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Sandesh

“The Message”

A Newsletter from IndUS of Fox Valley

From Editors' Desk

Dear Readers,

As in the previous years this issue of *Sandesh* is dedicated to the annual IndUS banquet theme. This year's theme is: “The Glorious Tradition of Indian Textiles & Jewelry”. In this issue, you will find articles that describe the role that jewelry and textiles have played in shaping of India. These articles portray the fabric of India as colorful, strong and woven over centuries. It has patterns crisscrossing politics, struggle for freedom, religion and culture. Jewelry and textiles of India have charmed and influenced kings and queens, ambassadors, and tourists from all over the world and yet remain uniquely Indian.

Sandesh

An IndUS of Fox Valley

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A Brief History of India's Jewelry Heritage

By Joe Elder

Jewelry in the Indus Valley Civilization

Archaeologists excavating Indus-Valley-civilization sites in contemporary India and Pakistan have unearthed large quantities of beads made from shells, glazed earthenware, pottery, soap-stone, agate, amethyst, carnelian, green feldspar, jasper, turquoise, and onyx. Craftpersons living thousands of years ago had strung together some of these beads to form necklaces, bracelets, and girdles. The skills of those craftpersons were reflected in the variety of the beads' shapes and sizes. Archaeologists excavated short-barrel beads and long-barrel cylinders, faceted beads, hexagonal beads, and globular beads, and beads that were decorated with wavy lines, trefoil designs, and irregular grooves. Discs, spacers, and terminals enabled people to shape their own individual bead patterns. Archaeologists discovered the techniques by which tiny holes were drilled through beads – hole-drilling techniques still being used in contemporary India and Pakistan. Archaeologists have found anklets, earrings, combs, hairpins, and nose ornaments – many of them similar to ones in use today in the same regions of India



Mohenjo Daro.

and Pakistan. They have also found bracelets made of shell, glazed-pottery, bronze, copper, silver, and gold. Perhaps the best-known bracelets from the Indus-Valley civilization are those on the arms of the famous copper statuette of a dancer found in

Descriptions of Jewelry in Classical Texts

The Buddhist *Dhammapada* described a court woman's robe on which was woven a peacock with its eyes, neck, and tail feathers made of pearls, its beak made of coral, and its feathers made of red gold with midribs of silver. According to the *Dhammapada*, five-hundred goldsmiths worked four months to complete the robe. In the Tamil epic poem, the *Cilappatikaram* (“The Jeweled Anklet”), the crime of a king who executed an innocent man without a trial was revealed when a jeweled anklet was broken open and exposed gems other than pearls (the queen's stolen anklet had contained pearls). The 5th century Sanskrit author Sudraka, in his play “The Little Clay Cart,” described a shop in which jewelers examined emeralds, lapis lazuli, sapphires, pearls, and topaz, and craftpersons set rubies in gold, pierced corals, or cut shells. In a court scene in the play, a judge ordered ornaments to be examined carefully, since jewelers could fabricate such clever imitations that only the most discerning could discover they were fake.

Jewelry in Sculpture and Painting

Sculptors in Bharhut in north central India adorned their representations of *yakshis* (female earth figures) with elaborate earrings, necklaces, bracelets, and girdles. The *yakshis* carved on the gates of the great Buddhist stupa in Sanchi, Madhya Pradesh were similarly adorned. The Buddhist paintings in Maharashtra's famous Ajanta caves depicted wide varieties of jewelry including the simple white necklace of a

bodhisattva holding a white lotus in Cave 1, the elaborate headdresses and golden ornaments of the palace ladies in Cave 1, and the elaborately-crafted necklace of the *apsara* (celestial nymph) in Cave 17. Adorning the three-headed Shiva in the Elephanta Cave outside Mumbai were multiple separate necklaces. The human figures in the temples in Khajuraho and the Hindu gods and goddesses in temples in Konarak, Halebid, Tiruchirappali, and Madurai were often extravagantly adorned with jewelry. In south India the Chola and Pandya portable bronze figures of Shiva, Vishnu, and their consorts were decorated with necklaces, anklets, and bracelets. Under the patronage of royal households, schools of painting developed in different parts of India. Favorite subjects in those paintings were rulers, courtiers, and ladies of their courts. The jewelry they wore was often depicted in the finest detail. Especially impressive were the miniature paintings in which inspection with a magnifying glass revealed that each pearl or precious stone in a regal piece of jewelry had been painted in detail – sometimes with the painter using the single hair from a cat's tail.

Jewelry and Royalty

Royal families often collected jewelry as a sign of wealth and also as objects of beauty. Some of their collections became legendary. In the early 1500s the Portuguese Bartholomew Paes visited south India's Vijayanagar court and described the jeweled dress of the queen's maids of honor and a bed with a pearl-lined railing in a palace room lined with gold. Abu Fazl's *Ain-i-Akbari* described features of the north-India Mughal Emperor Akbar's 16th century court including a department of precious stones. The department's superintendent and staff classified Akbar's diamonds, emeralds, rubies, and sapphires into as many as sixteen categories according to their commercial value. In 1616 the English ambassador to the Mughal court, Sir Thomas Roe, reported that on one public occasion the Mughal Emperor Jahangir wore a ruby and a diamond (each as big as a walnut), a sash

wreathed with pearls, rubies, and diamonds, and rings on almost every finger. Roe also described a solar weighing ceremony during which Jahangir sat on one side of the scales while on the other side jewelry was placed until the weight of the jewelry balanced the Emperor's weight. At that point the jewelry was taken away and donated to the poor. Francois Bernier, who visited India in 1658-59 when Shah Jahan (1592-1666) was the Mughal Emperor, reported that "the empire was an abyss of gold and silver ... because so much was melted, remelted and wasted in fabricating women's bracelets for both the hands and feet, charms, earrings, nose and finger rings and a still larger quantity is consumed in manufacturing embroidery ... gold and silver clothes, brocades, etc. The quantity of these articles made in India is incredible." Shah Jahan is known throughout the world as the Mughal ruler who built the Taj Mahal in Agra as a monument to his beloved wife, Mumtaz Mahal.

The Peacock Throne and the Koh-i-Noor Diamond

No history of India's jewelry heritage would be complete without accounts of the Peacock Throne and the Koh-i-Noor diamond. Shah Jahan is credited with creating the Peacock Throne. Designed as the platform center-piece in the Delhi Red Fort's Hall of Private Audience, the solid-gold throne stood on golden feet set with jewels and was ascended by silver steps. Behind the throne were two gilded and enameled open peacock tails inset with gorgeous arrangements of precious stones. From the Peacock Throne Shah Jahan, and later his son Aurangzeb (1618 -1707), heard appeals and dispensed justice. In 1739 Nader Shah, ruler of Iran, invaded India and captured Delhi, the Red Fort, and the Peacock Throne. According to some reports, Nader Shah constructed a duplicate Peacock Throne and took both the original and the duplicate back to Iran. A few years later, Kurds seized both thrones, dismantled them, and distributed their jewels. Subsequent Iranian kings built imitations of the Peacock Throne that were lacking the original's gorgeous arrangements of

precious stones. Two centuries later, in 1926 and 1941, the Pahlavi kings used the modified Peacock Throne during their coronations in Teheran.

