



CRAFT AND RESEARCH DOCUMENTATION
Department of Fashion & Lifestyle Accessories
(Batch 2022-2026)

MANJUSHA

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ABSTRACT

This documentation explores the traditional Manjusha craft of Bhagalpur. Manjusha, also known as Angika art, is a distinctive form of folk painting with significant cultural and historical importance in the region. This study delves into the intricate practices, symbolism, and contemporary relevance of Manjusha, providing a comprehensive understanding of its artistic and cultural value. The research, conducted through field visits and interviews engaged closely with local artisans. Their extensive knowledge and expertise provided invaluable insights into traditional techniques and modern adaptations of Manjusha art. The documentation highlights the historical evolution of Manjusha, tracing its origins to ancient folklore and its association with the Bishahari (snake goddess) festival. The unique characteristics of Manjusha art, such as bold lines, vibrant colors, and symbolic motifs, are meticulously analyzed. The study also examines the socio-cultural significance of Manjusha, emphasizing its role in community identity and cultural heritage. Key aspects of this research include the current status and challenges faced by Manjusha artisans, along with recommendations to promote the craft. The research also investigates the potential for integrating Manjusha art into modern design contexts, advocating for increased support and recognition for artisans to ensure the continued vibrancy of the craft.

KEYWORDS: Angika, Folk, Insights, Evolution, Bishahari, Heritage

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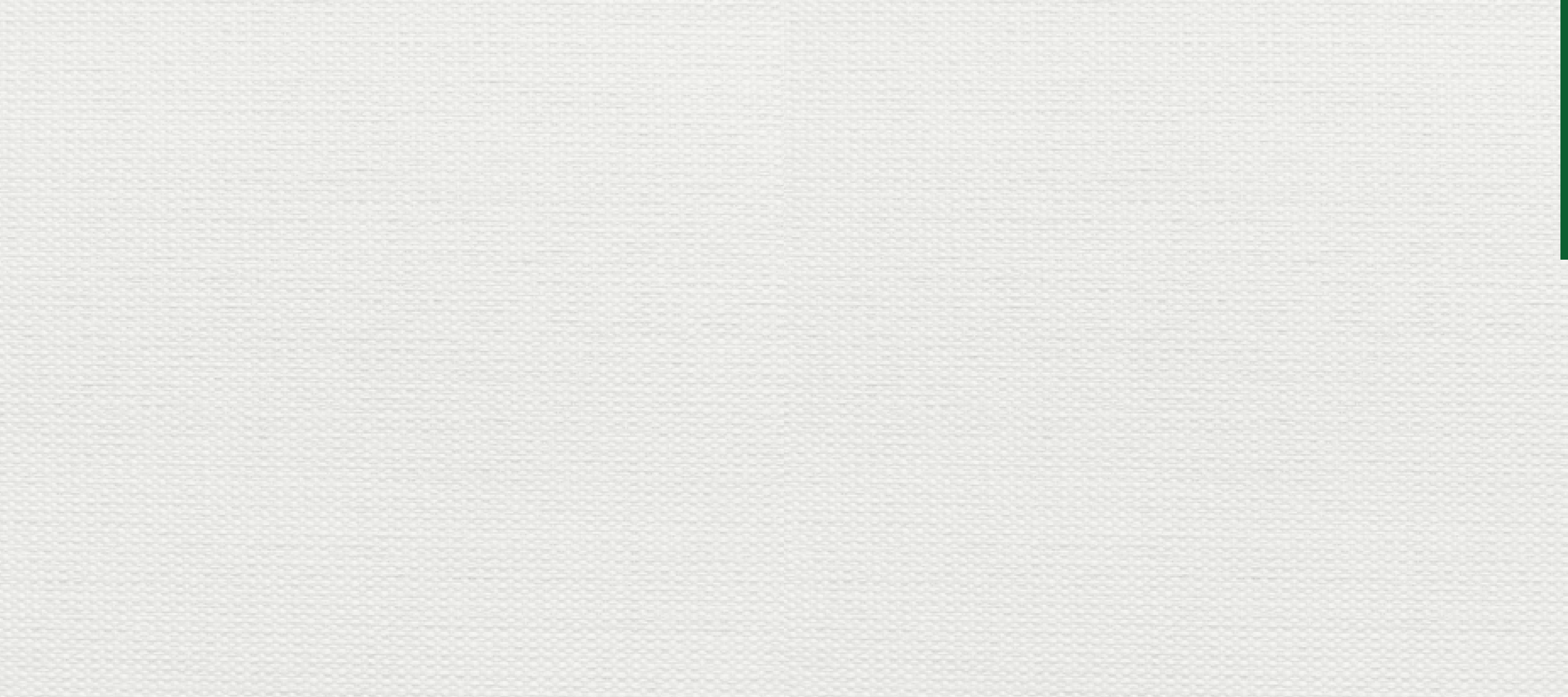
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हो रे सुन वे सुन वे रे ,
मालयिा वचन हमार रे |
रची रची आवे रे ,
मालयिा मंजूषा हमार रे |

— Manjusha Geet
Sung by: Baby Devi
(Bhagalpur Artisan)

Manjusha is a Sanskrit word which means boat in hindi it is known as **Naav** .
Puja and is also worshipped by people. According to the story of Bihula Bishari,
mortal remains of

This boat is made from colorful paper and bamboo. It is created for the Bishari
the multi-storeyed manjusha was built on Bihula's request, and she took the
Bala in it to heaven.



CRAFT

CLUSTER

NIFT, with the active support from the Ministry of Textiles, Office of Development Commissioner (Handlooms), and Office of Development Commissioner (Handicrafts), has developed and implemented a new Craft Cluster Initiative Program that aims to provide the students with continuous exposure to the handloom and handicraft clusters, thus providing an opportunity for creative innovation and experimentation. Through this initiative, NIFT aims to reach out to the artisans

and craftsmen at the grass-roots level. The artisans and craftsmen involved in the initiative will benefit from knowledge dissemination, exposure to urban markets, design intervention, innovative designs, and linkages with new markets.

CLUSTER

OBJECTIVE

CRAFT AND COMMUNITY UNDERSTANDING:
- Comprehend the cultural and socio-economic significance of the craft within the community.
- Study the impact of the craft on artisans’ livelihoods.

CRAFT ACTIVITY DOCUMENTATION:
-Visually document craft processes, tools, materials, and products.

- Analyze existing communication systems for each craft.

COMMUNICATION CHANNELS AND MEDIA:
-Identify channels (social media, markets, exhibitions) and messages used for promotion.
-Study trademarks, logos, and branding elements for consistency and identity.

PROMOTIONAL ACTIVITIES:
-Examine the role of haats, local bazaars, fairs, and exhibitions.
-Document organizational involvement in promotion.

PACKAGING ANALYSIS:
-Assess current packaging practices and materials.
-Explore eco-friendly alternatives and how packaging reflects the craft’s character.

