

**TEXTILE ART: TRADITION AND CHANGES IN
TELANGANA AND ANDHRA PRADESH**

A Thesis Submitted During 2021
To the University of Hyderabad in partial fulfillment of

Doctor of Philosophy
in
Centre for Folk Culture Studies

Submitted by

GONE LINGAIAH
(Reg.No. 12SFPH03)



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Telangana, India.

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**CENTRE FOR FOLK CULTURE STUDIES
SCHOOL OF SOCIAL SCIENCES
UNIVERSITY OF HYDERABAD**



DECLARATION

I, Gona Lingaiah hereby declare that this thesis entitled “*Textile Art: Tradition and Changes in Telangana and Andhra Pradesh*” submitted by me under the supervision of **Dr. J. Bheemaiah** is a bonafide research work which is also free from plagiarism. I also declare that it has not been submitted previously in part or in full to this university or any other university or institution for the award of any degree or diploma. I hereby agree that my thesis can be deposited in Shodhganga/INFLIBNET.

5th May, 2021
Hyderabad.

GONA LINGAIAH
(Reg. No: 12SFPH03)

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UNIVERSITY OF HYDERABAD**



CERTIFICATE

This is to certify that the thesis entitled ***“Textile Art: Tradition and Changes in Telangana and Andhra Pradesh”*** submitted by **Gona Lingaiah** bearing a Registered No. **12SFPH03** in partial fulfilment of the requirements for the award of Doctor of Philosophy in Centre for Folk Culture Studies is a Bonafide work carried out by him under my supervision and guidance which is a plagiarism free thesis.

The thesis has not been submitted previously in part or in full to this or any other University or Institution for the award of any degree or diploma.

5th May, 2021

Hyderabad.

Dr. J.Bheemaiah

Research Supervisor

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School of Social Sciences

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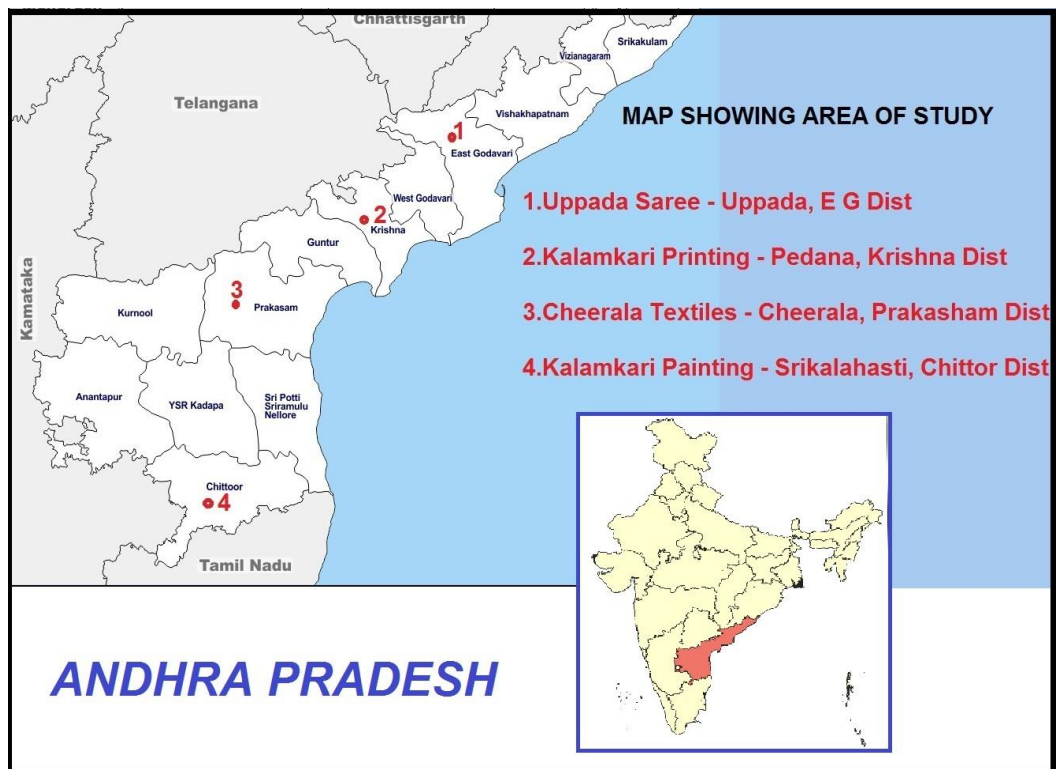
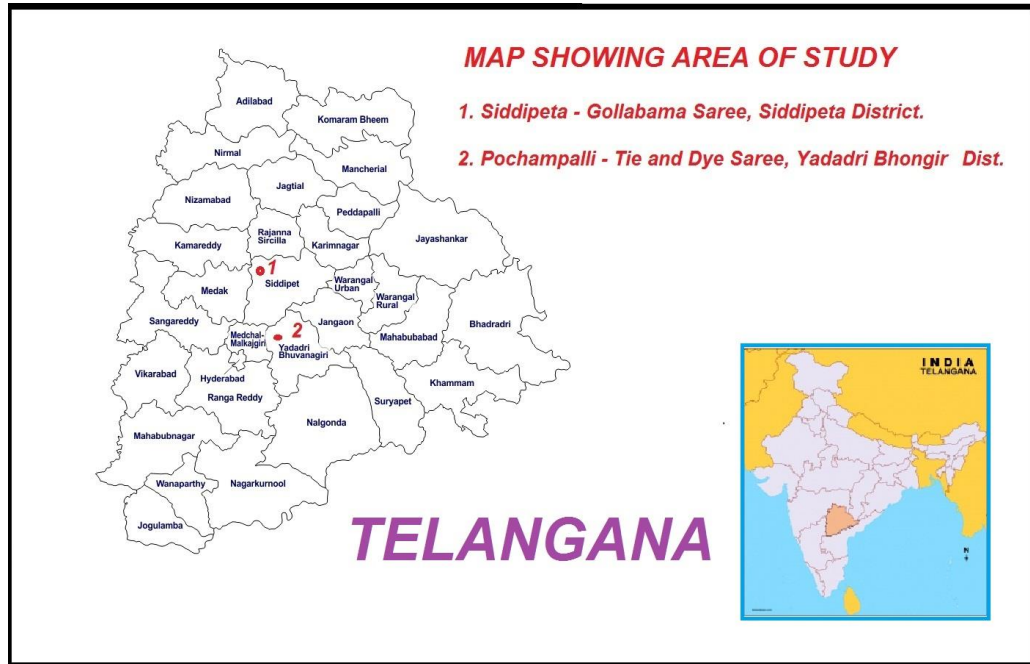
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GONE LINGAIAH

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MAPS SHOWING AREA OF STUDY



LISTS OF ABBREVIATIONS

1. T.S. - Telangan State
2. A.P. - Andhra Pradesh
3. J.V. - Jaanapada Vignanamamu
4. T.A. - Textile Art
5. V.A. - Verbal Arts
6. F.L. - Folk Languages
7. F.S. - Folk Science
8. F.A. - Folk Accessories
9. C.S.B.H.I. – C o-operative Society Based Handloom Industry
10. M.S. - Master Weavers
11. H.I. - Handloom Industry
12. I.H.I. - Independent Handloom Industry
13. T.S. - Telugunaata Ceeneeta
14. T.S. - Telugu Academy
15. I.M.P. - Indian Miniature Paintings
16. V.P. - Vruthi Puranalu
17. G.S. - Gollabama Sarees
18. U.S. - Uppada Sarees
19. J.P. - Jamdani Pattu

20. P.D. - Prakasham District
21. H.T. - Handloom Textiles
22. C.D. - Chittoor District
23. K.P. - Kalamkari Paintings
24. K.D. - Krishna District
25. C.M. - Chowdeswary Matha
26. F.A.C.C - Folk Art and Cultural Construct
27. J.T. - Juvvi Tree
28. D&T - Dalit and Tribals
29. T.D.C - Tourists Development Corporation
30. A.S.T. - Adikeshava Swamy Temple
31. P.B.L. - Panch Bhootha Lingams
32. S.D. - Sangam Dynasty
33. K.P - Kalamkari Printing
34. G.S. - Gadwal Sarees
35. D.S. - Dharmavaram Sarees

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CHAPTER – I

INTRODUCTION

The present thesis entitled ***Textile Art: Tradition and Change in Telangana and Andhra Pradesh*** emphasizes folk art forms and textile production and its changes that have taken place in the geographical regions of Telangana and Andhra Pradesh. Textile is a woven material and it can be made from any number of fibers or combinations of fibers, such as cotton, wool, silk, or synthetic fiber, the glass, nylon, etc

Folklore essentially represents the villages. The dwellers of the villages are termed as the villagers and they follow culture, caste-culture, traditions of the caste, religion, etc. There are various ways of life which are developed by dwellers of the villages are referred as Folklore. The songs, plays, tradition, customs comprise Folk Arts. Occupation, art, language, literature and beliefs are the knowledge and science of these people. The English word Folklore is replaced by a Telugu word, “Jaanapada Vignanam.” The common similarity of these villagers, the knowledge of the folk and the civilized occupations which generally have a wide gap between them is also referred as folk knowledge. Their knowledge exists in both the forms; ideal and material attract the vision of the viewers. Most of the dwellers engage in Handicrafts consisting of physical, manual and agricultural work. Majority of the traditions, village-affairs, and the language traditions have been kept alive and are still prevalent. In this case, Textile Art,’ Weavers and artisans has been successful in continuing to protect their art.

Folklore didn’t confine itself to the boundaries of the villages, but it had transcended the boundaries of towns, cities and extended furthermore and resulted in migration to different parts of the country. Western scholar, Alam Dundas defines it as, “Folklore as people having an embodiment of common ideals”. In other words, it means; “People having one geography, one language and one nationality.” Folklore is regarded as the past and future of civilization, and is one of the ways to examine the folk knowledge from the perspective of science. However, literatures, epics, stories related to the occupation are the primary elements that play a crucial role in the life of the villagers. Folklore generally exists in the oral traditions, but for the past twenty years, they have

extended in the forms of the texts material. Folklore transcends from one generation to another and is very innovative. This is being done since it has entangled itself in the process of human evolution.

In any country, folk knowledge holds a pivotal role in its cultural aspects and represents the belief and ethics of their villages in a complete way. One can go through the folklore and know about the culture and tradition of any country. Folklore has played a crucial role in the affairs of material and cultural production and evolution of the society. The importance of this folklore is never limited to any age and is very distinct in nature. Folk knowledge constitutes whole traditions of folklore within them and is understood as the customs of the illiterate people. The knowledge of folklore has been emancipating and empowering the humans since ages and is continuing to entertain the people of the modern generation, and has contributed to the development of modern science. It has been influencing other fields until they achieve a developmental status in modern day. The present civilized society who has explored and landed on the moon or any other outer space and is unable to let go of their folklore and are transcending its traditional characters and features into folklore, by incorporating whole other traditions of the village is universalizing. Folk arts, caste occupation, traditional affairs, superstitions, tools, astrology, language, slang, festivals, dressing styles, etc., have been added into the fold. Importantly, the oral literature of folk can be placed into the category of folk knowledge, which is not different from folk tradition. It can be seen in the customs and traditions of the modern literate industrialist and corporate culture. It is because folk arts and superstition belong to the folk traditions as it seems among the literate and the illiterate people.

Scholars of folklore have classified folk science into five categories.

1. Folklore or verbal art
2. Folk language
3. Folk arts and non-verbal arts
4. Folk science
5. Material culture or folk accessories

1. Folklore or Verbal Arts: The Art forms which are in the forms of oral or verbal fall under verbal folk science category. People of folk who primarily were doing through oral forms fall under this category. Folk music, folk epics, folk astrology, proverbs, etc., are some of the oral forms art forms.

2. Folk language: Folk language developed usually from caste and region. Modern civilian languages also have the elements of the folk language in a general phenomenon. Villagers do not stress the words that are ought to be stressed and they pronounce them with less stress. Personal names of the villages, slangs, folk etymology, proverbs, puzzles, abuses, promises, etc. do come under this category.

3. Folk arts or non-verbal arts: Art forms which do not fall under oral traditions like beliefs, traditional garments, ornaments, dance, epics, music, drama, plays, maps, poster exhibition, painting sculpture, astrology, folk tattoos etc. Other folk traditions include social customs and rituals like marriage, birth, death, cremations, festivals, pleasures etc. come under this category.

4. Folk science: It is the science of folk that has paved the way for modern science. Music, occupational literature, material culture which is seen in the folk are the resources for modern science. Many aspects of folklore contain elements of science like Ayurveda. Both Ayurveda and chemistry deal with folk science of folk. Drugs and medicines that are mentioned in charaka's formulae compilation appear as a basis. Bird soothsaying, fortune tellers, oral astrology, domestic medication etc. appear in it.

5. Material culture or Folk accessories: Tools that are used in folk traditions are regarded as part of folk culture. All the material-things fall under these categories like, folk art, sculpture, science of directions, ornaments etc. fall under this category. Things like plates, glasses, cots, ornaments, garments, hair styles etc. that we use everyday fall under this category.

Other cultural contributions: Each and every region of India has contributed a myriad of textile tradition. The hilly regions of the country produce a rich variety of woolen

textiles. The Pashmina and Shahtoosh shawls of Kashmir, woolen garments of Himachal Pradesh and other north eastern states provide excellent examples of world famous woolen Indian textiles. The barren and semi barren regions like Rajasthan and Gujarat usually prefer embroidered bright coloured textiles. The coastal areas of the south eastern regions prefer light coloured fabrics and particularly cotton and silks textiles are very popular and linen and mats, curtains and napkins, carpets and rugs and many such other items are produced in all parts of the country.

Silk and cotton weaving is a rich tradition of weaving in India. Silk weaving is popular in various parts of the country. Assam, Benaras, Mysore, Surat, Kanchipuram are all important centers for silk weaving. These centers specialize mostly in cotton and silk-sari weaving and some of the popular traditional Indians saris are Benaras, Patola, Baluchari, Pochampally, Paithaini and many others. The ornate style of coloured fabrics from the Kutch region of Gujarat is very popular in the country as well as abroad. The state of Punjab is famous for its Phulkari work. Lucknow, a city in Uttar Pradesh is famous for its Chicken work. Apart from those mentioned, each and every region and state of India has its own distinct individual style in textile.

After the food industry, the handloom industry is one of the most prominent industries in India. When it comes to basic necessities, the handloom industry is the second largest in the country. Despite rapid modernity, globalization and urbanization, it is still prevailing in the 21st century. Though modern forms of machinery have been changing the dynamics of every industry, such significant changes can't be seen in the handloom industry. Hundreds and thousands of families are still depending on the handloom industries for their survival. Both the Telugu speaking states of Andhra Pradesh and Telangana consist of many such families.

Handloom in Telugu states: The handloom industries in both the Telugu speaking states occupy a special place in India and thousands of families survive out of them. The handloom products from these states have good markets in African and Arab nations. The weavers in these states weave handloom products according to the demands of the customers.

But this industry is plunging into crisis day by day. Different aspects like the increasing demand for the new types of machines made designs on the sarees, changes in international trade in handloom goods, country's foreign policy on handloom goods are the reasons for the present crisis that these industries are facing at present.

Development of Handloom Industry: Handloom industries can be divided into three types based on how organized they are:

- 1. Co-operative Society Based Handloom Industry:** Co-operated societies based on the handloom industry have its origin during the independence movement when Gandhiji gave a call to boycott foreign goods in the early 20th century. The freedom fighters thought that co-operative societies would play a prominent role in protecting the handloom industry from the British competition. This led to the wide spread of co-operative societies in handloom. Konda Lakshman Bapuji in Telangana, Machani Somappa in Rayalaseema, N.G. Pragada and Kotayya in Coastal Andhra played a prominent role in spreading the movement for co-operative societies during the British rule. The co-operative societies established during this time have functioned till the 1980's. These co-operative societies started acting as centers for various government schemes from the 1980's.
- 2. Master Weavers based Handloom Industry:** Around seventy percent of handloom weaving in the Telugu speaking states of Andhra Pradesh and Telangana are in the hands of these master weavers. There are different types of master weavers in these states like:
 - **Small Master Weavers** with 4 to 10 handlooms in Telangana region.
 - **Medium Master Weavers** with up-to 50 handlooms found in Rayalseema and Coastal regions.
 - **Large Scale Master Weavers** with 100 to 300 handlooms.

These Large Scale Master Weavers are spread in the Coastal Andhra regions of Chirala.

Master weavers prepare the yarn, design required for the handloom market, prepare the design keeping in view of the changing trends in the clothing styles of the customers and the national and international market. These weavers provide continuous work for the weavers. It is widely criticized that these master weavers exploit the workers

in the handloom industry. But some argue that the master weavers provide work for the weavers even when the cooperative societies and independent weavers fail to provide the work for these weavers.

3. Independent Handloom Industry: Independent weavers buy raw material from the market and weave and supply their products to the market independently. This condition existed in Telangana region till 1985. After 1985, the master weavers started controlling the market making the independent weavers run their businesses. Master weavers are efficient in coordinating their resources, controlling the market, mechanization and division of labour. Hence, the products from the master weavers attract much more market than the products from the independent weavers. Though, the independent weavers have the required weaving skills, they don't have the required investment to run their businesses; thus, making them uncompetitive in the market. As a result independent weavers are slowly disappearing.

Key Aspects in Handloom Industry: There are three important aspects that need to be looked into while studying the handloom industry. They are:

1. Raw Material: The shortage of yarn for the weaving has been a common phenomenon due to the dependence of the handloom industries for yarn on spinning mills. The weaving industries are also facing the shortage of colours as they are very expensive and sometimes escalate the costs of the handloom products. The cooperative societies that were formed to address this issue had turned the export routes of cotton and yarn to the foreign market. This has increased the cost of cotton, yarn and colors in the local market making it difficult to the handloom industry to buy these products. The government gives hundred percent subsidy to the synthetic yarn that is used in power looms whereas the government doesn't give any subsidy on the cotton yarn that is used in the handloom industry which resulted in cloth produced in the power loom is much cheaper than the cloth made of handloom. This has made handloom weavers in a disadvantageous situation in the market.

3. **Weaving¹- (Production):** The present handloom industry is not able to cater to the demands of the customers in the market. Handloom weavers are not in a position to follow the latest trends in the clothing market. The designs that the handloom industry uses are old fashioned, which are not popular among the majority of customers. The government should give training to the handloom weavers in drawing new designs according to the market requirements. Although there are many government schemes to address this issue, most of these schemes benefit only the most influential people and leave the mass without any benefit.
4. **Market:** Market is the main issue that the handloom industry is facing. Some master weavers say that there is high demand for the handloom goods in the market. But others say that the demand for the handloom products is relatively low compared to the power loom products. The handloom industry is facing different market related issues like shortage of raw material as most of the cotton and yarn is exported or sold to the power loom industry for higher prices. The handloom industry is not able to compete the power loom industry and exporting industry in getting the required raw material. Another important problem that the handloom industry is facing is the demand and appropriate price for the handloom products. Their products do not enjoy the support in the market in capturing the customers as the weaving community is unorganized most of the time. The handloom industry lacks many market related issues like shopping malls, showrooms or sales points, which leads to the sale of handloom goods for cheaper prices. This is making losses to the handloom industry. The designs that handloom industry uses are also not into the present trends, which leads to the lesser demands for the handloom products. The handloom industry can survive only if the differences in quality, marketing, designs, and prices are reduced.

¹ Weaving procedure: It is divided into three sections. a. Before weaving: Handloom weaving requires the help of all the family members. b. Weaving: Handlooms are machines that are made according to the requirement of the type of cloth that needs to be weaved. c. After weaving: Several issues like market, proper price, awareness is lacking.

Significance of the Study:

Padmashali is one of the communities which is involved in manufacturing traditional textiles in both Telangana and Andhra Pradesh. Their association with loom dates back to the Vedic times and the community finds mention even in the myths. Apart from them, there are many communities in manufacturing textiles. Today, as 29 sub-sects of the community have branched out namely Pardhi, Nishikori, Nakkala, Thogati, Nossi, Patkar, Thogata, Veera Kshtriya, Senapathulu, Sali, Kurni, Khatri, Thogatasalo, Neelakanthi, Karna, Bhakthulu, Karikala Bhakthulu, Jandra, Devangna, Achukatla vandlu, Passi, Nelli, Koshti, Malasali, Nethakani, and Mahar are in the profession of textile art. From above said traditional weaving communities, this research would emphasize the challenges on their traditional knowledge that has been carried and changed are noticed gradually as the textile developments. Though they are not much aware of the new techniques in the textile art industry, what makes them adopt new styles and designs in their product is interesting to study with the perspective of tradition and change.

Nature and Scope of the Study:

The study is intended to understand designs and motifs of paintings by *Padmashali* that are illustrated in the textiles art forms traditionally are identified in saris, bed sheets, pillow covers, carpets. To make those paintings in the textile they are following several traditional techniques in coloring and weaving the quality of traditional techniques in textile manufacturing is gradually declining by the modern developments in the textile industries.

The study of the traditional textiles of the world reveals the time and an amazing diversity of techniques and styles, while others can only wonder at the way in which cultures separated a wide distances and similar solutions to the problems of design and constructions. Sometimes only a limited number of solutions is possible but the frequency of similarities in techniques and the choice of motifs and symbols make one wonder.

The vision of the artisan and functional usage of particular artifacts have led to important contributions in the development of artistic design. The division of techniques

was not clear-cut and quite frequently one technique could flow into the other, leading to variations in characteristic forms and styles.

The purpose of the study is to see the changing roles of the artisans, craftsmen and designers are emphasized in the context of emerging technology that is capable of facilitating the preservation, distribution and generation of new designs based on decorative forms and also offers improved capacities in terms of color variety and color differentiation. They hope that the influence of emerging technology will lead to a renaissance in the field of decorative designing. Indian textile and costume designs can be innovatively used today by interchanging motifs and designs as their ornamentation for serving the world of fashion and also increasing awareness about our rich cultural heritage, this heritage can be constructed as folk culture of textile art forms of the different communities lived in the geographical regions of the society.

The weaving community never employed people from other communities as it was a tradition within the household activities. Members of the family from husband and wife to the children take part in weaving. Which community is involved in making the textile production and at which stage of it? It is limited to study the selected areas under the current research. Women play a crucial role not only in providing a creative voice but also make them financially independent. With the increasing scope in this field, many women are consciously opting for textile arts as a career choice. Products in textile arts are often beautiful art forms which deserve to be preserved.

Every corner of our country contributes in making a colorful history of textile arts. Although contemporary textile arts have undergone major change in various aspects, its origin can particularly be traced back to ancient times.

Telangana and Andhra Pradesh have been selected for the study of geographical regions to understand the folk myths and mythologies associated with the community based on the output of production and changes in textiles designs and motifs. Telangana and Andhra Pradesh have selected sub-areas to understand the traditional and historical connections relating to the textile art forms. Both the Telugu speaking states have an age old tradition of handloom textile art forms.

The studies have been done separately on Textiles independently but textile art includes weaving, painting, and printing. The present study emphasizes on the textile production that includes all types of textile forms along with weaving community, myth and art forms in both the Telugu speaking states. Although the study has been done on individual geographical areas with regard to textile arts, they did not cover community myths, techniques, and materials and particularly; there is no research on art, designs and motifs. Therefore, this study is significant in its kinds as it tries to bring out the historical aspects that connect to folk culture of weaving community, myth and art forms.

The Review of Literature:

The current study encompasses various literature reviews that explains the concept of textile art in general and myth, tradition, change in particular. In order to understand the detailed way of motives and designs of the handloom textile art forms. Their survey of literature has been conducted by studying some of the literature in the following manner. *Literature related to theoretical and conceptual framework.*

1. *Literature pertaining to textile art and its traditions.*
2. *Literature pertaining to myth, tradition and change.*
3. *Literature pertaining to Padmashali, Devanaga, Pattushali, Neelakanta and Mala in Telugu speaking region of Andhra Pradesh.*

Gajam Govardham² (2012), *Telugunaata Ceeneeta*, Telugu Academy (TA), Telugu Academy (TA), Hyderabad had published a book on behalf of the TA on the eve of 4th world Telugu great conference. So many aspects have been attributed in this book including not only the author's own experience in the developmental efforts in the handloom sector across the state which the author has witnessed directly or indirectly. It has six chapters' nearly a hundred pages

The Second Chapter deals with myths of Padmashali in detail. Relics like Markandeya Puranam, Brahma, Vishnu, Skanda, Mathsya, Brahmavyavarthana Puranam, and all the aspects of handloom in Bhagavatam, Padma Puranam and Naradapuram

² Gajam Govardhan: He is an employee of Handicraft Department and is a Padmasri Awardee.

which explains the life story of Vedaseersha as told by the author. In the story of Bhurgu Maharshi, Maharshi Mukunda and his wife Manaswini had the son called Markandeya; he was the devotee of Lord Shiva. Once to eliminate the monster devil Kavaluvvudu for creating the cloth, Markandeya performed Yagna and Vedaseersha appeared on the day of Vaisakha suddha panchami. Vedaseersha is the father of present day cotton thread. This book contains detailed information like handloom weave castes, the regions flourished for handloom weaving in the handloom community and got famed in this sector.

***Museums of India*³:** National Handicrafts and Handlooms Museum is a book that describes things like cast in a Void Metal form, Talisman of power jewels, Chiselled Forms, Wood, stone, ivory carving, Chromatic Brilliance, painted wood, paper mache, etc. It also contains painted myth, symphonic weaves, and textile traditions of India, textual webs, bake try and matting. It also defines earthy forms such as terracotta and glazed pottery, felicitous playthings, dolls, toys, puppets and masks. Over a period of 30 years the museum collection has been acquired from collection dealers. The author has gained a wealth of information on their everyday lives – and on unpublished – and on the myths and legends that inspired them are metal-casting methods and pottery techniques that bear similarity indeed which may be clearly traced to those of Harappan times. And throughout the country, weavers still sit at the simple looms that their forefathers used for centuries, producing textiles of the same surpassing beauty. Catalogue groupings are made on the basis of materials used for techniques followed, for which a South Indian icon may be juxtaposed with a ritual mask from Himachal. These links go beyond barriers of time and region, forming a network of interesting similarities they explained in this book.

***Indian Miniature Paintings*⁴:** This book details the owners of private and public collections of the Chandigarh museum, National Museum- New Delhi, Bharath Kala

³ Museums of India: Museums of India: National Handicrafts and Handlooms Museums, New Delhi – by – Jyotindra Jain and Aarti Aggarwala, 1989.

⁴ Indian Miniature Painting: Roli Book International, New Delhi by M S Randhawa, 1981.

Bhavan, Benaras, Baroda Museum, Gallery of art in Jaipur House New Delhi, Victoria and Albert Museum and Unpublished paintings in the collection of museums.

- i. **Chapter Three** deals with the Birth of Indian Miniature Paintings, Mughal Paintings under Akber and Deccani Miniature Paintings.
- ii. **Chapter Four** deals with The Age of Magnificence and Pleasure.
- iii. **Chapter Five** deals with Rajput Paintings which consists of Mewar, Kotah, and Bundi.
- iv. **Chapter Six** deals with Rajput paintings. It consists of paintings from Jaipur, Jodhpur, and Kishangarh. It also deals with Basoli, Kulu, and Chamba. Kangra painting such as Sikh Paintings. Indian paintings can be traced from the pala to the Kangra School. The gentle rounded faces of the Buddhist Gods and Goddesses are transformed into Jain deities with their angular features. The reasons for the leaves painting in India being famous were the papers were not introduced in India. Therefore, the information on many traditional paintings techniques are described in this book.

*Vruthi Puranalu-Patam Kathalu*⁵, explains the twelve myths and their literature and along with caste wise professions the myths existed in the pictures. Jambava myth, Shiva Kantha Mala myth, Koya myth, Padma nayakula myth, Nayee Brahmana myth, Madelu myth, Yadava myth, Kummari myth, Mudiraju myth, Padmashali myth, ViswaBrahmana myth, Gouda myth, like picture story forms explained. In Markandeya myth the birth of Adi-Shakti, formation of trinity and birth of Nava Brahma are defined.

Brahma begot Bruga, Bruga begot Dhata, Dhata begot Vidhata, Vidhata begot Mrukandudu, Mrukandudu begot Vedaheersha begot Markandeya, Markandeya begot Bhavana Muni continuously. In those days monster Kaluvasura used torture not only human beings but Angeles also with the orders of Trinity and with the help of Bradravati, Bhavana Muni kills monster Kaluvasura and uses his dead body parts as cloth making tools as told by the author.

⁵ Vruthi Puranalu-Patam kathalu: It is a book (a monograph) published on the occasion of 4th World Telugu conference. Telugu Academy, Hyderabad.

From the navel of Vishnu and from that he extracted threads. With the order of Trinity he constructed cloth. Bhavana Minu is the father of the Padmashali caste. He extracted threads from flowers so they are called Padmashali as described by the author.

Objectives of the Study: The objectives of this study are:

- *To document and discourse about the history of Textiles in Telangana and Andhra Pradesh.*
- *To collect and analyze the mythology and folklore about the traditional weaving communities.*
- *To understand various types and techniques used in Textiles Art, Design with its tradition and change.*
- *To examine the overall historical changes over production process in Textiles Art, Community, Designs and motifs.*

The research scholar is motivated to undertake the present research work aimed to bring out weaving community myth and textile art in Telangana and Andhra Pradesh from a folklore perspective.

Methodology:

The methodology is a scientific approach designed to carry out the research work keeping in view the nature of the subject under study. It includes the evaluation of the source material, the primary and secondary methods to be adopted in the research process.

Primary Sources:

The primary sources of the study includes the folklore of the weaving community which combines verbal and non-verbal oral knowledge traditions like legends, folktales, community beliefs, proverbs, rituals, riddles, performances and material culture.

1.1 The Village of Pochampally, Yadadri Bhuvanagiri District T S:

As part of my field study, to support my research work on the proposed topic, I have visited various places in Telangana and Andhra Pradesh to collect the data.

Pochampally is one of the selected field areas for my research study. It is located nearly 80 Kms away from Hyderabad (Capital City). During the field study, it has been found that *the historical information of the weaving community and its evolution of weavers in the village informed weavers' cooperative society and its functioning styles*⁶. There are cooperatives namely *Thriveni Sahithi Sangam and Sangamitra* working for the welfare of the weavers' community in the village. According to the weaving cooperative society Secretary, that *there are 10,000 families depending on the weaving (majorly loom) as the main sources of livelihood for the Padmashali communities in and around 80 villages of Pochampally division*⁷. Out of the total families in the region, *4000 people have looms of their own and these individuals are part and parcel of the cooperative society*⁸. Although cooperative society has large numbers of membership, the membership is limited to the weaving community irrespective of weaving skill; they get a membership for having born in weaving community.

The important aspect of the society is that the leaders provide the raw material for credit to its members and collect the finished work (sarees and other finished product) from its members based on the cooperative's fixed rates for the product and the committee who runs the cooperative society. These cooperatives are not run by the government and they are purely independent and maintained by private individuals and they are the office bearers of the cooperative society. There is an important change in the process of making the products as well as the designs of the product are made according to the needs of the market demands and the changing paradigm of the society in particular. According to Anjaneyulu, few families who were professionals in making *Rajkot Sarees* with specialized yarn have left the village due to poverty and when there was a lot of demand for *Rajkot design of Sarees* in the market forced them to come back to the village to continue with the traditional *Rajkot Sarees*. This can be an example for estimating the socio-economic and cultural life of the people who were in the weaving profession in the village.

⁶ Interviewed with Bharat and Patnam Krishna Kumar, literate elderly persons belonging to the Weaving Community Cooperative namely Thriveni Sahithi Sangam, Sangamitra, 26th March, 2015.

⁷ Interviewed with Anjaneyulu, Secretary for Sangamitra Cooperative Society, Pochampally, 27th March, 2015.

⁸ Ibid

During the field visit to Pochampally to find out the tradition by way of understanding the cultural practice of the Padmashali community whose profession is weaving for decades. According to the village Vice-President [1], Padmashali community, their God is Markandeya, the weaving profession is associated with their family God, thereby they have made a temple of Markandeya and he is the second biggest temple that was built in 1976. The first biggest temple for Padmashali is located at Solapur. He further explained that the neighbouring villages like Chottuppal, Chandur, Rajapura and Ghattuppal belong to Padmashali as major population who follow Markandeya as their God in small habitations. Padmashalis communities gather in the month of February for celebrating Jatara (ritual) to their God for a week. The weaver's community of Pochampally has community assets like Textile Park, museum in the memory of Vinobabhave who led the *Bhoodhan* (Land donation) movement.

1.2 Siddipeta-Gollabama Sarees, Siddipeta, Siddipeta Dist, T S:

Siddipeta has been another field of area for the research study. There are two important sites in Siddipeta area which are famous for *Gollabama Saree*⁹. These two sites are 110 Kms away from Hyderabad. The objective of the fieldwork is to understand the *Gollabama Saree* style of textile art which is popular in the region and known for its familiarity among the folklore art. During the field work the geographical history of Siddipeta and the history of *Gollabama Saree* designs were collected to understand the way of making *Gollabama Sarees*. Surrounding Siddhipeta, there are around 30 villages where weaving is common and *Ikat Tie* and *Dye model* of Pochampally designs are popular.

During the field investigation on textile art and folk forms, two new communities were found in Siddhipeta namely *Neelakanta* and *Pattukari*¹⁰ castes. Not much literature

⁹ It is one style of handloom art made at the time of Saree making process, this design is specifically used with a special yarn according to the design, this will be end and common saree making process will begin after this.

¹⁰ Neelakanta and Pattukari: According to Tumma Mallesham, who is involved in the weaving profession said that the origin of the myth is associated to the community is that the Lord Shiva at the time of preserving poison in his throated, there was sweat drop fell down and out of that drop, Neelakanta and Pattukari caste were emerged as community. They never claim as Padmashalis.

could be found on these two communities whose occupation is weaving. To avail the government welfare schemes and to educate their children they get a community certificates from the revenue officers as *Pattukari*. They also believe in myth that their forefathers were specialized in making *Pattu Sarees*. Over a period of time they became Pattukaries as a separate group within the weaving profession in general. *Folklore perspective of this community is not known even to the community elders living in the region*¹¹.

The art of *Gollabama* is an exclusive design invented by the community itself over 75 years ago; from then, the region is popular for this particular art form and known to the rest of the world as *Gollabama*¹². Along with Gollabama Sarees, they also associated and promoted the art of *Neelakanta* and *Padmashalies*.

To understand the beliefs, customs, traditions of the community who are involved in making Gollabama style of art form could be best during Ganesh festival celebration. The entire weaving communities present looms and related objects to Lord Ganesha for sanctifying their work¹³. It is a common culture that the entire community stops their profession of making weaving for a week, to participate in the festival. Therefore, it became a tradition in this region. The traditional caste myths of Padmashalies and Neelakanta are different from each other but they are the followers of Lord Shiva. Both these communities have different beliefs, with regard to their customs and traditions and they differ in myths too. Padmashalies have their Markandeya Purana while Neelakanta's have Neelakanta Purana. There are no inter-community marital relations among these two communities. Each community gets married within the same community which they follow strictly.

The socio-economic life of the weaving community is not so progressive. Most of them are economically poor. Even today, they depend on their master weaver. The *Gollabama designs of sarees* take one week to ten days to make one saree. Therefore, it

¹¹ Interview with Mahesh, pattukari community means elderly people living in the village, dated 26th November, 2015.

¹² The detail explanation is given in Chapter V.

¹³ Field participatory observation, 29th November, 2015.

being a non-profitable business, the other 200 members make Pochampally sarees and sell them for profits. Hence, the Pochampally sarees are more profitable than the traditional *Gollabama Sarees*. The major market of Pochampally sarees are found in Siddhipet and also it's a cultural center for Padmashalies because of their caste beliefs, tradition are associated with Markandeya temple which was found in Siddhipeta. They also have five handloom cooperative societies situated in Siddhipeta.

1.3 Uppada Sarees – East Godavari, A P

Among the selected field of areas Uppada is another field area of the study. Uppada has been selected from East Godavari district of Kottapalli Mandalam. Uppada is 30 km away from Kakinada. There are five villages that are found in weaving work in and around Uppada who belong to Devanga community while the other one is called Pattusali. The traditional caste myths associated with these two communities are different as they follow Gayatri Devi and Kula Devata respectively. In Uppada nearly 2000 families are totally dependent on the handloom industry. Jamdani Pattu is very famous here. Nearly 600 members are directly or indirectly dependent on weaving. They sold the woven sarees to their society members only. Almost 15 members are master weavers among Uppada and in the past, their monthly income was one lakh. They get the material for making sarees from Bangalore and other master weavers get raw material from Bangalore and Surat.

1.4 Mulapeta¹⁴: It is located 15 km away from Kakinada. People belonging to this caste live in this village. Most of the Pattusali weavers' community found in Ponduru, Srikakulam, Acchampeta, and Ichchapuram are found in Berhampur of Odisha. Nowadays Peacock, Jeriwork and allover designs are weaving on pattu sarees. The young maidens of Pattusalis are married by Brahmins and they can't exchange the bride and bridegroom between Pattusalies and Padmashalis. Once in a year, they celebrate the festival of Gouri Pooja which begins in the first week of November and ends in the last week of November during which they also stop the work of weaving for this festival.

¹⁴ The detail caste myrth ofP attusali explanation is given in Chapter III

According to Siddi Babuji, the myth has been extracted to understand the socio-cultural life of the Pattusali community in the village. There are a total 138 weavers, out of which 115 members are Pattushali, remaining 15 members are Senapatulu and 8 members are Setti Balijas. During the past 35 years Mullapeta cotton yarn has received a number of accreditation for its quality and its designs.

1.5 Chirala Handloom Textiles, Prakasham District, A P:

It is entirely a different center for the weaving community when it is compared to other handloom productions. The uniqueness of place is the combination of different weaving communities which includes Padmashalis, Devanga, Jandra and Dalit (Mala) community. In this place, most of the production takes place according to the market needs in the region in specific and common in general. It is popular for using Jakard Machines and Designing Cards for large numbers of production. The production is owned by communities and has been popular before the computing cards. It is like mini Mumbai in local terminology. They not only produce sarees but also produce different dress materials for both male and female usage.

1.6, Srikalahasthi, Chittoor District, A P - Kalamkari Paintings:

It is popularly known for its Kalahasthi (Lord Shiva – Dakshin Kailashmurthy) temple. Largest Kalamkali paintings community is found here and the researcher has found four major Kalamkari paintings communities like Pallireddy, Balija, Padmashali, Brahmin, Devanga and Gandla. They run their own weaving units and each unit consists of 15-30 artisans working different stages. However, the units producing Kalamkari community are illiterate Schedule Castes (SC), which comprises especially women between the age group of 15-60 years. The unique factors of these units are the women of 60 years directly paint on the cloth. They do not have any educational degrees. The initial stage of painting started with traditional Mythological stories painted on the cloth like Ramayana and Mahabharata now have adopted modern art forms like leafs, birds and other natural things to the need of the market. No particular community owns this art

form. All the communities residing in the region do business here. All the popular Kalamkari and contemporary painters reside in and around 10 kms away from the temple.

1.7 Pedana, Krishna District, A P – Kalamkari Printings:

It is located near Machilipatnam, and is popularly known as Bandur Kalankari has been shifted to Pedana. This type of printing can be found only on the river banks where flowing water is mandatory for processing the printing. Munnurkapu, Muslims, Dalit and Carpentering communities are involved in making the blocks of printing. The block making unit has one popular name (Gangadhar) who have migrated from Nizamabad belongs to Munnurkapu community. He is the key person for block making units in the region. The entire business is being run based on his skill and the unit comprises 20 block makers. He has a local as well as international market for his products. He has mixed the traditional Kalamkari paintings with the modern form of arts into block making based on the market needs. There is a huge demand in the western countries not for design but for the natural processing and organic mode of dying that protects the human bodies from sickness, for which it has been in demand since the 15th century. The processing unit expands up to 5 km with different stages of block making like dying, washing, printing, etc.

1.8 Karimnagar and Warangal (Nethakani Community):

The Nethakani community is concentrated in the Telangana region and especially in Karimnagar and Warangal, though not in the profession of weaving but their myth is associated in this place. The place has been selected for the study as the community's culture and myth is associated based on their earlier work of handlooms but not on power looms. Nandavaram is located in Kurnool district and it is on the way to Nandyal where the Chowdeswary Temple is situated and the landmark is Panyam Road. The importance of this temple is that two famous Siddhas are on the right and left side of *Chowdeswary Matha*¹⁵. It has a very interesting story of Kalabhairava in the temple premises which belong to the 11th century. The priests of the temple belong to Brahmins now it is under the control of *Baliza Setti*. At present there is not even a single home of Nethakani living

¹⁵ For detailed information see in the Chapter on Communities and Textiles Art: A Folklore Perspective.

in this village. Ugadi is the famous festival of this region and people come from Bangalore, Sholapur, and Telugu region to celebrate the fest in a week.

Secondary Sources:

The secondary sources comprise historical and literary works. The historical sources include community myth in the form of art work. The literary sources consists of works so far done or studied related to the subject matter , like books, articles, dissertation, community magazines, community associations diaries and calendars, etc.

METHODS:

The study approaches the field methods of both qualitative and quantitative to bring out the historic picture of the live weaving textile art forms and practices associated with the various communities of Telangana and Andhra Pradesh.

Quantitative Method: The quantitative sources like literary works available on the art forms, books, and published articles along with material issued by the community released monthly magazines, diaries, calendars used extensively for selection and identification of the weaving communities in both Telangana and Andhra Pradesh.

For data collection, *survey method* has been used for identifying and selecting the communities and for personal interviews, *interviews* were conducted and recorded audio photo documents were collected under the *Narrative Enquiry Method* to evaluate the role of individuals involved in the contribution to the textile art.

Qualitative Method: The study follows the Historical Method to trace out the course of the traditional change by depending on archives and the libraries. The qualitative data sources like books, community magazines and the articles for the purpose of selection of the handloom weaving textile art. The data has been classified according to the availability of study material, prepared notes of the statements, and reconstructing and interrelating sources from within the existing folk cultural and social knowledge systems. Visiting the major weaving centers involved in large scale of different communities for collecting material and oral narrations of sustenance to some arguments. The entire thesis is divided into *Seven Chapters* which include *Introduction* and *Conclusion*.

Chapter-I: Introduction:

It focuses on general introduction of the topic, significance of the topic, nature and scope of the study, review of literature, lacunae in the previous research, hypothesis, aim and objectives, methodology and a brief description of the chapters in the thesis.

Chapter-II: Textile Art in Telangana and Andhra Pradesh:

An overview provides a conceptual framework of the study to understand the nature of the weaving community in relation to the geographical locality and historical sketch of the communities involved in textile art. The chapter establishes how:

- i. **Textile Art** - definition, meaning, concept of distribution of different weaving communities. Groups and narratives relate to the geographical region of Telangana and Andhra Pradesh.
- ii. **Brief history** – History, development and changing of oral narratives of the region of weaving communities were collected in the field, their available written literature have also been taken from the regions of Telangana and Andhra Pradesh.
- iii. **Types of Textiles** – Weaving (tie-dye), Painting and Printing were analyzed to support geographical variations of the textile art and folk cultural construct. The chapter emphasizes the relationship of geography, textile art, community as an important factor for the construction of textualization of the '*textile-art and folk culture construct*' of the weaving community.

Chapter-III: Communities and Textile Art: A Folkloric Perspective

A Folkloric Perspective gives an account of community and kinship system in order to establish 'Cultural Construct' of Textile Art narratives from the communities involved in Textile Art.

- i. Occupation, Life Style, House structural architecture, Family, Marriage system, Birth and Death, Gotralu, Region – Rituals, Nature of communities for justice.
- ii. There are different Caste myths (*Padmashali, Dewanga, Nethakani and Mala*), critical Analysis, Life Style (Caste and Depending Caste), Kinship system (Marriage, Birth and

- Death rituals and Proverbs). The Chapter further explains Textile Art and narratives of the communities Textile art as (Folk Art and Cultural construct) of which textualism and.
- iii.** Textile Art being the nodal points and nucleus of ‘Folk Art and Culture’ and belief system of the community, emerge as a site of textualisation of narratives that is Caste Myths, Mythological beliefs of the community and practices are examined in detail to link the connection of community narrative and how those narratives established ‘*Cultural Construct*’.

Chapter-IV: Types and Techniques of Textile Art:

It examines the typologies and technical skills that are associated in making textile art. The traditional communities that are involved in specializing particular art forms that are based on their caste myths but factors involved in changing the traditional modes of textiles art forms.

i. *Typology of Textile Art (Art – Divide)*

- a. *Weaving*
- b. *Paintings and*
- c. *Printing*

ii. *Techniques (Beginning to Ending)*

- a. *Surface Preparation,*
- b. *Color Preparation,*
- c. *Tool Preparation.*

Further, the chapter explains the change of the profession from traditional to the modern in the making of the Textile Art especially in Mixed Techniques, Market influence and Depending Art.

Chapter –V: Motifs and Designs of textiles in Telangana and A P

This chapter focuses on the emotions and the feelings of the textile art which cannot be expressed through words but through a painting. The portrait not only expresses the complex feelings of human nature and mind but also expresses the motifs and designs.

This chapter also describes the community folk forms and cultural practices of the textile art forms of the different geographical regions in the form of Motifs and Designs.

- i.* The lifestyle of common people have been captured and marketed by carrying their traditional beliefs and feelings through motifs and designs.
- ii.* The forms of historical folk art in relation to the textile art brought out legitimately in bringing out the mystery, caste myths associated in usage of motifs, designs and natural colours.
- iii.* It also explains the sacred behavior of people in using the colour for particular textile art forms in particular ritualistic patterns. These traditional cultural patterns vary from one geographical region to another. It also describes the weaving communities that are practically associated with motifs and designs.

Chapter-VI: Changing Trends in Textile Art in Telangana and A P

It discusses the overall changes that have taken place in the traditional art form to the modern methods of textile art. However, the traditional caste myths and mythological textile art forms have been changed according to the needs and aspirations of the current day society. It also defines the traditional legitimacy in patterning the textile art which has changed its forms to new avenues to all the social groups whoever is interested in textile art capturing the geographical changes and developments. The usage of motifs, designs, and colours of the textile art has changed its traditional process of weaving in one way and continuing its historical legacy on the other. However, the style and design from sacred and ritualistic has changed according to the needs of the modern market demands.

Chapter-VII: Conclusion:

It describes the entire chapters along with their findings and summaries. The major findings in the thesis are the traditional weaving techniques and technologies have been changed according to the time and their needs.

The working sections who are involved in the process of weaving belong to different communities. The major weaving communities belong to Padmashali and

Devanga. They differ based on their caste myth and according to their weaving skills. Apart from these two major caste groups, all the sections of the society are directly or indirectly involved in weaving, production and marketing. However, today it is not limited to the two communities and whoever is capable of handling the weavers they can take up weaving as a profession without any caste differentiation.

This chapter also outlays the brief description of the following chapters and their elaborative information. This chapter, however; highlights the issues or the subject being discussed in the following chapters.

CHAPTER – II

TEXTILE ART IN TELANGANA & ANDHRA PRADESH: AN OVERVIEW

In any country, if the culture and traditions are sustained, protected and practiced, then it is being done through *Folklore*. It represents the culture and traditions of a particular society. Fine Arts like Sculpture, Painting, and Performing Arts give a sense and espouse the zenith of that country. However, it is *Folklore* that does the job of an entertainer most of the time. These artistic forms have incorporated the *Indian-ness* in them. Thus, exhibiting quite a number of diversities, one of the reasons may be that they are born out of diversified cultures for which they have become a part and parcel of the lives of the people since centuries and they stand as the symbol that represent the antiquities of the past and protect folklore from going into debris.

In the process of evolution of human civilization, folklore played a phenomenal role. Occupational thinking and its experiences about the cultural traditions are kept intact and are protected from extinction by this folklore in a very big way. In recent times, weaving industries have also witnessed transformations. Another thing is that power looms are being largely replaced by the traditional handlooms. However, the demand for the weaving industry is witnessing vast changes, studies and researches on this industry have gained importance. Though the traditional occupations are changing, these weavers are still continuing their traditional occupation which they have inherited from their ancestors without considering them as the subjects of the past. Among the two Telugu speaking states, Textile Art and Folk Art stand as one of the magnificent arts and have gained prominence. Since ancient times to Christ to the modern age, the castes system in India has produced many cultural forms and modern civilization. People on the one hand are able to receive new changes and on the other hand they are not able to dismiss their existing old ones. In this fashion, the weavers who are reluctant to leave the old ways and adopt the modern changes are synthesizing both ways of life. Though many changes are taking place in the handloom industries, the textile industry is successful in attracting people.

Villages have been the paradigms of culture and traditions. The search for origins of occupations have started from villages and few social researchers have started doing research on transformations that are taking place in the weaving industry by tracing the genesis of the caste occupation, art forms of the caste, epics that had embodied the founding fathers of the castes. Researchers have done successful studies on the ethics of the caste, art forms and their legacy.

Many researches have been done on the weaving industry and distinctly on textile art forms but not on the forms of the perspective of folklore. The transforming lives of the weavers, problems that keep persisting in the weaving industry as one major thing was found during the research on the weaving industry. During the market study, it's been noted that the weaver's community and their adherence to design in the weaving industry have been the main topics of the research. But there was no research on textile art forms.

Three books have been reviewed during the research. It was found in the study that there were some gaps and those were about community, designs, market and community myths.

Those literatures can be classified into three categories.

- *Weaving industry*
- *Epics of the weavers and*
- *Designs of the weaving industry*

The research has been categorized into three ways.

- *Field notes that was extracted from the literature*
- *From the oldest head of the community and*
- *The notes or the literature available in the libraries in Telangana and Andhra Pradesh*

Most importantly, the research has been done on the basis of interviews (Case study). Transformations that have taken place in the weaving industry, like changes in the designs, problems that are persisting in the industry, demand that they are attracting and the needs of the industry are few among the information has been gathered and studied thoroughly. This way, the research has been carried out with regarding the Textile Art.

Textile art forms are a precious part of the geographical heritage and represent the richness and diversity of Indian culture and the weaving artists. Traditions of hand weaving are a part of the cultural ethos of the country. Handloom has unparalleled versatility, permitting experimentation and encouraging innovation. Weavers with their skilful blending of myth, faiths, symbols and imagery provide an appealing dynamism. The strength of handloom lies in the innovative design, which cannot be replicated by the power looms sector. Handlooms constitute a timeless fact of the rich cultural heritage of India.

The handloom sector is known for its excellent craftsmanship and is second only to agriculture in providing livelihood to millions. Over the centuries, it has come to be associated with India's artistry due to high quality of products like Chanderi silks of Madhya Pradesh, Brocades of Varanasi, Ikats of Orissa, Pochampally of Telangana, etc. Six states – West Bengal, Tamil Nadu, Uttar Pradesh, Andhra Pradesh, Telangana, Assam and Manipur – produces about 75% of the handloom textiles art output annually¹⁶.

A. *Telangana State:* Geographical borders to Telangana are 3 districts of Karnataka, Maharashtra and 2 districts of Chattisgarh, 3 districts of Andhra Pradesh. Godavari, Krishna and other rivers flow in Telangana State. Godavari flows alongside the districts of Adilabad, Nizamabad, Karimnagar, Warangal and Khamman, whereas Krishna passes through southern parts of Mahaboobnagar, Nalgonda districts. River Tungabhadra flows south of Mahaboobnagar and assimilates into river Krishna.

Even after India got independence, Hyderabad constituted as an independent state. Hyderabad was liberated from Nizam rule on September 17th, 1948 and established as an independent state. In Hyderabad state, there were people who spoke Marathi, Kannada, and Telugu. Telugu became an Independent state based on its region and language. At present Telangana has 19 states and is also called as Deccan plateau.

Decades of separate Telangana movement reached its height in 1969 and again in 2011. For separate Telangana hundreds of people have committed suicides. In 2010, the

¹⁶ Deepali Rastogi and Sheetal Chopra (Eds), (2017), Textile Science, Orient Blackswan Private Limited, Hyderabad. P.133.

Central Government of India constituted the Sri Krishna Commission and it submitted a report on Telangana. The committee recommended six important points. On 30th July, 2013 Congress Working Committee took a positive decision and on 20th February the bill got approved in Rajya Sabha. On March 1st, 2014, the President of India signed on the bill and on 2nd July, 2014, Telangana emerged as one of the new Indian states. Telangana is popular in art form and culture. Nirmal of Adilabad is famous for wooden toys; Pambarthi of Warangal is popular for brass making articles. Pochampally and Siddipet are famous for textile art making.

2.1 Pochampally Village, Yadadri Bhuvanagiri district (Nalgonda):

During the time of Sri Krishna Devaraya, Vanguru village of Devarakonda Taluka, Karanalu and Kummari community came and settled there. Those days this village fell under Dundagal district. The name Pochampally was derived from the existing Pochamma Temple in the vicinity but people liked to call it by Pochampalli. Those days some dacoits came to their village, who worshipped *Pochamma Talli*, so the goddess gave blessings to them, which is why people believe Goddess *Pochamma Talli* and named the village Pochampalli.

During the 18th century, bangles and stuffed (pusalu) were very famous, completely worldwide. And in the 19th century, it was named as Gajulapochampally. Agriculture plays an important role in this place and people are involved in this occupation. Their staple food is Sajja, Jonna and custard oil.

In the 20th century the Padmashalies started weaving. The handloom clothes attracted the attention of the people worldwide. During the British rule, this village was called Chirala Pochampalli. But Telangana was under the rule of 7th Nizam Mir Osman Ali Khan, the emperor. The Pochampalli was under the control of Nawab Salarjung Jageer, who gave this place to his daughter as dowry expenses, and was controlled by her husband Mukra Mukowlda.

India got independence in 1947. But Telangana was not an independent state. Nizam did not merge Telangana into Indian Union. Nizams had Razaakars who looted

money, gold, etc. The State Congress Party stood by the people and opposed the anarchy of Rajaakars and on 17th September, 1948, Telangana was merged into Indian union.

It is interesting to note that Acharya Vinoba Bhave visited this place and started his campaign of land distribution from Pochampalli. He took moral lessons from Ramayana, Bhagavad Gita, Mahabharat and he completed his B.A. and joined Gandhiji in the freedom movement. After the death of Gandhiji, Vinoba Bhave fought for untouchability and for peace.

On April 11th, 1951, Vinoba Bhave came to Shivarampally on a Padayatra for Sarvodaya Sammelan he had to go back to his home town Vardha. During that period the people of Telangana were fighting for freedom from Nizams.



**Fig.2.1: On 18th April, 1951,
Vinoba got 100 acres of land as donation in Pochampalli villages
Source: <http://www.mkgandhi.org/vinoba/anasakti/kantishah.htm>**

Vinoba was a very concerned person and he always thought of people and equally sympathized for the landless. Finally, he got a solution that he called all the people from the village. Everybody gathered under the *Juvvi Tree* and requested all the landlords to give land to the landless *Harijans*. When he announced that, everybody got silent.

After the meeting was over, Sri Vedire Ramachandra Reddy came forward to donate his land to the landless. This became popular news in the whole village. He was not influenced by Vinoba's speech, but he had thought to distribute the land to those landless Harijans. Therefore, he distributed 50 acres of Magani land and 50 acres Metta land. The first person to receive the donated land was Karakalla Mysaiah.



Fig.2.2: (Ramchandra Reddi (folded hands), a leading landlord of Pochampalli converses with Acharya Vinoba Bhave (left), after he gifted his 100 acres of land to Bhoodan Movement, at Pochampalli.

Source: Tamil Nadu on April 14, 1959. Courtesy: ToI

It is important to note that V.R. Reddy who had donated his land for the Tribals and Dalits around 25,200 acres of land. That was a remarkable initiative in the region. When Vinoba Bhave visited to Pochampally people belonging to that native village praised this act of donation of huge agricultural land to the poor and destitute in the region.

