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భిక్షునివేకము, విద్యార్థి శతకము, శంకరాచార్యుల, అరిష్టము, ముత్యము. ఆదర్శజ్యోతి, ఘోరకలి, శివ నివేదనము మున్నగునవి. వీరు రచించిన గ్రంథములు, కావ్యములుకన్నా శిష్యులు. మిత్రులు రచించిన పద్యకావ్యములు, ఖండ కావ్యములు పరిష్కరించినవే ఎక్కువ. వీరి గ్రంథ రచనలు పూర్తిగా సాహిత్య వెలుగులోనికి రాకుండానే వీరి సాహిత్య జీవితము ముగిసినది. వీరిని ఆదర్శంగా తీసుకుని గరికపాటి సాహిత్య కళాసేవాసమితి పేరిట వీరిచే రచించబడిన రచనలను వెలుగులోకి క్రమ క్రమంగా తీసుకువస్తూ, ప్రతిసంవత్సరము సాతంత్ర్య సమరయోధులకు, పండితులకు, కవులకు, కళాకారులకు వీరి జయంతులు నందర్బంగా గౌరవ నన్మానములు, పురస్కారములు జరుపుకొంటున్నాము.

మల్లావధానిగారు స్వాతంత్ర్య నమరములో చిరస్మరణీయమైన త్యాగము చేసినందులకు భారతదేశ

ప్రధానమంత్రి శ్రీమతి ఇందిరాగాంధీచే దేశ ప్రజల తరుపున భారత స్వాతంత్ర్యదిన రజతోత్సవ సమయమున 1972 ఆగష్టు 15న తామ్ర పత్రము పొంది, సహస్ర పూర్ణ చంద్రోదయముల వెలుగులను చూచి శాశ్వతముగా చిరస్మరణీయులై, పుణ్య చరిత్రకారులుగా నిలచి 1985 జనవరి 5న ఈ లోకాన్ని విడిచిన ధన్యజీవి.

సేకరించిన ఆధారాలు :

- (1) పశ్చిమగోదావరి జిల్లా స్వాతంత్ర్యోద్యమ చరిత్ర - రచయిత : మంగళంపల్లి చంద్రశేఖర్
- (2) వైజయంతి ఖండకావ్యము - రచయిత : గరికపాటి మల్లావధాని
- (3) భారత స్వాతంత్ర్యోద్యమంలో పశ్చిమగోదావరి జిల్లా యోధులు : పేజీ నెం. 169-172 - రచయిత : డా॥ గాదం గోపాలస్వామి

"INDIGENOUS TRADITIONAL HANDICRAFTS AS GEOGRAPHICAL INDICATION REGISTRY OF ANDHRA PRADESH"- A STUDY

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Folk arts and crafts are an integral part of life in India. Handicrafts means, where it is one of the largest means of employment after agriculture, handicrafts can be defined simply as objects made by the skill of the hand and which carry a part of the creator, as well as centuries of their evolutionary tradition. Many of our traditional crafts have, over the centuries, left their impress beyond India's geographical boundaries and have succeeded in gaining access to new areas and to new peoples. Geographical Indications of Goods are defined as that aspect of industrial property which refers to the geographical indication referring to a country or to a place situated therein as being the country or place of origin of that product. Typically, such a name conveys an assurance of quality and distinctiveness which is essentially attributable to the fact of its origin in that defined geographical locality, region or country. Under Articles 1 (2) and 10 of the Paris Convention for the Protection of Industrial Property, geographical indications are covered as an element of IPRs. They are also covered under Articles 22 to

24 of the Trade Related Aspects of Intellectual Property Rights (TRIPS) Agreement, which was part of the Agreements concluding the Uruguay Round of GATT negotiations.¹ Geographical Indications are intellectual property rights. Geographical indications contribute to the socio-economic and cultural improvement of regions around the world. They create employment, contribute to the regulation of the market and encourage the diversification of production. In addition, they protect natural treasures and maintain the cultural heritage.

India is a treasure house of crafts like hand-woven and painted textiles, metal ware, wood carving, stone carving, floor coverings, toys and dolls, embroidery, jewelry, and pottery. Each region has evolved its own styles influenced by the local environment and life patterns. Geographical indication indicates products which come from a specific region. No producer of a similar product made elsewhere can claim the name which is covered by a GI tag. Hand embroidery was widely

practiced in India from very early times; Andhra Pradesh is one of those regions which have inherited a wealth of traditional arts and crafts, many of which have come to find favor with art lovers not only in India but in many parts of the world. In this paper attempt traditional textiles, *kalamkari* art, crafts instruments, and toys & dolls of the important Geographical Indication handicrafts of Andhra Pradesh.

