

al. Held in June-July at Puri.
the Raja Parba held in mid

celebrate the sprouting

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artisans make golden grass mats,
baskets, small boxes and sell at
weekly markets called haats
and at fairs organised by the
government.

Baliapal in Balasore famous for
mats woven on looms.

In Ganjam (now Gajapati) there are
mat makers, and carvers of betel nut.

They make small intricately carved
containers, miniature statuettes. Large
variety of baskets of all sizes for all purposes.

Most shops and stalls in haats and melas use a
variety of baskets as shelves for display. Local
spice sellers sell their spices in baskets. Toys and
sweets for children come packed in baskets at
shops and temples. Bird cages and conical
fishing baskets are also popular.

There is a hardy grass abundant in
drought prone areas called sabai used for
baskets, mats and furniture. Sabai grass
rope is woven intricately on bamboo

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Paddy, Leather, Paper & Beads

Craftspersons string fresh paddy together to make
intricate paddy crafts including jewellery boxes,
in the shape of auspicious coconut shells to
celebrate the new harvest.

In Dasapalla craftspersons make leather belts,
purser, bags and shoes.

Ornaments are made with terracotta, brass and
bell metal, dhokra and lacquer beads. Also
ornaments made from silver coins, copper, brass
beads in Dhenkenal.

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Potters

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Woodwork

In Puri craftsmen m
These masks repr
from the Ram
Mahabharata.

In Bhubaneswar and Puri
craftsmen make beautiful wooden ma
used in Sahi Yarra, a form of processio
representing characters from the Ramayan
Headgear for these masks are intricately
sholapith (bamboo pith) and zari, (tinsel) or
These head gear are made by sholap
carvers living near Puri. Danda Natak a
folk theatre form used the hollow
wooden horse - called "Chaitri
Ghoda" with Painted head and

cloth body. It is said that once the Chhau dance was also
part of Danda Natak. This form also uses wooden masks

Based upon Survey of India map w
Surveyor General c
The territorial waters of India extend in
twelve nautical miles measured from t.
Government of India copyrig

clay toy
decorated. In
women make
tinsel and mirro

Silver work & O

The craftsmen of the Swamakara and K
ornaments.

Silver filigree work is a famous tradition since
lacy ornaments, boxes, toys made with fine t
popular.

Silversmiths live in Cuttack where there is a
shops which sell intricate weblike necklac
frames, boxes, earrings, brooches and ever
Ganjam has silversmiths who make fish
so skillfully assembled as to make it move
Tribal jewellery include Kiapatri (resc
screw-pine plant), Jhara Kathi (a kind
pendant chains), Bakra-Deunari or T
shaped ornament with pendants) and
ornament with a hook). To keep the ha
ornamental net called Mathajali or jud
set called Moti matha jali or Mukta ja
on the line of parting the hair. Mathan
The other ornaments are jhillimi
Chudamani and Rahurekha. Nakac
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COLONIAL RULE AND CRAFTS

WHEN you see the wonderful displays in the crafts museums of India you will not be surprised to learn that crafts formed a major part of our exports throughout history. In fact, India's crafts communities produced such fine and artistic objects that merchants travelled from far to acquire these goods. Seventeenth century courtly patronage, trade, the *jajmani* system and the demand for everyday utility crafts by the rural population (until the second half of the seventeenth century), resulted in a steady home market and a worldwide reputation for Indian crafts.

Tavernier, a French traveller in Mughal India, states that the Ambassador of the Shah of Persia (CE 1628–1641), on his return from India, presented his master with a coconut shell, set with jewels, containing a muslin turban thirty yards in length, so exquisitely fine that it could scarcely be felt by the touch.

TRADE

India has had a long history of trade in craft with other countries beginning from the Harappan Civilisation 5000 years ago. Over the centuries, trade with Greece and Rome grew and historical evidence can be found in literature and archaeological excavations. Flourishing trade led to overland routes like the Silk Route and brought silk from China through Asia into Europe. There are accounts of caravans, and traders speaking different languages,



meeting at trading stations along the route. Ship-building centres and ports developed along India's long coastline. Sea routes to the Mediterranean countries, Sri Lanka, Myanmar, South-east Asia and China are mentioned both in Sangam literature and foreign accounts.