The Koh-i-Noor (Persian: "mountain of light") diamond at one time was considered to be the largest diamond in the world. It is thought that the diamond was mined in Andhra Pradesh in south India where it became the property of the Kakatiya kings. In 1323 or 1324 the diamond was taken north as conqueror's booty. The diamond eventually fell into the hands of the Mughals. The Mughal emperor Babur (d. 1530) referred to this huge diamond in his personal memoirs. According to some accounts, Shah Jahan, a direct descendant of Babur, placed this diamond in his Peacock Throne. According to general accounts, after Aurangzeb seized power from Shah Jahan (his father), he moved the diamond to his private mosque in Lahore. In 1739, when Iran's Nader Shah overran Lahore and saw the enormous diamond, he is reported to have exclaimed "Koh-i-Noor," thereby giving the diamond its name. After Nader Shah was assassinated in 1747, the diamond changed hands several times before coming into the possession of the Maharaja of Lahore. On March 29, 1849 the Punjab formally joined the British India Empire. The surrender treaty called for the Koh-i-Noor diamond to be given to Queen Victoria. On July 5, 1850 the diamond was formally presented to the Queen. In 1851 it was put on public display in the Great Exhibition of Hyde Park, London. In 1852 Prince Albert arranged to have the Koh-i-Noor diamond re-cut (and thereby reduced) in order to increase its brilliance. The diamond was then placed in the crown worn by subsequent Queens of England.

Contemporary Jewelry: Rakhis, Mangalsutrams, and Wedding Ornaments

The *Rakhi* is usually a string or thread worn around the wrist symbolizing protection (from Sanskrit *raksh* – "to guard"). A simple *rakhi* consists of cotton or silk thread twisted together to form a circle to go around someone's wrist and often dyed yellow with

turmeric or saffron and red. More elaborate *rakhis* can include tinsel-rosettes, sequins, plastic center pieces, and even gold chains with jeweled ornaments. The significance of the *rakhi* is the implied commitment of the person receiving the *rakhi* to protect the person tying that *rakhi*. In much of north India, on the full-moon day of the month of Sravana (July-August), sisters tie *rakhis* around their brothers' right wrists in the *raksha-bandhan* ceremony. In return their brothers promise to protect their sisters if their sisters ever will need their brothers' help. In a society where sisters often leave their paternal home to live far away with their husbands' families, this promise of continuing brotherly protection back in their paternal home may offer some comfort.

The tying of a *mangalsutram* (usually a necklace of small black beads with a central marriage pendant or *thali*)

around a bride's neck symbolically performs the same function in a south Indian marriage as do the seven circumambulations around the sacred fire in a north Indian marriage – the marriage ceremony has been completed. The couple are now man and wife. The *thali* pendant may be of gold and may be formed like a *lingam* (phallic symbol), circle, or some other shape selected by the bride's parents. Typically, anxious moments in a south Indian wedding occur when the very nervous young groom must fasten the *mangalsutram* around his new bride's neck without fumbling or dropping it. The *mangalsutram* is supposed to remain around a wife's neck until the day her husband dies.

Today, as in the past, ornaments play a significant part in weddings throughout India. They reflect the social and economic standing of the bride's and groom's families, their artistic tastes,

and the skills of their respective goldsmiths. Jewelry that may have been in families for generations is often re-designed and re-worked to be worn during the next wedding celebrations. The maharajas and royal families of olden days may have disappeared as sponsors of India's jewelers and goldsmiths. However, India's middle classes, with their taste for the beautiful and their enjoyment of display, assure India's jewelers and goldsmiths a long and promising future. □

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The Glorious Tradition of Indian Textiles

By Sandhya Maheshwari

Textile is an important part of our lives. Traditionally textile meant, any kind of woven fabric. The term comes from the Latin word *taxere*, meaning to weave. India, a land of 28 states and 29 languages has a diverse and rich textile tradition. Textiles in India create a rich weave that reflects India as a land of diversity. They provide a window to the one of the world's ancient civilizations. The origin of Indian textiles can be traced to the ancient Indus valley civilization. The people of Indus valley used homespun cotton for weaving their garments. The first written description of textiles in India can be found in Rigveda (1200-900 BCE), one of the foremost scriptures of Hindu religion. The ancient Indian epics- Ramayana (400-200 BCE) and Mahabharata (circa 300 BCE) also speak of a variety of fabrics of those times. The Ramayana refers to the rich styles worn by the aristocracy on one hand and the simple clothes worn by the commoners and ascetics.

Indian textiles have a glorious tradition going back about fifty centuries,

nourished by the creative and innovative energies of its craftsmen. No other country in the world has such a deep rooted cultural and traditional past associated to textiles that produced such an abundance and variety. India was the largest exporter of textiles. It had numerous trade links with the various countries around the world. In the second century Indian silk was popular in Rome in early centuries, hoards of fragments of cotton material originating from Gujarat were found in Egyptian tombs. Also, cotton textiles were exported to China, silk fabrics from south India were exported to Indonesia during 13th century. India also exported printed cotton fabrics to European countries. The British East India Company also traded in Indian cotton and silk fabrics. Handloom weavers have for thousands of years created a tapestry of designs and textures that have been the pride of India.

India, the country which comprises of many cultures has tremendous diversity in its costumes and traditions. Its glorious past has been conditioned by a

number of factors, like geographical climate, local cultures, social customs, availability of raw material, etc. A wide variety of raw materials like jute, silk, wool, cotton, etc are used for creating a wonderful array of fabrics. The geo-climate and biodiversity of India has given birth to textiles and weaving throughout India. The textile tradition in India includes weaving techniques, embellishment techniques, coloring techniques (hand painting, batik, resist dyeing), and a few textile forms that are uniquely associated with a particular region or ethnic group.

India has a rich and diverse weaving tradition. One can find different types of handlooms across the country, which produce a variety of fabrics. Most of the traditional textiles traditions use handspun yarn. India is known for fabrics made out of silk, cotton and wool. Cotton and silk weaving predominates the Indian weaving tradition.

India is known for its weaving of material from cotton for many

millennia. Cotton weaving is the heart and soul of Indian textiles. There are approximately 23 different varieties of cotton found in India and there are about four million handlooms producing cotton fabrics. Cotton is used in producing a wide range of items like saris, bed sheets, covers, napkins, shirts, summer wear, tablemats, etc.

