

Design Resource

Mythological Trail of Manav Sangrahalaya

Open Air Exhibition on the Myth of India

by

Palash Vaswani

IDC, IIT Bombay

Source:

<https://www.dsource.in/resource/mythological-trail-manav-sangrahalaya>



1. Introduction
2. The Trail
3. Manav Sangrahalaya
4. Contact Details

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Introduction

The Mythological trail is an open-air exhibition displaying legends and stories from all over India. These stories have been given a physical form by the various artists and craftsmen of the country. The trail depicts the work of excellence in various mediums like terracotta, wood, stone and iron. It exhibits the craft of various artisan groups, an incarnation of folk deities, traditional paintings, stone pillars and various other art and craft forms. The entry at the trail displays a beautifully crafted gate depicting a “Gond Myth”. Another 12ft tall wrought iron gate with decorative carvings, beautifully representing the origin and technology of iron smithy is an imposing figure of this exhibition.



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The Trail

The Indira Gandhi Rashtriya Manav Sangrahalaya (IGRMS), has a few permanent exhibitions such as Open-exhibitions, Indoor galleries, and Periodical/ Temporary exhibitions. Coastal Village, Desert Village, Himalayan Village, Mythological Trail, and Traditional Technology park are open-air exhibitions partially developed and opened for the public. Here we represent the mythological trails of Manav Sangrahalaya.



The Gond Origin Myth



Dev Sthan



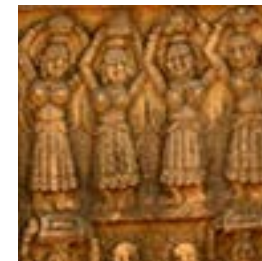
The Potter's Myth



The Myth of Gugga Pir



The Shrine of Gamdev



The Myth of Gangaur

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The Shrine of Bavsi Tubraj



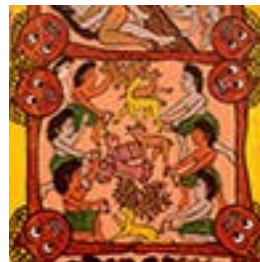
The Myth of King Sailesh



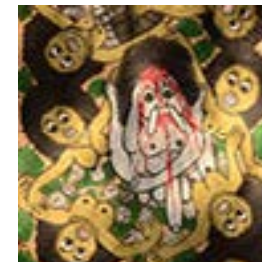
The Naga Shrine



The Ganga-Durga Clash



The First Patua Painter



Genesis of Patua Painting



The Manasa Myth



The story of Kambri Dance

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The Saora Origin Myth



The Santhal Origin Myth



The Bhil Myth



The Deities of Bastar



The Ritual of Mendhka Bihav



Dokradev and Ravdev



The Myth of Dumadev



The Myth of Jalmata

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The Shrine of Jimidarin Mata



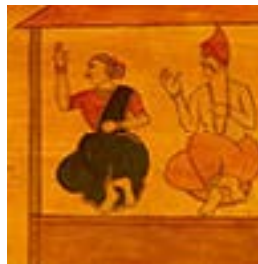
The Myth of Kunwardev



The Myth of Danteshwari



The Lohar Origin Myth



The Myth of Jeteer



The Myth of Vrindawati



The Kamdhenu



Lankapuri Hanuman

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The Agariya Origin Myth



The Myth of the First Pot

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The Gond Origin Myth

The depiction on the entry wall tells the story of the Gond origin. Badadev sat on the surface of Lotus leaf. He thought of creating the universe, as there was water around. He made a crow from the dirt of his body and sent him to find the earth. After a long search crow felt tired and sat on the claw of a great crab known as Kakramal Kshatriya. He explained to the crab the purpose of his search. The crab told him that the earth is diminishing as the Keechakmal (earthworm) was eating it slowly. Kakramal helped crow as he brought out Keechakmal and squeezed his neck so that he spat the earth out. With the clay carried by the crow, Badadev created all the creatures.

One day a man asked Badadev, “what he and his children should eat?” Then Badadev broke three strands of his hair and threw them on the earth, which turned into the Mango, Teak and Kasi trees. The man was given tools by Dev to make something out of the trees. Whenever the man struck the wood with the Kotela (pickaxe), Phadki (woodpecker) sitting above imitated him. He continuously got distracted and as a result, the wood became crooked. All three trees were cut down in this manner without anything getting made. The man in anger threw the Kotela at Phadki, which flew off, and the Kotela also disappeared into the sky. Once again the man went to Dev to tell his sorry tale. On hearing the story the Dev gave him ash to put in the roots of those trees and ask him to think seriously about the reason behind the wood becoming crooked. When he put the ash, the trees flowered. He began his work new but was unable to find the secret. Depressed, he hit the ground with the stick and then suddenly the Basin Kanya, the bamboo girl came out. Anna Mai, the grain goddess emerged from inside the Basin Kanya. The crooked stick became the first plough with which the man has been farming ever. Additionally, the Gond woman took inspiration from the anthill and made the Lillar Kothi or a mud granary to safe-keep the grain for a long time. The story on the Kothi describes itself how the inner arch of the granary is treated as the sky where the Kotela and the bird disappeared.



Mythological trail signboard.



Information card at the trail.

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Story displayed.



The story of Gond Origin Myth.

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The story of Gond Origin Myth.



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The story of Gond Origin Myth.



The story of Gond Origin Myth.



Entry gate of the trail.

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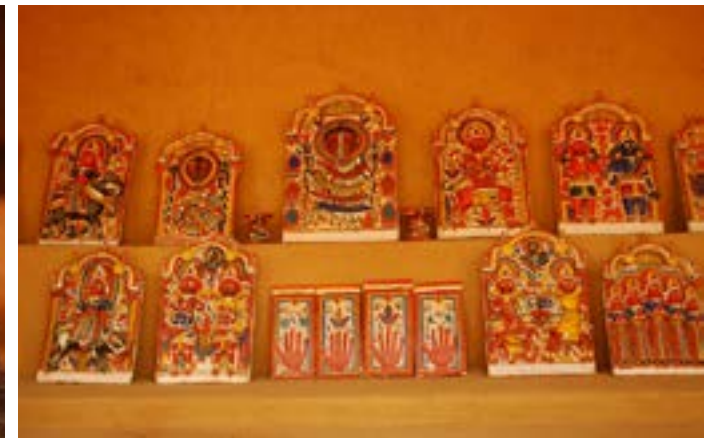
<https://www.dsource.in/resource/mythological-trail-manav-sangrahalaya/trail/9101>

Dev Sthan

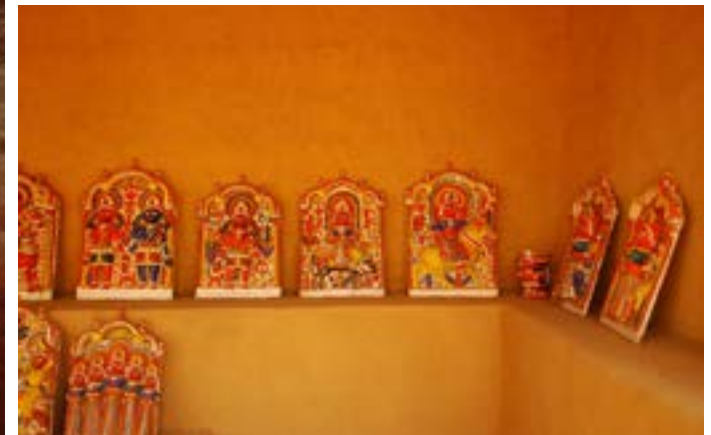
The ancestors and historical figures are worshipped in all over the Rajasthan. Molela, near Udaipur is one such place, known for its clay figures. They are made in a two dimensional clay-reliefs over rolled rectangular plates. Once baked, these are painted using beautiful vibrant colors. Such figures include Sadumata, Bhairav, Hansmata, Machhlamata, Chamundamata, kalikamata, Pabuji and Devnarayan etc.



Information card in the exhibition.



Clay relief work displaying the myth of Dev Sthaan.



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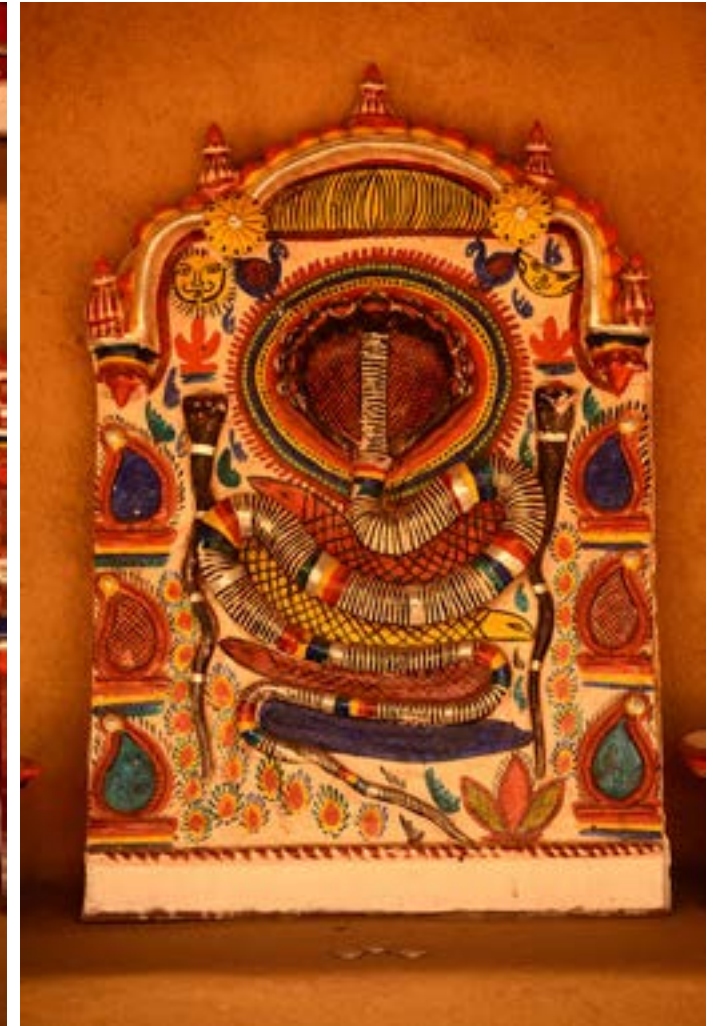
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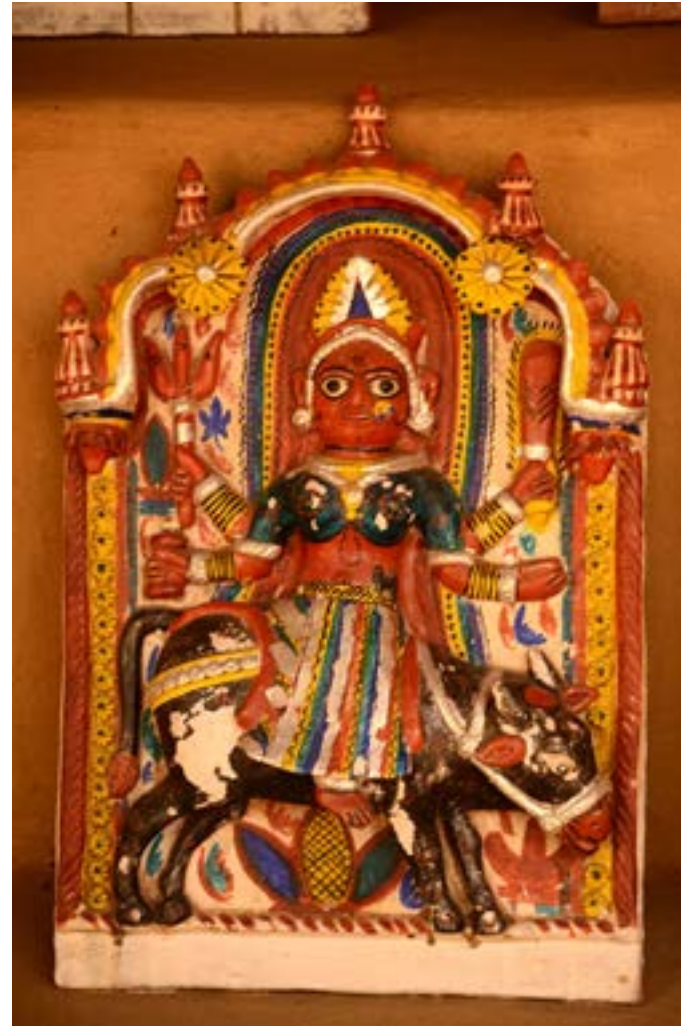
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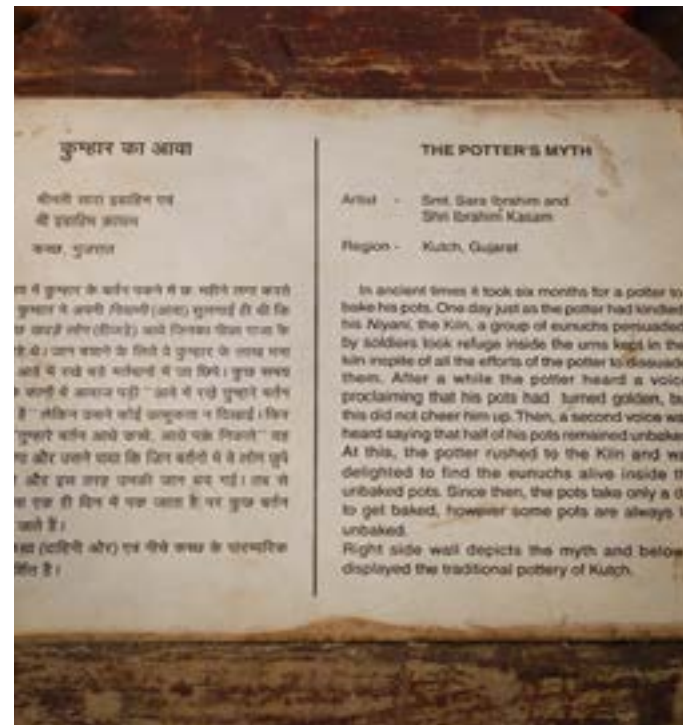
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The Potter's Myth

Potters are commonly known as Kumhars or the earthen pot maker. In Kutchh region of India, the eunuch community regards the potter and his wife as its parents. They seek blessings and offer gifts to them on main occasions. But there is an ancient story behind this ritual. In early days a potter used to take six months to bake his pots. On one such day, when the potter just burnt the kiln, a group of eunuchs chased by the king's soldiers took refuge inside the large vessel kept in the kiln. The potter warned them but still they decided to hide inside. The soldiers searched them all over the house and left in disappointment. The tired potter fell asleep after lighting the fire. He saw a dream in which he heard a voice proclaiming that his pots had turned golden. This didn't make any difference to him. He heard the same voice again, stating that his pots had turned silver. Again, it did not cheer him up. The voice again said that half of his pots have baked and others have remained unbaked. This time he rushed to the kiln and was pleasantly surprised to see the eunuchs alive inside the unbaked pots. The potter could have made choice of golden or silver pots out of greed, but he chose to save the lives.



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The Myth of Gugga Pir

Gugga was born after twelve years to the King Jewar and Queen Bachhal. The myth says that the guru Gorakhnath had rolled the eldest son of the snake Anantnag into incense and Queen Bachhal got conceived by smelling it. When Gugga reached adulthood, he decided to leave for Bengal to marry princess Siliar. He forgot everything and stayed there for twelve years, while his sister looked after the kingdom in the absence of his prince brother. When the realm was hit with a crisis situation, Gugga along with his wife decided to come back. On their way, his cousins attacked the envoy. Trying to defend themselves, Gugga killed his cousins. When Queen Bachhal heard the news, she cursed Gugga, following which he entered the earth at the spot where lay his cousins. Princess Siliar came to know that he is alive and sitting on his cousin's grave. She smeared her room with cow dung, lit a lamp and called for him. At her call the grave shook and Gugga immediately came to her. Since then every night he came and stayed till cow dung smeared floor dried. When Queen Bachhal came to know about this, she asked Siliar to mix oil in cow dung so that the floor doesn't dry. Gugga felt insulted by this act of deception and refused to come every night. Thereafter he visits only once for a period of seven days between Rakhi and Gugganavmi. His shrine has eleven idols and an umbrella made from Tor leaves. People suffering from snakebites and other illnesses visit the shrine of Gugga Pir.



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The Shrine of Gamdev

The tribes of Chhota Udaipur of Gujrat (Bhil, Bhilala, Rathwa and Koli) offer a Jatar at the shrine of Gamdev under the sag tree once in twenty years. It comprises of one hundred and twenty terracotta horses, also known as 'the army of horses'. They also offer 'dhabu' or clay forms which look like horses. Tribes believe that these horses represent actual living horses used by the deity for protecting their village and fields.



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Terracotta figures at the exhibition of the shrine of Gamdev.



Terracotta figures at the exhibition of the shrine of Gamdev.

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Terracotta figures at the exhibition of the shrine of Gamdev.



Terracotta figures at the exhibition of the shrine of Gamdev.

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The Myth of Gangaur

The Garasia people celebrate the festival of Gangaur for fourteen days during the Chaitra month (March-April) in Rajasthan. Girls in the village carry out the procession of wooden icons of Gangaur and Issar. The maidens observe fast in honour of Gangur-Issar. It represents the ancient myth of Gauri regaining Mahadev as her husband through severity.



