



Carving Heritage: The Stone Craft of Jabalpur - An Overview and Conservative Measures

Rishi Budhrani, Amisha Gogia, Tejas Eknath Pawar, Ravindar Tadi

Student I, Student II, Sr. Assistant professor, Associate Professor
Department of Interior and Fashion Design, School of Arts and Design,
Woxsen University, Kamkole, Sadashivpet, Hyderabad, Telangana, India, 502291.

Abstract: This research paper focuses on the study of art and craft of stone carving available in Jabalpur, Madhya Pradesh, ensuring an approach of documentation, analysis of distinct types of artefacts, and study of style available in the area. It aims to focus on this art as a significant effort in preserving traditional art forms that are crucially important to the local community, both culturally and economically. Indeed, the tapestry of technique and style as revealed in vast fieldwork, interviews with artisans, and visual documentation gathered here would suggest something far more than what is explored.

This paper attempts to do documentation of varied styles of stone carving present in Jabalpur and study distinctive styles the artisans in the region have adopted and evaluate the socio-economic determinants of this craft. Although there is considerable well-documented literature on the artisan traditions of India, an important research issue that links techniques and artistic expressions peculiar to the tradition of stone carving by the artisans of Jabalpur This background study as research which reveals Jabalpur as historically significant place for stone carving, particularly in Bhedaghat, where soft marble from Narmada River has been in use for decades. Such geography here decides not only the materials used but also the quality of aesthetics in the work of artisans. It is contributing towards deep understanding about Jabalpur's stone carving heritage along with their role in maintaining local livelihoods while maintaining cultural identity.

Keywords: Marble Stone Carving, Cultural Identity, Socio-economic Impact, Artefacts, Nature Influence on craft

1. INTRODUCTION

The intertwined arts and crafts form multicultural fabrics, each representing a story from one of their regions, history or artistic standing. Jabalpur, Madhya Pradesh, the tradition of stone carving is substantial enough as to evoke thousands of years of lasting expertise which have shaped up entire cultural framework for the central Indian region.

It is an attempt at documenting and analyzing the art and craft related to stone carving in Jabalpur with added emphasis on a range of styles, methodologies, and socio-economic elements that influence this antiquated activity. Jabalpur is a city at the geographical Centre of Madhya Pradesh, known historically for its geologically diverse mineral resources. Quick availability of quality marble and other stones has helped give birth to a great stone carving industry, often called Jabalpur's marble craft (1) (Shrivastava, Nov 2, 2012)

Besides aesthetic importance, stone carving in Madhya Pradesh has significant importance. According to (2) Pandey (n.d.) while reviewing the crafts of Madhya Pradesh, traditional forms of artistic expression, such as stone carving, are part of the cultural texture of the state, depicting historical stories, mythological legends, and social structures. Similarly, (3) Upadhyaya and Wadhwa (n.d.) have identified development of several kinds of art in Madhya Pradesh with interdependence among many kinds of art, both stone carving and painting. The stone carving art of Jabalpur is only one among a few local versions within the large picture of Indian folk art that expands the marvelous diversity of tribal and folk art spread all over the country.

Such traditional art forms are more than a conservation tool, they also provide income for local communities (4) Sharma(n.d.).

This paper explores the simplicity of stone carving, its historical background, current methods, and its potential future development in Jabalpur. The paper will look towards throwing more light on Jabalpur's stone carving heritage in the wake of studies on unique styles and methods applied by local artisans and socio-economic factors shaping craft. This research will also delve into whether there is an influence of natural resources availability on the craft, and how stone carving is important to local economies, without forgetting to highlight the preservation in traditional artistic expressions despite modernization and modification in the economic situation. This scrutiny intends to raise awareness regarding the cultural economic significance of Jabalpur stone-carved art and the threats and opportunities it faces in the 21st century.

The study, therefore, attempts to add its contribution to the larger discussion on preservation and promotion of India's traditional arts and crafts for helping to highlight the significance of India's traditional arts and crafts for building identity, economic development, and sustainable heritage. (1) (*Shrivastava, Nov 2, 2012*)

2. HISTORICAL BACKGROUND AND EVOLUTION

Madhya Pradesh (Jabalpur) –

Marble stone carving in Jabalpur has a commonly preserved mix of classical and regional influence in its art. Top skills of artisans in the city Of Jabalpur are carving fractal patterns, figurative sculptures, mural arts & scenes from Hindu mythology.