Andhra Pradesh Handicraft Development Corporation Limited is a state government undertaking of Government of Andhra Pradesh established in the year 1981. It is an apex body in charge of the handicrafts sector in the state of Andhra Pradesh for promotion, development and marketing of handicrafts besides implementing schemes for the welfare of artisans. The corporation in running is business activities under the trade name 'LEPAKSHI'. The State of Andhra Pradesh has been a leader of sorts when it comes to GI registration and protection. It is also the first state to have taken the initiative for discussing post registration issues in GI.

Textiles

Andhra Pradesh offers a rich fare in hand-woven and hand-printed textiles which were the subject of extensive trade with the far East and Europe from the earliest times which in turn influenced, in great measure, the subsequent trends in terms of use of the variety of materials, the range of textiles, designs and colours.² Another special feature is that the handloom industry in Andhra Pradesh has come to envelop the use of all the three main varieties of raw material.

Venkatagiri Nellore District of Andhra Pradesh handloom sarees being textile Goods are essentially made of pure cotton, with elaborate gold and silver *zari* work on them, with characteristic colors, It is said that the weaving at Venkatagiri first originated over 300 years ago and was patronized by the Velugoti dynasty. A group of about 40 weaver family's were supported by the Velugoti dynasty for the exclusive purpose of weaving dhoti and turbans made of soft cotton, with sophisticated embroidery to the royal family. Gradually, the weavers started moving into saree making which was exclusively made for the queens, royal women and other

zamindaris. The workmanship of Venkatagiri sarees primarily adopts, a bold ribbon of *zari* as border, and in the *pallu* of the sari, with traditional peacock, swan, parrot, mango, *butti*, leaf and gold coin designs interspersed all over the saree in *zari* or thread.. It is believed that no other variety of cotton saree incorporates the amount of elaborate *zari* work as in the Venkatagiri sarees.

Uppada, Kothapalli Mandal, East Godavari District, of Andhra Pradesh Uppada jamdhani handloom sarees in particular the villages of Uppada, Kothapalli, Aminabad, Mulapeta, Ravindra-puram, Komaragiri are the areas of production. Kothapalli village in turn is comprised of three sub villages namely Kothapalli, Kutukudumalli and Vakathippa. Uppada jamdani style of weaving originated more than 300 years back. Mostly sarees were woven. This type of weaving was patronized by the Maharajas of Pitapuram, Venkatagiri & Bobili. The artisans wove Uppada jamdani Sarees for being woven by the ladies of the royal house hold. They were prohibited from weaving the sarees or to sell them to anyone outside the royal family. The uniqueness of Uppada jamdani saree lies in the style of weaving the design into the cloth, which is purely manual, as no mechanical devices such as *dobby* or *jacquard* are used as usual forms of weaving and the use of *ada*, *jala* and *thillis* in weaving the design into the yarn.

Mangalagiri, Guntur District, of Andhra Pradesh produces unique sarees with a heavy *zari* border and simple mono-striped *pallu* of solid or striped *zari* threads. The uniqueness of Mangalagiri sarees is the field colors are often very vibrant shot weaves or small checks that dance and glimmer in harmony with the rich *zari*. The cloth is super finely woven with a crisp finish.

Dharmavaram located in Anantapur district of Andhra Pradesh is very well known for its silk sarees. The beauty of Dharmavaram silk sarees with broad solid colour borders and contrasting '*pallav*' woven with brocaded gold patterns are worn on all important occasions. These silk sarees speaks about the volume of hard work and the artistry done by the craftsmen. The uniqueness of this sarees of Dharmavaram the borders of the sari are the highlight of these five yards of material because of

the brilliance of its colours. Traditional designs of *buttis* and *dots* are the motifs. The sarees with their close similarity to silk sarees produced in other centres like Kanchipuram silk sarees have a wide appeal.³