The historical name of the Pochampalli was coined due to the visit of Vinoba's land donation campaign. Right after this act a temple was being constructed as *Ashurkhana* from where Vinoba started his Bhoodan campaign in 1975. This temple was constructed and was named after Vinobaji's Bhoodan. That is how, Vinoba stands in the history as founder of the Bhoodan movement. Later on Pochampally village changed as *Bhoodan Gangotri*. Therefore the government declared the death on 15th November, 1982 as *Bhoodan Ratna*.

First time in the world Vedita Ramachandra Reddy occupied a place in Bhoodan movement because he donated his lands to the poor and he was also a Sarpanch to the village. He built the rooms and schools to the poor people (Dalit and Tribals). People worshipped him and also erected the statue of VRC Reddy in the middle of the Highway on the way to Hyderabad to Vijayawada near Kothagudem.

Only Pochampally handloom works do this Pochampally sarees. These sarees were very attractive and had amazing designs and later on mainly Padmashalis migrated to his area.

In 1910, Kaira Konda Sattaiah and Venkaiah together started handloom Pochampally silk industry and 50 members were there to work till 1920¹⁷. They used the thread yarn 20 in colourful designs, hand kerchiefs which were popularly known as *Soyacheens*. They were used as Kerchiefs and towels by the people of all community and religious people. After that varieties of clothes were prepared by *Susheelu* and *Janaaneelu* used yarn 40 which was exported to Pakistan and Afghanistan.



Fig.2.3: Details of a Rumal sari
Source: Noopur Kumar (2011), Threads of Hope,
The magical weavers of Andhra Pradesh, Hyderabad, A.P. Pg no. 83

The yarn number 40 got good fame and earning to the workers and they started using yarn 80. The pictures shown were made of yarn 80 and in different varieties. They were collected from the nature like flowers, fruits, colours and used on sarees and other works. It was called *Chitiki work* and Pochampally got popular with these types of sarees and later on they also made *Chirala Pochampally*.

¹⁷ 1920: Ibid, Pg. No.61 and 81



Fig.2.4: Animals, Birds, drawings of Pochampalli sari
Source: From field. Thriveni Sahithi Sangam,
Sangamitra, coparative society, Pochampalli, Oct 27th to 30th, 2015.

During the freedom struggle, the symbol of Charkha became one of the integral parts of the movement in bringing agriculture and labour who were associated with it. The place of weaving and symbol like Charkha was used extensively to project indigenous way of industries located in the villages. Gandhiji, the leader used village arts and artisans to mobilize the people socially as well as politically. This was one reason why the importance of the Charkha and arts form industry has its own history. After the independence, our first Prime Minister Pandit Jawaharlal Nehru started Five Year Plan to uplift poor and backward people. Freedom fighter Konda Laxman Bapuji developed handloom industry and co-operative societies in 1950. They established Koyyalaguden Cheneta. This society was far away from Pochampalli for which they had difficulty in collected colours, threads during 1955¹⁸.

In 1956, they started using yarn no. 80 to weave cotton sarees, in which All India Handloom Board member Smt. Kamala Chattopadhyaya and R.V.Rao, Dayaram once came and saw that Pochampalli and they appreciated them. They gave suggestion to weave this Pochampalli sarees with silk thread but the workers didn't have any experience. Karnati Manikyam and Anantha Ramulu went to the Benaras and they trained the workers and came back to Pochampalli village and they started weaving that clothes like *Patturangulu Addakam*. Also people went to Kumbha Konam in Tamil Nadu

¹⁸ 1955: Narasimha Reddy and Suresh Pulugujju (Ed), (2004), Neelagirilo Nalugutunna Cheneta Rangam, Chenetha Society, Hyderabad, Pg No. 67.

to learn this artistic style of silk weaving. The gold made yarns were popularized by Suvarna Mekham Babu Bhushani and he founded different types of designs to make gold made yarns in the *sarees*¹⁹.

Even today, the handloom clothes are giving competition to the other branded clothes. These clothes are made of good weaving and its quality so good that it got National Awards. This weaving art we can also see the ensemble of pearl and Chiliveru Ramalingam weaved different designs. We can see the portraits of celebrities like C.R. Lingam, Bapuji, Nehru, Indira Gandhi and gods and goddesses.



Fig.2.5: Weaving portraits of national leaders
Source: From field Rural Tourism Complex,
Tourism Development Corporation. Bhoodan Pochampalli, Oct, 2015.

Bollywood Director Shyam Benegal in 1986, he directed a movie Sushmaan, a Hindi film in which he wrote the story of Cheneta Families for which he was awarded National Award. Students not only researched these Pochampalli Sarees but also the industrialists, scientists and people from various fields came to see these handloom sarees. The students not only research these Pochampally Sarees but also the industrialists, scientists, and various cadres of people come to see these handloom sarees.

The development of the Pochampally village can be seen through the history. During 1970's, the road was constructed to Pochampally connecting to Hyderabad. Further, in 1971, Dr. K.L. Rao, the Cabinet Minister visited Pochampally and developed water connectivity from Ali Nagar (Addagutta) to Pochampally. The Bhoodan Movement

¹⁹ Sarees: Ibid, P. 67

completed its celebration of 25 years on April 18th, 1975. For this occasion, Chief Minister Jalagam Vengal Rao started the Bhoodan Rajjostavulu in 2001. Sri Nara Chandra Babu Naidu, the Chief Minister of the United Andhra Pradesh started the Swarnostavulu.

There are many temples in this village and every temple shows the value of that village. Markandeya Swamy temple was established in 1977 and it has Goddesses and God Shivalinga Sahitha and Sri Markandeya Swamy. Also, there are idols of Shiva – Parvathy and Sita and Ramaswamy. The villagers celebrate the festivities from Mega Sudha Chavithi to Dasami.



Fig.2.6: 101 entrance door (Nuttokka Darwaja) historical building
Source: From field. Bhoodan Pochampalli, Oct, 2015.

In this village we can see the ancient temple and idol of Sri Lakshmi Narasimha Swamy, which has a 300 years old history. The other famous temple in this village is of Sri Basava Lingeswara Swamy which is on the north side and is situated in the middle of Pochampally village. The other important temples of this place are Mahamayyi, Ayyappa Swamy, Sai Baba, Buggarammana Swamy, and Anjaneya Swamy where special puja and bhajans are performed daily, and the people of all the castes and community take part in it and the villagers have a strong unity among themselves.

The government has started new schools and colleges in Pochampally village and is providing all types of education such as technical, non-technical and vocational. Some of the private companies have helped village students. Including all these, villagers were open to all the Non-Governmental agencies and youth associations. The whole village people are involved in weaving work. The education youth these days are migrating to

the city for other professional jobs but most of them live in villages and they continue this weaving work. Government has given support to the villagers in handloom and also banks are providing loans to the villagers from Grameen Banks and one such bank that was established first is Nagarjuna Grameena Bank.



**Fig.2.7: 1951 April 18, Memorial Statue,
Pochampalli Handloom Cooperative society
Source: From field. Bhoodan Pochampalli, Oct, 2015.**

The Juvvi Tree gave shelter to the Bhoodan movement and became a beautiful place of tourists. This place was inaugurated by the then Cabinet Minister Shri Jaipal Reddy. Ambika Soni kept things like photos, accessories. These things attracted the tourists who visited this place.



**Fig.2.8: Rural Tourism Complex: Tourism Development Corporation.
Source: From field. Bhodan-Pochampally, Oct 27th to 30th.**

There is a park situated in Pochampally which is known as Rural Tourism Complex by Tourists Development Corporation. The place has an important history as the Vinoba Bhave started his land donation act in Pochampally. This place became a modern Tourism Complex as National Weaver started Freedom struggle from this place.

Pochampally Ikath: Pochampally Handloom occupied first place in the handloom shows. Till one decade this Cheneta organization occupied the first place in the world and was named ``Ikkat Cloth''. The Pochampally specialty was that they designed one particular mark on the cloth and they selected the colours and dipped the threads into the colour after they used the threads.



Fig.2.9: The incredible Ikat of Pochampalli sari
Source: Noopur Kumar (2011), Threads of Hope,
The magical weavers of Andhra Pradesh, Hyderabad, A.P. Pg no. 73

The Pochampally silk comes from the nearby places of Koyyalagudem, Puttapaka, Gattupala, Vellenki, Sripuram, etc. They come from nearly forty villages and they use Tie and Dye format. Total raw material for manufacturing of Pochampally handlooms comes from Vijayawada, Chirala, Adoni, Bangalore, Dwarampudi, Nagiri, Dharmavaram, etc.

Puttapaka Ikath Cotton and Silk Sarees (Pochampally): They have been using these Puttapaka sarees since ancient times. However, they are changing slowly into Puttapaka which is a name given to Pochampalli sarees. Nowadays, they are modified into different designs and they are made in Nalgonda District, Narayanapuram in the premises of Puttapaka village.



Fig.2.10: Motifs on Pochampalli Ikat Rajkot Silk Sarees cotton by silk

Source: From field. Thriveni Sahithi Sangam, Sangamitra, coparative society, Pochampalli, December, 2017.

We can see here the human efforts in their work performances. They weave different designs and use chemicals and oil in manufacturing the clothes, hankies, sarees, and dress materials.

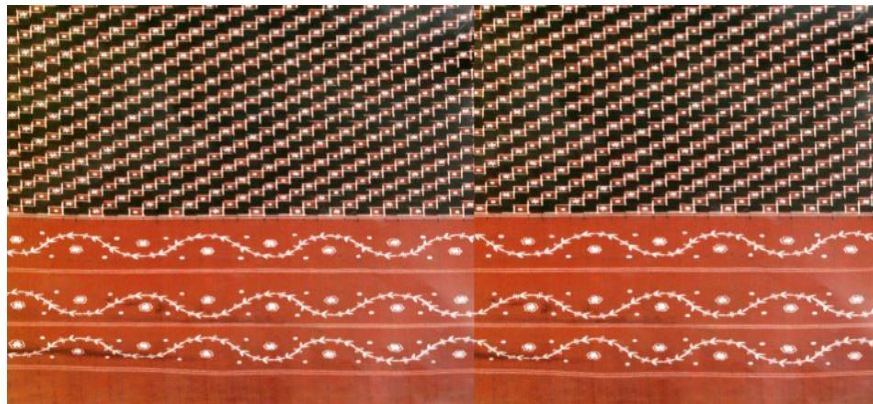


Fig.2.11: An embroidered Rupal sari

Source: Noopur Kumar (2011), Threads of Hope, the magical weavers of Andhra Pradesh, Hyderabad, A.P. Pg no. 80

Hundreds of families are using this method in making sarees and other dress materials. The government of Andhra Pradesh has arranged an exhibition on these clothes and has won national and international awards on these exhibited products. Some families especially weave the *Teliya Rupal sarees*.

2.2 History of Siddipet Town:

Siddipet was 18-06 degree North phase, 78 -6 East phase in the Middle of the Medak district. Siddipet is a large city to compare with other districts; it gives moral support to Karimnagar, Nizambad, and Warangal with educational organizations. Siddipet was also one of the parts of Telangana city in Ancient times of *Kakatiyas*. Siddipet is famous as 10th Centre of *Sri Bhogeswaralaya* establishing Art of sculptures proved that it was born in those days.

Siddipet was earlier in Karimnagar, district, but after 1905 it was replaced in Medak district in the times of Nizams during 1944-45²⁰. Siddipet town was famous in comparison with other districts in ancient time and also has a railway station in the distance of 53Kms (Akkanapet).



Fig.2.12: A master weaver from Neelakanta Community
Sorce: from field Siddipeta in Siddipeta (Medak) District.
Oct 30th to 30th, 2015.

According to history, the name Siddipet was coined from the person *Siddudu* and the ancient temple named *Bhogeshwara Alayam*. This is the only information we get as historical sources of Siddipet. But we don't have any information from other sources such as inscriptions or any records from the literary sources. However, we are informed by the

²⁰ Nizam: Harichandra Choppadhandi (Eds), (1992), Siddipet Dharshini, Purapalaka Sangam-Palakamandali Siddipet Pg.No.5.

elderly people from the village and from their language. (Sanvir of Siddipet town 1987 to 1992, Municipal Council 1992).

In ancient times some people in Navnath Siddhas came to this place like Chandalapuri Ranganayakula Gutta established Siddinoddi Bikkanoor after which the village got its name Siddipet. In Siddipet, we can see these Ranganayaka Hills in the caves, there came many mendicants to meditate. Therefore, it is believed that Siddipet got its name.

In Siddipet, we can see *Boddu Rai* which is in the place of Canal. The whole water flows away from this *Boddu Rai* to the canal and people call it *Bramharudu*. Also, they call it *Brahmai Palli*. Many people came here and started their business and they are Brahmins. Therefore, this place is called Agraharam.



Fig.2.13: Koti Llingeswara swami Temple (Shketram)
Source: From field, Siddipeta- (Medak) District. Oct 26th to 30th, 2015.

It is said that we can see Siddipet exactly at *Parupalli*, where a person named Boddu Rai lives. Once the water from the Mathangi canal flew over the village and is said that he has helped overcome this problem in the village. *Palli* or *Paruddu* means village wherein people came and started their business in Parupalli.



Fig.2.14: Vemula Bhumaiah, Weaver of Gollabhama design saree
Sorce: from filed, Siddipeta in Medak- District. Oct 30th to 30th, 2015.

During the period of *Asaf Jahi*, Pappannapet was ruled by Sadashiv Reddy. He did not have his own son and he married his daughter *Lingamma* and invited his son-in-law to his house. He was a trusted lieutenant to *Aurangzeb* to which he donated 700 villages in his name. That is how Medak got its name. But Ghousuddin (Tahesildar) demolished the fort and he made drainage facility to the village and a Muslim crematorium with the stones of the fort.



Fig.2.15: Vemula Bhumaiah displays a traditional Gollabhama sari on his loom
Sorce: from filed Siddipeta in Medak - District. Oct 30th to 30th, 2015.

In 1992, there was an old bus stop on the way to Karimnagar road. There we can see one graveyard which is called *Pirangi Ghor Samadhi Tomb* is also called as *Pirangi Ghor*, where a soldier died during the British rule. *Pirangi* in Telugu means *British* or *English people*. In the village, there is one *Buruju Kamaan*, where we can commonly see the Muslim trandition.

Once, Hirable Karuvu came to see this place. King Mothas Khana provided food to the people who were starved and were about to die due to hunger. That place has been changed to a library these days. One side of the library had a *Natakashala* which was popularly known by the name *Begnamki Venkoba Rao Nataka Samaj* which was founded by Banzugam Lingaiah.

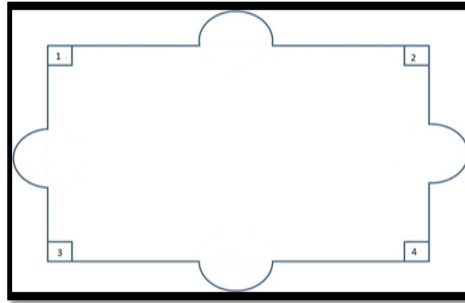


Fig.2.16: Buruju Kamaan,
Source: From filed, Siddipet Darshini, (Souvenir of Siddipet town) 1987 to 1992,
Published by Muncipal council, 1992. Pg no.4

Siddipet is in the district of Medak and is popular for *Gollabhama* (which means milk maid) sarees, a design of women with a milk pot balancing on their heads carved on the sarees' pallu and on the borders. These images are familiar and repetitive and are indeed an eloquent expression of local tradition.

B. Andhra Pradesh: Andhra Pradesh is the 29th State of India. Telugu is spoken in both Andhra Pradesh and Telangana. In the North of Telangana, Chattisgarh, Odisha, and Maharashtra are located. Tamil Nadu is in the south, while in the East, it is Bay of Bengal and in the West, it is Karnataka. Andhra Pradesh was the Eighth biggest state in India. The popular rivers that flow in Andhra Pradesh are Godavari, Krishna, Tungabhadra, and Penna.

Telugu speaking people of Madras State belong to Rayalaseema; Datta Mandalas became Andhra Pradesh on 1st October, 1953²¹. After accepting state reorganization bills, news states were formed on the linguistic basis. In Hyderabad state those who spoke

²¹ 1st October, 1953: Raghunadha Rao. P. 1994, History and Culture of Andhra Pradesh: from the Earliest times to 1991. Sterling Publication Private Limited, New Delhi, Pg. No. 292.

Marathi became Maharashtra, those who spoke Kannada became Karnataka and the remaining Telugu speaking people of Nizam state were part of Andhra Pradesh. This is how on, 1st November, 1956, the then Telangana region of Hyderabad State and Telugu speaking people who belong to Madras state became a separate state Andhra Pradesh with Hyderabad as the Capital city²².

Neelam Sanjeeva Reddy became the first Chief Minister of Andhra Pradesh. After 58 years on 2nd June, 2014. State reorganization took place due to separatist movement. Hyderabad will be a united Capital city for 10 years to both Telangana and Andhra Pradesh states. Foundation of new Capital city called Amaravathi for Andhra Pradesh states being laid by the government on 23rd October, 2015.

Language, culture, dance and cinema and other art forms are popular in Andhra Pradesh. Some of the popular art forms known as Yeti Koppaka village of Visakhapatnam and Kondapalli of Krishna district are famous for wooden toys along with these textile industries that have grown rapidly.

2.3. History of Chirala: Chirala is a town in Prakasam district of Andhra Pradesh. It is also known as *Kshirapuri* which means as white as milk. Later on, it was renamed as Chirala. In Telugu language, *cheera* means saari. The foundation for present day Chirala was laid in 1604AD²³ by two Yadava Kings namely Minchala Papaiah and Minchala Peraiah. The town which was carved out from Sudhanagaram is now known as old Chirala. Sudhanagaram was the name coined by Chirala Anantraju by Goparaju Ramanna, Minister of Kakatiya King, Ganapati Deva, in 1145AD²⁴ as mentioned in the record obtained from the Madras Oriental Library. His descendant, Chirala Venkata Krishnudu, leased out the present Chirala area to the Yadava King for raising a new township. Thus, present-day Chirala was born in 1604 AD. Today, this is the main town in Prakasam district. It is also famous as little Mumbai because of its development in garment production.

²² Abdul Waheed Khan, Mohd. (Eds-1972), Brief History of Andhra Pradesh State Archives, Government of Andhra Pradesh, Hyderabad. Pg.No.115.

²³ Jayaprakash Thati, Cheerala (Palnati) Charitra (History of Cheerala), Pg. No.7.

²⁴ Ibid, Pg.No.8

This town is near to Suryalanka which is a base of Indian Air Force. In the new town, a Venugopalaswamy temple was constructed in 1619 AD and Malleswara Swamy temple was constructed in 1620 AD. The temple of Gangamma was built a little later. Chirala Ramanna Panthulu made two Chariots for these temples during the middle of the 19th century. Anuguraju of the Hyeya dynasty, who ruled Palnadu, visited old Chirala along with his entourage that included Brahma Naidu, during the 20th Century and left behind the idol of Chennakeshava Swamy, his family deity with his consorts and weapons (The ancient Adi Kesava Swamy Temple, originally built by the Cholas during the 11th century). Britishers regarded it as a health resort. In 1906, the Edward VII Coronation Memorial Hospital was established. With the introduction of the Railway station on the Madras-Calcutta-New Delhi main line, Chirala developed commercially later.

Legend/history behind the name: It is said that, when Ravana was kidnapping Sita in Treta Yuga, Sita dropped all of her ornaments tied in a piece of her saree. At the same time, Sita was tearing a piece from her saree; a rag from it was blown away with the wind. The place where the rag was touched down is called *Cheera Ralina Ooru*²⁵.

Gradually, the village was called *Chiralooru* and now is being called *Chirala*. Chirala is well known for its handloom industry. It provides employment to about 25,000 to 30,000 handloom weavers²⁶. The Chirala handloom market has a very good export market. During the freedom struggle, the Chirala-Perala movement against the British that was famous not only in Andhra Pradesh but also all over India.

2.4 Cheerala Textile Art: Chirala sarees became very popular during independence. Once upon a time Chirala was called a small Bombay and became very popular in national and international market. People came from different places to weave Chirala sarees and many people came from Perala to weave these sarees.

²⁵ Interview with Udatha Subba Rao, (age 73 years), Padmashali, Ex-all India member and Handloom natural dying SND Shyamal Natural Dyes Pvt, Perala Datee, December, 2015 & Andhra Pradesh Darshini, (1982), P 83.

²⁶ Interview with Kathuri, Venkateshwarlu, 48 years, (Padmashali) President, Co-operative society. Padmanabhapeta, Epurupalem, December, 2015.



Fig.2.17: Details of a Chirala sari

Source: Noopur Kumar (2011), Threads of Hope, the magical weavers of Andhra Pradesh, Hyderabad, A.P. Pg no. 69

Chirala sarees has not only a national market but also international market. This industry occupied a very important place among handloom industries. Handloom industries follow Indian culture, tradition, and religion they follow to weave this handloom clothes.



Fig.2.18: Demand Designs: Jarikota, Gadwall, Assam Pattu, Kuppatam, Pochampally and Uppada.

Source: From field, Gunturu Bhanumurthy, Master Weaver, Dewanga Community, Ramakrishnapuram, Chirala, December 2015.

The reason behind the Chirala sarees is due to the usage of *Jakard Machines* for designing. They also use *Designing Cards* for large production. These productions are owned by communities and have gained popularity before the invention of computing cards. They not only produce sarees but also different dress materials for both male and female. During my research, I have visited around Chirala and travelled up to 30 kms. to

understand the weaving community by interacting with them in the nearby villages like Eprurupalem, Perala, Thotavaripalem, Burlavaripalem, Andhraratna, Durggirala, Gopala Krishna Municipality, Chirala Town, Ramakrishnapuram, Jandrapet, Devangapuri, Pandillapalli.



Fig.2.19: Jakard Machines with design cards
Source: From field, Chirala, Prakasham District. December 2015

2.5 History of Uppada: Uppada Saree is a style of handloom woven in Uppada of East Godavari district of Andhra Pradesh. These sarees are diaphanous silk Sarees. They have got geographical recognition and have 300 hundred years old history in the manufacturing of handloom garments. The handloom weavers have displayed their grandeur of crafting art in weaving Jamdani sarees. In 1972, Uppada weavers were recognized by the government of India by awarding Presidential awards for their crafting techniques. Thus, Uppada sarees became famous all over India.

Jamdani is a Persian terminology. *Jam* means *flower* and *Dani* means *Vase*. Jamdani style of weaving has a rich history and originates from Dhaka, the capital city of Bangladesh. They were produced by Bengal's traditional handloom weavers which were worn by Mughal Emperors and their wives and the British rulers. The traditional Jamdani art is also recognized as ancient cultural heritage by UNESCO.

Even today, these sarees are famous for its cotton, quality, style and designs. The new fashions like Jariff also produce Jamdani sarees as part of sarees, embroidery combination and hand-kerchief work styles. The Bangladesh government also created Jamdani Palli near Dhaka to avoid brokers and to encourage handloom weavers.

This handloom art has worldwide recognition. The sarees made by these handloom weavers attract women largely. These sarees woven on looms reflect the art craft of these weaving artists. Wearing a Jamdani saree in marriage and other auspicious occasions is considered as a matter of prestige by women folk. This piece of art is made with hundred percent silk cotton threads on the looms. A lot of patience, time, skill and effort is put into weaving these Uppada Jamdani sarees.

2.6 Uppada Jamdani Sarees: The Uppada is produced in Kothapalli Mandal, including Kothapalli, Uppada and some more villages depended on handloom weaving. And other places also weave this handloom are Amilimeda Ravindra Puram and Mullapet villages, etc.

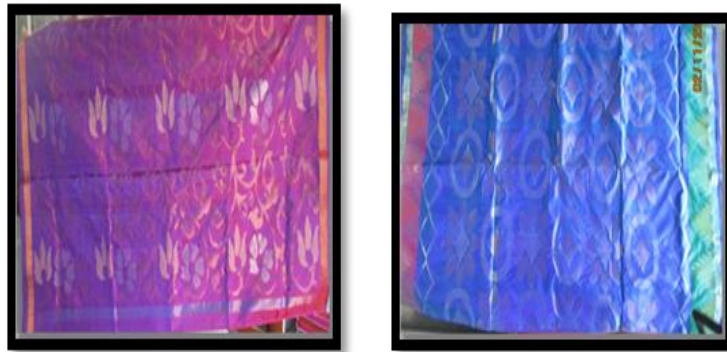


Fig.2.20: Uppada sarees with Jamdani design
Source: From filed, Uppada and Kottapeta, November, 2015.

The weavers of Uppada have been weaving Jamdani sarees more than 100 years ago and the craft was patronized by the Raja of Pithapuram and later on by the local Zamindars, or the rich landlords. After the abolition of the Zamindari system, the craft was badly hit as commoners couldn't afford to produce this. In 1992, it was revived by Sri G. Paramadmaiah²⁷, who took the initiative to revitalize Jamdani and reintroduce it to the weavers. Sri V.Veera Raghavulu, an eminent weaver and recipient of Presidential award, who helped restore the lost glory of Jamdani weaving in Uppada, ably aided him. As Jamdani weaving grew, the lives of the weavers changed dramatically. This type of weaving was confined only to Uppada.

²⁷ Deputy Director of Handlooms at Vijayawada.

The Pattusali weaver's community live in Ponduru, Srikakulam, Acchampeta, Ichapuram and Uttar Pradesh, Odisha. Nowadays, Peacock, Jerri work and all over designs are weaved on Pattu sarees. Brahmins marry the brides of these communities.

Festival: Once in a year, they celebrate a special pooja, which is called *Gauri Pooja*. This festival starts from November first week and ends with the last week of November. During these 25 days, they perform pooja and they stop weaving to celebrate the festival.

History of Srikalahasti: Srikalahasti is a town and Mandal in Chittoor district of Andhra Pradesh. It is located on the east-coast of the River Swarnamukhi. The Srikalahasti temple is a great Hindu holy Shivite pilgrimage in Southern India which is a home to the ancient fourth of the *Pancha Bhoota Lingams* (Lingam based on Five Elements) – the *Vayu lingam* (The Lingam based on Air). It is believed that one of the *two deepams* (light) always quivers with the air and the other one always stands still. There are *three towers* (Gopuram) stand as illustration to the ancient Indian Architecture and to the workmanship of the Vishwa Brahmin architects. The tallest tower was built up during the period of Sri Krishnadevaraya and the huge one thousand pillared hall, is another major attraction of the town. Srikalahasti is the birth place of the Kalamkari art.

There is a historical reference to the Srikalahasti pilgrimage as the *Southern Kasi* (Varanasi) in the works of Nakkeeran, a Tamil Poet belonging to the Sangam Dynasty, dating back to the 3rd century B.C²⁸. Other Tamil poets Sambandar, Appar, Manikyavasagar, Sundaramurthi, Pattinathar and Sri Ramlingaswami of Vadalur etc. also visited this place.

One can see the sculptors carved out in the Pallava style on the hill rocks adjacent to the temple. The old temple originally built by the Pallavas was developed by the Cholas in the 11th century. The southern tower at the entrance was built by Kulottunga Chola I and the remaining temple was built by Kulottunga Chola III. The king named Veeranasimha Yadavaraya built the towers combining the present four walls and four doors in 12th century A.D. According to the inscriptions Emperor Sri Krishnadevaraya of Vijayanagar Empire built a hundred pillared halls and the towers that are located in the

²⁸ Temples and Legends of Andhra Pradesh, Srikalahasti, pg. 5

east and west sides were built by him. It is believed that the towers were built to commemorate his victory over the Gajapati Kings.

Legend of the Holy place: The God that is placed on the banks of river Suvarnamukhi is Swayambhu Lingam (self-originated). The lamp opposite the Lingam quivers with the air coming from the Lingam. Srikalahasti is also known as *Southern Kasi*.

The Goddess here is *Gnana Prasunamba*, one of the Ambathraya (Three mothers). The Shiv ling here is not in a cylindrical shape but in a square shape. It is believed that this is the place where Brahma was bestowed upon with the higher knowledge. The stories of Vashistha, spider, snake, elephant, Thenna, the Boya (Kannappa), and courtesan girls, Yadava Kings and Dhoorjati, who wrote the Srikalahasteswara mahatmyam, are entwined with the mystic of this pilgrimage.

According to the legend's version, it is said that a hunter named Kannappa worshipped Lord Shiva every day. In order to test his devotion, one day Lord Shiv bled from one of his eyes. Kannappa instantly removed one of his eyes and placed it in the lord's bleeding eye. Then the second eye also started bleeding. Then Kannappa, the devotee without any hesitation, removed his second eye and placed it on the Lord's bleeding second eye. Then, satisfied with his devotion, Lord Shiv granted him moksha (salvation).

Rahu-Ketu Kshethram: This is also famous for Rahu-Ketu Kshethram. It is said that Lord Parameshwara presented himself as *Panchamukha Nagalingeshwara* to Sishta Maharshi who was bereaved of his son. This Nagaroopam was worshipped by Lord Brahma and the place got its name Rahu-Ketu Kshethram. People worship this Lord for deliverance of Sarpa Dosham and Rahu Kettu Graha Dosham.

2.7 Kalamkari Painting – Srikalahasthi: Kalamkari Art was found in Srikalahasti during the Emperor Sri Krishnadevaraya's feudatory regions. Artists were given great respect during Sri Krishnadevaraya. He maintained eight great poets (*Astadiggajas*) in his court. Kalamkari artists also existed along with those eight great poets in the court of Sri Krishnadevaraya. The art of Kalamkari gradually expanded in different parts and it has reached to the city of Srikalahasthi.



**Fig.2.21: These painting done by eminent kalamkari artist sri.Balaji at Kalahasti & Mythological stories done by, Sri. Muppeti Ramachandraiah on 36 meters cloth.
Source: from filed, Ramesh Gorjala collection, Srikalahasti, January, 2016.**

When Kamala Devi became Chairperson for Handicraft in Delhi in 1957, she learnt Kalamkari Art of Srikalahasti through books. She took interest to meet the perishing artists of Srikalahasti. During her visit to Sri Kalahasti, Kalamkari artists met her, interacted with her and submitted a memorandum for the development of vanishing Kalamkari art.

The early Kalamkari art developed as a family art. Artists involved in developing this kind of art work for their livelihood. This art popularly emerged as family art and large scale production took place by the involvement of family members as a unit. Two such traditional families existed even today in the Kalahasti region. They are namely:

1. Arani Kalappa,
2. Jonnalagadda Lakshmaiah



**Fig.2.22: At Bhanoday kalamkari unit, kalahsati.
Here mostly illitaratr Dalit community people are vworking in this unit.
Source: from filed, Srikalahasti, January, 2016.**

They purely make this art from vegetable colours. The ingredients used to make this art are purely natural colours used from vegetables such as bitter gourd, flowers, chavala podi, magisti, patika, jaggery, milk, etc. It is a skilled art and has got international recognition and is recognized in foreign countries for its environment friendliness. This art has gained good opinion among the international platforms for its non-environment pollution method and it is used by many foreigners.

History of Pedana: This is a Mandal in Krishna district of Andhra Pradesh. It is located almost 8 kms, above sea level. The villages around Pedana are Machilipatnam, Gudivada and Repalle. There are transportation facilities from Machilipatnam.

There is Goddess Peddamma Thalli Temple in Pedana village. Every year, the people living in this village prey this Goddess for almost 11 days starting from January Full Moon night. Another ancient temple located in this area is Sri Ganga Parvathi Sametha, Sri Agastheswara Swamy temple as well as Shyamamma Sametha and Sri Ramalingeswara temple located in the village. During Dussehra Navratri festivals married couples belonging to various lineages and communities perform services in these temples. Every year on Vishaka Full Moon night, Shanti Kalyanam is performed in a grand manner to the Goddess. A temple named Sri Bhadravathi Sametha; Bhavanarushi Swamy was newly built by the people of Pedana town's Padmashali Associations. (June2014)²⁹.

Pedana is famous for handloom weaving and the main occupation of the people living there. The village is Semi-urban. A majority of the residents continue handloom weaving as their occupation. There are weavers who can weave different types of handlooms on all types of looms in the village. Apart from this, Kalamkari Dyeing Industry of Pedana is of international recognition.

²⁹ Eenadu (Telugu Daily), Krishna District. June 3 and 4, P.5,. Interview with Sajja Nageshwara Rao, Padmashali president, Kalamkari Printing Organization, Pedana.



Fig.2.23: Different communities are involved in making the printing wood blocks in Gangadher unit
Source: From filed, Pedana, Krishna District, and February 2016.

Kalamkari is an art of dyeing on clothes. They weave lungis, sarees, table-cloth, door curtains and blankets by using this art. These garments are being exported to other parts of the country and to the world. This art is still continuing only in the surrounding places of Pedana and Srikalahasti.

2.8 Kalamkari Printing – Pedana: Teak moulds are used for printing various designs of clothes. Few artists were successful in using Margo and Mango trees blocks in their designs. The teak mould costs them around Rs. 400 and other trees mould costs them Rs.100. The cost depends on the design carved on the block. Mr. Gangadhar states that nowadays low cost blocks are available due to competition. The blocks that are made at Pedana are exported to other places like Calcutta and other parts of India. However, the demands for the Teak Blocks are reduced due to supply of other wood blocks into the market.



**Fig.2.24: Gangader and his brother in their block making Unit.
And Kanti Textiles, one of the papulor kalamkari printing unit.
These units mostly house wives are doing pice work.**

Source: Field-Pedana, Krishna Dist, February 2016.

2.9 Other Important Places of Handloom weaving in Telugu Region:

India has a very good name in the handloom weaving in the world ranking. In handloom work, we never forget the amazing pricier craft works that tells like, Jalataru Zari Yarn weaving sarees, Jerry Cotton weaving Mangalagiri, beautiful weaving of Kothapet sarees, excited sarees of Narayanpet and Chirala sarees, Amazing colours of Gadwal, Dharmavaram sarees, wonderful Guntur Khaddar sarees. When we see these beautiful sarees, they remind us of Puttapaka Ikkat sarees. Uppada sarees give us sparkling looks. Lepakshi sarees give us a look of Kalamkari and rainbow. All these types of sarees are found in both Telangana and Andhra Pradesh.

All these sarees are woven with silver and gold. They go wayward if we miss one line during their making. Very rarely people weave these sarees. But these days many people are involved in making these sarees as they fetch good money. These sarees have a very good demand in India as the well as International market.

Handloom sarees are woven in the cloth with *Tie* and *Dye* format and it is decided before they start making the sarees. Some people first fix up the cloth in the plate or sticks or rods, plan the design and dip the threads in the colour they have chosen and weave the sarees. These days the weavers are very innovative and design new types of designs every day. The weavers mostly design the clothes based on mythologies.

a. Gadwal Sarees: Gadwal sarees are also known by another name called Jerry sarees. Gadwal sarees are made in the village of Alampur, Vadepalli Mandalam. It takes almost 10-15 days to weave one Gadwal or Jerry saree. Weavers bring the material from other cities and weave these handloom sarees. The price of the Gadwal saree begins from Rs.10,000/- and above. Weavers design fabulous designs to these sarees and we get orders not only from Hyderabad but also from other cities of India and other foreign countries.



Fig.2.25: Detail of Gadwal pallu. Source: Noopur Kumar (2011), Threads of Hope, the magical weavers of Andhra Pradesh, Hyderabad, A.P. Pg no. 88

During the Lord Venkateshwara Swamy ceremony these double woven sarees are sold to Tirupati Tirumala Devasthanam from the first Friday of the Brahmatshovam. It has been a traditional custom for the Gadwal weavers to send these sarees to Lord Venkateshwara Swamy. It's a very popular saree in Gadwal 100 number silk of Masilin Khadi yarn to use in Gadwal or Jerry sarees. The women across the world like these sarees as they don't sink because of mixing in Khadi silk yarn.

b. Mangalagiri Sarees: Normally women use and like the stitched sarees, embroidered sarees and a kind of Chenetha work. These sarees are woven at home and the manufacturers of these sarees are very rich and are very famous. These sarees are exported to America, France, Indonesia, Germany, and Newzealand, Israel and are sold in very good numbers. The dupattas, carpets, dress materials, pillow covers, bedsheet covers, etc. are sold in Mumbai, Kolkata, Delhi, Jaipur Bengaluru, etc.

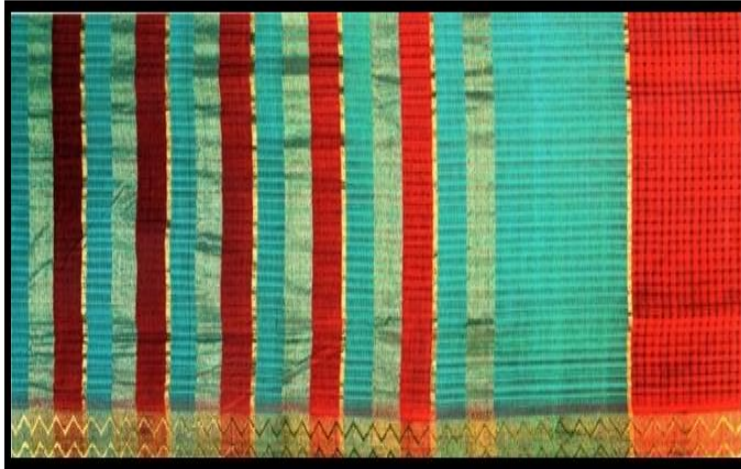


Fig.2.26: A missed Manglagiri sari
Source: Noopur Kumar (2011), Threads of Hope,
The magical weavers of Andhra Pradesh, Hyderabad, A.P. Pg no. 57

These Manglagiri clothes have been manufacturing since 17th century. The colour of these *Manglagiri sarees* and clothes doesn't fade even after hundreds of wash. These clothes are occasionally worn as they are very expensive. Manglagiri is a place near Vijayawada, in Guntur district. Nearly 80% of the people are involved in handloom business. Some other names of these brands are Battiprol, Illavaram, Kanagala, and Sattenapally and nearly 80% of these sarees are exported to foreign countries. Women folk like these types of sarees. Female Political leaders, film actors and sports personalities usually wear these sarees.

c. Dharmavaram Sarees: These sarees have hundred years of history as they have been made since British rule in India. It has been a family business as some of the families in Dharmavaram used to weave this handloom sarees. The family who weave this handloom sarees grew up Mulberry trees, and the people of this village started creating Pattu sarees in 1980. They use the new technique called Jakard Maggas. On Jakard Maggas, they manufactured the Lakshadeepam and Kalanjali type of sarees and have been exporting to other countries.



Fig.2.27: Details of the pallu of a Dharmavaram silk sari
Source: Noopur Kumar (2011), Threads of Hope,
The magical weavers of Andhra Pradesh, Hyderabad, A.P. Pg no. 55

They use their talents on weaving and innovating new techniques and try to provide good quality sarees to attract the customers with their weaving designs. They have been designing Peacock designs, Bright lotus, and different types of flowers and exporting them. Some of the designs are woven by Handlooms and the remaining are designed by computer these days.

Some people use gold threading on the Dharmavaram sarees and handloom works which starts at the range of Rs.25,000/- and goes upto 1,00,000/-. That is the reason; these Dharmavaram sarees are very popular among the women folk. These sarees are exported to countries like America, Dubai, Malaysia, China, etc.

2.10 Handloom Service Centre (Chenetha Seva Kendraalu) Organization:

A.Venkatagiri Sarees: Venkatagiri is just 50 kilometers far from Tirupati and is near Nellore. Venkatagiri cotton sarees are very famous among the women folk. The Venkatagiri sarees are woven with 100, 120 yarn of cotton cloth and are crafted beautifully. They are designed beautifully with thin cotton and jerry is used to attract the buyer and also it has a beautiful look and is exported to other countries.



Fig.2.28: Details of a typical mango motif on a Venkatagiri sari.

An elaborate gold zari pallu

**Source: Noopur Kumar (2011), Threads of Hope,
The magical weavers of Andhra Pradesh, Hyderabad, A.P. Pg no. 118 & 119, 120**

In olden days, Raja Venkatagiri Samasthanas people used to wear the Jerry, Panchas, Kanduvass and Thalapagas. Handloom workers such as Ganakala Venkateshu took the Indira Gandhi Award and Donthu Sanjiv was awarded in Seva Kendra. Bathena Subbarayudu got the best handloom national award.

2.11 Textile Arts: Like other art forms textile arts involves creativity and innovative ideas and the necessary skill to implement it. Textile arts simply craft the uniqueness in a given fiber either in its natural or synthetic form.

The Word ‘textile’ comes from the Latin verb *texere*, A word which was used by the Romans to mean ‘to weave’ ‘to braid’ or to construct’. It is a fairly versatile word. Open to interpretation, which was even used by Livy in the context of building when he wrote of ‘*casae ex arundine textae*’ (huts built of reeds).³⁰ Textiles are clothes woven from spun, beaten or extruded fibers, notably cotton, linen, wool, silk, various raffia’s, and modern synthetics. Unlike barkers, which may also be woven, textiles are at least flexible, if not necessarily soft. As such, they overlap with nonwoven felts and bark cloths. Historically, the most familiar textiles were whole cloths, lengths of which draped

³⁰. John Gillow and Brayan Sentence (1999), *World Textiles (A Visual Guide to Traditional Techniques)*, London, p. 10.

the body and the home, filled dowry chests, wrapped corpses, adorned funeral pyres, defined sacred spaces, and were passed on as previous delicate heirlooms. Under modern conditions, textiles more often constitute yard goods, from which and fashion Saris, cloths, upholstery, curtains, spreads and table covers.

The earliest textiles are as ancient as its civilization. The earliest textile discovered was of a women and madder – dyed cotton fragment, probably of the 3rd century BC, wrapped around a silver pot at Mohenjo-Daro on the bank of river Indus³¹. The unearthing of a stone carving of a human form swathed in Patterned fabric, along with spindles and bronze needles, in an excavation at Mohenjo Daro speaks of a culture with an immensely enhanced comprehension of the art of weaving, dyeing and embellishing fabric. Without doubt, the subcontinent was at least two to three millennia ahead of Europe when it came to the knowledge of weaving and the related fields of dyes and threadwork. Some of the textile cloth discovered in central Asia at the tombs in the Altai Mountains between the 16th and the 4th century BC and again in Turkistan between the 2nd and the 10th century AD, were of Indian origin. Assyrian and Babylonian tablets dating back to the 7th century BC refer to the trade of cotton cloth between the Indian subcontinent and Mesopotamia. The two great Hindu epics, the Mahabharata and the Ramayana along with Buddhist texts of the period, talk at length about the use of cotton, linen and silk between the 15th and the 2nd century BC.³² Indian silk was popular in Rome in the early centuries of the Christian era. Hoards of fragments of cotton material originating from Gujarat have been found in the Egyptian tombs at Fostat, belonging to 5th century A.D.

2.12 Mythological and historical references: If one looks into Indian mythology, there is reference to handloom industry. That is why in mythology during *Draparayuga* when Dharma Raju went to the “Raja suyaga”, he was presented with the Karnataka raja’s pattu sarees, Gujarat Rajas wool cloths and Pandychola Rajas very small thin jerry cloths. In “Vatsayana Grandhas” the author writes that this handloom industry needs to be completely maintained by ladies, and he says it should be their profession. In history

³¹. Noopur Kumar (2011), Threads of Hope, the magical weavers of Andhra Pradesh, Hyderabad, p. 10.

³ Ibid. p. 10.

“Kautilya ” writes the greatness of ‘Handloom industry’ (chenetha parisrama). Romans have said to purchase the cloths with high price from Aaliyan King with the measurement of gold.³³

Early man wore the trees leave like dresses. As time changed humans being mind set also changed, which lead to wearing tree ‘Beradu’- bark in the place of trees leaves. Later humans started using the “Bhurja” tree leaves, which is of length between 2, 3 feet. Early man separates this leaves from the tree and they used them like cloth. This kind of trees leaves we seen even now in Himalayas. This tree has 40 to 50 layers,³⁴ these layers are similar to the present cloth. Which has the pattern number of 60, because of this people called this “Mrudhuthvak”?

After that human beings out of their own talent worked out weaving according to their resources. Weaving then progressed based on the complete intelligence of human beings, in that time in India weaving with ‘Jute’ (Janapa Nara) cotton “Pattu, Egyptians with ‘Buruku’, Moghal emperor with ‘Mkaa’, Arab and France with ‘Lukka’ , Florence people with ‘Dalen’, ‘Velvety’ sarees making they started. Chinese people started the production with ‘Silk’. Archeology department found the weaving Industry around six thousand years ago in India. Indian history tells us that in ancient days Indian ‘Astric’ race people invented the yarn Loom (Nulu Maggam) before Rugveda. Astric race people are also the first ones to make weaving cloth in India in ‘Mohanjadharo’ around two thousand years back there were traces of weaving. It is found through a land slate (Nela Palaka) in archeological excavations, which speaks of weaving.³⁵

Aastric kind of tega yarn (Jathi nulu) is the first cloth in made in India³⁶. Afterwards communities like Padmashali, Sale, Devanga, Kykala, Koosti, Khatri, Thoguta,

³³ Suryanarayana. K (1986), Chenetha Sanaha Vidhanaalu (Handloom Weaving – Preparatory Processes), A.P.Cooperative Soceity, Vijayawada. P.44

³⁴ Ibid P. 9

³⁵ Noopur Kumar (2011), Threads of Hope, the magical weavers of Andhra Pradesh, Hyderabad, A.P. P. 9

³⁶ Gajam Govardhana 2012, Telugunaata Ceeneeta,(a monograph published on the accasion of 4th worldTelugu conference),, Telugu Academy, Hyderabad, A.P. P.22

Kuruhina, Kori, Kowda, Balaahi, Mahad, Pankaa, Rangani, Hanssi, Gowdapatra,³⁷ Ptra and Pattu, Swakula, Sugun, Shivasali, Malashali taken up weaving as hereditary tradition. Later Mohamadians, Christians, Sikhs, Buddhists, Thantheelu, Yad Sangunda Tribals, Mominulu, Julahaalu, Shekhs, Labbies, like these kinds of people started handloom weaving. Then they made weaving as their profession. “*Ansari*” who are Muslim do the profession hand looming in western India, Dalits practiced hand looming from long time, Along with Indians there are also other countries which from ancient days practiced weaving such as: Chinese, in Africa: Egyptians, Ghanaians, These artisans are making living through weaving and they are providing works to other castes like carpenter (vadrangi), The vadrangi’s in return prepare the Kunchelu, Udathalu, Nadulu, Ratna’s.

Till the 19th Century weavers were weaving the clothes by their hand only, that’s why this handloom industry occupied a very good name in the world. Later on the power loom occupied its place. In South India, the same people like Padmashali, Thogutashali, Devangas, kurmisali, Malashali, and Neelakanta communities are continuously weaving the clothes from old days. Even today the continuation of the tradition is taking place in the region.

The greatness and different clothes and weaving art in handloom. But it’s not stopped here, only some more beautiful of Handloom industries. We can see here also that was the peacock open their tail and dancing view very beauty of swan, freshness of blossom of lilies, the Awe some Color & Taste of mangos. Monsoon season time we seen the mango’s neems it just look like to welcome to the people & the great Handloom industry people will designed like these of designs on the clothes, Saris, Dress materials, we can see like this amazing art designs on clothes that possible to design only to the Handloom industry weavers.

We can see the weaving art from the Rug Vedas, vedhas days, in these days handloom weavers are using this weaving looms, mainly this looms & Cotton clothes

³⁷ Suryanarayana. K (1986), Chenetha Sanaha Vidhanaalu (Handloom Weaving – Preparatory Processes), A.P.Cooperative Soceity, Vijayawada. P.63

introduced by “Aastric” tega.³⁸ Clothes has great power and brings the Protection, Justice, good name & fame in this society to the human beings, generally human beings use this clothes from by birth to when they will go to mix in this clay (death or die) this cloth is showing the defference between animals and human beings from animals this cloth gives the respect, self respect to the human beings in this society. Mostly human beings want first the food after human beings needs the clothes is this cloths need has second main thing to the people. We are giving the second place to cloths in this society that is why every villagers are weaving the cloths and day while it totally change in to their profession.

When the 19th Century will start until weavers are weaving the clothes by their hands only, that’s why this handloom industry occupied a good place in this world. South Indian side mainly same religions people are like Padmashali, Thogutashali, Devangas, kurmali like these kind of people weaving the clothes from ancient days by these people are got good name and there are continuing like cloth producers to this handloom industry.

Who called by “Ansari” this Muslim people is got the profession in this handloom. West Indians side religion of Harijans, Ganas, China’s, Africa, Eight, Asia, like the side of people also got the profession in this handloom Industry this also came from ancient days. Farmers are feeding the human beings by doing the crops and weaving people are giving respect to the human beings by the weaving of clothes (Chenetha). Once upon a time in ancient times people were using the leaves to wear the dress but now-a-days people are using the different designs of clothes because of handloom industry people.

These weaving arts people are feeding their own self and they are giving the works (Employment) to other people also like carpenter(vadrangi),Kunchelu, Udathalu, nadulu, Ratna’s like doing this kind of tools people they are working under weaving arts people, the Handloom people giving this kind of works to others at the same time they are

³⁸ Gajam Govardhana 2012, Telugunaata Ceeneeta,(a monograph published on the accasion of 4th worldTelugu conference),, Telugu Academy, Hyderabad, A.P. P.22

weaving the clothes with beautiful colors and designs through this way they are attracting the people , this kind of weaving people not only in our please worldwide they are working. We can see them in every place.

It's not possible to do the Handloom works by two members. Entire family will be involved in this work, in that time only they can do this & we can see one particular mode legation work in this weaving. In previous days only ladies were handling this handloom Industry, they are weaving by their own hands ladies are handling each and every thing; they look one completely responsible in this.

2.13 Weaving Communities are celebrating these festivals: Weaving Communities must celebrate these festivals, Vinayka Chavithi, Nulupunnami in this two festival times the loom people clean their materials (what they are used in weaving time) and they do the poojas (worshiping that materials & tools). The holy books of chenetha people on the side of Padmashalies - "Markandeya Puranam", Devangas – "Devanga Puranam". Padmashali side beggars called by the name of "Kunapuli " & Devangas side beggars called by the name of "Jangaalu". Who made the jokes in front of the Padmashalis they were called by the name of "Sadhana surulu", and another one same like that who will tells the stories of "Birrappa - Mallappa" in front of wool weavers they called by the name of "Oggis" (Oggu katha).

In this handloom Industry Padmashali by the grace of god Eswara Krishna, Bhavana- saint they gain the good wealth & name, they gain the chettu satta art secrete learning by "Saraswathi Devi" from that they gain the one different art in this weaving, in this weaving, in this handloom industry weaving time we have to use our complete body parts in that time only we got the awesome designs and attractiveness of cloth.

Particularly we want the good hand in this weaving of handloom means like they use their fingers only dipped into the colors and designing on the clothes it's completely struggle work knows to that people only who's are weaving the clothes, but in this handloom industry business will get the low income, they are very poor in earning money even though they are doing this business now-a-days. Weaving people are entering into

other businesses like doing Jobs, owning other businesses. This weaving was involved in the independence movement also.

Most of the villagers depend on nature only. Agriculture occupied the first place in our India after that the Handloom industry occupied the second place because of this only we are protecting our nature also. So Handloom industry works also giving support to save our nature why because most of the Handloom workers using the things for weaving cloths that that will come by nature only, like Maggam, Ratnam, Kunche, Aachulu, Pinchara, Nade, etc. like most of the material manufactured by the logs(wood) only this logs come by nature (Tree), in previous day's workers weaning cotton cloth with the cotton threads and using colors also comes by nature.

Handloom workers was not only expert in weaving cloths at the same time they are protecting the nature indirectly we will see under following like skin beauty creams for protecting natures pollution, Air pollution, Water pollution, changing in climate, they are protecting temperature also like season wise we seen the changes in this climate, that is why Handloom workers indirectly they are protecting like this to our natural nature and chemicals, power savings. They are increasing the village employment scheme, protecting the Indian traditional arts, cultures, they are giving the support to the cotton formers, like this handloom industry people trying hundred percent to protect the people & nature with the Handloom cloth.

Cotton thread will come through cotton trees this way. The cotton and cotton numbers come nearly 40 to 120 numbers in this way. Collecting the yarn, the handloom is also the same as yarn; it's similar to chenetha. Handloom industry weavers collect the pattu thread from Malbari, Mooga, Tassar, Eri etc. and they weave the Pattu sarees, Dothies, Sarees etc. Some more industries mentioned down that are Nulaka, Purikosa, Jowli, Unni, Jute(Jnapanara), Thivachi, Navaru and Kalamkari Industries are there. Ladies has the upper hand in "Nauvari parisrama" they weave the white colors, any color they are ready to weave, not only Jute Industry they are good weavers to weaving in "thiruvachi parisrama" also, first they draw the picture on the cloth means what they use the thiruvachi design, thivachi parisrama occupy the first place in Hyderabad, Elore and Warangal.

The most popular textile Art is “kalamkari” in this making process the artists used like this designs Mythological story pictures, Gods, Humans figure, Animals, Flowers, Trees, Logs, Temples , Idols like these designs drawn on the cloth. They are exported in this particular design, this kalamkari cloth has the good name in Pedana (Krishna District) and Srikalahasti (Chittoor district).

Each and every region of India contributes in creating a myriad of textile tradition: The hilly region of the country produces a rich variety of woolen textiles. The pashmina and shahtoosh shawls of Kashmir, shawls and woolen garments of Himachal Pradesh and Other north eastern states provide excellent examples of world famous woolen Indian textiles. The barren and semi barren regions like Rajasthan and Gujarat usually prefer embroidered bright colored textiles. The coastal areas of the south eastern regions prefer light colored fabrics and particularly cotton and silk textiles are very popular over here. The home furnishing utilitarian textile products like bedspreads and sheets, pillows and cushions, linens and mats, curtains and napkins, carpets and rugs and many such other items are produced by all parts of the country.

Silk weaving is most popular in various parts of the country: Assam, Banaras, Mysore, Surat and Kanchipuram are all important centers of silk weaving. All these centers specialize mostly in cotton and silk sari weaving and some of the popular traditional Indian saris are Banarasi, Patola, Baluchari, Paithani and many others.

The ornate style of appliqué most commonly done bright colored fabrics from the Kutch region of Gujarat is very popular in the country as well as abroad. The state of Punjab is famous for its Phulkari work. Lucknow, a city in Uttar Pradesh is famous for its chikan work. Apart from those mentioned, each and every region and state of India has its own distinct individual style in textile. Apart from those mentioned, each and every region and state of India has its own distinct individual style in textile.

Conclusion: This entire chapter defines and deals with the divisions of occupation based on caste and their sub-castes, their religious beliefs, their form of Gods, and their belief in their caste Gods and the origin of their caste and sub-castes in Telangana and Andhra

Pradesh. This chapter also defines how these castes and their sub-castes engaged into weaving occupation, what made them continue even after several centuries and decades. Not only that, this chapter also defines the history of Siddipet and the Kalamkari, Pedana and Mangalagiri weaving arts and their stand in the present day National and International market in the form of weaving arts and the weaved sarees specifically.

The working sections among the Padmashalis and the Devanga communities are scattered throughout Telangana and Andhra Pradesh both the states were united one before 2014 and both Telangana and Andhra Pradesh were called Andhra Pradesh and the language spoken in these states was Telugu, a common language. This was the very reason why the Padmashali and Devanga communities are in Telangana and Andhra Pradesh.

CHAPTER – III

COMMUNITIES AND TEXTILE ART: A PERSPECTIVE OF FOLKLORE

The Indian Caste system is historically one of the main dimensions, where people in India are socially differentiated through class, religion, region, tribe, gender and language. Although various forms of differentiations exist in all human societies, it becomes a problem when one or more of these dimensions overlap each other and become the basis for systematic ranking and unequal access to valued resources like wealth, income, power and prestige³⁹.

Society classified into *Four Varnas*⁴⁰

Sl.No.	Name of the Varnas	Class
1.	The Brahmins	Priests, scholars and teachers
2.	The Kshatriyas	Rulers, warriors and administrators
3.	The Vaishyas	Cattle herders, agriculturists, artisans and merchants
4.	The Sudhras	Labourers and service providers.

