

## Heritage Craft and Community Division

### Murti Making Traditions of India

#### Murti Making tradition of Jaipur

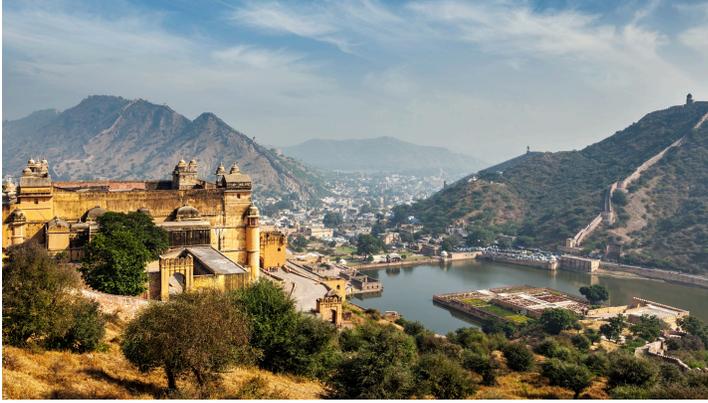


#### Jaipur (Pink City) – Marble & Stone Murti-Making Tradition

Nestled in the heart of Rajasthan, **Jaipur**, the vibrant *Pink City*, is not only renowned for its architectural grandeur and royal heritage but also for its enduring traditions of craftsmanship. Established in 1727 by Maharaja Sawai Jai Singh II, Jaipur was envisioned as a planned city where art and science coexisted harmoniously. Over the centuries, it became a flourishing centre for various traditional arts — jewellery, textiles, miniature painting, and particularly, **stone and marble sculpture**.

Jaipur's **murti-making tradition** forms an integral part of its cultural landscape. The city's artisans have inherited an unbroken lineage of **Sthapatis and Murtikars** — skilled sculptors who follow ancient iconographic and ritual guidelines in creating divine forms. This craft draws its strength from the region's **abundant natural resources**, especially the world-famous **Makrana marble** (from Nagaur district) and the local **Jaipur pink sandstone**, both of which lend durability and aesthetic purity to the murtis.

Murti-making in Jaipur reflects a blend of **spiritual devotion and artistic precision**. The murtis of **Krishna, Radha, Ganesha, Lakshmi, Shiva, Saraswati**, and other deities are carved with intricate details — gentle expressions, lifelike proportions, and fine ornamentation that exemplify the Rajasthani style. The craft thrives particularly in the **Khazane Walon ka Rasta** area of the old city, where clusters of workshops still echo with the rhythmic sound of chisels shaping sacred forms.



The artisans often belong to traditional sculptor families who have practiced this art for generations. Their knowledge of **shilpashastra** (ancient texts on sculpture) guides the proportions, gestures, and symbolism of each murti. Beyond temple commissions, these murtis are also created for homes, public shrines, and export markets — carrying Jaipur’s spiritual artistry across India and beyond.

Today, Jaipur remains one of the **most significant centres of marble murti-making in India**, sustaining a living heritage that continues to evolve while preserving its sacred essence.

## Culture and Community



The murti-making tradition of Jaipur is deeply rooted in the city’s **cultural ethos**, where spirituality, artistry, and daily life are beautifully intertwined. In Rajasthan’s socio-religious fabric, **miurti worship** holds a vital place — every temple, shrine, and household altar requires the presence of a deity’s image to anchor devotion. This continuing faith sustains a vibrant community of **murtikars** (murti makers) and **sthapatyas** (sculptors) who carry forward an ancestral vocation that is both sacred and skilled.

The communities engaged in murti-making in Jaipur primarily belong to the **Vishwakarma lineage**, considered descendants of **Lord Vishwakarma**, the divine architect in Hindu tradition. Within this lineage are subgroups such as **Murtikar, Sthapati, and Sangtarash** communities, each specialising in carving, shaping, and finishing stone and marble murtis. These families have practiced the craft for generations, with knowledge and techniques passed orally and through apprenticeship from elders to younger artisans.

In traditional belief, the act of creating a murti is not mere craftsmanship — it is a **form of devotion (sadhna)**. The artisan approaches the work as a spiritual offering, beginning each murti with a small prayer or ritual to invoke the blessings of Vishwakarma and the deity being created. Every stage of carving follows **Shilpashastra** principles — ancient Sanskrit treatises that describe proportions, gestures, and iconographic details of divine forms.