By the time of the Mauryan empire (300 BCE) traders and craftsmen groups, who had become wealthy and powerful through trade, were able to donate substantially for the building of Buddhist monasteries. There were carpenters and blacksmiths, jewellers and goldsmiths, weavers and dyers, perfumers and stone carvers among others. Constant trade with the Middle East and South-east Asia was already an important cornerstone of the economy.

In the area of textiles, to South-east Asia we exported sarongs, to the Middle East went the finest and most expensive muslins, to West Africa went Christian altar fronts, to Europe silk and woollen fabrics, dress materials and bed-hangings. All these fabrics were considered 'luxury goods' in these countries.



The pattern of trade from the Coromandel Coast was triangular. Arabs carried gold and silver (bullion) to the Coromandel Coast, exchanged these for textiles, and then exchanged the latter in Malaysia for spices, with which they returned to the Middle East.

Throughout the ancient and medieval periods the fame of Indian cotton textiles, gems and jewels, and spices like pepper and cardamom, ivory and sandalwood continued to make trade a lucrative business. Gems like pearls, and precious stones like diamonds gave to India the reputation of a fabled land of riches and natural resources. This reputation of being a land of riches and extraordinary skills, tempted traders from Europe, who were willing to go to war, and to risk their lives in order to get a share of the profit from Indian trade.

Marco Polo's (1254–1324) account of his travels to the East makes a reference to Golconda, now in Andhra Pradesh.

This kingdom produces diamonds. Let me tell you how



they are got. You must know that in the kingdom there are many mountains in which diamonds are found, as you will hear. When it rains the water rushes down through these mountains, scouring its way through mighty gorges and caverns. When the rain has stopped and the water drained away, then men go in search of diamonds through these gorges from which the water has come, and they find plenty. In summer, when there is not a drop of water to be found then the diamonds are found among the mountains.

Then in a more fanciful mood he records

Another means by which they get diamonds is this. When the eagles eat the flesh, they also eat—that is they swallow—the diamonds. Then at night when the eagle comes back, it deposits the diamonds it has swallowed with its droppings. So men come and collect these droppings, and there they find diamonds in plenty.... You must know that in the entire world diamonds are found nowhere else except this kingdom alone.

— RONALD LATHAM
Marco Polo: the Traveller

INDIA AS A TEXTILE PRODUCTION HUB

“Everyone from the Cape of Good Hope (in Africa) to China, man and woman is clothed from head to foot, in the products of