The traditional Indian cotton weaving revolves around 'khadi'. Khadi is a cloth woven by hand using handspun yarn only. Khadi: It is not a mere piece of cloth but encompasses a nation's historical past. A society's transformation and the country's struggle to be free from the shackles of bondage are associated with this hand-woven, handspun cloth. Moreover, it makes us nostalgic as it brings vivid memories of the man who revolutionized the Indian freedom struggle with the attire of simple khadi – Mahatma Gandhi.

Silk is said to be queen of textiles because of its shine and glamour. India is also known for its silk fabrics. Silk is undoubtedly the best kind of cloth from India even though China enjoyed greater popularity in producing it. In association with ceremonial rites of ancient India, Silk has been a highly revered fabric. Silk was popular not just among ordinary people but also with royal clans and noble families. The main silk weaving centers are Banaras, Surat, Mysore, Assam, Paithan, Kanchepuram, Dharmavaram, Tanjore, etc.

India's cultural diversity is perhaps best reflected in its handloom textile varieties. The past traditions of the textiles and handlooms can still be seen amongst the motifs, patterns, designs and the old techniques of weaving, still employed by the weavers. The hilly and alpine region of the country has a rich array of woolen textiles. The world famous pashmina and shahtoosh shawls of Kashmir are fine examples of the woolen textile of

our country, so are shawls from the north-eastern states. Cotton and silk textiles are popular in coastal areas of south and eastern regions.

Indian textiles are famous basically for their uniqueness and style. The most famous among them is appliques. Appliqué is a decorative work in which one piece of cloth is sewn or fixed onto another or the activity of decorating a cloth using glass pieces metals or wood. This is one of the most traditional handicraft art famous from Kutch region of Gujarat, Orissa, Rajasthan, Andhra Pradesh and Punjab. The traditional appliqué of Punjab is called phulkari. Phulkari is generally made on shawls using the yarn stitch to attach pieces of cloth onto the surface of the shawl. Apart from flowers, stylized figures of animals, plants are also used. Silk thread is generally used in creating phulkari, though occasionally cotton thread is also put in use. In Andhra Pradesh, the blouses and headscarves worn by the Banjara tribal women are not only embroidered but also decorated with appliqué, shells and mirror work. Other than this Appliqué, the city of Lucknow is world famous for its Chikan style of embroidery, the crewelwork from Kashmir, Gujarat Punjab, Karnataka, Rajasthan and West Bengal also have their distinct and unique styles of embroidery.

Sari, an ethnic dress, is worn in most of India. No matter what the style or the fashion, Sari continues to be the best Indian textile. Most weaving traditions revolve around saris. It is the choice of most women in rural and urban India. There are numerous centers which specialize in silk and cotton sari weaving. Some of the sari traditions



which are popular are – Patola and Mashru from Gujarat, Paithani from Maharashtra, Baluchari from West Bengal and Saktapar from Orissa, Chettinad and Kancheepuram from Tamil Nadu, Narayanpet and Pochampalli from Andhra Pradesh, Banarasi from Banaras. Silk saris are often created with zari work. Zari refers to very thin gold and silver wires woven or worked into fabric to create fabulous designs. Also, the mulberry silk, a rare variety of silk that is largely produced in Assam is also used for making of saris and traditional custom to wear. Along with these varieties of saris, the famous Himroo and Mushroom fabrics of Hyderabad are splendid examples of mixed fabrics (cotton and silk).

Tie and dye, hand printing, and block printing are common across the country and come in numerous styles, influenced by the local factors. The tie and dye techniques of printing in particular is popular in the arid and semiarid western regions of the country where people prefer brightly colored clothes. The states of Rajasthan, Madhya Pradesh and Andhra Pradesh are main centers for block printing.

The present day textile tradition of India is not only the reflection of our rich past but also caters to the modern day requirements of the common folks. In rapidly globalizing world of today, we also see many innovative uses of Indian textiles in places far away from their birthplace. Their foray in the world market once again raises this Industry to the pinnacle of glory. □

Sandhya Maheshwari was born in Jodhpur, Rajasthan and brought up in Baroda, Gujarat. She got her bachelors degree in Textile Engineering from MS University, Baroda. She currently lives in Appleton WI, and have her hands full with her three kids Anusha, Kritika, and Akhil.

Some Facts & Figures

Textiles and jewelry continues to play an important role in India's economy. It is therefore no surprise that U.S. accounts for 25% of all textiles exported by India (\$10 billion). Textiles account for 4% of Indian GDP, employing 19% of labor forces. Indians love gold! While the US government holds 11,000 tons of gold, the private gold holdings in India are estimated at 29,000 tons! Statistics states that out of ever set of twelve polished diamonds, eleven are processed in India and up to 90% of the operations take place in Surat, a medium sized city in the state of Gujrat .

Khadi and Modern India

By Lisa Trivedi

In May 1996, the newly elected Bharatiya Janata Party toyed with the idea of ending state subsidies for khadi, which had been guaranteed for nearly fifty years. After news was leaked to the press, the proposal met immediate and significant public opposition; protests converged upon the parliamentary buildings in New Delhi to vent their anger and marched through one of the capitol's major thoroughfares, Connaught Circle. Faced with this sudden outcry, the party quickly reassured the public that its proposal would go no further; subsidies for khadi would continue. Fifty years after Indian independence, the home-spun, home-woven cloth popularized by the swadeshi movement remains one of the most enduring symbols of the modern Indian nation—so enduring, in fact, that the republic's financial support for it has become virtually sacrosanct.

Nearly a decade later in Babapur, a village located in Amreli District, Gujarat, children and their families gathered at the primary school to celebrate Republic Day. Seventy-five years earlier to the day, members of the Indian National Congress had assembled at their annual meeting in Lahore to proclaim the date Independence Day, hoisting the khadi charka flag, taking of the independence pledge, and singing of national songs. Significantly, the Republic Day celebration in Babapur in 2005 bore remarkable resemblance to Independence Day celebrations during the nationalist period. An adolescent boy and young girl were selected to lead the assembly in hoisting a khadi flag, in taking a pledge, and in singing nationalist songs. They did so with the utmost sincerity. This is not to suggest that the 2005 celebration of Republic Day was no different from those of nationalist India. Although the flag they hoisted was of the Indian Republic, not the swadeshi movement, the khadi charka flag was not altogether missing from the 2005 celebration. Embedded in the colors, shape, form, and design of

the flag of the Indian Republic were significant traces of the khadi charka flag. The assembly moreover was not aimed at subverting government authority, but rather at celebrating it. Just how khadi became such an important material symbol to these celebrations as well as the expression of Indian national identity is subject largely unknown to Indians at home and abroad.