OPPORTUNITIES FOR IMPROVEMENT:
-Suggest new communication systems and enhanced visual identity.
-Recommend targeted promotional strategies to reach broader markets.



CRAFT

OVERVIEW

CULTURAL AND HISTORICAL SIGNIFICANCE

- Origin and Folklore

Manjusha painting, deeply rooted in the folklore of Bhagalpur, Bihar, serves as a vibrant canvas for narrating stories from the folk epic “Bhagalpur ki Lokkatha,” encompassing a rich tapestry of myths, legends, and tales passed down through generations. This art form has ancient roots, tracing back to the Indus Valley civilization, particularly in its depiction of the tale of ‘Bihula Bishari’. The story of Bihula,

a devoted wife who braves various challenges to bring her husband back to life, is central to Manjusha art and has been visually expressed through this tradition for centuries.

-Vedic Historical Importance

According to Vedic historians, “it is the first folk traditional art in Asia, which is a full story.” This art form’s narrative depth makes it unique among other traditional arts. In 2012, Manjusha art was officially renamed Angika painting by Guruji Manoj Sir and is also recognized as a form of scroll painting. This recognition underscores the art form’s significance as a cultural and historical treasure, deeply embedded in the heritage of Bihar.

- Symbolism

The swirling snakes often seen in Manjusha art are highly symbolic, representing the central characters in Bihula’s tale of love and sacrifice. These serpentine forms have earned the art the nickname “Snake Painting” among foreigners. The snakes, along with other symbolic elements like the sun, moon, and various mythological figures, are essential to conveying the story and its underlying

CULTURAL AND SOCIAL CONTEXT

- Caste-Based Tradition

Historically, “the art form was earlier practiced by families of only two castes—the Kumbhakars and Malakars.” The Kumbhakar caste is renowned for creating pottery that features Manjusha art, which is later revered during Bishahari Puja, a festival dedicated to the snake goddess. Meanwhile, the Malakar caste specializes in crafting ceremonial boxes or manjushas, which are adorned with abstract representations of folklore and legends. These boxes were traditionally used to store religious texts and other sacred items, making them an integral part of the rituals associated with Manjusha art.

- Revival Efforts

The revival of Manjusha art in recent times can be attributed to the tireless efforts of dedicated artisans and cultural enthusiasts who recognized its historical and cultural significance. Pioneers like Shanti Devi, Nirmala Devi, and her son Manoj Pandit have played pivotal roles in bringing this art

form back into the public eye. They have spent decades mastering and promoting Manjusha art, ensuring that it continues to thrive and evolve in contemporary times.

REGIONAL AND CULTURAL INFLUENCE

- Influence of Bihar’s Culture

Bihar has long been a cultural and artistic leader in the eastern region of India. The state’s rich heritage has influenced the culture of its neighboring states as well. “Cults associated with the Shaiva and Vaishnav traditions have also had an impact on the culture of this era.” However, there is a distinct influence of folk art that can be seen in it. Since time immemorial, every village and group of people in this region has maintained their own distinct culture. As a result, the primary cultural stream as well as a variety of folk arts have developed and flourished in this location simultaneously. The continuous practice of these arts has helped preserve and propagate Bihar’s unique cultural identity.

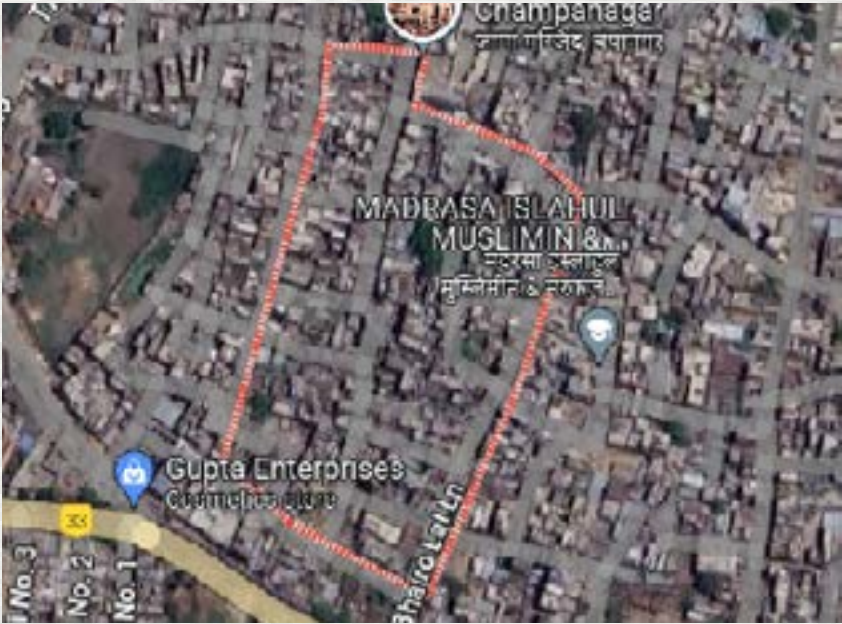
- Representation of Anga Pradesh

“Anga Pradesh” was historically centered on Bhagalpur, a city located in the state of Bihar. Researchers in the field of history assert that the state of Anga Pradesh was founded during the middle Vedic period, as also described in the Bhagavat Puran. As a result, the regional painting style known as “Manjusha Art” is a representation of the cultural and traditional legacy of this region. It embodies the artistic expressions of the people of Anga Pradesh and reflects the region’s deep spiritual and cultural roots.

RITUAL AND MYTHOLOGICAL SIGNIFICANCE

- Bishahari Worship

The genesis of “Manjusha Art” can be traced back to the folk tale known as “Bihula Bishahari,” which culminates in “Bishahari worship” and is therefore related to its rites. Traditionally, Manjusha paintings were created on a large scale for Vishahari worship, a ritual associated with the tale of Bihula and her devotion to her husband. As part of this ritual, the paintings are floated in water, symbolizing the preservation



of marital vows and the triumph of love over death. This ritual practice underscores the spiritual and cultural significance of Manjusha art within the community.

- Mythological Narratives

The painting style of Manjusha vividly portrays characters and elements from the folk tale, such as Chando Saudagar, Bihula, and various mythical creatures and objects. The depiction of these characters in Manjusha art is highly metaphorical, with specific symbols and attributes representing their roles in the story. These visual narratives not only tell the tale of Bihula but also reflect broader themes of faith, perseverance, and the power of the divine.

ARTISTIC EVOLUTION

- Modern Adaptations

In response to changing environments, “Manjusha Paintings” that can now be found in marketplaces are often painted on readily available papers and colored using chemical substances. Despite these changes in materials and techniques, the traditional themes and symbols of Manjusha art remain central to its practice. Artists continue to explore new mediums and methods while staying true to the essence of this

of this ancient art form, ensuring its relevance in the modern world.