The history of Hinduism is one of the prominent religions in India but has been altered in many ways during Buddhist revolution. It can also be defined as an endogamous and hereditary subdivision of an ethnic unit occupying a position of superior or inferior rank of social esteem in comparison with other such subdivisions⁴¹. The caste is usually associated with a specific occupation and myths.

The word *Mythology* comes from two Greek words, *mythos* which means *story* and *logos* which means *talk*. It means storytelling. The word mythology is now used however, especially for stories that deal with Gods. Myths are supposed to explain how

³⁹ Sekhon, Joti. (2000), *Modern India*. Boston: McGraw-Hill, Pg no. 39

⁴⁰ Four Varnas: The most ancient mention of the caste system is found in the Rig Veda, believed to be developed between 1500-800 BC, where it was called the Varna system. These distinctions were mentioned in the Purusha Sukta verse of the Veda, although some scholars believe that this clause was added much later than the Vedic period. Similar laws were articulated in Manu Smriti, which is believed to be written between 200 BC -200 AD and which served as the guiding force and text for formulating Hindu laws by the British government. Even Mahabharata, the text of which was completed by the 4th Century AD, had mentioned the four-tier Varna system.

⁴¹ Hutton, J. H (1963) *Caste in India: Its Nature and Function and Origin*. Bombay, India Branch, Oxford, UP. P.47

things in the story began. Legends also explain things, but legends are usually based on history. Myths go back to a time before history.

Mythology in the literal sense is *story telling*. It is the body of traditional tales, or the study of them, either of mankind in general or of some particular people such as the Babylonians, Indian, Chinese, or Greek.

3.1 Mythological stories may be divided into three categories:

- a. *Myths proper,*
- b. *Sages or legends, and*
- c. *Folktales*

Myths are a kind of imaginative precursor of scientific investigation. Early man sought explanation of the phenomenon of nature⁴². Myths have their place in many religions even today. In Telugu states, there are 978 castes. Among them 103 castes have occupational myths⁴³ (Puranas). There are one or two literary works and the rest of them are occupational myths which are rendered through oral speech. To render these myths, they are about to be associated with the caste.

Sl. No.	Main Castes	Dependant/Associated Castes (Asritha Kulam)
1	Goud	Jetty, Yenuti
2	Yadava, Golla	Mandechula, Tera Chirala, Gotrala, Kommula, Bikani, Pikila, and Gollasuddulu
3	Kuruma	Oggu, Bheeranna, Devina and Thagurujogu
4	Vishwakarma	Runjulu, Rudhraangulu, Aadhi Panasalu and Komati Panasalu
5	Padmashaale	Kunapuli, Pagidirajulu and Saadhana Surulu
6	Devangulu	Jangalu, Jathibiddalu and Singam
7	Telaga/Tenugu	Kaki Padagalu
8	Muthraasa (Mudhiraajulu)	Kaki Padagalu
9	Medhari	Aadhik Kodukulu
10	Mangali (Nayi Brahmmana)	Addam Vaaru, Addam Singalu

⁴² *The Encyclopaedia Americana International Edition, (1976), American Corporation, New Your, Vol: 19. P. 175*

⁴³ Nanumasa Swami, 2012, Vruthi Puranaalu – Patam Kathalu (a monograh) published on the occasion of 4th World Telugu Conference. Telugu Academy, Hyderabad. P. 30 -32

11	Kummari (Shaalivahana)	Pekkinti, Pekkandru
12	Chakali	Matamayyalu (Patam Chakali)
13	Koya	Patteda, Doli, Veelpula, Nagastambhulu
14	Gondulu	Thoti, Pardhaandlu, Haddeelu
15	Nayaka Podu	Poojari, Korraju
16	Madiga	Chindu, Chindumadiga, Dkkali, Maasti, Byndla, Nuluka Chandraiah, Sangadi, Aasaandi
17	Mala	Mala Janggalu, Gurram Mallannalu, Maalamaasti, Malabhogam, Mala Aasadhi
18	Reddy Kapu	Pambhala, Kunti Mallareddy, Bhikshukuntlu, (Vamsharaj)
19	Brahmana	Vipravinodhulu
20	Komati (Vysya)	Veeramusti
21	Aare Kshtriya	Gondhali

The above dependent castes will have all the records relating to their main castes and their genealogy and gotras. Likewise occupational myths will be guarded by them. The dependent castes showcase their identity by canvassing the history of their main castes. There are nearly 60 dependent castes to tell about myths. Only 13 castes have described using scroll paintings. Nearly 20 castes have made different scroll paintings in more than one way⁴⁴.

3.2 The Caste/Sub-Caste/Associated Caste and their myths of storytelling:

Sl.No.	Caste	Caste Myth	Story teller/ Dependant Caste Asrithakulam
1	Chakali (Rajaka)	Madelu Puranam	Patam Chakali, Ganji Kuti Vaaru
2	Gouda	Gouda Puranam	Jetty, Yenuty Vaaru
3	Mangali (Nayi Brahmana)	Nayebrahmana Puranam	Addam Varu (Addam Singalu)
4	Padmashaale	Markandeya Puranam	Kunapula , Pagidirajulu
5	Telaga	Mudiraju Puranam	Kakipadagalu (Pandavas)
6	Nayaka Podu	Padmanayaka Puranam	Thoti, Korrajulu
7	Koya	Koya Puranam	Doli, Veelpula Varu (More than one depending castes Are telling occupational stories)

⁴⁴ Ibid Pg no.32

8	Madiga	Jambha Puranam	Dakkali
9	Mala	Shivkantamala Puranam	Grrapollu
10	Vishwakarma	Runja Puranam	Runja, Panasa Kalakarulu
11	Yadava Golla	Yadava Puranam	Tera Chirala Varu, Kommulavaru
12	Reddy, Kapu	Kuntireddy Katha	There is no scroll paintings (Patam Kathalu)
13	Komati (Vysya)	Vysya Puranam	Patam kathalu It has not been documented by scroll Painting until today.

A. Padmashaali Community:

Origin: Padmashaalis are widely believed to be the descendants of a goldsmith and potter. Legends attribute the creation of the first weaver to God Shiva. Shiva created Padmashaalis to serve Gods and other men with clothes. This caste is a lineage of Bhavana Rishi, the weaver who emerged out of fire. He used to make clothes for God with the threads of lotus plants. He married Sun's daughter Bhadrawati, who gave birth to 101 sons. These 101 sons were believed to be the founders of 101 sections of castes that are there among the Padmashalis. The names of these 101 sections, more or less, coincide with the names of the Brahmin Gotras.

Internal Structure: The social customs of Padmashali caste vary based on ceremonial purity that they enjoy in their locality. As the caste is widely spread across many states, it is difficult to find uniform structure. In some parts of Andhra Pradesh the Padmashali community considers themselves as equal to Brahmins, and in other parts of the state they abstain from certain habits like consuming alcohol and non-vegetarian food items to scale up the caste hierarchy. Certain sects of Padmashaalis also consider widow-marriages as a degrading act. They also wear the sacred thread.

Birth: A Padmashali woman who gives birth to a new child is considered impure for 10 days. The woman is usually kept in the closed doors for 10 days and is denied fresh air as much as possible. The birth of a child is celebrated on the fifth day of the birth with sacrifices of goats and sheep. Married female are invited to feast on the occasion. The mother of the newborn becomes free from the impurity on the eleventh day of the birth of the child.

Marriage: Padmashaalis marry off their daughters at the age four and ten. It is a belief among the padmashalis that if a girl fails to get a husband before she attains puberty she should be outcasted and she has to become a concubine. But the practice is not serious. Consummation of marriage takes place—in a symbolic sense—even before the bride attains puberty.

Widow-Marriage: Widow-marriage—though discouraged by many—is practiced in this caste. The widow is allowed to choose any person she likes but she is not allowed to choose the brothers of her deceased husband. Widow-marriages are usually a low profile thing. Window-marriages usually take place in the middle of the night. The widow is usually taken to the bridegroom's place and the bridegroom ties the knot. Then the couple visits the nearest Hanuman temple early in the morning.

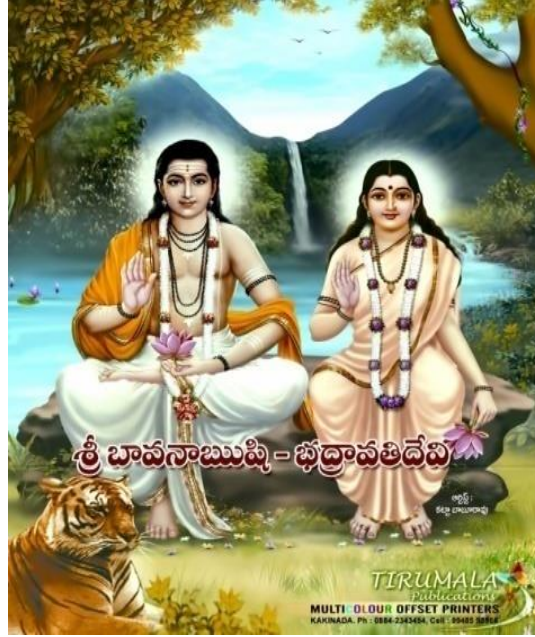
Disposal of the Dead: The dead are buried or burned with the head positioned to the south. The ashes are thrown in the flowing water on the fifth day of the disposal. Shradh is performed on the 10th day of the disposal of the dead—and the event is repeated every year on the same day.

Social Status: Padmashaalis consider themselves just below Kapus, Munnurs and Kurmas and eat food from their hands. But they consider themselves as superiors to the washer men community and Hajams, and do not take food from them.

Occupation: Weaving is the principal occupation of the Padmashali community. They weave cotton cloths on handlooms. But modernity is pushing them to weave other types of cloths also with the help of the powerlooms. Most of the padmashalis have started working in the textiles industries recently. They are forced to give up their weaving profession because of the competition from the textile industries. They also engage in agriculture and are getting accustomed to other modern professions that they think are compatible with their social ranking.

3.4 Myth Story (Puranagadha): There are instances relating to weaving in Markandeya, Brahma, Vishnu, Skemda, Matsya and Brahma puranas. There are also instances that depict this story of Vedashirsha in Padma and Narada puranas. Once upon a time in the family of Brugu Maharshi there lived a Maharishi by name Mrukandudu and

his wife Monaswini. Markandeya was their son who was a devotee of Shiva. Markandeya performed yagna to kill Kaalulya, a rakshasa who tormented Gods for the creation of cloth. Mahavarunika Yagna was performed by him as diverted by Sri Hari and was blessed with Vedashirsha as a son with divine qualities on vaishaka shuddha panchami. Later he earned the name of Bavana Rishi.



Sri Bhavana Rushi – Bhadravathi
Source: from filed – Chirala, Date: December, 2015

He is the precursor for today's padmashali community and as he is embodied with divinity. He was later on called as Bhavana Muni, Bhavani Rishi. When he was in his youth he was encouraged by Markandeya to worship Trimurti and to start making the cloth.

Later, he also directed him to go to satya, kailasha places to worship them. Vedashirsha first went to parvathi parameshwara and was praised by the Gods. Kailasnath got impressed and told son, read Athpotha mantras in rigveda after he got the weft yarn and protha mantra in Atharva Veda after that got the kande. He bowed before them and went to Brahmaloaka where Brahma gave him instruments of Loom, Ratnam. Then Vedashirsha came back to earth and started weaving the cloth after oblation to three

gods, Bhavanarushi presented the silk clothes and white Dotis to three gods. Who were very impressed and blessed Bhavanarushi.⁴⁵

He blessed them that whosoever was born in genealogy of Vedashirsha will be goal achievers and would be called Padmashaali's. Hence Bhavanarushi became the father of the entire padmashali. From Bhavanarushi, Pakasena, Padmashaali, Devangas and Kaikalu castes came into being. From that time onwards padmashalis are earning a lot of credit for their wearing works. They also mastered other occupations too.

3.5 Story Tellers of Markendeya Myth (Puranam) – The Exhibition: The Padmashali's caste myth (Puranam) is also called as *Padmapuranam*, *Markendeya Puranam*, *Bhavanarushi puranama* and *Markendeyaphakyaanam*. Bhavanarushi was father of Padmashaali caste and 101 other Gotras. The main objective of Markandeya puranam is to describe Bhavanarushi's greatness of caste. The story of Markandeya puranam is described as a story or myth utterance or patam story (Patam katha) by kunapulis the depending caste (Astritha kulam) of padmashalis.

Kunapuli (Sadanasurulu): Shiva has blessed Bhavanarushi and Pakasena with mighty Valour and Excellency. Saraswathi Devi, wife of Brahma had blessed them in all ways. (Due to this today there are not only weavers in Padmashalis but there are poets, sculptors, painters, cooks, ayurvedic doctors, artist, reciters of caste myth, magicians, people who are showing their might in many fields)

Once Bhavanarushi fought with Rakshasas, a boy was born through his sweat that was named Kunapuli. Bhavanarushi acknowledges him as his son and people of Kunapuli got into marital relationship with padmashalis and they are the achievers who are well versed with magical deeds. They are masters in Jala stambhana, Agni Stambhana, Bendla Pallaki and other tricks like removing dry turmeric from water pot etc.

They exhibit such impressive arts, due to their sadhanasuras (Achievers) our traditional art and culture is being restored. They are also theatre artists, they enact while describing the caste myths (Kulapuram). They are not new to the dais for exhibiting their

⁴⁵ Gajam Govardhana 2012, *Telugunaata Ceeneeta*, (a monograph published on the occasion of 4th worldTelugu conference),, Telugu Academy, Hyderabad, A.P., Pg no. 18.

skills biennial. The audience along with Padmashalis will be spellbound when they enact in the theatre by using different facials. The rule is to present every two years their art forms. Bhavanarushi has entered into agreement in presence of three deities that Padmashalis will be extending marital relationship and presenting those wards for their exemplary skills.

Methodology of Kunapuli Caste (Asritha kulam) - Displaying the chart: The forefather of Kunapuli who was born out of sweat from the body of Bhavanarushi, was ordered to tell the story of padmashali genealogy and was told to live on food they support and by stitching the cloth given by them. From then onwards kunapuli were looked after by padmashalis.



Markandeya Myth – Scroll Painting with kunapuli community (story tellor)
Source: from filed, National seminar in DST Auditorium,
Organized by Centre for dalit- Adivasi Studies and Translation (CDAST),
School of Humanities, Uniniversity of Hyderabad, Date: October 21st to 23rd, 2016.

Kunapuli with the tiger flag, musical instruments take the permission for exhibiting the scroll painting from the heads of padmashali caste in the village. 5 persons participate and Tabla, Harmonium, other instruments are played by them. The main artists handle Cheetahs in their left hand and with the pointing stick in right hand, they show the pictures in the chart, and explain the story with actions. After the show, the Kunapuli community visits every house and blesses them.

This caste story is taken from Pradmaadhara Mahapuram of Markandeya Myth (Puranam). There are instances of Bhavanarushi in shiva Puram also. Markarndeya

puranam is also available as literary work with the titles of “Bhargavi Prirayam”, “Padmashali Kula Yachaka Puranam”, and “Padma Puranam”.

Myth Story (Katha): In Padma caste Purana Markandeya meditated and begat Markendeya, he lives for a short period and when yama comes to take his life he begs shiva, shiva defeats yama. In this part there is a story of the life of Markandeya. That is why this caste Purana got the name of Markandeya Puranam. While Bhavanarushi is fighting with kaluvasena, with the sweat of Rushi Kunapuli was born. In this occupation story of padmashali there is a mixture of myth with legend and there were even proposals of Upanishads to this purana, this purana earned name and fame. The story begins with reproduction of human beings after the evolution of three gods and Adishakti.

Story of Bhavanarushi: When the Godless, Saints and Godly whores like Rambha were roaming nakedly with shyness, Brahma’s creation of cloth maker starts ablation. With this background, Markandeya started oblation and from this Bhavanarushi was born. He achieved “Shambhavi Vidya” by praying to Shiva. Then in a war with Kaluvasenudu whenever Bhavanarushi kills the rakshasas and his blood falls on the ground 1000’s of Rakshasas are born. During this tussle Kunapuli was born from sweat. Bhavanarushi killed kaluvasenudu as tiger had licked his blood before they fell into the ground.



War with Kaluvasenudu

Source: Venkatravu Shirasala 1997, Sri Bhavana rusi swamivari charitra, Sri Polanki Venkateswara Rao, Sathenapalli, Guntur Dist, A.P., Pg no. 93 (last cover page)

When the tiger skin was to shiva he asks to make a wish and Bhavanudu tells about Bhadravathi and wishes to marry her. They got married and were blessed with 101 son's, who married with daughters of Ashwini goddess (devatas). When praying for cloth making to people of earth, Vishnu gave cotton seeds. The padmashalis were his descendants.

Padmashali - Scroll painting Literature: In this Padmashali puranam (Scroll painting), yakshaganam literature gained prominence and was supported for “Markendeya Puranam” written by Yellakara Narasimha poet (19th Century poet) who highlighted with much vigour and veracity the prominence of male child and even applicable to saints, rishis. The drupada's heightened spell formed the audience, especially the war senses where shiva haraves the yama. Not only the literature but also the vocals those spell magic to the audience.

3.6 These are based on the study of occupational persons: The occupational people have a base of the story in which incidents are discussed. The roles of the hapless people and the devils taunts are explained. Though, they have their way of telling stories, but they are purely in the form of Hindu religion.

Sl No.	Way of telling stories	Myth
1	Base of story	Shakti Puranam,. Parvathi Kalyanam (The Main presons births that lead to emergence of castes)
2	Incidents	Malachennaiah, Madelu, Shiva Kantanala
3	Roles	Godless, Rakshasas,
4	Religion	Related to Hindu religion
5	God of particular caste	About the product(Production) castes
6	Main persons (origin) of caste history	Madelu, Mala, Gouda, Rajaka, Padmashali etc.
7	Three gods	Brahma, Vishnu, Shiva - Jamba, Madelu, Gouda...
8	Music, literature	

**Source: Nanumasa Swami, 2012, Vruthi puranaalu – Patam kathalu, (a monograph published on the accasion of 4th worldTelugu conference),
Telugu Academy, Hyderabd, A.P. Pg no.**

3.8 Second Version: Lord Vishnu directs him to make clothes from cotton by granting him Padma seeds (Padmatantu). These seeds are abducted by Kaluvasurudu. Bhavana Rushi attacked Kaluvasurudu for the sake of Padma seeds. In the war Bhavana Rushi defeated Kaluvasurudu twelve times. He got back his life every time when his blood touched the ground. Then, with the help of tiger's skin, that was with Bhadravathi, Kaluva Senna was killed as the tigers had licked the blood. After making the equipment necessary to weave the cloth from the body of Kaluvasurudu and by handing the equipment to his 101 sons, he along with his wife left to do penance.

From then onwards only the progeny of Bhavana Rushi have been weaving clothes. As they belong to the family of Markendeya, they were called progeny of Markendeya those who weave cloth as occupation are called Padmashaalis.



A Padmashaalis family tree with each leaf depicting a family name.

Source: From filed Karimnagar,(Akula Bhumaiah)

Date: Febraury 28th, 2017.

How colors came to the clothes: The cloth made by Bhavana Rushi from the lotus of Vishnu is white in color. Hence, all the clothes were white in colors. After Bhavana Rushi killed Kaluvasurudu, he treated his stomach with different kinds of colored diamonds. Muni had immersed the strands in his stomach. Hence, the clothes with different colors emerged.⁴⁶

Why clothes get torn off: The myth in Padmashali caste myth tells us the real cause behind clothes getting ripped off. Bhavana Rushi presents this cloth to everyone in heaven and earth. Kalabhairav stands at the last in the row and gets displeased with Muni and feels he was dishonored. Hence, he invokes the curse that clothes get torn off within six months. Therefore, Muni curses Kalabhairav to be naked without clothes. This is the mythological description⁴⁷.

This story is even now used to create humour whenever the Padmashali merchants selling clothes complaint about the longevity of clothes when the customers bargain with them.

Silkworms: Bhavana Rushi after presenting clothes to everyone goes to Kailash and settles there. His descendents continue to make clothes. Later, the sons of Kaluvasurudu learnt the art of weaving from the descendants of Bhavana Rushi and dishonored them. It is said that the sons of Rushi go to Kailash and complain about Kaluvasurudu. Hence, Bhavana Rushi tells his son to get some water from Urvashi (Paarvathi) as a gift and throw that water on the sons of Kaluvasurudu. They honoured their advice and the silk was formed. After silkworms prepare nests with their silk yarn, they are killed by pouring hot water and silk is extracted. This is a mythological story.⁴⁸

The main person for Padmashaalis is Bhavana Rushi. This is also called Padma puranam, Padma samhita, Markendeya Puranam. The kunapuli are the associated caste of Padmashaalis and they tell about the caste puranam. Padmashaalis consider Bhavana

⁴⁶ Subbachary pulikonda, 2000, A study of caste myth and Dependent caste system of Telugus,(Kulapuranelu – Asritha Vyavastha),Author, Hyderabad, A.P., P. 141

⁴⁷ (Telugu: yemanna doti appude chinaga batte kadha!, yemanna Cheera kongu appude aarunellu kakamunupe chirigindeme!, - nenemi chesedhe anna, akka adhi khalbhayravudi shapam kadha anduke chinugutyle!.)

⁴⁸ Ibid P. 141

Rushi as their God. There are many temples of this man in Telangana and Andhra Pradesh. In Mangalagiri (Guntur Dist.), there is a big temple where festivities and meetings are held. There are idols of Bhavanarushi and his wife Bhadravathi in the temple. Priests are maintained from this caste. Once in a year, they conduct a marriage sequel to the Markandya.

There are occasions that the names of Bhavana Rushi, Bhavana Muni, and Bhavana Narayana are kept to temples, these names are kept to males and Bhadravathi, Bhargavi and etc. and such names are given to girls. Even the societies and companies like Markendeya finance are formed with these titles. The newspapers Padmajyothi in Hyderabad especially mean this caste. Hence, Padma which symbolises the lotus of lord Vishnu is the holy name for Padmashaalis. Tiger flag will be hoisted whenever caste meetings are held by Padmashaalis. Tigers played a lead role during war with Kalavasura and the flag became the symbol of their caste.



Scroll painting – Markandeya Myth (Puranam)
Source: From field, Warangal Telugu University Museum
(Janapada Girijana Vibhagam),
Date: March 6th, 2017.



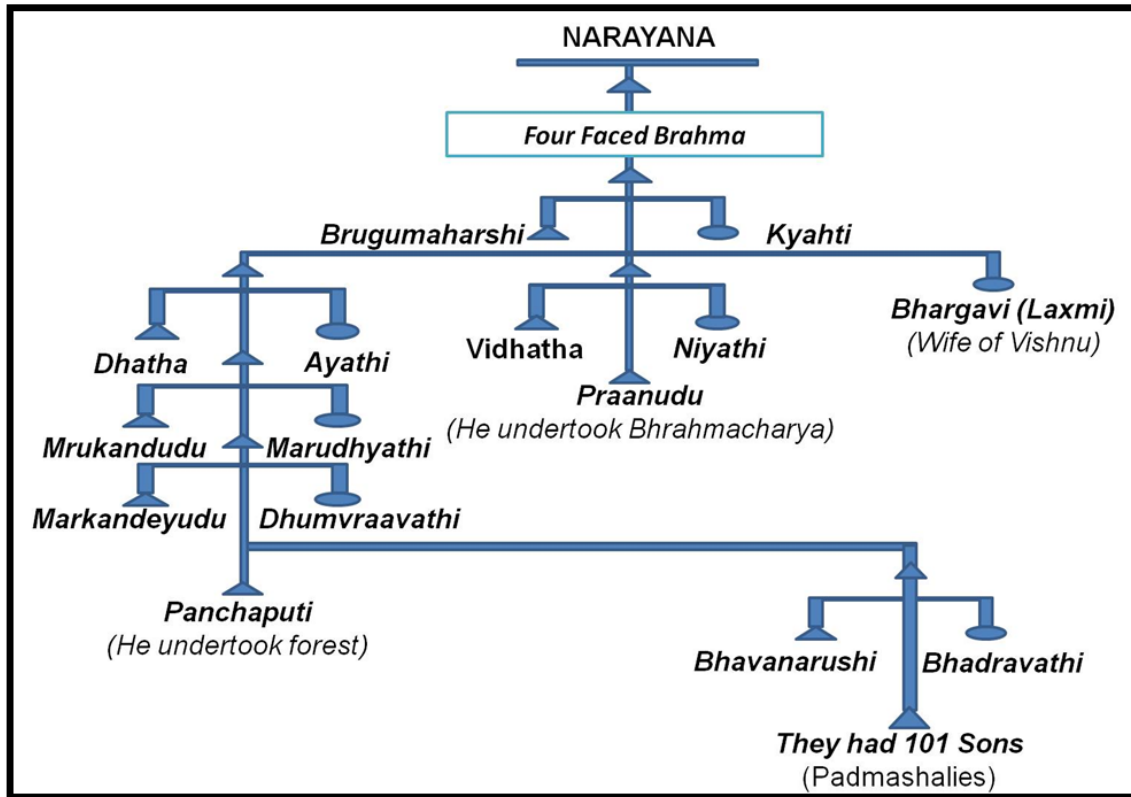
(DESCRIPTION STORY SHIFTED TO APPENDIX)

Origin of the Padmashali family

Source: From field Bhumaiah Dasari 2014, Karimnagar, Telangana.

The scroll painting and the calendar depict the genealogy of the Padmashali communities and their sects. The calendar is considered as the Padmashali God and is preferred by the Padmashali house, shops and co-operative societies.

GENEALOGY OF PADMASHALI



Myth about Padmasali - Versions and Variations

This table describes about the myth of Padmashali Community. This table is made after referring several books based on the myth of Padmashali Community. There are different versions to each of the books that I have read and have been compelled to put all the version of the Padmashali community. I am nobody to decide or certify which of the version is right. Still, there are three versions of the gerontology of Padmshali community. And all of them might be correct but their way of explanation would be different. Now, I completely authorize the scrutinizing committee to decide the authentic version.

Sages of the tribe (gotra) of 101 Padma salis⁴⁹

1.	Powrusha Rushi	35.	Satyakarma Rushi	69.	Chokreela Rushi
2.	Dhaksha Rushi	36.	Thaksha Rushi	70.	Angeerasa Rushi
3.	Vaalakhilya Rushi	37.	Pravruksha Rushi	71.	Bharadvaja Rushi
4.	Vashista Rushi	38.	Ruruksha Rushi	72.	Prasta Rushi
5.	Vruksha Rushi	39.	Puru Rushi	73.	Kandila Rushi
6.	Bruhathi Rushi	40.	Pulastya Rushi	74.	Vydrutha Rushi
7.	Dharuka Rushi	41.	Sadu Rushi	75.	Sapilvaka Rushi
8.	Vanaka Rushi	42.	Gargeya Rushi	76.	Sutheeshna suryaRushi
9.	Viswa Rushi	43.	Kapila Rushi	77.	Chandra Rushi
10.	Kashyapa Rushi	44.	Samsthita Rushi	78.	Shuka Rushi
11.	Kuthsa Rushi	45.	Thrihu Rushi	79.	Shownaka Rushi
12.	Mowyaa Rushi	46.	Nishchitha Rushi	80.	Maareecha Rushi
13.	Pavana Rushi	47.	Suraksha Rushi	81.	Niyantha Rushi
14.	Vysheena Rushi	48.	Prudhvi Rushi	82.	Sutra Rushi
15.	Jamadhagni Rushi	49.	Powndraka Rushi	83.	Thrusna Rushi
16.	Maandavya Rushi	50.	Udayapavana Rushi	84.	Shandilya Rushi
17.	Yadu Rushi	51.	Kowshika Rushi	85.	Punyava Rushi
18.	Kasheela Rushi	52.	Brahma Rushi	86.	Sthramsha Rushi
19.	Thrishanka Rushi	53.	Manuha Rushi	87.	Sukeertha Rushi
20.	Durvaasa Rushi	54.	Jureela Rushi	88.	Vaachvin Rushi
21.	Jatila Rushi	55.	Kamandala Rushi	89.	Manasvi Rushi
22.	Vedamatha Rushi	56.	Aatreya Rushi	90.	Agasya Rushi
23.	Vidu Rushi	57.	Rushyashruna Rushi	91.	Dhenuka Rushi
24.	Bharatha Rushi	58.	Digvasa Rushi	92.	Puttha Rushi
25.	Vurvadasa Rushi	59.	Puraashana Rushi	93.	Vyaasa Rushi
26.	Upendra Rushi	60.	Vanasamjnaka Rushi	94.	Guha Rushi
27.	Vanajala Rushi	61.	Sindhu Rushi	95.	Athri Rushi
28.	Ambharisa Rushi	62.	Powshnala Rushi	96.	Parasara Rushi
29.	Dhananjaya Rushi	63.	Ronaka Rushi	97.	Gowthama Rushi
30.	Madhu Rushi	64.	Raghu Rushi	98.	Prancheeva Rushi
31.	Chyavana Rushi	65.	Thusta Rushi	99.	Urjeeshvara Rushi
32.	Bhikshu Rushi	66.	Aasrama Rushi	100.	Swayambu Rushi
33.	Pashunaka Rushi	67.	Bhargava Rushi	101.	Narada Rushi
34.	Kowndilya Rushi	68.	Subhiksha Rushi		

⁴⁹ Bhumaiah Dasari 2014, Sri Maarkandeya Maharshi Vamshavali, Bhumaiah, Karimnagar, Telangana, P.192.

B. Devanga Weaving Community

Origin: Devanga is a community that is widely spread in and around Hyderabad regions extending till the southern parts of Maharashtra. They are a subcaste of the weaver community. The term Devanga is derived from the Sanskrit word which means '*Body of the Gods*'. This caste is like Padmashaalis and they claim to be the descendants of Devanga Rishi created by God Mahadeva.

Internal Structure: Devangas speak different languages based on their domicile. They are again divided into 64 sub sections. Devangas are broadly divided into three sub-castes:

- Devanga,
- Hatgar and
- Kodekul.

Birth: Devangas are more or less the followers of the same customs as the Padmashaalis do when a child is born. The mother is considered impure for 10 days and is usually restricted to the house. She is not allowed or minimized in her exposure to the fresh air. On the fifth day of the birth of a newborn, a feast is arranged for the villagers, especially for the married women. After 10 days of the birth the mother becomes free from her impurity.

Marriage: Two persons from the same sect cannot marry. Marriage is only valid if they are from different sects. Sisters are allowed to marry the same man just like Padmashaalis. Devangas marry off their daughters at their infant age. Consummation of the marriage takes place in a symbolic sense and a girl who fails to acquire a husband before puberty becomes an outcast, and has to become a concubine although the practice is not so serious. The parents of the bridegroom usually approach the potential bride and ask her willingness. Once the bride agrees, the parents of both the bridegroom and the bride along with other relatives fix up the marriage.

Widow-Marriage: Although widow-marriage is discouraged, it is practiced among the Devangas. The widow is free to choose any person she likes except the brothers of her late husband. Once the marriage is fixed, the bride is taken to the bridegroom's place in

the middle of the night. The bridegroom ties the knot in the presence of family and friends. Widow-marriage is a low profile event.

Disposal of the Dead: Devangas usually bury the dead but also burn the dead occasionally. The dead are usually carried on the pyre to the burial ground with music. Some sects of Devangas bury the dead like Lingayats bury in a sitting posture. The mourning period for the married is 10 days and three days in case of children. Shradha is performed on the 12th day of the death.

Social Status: The Devangas rank below certain castes like shepherds and farmers. But they consider themselves above certain castes like Gandla and Mangal. They eat non-vegetarian items like fish, pork and mutton and drink alcohol. But people aspiring for higher social status abstain from liquor and meat.

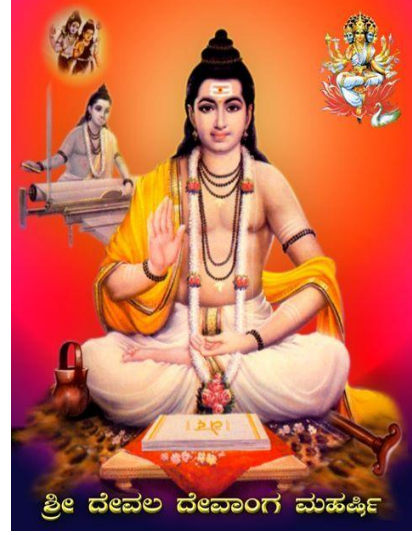
Occupation: The traditional occupation of Devangas is weaving. They weave cotton clothes on handlooms. But the textiles industries have forced them to give up their traditional weaving methods and join the textile industries. Unable to compete with the textiles in terms of quality, quantity and variety, the Devangas are joining the textiles or are taking up other professions.

Devangas: Devangas are the sons of Devala. At first, they had only two gotras but they increased almost five hundred gotras. In puranas, they were counted as having 1,50,000 homes. Among them few accepted Vaishnava religion by the influence of Narada Muni. Most of the Devangas follow Shaiva strictly throughout India.

Devanga Myth: Before the creation there was no earth, sky, time, country, character, but no dual, advaitham. They were indivisible self luminescent light in the form of Lord Shiva shining everywhere. The emotions of Lord Shiva changed their form as Goddess Adhiparashakthi. These two nature and man (purusha) meet and give origin to four-faced Brahma who has all the hundred qualities of Shiva. Truthful God Vishnu originated, Saraswathi took birth and became the wife of Brahma. Lakshmi took birth and married Vishnu and Parvathi married Lord Shiva. Brahma lives in Satyaloka, Vishnu in Vaikuntha and Shiva lives in Kailash.

Creation of Brahma: Devangas believe that four-faced Brahma decided to create the universe. All the five elements of nature are created by Athmanya Avastha which means creating the skies and its entire element as Prakruthi included in Paramathma as the main source which remained empty till the movement of creation. According to Sankhya Shastra (Astrology) the creation was as follows. The wind was formed from the sky, fire from the wind, water from fire, earth from water, herbs from earth, food from herbs, shukla shonitha from food, flesh from that body and living organisms were created. (Stavara jangama loka kalpana vyaas vruthi nirvahinchenu). He created adri, samudra, vana drumadulu, living organisms as male and female. They were divided as sea animals, animals of earth and birds. The animals and birds have and live without shame. But Gods, demons and human beings as male and female grown up as per nature and love their body and desires with nudity has created shame. It created hatred to lord Brahma, to hide their shame and he felt the need for clothing them, but he was unable to create clothes for them.

Creation of Devala Maharshi: Brahma went to Kailasha and prayed to Lord Shiva by explaining to him about the drawback in his creation as requested him to create someone to make clothes for Gods, demons and human beings to hide their shame. On listening to his prayer, Shiva with Pravathi had created a divine man having sixteen years of age. That young boy bowed to his parents and asked why he was created without the capability of regeneration. Then they took the boy affectionately and said there is a drawback in the creation of Brahma, there are no clothes to hide the shame of Gods, demons, and human beings as it looked awkward to see them. Thus, we created you to construct clothes for them to hide their shame. You were created to hide the shame of Gods, human beings and demons and you are called Devanga and Devalude. You give them clothes and decorate them with those clothes, and live a respectable life. We have created you to fulfill the lack in the creation of Lord Brahma and no one can do this other than you. Your birth is necessary not only for making clothes, but also to establish Shiva Advaita theory. You are a person born for a purpose. You will take seven rebirths. You are praised as Devala Brahma and Devala Maharshi as you create clothes as Brahma created everything. Having no clothes is disrespectful and having clothes is respectable. You will be called Devanga by clothes manufacturing work.



Devala Brahma

**Source: From filed Devanga Samkshema Sangam 2004,
Devanga Directory twin cities, Devanga Samkshema Sangam,
Hyderabad. Inner cover page**

During genesis Vedavagmaya was created from the breath of Parameshwara. Along with that Padmanalanthakathanthu has originated. Vedavagmaya was given to Brahma and Padma thanthu to Vishnu. Vishnu made the small fiber and hid it in his navel. You go and get it and create clothes with that and rule the country. With the knowledge of previous birth, you will give clothes to the world, Gayatri mantra and Mangalasuthra to the world. Your sons will assist you in this work. Your sons live with high standards and will be considered as Devanga tribe. They get the right of sutra with their birth and after you; they will perform your work for the world. The Parmashiva Gothra and Ashwalayan sutra are given to you. Your clan will bear the following names because of your Sadyojatha Pravarabuk Shaka and with training the special Maharshi Gothra, Aswalayana Sutra.

Getting Yarn: Devaludu starts his mission of getting yarn for clothes from Vishnu. He visits Goddess Parvathi and gets her blessings to overcome obstacles and help in such situations and she gave him power and Kamagamana Shakthi to him and tells him to continue his journey and meet Vishnu.

Devaladu goes to Vaikunta and praises and prays to Vishnu as “I was created to make clothes as told by Shiva and Parvathi, I pray to you to give me fiber to make clothes.” Then Vishnu gives him the fiber of lotus that he hid at the time of creation. He says to him to make cloth with that fiber and hide the shame of the world and beautify the world by rectifying the mistake of Brahma. Vishnu knows that Devala did not have any weapon to protect himself; he gives the weapon of wheel by creating from his Vishnu chakra and blessed him for success in his mission.

Manifestation of Choudeswari Devi: When he was travelling on his mission Devaludu had a war with demons by using a wheel given by Lord Vishnu. It was difficult to defeat them and he was exhausted and lost his energy and prayed to Goddess Parvathi for help. The Goddess comes in full manifestation riding her lion and appears to Devala and destroys all the demons and their leaders Vajra Musti, Dumravaktha, Dumramanya, Chitrasena, and Panchsena. She destroys them and appears in full brightness as germs shining together. Thus, she got the name '*Choudeswari Devi*'. Devala praised her as Choudeswari Devi, Chudamba, and Chamuderswari with his inner sight. As per the instruction of Goddess, he dyed the fiber in the blood of demons and it gives different colors to it like green, red, yellow, black, etc. He dyed the fiber in different colors to make coloured clothes.



**Sri Chodeswari Temple in Nandavaram in Kurnool Dist,
Source: From filed, Nandavaram in Kurnool Dist,
Date: February 24th, 2017.**

Story of a Lion: After destroying the demons, the lion of Chowdamma shake its mane and one demon falls down and as Devala was going to kill him he goes in asylum of Goddess and she asked Devala to leave him and tells him that he has come from the mane of lion so he will be called as Singham and he will live with the help of his clan.

Significance of Ashada Amavasya or the 'Moonless Night' - Very Auspicious Day:

Devi said to Devala, “You called me as mother to save you from this demon on the day of Ashada Amavasya or on 'Moonless Night'. This day is a very auspicious day for you and your descendents. I shall be Goddess to your caste forever. On this day, if you pray to me by stopping all your works, I shall bless you fulfilling all your desires. Devala you go with Singama to the city of Amoda and bless him for good luck.

Vayana Making of Instruments: Devaludu reached the Amoda city proclaiming the Theory of Shivaditya. King Sunabha crowned Devalamanuvu. He ruled and got the fame of his people. He thought that he was created to make clothes and he can get necessary equipment from Vishva Karma and Maya Brahma, he shared the responsibilities of his kingdom to his ministers and asked them to rule properly. He went to Meru Mountain where Mayuni was living alone. He took blessings of Garga Muni and Vamana Muni during his journey. He meets Maya Brahma on Meru Mountain and tells him who he is and why he has come to him. Maya asks him to stay as a guest and to give required suggestions in making the instruments. Maya starts making instruments with the prayer of Vigneshwara.

Making Clothes: Devalude returns to Amodha city and fixes all the equipment with the help of his people in a big hall and starts spinning the fiber and sets warp and weft to loom, and prays to Goddess Choudeswari Devi. Goddess appears to him and asks him what he wants. He says as per your instructions and blessings I am starting this weaving. I invited you to give your blessing in my work as I am going to make clothes for the entire world. Goddess feels happy and gives him Kankanam wrist bond, having gems and asks him to start the work by wearing it to his hand. She tells him “If you make a cloth of one variety, it will last forever. Fix spindle and naade to loom”, and she disappeared. Devala makes everlasting clothes and distributes them to the entire world.

Distributing Clothes or Offering Clothes to Gods: First, Devaludu went to Vaikuntha and offered clothes to God Vishnu and Goddess Lakshmi, and members of heavenly abode. And he goes to Satyaloka and gives clothes to Brahma and Sarawathi and its members. After giving clothes to Brahma, he prays “I made these clothes with the grace of You from the fiber given by Hari and my descendants could make clothes as they have no fiber. I humbly pray You to create fiber for them”. Brahma feels happy listening to his prayer and tells him that he will send seeds that give cotton and silk fiber to create clothes. It will be available to his sons abundantly all the time.

He goes to heaven and gives clothes to Indra and his wife Sachidevi and other Gods and then goes to Martya Loka. There, he gives clothes to the residents of Jambu, Praksha, Kusha, Krouncha, Shaka, Shalma, Chechera, and Pushkala Island. Then, he goes to Patala Loka and gives clothes to Adishesu. Adhisheshu gives his daughter Chandralekha to Devaludu. He travels across the world Swarga, Marthaya, and Pathala and returns to his country and gives clothes to his people accompanied by his wife Chandralekha and becomes famous as Devanga. At last, he goes to Kailasha and prays to Parvathi Parmeshwara with the Panchakshari mantra and tells that he gave clothes to the entire world as per their instructions and prays humbly to them to accept the clothes that he bought for them. He gives clothes to Ganapathi, Kumaraswami, Veerabhadra, Nandishwara, Bhairawa, Brungi, Shrungiki, Brahmanda Nayaka, Ekadasa Rudra, gatekeepers Danda and Prachanda, Munis Markandeya and Margalyadi. Then, he prays to Parvathi as Coudeswari and she appears in the form and accepts his gift of balunanepu saree with gold border with bliss. She became the goddess of Devangas clan forever. Then he gives clothes to the residents of Kailash.

Creation of Gayathrisutra: After distributing clothes, Devala prays to Shiva to tell Brahma sutra of Upavitha. Lord Shiva tells him, “Son! Create the three guna sutras when the Goddess Vedamatha Gayathi appears to you. Make three lines (fiber) with each sutra and for each of three sutras, she will exist in three Pada Swarupa”. Then, he created Yangnopavitham. With the blessing of Goddess Parvati, he created Mangalsutra. He gave that Gayathi Mangalsutras to all the eligible ones in the order to start from Umamaheswara, Saraswathi, Brahma, Laxminarayana, Gamapathi, Kumaraswami, Veerabadra, Nandhiswarathi Pramda, Devendra Dikpalakas, Suryadi Navagrahas, all the

Gods, team of Brahmarshi and Rajarshi and all eligible dignitaries. That day is Sravanapurnima, the day of making and wearing of Yagnopaveetha. This is also called as Jandyala Purnima or Nulu Purnima. On seeing all his work, Lord Shiva looked at Devala with affectionate eyes and gave him Jandraka sword and banner flag holding Nandhi; he accepted them humbly.

Curse of Ramba: Devala was returning to Amoda city where Ramba, the beauty of heaven tempts him with her beauty and tries to have him, but Devala rejects her. With anger, she curses him as “You will be weaponless and powerless, your enemies will bind you and your descendents and they will be considered of lower order in the community.” He replies “Rambha, I can curse your beauty and make you live with that curse. I tell you discerningly, I don’t mind your curse to me, but you take back your curse to my descendents. They did no harm to you. Otherwise, I will curse you.” She realizes that she cannot take back the curse but as a remedy she tells him that they will get the same status with their skill in Kaliyuga.

Devala meditates at Shivalinga in silence. Lord Shiva appears to him vaguely and tells him “Son! You are great as you made clothes for the world and also made sutras. You will be purified with the curse of Rambha as gold gets its shining through the furnace. If you and yours descendents worship me, I will bless you. Your curse will vanish with the worship of goddess Choudeshwari. Don’t worry,” Lord Shiva disappeared by saying these words. Devalu determined to solve his problem with the worship of goddess and return to his city.

Clan of Devala: As time passed, Devala married Devadutta, daughter of the Sun. He ruled his country with truth and honesty and had three glorious sons: first one, Devyanga, second, Vimalanga, and the third Davalanga. He also has one more son named Sudharma with the daughter of Adhisheshu, Chendralekha. They became experts in all the skills by following the rituals. The sons of Devadattha married daughters of Sun. Devyanga married Suryaprabha, Vimalanga married Padmakshi and Davalanga married Chapalakshi. The elder Devyanga was crowned as Prince.

Devala took Sudharma, the son of Chandralekha, with him and defeated the king of Karura country by killing Surasena. He crowned Sudharma as king in the city of

Poundarikapuram. He gave Pushkala, the daughter of Avanthi king, as wife to his Sudharma.

Marriage with Agnidatta: The people of Devala were living with peace in his kingdom. In the war of Gods and demons, devala was with Indra and fought with Vajradamstra Sura and won the war with the help of Nandhi banner. As encouraged by Vajradamstra Sura, his brother-in-law Vidyut Kesha disguised himself as an angel and got favour of Devala and knew the secrets of using Nandhi banner and stole it and gave it to Vajradamstra Sura. In the second war, Davala fight with Vajradamstra Sura with the help of gods, but Vajradamstra Sura defeats Davala with the help of Nandhi banner and prisons him and takes him to the city of Veera Mahendra (as cursed by Ramba). In the prison of Sunchaka city, he was treated with Royal honour and Vajradamstra Sura asked him to marry his daughter Padmini by giving all valuable gifts. Then god of Fire instructs him to take her as his wife. He accepts and marries her as she was given by god of fire, as Agnidatta. Devala with his wife, Agnidatta had three sons; Shaludu, Haludu, and Baludu. Because of them the demons also had clothes. He takes his Nandhi banner from them and visits Kailasha before going to his city, Amoda.

End of incarnation: Shiva gets angry on seeing Devala as he had lost Nandhi banner because of his foolishness and curses him to end this birth and be reborn as Vidyadhara. He returns to his city Amodha and tells what god Shiva instructed him and leaves his soul and unites with Linga and is worshipped by Divyangas at Ramalingeshwara dhama.

The Myth of Choudeshwari Devi: According to Rig Veda, the first of Vedas, the basis of creation is Shakthi. It is considered as having supernatural powers. Shakthi is worshipped as goddess by the entire world and in Shanmathas, the worship of Shakthi is mentioned. Adhiparashakthi worshipped with the name Jagadamba and also with different other names. Among them, Chamundi, Chamundeshwari, and Choudeshwari are famous.⁵⁰

⁵⁰ .Devanga Samkshema Sangam 2013, Devanga *Directory twin cities*, Devanga Samkshema Sangam, Hyderabad. P 20

She was worshipped as Bramaramba in Srisailam, Jogulamaba in Alampur, Kanakadurga in Vijayawada, and Srimath Choudeshwari Devi at Nandavara in Banagana of Kurnool district. This Bhavani has been worshipped since times immemorial. At Nandavaram, this Sarvamangala Devi Parvathi is worshiped as Choudeshwari Matha. This place is holy for Devangas and it is believed that she had appeared herself at this place.⁵¹

People worship her with devotion as Choudeshwari Matha. Among Devangas, Togataveeras, and Nandavarika Bramhanas are mentioned as they are more devoted to her and worship her as their goddess of their clan and caste. Still, there is a Ghat with the name Choudeshwari at holy Kashi. It is one of the five Pittas, which had one of the five thrones of goddess Choudeshwari and is not available now.

It is believed that at once this Kasi Vishalakshi had revealed herself in the form of light (Jyothi) shining like Gold at Annavaram in Andhra Pradesh. Choudeshwari temple is architecturally significant for its construction. It is an underground temple in which one more floor is constructed by wood. The temple and its goddess Choudeshwari have a significant relation with Devanga Bramhanas. This temple had revealed the hidden history of Devangas and goddess Choudeswari through researches.

Post Story: The story of Choudeswari who has come to Nandhavaram from stone statue in Kashi is the post story. This story is related to *Thogata Veera* and *Nandhivarika Brahmanas*. Some people in other states believe that Choudeshwari Devi has come from Kashi while some believe she has come as gold idol. It is also believed that she has come to kill *Mahishasura* demon and called as Choudeswari as she has come out by breaking the mountain with the help of Lord Shiva. She was called as Chamunda as she ate Chanda and Mundasuras (demons).

⁵¹ Ibid, P.20



Sri Sri Chowdeswari Temple, Nandavaram (Kurnool Dist.)

Source: From field, Nandavaram, Kurnool dist,

Date: February 24th, 2017.

The king of Nandavara used to visit Kashi and worship the goddess with his power of yoga. One day due to menstruation of one of his queens he was not able to go to Kashi with his yogic power when some Brahmans in Kashi helped him with their powers and compensated the guilt. Therefore, the King gave them Nandavara as a gift to them and asked them to accept it when they came to the south.

After sometime, they came to the king and asked him about their gift and the king asked for proof to which they called goddesses Vishalaakshi as witness and went to Kashi. Goddess tells them to go before her and she would follow them. When they reached the Savudu Dinne, one of them looked back and she became an idol in the pond. She was called as Choudeshwari Matha and the Brahmans became her temple caretakers. Later the responsibility was transferred to Thogata Veera with the permission of the goddess.

Three hundred and sixty Thogata Veera originated out of Yagna that was done by Pushpandaja Maharishi. They helped goddess Jagadamba Chouda-amba in destroying the demons. They were favoured and she became goddess to their tribe. Her glory can be known through the folklore, oral stories, prose, poetry and monuments and available sources.

Researchers did a study why goddess Chamundeshwari is also called Choudeshwari. The literature of Devangas has explained it as in the war of Devala with the demons, the goddess destroyed them by shining her crown. She was called Choudeshwari. Some poets state the meaning of Chowdeshwari as unremarkable goddess

while others say that the word Choudeshwari changed its form from Chavula to Chouda, then as Chowdeshwari.

Some researches state that plants are the main source for making clothes for which weavers worship plants as goddesses. Cotton plant is their main goddess. Some state that the goddess has Chudamani and she is called as Choudeshwari.

Statement of scholars: Great scholar Venkateswara Acharya, the literary critic explains the origin of the word Choda-amaba with seventeen reasons in the prologue of his book Chowdeshwari Devi Charithra. Dr. Allam Raju has explained the morphology of the word in nine ways in his book Telugu Sahitya Chowdeswari Devi Charithra (pg. 58 to 100).⁵² The research in the name of Choudeswari explains the culture, history, traditions of South India. It explains the old traditional language of some castes in South India. Jaina, Shiva, Shakthiya, and Vaishnava religions also use the word of Chowdeshwari.

The temples of Choudeswari in the world:

1. America – California.
2. Maharastra – Sholapur
3. Karnataka – Gulbarga, Roychur, Kolar, and Bangalore
4. Andhra Pradesh - Anathapur (55), Kadapa (46), Kurnool (40), and Chittoor (58); these four districts have 159 temples. Prakasham, Krishna and Godawari and other districts also have these temples in Devangas regions. Andra, Rayalaseema, and Telangana regions have the temples of Chowdamma.⁵³

The oldest is the temple in Rayalaseema. The temple at Nandavaram in Kurnool was constructed in the 11th century. It has two idols at both sides of the entrances. Local people believe that they are idols of *Siddhas* and some believe that one is of *Moola Purushudu* (Base male), *Pushpandaja Maharshi* of *Thogata Veera* and *Moola Purushudu Devala Maharshi*. The right side of the idol seems to be sitting on the *tiger skin* and left side of the idol on the *deer skin*.

⁵² Ibid, p. 22

⁵³ Ibid P. 23

There is a relationship between Nandavaram - Gaya and Nandawara - Kashi. The Nandavara Chowdeshwari temple represents the culture and literature of the south. The architecture of Nandavaram temple is the combination of Uttara and Dravidan style. It is called Vesara style.



Puspandaja Maharshi (Thoguta)



Devala Maharshi (Devanaga)

Source: From field, Nandavaram, Kurnool Dist, Date: February 24th, 2017.

(I have personally been to Choudeswari Temple, where I have witnessed these stone statues and they are prayed by the Devangas)

The myth of Devanga – Padmashaali:

The epics of this caste resemble the Bhavana Rushi Purnam. The Padmashaalis – Devangas are said to be light & left hand castes. There exists an arch rivalry between the Devangas and Padmashaalis. The rivalry might have emerged due to Devangas are Veerashaivas and Padmashaalis are fond of Vaishnavism. But the rivalry is not seen nowadays. There is a descriptive story of seven manifestations with Devaludu as the main protagonist in Devanga Puranas. When Devaludu was in helpless conditions during the war with the demons, he meditated Parvathi who came in Chowdeshwari form and decimated the demons to safeguard the Devanga and his community. There are some differences between two castes due to different deities, while Bhavana Rishi was deity to Padmashaalis, Devaludu couldn't be the deity to them. Chowdeswari became the deity of Devangas.

Chowdamma or Chowdeshwari was the highest and the adorable deity of Devangas. Many temples came into existence in Rayalaseema, Karnataka and Tamil Nadu. Even though Devangas were influenced by 'Veerashaiva' and became Veerajangas or Veerajangamulu, their fervor towards Chowdeshwari was the same as earlier. There are instances where a Shaiva influence is seen in the community. The Devanga Puranas say that Devaludu in his last two manifestations had propagated that he is dedicating his life for Veerashaiva religion and this is quintessential for advancement of society.

Due to the influence of Veerashaiva, Devangas have included Shaivism in their caste Puranas. Due to these changes, gradually many changes have culminated in different types of worship and Puranas. This shows the mutual influence between myth and caste traditions. There are few temples of Chowdeshwari in Telangana when compared with Rayalaseema, Devangas celebrate two days' feast in the temples and in the houses also during Pusyabahukala sashti. There is even sacrifice among Devangas. The Ashada Amavasya is the festival of Chowdeshwari Mata. The myth of Bhavana Rushi and Devanga myth is the best examples to show how different ways will influence the caste tradition.

C. Mala Weaving Community (Mala sale):

Origin: Though the origin of the Mala community is uncertain – there is a popular belief that they trace their origins to the menstrual clothes of Goddess Parvathi. The word *Mala* indicates dirt. They are also known as *Dhed* to the Muslims and as *Antyaja* in Sanskrit meaning ‘*The last born*’. Though the community is spread across the county, it is widespread in the Telugu speaking states of Andhra Pradesh and Telangana, and are also spread to the southern states of Tamilnadu, Karnataka and Kerala but are known by other names.

Internal Structure: The *Mala* community is subdivided into many small communities that are engaged in different professions like beggars, singers, carpenters, drummers, basket makers, weavers, skinners, cultivators, masons, etc.

Birth: An event called *Purudu* is performed on the third day of the newborn. Animal sacrifices are made on this day and the heads of the sacrificed animals are placed on the pit where the umbilical cord of the child is buried. The body of the sacrificed animal is used to make feast that is provided to the guests and relatives. On the 21st day of the birth, the mother is made to visit a well where she offers prayers. After the prayer, she fetches water from the well and this water is sprinkled around the house to purify the surroundings.

Marriage: There is a wide difference in marriage among the subsections of the *Mala* community. Broadly speaking, they more or less follow the rule of other castes like the bridegroom’s parents approaching the bride and asking her willingness. Once the girl accepts the proposal, a date is fixed for the marriage and the event takes place in the presence of relatives and friends.

Widow-Marriage: Though not preferred—widow-marriage is allowed in the *Mala* community. The widow is free to choose the bridegroom but she cannot choose the brothers of her deceased husband. Widow-marriage is a low profile event. The bridegroom presents a saree to the bride and ties the knot in the presence of relatives and friends, and a feast is arranged for the people who attend the event.

Disposal of the Dead: The dead are usually buried but sometimes burnt also. In case of burning, the ashes are picked up on the third day of the disposal, and are disposed of in a flowing river or stream. And in case of the burial, the body is placed in a pit in a lying position with the head positioned to the South. Mourning is observed for 10 days for the married persons but it is restricted to 3 days in case of death of unmarried adults or children. On the 10th day, an event called Pitru Amavasya is conducted.

