use only. Mothers and grandmothers embroidered phulkaris for their daughters' and granddaughters' trousseau. **(Beste, 2000)**. Every girl's dowry contained phulkaris imbued with memories of her mother's house, where she had spent her whole childhood. Parents gave out dowries ranging from 11 to 101 *bagh*s and phulkaris according to the family's status.

Draping specially embroidered *bagh*s and phulkaris was an integral part of marriage and post marriage rituals. Each *bagh* and phulkari has its own significance according to the occasion. Phulkaris were used to celebrate a woman‘s life right from the birth of a child to her death. As a result, the phulkari became a silent witness to every event regarded to be joyous in a woman's life. There is no wonder that it's producing mingled love and laughing. Flowers, colours, and pleasure were weaved into the drape with creativity, art, and beauty.

In Harshcharita, the author Ban Bhatt in about the seventh century A.D. mentioned, ‘some people were embroidering flowers and leaves on the hem of the clothes from the wrong sides’. This description seems to point to the practice of phulkari which is always done from the wrong side of the cloth **(Pal, 1955)**. A reference to phulkari in literature comes from Guru Nanak Devji who wrote: *"Kadd kasidha paihren choli, tan tu jane nari"* that translates to only when you can embroider your own choli with the embroidery stitch, will you be accepted as a woman.

Samarendranath Gupta, Principal of the Mayo School of Art in Lahore, discovered significant differences between Hindu and Mohammedan phulkari craft. He discovered that the Hindus preferred an Indian red and white ground fabric, whilst the Mohammedans preferred black cloth. The colours of the floss silk threads varied according to religion. White, brilliant orange, gold, deep brown-madder, deep purple, vermilion, and scarlet were the colours of choice among Hindus. They seldom used green, but the Mohammedans utilized green, *gulnar*, lemon yellow, and even white. Regular curves and floral shapes were used to create patterns in Hindu crafts. The Mohammedan phulkaris were mostly made up of regular geometrical figures. **(Anonymous, 2008)**

Steel (1888) a huge fan of Phulkari, reports about the craft in 1888. She stated that the greatest phulkaris were made in the Hazara district. Hazara phulkari won top place at a Punjab show in 1882, when Maharaja Ranjit Singh agreed the first export contract for phulkaris and was also named finest in the Indian Art Exhibition in Delhi in 1903. Phulkari, according to her, was not only for ladies; it also served other reasons. Phulkaris were held in such high regard that Hindu and Sikh texts were wrapped in them. When the India Office Library in London loaned a rare *Janamsakhi* manuscript on the life of Guru Nanak Devji to the Government of Punjab for inspection by Lahore Sikhs, the Sikh community submitted its coverlets of phulkari with a petition that they be used to cover the Great Guru's sacred history.

Phulkaris cast a spell that captivated Europeans. When showcased at European exhibits such as the Great Exhibition of London in 1851, the Paris Exhibition in 1855, and the Amsterdam International Fair in 1882. As a result, demand for them increased in international markets. According to J. L. Kipling, "Industrial and Mission Colleges"began to generate Europeanized versions of phulkaris of truly remarkable hideousness," as recounted by ***Joginder Singh*** in Yash Kohli's 'Women of Punjab'. While Punjabi women used phulkari as shawls, bed covers or *ghaghras*, it became popular in European homes as curtains, resulting in a thriving market for phulkari in Europe and America by the end of the nineteenth century. As a result, it led the craft towards commercialization and dictated changes in design and colour combinations.

Steel (1903) wrote in her article "On turkey red the phulkari stitch is lost, and thus lengthy stitches, eye service, and illegitimate designs come in," according to the official catalog of theDelhi exhibition, 1902-1903. "But just as Jubilee *Bagh*s sell and purchasers say no one willsee the work when it is hanging at the top of a door with a Japanese fan and a peacock feather, so will phulkari art be forgotten," she continues. "Already the local ladies look at some of my most prized pieces critically and remark; those must be really ancient; we don't work like that today".

Sir George Watt also recalls ".....A merchant once presented a design given to him by a European trader and smiled, saying that it paid him to produce such things, but he couldn't see what the citizens of the United States of America felt was beautiful or beneficial in those monstrosities in black, green, and red." The Indian essence of design was missing. The craftin its original shape vanished. Perhaps the time has come for the old

form of this art to be revived.

2.3 Traditional Styles of Phulkari Embroidery

Phulkari is profoundly entrenched in Punjabi customs, which include both Hindus and Sikhs. Nonetheless, it is frequently connected with Sikh ancestry. It is more traditional than religious in nature. There were regional differences between western and eastern Punjabi phulkaris stitched in different districts of Punjab. These distinctions might be seen in the designs, motifs, and colours, as well as the quality of the foundation cloth.

Western-Punjab

The Hindus and Sikhs who practiced this art in western Punjab (part of present day Pakistan) were organized and affluent. Thus, the quality of the base cloth and of the floss silk yarn was finer (and hence more expensive). The motifs drew their inspiration from Islam. The base cloth was either red or white and the silken floss was usually in soft colors such as white, yellow, or pale orange. The designs were geometrical, never figurative, and the quality of embroidery was exceptionally sophisticated.

Eastern-Punjab

The *khadi* base and the floss were more vibrant and bold in terms of colors and tones. Shades of red and other colors of the pat were rich. The *pallus* of borders were heavily embroidered and the motifs were dominantly inspired by the everyday life of the women: jasmine flowers, gentle waves, household items and so on.

The degree of embroidery is the primary distinction between *bagh*s and phulkaris. The designs in phulkaris are more or less evenly distributed over the entire cloth, and big amounts of ground fabric are visible. The motifs on the ends differ greatly from those on the center and are frequently considerably more elaborately wrought. The designs on a *bagh*, on the other hand, are so close together that the ground material is only visible as a thin line around each motif. *Bagh*s cover the entire cloth with stitching, and by the time it is done, the embroidery has become the cloth itself.

2.3.1 Phulkari

As with many South Asian textile arts, naming a kind is a difficult process. "phulkari" translates from Hindi, Punjabi, and Urdu as "flowery work" or "flower craft," phrases that arise from separating the word into its roots: "*phul*" (flower) and "*kari*,"

which is derived from the verb "*karna*" (to do) or the noun "*kar*" (work). Yet, phulkaris are so named not because their stitched motifs resemble flowers, but because the term has appeared in several scientific and popular descriptions and histories of textile art.

The term follows textiles as they journey from the homes of their embroiderers to private collections or museums, from tiny towns in Punjab to great cities like Lahore, New Delhi, London, or Philadelphia. Some academics believe that the word phulkari emerged from its association with *gulkari*, a similar needlework from Iran. *Gul* means flower in *Farsi* or Persian, and it is assumed that the name phulkari was acquired when the stitch migrated to Punjab from locations farther west. The darning stitch employed in phulkari may be connected to similar darning stitch needlework seen in Afghanistan, Turkmenistan, andUzbekistan. **(Sethi, 2017)**

In east Punjab, from Amritsar to the Patiala and East Punjab States Union (P.E.P.S.U.) area, the term phulkari is often used. (From 1948 until 1956, the Patiala and East Punjab States Union (P.E.P.S.U.) was an Indian state that united eight princely states. Patiala was the capital and main city. **(Patiala and East Punjab States Union - Wikipedia, 2013)**

Phulkari is an embroidered shawl that was traditionally worn by Punjabi ladies. It is a winter garment that is both warm and decorative, measuring two and a half yards by one and a half yards. The motifs on phulkari are mostly floral in nature, with a few geometrical patterns added for good measure. **(Pal, 1955)**

It is a head covering prepared by a mother for her young daughter or daughter-in-law. Richly embroidered phulkaris are an essential element of Punjabi culture and heritage. In the past, a bride's and her mother's achievement was measured by the finely stitched phulkaris. The amount and quality of phulkari and *Bagh* given to their daughters in the trousseau also indicated their family's wealth. When the daughters and daughters-in-law married, they were often handed as many as fifty one or even more phulkaris.

