

#INSIGHT

How Did Chutneys Came to the World?

The Mughal kitchens were known for their elaborate feasts, which included a wide range of chutneys.



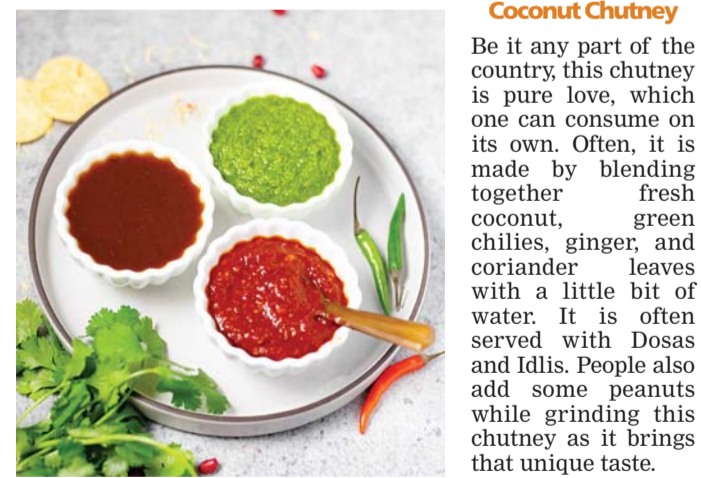
Chutney is a savoury condiment that is commonly used in Indian cuisine. It is often made by blending together various ingredients such as herbs, spices, fruits, and vegetables to create a delicious and flavourful accompaniment to a meal.

The word 'chutney' is derived from the Hindi word 'chutni', which means to crush or grind. Chutneys were traditionally made by grinding together fruits & veggies with spices & salt using a mortar and pestle, but today they are often made using a blender or food processor. This method was used in the ancient India to preserve the fruits & vegetables.

From Dosa to Cheela, Samosa and DahiBhalla, we enjoy chutney with literally all kinds of food. This condiment is also used as a dip or spread for making a variety of sandwiches. In this article, we will share with you a brief history of how this condiment came to India and some common chutney recipes. Take a look.

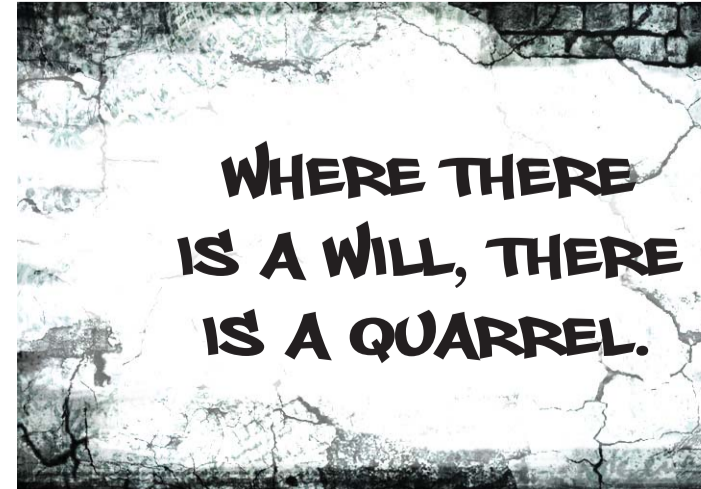
History of Chutneys
The origin of 'chutney or chutni' can be traced back to ancient India, where it was an important part of the diet. This condiment was introduced to India during the Mughal era when the Mughal emperors brought with them a variety of culinary influences from their homeland in Central Asia. The Mughal kitchens were known for their elaborate feasts, which included a wide range of chutneys made with exotic ingredients such as saffron, rose petals, and dried fruits.

Chutneys in the Past
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THE WALL



Oddly enough the same collection also contains a superb drawing of a full-grown rhinoceros prepared by an Indian artist Gangaram Chintaman Tambat, who made many excellent drawings, paintings and clay models of people, birds, animals and landscapes for British patrons. This rhinoceros was in the menagerie of Peshwa Madhav Rao II at Pune, and the drawing contains the ruler's signature dated in November 1790. The drawing is of excellent quality, coming from an experienced painter and drawn from life.

Rhino Painted & Made a Craft of...