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The exhibition of the myth and ritual Gangaur.



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The exhibition of the myth and ritual Gangaur.



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The exhibition of the myth and ritual Gangaur.



The exhibition of the myth and ritual Gangaur.

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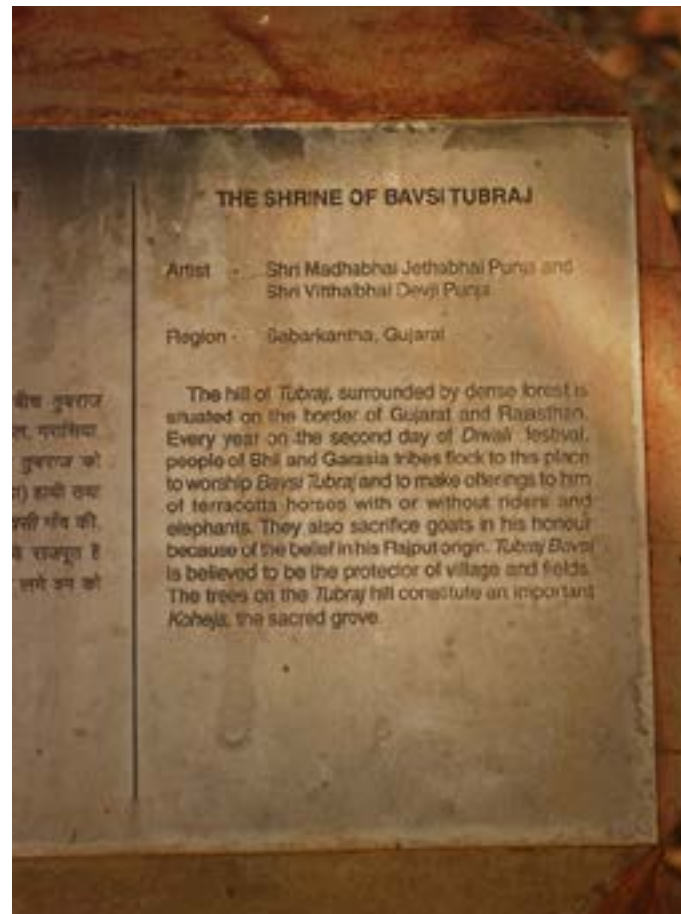
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The Shrine of Bavsi Tubraj

Tubraj hill is situated on the border of Gujrat and Rajasthan. The people of Bhil and Garasia tribes visit this place on second day of Diwali festival to worship Bavsi Tubraj and offer him terracotta horses and elephants. They also sacrifice a goat in his honour. Bavsi Tubraj is considered as the protector of village and fields; hence the forest on the Tubraj hill is believed to be a sacred grove. The trees here are never axed nor the forest produce is sold. When an old tree in the sacred grove falls accidentally, the village people observe a fast. This concept expresses the conservation method and traditional environment of local people.



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Terracotta figures at the exhibition of the shrine of Bavsi Tubraj.



Terracotta figures at the exhibition of the shrine of Bavsi Tubraj.

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Terracotta figures at the exhibition of the shrine of Bavsai Tubraj.



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Terracotta figures at the exhibition of the shrine of Bavsī Tubraj.



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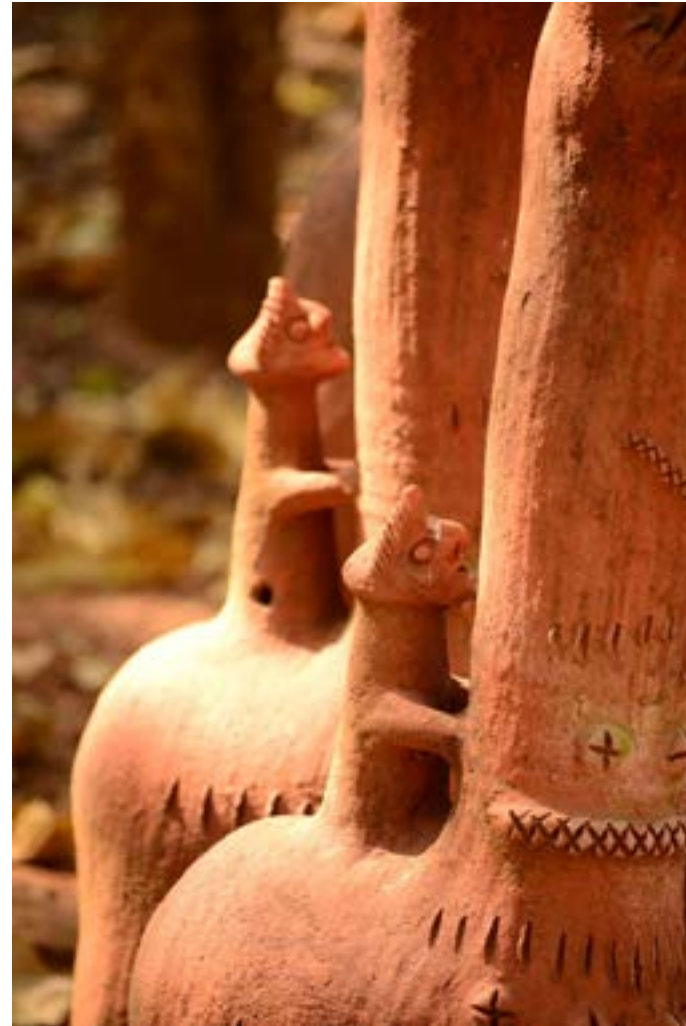
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Terracotta figures at the exhibition of the shrine of Bavsai Tubraj.



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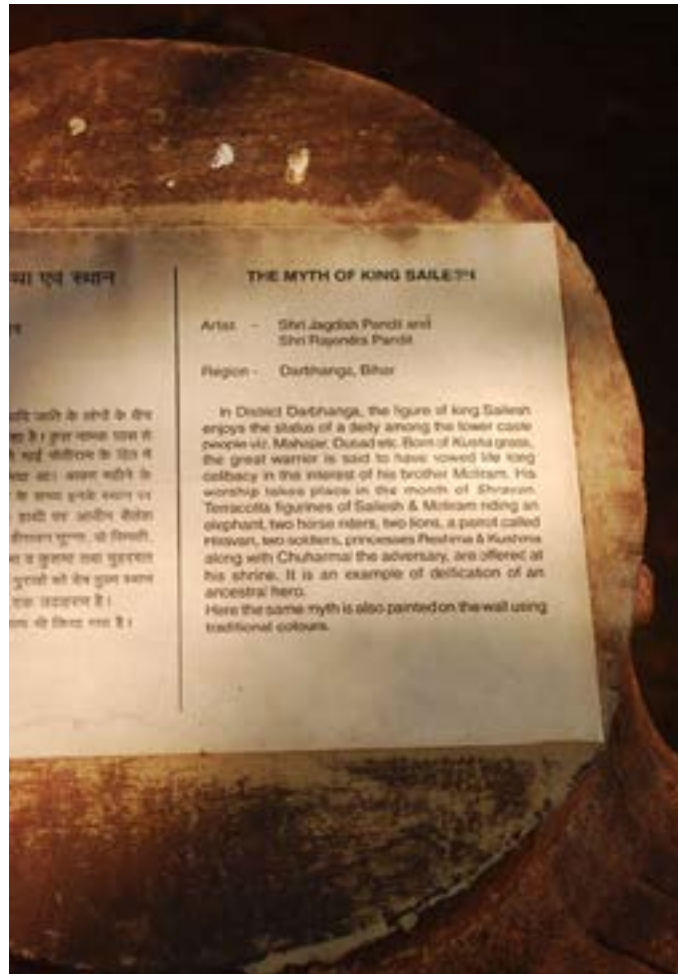
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The Myth of King Sailesh

The king Sailesh is one of the deities who are worshipped among the lower castes of Darbhanga district. Sailesh, a great warrior promised lifelong celibacy in the interest of his brother Motiram. He is worshipped in the month of Shravan (July-August). Terracotta figurines of Sailesh, Motiram, soldiers riding on horses, princes, parrots, etc are offered at his shrine. The glorification of such hero is painted on the wall behind these figures.



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Terracotta figures at the exhibition of the myth of Bavsai Tubraj.



Terracotta figures at the exhibition of the myth of Bavsai Tubraj.

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Terracotta figures at the exhibition of the myth of Bavsi Tubraj.



Terracotta figures at the exhibition of the myth of Bavsi Tubraj.

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Open Air Exhibition on the Myth of India

by

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IDC, IIT Bombay

Source:

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The Naga Shrine

Snake worshipping is one of the traditions of the ancient Indian culture. Naga Panchami, the day of snake is celebrated in the month of Shraavan (July-August). In Bihar, terracotta images of snake couples are offered as a part of worship. In Madhya Pradesh, people paint snakes with four, sixteen or twenty-one knots and in Rajasthan, the hooded snake is made in relief on a terracotta plate.



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The exhibition of the naga shrine.



The exhibition of the naga shrine.

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The exhibition of the naga shrine.



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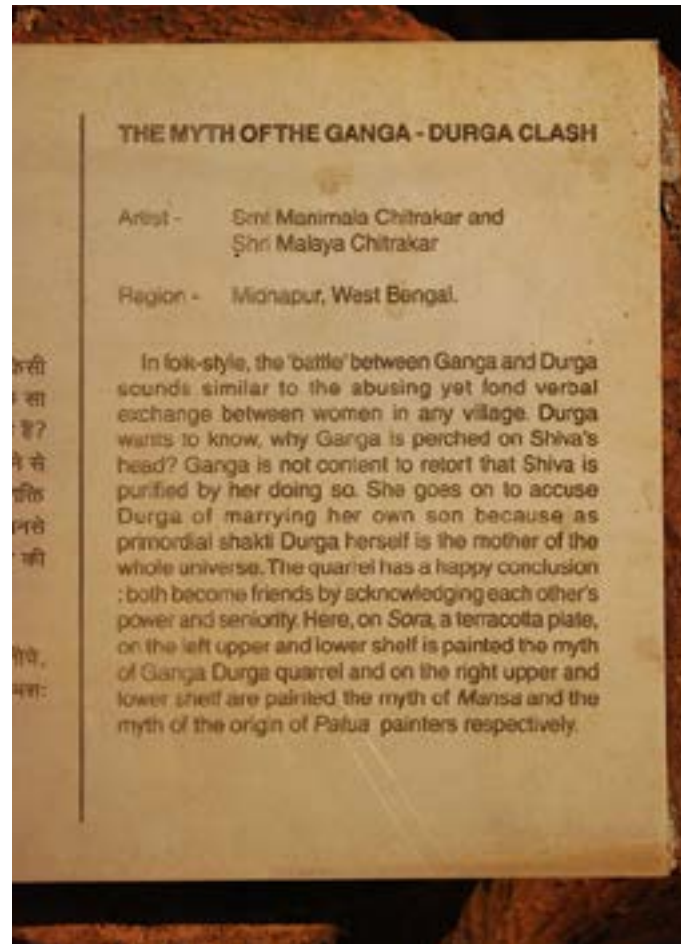
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The Ganga-Durga Clash

Painted on a terracotta plate, it depicts a myth on Ganga-Durga clash. The Patua painters of Bengal sung this story, rendering the clashes between Ganga and Durga. Durga wanted to know why Ganga is so important to her husband Shiva, as she perched on his head. They abuse each other and the debate goes on, disclosing many myths related to them. Finally, both of them acknowledge each other's virtue and power, and raise the hand of friendship.



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The exhibition of the myth of Ganga-Durga clash.



The exhibition of the myth of Ganga-Durga clash.

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The exhibition of the myth of Ganga-Durga clash.



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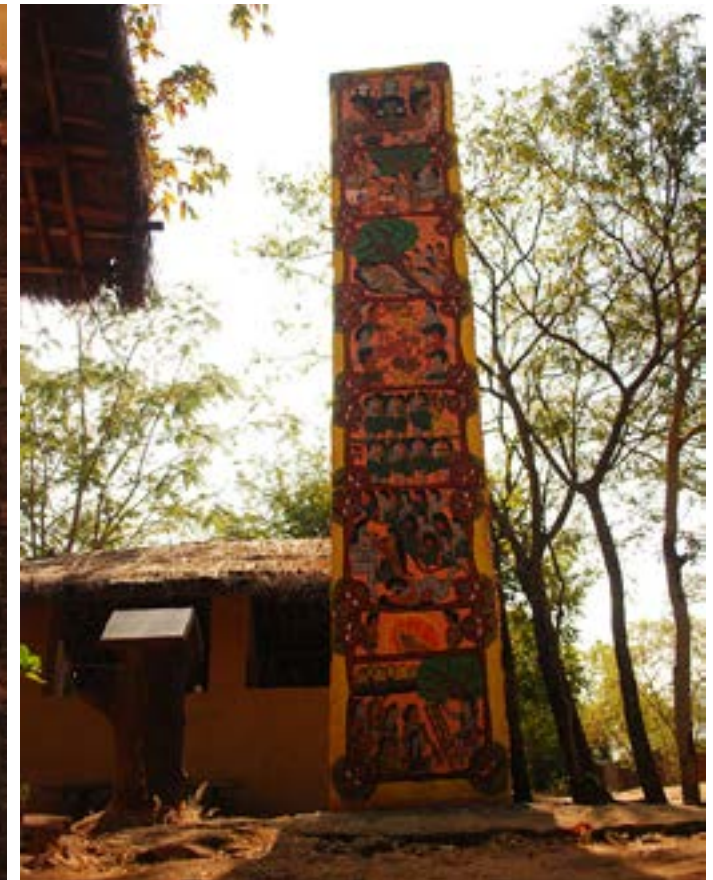
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The First Patua Painter

The origin of the Patua painting is highlighted on the two sides of a tall stone slab. The primary god Marang-Burung asked crab, the tortoise and the snake to restore the earth on the water surface. After this, he created two cows, which created two birds from their saliva. From the bird's eggs, first man and woman were born. They gave birth to seven sons and seven daughters. Their children married each other in spite of being opposed by the parents. The couple passed away in guilt. The eldest son who was the first Patua painter painted the portraits of his parents and performed Chokkhudan. In the ritual paintings, making of eyes in the face is called Chokkhudan or the offering of eyes. The tradition of Patua painting was born with him.



Information card in the exhibition.



The exhibition on the first patua painter.

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The exhibition on the first patua painter.



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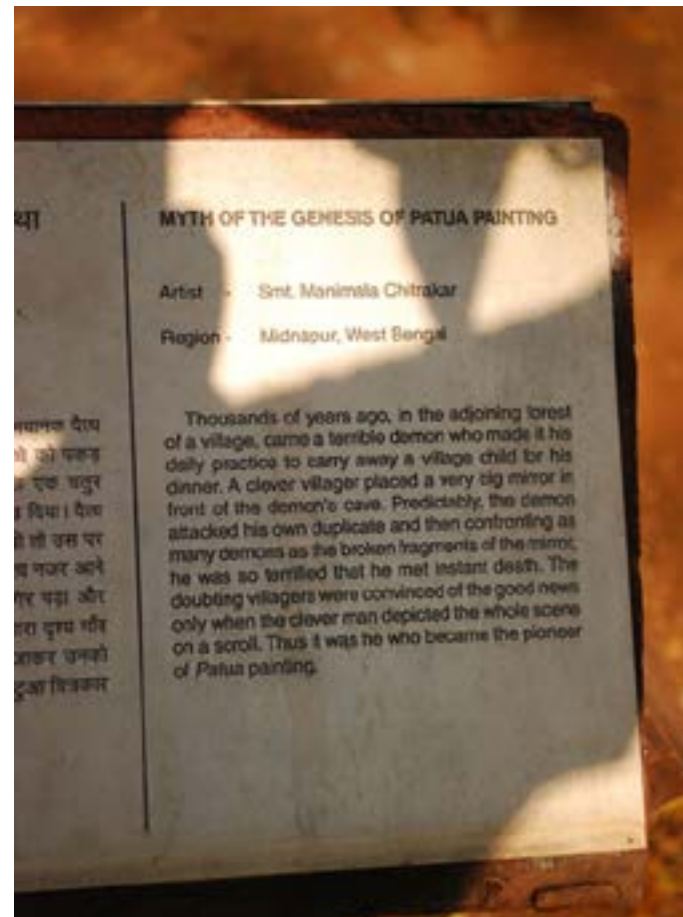
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Source:

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Genesis of Patua Painting

Once upon a time, there was a dense forest adjoining a village. An evil demon used to come daily to take away a child for his dinner. One day, a clever man put mirror in front of his cave. Demon got angry when he saw his replica in mirror and attacked on it. The mirror broke and his image multiplied on the broken pieces. He got scared and his heart stopped beating. The villagers did not believe and dare to see themselves the dead demon. The clever man had to paint the sequence of events to convince them. Thus the man was considered as the pioneer of the Patua paintings.