Ceremonial items were created for marriage ceremonies, childbirth, joyful celebrations, and even death. Phulkari stitching is only done by women in their spare time, and they frequently compete to make better works. This art form provided a canvas for the ladies to display their creativity and talent. Little girls were educated by their moms from an early age, and by the time they were marriageable, they were great artists in this art.

An auspicious moment, according to the calendar, was picked to begin the stitching with suitable ceremony and prayers. The mother or grandmother would serve sweets and *prasad* before embroidering the phulkaris or *Bagh*. Phulkari was stitched on material intended for everyday use, with motifs sparingly sewn on khaddar, a coloured coarse cotton fabric. Phulkaris feature intricately embroidered *pallus* with stunning silk thread motifs. The most noteworthy part of phulkari is that it does not have any business angle; rather it has greater emotional significance. Besides being emotive, it also contains various social and cultural values, which is uncommon among embroidered art forms. **(Lal, 2013)**

2.3.2 *Bagh*

Bagh means garden in Sanskrit. A *bagh* was stitched in the same way that a garden is dense with gorgeous flowers. It refers to a type of needlework in which thick stitching entirely covers the cotton foundation material, resulting in a rich "garden" of stitches and patterns. *Bagh*s, in general, required the most expertise and time to create. These are higher-priced phulkaris that were worn and utilized for a range of important events. The grandmother would start working on the *bagh* very immediately after the birth of a daughter. **(Sethi, 2017)**

After attaining marriageable age, the same *bagh* was given to the bride as her wedding trousseau. Phulkari or *bagh* were made only for personal use **(Lal, 2013)**. They are more priced phulkaris and were worn and used for a variety of special occasions.

Bagh is a name used in the west Punjab regions of Peshawar, Sialkot, Jhelum, Rawalpindi, and Hazara for identical shawls. The embroidery on the *bagh* covers every inch not even a thread of the base fabric is visible in brilliantly mixed colours, mostly of two tones, with geometric and diapering motifs on practically every inch. These do not appear to be stitching at all, but rather beautiful tapestries with a wonderful gold and red lustre and a velvet-like feel. They do not have distinct *pallas* like phulkaris, but the basic pattern of the *bagh* is repeated by being positioned differently and yet contains stunning and gorgeous geometrical designs. **(Pal, 1995)**

Bagh has numerous such varieties, each given a name according to the themes that have been dominantly employed as inspiration. *Tota Bagh*s (tota meaning parrot) are embroidered with parrots in a thick repetitive pattern throughout the body of the material. *Mor Bagh*, which means peacock, is frequently repeated in a checker board or brick

repetition arrangement.

Belaniya da bagh (*belan* is a local term for the rolling pin used to knead the dough), *patanga bagh* (which portrays a repeat pattern of kites all over the field), and *chand bagh* (which exhibits a portrayal of the moon), the circular motif is embroidered with either coloured silk floss or cotton thread. *Ikka bagh*, were the designs influenced by playing cards andhence resemble the ace of diamonds.

Some designs were also named after vegetables like *karela bagh* (bitter gourd), *gobi bagh* (cauliflower), *mirchi bagh* (green or red pepper), *kakri bagh*(cucumber) *dhaniya bagh*(coriander). *Bagh* were also called by the number of colours used to create it, like *pachranga bagh* (five coloured), *satranga bagh* (seven coloured).

The *bagh* category is divided into several sub-categories. These divisions are given names based on a dominating motif or compositional aspect. These subcategories are addressed in further detail.

2.3.2.1 *Ghunghta Bagh*

It is an exceptional *bagh* that can be found in the Rawalpindi area. It means 'the veil shawl'. Itfeatures themes meant expressly for ladies to wear over their heads, as well as a veil (*ghunghat*), especially during her wedding ceremony. The section that falls on or covers the wearer's head is embroidered with a triangle design. The second triangle design appears on the wearer's rear waistline. The embroiderer pre-plans the arrangement of these two triangular motifs. When worn on a particular event such as a wedding, the location is meticulously planned to maximize the visibility of the embroidery. Typically, these triangular designs are stitched with ornate edges.

The stringent purdah norm in north-west India was the result of Muslim influence. In the presence of males, the shawl was drawn over the face, and among Hindus, the young married lady disguised her face when in the company of senior men relations. **(Pal, 1995)**

2.3.2.2 Vari da Bagh

It was common in west Punjab to begin a phulkari named *vari d*a *bagh* after the birth of a child. *Vari* means 'gift' in the native context. This *bagh* was presented to the bride as a gift by her in-laws at the moment of her entrance into her in-laws' home. It is a unique fact because all of her other phulkari were part of her dowry and so donated by her own family.

Vari-da- bagh is usually produced on red khaddar and is always stitched on its whole surface with a single golden or orange coloured pat, i.e. silk floss, with the exception of its border and sometimes a minor ornamentation. The basic design of this *bagh* is a collection of three or four little concentric lozenges of increasing size incorporated in each other.

Despite the fact that just one colour of material is employed, light reflections clearly expose these lozenges. The outer one represents the Earth, the next the city, and the third the household home. This last lozenge is divided into four smaller ones, which most likely represent the groom's parents and the newlywed couple. As the bride received the keys to her new home, her mother-in-law wrapped her in this *bagh*, implying that the bride was now responsible for the house's upkeep. **(Rond, n.d.)**

2.3.2.3 Nilakh

The *nilak* phulkari is typically done on black or navy-blue khaddar with silk floss flowers in yellow or scarlet red. This phulkari is well-liked by Hindu and Muslim rural ladies. The *nilakh* is a charming phulkari that is highly appealing. Fast indigo blue was produced with a little '*Kut* or Iron' to make it black. Household items like combs, fans, and umbrellas, as well as *rumal* and flowers, are frequently embroidered. **(Pal 1955)** *Nilakh* phulkaris were not worn during marriage ceremonies, but are used during other festive occasions. **(Lal, 2013)**

2.3.2.4 Suber

Suber is a wedding phulkari and is embroidered on a red khaddar. Yellow coloured silk floss thread is used to embroider floral motifs in the four corners of phulkari. It is considered an auspicious phulkari and is therefore worn by the bride at the time of *pheras*, a sacred marriage ritual observed by the Hindus and the Sikhs.**(Lal 2013)** Maternal relations of the bride also present *suber* to the bride at the time of actual *phera c*eremony. **(Pal, 1955)**

2.3.2.5 Chhamas

They used to have phulkaris with glass pieces stitched all over in the south-east districts of Punjab, notably in Rohtak, Gurgaon, Hissar, and Delhi. They were stitched on a crimson or dark brown background with yellow or slate-blue yarn. The shawl is a heavy and elaborate affair with dazzling glass discs that reflect the colour of the embroidered

yarn in its depth. **(Pal, 1995)**

The embroiderer wove little mirrors into the centers of basic lozenge designs, a technique that was repeated over the body of the tapestry. The mirrors here, like in other similarly embroidered South Asian fabrics, serve to symbolically shelter the wearer from misfortune or evil gaze. **(Sethi, 2017)**

2.3.2.6 Thirma

Thirma is from Punjab's northwestern region. It is shared by Hindu and Sikh faiths and is distinguished by its white khaddar known as *thirma*, which represents purity. It is thus worn by older women and widows, although the choice of white *khaddar* was also selected for aesthetic reasons at times. The pat was picked in a variety of bright pink to deep crimson tones. It could be a *bagh* or phulkari in the nature of its embroidery. **(Rond, n.d.**)

2.3.2.7 Til Patra

Til patra translates as sesame seeds dusted. These phulkaris are fashioned from poor khaddar material and are sparingly embroidered. They are for household usage and are presented to servants at the time of marriage. They are frequently manufactured by hired labourers. **(Lal, 2013)** On the torso and pallas, there are just a few loose, widely apart stitches. During family marriages, it is customary to provide slaves and retainers, as well as presents in kind and cash. These shawls were given to the spouses of water carriers, barbers, sweepers, and a few others. **(Pal, 1955)**