Fig. 1. Madhya Pradesh in India's map (Sourced from google)



Fig. 2. Jabalpur in Madhya Pradesh's map (Sourced from google)

Madhya Pradesh has a rich tradition of stone carving those dates to the time of ancient civilization; it is said that this craftsmanship took birth in Madhya Pradesh as early settlers settled here along the banks of Narmada River. They evolved from changing ruling periods and cultural interactions (5)

The Jabalpur marble craft, as known to believe today was an amazing tradition about the peak days of medieval. Later it became so popular in Mughal dynasty and followed by their followers. That how the craft responds to change in patronage during British next but greets colonial phase writing survived mainly as a cultural tradition with great significance (5) submerging still crafts having both continuity & adaptation (Crafts Council of India, APRIL 2011).

3. Artisan Profiles

3.1 Background

Sanjay shown in figure 11, is 42 years old and lives in a village in Bhedaghat, he has been working on marble for 12 years or more. This is a family occupation he takes up. The family members include eight members. The earning members of the house include Akash, his father, and his brother. The family earns their livelihood from the marble work only, there is no other source of income.

Pankaj shown in figure 12, is 32 years old and lives in Baghrai village near Bhedaghat, he has been working on marble for a year now. The family members include six members. The earning members of the house include Pankaj and his wife. The family earns their livelihood from the marble work through Pankaj and tailoring work done by his wife.

3.2 Living and working space

- Their family lives in Bhedaghat; both work in Karkhana, where the craftsmen collaborate with other artisans.
- The working hours are from morning 11 to 5 in the evening. They usually sit on the ground and work for the entire day.



Fig. 3. Artisan working



Fig. 4. Artisan working

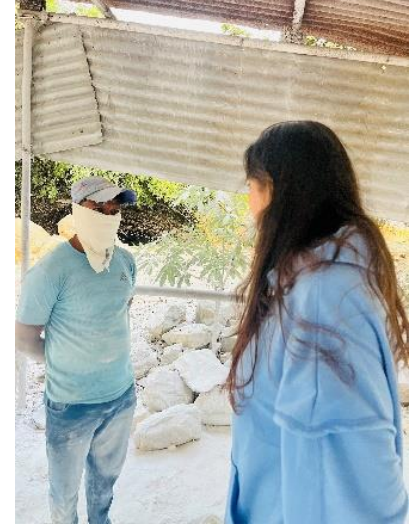


Fig. 5 Interviewing Artisan

3.3 Work

-
- The artisans get marble in their Karkhana through vendor who gets it from Sagda, where the marble mining is done.
- The products they work on are order based. It takes them 1 day to work on one foot of marble.
- Firstly, starting from structure shown in figure 14.1, then body shown in figure 14.2, after which slowly starts creating facial structure shown in figure 14.3 and then other minutest details shown in figure 14.4.



Fig. 6 Artisan working



Fig. 7 Artisan working



Fig. 8 Artwork process



Fig. 9 Artwork process



Fig. 10 Artwork process

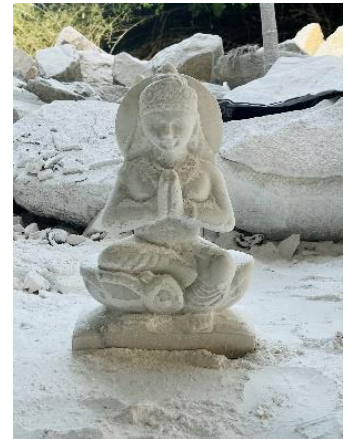


Fig. 11 Artwork process

Fig. 8 - Structure of Idol

Fig. 9. - Body detail

Fig. 10 - Facial Structure

Fig. 11 - Minutest Detail

3.4 Percentage of artisans involved

According to MP Handicrafts Development Corporation reports:

- Approximately 2-3% of local population
- Around 200-300 registered artisan families
- Multiple seasonal workers

