

Scroll Narrative Community: As the Cultural Carriers of Indian Society

S. K. Sarkar*

**Deptt. of Fine Arts, LPU, Phagwara (Jalandhar), Punjab, India.*

Reference to this paper should be made as follows:

S. K. Sarkar,
“*Scroll Narrative Community: As the Cultural Carriers of Indian Society*”,
Artistic Narration 2017, Vol. VIII, No.1, pp. 24-35
http://anubooks.com/?page_id=2325

Abstract

In this research paper, I would really like to project the art of the Indian subcontinent as well as Bengal defines varied mythologies, epics, folk and fairy tales, applied folklore and folktales. Likewise, social and cultural life experienced a uniform growth in all spheres. Art comes spontaneously from the mind to communicate to others. People tend to express their inner ideas through feelings. Human beings have a tendency to explicit their inner ideas through emotions. Expression through art is an inherent quality of humans. Folklore of any country plays a parental role to give birth to folk art, folk literature, folk theatre, folk music, folk medicine, folk astrology and folk astronomy as well. The Scroll Narrative Art of Bengal, which is the combination of both visual and oral, turned into a conventionalized through narrative style. To deal with a majority of these, an ancient mercantile folk art entrepreneurship was developed. St. Jerome quoted that “The face is the mirror of the mind and eyes without speaking confess the secret of the hearts.” Expression is the mirror of inherent excellence. Expression through art one can able to reciprocate his innate feeling of human being. People of scroll narrative communities are a mirror of the society. The ongoing 21st century, which is the age of globalization, and age of advent of science and technology is marked by way of the incidence of cultural crisis. It is the era wherein many tribal/folk art & cultural forms are either losing originality, or passing into oblivion. The traditional culture is being replaced by a homogenized and a westernized culture which is fomented and fostered through rampant consumerism. This has a terrible impact on the art and culture of the third-world countries.

Keywords: *Folklore-folktales>civilization>conventionalization> entrepreneurship> globalization >homogenized> social media> social awareness.*

Introduction

The Aims and Objectives:

1. A study of folklore in literature and culture helps to track out the historical past of the country.
2. To focus on scroll narratives as the Bardic tradition has been known to exist in the Indian subcontinent since time immemorial.
3. An expansion of scholarly inquiry in the field of scroll narrative art helps to find out the problem ridden present situation of folk practitioners.

Anthropologists who are uninterested in the problem defined by this frame of reference have not bothered much with oral narratives, and those concerned with such problems have not made use of the material in any other way¹. The scroll narrator of Bengal they were the bards and practice an art form which is the combination of visual and oral expression. While displaying their scroll, the scroll narrators try to reach their audience with sincere efforts and dignity. They are facing many challenges with the advent of globalization. Though the high pitch melodic tune of narrations in the fall afternoon has inspired the audience for generations. People of united Bengal and neighbouring regions used to get much more information as well entertainments from this community. In the beginning, they used to take tree barks as scroll surface, later big tree leaves join together to make a lengthy scroll. Palm leaves were used by them as a scroll surface. Slowly, they got a rough jute cloth, silk cloth, and cotton cloth to use these as scroll surface. According to the researcher of Indian art, in ancient ages, pictures were known as '*pattachitra* or *patachitra*'². The creators of '*patachitra*' were well known as the '*Patuas*'.

Though the scroll painting or scroll narrative art forms are practiced primarily in East Asia, like the Japanese narrative scroll, which developed the storytelling potential of painting, whereas the Chinese are specialist in making landscape scroll. In some more Asian countries like the Philippines, Nepal and Bangladesh the scroll narrative art practices are existing. The Indian tradition of scroll narrative art or storytelling art, often accompanying by painted panels of scrolls. Rajasthani scroll narratives are predominantly on the legends of *Pabuji* and *Dev Narayan*; *Pabuji* is a holy folk hero, and *Dev Narayana* is a Neo-*Vaishnava* incarnation. In Gujarat, the *Garoda* community also narrates the story while describing scrolls. They are traditional *pata*³ painters narrating sacred legends with the aid of *tipanu*⁴ that were once famous all over Gujarat. Maharashtra also comprises storytelling tradition. Name of the storytelling community is *chitrakathi*⁵. This storytelling community belongs to the Paithan region of Maharashtra. In Andhra Pradesh and present Telangana, legends about the origin of a particular caste and heroic deeds of one of its legendary