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As we have seen, it is known from travellers' records that the rhinoceros found place with other domesticated or tame animals in the menageries of the Mughal emperors. There is other evidence of such instances of the rhinoceros in captivity in writing and paintings. The well-known French traveller Jean-Baptiste Tavernier describes a tamed rhinoceros that he came across around 1665. He noticed a young boy feeding stalks of millet to a rhinoceros. When he took some stalks from the boy the rhinoceros came to him 'opening his mouth four or five times' to eat the millet stalks. Joachim Bautze discovered a late 18th-/early 19th-century drawing showing two rhinoceroses chained to posts facing each other, in the Kumar Sangram Singh Collection, Jaipur. The drawing is not too inaccurate but the design of the armour-like plates on the animals' backs is rather schematic. Further evidence of rhinoceroses being tamed comes from the accounts of the English Bishop Reginald Heber who made an exhaustive tour of northern and western India in 1824-25. He noticed several tamed rhinoceroses at Lucknow during his visit to that city. He also saw a rhinoceros in Baroda that was ridden by a mahout like an elephant.

In the latter part of the 18th century the rhinoceros was found in large numbers in the eastern provinces, as revealed by an atlas prepared in 1769 by Colonel Jean-Baptiste-Jacob Gentil, the French representative to the court of Shuja-ud-Daula at Faizabad, with the help of local painters like Nevasi Lal and Mohan Singh. The maps in the atlas show the topography and environment of the different provinces, and

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Rhinoceros from the Peshwa's menagerie, drawing by Gangaram Chintaman Tambat, 1790.

#STORY OF THE INDIAN RHINOS

tiny figures of rhinoceroses are shown in the maps of Avadh, Bihar and Bengal. Apart from the atlas, Gentil also commissioned paintings of court events, hunting trips etc. which were mounted in albums. Two paintings from an album in the Victoria and Albert Museum collection provide elaborate details of two different hunting trips of the Nawab of Avadh, showing rhinoceroses amongst other big and small game. The first one shows a rhinoceros and wild buffalo hunt in 1768 in the woods of the Bahraich province of Avadh with a corps of 600 Frenchmen, among which Gentil was present. The Nawab killed two rhinoceroses after they had wounded the elephants. Apart from two dead and one wounded rhinoceroses it also shows a smaller one captured by the hunting party. The second painting shows another hunt undertaken by the Nawab in the woods of Baharich in 1769 that included Gentil and lasted for ten days. The painting depicts as many as 19 rhinoceroses, two lying dead, two fighting with elephants and as many as 15 large small one running away from the hunting party.

Just a year later the well-known British landscape painter Thomas Denial (1749-1840) noticed a male rhinoceros of excellent proportions in the foothills of the Himalaya and prepared a sketch from which he later, probably in 1790, made an oil painting (now in the Yale Center for British Art). The drawing is of excellent quality, coming from an experienced painter and drawn from life.

Architectural Decoration and Artefacts
The image of the rhinoceros appears in other media as well. Subhash Parihar noticed several panels on the imposing western gateway of the sprawling garden and sarai named Nurmahal built by Jahangir that included a mythical elephant headed winged animal and rhinoceros together. The winged animal is appropriately ornamented, while the rhinoceros is also shown with a metal chain around its neck and ornaments on all four legs. This is perhaps the only place where the rhinoceros is present in Mughal architectural decoration. Joachim Bautze noticed a beautiful sculpted marble panel in the Bada Mahal of Kota Palace with two very



Rhinoceros from the Peshwa's menagerie, drawing by Gangaram Chintaman Tambat, 1790.



The Indian Rhinoceros: A forest scene in the Northern Part of Hindoostan with a rhinoceros, by Thoms Denial, probably 1790. Oil on canvas.

realistically rendered rhinoceroses facing each other along with other animals. He also noticed rhinoceros representations on wooden doors at Kota.

The moulded or modelled terracotta panels in the brick temples in the countryside of Bengal, built in the 17th to 19th centuries, shows rhinoceroses in hunting scenes. In a prominent panel in the lower portion of the Gangesvara Shiva Temple at Baranagar on the western bank of the Bhagirathi near Murshidabad a full-size rhinoceros is shown under attack from a group of gun-toting foreign soldiers. Similar scenes with rhinoceros have been found in the Krishnara Temple (1655), Bishnupur, the mid-19th-century Govinda Temple Puthia, Rajshahi district, Bangladesh and the Kantaji Temple (1704-22), Kantanagar, Dinajpur district, Bangladesh.

Among carved depictions of the rhinoceros, an interesting example is from a chess set made in Behrampur or Murshidabad, c. 1820, now in the National Army Museum, London. In this set, representing the British forces and an Indian ruler's army respectively. In keeping with the Indian tradition, the king and queen sit on elephants. The knights of the European version of chess are replaced by cavalymen on the white side and camel-riders on the black.