2.3.2.8 *Bawan Bagh*

In Punjabi, "*bawan*" means "fifty-two," referring to the mosaic of fifty-two distinct designs that adorn this sculpture (the number of patterns can be at times more or less than 52). *Bawan Bagh* (or phulkari) was a display of samples used by expert embroiderers to demonstrate their talents and the patterns they could provide their clients. This explains why *bawan Bagh* (or phulkari) is the most scarce of all *bagh* and phulkari. **(Rond. nd)**

The majority of *bawan Bagh* is stitched with fifty-two motifs. The area is separated into 42 to 52 square and rectangular cages, each with a unique design. The motifs on the pallus and borders are distinctive. The needlework is done using brightly coloured threads. **(Lal, 2013)**

2.3.2.9 Darshan Dwar

Darshan Dwar that may be interpreted as "the gate through which God can be seen", *dwar* literally refers to 'door' or 'entry'. *Darshan dwar*, unlike other phulkaris, was created for a temple as a sacrifice to thank the gods when a desire was granted. As a result, although a dowry may include dozens of phulkari, *darshan dwar* has never been mass-produced. This type of phulkari, like other figurative sculptures, was created in east Punjab, a mostly non- Islamic region that allowed for the creation of a wide range of human and animal depictions.

*Darshan dwar bagh*s or phulkaris feature enormous gates with humans or animals as themes. They were embroidered on a crimson khaddar that was prepared for donations in temples and holy locations once a request was granted. These *bagh*s are embroidered with architectural designs, with gates on both exterior panels facing each other. The central longitudinal panel islargely embroidered with people, beings, birds, animals, flowers, and plants, creating the illusion of walking through a busy street. The tops of the gates are pointed. The number of gates is determined on the size and area available on the field. Typically, four to seven gates are embroidered in the style of temple arched verandahs. **(Lal, 2013)**

2.3.3 Chope

When the bride-to-be was invited to wear the ivory and red bangles—a full set of red tinted ivory bangles from wrist up to the elbow—this is a special rite known as *'chooda chadhana'* a few hours before the marriage vows were taken. The *chope* is bigger than regular phulkari, and the work is done in a specific complicated stitch that looks like a cross-stitch but is difficult to create since both sides must be comparable in neatness and pattern. The foundation material is a deep crimson, skillfully woven khaddar with a bright yellow thread. *Chope* is distinguished by the fact that it is stitched only on the borders and sides of theshawl, leaving the main surface unadorned.

The goals are likewise kept simple in order to provide her endless riches and pleasure. *Chope* is the grandmother's or bride's mother's pride. To begin the needlework, an auspicious day and time are determined. The courtyard is cleaned, durries (floor mats) are laid out, and family and close friends come for the rite. The young bride distributes *gur* (jaggery) and binds *kalavan* (holy thread) on everyone's wrist while praying.

Kalavan is also known as *mauli* (*mauli* is made of untwisted red, yellow and white striped cotton yarn and is used in religious ceremonies). The grandma then began to embroider the *chope bagh* to the sounds of *sohag'* (songs for blissful marital life). With the grandmother's blessing, a chope was born in an atmosphere of love, goodwill, and camaraderie. It will eventually turn into a stunning and magnificent shawl with sensitive care and strong faith. **(Lal, 2013)**

2.3.4 Sainchi

Sainchi means original in Punjabi and comes from the root *sucha* meaning pure or un-contaminated **(Sethi, 2017).** Sainchi phulkari are embroidered with images from daily life and are highly popular in the regions of Bhatinda and Faridkot. The designs are sketched and traced on the fabric with ink before being stitched with simple darn stitch and satin stitch. The designs are fictitious and reflect the embroidery women's ingenuity. **(Lal, 2013)**

Naturalistic patterns and forms, most commonly flowers, birds, or other animals, are stitched throughout the center of the fabric, as well as around the *pallus* (end borders) and selvedges (side borders, known locally as *kinnaras)*. Many *sainchi* phulkaris include a multi-petal floral design, which is sometimes supposed to represent the lotus, a very significant and auspicious flower in South Asia.

It's probable that the positioning of these floral shapes, as well as the presence of other patterns represented in *sainchi* phulkaris, alludes to *sanjhi devi*, a Hindu mother goddess revered throughout northern India. Scholar Charu Smita Gupta has proposed that the production of traditional Punjabi needlework is related to the concept of *sanjha chullah* (shared hearth), where rural women would congregate each evening to make flat bread known as *chapati* and chat. Possibly the themes of *sainchi* phulkari aesthetically connect to the *sanjha chullah's* idea of communal gathering and shared rural experiences. **(Sethi, 2017)**

Sainchis are classified into two types. The first has colourful images of human characters, creatures, village settings, and so on a red background, with no symmetry or end boundaries. The second group is symmetrically painted, with black, dark brown, or, very rarely, blue grounds. A pattern of five lotus blossoms is common here, with a huge, vivid blossom in the center and the other four in the corners.

Their arrangement is similar to that of the *suber* phulkari, which is carried by the Punjabi bride after she has walked seven times around the sacred fire *phere*. Numerous traditional decorations demonstrate that *sainchi* phulkari was used in the wedding ritual. Abstract peacocks frequently occur at the end borders, adding to the symmetry, while other animals and objects emerge in between, randomly completing the design.

On *sainchi*, scenes of daily life include personal possessions such as jewelry and combs, domestic animals, ox-carts, and home furnishings. Men are also shown playing dice games, spinning wheels, cooking, and engaging in other mundane occupations. A locomotive blowing dense smoke is also featured, as are commuters peering out of carriage windows. Images of circus animals and acrobats are ubiquitous. Scenes with people such as a begging yogi, a man abusing his wife, or a British officer visiting a community are particularly vivid. **(Rond, nd)**

Hitkari (1980) adds that women of the eastern and western Punjab stitched phulkaris with geometrical as well as figured designs including lozenges, squares, triangles, animals, plants, jewelry and humans either counting the yarns or tracing the complicated designs in outline with black ink and then filling them in with darning stitch.

2.4 Raw Material used traditionally for phulkari embroidery

Phulkari is embroidery which requires very few materials to create beautiful vibrant pieces ofembroidered art. Primary raw materials required for the embroidery consisted of base cloth, embroidery needle and threads, and natural dyes used in the embroidery. These depended on the phulkari or *bagh* to be made for a specific occasion.

2.4.1 Base Cloth

The charkha is the pivot around which Punjabi women's handicrafts began and continue to thrive in the rural villages. The phulkari is fully dependent on the charkha and its foundation fabric, khaddar. Khaddar is similar to linen and, with its loosely woven mesh, makes work easier on the eyes. It also does not require a frame to keep the material from puckering and tugging. Khaddar is an excellent fabric for *bagh*s and phulkaris. The coarse cotton cloth (khaddar) is woven from loosely homespun yarns of varied thickness, often with between 10- 12 warp threads/cm. The link between women and needlework is expressed quite poetically by **Neelam Grewal (1990)**, who explains that the coarse ground

material reflects the rigorous life of the Punjabi woman and the exquisite embroidery of fine coloured silk her hopes and desires.

For *bagh*s, ground fabrics of better quality are woven, called *chaunsa* khaddar (ca.15- 18 threads/cm); here warp and weft have the same thickness and the material is supple than standard khaddar. A still finer texture was also used – *halwan* (ca. 22-25 threads/cm) – produced only in Amritsar and Lahore. Weaving this cloth was much more time consuming, so women used it only for more costly pieces. *Halwan* is found more often in pieces from west Punjab, mainly Hazara and Rawalpindi.

Khaddar was woven in narrow strips 45-60 cm wide, therefore two to three and a half strips were sewed together to provide the desired breadth. Great care was taken to make every thread of the material even since the beauty of the work depended on the evenness of the embroidery stitches. **(Pandit, 1976)**

The ground was frequently crimson, which Hindus and Sikhs both regarded as auspicious. Brown, different blue tones, black, and white are also present. Green is quite rare. Northern Pakistani Hindu ladies embroidered on a white background with dark crimson silk.