- Group Painting Tradition

Within the folk style of Manjusha, there is a long-standing tradition of group painting, which is a distinctive characteristic of this art form. Consider the case of Vishahari, who has five sisters, and Chando Saudagar, along with his ministers Dhanna-Manna, Bala, and her younger brother, as well as Bihula. The characters Cobra, Bala Lakhender, and Mansa Vishahari are among those found in the story. Other elements such as Tunni demon, Pat Netal, Washerman, Sonika (wife of Chando Saudagar), bamboos, orchards, snakes, newla, moon, sun, chandan, Garur, Bilar, Elephant with its Pilwan, the carrier of Mothershitala Gandharv, mango, maize, birds, and their feeding pots are all said to have been found in the sleeping room of Bihula, according to the story. This tradition of group painting allows for the preservation of folk art in its entirety and reflects the age-old folk culture that is depicted in this unique painting style.



Mohaddinagar is located in the Bhagalpur district of the Indian state of Bihar. It is renowned for its association with the traditional art form known as Manjusha, located approximately 5 kilometers (about 3.1 miles) from Bhagalpur city in the Bhagalpur district of Bihar, India. Mohaddinagar covers a total geographical area of about 2.36 square kilometers (approximately 0.91 square miles). It falls under the Bhagalpur assembly constituency in the Bhagalpur district of Bihar. Bhagalpur district itself is the nearest town for all the economic activities. Pincode of Mohaddinagar village locality is 812001.

Barari Village is located in the Bhagalpur district of the Indian state of Bihar. It is renowned for its association with the traditional art form known as Manjusha, located approximately 7 kilometers (about 4.3 miles) from Bhagalpur city in the Bhagalpur district of Bihar. It covers a total geographical area of about 8.82 square kilometers (approximately 3.41 square miles). Barari Village falls under the Barari assembly constituency in the Bhagalpur district of Bihar. Bhagalpur district itself is the nearest town for all the economic activities. Pincode of Barari village locality is 812003.

Champanagar is located in the Bhagalpur district of the Indian state of Bihar. It is renowned for its association with the traditional art form known as Manjusha, located approximately 10 kilometers away from Bhagalpur city in the Bhagalpur district of Bihar, India. Champanagar covers a total geographical area of approximately 3 square kilometers. It falls under assembly constituency of Bhagalpur in Bihar, India. Bhagalpur district is the nearest town for all the economic activities. Pincode of champanagar village is 813204



Naughachiya is located in the Bhagalpur district of the Indian state of Bihar. It is renowned for its association with the traditional art form known as Manjusha, located approximately 40 kilometers (about 25 miles) southeast of Bhagalpur city in the Bhagalpur district of Bihar, India. Naughachiya covers a total geographical area of about 5.87 square kilometers (approximately 2.27 square miles). It falls under the Naughachia assembly constituency in Bihar, India. Bhagalpur district is the nearest town for all the economic activities. Pincode of Naughachiya village locality is 853204.

BHAGALPUR: THE SILK CITY’S TAPESTRY OF TIME

The city of Bhagalpur, situated along the sacred Ganges River in the Indian state of Bihar, has been a beacon of cultural and historical significance for centuries. Often referred to as the “Silk City” due to its rich tradition of silk weaving, Bhagalpur’s contribution to the economy and culture of India is both profound and enduring. Its history is intertwined with the ebb and flow of ancient civilizations, religious movements, and artistic traditions, making it a city that is both ancient and ever-evolving. Bhagalpur’s significance dates back to ancient times when it was part of the region known as Anga Pradesh. Anga Pradesh was one of the sixteen Mahajanapadas, or great kingdoms, that existed in ancient India. The region was a vibrant hub of culture, economy, and spirituality. The Mahajanapadas were known for their democratic governance, trade routes, and as centers of learning, where scholars from all over the world came to gain knowledge in various fields, including religion, philosophy, medicine, and the arts. The importance of Bhagalpur extended beyond its economic contributions. It became a center for the spread of Buddhism and Hinduism, two of the major religions of India. The region’s proximity to the Ganges River added to its spiritual significance, as the river has always been considered sacred in Hinduism, symbolizing purification and the cycle of life and death. Bhagalpur’s religious importance is further underscored by the numerous temples, ghats (steps leading down to the river), and ancient structures that dot the cityscape.

THE CULTURAL FABRIC OF BHAGALPUR: A HISTORICAL MOSAIC

The cultural heritage of Bhagalpur is a rich tapestry woven with threads from various dynasties and empires that ruled the region. The Maurya and Gupta dynasties, in particular, played significant roles in shaping the cultural and political landscape of Bhagalpur. During the Maurya period (322–185 BCE), under the reign of Emperor Ashoka, Buddhism spread extensively, and many stupas and monasteries were constructed in and around Bhagalpur. Bhagalpur, during Gupta Dynasty time, became a center for learning and culture. The Gupta rulers were great patrons of

POPULATION: 30,37,766
MALE: 16,15,663
FEMALE: 14,22,103
SEX RATIO: 880
DENSITY (Per sq.km): 1182
DECADAL GROWTH RATE: 25.36

arts, and this period saw the development of classical Indian art forms, including painting, sculpture, and architecture. The influence of the Guptas can still be seen in the art and architecture of Bhagalpur, where remnants of ancient temples and sculptures reflect the grandeur of this era. Bhagalpur’s diverse artistic traditions are not just limited to visual arts but also include folk art, music, and dance. The city is known for its vibrant festivals and fairs, where traditional music and dance forms are performed with great fervor. These festivals are a reflection of the region’s deep-seated cultural values and religious beliefs. The cultural mosaic of Bhagalpur is further enriched by its folk art traditions, including the famous Manjusha art, which is deeply connected to the city’s identity and religious practices.

MANJUSHA CRAFT: THE MYSTICAL ART OF BHAGALPUR

Manjusha art, one of Bhagalpur’s most renowned cultural exports, is not just an art form but a representation of the city’s soul. The origins of Manjusha art are deeply rooted in the religious and cultural traditions of the region. Manjusha art is a unique and intricate tradition that has been passed down through generations. This art form is deeply connected to the Bishahari Puja, a festival dedicated to the worship of the snake goddess, Bishahari, and is renowned for its vivid colors and mythological storytelling. Manjusha art is unique in its style and symbolism. The



paintings are characterized by their vibrant colors, bold lines, and the use of natural pigments. The artists use a limited color palette, primarily consisting of red, green, yellow, and black. These colors are derived from natural sources, such as minerals and plants, which give the paintings a distinct, earthy tone. The use of natural pigments is not just a stylistic choice but is also tied to the ecological practices of the region, where the use of sustainable materials has been a tradition for centuries. The motifs used in Manjusha art are deeply symbolic and often have religious or mythological significance. Common motifs include snakes, fish, birds, and other natural elements, which are believed to be symbols of fertility, protection, and prosperity. The snake, in particular, is a recurring motif in Manjusha art, symbolizing the goddess Bishahari and her protective powers. The art form is not just decorative but also has a narrative quality, as the paintings often tell stories from local legends and religious texts.