4. Technological and Craft Processes

The entire process at Jabalpur is said to be a different sequence of steps requiring unique skills and tools. Some of the key steps, according to the craft process document from the Development Commissioner (5), (6) (Handicrafts) (2012) are:

1. Stone Selection: Masters handpick the marbles or any stone according to its quality and style (mentioned below in distinguish table).
2. Cutting and Shaping: By the craftsman cutting with chisels and hammers and sometimes with power tools to a desired shape.
3. Carving: Such carvings are produced with amazingly simple designs that often incorporate floral motifs, geometrical shapes, or figurative representations.
4. Finishing: It makes the carved piece smooth and shining to gain a final texture along with sheen.

With this reason, authentic designs are full of local motifs and mythological themes of the region. However, modern designers also focus on modern designs to cope with the demand of changing the times of the market.



Fig. 12 Tools Used

5. Craft Materials and sources Hard marble

Marble: Marble is a metamorphic rock whose constituent minerals have been recrystallized; the major mineral is calcite, while the secondary mineral is dolomite (7). The type of marble used, and which is taken from Jabalpur, is Dolomitic marble that cost about INR 2000-4000 per metric ton. Talc/ Soap Stone: The scientific name for soapstone is Steatite. This one is a metamorphic rock that contains magnesium, dolomite and talc within it (7). It is called soap stone due to the overall feel of the skin during a touch feels like the dry bar of soap. In the past, in the mainland of Bhedaghat raw material was available, i.e. soap stone, from the riverside. However, since 2005 The High court banned this practice with a stay order to break stones from marble mountains. Today this quantity has reduced significantly, and this has had a telling effect on the pockets of the poor soap stone carved craftsmen. The earlier rates were in a range of INR 10-12/- per kg, are now anywhere between INR 25-30/- per kg. After working on the marble, whatever dust is remaining the craftsmen sell it to the intermediary or to the place where it was bought for fifteen shillings per sack. For finishing Sandstone is needed, to file the surface of soap stone is required (7).



Fig. 13 Metamorphic Rocks



Fig. 14 Metamorphic Rocks

6. Socio-Economic Impact

Jabalpur stone carving is one of the giant industries in this country as it directly cultivates the livelihood of the thousands of artisans' families. Many would consider it a family business because the skills and knowledge were passed down generation by generation in the lineage of the family (5) (Crafts Council of India, APRIL 2011). • Competition with other machine made articles. • Alteration in the market demand. • Majority of the local artisans operate in anonymous anonymity and are not connected with other markets. • Certain of the workshops require modernization.ng is one of the gigantic industries of this country as it supports thousands of artisans and their families. It would be a traditional family trade for many as the learned skills and knowledge were transferred through generations over the lineage of the family (5) (Crafts Council of India, APRIL 2011). However, still the challenges remain there: • Competition with machine-made articles. • Changing market requirements. • Most of the local artisans lack access to broader markets. • The need for modernization of some workshops. However, the following challenges are made in a bid to help the craft: A for instance there exist organizations such as the Crafts Council of India, which seek to enable artisans in the matter of the enhancement of skills, design productions and markets (5) (Crafts Council of India, APRIL 2011).

7. Distinguish Between The other types of art present

Features	Jabalpur Stone Carving	Rajasthan Stone Carving	Tamil Nadu Stone Carving	Odisha Stone Carving
Raw Material	<ul style="list-style-type: none"> • White marble • Soft local stone • Medium grade stone 	<ul style="list-style-type: none"> • Makrana marble • Sandstone • Semi-precious stones 	<ul style="list-style-type: none"> • Granite • Hard stone • Monolithic rock 	<ul style="list-style-type: none"> • Khondalite • Chlorite • Regional stone
Primary Material	<ul style="list-style-type: none"> • White marble/soft stone 	Marble, sandstone	Granite	Khondalite, chlorite
Stone Hardness	Medium-soft	Medium-hard to hard	Extremely hard	Medium-hard
Tools Used	<ul style="list-style-type: none"> • Fine chisels • Smooth files • Light hammers 	<ul style="list-style-type: none"> • Heavy chisels • Inlay tools • Advanced machinery 	<ul style="list-style-type: none"> • Heavy hammers • Rock-cutting tools • Large chisels 	<ul style="list-style-type: none"> • Specialized chisels • Traditional tools • Temple-craft tools
Technique	<ul style="list-style-type: none"> • Fine detailing • Smooth finishing • Light carving 	<ul style="list-style-type: none"> • Deep relief • Inlay work • Jali (lattice) cutting 	<ul style="list-style-type: none"> • Deep rock cutting • Monolithic carving • Heavy relief 	<ul style="list-style-type: none"> • Architectural carving • Dance pose detailing