Gazeen khaddar is a coarsely woven phulkari textile with a width of 0.55 meter. Another low-quality product was *chaunsa khaddar* with a width less than 0.55 meter.

In the districts of Hazara and Rawalpindi, an excellent quality khaddar with a width of 0.65 meter was employed. *Halwan* was a beautifully woven, light-weight cloth that resembled cambric. The *chope* measured 3x1.75 meters, while *bagh*s and phulkaris measured 2.30 x 1.40 meters. When two pieces of 2.5 or 3 width were put together, the centerpiece was referred to as *patti*. If the *patti* happened to be longer than the side pieces, the phulkari was deemed auspicious.

2.4.2 Embroidery Threads

The thread used is pure silk. Pat is untwisted silk floss. Brightly coloured fluffy strands cling to the fingertips, especially in the summer when the fingers are damp with sweat, necessitating a bit of extra care in handling. It was customary to wrap up the embroidered piece and tie it in clean white linen to keep it clean while the embroiderer worked on the unembroidered portion. Due to pat's fluffiness, a white muslin cloth is

placed on the right sideof the completed *Bagh* before folding and storing it to prevent the silk from clinging and ruining the stitching.

Kashmir, Afghanistan, Turkistan and Bengal were the main centers to provide silken threads for embroidery. But the best quality silk was coming from China. It was dyed at Dera Gazi Khan, Amritsar, and Jammu and from there was distributed all over Punjab. The Pat used isto be sold at rupees one to rupees two per *tola* (about 11.65 gm) depending upon its quality **(Hitkari, 1980)**. Women could obtain the silk embroidery thread and needles by giving grains or hand- spun threads to the village store or to the peddlers, as barter was an accepted mode of exchange **(Maskiell, 1999)**.

The colours generally employed were golden yellow, red crimson, orange, blue, violet, green, dark brown and white. It was quite common to use black, white or yellow cotton thread in place of similar coloured silken thread in the Phulkaris meant for day to day use or in special types of *Bagh* such as Darshan dwar. In rare cases different coloured woolen threads were also used along with silken threads. Only a single coloured thread was used at one time in the pattern. No detailed shades variation was done by using different shades of the same colour **(Hitkari, 1980)**. The colours for dyeing were extracted from leaves, flowers, barks and roots. Initially the process of making Phulkari was purely organic without any chemical being used either for dyeing or for strengthening the thread or the fabric **(Gillow et.al., 1991)**.

Traditional motifs are symbols of regional identity and ‑Colours of motifs were often dictated by vegetation that grew naturally in that area and the patterns incorporated in textiles whetherembroidered, woven or printed remained exclusive to that region. People of that particular area could be easily recognized through these symbols of regional identity' explains (**Bilgrami, 2004).**

2.4.3 Traditional Colours of phulkari

Women and professional dyers derived their dyes from home-made indigenous dyes collectedfrom the leaves, flowers, barks, and roots of various trees and plants of the time. These dyes were not only inexpensive—in fact, they were rarely purchased—but also quick. The blossoms of the *palash* (flame of the forest), the bark of the *kikar* (Acacia), and the roots ofthe *manjeeth* plant were used to make common colours (common name for

Indian madder). *Manjeeth* was the preferred dye for phulkari cloth, producing all hues of red, dark chocolate- brown, and yellow.

The plants' roots were crushed into a coarse powder and cooked in water for 2 or 3 hours to extract the extracts. There are many procedures used in different areas, but the most prevalentin Punjab is to steep the fabric to be coloured in a mixture of tamarisk (*jhau or laljhau*) galls called *maeen*. This allows the material to absorb dye and functions as a dye resist. The material is then soaked in hot *manjeeth* dye, and a small amount of alum is employed as a mordant.

As the fabric is cooked in the dye extract, many women add a handful of wheat. After the grains soften, it is regarded as suitable for removal, and the cloth is often soaked for a few hours. In the past, sheep and cow dung were employed as mordants instead of chemicals suchas aluminum, chromium, copper tin, and so on. Copper and clay pots were commonly used formaking the dye solution. **(Pal, 2013)**

2.5 Traditional Technique

Historically, phulkari needlework was time-consuming and required minute details and abilities. The time it took to complete one piece of phulkari or *bagh* was determined by the pattern and the density of the design. The *bagh* takes significantly longer to create than phulkari due to the tightness of the stitches being more complicated. As previously noted, coarse cotton khaddar plays a vital part in needlework because its looseness or closeness allows the embroiderer to operate at her best while putting less strain on the embroiderer's eyes. The reverse side of the cloth is embroidered with phulkari or *bagh*, making it easy for the embroiderer to count the warp and weft yarn to produce a lovely design on the face sideof the fabric.

Counting threads was used to manage pattern design; in west Punjab, the pattern on the fabric isplanned out with green yarn in parallel lines or squares done in double running stitch. As a result, after finishing the item, the reverse side is left with pin tip size dots of silk floss while the face side is completely covered in a glossy silk floss thread. The amount of patterns a woman could master was used to assess her skill. Because the material was only seen from behind during the procedure, a single calculation inaccuracy was enough to disrupt the whole symmetry. **(Rond,nd.)**

The embroiderer would rise very early in the morning, after a cold bath, light the

diva (asmall oil-fed lamp), bring out her *bagh* or phulkari, and recite the name of the Lord with each stroke of the needle, finishing at least a thousand stitches before setting it aside to do her daily household chores. As a result, she was able to conduct her work and pray at the same time, and her phulkari were a work of faith, dedication, and clean thoughts. This type of prayer is called as *jaap*.

2.5.1 Execution of Embroidery

As previously indicated, phulkari embroidery featured incredibly elaborate designs and motifs that were created from the reverse side of the fabric. The embroiderer would first plan the pattern division and placement over the fabric. They would next divide the space into small portions and begin filling in the design, pattern, or motif one by one. To complete the needlework, the embroiderer just required a spool of silk floss thread and a long needle. The amount of strands of silk floss used was determined by the stitch to be completed. Thin yarn with two or three strands of floss was typically used for fine work. And the filling was done with several strands.

2.5.1.1 Stitches used

It is stated that original phulkari work consisted of fifty one stitches, of which only a handful are still in use today. The darning stitch is the fundamental stitch of phulkari, and the workmanship of both *bagh* and phulkari is evaluated based on the length and density of the stitches.

The typical length varies from 1/2 to 1/4 inch. Every thread in the ground is picked up from the opposite side, and it is done so carefully that no ground material is visible.

The untwisted silk floss totally covers the backdrop, providing a body. The needlecraft, on the other hand, comprises mostly long and short darning stitches made on the wrong side of khaddar.

Once the mapping of the designs was done on the woven piece of khaddar, which usually was of a narrow width, the embroiderer would section the khaddar by dividing it into smaller sections for filling it with geometric motifs. These smaller sections were done with a running stitch. Each section was further divided in length wise, widthwise or diagonally depending upon the shape of the motif to be embroidered. The smallest sections were then filled with surface satin stitches to cover the whole fabric in the case of *bagh*

or to fill in motifs in case of phulkari. In the case of *sainchi* phulkari the motifs were sometimes outlined with ink and *kalam* to define the area for filling of the coloured threads. The stitches used for outlining the *sainchi* motif were, stem stitch, backstitch, double running stitch or sometimes chain stitch.

Silk floss was procured at high rates therefore to minimize the wastage of the thread the technique of working from the reverse side of fabric by picking up one single yarn at a time was modified by the Punjabi women embroiderers. Therefore the face side of the fabric was covered densely in the silk floss and the reverse side was smooth with even regularity of the stitches taken.