BHAGALPUR’S SPIRITUAL SYMPHONY: A TAPESTRY OF TRADITIONS

Bhagalpur is a city where spirituality and culture are intertwined, creating a unique blend of traditions that have been passed down through generations. The city is home to a diverse range of religious beliefs and practices, reflecting its rich cultural heritage. The people of Bhagalpur are known for their deep devotion, especially in their worship of Lord Shiva. The city is dotted with ancient temples dedicated to Shiva, where elaborate rituals and ceremonies are performed during major Hindu festivals. One of the most significant festivals in Bhagalpur is the Bishahari Puja, a festival dedicated to the worship of the snake goddess, Bishahari. According to the Hindu calendar, this festival begins on the 16th or 17th of August, coinciding with the “Singh Nakshatra” of the “Bhadra” month. The entire city of Bhagalpur witnesses the celebration with great pomp and show. During this time, local women sing Angika folk songs, narrating tales of goddess Bishahari, blending the region’s rich folklore into everyday life.

THE BIHULA-BISHAHARI SAGA: TALES WOVEN



IN CANVAS

The tale of Bihula and Bishahari is a cornerstone of the Manjusha tradition and a story that has been told and retold in Bhagalpur for centuries. The legend is a tale of love, devotion, and the triumph of good over evil. It revolves around Bihula, a devoted wife, who is fraught with challenges, as she has to navigate through the world of gods and demons, pleading with them to bring her husband back to life. Her devotion and determination eventually win the favor of the gods, and Lakhindar is brought back to life. The story of Bihula and Bishahari is a powerful narrative of the strength of a woman’s love and her unwavering faith in the divine. It is a story that resonates with the people of Bhagalpur and is celebrated every year during the Bishahari Puja. Manjusha paintings play a crucial role in visually narrating the sequential events of Bihula’s journey. The paintings are often created in a series, with each panel depicting a different scene from the legend. The artists use bold lines and vibrant

colors to bring the story to life, with each panel capturing the emotions and drama of the tale. The paintings are not just artistic representations but are also deeply connected to the religious practices and beliefs of the region. They serve as a visual aid for storytelling, helping to keep the legend of Bihula and Bishahari alive for future generations.

MANJUSHA’S ARTISTIC JOURNEY

For generations, the art of Manjusha was confined to the Bhagalpur region, where it was an integral part of the Bishahari Puja and other local rituals. The art form was passed down through families, with each generation of artisans adding their unique touch to the tradition. However, Manjusha art remained relatively unknown outside the region until the early 20th century when it was discovered by W.G. Archer, an Indian Civil Service officer stationed in Bhagalpur, and his wife. The Archers were captivated by the beauty and cultural

significance of the Manjusha paintings. They recognized that this art form was not just a regional craft but a reflection of India’s rich artistic heritage. With the help of local artists, the Archers began documenting and collecting Manjusha paintings, ensuring that the art form was preserved for posterity. One significant shift during this period was the movement of art from ceremonial contexts to canvas. This was likely the first instance of Manjusha art being presented outside its traditional ritualistic context, allowing it to be appreciated by a broader audience. The Archers organized exhibitions and promoted Manjusha art, gradually gaining recognition among art collectors and enthusiasts. This exposure led to a renewed interest in the art form, in India and internationally. Today, Manjusha art is celebrated not only as a cultural heritage of Bhagalpur but also as an important part of India’s artistic legacy. It has found a place in art galleries, museums, and private collections

FURTHER DEVELOPMENTS AND CONTEMPORARY REVIVAL

In the decades that followed, Manjusha art experienced both decline and revival. The shift from traditional to contemporary contexts brought new challenges and opportunities for the artists. Manjusha art, along with many other traditional art forms, faced the threat of extinction as fewer artisans passed down their skills to the next generation. However, the late 20th and early 21st centuries witnessed a significant revival of Manjusha art, driven by a renewed interest in preserving India’s cultural heritage. One of the key factors in the revival of Manjusha art was the role of local artisans who remained committed to preserving their heritage. These artisans, many of whom come from families with a long tradition of practicing Manjusha art, have played a crucial role in keeping the craft alive. They have adapted their techniques to suit contemporary tastes while maintaining the traditional motifs and styles that define Manjusha art. The government of Bihar has also recognized the importance of Manjusha art and has taken steps to promote it as a symbol of the state’s rich cultural heritage. The Bihar government has organized exhibitions, fairs, and festivals dedicated to traditional arts and crafts, where Manjusha paintings are prominently featured. These events have

provided a platform for artisans to showcase their work to a wider audience, both within India and internationally. Additionally, the introduction of Manjusha art into the world of fashion and design has given it a new lease on life. Designers have begun incorporating Manjusha motifs into clothing, accessories, and home decor, creating a fusion of traditional and contemporary styles. This has not only expanded the market for Manjusha art but has also brought it into the mainstream, making it accessible to a broader audience.

MANJUSHAART IN THE MODERN ERA: CHALLENGES AND OPPORTUNITIES

Despite the revival and growing popularity of Manjusha art, the artisans still face significant challenges. One of the primary challenges is the commercialization of the craft. The influx of mass-produced imitations of Manjusha art has also posed a threat to the livelihood of traditional artisans. Another challenge faced by Manjusha artisans is the limited access to modern technology and resources. Furthermore, the artisans often face financial constraints, as they lack the capital needed to invest in new materials, tools, and marketing. However, these challenges also present opportunities for innovation and growth. The advent of digital technology and e-commerce has opened up new avenues for artisans to market and sell their work. Online platforms have made it possible for Manjusha artisans to reach a global audience, allowing them to sell their artwork directly to customers without the need for intermediaries. This has not only increased their income but has also given them greater control over their work and its distribution. The growing interest in sustainable and eco-friendly products has also created opportunities for Manjusha artisans. As consumers become more conscious of the environmental impact of their purchases, there is a growing demand for products that are handmade, sustainable, and ethically produced. Manjusha art, with its use of natural pigments and traditional materials, is well-suited to meet this demand. Collaborations with designers, brands, and other artisans have also opened up new possibilities for Manjusha art. These collaborations have led to the creation of unique products that blend traditional Manjusha motifs with

modern designs, appealing to a wider range of customers. Such partnerships have not only helped in promoting Manjusha art but have also provided artisans with new skills and exposure to different markets.