S. K. Sarkar

heroes are narrated through the scroll narratives. Even though some of the scrolls depict episodes from Hindu mythology and the Puranas, legendary figures of the particular caste fit into the narrative. The *Patua* or *Pata-chitrakar* community of Bengal was practicing both Buddhism and Hinduism with an emphasis on *Tantrism*. *Pata* art tradition is also an important element in Bengali cultural heritage. This art form flourished particularly during the Buddhist period in Bengal and normally carried the life sketches of Buddha and his preaching and famous tales.

Literature reviews:

Narratives mean arranging story of an event or several events, a story may be long or short; of past, present or future; factual or imagined; told for any purpose; and with or without much detail of action, about a series of happenings. When oral narratives display in the folk or social context in the form of a scroll painting in a given myth or an epic, it is called as Scroll-narrative. A scroll recital is an extended narrative usually with an informative purpose, the story or narrative will tell a tale. It has been clear that the words were meaningless without great ideas.

A scholar of Folk culture Frank J. Korom ⁶said about the changing world of the *Patuas*, they are the community of itinerant scroll painters and singers residing in *Medinipur* District, West Bengal, India. These impoverished artists are adapting to modernity by expanding their repertoire to include contemporary social and political themes. Originally, they were Hindus who converted themselves to Islam during the medieval period, but because they sing about Hindu gods and goddesses for Hindu patrons, they have not become fully accepted into the Muslim mainstream. Even though the tradition is changing rapidly as a result of modernity, Korom argues for a form of “alternative modernity,” which allows for change within the tradition while adhering to local aesthetic sensibilities. To demonstrate this “alternative modernity,” songs on modern themes are sung in traditional meters that accompany photo illustrations.⁷ Scholar Saumitra Chakravarty argues that this form of worship may be traced back to the tribes of Proto-Australoid origin, who inhabited the plains of eastern India before Aryan settlement. Vestiges of this culture and form of worship lingered on amidst the lowest castes of the Hindu hierarchy, who mingled easily with the tribes even after the Aryan influence swept the region.⁸

Research Methodology:

When oral narratives display in the form of a scroll painting in a given myth, epic, folk or social context it is called Scroll-narratives. Quite a few villages of Bengal are playing a leading role, and many *Patuas*⁹ are dedicated to this folk tradition. Scroll painting or scroll narrative art is the story telling art conveying the events in narration, and images,

often by improvisation or embellishment. Stories or narratives possess a form of entertainment, education and cultural interaction. Crucial elements of stories and storytelling include depictions of design, character, and correct utilizing of the space.

The *Patuas* first make narratives part and paint scroll based on various stories from myths, epics, folk tales, fairy tales, social issues, etc. Scroll narrator narrates his/her scroll by supporting the positive utility of Tree plantation, and Polio Vaccination, HIV/AIDS preventions. *Patuas* or scroll narrators definitely try to concentrate on the first panel of the concerned topic with supreme care and then other panels follow. Generally, scroll painters make seven-eight panels in the scroll, but they are of the opinion that if somebody would commission them, they would have made some more panels in this scroll. Definitely scroll painter tries to maintain an inter-relationship with each and every panel. And the narrative also moves likewise. All the times, *Patuas* are not able to paint all the scenes or panels according to the lyrics of the scroll narratives or scroll stories they made. In that context, *Patua* skillfully bridges the gap with high pitch narrations. When they perform, they unfurl the scroll while the story accompanying the picture is sung. The narration goes with the changing of the pitch into high and low. The tunes are combined from *Baul, Fakiri and Tarjaa* songs. Stories go in a simple manner, but in a few places a little bit of fantasy has been incorporated. Stories move through both direct and indirect track. Women have always been involved in the work, but are now being actively recognized for their participating and achievements. The Social structure of *Patua* community¹⁰ shown less encouragement to women painters and it is a true reflection for other contemporary artists and art form