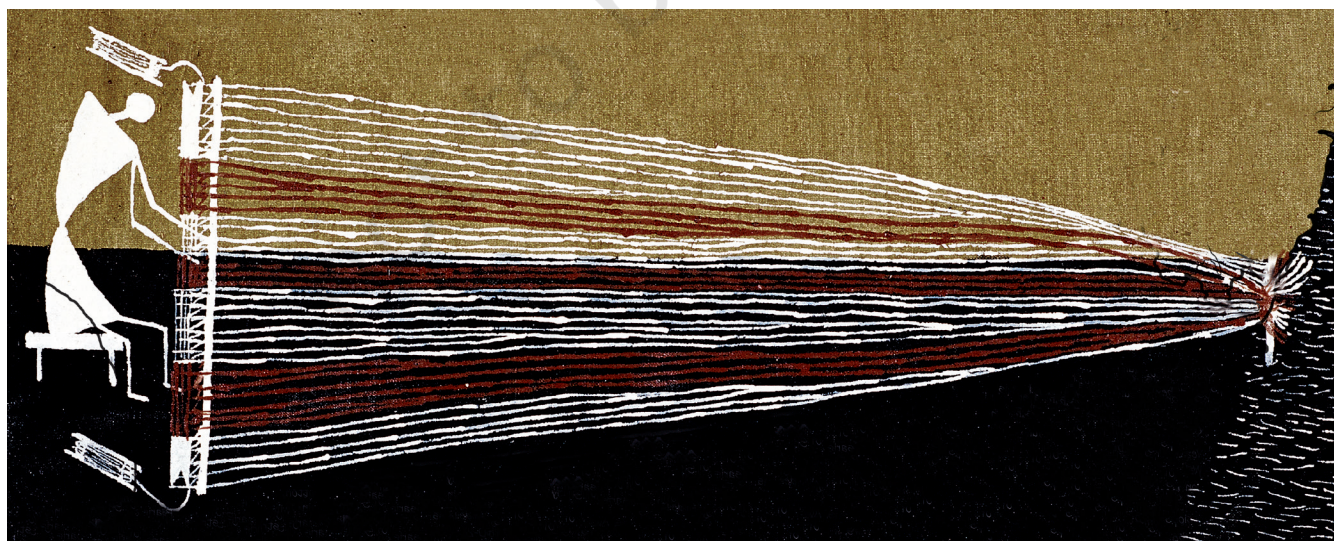
Indian looms,” is how a Portuguese traveller put it. India was, till the advent of colonialism, the largest exporter of textiles in the world.

In the seventeenth and eighteenth centuries it was trade in textiles and in spices, essential for preserving meat when refrigeration did not exist, that initially brought European traders to India. A triangular trade developed with Britain transporting slaves from Africa to the Americas, to make enough profit and to get the bullion necessary for the purchase of Indian manufacture.

The adoption and rate of increase in the consumption of Indian textiles in the Western world during the seventeenth and eighteenth centuries was one of those astonishing processes of diffusion which is comparable to the discovery and spread of tobacco, potato, coffee or tea.

– K.N. CHAUDHURI

With the founding of the British East India Company in 1599, the English, and later the Dutch and the French, started exporting Indian textiles to London, for re-export to the eastern Mediterranean. Very quickly, they realised the huge market for these textiles whose colours were permanent (i.e., they did not run). In Europe at the time, the techniques of ‘fixing’ dyes were unknown to craftsmen who applied coloured pigments to the textile, which ran or flaked off when the fabric was washed.



By 1625 a revolution in taste began in England. Most imported Indian textiles were used to decorate beds, the most precious item of household furniture. People were attracted by the bright colours and new floral patterns, which did not exist in European fabrics. From the second half of the seventeenth century, the demand for Indian chintz increased in England, France and the Netherlands.

Astute merchants realised they could reach an even bigger market by commissioning special designs. The East India Company therefore selected and guided the making of the *palempore*—the branched tree which became the famous tree-of-life design. Imitation Kashmiri shawls even began to be woven in England.

FACTORIES AND TRADE

Simultaneously in the seventeenth century the British East India Company and other trading companies from France and Holland established factories and new townships around the Indian coastline, where goods created specifically for the export market were stored. To produce these goods there was an increasing concentration and localisation, and a large-scale migration of crafts communities. Urban centres and coastal towns attracted craftsmen as a number of affluent consumers and a vast export market could be accessed from here.

By the nineteenth century several age-old crafts began to undergo change: the traditional *patua* artists of Orissa and Bengal picked up the skill of woodcut, block printing and created what we now called Kalighat Art, that the rich zamindars in rural Bengal patronised—while the markets of Varanasi specialised increasingly in brocades for the nouveau riche of Awadh and Bengal.