**PRESERVING AND PROMOTING MANJUSHA ART:
THE WAY FORWARD**

Schools, colleges, and universities can play a crucial role in this by incorporating Manjusha art into their curricula and encouraging students to learn and appreciate traditional crafts. Workshops, seminars, and exhibitions can also help in raising awareness about the importance of Manjusha art and its cultural significance. Government support is also vital in ensuring the survival of Manjusha art. The government can provide financial assistance to artisans, helping them to invest in new materials, tools, and marketing. Additionally, the government can work with cultural organizations, NGOs, and the private sector to create more opportunities for artisans to showcase and sell their work. International collaborations and exchanges can also play a significant role in promoting Manjusha art. Lastly, the role of the community in preserving Manjusha art cannot be overstated. The people of Bhagalpur and the surrounding regions have a deep connection to the art form, and their support is crucial in keeping the tradition alive. Local artists, cultural leaders, and elders can also play a vital role in mentoring the younger generation, passing down the skills and knowledge needed to create Manjusha paintings.

CONCLUSION: A LIVING TRADITION

Manjusha art is more than just a craft; it is a living tradition that reflects the rich cultural heritage of Bhagalpur. From its origins in religious rituals to its evolution as a celebrated art form, Manjusha art tells the story of a

community's connection to its past and its aspirations for the future. The revival of Manjusha art in recent years is a testament to the resilience of the artisans and their commitment to preserving their heritage. Manjusha artisans can ensure that their craft continues to thrive for generations to come. The continued support of the government, cultural organizations, and the community will be crucial in this endeavor. In the end, Manjusha art is not just a symbol of Bhagalpur's cultural identity but also a reflection of the enduring human spirit that finds expression in art. It is a reminder that even in the face of change, tradition has the power to adapt, evolve, and inspire. As we look to the future, it is this spirit that will continue to guide the journey of Manjusha art, ensuring that it remains a vibrant and vital part of India's cultural landscape.

**RE-EVOLUTION
OF MANJUSHA**

GEOGRAPHICAL INDICATION(GI) TAG

The Geographical Indication (GI) tag is an intellectual property right identifying goods from a specific region for their unique qualities and heritage. In 2021, Manjusha art from Bihar, known for its distinct style and vibrant mythological themes, received the GI tag. This recognition, achieved with the help of the Bihar State Government and dedicated artisans, protects the authenticity of Manjusha art, promotes local artisans, and enhances their economic prospects by showcasing their work on national and international platforms.



BHAGALPUR

प्ररूप O-2

भौतिक सम्पदा भारत

भारत सरकार
GOVERNMENT OF INDIA

FORM O-2

INTELLECTUAL PROPERTY INDIA

भौगोलिक उपदर्शन रजिस्ट्री
Geographical Indication Registry

वस्तुओं का भौगोलिक उपदर्शन (रजिस्ट्रीकरण तथा संरक्षण) अधिनियम, 1999
Geographical Indication of Goods (Registration and Protection) Act, 1999

धारा 16 (2) के अधीन भौगोलिक उपदर्शन अथवा प्राधिकृत उपयोग के रजिस्ट्रीकरण का प्रमाणपत्र
Certificate of Registration of Geographical Indication or of authorised user under section 16(2)

भौगोलिक उपदर्शन संख्या:
Geographical Indication No.: 656

CERTIFICATE NO. 386

दिनांक
Date : 07.08.2019

प्रमाणित किया जाता है कि भौगोलिक उपदर्शन (जिराफी समाकृति इसके साथ उपाबद्ध है)

के नाम से	वर्ग में	संख्या के अधीन	दिनांक को
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के लिए रजिस्टर में रजिस्ट्रीकृत किया गया है।

Certified that the Geographical Indication (of which a representation is annexed hereto) has been registered in the register in the name of **Upendra Maharathi Shilp Anushandhan Sansthan** at Patiputra Industrial Area, Patiputra Colony, District: Patna - 800 013, Bihar, India.

In class 16 under no. 656 as of the date 07.08.2019
in respect of "MANJUSHA ART" Falling in Class - 16 - in respect of - Paintings

आज दिनांक 14th day of September 2021 at Chennai.

Sealed at my direction this 14th day of September 2021 at Chennai.

रजिस्ट्रार, भौगोलिक उपदर्शन
Registrar of Geographical Indication.



CELEBRATE THE INTRICATE HERITAGE AND

ARTFUL TECHNIQUES OF THE CRAFT

COLOURS

AND SIGNIFICANCE

Manjusha painting is known for its use of three prominent colors: red/pink, green, and yellow. Earlier natura colours were used which was was eventually replaced by Holi powder mixed with oil or water, which tended to fade over time.

To ensure durability and ease of use, artisans shifted to fabric colors, which are suitable for both fabric and paper. Nowadays, some artists have also started



using markers for convenience and precision. This evolution in coloring techniques reflects the artisans’ ability to adapt while presering the vibrant essence of Manjusha art.

MOTIFS

AND DESIGNS

Manjusha art is incomplete without its distinctive characters and motifs. Traditionally, “men and women are often represented as ‘X’ shaped” bodies. The designs are always side-faced and two-dimensional, with the characters’ hands raised upwards in a gesture of offering to Devi Mansa.

In response to contemporary demands, artisans have introduced variations to these male, female, boat, Kalash, elephant, Temple, Suraj, Shivji, Shivling, Fish, Snake

tations. They have begun depicting characters with hands lowered and incorporating a wider variety of motifs beyond the traditionally used ones. These adaptations allow Manjusha art to remain relevant while preserving its unique cultural and historical essence.

Mansa Devi, male, female, boat, Kalash, elephant, Temple, Suraj, Shivji, Shivling, Fish, Snake

TOOLS

AND EQUIPMENTS

1. Raw Materials Used for Manjusha Art

- Surface: Cloth, handmade paper, canvas, and high-quality paper. Products like purses (fabric/leather), lamps (wood/metal/fabric), and keychains (wood/metal/acrylic) feature Manjusha designs.
- Color: Natural dyes made from various plants, flowers were used earlier. Nowadays, fabric color is used and for some surfaces like MDF enamel paint is also used.

- Brushes: Manjusha art brushes evolved from traditional plant-based materials like bamboo sticks, dates leaf sticks, sikki, and animal hair brushes (sananathi) to cotton or *cuppi* brushes. Today, synthetic brushes are used for their precision, durability, and ease of use.
- Organic Binders: Oil and water were used to bind powdered colors

2. Tools Used for Manjusha Art

- TRADITIONAL TOOLS:
 - Bamboo Sticks
 - Natural Brushes
- MODERN TOOLS:
 - Modern Brushes
 - Pencils
 - Markers
 - Palettes
 - Sponges
 - Erasers
 - Stencils
 - Fabric Frames
 - Canvas
 - Hand-made Paper
 - Measuring Tools
 - Tracing Paper

3. Modern Changes in Raw Materials:

- Modern synthetic dyes and acrylic/fabric paints



- have replaced natural dyes, offering a broader range of vibrant and lasting colors.
- Readily available commercial canvas and high-quality paper provide a smoother and more consistent surface for painting.
- Contemporary brushes with synthetic bristles provide precision and ease of use compared to traditional bamboo sticks and plant-based brushes.
- Synthetic binders and fixatives are often used ensuring better adhesion and longevity of the colors.