Europeans hunting rhinoceros, terracotta panel on the Gangesvara Shiva Temple at Baranagar, Murshidabad. Photograph: Asok Kumar Da.

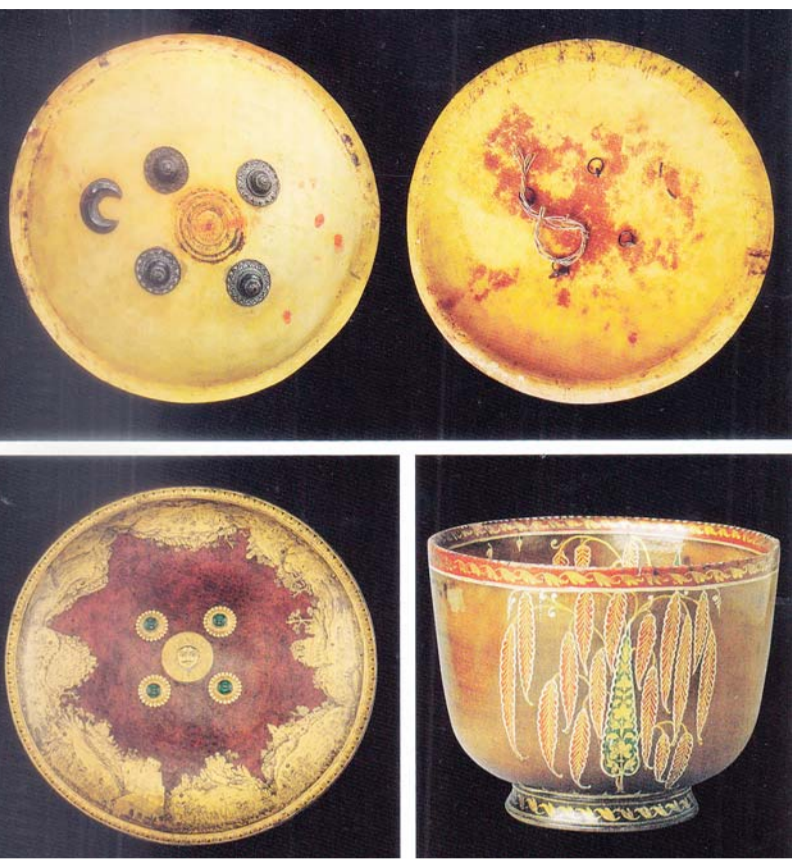
keeping with the Indian tradition, the king and queen sit on elephants. The knights of the European version of chess are replaced by cavalymen on the white side and camel-riders on the black; while the rhino substitutes for the white bishop and the buffalo for the black one.

Textiles
Rhinoceroses are also found in textiles and carpets. In at least three early Indo-Portuguese embroidered textiles the rhinoceros is found among animals pursued by European hunters. These textiles made of cotton and tussar silk were produced in the Satgaon area of Hooghly district in West Bengal exclusively for European clientele. The entire surface of the material was decorated with intricate silk-embroidered designs provided by the buyers. The design content often consists of Biblical themes, maritime scenes and scenes of hunting, expertly embroidered by the local crafts persons, mostly women.

A magnificent piece of an embroidered cotton and silk quilt in the collection of Isabella Stewart Gardner Museum, Boston, recently put on show in an exhibition at the museum, shows a European horseman pursuing a rhinoceros. The rhinoceros is clearly discernible amongst various birds and animals, real and mythical that crowds the scene. This was not entirely unexpected as rhinoceroses were found in large numbers in northern Bengal as well as in the Sundarbans deltaic area, and rhinoceroses were captured and transported to Portugal from the middle of the 16th century. A clearly drawn rhinoceros is found in the border of another large Indo-Portuguese quilt embroidered in tussar silk on bluish ground from the Museu Nacional de Arte Antiga, Lisbon that was exhibited at Kensington Palace, London in November 1970.