Social Status: The Mala community occupies the lowest position in the Hindu hierarchy. But they consider themselves superior to Madigas. They are considered as untouchables by other castes except Madigas and it has remained as the biggest hurdle for their progress. They are not allowed to use the wells and ponds of the upper castes. They do not follow any restrictions when it comes to food and eat all types of meat like pork, beef etc. They also drink heavily, and do not aspire much to climb up the caste ladder.

Occupation: Mala community engages in all kinds of lowest occupations like laborers, servants, grooming, scavenging, skinning, cobbling, free labor, cultivation, mason, weaving etc. They are used for all types of cheap labours.

Mala Weaving Community in Cheerla: Around 3000 Mala weaving community people are there near Chirala, Andhra Pradesh. Many villages around this area are occupied by the Mala weaving community. Mala community people from areas like Jandrapeta, Krishna Nagar, Vetapalem, Pedda Mala Palle, Thota Vari Palem, Lakshmi Puram, Sipayi Peta etc., are engaged in weaving and other related activities.⁵⁴

Weaving related activities carried out by Mala communities:

1. Bailing cotton
2. Applying gruel, coconut oil etc., to the yarn to make it stiff
3. Making yarn
4. Printing
5. Winding thread on to cones
6. Winding the warp on a warping mill

⁵⁴ Inter view withmr. M.. Prakasha Rao, (SC Mala Community), Master weaver and Organizer, Dalit weaving co operative society, Jandrapeta, Chirala., Date: December 2015.

7. Spreading the warp on the raddle
8. Winding the warp onto the warp beam
9. Putting the yarn into the reed

The Mala weaving community is also engaged in making holes on the design cards supplied by the designer. The designer's design differs in weaving on the cards and gives it to the weavers. The weavers have to make holes on the designing cards to execute the design. These holes are made by the Mala weaving community. Scheduled castes around Chirala are regularly engaged in this activity. The difference between scheduled caste weaving communities and other weaving communities is that the scheduled caste weaving communities engage in weaving related works from starting to the end whereas the other weaving communities are engaged in certain stages of weaving only.

Dalit Cooperative Societies: Around 90 percent of the 3000 or more weaving communities in and around Chirala area belong to the Scheduled Caste community. There are two Scheduled Caste societies in Prakasam district. They are:

1. Ambedkar Weaver Society and,
2. A Non-Governmental organization.

These societies are based in Thatipatti village. Around 300 Scheduled Caste weaving communities are there in this area. Scheduled Caste weaving communities from surrounding areas like Kattavaaripalem, Poniki, Thota Vari Palem, Gangavaram, and Aarukattavaaripalem are members of these two Co-operative Societies. They are spread within a 30 kilometer radius to the Chirala town. Mala Weaving community people are also living near the Ongole roadside. Apart from these two Co-Operative Societies there are other Co-operative Societies in Andhra Pradesh which are as follows.

1. Four SC Co-operative Societies in Guntur district,
2. Harijan Society in Mangalagiri of Krishna district,
(Saraswati Society of BCs is adjacent to it),
3. Ambedkar Society in Pirangipuram,

(Gandhi Society of BCS is adjacent to it),

4. Two Co-operative Societies in Macherla, and
5. Three Scheduled Caste Co-operative Societies in Krishna district,

Around 25% of the members in the SC Co-operative Societies are BCs and the rest 75% are SCs. Around 20% of the Scheduled Castes in the united Andhra Pradesh are engaged in the weaving profession.⁵⁵ Weaving communities participate in various exhibitions through these societies. Dalit weavers are working as mentors in National Institute of Rural Development (NIRD). NIRD is making a study on the conditions of the Mala weaving community. The NIRD has selected the '*Dalit Weavers Centers*' in Chirala as the best model organization. The NIRD also utilized the services of this organization by making its members visit other states to present about the best possible ways of weaving to other people. Similarly, the Rural Technologies Park (RTP) also exhibits the sarees made in Chirala region. Non-Dalit cooperative societies have named their societies against their local goddess like *Maaramjaeya*, *Bhavana Rushi*. But Dalit Co-Operative Societies have been running their Societies in the name of Dalit only.

Malachennaiah Myth: The story is based on the Eighteen Puranas of churning of ocean and Chennaiah myth was fabricated. Vinatha Kadruvala first gave clothes to Gods and as demons rakshasas were born with ugly faces, they felt inferior to gods. The demons drank elixir (amrutham). To get elixir, the Mandara Mountain was used as rope by Adiseshulu. For this, Gods and demons were ready while churning elixir, Kamadhenu, a white elephant, was evolved. Their gods took the responsibility of Kamadhenu. At last the Lord Shiva had to play a major role. At that time of curing Gandaberunda birds Parvathi deported her son at Chennangi tree. His name is male Chennudu. He was a poisoned kid from childhood. Chenna should not be kept with Kamadhenu, but Parvathi tells Chenna to look after Kamadhenu. He tries to kill Kamadhenu. He asks Parvathi for milk pretending stomach pain. She pours the milk pot. It's clean pot water and is so tasty. He thinks that original milk would be too tasty. He touches Kamadhenu who dies instantly. The whole 33 core Gods arrive there. They are called Jamabavanthudu. He comes and moves aside and along with Chenna touches it into small pieces. Then cooking starts and Kummari

⁵⁵ Ibid

Gundappa is asked to watch. When they are mixing the curry, three pieces fall down. Mala Chennudu mixes the dust on them and again mixes them with curry. Gods feel that curry is poisoned and they leave curry which is eaten by Jambavanthudu and Chennaiah.

**Malas are having a myth and have been involved in
The weaving process since time immemorial.**



Myth of Mala Community (Croll painting)
Source: From field, Posanipeta village, Ramamreddy mandal, Kamareddy Dist,
Date: Febraury 26th 2028.



Shiavakantamala Puranam – Gurrappollu (Mala depending caste)
Source: Source: from field, National seminar at DST Auditorium, orgnized by Centre for
dalit- Adivasi Studies and Translation (CDAST), School of Humanities,
Uniniversity of Hyderabad, Date: October 21st to 23rd, 2016.

The origin of *Pattu Sale* –Weaving community: *Sale* or *Sali* is a weaving community. It traces back its origin to the Kshtirya clan of the Gujarat region. They claim to have left the region to escape the persecution in the hands of the Muslim rulers. They have moved south to Jagannath where the demand for the weaving community is high. Now, they have extended their presence till the Telangana region. The Sale community is known for their nomadic living as they usually go on visiting new places offering weaving to new people. But they are not practicing nomadic life anymore.

Internal Structure: Sale community-just like any other communities of Hindu origin - is again divided into many sub-sects. A person cannot marry with the same sub-sect of a man or woman. They are not allowed to marry the children of their maternal aunts. Except for these two exceptions, a Salesperson can marry any other person.

Marriage: The practice of marriage among the Sale community differs widely based on the sub-sects of the caste. Some common features of the marriage include the bridegroom's parents approaching the bride to ask her willingness. If the girl accepts the proposal, the parents of the bridegroom offer her clothes and a date for the marriage is fixed. The marriage usually takes place in the bridegroom's place and a feast is arranged for those who attend the marriage. The marriage ceremony usually continues for five days.

Widow-Marriage: Widow-marriage is allowed – but not popular these days. A widow can marry a person of her choice except that she should not marry the brothers of her late husband. She is not allowed to marry a bachelor. Widow-marriage is usually a low profile event. The consent of the elders is taken before the marriage and a Brahmin is employed to oversee the event. The bridegroom's parents offer bangles and saree to the bride and the event usually takes place at midnight and the couple visits the nearest Maruthi temple after the marriage.

Disposal of the Dead: The dead are usually burnt with the head positioning to the South on a pyre. Ashes of the burnt are collected on the third day and thrown in a flowing river or stream. Bodies of children are buried. Shraadh is performed on the 10th day of the death. Mourning is observed between the death and Shraaddha. On the 13th day of the death, a feast is offered to the community people.

Social Status: The Sales are ranked below the castes like Marathas and Lingayats but they rank above certain castes like the *Barber Community* and the *Washerman Community*. They eat non-vegetarian food like fowl, fish, and meat, and indulge in heavy drinking.

Occupation: Weaving has been the principle occupation of the Sale community. In the recent years they are engaged in other professions due to the heavy competition in the textile industry. This is making the Sale community to leave their traditional occupation of weaving and forcing them to search other profession as their livelihood.

Pattushaalis' Festival (Gowri Devi): Once in a year, they celebrate one special Pooja called 'Gowri Pooja'. This festival starts in the first week of November and ends in the last week of November. These 25 days, they celebrate the 'Gowri Pooja' and they stop weaving 10 days for this Pooja.

'Gowri Devi' myth is told by A. Somaraju⁵⁶ (72), who hails from Pattusali Community. The Goddess 'Gowri Devi' is their goddess (Kula Devatha). Senapatulu, the other sect of the weaving community also participates in this Pooja. First, the farmers bring rice crops from their field and they fix the gold plates to their necks and put them in silver pots. Those are carried by unmarried girls on their heads who did not have her first menstrual period and they walk around the weavers' colony and finally put in one weavers house and they start the Pooja for 20 to 25 days. In the last days of Pooja, they bring Nandeewarudu (Eswar) and his marriage to Gowri Devi.

In olden days, the girls of 10 to 12 years old used to go to the house where those pots (Gowri Devi) are kept. Nowadays, one girl takes the 'Gowri Devi' and puts it on her head and goes to a house and nearly 9 houses. After that one another girl took the 'Gowri Devi' and put it on her head and went house to house. It depends on their patience and the owner of the house does Puja to Gowri Devi who is brought in front of his house.

This celebration is organized by some head or the eldest member of the community. They take the rally of Gowri Devi in a very grand manner with bands and

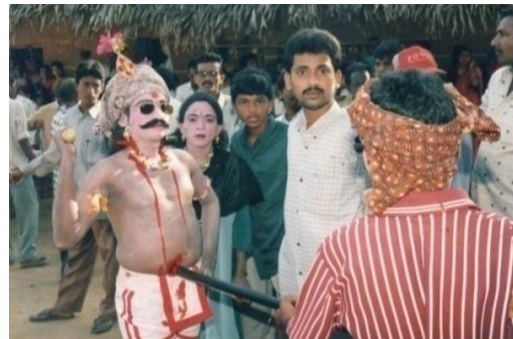
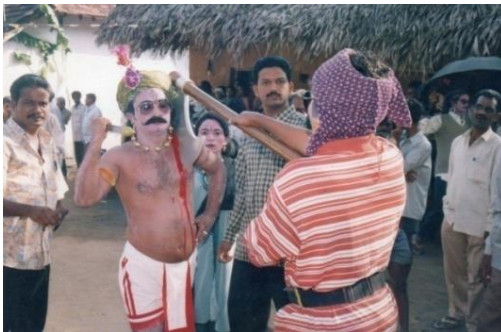
⁵⁶ Interview with A. Somaraju (Age 72), He is the Pattushali association leader, lives in Mulapeta, kottapalli mandal (Uppada), Esat Godavari district, Andhrapradesh.

finally they they put the Gowri Devi to the same place from where they have started at the first. During this period, they sing songs and dances.

On the last day of this celebration, the '*Potu Veshalu*' (*Male traditional demogod*) has some special performance (dramas) while learning this art, the consistency and dedication is followed. These type of performances are done triennially (once in 3 years), which happened in 2014 and would again be celebrated in 2017.



Gowri Devi celebrations in Pattu sale Community streets.



Pattu Sali communities performing their kanikattu vidyalu.
Source: From filed, Mulapeta (Uppada), Date: November, 2015.

The Origin of Nethakani Community: Nethakani/Netkani is a handloom weaving community in Telangana, also called Mala Sale. The term neta in Telugu means weaving.

It is believed that they are the descendants of Bhavana Rushi as per the folk-drama Bhadravathi Kalyana Natakamu. Nethakani is believed to be one of the four sons of Bhavana Rushi. Padmapulindulu, the fourth son of Bhavana Rushi, is said to be the original name of Nethakani community. Over a period, the name of this community has changed to Chenethakanivaru - from which the present name - Nethakani has derived. This community is called Mala Sale because of the marriage between a Kamsala man and a Potter woman.

Internal Structure: The Nethakani community is divided into a number of sub-castes based on the house names like Golle, Durgam, Bandari, etc.

Birth: The mother of the child is restricted to the inner parts of the house for 21 days to observe post-delivery pollution which is called *Mutudu*. On the 21st day of the birth, the child is named and the restrictions on the mother are lifted. Tonsuring the head, which is also called as *Puttentukalu Theeyuta* is performed for the children.

Marriage: A man in Nethakani community can marry the daughter of his maternal uncle. Marriages are arranged by the elders through negotiations. The dowry given to the bridegroom is also fixed in the negotiations. Both marriage and consummation ceremony takes place at the bride's home.

Widow-Marriage: Widow-Marriage is an accepted norm in this community. Widows or divorced persons can go for another marriage as the norms permit them to do so.

Disposal of the Dead: The dead are buried in a sitting posture. Ten days mourning period is observed by the community. The dead are worshiped every year in the name of *Peddalaku Biyyam Ichuta* on *Petri Amavasya* (annual death anniversary) day in July or August.

Social Status: The community accepts food and water from other communities like Kapu, Velama and Brahmins. But only a few communities like Mala and Madiga accept water and food from the Mala Sale community. They share wells and burial grounds with Mala and Madiga castes. They follow all the rituals that are followed by Hindus.

Occupation: Nethakani or Mala Sales are weaving communities. But the community has more or less discontinued the occupation of weaving and has taken up agriculture. A majority of the Nethakani community is very poor and is engaged in agriculture labourer.

Nethakaani: There are more than four lakhs people of Nethakani community in Telangana. From Adilabad to Khammam, they are spread at the river belts of Godavari. They live on weaving clothes to the tribes of those areas and they are also dependent on agriculture. But now, they are not using their looms and they have become agricultural labourers. Earlier they were hesitant to reveal their caste. They acquired caste certificates in the name of Mala (SC) community and thus they are pursuing education. Strongly, they have been asking for a separate corporation for their community, since they are gradually developing. In Adilabad, there's an MLA belonging to Nethakani from Congress Party, Smt. Geetha Reddy (Telangana congress party), who claims that her father is Nethakani⁵⁷. Now, the Nethakani are asking for subsidies so that they can continue their profession and other related professions. They are spread in the following regions of Telangana.

- **Adilabad District:** *Manchiryal, Asifabad, Nirmal,*
- **Warangal District:** *Bhupal Palli, Mulugu, Yeturu Nagaram, Janda Venkatapuram, Thaadvayi, Narsampet.*
- **Khammam District:** *Kothagudem, Manugur, Illandu, Bhadrachalam, Venkatapur, Baancheeru, Paalvancha.*

They are also living in some districts of Rayalaseema region: Anantapur. In Rayalaseema, they are considered as Backward Castes (BCs), unlike in Telangana they are considered as Scheduled Castes (SCs).

⁵⁷ Interview with Mr Goli Kistaiah, Nethakani community, Rekurthy village (Warangal), Date: February 28th, 2017.

Kedareshwari Gouri Vratam / Neethakani Bathukamma festivals of Nethakani:

Nethakani of Seethampeta village celebrates Bathukamma festival during the Diwali period and it's a three days festival. Their ancestors celebrated it for five days. Later on, this celebration has been reduced to three days.

The Kedareshwari Gouri Vratam myth is told by Jangam Komaraih⁵⁸ (80), who hails from the Nethakani community. On the first day of celebration, after taking a bath, they take Goddess 'Pochamma' to the temple on a vessel. After returning from the temple, Nethakani men go to the pond and bring Terracotta soil to their homes. Goddess is lifted down in the evening on the same day. After this, they tangle new threads with old ones to make it garland. The term 'dandam' refers to 'Nomu Dandam', 'Atthi' and 'Mitthi Danda'. They tangle these threads to garlands which are there from the age of their ancestors. They inherited this system from their ancestors.

1. On the first day, men bring Terracotta soil from the pond. They make Goddess 'Gouri' and bulls out of that soil and also small tiny cups. After that, they place these mud bulls in those cups in a betel leaf along with few other edibles like Gones, Godugus.⁵⁹



First and Second Day Celebrations

Source: filed, Seethampeta village, Warangal, Date: March 1st, 2017

2. On the second day, men take those mud bulls to the pond and play with them. On their arrival from the pond, women shower with rice on them. They take a fist full of rice which they think is divine and show it to their elders.

⁵⁸ Interview with Jangam Komaraih(80), Nethakani Community,(Community holder /kulapedda)

⁵⁹ Interview with GaderaNarayana (Peddamala/Leader), Netakani community, seethampeta, Date: February 28th, 2017

Around fifty percent of people do it individually at their home. On the second day of the festival, neighbors are welcomed and among those neighbors, older ones catch that wooden pestle with which rice is bruised. Women catch stolen rice, just as a play, from the hands of that elder. They offer these rice as 'Naivedyam' (food to god) along with the twenty one 'Appas' (special eatables to offer Goddess) which are made by women. Men prepare bulls and women prepare Gurugus with the Terracotta soil brought from the pond.

Men who return home from pond bring, along with terracotta soil, flowers like Gunugu, Tangedu which are used to make Bathukamma are made of flowers. With those flowers women make big and small Bathukamma. Those twenty one gurugus are kept in another pot and it's placed on top of the small Bathukamma.

Once Bathukamma is ready, women carry it on their heads of that house with her co-sister to the pond along with men. First, Bathukamma is lifted onto the head of the wife by her husband. Other women like sisters-in-law carry similar Bathukamma on their heads.



Third Day Celebrations

Source: From field, Date: Date: March 1st, 2017

Since agriculture is also an important occupation among Nethakani, they celebrate it as a festival of agriculture. Along with bulls, they make plough with wet mud. This festival is celebrated for three generations. Nethakani of neighboring villages and relatives of Seethampeta Nethakani's join with them. Bathukamma is the major festival for the Nethakanis. Other upper castes, lower castes or any other castes do not celebrate this festival. Nethakanis do not have temples like other castes. They worship their goddess at home itself.

Seethampet has 20 to 25 families and around 300 members of Nethakanis along with other castes like Washer man, Reddy and Potters, etc. Nethakanis are also in Govindapur, Kallupalle and Dandepally villages.

In olden days, they used to weave dhotis, sarees to Doras (landlords). Each family had a loom in their home. Nethakanis celebrate Bathukamma which comes during the Dussehra for almost 10 days. Nethakanis wear sacred thread (Janjam) like Brahmins. But, they don't have any relation with them. In Seethampeta, Nethakani's marriage is done by the Brahmins which are not there in other castes.

The name of their houses is: Janagam, Godera, Jaadi, Bandaari, Bavuthu, Bokka, Gaali, and Chokkam. On the day of the festival, they eat vegetarian and non-vegetarian dishes. During the day time, they go for fasting and they eat only during night time. They don't even touch Toddy in their fasting days.⁶⁰

Nethakani are forbidden from government schemes like Padmashaalis. Other villager's do not mingle with them. Leaders come to them but they do not put any efforts to improve their condition.

Every Nethakani who gets married will wear sacred thread on him. Girls born in that family bring the sacred thread along with Rakhi during Raakhi Purnima. This tradition is followed by their ancestors. Women wear 'Lingakaya'. They worship Lord Shiva. They don't allow other castes to touch them. They are obtaining Nethakani caste certificates as Scheduled Castes considered as Malas. They celebrate Bathukamma festival for five days after Dussehra and before Diwali. This festival is celebrated by all the members of the communities, from maids to widows, men to women, from children to old age people.

This festival has been celebrated since several centuries. They say that it's written in their sacred books and they continue the tradition of their forefathers. In every house, they keep this sacred book, so that their houses illuminate with prosperity.

⁶⁰ Interview with Gadera Uma, Nethakani community, Sethampeta Village(Warngal), Date: March 1st, 2017

a. Kunthi Nomu: Kunthi prayed to the gods to grant her five children and she was blessed by her wishes.

b. Dhamayanthi: Damayanthi, she worshiped gods to save her husband from the hurdles that threaten his life.

Therefore, from the times of their forefathers, Nethakaani's celebrate this festival which is unique to their own culture. The sacred book titled, 'Kedareswara Vrata Kalpam' is worshipped by Nethakanis and they interpret their way of living according to this book.



Seethampet village and Nethakani Community in Village

Source: From field, Seethampet Village, Warangal dist, Date: March 1st, 2017

Conclusion: In this chapter, it is seen how Indian society is divided into four varnas basically on their occupations. They are:

- 1. Brahmins:** It is considered to be the most pious class of the society and believed that Brahmins are born out of the head of Brahma, the creator of this world as Hindus believe. Brahmins are the top class community even above the Kings and Emperors.
- 2. Kshatriyas:** This is considered to be the second cadre of Hindu society who are mainly the Kings, the Rulers and Emperors. Hindus believe that this caste was born out of Brahma's shoulder as are considered to be very brave and courageous. This is the ruling class of the Indian society.
- 3. Vaishyas:** This class of community occupies the third place in Hindu society. Hindus believe that this class of people is born out of the navel of Brahma. This class is also

called Vaishyas (Guptas) or the merchant class. In contemporary India, this class has emerged as the richest class of community in India.

4. Sudhras: The last and the fourth category of people are Sudhras or they are also considered as untouchables or the reserved category. It is believed that Sudhras are born out of the knees of Brahma and they perform the meager jobs such as blacksmith, cobblers and scavengers.

Also, the Indian society have divided into another class which is considered to Backward Class, where in the communities are Gouds, Yadavas, Kurumas, Vishwakarmas, Padmashaalis (Saale), Devanga, etc

These communities are the tody sellers, milk man, washerman community and weavers' community, etc. Based on the occupation, Indian society is divided and since time immemorial, they have been following these occupations. However, the contemporary society is slowly changing to the new forms such as many Backward Class people and the Reserved Classes of people are also entering into the different fields such as Information Technology, Education, Administrative services, etc.

However, Mala, Nethakani and Pattushaali are the communities that are actively involved in various stages of textile production. Malas, Nethakani and Pattushaalis are involved in the different stages of weaving and they have a myth that they have rituals but they cannot either define like the Padmashaalis and Devangas where they define how they have originated from the navel of Narayana. However, Mala and Pattushaali are having a myth and have been involved in the weaving process since time immemorial. But, the Nethakani community from Telangana region has stopped practicing weaving but the ritual still exists with them. Because of this reason, they have been added in this chapter.

CHAPTER – IV

TYPES AND TECHNIQUES OF TEXTILE ART

There are three main technique of traditional textile decoration:

- I. *Loom*
- II. *weaving and*
- III. *decorating resist-dyed work*

Which includes tying and dyeing as well as painting and printing processes and embroidery? Weaving, Painting and Printing is a process of decorating the finished fabric by imitating different patterns and designs in nature. This includes figures and decorating the fabric with fine quality yarn by sewing figures with a needle, applying brush on the fabric. There are so many ways to decorate a textile. By using different techniques, the value and quality of the fabric can be increased. This is an accomplishment to increase the quality, value and purchasing value of the fabric. There is only one difference between printing and dyeing. In dyeing, the dyes are applied to the whole fabric equally and printing is a process of applying dyes in different patterns in specified areas.

In modern times printing industries are releasing a wide variety of garments into the market. This printing industry can be divided into three types.

- 1. *Direct method*
- 2. *Indirect method*
- 3. *Embroidering*

1. Direct method: Painting and Printing colours directly on the fabric by using different methods. Example: painting different shapes on fabric with brushes by using colours. Printing by using Blocks, Rollers.

2. Indirect printing method: Tie and Dye and Batik etc.

3. Embroidering: Sewing on fabric with needles by imitating the designs in nature with delicate yarns and mirrors. It can be done with hands and by using a sewing machine. All the above methods are used to decorate the fabric and it adds value to fabric.

Printing designs directly on clothes: In modern days, these types of clothes are mostly available. It is a common practice to print designs with blocks on clothes by using different colours. Based on this theory designs are printed on clothes by using rollers. First method can be practiced as cottage industry by anyone. The later method is costly and good for industrial use. These industries will develop more if established near to weaving industries. In India, Ahmedabad and Mumbai are famous for fabric printing industries.

Printing designs by using blocks: Archaeologists found prints on clothes made with blocks, which were made around 1600 BC.⁶¹ It is clear that they used blocks having 2.5 to 5 cm size. There is evidence that the size of these blocks were increased ranging from 30-40 cm with 6-8cm in thickness.

Presently the designs were carved on wood or metal blocks fixing a handle of wood to it. With one block only one colour can be printed throughout the fabric. For printing designs with different colours, based on the number of colours, a separate block was made for each colour. For making the block, the design is drawn on the mound first, and then the rest of the part where there is no design is carved for elevating the design. When this block dipped into the colour, the elevated designed part will only get that colour, leaving the carved area, as it is deep and colour cannot reach there. Printing on fabric is an easy process. The fabric to be printed is fixed on a big smooth surfaced table properly that it may not drape. Then the colour block is stamped on the fabric.

⁶¹. Nurjehan V., Shantha R., Reddy P R (Eds), (1978), *Vastraalu Dustulu* (Textile and Clothing), Telugu Academi, Hyderabad. Pg .no.180



Printing on the fabric with block by using hand
Source: From field, Pedana, Date: Februry 2016.

For print the colour should not be in thin consistency. Thin consistent colour is only suitable for dyeing the whole cloth by dipping it into the colour. For printing, the colour should be in thick consistency that it may not spread all over the cloth and only should print the design. After dipping the block in thick colour, the extra colour is removed with a wide knife like tool and pressed on the respective area of cloth. After 1940, this fabric printing became a house industry.

Roller printing: Mostly rollers are used for this printing, which are operated by electricity. In initial days, the machines are flat and squared as book printing machines. This machine is used by Obercamp. The designs on fabric with the brand name Toiles de Jouy are famous in those days.



Roller-printed cotton cushion cover panel,
(1904, Silver Studio V&A Museum no. CIRC.675–1966.)
And Printing small letters by using wood block
Source: From filed, Pedana, Gangadhar workshop, Date: Februry 2016.

In 1783, Thomas Bell first invented the fabric printing machine.⁶² Based on this principle, now different designs are being printed on fabric by using rollers. Generally, the design to be printed is according to the size of roller used to print. For fabric printing, the design to be printed and the colours to be used were selected. The design is drawn on rollers with the help of a device called photograph. One dominating colour part is shown clearly on roller as per the design. The rest of the part is covered with colour-resisting paint. Then the roller is dipped into acid to dissolve the coloured area and the colour is printed on the fabric by avoiding other areas where colour-resistant paint is applied. After finishing, the roller is polished by removing the colour-resisting paint. Nowadays, photo engraving method is used for making designs on roller.



Roller printing machine and Sample of cloth printed by roller print machine

Source: [https://www.google.co.in/search?q=Roller-printed+cotton+cushion+cover+panel,+1904,](https://www.google.co.in/search?q=Roller-printed+cotton+cushion+cover+panel,+1904)
<https://www.cotton.org/pubs/cottoncounts/fieldtofabric/dyeing.cfm>

In this way, the designs are engraved on rollers, which are 14 to 16 in number. Each roller has a tub or tray to fill the colour paste. The colour gets only into the engraved design when the roller revolves in a colour tray and the rest of the part will face upward direction. The design is printed on fabric when it rolls on it. Each roller and fabric will move at the same speed and print the design in specified areas of fabric.

The main roller has a fluffy blanket around it covered by a black and a gray cloth. The fabric to be printed is placed on the gray cloth. The blanket and grey cloth will move

⁶² Ibid P. 181

along the guide roller with its speed and the fabric to be printed will move accordingly to the last roller and enter into the oven to be dried. The blanket and grey cloth return to their respective place.

This roller printing machine can print 16 colours in a design and can print 200 yards of cloth per minute. The quality of print will depend on the skill of the person who is operating the machine. Most of the modern printed fabrics are printed by this method only.

Duplex printing: This printing is invented by making required changes in a roller machine. In this printing the design is printed the same in the both left and right side making it hard to identify the side of cloth. Sometimes this print looks like decorative weave.

Photographic printing: In this method printing on fabric is done by basing the same principle used in photo printing. In this method, photosensitive chemicals are applied on fabric. The photographic negative is developed with the image to be printed on fabric as we do in printing photos on paper. This negative is placed on the fabric and directly exposed to light and the colours in design were developed accordingly. This type of photographic printed fabric looks like photos.

Painting: Brushes are used for painting designs with hand on fabric. Different types of fabric paints are available in the market. The design is drawn on the fabric with pencil and the colours are filled with brush. The quality of design will depend on the skill of the painter. The one who becomes an expert in this art can make designs on meters of fabric a day. But the designs are not standard and there is a chance of fading of colours on washing.

a. Resist printing: This method is in practice from ancient times. Japanese batik and Japanese stencil methods are examples of this. Tying the fabric to prevent it from dyeing and dyeing the rest of the fabric is a traditional Indian art. In this method white designs are created by preventing these places from dyeing by using different techniques. Tie and dye is a best example for this.



Woman dyeing fabric using the batik method

Source: <https://www.britannica.com/technology/resist-printing>

b. Tie and dye: From ancient days, Rajasthan in India is famous for this art as a house industry. The fabric to be dyed is kept on the little finger nail by leaving little cloth, the waxed thread is wrapped two or three times and tied loosely in required areas. These ties can be opened or released easily. In this way the design patterns are created with the ties. After completing this tying process, the fabric is dipped in colour solution. If two or more colours are to be applied, one dye is applied and then the ties at that area are opened leaving other ties as it is. The first colour generally does not harm the later colour. In the second method, the cloth is folded and the area to be dyed is kept in colour solution. The rest of the fabric is tied or fixed or folded to prevent the entry of colour to that area and next colour applied if required. By this method line patterns are formed.

In this method, the designs on the fabric are stitched. This is called Tritik. Then the fabric is dyed in the colour then the stitched threads are removed. The colour will not enter the stitched area of the fabric.



Tie and Dye method to make fabric having thin lines

Source: <https://www.youtube.com/watch?v=cr7NefpMRog> and <http://www.theadairgroup.com/blog/2015/11/11/history-of-bandhani-or-indian-tie-dye-technique/>

c. Batik: In this process, wax is used to prevent the soaking of colour into fabric instead of tying it with threads.



Copper container having wooden handle

Source: <https://www.pinterest.co.uk/pin/246361042089836841/>

Copper containers having wood holders will also have a bended pipe. This is called Javanese jaunting. Design is drawn on the fabric. Wax is applied to prevent the entry of colour in the areas where the colour should not enter.



Sample dyed cloth by knotting

Source: <https://fibresofbeing.wordpress.com/category/techniques/dyeing/>

The wax is heated and dissolved, and poured into the copper container then the wax is applied on the cloth with tik or spout of the container where colour should not enter. People use this method as per their capacity. Some people draw wax in lines and dye the rest of the fabric and some will pour wax on more cloth leaving only few areas for dyeing. The cloth has to be cleaned before dyeing.

The fabric is washed in hot water till the starch gets removed and rinsed properly in water. Then oil is applied to the fabric and this will make the cloth to observe the colour. Then the excess oil is removed by washing. Then a special starch called tapioca starch is applied on the cloth to give a smooth surface to the fabric. This will avoid the spreading of wax from applied areas when applying it with spout. This starch makes the colour to be observed by the cloth and prevents it from spreading to the wax applied areas. The cloth will get ready for dyeing after undergoing all these processes.



The jaunting equipment is used for applying wax in batik print and the distinct characteristic is highly visible in a completed batik product
Source: <https://strandofsilk.com/journey-map/gujarat/batik/production-technique>

The wax is applied on both sides of fabric where the colour should not enter. Then the fabric is dyed by dipping into a colour solution and it enters to all the areas except the waxed. Later the cloth is washed in hot water to remove the wax. The wax will float in water after it gets cool and it can be used again. For applying a second colour, wax is applied in coloured areas of cloth and the process is repeated depending on the number of colours to be applied. Sometimes, this wax gets broken and the colour enters these areas creating another pattern which looks nice.

This process became easy after I started using a mound or blocks, called a tap. The design is engraved on the copper block stamp. This is dipped into the dissolved wax and stamped on the cloth, and it will look like design. Colours entry is resisted and takes

less time compared to the first method. In the first method, it will take two to three days to dye two yards of cloth. The making time will change according to the number of colours, complexity of design, and skill of the maker.

- d. **IKAT:** This is also called Kasuri. In the warp threads are dyed by tying the areas tightly with thread where dye is not required. Then it is dipped in the coloured solution. After opening the threads the warp will look like having white and coloured strikes. By using this warp thread box pattern can be weaved on the fabric.



Ikat weaving pochampalli Saries

Source: from field, Pochampalli, Date: December, 2017

- e. **Stencil printing:** This printing method was invented by Japanese. Presently, it has become a house industry. This method is used for making beautiful prints on the cloth. This printing process is a little bit complex. The design to be printed is drawn on paper. Different stencil is to be cut for differ colours. Thick wax is applied on the paper to prevent it from bending. Then the design is drawn with pencil and the designed part to be cut carefully. Different stencil combined together as per the colours to be applied according to the design. This arrangement is tied with silk threads loosely that is fixed as a pattern. This is fixed on the loth and colour is applied with brush. Sometimes, the colour is sprayed on the stencil. This is a very tough job and laborious work. The cost of this type of fabric is low.



Stencil printing on textiles

Source: <http://paintandpattern.com/stenciling-on-silk-fabric/>

f. Screen printing: This method is developed by changing the stencil method slightly. Today it has become very famous. It is done by using a wooden or metal frame. Good quality silk fabric is fixed tightly on frame and covered by film. Then design is drawn on the film and cut accordingly. The cloth will be seen through the cuts. Emulsion is kept at one corner and spread through the film without spots with a rubber knife as the emulsion pass through the silk screen to other side making design on the cloth.



Screen printing technique

Source: <http://www.dsourc.in/resource/screen-printing-uttar-pradesh/introduction>

In the house industry, the fabric is covered with a material like film. The designed areas will not be on films. For each colour one screen is made. All screens are used for one design and are used in the same size. Care is taken that the design be the same in all the screens that are to be printed on the fabric. All these screens are arranged carefully on the fabric

With this method any length of cloth can be printed. Screens can be used many times. This printing method will take more time. It will depend on the length of the fabric. More time will be taken if colours are more. The cloth is fixed on the table having

thick padding. The screen is arranged in a specific area of fabric and each colour is spread on it accordingly throughout the length of the cloth by moving and fixing it to the table.

After 1950, automatic screen printing machines were introduced by using electricity. With this method, the fabric is printed seven times faster than manual printing. The cloth moves slowly on the table, the top of the screen has electric controls making the colours to pass. When compared to roller printing, it is slow in process, cloth is more but the design to be printed is bigger. One design for one meter will be printed at a time and the width of cloth is generally 2.5 meters. The electric machine will print 100 to 400 yards of cloth in an hour. After printing, the fabric sent through dryers to be dried and then to market for sale.⁶³

g. Discharge printing: For this printing, dark coloured cloth is used for printing. The design is engraved on a roller. Then reducing bleach is applied to the roller thoroughly. When the cloth moves through it, then reducing bleach is printed on it as per design. This will remove the colour at the printed place of the cloth and form a white design. Sometimes another colour is applied to this white design by sending it through another roller. By using this method, a different colour design can be printed on dark coloured cloth. In this method, cloth does not have good strength. If the colour reducing bleach has more PH, it will make the fabric weak and tear the cloth. By using this method, white dots can be created on dark cloth. Polka dots are generally created by this method.



Center the stencil on the back of screen. Using masking tape, tape around the edges of the stencil all the way to the edge of the frame of the screen.

Source: <https://www.seamwork.com/issues/2016/05/discharge-printing-on-fabric>

⁶³ Ibid p.190

h. Embroidering by using colour threads and needle: This can be done manually or by using machines. By using different coloured threads flowers, leaves, fruits can be made naturally. For making these designs, different stitching variations are used. Lucknow is famous for creating shadow images by using stitches. Chicken work and cross stitch will add more beauty to designs.



Embroidery design

Source: <https://www.pinterest.com/pin/320529698459849245/>

Making designs like textures on clothes is known as Schiflee embroidery. This is made of fine thin cloth. The fiber of this type of cloth will dissolve in a few chemicals. The designs are stitched on this and the cloth in-between the design is dissolved in chemical and removed carefully without letting it enter into other parts. Sodium hydroxide and concentrated acids are some such chemicals. Care is taken that the chemical should not harm the embroidering threads. This variation can be brought in silk cloth by exposing it to chemicals after embroidering. In our country this is called Hakoba work.

Rajasthan is famous for the ability of using coloured threads and fixing mirrors by cutting the threads. It is mostly seen on the skirts used in Rajasthan. It is a house industry. They are exporting this fabric to different places in the world.

Attaching designed cloth pieces on plain cloth by using blanket stitch is one more variation in designing. For this work more skill is required. This type of work is called

appliqué work. Sometimes unseen stitches also sewed to keep the cloth fixed to another cloth. Till now it did not get its place in the house industry.

In Kashmir, on plain cloth they draw the designs of nature and fill them with long short, chain, and satin stitch with skill and decorate the cloth. They are using these designs mostly to make shawls and silk saris. This is expensive work. It has developed as a house industry

Creating design by same length endings: Endings or edges of fabric also give decorative designs to cloth. The ends or edges like *Flips, Mayors, Flaking, and Glazing* etc. Creating designs on cloth by using different methods add beauty to fabric. It also increases its value and sale. No one likes to wear plain saris. In modern times, a lot of new designs are created by the manufactures by using printing. This industry will flourish in the near future.

2. Handloom types and techniques in textile art:

Spinning and weaving: The early man wore clothing made from animal hides or crude prehistoric textiles. Later, he came to know the use of plant fibres and invented the process of making small yarn pieces and he came to know that these yarn pieces are stronger than fibre pieces when they get twisted. He developed spinning techniques to make yarn.

In ancient days they twisted the yarn with the help of a spindle and hands. In this technique they wove plant fibres like cotton, wool or flax to a three feet length stick. Then they stretched the fibre with their hands and wove it to spindle slowly. Then they spin the spindle with their hands and simultaneously stretch the thread, the yarn gets twisted and it weaves around the spindle with its speed.

Then they invented the spinning wheel technique to make yarn. In this process they make yarn from fibre with hands by spinning the wheel. After some time they came to know that it is important to weave the yarn in parallel lines instead of using fingers to twist. As a result carding technique was invented to keep the yarn separately from one to another. These techniques were developed and now we are using the same principles in yarn spinning machinery.

Yarn: A continuous strand of twisted threads of natural or synthetic fibres, such as wool or nylon, used in weaving or knitting. Sometimes it is also woven by arranging the fibre in parallel lines with or without twisting.

In general yarn can be made in the following ways:

1. By twisting huge numbers of fibre together.
2. By using continuous microfiber filaments together without twisting.
3. By merging a high number of continuous microfiber filaments by completely or partially twisting as per requirement.
4. Using only one continuous microfiber filament with or without spinning.

Ex: Monofilament microfibers.

Factors to evaluate the value and quality of yarn:

1. The type of fibre used in making the yarn and its quality.
2. The technique or method used for making the fine quality yarn.
3. The twisting or spinning degree used to increase the tensile strength of the yarn.

The type of the cloth one wants to make will be the deciding factor for making yarn and its technique.

The process of making yarn out of fibre: There are two methods in spinning the yarn

1. Mechanical spinning
2. Chemical spinning

In the former method we use short fibre filaments and in the latter one synthetic continuous microfiber filament is used. The manufacturer of yarn will get coarse fibre in different forms. The cotton and silk in the form of bales, raw wool as fleece, cultivated raw silk in the form of strands, and flax in the form of bundles.

The length of the natural fibre is different from its type; example: cotton 2 to 5 cm length, linen 46 to 51 cm in length. The manmade or the synthetic fibre is available in continuous lengths, and also available in staples or cut lengths.

The surface cohesiveness of fibre helps in interlocking or interlacing the fibre to be spun into yarn. Example: convulsions in the scales or serrations of the cotton fibre, roughness of linen fibre, elasticity and flexibility in the synthetic fibre.

**(THE METHODS OF SPINNING YARN HAS BEEN SHIFTED TO
APPENDIX AS ADVISED.)**

I. Opening and blending process: These two are used one after the other. In the first step, the highly compressed bales of coarse fibre are opened and then loosened thoroughly by exposing to air. It is easy to loosen the synthetic fibre as it is compressed at low pressure. After loosening, the individual fibres of having the same length, moist, and thickness were blended together to make yarn of same quality while twisting. In synthetic yarn, no need of blending if the same type or quality fibre is used, if no blending process has to be done at this stage only to bring uniformity of yarn.

II. Preparation of yarn for handloom:

Preparatory process: Making warp and weft ready for weaving clothes is called the preparatory process. This is a sequenced process. There is a lot of difference in the preparatory process of warp with weft.

Factors influencing the preparation of warp for loom:

- a. Plain yarn or twisted yarn.
- b. Type of loom; handloom in hand operated lever or floor loom – treadles operated by feet.
- c. Length of the warp; short or long
- d. Making warp in for house weaving or for weaving centre.

Based on the above factors the warp preparation method is decided.

III. Methods of preparing short warp for table or hand looms:

Any one of the two methods can be used for making mono-coloured or grey short

Length warp:

Method 1:

- a. Starching hanks or skein or yarn
- b. Winding yarn to the beam
- c. Warping to the frame or board; or warping on street
- d. Dressing the yarn on ball
- e. Taking out warp out of healds and reeds or Piecing the warp

Or

Method 2:

- a. Wrapping the warp to beam
- b. Warping to the frame or board, or warping on street
- c. Starching, dressing, and winding the warp on ball
- d. Taking out warp out of healds and reeds or Piecing the warp

1. Starching hanks or skein: This is an important step in the weaving process. The purpose of starching yarn or hanks is to make it smooth and stiff, adding strength to it to tighten the loose yarn.

This process will increase the capacity of yarn in bearing abrasion, tension and stretching caused by heald reed during the process of weaving. In the starching process, the hank has to be soaked overnight in pure water. The next day, it has to be rinsed thoroughly in hot water and turkey-red oil mixture, then drained properly and then dried. For preparation of gruel, any one of rice, finger millet, wheat, tamarind seeds, sago or cassava, or potato flours is used. This flour is mixed in plenty of cool water without lumps in thin consistency and then boiled. Then the hanks are rinsed in gruel properly and drained and dried. While drying the hank is brushed in one direction to keep the yarn separate without attaching to one another.

Warping to beam: For winding the yarn to beam, weaver's whirl and hank stand or swift are used.

Hank stand: Hank stand or swift is made of bamboo stick in the shape of a nest and will rotate on axis with the help of vertical wire.

Whirl: The Whirlpool is made of bamboo sticks and looks like a closed umbrella.

For winding the hanks to beam, one end of the hank yarn is tied to the right side of the beam, by spinning the whirl the hank yarn is woven to the beam in sequence by holding the thread with the left hand. In this way, all the hanks are warped to beam.

3. Peg warping on boards or frames: Peg is a piece of wooden bowel inserted into a square base on both sides. Any number of pegs can be inserted into the bowel. In the triplet, three wooden pegs are set into one base. It will prevent the tangling of yarn while crossing the yarn. Yarn warping is started generally from the left side peg. The second and third pegs will form a cross. More number of pegs can be added to the peg board for pegging lengthy warps by making crosses on top and bottom directions.

In peg warping, by holding the yarn whirl with the left hand, the thread is moved from bottom to top and vice versa across the pegs with right hand with the help of a holder. Crosses will be formed at the beginning and at the end. This will be continued till the required numbers of warps are pegged. For taking out the pegged warps from the board, the crosses were tied carefully without disturbing the pattern. The length of warp is less in this process and it takes more time and strain. Single peg warping is harder than this, but the cost of this equipment is very less.

4. Peg warping in street: The street peg warping method is used to peg lengthy warps because on board there is no possibility of pegging lengthy warps. In this method bamboo sticks in pairs are fixed on the ground, and they act as pegs on the board. One person will hold the yarn spinner move from one end to the other end by making crosses among the fixed sticks. The number of sticks to be mounted on the ground will depend on the length of the warp to be made. This process is time consuming as well as strenuous work.



Peg warping in street

Source: From field, Uppada and Kottapalli, Date: November, 2015.

5. Beam winding method: This machine has a beam, having a presser rollers with a board and creel to warp are the main parts of this machine. (As shown in the figure) The pressure roller board controls the pressure by adding or removing weights and it is attached to a creel axis to move the controller. One side of this board is attached to the axis of the beam and the board is tied by a creel that is woven around the beam.

While warping the yarn to beam, the expanding comb moves the iron lever and one end is attached to the beam and controlled by the lever. If we turn on the lever the beam will move and warp will wind to the rollers. The pressure will help in winding the yarn tightly preventing twists in the yarn.

In the beam winding process, first of all the warp is wind to the beam and the other end of the warp is winded to the roller with the support of the beam. The ends of the warp are sized equally by cutting the edges with the help of a raddle. Reeds also can be used if raddles are not available. The size of reed should be used less than two numbers to the size of reed used in the loom. After that from each dent two warp threads are put in, it increases the width of the selvedge and gives a fine look to it. After taking all the threads through reeds, the number of warps should be divided equally and knotted or tied properly and a wire is inserted to the gaps created by knotting and it is set in a rod of a frame and the warp is pressed into the downs of the beam.

The raddles or reeds changed vertically and the warp to be set properly and tightened by setting lease rods. Then the warping process will start. A person who winds warp hold a brush in one hand and set the lease rods and raddles as per requirement and prevent the warp from tangling by brushing and setting the loosened warp or broken warp

and the brushing should be done with minimum pressure so as not remove the starch of warp. The other person operates the lever in such a way that the warp wound tightly to the beam. After completing the winding process the crosses were brought in front of reed or raddle and knotted with a thread. Then the ends of warp were cut down, and then reeds and lease rods were removed, the ends of warp were divided equally and knotted as shown before.

4. **Drawing the warps through healds or heddle and reeds:** As per the pattern given by the designer, the threads of warp were drawn through the heels and reeds (as shown in figure). The warp threads were hung over the board and placed near the heels. The heels were set vertically with the help of a frame and reeds have to be set at equal lengths just below the heels. The draw-in-member draws the yarn through the eye of heels with the help of a hook. The other person who gives the threads kept them separately in lease rods and put threads to the hooks that are opposite to him. The draw-in-member draws the hooks. In this way the second thread is also drawn through the dent with the help of a hook.
5. **Mounting new warp to the old ward warp after weaving (Atukuta):** After completing the weaving with one warp, a new warp can be mounted to the threads which were left over in the heels and reeds after completion of weaving. This mounting will help in dragging the new warp threads easily through healds and reeds and these mounting points were left without weaving to make the cloth uniform.



Twisting (Jaointing/Atukuta)

Source: From filed, Siddipeta, (Master Weaver Galaiah shead),

Date: October, 2015.

7. **Ball warping for starching:** The starch is applied to the warp on the beam winding machine. (As shown in the figure). It will cover the exposed parts of the warp of beam

and it was dried on it and the threads were brushed in single direction to keep them separately by adjusting lease rods. Once it dries, the warp is winded to the beam. Sometimes the yarn can also be starched at a time by using a ring (bendu).

8. Making multi coloured clothes with short length of warp: Steps in making warp for by starching the warp:

- a. Starching the hanks or skein.
- b. Warping to the whirl.
- c. Peg warping on the board.
- d. Winding to the beam.
- e. Drawing yarn from healds or reeds, or mounting the warp.

Different coloured warps are starched and peg warped separately afterwards they were drawn out of healds or reeds, and lease rods were set as per the pattern given by the designer.

10. Making mono coloured or multi coloured warp with twisted yarn: For making any type of warp with twisted yarn the following steps are used:

- a. Peg warping
- b. Dressing and winding to the beam
- c. Drawing from healds or reeds or mounting.

The twisted yarn is stronger than plain yarn, so starching is not required and it can be warped on peg directly from swift without winding to the whirl. For dying the warp with different colours, each set of warp is dyed separately and dried. Then the warp yarns are drawn through reeds of the machine after winding it to beam as per the pattern of design.

2. Fabric Construction:

As per the opinion of historians it is believed that weaving started in 6000 BC. Few believed that it started from 4000 BC. After observing the equipment found in the diggings of Mohenjo-Daro and Egyptian civilizations, we can say that it is an old art. In the development of civilization clothing played a significant role.

The early man had the knowledge of making clothes and weaving techniques, as he observed nature keenly, how leaves, creepers, grass, and birds wove its nest. From that he learned to weave clothes and net to catch fish, making huts and weaving clothes. At that time, he used the natural material for weaving without processing it. Later he learned processing methods and made fine yarn and spun.

After inventing loom, he developed the techniques of weaving. In these ancient looms, they placed the warp to the plant branches which are parallel to the earth and the ends of warp are tied to a stone to keep it fixed and a weft of single yarn was passed through alternate yarn of each warp. Later they used a wood wheel to hold the warp. Then they developed the present looms that we are using now. As a result of industrial revolutions mechanical looms made with the same principles were used in ancient days for weaving. Now-a-days we are using

a. Weaving, b. Knitting, c. Felting, d. Braiding and e. Netting for making clothes.

a. Weaving: One set of lengthwise yarn interlaced by another set of yarn in right angle for constructing fabric is known as weaving.

1. Process of making yarn: In weaving a set of lengthwise yarn that is held in tension is called a warp. The yarn that is inserted over and under the warp thread is called a weft, or woof, or filler, and is subjected to less strain in the weaving process than warp. The weft is twisted based on variations in pattern, texture, and type of clothes to be made. But warp has to undergo different levels of tension during the weaving process, and to withstand the strain of the weaving process. The yarn intended for warp must pass through the operations such as spooling, warping and slashing step by step and these steps will improve the quality of yarn. In spooling, the yarn is wound on a large spindle and placed on a rack or creel. Then continuous lengths of hundreds of warp threads are

set in parallel to the one beam from a large spindle on racks. This is called warping. After warping, the yarns are released or unwound to be sent through a slasher machine and it applies starch coating to each yarn strand. Then these yarn strands were exposed to heat by sending them through the surface of a copper drum to make the starch to be mounted to the yarn properly. This will increase the tensile strength of yarn, then it is dried and wound to the warp beam and is ready for the loom.

2. Looms: The warp cylinder holding lengthwise yarn is located at the back of the loom. The warp threads were passed to heddles and reeds, and fixed to the cloth roller. The heddles are wires or metal strips with an eye or hole in the center through which each warp ends are threaded. These heddles keep each warp separately and fix it in its place as per the number of warp lines. The heddles were supported by a frame called a harness. The number of harnesses to be used will depend on the pattern of weaving. For example, the regular loom has two harnesses.



Loom

Source: From field, Siddipeta, (Kalva Mutthaiah- Home) Date:October, 2015.

Basic operations of loom:

1. *Shedding*
2. *Picking*
3. *Battening*
4. *Taking up and letting off.*

1. *Shedding*: The warp cylinder holding lengthwise yarn is located at the back of the loom. The warp threads were passed to heddles and reeds, and fixed to the cloth roller. The heddles are wires or metal strips with an eye or hole in the center through which each warp ends are threaded. These heddles keep each warp separately and fix it in its place as per the number of warp lines. The heddles were supported by a frame called a harness. In old looms, the weaver used to insert the weft by lifting the parallel alternative threads of warp with his fingers. So weaving was done slowly. But modern looms have harnesses, which are in rectangular shape, to do this job. The warp threads from the warp cylinder go through the wide holes of the harness. Each thread drawn through its heddle, called as drawing. When one harness is raised up, it will form the shape of a shed with warp yarns it has. The shuttle having a weft thread is passed through it. This is called shedding. In general weaving two harnesses having two sets of warp threads were raised either to upper or to lower direction. The shuttle is passed through one set of warp yarn in lower and upper to one set of warp yarns alternatively. The number of harnesses to be used will depend on the pattern of weaving. For example, the regular loom has two harnesses.

2. *Picking*: In the shedding process, the harness raises the warp yarn by raising the heels form a shed, the shuttle having bobbins with thread of weft fill the yarn by moving perpendicular to the warp threads. One round of shuttle moment from one side to another side through the shed of warp threads is called or considered as one pick. In modern machines, instead of conventional shuttle reels having weft thread and a small steel shuttle is used. These reels are fixed at one side of the machine. The threads are released from the reels to loom just like in normal sewing machine.

3. *Battening*: All the warps pass through the heddle and then go through the comb like a reed of a frame. This reed presses or battens each filling yarn against the portion of the fabric that has already been formed. This will make the clothes strong with tight threads structure.

4. Taking and letting off: with the above weaving operations the newly constructed cloth is wound on a cloth beam. This process is called taking up. At the same time, the warp yarns let off or released from the warp beams, called let off. All this process will be continued till completion of construction of cloth.

a. Selvedges: After making the fiber, to prevent the cloth from raveling the edges or endings of cloth were constructed carefully. These are called selvedges. These range from 0.5 to 1 cm with 18 to 30cm yarns knitted closely than the rest of the cloth giving more weight. Selvedges are generally parallel to the warp threads of cloth and look similar to the warp yarns. If they need to be strong, ply yarn is used to make selvedges. The clothes made of thermoplastics, the ends were sealed by heating. Ribbons are also sealed by this method. This will prevent the ends of thermoplastic from winding.

b. Count of the cloth: The cloth count refers to the number of horizontal and vertical threads per inch or the closeness of thread setting present in fabric. This is measured by counting the number of ends (warp) and picks (weft) per square inch. For this a small instrument called pick glass is used and for clarity a black sheet or paper is set as background to count light coloured cloths and white paper to count dark shaded cloths. First the warp yarns are counted and then weft yarns are counted. The average should be taken by counting randomly at different areas of cloth with pick glass. If the count of the warps is 80 and wefts are 80 per square inch, it is represented as 80x80. Generally, medium quality fabric has 60x50 as cloth count.

The other ways of representing cloth count: sometime both warp and weft threads count is said together. Example cloth count 140 means, the number of warp threads are 74 and weft threads are 66 in square inch.

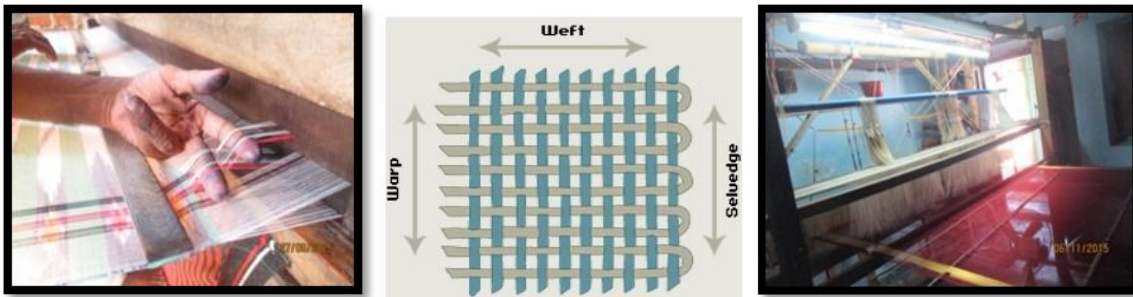
c. Balanced cloth (textile): If the number of warp threads is proportional or equal to the number of weft threads then it can be considered as balance count for one square inch. The cloth having equal number of warps to the number of weft is called a balanced cloth. If it has 60x50 counts, it is called as approximately balanced cloth, if it is 60x40, poorly balanced cloth.

It is important to have balance in the number of warps with weft as the cloth has to undergo washing and usage. It is important for the durability of towels, pillow covers and bed sheets, but it should not be estimated that a cloth with balanced count will have durability, because if any of the threads of warp or weft are weak it will affect the durability of the cloth. The tensile strength of warp and weft is also considered in deciding durability of cloth. The cloth with high thread count and without balanced count is stronger and finer than cloth having low balanced count.

Types of weaving: All the weaved clothes have two types of Yarns

1. *Warp Yarns*
2. *Weft Yarns*

Method of making warp and weft: For weaving any type of fabric, yarn has to be arranged in two sets. The *warp* is a set of lengthwise yarn arranged in parallel lines. The *weft* is a single continuous thread that runs over and under each individual warp in fabric.