The most characteristic stitch used to embroider a phulkari or a *bagh* is the darning stitch. This is sometimes known as elongated running stitch. In South Asia the stitch is sometimes referred to as *rafugari*. The darning stitch is a technique in which a piece of thread is pulled through a woven base cloth using a thin needle, leaving a long float of the thread on the surface before the needle and thread are pulled back through the cloth.**(Sethi, 2017)**

Other stitches used in phulkari or *bagh* are cross stitch, Holbein stitch also known as double darning stitch, surface satin stitch, herringbone stitch, blanket stitch, chain stitch, stem stitch, open cretan stitch, split stitch, back stitch, cluster stitch and double darning stitch.

2.6 Documentation of Craft and Motifs

Partarakis (2022) states that traditional crafts are vital to humankind because they serve as connections between generations, locations, and cultures through various forms of traditional crafting found around the world. They are possibly the only human expression that can be traced back to the dawn of society, when our forefathers began shaping rocks and timber to make hunting and chopping instruments. Clothing and jewelry; outfits and decorations for festivals and performing arts; transport, and refuge; ornamental art and ceremonial objects; musical instruments and domestic tools; and toys, both for entertainment and education, are all examples of craft goods today.

Despite their societal importance, attempts to depict traditional crafts are scattered, and information and communication technologies have paid little attention to them. Efforts

have primarily concentrated on the digitization and documentation of tangible legacy expressed through culturally significant items and places. Traditional crafts, on the other hand, include craft objects, materials, and instruments, as well as craftsmanship as a type of intangible cultural legacy. Intangible cultural heritage dimensions include dexterity, know-how, and skilled use of tools, as well as tradition and identity of the communities in which they are, or were, practiced **(Zabulis et al., 2019)**

Below schematic is a representation of a step by step process to implement documentation in the craft sector. This model was implemented under the Mingei Project, sponsored by UNESCO and the European Union. **(Partarakis et al., 2022)**

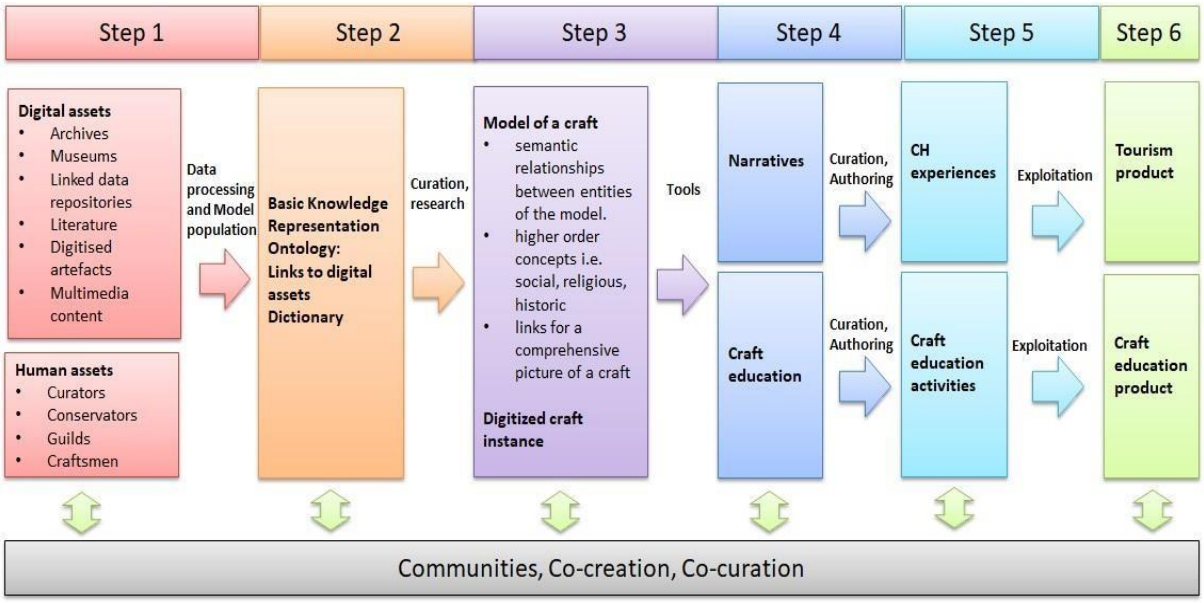

Plate 2.9: Illustration of Protocol Steps in Craft Documentation.
Article on A Web-Based Platform for Traditional Craft
DocumentationSource: https://www.mdpi.com/2414-4088/6/5/37

Bhandari, (2014) in a webinar on Best Practices for Documentation of Handicrafts in the Field held for the Harvard University South Asia Institute and Tata Trusts hosted the third of a multi-part series of webinars on Rural Livelihoods Creation in the Indian Handicrafts and Handloom sectors. In India we have had skilled practitioners practicing diverse arts and craft for centuries and they have helped to carry forward the lineage in an unbroken continuum. Along with the artistry of craft in Indian Handicraft and Handloom industry also demonstrates to India and to the world the richness and diversity of Indian culture. She further divides artisans into two main categories:

a. The first being professional crafts persons who practice hereditary craft where the craft belongs to individual communities. They carry forward the occupation of their families by producing products for local consumption and to some extent, for trade.

b. The second being skilled crafts persons, largely women, who create traditional products for domestic and personal use and for use in rituals. These are people who have traditionally not contributed to the economics of the craft.

According to **Bhandari, (2014)** documenting crafts demands a multifaceted strategy because we are dealing with problems that cross multiple fields such as sociology, psychology, religion, culture, economy, and many others. Many traditions and routines have disappeared over time as a result of modern lifestyles and changes in the way of life. Related trades have also become outdated as a result. Historically, crafts goods were utilitarian; shapeand function were inextricably linked.

Textiles function as a non-verbal form of communication and when decorated, as protective talismans, Motif, colour and composition signify an individual‘s group identity and occupation and, very often social status. **(Askari et.al., 1997)**

Phulkaris were never intended for business because they were an art form that allowed unlimited creative freedom. Several types of phulkaris and b*agh*s had specific meanings and values linked to them and were kept for certain occasions, serving as a symbol of Punjabi heritage and culture. These phulkaris and *bagh*s, in reality, were neither sketched nor traced. Motifs were passed down through generations verbally from grandmother to granddaughter, with each family having its unique set of motifs.

The foundation of change has been modernization and rising demand for Phulkari from various areas of the world, which has resulted in it being labeled with a current name. Mechanical work has taken the role of detailed handwork. The traditional core has been disrupted by rapid development, machine embroidery, and huge demand for embroidered materials.

Traditional knowledge has commercial value in the modern world because the information is hidden in the sense that it is not widely recognized or easily accessible to the ordinary man.

Designers and craftspeople are concerned about the conservation of traditional designs contained in phulkaris and *bagh*s, which are a significant component of Punjab's cultural legacy. **(By World Intellectual Property Organization, pp167)**

The importance of documenting traditional themes has long been acknowledged since it aids in the identification, protection, interpretation, and preservation of craft. The value of documentation extends beyond its use as a conservation tool and a record for posterity. It is also a way of communicating information—information that may assist educate others about the principles and true vital features of traditional craft.

Part B: Research Review

2.1 Traditional embroideries

Studies have been conducted on Indian embroideries to showcase an approach to analyze the embroidery in various aspects for its documentation and revival.

Mandal, (2014) in his study on ornamental surface of *Nakshi Kantha*, researches on the different ways *kantha* was used to embellish different items, the researcher also analyzes the figurative compositions, the proportion of individual figures of various artifacts. He tried to decode the different varieties of *kantha* named according to its utility or purposes to serve.