Culturally, these artisan communities live in close-knit neighbourhoods, especially around **Khazane Walon ka Rasta, Gopalji ka Rasta, and Chandpole** in the old walled city of Jaipur. Here, narrow lanes house both workshops and homes, where generations work together — men carve the marble blocks, women and younger members polish, paint, and decorate the murtis. Festivals like **Vishwakarma Jayanti** are celebrated with special fervour, as artisans worship their tools and offer thanks for their craft and livelihood.

The murti-making community enjoys deep social respect, as their work contributes directly to religious life across India. Their murtis adorn countless temples and homes, becoming vehicles of worship and cultural continuity. Despite modernization and mechanization, these artisans continue to uphold traditional hand-carving methods, preserving Jaipur's identity as a **living centre of divine artistry** where faith and craftsmanship merge seamlessly.

## **Materials and Tools Used**

The foundation of Jaipur's murti-making tradition lies in the **purity and quality of its materials**, which not only determine the visual appeal of the murtis but also hold symbolic and ritual significance. The artisans of Jaipur primarily work with **Makrana marble** — a globally celebrated stone known for its luminosity, fine grain, and durability. This marble, quarried from the Makrana region in Nagaur district of Rajasthan, has been used in architectural masterpieces like the Taj Mahal and the Birla Temples, and continues to be the most preferred material for sacred sculpture.

Alongside Makrana marble, artisans also use **local varieties of sandstone**, especially **pink and red sandstone** from Jaipur and Jodhpur regions. These stones are softer to carve and lend a warm tone to murtis and temple reliefs. Occasionally, depending on commission and style, **white marble**, or **soapstone** are also employed. The selection of stone is made carefully, as artisans believe that each block possesses its own “life” or *prana*, and must be free from cracks or blemishes to receive divine form.

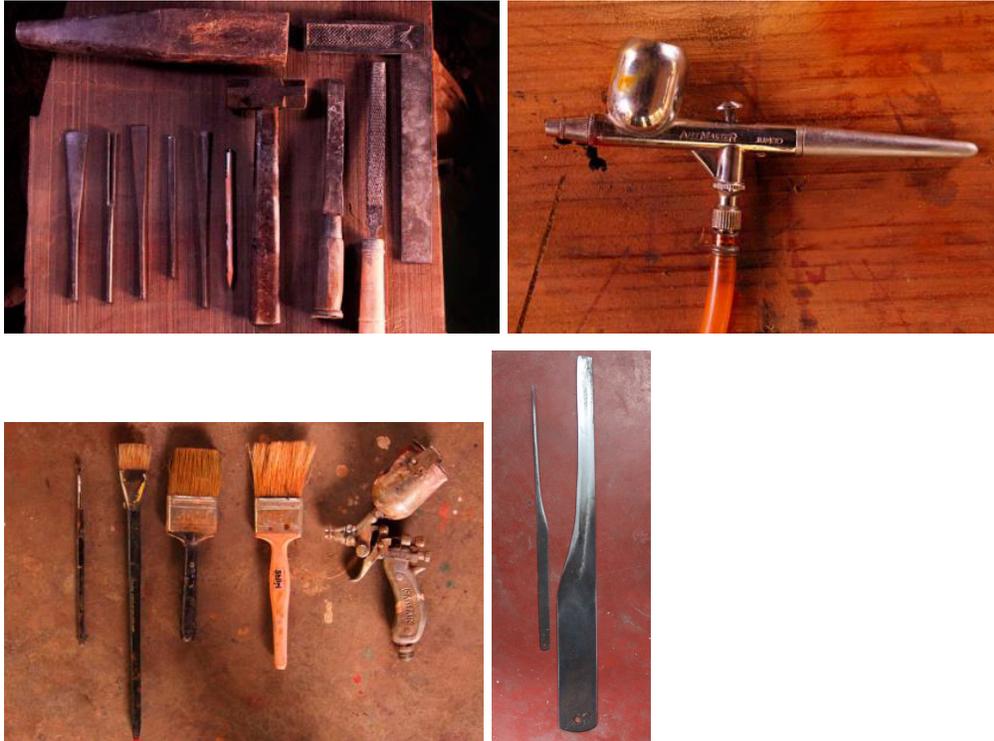
Once the raw stone is selected, it undergoes cutting and dressing to prepare it for sculpting. The process involves a range of **traditional hand tools**, each designed for a specific purpose.