The Plantation of Trees Scroll

This scroll or *Patachitra*, in simple words and ideas, spreads the awareness the world is beginning to understand the importance of trees. It urges everyone all over the world to plant trees, singing of the many uses that human beings have of trees. Trees breathe in carbon dioxide and breathe out oxygen. Tree consumes this carbon dioxide and thereby makes our surroundings secure for us. The tree is just like the lungs of the earth. CO₂ is one of the most important contributing elements to the greenhouse effect. Trees trap CO₂ from the environment and make carbohydrates that are used for plant growth. They deliver us oxygen to go back. Trees lessen city runoff and erosion by storing water and breaking the force of rain as it falls. *Briksha¹¹ Ropan¹²* Scroll or *Patachitra* as well as the Plantation of Trees scroll has painted and narrated by an eminent *Patua* Swarna Chitrakar. She is a brighten star in the Bengal *Pata* art Scenario. Like Ranjit Chitrakar, she is having a distinguished vocal chord to reach to the audience's heart. She has taken her

S. K. Sarkar

utmost responsibility to educate the rural mass, please plant more tree and unnecessary do not cut trees. Because trees are like the lungs of the earth. Simultaneously, she is defining that trees absorb sound and noise pollution. Which is particularly crucial for people who live near highways. To see just how trees are essential to the planet and to humans, let's look at the following narrative panels:

Narration:



Swarna Chitrakar is narrating Briksha Ropan (Tree Plantation) Scroll

The First Panel

On the first panel, the *Patua* Swarna Chitrakar has painted a big tree in the focal point of the panel. Underneath the tree there are six figures is painted. Out of which four images are female and two figures or images are male characters. All of them taking care of the tree. Like boys are summing up new soil at the body stem of the tree to provide more grip to the tree. Girls are pouring water mixed with manure. In the foreground *Patua* has shown one chrome yellow skin coloured girl, wore red colour saree, she is assisting the young boy towards nourishing the tree. The young boy is painted in peach skin colour, wore a blue colour *dhoti*. In the background four figures are painted, out of which three are girls and one is a boy. This boy is painted in chrome yellow skin colour, wore green colour *dhoti*, two girls are painted in orange skin colour, first girl worn green colour saree, nearby second girl also wore green colour saree, the last girl is painted in peach skin colour, wore blue colour saree. In this panel four young women are wearing sarees, young men are wearing

coloured *dhotis* and *dupattas*¹³. Women are wearing striped sarees. Entire panel is packed off with positive space, no more scope to exhibit for negative space in the panel. Overall this panel is composed successfully.

The Second Panel

In this panel, *Patua* has depicted a picturesque composition, balancing with the positive and negative space skillfully. On the left side of the panel *Patua* has shown, she has painted a coconut tree with brownish trunk. One young man is climbing the tree to pluck green coconut. Simultaneously Swarna *Patua* alias Chitrakar is narrating scroll about the utility of coconut water by her lovely voice. She is describing clear coconut liquid scientific name *Cocos nucifera*, is sweet and sterile and contains various essential compounds such as minerals, amino acids, vitamins, sugars, electrolytes, phytohormones, and cytokine. Its improve lipid metabolism, treats diarrhea, lower the blood sugar, aids weight loss, prevent kidney stone. On the right side of the panel, is catching more weight because one worried family has shown. Approximately at the centre of the panel, *Patua* has painted one handsome young man. The adult handsome man looking healthy, but very much tensed for his ailing son. On the right side of the panel one pretty and healthy lady is sitting in sad mood. She is so disturbed and worried as a sick son one year old resting on her lap. The child is suffering from cough, cold and fever. She is trying to feed her son the liquid of *Tal Michri*¹⁴ or *Mishri* borne from palm tree, scientific name *Borassus flabellifer*. The sweet sap collected from the *Palmyra Palm* tree is heated and sugar is produced. It is considered good for health this Ayurvedic health liquid get a taste of nostalgia. Its cure the cough of child.