Warp and Weft preparation

**Source: Source: From filed, Siddipeta, Date: October, 2015,
And Mulapeta Date: November, 2015**

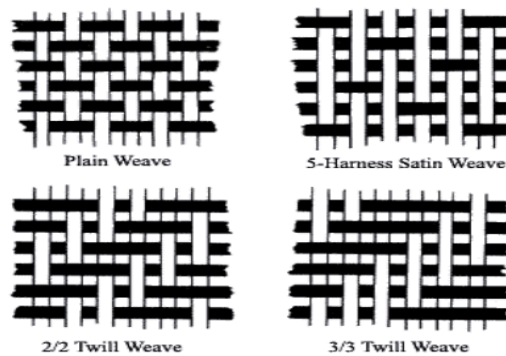
The process of interlacing weft passing in over and under individual parallel threads of warp is called weaving. Generally, the quality of warp yarn is better than the weft yarn. Even if they are of the same grade, warp has more tensile strength as it tends to be stronger and coarser because warp yarn must be able to withstand tight stretching during weaving the weft through it. So warp has to be strong with more twists whereas weft is less strong with less twists, and smooth to run in between warps. Plain clothes

were weaved from 40 to 100 meter in length and 50 to 150 meters in width. The warp threads are arranged lengthwise and weft threads are weaved widthwise.

The methods of filling of weft will depend on the design pattern and method of raising harness, and type of cloth to be constructed. The filling of weft can be done by interlacing it in different ways to make a wide variety of designs and complex patterns in cloth. This sometimes adds attraction with durability. Based on interlacing of weft threads to warp threads, the names of different weaving patterns were given. In plain weaving, the weft is interlaced upper to one warp and down to the next warp thread. For this only two harness sets are required, first harness will raise the threads of even number and the second odd number threads of warp. For varied weaving patterns more than two harnesses are necessary. For complex weaving patterns sometimes about 40 harnesses can also be used.

Now a days, different cloths with varied weaving patterns are available in the market. The following list shows some general weaving patterns followed by the weavers.

1. *Plain weave*,
2. *Twill weave*,
3. *Satin weave*



Source: <https://www.pinterest.com.au/pin/187743878193619500/>

With combination of above patterns wide variety of combinations can be made.

1. Plain weave: This is simple and easy construction of weaving of clothes with low cost. For this weaving, two harnesses are fixed in the loom. The warp yarn goes over

alternative threads of one set of warp and in the next turn it will go under the alternate yarns of another set of warp and it will continue till the completion of weaving. After weaving, the clothes look the same in both sides if it is not dyed and is smoothened at only one side. These clothes with smooth surface texture are suitable for dyeing and embossing. In plain weaving without changing the weave pattern different variations can be created by using different coloured threads and by stubbing them with new threads. Checks and lines effects in the clothes can be created by dyeing the threads before weaving. Examples of plain weave clothes are long cloth, poplin, voile, muslin, crepe, **casement** etc. These variations are used to make artistic and beautiful cloth by using plain weaves.

a. Basket weave: This type of weave is more artistic with less durability. In this weave two or more than two weft threads are interlaced in two or more than two warp threads at a time. It has two warps grouped as 1 warp x 2 wefts as 1 weft; or 3 warps and x 3 wefts. If 2 warps interlace to 1 weft represented as 2x1; 3x2 and 5x3 patterns are also available in basket weaving and it is not always necessary to use the same number of warp threads with weft threads. In order to get balance in basket weave, the thickness of the warp group should be equal to the thickness of weft group threads. Artistic construction can be created by using basket weave. The fabric is stretchable with loose texture in this weave. This fabric is generally used as a curtain because of its draping nature. Usually, in basket weave the yarn with less twist is used and fabric is constructed loosely. So, this fabric has low tensile strength, less durability and will shrink on washing. So this fabric is not suitable for clothes. Examples of basket weave, Beanie Blankets, Towels, Monks clothes, etc.

b. Rib weave: In this variation, warp yarns thicker than weft or weft yarns is thicker than warp used to create rib effect in cloth and this will give puffiness and coarseness to clothes. One coarse thread and one fine thread are arranged alternatively to the warp cylinder, to create rib effect by using warp threads. Sometimes, it can be achieved by interlacing coarse weft through fine warp threads. Vertical lines can be created by arranging one coarse thread of warp and one fine thin thread of warp in regular sequence. Horizontal lines can be created by arranging one coarse weft and one fine thin weft thread in regular sequence.

The durability of clothes in rib weave is better than the basket weave, but less durable than plain weaved clothes. Usually to create rib effect, low quality yarns made of short fiber are used, which means the effect of rib increases the durability of clothes decreases. The clothes resistance to face friction is also very less. If the rib threads are more, they will slip over thin threads or will cut them due to friction. Thus, there should not be much difference in the weight or rib threads with thin threads. Example of rib weave is poplin cloth.

Visual effects in plain weave: The basket and rib weaves are the results of changes brought in the weaving pattern of plain weave. Let us see how a look at effects can be brought in plain weaving cloth without changing its construction. Visual effects can change the texture of cloth in plain weaving in the following ways:

- a. By using the yarns of different sizes, spaces and of different diameter, a rough bump frequency in texture of clothes. This effect is used in clothes for making modern curtains.
- b. By using yarn twisted in different ranges, it results in tensile strength is released and it separates the yarn with the effect of frequency. For example, Chiffon, crepe, georgette, etc.

Using different coloured warp and weft threads: If a dark warp yarn is interlaced with white weft yarn threads, an attractive light coloured cloth is constructed. If one colour warp is interlaced with another colour weft it creates mixed colour in cloth. By dyeing the threads before weaving, the effects of lines and checks can be created.

a. Creating effects by printing: Sometimes the warp yarns are used after dyeing it on the warp cylinder itself. This type of cloth looks different in texture with the clothes dyed after weaving.

2. Twill weave: The fabric is durable and drapes well with twill weave. In this weave, weft is interlaced in such a way that it forms a diagonal line through the warp slightly raised. This is the specialty of this weave. These lines are called Wales. These lines

generally start either from right side or left side of fabric. If the lines start from the right it is called as right hand twill and if it starts from left it is called as left hand twill.

Based on the number of warp yarns seen on the surface of fabric, the twill is divided as even twill weave and uneven twill weave. In even twill weave, the number of warps and wefts are the same. Four harnesses are used for interlacing two wefts into two warps at a time.

Uneven twill weave: Most of the fabrics we use are made of uneven twill weave. If we observe the surface of the fabric in this weave, we find more warp threads than weft threads. For example, interlacing one weft thread through three warp threads is called a weft faced twill. If the number of weft threads is more than the number of warp threads, it is called as weft faced twill.

In twill weave, the surface of the fabric is rough in frequency and it is not generally dyed as it gives a type of design to the fabric. It is not suitable for making lightweight fabric. It will not get dirty easily as this plain fabric has a smooth surface. The diagonal lines on the surface of the fabric will prevent soiling when exposed to dust. The fabric made of the worst dark coloured uneven twill will shine on ironing. The yarns will be woven closely with close beating. So, this fabric has more weight and will last long, and recover easily from creases as the interlacing points are more.

Variation in twill weaving: By changing the directions of diagonal lines different variation can be made. Among them herringbone pattern is the more important one. In this pattern, the few diagonal lines are made in one direction in the first turn and the directions of lines are changed to opposite in the next turn. This herringbone pattern can be formed by using any of even or uneven twills. Diamond shaped variation can also be made in this twill weave.

The cost of fabric is more when more number of harnesses is used to make more sheds compared to plain weave. Drill and Khakhi are examples of twill weave. As this fabric has good strength mostly used for men suiting and uniforms, overall, and aprons etc.

3. Satin weave: Satin and twill weaves look similar in basic structure, but by interrupting the formation of diagonal lines internally, these lines are unseen in the satin

weave. This weave requires at least five harnesses. In this method, one weft moves over one warp and under the next four warps in one pick. In the next pick more than one warp threads move aside and during interlacing of weft prevent the formation of diagonal lines. By using more than five harnesses, one weft can be made to pass under more number of wefts. For example, if 12 harnesses are used, the weft thread can move over one warp under 11 wefts. Based on the number of harnesses, satin is called 5-shaft satin and 12-shaft satin and so on. In satin weave the light will reflect on thread as the weft yarn floats down to more warp threads, creating warp faced surface on fabric with close thread setting gives shining to the satin fabric. This is the main characteristic of satin clothes.

If more numbers of weft threads are seen on the surface of satin fabric, it is called sateen. For weaving sateen, the same principle is used as we use in weaving satin, but in the opposite direction. For example the weft thread floated under one warp and over four warps, making weft to float on the surface of fabric.

The satin and sateen fabric look smooth, shiny and costly. The longevity of this fabric can be increased with proper care during washing and maintenance. The durability of fabric is more compared to fabric with short floating threads to long floating threads. Examples of satin weaving: Cotton rayon satins, satin duck, etc. This satin duck is used mostly for suiting and pants of men. Cotton sateen fabric is used for skirts and blouses of women. Sateen fabric is mostly used as linings.

Variation in satin: By twisting the warp lightly and making fabric with floating long threads the fabric looks shiny with smooth surface. For making fabric with more shining and smooth surface the warp threads have to be twisted more and floating thread should be less in number. The fabric made by using crepe weft threads the surface of cloth will look satin and its backside look like crepe and it can be used in both sides. These are crepe fabric.

Decorative weave: Decorative weaves can be made by making special arrangements in loom. These include frequency effects, complex designs, and geometric designs; lace effects like spiders etc, can be introduced while weaving the fabric itself. For this special looms or regular looms with special arrangements can be used. Making

such fabric is a costly process and it will take more time. So the cost of decorative fabric is high, but demand from customers is also high so production is also more.

Brief note on few decorative weaves:

I. Pile weave: In this weave plain weave or twill weave are used as base weave. By using third grade threads smooth pile effect is created in the place of soft surface, at the backside of the fabric and we can see the basic weave pattern. Sometimes the pile effect can be seen on both sides. This is created in three ways:

a. Wire method: In plain weave generally two sets of threads are used, one more extra set of threads are used as warp or weft in this method. Basic fabric is created by one warp set and pile effect is created by extra set of threads. These extra set of threads are drawn out through the fabric in the form of laps with the help of loops. Sometimes these loops have blades that will cut the threads when the loops are lifted up. This type of fabric is called cut pile weave fabric.

b. Terry weaves method: This effect is brought in the loom without using loops to reduce the making cost. Four harnesses are used in the loom to create this effect. Among this, two harnesses will hold the warp threads which give pile effect and the other two will hold the warp threads which are required for basic weaving. The tensile of warp thread is loosened while inserting the weft thread and two pick of weft is inserted and in the third pick it is beaten to create loops with warp thread.

c. Double cloth method: In this weave two fabrics are constructed face to face, where the warps of two sets of fabrics are held together by an extra set of warp threads. These extra sets of warp thread will create pile effect. The length of the pile depends upon the distance between two fabrics. During the process of making, a knife like thread arrangement is done which holds these two fabrics creating pile effect on the surface of the cloth. Decorative three dimensional effect showing depth effect is formed on the surface of fabric in pile weave. Turkey towels are a good example of pile weave fabric. Velvet fabric is a good example for cut pile weave. Rugs blanket, inner wears, sports garment etc.

II. Double clothes weave: In the double clothes method of pile weave two fabrics are woven on the loom at a time, they need not have pile weave patterns. These fabrics have plain weave on one side and twill weave on the other side. In this pattern instead of using a special type of warp and weft threads to bind the two fabrics, a fifth type of thread is required. Sometimes the two fabrics are bound by using the filaments of warp and weft yarns of the same fabric without using the fifth yarn. This double cloth has good strength and gives warmth with more weight. It is used to weave rugs and blankets.

III. Leno Gauze weave: By this weave, light weight fabric with lace effect can be constructed. A special leno arrangement is fixed to the loom that's why it is called as leno weave. The '8' shape is made by interlacing the two side by side warp threads and weft thread is inserted through this group. If second warp is woven around the straight warp that is called gauze weaves. This method is used to create leno effect within plain weave instead of using leno weave throughout the fabric.

This type of making is not costly and any type of threads can be woven by this method. The fabric gets strength by interlacing '8' shape and the weft weave do not slip and will be held by the shape. This fabric is light in weight and useful for making garments. It is used for making saris, blouses, curtains, etc.

- IV. **Swivel weave:** In this weave dots, rounds and other designs can be created at the time of manufacturing fabric. For this extra shuttle, weft threads are required. The number of these will depend on the number of designs and dyes we are using. While making the fabric, the shuttle will move roundly at the respective place of design to be made on the fabric. As the shuttle moves among these designs the thread floats with it. It is present at the back side of the fabric. The ends are cut down and left. Thus, these are less durable and get separated on friction. Silk, cotton, rayon, and nylon threads are used for making fabric with this weave pattern. This fabric is used for saris, blouses, skirts, and kids wear.
- V. **Lappet weave:** It is like swivel weave, the designs are made on the surface of the fabric at the time of weaving. A set of needles having special warp yarn are kept in order before the reed of loom. These needles sew the design on fabric at the time of weaving. By this method, designs can be sewn by using only one colour. The threads float among designs

that are cut off and pasted to the fabric to prevent them from separating from fabric. This fabric is used for making saris, blouses, and curtains etc.

- VI. **Dobby weave:** This weave is to create geometric pattern on the cloth which is not possible by plain weave and twill weave. This is possible by the arrangement of dobby in the loom. Dobby arrangement controls 25 to 40 harnesses and these harnesses have the warp threads from which we make designs on the fabric. Though the number of harnesses is more, it is possible to make small designs. Having a Diamond dot at the center is the most familiar and regular design of this pattern.
- VII. **Jacquard weave:** A special mechanical process is required for making the above decorative weaves from simple to complex geometric designs. A French scientist called Joseph Jacquard has invented an attachment for making the designs and is called Jacquard Attachment[1]. The Jacquard attachment will control thousands of heads without using a harness and can lift half of threads during the process of weaving.



Jacquard weaving with design cards

Source: From filed, Chirala, Date: January, 2016.

Initially, the design is drawn on a paper that has to be woven. Then it is drawn on a cardboard sheet and holes are punched out of the card as per the design. These punched cards are laced together in continuous sequence on the top of the loom, where the needles are set in. And each needle controls the respective string. When a string is drawn, it lifts the heddle that is attached to it. In this, we lift the required heddle. The shed is formed as per the design when the needles lift the heddles by passing through the punched card. Then the weft passes through the next set of needles pass through the punched card and it

goes on accordingly. It continues till the end of the process. Fixing such attachment in the loom is a time consuming and an expensive process. It will take from weeks to months to make a design pattern by using such attachment in the loom. But once fixed, it can be used any number of times. This type of weave can also see the floating thread as in satin weave at the back side of the fabric as per the design. This makes the fabric less durable. Precautions should be taken that the threads should be knitted closely. All types of yarn threads are used in this type of weave. Curtains, upholstery, sari borders are weaved through this method.

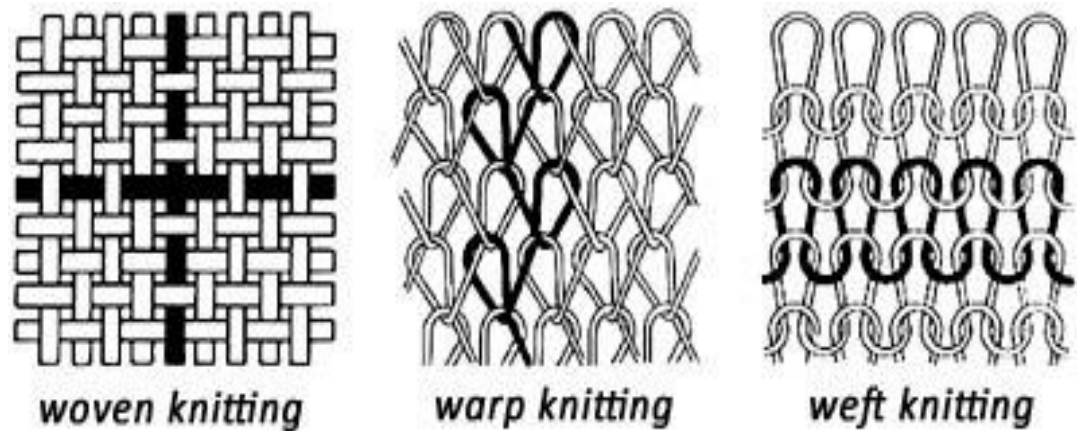
3. Knitting: In manufacturing clothes, knitting is important after weaving. Though the knitting method is not as famous as weaving. But for some special types of fabric knitting gives a special look. Example hosiery, sweaters, inners wear etc.

In Western Europe, knitting art is highly developed. In olden days fabrics were knit with hands by using bones, wood pieces etc., as needles get rough texture on clothes. Later, steel needles were used. In 1896, Reverend William Lee from British invented the knitting machine. Later on several knitting machines were manufactured. Around 240 latch needles attached to circular knitting machines were made and make 300 rounds per minute. All these modern machines are based on the machine invented by William Lee. In knitting method, the threads are interlocked by making top with the help of needles or loops and fabric is made.

Types of knitted fabric: Knitted fabric is divided into two types:

1. Warp knitting

2. Weft knitting



Source: <http://www.fusibleinterfacing.com/difference-warp-weft-knitting/>

Warp Knitting: The warp knit fabric is made with the help of machines and has a flat knit structure. They are used for making innerwear, gloves, scarves etc. This type of fabric has less elasticity than weft knit fabric, but is trim and strong without stretching. The knit pattern will not be disturbed on breaking of threads.

Weft knitting: It is generally made by using either machine or hands. This has three main basic knits. a Knit, b. Purl and c. Rib

All the modern knits are the combination of these three knits. By interloping one or more than one weft thread knit stitch is made. In pure knit, courses are formed at two sides of fabric and it can be stretched according to the lengthwise. This stitch is used for making sweaters and scarves.

3. Felting: Wool and some other fibers have felting nature. The compact fabric can be made by pressing. In this technique, the fiber is interlocked by using heat, pressure or friction and moisture. This is a simple and cheap process. The felted fabric does not have warps, wefts, and selvages. Its elasticity and firmness is less as it has no twist in threads and it does not drape.

The fibers sent through two carding processes in a sequence are arranged parallel and a thin sheet is made. Such sheets are combined to give weight and thickness. These multiple sheets are pressed by sending them through revolving rollers by sprinkling hot

water and exposing them to water vapours. The fabric comes out of it. It is kept cool for 24 hours.

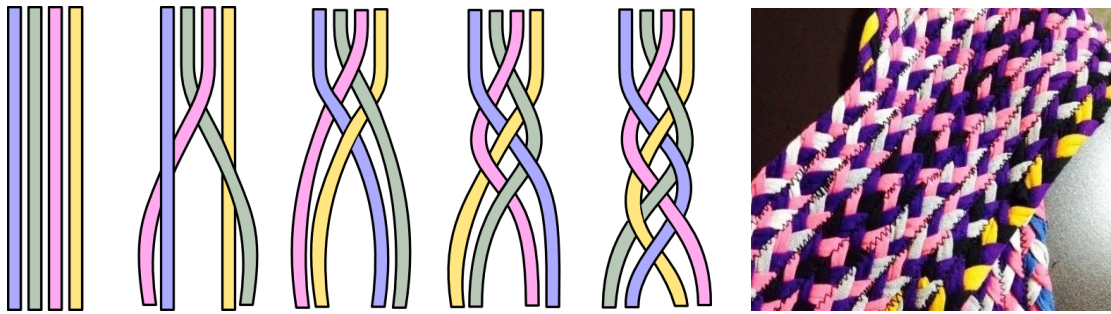
During this process, fibers get interlocked with one another. Later this felt wetted with soap and soda mixture; beaten with hammers for half an hour. Then it is to be washed, stiffened by starching, dried and ironed to make nape. This felt fabric is used to make hats, sandals, shoes, bulletin boards, surfaces of wiping erasers etc.

Rib knit is a combination of knit and pearl. This type of knit takes more time and thread. In this knit, ribs like raised lines are formed at both sides of fabric. This rib knit is used in sweaters at the wrist and waist to make them fit. These have good elasticity. This rib knit fabric is mostly used for making children socks and bath ware etc.

The knit fabric can be stretched in any direction as it has interlocking loops though the threads used in; may not have natural elasticity. This quality is achieved through the knitting process. It makes knit fabric fit to the body as per size when compared to stitched dresses and are comfortable on wearing. This fabric does not shrink or wrinkle while ironing and ironing is not required. The gaps in knit fabric work as resistors of heat and give warmth to the body. This fabric has good absorption and light in weight. If one loop gets broken, it will increase in size and may disturb the knit pattern. This can be overcome by using variations in knitting.

This knitted fabric is used for making hosiery, sweaters, innerwear, scarves, bath wear, sportswear, and swimwear etc.

4. Braiding or plaiting: Knitting the threads in long or in diagonal pattern as braid or plait is called braiding or plaiting. This is knitted by using three or more threads with the braiding machine. This method is used to make straw hats, small rugs, ribbons, tapes, wicks, ropes, elastic bags, etc.



**Technique of 4 strand braiding and handmade room
decor accessories created with braided fabric**

Source: https://commons.wikimedia.org/wiki/File:4_Strand_Braiding.png and
<https://www.thoughtco.com/magical-weaving-and-braiding-2561620>

5. Netting: Netting is a method of knitting the yarn at their intersections, resulting in a fabric with open spaces between the yarns of different sizes. Based on the size of gaps, nets are used as fish nets and nets with small gaps are used for making laces. Presently, machines are used to make laces instead of using hands. Linen, cotton, silk, rayon etc threads are used for making laces by using netting methods.



Source: <https://www.fabric.com/buy/ds-637/nylon-netting-fuchsia>.

- 4. Dyeing and Printing:** The colours play a significant role in weaving since ancient days. Sometimes what cannot be expressed by words can be expressed by using colours. There is evidence that prove dyeing of fabric was in practice since ancient times. In diggings of Thebes, the dyed clothes were found and they belonged to 3500 BC⁶⁴. In Egyptian Pyramids, the articles died of yellow colour made of sunflower plants. In India; we have been practicing this dyeing art since ancient times. Our predecessors were well aware of dyeing and printing methods. Stone aged men applied different colours on their body

⁶⁴ . Nurjehan V., Shantha R., Reddy P R (Eds), (1978), Vastraalu Dustulu (Textile and Clothing), Telugu Academy, Hyderabad.P. 194

derived from leaves, fruits, flowers, etc. In the tomb of Beni Hassan in Egypt, clothes on walls are found which have small shapes printed on it in different colours. As per estimation; it is in practice from 2500 BC. In India and China, the art of printing designs and dyeing might have been started before 500 BC. They were experts in this art.

5. **Dye-Methods of Dyeing:** The customers buy clothes keeping the colour and design in mind. If it gets faded it gives disappointment to him. The manufacturers of dyes give importance to these points while making colours that they last for longer without fading. They continue their research to improve the quality of dyes and make them. Every year, we get new dyes in the market.

The Dyes are of two types:

1. **Natural Dyes:** Before 1856 AD⁶⁵, the colours were made of natural products. They were the derivatives of animal and plants products.

a. Animal based dyes: Cochineal; a bright red colour dye is an extract from the insect crocus. These insects are mainly found in Mexico. Tyrian purple is an extract from a type of shellfish found at the coast of Mediterranean near the Tyre city. In 1500 BC⁶⁶, the Tyre is a famous center for manufacturing of Tyrian purple. For making 1gm of colour approximately 12000 shellfishes are needed. A solution is prepared by squeezing and is applied to wool or silk. It gives an attractive Red Purple Colour. As this dye is very expensive; only rich people use this colour and it is called Royal Purple.

b. Plant based dyes: Rubia Tinctorum, an extract called madder is used for making red colour and the blue colour that is Indigo; an extract of plant *Indigo-fera Tinctoria* are examples of plant based dyes.

The indigo dye is extracted by using a special technique from the plant *Indigo-fera Tinctoria*. This plant is mainly grown in India, Britain, and South Africa. Colourless indigo attains reduction property on chemical reaction when it is soluble in water. The precursor to indigo is colourless dye and on exposure to air it gets oxidized and changes into blue colour. Once it turns into blue on oxidation; it changes to an insoluble product.

⁶⁵ Ibid 194

⁶⁶ Ibid. p.195

It has to be mixed with a base to make it soluble and solution is prepared for dyeing. For this reduction process, the blue indigo is fermented by organic ferments in big-vats. The cloth is dipped into the container and exposed to air for oxidation. It gets oxidized and gives blue colour to cloth. Modern vat dyes are prepared by basing on these principles.

The plants like safflower, logwood for making red colour, turmeric, yellow colour extract from saffron, extracts of henna, and pomegranate dyes are used as cloth dyes since ancient days. These natural dyes make clothes beautiful and attractive.

2. Artificial Dyes (Synthetic dyes): A young chemist, William Henry Perkin in 1856, was serendipitously discovered the more important product Mæuve Dye when he was experimenting to make quinine from aniline, the by-product of coal tar. It brought a drastic change in the history of the dye industry and opened new gates for the synthetic dye industry. By using chemicals; a number of synthetic dyes are prepared and now these synthetic dyes are available more than natural dyes. Around 1500 colour dyes are produced and used by the dye industry. Still; there is a requirement of inventing new suitable dyes as new synthetic fibers are being invented day by day.

The main purpose of dyeing a cloth is that it reflects the desired colour by reflection of light. Dyes have the molecules called chromophores and auxochromes and it is a compound. The chromophores will reflect the desired colour by producing light rays from the surface of the cloth. Auxochromes not only reflect light but make the dye to be soluble in water and gets absorbed by the fiber of cloth.

Dye gives a permanent colour to the cloth when it is applied to it. Coal tar is the basic ingredient for most of the synthetic dyes. After the declaration by Kekule, the scientist who has laid the foundation for modern dye industries in making compounds of interrelated dyes.

Choosing Dyes: Dyeing adds beauty and attraction to clothes. Dyeing is a process of immersing the fiber in colour solution and saturating it. Lot of things have to be taken care while dyeing a cloth. For example: nature of dye, nature of fiber, concentration of dyeing solution, temperature, electrolytes, necessity of dyeing, acidity and basic colour solution etc. It has to be considered that the dye should be compounded to which type of

fiber is on the affinity like protein, cellulose, tannic and acidic etc. This makes dye to bind to the fiber and its compounds, the dye to the cloth. Thus, these are called compound dyes. In dyeing protein fibers, there is a probability of chemical reaction between an anion of fiber and a basic substance, but in cellulose fiber, the reaction is only a physical change. Cellulose is made of long chains of dry glucose molecules. This chain has matrix-like structure and a reciprocal relationship is formed between the spaces of molecules of dyes with molecules of fiber. It helps in absorption.

Dyeing new synthetic fiber is a complex process as its absorption capacity is less. It is hard to dye nylon and acetate fibers by using water soluble colour solutions. Alcohol soluble dyes can be used with acidic solutions. For these types of fiber liquid based dyes are the best methods. In this method, the colour dye is dissolved in spinning solution.

Classification of Dyes: Dyes can be classified based on different factors. For example, this can be categorized based on the colour to be produced, chemical composition, dyeing method, nature of fiber etc.

Classification of synthetic dyes based on chemical composition:

1. *Acid Dyes,*
2. *Basic Dyes*

The Dyes can be classified on the basis of its method of dying:

1. *Direct dyes*
2. *Developed dyes*
3. *Sulfur dyes*
4. *Vat dyes*
5. *Napthal or Azoic dyes*

1. Direct dyes: They are mostly used for commercial purposes and are water soluble by nature. They are used mainly for dyeing cellulose fiber, protein fiber, and polyamide fibers. They may be lost on washing. Colour dye should be more concentrated. Sodium sulfate and sodium salt are dissolved to the colour solution to control the absorption. Generally, the hard water is made soft by adding soda ash to it. When the colour solution is at medium temperature; the cloth is dipped in the liquid and boiled after raising

temperature and sometimes the cloth is dyed completely at medium temperature. However, sometimes the dye is not completely absorbed by the cloth. The remaining solution can be reused by adding some more dye to it.

Steps in direct dyeing method: The procedure of direct dyeing cloths can be explained in the following steps.

- a. **Boiling:** 5 to 30% Glauber's salt is added to the weight of the cloth or 5.2 to 22 kg common salt is mixed in water and cloth and is boiled from one to one-and-a-half hours. Instead of salts, soap and Turkey red oil can also be used. After this process the cloth is drained and rinsed in cool water or soda water.⁶⁷
- b. **Dye Bath:** Equal portions of caustic soda and dye are added to the water and is mixed; then boiled properly without lumps. Later it is cooled and cloth is dipped. If required burse salt or common salt is added to it.
- c. **After treatment:** After treatment helps in getting variation in colour and it improves wet fastness and prevents the dye from fading for a long time. Applying dye again to dyed cloth is known as diazotizing and it is an example for after treatment. This is also treated by copper sulfate, chromium salt, and sodium carbonate. This will increase light fastness of the cloth and resist the fading of colour on exposure to light.

Mostly silk, cotton, wool, fiber, etc. are used for dyeing by direct dyeing method. Diazotizing the dye is also very easy with less cost. They have the fastness of light. Some types of dyes have good light fastness and low wet fastness. Due to this, colour will fade on wetting the cloth as they have the nature of dissolving in water. It can be prevented after treatment. This type of cloth should be less washed in cool water.

2. Developed Dyes: These dyes are mostly used for fibers of Cotton, Silk, Rayon, Dacron and Acrilan. They are dyed by a common dyeing process with suitable dyes. Then the cloth is rinsed in water and dipped in cold sodium nitrate solution. This is called diazotizing. It is developed by adding any phenol (beta-naphthol). It will prevent

⁶⁷ Ibid 197

fabric from fading on wash or on exposing to light. Mostly these developed dyes are used for lady wears.

3. Sulfur dyes: These are more expensive than direct dyes. These are insoluble in water, so sodium sulfate and soda ash is used to dissolve these colours. Salt is also added to the dyeing solution, as the salt resists getting into the fiber, the cloth is dipped at high temperature and dyed. Then it is rinsed properly in water and exposed to air and gets oxidized until the desired colour appears. This oxidation can be done by chemical reaction by using potassium dichromate and acetic acid. This oxidation process is controlled very carefully. Low oxidation prevents the dye from fixing it to the fabric. High oxidation changes sulfur to sulfuric acid and will harm the fabric. After oxidation, excess chemicals and dye are removed by rinsing the cloth in water properly. The nature of dyeing solution and high temperatures helps in penetration of sulfur dyes into the fabric when compared to other dyes.

The sulfur dyes have good wet fastness and light fastness, but will not look bright, example black and brown colours. Red colour is not formed with these dyes. Sulfur dyed cloth will become weak if kept unused for longer times.

4. Vat dyes: Vat dyes are best for Cotton, Linen, and Rayon fiber to prevent them from fading. Synthetic fabric can also be dyed by using binder. For applying vat dyes, the same natural principle is used as in indigo. As like indigo, the vat dyes are also insoluble at oxidation stage. They get soluble or dissolved on reduction. Hydrosulfite is used for reduction. The powders of vat dyes which are available in the market are dissolved in hydrosulfite solution in big vats or buckets. The fabric is dipped and exposed to air and then undergoes oxidation naturally or chemically by using an oxidizing vessel. Then the dye became an insoluble oxidized material. Such dyed fabric will not fade away on washing. Vat dyed fabric is more expensive than other fabric as these dyes are expensive.

The vat dyes will not fade away by light, acid, or base. The vat dyes even cannot be removed by concentrated bleaches, except red and rose colours which will get faded on washing. Orange, yellow, and green dyes make the fabric weak.

6. ***Napthal and Azoic dyes*** These dyes can be used for Cotton, Rayon and some type of Synthetic fabric. Two types of dyeing solution have to be prepared for dyeing fabric with these dyes. First solution has naphtha, caustic soda, and a small quantity of Turkey red oil. The base in diazotizing base solution will be available in desired colours. The fabric is dipped in the first solution and drained to remove excess solution and dried properly. Later it is dipped in the second solution to fix dye to the fabric. The dyeing solution is generally kept at low temperatures, sometimes by adding ice pieces. So these are also called ice dyes.
7. ***Acid dyes:*** These dyes are direct dyes for wool and silk fabric and can also be used for nylon like synthetic dyes. The sodium salts in acidic dyes bound to dyeing solution. There is availability of different colours in dyes. But these are not strong or long lasting, will fade on washing and can resist to light at some extent. If woollen fabric boiled in chromate solution after dyeing it in acid dyes, it will improve wet fastness and light fastness of fabric.

Basic Dyes: These are direct dyes for the silk fabric. These are basic dyes of hydrochloric acid salts. These are brighter than any other dyes. More colours are available in these dyes, but are not strong or last long. These can be a good option as bright coloured dyes. These have low light fastness. These can be used for cotton, linen, acetate, nylon etc fabric by using binder.

Methods of dyeing: Dyeing can be done at any stage of fabric that is from fiber to fabric. Generally the following five methods are used for dyeing a fabric. They are:

1. Stock dyeing: The process of dyeing at the stage of fiber is called stock dyeing. The raw fiber is cleaned properly and dyed before spinning it. This is the best method of dyeing, because the dye penetrates deeply into the fabric. The dyed fabric is strong and will not fade its colour. All the deformities are corrected while spinning, but it is a bit difficult to spin the yarn because the dye makes the fiber get rigid on dyeing. Mostly this method is used for dyeing wool fiber. New colour variations or effects can be created by mixing dyed fiber two or more colours.

2. Yarn dyeing: Method of yarn dyeing after spinning is called dyeing or spool dyeing. The yarn is dipped into the dyeing solution in the form of hanks or in the form of skin. The dye will penetrate into the yarn as in stock dyeing. The fabric will look bright; perfect is stronger and will not fade when compared to the fabric dyed after constructing.

We can introduce interesting and attractive effects while weaving the fabric by dyeing the yarn at this stage. The effects of checks, strips etc can be created by using yarn dyed in different colours. Mixed colour fabric can be woven by using different colours of warp and weft yarns. Most of the weaving industries use dyed yarns for weaving. The dyed yarns are also used for decorative effect in yarns.

3. Piece dyeing: Dyeing of fabric after its woven is known as piece dyeing. In this dyeing method, the colour does not penetrate into the fiber as in stock dyeing. It's beneficial to the manufacturer. The colours having demand can be used as per the fashion updates. The cost for dyeing fabric is very low and is mostly used for cheaper fabric. In this method, the fabric that is wrapped to a cylinder is passed through the dyeing solution and then coiled to another cylinder.

In this method, we do not get dark colours by using some technique. Two colours can be created on fabric. It can be done by stopping the fiber or yarn of fabric from absorbing the dye at desired portions and the rest of the fabric will absorb the dye. Sometimes by using the same technique, we can make the fabric absorb more dye by restricting it. As per the consumer's point of view, the piece dyed fabric has low quality because there is less penetration of dye into the fiber of fabric. Only exposed fabric portions will absorb the dye and will fade away easily.

4. Cross Dyeing: In cross dyeing, the above three methods are used by blending or by combining them and can get different variable effects. For example: By using stock dyed warp or weft fiber spun yarn woven with another un-coloured yarn. If this woven fabric is dyed again, the un-coloured yarn absorbs the dye and the already dyed fiber yarn becomes dark. Both together will give an attractive colour combination.

Plant based fiber and animal based fiber are combined and dyed together in one dyeing solution. Both fibers will absorb the dye according to the binding affinity and

create colour effect. If such fabric is dyed in one dyeing solution by adding binder to it, the fiber with less colour affinity will absorb the colour with the help of binder. If fabric is woven by using two different fibers which are dyed in two dyeing solutions, there is a chance of forming two colours on fabric. For example: If fabric constructed by blending acetate fiber with viscose fiber, in two different dyeing solutions having affinity, viscose rayon will absorb one colour and acetate another by creating a beautiful colour combination.

5. Solution pigmentation: In synthetic fiber, if the dyeing solution is mixed with a spinning solution, the dye blends and gets mixed with fiber completely and does not fade on wash or dry wash, to sweat, and to light. It helps in saving the making cost of fabric. Mostly synthetic fibers are dyed by this method.

(Textile weaving Raw material and Process of Weaving has been shifted to appendix as advised.)

Kalamkari Painting

Painting process and Techniques⁶⁸: In olden days, Kalamkari art was painted on clothes that were kept on the wall of the temple and its form and texture remained the same for more than thirty years. If it is kept away from sunlight, the art can be preserved for a century. In this art; they use all vegetable dyes to paint. They use karakkaya, karaka flower, chawala podi, manjusta, patika and jaggery, milk and other natural products to make colours.

These days, they are buying these natural colours from Chennai Ayurvedic shops. The cloth is bought from Chinthur. Earlier, they used handloom cloth for this. It is called Kora. This Kora is woven by weavers of Shalipeta in Srikalahasti. Now, those weavers are hardly available. They use power loom cloth for this art.

⁶⁸ Interview with Relayudam Srinivasarao,(Age 51), Community: Palli Reddy Vannekula shkatritya(BC-A) kalmkari Artist, Srikalahasti. Date:January 2016.

Kalamkari Art Process and Technique: In olden days, this art was painted on the cloth called Kora. Nowadays, it is called Gada. Earlier, they used handloom cloth and now they are using power loom cloth.

- a. First, they take the Gada and remove the starch from it and it is called Dobi.
- b. Then; the immature karakkaya without seeds is soaked overnight. Once it becomes soft, it is grinded.

The mix thoroughly the milk of buffalo with the paste of kakarakaya (cow milk is not used as its more water content). The Gada cloth taken and starch is removed and this cloth is dipped in the above solution and dried. This is one type of method of preparing of the cloth for art⁶⁹

Colours:

- a. The good quality jaggery solution is prepared in a pot and the corrosive iron is added and closed properly for fermentation for 15 days.
- b. After 15 days it transforms to a black ink. This is called kasikaram.
- c. When this kasikaram is applied on Gada, a chemical reaction will take place and gives black colour.
- d. This does not spread from its applied place as the cloth is dipped in buffalo milk. This is another process to get black colour.

Charcoal: Earlier charcoal was prepared by burnt tamarind sticks and was used to make rough sketches. Nowadays, they are using pencils for drawing the sketch.

Drawing: The outline is prepared and the lines are drawn with kasikaram. They make whatever picture they want to draw like Rama, Krishna, or scenes of Mahabharata etc.

Background colour: hey make this outline up to 50 meters. After completing the drawing, they apply the mixture of patika and turmeric to get a yellow colour.

⁶⁹ The buffalo milk stops the colour from spreading of water drop during painting.

Background filling:

1. The rest of the background is filled with yellow colour excluding the drawn part and it is done at a time throughout the 50 meters of cloth.
2. Later the cloth is kept under floating water for 15 minutes. Usually, five pieces of clothes are used to do this process⁷⁰. It removes the excess residues and colour when (15 Minutes) passed by floating water.
3. Later, all these fifty pieces are taken out and placed in a drum.
4. This drum is filled with sufficient water and they add *Manjista*, *Chawala powder*, *sullu patta* (the powders of their respective leafs and bark) and boil it. Nearly 50 pieces are boiled at a time. This changes the colour of patika part to red. This cloth is washed in river water⁷¹. This gives exact colour to cloth.
5. In olden days, the boiling clothes were dipped in the solution prepared by mixing sheep dung, drained and were dried overnight. In the morning it was taken to river side or sea side, kept in wet sand on flat surface overnight.

Pink colour: Once the cloth is washed in river water, it gave pink colour with a black and red outlines.

To get the white colour without disturbing red and black colour, they kept the clothes in sunlight for three days after washing. This made the cloth white without disturbing the outline colour. This cloth is again rinsed in buffalo milk and it does not spread the colour of outline.

Yellow colour: To get yellow colour, the cloth is boiled again in the flowers of Kakarya solution.

⁷⁰ Once the above process was done at Swarnamukhi River.

⁷¹ Previously they used to boil the cloths twice because patika will not give good colour in first boiling process, so they repeat the above steps

Blue: Previously, they used indigo blue after making it into cakes and seeds of Tagarapu and sodium in a pot and it gave blue colour in drops. This is called indigo blue. This is used wherever it is required.

Green: Blue is applied on yellow colour to get green colour.

By blending different colours with one another, they developed more than 10 to 12 colours and now use them in kalamkari art. The clothes are washed, rinsed and dried in floating water after dyeing with colours.

Drawing process (Using the kalam): The spindle of thread and a ball is made and a stick is inserted through it. The spindle is dipped in the dye and it takes the colour; the same colour is applied on design by moving the stick on it. Consistency of colour may vary depending on the pressure that is applied on the ball. Drawing of design depends on the skill of the worker.

Kalamkari Painting Process



Charcoal sticks is used to the Making for rough sketch



Lines are drawn with kalam (Bamboo Pen)



The rest of the background is filling with colours



Rinsing in buffalo milk

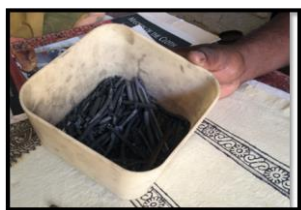


keeping in wet sand on flat surface (Canal floating water)



Swarnamkhi Nadhi

Raw materials for Kalamkari Painting



1. The tamarind Charcoals sticks



2. Bamboo Pens



3. Preparing pen with Gum and Wool



6. Jiggery (thathi bellam) by blending different colours with one another (Dhalchina chekka, Karakaya and Indigo cakes)

Source: From field, Kalahasti, Date: January, and February, 2016.

Kalamkari Printing

Method of making Kalamkari Printing blocks: Teak moulds are used for printing the designs of kalamkari in Pedana. (Few artists used Neem or Mango wood blocks). The teak mould cost Rs. 400/- and others Rs.100/-. The cost depends on the design carved on the block. Mr. Gangadhar states that nowadays blocks are available at low cost due to competition. The blocks made at Pedana are now exported to other places like Calcutta. Demand is decreased to teak blocks due to supply of other wood blocks in the market.

As per the words of famous block maker Mr. Gangadhar, the teak wood is bought from Rajahmundry by selecting the tree and it is cut horizontally like slices of onions (Furniture cutting method is not useful in this method). Vertical slicing is not used for making blocks and experienced timber can only be used. New timber is not used for making blocks.

These teak wood slices were kept in seizing unit centers for one month because wet wood is not suitable for carving. The wood bends if kept outside in sunlight and they are dried in the room. The large wood blocks are cut into small pieces. The small wood pieces are used for making small designs.

A white paste is applied on the surface of wood which is made of titanium powder and fevicol which shows the drawing clearly. This will wipe off once the drawing is completed.

1. The white surface design is drawn with pencil. This is done in two ways a
 - a. *Direct hand,*
 - b. *Tracing.*
2. The block is carved according to the design.
3. The rest of the part is cut down and sand paper is applied. A handle is fixed to this block.
4. This block is soaked in oil for one week in a box. They soak 10 to 15 blocks at a time.
5. Then they are dried properly and sold in the market.

In Pedana, the blocks are made of Kalamkari designs. Blocks having borders, allover, rounds, wheels with bend, warli, Madhubhani etc.

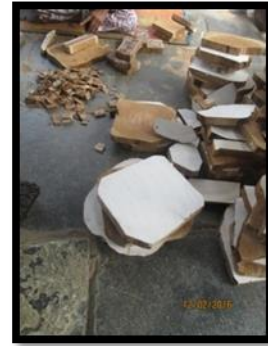
Blocks making Process



Horizontally cutting,



Cutting blocks



white surface applied wood



Drawing the design with pen or pencil --after drawing block and Carving the block



Applying sand papers, fixing of Handles, soaking in oil for one week and finished blocks.

Source: Source: From field, Pedana Date: February 2016

Kalamkari Printing Process:

Raw material: The raw cloth is brought from Tirupur and cut into sizes. It is soaked and dried and starch is removed. This is called Saluva. This Saluva process is done at Ananthyyapet, 7 kms away from Pedana. The cloth is soaked overnight in the lake water and dipped in buffalo dung solution and kept outside for one day. The next day, it is washed and rinsed in water and dried. This will remove the starch of cloth.

This cloth is soaked in *Kakarakaya* solution for 24 hours. It is the solution made of immature kakarakaya fruit. They are brought from Gokavaram in Khammam district after drying. They are grinded and made into powder. This powder is soaked in water for 24 hours. For example: For 50 tones of clothes, 10 kg powder is taken. After soaking it in water, the solution is filtered and waste is removed.

1. The cloth is soaked in this water for half an hour and rinsed and dried.
2. On this cloth, the design is printed by dipping the block in the Kasikaram (the black colour) and the design is printed on the cloth.
3. After that, the cloth is sent for washing at channels in floating water.
4. Printing has two methods, first and second impression. In the first step, printing is done on cloth with kasikaram.
5. The printed cloth is then washed in floating water. It will remove the mud colour. Still water cannot remove this extra colour and disturb the design and form shades of colour on it. After rinsing and drying the cloth, it is dipped and boiled in the water to which Jaji leaves are added. Algirin is also added before adding Jaji leaves. (Algirin is a wood powder. It dissolves when added to hot water and it is taken by **alum** in water and gives Red shade. Jaji leaves are used to get good ground colour and shade).

6. This boiled cloth is dried for a second colour impression; the design is printed for a second time.
7. During the second printing blue, aldi, and green colours are used.
8. After printing with these three colours, the cloth is dried for three days. It is rinsed in Patika water and dried. This is the last step in the printing process.
9. It will take overall 15 days to complete all the steps to make designs by printing and dyeing on plain clothes. This prepared cloth is sent to market and sold in meters.

The cloth is prepared for printing by cutting it into 10 meter pieces. For saris, it is cut into 6 to 6.5 meters. A separated cloth in 63 inches panna is prepared for bed sheets and each is cut into 2.5 m length. The plain cloth is cut in required sizes and sent for washing (step -1).⁷²

Making of Colours:

1. ***Kasikaram (Black colour):*** Iron sheets and jaggery are soaked in water and kept in a closed vessel for 21 days, it gives a black colour. (To this small quantity of gum is added and this colour is used for printing.)
2. ***Red Colour:*** Earlier patika was used. But nowadays, they use the alum powder. When this alum powder is boiled in water; it gives a red colour. To get the required shades, looping is added. The prepared colour is used in printing.
3. ***Blue:*** These days' natural as well as readymade colours are available in the market. Hydrose and caustic both are added to water and boiled properly which gives a paste of indigo blue. To this paste, water is added to make a thin solution and to this hydros, caustic and indigo blue is added to get a blue colour. This is used as a blue colour.

⁷² According Rup Kumar, Supervisor of Kalamkari Printing Industry.

4. **Aldi:** The peel of pomegranate and dried pomegranate are made into paste and boiled thoroughly and yellow powder and beige yellow are added to make Aldi colour. Aldi colour can also prepared by boiling aldi flowers in water
5. **Green:** when Pomegranate water, Kakarkaya powder and Alum mixed together, it gives blue colour. If we add a little kasam (black) colour to this, it will give olive shade.

This painting and printing art form traditionally come from Andhra people. Kalamkari is art of Andhra people. It is very famous in Andhra region. Two centers in Andhra Pradesh are very popular in Kalamkari art, Andhra side “Bandar”(Pedana) and Rayalaseema “Srikalahasti”. Kalamkari art brings using less colours for arts. But it is very beautiful even with less colours and designs.

Printing Process:



Raw cotton cloth,



after Karakkaya solution,



wool with colour



Printing (First impression),



Printindg (frist and second impresion) and



Drying



Boiling in the Jaji leaves water, Rinsing with jink powder water and Drying

Source: Source: From field, Pedana Date: February 2016

Kalamkari printing raw materials



Teak wood,



Patika



Javi leaves



Karkaya powder



Karkaya water



Colour preparation



Wood carving tools



Block making Unit



Finished blocks

Source: From field, Pedana Date: February 2016

Conclusion: This chapter deals with the types of techniques followed by the Padmashaalis and Devangas in weaving the clothes. It is since time immemorial that the origin of the methods applied in weaving, dyeing and colouring the clothes. Their explanation of weaving is related to their caste and culture.

This chapter also deals with how the techniques of weaving have changed from conventional methods to the modern one by using the modern machinery in weaving, painting and printing of textiles. They have innovated new ways of dyeing and colouring the textiles and the dyes that have been made by keeping the taste and interest of the customers. However, they have to go a long way to meet the present customer's choice and other modern industrial competition. In this method of weaving, the expected designs are made in the process of weaving of textiles. Some of them like Kalamkari textiles are printed or painted after weaving of textiles.

CHAPTER – V

MOTIFS AND DESIGNS OF TEXTILES IN TELANGANA AND ANDHRA PRADESH

Emotions and feelings which cannot be expressed through words can be done by a painting. Not only does pictures explain such complex feelings but also gives it a dramatic feeling. We describe things and people that we encounter in life and our day to day lives in writing. We describe their characters, nature and such written depictions give out both negative and the positive aspects of one's feeling. We repeatedly talk and tell others about a particular aspect that we liked in a person, situation or a thing. We enjoy the melody of a song when we hear it and we discuss how natural the actors were in a particular play that we liked. It reminds us and broods on how well the poem of a certain poet fits our situation and how we were moved by reading it or what the poem reminded us of? We admire the delicate handiwork of a painter when we come across a great painting.

Humans expect every work they do to be one of a kind and they expect a specialty even in other people's work and we want every work to benefit mankind at large. These behaviours show the artistic vision that is imbibed in us (humans). We use art in a very broad sense and as synonymous to life as in 'there is a life like feeling to that piece of art' or as in 'she has a lively face' or we say that 'their home is very lively'. Similarly, anything that feels life-like to us is in certain kinds of speech, games, songs, workmanship, in things which are beautiful and anything which attracts our attention in a grand way is considered life like. We find nature and sceneries very beautiful and full of life. And when man expresses his feelings on paper in the form of lines, caricatures or in colours, we call it a painting. When stones are turned into beautiful figures and figurines, we call it sculpture. In spite of its diversity, the common line to all of these forms of expression is their ability to entwine us. When these fine arts are believed in, and form part and parcel of rituals, beliefs, tradition and people put in their creative efforts for their production, it forms a folk culture. And personalized songs and fine arts are termed as Sistula Fine arts. In olden days when they had any script to express their feelings in the form of written lines, even before there was any language, the tradition of expressing forms and feelings in the form of painting existed. Scholars say that writing systems

evolved from painting and the example of this is the Egyptian Hieroglyphics. Egyptian Hieroglyphics are the most ancient one and they were in existence around 3000 BC.



Egyptian Hieroglyphics from KV17, the tomb of Seti I, 13th century BC

Source: https://en.wikipedia.org/wiki/Egyptian_hieroglyphs

They used hieroglyphics in imparting education. They had symbols for words and sounds. The first sound of the hieroglyphic stood for the sound that was drawn in the form of a symbol and thus the initiation of the writing system took roots in Egyptian drawings. Eventually their system of symbolic painting had its influence on Minoan civilization, Mysian civilization and Greek civilization and they were adopted and used according to their own sounds and depictions.

Art is very ancient to Chinese people and their script is in the form of hieroglyphics. Though there has been certain change in their script with time and age since 2000 BC their script has been hieroglyphic and continues till date. The script usually is painted on canvas and sheets by using a brush and there is a design and style imbibed in their learning of hieroglyphics. Thus, we can say that since the age old civilizations, paintings have been flourishing both in the original form and also as a script. In the Stone Age too, when the primary source of man had been food, he had come from hunting wild animals and fought animals to eat, their struggles could be seen in the form of cave paintings. Everything that man expressed then was in the form of paintings. The ruins found in places of Indus Valley Civilization was the root of our existence; the land had sculptures of mothers, goddesses, religion related sculptures showing us the ancient way of living and their measures of their lifestyle.



Cave Painting, Source: Internet

Painting flourished primarily as the tool of advocating religion. Man without scientific knowledge had painted certain figures and symbols on the walls, he lived within and the tools he used to keep bad forces of nature at bay. He prayed nature's powers as the god and the ancient paintings are the pictorial and symbolic evidence that bore to his beliefs, rituals and ways. Eventually, when man started to live in groups, formed a community and became civilized, learnt to add usefulness to the paintings he made. And, if the prime factor is tradition, then it is called folk paintings or murals. Though it's hard to differentiate between the ancient paintings and folk paintings; the latter one depicted the rites of the community and showed their reconstruction and transformation thus showing the importance of those rights that were followed by the community.

The paintings drawn, the tools and implements prepared, and the sculptures show their handicraft are plain in nature, depict beauty of nature's attractiveness. The tribal communities then and now use the natural colors for painting. They derive various colors from substances like tree leaves, flowers, fruits, roots or sand and use the natural colors to make paintings. The other reason for our natural attraction to their paintings is the use of natural colors. Even modern day people show a lot of interest in these folk paintings and sculptures. They used to paint folk art and had a wide variety. They used to paint on walls, pots, papers, woods, floors, dried bamboo leaves and clothes. There was no differentiation in media of expression. They used lines, shapes and designs and gave importance to using a lot of colors. It explains the deepest facades of human mentality. Even though art is meant for expression of the inner feelings when it comes to folk art, it

usually has a certain kind of utility. It had to be useful to their community at large. Usually art has its inspiration in nature, surroundings and the psychological status of the painter at the time of painting. They have flowers, wines, birds, animals and have indicators of culture or depict what is restricted in that culture. In the beginning, painting stood as a medium of religious propagation and iconic of it but eventually it underwent transformation and became general in nature while the religious paintings were progressing as a different line.

One cannot assume that the folk paintings are simple to draw. There are many underlying intricacies in it which we are not aware of. Thus, paintings exhibit the scale of our lives and history and cause happiness. It is impossible to arrive at the origin of folk paintings. So, it was decided that it is as old as human existence and has evolved according to human needs. It's a hereditary asset that is given from one generation to another as it attracts our eye.⁷³ Richard M Darson mentioned that folk paintings are part of the material culture that constitutes the third part of folklore and reflects the people's way of life. Things used by those tribal folks tell us about their presence in detail.

In the beginning, how did tribal folk build their homes and what kind of clothes did they wear? How did they cook their food? What were the different kinds of implements associated with different occupations and what were their handicrafts? How did they paint these folklore paintings and how did they craft their sculptures? Many such related questions are all answered by their material culture. And it is important to learn every aspect of this material culture. Since, it is not possible to do any work without implements and materials, folk paintings belong to the material culture. How did humans see nature as and what did the various symbols represent what aspect of his thinking about that particular part of nature is all evident in folk paintings.

Folk paintings were mainly evident in three types of categories:

- a. *Related to the clothes worn by them which include textile and Kalamkari painting?*
- b. *Related to the body e.g., Tattooing the body,*
- c. *Related to the decoration of the living abodes or homes e.g., in the form of Rangolis.*

⁷³ Richard M Darson , pg .no. 12

Textile Art: It expresses the pure form of folk art. Because of this kind of craft; the skills of a weaver are seen in the textile that you use. After a man has arranged food to eat and a home to live in for him, he is living to save himself from the effects of the environment. He has made protective wear from himself which down the lane became clothes. These are the primary needs of humans. When he has his primary needs fulfilled, he can progress onto a phase where he is thinking about art. Though food, shelter and clothing were just his primary needs; then he thought of expressing his art form to beautify his surroundings that he was living in.

- How can he make beautiful clothes which he wears to cover and protect his body?
- What kind of designs should he make on those clothes?
- How can he increase his physical beauty and enhance it by wearing clothes?

All these kinds of thoughts inspired him to think about modifying the clothes, and compelled him to make them beautiful ones. Painting on velour clothes and dyeing them is termed as Kalamkari painting. This is the most ancient kind of painting in folk paintings. Dyes and colors are extracted from naturally existing trees, leaves, fruits, vegetables are then used to paint on saris to make them beautiful and attractive. People who dye these textiles were called ‘Rangreji’[1]. These dyes on textiles and the designs they painted on them attracted the eye of onlookers. Textile art makes use of red, blue, yellow and black colors primarily. These two types of textile arts of dyeing and painting on velour involves people from Padmashaalis, Devangas, and Thoguta castes who have made their livelihood and have continued to do it even today..