### Primary Tools Used

- **Hammers (Hathoda)** – Used for striking chisels and breaking large marble blocks into manageable pieces.
- **Chisels (Chheni)** – Available in different sizes and edges: flat chisels for shaping, pointed chisels for detailed carving, and toothed chisels for texture.
- **Files and Rasps (Reti)** – For refining surfaces and smoothing contours after carving.
- **Compass and Calipers (Kanta, Paimaish)** – Used to measure proportions according to iconographic rules (*Shilpashastra*).
- **Sandpaper and Emery Stone** – For final surface polishing to achieve the marble's signature sheen.

- **Hand Drill (Pirana)** – Used for creating small holes and intricate details, especially in jewellery, crowns, or ornaments on the murtis.
- **Brushes and Natural Pigments** – For painting fine details like the eyes, lips, and tilak, and for adding colour to the garments or ornaments after the carving is complete.



### Supporting Materials

- **Adhesives and Waxes:** Natural resin-based binders are occasionally used to attach delicate parts such as hands or ornaments.
- **Gold Leaf, Natural Pigments, and Enamel Paints:** For embellishing the finished murtis, especially for domestic or temple use.
- **Cotton Cloth and Coconut Oil:** Used during polishing to give the surface a glowing, sacred finish.

The workbench, or *paat*, is usually a low stone or wooden platform where the murti is placed securely during carving. Tools are kept meticulously organized, and many artisans still perform a **ritual of worship (Shastra Poojan)** before beginning work each day — offering flowers, incense, and prayers to Vishwakarma for precision and strength.

While some modern workshops have adopted **mechanical cutting and polishing machines**, most traditional artisans continue to rely on **hand tools** to preserve the tactile quality and spiritual sanctity of the sculpture. The rhythmic tapping of hammer and chisel in the narrow lanes of Jaipur's old city remains a timeless sound — echoing the city's enduring devotion to craft, skill, and divinity.



## The Craft Process – Jaipur Marble & Stone Murti-Making

### Commission and Conceptualization

The process of creating a marble murti in Jaipur begins long before the first chisel touches stone. It starts with a **commission or temple order**, which defines the nature and purpose of the murti to be made. Clients may approach the artisan directly, often through word-of-mouth reputation or lineage associations. The order typically includes details such as the deity's identity, posture (standing, seated, or dancing), iconographic attributes, material preference, height, finish, and budget.

The **master artisan or shapati** discusses the requirements and may suggest adjustments based on religious texts, spatial context of the temple, or technical feasibility. In many cases, a **sketch or clay model (maquette)** is prepared to visualize the final form. For large murtis, this step ensures that proportions, gestures, and divine expressions meet both artistic and ritual expectations.

### Planning (Shilpa Shastra Guidelines)

Once the concept is finalized, the sculptor begins **planning the murti according to Shilpa Shastra** — ancient Sanskrit treatises that govern the rules of divine image-making. These texts define every aspect of a deity's appearance — from the tilt of the head and position of the hands to the proportions between the torso, limbs, and facial features.

Using these canonical systems, the artisan determines the **measurements (tāla and angula units)** for the chosen deity. The figure is divided into proportional grids, ensuring aesthetic harmony and spiritual correctness. Certain gestures or *mudras* (like abhaya or varada) have precise angles and finger positions that must be

observed. In Jaipur, this planning reflects a blend of **traditional discipline and regional style**, producing sculptures that are both idealized and emotive.

### Stone Selection and Preparation

After the design is finalized, the next step is to **select the right stone block**. The most sought-after material is **Makrana marble**, prized for its pristine whiteness, translucence, and durability. The artisan inspects the block carefully, tapping it with a hammer to ensure there are no internal cracks or veins that might weaken the structure. The block's shape and grain also influence which deity or pose it can accommodate.

The selected stone is then **cut and dressed** — squared and flattened using saws or wedges to form a stable working block. This stage prepares the “blank canvas” for sculpting. In traditional belief, the stone itself is considered alive, holding potential divine energy. Before carving begins, some artisans offer **a small prayer to Vishwakarma**, seeking blessings for precision and strength.