On the right side of the panel, it has been observed that a nine – ounce angle neck white feeding bottle held in the right hand of this pretty mother. Time to time she his feeding the baby boy. Swarna Chitrakar is singing we reap the benefits of palm trees, we enjoy drinking palm juice and eating palm sweets such benefits cannot be compared we all need trees everyone, let's plant trees.

The Third Panel

In this Panel, *Patua* has shown the celebration of a specific night called *Shivaratri*, people observed this great Shiva Night. The *Patua* has shown four women characters came to worship Lord Shiva on the day of *Krishna-Chaturdashi*, in the month of *Phagun* or *Phalguna*¹⁵ after having fasted for an entire day. The *Patua*¹⁶ shown two middle age mothers came to the temple along with their two unmarried daughters. All four of them in fasting, praying to the Lord for their marriageable daughters, they should have husbands like Lord *Shiva*, with lot more penance, trust, and honesty. Motherhood always worried

S. K. Sarkar

about their marriageable daughter how she will be treated in-laws house. So, they want Son in-laws should be like as Lord *Shiva*. Hence, they are offering coconut water first, then offering milk on *Shiva's* head. *Shiva* is considered the ideal husband for unmarried girls. Similarly, these two young marriageable girls are praying for a husband like Lord *Shiva*. The *Patua* has shown that people coming to the Lord *Shiva's* temple with the commodity all this comes from the tree, like coconut, wood apple's leaves, marigold flowers, as well as *aggarbatti*¹⁷, all the resources came from trees or plants. So why should we neglect plantation? Please listed the audience of the planet plant trees, care the trees they save you from any kind of calamity.

Instead of *Linga/phallus*, *Patua* has painted the idol of real Lord *Shiva*, sitting in meditation pose. Ladies are pouring liquids on His head. Lord *Shiva* is painted in turquoise blue colour. His hair and knot is painted in brown colour. One marriageable daughter along with her mother worshipping to Lord *Shiva* on the right side of the panel, and another marriageable daughter along with her mother worshipping to Lord *Shiva* on the left side of the panel. Till date the young girls in Bengal state, they dreamt for Lord *Shiva* like husbands. Husband will not tell a lie, will not cheat, will not shout unnecessarily, always he will trust on his wife like Lord trust on *Devi Gauri/Parvathi*. From the core of their heart they are praying to God *Shiva* to decide their future life-partners like Him. One might be observed cautiously, that *Patua* is so alert to depict each element in her scroll that there may be an existence of fair skinned *Ganga Mata* on His knot that the minute thing *Patua* has painted. The *Patua* has painted each the virgin girl standing very close to the Lord *Shiva*, in an effort to explicit their desire freely to the Lord. Both the virgins are adorned with pink sarees. Their eyes expressed with expectations for suitable life partners. Both the mothers are standing with folded hands. Praying for accurate son in-laws.

The Forth Panel:

In this panel, *Patua* is painted a middle age, ailing man is lying on the lap his dedicated wife, on the Ayurvedic hospital bed. The *Patua* has painted a pretty lady doctor, held one injection syringe fulfill with liquid medicine, it is ready to inject to this ailing man. Man has drawn in senseless gesture due to the high fever. *Swarna Chitrakar* is urged to the society that medicine are borne from the trees they are the benefits of life and death. O dear brothers and sisters listen- medicines are born from trees, Ayurvedic medicine is used by all. Everyone, let's plant trees. In this panel, *Patua* has painted a pretty young lady Ayurvedic doctor wore an ultramarine blue T-shirt and white pant. She is married doctor because *Patua* has painted the vermilion in her hair parting area.

Wife of that ailing man wore blue saree and a blue blouse. Both the women are painted with a red *bindi*¹⁸ or dot in between the two eyebrows. They have adored with the

red lipsticks. Lady Doctor is painted in orange skin colour and the wife of the sick man is painted in chrome yellow and mixing with white colour tints. The ailing man wore a red colour dhoti. In the hospital shelves numerous Ayurvedic medicine bottles are painted most of them painted in white colour. On the wall of the hospital cabin one nice tree is painted. To indicate it is an Ayurvedic hospital that is why this much bigger size and nicely finished tree is painted on the wall. Every context the *Chitrakar* counseling the audience this man being treated by Ayurvedic medicine. So do not treat badly to this concept of the plantation.