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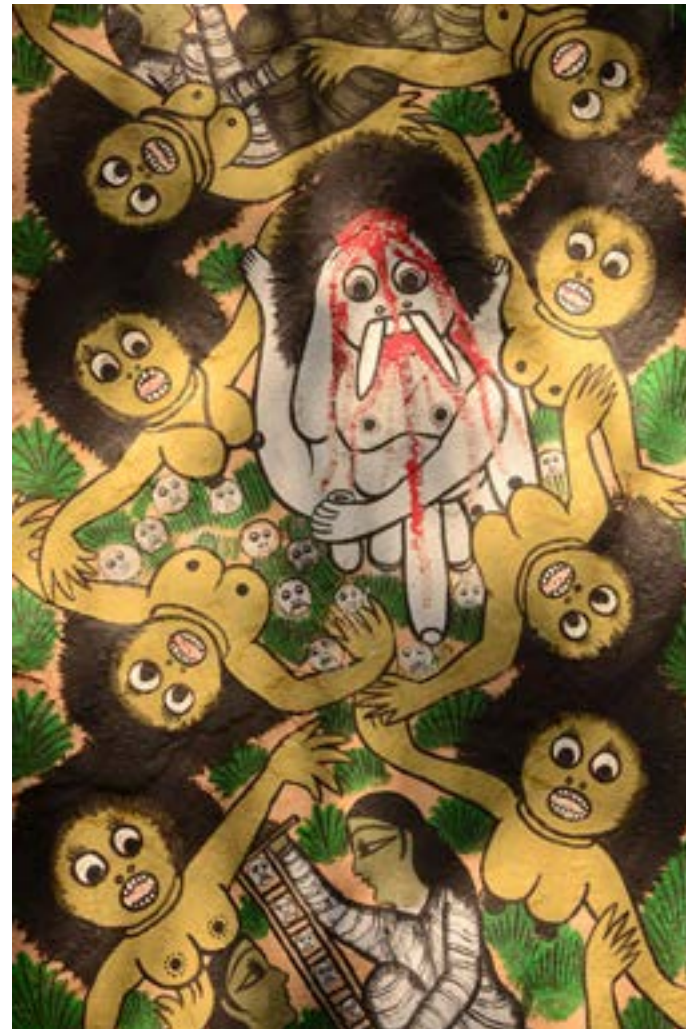
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The Manasa Myth

Manasa was the daughter of Shiva. She wanted people to worship her as much as her father. A famous merchant, Chand Saudagar was Shiva's great devotee. Manasa thought if the merchant worshipped her, others would follow him. When he refused to do so, she killed his six sons. About his seventh son, she declared that he would be killed on the night of his marriage. To protect his son, the merchant made an iron house without an opening. But following vastu shastra, he kept a needle's eyehole in one corner of the house. His son's wife did not sleep the whole night. Just before dawn she dozed off for a second and during that time the snake bit her husband. A brave wife sat on a boat with her husband and sailed into the unknown waters. She reached the shore after a long time where she met a washer man who used to wash God's clothes. She helped him in his work. The Gods were pleased with her work and asked her to make a wish. She asked for the life of her husband and his six brothers. Manasa blessed her, and since then merchant, his family and all the people began honoring her as a goddess. The Manasa's abode, the ritual pitcher for offering water and the Bankura horses are offered in the Manasa Sthan.



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The exhibition on Manasa Myth.



The exhibition on Manasa Myth.

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The exhibition on Manasa Myth.



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The exhibition on Manasa Myth.



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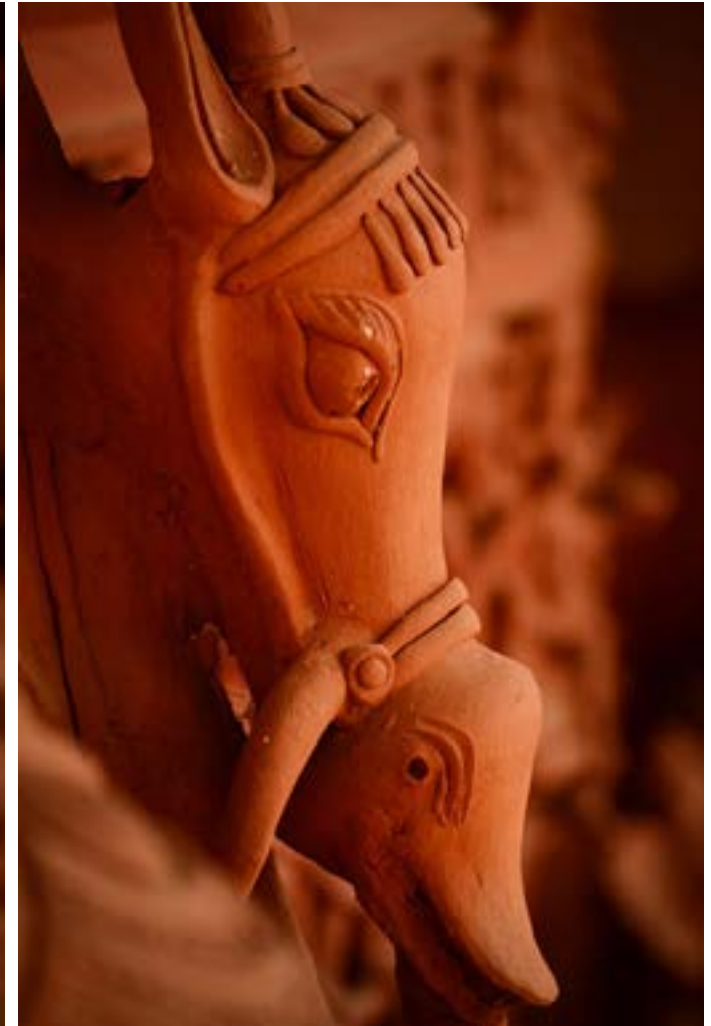
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The story of Kambri Dance

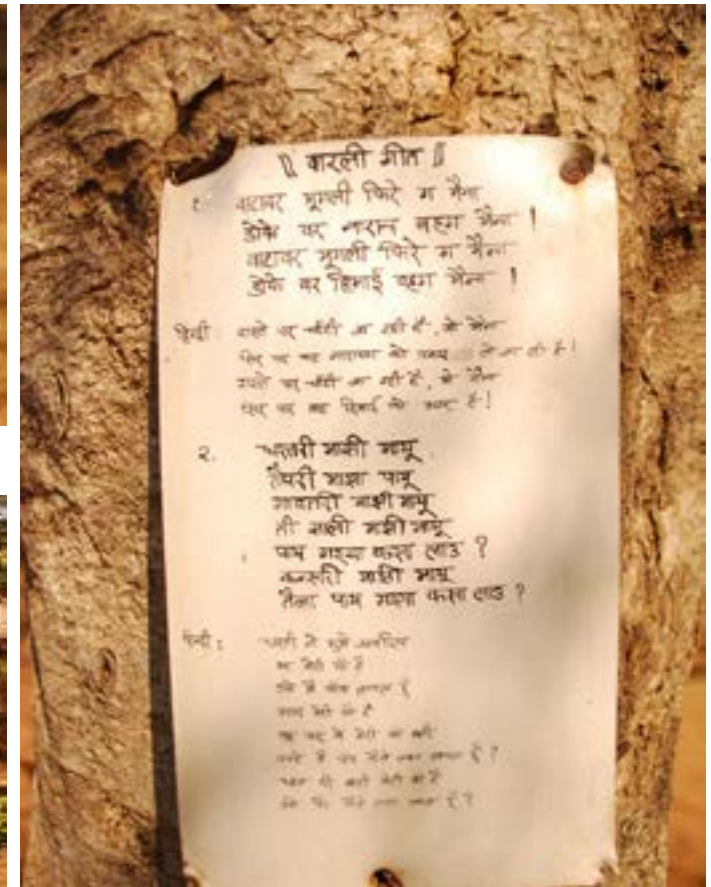
Kambri dance is performed by Warlis to invoke the monsoon. It is believed that the long time back a fatal twelve-year famine hit the planet earth. There was no water to drink and no food to eat. Only few of the rich people had some grain stored with them. The villagers requested them to organize the kambri dance festival to please the Gods and Goddesses. The mean rich people parted with stale porridge as an offering. The villagers accepted it happily and without a single complaint, they conducted the festival. The Gods were pleased with unbreakable efforts of the villagers and blessed them with rain. Ever since then, the Warlis perform the Kambri dance to invoke the monsoons.



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The exhibition on the story of Kambri Dance.



Warli song on display.

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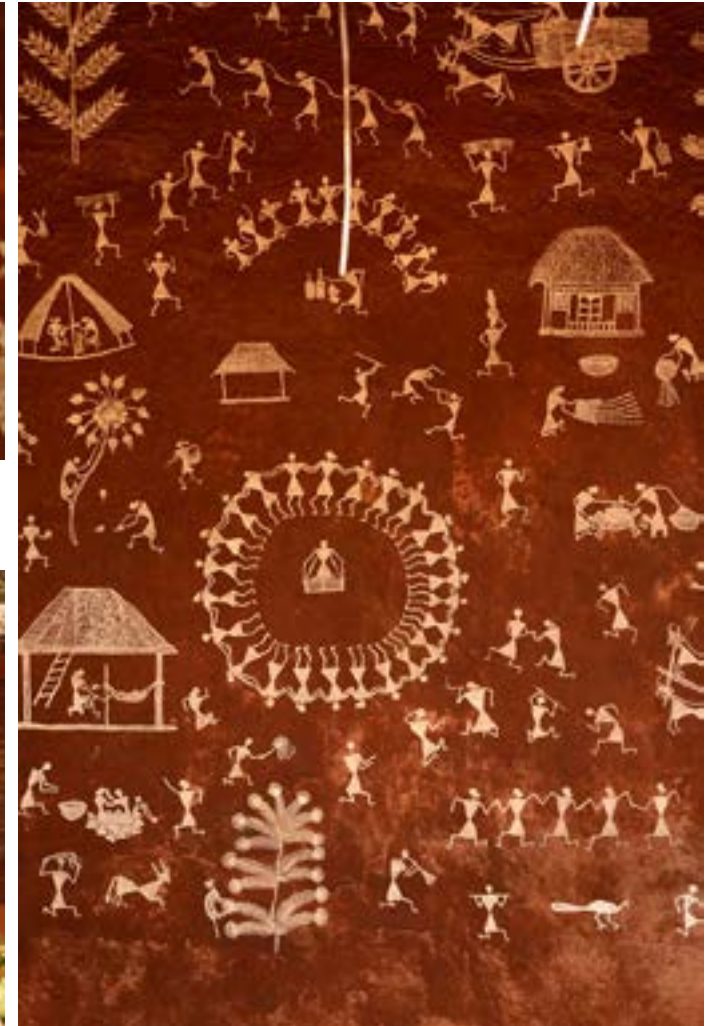
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The exhibition on the story of Kambri Dance.



The exhibition on the story of Kambri Dance.



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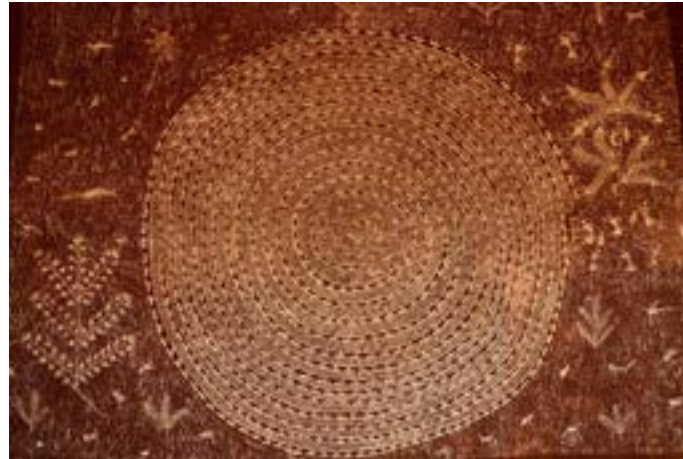
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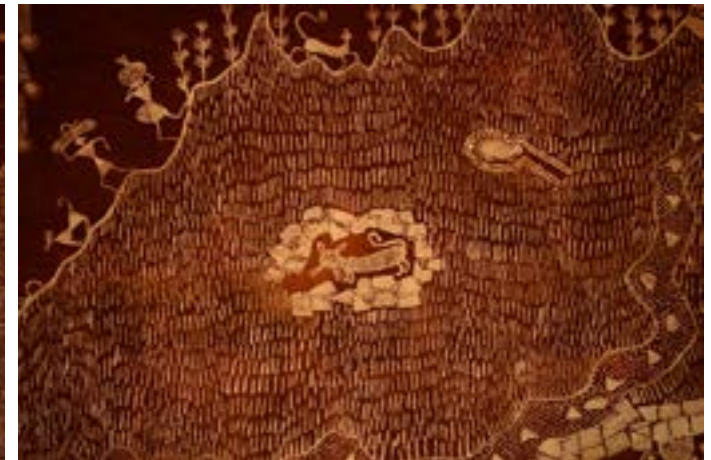
The exhibition on the story of Kambri Dance.



The exhibition on the story of Kambri Dance.



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The exhibition on the story of Kambri Dance.



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The exhibition on the story of Kambri Dance.



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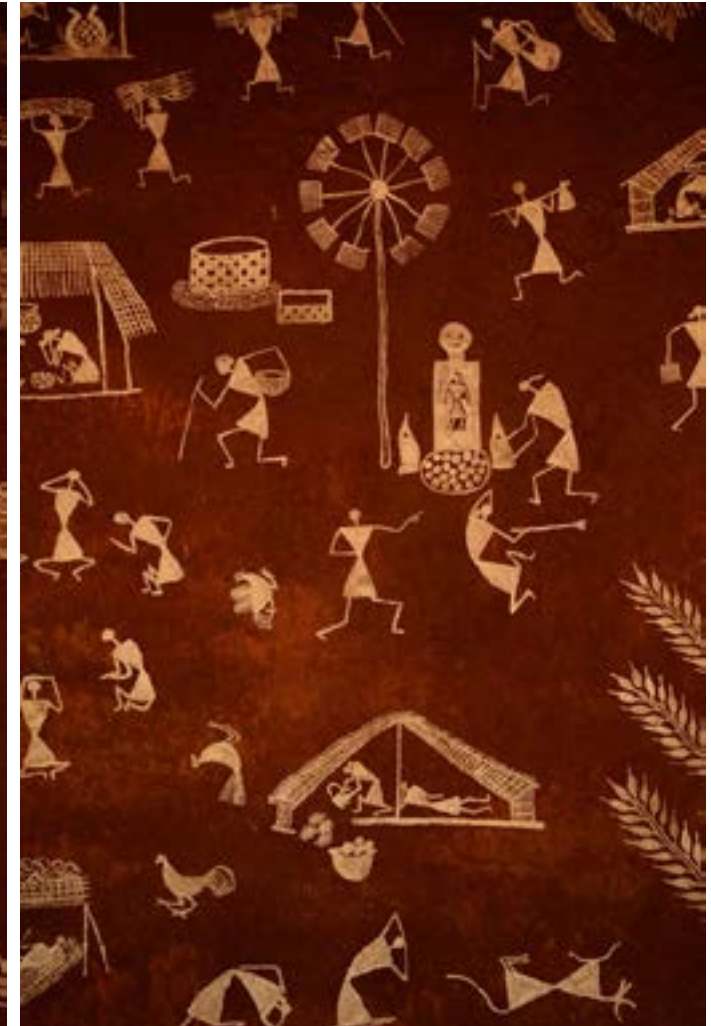
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The exhibition on the story of Kambri Dance.



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The Saora Origin Myth

Initially there was the earth and the sky. An insect was found inside a dried gourd on earth. That insect gave birth to the first man and woman. The couple gave birth to two daughters and two sons. The father invented tools for farming. He decided to test his two sons by asking them to eat cooked rice. He observed that younger son responded quickly and took the bowl kept on earth. Therefore the father gave his tools to him. He then asked to them to eat. The elder son chose the bowl kept on the rock while the younger son picked up the bowl from the ground. Seeing this, the father decided to send the elder son and daughter to settle in the mountains and raise a clan Saora. The younger son will be accompanying his sister and training their children for several skilled jobs of farming, pottery, black smithy, etc. Ever since then Saora cut the mountains and till the land, and all the other casts are originated from this family of younger siblings.