### Marking and Layout

The artisan begins by drawing **reference lines and axes** directly onto the stone using charcoal or red ochre. These lines serve as a guide for symmetry and proportion, marking the vertical centreline, shoulders, waist, and knees. The outline of the deity's pose is lightly sketched, sometimes using full-scale paper patterns or grids.

In large sculptures, artisans employ **measuring calipers, compasses, and proportion rods** to transfer dimensions accurately from drawings or smaller models. This step ensures that each part of the body aligns perfectly, maintaining both anatomical balance and iconographic correctness.



## Roughing Out (Primary Carving)

The first stage of carving, known as **roughing out**, involves removing large chunks of unwanted stone. Using **heavy hammers (hathoda)** and **pointed chisels (chheni)**, the artisan gradually reveals the basic silhouette of the murti. This process demands both strength and vision — the sculptor must foresee the final form while navigating the limitations of the stone.

At this stage, the figure appears blocky and undefined, but the main proportions — head, torso, arms, and base — are established. Constant reference is made to the drawn lines, ensuring symmetry. The rhythmic sound of hammer and chisel fills the workshop, a sound that echoes through Jaipur's old lanes where these crafts have been practised for centuries.



## Intermediate Shaping (Form Definition)

Once the broad shape emerges, the artisan begins to **refine the forms** using smaller chisels, rasps, and files. The focus shifts from removing material to **revealing the contours** — soft curves of limbs, folds of garments, and the outline of ornaments. The sculptor carefully checks angles and proportions, using calipers to maintain harmony between both sides of the figure.

During this stage, the murti begins to “breathe” — the face, torso, and posture take life. The artisan's experience and intuition guide the depth of carving, ensuring that the stone remains strong yet detailed. In multi-figure compositions or complex poses, clay maquettes are kept nearby for reference.



## Fine Detailing and Ornamentation

The next phase involves **minute detailing**, which transforms the murti from a mere figure into a divine embodiment. The artisan carves facial features — eyes, nose, lips, and ears — with delicate precision to achieve the right expression of serenity or compassion. Each deity's facial features are unique; for example, **Krishna's smile is soft and playful**, while **Shiva's gaze is meditative**.

Using **fine chisels, engraving tools, and hand drills**, the sculptor adds ornaments, jewellery, and textures to the hair, garments, and throne. Jaipur murtis are distinguished by their **exquisite detailing** — intricate crowns (mukut), necklaces, bangles, anklets, and floral motifs carved in high relief. This stage demands immense patience and steady hands, as a single slip can damage weeks of work.

## Joining and Assembly

For large murtis that exceed the natural size of marble blocks, the sculpture is carved in multiple pieces — typically separating the torso, arms, or base. These parts are joined using **metal dowels (often brass or stainless steel)** and strong adhesives made from natural resins or modern epoxies. The joints are carefully

aligned and blended so that they become invisible once polished. This stage also ensures **mechanical strength and stability**, especially for temple installations.

## Polishing and Surface Finishing

Once carving and assembly are complete, the murtis undergoes **surface finishing**, a process that enhances its aesthetic appeal. The artisan first smooths the surface using **files and abrasive stones**, gradually moving to finer grades of sandpaper. Traditional polishing uses a mixture of **emery powder and coconut oil**, applied with a soft cloth or cotton pad to bring out the marble's natural glow.

The level of polish depends on the intended use — temple murtis are usually left with a gentle matte sheen, while decorative pieces for homes or exhibitions are polished to a mirror finish. The gleaming surface symbolizes purity and reflects light beautifully, giving the murti a radiant, almost ethereal presence.



## Painting, Gilding, and Decoration

In some traditions, particularly for domestic shrines or Nathdwara-style murtis, artisans add **colour and ornamentation**. Fine brushes are used to paint the eyes, lips, and tilak with natural pigments or modern enamel paints. The **painting of the eyes** (*netronmelan*) is considered an auspicious ritual moment, often performed in silence and concentration by the master artisan himself.

For ornate murtis, artisans may apply **gold leaf, coloured lac, or enamel inlay** to highlight jewellery and clothing details. In high-value commissions, semi-precious stones are inlaid into the surface to enhance the splendour of the deity. Despite these embellishments, the sacred dignity of the murti remains central — every addition must enhance, not overshadow, the divine presence.