The Fifth Panel

In this panel, *Patuas* gone through the scientific root and she wanted to define that tree is having a life. As per her mode of expression she has depicted some five, six portraits and those are fixed over the tips of some main branches. The tree trunk she has drawn with the rhythmic manner of a woman's body. It is quite unbelievable that Swarna is a folk painter. Bottom part of the tree spread in axis like roots called buttress roots of Sundari tree, scientific name *Heritiera fomes*, to give strength to the tree giving grip with soil, slowly if one can move upwards, he can notice a bulk portion of woman butt's, after this trunk becomes narrow then gradually goes up, it becomes wider like woman chest but she has not drawn any breast. On the main tree trunk Swarna Patua drew the very small neck, and finally it is finished with the form of a woman's face. This is the main tree trunk, behind of this main trunk or else just behind this head, there are five more faces she has painted, those are fixed on the tip of five more wide spread branches.

Here the *Patua* is narrating that all those six faces are delighting the environment, like six big flowers radiating light of hopes from those smiley faces. On the branches of the tree, total four girls faces and two boys faces are painted. Out of six, three faces are painted in chrome yellow colour, one is painted in orange colour, the rest of the two faces are painted in sepia colour. This panel is painted skillfully, specifically it is composed efficiently, in this composition Sky hardly visible after penetrating through the trees green leaf foliage. There are two educated scholars (one boy, another one girl) discussing that Yes! The tree is having a life. Before the advent of the 20th century, science did not acknowledge the vitality of trees and plants. Then, on May 10, 1901, Acharya Jagadish Chandra Bose proved that plants are like any other life form.

The Sixth Panel

It is a desert scene, hardly any greenery one could find in this composition. In this panel, two human characters have been painted. First one is a girl's figure another one is a boy's figure. Both of them are sitting on camel back. Young girl is sitting in the front and young boy is sitting in the behind. The *Patua* has created a desert scene. Light orange

S. K. Sarkar

colour sand depicted on the scroll panel. The panel has completed in a finished manner. On the horizontal line two types of mountains are painted. Gray and brown mountains. Through her narrative, she is urging to the audience, if we do not plant more trees than this earth will take the shape of a desert. Through her polite narration knocking the audience if you do not plant trees, then 'No more greenery will exist on the Earth'. Together, let's plant trees. Her narrations are fulfilled with much greater suggestive. O brothers! O Sisters please plant trees. If you do not plant trees. Then never hope for a good rain, no rain, means - 'No crops will Grow'. No more chance of Harvesting. Desert area will spread from state to state. Do not expect flowers, fruits and good shadow on the roadside. So, plant trees more trees. Grow trees, and save the environment.

The Seventh Panel

This panel is the repercussions of *Patua's* dream. It is painted as an effect of return. In this panel, *Patua* has painted a huge tree. Four human figures are drawn beneath the tree during the hot summer. Their attitude proves that they are grateful to this tree, and to this environment. At the centre of the panel, that huge tree is painted with dark brown tree trunk. This is a big tree trunk, its widely spread branches and foliage occupied maximum space of the sky. Foliage part of this tree is painted in turquoise blue colour. To provide more suggestion of leaves, *Patua* has painted numerous bluish-greenish dots like leaves. One educated young girl is hugging the tree by stretching her hand. Not only this girl, have eyes expressions of other three charactered showing a grateful attitudes to the nature.

In this panel, two young girls figure and two young boys figure are painted. One young man is sitting close to the tree trunk; another young man is sitting adjacent to the right side border of the scroll panel. That young man is having a mustache, another young, and handsome man is painted on shaved mustache. It is a well balanced as well symmetrical composition. Though, the negative space is very rare. At the end point of her scroll performance Swarna *Patua* is singing over and again. If there are trees by means of our roads, we are benefited. If there are trees by our roads, we are benefited. On the off chance that we need to rest by the roadside, we required their shade. Any tired traveler can take a rest beneath the tree, also cool breeze can give comfort to him.