Khanna, (1984) conducted an in-depth study on *chamba rumal*. She discovered that during the 18th century, a very artistic offshoot of common handiwork emerged in the region of Chamba. Embroidery was done on a variety of items including hand fans, bed spreads, table cloths, seat covers and pillow covers. The embroidered *chamba rumal* was also used as wall hangings for weddings, marketing, covering gifts and presents, religious rituals, and at times as everyday use items. Both white and variegated material was used for the foundation poplin, silk, terry cot, linen, and so on. Silken strands that were not twisted were called pat. This was used in all vibrant, medium, and light colours for needlework, while dull colours were shunned. Patterns ranged from human figures, deities, creatures, birds, trees, and plants to flower patterns and musical instruments in highly stylized, geometrical, and free flowing shape. Satin thread, chain stitch, and stem stitch were the most common embroidery techniques. She concludes changes in time also brought about changes in the sort of cloth, thread, and *rumal* quality.

Arora, (2018), in her paper on restoring the traditional technique of *rumal* embroidery from hill states of Punjab, states that it is the traditional needlework of North-Western Himachal Pradesh. Traditionally, it was done on two kinds of cotton fabrics: khaddar handmade rough quality and *halwa* mill produced fine quality, as well as *tussar* silk. The needlework was done on backdrops of off white, scarlet, or indigo. Threads in brilliant blue, black, brown, scarlet, green, grey, pink, purple, red, and yellow were used in the needlework. The primary patterns used were chain, double running, double satin, darning, and stem stitch. This needlework was used to decorate blowers, canopies, hats, and pillow covers, dice sets, fans, *rumals*, and wall hangings. She concludes that the blending of darning and satin stitches was adapted beautifully by artisans to give unmatched qualities to the craft. It was evident that these features were integral part embroidery and important to document to bring the craft back to its proclaimed status.

Varughese, (1986) in a research on 'Towards revival of Dharwad *kasuti*' revealed that almost all women folk used a piece of cotton fabric measuring nearly half a meter and having all traditional *kasuti* embroidery patterns. Institutions, on the other hand, cherished a handbook containing *matti* (Huck-a-back) cloth *kasuti* samples, which was used as a reference for personal use in business dealings. Embroidery strands in green, red, yellow, pink, orange, dark maroon, and brown were used, with coloured backdrops in black, blue, cream, green, pink, purple, and white.

Gandotra, (1988) conducted research on Kashmir needlework. She discovered that both men and women, with males outnumbering women, embroidered on clothing and household items. Raw materials for embroidering birds and flower patterns included wool, silk, linen, and terrycot. They were using staple cotton, silk, and metallic thread in a variety of stitch counts. However, as time passed, the patterns, quality, colors, and kinds of threads used altered. The needlework was now being completed to meet the needs of the client.

Prasad, (2018) in her study on the embroidered cloth of Bihar discusses various embroidered crafts from the state and documents their significance. She claims that many of these are no longer practiced or embroidered. She discovers, though the women artisans were illiterate they were able to translate their language of design seamlessly on the embroidered cloth. The embroideries were seen on daily household utility items like, handkerchief, cap, table cover, wall hanging, bed-cover etc.

Grewal, (1990) examined 'Variegated Embroideries Rajasthan-I'. According to her, the *moti bharat* - a filling bead work of Rajasthani embroidery - was solely practiced and created by 'Sodali' women of Rajasthan's Jalor region. She explained that mill coloured cotton strands had supplanted the customary silk floss - '*pat*'. *Heer bharat* was also created on a range of textiles, such as hand spun or mill spun cottons and woolens. In a study 'Variegated embroideries of Rajasthan-II', **Grewal, (1990)** highlighted that *mochi bharat* is a chain stitch that is commonly linked with the cobblers (*Mochi*) of Bhuj's Kutch region. Later, it spread to other parts of Rajasthan. It was originally used to sew and embellish leather products. Rajasthani women used this needlework to adorn *ghaghras* and *kachalies.*

Kamboj, (1990) conducted research on Embroidery of Kutch, she discovered that embroidery work was mostly done by women to decorate different items of personal apparel and house furnishing. The main cloth was poplin or *khadi*, and the threads were either cotton or silk. Floral patterns, bird motifs, and animal designs were prevalent. Commercialization has resulted in changes in the standard of embroidery, patterns, and threads over the years.

2.2 Women artisans in commercial craft sector

Indian folk art and embroidery have always served as a source of influence for new patterns. Indian embroideries and craftsmanship have always drawn visitors from all over the globe. The excellent use of vibrant colours has always enthralled people, and the art is passed down to newer generations while retaining its traditional center, reports (**Babel S. & Kaur K., 2010)**

In her article 'The Connecting Threads,' the chairperson of Dastkar (a society for crafts and craftsmen) – (**Laila Tyabji, 2013)** notes that the estimated nine million textile craftspeople in India include a significant number of women in need of an economic option as well as an identity to live. Traditional craftspeople are Indians who have contributed to the creation and survival of traditional art forms by using local materials and basic tools, locally made dyes, and rudimentary looms. She also emphasized that the next generation of these craftspeople should be persuaded to embrace these art forms in order to ensure the survival of crafts by guaranteeing them an economic future.

Cummings, C. et.al (2014) in their research paper on reimagining context: art,

authenticity and Indian among female artisans in India illustrates that in the process of financially and socially empowering women through the marketing and modification of their products for the Upscale Indian and global consumer, changes to the traditional value, meaning, and use of these products call into question the "authenticity" of the art in the marketplaces "reimagined contexts." According to the authors, the most effective NGOs operating in this role are those that provide women with the most chances for control over their art in an expanded commercial setting.

Negotiation takes place in the common space between customers eager to capture a momento of people and a place and artists eager to gain financially and/or socially from their readiness to supply these mementos. However, the authors contend that all parties engaged in the exchange—traditional craftspeople and their communities, NGOs, visitors, and others— experience wins and losses as they navigate processes of production, dissemination, and value setting. In a global context, each group provides its own point of view and adds, albeit not always evenly, to the development of new practices employing art and custom.

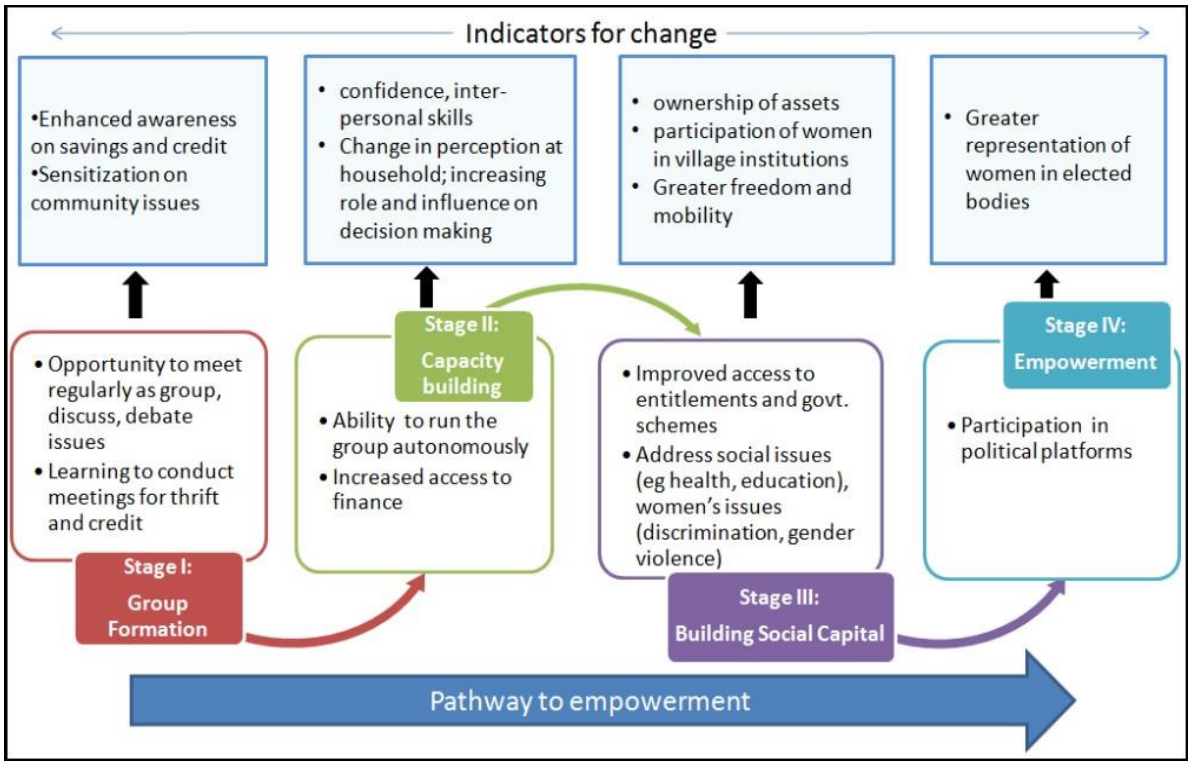

Figure 2.10: Pathway for Women Empowerment

Source: Self Help Groups in India by Ethiopian Delegation, 2014. http://www.ipekpp.com/kp/W%26G/Brief_Paper_SHG_Ethipian_Delegation_%283rd_Sept%29%5B1_new%5D.pdf