Kalamkari Art

The origin of *kalamkari* is traced to the mists of antiquity. *Kalamkari* falls under the category of printed cotton textiles which are produced in different parts of India. By printed textiles is meant all fabrics on which a pattern is produced subsequent to the weaving of the cloth, by the application of dyed stuff or pigment to the surface of the fabric. One such way is the 'resist' or the indigo process.⁴ This implies covering or impregnating certain portions of the cloth, which are intended to be kept in the background with colour, wax, clay, gum, resin or other resist so that when the cloth is subsequently dyed the colour does not penetrate the portions which have been covered with the resist. The cloth is then put into a dye bath, dried and washed and resist removed. The uses of *kalamkari* fabrics are varied. They can be used for decorative or functional purposes. The progressive dovetailing of *kalamkari* material for conversion into dresses and ready made garments besides a variety of table linen, bed linen, furnishings for drawing rooms and upholstery has vastly expanded the scope of application of this material. This trend with its promise of better returns for the skills is bound to play an important role in creating a lasting stake for the artisans in their traditional vocation. This is a rare kind of art, it is exclusively found in the Srikalahasti and Machilipatnam areas of the Andhra Pradesh.

Srikalahasti, Chittoor district of Andhra Pradesh, Kalahasthi handicrafts stated to be 150 to 250 years old, of a style of *kalamkari* which evolved a tradition of its own of producing painted scrolls incorporating Hindu mythological themes used as temple hangings. This method of putting mordant on cloth, then painting or printing dye and resist onto cotton has been practiced in the region for centuries. Uniqueness of the *kalamkari* the subjects are the colorful myths of the Telugu language of Sri Kalahasthi, the epics of the Ramayana and Mahabharata. This could have been a sequel to the

demand from the well-known temple centers of South India in which we can see even today large and impressive *kalamkari* cloth paintings, covering themes such as 'Daksha Yagnam', 'Dasavatharam', 'Sitarama Kalyanam', 'Venkateswara Charitam', etc.⁵

The *kalamkari* art as evolved in Machilipatnam in Andhra Pradesh, and adjoining centers Pedana and Polavaram, where there are over 200 families still practicing this art, who developed *kalamkari* art. There was largely influenced by motifs from Persia and East Indies during the 17th century. Here the printers specialized in hand-printed *kalamkari* prints, intricate designs, resist prints, block printing and *batik*, and are used in clothing and wall hangings. Today they produce hand-painted *batik* using indigo, as well as sarees printed with indigenous dyes and designs, using the tree-of-life patterns which were developed for the Persian market. Persian craftsmen were invited to work with the local craftsmen at the end of the last 17th century. It is often difficult to distinguish between Persian and Machilipatnam printed cloths made for the Persian market. The work done in Machilipatnam, often using block printing in conjunction with hand painting features decorative floral and vegetable designs that appealed to local kingdoms and to export trade. This culminated in European demand for Machilipatnam *chintz*, which derives its name from the Hindi word *chint* (spotted). *Kalamkari* refers to dye-painted cloths and the technique used to create them. Their name derives from *kalam*, for a pen-like tool used to draw outlines on the cloth, and *kari* (work). Fabrics are outlined with a cotton-tipped bamboo stick and dyed in vegetable or mineral colours.

Crafts Instruments

Bobbili, in Vizianagaram district of Andhra Pradesh, this town has a unique style of playing the *veena*, the "Bobbili *veena sampradayam*", developed over three centuries. They obtained GI status for the instrument in 2012 and thus, protected it from extinction. The history of making these *veenas* dates back to the founder of Bobbili kingdom, established in the 17th century by Pedda Rayudu, when playing *veena* was an important activity in social events. *Veenas* are made of single piece of

jackfruit wood which is lightweight and possesses qualities like excellent reverberation, clear grain lines, great durability and minimum swelling in moisture. The uniqueness of the Bobbili *veenas* is that they are carved out of a single log of wood. The Bobbili *veenas* have been traditionally supplied by Sarwasiddi community craftsmen. The artisans over the years have diversified the craft to make miniature *veenas* as decorative art pieces. The Bobbili *veena* is the second *veena* instrument in the country to be awarded the GI after the Thanjavur *veena*.⁶