				• Relief sequences
Products	<ul style="list-style-type: none"> • Religious figurines • Decorative items • Gift articles 	<ul style="list-style-type: none"> • Architectural elements • Luxury items • Decorative screens 	<ul style="list-style-type: none"> • Temple sculptures • Monumental art • Heritage pieces 	<ul style="list-style-type: none"> • Temple art • Dance sculptures • Ritual items
Scale	<ul style="list-style-type: none"> • Small to medium • Portable size • Market-friendly 	<ul style="list-style-type: none"> • Medium to large • Architectural size • Custom size 	<ul style="list-style-type: none"> • Monumental • Temple size • Large scale 	<ul style="list-style-type: none"> • Large architectural • Temple integrated • Complex panels
Market Focus	<ul style="list-style-type: none"> • Retail market • Tourist sector • Home decor 	<ul style="list-style-type: none"> • Luxury segment • Architecture • Heritage hotels 	<ul style="list-style-type: none"> • Cultural heritage • Tourism • Museums 	<ul style="list-style-type: none"> • Religious sites • Cultural preservation • Temples
Finish Quality	<ul style="list-style-type: none"> • Smooth matte • Clean edges • Modern appeal 	<ul style="list-style-type: none"> • High polish • Intricate detail • Royal finish 	<ul style="list-style-type: none"> • Natural texture • Weather resistant • Traditional finish 	<ul style="list-style-type: none"> • Detailed surface • Traditional patterns • Temple aesthetics
Unique Features	<ul style="list-style-type: none"> • Economic use • Contemporary designs • Market adaptability 	<ul style="list-style-type: none"> • Multi-stonework • Royal influence • Architectural integration 	<ul style="list-style-type: none"> • Historical value • Monumental scale • Heritage significance 	<ul style="list-style-type: none"> • Movement depiction • Religious symbolism • Architectural harmony
Trade Focus	Domestic items and souvenirs	Architectural and luxury items	Heritage and monumental works	Temple architecture and ritual art
Scale of Work	Small to medium	Medium to large	Large to monumental	Large to monumental

8. Revival Efforts

The State Government of Jabalpur implements several schemes to preserve and develop the marble craft industry and promote employment opportunities for artisans (6). M.P Government has introduced several essential programs to promote marble craft.

1. The Mukhya mantri Karigar Swasthya Kalyan Yojana under the Loans and Grants Programme provides health and compensation benefits to artisans when they take sick leave (6). The Rajiv Gandhi Shilpi Swasthya Bima Yojana serves as a similar scheme to the above description by offering health insurance coverage to artisans (6).

2. The government arranges workshops and training sessions to provide marble artisans with new techniques alongside market-ready designs and other market changes available according to (6). Digital training programs for such work are organized through joint efforts of the government and NGOs along with artisans' associations (6). the artisans' means of livelihood by various schemes initiated by the state government to continue this revival and promotion of this marble craft in Jabalpur (6). M.P Government has launched several important programs as part of their initiatives.

3. This program under the Loans and Grants Programme- Mukhya mantri Karigar Swasthya Kalyan Yojana offers health insurance benefits to artisans who fall ill so they receive compensation (6). Rajiv Gandhi Shilpi Swasthya Bima Yojana provides health insurance benefits for artisans in an identical manner to the previously discussed program (6).

4. Training Programs of Developmental Skills • Workshops and Training Sessions: The government organizes workshops and training sessions so that the marble artisans can be refined with the latest techniques, designs, and other changes that might be there in the market (6). The training programmes for such work are mostly organized in conjunction with NGOs and artisans' associations by the government (6).