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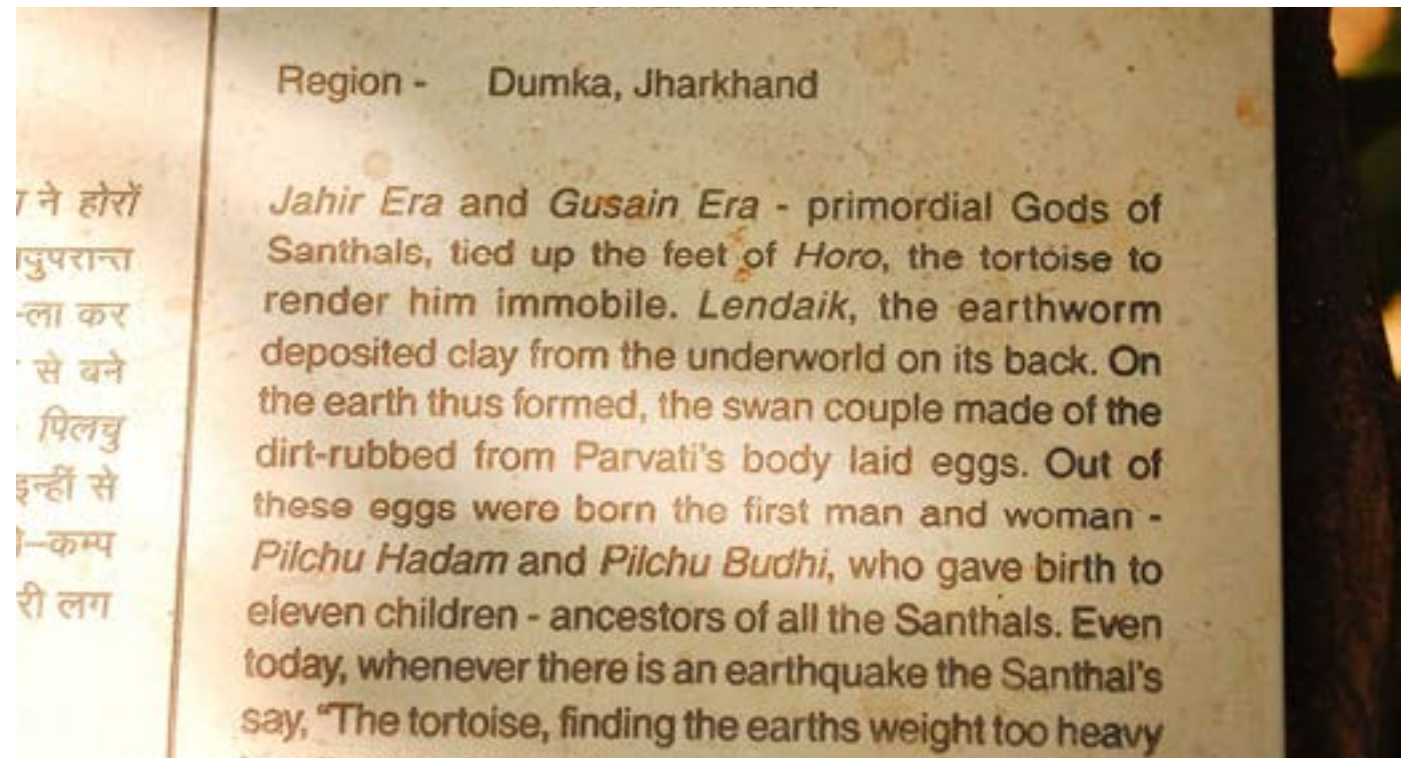
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The Santhal Origin Myth

Parvati created two swans out of the dirt of her body. They flew away and soon got tired. They searched for the earth to rest on but were unable to find it. They informed Parvati. She asked the earthworm and tortoise for help. Tortoise suggested that earthworms could deposit small pallets of earth on his back. The earthworm began his work but whenever tortoise felt heavy weight, his legs moved and earth fell down. Parvati called her friends to tie tortoise's limbs. Finally when the earth was setup, the swans came and began to build their nest. They laid their eggs on it, from which the first man and woman were born, who further gave birth to five sons and six daughters. They divided them and walked off in opposite direction to avoid contact with their kin. Because the earth is round, they met after few years. Ten of them married each other. In due course of time they had children. The unmarried sister also had a baby boy who became strong young man yet no girl wanted to marry him. In anger, he decided to ruin the village. One night frightened villagers ran away and crossed the river and established the new kingdom known as Santhal Pargana.



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The exhibition on Santhal Origin Myth.



The exhibition on Santhal Origin Myth.

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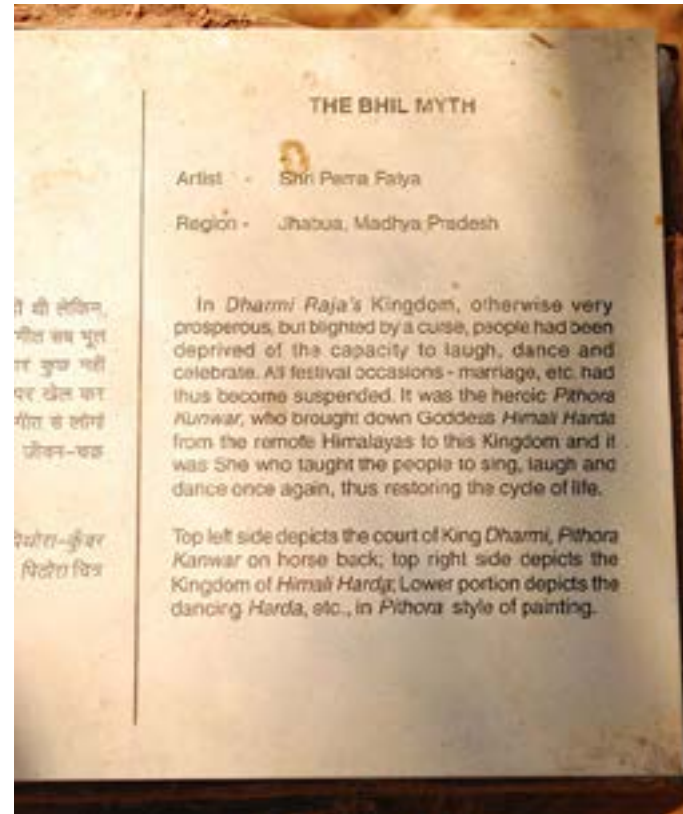
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The Bhil Myth

In Dharmi Raja's kingdom all was well but somehow people forgot to enjoy life. A time came when water of the wells smell badly and fields became infertile. Devi Himali Harda was the only one who could change the scenario. Everyone knew that it was very difficult to please her and nobody ever came back from her house. The king called an emergency meeting to look into the matter and called for a person who can take up the job. Nobody was ready to accept the challenge; except his own son Pithora Kunwar. He was nervous after taking up the challenge, so his wife convinced him that Himali was her sister. Finally he succeeded in pleasing Devi Himali Harda. She asked him to make an arrangement in the village with the essential stock of wine brewed from the Mahua fruit for her. On her visit, she was pleased that she started dancing with joy. Devi blessed the village with rejoicing and restored the fertility of all the wells and fields.



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The exhibition on Bhil Myth.



The exhibition on Bhil Myth.

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The exhibition on Bhil Myth.



The exhibition on Bhil Myth.



The exhibition on Bhil Myth.



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The Deities of Bastar

The many deities of Bastar include Jhitku Mitki - the Adivasi couple carrying a basket and a hoe, Banjarin Mata-disease protector Goddess, Dokra Dev- who looks after good harvest and Khandakankalini- the sword-wielding goddess. They are worshipped for the protection of the village.



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The exhibition on Deities of Bastar.



The exhibition on Deities of Bastar.

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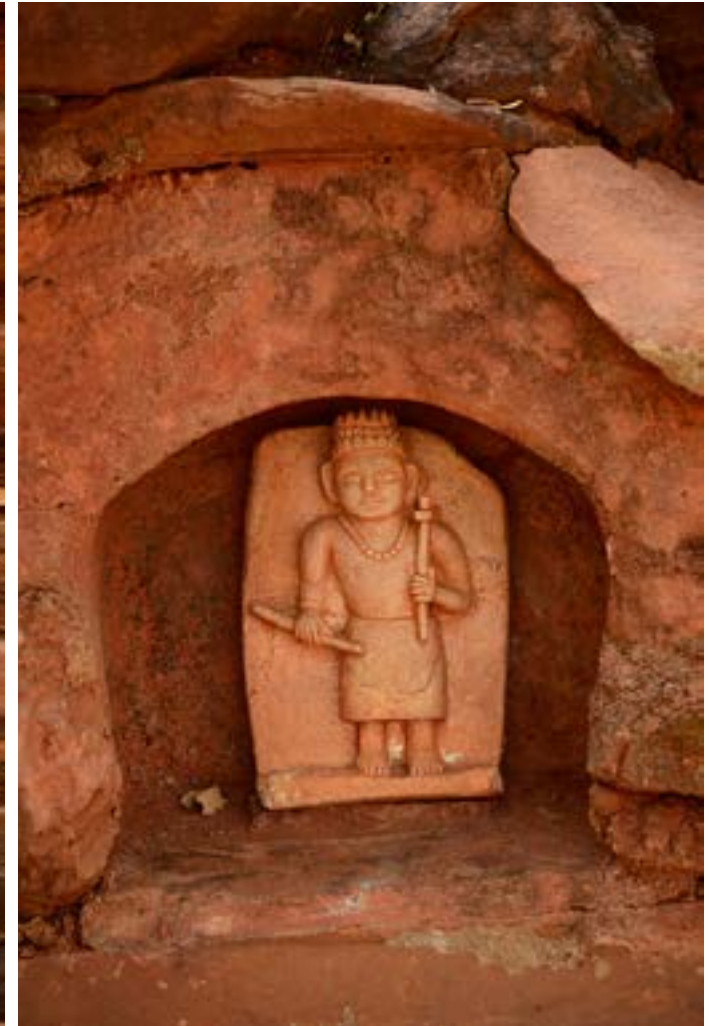
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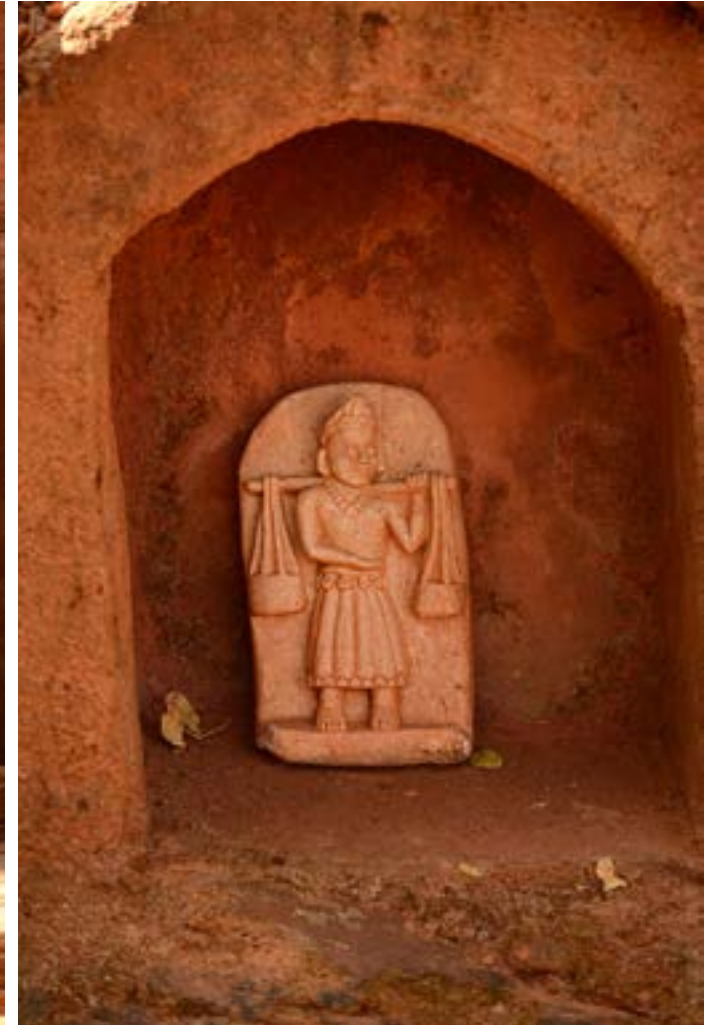
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The exhibition on Deities of Bastar.



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The exhibition on Deities of Bastar.



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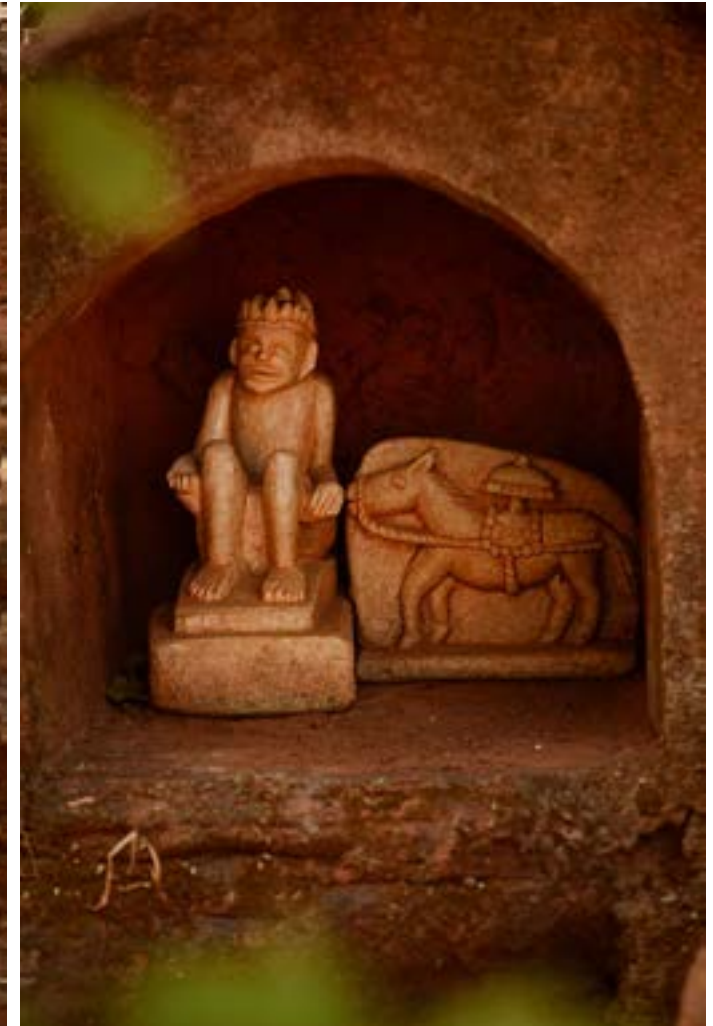
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The exhibition on Deities of Bastar.



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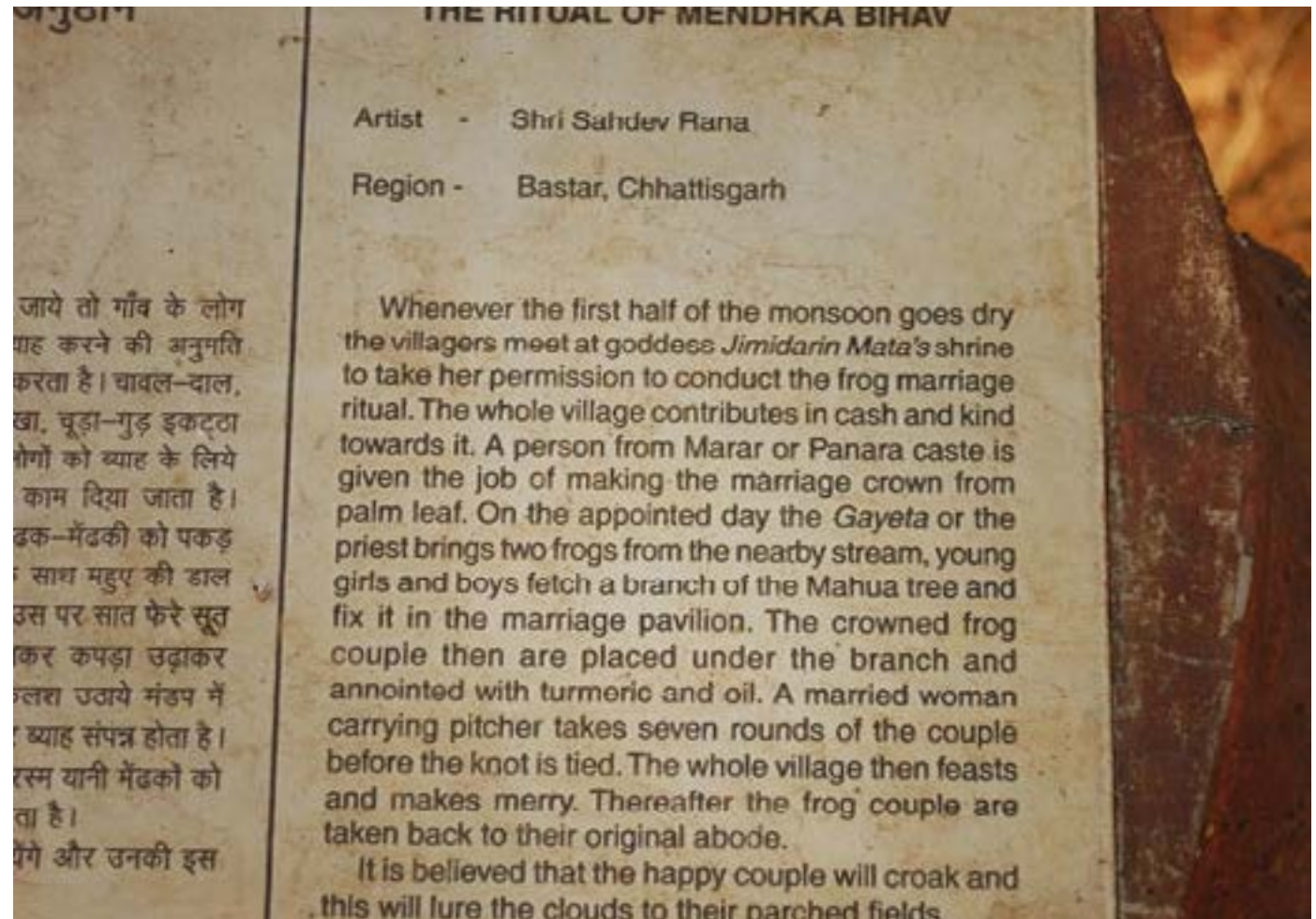
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Source:

<https://www.dsource.in/resource/mythological-trail-manav-sangrahalaya/trail/9119>

The Ritual of Mendhka Bihav

The ritual of frog marriage is conducted in Bastar region, when first half of the monsoon goes dry. A person from Marar caste makes the marriage crown from palm tree leaf. The Gayeta or the priest brings two frogs and the youth makes marriage pavilion by the branches of Mahua tree. The belief behind the ritual is that the frog couple will croak and this will result in heavy rainfall.