Budithi, Saravakota Mandal a small village in Srikakulam district of Andhra Pradesh. Budithi is known by the beautiful figures are created out of metal alloys. They are crafted in both traditional and modern styles. The history of brass and bronze casting and metal working is an ancient one, particularly in the Andhradesa. It received a Geographical Indicator tag, per the related Act in 1999, and is therefore a unique and much prized craft in the Global market of decorative metal ware. These alloys are typically made of brass and feature a variety of geometric and floral patterns even prized cooking utensils. This produces a beautiful look and finish in the process. The *bindelu* has the most unique feature of its shape, construction and the material composition and the black and golden rings that are present on these products. The rings are made by special black powder made from natural resources available locally and doesn't contain toxic material. Making mirror out of bell metal. The mouth of Budithi *bindelu* (pitcher) Black paint (coating) used in the craft is a very basic technique, plays an important role in giving distinct identity and separates from other similar crafts. The brass and bell metal activity of the ABC cluster is nearly 200 years old which is concentrated in three separate revenue villages viz., Avalangi, Bhuditi, and Chidipudi. These villages are referred as 'A B C of Brass Ware' by the locals. They are contiguous and border one another. Initially activity was confined to people belonging to "Vishwa Brahmins." People from other castes such as kapus, velmas, etc., have also acquired and been involved in this craftsmanship.⁷

Toys & Dolls

Toy-making has a continuous history. It is perhaps the earliest in point of time and the most

common craft which engaged the attention of craftsmen in a number of centers. The universal appeal of toys is explained by their capacity to rouse the imagination of the children with their curious features and to attract the elders in equal measure by offering religious, mythological and other themes which often go to enrich the home décor. In recent decades, toys have come to acquire a new accent with the educationists of the modern era stressing the role of games and play-fittings in the development of the faculty of thinking and remembering.⁸ Toys are made of various denominations of raw material in different parts of the country, but Andhra Pradesh has carved out a niche for itself in the field of wooden toy-making.

The Kondapalli *Bommallu* (Toys) are produced or made at Kondapalli Village, located about 20 kilometers from Vijayawada, in Krishna district of the state of Andhra Pradesh in India. There is a legend regarding the origin of Kondapalli. It says that the word Kondapalli has been derived from the name of a shepherd named 'Kondadu' who showed the site to a Kondaveedu Reddi king and hence it was called Kondapalli. A fort named 'Kondapalli Fort' was built in this place during the region of King Anavema Reddy in 1360 A.D. It was however during the rule of the Qutab Shahis that Kondapalli gained paramount importance and fame as a hill fortress. The Sultans re-christened it as Mustafanagar. Later, the British East India Company considered it as a strategic location and a military school existed here till 1859 A.D. Though Kondapalli has lost its past medieval glory, it still retains its high and rich tradition in the sphere of fine arts with its world famous toy craft, namely Kondapalli *Bommallu*. The art of making Kondapalli *Bommallu* started about 400 year ago. Thereafter the craft developed and attained perfection.

Kondapalli *Bommallu* is delightful expressions of art of rich traditional value made from the wood of 'Tella Poniki' also called 'White Sander' (botanically called *Jiuotia Rotteri Fromis*). The trees are found in the forests and hills adjoining Kondapalli. The toys and figures are of different sizes and shapes. The utter simplicity and expressive features of these toys and figures are disarming. They portray various themes of village life and also spiritual themes. These toys traditionally depict mythological

characters, occupational figures like the village potter, fisherman, and toddy tapper, besides rural folk and their animals and birds. The famous forms and figures of Kondapalli *Bommallu* are Elephant (Ambari), *Dashaavataralu*. This exquisite piece of art made by the artisans conveying the said themes falls in three distinct categories:

1. Animals and Birds figures
2. Male and female figures depicting rural life,
3. Mythological figures.

The craftsmen take up wood sculpture and painting as their hereditary profession. Kondapalli *Bommallu* are exquisite pieces of art A) Originating from the geographic region of Kondapalli village in the state of Andhra Pradesh, India, and B) Made from the cut and seasoned soft and light wood of 'tella poniki' by hand carving using a special chisel *Bahudara* and painting with vegetable and enable colours in bright and vibrant colours appealing to the eye, so as to portray and depict themes relating to spirituality and village life.