## Ritual Practices and Symbolism

Murti-making is not merely an act of craftsmanship; it is considered a **spiritual practice**. Before starting work each day, artisans offer prayers to **Lord Vishwakarma**, the divine craftsman, and light incense in their workshops. During the process, certain rituals mark important stages — especially when the eyes are painted or when the sculpture is nearing completion. These moments symbolize the transition of the stone from inert matter to a vessel capable of holding divine energy.

Festivals such as **Vishwakarma Jayanti** are celebrated with devotion, as artisans clean and decorate their tools, offer sweets and flowers, and seek blessings for prosperity and skill.



## Continuity and Modern Adaptations

While modern tools like **pneumatic chisels and polishing machines** have entered some workshops, most master artisans still prefer traditional hand tools for finer work. The tactile connection between hand, tool, and stone is considered essential to the spiritual integrity of the murti.

Efforts are also underway to promote **sustainable marble sourcing** and better working conditions for artisans. Despite modernization, Jaipur's murti-making continues to uphold its core philosophy — *the meeting of devotion and craftsmanship*, where every chisel mark becomes a prayer in stone.

## Rituals and Beliefs in Murti-Making Traditions

Murti-making in India is not merely a craft; it is a **sacred act of creation** — a process that transforms inert material into a living embodiment of divinity. Rooted in ancient Hindu philosophy, this tradition blends **devotion (bhakti)**, **ritual purity (shuddhi)**, and **aesthetic discipline (shilpa)** into one spiritual journey. Every stage — from selecting the stone to painting the eyes — is governed by ritual codes and profound beliefs that connect the artisan, the material, and the divine.

## The Divine Nature of Creation

In Indian thought, the making of a murti is considered an **act of divine manifestation** — not human artistry alone. The artisan (*Sthapati* or *Murtikar*) is viewed as an **instrument of Lord Vishwakarma**, the celestial architect. Before beginning any work, he offers prayers, acknowledging that the ability to sculpt is a divine gift. The belief is that the deity chooses the artisan as a medium to reveal its form to the world.

Thus, every murti carries within it a spark of divinity — a concept expressed in the Sanskrit phrase:

*“Na tasya pratima asti”* — “There is no true likeness of the Divine.”

Yet through devotion and discipline, the artisan creates a symbolic vessel through which the divine presence can be invoked.

## Ritual Purity and Auspicious Timing

The process begins only on **auspicious days** determined by astrology — often Mondays or Thursdays, or during bright lunar phases (*shukla paksha*). The workshop is cleaned, tools are purified, and the artisan bathes and wears clean clothes before work begins.

A **ritual prayer to Vishwakarma** is performed, seeking blessings for skill, steadiness of hand, and protection from errors. Offerings such as flowers, incense, rice, and sweets are placed before a small shrine in the workshop.

Throughout the process, artisans maintain personal and environmental purity — abstaining from anger, impurity, or distractions while working. In some traditional families, artisans observe dietary discipline or silence during key stages of carving, believing the murti absorbs their *bhava* (emotional vibration).

## **Selection of Material – The Sacred Stone**

According to the *Shilpa Shastras* and *Agamas*, the material chosen for an murti— whether **stone, clay, wood, or metal** — must be **pure, unblemished, and ritually sanctified**. Stones with cracks, dark veins, or irregularities are considered inauspicious, as they may disrupt the energy flow of the deity.

In Jaipur and other marble centres, the **Makrana marble block** is chosen after ritual inspection. The first hammer strike is preceded by a short prayer:

“O Shilā Devi, O Mother Stone, forgive me for striking you. From you shall emerge the divine.”

This symbolizes respect for nature and the transformation of earthly material into a divine form.

## **The Act of Carving – Tapasya and Meditation**

Carving is viewed as a **form of penance (tapasya)** and meditation. The artisan’s mind must be calm and focused, as each strike of the chisel is believed to channel spiritual energy. The process is often accompanied by **chanting of mantras**, especially while working on sensitive parts like the face or eyes.

Artisans in Jaipur describe carving the face as a “conversation with the divine” — they believe the stone responds to their devotion. The repetitive rhythm of hammer and chisel becomes a meditative act, aligning the artisan’s breath with the pulse of creation.

## **Invocation of Life (Prāṇa Pratiṣṭhā)**

No matter how beautifully sculpted, a murti remains a lifeless object until **ritually consecrated**. The ceremony of **Prāṇa Pratiṣṭhā** — literally “establishing the breath of life” — marks the moment when the deity’s spiritual presence enters the murti. This ritual is performed by priests after the sculpture is installed in a temple or home shrine.