The rhinoceros also found in place in the magnificent pile carpets produced at the Mughal Karkhanas at Agra and Delhi. The National Gallery of Art, Washington DC has a large red-ground 'animal carpet'

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Rhino-skin shield of Raja Chandrasihji II of Wankaner State (1787-1809). Courtesy: M.K. Ranjitsinh.

sel in the Sloane Collection in the British Museum is generally regarded as the cup fashioned for Babur's use. However there is no firm evidence to support this association. Abu'd Fazl in his encyclopedic work Akbar's reign, the Ain-i-Akbari, while providing accounts of the Sarkar (fiscal unit) of Sambhal (Sambhal) writes, 'There is game in plenty in the Sarkar of Sambhal, where the rhinoceros is found. It is an animal like a small elephant, without a trunk, and having a horn on its snout with which it attacks animals. From its skin shields are made and from its horn, finger-guards for bow-strings and the like.'

Shields and body armour made of rhinoceros hide are on display in the armoury or Silleh Khana of the Maharaja Sawai Man Singh II Museum, Jaipur. These were made in Kota and procured from there, as mentioned in old Silleh Khana records of Jaipur Darbar. Archer's rings for Mughal and Rajput princes and nobles, and earrings used by the Gorakhpantis or Kanphata Jogis, followers of Gorakhnath, all fashioned from rhinoceros horn, have also been found in different museums.

The English traveller William Finch, who visited the Mughal court and part of northern India in 1608-09, reports trade in objects like drinking cups, buckles etc. made from rhino horn at Ayodhya. Finch notes the high price rhinoceros horns jewel comparable. Some

estimating them the right unicorn horns. The real and symbolic value of the rhinoceros horn is well demonstrated in an incident reported by Travernier when he noticed how in a rhinoceros hunt around 1665 the animal's horn was cut off and the king presented it to the ambassador who was in the hunting party.

There are numerous beautifully carved cups and decorative objects fashioned from rhinoceros horn in different museum collections throughout the world, most of them coming from Chinese workshops. Joachim Bautze had mentioned (on the strength of the evidence provided by the scholar Gouriswar Bhattaharya) the presence of a carved bowl made of 'rhinoceros forehead' in the State Chandradhari Museum, Darbhanga, which shows, besides other figures, carvings of Dashavtar (the ten incarnations of Vishnu). The sole rhinoceros-horn cup in the Indian Museum, Kolkata, probably of Indian origin, is well finished but undecorated. A superb footed cup made in the Deccan, now in the Kunsthistorische Museum, Vienna, carved from rhinoceros horn and with designs of trees and plants painted in colours and gold on its inner and outer surfaces, was shown in a 2001 exhibition in Lisbon of rare and exotic luxury objects from India, Africa and Sri Lanka.

Detail from the border panel of an Indo-Portuguese quilt, Bengal, early 17th century. Isabella Stewart Gardner Museum, Boston.

#MIND&BODY

Restorative Yoga Poses

If the stresses of life are getting too much to bear then try these calming yoga poses at home to feel calm and relaxed.



Everyone-yes, including you!-deserves time to unwind. Whether you've been stressed at work or dealing with family drama or are just feeling tense after nearly two years of pandemic life, we can use a little more relaxation in our lives. Yet, relaxing is way easier said than done. The stressors of modern day life, including your seemingly never-ending to-do list, make it difficult for many people to truly slow down and rest. Luckily, yoga poses for relaxation can help by making you feel more at ease, less tense, and better overall.

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From this brief survey it is clear that the rhinoceros found place in the arts and crafts of the country from Rajasthan in the west to Bengal in the east. Though it never attained the widespread representation and popularity of the elephant or lion, it retained its place as a quiet, almost docile, and easily recognizable animal.

The Benefits of Relaxation
Of course, you probably already know that relaxation is good for you. But its benefits go well beyond soothing stress and anxiety and allowing your body (and mind) space to rest and recover. Relaxation can positively impact your physical and mental health, and prime you for busy days ahead. Here are some of the noted benefits of consistent relaxation:

- Lowering blood pressure
- Slowing your heart rate
- Improving digestion
- Easing muscle pain and soreness
- Reducing chronic pain
- Increasing energy levels
- Improving sleep duration and quality
- Increasing overall feelings of emotional and physical well-being

7 Yoga Poses for Relaxation
Paschimottanasana (Seated Forward Bend)
This pose promotes relaxation throughout your entire body- from calming your brain to releasing tension in your legs. When you move into this forward bend, you'll release physical and mental stress. If touching your feet is difficult, you can modify this pose by using a strap.

Malasana (Garland Pose)
Is your mental and emotional stress turning into physical tension? Release it through Garland Pose. This pose stretches your hips, eases back pain, and releases your chest, allowing you to open your body and move into a state of relaxation.