Leather Puppet play known as "*tolu bommalata*" has been popular in Andhra Pradesh and also some other states in India. The Andhra puppets are larger in size, with separate parts of the various limbs stitched loosely for better articulation. Historically speaking, there are two distinct shadow-puppet traditions in Andhra Pradesh- the ancient and the comparatively modern. The earliest mention of the ancient tradition occurs in a 13th century poetic work, *Panditaradhya Caritra*, written by Palkuriki Somanatha.⁹ This reference proves beyond doubt that the shadow-puppet theatre had a well established tradition in the Andhra region by the 13th century. There are many references to shadow plays in the Telugu classics. These references indicate that the art of shadow puppetry occupied an important place in rural entertainment in the Andhra country at least from the 13th century. All the instances refer to native puppeteers who, in many cases, were known by their profession- *Bommallata vullu* and sometimes carried it as their surname together with their family names. Human creativity lies in the conception of the design, and the skill lies in drawing the conceived design in pencil and then on black colour paint using the '*Rekeni*' and then filling suitable colours so as to bring out the beautiful picture conceived in the mind of the artisan. Therefore the creativity and skill of the artisan lies in

bringing out the expression, the back drop, the effect, the sharpness and the suitable use of colours, colour combinations etc., at appropriate places in tune with the theme sought to be projected. Great skill is also required to paint the painting according to the design conceived.

The townships of Nimmalakunta in Anantpur district and Narsaraopet of Guntur district, both in the state of Andhra Pradesh in India are identified with the origin of Andhra Pradesh leather puppetry. The craft reflects the tradition, culture and heritage of our country in those days. This craft was patronized by the Kings of the Vijayanagara Empire who encouraged the development of the art which in turn led to its development as it became the source of livelihood to the artisans. Uniqueness of the craft lies in; i) The use of goat leather obtained from the outer skin of matured goats to make the desired goods such as puppets, lampshades, wall hangings, wall partitions, door and window hangings, ii) Conception and thematic expression of themes only from the Ramayana and the Mahabharata, iii) Use of a special brush called '*Rekeni*' to draw the outline of the painting, iv) The '*nakshi work*' using special tools called '*sortha*' or '*pogal*' to make perforations for purpose of enabling light to pass through or purely for design purposes, and v) Use of leather thread to stitch the leather together. The Andhra puppets are the largest multi coloured puppets in India. The usual size of a puppet ranges between 5x3 to 6x4 feet.

The shadow-puppet theatre was for long the chief entertainment of the village folk of Andhra Pradesh. The puppeteers practiced the art professionally, and had no other source of livelihood. The flourishing art of puppetry is now almost on the path of extinction.

Cutlery

Andhra Pradesh is famous for its Udayagiri Cutlery, made in Udayagiri town of Nellore district of Andhra Pradesh. Udayagiri Cutlery is known for its intricate carvings and fine proportions and is made by a few master crafts persons of the region.¹⁰ The origin of the craft dates back to 14th century, during the rule of Gajapathi kings, and later it was patronized by the rulers of Qutub Shahi and Vijayanagara kings. When compared to plastic,

choosing wooden cutlery is an eco-friendly option. The major cutlery items made of wood are forks, spoons, knives, salad bowls and other wooden crafts which are very popular among the customers. The carvings are on wood sourced locally, from forests in and around Udayagiri, be it *Nardi*, *Devadari*, *Bikki Chakka*, *Kaldi Chakka* or *Palabarki*. The most commonly used wood is from *Nardi* as it is very soft and easy to handle. Wooden logs are collected from near by Durgampalli hills at Udayagiri. The product range includes spoons, forks, salad bowls, etc. smaller spoons or *pallis* are made from *Nardi* and *Bikki* wood. Bigger spoons and forks are made out of harder wood called *Kaldi*. They are used to serve curry and rice. The cutlery traces its influence to Persian motifs and forms, and is mostly sold as gifting and table decoration items.

Lepakshi, the Andhra Pradesh Handicrafts Development Corporation, has succeeded in bringing Geographic Indication (GI) to Udayagiri Cutlery. With the passing of time, new techniques have been introduced and many families in the town of Udayagiri are involved in creating some of the finest quality wooden cutlery that has brought name and fame, including GI tag for this unique art work.

All of the above handicrafts have the GI tag in Andhra Pradesh state, which means that none other than those registered as authorized users are allowed to use the popular product name. The traditional handicrafts sector plays a significant and important role; it provides employment to a vast segment of craft persons in rural and semi urban areas and generates substantial foreign exchange for the country. Thus, Andhra Pradesh with its wide

range of traditional skills and materials produces a whole variety of fabrics which meet the needs of the people in various walks of life. All these have contributed to the role of this ancient craft in the economic and cultural life of the people, especially in the rural areas. However Andhra Pradesh handicraft has great growth potential in the changing scenario with its basic strength being the abundant and cheap availability of manpower and being a traditional profession of millions still requires very low investment compared with other states of our country.

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