During this ceremony, sacred mantras are chanted, and the **eyes of the deity are symbolically opened**. The artisan may be invited to participate, acknowledging his role as the one who gave the form through which divine energy now resides. From this moment, the murti is no longer a sculpture but a **living embodiment** of the god or goddess, deserving worship and care.

## **The Sacred Moment – Netronmelan (Opening of the Eyes)**

Among all rituals, **Netronmelan** or **Chakshu Unmilan** (opening of the eyes) is the most spiritually charged. Traditionally, artisans carve the eyes last and often leave them incomplete until the very end. On the chosen auspicious day, the master craftsman paints or engraves the pupils in a sacred ceremony.

In this moment, silence fills the workshop. It is believed that the deity “wakes up” and beholds the world for the first time through the artisan’s hands. The artisan performs this step with deep concentration, often after bathing and fasting, as a symbolic act of surrender.

In some regions, the artisan averts his gaze or uses a mirror while painting the eyes, to avoid direct contact with the divine gaze — considered too powerful for human sight.

## **Vishwakarma Puja and Tool Worship**

Each year, especially during **Vishwakarma Jayanti** (usually in September), murti-makers celebrate their divine patron. Workshops are decorated with marigold garlands; tools are cleaned, oiled, and placed on an altar. No work is done that day.

Artisans offer sweets, incense, and prayers, expressing gratitude to their tools as living companions of creation. This ritual reinforces the **ethical humility** of the craft — the belief that the tools, not the artisan alone, hold the power of transformation.

## **Symbolic Beliefs about the Deity’s Form**

Every detail of a murti is imbued with symbolic meaning:

- **Lotus base** represents purity emerging from the material world.
- **Four arms** signify divine power beyond human limitation.
- **Weapons or attributes** in hands represent the victory of truth over ignorance.
- **Serene facial expressions** reflect divine detachment and compassion.

Thus, sculpting is not merely representational but deeply **philosophical** — the murti serves as a bridge between visible form (*rupa*) and invisible spirit (*tattva*).

## **Social and Ethical Beliefs among Artisans**

In hereditary artisan families of Jaipur, it is believed that **the craft itself is a dharma** — a sacred duty passed down through generations. The elders teach that every murti must be made with sincerity and without greed; exploiting the craft for commercial gain or disrespecting the form brings misfortune.

Children are trained not only in carving but also in **ritual discipline**, learning prayers and moral codes that sustain the sanctity of their work.

## The Journey from Matter to Spirit

At its deepest level, murti-making embodies a profound spiritual philosophy:

“The divine is not created — it is revealed.”

The artisan does not “make” a god; he **liberates** the divine form already latent within the stone. Every chip removed by the chisel uncovers what was always there, hidden beneath the surface — just as spiritual discipline reveals the divinity within the self. This is why the craft is considered both **sādhana** (**spiritual practice**) and **seva** (**service**).

## Ritual Continuity in Modern Times

Even in contemporary workshops of Jaipur, where power tools and export markets have entered the scene, these rituals continue. Artisans still begin each day with incense, still whisper prayers before striking the first blow, and still pause reverently during *Netronmelan*.

While the commercial landscape has changed, the **spiritual rhythm** of the craft remains intact — a living testimony to India’s enduring belief that art, when guided by devotion, becomes worship itself.

Murti-making is thus a sacred continuum of **creation, consecration, and communion**.

It mirrors the journey of the universe itself — from formlessness (*nirguna*) to form (*saguna*), from silence to divine song, from stone to spirit.

## Cultural Significance of Murti-Making Traditions – Jaipur, Rajasthan

Murti-making in Jaipur is more than an artistic pursuit — it is a **living continuum of faith, identity, and cultural memory**. Rooted in centuries of devotion and craftsmanship, this tradition occupies a central place in Rajasthan’s spiritual landscape. The marble and stone murtis emerging from the city’s lanes are not only embodiments of divine aesthetics but also carriers of collective belief, sustaining communities, rituals, and heritage economies.

## The City as a Sacred Craft Centre

Jaipur, founded in 1727 by Maharaja Sawai Jai Singh II, was envisioned as a city of art, science, and devotion. The king invited skilled artisans from across India, including sculptors, painters, metalworkers, and jewellers, to settle in specific neighbourhoods — each dedicated to a craft.