Everybody, let's plant trees. Everyone, let's plant trees

Together, let's plant trees! Oh Janagana!, Oh people!

Collectively, let's plant trees.

In Bengali her ending is like this *sabai mele karo gaach ropon, O janagan!, Aamar naam Swarna Chitrakar, aamar Naya te bari, Pingla thana, zila medinipur aamar thikana. Namaskaar.*

Swarna wants to rewrite her information in detail in the audience's mind by singing these lines. My home is in Naya, Pingla Station, District - West Medinipur, is my address. I Sing this Scroll Song for you. I am Swarna Chitrakar. *Namaskaar*, means "I bow to the divine in you".

Swarna Chitrakar, her another name Rupban Chitrakar

Findings:

Around eight 8th Century AD in Bengal the use of *patas* or scroll decreased a little bit. Then again, after some time it came into vogue. It was only after this time that the period saw the widespread use of *patas* in united Bengal, its adjoining areas and Nepal¹⁹. There is a particular *patuas* or a *chitrakars*²⁰ community in West Bengal who still practice folk paintings in long length scrolls. During medieval times, this community was stratified within a caste system based on professional hierarchies in the Hindu society. During *Mughal* or *Sultan* rule some *patuas* or *chitrakars* embraced Islam. Many *patuas* of *Medinipur* follow Muslim culture, but their wives perform many Hindu rituals. The matter of fact that this dying art and struggling artists community, which has given birth to historical *Kalighat* painting can rewrite history.

They need little care and support from the educated and cultured minded people of this country. With the advent of technology, people did not pay any heed to them. Educated young generation kept themselves engrossed in mobile, internet, whatsapp messaging. They were least bothered about the cultural root of this country as well of this subcontinent. Once upon a time, rulers of Bengal, later on *Zaminders*²¹, middle class and lower middle class people of rural Bengal used to give them uniform support. They used to have new clothes, coins and grains from the patrons. That is why this *Patua* or *Chitrakar* community never thought of to have a piece of land, well constructed house, and a well organized settled life. Art was the basic priority for them and rest all was secondary.

Conclusion:

Now the time has come to look at them to breathe new life country's lost glory. Scroll's narrator community or *Pata* makers²² are the cultural carriers of Bengal as well as Indian society of narrative culture. Resource centers for different tribal groups can be set up which will help the CBOs²³ and the SHGs²⁴ to study literature/reading materials, preserve the documents pertaining to their cultural heritage and so on in local languages²⁵. Gramin Vikas Seva Sanshtha (GVSS) report of Researcher Prof. A K Haldar and his team submitted to planning commission Govt. of India, New Delhi.

Bibliography:

1. *Bhattacharjee, Binoy. The Patuas: A Study in Islamization. Calcutta: Indian Publications, 1973.*