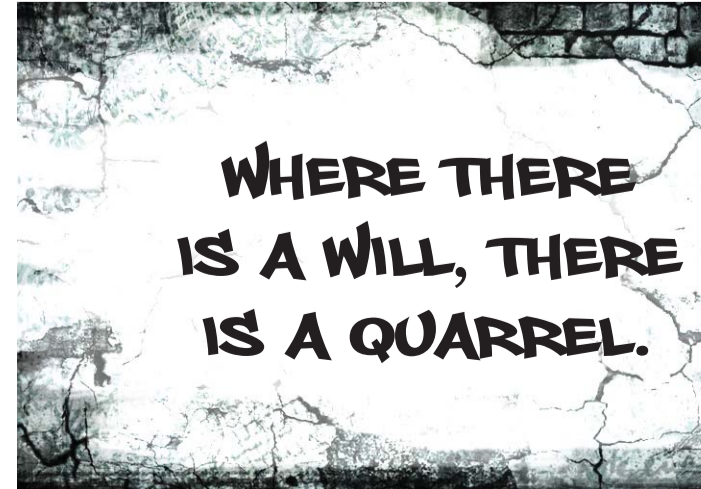
Balāsana (Child's Pose)
You may elect to return to this pose frequently during your practice-and, let's be honest, in your daily life-as it often serves as a "home base." There's a reason for that. Balāsana (Child's Pose) helps relieve stress, fatigue, as well as physical pain in your back and hips.

Viparita Karani (Legs-Up-the-Wall Pose)
Move into this pose-and you'll immediately be sighing of relief. This posture is a great way to release tension, ease stress and help you unwind. If you're trying to find relaxation before heading to bed, practice this pose to prepare your physical body (and your mind) for a peaceful night of sleep.



Paschimottanasana.

BABY BLUES



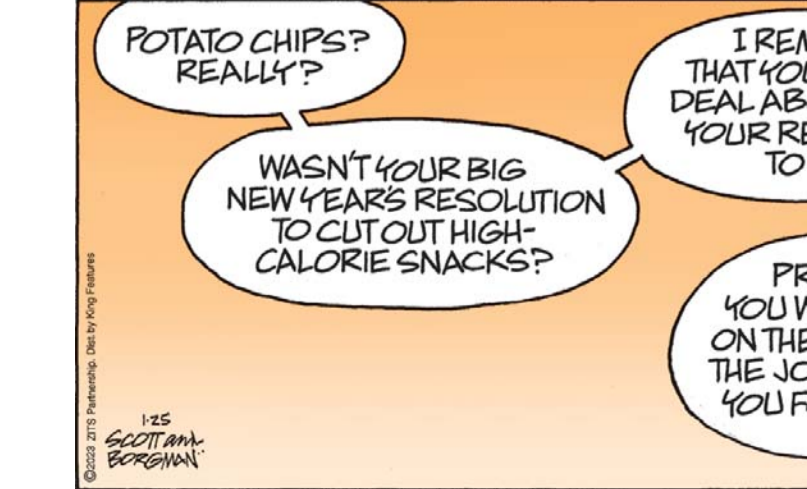
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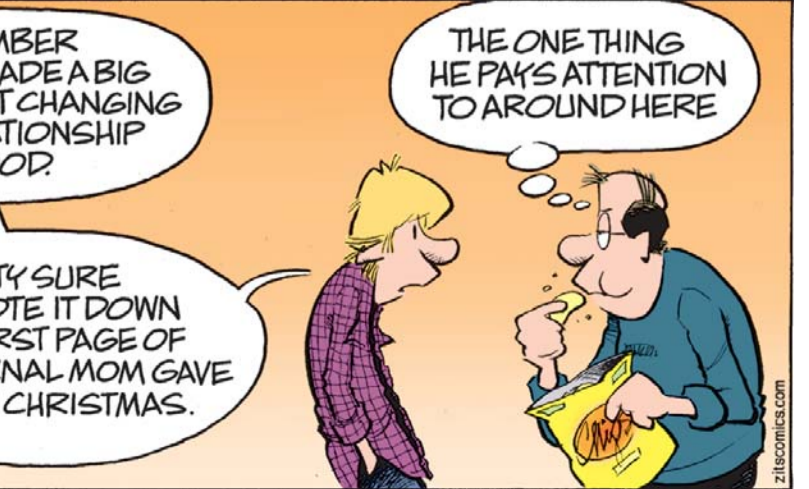
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