- Pencils for sketching outlines and markers for fine detailing offer greater control and accuracy.

SIGNIFICANCE

OF MANJUSHA ART

1. Social Significance:

Socially, Manjusha art serves as a medium of expression and identity for the local artisans and communities. It fosters a sense of pride and continuity among the people, connecting generations through shared artistic practices. The art form has also become a crucial means of livelihood for many artisans, thereby enhancing social cohesion and economic stability within the community. As Manjusha art gained commercial value, it empowered artisans, particularly women, providing them with financial independence and social recognition.

2. Cultural Significance:

Manjusha art is a repository of the region's cultural heritage. It narrates stories from folklore and mythology, especially the tale of Bihula-Bishari, which is central to its themes. The art form's distinct style, characterized by bold lines and vivid colors, reflects the traditional aesthetic values of the local community. The cultural significance of Manjusha art is evident in its ability to preserve and perpetuate local myths, legends, and customs through its visual language.

3. Ritual Significance:

Ritually, Manjusha art holds a special place in local religious and ceremonial practices. The motifs and symbols used in Manjusha art are often imbued with spiritual meanings and are used in various rituals and festivals. According to the story of this art, people worship Mansa for an entire month. As part of the worship, people offer seasonal fruits as prasad in a basket. From July 17 to August 17, people celebrate this festival with great pomp and enthusiasm.

For instance:

Puja Thalís: These plates, used in religious ceremonies, often feature Manjusha art, enhancing their sacredness and aesthetic appeal.
Soop: Decorated winnowing baskets are used in household rituals, adding a touch of tradition and sanctity.



MANJUSHA ART

FROM START TO FINISH

- 1. **Preparing the Surface:**
 - Select and prepare cloth, handmade paper, or canvas.
- 2. **Drawing Outlines:**
 - Traditionally use green color; beginners may use a pencil.
- 3. **Filling Colors and Detailing:**
 - Fill the design with colors.
 - Leave a white space outline to separate figures from the background.

- 4. **Creating Borders:**
 - Add a single-line or multi-line border, often with intricate patterns.
- 5. **Final Touches:**
 - Add fine details and embellishments.
 - Allow the painting to dry completely.
 - Apply a fixative or varnish if needed.
- 6. **Framing and Display:**
 - Frame or prepare the artwork for display using fabric frames or embroidery hoops.

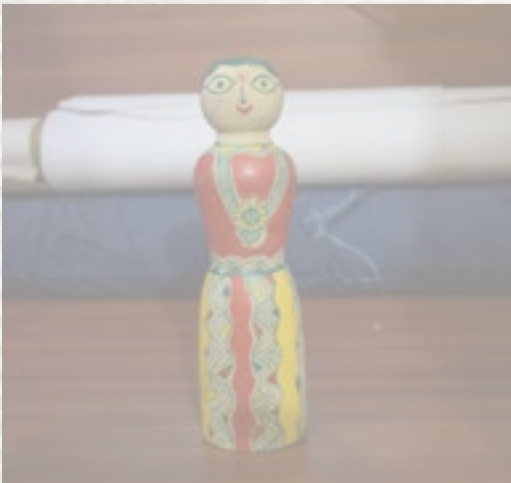
Additional Notes:

- Use bold lines and vibrant colors, depicting traditional themes.
- Incorporate modern materials and techniques while preserving the traditional essence.



fig: process of Manjusha Painting





PRODUCT AND PACKAGING

Manjusha art,has adorned various products throughout its history. Initially, Manjusha designs were primarily used on household items and during weddings, emphasizing their cultural and symbolic importance. These items included:

- 1.Vases
2. *Diya*
3. *Soop*

Puja Thalís: Plates used in religious rituals, featuring detailed and symbolic Manjusha patterns.

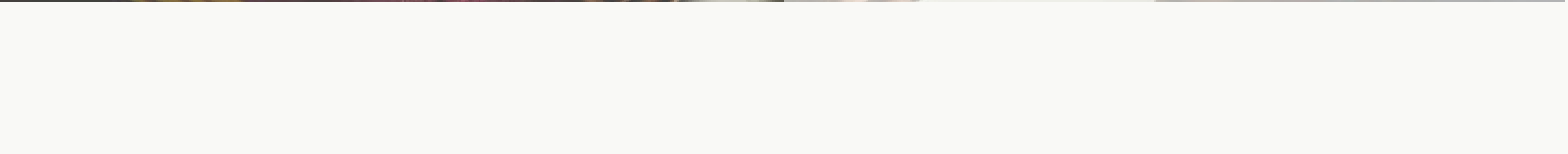
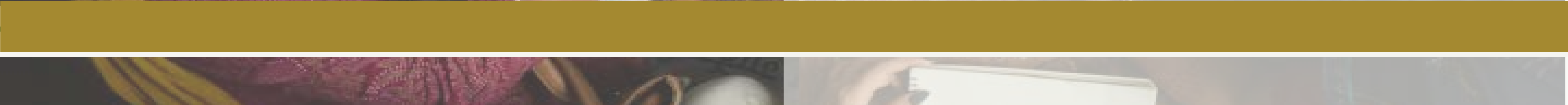
4. Puja *Thalis*

As Manjusha art evolved, it became a vital source of financial support for local communities and transformed into a family business for many artisans. In response to this shift, artisans began experimenting with new materials and products. They started sourcing ready-made products from local markets, which they then painted with traditional Manjusha motifs and sold. This innovation expanded the range of Manjusha products and included items such as:

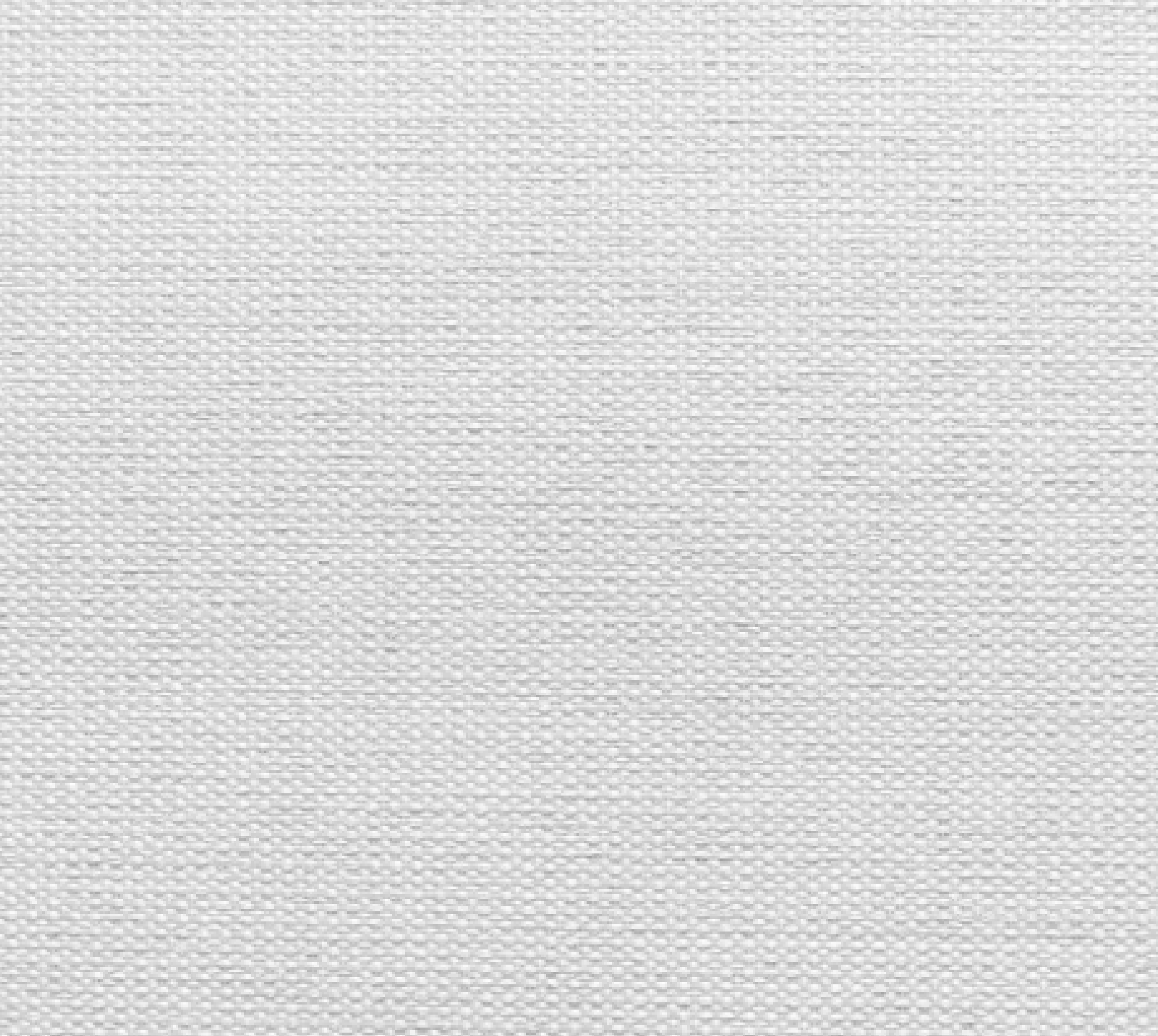
1. Terracotta: Glasses, plates, jugs, handpainted tiles, bowls, sculptures, planters, tea sets, coasters.
2. Clothing: Sarees, dupattas, frocks, kurtas, bags, suits, chanderi sarees, cushion covers, and shawls.
3. Wood: Keychains, tissue paper holders, pen stands, candle stands, frames, tables, mirrors, bookshelves, jewelry boxes, and surya yantras.
4. Paper: Bookmarks, alpana, wall paintings, and paper bags.

Packaging and Transportation

The packaging of Manjusha products is typically simple yet effective. Items are wrapped in plastic wraps, plastic bubble sheets, or paper to ensure their protection. They are then packed inside a box for added security during transportation. This method ensures that the products are safely delivered to their designated locations, maintaining the integrity and beauty of the intricate Manjusha designs.







PAWAN KUMAR

MANJUSHA ARTISAN

PERSONAL INFORMATION:

Name: Pawan Kumar Sagar
Contact: 7352782478
Address: Mohandi Nagar, Mirjaan Ghaat, Bhagalpur
Age: 39 year
AADHAR Crad No. : 499391259113
Artisan Card No. : ERPTC501308
Work experience : 27 year
Learning: 27 year
Account No. : 33052526051
IFSC Code: SBIN0014668
Product making : Saree, Pen Stand, etc.

Education: MA in Fine Arts & Rural Development

Pawan Kumar Sagar learned Manjusha art from his mother and elder brother and has been working since past 27 years. WG Archer discovered Manjusha, initially reviving interest with an exhibition at India House in London. However, Manjusha art soon faded into obscurity. In 1984, the Central and Bihar Governments revived Manjusha, despite the fear of snakes depicted in the art deterring its adoption.

Pawan initially worked as a Chartered Accountant in Jharkhand under MANREGA and played cricket, even joining the Jharkhand team and participating in the Ranji Trophy in 2008. Financial constraints led him to return to Manjusha art, winning his first trophy in 1996. He also made the Manjusha-inspired Alpana, digitalizing and selling it as stickers.

Achievements:

Bihar Rajya Puruskar (2017)
Mega Puruskar
Vidyapeeth Puruskar in Gujarat (2016)
International Award (2019)
Guru Samaan (2018)

Pawan focuses on utility products, believing they sell more easily. He sources art materials from Johar market and companies like Chamel and Chamaleon, enjoying festive and regular discounts of 20-30%. He sells products in markets such as Upendra Maharathi and Bihar Museum and receives many orders online, especially during festive seasons. He sells Alpana stickers at ₹15 per sheet or piece, having sold 1,000 pieces.



AMAN KUMAR

MANJUSHA ARTISAN

PERSONAL INFORMATION:

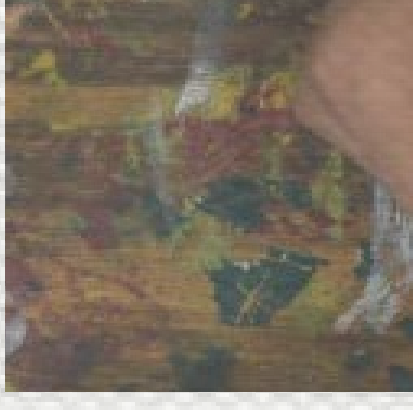
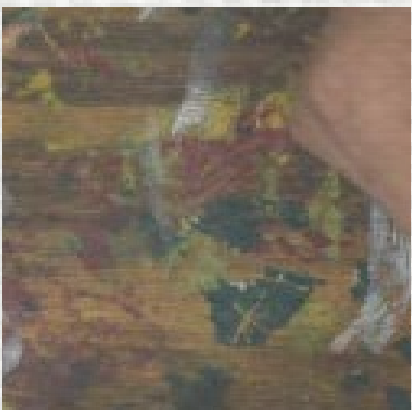
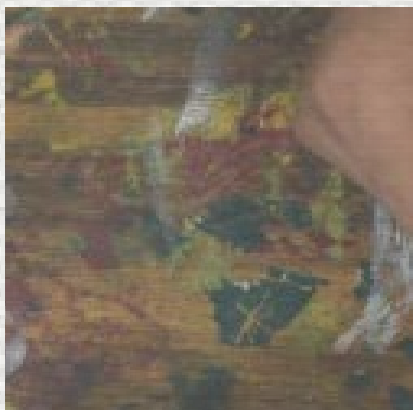
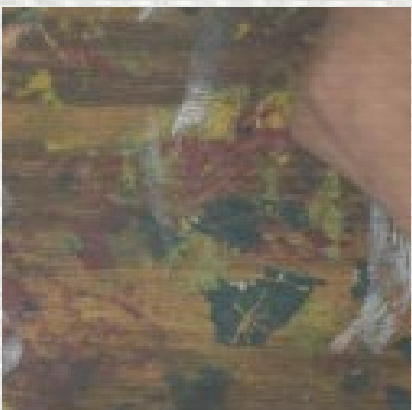
Contact: 9262910353