S. K. Sarkar

2. Dutt, Gurusaday. *Folk Arts and Crafts of Bengal: The Collected Papers*. Calcutta: Seagull Press, 1990.
3. Hauser, Beatrix. "From Oral Tradition to 'Folk Art': Re-evaluating Bengali Scroll Paintings.pdf," *Asian Folklore Studies*, pp.61:105-22, 2002.
4. Korom, Frank J. *Village of Painters: Narrative Scrolls from West Bengal*. Santa Fe: Museum of New Mexico Press, 2006.
5. Sen Gupta, Shankar (ed.). *The Patas and the Patuas of Bengal*. Calcutta: Indian Publications, 1973.
6. Pal, Pratapaditya. "The Arts of Nepal- II: Painting. Leiden: Brill Archive, 1978.
7. McCutcheon, David J. *Patuas and Patua Art in Bengal, subtitle-'Patuas or Patikars in Aboriginal Societies'*, Calcutta: Firma KLM Pvt. Ltd., 1999.
8. Jain, Jyotindra. (ed.) *Picture Showmen: Insights into the Narrative Tradition in Indian Art*. Mumbai: Marg Publications, 1998.
9. McCutcheon, David J. and Suhrid K. Bhowmik. *Patuas and Patua Art in Bengal*. Calcutta: Firma KLM Private Ltd., 1999. *The bilateral agencies should facilitate the tribal and folk artists, so that they can take part in the various cultural festivals across the globe. This could help them to portray their skill to the people of varied geography and demography. The Universities and the Institutes should have to design comprehensive training curriculum at the intricacies and subtleties of tribal and folk art & culture in order that the cultural activists of the future years can function with competence for enshrining and promoting traditional arts and culture in the national and international arena.*
10. Maity, Chittaranjan. *Prasanga: Pat, Patua O Patua Sangeet*. Kolkata: Sahityalok, 2001.
11. Barapanda, Deepak. *Patua Sanskriti: Parampara O Paribartan*. Calcutta: Satabdi Prakashan, 1999.
12. Dutta Chattapadhyay. *Purva Bharat-er Patachitra*. Kolkata: Lokosanaskriti and Adivasi Sanaskriti Kendra 2010.
13. Claus, Peter J, Sarah Diamond, and Margaret A. Mills. *South Asian Folklore: An Encyclopedia : Afghanistan, Bangladesh, India, Nepal, Pakistan, Sri Lanka*. New York: Routledge, 2003.
14. Sharma, Arvind. *Hindu Narratives on Human Studies*. California: Praeger Publishers, 2009.

End Notes:

¹ 'Myth, Culture and Personality' by A. Irving Hallowell, an American anthropologist, aa.1947. Willey online library Vol.49, Issue-4, on 28th Oct'09 1947, 544-45.

² Folk paintings painted on rolled clothes or on paper supported by clothes from back.

³ Scroll painters

- ⁴ A type of scroll paintings of sacred legends of Gujarat.
- ⁵ Scroll narrating community of Maharashtra
- ⁶ Korom, Frank J. 2006, "Village of Painters: Narrative Scrolls from West Bengal", Santa Fe: Museum of New Mexico Press, Print.
- ⁷ Mention in the book written by Korom, Frank J. Village of Painters: Narratives scrolls from West Bengal. New Mexico: Museum of New Mexico Press, 2006. Print.
- ⁸ (Defeating Patriarchal Politics: The Snake Woman as Goddess: A Study of the Manasa Mangal Kavya of Bengal, in an Academic Journal Intersections: Gender & Sexuality in Asia & the Pacific; Nov 2012, Issue 30, P3.
- ⁹ Scroll painters cum scroll narrators community of Bengal.
- ¹⁰ Folk artists community of Bengal
- ¹¹ Meaning Tree
- ¹² Meaning Plantation
- ¹³ A length of material worn arranged in two folds over the chest and thrown back around the shoulders.
- ¹⁴ Is a confectionery work from Palm Sugar.
- ¹⁵ Phalguna is the eleventh month of the year, and corresponds with February/March in the Gregorian calendar.
- ¹⁶ A single Scroll painter cum narrator.
- ¹⁷ Perfumes sticks known as aggarbatti
- ¹⁸ A dot like decorative mark worn in the middle of the forehead by Indian women, especially Hindus.
- ¹⁹ In Nepal chitrakars were practicing scroll till end of sixteenth century, Manavinayaka they starts with dancing Ganesh mentioned by Pal, Pratapaditya. The Arts of Nepal II: Painting. Leiden: Brill Archive, 1978. Print.
- ²⁰ Patuas also known as Chitrakars in Bengal, Chitrakar word became Sanskritised- "CHITR" means Image and "AKAR" means having shape. Uniformly called Chitrakar means Image maker.
- ²¹ Land lords of India.
- ²² Mentioned by David J. McCutcheon, David J. Patuas and Patua Art in Bengal, subtitle- 'Patuas or Patikars in Aboriginal Societies'. Calcutta: Firma KLM Pvt. Ltd., 1999, p.15. Print.
- ²³ (community Based Organisations)
- ²⁴ (Self Help Groups)