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The exhibition on Mendka Bihav.



The exhibition on Mendka Bihav.

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Dokradev and Ravdev

Dokradev is the God of good harvest. His shrines are normally situated near the fields, under a banyan tree. The first mango of the season is offered to him during Akti Parv. Ravdev looks after crops by protecting them against insects, pests and thieves. The terracotta painting depicts various rituals connected with them.



Information card in the exhibition.



The exhibition on Dokradev and Ravdev.

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The exhibition on Dokradev and Ravdev.



The exhibition on Dokradev and Ravdev.



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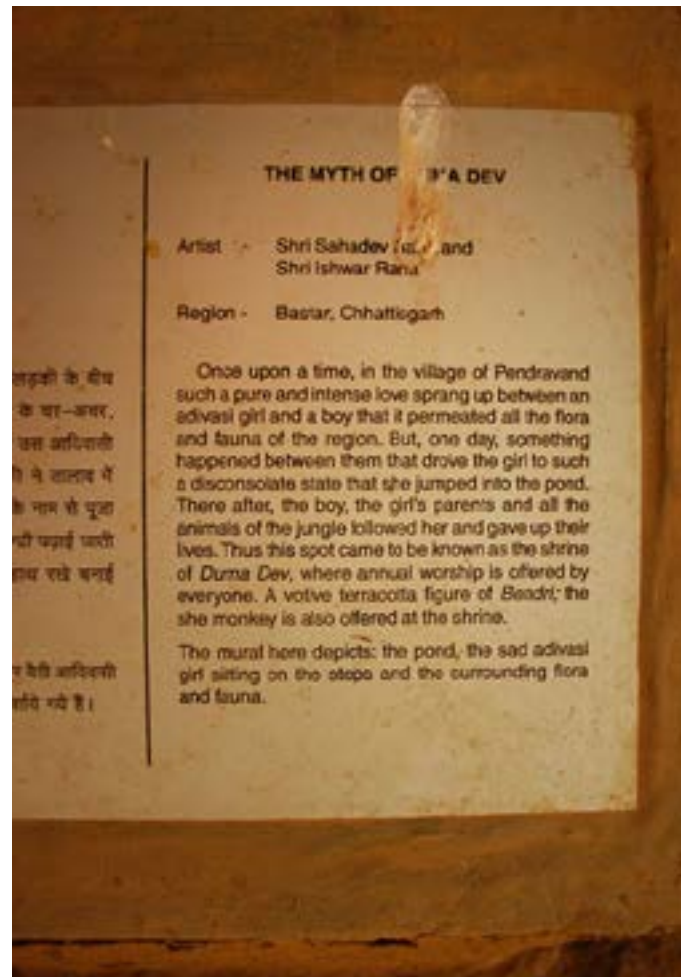
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The Myth of Dumadev

The terracotta painting depicts the divine love of a boy and a girl of Pendravand village. One day, something a grave misunderstanding happened between them. The situation was so bad; that it drove the girl to disconsolate state. Finally she ended her life by jumping in the pond. Thereafter the boy, her parents and all the animals also gave up their lives. The spot is known as shrine of Dumadev.



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The exhibition on Dumadev.

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The exhibition on Dumadev.



The exhibition on Dumadev.



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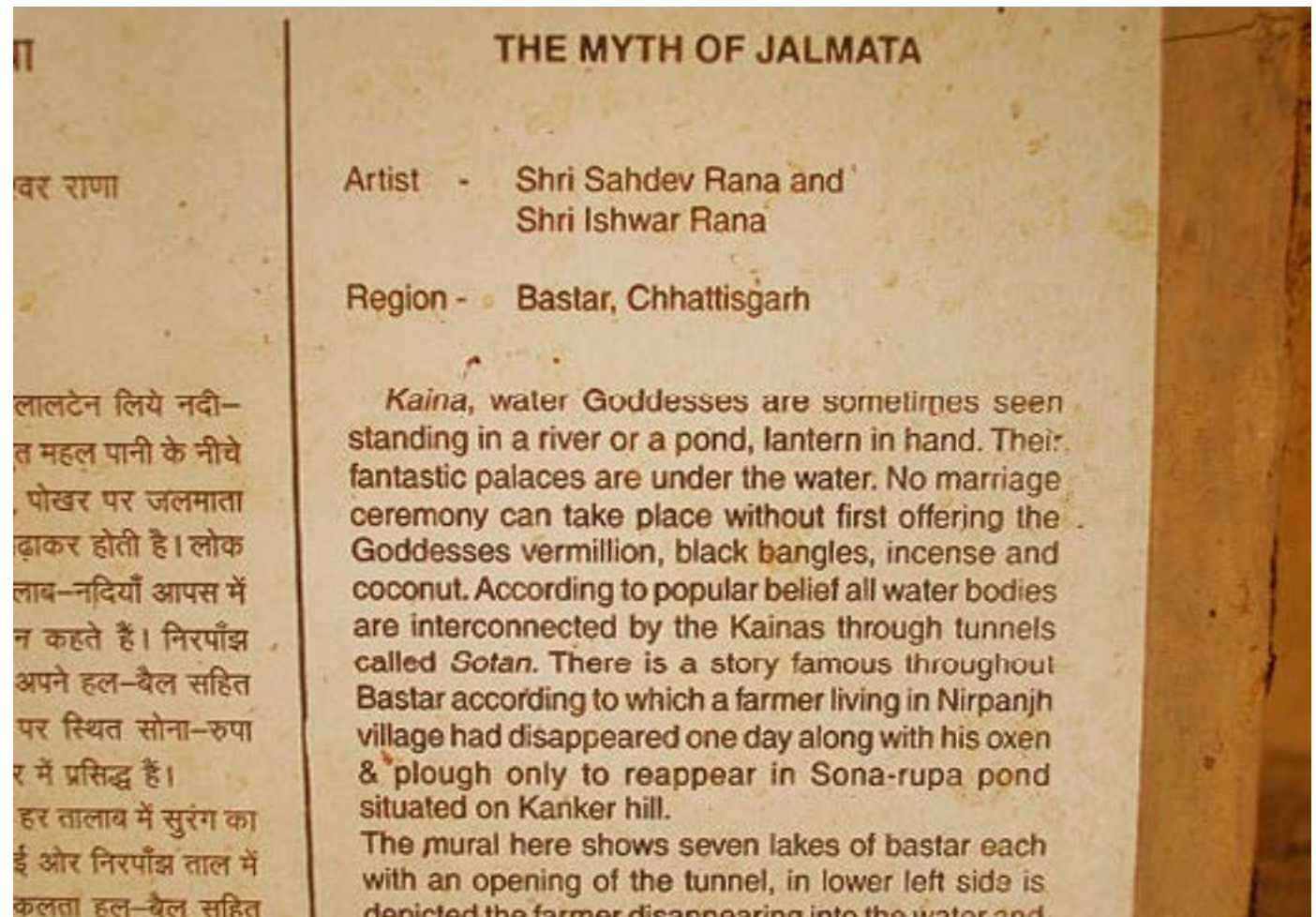
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The Myth of Jalmata

Kaina is the water goddess holding lantern in her hand and is sometimes seen standing on water. She interconnects all the water bodies through sotans or tunnels. It is believed that all the nearby lakes of Bastar region are adjoined through tunnels. Kaina's presence is unavoidable in any marriage ritual and ceremonies. Things like black bangles, incense and coconut are offered to her.



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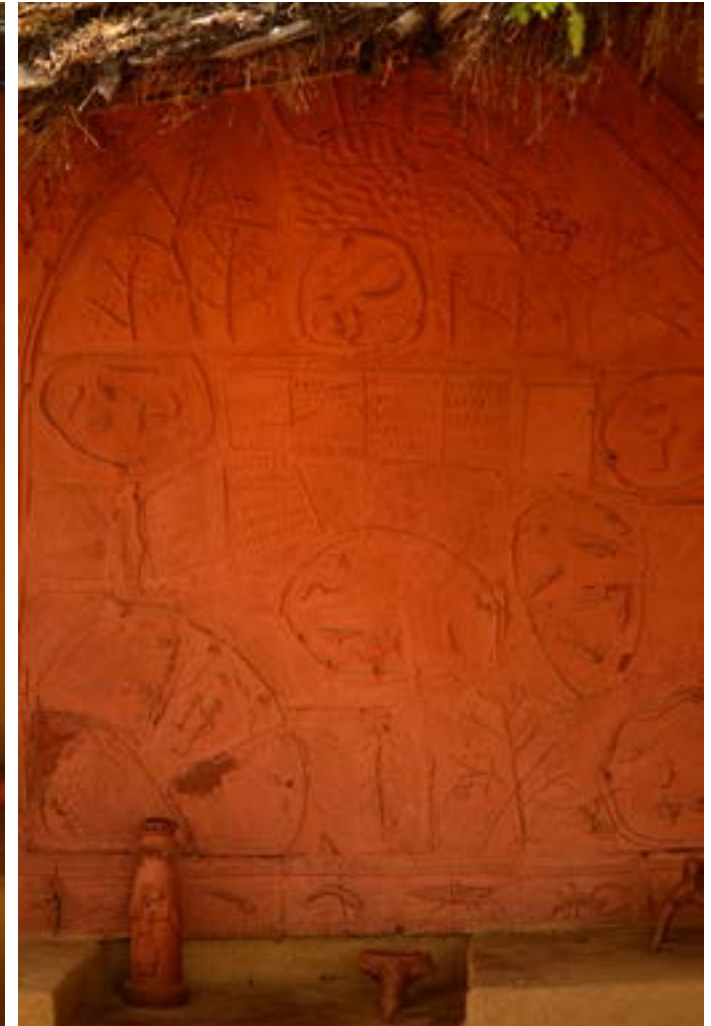
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The myth of Jalmata.



The myth of Jalmata.

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The myth of Jalmata.



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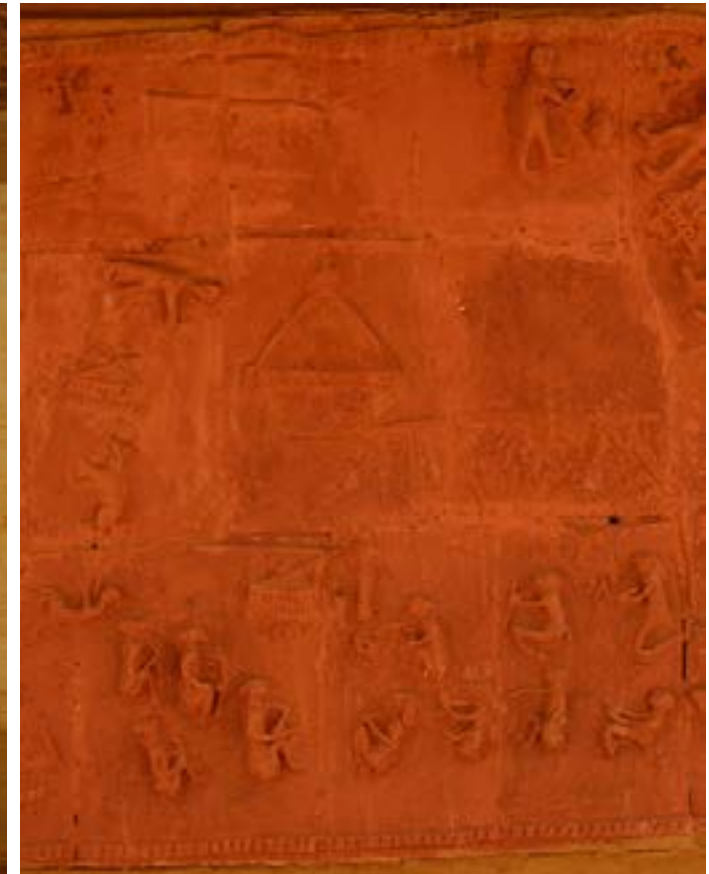
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The Shrine of Jimidarina Mata

Jimidarina Mata is a goddess who protects village from any kind of evil. A mata standing with flowers and rice sheaves in her hands is guardian of village from diseases. When the severe epidemic arises, people offer prayers at her shrine.



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The myth of Jimidarina Mata.

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The myth of Jimidarina Mata.



The myth of Jimidarina Mata.

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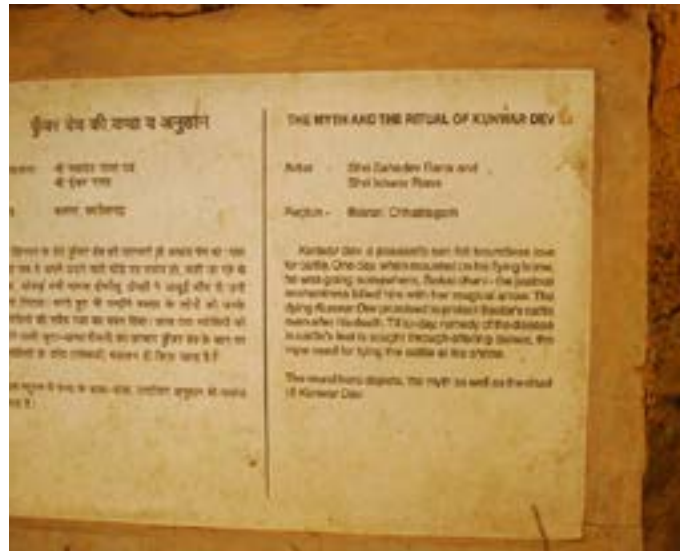
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The Myth of Kunwardev

Kunwardev is considered as the protector of cattle. The myth says that an enchantress killed him when he was riding on his flying horse. While dying, he remembered his cattle and vowed to protect them even after death. Since then people believed that Kunwardev would cure their diseased cattle. They offer the rope of the diseased cattle at his shrine.



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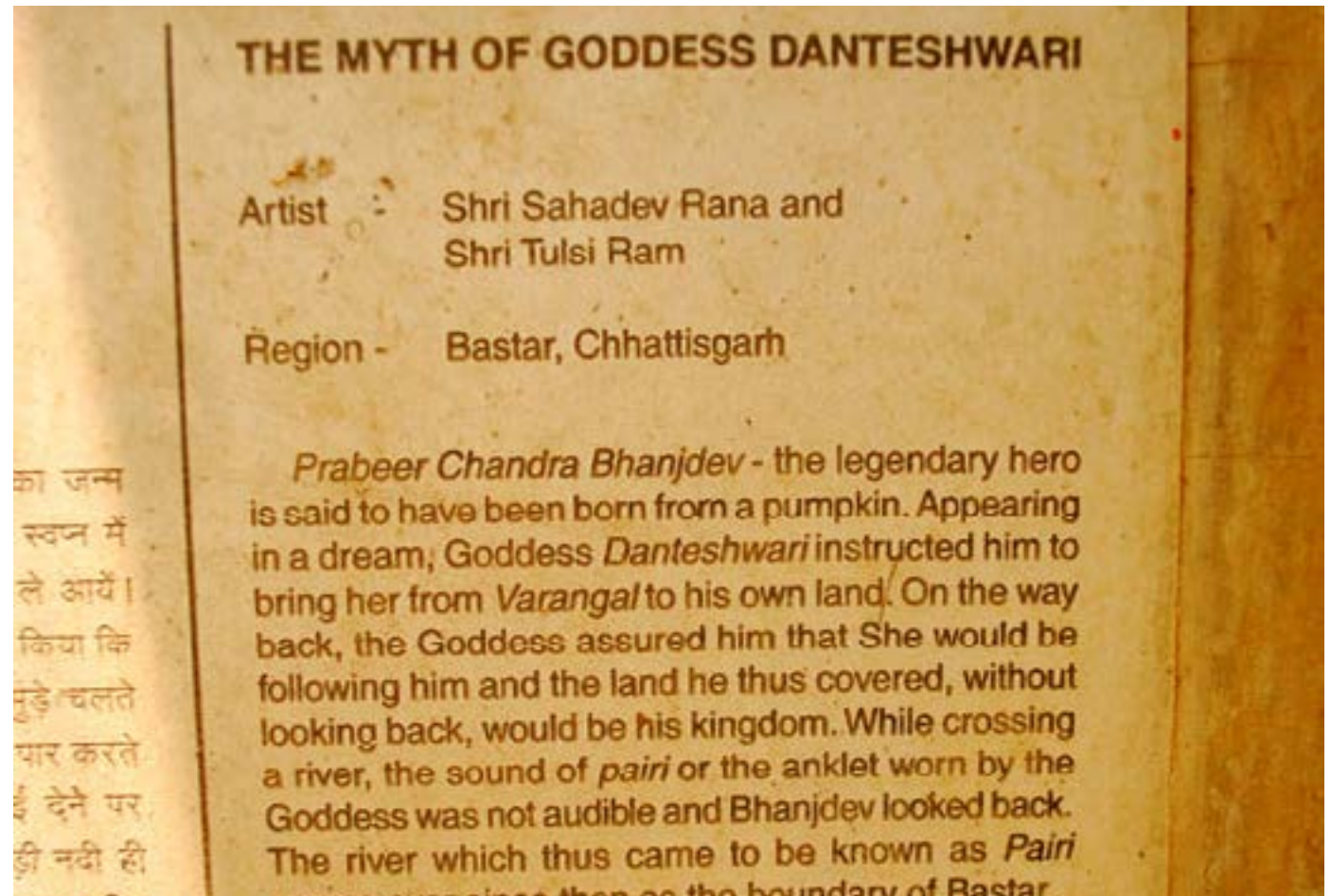
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The Myth of Danteshwari

It is believed that Prabeer Chandra Bhanjdev was born out of a pumpkin. Goddess Danteshwari appeared in his dreams and ordered him to bring her from Warangal to his own land. Obeying the order of the goddess, Prabeer went to Warangal. Mata Danteshwari agreed to come with him, but with one condition, that while walking he should not turn his back on her. He followed the same but while crossing the river her pairi or the anklet got drowned and Bhanjdev turned back and looked. Danteshwari vanished immediately. The river is known as Pairi after her and flows on the border of Bastar.