Kohli, H et.al (2020) in their paper on phulkari art; a tool for women empowerment in Punjab touches areas of the craft sector usually neglected. The conducted a survey and collected data from Tripudi region of Patiala of Punjab state. A questionnaire was circulated amongst women artisans to analyze artisan‘s attitude towards profession, benefits of practicing phulkari, gain of self-confidence, of knowledge regarding marketing a craft and innovative ways to re-invent the craft. The study revealed that the majority of the women artisans were satisfied due to the high level of income generation and to be able to provide a decent living to their families. It also surfaced that the majority of the women artisans were able to gain decision making skills. Most female workers were not part of self-help groups which made them face the consequences of being left-out on reaping the benefits of the same.They conclude that phulkari has not only been a means for livelihood for women, but also a tool for their individual, social and economic empowerment.

2.3 Facets of Phulkari

‘The sizzling, vibrant orange, ochre and pink satin-floss geometrics of Punjabi phulkari,once seen can never be forgotten.’ **- Laila Tyabji, 2020**

Maskiell, (1999) in her research, ‘Embroidering the past phulkari textiles and gendered work as tradition and heritage in colonial and contemporary Punjab’ found out about the examination of the production, trade, and usage of phulkaris (embroidered fabrics) in colonial and postcolonial Punjab. Current methodological dispute about the usefulness of cultural studies versus political economy methods in the global economy, she attempted to demonstrate how the growing commercialization of the regional economy affected material culture as well as the gendered division of labour in her research. The emphasis was on phulkari manufacturing and selling in post-independence India and Pakistan.

Over the years, phulkari has served as both an art form and a potent mode of self-expression for otherwise uneducated Punjabi women. **Tyabji, (2020)** quotes Flora Anne Steele talking about embroidery of Punjab calling it, a work of faith, savouring somewhat of sowing in the red-brown soil. ‘She writes in her article about a book review on ‘Phulkari from Punjab’ traces every thread of Punjab's embroidery authored by Gupta. A & Mehta. S; that ‘embroidery is a form of ornamentation and also earning for many communities but, equally importantly a needle and thread tells stories of flora and fauna,

seasons and lifestyles that are the backdrop to the battles and dynasties listed in our history books. The appearance in a *kantha* or phulkari of a train, motorcar, or airplane illustrates the transition of transport from bullock carts and horseback to aviation more vividly than countless pages of prose'.

Dhamija, (2007) in her autobiographical essay in book Threads and Voices illustrates, 'the traditional b*agh*s and phulkaris were all about women. Not only did they spin the cotton and often dye the cloth on which it was embroidered, but they were the ones who designed and wore it.' The women may never have traveled or experienced a garden of flowers that they embroidered but they created their dream garden and their dream flowers and associated them with the ceremonies of rites of passage- marriage, childbirth, celebration… Even the embroidered phulkari of their shroud, dipped in the purifying waters of the G*anga*, fulfilled –their desire to be wrapped in their dream garden of flowers for their final journey'.

Similar studies have been done by researchers to investigate various aspects of the craft. **Bisla, (1984)** found that time taken to embroider a phulkari took about one to two weeks and for a *bagh* it took about 4 to 8 weeks. The fabric used was khaddar as it was most convenient to count the number of threads from the base cloth to count and embroider the motifs and patterns. The researcher also discovered the downfall of the craft was influenced by industrialization, professional occupancy, women's education, time taken to embroider a piece and difficult wear and care and maintenance of the handcrafted *bagh* or phulkari. The researcher suggested remedial measures for the craft to be commercialized, product diversification, improving the raw materials for the improvement of the quality, publishing ofthe design books, training and research programs.

Grewal, (1986) conducted a study on phulkari and noted that there were two predominant stitches used in the craft, namely long and short darning stitches. These stitches were embroidered closely to give an appearance of woven fabric.

Kaur, (2014) in her article on 'Phulkari and *bagh* folk art of Punjab, a study of changing designs from traditional to contemporary time' discuss that Punjabi women made the traditional Phulkari of Punjab after completing their household work. They sat together in a group called –*Trijan*' where all women engaged in embroidery, as well as in dancing, laughing, gossiping and weaving.

Utte phulkari, main rahandi

kuwari,Sassu put perdes nu

toriya aye.

Kadhana a Bagh, sassu suti aye

jag,Sassu put perdes nu toriya

aye.

Tandh nahi pani, meri ayhal

jawani,Sassu put perdes nu

toriya aye.

Chamba, rawail, sassu bichade

mail,Sassu put perdes nu

toriya aye.

Veiled in a phulkari, I wish I had remained a

maid, My mother in law has sent her son to

foreign lands!

A whole b*agh*‘ awaits embroidery, O, mother in law wake up!

My mother in law has sent her son to foreign lands!

Not a stitch will I work, O, look at my youth!

My mother in law has sent her son to foreign lands!

Jasmine and morning glory, O, mother-in-law, let the parted meet!

Why ever did you send him to alien shores! (From a spinning bee song)

Traditional phulkari was crafted from hand-dyed and hand-woven spun cloth called "khaddar" and high quality untwisted silk thread called pat‘ in vibrant hues such as red, green, golden, yellow, pink, and blue. It was done in the darn stitch with an average needle and no tracing, sketch, template, or design was used. An average of fifty to hundred grams of 'pat' is necessary for embroidering a single phulkari, and hundred grams to one hundred and fifty grams are required for *bagh*. Although the best quality of silk thread came from China, the silk thread was also sourced from Kashmir, Afghanistan, and Bengal before being coloured in Amritsar and Jammu. Handling this type of communication required more knowledge and practice. The researcher has highlighted the importance of the craft

in a Punjabi woman‘s life. It not only reflects the culture and tradition of Punjab, it conveys the emotional connect of the embroiderer and wearer to each piece that is handcrafted. Since this craft was purely done by the women for the women, it was a part of every household in villages of Punjab. Based on this retrospective status the researcher also emphasizes on the revival of craft in major metropolises of Punjab initiated by some associations such as Punjab Small Industries and Export Corporation, Patiala Handicraft Workshop Co-operative Industrial Society LTD.

Malik & Shabnam (2011) in their study ‘From Silk to Synthetic Phulkari: The long Journey of a period Textile’ discusses the revival measures taken in the districts of Hazara in Pakistan. She concluded that phulkari was introduced to the local population around 200years ago. In the native language it is known as *resham ka kaam* which means working with silk. The yarn was locally hand spun and woven into khaddar that serves as the base for the embroidery. She also noted that around 1950 post partition the use of phulkari declined drastically due to socio-economic factors and aversion of the younger generation towards the craft. The craft was looked at as labour intensive along with the processes involved in its production. The district also was a non-cultivator of the cotton crop which even made it difficult and expensive to produce the base for the craft. The NGO‘s in Pakistan are too working on the revival of the craft but its quality and durability is compromised for its commercialization. The researcher reports that instead of using pure silk floss or pat also called as *sucha* locally the embroiderers use synthetic silk floss made of viscose and polyester. The synthetic silk floss is also available in many different colours and its shades, contributing to its usability even more.