Address: Barari

Age: 22 years

Education: Completed 12th class, will pursue BFA







UMSAS

UPENDRA MAHARATHI SHILP
ANUSANDHAN SANSTHAN

Under the Department Of Industries, Government of Bihar,
1956

Address: Upendra Maharathi Shilp Anusandhan
Sansthan
Patliputra Industrial Area
Patna – 800 013. Bihar, India.

Opening Hours: Monday to Saturday: 10 am –5 pm

Contact Information: Phone: +91 612 226 2482
Email: umsas-bih@nic.in

Website: <https://umsas.org.in/>

Mission Statement: *The institute is dedicated to developing, researching, and training in various arts and crafts, focusing on preserving Bihar's traditional crafts.*

Training Programs: The institute offers six-month to one-year training in 17 art and craft forms, imparting entrepreneurial skills and promotional activities. Hostel facilities are available for outstation students.

Marketing Initiatives: The institute supports artisans with three sales outlets in Bihar and partnerships with e-commerce platforms like Amazon, Flipkart, and Meesho. It also operates an e-commerce website, shop.umsas.org.in.

Exhibitions and Seminars: To promote Bihar's handicrafts globally, the institute organizes seminars and exhibitions in India and abroad, offering free stalls to Bihar artisans through notifications in newspapers and advertisements.



MANJUSHA ART RESEARCH GROUP

Founder: Ulupi Jha, 2005

Address: 3C, Suvarnrekha Tower,
Shaheed Bhagat Singh Lane,
Tilkamanjhi, Bhagalpur,
Bihar, India – 812001

Office Hours: Monday – Friday: 10 am – 4 pm
Saturday: 11 am – 6 pm
Sunday: 11 am – 6 pm

Contact Information: Phone: 7352782478
Email: ulupijha@gmail.com

Website: <https://manjushaart.in/>

Mission Statement: *The institute organizes classes specifically for housewives, providing quality instruction, industry exposure, hands-on training, and certification.*

COURSES OFFERED:

Beginner Course:

Duration: 4 weeks | Fee: Rs. 1000

Curriculum: Introduction to Manjusha Art, history, government programs, and color usage.

Certificate Course:

Duration: 8 weeks | Fee: Rs. 3000

Curriculum: Manjusha characters, their significance, and various designs.

Master Course:

Duration: 24 Sundays | Fee: Rs. 5000

Curriculum: Craft business guidance, linking to government programs and merchants, focus on packaging and quality control.



NABARD

NATIONAL BANK FOR AGRICULTURE AND
RURAL DEVELOPMENT

Owned: Government of India, 1982

Address: NABARD
Plot No. C-24, 'G' Block,
Bandra - Kurla Complex,
Bandra (East), Mumbai - 400051

Opening Hours: Monday- Friday: 9 AM to 5 PM
(Closed on Public Holidays)

Contact Information: Phone: (91) 022-26539895/96/99

Email: helpdesknabskill@nabard.org

Website: <https://www.nabard.org/>

Mission Statement: NABARD is committed to promoting arts and crafts across India. It supports Geographical Indications (GI) registration to preserve and market traditional crafts, helping artisans gain recognition and higher value for their work.

KEY INITIATIVES:

Marketing Opportunities: Facilitates sales through Rural Haats, Marts, exhibitions, and fairs, fostering direct artisan-buyer engagement.

OFPOs: Promotes forming Off-Farm Producer Organisations for collective growth.

Skill Development: Offers training to empower rural artisans, weavers, and craftspeople.

Sustainability and Income: Enhances income, provides modern marketing infrastructure, and ensures sustainability for rural artisans.



DISHA GRAHMIN

VIKAS MANCH

Mission Statement: We are an organization that believes in two dimensions of working. First is to promote our culture along with the fabulous folk art of Ang Pradesh and the Second is to link our artisans with an opportunity to be a successful entrepreneur.

Director: Manoj Kumar Pandey

Address: 6XQM+25H, Rekha Niwas,
Shivpuri Colony, Ishaq Chack,
Bhagalpur, Bihar 812002

Office Hours:

Contact Information: 094306 12262

Email: dishagvm@yahoo.co.in

Website:



UNCOVERING STORIES THROUGH INSIGHTS

FROM QUESTIONNAIRES AND ON-SITE VISITS

PROPOSALS:

TO SUPPORT MANJUSHA ARTISANS

- Organize group travel or provide transportation support for female artisans attending fairs, and reserve a train quota for artisans at a lower cost.
- Provide subsidized or donated mobile phones to artisans, along with training on how to use them for business purposes.
- Create easy-to-understand guides and pamphlets in local languages explaining these schemes’ benefits and application processes.

- The government needs to develop better training centers and conduct quarterly training and workshops to impart information about schemes, policies, and marketing strategies.
- Encourage artisans to diversify their product range to cater to different market segments and reduce dependency on seasonal demand.

These suggestions aim to create a supportive ecosystem for Manjusha artisans, enabling them to overcome barriers and thrive in their craft.

O

OPPORTUNITIES

Collaborations: Collaborating with fashion designers, interior decorators, and other creative industries can create new avenues for Manjusha art applications.

Online Platforms: Utilizing online platforms for sales, marketing, and education can expand reach and awareness.

Tourism Integration: Integrating Manjusha art into tourism through workshops, exhibitions, and cultural tours can boost its visibility and economic impact.

T

THREATS

Market Competition: Competition from other traditional and contemporary art forms can overshadow Manjusha art.

Loss of Knowledge: The gradual loss of traditional knowledge and techniques due to the lack of documentation and interest from younger generations.

Digital Displacement: The rise of digital art forms and technologies could overshadow traditional art forms like Manjusha.

CHAMPA

NADI

Champa Nadi, once significant in Manjusha art and tied to the legend of Bihula, is now severely degraded. Currently referred to as Champa Nala, the river is heavily polluted and has been reduced to a drain with little to no water flow.

The government is making efforts to restore Champa Nadi, with initiatives underway to clean and rejuvenate the river, though significant work remains.

CONCLUSION

INTERVENTION