My book, *Clothing Gandhi's Nation: Homespun Modern India*, traces how an ordinary object was transformed into a national symbol in the course of thirty years. Khadi, or home-spun, home-woven cloth, had been produced and worn in India's villages long before the twentieth century. During the era of mass nationalist politics khadi acquired new significance as a fabric of not only the village, but also the nation. Mohandas Gandhi promoted khadi as both a commodity and symbol of the swadeshi movement, which sought to establish India's economic autonomy from Britain as the basis of self-government. In just a few years, people across the political spectrum adopted khadi as a material and visual symbol, wearing clothes and bearing flags of this simple cloth to represent various, and sometimes disparate, political programs and goals. My study demonstrates how nationalists used khadi to construct a common visual vocabulary through which a population separated by language, religion, caste, class, and region communicated their political dissent and their visions of community. By the time India's independence was won in 1947, khadi had been inextricably woven into the fabric of India's national life. One sees this in the government subsidies for khadi, its use as the unofficial uniform of India's political leaders, and in the commemoration of national events. Modern India remains symbolically bound to khadi.

Prior to Gandhi's swadeshi movement,

cloth and clothing in South Asia had communicated a variety of social messages, ranging from community identification to political deference. The swadeshi movement drew upon a variety of pre-existing and overlapping discourses about cloth and clothing that one must bear in mind. According to Christopher Bayly, the power and authority of the Mughal emperors were in part realized through the ritual exchange of cloth. By accepting the gift of a robe or a sash from the emperor, local elites simultaneously accepted imperial authority and established their roles in the maintenance of imperial power. The exchange of cloth and clothing was so important in South Asia that East India Company officials adopted its use as they engaged with the Mughal Empire and its elites. By controlling the clothing that its agents wore, as Bernard Cohn has written, the Company ensured that its agents were properly attired so as to distinguish them from the subject population.

When the British state established the government of India in 1858, its concern as a colonial power extended beyond those who served its administration. As Thomas Metcalf has argued, the British understood India largely as a place of multiple communities defined by various languages, religious practices, and, significantly, styles of dress. Clothing, which had been used in an effort to ally British with Mughal authority and later to ensure that British agents were distinguishable from their native subjects, eventually became a focus of their 'civilizing' project. Western clothing was increasingly associated with the Crown and the promise of Western progress, which challenged traditional native hierarchies. As much as the British were interested in the ritual display of power, they were no less interested in the daily dress of ordinary South Asians. The British looked upon clothing and the presence of material goods in a society as a

measure of the civilization of a given people. As Nirad Chaudhuri makes clear, the British turned their attention to the dress of native women's clothing specifically because evangelical groups in Britain and India viewed it as risqué and, therefore, as a legitimate subject of reform. They considered the "proper" clothing of natives to be a project as fundamental to progress and civilization as the creation of institutions of higher learning and the eradication of native customs deemed "in-human." British civil and military personnel, as well as a new native class of civil servants, took on a distinctive appearance. By the late nineteenth century, the lines between "Indian" and "British" subjects sometimes blurred, especially in the subcontinent's growing urban and administrative centers where natives joined the ranks of the foreign administration and took up its style of dress.

The rapidly expanding importation of British manufactured goods also substantially affected the general styles of dress adopted by urban Indians. Clothing had first been imported into India in the 1820s and 1830s. By the second half of the nineteenth century, large quantities of manufactured wares from Britain's Lancashire mills had begun drawing native consumers away from traditional textiles. Goods produced in India's industrial textile centers, including Bombay, Sholapur, and Ahmedabad, provided less expensive native alternatives to artisanal goods. Eventually, industrially manufactured goods, whether from Lancashire or Bombay, replaced the locally produced cloth used in social and religious rituals, particularly marriage. The subcontinent's urban and growing middle classes favored the smooth texture, foreign designs, and modern look associated with mill-made cloth.

By the beginning of the twentieth century, however, nationalists identified a crisis over the modernization of dress in India as technology, as well as taste, drew consumers away from previous consumer habits. As Emma Tarlo has explained, nationalists pointed to the

emergence of a colonial style of dress and linked the impoverishment of India to the urban and colonial elites' preference for foreign, manufactured goods. By the 1920s, Gandhi linked India's economic dependency and

India cannot be free so long as India voluntarily encourages or tolerates the economic drain which has been going on for the past century and a half. . . . When the East India Company came in, we were able to manufacture all the cloth we needed, and more for . . . export . . . India has become practically wholly dependent upon foreign manufacture for her clothing.

colonial subjugation to cloth:

It was in this context that the swadeshi movement, and khadi in particular, became so significant for modern India. It should be no surprise that cloth would become so central to the symbolic repertoire of modern India. As we have seen, cloth and clothing had for centuries been a central feature of authority, whether religious or political. India's political subjugation and her dramatic transformation from one of the world's leading producers of textiles into one of the world's consumers made cloth a particularly evocative material object.

In constructing national symbols, Gandhi and his supporters struggled to find a balance between "tradition" and "modernity," recognizing that India needed both to adapt its culture and economy to compete in the modern world and assume its rights as a sovereign nation. Toward this end, swadeshi proponents defined the significance of khadi in three distinctive and flexible ways. As an ostensibly traditional product, produced through traditional means, khadi was portrayed as a material artifact of the nation. Moreover, Gandhian nationalists redefined khadi for contemporary politics and economies. Finally, khadi became a visual symbol, marking individual people, and places, as distinctly Indian, in contrast to visual symbols of regional, religious, caste, and

class identification or those of a colonized society. The multiple meanings of khadi made it a versatile tool with which nationalists could tailor swadeshi to suit different political circumstances. As swadeshi consumers clothed themselves in homespun and went about their daily lives, they represented their experience of a new community visually, and challenged the political boundaries of both traditional Indian society and the British colonial regime.

Swadeshi proponents promoted the significance of khadi as a material and visual symbol by using it to mark the territory of their community. By providing articles for newspapers and periodicals that alerted the public to khadi activities across British India, displaying khadi goods in regional tours, and selling khadi at local exhibitions, swadeshi proponents introduced and naturalized this material symbol. These institutional strategies provided a heterogeneous population with a sense of an Indian geography, relocating rural and urban India within a marketplace shaped by common taste and defined by common values. In so doing, nationalists used khadi to make a visual argument that transcended the regional, religious, linguistic, and class distinctions of not only traditional Indian society, but also the British colonial regime. By 1930, nationalists had established the efficacy of khadi goods in resisting colonial rule, and had used khadi to superimpose a visual map of the national community upon the colonial map of India.

Swadeshi proponents also transformed the bodies of colonial subjects into national subject-citizens by clothing them in khadi. By inventing a new style of dress, swadeshi proponents provided a simple way through which elites could identify themselves with a broader national community. Adopting new forms of dress both challenged colonial and traditional norms of comportment. The so-called "habitual khadi wearer" celebrated the principle of universal labor and self-sufficiency as the basis of political community. Those who chose to dress in khadi clothing were identifying

themselves, at least ideally, with a modern political community in which social and economic differences were subsumed to a national identity. Quite simply, khadi enabled peoples across colonial India to present themselves and to see each other as members of the same community. The transformation of colonized and 'traditional' bodies into 'modern,' Indian bodies gave rise to other problems. As men and women adopted khadi clothing, they theoretically surrendered various class, caste, regional, and religious markers in exchange for national ones. Not only did khadi dress serve as a means for elites to establish their affinity with rural people, it also allowed them to visually maintain their distinction from non-elites. Even if khadi could not completely transform every body equally into an "Indian," it certainly offered a visual rejection of both colonial and 'traditional' identities.