The area known as “**Khazane Walon ka Rasta**” and parts of **Kishanpole Bazaar** evolved into vibrant centres

for marble sculpture and murti-making. Over generations, these localities became synonymous with sacred artistry, where sound of chisels mingles with temple bells, and workshops double as spaces of worship.

Jaipur's identity as the "Pink City" extends beyond architecture — it is also the city of **living hands and sacred stones**, where devotion takes tangible form in marble.

## Continuity of Ancient Lineages

The families engaged in murti-making trace their ancestry to the **Sthapati and Murtikar communities** — hereditary sculptors whose lineages go back several centuries. Many families originally migrated from regions like Makrana, Alwar, and eastern Rajasthan, bringing with them deep knowledge of *Shilpa Shastra* (the ancient treatises of art and architecture).

These artisans consider their work a **hereditary duty (paramparik dharma)**. Skills are transmitted orally and through practice, from father to son, often beginning in childhood.

Within these families, elders are revered as custodians of sacred knowledge — not only about carving techniques but also about iconographic canons, rituals, and spiritual meanings. This intergenerational continuity preserves cultural memory and ensures that the *Sthapati parampara* remains unbroken.

## Murti as a Living Presence in Society

In Hindu philosophy, a **murti is not a symbol but a presence** — a medium through which devotees connect with the divine. Every home, temple, and street shrine across India features murtis made by such artisans, bridging the material and spiritual worlds.

For the community, therefore, the act of murti-making carries immense responsibility. Each sculpture must be accurate in proportion, expression, and ritual correctness, for it becomes an object of daily worship and community reverence.

The sculptor's reputation depends not only on artistic skill but also on **spiritual integrity** — the belief that an murti made with sincerity radiates divine energy.

Through their work, these artisans participate in the **spiritual life of the region** — their creations preside over temple rituals, processions, and annual festivals such as **Janmashtami, Navratri, and Ganesh Chaturthi**, where murtis are ceremoniously installed and worshipped.

The Jaipur style of sculpture reflects a **unique synthesis of devotion and aesthetics**. The marble murtis are known for their calm expressions, balanced postures, and delicate ornamentation — embodying the Rajasthani sensibility of grace and refinement.

The local artisans follow canonical forms prescribed in *Shilpa Shastra*, yet infuse them with regional character — soft facial features, rounded contours, and gentle smiles that mirror the devotional warmth of the

community.

This aesthetic continuity not only upholds religious principles but also reinforces Rajasthan's artistic identity as a land where **spirituality and beauty coexist**.

Beyond the spiritual dimension, murti-making forms a vital part of Jaipur's **creative economy**. The city exports marble murtis across India and to countries such as the USA, UK, and UAE, where Indian diasporas establish temples and cultural centres.

This international demand has helped sustain livelihoods for hundreds of artisan families, stone suppliers, polishers, painters, and transporters.

Workshops often function as **extended family units**, where multiple generations collaborate — elders sculpting the main form, younger members polishing, and women handling finishing, painting, or packaging.

The craft thus supports **interlinked networks of community labour and mutual dependence**, forming a microcosm of traditional social organization.

## Rituals as Cultural Glue

The rituals observed in workshops — such as **Vishwakarma Puja, tool worship, and Netronmelan (eye-opening)** — serve as powerful markers of shared cultural identity. These collective ceremonies reaffirm moral values such as humility, respect for labour, and devotion to craft.

Every year, during Vishwakarma Jayanti, the narrow lanes of Jaipur's artisan quarters come alive with garlands, incense, and offerings. Tools are adorned like deities, and artisans gather to pray, sing, and distribute sweets. Such practices create **communal solidarity** and keep spiritual ethics at the heart of production.

## Sacred Craft and Urban Heritage

The presence of murti-making workshops in old Jaipur contributes to the city's **intangible heritage character**. Visitors to these areas often witness artisans at work — chiselling marble blocks into serene faces of Krishna or Lakshmi — a living demonstration of Jaipur's enduring craft ethos.

These workshops, with their rhythmic sounds and devotional ambience, are integral to the **cultural landscape of the walled city**, much like its havelis and temples.

Heritage organizations have recognized this as a **cultural asset**, representing the continuity of traditional knowledge systems within a modern urban context.