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2.27. The Myth of Jeteer

2.28. The Myth of Vrindawati

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The exhibition on Goddess Danteshwari.



The exhibition on Goddess Danteshwari.



The exhibition on Goddess Danteshwari.

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The Lohar Origin Myth

It is the story of the king of Lohripur, his twelve sons and one daughter. The eldest son became king and the daughter Angarmati became wife of all brothers. In Lohripur everything was made of iron, including food too. Once there was a famine. Everyone in the world except- people of Lohripur went to God. This made God suspicious that whether the king of Lohripur possesses more power than him. God along with Sukhi Chamarin, who knew the trick to cool off hot iron, went to Lohripur and asked for food. They were served with the molten iron soup. Scared with the soup, they asked for water to clean their hands. Sukhi realized that her trick would not work with this iron. Lohripur people searched water in nearby village and meanwhile God vanished. God's trick worked when villagers touched the water. They lost their ability to eat hot iron and died soon. Angarmati stopped after eating the first spoon and ran to Gond house and jumped into the pitcher of buttermilk. She saved her life along with her son who was born soon after. He was known as Jwalamukhi. He decided to take revenge from God. He caught sun and moon in his iron cage. The Gods came to look into the matter and apologized to him. They acknowledged him as the bravest man.

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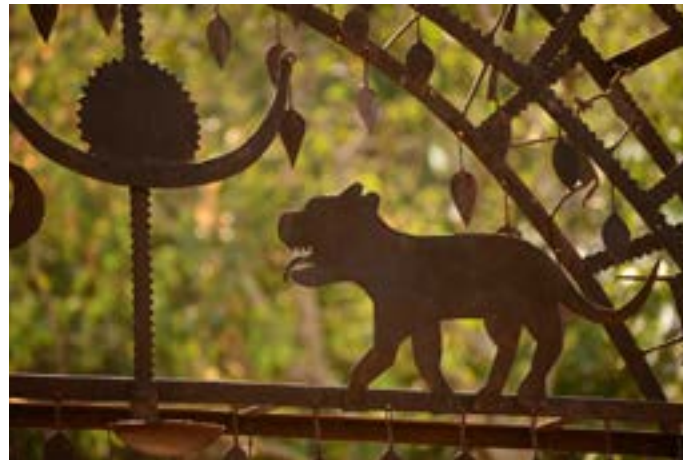
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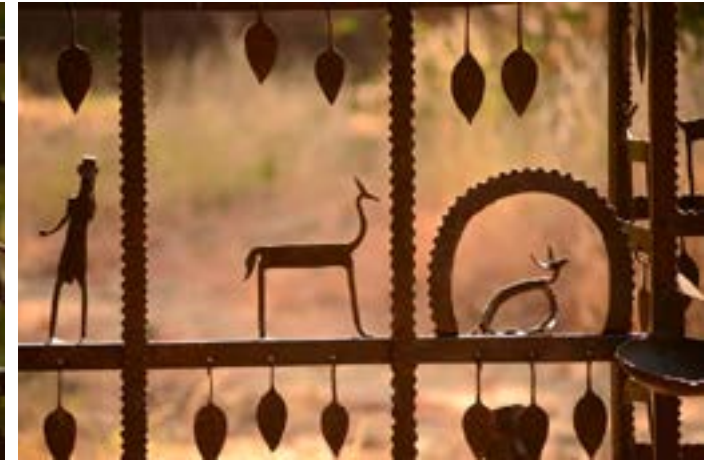
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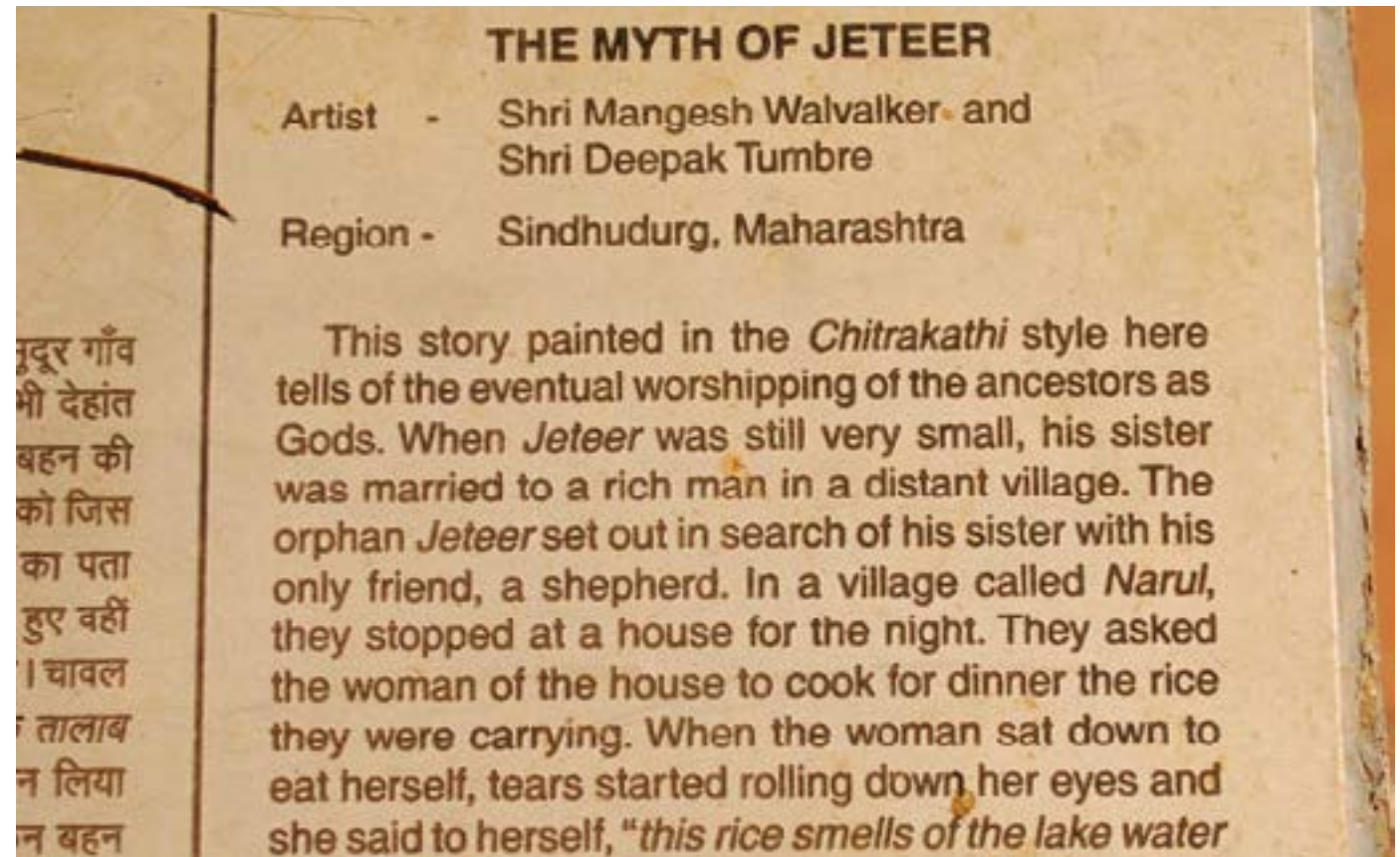
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The Myth of Jeteer

This is a story of very young Jeteer whose sister was married and sent off to a far-off village. Soon after his parents left the world. A kind shepherd took care of him till young enough to look after himself. The Shepherd later died of illness and Jeteer decided to leave to start search for his sister. At one night he stopped at a house in a village Narul. He requested the woman in the house to cook rice they were carrying for dinner. When the woman started eating the rice she cooked, the smell reminded him of his ancestor village. The brother identified his sister and requested her to come back home for few days. His brother-in-law got furious over her brother's request and cut his head off. The shepherd ran towards his village with the detached head in his hand. He fell down dead on reaching there. A temple is built in the memory of Jeteer. This myth is painted in the Chitrakathi style.



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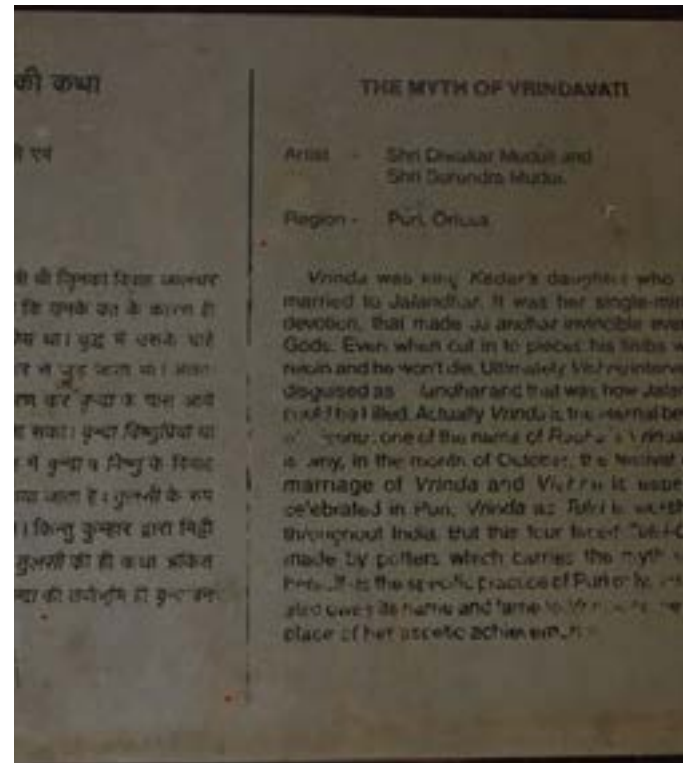
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The Myth of Vrindawati

Vrinda is one of the many names of Radha, the eternal beloved of Vishnu. She married Jallundhar the demon king with her single-minded devotion, which made him invincible for Gods. Finally Vishnu came down disguised as Jallundhar and killed him. Vrinda is known as Tulsi or Basil plant worshipped all over the India. The potters of Puri in Orrisa, make four-faced Tulsi Chaura, which conveys the myth of Tulsi.