Khadi was also a crucial way of imagining community by commemorating the birth of the nation and inaugurating national time. Like revolutionaries in France, Russia, and China, swadeshi proponents attempted to establish a new calendar by proclaiming new ritual occasions. Reshaping the calendar was a means through which an alternative future for the nation could be conceived. As people carried khadi in picket lines, demonstrations, and processions, they challenged colonial narratives of progress and charted a new future for their nation. Although it was the leadership of the Indian National Congress who initially declared new holidays like Independence and

Jallianwallah Bagh day, these occasions would have had little meaning if local communities had not undertaken their celebration. The local, public, and repetitive use of swadeshi goods on these holidays, particularly the hoisting of the khadi flag, established a common experience of time. The synchronized, ritual celebration of new occasions and the knowledge of these extra-local practices provided a common temporal experience for India created a sense of national community that stretched beyond one's immediate location.

Finally, nationalists used khadi to challenge colonial officials over the control and use of space. Public thoroughfares, government offices and courtrooms became the battlegrounds of this struggle over the visual discourse of nationhood. In skirmishes, some orchestrated by the Congress, others the result of local conflicts, swadeshi goods including the Gandhi topi became the weapons of choice to redefine public and official space. When the Calcutta Municipality decided to celebrate Independence day with the hoisting of the khadi charka flag over its Municipal building, its mayor explained that he meant no particular disrespect to the British flag, but that rather: "...we are being called upon to perform a national duty. As a corporated body, we must give manifestation to our corporate will....The Corporation of Calcutta is an Indian institution. It stands on Indian soil. It is owned by Indians. It is managed by Indians and run in the interests of Indians." Clearly defining the official spaces of government as

Indian by hoisting the khadi flag above it was central to wrestling the right to govern from a foreign, colonial regime.

As the controversy over subsidies indicates, khadi continues to occupy an important place in popular political imagination in India. However, this does not necessarily mean that khadi currently connotes the same things that it did prior to independence. In the 1960s, khadi became associated with traditional folk art, even as it became the dress of a newly transnational intellectual community living in cities such as San Francisco and Cambridge, Massachusetts. Dipesh Chakrabarty has pointed out that after independence khadi clothing became identified with corrupt Congress politicians who wore high-count, high-quality khadi that lay beyond the means of the majority of India's population. Today, khadi also serves as a kind of "authentic chic" for a cosmopolitan Indian community that moves between London, New York, Sydney, and Hong Kong as much as between Delhi, Bangalore, and Bombay. Through it all, khadi remains a recognizable emblem of identity, clothing the nation through a versatile fabric of tradition that serves an Indian modernity. □

Lisa Trivedi is Associate Professor of History and Director of Asian Studies, Hamilton College, Clinton, New York. Trivedi is the author of 'Clothing the Nation: Homespun and Modern India' (Indiana University Press 2007). She is currently working a comparative history project, "Bound By Cloth: women industrial textile workers in Bombay and Lancashire."

Sari, Zari and Pakoras: A tale of bridal sari shopping in India

By Mita Chatterjee

It was to be the most important day of her life! Surrounded by friends and family, Mira's wedding day was going to be perfect. Well, then again... she wasn't about to get carried away with thoughts of perfection. No wedding can be entirely perfect. Especially an Indian wedding in America! The spontaneity of Indian festivities naturally clashed against the organized structure of

traditional American weddings. In fact, a "perfect" wedding sounded downright boring! It wasn't going to be easy but as every detail was being planned -- there remained one extremely important question: What was she going to wear?

Mira knew as soon as her fiancé saw her on their wedding day, he would swoon and realize just how lucky he was... no matter how she looked. All the same,

she planned on looking drop-dead gorgeous! Her mother was traveling to India to buy wedding necessities and suggested she come along to shop for her bridal trousseau. Mira had several friends who bought gorgeous wedding outfits in India and she would gladly forgo her planned trip to Devon, the "little India" in Chicago, to shop in India itself! The selection and variety

would be no comparison to what could be bought in the States. She landed in India with her mother and was ready to start shopping after a day of rest. But what stymied Mira was how she could possibly escape from the numerous relatives who kept visiting to offer their blessings on her engagement. Finally, she managed to synchronize the schedules of her mother, two aunts and her cousin sister to shop for her wedding saris. One of her aunts, who had particularly good taste, recommended a shop where she frequently bought her own festive holiday saris. It had a great reputation as a premier sari shop in the city.

Unceremoniously dropped off at the corner of a bustling shopping market by the driver of her aunt's vehicle, Mira and her family treaded the rest of the way by foot. They passed many sari stores with amazing window displays. Mannequins were draped in spectacular saris, perfectly illuminated to mesmerize innocent onlookers by the colors, the golden embroidery, and the intricate hand-woven details. Just a hint of interest – a second look or a slight pause in reaction to a window display caused a seller perched outside to enthusiastically ask, "Please madam, come in, come in..." Mira smiled and shook her head and continued to follow her aunt, trying to look down. Yet, she fell for the same razzle dazzle trap as soon as they passed the next sari shop!

Finally, they entered the double doors of their destination and walked up a few stairs into a large open space of the shop. They were met by curious stares as the salesmen as well as the other patrons sized up their group. Despite wearing jeans and an Indian tunic like her cousin and most of the young women in the city, salesmen always knew Mira was a foreigner. Even her mother was always immediately spotted as someone living abroad. "Yes, madam?" asked a pleasant looking elderly gentleman in a suit. Mira's eyes darted to her mother and her aunt replied for them, "Wedding sari for my niece?" "Yes, yes, of course, of course." The elder salesman's eyes immediately sparkled as brightly as the

saris in the room, as he calculated such a sale. Not only would he be able to sell expensive wedding saris for Mira, but also the saris for her accompanying relatives! "Please, please have a seat, madam." The salesmen gestured for Mira to sit on a cushioned love seat and immediately a few more chairs for the others in her party magically appeared.

Countless saris, in hundreds of shades, with sparkles and embroi-



dery, lined the walls in perfect stacks and were nestled into the built in shelves along the entire length of the walls. The elderly salesman ferociously shouted something unintelligible to a younger man. Mira could sense resentment from the women who were all ready in the store buying lesser expensive saris - they could feel the attention being diverted away from them. She caught their eye and tried to give them a sympathetic shrug, but just at that moment the two younger salesmen approached her, one thrusting a Limca in her hand and the other offering a tray of tea. Mira and her cousin chose the lemon-lime Limca soda and her mother and aunts took some tea.