SEWA (Self Employed Women's Association)

Focus: Women artisans' empowerment (6).

Activities: Training, financial support (6).

MPSVN (Madhya Pradesh Hastshilp Vikas Nigam)

Government-supported organization

Focus on local craft development

5. It is necessary to conduct awareness generation and exposure of the marketplace. • Participation of Marble crafts of Jabalpur in national and international exhibitions and handicraft fairs does support marble crafts of Jabalpur and the level of visibility is maximum thus generates new marketing opportunities. • Development of more internet portals for the exhibition and marketing of marble products whereby the target market will be able to easily reach the artisans. Fairs encourage Jabalpur marble crafts actively, hence maximizes visibility, thus new marketing opportunities.

Promoting additional internet platforms for the sale and exhibition of marble products so that it reaches a broader market to link them with the artisans.

6. Policy Support and Advocacy

- Policy Reforms.

Marble craft enterprise is a business that is always funded by the government to make it greater and improved; therefore, there are usually reasonable fees for fees of products, sufficient supply of raw materials, and guarding of intellectual property (6).

These measures, thus, contributed all to bringing back to life the business of marble craft in Jabalpur and allowed it to grow on a spiral movement upwards.

9. Cultural Value and Heritage

Manufacturing ornament in Jabalpur is not only economically viable but is part of the tradition and is attached strongly to cultural values of the area. This craft is very important in local dancing festivities and religious ceremonies. Often, they depict art works and are incorporated in temples, houses and other public structures that represent beliefs of the culture and artistic sense.

Collection of authentic design and fabrication procedures. Such exhibitions and craft fairs are supposed to promote their crafts. Design and construction of stone carving as part of cultural merchandise in tourism. Transfer of skills from educational programs to the next generations. only an economic activity but forms part of the region's tradition and constitutes a big part of regional cultural identity.

This craft plays a significant role in local traditions, festivals, and religious practices. Frequently, stone-carved artifacts form an integral part of temples, homes, and public spaces which reflect local beliefs and aesthetics. Some of the activities requiring this preservation include: -

Documentation of traditional designs and techniques. Such exhibitions and craft fairs are meant to highlight their crafts. Stone carving integration into cultural products of tourism. Skills are transferred by educational programs to the next generations.

The Crafts Council of India had stated the fact that the rationale for the effort and practice of such conservation is not merely for raw-identity preservation but more profoundly, to support economic viability for such communities such as artisans (5) (Crafts Council of India, APRIL 2011).

11. Market force and Globalization

Market force and Globalization are the two factors that are cited as having a huge impact on new venture creation.

On the same hand globalization becomes a threat for the stone carving Industry of Jabalpur. On the other hand, this is also good opportunity for the stone carving Industry of Jabalpur because today's global market is now more attractive and looking for original Handmade Articles. Jabalpur marble craft has a higher market potential as compared to aesthetic value; they can work on the cultural value. Changing designs to conform with other countries of the world's general trends but must not be a copy. Trying to support them to enhance the individual and combined Internet marketing competencies with the focus placed on the web-based commerce initiatives. Reflecting on such a notion as constant quality and timely delivery investment for exporters to the stone carving industry of Jabalpur.

Yet this simultaneously also offers good opportunities for it because today the global market especially seeks genuine and handmade products. As per seekers of art and as per cultural value Jabalpur marble craft has a great prospect in the international market.

Still, there are great challenges in penetrating world markets:

Ability to translate designs according to the international standards of given tastes and yet not compromise the cultures. Building up their digital marketing competencies in their specialist areas of the online business environment. Facilitating exporters to constantly provide quality products at an appropriate time in the export market.

Such hurdles are crossed by the Development Commissioner for Handicrafts and other such organizations like Crafts council of India through the various steps which were taken for the promotion of the handicrafts of India on global map (Development Commissioner (Handicrafts), 2012. For instance, in the case of craft, the Crafts Council of India has been defined as follows: [Refer to reference number 5]

12. Prospects and Recommendations

Growing global awareness of the need for more handcrafted products culturally sensitive items. Maturity of the product offering through connection to modern design firms with flexibility to innovate. In culture tourism and experiential travel, the support from

the Government and NGOs for skill development and market promotion. Encourage training which should be implemented mainly on the youth involved in this artisanry.