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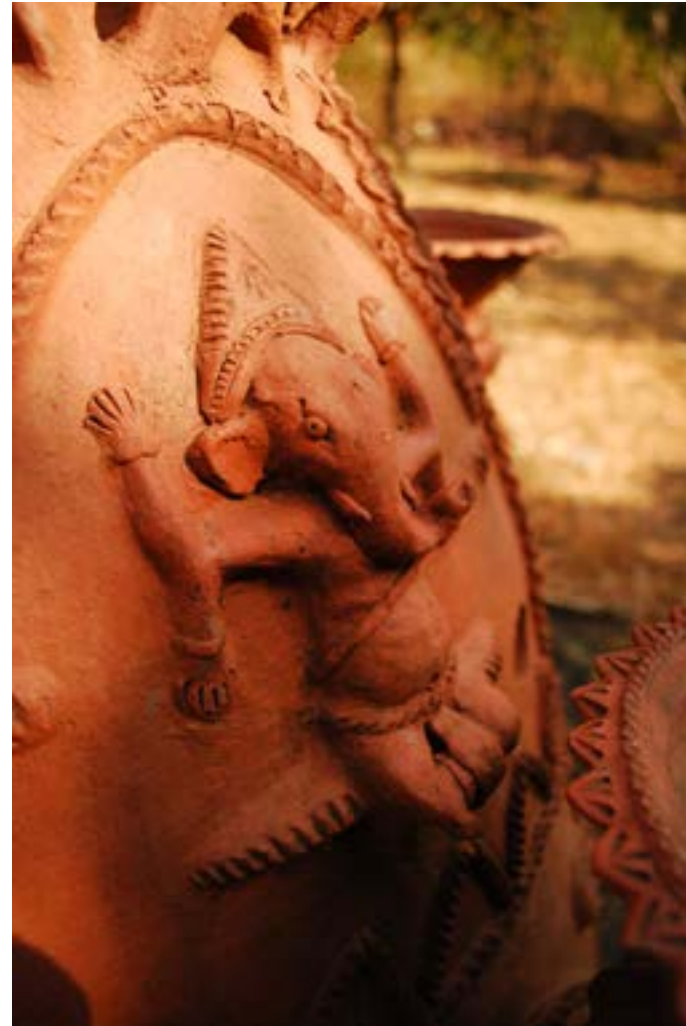
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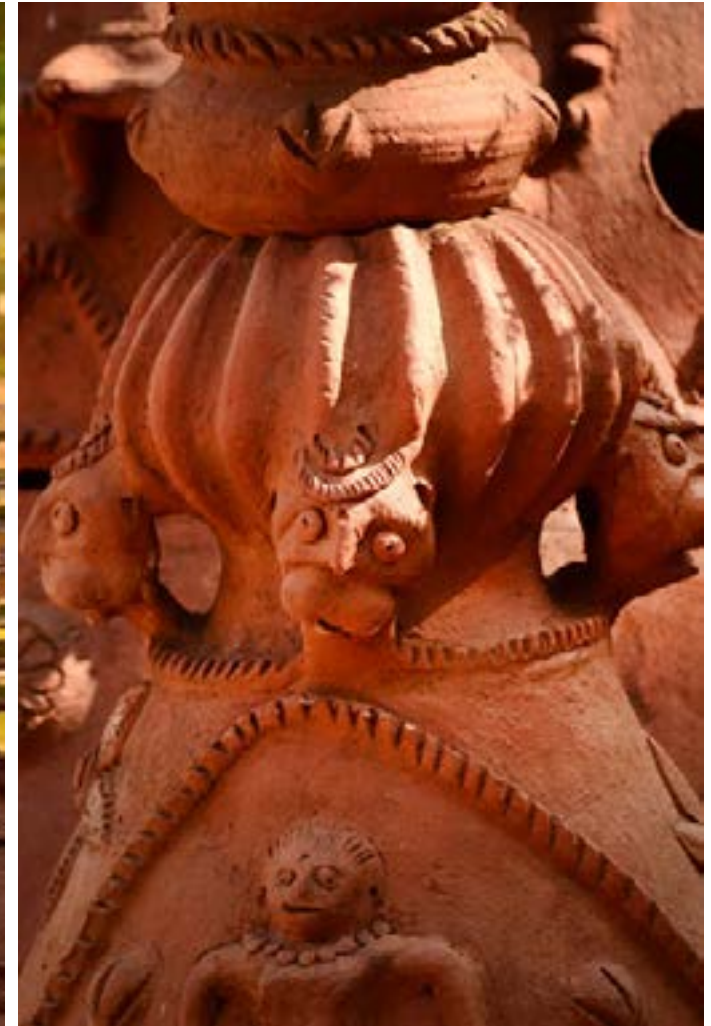
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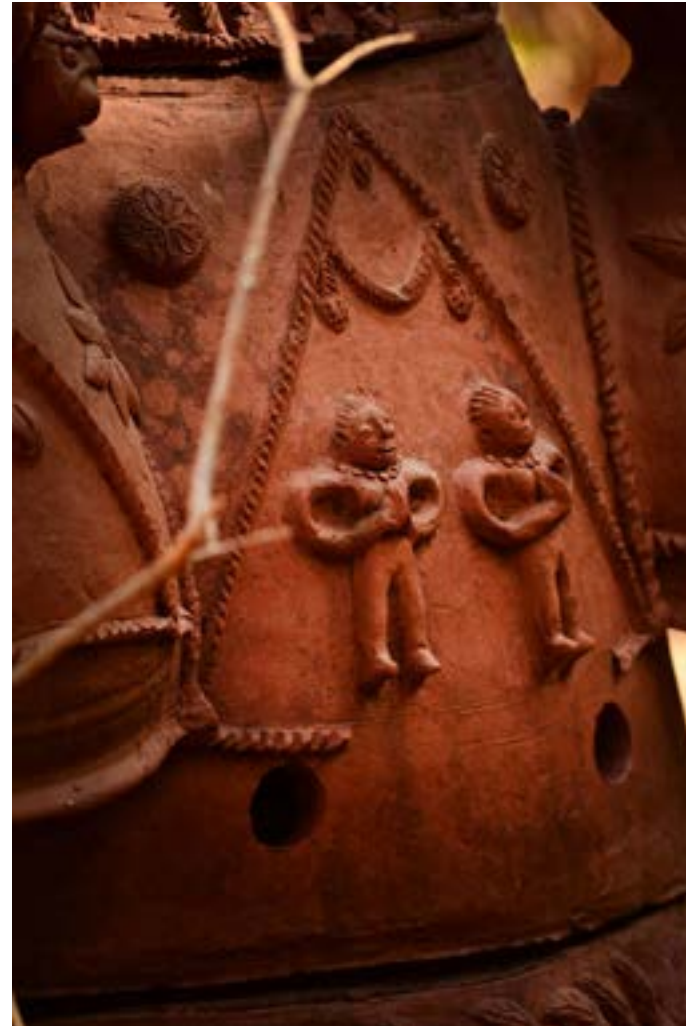
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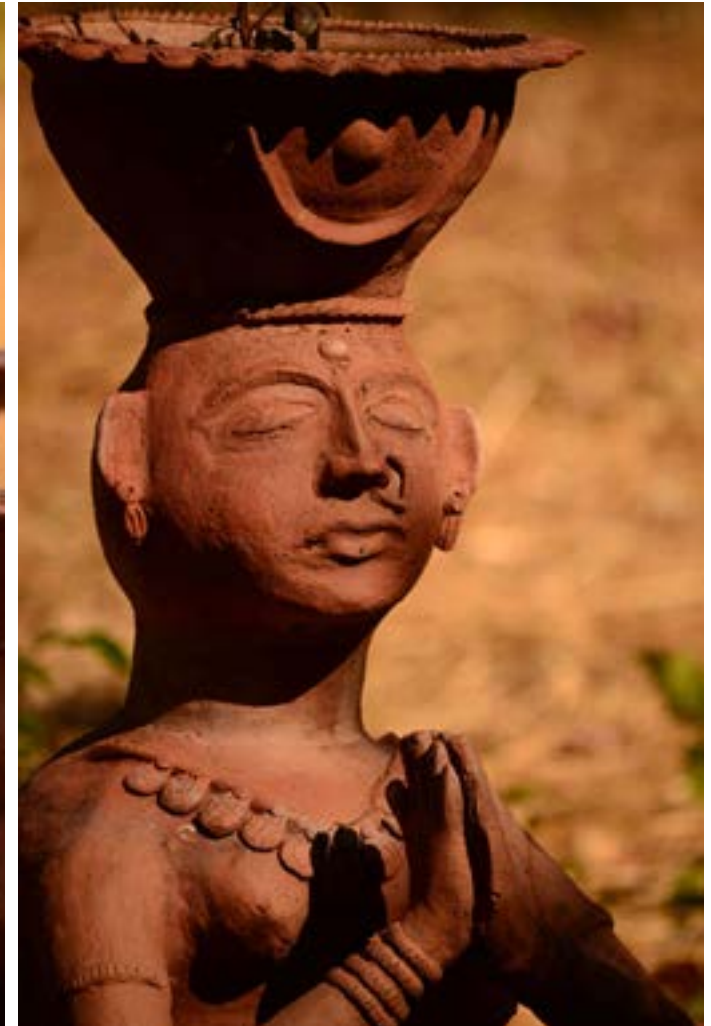
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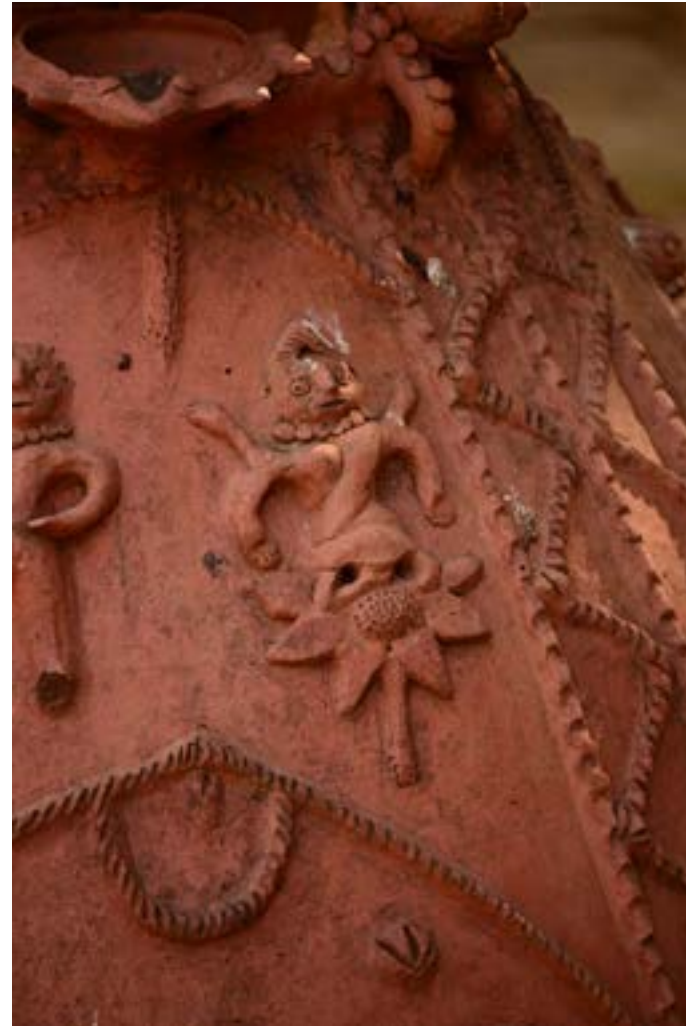
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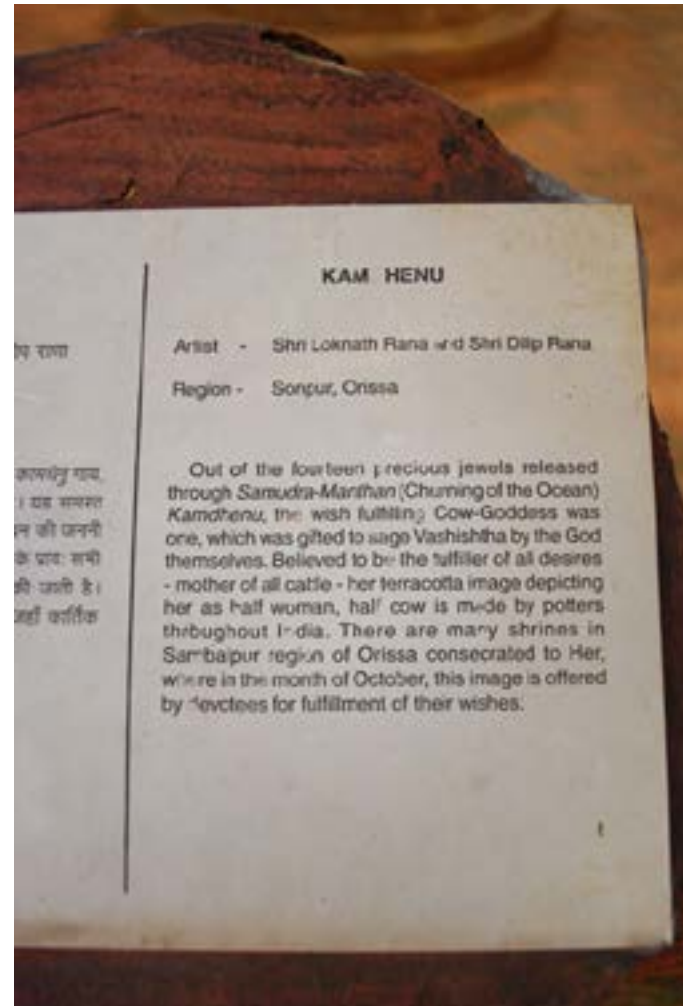
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The Kamdhenu

Kamdhenu, the wish-fulfilling goddess was one of the fourteen precious things that emerged out of Samudra Manthan or the churning of the sea. She is respected as the mother of all cattle. The terracotta figure of Kamdhenu is of half woman and half cow. This figure is offered in many shrines of Orissa.



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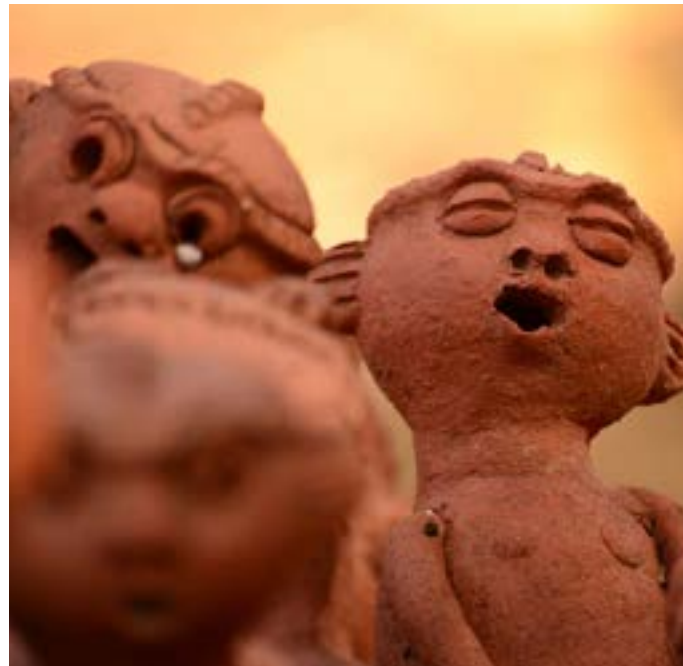
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The myth displayed using terracotta figures.



The myth displayed using terracotta figures.

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Open Air Exhibition on the Myth of India

by

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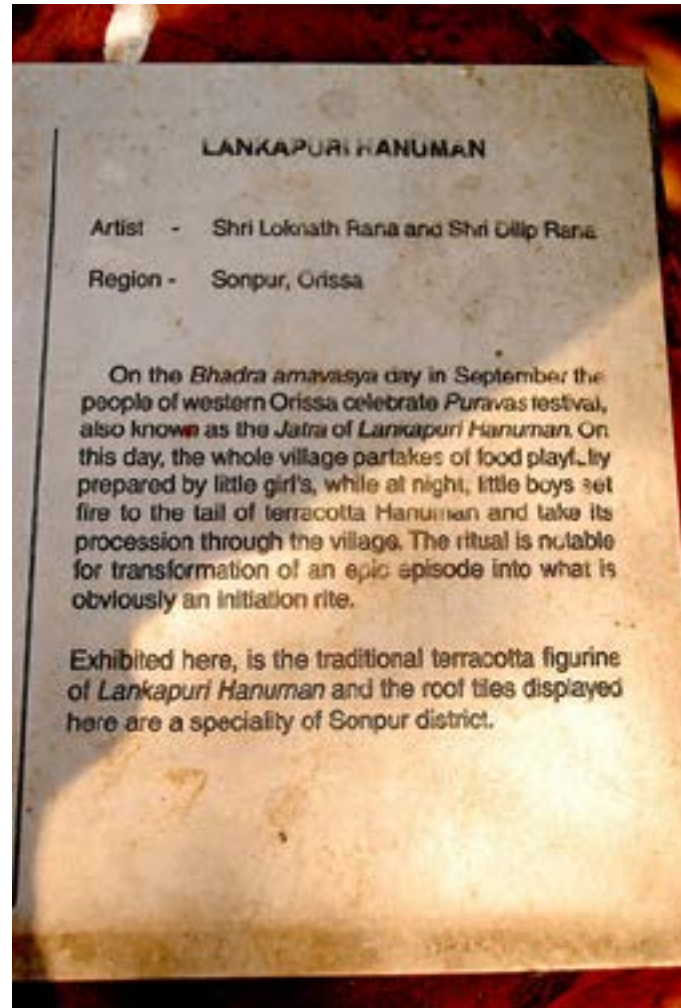
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Lankapuri Hanuman

The Jatra of Lankapuri hanuman is celebrated on the Bhadrapad Amavasya or the new moon of August-September in western Orissa. All the little girls cook the food for the entire village. The little boys set fire to the tail of terracotta figure of Hanuman and take its procession throughout the village.



Information card in the exhibition.



The myth displayed using terracotta figures.



The myth displayed using terracotta figures.

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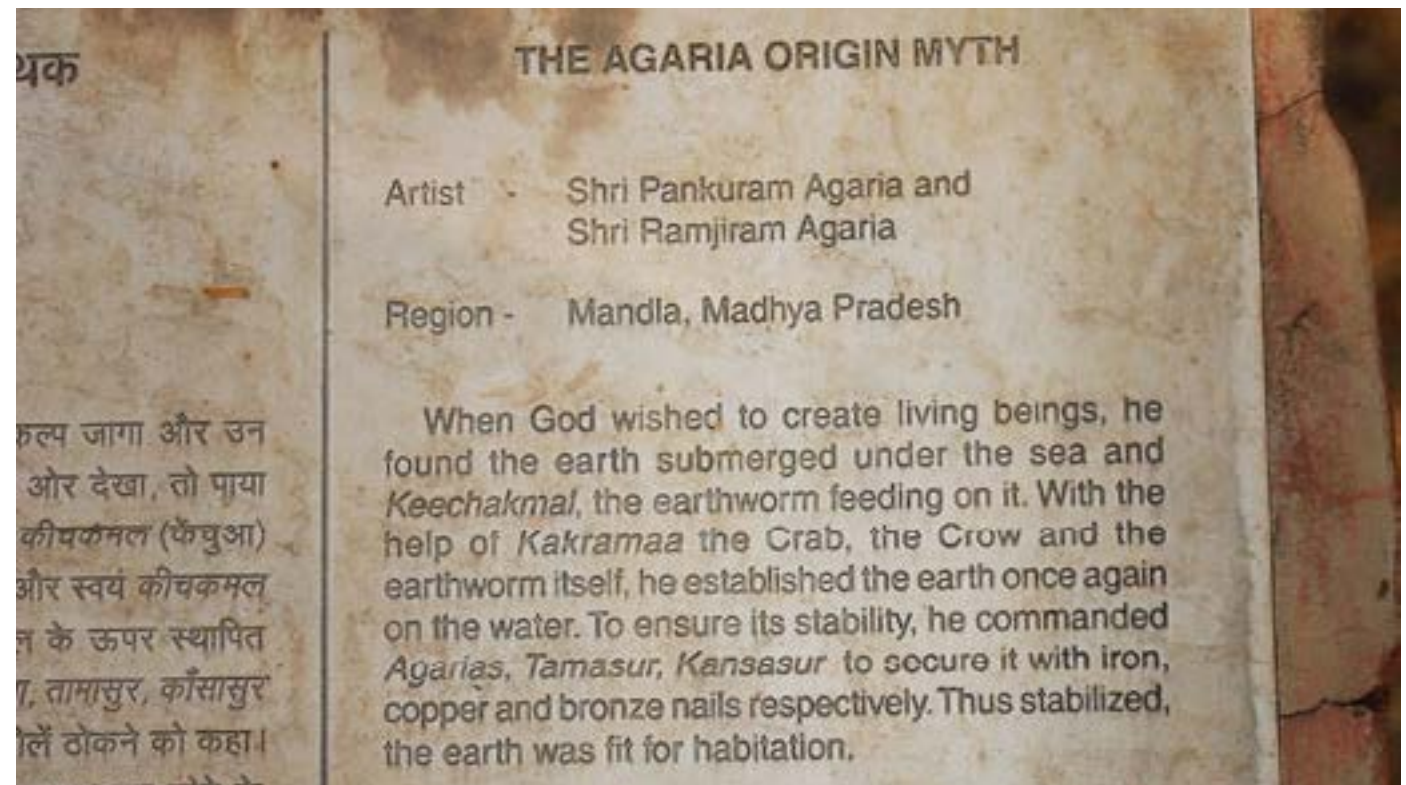
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The Agariya Origin Myth

Long time ago God created man, animals and plants but didn't find earth to place them, as it was full of water. He asked crow to find the earth. On his mission he met the crab who told him that the earth has been taken away deep underground by the earthworm. The crow caught the earthworm that was nibbling away the earth. He flew with earthworm to God where he took some earth from its mouth and placed it into the sea. The sea was churned with the rope made from entwined snakes. As a result the earth got deposited on the surface of water but remained unstable. God thought of stabilizing it with nails. Twelve Agariya brothers, fourteen Kansasur brothers and thirteen Tamasur brothers made the nails of iron, bronze and copper, and only after that the earth could be fixed in place. God tested its strength and after getting assured he put all his creations on it. The unique thing about the iron plate is that it is created by beating and twisting the iron sheet and without a single joint in it.



Information card in the exhibition.

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The myth displayed using wrought iron craft.