The couch and chairs faced the sari



"bed", a long cushioned platform covered with white sheets. The younger salesmen stood on this platform and padded around on their bare feet and started dramatically pulling down sari after sari behind them. The elderly suited gentleman made suggestions to the younger sellers and still other salesmen from across the room tossed them selections from secret stashes of saris

hidden in overhead compartments. The salesman tried to assist Mira in narrowing down her choices on the basis of fabric, "Crepe, Georgette, Chiffon, Mysore silk?" or "Baluchari, Banarasi, Tussar, Kanjivaram?" Mira wasn't skilled in the proper names of the fabrics and his questions just confused her. She tried to copy her aunts in how they leaned over to feel the fabric between their thumb and forefinger, but she really didn't know what she was trying to feel. She chuckled to herself because the gesture reminded her of the grocery store and feeling the ripeness of produce!

Ultimately Mira knew what she liked and didn't like. What she didn't count on was that she would also have to consider the likes and dislikes of her mother, aunts and cousin! Soon a chaotic scene ensued - saris flying, salesmen unraveling sari after sari, opinions freely flowing. If Mira made any gesture of interest toward a sari, even if it was only at the insistence of her relatives, the salesman dramatically unraveled the sari and gestured at the elaborate *pallu* -- the most intricately designed part of the sari that hangs loosely over the shoulder. After lauding its spectacular beauty and good price, he would urge her to fling the sari over one shoulder, show her reflection with a mirror, flatter her by telling her how beautiful she was and compare her to the hottest Bollywood actresses. If Mira had even a slight hesitation to drape the sari on herself - he would simply fling it on his own shoulder, pose as effeminately as possible, and gesture at the elaborate *pallu*, "See how beautiful!" The sight of these mustachioed salesmen, attempting to tilt their pelvis and sway non-existent hips, caused Mira to laugh out loud. Sometimes the older supervising gentlemen shouted for more than one salesman to adorn competing saris side-by-side, which caused even more giggles. The salesman assumed Mira's reaction indicated her approval and were encouraged even more to pose and madly swivel around.

Mira wanted her wedding sari to be a beautiful red. She always pictured herself in red, but there was burgundy, maroon,

tomato red, blood red, flame red, brownish red, pinkish red, purplish red, magenta— she was overwhelmed by all the shades of reds. Her head was spinning and she was getting tired. Almost on cue, the two salesmen who had offered tea and drinks earlier bustled in a tray full of pakoras and burfis. She realized they had the store to themselves and her family took a break in the shopping to enjoy the complimentary snacks and more tea and drinks.

After eating, Mira and her family resumed their shopping with renewed vigor. She was able to pick out a

beautiful magenta sari with beautiful zari work, a wonderful tomato red sequined zardozi and an embroidered peacock blue sari. Mira wanted to take a break and fortunately for her, the salesmen began fixating on her mother and aunts. She looked happily at the scene in front of her as the sellers now dripped their flattery to her aunts. She gently squeezed her mother's hand and they exchanged knowing smiles. Mira was insanely happy and would not trade this experience for anything. She listened with amusement as her aunts were attempting to bargain with the salesman

on his fixed prices. Suddenly, her eye caught on a sari that had not been shown to her, oh yes, it was definitely going to be a long day. And tomorrow would be jewelry... □

Mita Chatterjee was raised in the Fox Valley and is an attorney in Philadelphia, PA. She is married to Sanjoy Biswas, a pharmaceutical scientist who often finds himself ironing and folding her many saris. Although Mita did not shop for her own wedding saris, instead relying on the good taste of her mother, she thanks her family and friends for their anecdotes and for inspiring the creation of "Mira" in this tale.

Indian Textiles & Jewelry: Agents of social change

Sandesh is pleased to introduce two women who have embarked upon a journey that combines a sound business model with a deep sense of social consciousness. These social entrepreneurs have done much to bring to light the glorious traditions of Indian textiles and jewelry to the US shores. Their products blend aesthetics of India and the US while simultaneously empowering impoverished but talented women in India. Women artisans have become agents of change by pursuing education, better health and by getting more involved in issues affecting their families and their communities. B. S. Sridhar interviewed Pushpika Freitas of MarketPlace and Maureen Dunn of Mata Traders for this special issue of Sandesh.

Tell us a little bit about yourself?



Pushpika: I was born in Mumbai and came from a family of 6 girls – I was the youngest. My parents were very progressive and believed that women should be educated, we were not very rich and were brought up to be independent and to have goals and that there was nothing we could not do. I did my bachelors in Social Work at Nirmala Niketan, Mumbai, India, and then obtained a Master's in Sociology at DePaul University, Chicago.

majored in Film. At college I met Michelle King and we have been best friends ever since. I saved money because I wanted to travel and learn about the world. In 2003, Michelle and I went on an around the world travel. I spent a year working in Australia. I spent eleven months in the Indian subcontinent and arrived in India for the first time in 2004. I made my way through Tamil Nadu, Kerala, Karnataka, and Goa. By the time I arrived in Rajasthan I had fallen in love with the textiles, the colors and the rich artistic traditions in India.

Who were some of the influential people in your formative years that had an impact on your personal/professional development?

Pushpika: My mother was the biggest influence – my role model. She was a volunteer social worker and helped many institutions in fundraising and later started a non-profit organization that treated leprosy and tuberculosis patients as well as did community development.

Maureen: Strong women have

influenced me, all my life. First, it was my mother gave me the confidence and encouraged me to use my creativity to run a business. After college it took me some time to figure out what I wanted to do with my life. I was not satisfied with my career producing films. My two aunts, one an actress and another an artist, encouraged my entrepreneurial dreams to stake out a path for myself.

How do you define fair trade? Why is it important?

Pushpika: MarketPlace was started long before the term Fair Trade was coined. For me, the most important principles of fair trade, besides fair wages, are: participation, sustainability, and consistency in employment.

Maureen: I started small and I hadn't heard the term fair trade when I started. In 2004, I attended a conference organized by the Fair Trade Federation in Chicago. It is about following certain guidelines pertaining to fair wage, reasonable working hours, and overtime. There is a definite social responsibility component to it. The group that I work



Maureen: I was born in Naperville IL in 1977. After graduating from a suburban school, I attended Northwestern University at Evanston where I

with targets women and poverty. They strive to provide women with viable working skills. In addition to fair wages, these women are offered maternity leave, medical check ups, and some kind of retirement package. One of the co-ops I work with in India has even an on-site daycare facility. Education is highly emphasized. The enterprise will be more community oriented. My relationship with India is special. It is my second home. It is not about just manufacturing and marketing. We educate consumers so they can experience that special relationship with

the products they purchase and use, and with the people who created them. I believe in sustaining my suppliers. I pay them as much as I can without incurring a loss. I am quite competitive by nature, and I am also cost-conscious. However, I recognize the importance of sustainability, and I am deeply committed to it. I won't be filthy rich. But, I am assured of a decent living. I live by my values.

When and how did you get interested in social entrepreneurship?