Hanging – 19th Century Roller - Printed cotton, 3x2 ¾ yards
Source: Joele Sokolov, Textile Design Idias and
Applications, Library of Applied Design, International, Inc. New York.

Tattooing: It's an art done on the skin of the human body. Unlike Kalamkari art which is local to only India, tattooing has spread across the world. The indigenous tribes of deep forests of continents like America, Australia and Africa have a tradition of getting tattoos done in their body. It involves decorating bodies with designs and color and is seen in Indian tribal people too. In fact, the villagers believe that if they do not get a tattoo, God will curse them for Hell. To make a tattoo on skin they use needles, thorns and bones. And designs drawn with these on the body stay forever. It has been seen that women and men get tattoos of their lover's or partner's name, parent's name, names of goddesses, beautiful designs, flowers, etc. And the technique is used to make these tattoos black or purple. In areas of AP and Telangana states of India, dark green is used for tattooing. These colors are prepared from naturally existing herbs. These everlasting tattoos on the body are considered a glamour icon. Even in these tattoo arts, we can see the importance of folklore to their religion and preaching.



Abhinandan Basu, whose tattoos are rooted in Bengali folk art, is known for his special customized body art, which is called 'Bongo' – inspired by the Bengali folk art form 'Patachitra' (scroll painting) and the works of legends like Jamini Roy. Source: Internet

Rangoli: One of the important things in home decoration is the art of making Rangoli. In Rangoli, it reflects the community and their living style. In villages, everyday yards are cleaned, smeared with cow dung and then various kinds of Rangolis are made. These are made in dots, lines and colors. Especially in the state of AP and Telangana of India, during the festival of Sankranti (Moonless night- January), the entrance of houses are decorated daily with a different type of Rangoli, they are decorated with wet cow dung cakes in the middle of the entrance. These Rangolis are made with either flour or chalk

stone and modern paints are also used. These Rangolis were believed to drive away evil forces by our ancestors and hence in any celebration of marriage or for mourning, Rangolis were definitely made outside the entrance of a house. They differed according to the type of festival. It was a different set of designs for Diwali while it was different in Sankranthi.

These three folk arts show us the depiction of the entire nature of their religion, beliefs and their rituals in them. It is seen in the form of Swastika, Sun and Moon, Stars, Eight petal lotuses all of which represent nature as seen by us. Important to note in these three arts is all the designs used in them are very attractive and use of red, yellow, green and blue colors in the three arts mentioned above and the designs in Textile, Tattoos as well as Rangolis are all drawn close together.



Source: Internet

Lines, Images and Colors: We can see the craftsmanship of Telugu people in textile art. Things that we use on a daily basis like bedspreads, curtains, hankies and saris are decorated beautifully with the lines, images and colors which depict our culture and can be seen when observed keenly. Since, clothes are decorated with different kinds of colors, shapes in an attractive way; they please us and we are instantly drawn towards them. These depictions influence us internally; remind us of our culture, our entwined connections with it and thus becomes the reason of our attraction to those clothes.

Similarly, we can observe a sculpture not just from the front façade but also from sides and from behind. Paintings are different from these two types of arts. They are delicate and can be seen only from one side. Unlike architecture or sculpture, beauty of an environment can be shown very well in the form of a painting. Usually paintings and images are of two types namely line and color images. In the ruins of Mohenjodaro, the primary source of our civilization and culture's history, extensive use of line images have been seen.

Lines: Textile art and especially Handloom weavers and Kalamkari sees that the usage of lines has been given more importance. The prints used in Kalamkari dying on the edges of a cloth not only shows us the beauty of lines but also shows us many ways of community's lifestyle and their religious aspects. Array of lines, shapes are attractive in the textile art. Squares and rectangles and line designs around them show the heaviness or completeness of a bedspread. Usually women of Telugu states consider it unholy to wear a sari without a distinct edge. Hence, lines are used for edges or circles are painted which demarcate a boundary for the regular design by giving it a closure. Simple patterns like a horizontal line, a vertical line, an arc shape in the corner and the repetition of this pattern makes a great window curtain and are pleasant to look at.



Printed cloth quilt with appliqué motifs from RANI KUTCH, India
Source: Joele Sokolov - Textile Designs Ideas and
Applications, Library of Applied Design,
International, Inc. New York.

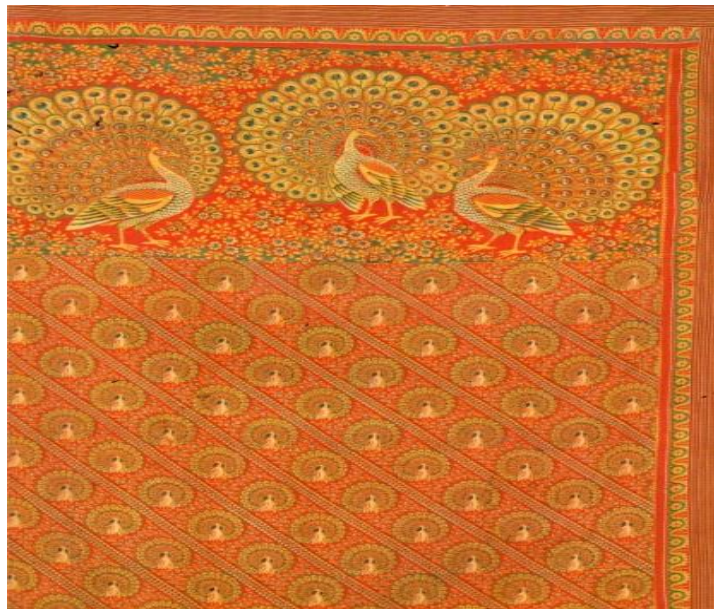
In our culture, there is a great importance to lines. Lines have various meanings in our day- to-day life. On looking at a person's face people usually say his fate (or God's

written lines). If we are doomed or defeated; in everything it's a bad fate is considered as the reason. It is also said that as soon as we are born, Brahma (Hindu mythological God of creation) draws three lines on our forehead and those lines determine how well we live our life, our triumphs and defeats and other instances we would face in our lives. While describing a person's character, they say he is a man of straight and set goals. While describing a person with bad or cunning character, we say he has a tyrannical and twisted mind. Therefore, lines and shapes are used to describe human personalities. Similarly, the beauties in textile paintings are of vertical lines, horizontal lines and arcs in different combinations. When a lot of vertical lines are seen, we get irritated. And that irritation is removed by spreading a certain number of horizontal lines and arcs in between those vertical lines and in turn gives a feeling of a beautiful piece. To make any painting, we make use of some thousands of lines in the process. And the use of these lines gives bliss to viewers depending on their biases, thoughts and their mentalities. Example: Monalisa, The last supper, Gornica, etc. In group dances as well, and in community dances like Dandiya, dancers make lines on both sides of the main dancers and dance in synchrony in single file.

This synchrony and the formation of a shape and a line attract viewers. Decoratively vertical lines are used more for manliness and associated masculine properties are depicted, with horizontal lines feminine properties are depicted with intersections of vertical and horizontal lines. Motion and strength is given by a vertical line, peace and tranquility is signified by horizontal lines and crosses depict both of these. Thus, in paintings, when opposite lines are used in images, they look more beautiful. Example: all figures are drawn with the help of perpendicular intersections of horizontal and vertical lines and drawing of circles and ellipses around them. Modern day paintings have an extensive usage of lines, we measure using lines and even rays travel in equal sized lines or in parallel lines. Vertical lines, horizontal lines, triangles, rectangles and squares when arranged in different orders and sets on bedspreads, curtains and saris the arrangement gives the piece of cloth a beauty which attracts us.

Therefore, our conversations, our lives, stories, arts, mathematics all give primary importance to the usage of lines and they have found places on our textiles in the form of beautiful designs.

Circles: To make the borders look beautiful in textiles, Kalamkari bedspreads, along with line circles are spewed in the design and they represent beauty and attraction. When a circle is placed in the centre of a bedspread, it becomes the centre point from which any corner can be measured easily and thus makes it attractive as symmetric designs. The contrasting colors of black and red in the centre of a bedspread gives it a much more attractive look. Circles getting a place on textile arts are directly related to their significance in the lives of humans and our culture. Mathematically circles are universal and important in nature; Sun, Moon and Earth are all circular in shape. We measure time based on the motion of these three entities. And time determines the course of our life. Our life, time, literature, stories, fate, etc. are all compared to a circle and all revolve around these factors.



**Coverlet, Western India, late 19th - early 20th century,
Roller Printed Cotton, 80x43 ½ Inches.**

**Source: Joele Sokolov, Textile designs Idias and
Applications, Library of Applied design, International, Inc. New York.**

Circle has a great importance in community and religion in India. Circle is indicative of energy and thus people circumambulate around the temples and God's statues. In the Hindu way of marriage, newlywed couples circle around a fire pit. When someone dies, the corpse is considered equivalent to the Lord Siva and people

circumambulate around it. And some of these are not just limited to Indian culture but are spread worldwide. Not only in holy rituals and cremations but even in celebrations in the form of a Dandiya dance are performed by moving in concentric circles and thus are attractive to the eye. The circular motions give the dance a stylistic feature.

In terms of health and curing too, if anyone catches an illness or a disease it is believed to go to recovery when circumambulations are done. The power to eliminate the bad and to overcome the disease to increase the health and goodness; the process of circumambulation is believed by people in general. The sins are cleansed if we circumambulate in Hindu rituals, evil is driven away, an aarti and offerings are given by rotating the hand/s in circular motions. The rituals that were brought upon by the religions are still followed even today.

Historically, these lines and circles have played an important role in paintings since ancient times. They undergo a transformation with time in Textile designs which is quite noticeable in their study. The designs flourished due to Sussenians in the Persian times as is said in the history. Byzantines, Sussenains helped in developing and flourishing these designs of Kalamkari. Designs began with the straight lines, horizontal and vertical lines, bent lines, circles and eventually imbibed the outlines of animals and birds, later on creepers and flowers were embedded in the Kalamkari designs with the progress of times⁷⁴. To substantiate the above findings our historical culture as seen in Ajantha and Ellora cave paintings were designed in circular shapes and details added onto them shows the pattern of findings in the 8th and 9th centuries. Wooden planks and textiles saw similar paintings in the later times than Ajanta which shows how fundamentally influential those paintings were. The sculptures in the caves of Ellora had similar baselines in their creations but they could not beat the beauty or attraction that Ajanta paintings brought with them. When a circle is modified and painted into a figure, the original circle is usually never visible after the modification but only the image that was based on that circle is visible.

Ancient India was ruled by the religion of Buddha. In the days of Buddha, cities like Rajagruhala, Kasi, Kosala and Kaushambi were developed by artisan works; trading

⁷⁴ E Denison Ross , Persian Art ,1930, P. 86,

and commerce were involved in all activities. The artwork was developed by the Chanakyas and was followed by Telugu Kings. All the temples had art works on their walls; it was used by the Kings in their palaces and had local traditional festivals. When the Kakatiyas were ruling, the artwork started expanding into walls of Ajanta caves in a different style.

The work which is based on circle images existed among the Telugus; then it got promoted into the western culture. Telugu people had a great name in the art work of circle images. After Ajanta's working tradition; the circle based outline work took a new step. This greatness of traditional working styles and methods can be explained by the image works.

Especially in the folk stories - whenever the hero starts doing something, he is troubled and he feels that there are some evil spirits obstructing it. The king would apply some logical methods to crack down the evil spirits. Similarly, the textile art also had a cultural belief of the society and the hero and his mentality, goodness, badness and beauty.

The diverse image is indirectly educating us about the beauty of life. Whenever, the painter draws the circle based images; in the course of their dawning image, they use to leave few small spaces in the images and draw flowers and branches. It shows that it is having a special focus of the image. Naturally, the small design gave a beauty look to the entire image. In the mythological period, the art drawn on the clothes had important meaning. Human life is merged with the environment and it has been liked naturally by humans. The people feel that it is a peculiarity of the images.

Forms: The forms are used to understand its property and it was there in the part of their textile. They used images of elephants, parrots, ducks, peacocks, etc. along and they preferred Telugu cultural activities by which we can understand the history and beauty of ancient days.



**Fragment Probably of Burhanpur, Madhya Pradesh,
First half of 19th Century, Block printed, Mordant – dyed cotton.
Source: Kokyo Hatanaka (1996), Textile Arts of India,
Chronicle Books, San Francisco.**

Elephant Mont: Basically, Elephant Mont images were used to draw the corners of the bed sheet. The images of Elephant Mont looked bigger so that it gives an attractive look. It is not only an image that we traditionally worship. If we see from the cultural point of view, the elephant is part of everybody's life and culture. Symbolically, when a person gets the superfluous happiness and they equal to get over-ring, the elephant hides. The measuring of birth and death of human life looks like an elephant's. Moreover, when the small kids eat seven times the child acquires an equal power that of an elephant. The above paragraph says that all symbols are used by the people in their day to day life.



**Detail of the border of Kalamkari Textile Art
Source: Nupur Kumar (2011), Threads of Hope,
the magical weavers of Andhra Pradesh, Hyderabad, A.P.**

The Lord Vigneshwara having an elephant head symbolically shows knowledge. If we want to elaborate someone's beauty of walking, we consider

elephants as the parameter. The beauty of walking can be seen in the Elephant walk. In the ancient days the poets used to explain about the beautiness of the women with that of an elephant. The people feel that climbing an elephant is dignity and superiority. It also indicates that the attitude of the kings and their lifestyle. Moreover, many dynasties collapsed in the history but these images were alive, to show their lifestyle, culture, and charmingness of their textile arts.

The traditional marriages were practised in an Elephant. It is practised by some castes that they keep like caste icons, they are used as carriage vehicle's in the army. The elephants helped people from many generations in the forest. It also had name and fame like tradition, literature, religions, etc. Lord Indra's vehicle is an elephant. The traditional writing says that Kshirsagaram (Milk sea) when Goddess Laxmi Devi comes from that Milk sea, an elephant comes along the goddess. Majority of the people believe that the land has eight sides and all sides are bred by eight elephants. Symbolically, the King Krishna Devaraya said that the poet from his dynasty is like eight legends. The elephant is a useful animal for trading. Teeth of an elephant are useful for manufacturing the expensive goods. The walk of an elephant is symbolized for beauty, class, holiness, value, knowledge, security and divinity. Based on all these facts, it has gained more significance in the textile art.

Parrots: In textile arts, parrots are also designed and have become peoples' attraction. The parrots are different birds than other animals and are used in sending messages to others. It is acquiring special status in the Ramayana. It is believed that they help Lord Rama and Sita in Ramayana. They help them to get closer when Rama was apart from Sita Devi. Many poets have written poems about parrots and the ancient folk skits indicate that people had parrots in their houses. Especially in Telugu Bala Nagamma (A very famous Telugu Folk Skit) the magician hides his life in parrot.



Details of a pallu of a Paithani Sari (Maharashtra)
Source: Kokyo Hatanaka (1996),
Textile arts of India, Chronicle Books, San Francisco.

Parrot is a symbol of beauty and greenery. This is the bird that can speak few words like human beings (if it is trained by people). They were grown in Kings' palaces. The fortune tellers make parrots to take some sheets of horoscope and the fortune tellers predict something about the man called Chilaka Jyothisham. The parrots also had created their own identity along with elephant in Textile arts.

Swan: Swan is also one of the major birds which are designed in textile arts. It is used to print at the corners of the saris. In ancient poetry, swan had a remarkable history. It is believed that swan helps man and woman fall in love and get attracted to each other. It is the vehicle of the Lord Brahma and is a symbol of purity. However, it is used for the study of beauty and walking.



Detail of a swan Kalamkari painting on cloth
Source: Nupur Kumar (2011), Threads of Hope,
The Magical Weavers of Andhra Pradesh, Hyderabad, A.P.

Peacock: Peacock is the most beautiful bird in the world. Peacock is used in the textile arts, particularly at the corners of the saris. The peacock is a symbol of love, Lord Krishna wears a peacock's tail strip to enchant and add his smartness. Especially the Chenchu tribe, they worship peacock as their God as all the Indian community has animals as their God. The Mughal Emperor Shahjahan used the peacock throne as his identity and dignity. Peacock is represented for beauty, charm, holiness and purity and it is widely used in saris on both the sides. Some of the tribes also believe that the strip of the tail helps in curing health issues and mostly used for snake bites. Lord Kumara Swami uses a peacock as his vehicle (vahana) and is an Indian national bird.



Morkuti Pichhavai, Dwarkanath, Nathdwara, cotton, 1986, 183x122 cm
Source: Kokyo Hatanaka (1996),
Textile Arts of India, Chronicle Books, San Francisco.

With the help of Congress during the freedom struggle, the artisans used to print figures for National unity. They printed Lord Shankar, Vishnu and Brahma and sometimes the national flags and the figures of Goddesses and were accepted by the people across the country. However, the artisans said that it was not for political benefit but to attract the buyers.

Persian model: In Textile art, Persians have used many things which we discussed in the earlier chapters. Apart from that, they included little Mangos, Stars, and ornaments in their designs. The specialty of the art is that they can print on one image totally with the cloth. They used lamp art which is a Persian model. The Persians used straight line designs in their Holi temples. In India, Persian style was saved by those who are settled here. Many such cultural patterns are developed by foreigners in India who are settled here.



Door Cotton, Machilipatnam, Andhra Pradesh, and Late 19th century
Black Printed, Mordant-dyed and resist – dyed
Source: Kokyo Hatanaka (1996),
Textile Arts of India, Chronicle Books, San Francisco.

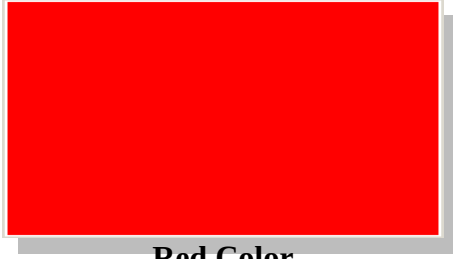
Our culture helps us to understand our past. They not only show us beauty but also screen our historical greatness. The artisans also had their own understanding of religion. This art is formed on the basis of folk story, so that it makes people understand the hidden meaning of their faith.

The Colours: The colours and their combination is very important in the textile arts so that it creates a new look in the textile arts. The people naturally say that they imagine the colour on the faces of people based on the occasion. Black indicates the person's bad mood, red signifies a person's anger. Based on the moods of the people they can see their inner hearts. The colors indicate the greatness of situation and status of the mind. The colours not only represent the status of mind but also indicate their traditional view. The textile art is used in five major colours Red, Blue, Yellow, Green and Black.

In ancient days, the artists used the Lime, Soot, Aradalam, Gairikam, Enngilikam, etc. India has given a sophisticated priority to each color and they indicate different directions. East indicates White, North indicates Yellow, West indicates Blue and South indicates Red, but also it changes from place to place. Few colours indicate animals, birds, gods and goddesses. In Europe, White color signifies goodness, Black is for wickedness, Red is for beauty and Green is for life. In the same way in India it is a bit difference that Black, Red, Yellow are the colour used for preventing the evil spirits.

The Red colour: Telugu village gods and goddesses (Yellama, Makalama, Missamma etc), are found in Red colour and designate mobility and encouragement. The goddess Kalika Mata, Red clothes are offered by the devotees as she likes to drink the blood of the evils. The Red colour is compared with the blood and fire. There is a traditional belief that people offer blood to Mata and ask goddesses to fulfill their needs and wishes and they believe that their desires will be fulfilled. The biological science says that infrared ray can heal physical illness. Even many mental hospitals keep Red colours for curing the mental health of a person. When the bride is getting married, the people offer her Red clothes wishing her success. The tribal people in India believed that Red is the symbol of victory. The tribal women keep Red bindi on her forehead which is a symbol of victory

and they also apply henna to their feet, lips, nails and palm to present themselves beautiful



Red Color

The women in ancient India especially wore White saree with Red borders full of images (Pg. no: 80). They believed that the Red colour is goodness. The Ruler of Vijayanagara practiced offering saris to Kunalamma (Local goddess). They offered White saree with Red border.

The Yellow Colour: The yellow colour is one of the auspicious colours. The sunshine we see in the morning is in yellow. Telugu people use turmeric (yellow colour powder) in all curries to avoid infection in the body. This colour also creates alacrity in the people. The artisans of Kondapalli in Andhra Pradesh use yellow colour to the idols of goddess as they believe that this day is the symbol of Sunday. The gold also has yellow color and even people nowadays apply yellow colors in their houses so that the sunshine makes walls shine more. The yellow colour creates a positive outlook on different characters.



Yellow color

The Blue Color: The Blue colour is one of the glorious colours, if we see in the Physical science perspective it acquires a suitable stage. It is one of the major colours in the Rainbow. It is frequently used in printing of textiles. It has a great role in naturopathy. If we observe the colour of gods, it is blue. In Africans Miguel traditional dance, their

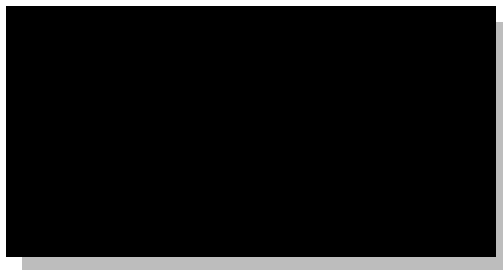
colour is blue. Blue indicates intimacy between two people. Manashasthram (which is related to humanity, human relationship) and it cures chronic diseases.



Blue Colour

In folk songs and arts, the significance of Blue is much greater than other colours. People always sing and dance symbolically with Blue sari to signify the beauty of folk artists. Therefore, we can understand the magnitude of the Blue colour.

The black colour: The black colour is one of the regular colours which is used by humans. People believe it prevents the evil spirit. It is used to keep a black mole on the body of the children, bride, bridegroom, which they believe it avoids the evil spirits. Women traditionally use black Kohl (Kajal) in their eyes for the sake of beauty. If we see in the Marathi marriage's people like to give a black sari with a red border as they believe black is beauty and rich.



Block Colour

We see the poets when they elaborate about the woman, they write; women's eyes are like black drains. Also in agricultural purposes farmers usually keep a black idol to evade evil spirits to their crops. They also fix a Black idol in front of their houses to avoid humans' eye on their home. The devotees of Lord Ayyappa in Telangana and Andhra Pradesh and mostly South Indian wear Black dress for almost 40-70 days during their fasting. The judges and the lawyers wear black clothes as their dress code. Most of

the Indians wear Black clothes but the perspectives differ from person to person. In Europe they treat Black as bad luck but in Rome white.

The litterateur we hear sounds, which creates beauty. Similarly, the artist also creates an image. In both the cases, the peculiarity is the image of colour, which makes the beauty of the image. The art of Miguel's image has different shades with different understandings. It creates awareness and teaches the beauty of life and sometimes explains the unknown secrets of life. If we work in the red painted room the entire day, physiologically, we feel like escaping the particular place. The next day, we wish to change another room because we cannot see the same colour for a long time in the same room every day since we are habituated to see different types of colours in nature.. Different people have different opinions and perspectives in different subjects, which is the status of mind. In the same way, we can choose our state of mind by different colours. The colours help in understanding the inner and outer feelings of human beings.

That's where we see the colours in textile arts designed and developed by the weavers. We need to see the customers' needs and wants and see what they want.

Customs: The customs are very important for sustaining human life in nature. When we see the art of textile; it contains different colors with different sounds. They practice their customs believing that Red and Black pots as their gods. They worship Ganga Devi as a village god. They worship Ganga Devi in a holistic and systematic manner and they keep some margo leaves in the pot. With all this they believe that whatever business or work they are going to start will not be stopped by anyone or even by the evil spirits. They also worship and offer coconut and cock. They do all this since it was done by their ancestors since times immemorial.

The reason for tying up Margo leaves to the pot is to kill the germs and even the pregnant women are not allowed to touch the holy pot since it is believe that it may bring changes in their body or may harm their body colours.

Medical attributes:

Black colour: The Black color is used as one of the medicines for creatures and humans. The color is made with iron, old jaggery and raw salt water. The Black colour is used as one of the remedies for kashayam (Black water has medicinal elements). It cures quicker than other medicines. This water smell is not good for pregnant women but it is used in homes to control ants and mosquitoes.

Red colour: The Red colour also used for the medicinal purpose. The colour is mostly used with raw jiggery. It cleans water and helps to increase immunity power in the body. The barber uses after shaving to control the cuts and wounds. It is also used to control the poisoning elements in water.

Blue beans: The blue beans are used for controlling the poison effects in the body. It is also widely used for skin disease and nerve related diseases. The blue clothes are useful to preserve our body in a healthy manner and are effective to help cure natural diseases.

‘Chitiki’ Industry - Pochampally - Tie and Dye: The handloom industry was well established in Nalgonda district from ancient times. Many handloom arts emerged out of that industry. It got recognition during the Indian independence. This industry reached every nook and corner of the district. For marketing Bhoodan Pochampally is well known for its silk products and Koyyalagudem is famous for Chitiki products. These products received the name and fame within the country and across the world. It is in Telangana and Andhra Pradesh and also in Gujarat and in Orissa.

There are mainly three ways in the Chitiki process. They are:

1. Tie the knots to Cotton
2. Applying the colors and
3. Weaving.

In this process, there are two things: Single Ikat and Double Ikath. It is decided based on the designing process. If the designing is done to single rows of thread, it is called Single Ikat and if the designing is done to the columns and rows it is called Double Ikath. The designing of the columns is more difficult than the designing the rows of cotton threads.

The Chitiki is called ‘tie and dye’ in English terms. Ikat is a Malaysian word. It is derived from the Indonesian word ‘Maangikattu’. In olden days this chitiki industry was in Japan and Malaysia. This Chitiki process is called ‘Jeringson’ in Malaysia and ‘Kasuri’ in Japan.

The Ikath Centers in India

- Telangana: Pochampally, Hyderabad, Puttapaka, Koyyalagudem, Gattupalli, Siripuram, Aleru and Janagam.
- Andhra Pradesh: Chirala
- Orissa: Bhubaneswar, Nuapatna, Sambalpur, Boregowda and Balangir.
- Gujarat: Patan, Rajkot, Ahmedabad and Surat.

I. Pochampally Tie and Dye: Bhoodan Pochampally is located 45 kilometers away from Hyderabad city. It was also known as ‘Gaajula Pochampally’ during the olden days. Everybody was familiar with Gajula Pochampally and its Tie and Dye industry. There is a huge demand for the tie and dye industry in India and in the international market. Some senior weavers claim that this Tie and Dye industry was established in 1910. It is well known for natural manufacturing of colours and manufactures natural color clothes.

These goods have so much demand in Arab states. During the independence movement, this industry was in crisis. In 1956, the President of ‘All India Handlooms,’ and the Directors of ‘The College Industries’ visited the village and from 1962, onwards this industry has been creating the marketing opportunities to Tie and Dye industry. The products manufactured in and around Pochampally are marketed under the name of Pochampally Tie and Dye industry. There are some villages which manufacture silk Tie and Dye products. Even those products are marketed under the same brand name of Pochampally. There are Handloom Marketing Centers and Co-Operative Centers in Pochampally.

The Handloom Weavers Co-Operative Society was established in 1955 under the leadership of Sri Konda Laxman Bapuji as part of the Co-Operative movement. The local weavers joined the society and manufactured different kinds of products. In the later years, they designed many more articles. Kamalabai Chattopadhyaya, the President of

‘All India Handlooms Board’, visited the Pochampally, Chitiki industry in 1956. She was so impressed with the Chitiki industry and encouraged the weavers to introduce the Chitiki designs in cotton clothes. She encouraged to support and develop the handloom industry in Pochampally.

Karnati Anatha Ramulu and Karnati Manikyam were sent to Banaras to learn the designs by Kamalabai Chattopadhyaya. After the completion of the course, they started weaving the cotton saris in Chitiki process from 1958. One famous lady had sent around 3 kilograms of single cotton thread to the society to weave the saris.

In 1959, Karnati Anatha Ramulu, Karnati Vasudev, Pottabathini Bikshapathi were sent to Tiruchery village Kumbakonam Mandal Thanjavur district of Tamil Nadu to learn how to apply colours to silk. They spent one year in learning the process of applying colors to silk. After that, they started applying colors to cotton in Chitiki process in Pochampally. From then, Pochampally saris industry developed step by step.

The owners of the ‘*Samsthan Gadwal Handloom Center*’ of Hyderabad came to Pochampally and started purchasing the *Tie and Dye* saris. It encouraged the industry in 1964 and due to this; they started designing new designs with the help of the locals. They started ‘*Yenugu Pitta*’, ‘*Narikunji*’, ‘*Panphotola*’ and many more. They became experts in making the Chitiki and weaving the saris. By 1970, this industry was recognized all over the country.

Chiluveru Ramalingam tried to bring the national recognition to Chitiki industry. He made efforts to change Chitiki as sari industry but it should be also considered as an art. They designed and weaved the images of national leaders and images of goddess were attracted by many and brought them applause for their efforts. Then they started the work to weave the ‘*Lalchi Pajama*’ without the stretches.



Pochampally-Ikat-Silk-Sari
Nupur Kumar (2011), Threads of Hope,
The Magical Weavers of Andhra Pradesh, Hyderabad, A.P.

II. Siddipeta - Gollabhama Sarees: Gollabhama sarees were awarded the number 188, in the list of GIR (Geography Indication Registry) in the international market. These Gollabhama sarees are made in Siddipet and Dubbaka. These are the places in the Telangana state, India.

The Gollabhama saris are very special saris which are designed by the Siddipet handloom weavers. The Gollabhama sari stands very unique in style. On the edges of sari, the design of the Gollabhama going with a milk pot on the head and on the other hand holding a pot of yogurt design stands so attractive. This sari was designed in 1940 by Racha Devdas and Konka Sailu.

The image of Gollabhama is deeply rooted in the minds of weavers. Their visual image is today's Gollabhama sari. Racha Devdas, Konka Sailu, Kadaveerghu Rajaiah and Veerabathini Muthaiah gave life to the Gollabhama saree. The secretary of Siddipet Handloom Co-Operative Society Gonda Srinivasu said, the seventh President of India, serving from 1982 to 1987 and Gyani Zail Singh has brought the nationwide reorganization to Gollabhama saree. He has bought the Gollabhama sarees from Siddipet and admired the skills of handloom weavers. This is how the Gollabhama sarees got great exposure and advertisement in the national scenario.

There are six Handloom Co-Operative Societies in Siddipet. They are:

1. Diddeda (gazvalu)
2. Meezeerchi
3. Siddipet
4. Irukoddu
5. Veerareddypally
6. Meechupally (Mallikarjuna).

There are almost 900 hundred members out of which 600 members still follow the occupation of weaving. The Handloom Co-Operative society of Siddipet was established in 1948. On 5th November 2009, they applied for the GIR (Geography Indication Registry) certificate and International recognition for the Gollabhama sarees. On 19th March, 2012, they got the GIR (Geography Indication Registry) certificate and International recognition. Before that Gollabhama sarees were recognized throughout the nation with the effort of our seventh Honourable President, Gyani Zail Singh. With GIR (Geography Indication Registry) certificate, Gollabama sara have got international attention and recognition. Since then people have started weaving these saris continuously.



Siddipet Gollabhama Saris
Source: From field Siddipet (Medak) District.
Oct 30th to Nov 30th, 2015.

The Process of Manufacture of Gollabhama Sari: The design and manufacturing of Gollabhama saris is very complicated and difficult. The manufacturing of this sari will take 3 to 4 days or a week. This sari can't be manufactured by the cooperation of family and has to be done all alone. The process of designing the Gollabhama sarees, everything has to be done alone. That's why; it needs a lot of patience and hard work to make Gollabhama sarees. At the end, it is a cotton sari which is manufactured with lot of efforts and hard work.

The Ingredients and Chemicals required manufacturing the Gollabhama Saris:

- The thread which is mixed with 100 grams, Caustic soda, 50grms soap and 50grms of soda ash is kept in 100 liters of water and is boiled for 4 hours.
- Then colors are applied to threads.
- The thread is placed to dry for one day. Then the thread is loaded on Charkha to arrange the thread in sequential order. The thread is rounded with the help of Charkha.
- Then the thread is done warping and loaded on to the beam.
- The master designer will design the Gollabhama shape with the help of pedds on the borders and folds of the sari.
- The shape of the Gollabhama is designed according to the demand of the market. And the necessary and accurate steps are taken by the designers to bring the Gollabhama sari into the market.
- The design of the Gollabhama saris shape is very crucial and important. If the single thread in the design breaks while manufacturing, the whole design will go in vain and the sarees gets spoilt.

The 90 percent of the Gollabhama sarees are sold to the Telangana and Andhra Pradesh states to State Handloom Weavers' Co-operative Society Ltd. (APSHWCS), popularly called as APCO. At present there is only one master weaver to design the Gollabhama sarees and marketing it. There is a lot more demand for the Gollabhama sarees in Telugu states as well as in the other places like Kolkata in India.

III. Chirala - Textiles: In every nook and corner of Chirala, we find weavers belonging to the different communities. Irrespective of their cast, many families follow the occupation of weaving in Chirala. To the north side of Chirala, Mala community is into weaving. If we go forward in the extensive North side of Chirala, there are Dalit communities engaged in weaving. In the South side Devanga Community of BC cast people were into weaving profession.

In the beginning, the Jandra community existed in Chirala. We find a separate area in Chirala by name, Jondra and the village is called Jondrapeta. Along with the Jandra community, there are some other communities such as Padmashaalillu, Kurnasalillu and Pattusalillu. They are Dalits and Devanghulu available who follow the profession of weaving in Chirala.

The Devanga community migrated to Chirala around 450 years ago from Karnataka. Before the arrival of this community, this place was completely filled with sand dunes. Earlier to the Devanga community, the Dalits were following the occupation of weaving. Many weaving families in Dalit community migrated to Prakasam, Kadapa, Kurnool and Ananthapur. There are 2500 thousand Dalit community weavers in the profession of weaving in Prakasam, Kadapa, Kurnool and Ananthapur. In the processes of migration, many Dalit communities came to Chirala and settled down in this place. At present, there is a Jandra community in Chirala. Chirala is filled with the Devanga community and all the Devanga community has named this place as Devanghapuri. If we look into the history, it says that the handloom weaving was initially started by the Dalit community. This information is given by the Prakash Rao, the member of the Dalit Weaver's Society. The Dalits were the initial people who started weaving. Many documents and literature prove the same as said by Prakash Rao.

Master Weavers: There are 173 master weavers in Chirala. These master weavers are in the surrounding areas of Chirala from *Eepuruplaem* to *Pandillapalem*. In Chirala, these master weavers work with the collaboration of Weaving Societies. There are different kinds of Weaving Societies that are associated with the different political parties. There are few societies with CPI, some with CPM and one is with BJP. But the Dalit Handloom

Society has no affiliation with any political parties. And this society not only works for the Dalits, but also works for other societies.

Designs History of Chirala: Chirala is an ancient place that exists from the Stone Age. During the 13th century Marco Polo had come to India, Handloom Weaving Industry was there in Chirala. There was a Mottupalli coast yard 10 to 12 kilometers away from Chirala. The senior weaver Udatha Subha Rao says that there was a weaving industry in Motupalli cost yard. Those days' weaving flourished and they exported weaving products to the foreign states. This was physically verified around 8000 years back and some documents are available to prove its authenticity.

Those days weavers used to manufacture saris on handlooms. Those saris were of high quality and export varieties were also available. They used to weave RMH-Real Madras HandKerchief clothes. The RMH process has been practiced from the past 200 years back. These products are only sufficient to 3 to 4 states. The Handloom Weaving clothes that are manufactured in Chirala are exported to West Bengal, Delhi and some other states in the country.



Chirala textiles with different Designs
Source: From field, Gunturu Bhanumurthy,
Master weaver, Dewanga Community,
Ramakrishnapuram, Chirala, December 2015.

The weaving products take much time to manufacture. The same kind and unique products are not possible to manufacture in weaving. In Chirala, time and again; the style and design process keep changing. That's the reason why these people can't export the manufactured products. Earlier, when they had RMH; the products travelled to Madras and from there it was exported to different parts of the world. Slowly, this type of export is extinct.

Designs: Besides the sarees in Chirala, there existed another product which is called Gajjampanna. It's a Nigeria item. This design consists of the checks. After they design, they cut the clothes into pieces and send them to Madras for the export. In 1982 Nigerian businessman came to Madras. At that time the cut pieces were sold. The 8 yards piece was sold at the cost of Rupees 62 in 1980's. There are different kinds of designs made on weaving clothes. The logos and images of Olympic Games, the head of sheep, Mother Mary giving milk to infant babies were the main one in the designs of Chirala weavers.

During 1980's the Family Planning Programme was very popular and the Chirala weavers came with the unique ideas to bring awareness among the people through their weaving designs on the saris. And all those things are manufactured on the Gajjampanna. It is 36 square feet width in the shape. In this design, the family with their two children is in standing position and besides them is a coconut tree. And in every folding of the sari, there comes the family planning design. The machinery for this sari was brought from Salem. This material is not available in Chirala.

The machinery and ingredients which are required to design a sari were brought from Chirala. And the art designed on the graffer, was weaved on the looms. Before 1985, different kinds of arts were designed on saris. This design is done in two colors : black and red. The arts of kites with three colors and two were designed on the saris. The art design of cockfighting is one among the very famous designs before the 1980's. These designs demand more skill and the high quality of sari. Carpet design was adopted from Nigeria. The madras weavers were experts in the art of butterfly and double color designs. Adds to these designs, there existed many designs.

Form Where Comes the Designs: In the weaving centers whoever studied the handloom technology gave the art designs. Some weavers sort out the designs which are available on the internet. If we go to art designers, they craft the design on the card board and give the designs. There are around 10 people in Chirala who give the card board designs to the weavers. The art designs are sold in the market as cards instead of design. Each card costs Rs. 250 in the market. Each design consists of the 500 to 1000 cards. All the cards are with the holes because they got the holes after processing the designs. Each single card is sold for 0.25 paisa or 0.50 paisa. It takes a minimum of two days to weave the one sari. If 2 to 3 people work together, they can weave a sari in one day. Likewise every two days one sari is made. Besides manufacturing the sarees in Chirala, embroidery work is done to the dress material by the weavers. These dress materials are bought from the power looms.

The products which are manufactured by the weavers are given to the retailers for sale. Some businessmen come from Bandarulanka and Amalapuram to buy Chirala weavers products. These businessmen sell these products house to house. Some weavers sell their products by themselves by going to houses and in different localities. This way every individual follows their own marketing strategy to sell their manufactured goods.⁷⁵.

Srikalahasti - Kalamkari Paintings:

History of Kalamkari Painting: Sri Krishnadevaraya's kingdom was mostly ruled by princely states. These princely states used to support Kalamkari painters. The court of Sri Krishnadevaraya was famous for prominent scholars popularly known as 'Astadiggajalu'. Like 'Astadiggajas', Sri Krishna Devaraya used to accommodate Kalamkari painters. As a result SriKalahasti became a prominent center for Kalamkari painters.

The Kalamkari painters vanished along with the princely states and they lost prominence over a period of time. The role and prominence of Kalamkari painters came

⁷⁵ Items of Nigeria: Before the manufacturing of the sarees in Chirala there existed a Nigerian item. It is 24 meters in length. Though it is 24 meters in length it is cut into three equal parts of 8 meters each. Each 8 meters length cloth sheet is again cut into for the different items. Two meters for Lunghi, two meters for shirts and two meters for the turban. These items used for only two to three times only. After that these items were burnt off. How we use the silk sarees the Nigerian people use the 36 folded thin clothes as sari.)

to limelight when Kamaladevi (Chairperson of Handicrafts - Government of India), started exploring about the art through her readings and visits to different libraries. She came to know that the art was once popular in the regions of SriKalahasti in Andhra Pradesh. She visited the place to know about the possible ways to survive the art, and found that the art still existed. She started interacting with the Kalamkari artists.

The art used to be a family-art that should be kept within the limits of the family. Outsiders were not allowed to learn this art. Kamaladevi came to know about two artists who were practicing Kalamkari painting as a family art. They were:

1. *Aarani Kalappa, &*
2. *Jonnalagadda Lakshamaiah.*

Out of these two artists, Kamaladevi met Aarani Kalappa. But he refused to share the art with Kamaladevi saying that the outsiders should not be taught this art. Kamaladevi met the second artist Jonnalagadda Lakshamaiah. He agreed to teach the art on the condition that he should be provided with a living. He was working as a teacher in a school when Kamaladevi met him.

Later, Kamaladevi started a training institute by making Jonnalagadda Lakshamaiah as Head of the institute. He was paid a regular government salary. The center also started a three year diploma course through Central Government funds. The center had a staff of six members; one master, two technical assistants, one jaber and one watchman. The center was closed and it successfully trained six batches of artists in the Kalamkari art. Later, the State Government ran the center for a few years. Eventually, the center was closed due to lack of funds.

Later, the art was spread through new training centers established under SETWIN, NABARD. These training centers provided training to new artists. These artists have taken up the job of spreading the Kalamkari printing. Jonnalagadda Lakshamaiah's son Jonnalagadda Gurrupu Shetty also took training in Kalamkari art. But he left the art and took up teaching. Other batch mates who took training with him are still working as Kalamkari painters. There are around 15 such masters now.

At present there are 15 members who know Kalamkari printing. Earlier in 1957, all the masters who knew Kalamkari painting were from the 'Balija' community. After 1957, 15 out of 20 masters in Kalamkari printing were from different castes. Fifty percent of them belonged to the 'Vannekula Kshatriya' (Palle Kapu/Palle Reddy) caste. They were also called Reddys and fell under the BC-A category. A majority of them were Palle Reddys. Half of the people in Kalahasti belong to this Palle reddy community and the other half is composed of different castes like 'Golla, Sakali, Dalit' etc.

Nowadays, people indifferent to their castes are learning Kalamkari painting. Most of the present Kalamkari artists belong to four or five major families. Around 30 to 40 artists are under four or five families. Earlier in 1957, there were two masters in Kalamkari printing. After Kamala Devi's arrival at the Center, it started training artists in the Kalamkari painting. Most of them learnt partially and started working. Some of them continued their learning while working. Only around 10 - 15 artists have thorough knowledge about the art of Kalamkari painting. But a majority of artists who are learning from drawing to printing at these centers are from Dalit castes. Irrespective of their lesser educational qualifications, these artists are doing a fine job in coloring and drawing. The unit center managers are giving nominal training to unskilled labor and are using them to run the printing centers.

Kalamkari Training Center: The Kalamkari training centers are located in Bahadurpet. The Center gives two years training in Kalamkari printing. There is one master and two technical assistants at the center. All the three members are government employees.

Training Schedule:

First Week: In the first week, the trainees are asked to draw small, profile pictures on the white paper by looking at the pictures that they see in the black board. The practice goes on for a week. In the second week, trainees are trained drawing front face pictures that include parts like eyes, ears, nose etc. of human beings.

The students are trained to draw pictures from hip to toes, shoulders to hip, etc. They take thorough training on the paper before they are given machine learning. Finally

they are trained on handloom clothes to practice. They are supposed to test their printing experiments on the handloom clothes provided to them.

After two years of training, the trainees undergo an exam kind of test. Each trainee is provided with a three meter length piece of cloth to showcase what he/she has learned in the last two years. The trainees are also made to learn stories regarding the art of Kalamkari painting. This enhances their artist nature. After the completion of the training, the trainees are placed in production units.⁷⁶

Most of the old time artists have died. At present, artists who print pictures on the clothes Ramachandraiah, Nagaraju, Gurrapu Shetty (all from the first batch of artists) are the existing teachers. Earlier Kalamkari painters used to paint the pictures of deities like Rama, Lakshaman, Srikrishna teaching Geeta, Mahavishnu etc.

Present Designs: A majority of the artists paint birds today. They paint different birds and animals like peacocks, lions, plants, creepers etc. A majority of the customers like the painting of birds. The artists go on designing new printings all the time as the customers do not buy the same printing all the time. Artists think in autonomous ways when it comes to painting. Some artists paint dancing ladies, some paint musical instruments, some paint people playing musical instruments like ‘tabla’, ‘flute’ ‘veena’ etc. The choice of the customer influences a lot in painting by the artist. Apparently, customers’ popular choices can be clearly seen in the paintings of the artists.

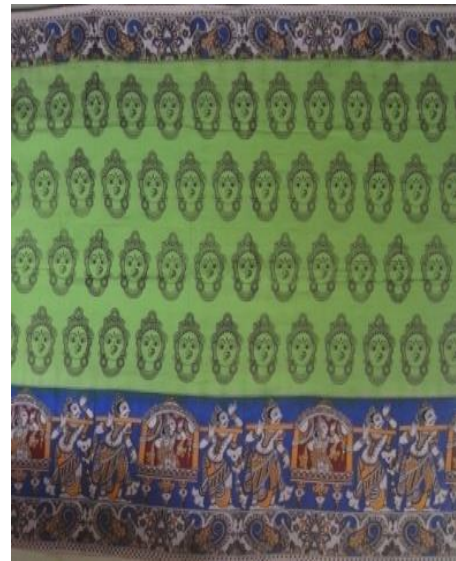
Raw Material

- **Natural Colors:** The natural colors are purchased from the Ayurveda shops in Chennai.
- **Cloth:** The clothes that the Kalamkari painters use these days are bought from ‘Chittoor’. The earlier Kalamkari painters used handloom product called ‘Kora’ for their paintings. But they are not produced anymore by the handloom producers. Hence, the Kalamkari painters are using the clothes produced in the handloom.

⁷⁶ After sometime the production centers were closed. Only the training centers remained open. After 5 – 6 batches of training, the training centers also were closed. The trainees used to receive a stipend of INR 30 per month. The name of the training center was AP government training & production center, Bahadurpeta, 1973.

The earlier Kalamkari painters printed on the handloom clothes. Usually, those printings would survive for 30 to 40 years. They may survive for 100 years also if they were kept away from the sunshine. It became difficult to protect these paintings after 30 or 40 years. The natural colours were made of vegetables and were free from pollution which led to the acceptance of Kalamkari paintings at International level.

Designs on Saree: The artists used pictures from epics like Ramayana and Mahabharata. These prints were on clothes and were hanged on the walls. Some artists drew these pictures on clothes like rugs, bed sheets, curtain, wall clothes, carpets, etc. To attract customers, some artists used other pictures like birds, animals or plants on the sarees.



Kalamkari saris with epic designs

Source: From field, Ramesh Gorjala collection, Srikalahasti, January, 2016.

Customers usually order for a special type of pictures that they want on their saris. Most of these designs are designed on handloom clothes by using brushes made of bamboo sticks.

III. Pedana – Kalamkari Block Printings:

Communities in Kalamkari Printing: Kalamkari printing is done by almost all the communities. It's not restricted to one particular community. Communities like 'Devangulu, Sakali (Washer man), Kapu, etc. communities are engaged in the production of Kalamkari printing. Handloom is a skill based profession. Communities that are skilled are engaged in the handloom industry. But the profession has been on decline due to the expansion of the textile industry. It's leading to the unemployment of the professionals of the handloom industry.

Kalamkari printing is very important to the black industry. Running a black industry is a costly affair. Hence, most of the black industries are in the hands of the rich. Surrounding areas of 'Pedana' are full of black industry. 'Goppaladoddi', a village nearly 2 kilometers away from 'Pedana' has four units of black industry with around 150 workers working in the industry. 'Polavaram', another village, about 20 kilometers away from 'Pedana' has three units of black industry with around 100 workers working in it.

Different communities are involved in the black industry. While the major share of the industry comes from the rich people, workers also contribute to the capital according to their position. The share of workers in the investment is INR 20000. They have to contribute INR 30000 towards buying raw material. And they earn INR 300 as wages per day.

The government has no role in the black industry of 'Pedana'. The industry does not get any support from the government. The master weavers who work in handloom industry are working in the black industry due to less demand in the handloom industry.⁷⁷ All the communities are involved in Blacky industry. The industry is not limited to any one particular community.

⁷⁷ 'Markandeya' society, a blacky industry, employs around 100 to 120 looms in the pedana area. There used to be around 1500 looms in the pedana area. Devanga community is a majority community in this area the works in the blacky industry. The industry works on things like saree borders, flower sarees, dress material, shirts etc.

Earlier, only Washer man community was engaged in the washing section of the industry. Now the work is carried out by other communities as well, due to the shortage of Washer man community. The industry can be divided into two sections:

1. Pre-Printing

2. Printing.

Hard work, especially physical work is required in the pre-printing stage. Printing process requires patience. Printing is done in a calculated, stepwise manner. Different aspects like the water are boiled, the colour is added and the clothes are dipped into it, should be supervised by a supervisor. The supervisor should supervise the shades of the cloth that is produced.

Kalamkari—Blacky Industry: Areas like ‘Madaka, Balliparugu, Kappaladoddi, Aakula Parnadu, Polavaram, Guduru, and Mallavolu’, etc. villages around ‘Pedana’ are engaged in Kalamkari-Blacky Industry. All the communities’ areas are engaged in Kalamkari-Black industry. Earlier, only the ‘*Kapu*’ community was engaged in this industry. At present, all the communities are engaged in the Kalamkari-Blacky industry. A majority (55%) of women are engaged in the Kalamkari-Blacky industry now.

Raw Material

- Cotton clothes for the industry are bought from Tamil Nadu
- Girijana Corporation acts as the mediating organization in getting clothes from Tamil Nadu.
- Clothes are brought from Visakhapatnam forest area.

Exports

- The unit owners export the product to cities like Bombay, Delhi, Kolkata and Hyderabad.

Designs and Motifs—History: The Black printing industry in Pedana is the first of its kind in the world. Earlier to the synthetic colors, the Kalamkari artists made colors using elements related to Ayurveda. They printed colors on the wooden blocks and exported it to Britain. The industry flourished with the arrival of the British in India. The Machilipatnam port was in control of Dutch. The British entered into an agreement with

the Dutch to get access to Machilipatnam port and continued trade in Kalamkari printing through this port. The Britishers built warehouses in Machilipatnam to store and trade Kalamkari printings to western countries.

The influence of British on Kalamkari printing was inevitable as soon as they took control over India. The British started destroying the indigenous handloom industries in the country. Both the Kalamkari industry and the Black Printing industry became unsustainable due to the arrival of the British Textiles in India.

In 1956, saw the revival of the Kalamkari printing industry once Kamaladevi took In-Charge of Chairman of All India Handicraft Society. She came to know about the prominence of the art when she saw the 17th Century Kalamkari printing in Victoria Museum in London. The art collection was an exhibition of 400 year old Kalamkari printings. This made her realize the prominence of Kalamkari printing.

She visited Machilipatnam as soon as she came to India and met Venna Kota Venkataswami Naidu, a Kalamkari artist by tradition. His family had been engaged in Kalamkari art since ages. He belonged to the Kapu community. She explained the importance and prominence of Kalamkari printing and encouraged him to take the responsibility to spread the art. She allotted a grant of INR 100000 in 1956 to open a cooperative society in 1956.

The British used to come in cars to buy the Kalamkari printings in Machilipatnam. The artists', who learnt the art from Venkataswami, started spreading to Pedana and Polavaram areas around Machilipatnam. But the art could not spread due to the lack of interest in the younger generations.

At present there are around 5000 families depending on Kalamkari printing in and around Machilipatnam. The government of India has given a patent to this art. The art has been prominently used on bed-sheets, furnishing material, saris and dress material since 1956.

Prominence of Kalamkari Printing: Consumers around the world, especially Europeans, prefer Kalamkari paintings because of its eco-friendly colour and material. Besides being eco-friendly, Kalamkari clothes are comfortable on the skin. On the

contrary, clothes produced in the textiles are not comfortable on the skin. Besides being uncomfortable, the colors used in these paintings are made from chemicals.

Designs (Blocks): The block characters in the Kalamkari paintings are called block designs. These designs were popular during the Mughal period, especially during the Akbar era. Certain prominent designs of those days include designs like flowers, leaves, creepers, etc. on Taj Mahal. These designs are also called as Persian designs because these designs have been borrowed from Persia.

The Salar Jung museum is displaying 17th century Kalamkari printing while the Victoria Museum in London is displaying 15th century Kalamkari printing. Contemporary Kalamkari paintings are not using the designs that were designed in 15th – 16th century art.

These 15th to 17th century art forms were basically centered on designs like circles, cross-lines, squares, etc. These art forms never used the stories of Mahabharata or Ramayana for printing designs. But in the later periods, the artists in Srikalahasti started using Mahabharata and Ramayana based stories as part of Kalamkari printings. These artists designed these printings on items like Lungis, Handkerchiefs, saris, pillow covers, bags, etc.

Designs: Kalamkari printing designs include creepers, fruits, peacocks or parrots, and animals like lion, elephant, etc. Designs based on the stories of Mahabharata and Ramayana are not printed on clothes used for dressing but used for printing on material like curtains, pillow covers, door curtains, bed sheets etc.



Kalamkari Block printing saree. Source: Internet

At present, printing on saris, bottoms, and Chunni sets has been a prominent business in Pedana. While the artists design a majority of printings designs, customers ask the artists to design particular designs. But the artists keep on modifying these designs on a regular basis to meet the customers' choices.

There were around 100 Kalamkari artist families in 1956. Now around 5000 families depend on this professional art. The art is basically home based work. In most of the families both wife and husband engage in this art. Sometimes children also become part of this home based art.

Block Makers Case Studies:

Gangadhar: Gangadhar hails from Nizamabad district. He makes Kalamkari printings on wooden blocks. Earlier to 1976, he made block printings in Hyderabad. He and his family moved to Pedana near Machilipatnam in 1984. Since then, he has been engaged in Kalamkari printings on wooden blocks. Usually, wooden blocks are made by the carpenters in Pedana. But Gangadhar himself made wooden blocks that are required for printing. He belonged to the Munnuru Kapu community. He learned the art of block making at the age of 16. He used to work near Pallavi and Manjeera areas of Hyderabad earlier during 1976. There is no time frame to learn this art. He has been learning this art since he started practicing it.

Initially, he trained the workers who came from Karakbad area of Uttar Pradesh. After that, he started teaching Kalamkari art to the people around Pedana. So far, he has

trained around 50 people in Kalamkari art. Now, he is running an independent unit without any support from the government or NGOs. At present, 15 members are working in this unit. Initially, the trainees are made to practice on small cuttings and carvings and later they are made to practice on real designs. Initial designs include symmetrical, all over and geometrical designs. Present Kalamkari designs include different designs like '*Pochampally Ikat, Warli*' etc. The original Kalamkari designs take 4 to 7 days. There used to be around 10 block makers in Kalamkari printing in Pedana region when he came there. Now most of them are dead. Only 4 or 5 of them are alive now.



**National Award winner Shri Gangadhar,
Kalamkari Block Maker and Block Maker Studio,
Source: From field, Pedana, Krishna District, and February 2016.**

The prices of the blocks are based on the designs. The price of these designs range from INR 25 to 50000. The highest price fetching designs usually include designs of fruits or pillars. The designs of pillars are large in size and are usually made of 6 or 7 blocks. These designs are useful to hang on the walls. Customers from faraway places like Mumbai come to Pedana to buy this Kalamkari art because of the quality that the artists maintain. These customers are reaching Pedana by browsing the internet. The customers usually email the designs that they want and directly collect the product. Gangadhar has received many National and International level Awards. The government of India website has listed his name among the list of awardees. This brings him more customers though he does not maintain any personal website. He and his brother have jointly received National Merit Awards in wood carving art for four consecutive years in 1999, 2000, 2001 and 2002. His units run 365 days in a year without any interruption. He

provides employment to many people. The salaries are not paid on a monthly basis and even the work is not calculated on a monthly basis. Instead, he keeps on running the units and produces as much as possible. Customers from faraway places like Delhi, Mumbai, and Chennai, etc. places come here to buy the products. Demand for his products is high and the prices are also high because of the popularity and name that he has earned. He uses teak wood to make the blocks. All the designs in the Pedana area are original Kalamkari art pieces.

(Textile Motifs and Designs have shifted to appendix)

Conclusion:

This chapter deals with the motives and designs that the weavers' community have been applying so far to meet the tastes and demands of the customers. As we know that the human mind keeps changing according to the time, climate and place. So to meet these demands, it has become very difficult for these weavers to first, compete with the modern methods of clothes making and the tastes of the customers that keep changing from time to time, occasion to occasion and survive in the competitive market.