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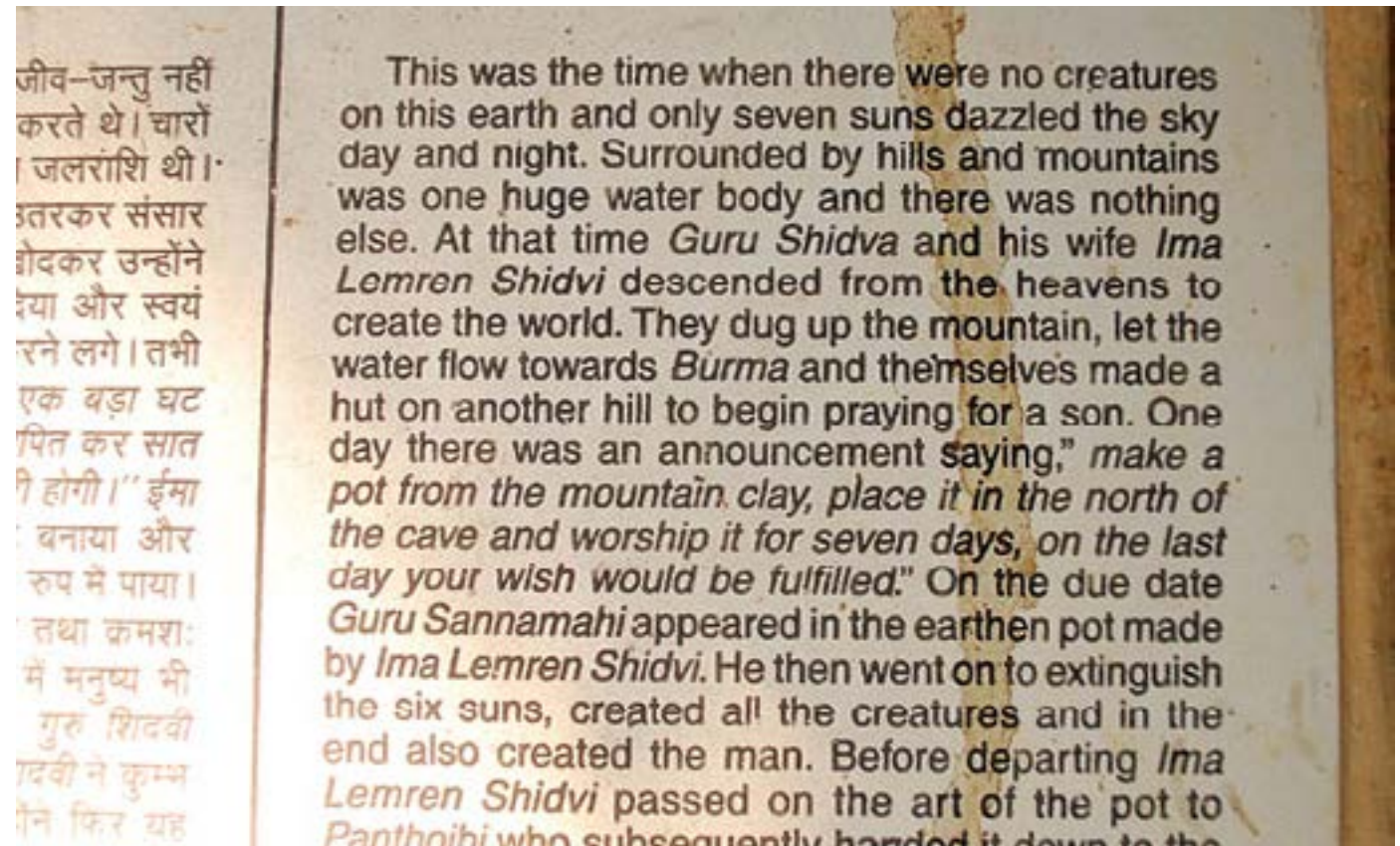
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The Myth of the First Pot

In the beginning there was one huge water body surrounded by hills and mountains. Guru Shidva and his wife Ima Lemren Shidvi decided to create the world. They made the way to flow the water towards Burma and stayed in hut on another hill to begin praying for a son. One fine day a heavenly voice asked them to make earthen pot and place it in the north of the cave and worship it for seven days. Lma Shidvi made a pot in which Guru Sannamahi was born on the seventh day. The first pot acted as a womb for the baby. Guru Sannamahi created the creatures of land, air, water as well as man. His parents decided to depart. Lma Shidvi passed on his art of pottery to the women of Manipur. Since then the women in Manipur make pots without using wheel. The finishing of handmade pot is as perfect as the pot made by using wheel.



Information card in the exhibition.

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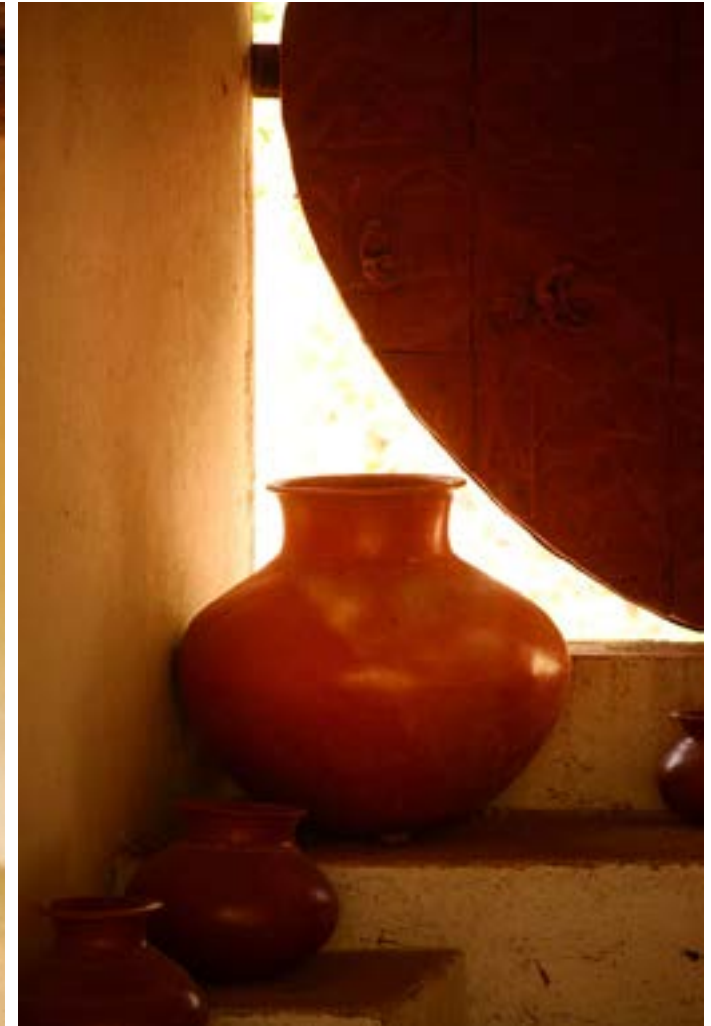
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The exhibition on the myth of the First Pot.



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Manav Sangrahalaya

The Indira Gandhi Rashtriya Manav Sangrahalaya (IGRMS), also known as “The Museum of Mankind” is an open-air anthropology museum that celebrates many traditions and cultures of India. An initiative by the Government of India, it displays the cultural evolution of India in the most detailed manner. Spread across the Shamla hills in Bhopal, it covers a sprawling 200-acre of area.

Being the only museum of its kind, it tells the story of mankind in time and space. The museum exhibits around 40 more tribal cultures and actual-size dwellings of various Indian tribes in different eco-climatic zones of India. The most interesting part of this exhibition is the actual size of dwellings and display that has been built directly by the folk and the tribal communities. It also displays a brilliant collection of pre-historic painted rock shelters, traditional technology used in the earlier days, a trail based on the mythological beliefs of Indian tribes, and sacred groves. Apart from all this, it has a modern-looking indoor museum, that displays a collection of tribal costumes, arts and crafts, agricultural and household implements, and other objects. There is a well-stocked library, audiovisual archives and a huge collection of ethnographic specimens.



Entry at Indira Gandhi Rashtriya Manav Sangrahalaya.



Entry at Indira Gandhi Rashtriya Manav Sangrahalaya.

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Map.



Temporary exhibition hall.



Temporary exhibition hall.

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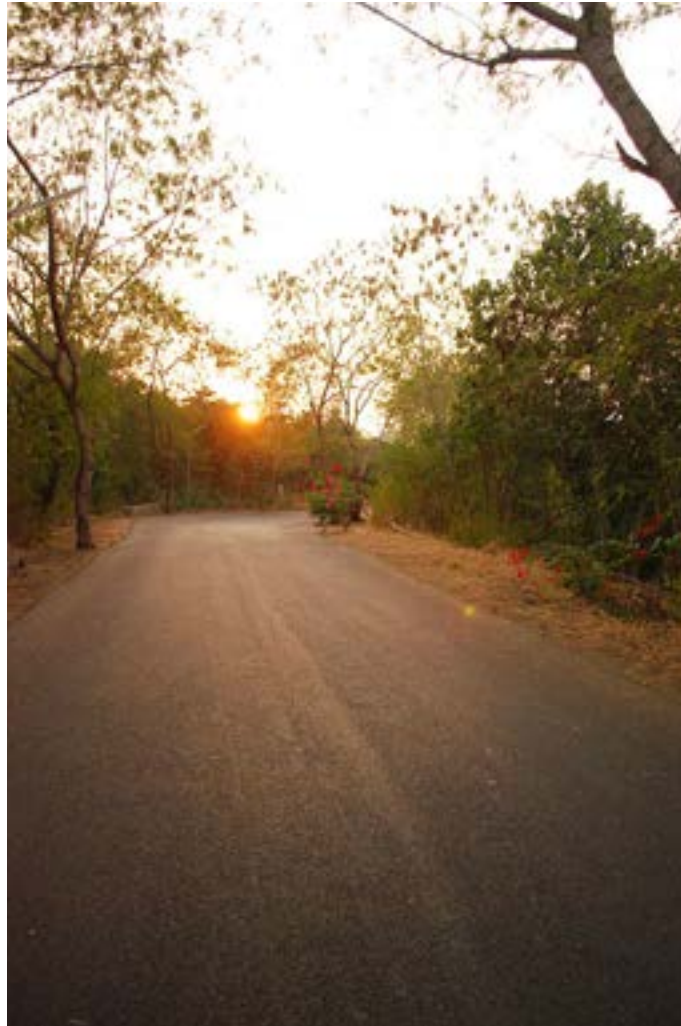
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Evening at IGRMS.



Evening at IGRMS.



Evening at IGRMS.

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Evening at IGRMS.



Jackal taking a walk.



Entry of desert village exhibition.



Entry of desert village exhibition.

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Bhunga at display.



Boat at coastal village exhibition.



Coastal village exhibition.



Sacred grove exhibition.

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Veethi Sankul – indoor museum.



Veethi Sankul – indoor museum.



Aal – Vilakku lamp at display.

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Aal – Vilakku lamp at display.



Information display.

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Veethi Sankul – indoor museum.



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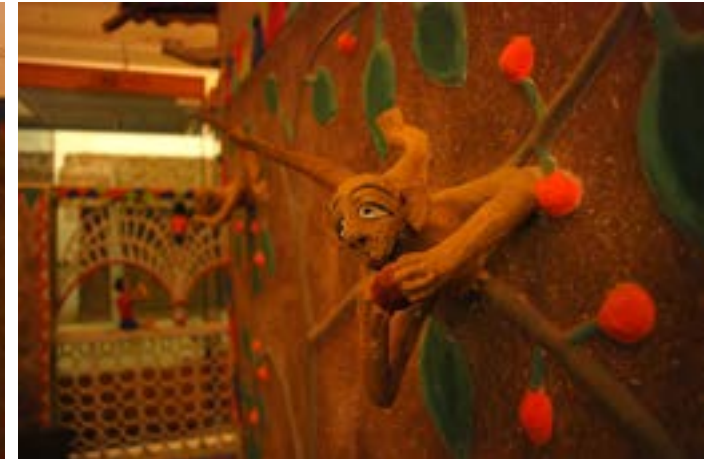
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Veethi Sankul – indoor museum.



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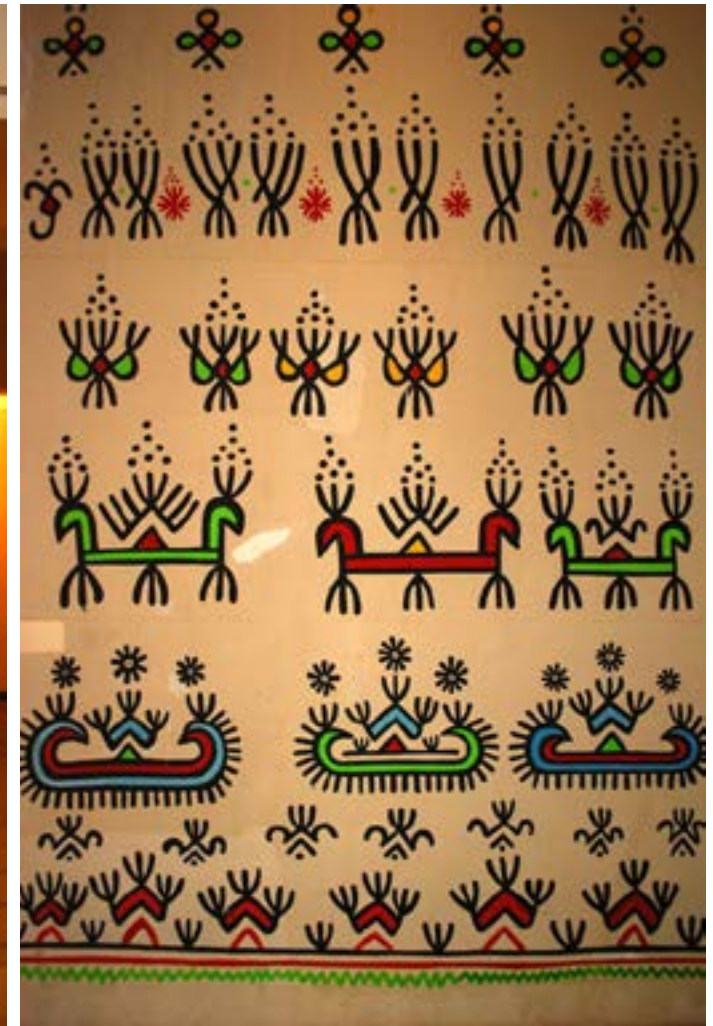
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Veethi Sankul – indoor museum.



Veethi Sankul – indoor museum.

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Veethi Sankul – indoor museum.



Veethi Sankul – indoor museum.

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Veethi Sankul – indoor museum.



Tribal habitat exhibition.

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Desert village exhibition.



Interiors of bhunga, huts of Rabaris from kutch, Gujrat.



Woodwork.

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Himalayan Village.



Dusseera rath from Bastar region.

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Tribal habitat exhibition.



Sacred grove of Manipur.



Tribal habitat exhibition.

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Source:

<https://dsource.in/resource/mythological-trail-manav-sangrahalaya/manav-sangrahalaya>

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Tribal habitat exhibition.

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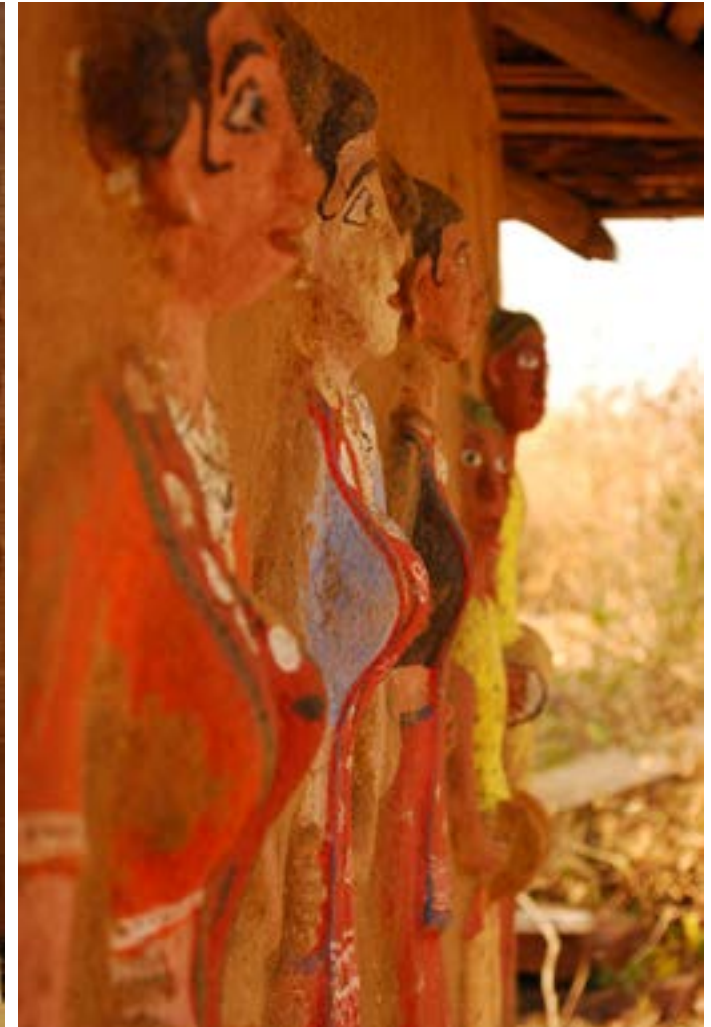
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Tribal habitat exhibition.



Hut structure from North-East India is been created.



Tribal habitat exhibition.



Tribal habitat exhibition.

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View from Shamlra hills.



Entry for Mythological Trail.

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Display at Mythological Trail.



Indoor exhibition.

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Indoor exhibition.



Indira Gandhi Rashtriya Manav Sangrahalaya.

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Entry for Traditional technology exhibition.

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