Pushpika: When I returned to India from the US, I started a leprosy rehabilitation project. While setting up this program I met women who had little control over their lives. They had few opportunities to make decisions even over the money they earned. Realizing that I was fortunate, I decided to do something about this problem. I started a group to empower women, first economically, and later to empower them to become active participants in making decisions relating to themselves, their children, and the community. I firmly believed that the dignity of the women could be achieved by combining personal economic freedom with a social mission.

Maureen: My visits to India, my participation in the 2004 conference, and my own experience working with these women has defined social entrepreneurship for me. It is about businesses not just being driven by the profit motive but about making a positive impact on the community by

bringing about social change. In India where rural poverty is stark and there are not many job opportunities, social entrepreneurship has offered a way out. Women in the cooperatives have been able to educate their children so that they can escape poverty, and close the income gap.

Describe your business model.

Pushpika: We start with leadership



development of women through the process of showing them how to run their own business. First, we help women become entrepreneurs to gain economic footing. Second, we facilitate these women to articulate their needs and hardships that need to be addressed through social programs. The staff at MarketPlace (MP) and SHARE (Support the Handicapped's Rehabilitation Effort), never assume that we know what their problems are, based on our perceptions. Third, we believe that we consistently emphasize the need to provide customers with attractively designed products attractive design of high quality, while achieving sustainability. We provide the crucial marketing skills that these women need.

Maureen: Mata Traders is both a wholesaler and a retailer. All our designing is done in the US. Michelle and I are the principal designers and two design interns assist us. We offer a winter collection and a spring collection. Michelle and I travel to India for at least six weeks every year to follow up with our producers, build supplier relations and identify new ones.

What is the magnitude of your business?

Pushpika: Founded in 1986,

MarketPlace works with 14 cooperatives: Women in six of these make the fabric; and 8 cooperatives cut, sew and embroider the materials. Totally we impact about 480 artisans, most of whom are women. Since we use diverse traditional fabrics, the Co-ops producing fabric are scattered all over India. The Co-ops engaged in finishing operations are located mostly in and around Mumbai (One is located in Gujarat). The Total sales of MarketPlace in the US are approximately, one million dollars.

Maureen: We work with four producer co-ops located in Delhi, Jaipur, Mumbai, and one newly opened in Nepal. We wholesale to 130 boutiques, besides producing for a few private labels to large retailers. In addition to our retail store Andersonville Galleria; located in Chicago, we participate in several off site events. We have a growing on-line catalog business presence. This past year, even with the economic downturn, we grew by 40% to reach a sales volume of \$ 300,000.

What has been the social impact of your business on the participants?

Pushpika: This could take days to answer! In a nutshell, the quality of life has improved immensely. Ninety-five percent of the artisans own their homes. This is quite an achievement, given the real estate prices in Mumbai! These are sound concrete constructions, and not thatched huts and shanties. They are all educating their children. Most complete high school, and some go on to college. This goes for their daughters too. Women in this program have gained respect in their families and communities. Many people approach them for advice and help – quite an achievement in the male dominated society like India. Women have gained much self-esteem, and have grown increasingly confident to be dress much better and come across as being self-confident. Most women are sending their children to schools. They have become very active in their community activities. Elected boards of directors manage the co-ops. Profits are declared

and shared by the members of the co-ops or mutual trusts. Since most of these actively involved in addressing issues affecting their family, school and community affairs.

Maureen: I notice a significant improvement in the physical health of women. They have a healthier glow, co-ops are part of NGOs, their activities and programs are fairly broad and various to include irrigation projects, education, vocational training, and health care.



replicated in other parts of India.

Maureen: Mata Traders is in a growth phase. We want to continue growing our brand and business. We would like to expand our sourcing to other states in India and may be to neighboring countries in the Indian subcontinent. Artisans in countries like India have a rich tradition of art but the key is to translate them in to what is aesthetically preferred in the US market. There is a crucial need to communicate customer expectations and product development. We will also focus our efforts to expand our design internship program so that we can better communicate our customer preferences to our producers in India.



What are your plans for MarketPlace?

Pushpika: We would like to grow both sales volume as well as number of artisans participating in the program. However, given the economic downturn, we have set modest growth targets for the near term. We are also studying and exploring how the MP model can be

What can we expect when you visit with us for IndUS-2009?

Pushpika: First, just being able to create

awareness of our mission, business model and its impact in India is very important, not just for increasing sales but also to spread the message of MarketPlace. So, just the exposure is great. I would like to make some contacts and identify professionals in the fields of fashion, catalog marketing, financial planning and brand development. Second, we welcome IndUS participants to model our clothes, for seeing 9s believing. The fun of wearing is a bonus! Finally, if we could also sell, that would be great for advancing our mission.

Maureen: I am looking forward to learn more about IndUS. In turn, I would like to share the story of Mata Traders with your audience. It is nice to have an opportunity to spread the word to a new group of potential customers. □

Please visit MarketPlace (<http://www.marketplaceindia.org>) and Mata Traders (<http://www.matatraders.com>) for more information and their latest catalog. Products will be available for exhibition at IndUS-2009.



News ...

India Heritage Day

IndUS volunteers joined iChild families to celebrate Annual India Heritage Day on Saturday, June 27th, 2009 at Green Lake Conference Center. Together they helped create a sense of heritage in kids from India adopted by loving Mid-western American families.

The day started with Sameer Sridhar and Ashok Tannan showing them basics of cricket and some other outdoor games. While



kids played, moms and dads attended cooking demonstrations led by Viju Rao, Ashi Tannan and Sandhya Sridhar. They showed them how to make vadas, chutney, sheera (halwa) and kheer. As part of the demos they shared the recipes and provided ample samples. In the afternoon, the kids enjoyed indoor games of chess, shells, Indian Parchessi and sagargote, followed by story telling. Viju Rao and Maya Dighe shared stories from Panchatantra. In a spontaneous response,

Ramakka, a nine old recent arrival from India shared two stories using her newly acquired English language skills and lots of gestures. She was so expressive and seemed genuinely inspired. Other IndUS volunteers helped throughout the day. At the end of the day, they had a sense of satisfaction of making it a memorable experience for the kids, their parents and for us all.

Investing In Children Grants Announced

Over the years, IndUS has awarded thousands of dollars in scholarships to reiterate its commitment to community and inter-cultural understanding. "Investing in Children", a new campaign was initiated in 2007, recognizing the need to prepare our children, both in the USA and in India, to become competent, productive, peace loving citizens of the

world.

On August 23, 2009, IndUS announced the following six grants worth \$14,000. Four of the six grants are together worth \$11,000 represent an investment in children of Fox Valley area. The remainder of the grants worth \$3000 will benefit children in the poor rural and tribal communities in India.