Adjusting to Change: the Traditional Patua Artist in Anglo-Indian Calcutta*

Within the rural folk tradition of the *pat* painting, the Kalighat paintings constituted a major departure. The inventiveness of this art lay in the way these migrant village *patuas* adapted to their changed urban environment, to its new facilities and pressures, from within the enclosed space of their traditional community and practice. The basic imperative of producing pictures cheaply, quickly and in vast numbers to cater to the growing market of the city, caused the main changes in the





form and format of their work. It led, for instance, to the use of paper *vis-à-vis* cloth, to the adoption of watercolours in the place of gouache and tempera, and to the shift from the continuous narrative of scroll painting to single-frame images against blank backdrops. It also brought on a range of new themes and images in Kalighat pictures, some of which were drawn from subjects typical of British and Company paintings, while most emerged from the immediate social scenario of Calcutta's *babu* society in which these *patuas* struggled to orient themselves.

Pitted against the new society of Anglo-Indian Calcutta, the sharp sense of moral discomfort and disorder of the *patuas* expressed itself in a powerful repertoire of satirical images...

Their resilience against the wayward ways and demands of the city showed itself at the two important levels at which these painters stayed enclosed within their inherited community and conventions. Transferred to the city, these painters continued to stick rigidly to the village clans from which they had emerged, with the same hereditary and caste affiliations. Artistically, too, they continued to work within a markedly non-naturalistic, two-dimensional style, transforming on their own terms whatever new elements they drew on. Thus, the borrowed medium of watercolours was made to lend itself to the traditional format of flat, bright colouring; and shading was used along outlines mainly to highlight the rhythm of lines and the bloatedness of faces and figures—this lent itself brilliantly to the nature of their satire...

The main clientele of these cheap pictures was the common people of the city, who felt equally alienated from the changed values and westernised ways of Calcutta's high society.

—TAPATI GUHA-THAKURTA

The Making of New Indian Art

The Kashmiri Shawl

The Kashmiri shawl was the mainstay of the valley's economy from approximately 1600 to 1860, over 250 years. It was a luxury textile, patronised by the Mughal, Afghan, Sikh and Dogra dynasties that ruled Kashmir successively. By the nineteenth century, it was popular in princely courts and commercial cities all over South Asia, leave alone Europe. As a result those in charge of the shawl manufacturing units strongly influenced the economy of this State, as the sale of shawls brought in more money than the entire land revenue of the State! At its peak in 1861 it generated an enormous

* now, Kolkata

revenue.

Aware that the shawl trade dominated the Kashmir economy, the Dogra rulers created a department, the Dagh-Shawl, that tried to control and extract taxes at every stage of the manufacture of every shawl. Duties were imposed on the import of *pashm*, on the dyeing, even on the completion of every single line of embroidery! These taxes became so oppressive that the ordinary shawl worker was paying five rupees out of every seven he earned to the State. Compounding their misery, the distribution of subsidised grain was also limited to shawl manufacture.

In spite of this tax, however, the Kashmiri shawl industry prospered towards the end of the nineteenth century with the increasing European demand for these prized articles of fashion.

But it was the imitation shawls manufactured in the Scottish town of Paisley that had a strong negative impact on the production of the Kashmiri shawl in the valley.

The shawl traders prospered and it was because of them and the tremendous demand for their luxury end product that the State stayed afloat. The percentage of their profit was typically 500 per cent. By 1871, shawls worth 28 lakh rupees were exported! By 1890, the State withdrew entirely, abolishing the department of the Dagh-Shawl.

In the Indian catalogue of the Colonial and Indian Exhibition, 1886, the serious consequences of abolishing the department has been described as follows:

The manufacture, which formerly brought half a million a year into Kashmir, is now well nigh moribund. Unless means are taken by government to preserve it, the art of weaving the finest shawl will probably be extinct fifteen to twenty years hence. The warehouses of London and Paris are full of shawls which find no purchasers, and the value in Kashmir has consequently fallen to a third of what it was ten years ago.

FROM CRAFT PRODUCER TO SUPPLIER OF RAW MATERIALS

Between 1800 and 1860, the Industrial Revolution transformed the manufacturing process across England and Europe, adversely impacting the craft trade in India.

In 1813, under pressure from the local textile industry, the British Government began imposing high taxes on the import of Indian textiles. British goods, on the other hand, had virtually free entry into India. The shattering results