The interaction of old gurus with new builders of the digital marketing and e-commerce facility for artisans suggest proper stone quarrying and effective hand-crafted and made, culturally relevant goods. They also can innovate through partnerships with modern design firms.

For sustainable strength in this trade, here are a few recommendations:

Invest in skill development programs, particularly among the younger artisans.

Relation of old experts with a new designer building the digital marketing and e-commerce capability of artisans recommend responsible stone quarrying practices and handicraft manufacture. This can create avenues of income for artists through stone carving.

PRESERVING STONE CARVING ART: KEY POINTS

1. IMMEDIATE ACTIONS NEEDED

Train young artisans now. (Capacity Building/ Skill Development). Record old masters' techniques. Create better market links. Use digital platforms for sales. Support artisan families.

2. WHY WE ARE LOSING THE ART

Young people lack interest. Poor income stability. Cheaper machine products. Limited market reach. No proper training systems.

3. IMPACT OF LOSING THE ART

Cultural heritage dies. Traditional skills vanish. Artisans lose jobs. Tourism suffers. Communities break apart.

4. HOW TO SAVE IT

Give fair prices. Create craft schools. Use social media. Support craft tours. Protect artisan rights.

5. BENEFITS OF SAVING

Keeps culture alive. Create jobs. Boosts tourism. Preserves knowledge. Help local economy.

Note: Each artisan lost means a piece of heritage gone forever.

13. Personal Reflection

In other words, the art of carving marbles in India is the storybook of the country's culture and its history. Many of the skilled artists who created this legacy often protect it and are at risk for giant challenges like not having enough work at times or marble dust related health difficulties. But cheering for the new government and some other coming ones there is hope. Accompanying training programs are provided for orientation, skill enhancement and continuity for this unique form of artistic excellence. I was able to understand better what people consider in terms of the craft and how it affects them and their lifestyle. It is not just making art but preserving their heritage and supporting their families in making a living. Hence, the future of this art I guess is only certain if all stakeholders are willing to fully cooperate because these beautiful, unique, meaningful stories depicted in marble carving art will cease to exist. Looking back at the learning process of this topic- the marble carving in India, I am just stunned on just how this research has benefited me- not only in the professional level, but also on the personal sphere. Starting from the scholarly interest in the subject that has been traditionally considered as a non-arty craft, it has become a love to the art that is liberation of life from the stone and having centuries of its stories in the folds of the work. It is still fresh in my mind when I went to a marble carving workshop at Jabalpur. The chiseling through the stone, the white dust in sunlight shafts and the focus I will always remember as part of the impression. Among those craftsmen who interested me much one man was an old man with the hand lines of age written deep into his palms. Years of work had left their marks on him; He told me how under his hands a simple piece of marble could turn into a tiny lotus. He then laughed in the eye and said that he had acquired all these skills from his father and the father from the generations before him.

These artisans posed some centrifugal problems that I found inspirational. Some will not wear masks on their faces to cover their lungs, daily breath in the air congested with marble dust. There were those who said, 'I have not had a job for a whole month' and yet their stay was not diminished – this is how long they stayed. I have really found myself to really question how our modern world so many times undervalues such ancient expertise. These are no craftsmen-these are bearers of tradition, their palms the interlink between themselves and their ancestors with every artefact they are perfect.

The thing that shocked me perhaps most was that it kind of unveils a completely new angle of viewing art and quality work. People don't understand marble carving as the beauty people could give to others but the ability to keep families or personal stories contributes to the essence of a community. Every carved piece preserves not only artistic skills but the aspiration, imagination, and challenges from various groups.

Indeed, it is the government initiative that I come across in my study. Sometimes I develop a lot of questions whether some of these measures will make much. Training programs and support systems are found to be miniature life rafts given a sea of issues. But when I consider young apprentices, they can work shoulder to shoulder with the master's and learn from them, I have a small flicker of hope. Therefore, traditions are preserved-always in small things not grand gestures-but always at the emphatic attempts and thoughtful stewardship of the passing down of knowledge from one generation to another.