However, there are some masters who have been struggling literally to survive the competitive market, meet the customers' demand and survive by making the profits. Some of the masters have been very innovative in weaving clothes that attracts customers. Since the world keeps changing every day, it is getting tougher for the weavers to survive in the market by making innovative clothes.

CHAPTER – VI

CHANGING TREND IN TEXTILE ART

The origin of our country's rich traditions is found in the ruins of Mohenjo-Daro and Harappan excavations. The embellishments found in those ruins were taken as symbols of their colorful preferences by our scholars. The sculptures and handiworks had a certain style of wearing scarfs. The scarf had the impressions of club shape all over it giving an impression that the paintings of that period were mainly textile based. For Telugu people, the word painting is synonymous to textile painting which means 'patam'. In Telugu, when the quality of a sari is discussed, the comparison is made with patam which signifies that it's as scenic or great as a painting. The most ancient culture has seen painting on a cloth and is the historic beginning of painting. The textiles after being painted were wrapped around a stick and were carried to other places. The textile paintings were found in ancient civilizations of Greece and China. It is believed that the paintings that came after them were replicas of those textiles (135,136 pg. Sanjeev Dev, Lalithakalalu Sameeksha). In Andhra Pradesh, India, often painted textiles and saris are hung in various shapes for the purpose of decorations. And these wall hangings can be found mostly in Srikalahasti. Rajasthan, India also has these wall hangings in Nathdwara and they are called as Pichwais. The backdrops of many puppet shows, storytellers and dramas have these textile paintings as they are very easy to wrap around a stick and can be transported to places. These textiles sometimes have many kinds of stories painted on them for the purpose of advocating to the general population. These story-telling textiles have different names in different states of India. In Gujarat, they are called Devika Purda, in Orissa they are called Patachitras and in Telangana they are called as Nakashi paintings.

Mythological stories are painted in the sequence of crucial events like a film on large clothes. Even in Bengal, such storytelling textile paintings are made. Such textiles were used for religious preaching. The episodes and stories have a valuable place in religion were usually painted on the textiles and were used in community gatherings for entertainment and story reciting on festivals. The ballads about war heroes and fighters were sketched on textiles and used in provincial folklore by singers who wandered to

nook and corner and sang the narrations of their deeds in the state of Rajasthan. (India's Craft Tradition P. 52, 1980, Kamala Devi). There were small titles below the pictures which described their stories of bravery and heroism in the textiles. And those pictures were considered as the evidence of their tales and the people used to immerse with excitement in imagination by listening to the ballads and by watching those paintings on textiles.

The tradition of textile painting and especially the paintings on regular wear was there in ancient times and is found worldwide. The Ajantha caves also have many textile paintings in it. The designs found there are very beautiful and attractive and they show the diversity of time and place. The paintings in the caves of Ajantha must have been continued from 2nd century AD to 5th century AD according to the estimates of historians. It can be concluded from those cave paintings that the art of textile painting existed since ancient times. (Pg. 140, Sanjeev Dev, Lalithakalalu Sameeksha). History says that the Egyptian mummies were wrapped in textiles produced in Machilipatnam of Andhra Pradesh, India (Pg 22, Karuganti). By the time of the advent of Sindhu Civilization, the villages of Telugu community had abundant wealth and were self-reliant as is recorded in history. The Magadha Empire saw the Octa divisional categories of people namely Potter, Carpenter, Barber, Rangiraju, Garlanders, etc. During the time of the Sathavahanas, workers division based on occupational traders practiced and sustained on donations and gifts of the Kings in return to their special works based on castes. The period of Guptas and Harsha saw various industrial progresses according to hereditary lineage of works which were termed castes. Though the number of Kings and Kingdoms kept changing through the course of history, the art and their patronage shows us the type of communities and the traditions that lived then during that era. The artworks stand as a mirror to the community-living of those times and help us understand the population and their state in general. Many historic findings show us that in the 10th century under many kingdoms; the norm was to give patronage to workers of Kalamkari and they received gifts of land and gold from the rulers from their respective kingdoms.

In the eastern kingdoms under the aegis of Chalukyan kingdom which was spread over the present southern states of Andhra Pradesh and Karnataka state were given special importance to all the fine arts. Sculpting, architecture and painting flourished at

their peaks during the Chalukyan dynasty. The evidence is seen in the writings of a Chalukyan King, Someshwara. (The literature on painting which was equivalent to the science of painting is a valuable addition to literature and in the fields of painting. He described the ways of obtaining colors for painting, the color charts and also described scientifically which material gives the type of color that we want and on mixing with which other material would it gives entirely different color). (Pg.11. Suravaram Pratapreddy, Andhrula Sanghika Charitra, 1982). Kings in those days had godowns filled with all kinds of clothes. They used to import those clothes from in and around the places of their kingdom. Example, Pohulapuram, Chirapalli, Avanthi, Nagapatnam, Pandyan Empire, Allikakaram, Simhalam, Gopakam, Surapuram, Gunjanam Mulasthanam (Multhan), Thondidesam, Panchapatnam, Mahachinam were some of the noted places from where the clothes were imported to store as their precious collections. Red pigment derived from roots of *Rubia Cordifolia* (Manjistha), Lac (a sealing wax), a certain type of mustard was used for derivation of dyes to paint on the clothes and they made them into various types of shawls, hangings, curtains and towels. According to time and fashion differentiated by gender, they used to wear many types of coloured dresses. Many poems in historic literature depict people and customs of those times give us all these information about the community, living and their dressing is found in detail. The above mentioned colors and dresses represent the handloom division and it is clear that the art of knitting saris and dyeing clothes had been in existence since ancient times and under the great patronage of the rulers.

After Chalukyas, the Kingdom was ruled by Kakatiya Empire. During their rule, dyeing and handlooms flourished to a great height. The capital of the Kakatiya Empire was Warangal and many kinds of textiles came into existence in this place. During the reigns of Kakatiyas, great poets like Tikkana, his disciple Marana Gonabudda Reddy, Palkuriki Somanna, etc. wrote many compilations of poems. During those days people had a lot of interest in painting. People never used utensils which were not beautiful nor wore any dresses that had no artistic designs. It was a common sight to see the walls of homes painted, textiles and dresses painted and washed over dyes and painters. The portraits of kings and rulers were also a common phenomenon. It was common to see women making Rangolis in their courtyards and at the entrances of their houses. Apart

from this, the portraits of warriors were painted and prayed to. Business and trade flourished with Motulli and Machilipatnam being the primary port of trade and exchange in Kakatiya Empire. The popularly available clothes Masula was named Muslin in English. Thus, the poets' compiled poetry, wrote folk songs, history books were written by historians, and the traders started maintaining the records of textiles, handloom and dyeing industry and the lifestyle of people revolved around the colorful and in pleasing clothes.

During the Kakatiyas, people exported and sold oil, ghee, jaggery, musk, manjistha silk, ivory, etc. to other countries and they imported various items from Persia, Arabia and China. The silk handloom products, terrain purple and carpets were especially popular and were mainly produced in Warangal. Marcopolo while describing the times of Maharani Rudrama Devi said that Warangal had the finest silks and the Kings and Queens preferred to wear those finest silks during the Kakatiyan kingdom (Pg. 25 Kuruganti) and all these instances tell us that people of that age prioritized to clothing. After the Reddy Kings, even under the Muslim rulers, our trade had increased multifold and in Telugu Kingdom, the trade of velour was widespread to all corners. There was a popular quote during those days in Telugu, "If one has the yarn and if one sold dairy products one would never remain hungry". Agriculture and animal husbandry had given a stable lifestyle to the general people. The usage of yarn was never limited to the rich or poor. Not only velour but silk had become famous and saris expressed great stories of Ramayana and Mahabharata and various animals and cartoons were painted on them for decoration and celebration of festivals as well as in rituals.

If we see the Vijayanagara Dynasty from a close quarter, one can find that the culture of that time was very rich and flourished one. The riches and variety of Sri Krishnadevaraya ruling can be seen in historical recordings and the general population. The poets were living a lavish and contented life under his ruling. Every home of his kingdom produced fine silks using yarn. The handloom industry had many divisions, wings and people of various castes like Sale, Padmashaalis, Pattusale and Agasale were involved in the production of textiles and each of them had a specific division specializing in handloom products. Kings, chieftains and women wore dresses according to time and the occasion. The Devdasis, doctors and harem women all wore different

dress codes and the dresses revealed their profession. The rich and lavish lifestyle of the general population was the reflection of justice of his ruling. Devarayalu's writings describe that doctors, women, chieftains, the Devadasis and harems gave a special importance to paintings which show their taste in fine arts.

I. Pochampally - Tie and Dye:

Agriculture is the main source in India and besides that many small industries have developed which are dependent on agriculture. And now, they stand as the independent industries. They brought the name and fame for our country in creating employment opportunities to the people and bringing national and international recognition in arts. The handloom industry comes under the same category.

In the development of civilization, man not only used the clothes just to cover the skin besides he used it to enhance and exhibit their beauty. Before the British could introduce the machine made clothes the Indians clothes were weaved on handlooms only. The movement of machine manufactured goods were introduced in the market, the Indians affected a lot and lost their livelihood. Indirectly they became slaves. This key cause was recognized by Mahatma Gandhi and took Charkha as the symbol for the independence movement.

By this, Gandhiji brought agriculture and weaving into one platform. Many people were depending on agriculture for employment in India. Weaving industry occupied the second place where more people depended for employment opportunities. By this, he made these two groups as one and all came together and walked as one in the freedom movement.

The handloom weaving is ancient in process and it satisfied the needs of poor and the rich people in the country. And it was spread almost throughout the country. Even today, it is combating with the well advanced machines as they stand vital by their designs and new varieties. Sometimes, they mesmerize the world by their design which is not possible even through the manufactured goods. They are designed by highly skilled as high qualitative products in weaving. Pochampally Tie and Dye industry is the one among such industries.

The word 'weave' in Telugu is called Neata which means stretching or weaving. Thread is weaved from the cotton and silk and weaved on the looms to manufacture the clothes. This process is called weaving of clothes. In today's world, the clothes are manufactured by machines. Besides this, the clothes are manufactured in the process of weaving with the help of their hands that's why it is called handloom weaving. To manufacture the clothes on the looms there is a need for electric power. Without use of it, weaving of clothes on the looms is called the handloom weaving. The evolution of the handloom weaving process has undergone many such changes.

The meaning of weaving is weaving the clothes from the cotton threads without adding any colours. In evolution, they started applying different colours to the products which they had produced. In the process, they started designing different kinds of images on the clothes. Nature is the key source and inspiration for all such arts. The weavers started to design the images of nature on their clothes. They designed the images of birds, animals and ideal designs on the clothes which they manufactured on their looms. The printing of images of nature on the clothes trending lasted for a century.

The one which is on the looms and it is in stretched rows threads. The other is the thread which is in columns on the looms. The thread which goes in the directions of rows and columns is called 'Peeka' which travels in 'Naade' and 'Konde'. In rows and columns, Peeka applies the colours wherever is needed. The Peeka travels all over the loom in the horizontal and parallel directions to design the different images and to apply the required colours on the designs. The required images and designs are marked on the graph. The design, which is marked on the graph, is marked on the loom with the yarn. Then, as per the need; it is tightly tied with the threads and tubes of the cycle tiers.

The weavers apply the necessary colours as per the design which is dyed as per the design. Then in the same way, tie the other parts tightly in the same way to apply the different kinds of colors to the design. This way, the weavers apply four to five different colors to each sari. The weaving and processing of the colors to the designed saris use Peeka to apply the colors on designing. The Peeka apply colors in horizontal and parallel lines. In this process, the Chitiki of Tie and Dye process is called the Ikath.

In designing clothes in India, handlooms have a separate status and importance. The handloom weavers resemble and reflect the new image of the country. Their weaving styles and skills stand reflecting the art and cultures of the country. They are always in search of the new styles and new designs. Pochampally stands in front row in adopting new trends in weaving. At present, the natural colours have increased the demand in weaving. The widely accepted designs and models are invented and derived in the handloom weaving industry.

Due to the effect of world wars, Tie and Dye clothes exports to other countries drastically reduced at the beginning of the 20th century. It took decades to initiate some steps to develop weaving after independence. In 1970, after independence and later took some steps to develop and improve the Tie and Dye industry.

The Chitiki process of weaving exists in some villages of Gujarat, Odisha, Andhra Pradesh and Telangana in India. In 1930's, products such as 'Teliyarumallu' were exported to Burma (Myanmar) and Middle East African countries. At present Tie and Dye clothes are exported to Japan, Britain, America, and Germany countries.

During the early stages of formation of Andhra Pradesh (1956), silk Tie and Dye clothes were manufactured in Pochampally and Puttapaka. The cotton Tie and Dye clothes were manufactured in Koyyalagudem and Choutuppal. Then, it spreads all over Nalgonda district. The Pochampally is in Telangana state and it is 40 kilometers away from Hyderabad metropolitan city. Once upon a time it was well known by the name 'Gaajula Pochampally'. After the visit of Acharya Vinoba Bhave, this village became known as Bhoodan Gangotri and drew the attention of national and international markets. At present, Pochampally is flourishing and is well known for the silk saris.

The saris which are designed in the Tie and Dye model in Pochampally attracted many people from across the world. The clothes are designed and manufactured according to the new trends and changes in the fashion world. They are sustaining in the competitive world due to their constant efforts and changes by making the products according to the choices of the customers.

The designing of handloom sari requires a lot of effort and hard work. It takes a minimum of one week. The private business men and cooperative societies are selling these saris in the market which are designed by the handloom weavers.

Tradition and change: The Pochampally sarees have the special status and special recognition in the present market. The weavers have done a lot of hard work and kept their unceasing efforts to survive in today's competitive market. They have tracked the new trends and varieties which have dominated the world and followed them in their designs. The commitment and dedication of the weavers is the main element in becoming the most popular name of Pochampally sarees. The weavers entering in Chitiki model, the cotton saris are manufactured in Pochampally since 1954. Those cotton saris are called as 'Susheelu'. These cotton saris are sold in the premises of Pochampally.

These saris and towels manufactured by them are called 'Telia Rumal'. This product is not only sold in local areas of Pochampally but also exported to Arab states. This product has received great success in the Gulf nations and they thought to design towels in new methods. The methods they have come up with are called 'Latkaam', 'Laidaru'. Designing these new products gave rise to the Chitiki industry. Chiluveru Kanniah and his brother have done a lot of hard work and extensive contribution in bringing 'Telia Rumal'. Some interested people joined with them and formed groups to design new designs and models. The Chitiki model evolved from the towel 'Telia Rumal'. Then, it took a different look and shape when they manufactured the cotton saris.

Karnati Anatha Ramulu has made extensive contributions in designing the cotton saris. He introduced a new style and designs of cotton saris. The design of cotton saris is marked on the frame and is brought on the Chitiki model. The borders of the saris are with new frames in the horizontal and parallel lines and folding have brought the new status to the saris. This model gave birth to the new era and had a lot of demand for the cotton saris in the market.

One of the travelers who visited Pochampally saw the designs in the cotton saris. He was highly impressed and admired the design work on the cotton saris. Then he provided the

raw material required to design the silk saris in the Tie and Dye design model. This incident gave birth to designing Silk saris Tie and Dye models.

During that time, the Managing Director of Lepakshi has designed some products like ‘Ghaomji’, ‘Panpatoola’, ‘Rajasthan Pataanu Patola’ and ‘Javalunghi’. There was no demand for such designs that time. In the following process, they got a chance to sell their products in the Kolkata market. This paved a way for weaving work and extended to the premises and surrounding villages of Pochampally like Puttapaka, Koyyalagudem and started the work of weaving in silk sarees in Tie and Dye model. Not only have the silk saris in the Tie and Dye modelled but also they designed and manufactured silk shirting, cotton sarees and cotton shirting. Chiluveru Ramalingam has done the extensive contribution to bring nationwide recognition to the Chitiki industry and should be treated as the art.

II. Siddipeta - Gollabhama Saree:

Seven decades ago, the designing and manufacturing of Gollabhama sari was established. The four weavers observed some images while selling their handloom products in Siddipet and its surrounding villages. In this process, they also observed that some women were selling milk and yogurt. These women are carrying a milk pot on their heads; on one hand they were holding a milk pot while on the other hand they were holding the yogurt pot. Those images were imprinted in the minds of weavers and they thought to give this shape in their saris. Subsequently they designed Gollabhama sarees and gave lively images of the potters carrying the pots. That’s how the design of Gollabhama sarees came to existence.

For the design of Gollabhama sarees, weavers made ‘sanchi’ and ‘konki’ on their looms. The uses of these things are not needed in the manufacturing of the normal saris. In different colors the designs of Gollabhama sarees were designed on the borders and folded the sari on looms. These saris were designed in different forms and in different sizes to attract the ladies. Over the years many weavers have learnt this art of Gollabhama design and manufactured wonderful handloom saris.

To design Gollabhama on saris, the weavers use very thin threads. There is a possibility of breaking it many more times in the process of designing the art of Gollabhama though it's just an art and no technology is used in the designing. That's why it's very difficult for the weavers to design the Gollabhama image on the saris. At least one person should assist while designing Gollabhama images. In the initial stages, this design was used only on cotton saris. Later on it's designed on the 'Musrayi'.

In the initial years, there were almost five hundred people weaving Gollabhama sarees. But now, there are very few people continuing this artwork. For this, there are different kinds of reasons and problems.

Disadvantages:

- The thread which is used for the Gollabhama saris is very thin; it is used on the looms to manufacture saris. That's why; this process of manufacturing the sari needs a lot of effort and consumes a lot of time in manufacturing Gollabhama saree.
- The weavers get only Rs. 75 to Rs. 100 for the day for weaving a sari. It's very difficult to lead the family with such a little amount. Therefore, many are quitting this weaving work.
- There is a lot of injustice done to the master weaver of the Gollabhama saris in the market. The master weaver gets Rs. 300/- only a day and the person who sells this sari in the market gets Rs. 400/- as profit.
- The process of manufacturing the Gollabhama saris using technology on looms is not seriously taken by the weavers or textile department of the governments.

Gollabhama and Bathukamma: The handloom weavers of Sircilla have designed the saris which consist of cotton bodies with silk pallu and are named as Sico sarees. The weavers design in such a way that it can be folded and fixed into a matchbox. These unique inventions of handloom weavers of Sircilla have proved their talent and credibility to the nation. With the design of the Gollabhama sarees, they have grabbed the worldwide attention. The weavers created wonders on looms once upon a time. But today, the picture has changed completely. The handloom weavers are facing a lot of problems at present. Even then, one among those wonder weavers is Vemula Bhumaiah.

He has designed the Telangana Bathukamma saris. The importance and history of Bathukamma was explained on the sari which was designed by Vemula Bhumaiah. He has shown the significance of Bathukamma in the pictorial design on the saris and his saris, the Gollabhama carrying Bathukamma on her head is the significant one.

Vemula Bhumaiah is born in weavers' family of weavers. He is an expert and legend in weaving. For the past 45 years, he is in the field of weaving and is continuing in this art. He decided to bring glory, honour and cultural heritage to Bathukamma through his weaving saris. Bathukamma festival is celebrated all over the Telangana state. That's why he wants to bring the cultural heritage to Bathukamma festival through his weaving styles.

The Gollabhama sarees brought popularity to the weavers of Siddipet. Keeping this in mind, he designed Bathukamma sari by using an image of Gollabhama. He designed Bathukamma saris all alone. He designed Bathukamma sari like Gollabhama lifting Bathukamma in one hand and with the other hand she is carrying the pot. This design was very special. For this, he prepared 'Saamcha'. And with this 'Saamcha' he gave life to Bathukamma saris. It took 15 days to make Saamcha and six days to make Bathukamma saris. Though they were in the financial crises, they did not stop this work because of their worship and commitment towards this art. They thought to spread the message and cultural heritage of Bathukamma through this art. And they weaved Bathukamma saris with that intention.

The process of manufacturing Gollabhama and Bathukamma saris: In one basin, the flowers are arranged in six rows and mushrooms are kept on it. Bathukamma is placed on the head of Gollabhama. The flowers are designed in white, yellow, red and blue colors. And they made sure that these designs come on the borders of the saris. This wonderfully designed sari was gifted to Ms. Kavitha (Member of Parliament) by the designer Vemula Bhumaiah and Handloom Weavers' Corporation of Siddipet.

Siddipet Weaving Industry: Once upon a time, weaving was the main source of occupation for the people of Siddipet. Everyone in the family was engaged in the

weaving. But today, the picture of weaving has drastically changed. The families of weavers have come down heavily. Once, 3000 families were depending on weaving and led their livelihood. But now, there are only 500 workers weaving and running the looms. They are leading their livelihood with insufficient wages.

Two hundred years ago, the Handloom Weavers Society was formed for the first time. In 1948, Handloom Weavers' Corporation was established. With this, 4 more organizations were created. Now, 5 Handloom Weavers' Societies are functioning in Siddipet. In each society different kinds of clothes are weaved. The raw materials are supplied to these societies by APCO. Sometimes, they get the raw material directly from the market. Mainly cotton sarees are manufactured in the Handloom Society of Siddipet.

Around 300 years ago or before the establishment of Handloom Societies in Siddipet, every family had looms in their house and weaved clothes. After the establishment of societies, many weavers started working in them as labourers. The capacity of laborers in the Handloom Society of Siddipet was 3000 members but now only 40 members are there in the society. Many people left this weaving profession. People who left weaving were talented and experts in weaving. Instead of weaving, they have opted for some other jobs.

The reason for their miseries is only one as they were not paid a fair amount of wages and who gave a job to the masters are in search of their livelihood. There are only one or two master weavers working in Siddipet. Siddipet has a special status in handloom weaving. They manufactured the Gollabhama and Butta sarees. These saris were first made in 1940. But within a short span of time, they could find a place in the national and international market.

III.Chirala – Textiles: Once upon a time there were around 20000 looms in Chirala. It is now reduced to 50 per cent only. The weavers have grown old and have retired from the work of weaving. Many weavers' families have quit weaving and they have made their children to look for some other alternative jobs by educating them in schools.

They are not letting their new generation get into the weaving profession. If we look at the statistics every year 7 to 8 percent of the weavers' engaged in the weaving

industry are reducing. The looms have significantly reduced in the past 10 years. The weaving industry in Chirala designs its own design and varieties. They do not depend on other states for their designs and varieties. When we compare with the other parts of the weaving industry in India; we find unique kinds of designs in Chirala. Every time master weavers come up with new designs.

At present they weave cotton to cotton, cotton to silk varieties and Jacquard varieties are manufactured in Chirala. Long ago there were 6000 looms available for the weaving of plain sarees. At present, there are not even 600 looms to weave plain saris. These 600 looms have reduced to 200 looms. Like this, the numbers of looms are going down day by day.

Very talented and high skilled weavers were there in Chirala. Everyone did weaving on their own looms in their own houses. With the available raw materials, the weavers spread the thread on the looms and apply color to the given thread. After weaving, they chilled the thread and gave it back to the manufacturers. For this process, the weavers charge the amount. This practice is in trend nowadays.

From the Nigerian item to saris; the development is changing from time to time in the handloom weaving industry. First they used cotton then Sikko (best threads from the cotton) which is mixed with good yarn of 2/120 and next Gassmaxray Sundaram are weaved with the silk yarn and the silk yarn is brought from Bengaluru.

This silk is made from the silkworm. The wastes of silk worms are collected and boiled and the silk is made. We get 700 grams of silk from 1000 grams of silk worms. This silk is processed very thin and then applied to it. The master weavers bring the Dyed silk from Bengaluru which is very expensive. Many weavers do not buy silks yarn from Bengaluru. One who does not afford to buy silk from Bengaluru buy from the master weavers? One kilogram of silk yarn costs around Rs. 3800/- and keeps fluctuating since it is not fixed. If the rate of silk yarn is constant, automatically the weaving industry remains stable. Due to the changes in the rate of silk yarn, the rate of the saris too may increase or decrease.

Sometimes, the sari is sold at the rate of 150 rupees for each. If the stock is more, the cost may be reduced less than 150 rupees. The designs which are out of date may get sold out for 100 rupees. That's the reason no design has the demand and no design remains for a long time in the market. Time and again, the design and markets change every two months and or sometimes it changes on a daily basis. In 2016, Ikkath and Aloe Vera designs were popular in the market.

Market in Chirala: Some master weavers in Chirala developed and extended their helping hand to other weavers. The master weaver Bhanu Murthy from Devanga community is the best example for the development. He himself developed and extended his helping hand to other 80 weaving families to lead their livelihood. He is the second master weaver who had started his own saris business in Chirala. He brings the yarn from the market and gives it for the dying. The weavers are asked to weave the product in the given length. After getting the products which are in the accurate length and width is exported to London and Nigeria is brought by Bhanu Murthy. He will sell these products to a businessman in Madras. Along with him, few more master weavers do export of weaving products to London and Nigeria.

They face loss in the business, when the value of rupee increases in the international market. In this stage; they benefit in other ways of business. When the value of rupee falls down, the people of London buy the product for 40 pounds. Here, in India; people get Rs. 400 for the one product in exchange. If the value of rupees increases; the master weavers will get Rs. 360 rupees for the same 40 pounds.

In this way, the business faces the ups and downs in weaving. Sometimes, they get benefits and sometimes, they incur loss. Magically, the weavers will get benefited and get the profit whenever the value of Indian rupees falls down in the international market and during such times, Indian weavers get Rs. 440/- for each piece. If the rupees gained in the international market they get only 30 to 40 rupees gain. Overall, after calculating all the expenditure, the weavers get just Rs. 30/- of profit.

To export the products which are manufactured by the master weavers of Chirala need to process the product in 18 steps. The product needs to process 12 to 18 steps for the manufacturing of Nigerian products. After processing, the master weavers can possibly design the saris. Most of the Chirala master's do not know Tamil language. They use the mediators for business trading to export the manufactured goods to Madras. This sort of business deal takes place in 'Arani'. Arani is the border place between Andhra Pradesh and Tamil Nadu. In this place, the master weavers of Chirala sell their products to the businessmen of Madras through mediators. Sometimes, this process of selling their manufactured goods takes 2 to 3 days of time.

Manufactured goods are in huge quantities which are around 2 to 3 lakhs which compels the masters to wait for a couple of days to trade their goods. However, the master weavers make sure that they sell the last piece of their goods and they will take the proper billing at the end of trading. Sometimes, the master weavers see the loss in the trading. Till today, many master weavers have experienced the loss a couple of times.

The master weaver Bhanu Murthy said that many times whenever they predicted loss of trading in Madras, they opted Bengaluru as their alternative business center. This process was initially started by Bhanu Murthy. There are exporters in Chirala to buy this product. In this way, the master weavers have done the business trading. The products which are manufactured by them are sold in Arani and saris designed on the looms of Chirala were also exported. This way, the master weavers have done their business and developed their weaving industry. There are around 100 master weavers in Chirala. These master weavers have continued their livelihood in weaving saris of various models.

VI. Kalahasti - Kalamkari Paintings:

The Kalamkari art is one of the famous and traditional arts of Andhra Pradesh. When we observe nature, it is found to be beautiful and people are passionate for the arts. The Srikalahasti (the famous temple) holds the extraordinary traditional arts elaborating Hindu culture along with Christian culture. The artist had drawn Lord Jesus's image in it and made Him like a Lord Vishnu, so that it indicates the humans are same and there are no divisions in humility. These arts are drawn based on people's choices about peace. This art can be used in spreading the religion along with creating a stage of

peace to understand God; this art is still alive because of the ancient machinery's stratification.

The Kalamkari art is one of the most popular arts majorly used by folk artists. In this art, they used block painting models to prepare their daily wears like lungis, saris, and another segment for room decoration.

This Kalanakari art had two types of significance:

1. One is used by brush or pen that called painting,
2. It is used for hand based purpose and it is called handloom.

Historically saris are named as '*Paintado*' by Portuguese people, in Dutch '*Sitz*' and English people call it '*Chintz*' (Pg.no:17 Kuruganti).

The art is widely divided into 5 types. They are:

1. *Persian Art*
2. *Multani Art*
3. *Chungidi Art*
4. *Rangu Pani Art*
5. *Nune Chengabi Cheeralu*

These names exist from the types of colours they had been using. The colours which are mostly used in the Persian arts are available in Bandaru. These colours were used by colonial rulings in India which they used in big shipyards for their safety. The styles of art and images that emerged from Gujarat are unique in nature. But when we see this art in SriKalahasti, they were developed by different kings. Therefore, each art has a different look in nature. We can observe the kings made things based on their own choices. This art not only spread to kings but also was used by common people.

This art has lost its glory during the Vijayanagara king's rule. And the people from England, France and Portuguese migrated and settled in India. They had started a new way of likings for this art and started trading by using this art. And they made silk very popular and they started trading silk clothes. It can be observed that they started

exporting this art form to other countries. The speciality of the art in Gujarat saris were sold in Africa and Indonesia.

During the period of Kakatiyas, they improvised this art to better extents. Amuktya Malyada was one of the biggest capital and trade cities in the arts. The art expanded into sub-branches and in styles. After that, the culture went to Gujarat, Thanjavur, Yakam Peta, Rajasthan and Mathura. It developed in terms of fashion and came to Bandaru in Andhra Pradesh.

Pedana - Kalamkari Printings:

The block painting is very famous, useful and beautiful in looks. It looks like human life as to follow some constructive rules like that of block painting having many rules in painting. Every step in painting starts with a block, before painting, the artist keeps a plan and that indicates the skill of the artists.

At present, there is no proper literature on block painting in India. But, it has some indicators in Ahmedabad, Gujrat. It is said that the first block printing was started in the 6th century. This work was called 'Choppa pani' (Pg. 34 Kutaganti) derived from Urdu word. The method of punching art was started in Iran and later came to India.

Traditionally, the work had been done by Hindus, Muslims and Kshatriyas. In 12th century, the punching and printing models were well promoted. Mostly, the printing machines made by Gujaratis, the Kashatriyas community had contributed a lot to the machinery development. Historically, the Kashatriyas belonged to the Parshu Ramudu clan. Because of him, these people had started the cloth painting work. In Tamil Nadu, Kshatriyas are mostly involved in the main core work too.

Later on, they developed printing machinery in Bandar. They came from other states to Bandar. However, they belonged to Kshatriyas communities and supported the development of machinery which is called 'Muchevalu'. Those people were there during the reign of Shri Krishna Devaraya. It was not only developed in Bandar but also in Thanjavur. They maintained the tradition to keep their culture alive. The speciality of Thanjavur is that they prepare bulls with the help of paper and add suitable colours. They

did fine engravings on the temples. The Nakashi people whose main occupation is painting are found in Telangana. They are famous in Myth arts. They used scroll painting art and were living in Chirala in Andhra Pradesh. They are the one who have been involved in Nakashi art work for decades.

In Bandar there are few arts such as Venkata Swami Naidu. The artist was Muchi Venkata Ratnam garu and he is a current block painters. The Thanjavur Dynasty had an experience of this art. It originated and developed in Iran, but in India; Muchi families have developed it. They add many more innovative classic methods in block paintings.

The important aspect here is that they belonged to the Kshatriya community. They migrated from Maharashtra after the reign of King Shivaji. After the death of Shivaji, there was destruction in Maharashtra and they migrated to Ballarshah, Tuljapur, Eluru and Bandar. They have been living in these areas since the 15th century and settled there and continuing their art and they are called Rangaraju and Rangrejis.

This art has been in trend since the 15th century. Rukmaji has learned this art from Gujaru Narsoji and after attaining perfection, he established his own Co-Operative Society. Then, he started helping to other workers. He developed many models and Vinna Kota families made colors and Rukmaji use to prepare blocks.

History of Kalamkari Printing: The history of Kalamkari art developed by some families in Bandaru. They are from Vinna Kota, Anumakonda, Rekhapally and Vadla Mudi. These families used to share their art with their childrens. They have created their livelihoods through this art, earned money and are continuing this art for their survival.

The family of Vinna Kota: Vinna Kota family is one of the largest contributors of art in Andhra Pradesh. This art has survived because of Swami Naidu and his father, followed by his son Subbarayudu. We can see it's transformation for the past four generations. In 1903 and 1909 the Madras Fine Arts Society has awarded Brahma Naidu. In 1924, Venkata Swamy Naidu was awarded gold medal in London British

Empire Exhibition. Finally, in 1915, the head of the family passed away but the tradition is still alive for future development.

In the 16th and 17th centuries, the pride of this art, Parshiyani families migrated to Bandaru. They started this art printing in 1920. However, after the arrival of British in India, it got affected a lot and declined in the later years. They tried many attempts to survive throughout India and finally Khadi Board has helped to develop this art thereafter.

The family of Anuma Konda: The Anuma Konda family is also one among the promoters of this art. Before independence, they had started preserving this art. In 1866, Anuma Konda Venkata Rangaiah Naidu developed this block art printing and started trading and exports to other countries. After his demise his son Gynaiah Naidu followed and after him, his sons took over as their family business. From 1934 to 1940, they were offered Three Lakhs rupees of clothes for Rangoon meetings. (18.31).

In Anuma Konda families, everyone had different talents in the art work. Shri Anuma Konda Venkata Shastrulu, Ragavaiah, Shri Gadi Reddy and Shri Venkata Narayana were professionals in printing based cloth arts. They were well known personalities in Andhra Pradesh. Shri Anuma Konda Subba Rao, who was very famous in the history of Yadava Raja's (The people of Shepherd community). It took 18 months to insist on this great art even though he used to do it on his own.

The family of Rekhapally: The Rekhapally family also promoted this art. Shri Pardhsaradhi had started exporting these clothes to other countries. They have been practising it for the past 4 generations and it was their business before independence. The current statistics show that the trade started around 200 years ago. In 1980 and 1985 they were awarded State Bank awards. The significance of the family is the styles they used were entirely different to their competitors. After that, the art shifted to Pedana from Bandaru.

At present there are around 10 – 15 senior traditional Kalamkari artists. They are aged between 40 to 70 years. A few of them are Krishnaiah, Guravappa, Nagaraju,

Relayudham, Srinivasa Rao, Ramachandraiah, etc. Among them only 10 artists are experienced. The rest of them are junior artists.

The artists usually charge around INR 300 for each meter of printing. But seniors charge up to INR 1000 for each meter of cloth they paint. Senior artists usually paint small pictures in a thick manner to make the customers feel that the printing is old one. This usually makes the customers pay more for the saris. But the junior artists think in a different manner. Junior artists print the pictures very thinly and elegantly which is very helpful in textile industries, and is creating its own market. Senior artists use natural colors to draw the printings whereas the juniors use chemical colors to draw the printings. Apart from independent senior and junior artists; there are around five centers in Srikalahasti that are specialized in Kalamkari printings and around ten small centers are working on the same art. Independent artists create lively printings than the printings painted in the centers for commercial purpose. The centers usually approach senior artists and explain the type of pictures they like. The senior artists draw designs that the centers ask and they use these designs on their products. The centers use screen printing technology to print these designs on the clothes. This helps them to meet high demands in the market. For example: A Textile company named Venkatagiri Sarees, produces saris based on the choices of the customers.

The artists usually write the stories of Ramayana and Mahabharatha through screen printing. These artists are a good name in the textile market. Some artists draw original printings and sell it to others to copy it by using chemicals. The chemically copied printings help in printing more clothes through textiles. But this leads to the decline of demand for Kalamkari painters who paint naturally. Around 10 Kalamkari artists are engaged in such commercial based printings for textiles. Therefore, screen printing has become dominant and Kalamkari painters have been reduced to only drawing designs for the textile companies.

The charges paid to the Kalamkari painters are also very low significantly due to the commercialization of the art through textile industries. For example: A peacock

designed by a Kalamkari painter on the handloom clothes usually fetch Rs.1000/- to the painter. The same printing done through screen printing costs only Rs.100/-. The artists are usually asked to give the designs and motifs by the textile companies. The textile industry makes arrangements to print these designs or motifs through screen printing. This has led to the reduction of the Kalamkari painters from original artists to those who print for the textile industries. The number of artists the textile industry needs for printing goes down because of the screen printing. This has led to the unemployment of many Kalamkari painters.

The textile industries also involve in selling the printings by saying that the printings were done by famous Kalamkari artists. But the printings may have been done by some other people. Around 100 Kalamkari artists are working in traditional art. The majority of the artists are working for textile industries and other commercial type of printing like dot.com, websites, animation etc. that are related to modern art. For example: A woman near Sri Kalahasti temple has been engaged in Kalamkari art through website. She has started a dot.com unit by inviting different government officials and it is one type of Kalamkari art.

There are other forms of commercialization to Kalamkari art. For example: A person named Mohan draws Kalamkari printings on a piece of cloth and charges INR 5000 for each printing. Textile companies use these designs to multiply their production. Some painters like Krishnaiah and Nanda Gopal have been working as autonomous painters and are not associated to any textile industries. They are satisfied with their income that they earn working from home. These artists also teach the arts to other interested people.

Most of the artists have died and it may lose its prominence in the long-term. But the art has significance if someone shows interest and engages in it.

Original stories of Kalamkari art fetch more money though it takes time for the stories to get sold. On the contrary, Kalamkari stories circulated through textiles and screen printing became a quick success and gave monetary returns immediately. This has become a big business today. Senior Kalamkari artists like Nanda Gopal, Gandla, etc. artists have high demand in the printing markets. Ramesh Gurajala is one of the

Kalamkari painters who collect Kalamkari printings. He collects the printing through a unit called 'Contemporary Kalamkari Fine Art Artists'. Almost all the printings done by the Kalamkari painters can be seen here. Most of the printings are Bold Kalamkari printings.

Some of the Kalamkari artists are autonomous in their thoughts and way of printing. For example: A person named Ramboji Nayak's prints includes pictures like people walking or dancing. This art has become popular as Ramboji Nayak printing. Similar kinds of autonomous styles of arts have developed in the name of the individuals like Ramanaiah, Munikrishnaiah, Nagari, etc. They never teach their techniques to other people.

One of the famous autonomous painters was Ramanaiah. His style of art was known as Ramanaiah art. After his death, Nanda Gopal learned this art. Later, Nanada Gopal taught this art to his sister. Later, she joined as a Kalamkari artist in a textile industry. She used to draw the Kalamkari printings on saris, blouses, etc. The children of the senior Kalamkari artists have taken the art to the textile industry.

Apart from the senior and junior artists who have been working autonomously, there are centers in Srikalahasti that work on Kalamkari printings. For example: An artist named Dasaratha Chary has been painting Kalamkari printings. Another person, an All India Board Member, has taught this art to his wife. Through influence, he could get government sponsored programmes to his wife. However, this has caused severe damage to the opportunities of original artists. Artists who have contacts with the government officials are getting projects to help their business. Competition between the artists to capture the market is also leading to reduction of prices of the Kalamkari printings. Some part-time artists are selling their art by reducing the prices around twenty percent than the normal prices.

Kalamkari printing is one of the prominent arts at international level. This is due to the fact that the printing is done with eco-friendly material. But the art has been disappearing slowly due to the economic problems that the artists are facing.

Around 15 year ago i.e., during 2000 A.D., some Junior Kalamkari artists tried to increase the sales of the Kalamkari paintings by printing them on saris, blouses, bed sheets, curtains, etc. This has led to the commercialization of Kalamkari art to some extent. The textile products are basically low in quality and get torn in a couple of months after buying. This compels the customer to buy new products again. This has led to escalation of the sales of the Kalamkari paintings—through textile industries.

Today, most of the Kalamkari paintings that we see are made of chemical colors. Making Kalamkari paintings through natural colors is difficult. But the same printings can be made easily by using chemical combinations and is creating a fearsome situation to original artists who depend on natural colors as they think that their existence may become difficult for them in the near future.

Contemporary Designing Materials: Kalamkari paintings are drawn on different clothes like saris, blouses, pillows, curtains, bed-sheets, etc. Different printings fetch different prices. Sometimes customers come with their own clothes and ask the Kalamkari painters to paint particular printings on the clothes that they have bought.

Dress Code: Kalamkari art has lost its prominence due to the change in the dressing patterns that the modernity has unveiled. Jeans, tops, T-shirts, etc. The dressing patterns have become trendy especially among the youth. This has led to the loss of sheen to traditional clothing items like saris, blouses and lungis, etc. Changes have come even in the production section. All the modern clothing material is produced in factories. Readymade clothes have been swapping the markets today. Purchasing clothes in big shopping malls have become a trend now. The present dressing trends are totally different from the items produced in the handlooms.

Hence, artists around Pedana have changed their production style to suit the demands of the modern customers. These artists are getting fabric from cities like Mumbai and Ahmedabad. And they are making modern designs like Chudidars, Tops and other types of ethnic clothing items. They are collaborating with big clothing companies like ‘Kalanjali’ to sell their products to the urban customers. But, this is leading to the

exploitation of the Kalamkari artist as the companies take away all the profits while the artists are paid a minimum amount of wages for their work on the fabric.

Due to the lack of availability in 15th to 17th century art designs, the Kalamkari artists from Pedana are getting designs from cities like Hyderabad. The Weavers' Service Center that was established in 1980 by J K Reddy has been producing different colors like red, black, yellow, blue and green. The center provides the colors to Kalamkari artists in Pedana. J K Reddy used to make colors from Ayurveda elements. The qualities of colors are comparable to international standards.

Around 20 colors are produced in the Kalamkari industry. Most of the colors produced are dull colors. International customers, especially European customers do not like bright colors. They prefer dull colors. Therefore, the Kalamkari artists concentrate more on dull shades rather than producing bright shades. Even the Americans are also fond of dull shades. Reddy gave training to few artists in 1982 on how to make colors. He taught them different aspects of color making like the ingredients required, and the places where these ingredients are available and the procedure of making quality colors.

Changes have been taking place in the Kalamkari industry to sync with the trends that the world is experiencing. Different aspects like the type of colors, type of clothes, and designs are changing quickly, and the Kalamkari artists are also changing their approach to the art as per the requirements and expectations of the customers.

The change in Textiles art Tradition:



The most popular change in design is that in modern textile in motif and pattern designs cannot be identified as front or back due to the advancement of technology. For example, a bird in the above first picture is with green and it can be identified as front and back. However, the new technology has made it difficult to identify whether it is front or back. In other words, front and back cannot be identified. This is the popular change that modern textiles have seen. The two pictures of violet are difficult to identify front and back.



Kalamkari Modern painting on silk sari

The first picture with a woman in black and white photo depicts the weaving form of handloom textile wherein the colour pictures of second and the third one is also weaving but both can be done in powerloom or handloom. The contemporary fashionistas are crazy about the modern designs which are shown in the second and third picture. The second and third picture shows very popular paintings that are borrowed and painted on veil/ pallu.

Handloom - Power loom



The left picture with an old man working on his handloom while the right side picture is a powerloom and it is efficient to produce many numbers of sarees while the handloom takes five days to one week to manufacture one saree.

Yarn preparation with Ratnam and power



Both of the above pictures show yarn preparation. However, the first picture shows yarn preparation manually, while the second picture shows an electric machine.

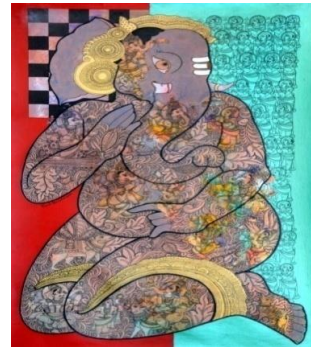
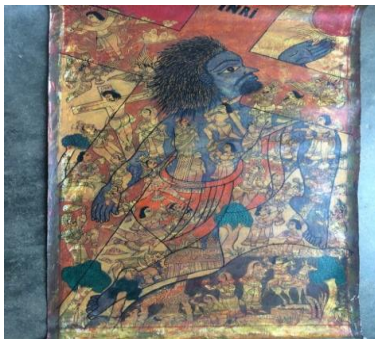
Handloom Yarn and Powerloom yarn



Kalamkari Painting tradition and Change



Traditional Bamboo Pen (kalam) on Hanloom cloth and Rotarink pen on Canvas



Defferent Kalamkari theams paintings acrylic on canvas



Village people day to day life with kalamkari technique and process

There is a vast change in material as well as content in Kalamkari textile art. For example, a Bamboo stick was used in drawing while in a Rotary pen, canvas is used in painting. Even in the content wise, there is a vast change from mythology to day to day life.

Conclusion:

This chapter deals with how these methods of weaving has come a long way from Mohenjo Daro and Harappan civilization. The dresses that we wear today have come a long way passing centuries with several changes based on time, climate and place. When we find several changes in the dress code of one country from one region to another, this shows how different it would be from country to country.

Also, the dress also changes from occasion to occasion and also on a religious ground. Not only are those, the dress codes given different names at different places. Therefore, it has become difficult for the weavers to meet the demands of the customers that keep changing from person to person and from place to place.

The weavers have to be very innovative in weaving the clothes since the tastes of the consumer keeps changing.

CHAPTER – VII

CONCLUSION

The concluding remarks and observation are majorly drawn according to the field study and its methodology. The field is divided into clusters. The conclusion of the thesis is also presented according to the weaving, painting and printing of textiles arts and their research.

Findings and observations

Pochampally: The people who are involved in the weaving profession have been facing the problems relating to the investment cost while purchasing the raw materials. The major problems that the communities are facing is that the raw materials before starting the weaving work for making clothes is an important financial aspect. Most of the individual weavers do not have investment cost to purchase the raw materials for making the output in a stipulated time and when the weavers purchase the raw materials by the time they finish the product, the cost of the finished product is not decided by the seller. It is however, the buyer who decides the price of the final product. There is a problem for the weaving community because of the market fluctuations and the price varies from time to time, sometimes making the finished product cheaper. The Pochampally tie and dye industry reached the greatest heights in their evolution process. But today, they are diminishing their legacy because of the negligence of the tough competition, bargain by the customers and the ruling governments.

The other important factor is that the government has introduced many schemes and policies to the weaving community. But at the grass root level, the majority of them are not being implemented properly and it does not reach the needy weaver. There are very few people who know the government schemes and policies allocated to them. The concerned governments have to focus on vast awareness and advertisements to empower the weavers. Furthermore, there are some reservations like allocation of land for the weaving industry, financial reservations through banks which are not implemented in Pochampally village.

The changes that the weaving community faces today are due to the introduction of machine printing in place of manual handloom and power-loom making. Majority of the weaving market is being monopolized by machine printing by using the traditional and historical identity of trademark designs in place of original hand-made designs. This is the major threat to the people who are in the traditional handloom and power-loom sector. They are the protectors and promoters of the tradition and culture but they have heavy market competition in the form of power-loom, though the government declared geographical identification of the trademark designs to the handloom sector.

Today, the rates of the basic goods are increasing and their cost is very expensive which cannot be afforded by the small weavers. Simultaneously, the wages of the workers are not increasing. The other related issues associated with the weaving community are effecting and starving unto death. Thousands of people live depending on the Pochampally tie and dye industry either directly or indirectly. It's a high time to think for the protection of the tie and dye handloom industry. The government has to intervene in the matter very seriously for the protection and promotion of the communities involved in the weaving profession and leading the lives around the weaving profession at Pochampally should be empowered.

There is a huge market for the handlooms at Kolkata, Surat and Bombay. It has a wider market globally and the manufacturing industry has grown rapidly. To take the local handloom market globally, the governments have to concentrate more on the handloom industry by promoting community based Co-operatives in a bigger way.

Suggestions and recommendations:

- a. The research carried out on the products of the handlooms, power-loom sectors is in detail. There are issues relating to the patent rights of the handloom designs that are captured by the power-loom sector and sold in the open market. This should be stopped by the government and protect them and they should be covered under law.
- b. There is a huge demand for the yarn for the weavers at Pochampally, Puttapaka, Narayanapuram and Choutuppal. Every time, the weavers depend on their master

weavers for the raw materials. There is a need for the establishment of yarn producing centers nearby localities of the weaving community.

c. There is a good market for the tie and dye textile industry. For the protection and promotion of these industries governments have to encourage the farmers to cultivate the cotton nearby the weaving industries and the usage of the natural colors in tie and dye industry is good for the expansion of the industry in a bigger way.

d. The weavers provide the applied colors of silk yarn to weave the clothes. These works should be done by the Co-Operative Societies of the weavers. At the same time, they should say no to the power-loom products. The Co-Operative Societies must supply the applied colored silk yarn to power-loom weavers. This process is not at all in use among the weavers since many years.

e. The weavers should be given financial support by providing Bank loans. It is also important to support them for import and export knowledge systems for the greater economic development of the community.

f. The governments should encourage the weaving community by providing Textile Parks in the nearby towns rather than in district headquarters. It not only reduces the transportation of the community from villages to towns and cities and is more accessible within villages to the weaving community.

g. The governments should take up initiatives in establishing the market centers to buy and sell the raw materials in the nearby towns and localities. This reduces the cost of production to the weavers and self-respect of the weaving community.

h. There should be separate centers for women who are into handloom weaving. These reduce the health problems of women and encourage them in a bigger way. There is a need to start Mobile Health Centers especially for women and men in general.

The weaving market should be regulated and the governments should give tax reduction to the economically poor families who are involved in the profession.

Siddipet: Truly speaking the packages, pensions and subsidy rice that are provided by the governments' are the temporary solution to the weavers. There is a great need to look forward to the permanent solution to the problems of the weavers in Siddipet. Based on the research perspective, there is a need to bring reforms in three stages in Siddipet.

First One: There is an urgent need to increase the availability of capital raw material to the handloom weavers. There is a need to bring awareness among the government employees and in the people to use handloom clothes. Not only the government bodies, private organizations and NGOs should come forward to partner to increase the use of handloom clothes. The availability of the loans and amount should be increased.

Second One: The major facilities that are required for the weaving should be increased. There should be proper market places to exhibit the manufactured products in the market. Governments are in favor of Corporate Businessmen to start the B to B and B to C phases in the market in the same manner as grains are purchased by the government from the farmer's field. Many market yards and good roads should be constructed in the villages to bring the grains to the market yard. Lots of initiations and actions are taking place in the matters of farmers. The same kind of commitment and dedication are needed to show towards the weavers' upliftment too. The cooperation of private organizations and NGOs are in dire need for the upliftment of weavers. There are some weavers selling their products in the neighboring villages around them. The opportunities should be given to the individual weavers in the exhibitions and handloom textile expo's besides the societies.

Third One: The quality and skills are very important and essential pre-requisites in the handloom weaving. We won't find any advanced looms in Siddipet. The weavers of Siddipet use very ordinary and normal looms. There are Daabhi looms with Co-Operative Societies. The wages are very less to the workers of ordinary looms. At the same time, new steps and inventions are not implemented in Siddipet regarding the handloom weaving. Especially in designing new product diversification is not done. The weaving is now needed to converge with the other form of arts. The cooperation of

the fashion design companies like NIFT is very important to invent the new design in weaving.

The manufacturing of value added handloom products are needed to take necessary steps to increase its productivity. The wastes which come after the weaving can be used for manufacturing the different things. They are like toys, pillows and sofa sets. But fortunately nowhere we find these kinds of steps are being practiced. By the cooperation and collaboration of Chirala, Pochampalli and Uppada Handloom Weaving Centers there is a need to exchange the technology programs, training and field trip tours to improve the skills among the weavers.

Conclusion: The death rate of handloom weavers has come down by the implementation of Antyodaya Scheme in Siddipet. The pension of 1000 rupees is given to the people who are above 50 years of age. This amount is given under the Aasara Pension Scheme. This amount is really helpful to the weavers. Although, they have many facilities and opportunities in their town; they are migrating to Sholapur and Surat. If there could be a Textile Park in Siddipet; livelihood can be given to the handloom weavers of Dubbaka, Siddipet, Gazwail and Cheryala. There is a need for a special grant to allocate the handloom weavers to help and bring them up. And at the same time good advertisement of products is needed to give the Gollabhama sarees and improve the market opportunities to the Gollabhama sarees. These are some of the necessary steps needed to be addressed as early as possible and this is expected by many weavers in Siddipet.

Here are some of the recommendations for handloom weavers of Siddipet:

- The bank loans that are given under the Arti-John Credit card should be levied completely.
- The construction of a handloom market place to sell the manufactured products of weavers.
- The quota of budget allocation for weavers in the state must be increased.
- Handloom weavers' colonies should be established for weavers.
- The stalls or places should be allotted to the weavers to exhibit handloom products in all the government offices.

- The government should distribute handloom clothes to the students in the schools and in the residential school.
- In the past 60 years, 3000 families depended on the weaving profession in Siddipet region. However, at present; there are only 200 weavers. Out of these 200 weavers, two professionals were found in specialization of weaving art making in the form of Gollabhama sarees. They are not independent weavers but working under one master weaver known as Galaiah belonging to the Neelakanta community. These two weavers get raw material from the master weaver to make Gollabhama sarees. Although it has lots of demand in the market, the professionals in making Gollabhama sarees cannot sell their product directly in the market. They have to sell their product to the master weaver only. This is a major problem that the people of the weaving community expressed.

The new trend in making Gollabhama sari was experimented with a new design known as Bathukamma design. This design is a replacement of an old curd pot of Gollabhama with Bathukamma flowers and also experimented with Telugu Alphabets in sari. These kinds of new experiments are needed in society according to the motion and movement of the socio-cultural tendency. Governments should encourage such kinds of new experiments by providing them with basic requisites to the weavers in making designs.

Chirala: In Chirala, there are mainly three communities namely Padmashaalis, Devangas and Dalit weaving are involved in weaving profession. All the three communities have their own problems and issues related to weaving.

Dalit Weavers: The products that are manufactured by the weavers go to APCO. Weavers need to wait 2 to 3 months of time to give designed goods to APCO. Sometimes the middle man plays all mischief tricks to sell the goods to APCO. These people take the bribe and show the low quality goods as high quality products and they sell these products in APCO for around 30% discount for which there is a Co-Operative Societies. They have many internal fighting's and misunderstandings among themselves. For the namesake, there are around 200 Co-Operative Societies but none of them is functioning properly. If anyone starts the Co-Operative Societies with the collaboration of

government will give one or two lakhs rupees to support and start the weaving to bring the basic raw materials to start the weaving process.

Many Dalit weavers take no help from the government. They have their own reasons and problems for that. Generally, the governments used to give the one lakh rupees. But in that one lakh the weavers could not buy the necessary and basic machinery to start the weaving process. At least, the weavers need around one lakh and twenty-five thousand rupees. However, the government only gives them one lakh rupees. This amount no use for the Dalit weavers to start their own weaving process. Even if they have taken one lakh from the government; they need to borrow the remaining amount of twenty-five thousand from the money lenders. Due to this technical problems many Dalit weavers depend on the NGO's to start their own weaving process.

The Dalit weavers in Chirala believe to lead their livelihood in weaving. But, the Dalit weavers are facing so much of discrimination even in the weaving work front. The Dalit weavers are ill- treated and they are not at all considered as weavers. The senior Dalit master weaver said that Padmashaalis and Devanga community weavers do not considered us as weavers in Chirala. The weavers are issued ID cards by the governments. But the ID cards are issued only to the BC community weavers even if they are not in the profession of weaving. Even if SC's are in the profession of weaving; they are not issued the ID cards. This is one of the major discrimination that is shown to the Dalit weavers in Chirala.

In this horrifying situation, Dalit weavers society member Prakash Rao had taken an initiation and made sure that all the Dalit weavers got the Health Insurance cards under the Government Welfare Scheme. If they pay 50 or 100 rupees for every month; they get Insurance Coverage up to the amount of Rs.15000/-. Under this Insurance Scheme, if the patient is admitted in the hospital, he can get the amount up to Rs. 7,000/- for the purchase of the medicines. At the same time an outpatient can avail this insurance facility to buy the medicines up to Rs. 7500/-. The Dalit Weavers 'organizations are fighting for the equal rights and facilities for everyone in the weaving profession. They have been demanding for the equal importance and prominence of the BC weavers' community.