- * The Post Crescent's "Backpacks for Kids" Campaign that helps 2600 students in four counties. Amount awarded: \$7000
- * UW-Oshkosh; UW-Fox Valley; and Fox Valley Technical College: Childcare assistance to student-parents in need. Amount awarded \$4000.
- * ADAIRE (Mr. D.P. & Mrs. Shreemayee Kar, Green Bay) toward



building Learning Centers in villages of Balabhadrapur, Kalyanpur, and Ghosuriadhia, all located in the state of Orissa, India. Amount awarded: \$2000 (Total Project Cost: \$6000).

- * Shama Inc. (Mrs. Jyoti and Dr. Jagdish Chander, Stevens Point) to purchase books, audio-visual equipment and furniture for school libraries used by tribal children in the villages of Mhaskal and Adivali in Maharashtra, India. Amount

awarded: \$1000.

"Such generosity, for such a worthy cause, is a blessing," said Dan Flannery, The P-C's executive editor. "It speaks volumes for IndUS that the people in the organization responded to our call for help in such a powerful way." He added, "Not only is this a tremendous example of their understanding of the need by one group, it's a timely reminder that we live in an exceptional place, where giving is as common as breathing, and where neighbors take care of each other with words, deeds and dollars."

IndUS thanks all the individuals and corporations for their generous donations, sponsorship, advertisements and other kinds of support that empowers us to undertake such important, needed community initiatives. We also thank the following volunteers on the Investing in Children Task Force: Dr. Mahendra Doshi, Mr. Tim Higgins, Ms. Ruth Mansukhani, Mr. Shekar Rao, Dr. Ram Shet, Dr. B. S. Sridhar, and Dr. Ritu Subramony.

IndUS continues the Investing in Children Campaign and solicits your continued support for this project as the need for investing in our future generations is more acute than ever.

Food of All Nations

IndUS has been a major contributor to Foods of All Nations, an annual fundraiser organized by Fox Cities Rotary Multicultural Center. It is a celebration of food and cultural entertainment of diversity in the Fox Valley. Several IndUS volunteers were involved in this year's celebration on September 19, 2009 in downtown Appleton. The day turned out to be perfect for such an outdoor celebration. Hundreds of people



gathered to enjoy cuisine from around the world. Cultural program featured music and dances from China, India, Egypt, Laos, West Africa, South, Mexico and Native America. IndUS represented India with two dances: a Punjabi folk dance Giddha by Sonia



Beherawala, Nidhi Kumar, Tejdeep Sodhi and Payal Sharma and a Kathak performance Kalavati Tarana by Monica Singh. The audience received the dances with

great aplomb (Pictures by Paul Heyeks).

Let's Share

IndUS has revived "Let's Share", a popular program that was very warmly received a few years ago! There is tremendous amount of expertise and wisdom among our members who have excelled in diverse fields: medicine, science and technology, management, entrepreneurship, art, music, and such. "Let's Share" provides a forum to come together, share, learn, discuss and grow.

On Sunday October, 4, 2009, Dr. Sudeep



Sodhi, Gastroenterologist, Affinity Health System, addressed on "Nutritional Strategies toward Better Health of South Asians in USA". The event held at Harmony Café, Appleton, was very well attended. A lively discussion followed a very interesting presentation.

Mark your calendar for the next presentation in the series on Sunday,

The Board of Directors

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(*Archives & Record*)

Ms. Kavita Shet (*Representative, Fox Cities Rotary Multicultural Center*)

Visit our website at

www.indusfoxvalley.org

Contact us at
indusfoxvalley@yahoo.com

November 1, 2009, at 11:00 am, at Harmony Café, Appleton. The upcoming presentation by Mr. Prateek Mehrotra & Mr. Rob Riedl, Sunnicht & Associates LLC, Appleton, is entitled: *Invest Like Harvard and Yale in a Recovering Economy!* Come join us to network and learn and have a good time! Please RSVP Yogesh Maheshwari, Vice President of IndUS of Fox Valley, and the organizer of "Let's Share" at: y_maheshwari@hotmail.com.

Up-coming Events**IndUS-2009**

The IndUS-2009 celebration is on Saturday, November 21st at Radisson Paper Valley Hotel. The theme for this year's annual banquet is "The Glorious Tradition of Textiles and Jewelry". Under the leadership of Kamal Varma and Yogesh Maheshwari different teams are working hard to put this event together. In one evening you will take a journey in a colorful world of Indian textiles and jewelry and learn about their historic and social influence on the country. You would not only take a visual tour of diverse Indian textiles, you would also see the hard work which goes behind the scene and brings it alive. IndUS Exhibition committee is busy trying to make it a spectacular show for you that evening. Your taste buds would have a feast by experiencing the authentic mouth watering Indian dishes which Dr. Peter D'Souza, with the help of Chief chef Matt Winters of Radisson, would prepare for that evening. To bring the evening to a climax, a cultural program would take you in the fantasy world of passion, mystery and suspense through a play. Please come and join us for all that fun. In the past these annual banquets have been a sold out event; however, the tickets are still available. Please fill the form and along with your check send it to

Sandhya Maheshwari
2401 W. Jonathan Drive
Appleton, WI 54914

For more information about the event visit www.indusfoxvalley.org. One could also download the registration form from the web site.

Multicultural Night at Highlands Elementary School, Appleton

Friday, November 6, 2009 between 5-7. IndUS will have a booth with information on India that would interest little kids- such as pictures, food samples, a flag, a map, bangles, bindis, currency and some clothes for dress-up.

Multicultural Fair at Edna Ferber Elementary School, Appleton

IndUS has been invited to participate in this fair on November 14, 2009. Sridevi Buddi is on the school's organizing committee. She and few more volunteers will represent IndUS at this event.

**IndUS-2009
Tickets Reservation Form**

Name: _____

Address: _____

Telephone: _____

Email: _____

Non-Member x \$35 \$ _____

IndUS Member x \$30 \$ _____

Full-Time Student x \$20 \$ _____

Tickets Sub-Total \$ _____

IndUS Membership

To become an IndUS member or renew your membership for 2010, complete the form below and mail together with your registration.

Individual Member \$10

Family Member \$20

Life Membership \$200

Benefactor (\$100-\$ 499) \$ _____

Join the IndUS team

We cordially invite you to become a member of IndUS. Please mail your completed form and check to:

IndUS of Fox Valley
3600 N. Shawnee Ave.
Appleton, WI 54914
Phone: 920-749-4911

Name	
Address	
Telephone	
E-mail	
List Family Members	
Annual Membership Dues (Check One)	
Individual Member	\$10
Family Member	\$20
Benefactor	\$100 - \$499
Patron	\$500 or more
Donation for IndUS Future Fund	\$
TOTAL	\$

IndUS Of Fox Valley
3600 N. Shawnee Ave.
Appleton WI 54914

IndUS of Fox Valley

Presents

IndUS-2009

Saturday, November 21, 2009

5:00 to 9:30 p.m.

Radisson Paper Valley Hotel

Appleton

Exhibition

Social Hour

Authentic Indian Cuisine

Cultural Program

Details to come