Fig. 15 site visit

For the artisans and their craft, their narrative has gone beyond the marble carving and lies in that sweet space – where conventional and contemporary, time-honored and the current, exists. This is indeed human enduring through the techniques used and the value of preserving those historical sites.

I learn a lot on this trip, but more importantly, the lessons are not in textbooks or numbers but from people who have made it their life's work, the subtle and profound insights. In my future practice, I will bring more understanding of how the traditional arts are important in the world today and how I can help see to it that they are being passed down to the future generations.

Yet maybe the beauty of what chiselers do with marble goes beyond the statues they leave behind: in fact, it makes us touch our past and shows us the ways which can be done. This research has been much more than just a course completion-it has been a very enriching experience for both personal as well as academic development that is going to shape the way I tend to look at art, culture and traditions for years to come.

The last one is more of a personal-political storytelling type of work, but it is still academic. And therefore, when included personal impressions and feelings as well as observations apart from the material gathered through the course of scholarly work, it establishes a full-bodied and genuine picture of your research process.

14. Conclusion

This is an interesting crossroad of art and talent like a social asset, on one side, and as economic value, on the other. Wherever this work has been demonstrated several times in this area, the craft is inseparable from socio-culturally defining that region's historical, mythological, and aesthetic contours. Besides, it is also a challenge that has been put before Jabalpur marble craft in this modern age, globalization and new economic order are at its doorstep of new prospect. As a 'potential to change without being about to lose but retain a cultural meaning in adaptation of global market it opens a way to sustainable development. This craft should therefore be saved and developed multi-dimensionally incorporating the artisan, a policymaker, designer, and consumer. An art item like this not only keeps a tradition of the nation's culture intact with support but supports the overall economic interest of the country too. Subsequent research work would therefore entail defining lasting forms of craft conservation while at the same time advancing for more progressive partnerships in design; all this in relation to research about the effects of digital technologies on the traditional craft economy. It will go a long way in helping to make sure that tradition of stone carving in Jabalpur continues and adopted in the subsequent years.

REFERENCES

1. JABALPURIYA MARBLE CRAFT – SHUBHA SHRIVASTAVA-<https://issuu.com/shubha.shrivastava/docs/craft.doc>
2. THE CRAFTS OF MADHYA PRADESH - AN OVERVIEW Dr Anjali Pandey
<https://journals.indexcopernicus.com/api/file/viewByFileId/133207.pdf>

3. DEVELOPMENT OF PAINTING IN MADHYA PRADESH Dr. Alpana Upadhyaya 1 , Vinny Wadhwa 1 - <https://www.granthaalayahpublication.org/Arts-Journal/ShodhKosh/article/view/366>
4. Sharma, E. (n.d.). The folk arts of Indian tribes. Journal of International Academic Research for Multidisciplinary Studies.
5. Craft Council of India: <https://www.craftscouncilofindia.in/>
6. Government website of Madhya Pradesh- <https://mpgb.co.in/>
7. https://geology.com/rocks/#google_vignette
8. <https://www.mpgkpdf.com/2020/01/madhya-pradesh-me-shilpkala.html>
Madhya Pradesh Shilp Kala Kendra
9. Textiles Ministry Govt. of India <http://texmin.nic.in/>
10. JOURNAL OF INTERNATIONAL ACADEMIC RESEARCH FOR MULTIDISCIPLINARY Impact Factor TRIBAL FOLK ARTS OF INDIA EKTA SHARMA*
11. https://en.wikipedia.org/wiki/List_of_geographical_indications_in_India
12. https://en.wikipedia.org/wiki/List_of_Monuments_of_National_Importance_in_Madhya_Pradesh
13. <https://handicrafts.nic.in/cmsupload/2039201602393132%20craft%20process.pdf>
14. <https://www.mpgkpdf.com/2020/01/madhya-pradesh-me-shilpkala.html>
15. <https://www.dastkar.org/>
16. Norton, A. W. (1989). [Review of *The Art of Ancient India: Buddhist, Hindu, Jain; The "Pala-Sena" Schools of Sculpture*, by S. L. Huntington & J. C. Huntington]. *The Art Bulletin*, 71(3), 529–532. <https://doi.org/10.2307/3051146>