Bhukar (2019) in her research paper the embroidery of emotions-phulkari *bagh*s of Punjab examines phulkari *bagh* along its revival in Multan. She concluded that the crafts that are created over centuries are difficult to be forgotten. These get invented and re-invented depending upon its demand. The research also claims that the craft in the west too is losing its original essence and although Multan is practicing it in a modified way. She further adds it is difficult to find pure work with any active artisan, all you get to see is modified designs that are mass production friendly. The researcher concludes that the craft should be revived at various levels to contribute to its sustainability.

This illustrates a similar picture observed in Punjab, India. The craft has lost its status due to poor choice of quality of the raw materials and craftsmanship.

Kaur (2014) in her research paper on phulkari and b*agh* folk art of Punjab: a study of changing designs from traditional to contemporary time, discusses about how rural women took inspiration from the surrounding and translated the same in to form of embroidery on phulkaris and *bagh*. She also notes the use of darning stitch as the predominant stitch to achieve a complicated and intense pattern of the *bagh*. The researcher notes that the women also created their own imagination, feelings and emotions in the form of motifs they connected to. The researcher notes that the current state of embroidery is different from the olden times, where the art of phulkari is being made with machines in the textile industry and that these are less expensive than the handmade products. There are several NGO‘s that are working towards keeping the craft alive but phulkari is not made for profit as a commodity. The researcher further records that the custom of using phulkari on different occasions is also no longer practiced in Punjab. The researcher concludes that although the original form of thecraft is losing its essence, many NGO‘s are working towards its revival. The commercialization has compromised its quality and durability; it is now done only for profits that benefit the craft community in Punjab.

Gupta (2019) in her paper on the living arts: valuing skills of phulkari artisans of Punjab, India discuss that the women of Punjab were not only involved in the embroidery but also in the pre-processes of spinning, dyeing, and weaving along with the daily household chores. And that these activities were badly affected by colonial encroachments

Plate 2.11 (a,b,c): Contemporary Phulkari re-invented and currently available inthe market
Source: (*File:Close-up of Contemporary Phulkari Embroidery Technique .Jpg -Wikimedia Commons*, 2015), (*Crafts Unparalleled#9:Phulkari — Steemit*, n.d.)

which destroyed cotton and the cottage industry, contributing to the economic deprivation of the region. The British were however impressed with the needle work done by skilled women, and commissioned Punjabi women for embroidering these pieces accounting to

their aesthetic and usability. The craft was also displayed in various exhibitions by the British to attract the commercial viability of the same. Resulting in the craft did get appreciation in terms of it getting commercialized.

The researcher states that it was in the second and third decade of post-partition India that nostalgia for dying crafts and art forms was revived.

Phulkari was re-invented in the late 1960's and early 1970's. Phulkari was exhibited in London on October 5 1969 **(Singh 1969)**. One of the earliest newspaper advertisements for marketing phulkari appeared in 1972 by 'Ruby Textiles, Delhi' stating 'meet your supplies of handloom garments (printed…patch work and phulkari work etc.) **(Classified Ad 13 1972, ProQuest Historical Newspapers: The Times of India).** The revival received momentum in the last decades of the twentieth century. The stated objective of these incentives was to commoditize production to sustain the longevity of the craft.

The researcher further discusses the concept of SHG where women are provided training by the organizations and are encouraged to form groups called self-help groups. The number of women in the group can vary from 10 to 25 in number. The principal objective of the group is to promote the livelihoods of their members through collective saving and investment activities. The study reveals that a feeling of accomplishment and the ability to control the earnings has given artisans in Punjab's rural and semi-urban regions renewed confidence. These women appear to be content and more capable of making autonomous choices than those craftsmen who continue to adhere to patriarchal values and control of masculine manhood. Numerous organizations valuing their skills have also assisted them in realizing their own potential in creating new designs for the market. This has not only kept the craft alive, but has also given the Phulkari craft and its creators a new perspective.

Veenu (2016) in her paper on symbolic motifs in traditional Indian textiles and embroideries illustrates an array of motifs used across Indian traditional embroideries and their secret language served by symbols. The Indian craft heritage is intricately woven with stories and images of signs and symbols. Motifs in Indian textiles reflect the artistry of craftsmen in connecting religion and social beliefs of the common man with art, but nature also played a vital role in their creations, resulting in exquisite textiles that not only convey the deeper meaning of the idea or concept sought to be expressed. From the above

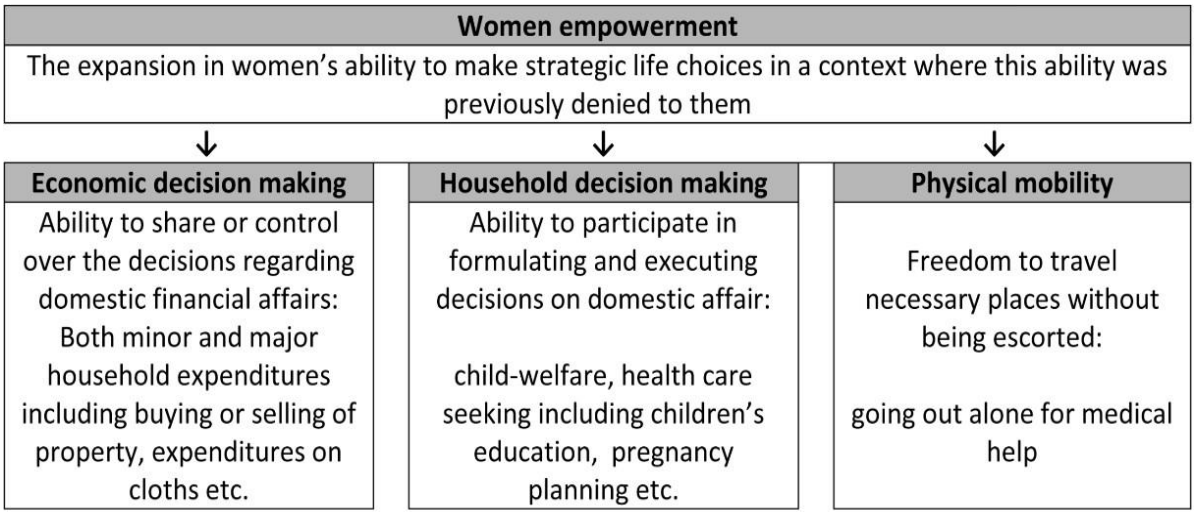

Plate 2.12: Conceptual Framework for Women Empowerment
Source: doi: https://doi.org/10.1371/journal.pone.0104633.g001

study it was revealed that signs and symbols can carry forward mythical beliefs with ageless beauty and aesthetics. Motifs created on textiles through weaving, dyeing, printing, painting and embroidering may protect wearer from evil eye or may symbolize fertility or abundance With time these motifs, myths, signs and symbols may have acquired newer cultural expressions but the symbol endure eternally and the intrinsic beauty of these motifs never faded away furthermore enhanced by perception of their symbolism.

Researchers of the field have conducted studies to solve the problem of declining craft in ways possible. **Dani & Garg, (2013)** on the basis of their study _ A comparative study on phulkari embroidery techniques on ladies suits reported that like every embroideryis used to enhance the aesthetic value of the suit, phulkari had tremendous potential to be used. The researcher created an array of designs from each type of phulkari and *bagh*. A survey was conducted to select the most appealing design and motif out of the designed one. The results revealed that the *meenakari* style of phulkari was most appealing, due to its interesting colour scheme and fineness of the embroidery.

Kaur, et.al, (2017) Experimented with implementation of phulkari embroidery pattern in Interior Decoration. In her paper she discussed how after the development of industrialization and modernization people have completely changed their tastes and demands of interior designing. The versatility of the craft and its application on soft furnishings of interior designing satisfies the traditional thrust of the consumer but also

will connect people with their roots. The use of craft in return will benefit the craft artisans for a sustainable livelihood.