Besides the societies of weavers; the government runs a cluster programmes. The Central government runs this cluster programme. To participate in this cluster programmes; the weaver should maintain the latest designs, use of new technologies and goods should be of an exported quality. The Dalit weavers should be given proper training and more opportunities under this cluster programmes. The share of the Dalit community in Chirala population is 16 per cent. But only 11 percent of Dalits are in the weaving profession. These statistics show that more number of Dalit is still in the weaving for which the Dalits are demanding for 37 per cent reservation for them in the cluster programmes. They seek the 30 to 50 percent of contribution in the cluster programmes. As of now; there are no more Dalit weavers in the cluster programmes. They claim that the quota and share of the Dalit weavers are too enjoyed by the BC community weavers. One needs to invest 25 to 50 lakhs rupees to participate in the cluster programmes which are beyond their capacity for the Dalit weavers. In this regard; they are pleading to the governments to avail these facilities through the banks.

The Dalit weaver's society in Chirala is organizing a good number of meetings to bring the changes in the policies matters of weaving. They conduct different meetings and workshops to bring the awareness among the Dalit weavers. Till today; the Dalit weaver's society has taken steps to bring the change and development in the lives of Dalit weavers. They have given representation and memorandum to Central and State governments. They have met the concerned ministry and explained the concerned issues relating to them. But till today; there is no change in the lives of Dalit weavers.

The number of Dalit community in the weaving profession has come down drastically. It's also because of the less livelihood opportunities in weaving. Basically, there is no financial support to the Dalits in weaving. Always, they have to depend on the BC community for their work. New designs and varieties are designed only by the BC community weavers. Dalit community weavers lack in new designs and varieties. Due to the lack of training and much exposure in the field, they are not able to design the new varieties.

BC weavers are given more preference and more chances whenever there is a new order; they are given the first preference. If there is any new contract for making new 100

saris; they get the orders. These practices make them more financial self-reliance to BC weavers than the Dalit community weavers. Sometimes BC weavers use the 'Baaru' to weave the sari by which they get 5 to 6 saris. Baaru means it has 4 to 5 saris and those 5 saris come with the blouses too. If it is 6 saris there won't be a blouse. It costs 4 to 5 thousand to weave one Baaru and it takes minimum one week to 10 days. These kinds of good orders don't reach the SC community weavers. If they are getting more orders; they will give a sub-contract to the Dalit community weavers which do not fetch much profit.

Some of those items are shirtings, lungis, etc. These items will give them very less benefit. A rupee 1000 is paid for the shirting and the labour takes the minimum of 10 days for this work. If this work is done by wife and husband; their minimum wages for the day is only 50 rupees. These things are making Dalits in Chirala live miserable lives and they are forced slowly to migrate to other cities for their livelihoods.

This has forced some of the Dalit weavers to look for some alternative jobs which can help them lead their livelihood. These people are taking up agricultural works to sustain. Whenever they are free they spend the time on looms by weaving some products. Lack of the employment opportunities in weaving has compelled many to quit weaving.

Steps to Promote the Weavers:

- a. There should be some who assign them designs work and ask for the weaving.
- b. The weavers should adopt the new designs in quick succession and there should be people to buy and sell those new products in the market.
- c. They should develop the design which is expected by the cluster.
- d. The weaver should develop the new design on his own and should market by himself.
- e. The governments should provide the opportunities to participate in the exhibitions and give them some subsidies to improvise them.
- f. In this trend continues further, even BC community weavers will follow the footsteps of the Dalit weavers and go away from the weaving.

- g. The surveys which the Central government through the NGO's said and submitted their report says that the weavers will drastically reduce in the coming years.
- h. The Dalit community weavers are leaving the weaving and migrating to distance places for the works.
- i. BC community weavers are managing the family and childrens' education in a planned manner. They are giving education to their children and helping them to settle down in life. In BC weavers family; engineers, doctors, lectures, teachers, etc can be seen which is not there in Dalit weaver's family.
- j. There were 23,000 weavers in the Chirala five-six years ago. Among them 11,000 weavers have their own looms. The remaining weavers depend upon them and lead their livelihood. The senior weavers express their fear that in the near future, the number of looms will reduce to around 5000 only.
- k. As per the reports of NGOs every child of the weavers family is studying. They are educating them to complete their intermediate and graduation. They are educating their children till they get good jobs. Many childrens from the weaver family are getting jobs in Hyderabad, Bangalore, Bombay, Pune, Delhi, etc. After settling down in those cities; they are taking away their families too. That's the reason the weavers are gradually decreasing.
- l. Only high skilled laborers are managing to continue in the weaving profession.
- m. According to the age pattern, only 10 per cent weavers are of 25 years and 90 per cent of them are 40 years old and above. In the coming years, they will reduce to only 10 per cent.
- n. The weavers have to work on daily wages only throughout their lives.
- o. The government should recognize and should make data of master weavers.
- p. All the weaving societies should work under one umbrella.
- q. Every society should conduct their own survey and should come up with the problems of weavers.

r. The survey has been done on weavers' communities and few questions have been asked to every weavers family members. They are such as:

- How many childrens do you have?
- In which school, college are they studying and in which standard?
- What is your annual income?
- How are you planning your childrens' education and marriage?
- How much do you spend on food and clothing?
- Do you have your own house or are you living on rent? Etc.

However, constructive and objective research study has to be done on weaver's communities. Through that it can be known the conditions and situations of the weavers. All these programmes should be initiated by both the Central and State governments.

The handloom weaving can be developed anywhere only if it directly benefits the weaver. The existing schemes of governments should be provided to the weavers as part of the weaver's development initiatives.

- Individual weavers lose a lot of time in the process of dying and making the looms. The whole process takes a lot of time. The weavers don't get much time to market his manufactured goods.
- It's easy for the weavers', if they get the finished products to weave new clothes. The basic items like yarn, colors, finished warp and colored weft take much time to make it ready. Fortunately, all these items are made ready by the weaver itself.
- If the weavers' start weaving individually; they need to arrange many things which are essential for the weaving. Dying, coloring, marketing and collection of money all these works are hectic and it reflects in the less production of goods.
- In this regard, the individual weavers needed only finished products so that they could weave a good number of products in time.

- As of now, there is no Central or any State governments which provide raw materials to weavers on subsidized rates.
- Finished products do not mean raw material. It means the colored yarn, sized warps and dyed weft. If those things are supplied by the governments, the weaver can individually do weaving. There are no such organizations in government who can supply these finished products for weaving. In case, the government supplies these finished items to weavers, they can buy and do the weaving. This process will really help the weavers to produce more products.
- This way, they can weave their own products and at least they market their products locally. Instead, the weavers get the white color raw material yarn in the market. It's really difficult and hectic for the weavers' to dye and weave the raw material from the market. That's the reason, the governments should come forward to supply the finished products to the weavers and take the initiative steps to establish the companies which can supply the finished products.

Kalamkari Painting and Printing:

The designs on the clothes are useful in three ways. The lines, pictures and colours indicate that it is an ancient tradition, the way of life and literature. The textile art explains us about the great histories of the world.

These ancient things help us to understand the life of contemporary people. It also helps us to understand their teachings, the practice of their customs and finally the beliefs of the present society. The picture is the medium of exchange which is greater than literature. The literature can be understood by those who know the language but if it's a picture - it is understood universally. That's why the world exists with different types of cultures and beliefs. The beauty of the arts is made to see their teaching of philosophy to the world. The textile art is unique in nature and it got promoted and diversified all over the country and the world. The beauty of art is not living anything in the world but it can see like; nature, creatures, human beings and their problems. The stories of kings, their rules and teachings can be seen by their arts.

The art is a mixed message with beauty and truth. The art was and is used by many people. The art was destroyed by some people but it is still alive and humans need to protect it for the next generations.

The textile art should have to go to new generations with the compromise of the old content. The new technology is dominating the traditional arts. There is a beautiful quote in Telugu: “Old is gold”. To protect and to secure the cultural arts, the Central and the State governments have to take some initiatives towards this art.

The art is widely mixed with many other related things, but the most important is Miguel with folk arts. It is inviting the people to look forward to their arts specialty in their teachings. By taking it we can understand the importance of arts. These things explain to us that art is more important than the literature. It also makes us bring changes in the positive side and strongly explains the beauty of life. The art explains the transforming of religion and tradition among the people. The folk arts are very naturalistic and traditional, it helps the human lives. It also teaches, brings new ideas, new ways of thinking, philosophical thoughts with more designable colours in artists lives.

Kalahasti - Kalamkari Paintings: By looking into the life and art of Pedana, it is believed that it was stepped into different forms and kept old tradition as a holistic manner. The artists wanted to adopt much older types especially from Pedana. Gujarat and Rajasthan are creating art for nature. But in Srikalahasti, it is an epic. The old traditional arts are followed by image-based models that are available even today. The peculiarity is there in Srikalahasti but there is no printing and painting. It is creating livelihoods for the local people of Srikalahasti. These arts are like verbal based arts and their values as the tools of the great nation for the country.

Due to the interest that Kamaladevi has shown, the Kalamkari printing has revived its popularity. She established centers in Srikalahasti in 1973 that started giving training to young artists in Kalamkari arts. The center used to teach the printings to the artists by providing a meter length cloth to each artist to practice Kalamkari art. The center used to charge around INR 20 per meter of cloth that they offered to the trainees.

Now the same meter of cloth costs around INR 1000. The center was closed in the later days due to lack of funds.

The center was handed over to Lepakshi in 1973 to avoid bankruptcy and was run by the Lepakshi organization for a few more years. Most of the Kalamkari artists are living independently today. The government has given a grant of INR 3 cores recently for the development of the Kalamkari arts. The government has also sanctioned some pilot centers. These attempts also failed to develop the art as most of the centers were established in the house of the artists—and the artists have started using these centers for their personal benefits.

The government should have funded skilled individuals instead of establishing small centres. The government should have established a college kind of institute to promote this art. This could have helped the art develop to a wider extent. Some of the centers started by the government have become the homes for some people. The government also gave loans to some Kalamkari artists. But, most of the artists used the loan amount for their personal expenses and did not pay back the loan.

There are some artists who were of the opinion that it is difficult to develop Kalamkari art now. According to their opinion the government should buy the products of the Kalamkari artists by paying fixed minimum supporting prices to sustain the art. Kalamkari paintings usually fetch around INR 800 – 1000/- per meter of cloth. Some senior artists sell their printings between INR 2000 to 5000/-. Printings in the exhibitions fetch good prices ranging up to INR 80,000/-.

The government should bring together all the Kalamkari painters into a single unit to develop them. The government should introduce the Kalamkari printings, should be included in the syllabus of Intermediate Education and should introduce the diploma courses as well. Artists who paint like birds, trees, animals, etc. should be made to work in textiles. The segregation between the traditional Kalamkari artists and commercial Kalamkari artists who work for textiles is necessary to protect the traditional artists.

Kalamkari experts are engaged in teaching as part time tutors in the Textile industry based on Kalamkari arts. These artists should be taught to learn the style of

‘human-anatomy’. Training centers should be established to teach this style of art to the budding artists.

Artists who can draw printings with charcoal should be trained into a single group and should be trained by the government. The government should recognize the natural form of Kalamkari art. But, the government has been giving national awards both to artists who work on handloom clothes with natural colors and artists who work in textiles with screen printings.

The governments don’t recognize the right artists while awarding. Artists claim that their work should be verified by the government before conferring prestigious awards like National Awards to the Kalamkari artists. Most of the awards winning artists are misusing their National award to get funds for their projects. This gives them livelihood for some time. Most of the Kalamkari artists are working in the textile industries these days. And most of the senior artists feel that it is difficult to protect the art from extinction.

Pedana - Kalamkari Printing: The Kalamkari industry is in the hands of small artisans. The industry is not big, and is not in a position to make its presence felt in the competitive market in the domestic and national level market. Though the demand for the Kalamkari products is high, its spread across the markets is weak due to the low marketing strategy and profile of the industry. The industry is suffering from lack of resources like infrastructure required for its transportation, marketing units, production units, training centers, vocational courses, etc.

The Kalamkari industry in Pedana area has a lot of potential, experience, quality and popularity. But, the industry is not in a position to use these positive traits to strengthen its hold in the market. The government established Handicraft and Handloom Export Corporation in this area in 1991. But the center was closed in 1995 due to lack of funds. The artists did not accept the services offered by the centres which resulted in the closure of the centre in 1995.

The artists are interested in International collaborations. They want the government to conduct International Exhibitions that bring international buyers from

world nations. A buyers and sellers meet takes place in the month of April every year. But, the Kalamkari artists do not have the required resources to take part in this meet. As a result they are not able to showcase their talent to the international delegates. Participating in such meets would help Kalamkari artists to promote their art and this creates demand for their products and industry.

Kalamkari artists do not have the marketing resources. A Kalamkari art that sells for INR 100 in the local market fetches INR 1000 in the International market. But the artists receive INR 100 only while the remaining INR 900 is taken by the middlemen. Therefore, Kalamkari artists have been surviving on nominal profits. They have made several requisitions to the government to help industry in the field of marketing. But the help rendered by the government is not sufficient. The government should provide help for Kalamkari artists in training them in production and marketing skills. The government should provide subsidised services to these artists to enable them to compete with the competitive market forces. Some senior artists feel that the government should provide employment to the Kalamkari artists. The government should also provide some skill development programs to the Kalamkari artists. Providing these services can improve the living standards of the Kalamkari artists. The government is providing tax-free land and other services to the corporate sector but is failing to provide the same to the artisans.

The National Institute of Fashion Technology (NIFT) regularly surveys the changing trends in clothing across the globe. The institute gives a forecast of the coming trends which helps the designers to design the clothes in accordance with the future trends. But, some senior artists feel that imitating the designs provided by NIFT may result in losing the nativity of Kalamkari artists that have been protected for centuries. Some artists feel that the industry should not be left behind the traditional processing methods even if it adopts modern methods of production. Traditional processing depends on the natural colors produced by using Ayurveda elements. The industry is lacking facilities to compete in the international market. Sufficient infrastructure facilities are not there to boost the Kalamkari industry and its artists.

The designs that are being produced by the industry nowadays are more or less in sync with the changing trends in clothing. Some artists are mixing the Kalamkari designs

with modern designs. Some artists design the products according to the choices of their customer. Modern trends in clothing like jeans, T-Shirts, tops, etc. have been swapping the colleges, offices and other urban spaces. Even the youth in the rural areas are imitating these trends. The following changes have been affecting the Kalamkari industry in a negative manner as it is reducing the demand for Kalamkari products day by day.

Kalamakari industry is facing severe competition by the changing trends. Hence, it has adopted the changing trends for survival. Otherwise the industry may go extinct slowly. But, the artists have to make sure that the industry does not lose its originality in the process of change. Foreign customers are interested in natural colors that the Kalamkari industry produces. The Kalamkari industry produces around 20 natural colors. The government should protect the production of these natural colors from the competition of textile industries.

Block Makers: The Kalamkari block makers enjoyed a good market during 1984 to 1996. But they lost the market after 1996. The block makers continued their production even after 1996. Again the industry gained prominence in block making after 2002. There was no unity among the Kalamkari artists during the years 1996 to 2004. Both men and women used to participate in this profession in the early years. There used to be a good market for the Kalamkari products during the early days. But, its prominence has declined over a period and the artists are trying to bring back its glory by opening Kalamkari centers.

The handloom weaving communities are in a very bad employment crisis. They are not able to withstand the competition from the dynamically changing textile industry. Some of the main problems faced by the handloom weaving community can be summarized as follows:

- 1. Competition with Modern Technology based Textile Industry:** The handloom industry has to compete with the technology based textile industry in order to survive. But the textile industry has all the advantages like the latest technology for weaving, transportation, exporting opportunities, showrooms and shopping malls to sell their products, etc. Handloom industry is not able to withstand the competition. The handloom

industry should try to excel in all the above mentioned aspects to survive in the present competitive market.

2. Cater to the tastes of the Consumers: The handloom industry should try to cater to the tastes of the consumers as they expect modern designs. Therefore, the handloom weavers should try to convince the customers with new designs that attract the consumers.

3. Survive Competition in the Market: The handloom industry, in its present conditions, is not able to withstand the competition of the technologically based textiles industries and handloom industries are not able to withstand the standard of textiles designs in the market. The marketing capabilities of the handloom industry are not as strong as they lack the resources, information and coordination skill to capture the market. Textile products in the name of handloom industry are also damaging the market of the handloom industry.

4. Responsibilities of Handloom Co-Operative Societies: To withstand the competition from the textile industry and to catch-up with the globalized market, the handloom industry needs to run through the Co-Operative Societies. The handloom industry tends to lose the competition if it competes in the globalized market in an uncoordinated manner. The Co-Operative Societies must be freed from carrying out other government programs. The extra activities that the Co-Operative Societies have started doing the main activities that they are doing these days by neglecting their main activity of promoting handloom goods.

5. Improve the Skills of Handloom Workers: The handloom industry workers should be trained with modern technology so that they can skillfully draw new designs. This would help them easily make new designs. It can help them to add the colors in a more appropriate and accurate manner. Modern technologies like computers are very useful in making graphical designs which can be implemented by the handloom industry.

6. Information and Advertising: The handlooms weavers are still implementing the same old methods of promotion of their products when it comes to getting the required information about different aspects like raw material, colors, and marketing, etc.

Handloom industry is not in the forefront when it comes to promotion of their products through advertising.

The handloom industry should appeal to the culture and heritage of the people through advertising. They should also advertise different positive effects of the handloom products like how environmental it is to use handlooms and how cheaper the products are vis-à-vis the textile products, etc.

7. Welfare Programs for Handloom Workers: The government should introduce welfare programs to develop the skills of handloom workers. The handloom workers need training in aspects like mixing colors in accordance with the demands of the modern customers. The handloom workers are suffering from issues like eyesight problems. To avoid this, the place of the handloom machines should be ventilated well. Government should provide funds to build homes for the handloom weavers. Government should also promote research on the handloom industry—and it should share the results with the handloom weavers. Carrying out research on handlooms gives the opportunity to explore the issues and solutions related to the handloom industry. The government should promote research in institutes like Institute of Handloom Technology, Weavers Service Centers, National Institute of Fashion Technology etc.

The handloom weaving community is not willing to allow their children to stay in the handloom weaving profession due to the lack of the financial crisis in the profession. The handloom weavers are looking for alternative ways of living as the condition of the profession is deteriorating day by day. The handloom weavers are migrating to urban areas in search of other professions for their livelihood.

Research field Observations and Recommendation:

1. Pochampally-Ikkat tie and dye are important factor for weaving activity
2. In Gollabhama design comes along with weaving. Normal designs and weaving are two different modes of activities. This activity is only applicable in case of cotton and it's not possible in silk weavings.
3. Uppada is situated on the banks of Bay of Bengal and the sari making process involves drying on the natural wind of the sea coast that is naturally explored by the weaving community.
4. Kalamkari painting and printing has to have flowing river water where the production requires a floating water facility.
5. In Chirala, there might be multi-production available due to export and import facilities through the coast.
6. There are three types of design processes that are involved in sari making. The three processes are like:
 - a) Designs come through weaving,
 - b) Special handloom making process (common or normal), and
 - c) Textile art which is in a way that all the designs made after making Kalamkari painted and printed sari.
7. The unique reflection of the designs can be reflected and repeated in case of Ikat designs.
8. The Padmashaalis are found in the case of folk and performing arts.

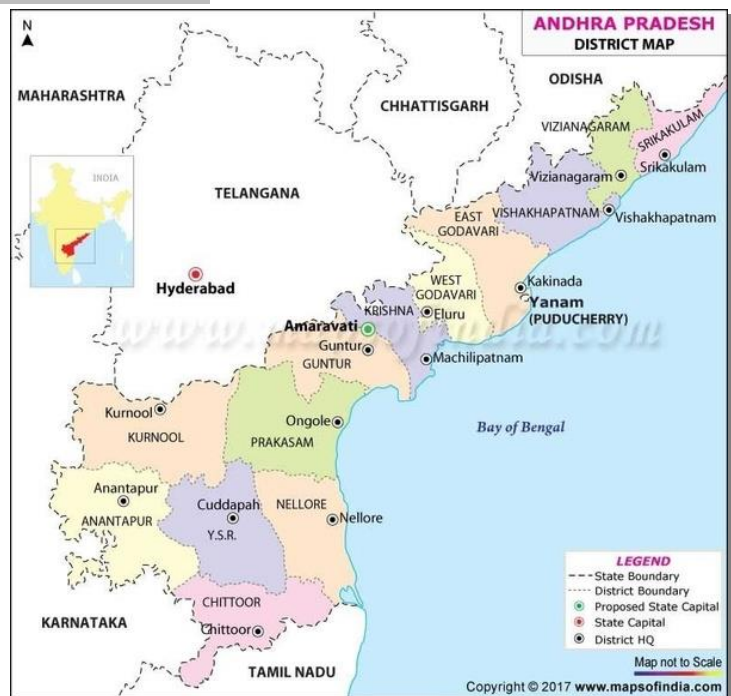
Recommendations:

As I have researched and found out that there are three communities especially Padmashaalis, Devangas, Dalits and other communities are even today actively into weaving. Based on the previous norms of the governments, if the weaver is born into a family of Padmashaali and Devanga, he/she is eligible for various schemes and benefits introduced by the government and co-operative societies. However, if the weaver belongs to any other community without having a myth or a community which does not have any myth related to weaving; they too should be involved into the category of beneficiaries who are involved in the process of any of the weaving production.

Therefore, my sincere request or recommendation is that the people who are into the profession of making raw materials ready for manufacture should also be included into the category of beneficiary.

Appendix – 1

TELANGANA AND ANDRA PRADESH POLITICAL MAPS



Appendix – 2

Details of Textile Art, Community, Region, Distribution, Name of the Myth, Deity, Depending Caste (Story Tellers) and Ritual.

Table 1

Sl No.	Textile Art	Community	Region		
			Village	District	State
1.	Weaving	Padmashailes, Pattushalies, Jnadra(Neelakanta), Devangas and Mala Communities	Pochampalli Siddiprta Chirala Uppada	Nalgonda Medak Prakasham West Godavari	Telangana Telangana Andhra Pradesh Andhra Pradesh
2.	Painting	Baliya,PalliReddy,Gandla and Padmashalies	Kalahasti	Chittor	Rayalaseema (AP)
3.	Printing	Carpenters, Muslims and Munnuru Kapu	Pedana	Krishna	Andhra Pradesh

Table 2

Sl No.	Textile Art	Region	Distribution
1.	Weaving	Telangana and Andhra Pradesh	Chennai, Madras, Bangalore and Hyderabad
2.	Painting	Rayalaseema(A.P.)	Madras, Hyderabad and Other Countries
3.	Printing	Andhra Pradesh	Hyderabad, Chennai and Other Countries

Table 3

Sl.No.	Community	Name of the Myth	Deity	Depending Caste (Story Tellers)	Ritual
1	Padmashali	Markandeya/Bhavanarushi Puranam	Bhavana Maharshi	Kunapuli	Ganesh Festival, Sankranthi and Karthika Purnami
4	Devanga	Devanga Puranam	Chowdeswari Devi	-	
5	Mala	Chennaiah Puranam	Shiva	Gurrapollu	
2	Pattu Shalies	-	Gayatri Devi	-	Gayatri Vratham

These tables 1,2 and 3 explain about Textile Art, Community, Region, Distribution, Name of the Myth, Deity, Depending Caste (Story Tellers) and Rituals. Table-1 of Appendix shows that Padmashalis, Devangas, Malas and Pattushalies are the communities that are involved in weaving of textiles even today.

And Table 2. Shows that weaving of textiles takes place in Andhra Pradesh and Telangana, and are distributed in the regions of Chennai, Madras, Bangalore and Hyderabad. While Weaving is done TS and AP. Painting is done in Rayalseema and Printing is done in Andhra Pradesh.

And the Table 3 shows that Padmashalis believe that their Myth of God is Markandeya/Bhavanarushi and they perform prayer to Bhavana Maharshi and their depending caste is Kunapulai and they perform puja during Ganesha Festival, Sankranthi and Karthika Purnima. Devangs believe that they have Devanga Puranam and their deity is Chowdeswari Devi. However, they don't have depending caste and rituals.

But Malas believe in Chennaiah Puranam and their deity is Shiva and their depending caste is Gurrapollu. However they too don't have rituals.

And Pattushalies don't have a myth, but their deity is Gayatri Devi (Female Goddess). And their ritual is Gayathri Vratham. This is how the weavers' communities are divided and their myths.

Appendix – 3

HANDLOOM AUXILIARY OCCUPATIONS⁷⁸

Sl. No.	Affiliate career	Women	Men	Dalit
1.	Weaving the loom (Maggam neyadam)	✓	✓	✓
2.	Dyeing (ranggula addakam)	✓	✓	✓
3.	Warping (Asupoyadam)	✓		✓
4.	Street sizing (Sarulu)	✓	✓	✓
5.	Spinning (Allu pattadam)	✓	✓	✓
6.	Joining axis (Achhu atakadam)	✓	✓	✓
7.	Laddilu(Dabbaalu thodadam)	✓		✓
8.	Wrapping the rings(Kandelu chuttadam)	✓		✓
9.	Chitiki(Chitikeelu poyyadam)	✓		✓
10.	Band, design, landing stitching (petu, designs, butaalu kuttadam)	✓	✓	✓
11.	Dabies, chain Dabies for looms (maggalaku dabeelu, chain dabeelu cheyyadam)		✓	
12.	Mold building to make (achhu kattadam thayaru cheyyadam)	✓	✓	✓
13.	Reeds (panne kattadam)	✓	✓	✓
14.	Shuttles making(Nadulu cheyyadam)	✓	✓	✓
15.	Sticks, Cotton cans, (Chekkalu, nulu thodu dabbalu, usalu chesevaaru)	✓	✓	✓
16.	Making spinning wheel (Raatnalu cheyyadam)	✓	✓	✓
17.	Making carts (Chekkalu vesevi, bangaralu)	✓	✓	

⁷⁸ Narasihma Reddy and Suresh Pulugujju (Ed) (2006), Chenetha samskobamlho theevramavuthunna mahila samasyalu, Chetana Society, Hyderabad. P.24

18.	Making Swords, donkeys, Lekalu, Suvvalu (udathalu, dayeekarralu, lekalu, suvvalu cheyyadam)	✓	✓	✓
19.	Making Bitter thorns, Shuttle Tips (chedu mullu, nadimonalu cheyyadam)	✓	✓	✓
20.	Brushes structure (kunchelu kattadam)	✓	✓	✓
21.	Making designs (deigns cheyyadam)	✓	✓	✓
22.	Edge friction, patnalul(for jeri border sari) (anchurapidi, paatnalul cheyyadam)	✓	✓	✓
23.	Making Leather cover (udutha tholu)	✓	✓	✓
24.	Making jakard mission s (jakard mission cheyyadam)	✓	✓	✓
25.	Chadarlu(They are used in the seat of loom) (They are made with Swimming , leaf palms)	✓	✓	✓
26.	Making color hot (rangula thotti cheyyadam)	✓	✓	✓
27.	Striking the cards (For the design of the holes in the design) (Attalu kottadam)	✓	✓	✓

Appendix – 4

DEIGNS, MEDIUM and TECHNIQUES

Sl.No.	Name of the Textiles Art	Region	Yarn/Cloth	Medium	Technique	Colors	Designs
1.	Pochampalii Saree	Telangana	Cotton, Silk	Yarn on Loom	Tie and Dye (Weaving)	Natural Colors	Ikat, (Geometrical Shapes)
2.	Gollabama Saree	Telanaga	Cotton, Silk	Yarn on Loom	Weaving	Readymade colors & Natural Colors	Gollabhama, Pochampalli ikat
3.	Uppada Saree	Andhra Pradesh	Cotton, Silk, Jeri.	Yarn on Loom	Weaving	Readymade colors & Natural Colors	Peacocks, Birds, Leaves etc.
4.	Chirala Saree	Andhra Pradesh	Cotton by Cotton, Cotton by Silk	Yarn on Loom	Weaving	Readymade colors & Natural Colors	Peacocks, Birds, Leaves, Pochmapalli, All over, etc.
5.	Kalmakari Painting	Rayala Seema (A.P.)	Handloom & Power loom Cloth	Natural Colors on Handloom Cloth/ Power loom & Canvas	Painting	Natural Colors	Epic stories, Peacocks, Birds, Leaves, etc..
6.	Kalamkari Printing	Andhra Pradesh	Handloom & Power loom Cloth	Natural Colors on Handloom Cloth/ Power loom	Printing	Natural Colors	Kalamkari Designs, Geometrical Shapes, Peacocks, Birds,

Table: Based on the production, market, varieties of techniques I have selected the above mentioned clusters. This table explains about the cluster wise Mediums, Techniques, Colors and Designs.

Appendix – 5

CHAPTER – II

(TEXTILE ART IN TELANGANA & ANDHRA PRADESH: AN OVERVIEW)

1. Pochampalli Industries (Page: 31):

The Pochampally Saree Industries have made credible progress in the past few decades. However, due to the negligence of the Central and the concerned State governments, these Handloom, Weavers and Cottage Industries couldn't make the progress that was expected from these industries. And the other reasons are the growing competition among the modern Textiles and Fabric Industries, these industries are on the verge of extinction. If the State governments didn't support these industries, they will become history and will vanish from society.

Somehow, these weavers have dragged their business so far by availing the facilities provided by the Central and the State Governments various schemes. However, they are facing the toughest competition these days from Multinational Textiles and Handloom Brands in the market. Also, the weavers' community are now looking for the alternatives to survive rather than following their family occupation. This may force the complete extinction of hand-made sarees very soon in the near future.

Mile stones in the Pochampalli industry progression⁷⁹

Sl No.	Handloom Expert Names	Newly introduced knowledge and features
1.	Kirakonda Muttaiah	Cloth preparation with new designs
2.	Kirakonda venkaiah	Cloth preparation with new designs
3.	Seethe Shresti Narasiah	Designs with Warp and Weft , Manufacture of cloth in natural colors
4.	Chiluveru Ramaiah	Sari weaving in warp design

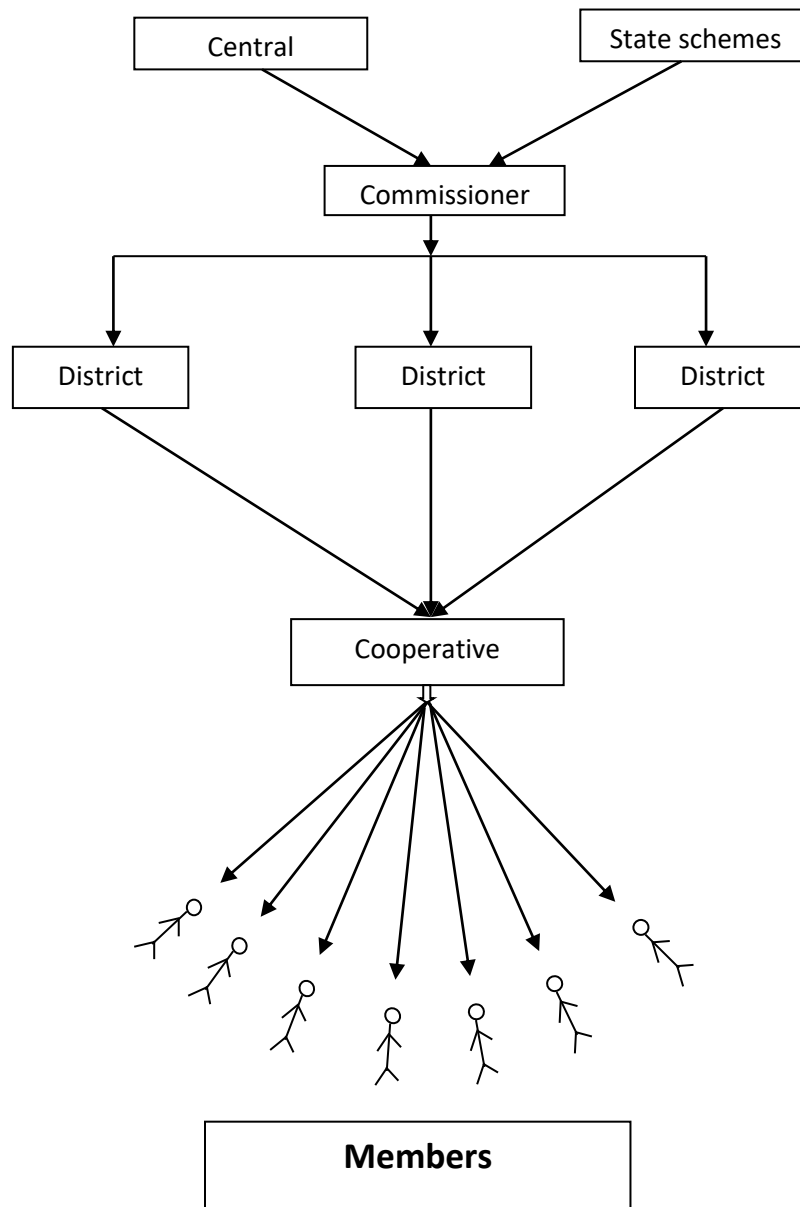
⁷⁹ Narasihma Reddy and Suresh Pulugujju (Ed) 2004, Neelagirilo Naluguthunna Chenetha Rangam, Chenetha Society, Hyderabad, Pg no. 81,82., and Yadagiri Tadaka (2011), Chikkumudi(Cheneta Vyasalu), Sangamitra Publications, Hyderabad, Pg no. 114.

5.	Chiluveru kanakaiah	Sari weaving in warp design
6.	Karnati Anantharamulu	Geri model wit vertical weft
7.	Thadka Peddayadagiri	Two side weft sample (Design)
8.	Seethasresta Narsaiah	Aasiya rumals with vertical weft
9.	Chiluveru kanakaiah, Bharatha Ramaswamy Karnati Ramaswamy Karnati Pedda Pentaiah Dornala Mutyalau Thadka Pedda Yadagiri Cheripalli Narsihma G. Siddeswar	Golakondaalu, Janaaneelu, mardaneelu etc.
10.	Karnati Anantharamulu	First weaving silk
11.	Chiliveru Kanakaiah (exhibitions in Bangalore – 1956,9161)	Receiving a gift of two silver vessels from the Maharaja of Mysore
12.	Seetha Krishaniah Karnati Pedda Pentaiah Seethe Shresthi Narasiah Karnati Chinna Pentaiah Thadka Pedda Yadagiri Dornala lakshmaiah Cheripalli Narsimha G. Siddeswar	Pochampally Handloom Co-operative Society Founders
13.	Thadka Viswanadham	Co-operative Society's First Presidents
14.	Chiluveru Knakaiah	Exhibition of Teliya rumals in Delhi Hanloom exhibition(1954)
15.	Karnati Anantharamulu, Karnati Manikyam	Butas training in Silk Sarees in Banaras (1956)
16.	Karnati Vasudev, Karnati Anantharamulu, Potta Battini Bikshapathi,	One year training in dyeing in Kumbhakonam(Kerala) Preparation of vertical weft in natural color

	Chiluveru Ramalingam	dyes, Teliya Rumallu, Weaving maps in sari, Introduction of New Country Leaders Image Designs from time to time, Participating in all India national Handloom exhibitions etc.
17.	Adepu Venkataiah	Presidential Award recipients
18.	Karnati Vinoba	Presidential Award recipients
19.	S.N.Das Elagandula Sadanandam	Participating in Switzerland handloom exhibition(1987)
20.	Boga Ramulu, Sangem Raghu	Training of statewide common handloom industries across the Weavers Service Center.
21.	Padmasri Gajam Govardan	National awardees(1983)

Appendix – 6

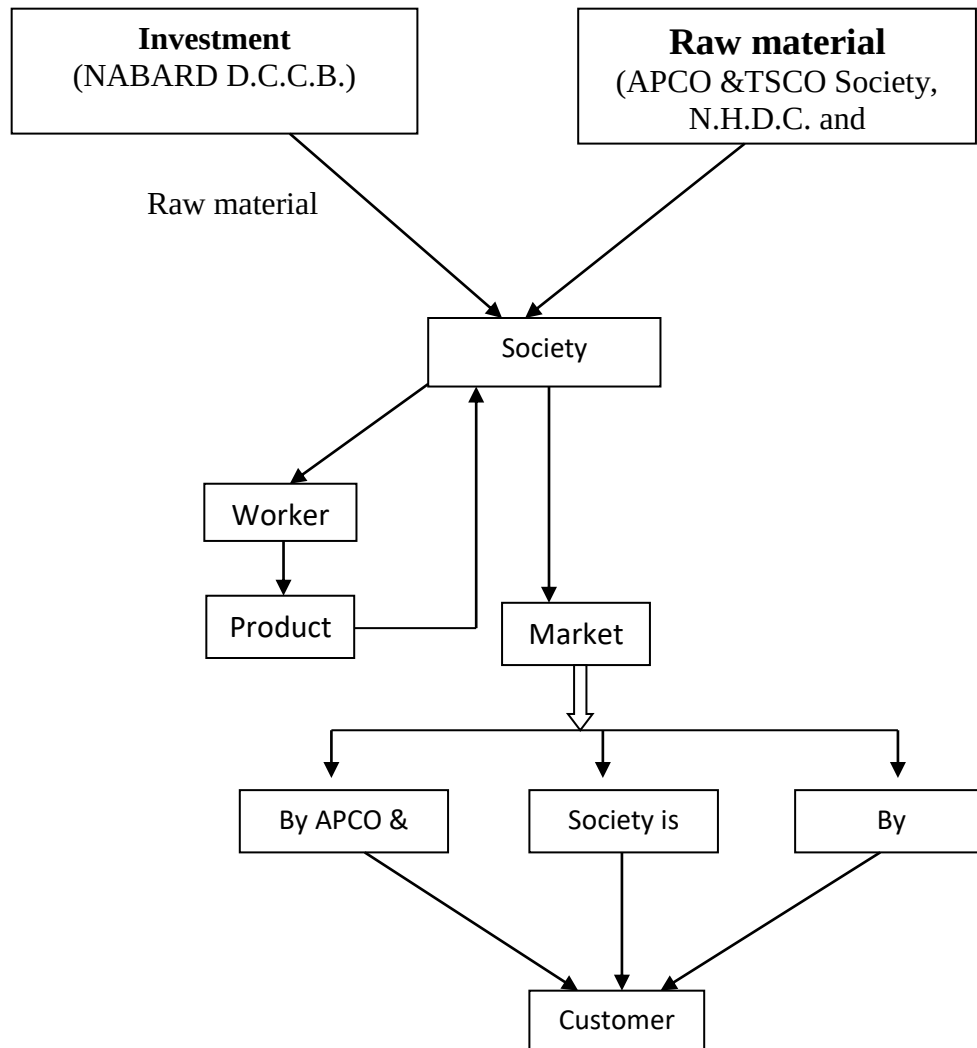
Government schemes for cooperative societies - Implementation⁸⁰



⁸⁰ D. Narsiha Reddy, Pulugujju Suresh (Eds.), (2006,) Ceeneeta Samskobhamlo Teevramavutunna Mahila Samasyyalu, Centre for Handloom Information and Policy Advocacy (CHIP), Chirala.Pg no.73

Appendix – 7

Handloom cooperative society production - Sales system⁸¹



Mostly, the weavers' use the natural colours while weaving of clothes. They don't use the chemicals at the time of weaving clothes. Most of them give importance to *Teliya Hanky* clothes. However, they give importance to weave various designs of *Sarees*, *Dress materials*, *Kurthas*, *Suits*, *Duppatas*, *Frocks*, etc.

Appendix – 8

⁸¹ Narsiha Reddy.D, Pulugujju Suresh (Eds.), (2006,) Ceeneeta Samskobhamlo Teevramavutunna Mahila Samasyalu, Centre for Handloom Information and Policy Advocacy (CHIP), Chirala.Pg no.8

Main castes and their Associated/Dependant Castes and their myths:

(Page: 95, 96, 97)

The following are the Twenty-One castes that are among the weaving communities. They are further divided into sub-castes. Earlier, their main occupation was weaving and cloth making.

Sl. No.	Main Castes	Dependant/Associated Castes (Asritha Kulam)
1. 2.	Goud	Jetty, Yenuti
3. 4.	Yadava, Golla	Mandechula, Tera Chirala, Gotrala, Kommula, Bikani, Pikila, and Gollasuddulu
5. 6.	Kuruma	Oggu, Bheeranna, Devina and Thagurujogu
7. 8.	Vishwakarma	Runjulu, Rudhraangulu, Aadhi Panasalu and Komati Panasalu
9. 10.	Padmashaale	Kunapuli, Pagidirajulu and Saadhana Surulu
11. 12.	Devangulu	Jangalu, Jathibiddalu and Singam
13. 14.	Telaga/Tenugu	Kaki Padagalu
15. 16.	Muthraasa (Mudhiraajulu)	Kaki Padagalu
17. 18.	Medhari	Aadhik Kodukulu
19. 20.	Mangali (Nayi Brahmmana)	Addam Vaaru, Addam Singalu
21. 22.	Kummari (Shaalivahana)	Pekkinti, Pekkandru
23. 24.	Chakali	Matamayyalu (Patam Chakali)
25. 26.	Koya	Patteda, Doli, Veelpula, Nagastambhulu
27. 28.	Gondulu	Thoti, Pardhaandlu, Haddeelu
29. 30.	Nayaka Podu	Poojari, Korraju

31. 32.	Madiga	Chindu, Chindumadiga, Dkkali, Maasti, Byndla, Nuluka Chandraiah, Sangadi, Aasaandi
33. 34.	Mala	Mala Janggalu, Gurram Mallannalu, Maalamaasti, Malabhogam, Mala Aasadhi
35. 36.	Reddy Kapu	Pambhala, Kunti Mallareddy, Bhikshukuntlu, (Vamsharaj)
37. 38.	Brahmana	Vipravinodhulu
39. 40.	Komati (Vysya)	Veeramusti
41. 42.	Aare Kshtriya	Gondhali

The above dependent castes will have all the records relating to their main castes and their genealogy and Gotras. Likewise occupational myths will be guarded by them. The dependent castes showcase their identity by canvassing the history of their main castes. There are nearly 60 dependent castes to tell about myths. Only 13 castes have described using scroll paintings. Nearly 20 castes have made different scroll paintings in more than one way.

Appendix – 9

The selected areas contain three regions from the importance of Popularity and historical importance:

Sl No.	Name of the Textiles art	Proceses	Technique	Community/Caste	Place / District
01.	Pochapally	Weaving	Tie & Dye	Padmashali	Pochampally/ Nalgona
02.	Gollbama Sari	Weaving	Tie & Dye	Padmashali & Neelakanta	Siddipeta / Medak
03.	Uppada	Weaving	Tie & Dye	Padmashali, Pattushali & Devangulu	Uppada / Est Godavari
04.	Cheerala	Weaving	Tie & Dye	Padmashali, Devangulu & Mala	Cheerala/Prakasham
05.	Kalmakari Painting	After Weaving	Painting (Vrata pani)	Baliya, Palli Reddy, Gandla, Padmashali, Devanga, & Dalit	Srikalahasti/Chittoor
06.	Kalamkari Printing	After Weaving	Black Printing	Munnurukapu, Padmashali, Devnga, Vadrangi& Others	Pedana/ Krishna

Appendix – 10

LIST OF WEAVERS VILLAGES AND THEIR CASTES⁸²

The following tables define the list of villages that were involved in weaving and textile making profession since times immemorial. However, the villages defined in the following tables show that the particular community was involved in different processes or the stages of textile production. The data collected for the research purpose is of the United Andhra which was divided into three regions, in Andhra, Rayalaseema and Telangana. According to the 1971, the listed communities were involved in different processes of the textile making from the stage of weaving to cloth making. But, now all the communities have taken or adopted the other alternative occupations for their survival and have left their ancestral profession. Therefore, very few communities such as Padmashali, Devanga, etc. are continuing this profession of weaving even today.

TELANGANA

Sls No.	Name of the textile Village	Mandal	Community/Caste	Main Occupation
Mahaboobnagar				
1.	Alampuram	Alampuram	Padmashali	“
2.	Moldakallu (Gadwala)	Gadwala	“	“
3.	“	“	Harijanulu	“
4.	Thaduru	Nagarkarnool	Padmashali	“
5.	“	“	Kurama	Gongadineta
6.	Achampeta	Achampeta	Padmashali	Cheneta
7.	“	“	Padmashali	“
8.	Amanagallu	Kalwakurthi	“	“
9.	Narayanapet	Mukthal	Kuruma	Gongadineta
10.	“	“	Dasari	Navaruneta

⁸² Bhadriraju Krishnamurti (Eds), Poranki Dakshinamurti (Assisted), (1971), Mandalika Vrittupadikosam (A Telugu Dictionary of Occupational Vocabularies), Volume, II

11.	Kosgi (Thimmayapalli)	Kodangal	Kurini setti	Cheneta
12.	Karawan	Hyderabad	Padmashali	“
Rangareddy District				
13.	Mittakoduru	Parigi	“	“
14.	“	“	Kuruma	Gongadineta
Nalgonda District				
15.	Pochampalli	Bhuvanagiri	“	“
16.	Pochampalli	Bhuvanagiri	Padmashali	Cheneta
17.	Ramanna peta (Siripuram)	Ramanna peta	“	“
18.	Ramanna peta (Siripuram)	Ramanna peta	Padmashali	Cheneta
19.	Dewarakonda	Dewarakonda	“	“
20.	Dewarakonda	Dewarakonda	“	Pattuneta
21.	Miryalagudeam	Miryalagudeam	“	“
22.	Suryapeta	Suryapeta	“	“
Khammam District				
23.	Khammam	Khammam	Padmashali	Cheneta
24.	Sujaath nagar	Ellendu	“	“
Warangal District				
25.	Warangal	Warangal	“	“
26.	“	“	“	Jambukhanavetha
27.	“	“	Harijanulu	Thivasinetha
28.	Hasanparthy	Warangal	Patthibalija	Rangula Addakam
29.	“	“	Dewaangulu	Dasalipani
Medak District				
30.	Esmayal (Khanpeta)	Sangareddy	Padmashali	Cheneta
31.	Jahirabad	Jahirabad	“	“
32.	Jogipeta	Aandhol	“	“
33.	Dhakuru	“	Kuruma	Gongadineta
34.	Siddipeta	Siddipeta	Padmashali	Cheneta
35.	“	“	“	Pattuneta
36.	Narayanakhed	Narayanakhed	“	Cheneta
37.	“	“	Kuruma	Gongadineta
Nizamabad District				
38.	Pittam	Bhansuwada	Padmashali	Cheneta
39.	Armuru	Armurtu	“	“

40.	“	“	Dewangulu	“
41.	Domakonda	Kamareddy	Padmashali	“
42.	“	“	Kuruma	Gongadineta
43.	“	“	Parike	Gonepattaneta
Karimnagar District				
44.	Karimnagar	Karimnagar	Kuruma	Gongadineta
45.	“	“	Padmashali	Cheneta
46.	Jagityala	Jagityala	“	“
47.			Kuruma	Gongalla neta
48.	“	“	Padmashali	Navaaruneta
49.	Mettupalli	Mettupalli	Kuruma	Gongallaneta
50.	“	“	Padmashali	Cheneta
Adalabad Disrict				
51.	Nirmal	Nirmal	Padmasahli	Cheneta Laxakattipeta (Khaddaru)
52.	Laxakattipeta	Laxakattipeta	“	Cheneta
53.	Chennuru	Chennuru	“	“
54.	Dhasanapuram	Asifabad	“	“
55.	Adilabad	Adilabad	“	“

ANDHRA PRADESH

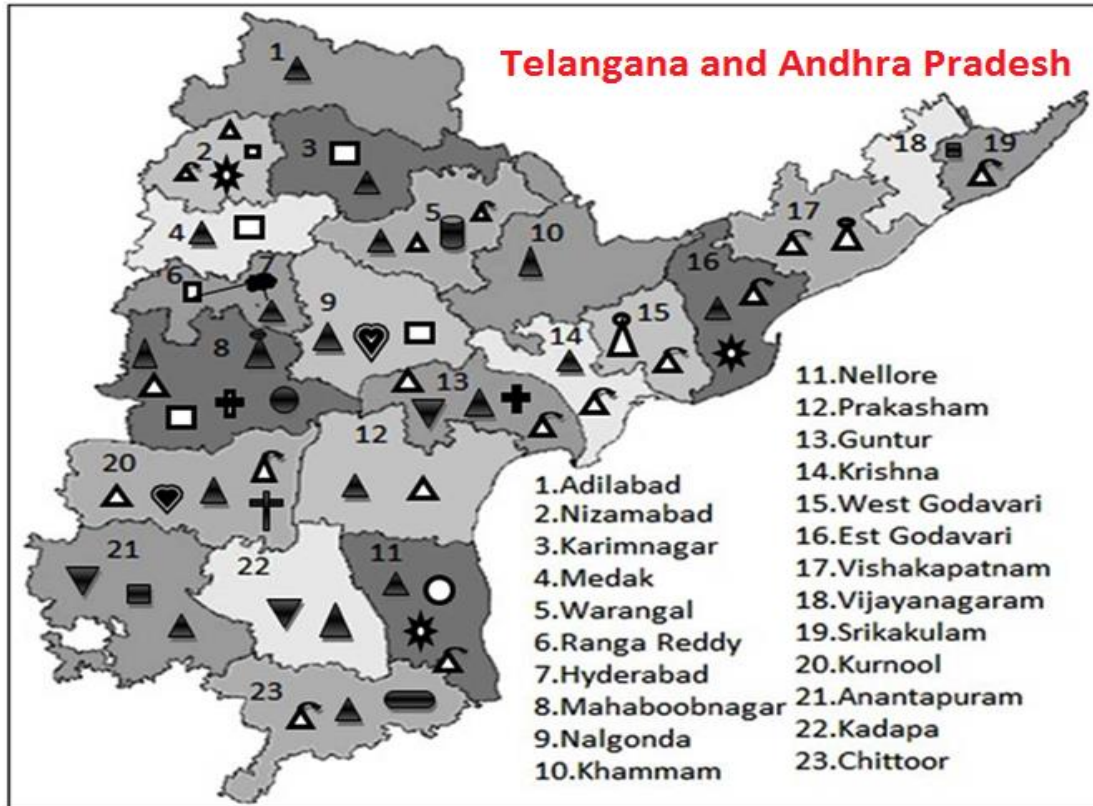
Sl. No.	Name of the textile Village	Thaaluka /Mandal	Communituy/Caste	Main Occupation
Nellore District				
56.	Sulloorupeta	Sulloorupeta	Devaangulu	Cheneta
57.	Venkatagiri Town	Venkatagiri	Karnashali	“
58.	Buchireddy palem	Kavali	Devaangulu	“
59.	Vinjamuru	Udayagiri	Togatabaliye	“
60.	Kandukuru	Ndukuru	Padmashali	“
Prakasham District				
61.	Cheemakurthi	Ongolu	Harijanulu	“
62.	Cheemakurthi	Ongolu	Padmashali	“
63.	Cheerala	Bapatla	“	“
64.	Jandrapeta		Devaangulu	“
Gunturu District				
65.	Phirangipuram	Sathenapalli	Thogata	“
66.	“	“	Harijanulu	“

67.	Macherla	Palnaadu	Padmashali	“
68.	“	“	Harijanulu	“
69.	Mangalagiri	Mangalagiri	Padmashali	Cheneta
Krishna District				
70.	Gnatasala	Divi	“	“
71.	Machilipatnam	Bandaru	Dewangulu	“
72.	Chanthagunta	-	-	“
73.	Palem	-	-	“
74.	Pedana	-	-	“
75.	Mylavaram	Vijayawada	Padmashali	“
76.	Jaggayyapeta	Nandigama	“	“
77.	Athkooru	Gannavaram	“	“
West Godavari District				
78.	Eluru	Eluru	Dewangulu	“
79.	Narsaapuram	Narsaapuram	“	“
80.	Velpuru	Thanuku	Karinebathulu	“
81.	Nidhadavolu	Kovvuru	Padmashali	“
Est Godavari District				
82.	Bandarulanka	Amalapuram	Dewangulu	“
83.	Angara	Ramachandra Puram	“	“
84.	Korukonda	Rajamandri	Senapatulu	“
85.	Peddapuram	Peddapuram	Dewangulu	“
86.	Uppada	Phitapuram	“	“
87.	Thuni	Thuni	“	“
Vishakhapatnam District				
88.	Paayakaravu Peta	Yalamanchili	Dewangulu	“
89.	Lakkavaram	Veerawalli	Senapatulu	“
90.	Gowada	“	Dewangulu	“
91.	Vishakhapatnam	Vishakha Patnam	“	“
92.	Kanithi	“	Senapatulu	“
93.	Gangagudi	Shrungawarapukota	“	“
94.	Vikhiyanagaram	Vijayanagaram	Dewangulu	“
95.	Ponduru	Cheepurupalli	“	“
96.	“	“	Pattusale	“
97.	Bontalakoduru	“	“	“
98.	Bobbili	“	Dewangulu	“
99.	Narasanaa Peta	Bobbili	“	“
100.	Jinkabhadra (Sompeta)	Sompeta	Dewangulu	“

101.	“	“	Pattusale	“
Chittor Dtistric (Rayalaseema)				
102.	Naryanapuram	Putturu	Padmashali	Cheneta
103.	Chitturu	Chitturu	“	“
104.	Kuppam	Kuppam	Dewangulu	“
105.	Bhalepalli	Madanapalli	Thogatachetti	“
106.	Cheenepalli	Wayalapadu	Dewangulu	“
Kadapa District				
107.	Diguvaabbhavaram	Rayachoti	Thogata	“
108.	Pullampeta	Rajampeta	Padmashali	“
109.	Madhawarm	Siddawatam	“	“
110.	Chinthakommadinne	Khajipeta	Thogata	“
111.	Porumamilla	Bhadwelu	Padmashali	“
112.	Simhadripuram	Pulivendula	Thogata	Navaruneta
113.	Jammalamadugu	Jammalamadugu	“	Cheneta
Anantahpuram District				
114.	Thadipatri	Thadipatri	Padmashali	“
115.	Dharmawaram	Dharmawaram	Pattusali	“
116.	Mudireddypalli	Hindupuram	Thogata	Pattuneta
117.	Kalyanadurgam	kalyanadurgam	“	Cheneta
118.	Urawakonda	Urawakonda	“	“
Kurnool Disrict				
119.	Pattikonda	Pattikonda	Thogata	Cheneta
120.	Nunepalli	Nandyala	Christian	“
121.	Sambhavaram	Aarlagadda	Mala	“
122.	Julepalli	Sirivella	Dewangulu	“
123.	Kristtamsettipalli	Giddaluru	Padmashali	Cheneta
124.	Yerrakondapalem	Markapuram	Mala	Cheneta

Appendix – 11

Major weaving Communities of Telugu region⁸³



1. ▲ Padmashali/Shali	10. □ Kuruma (Gongadineta)
2. △ Harijanulu(Thivasinetha)	11. ✚ Dasari
3. ⚙ Devangulu(Dasali work)	12. ⚙ Kurunisetti
4. ▼ Thogata	13. ● Atakarl (Dasali neta)
5. ○ Karna Shali	14. ■ Patti Bali (RangulaAddakam)
6. ⚙ Thogata Bali (je)	15. ⚙ Parike (Gone Pattaneta)
7. ⚙ Karine Battula	16. ⚙ Thogutasetti
8. ⚙ Senapatulu	17. ✚ Christian
9. ■ Pattu sale	18. ♥ Mala

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⁸³ Source: Drawn by the Research scholar(Author)

Appendix – 12

The Caste/Sub-Caste/Associated Caste and their myths of storytelling⁸⁵

The following are the Sub-Castes that have originated from their main caste and their story telling. They have their myths and different stories to tell; how they have originated from their main caste and how they are dependent are told as myths in the form of stories to their following generations. However, they don't have any written records or scriptures to prove their authenticity.

Sl.No.	Caste	Caste Myth	Story teller/ Dependant Caste Asrithakulam
	Chakali (Rajaka)	Madelu Puranam	Patam Chakali, Ganji Kuti Vaaru
	Gouda	Gouda Puranam	Jetty, Yenuty Vaaru
	Mangali (Nayi Brahmana)	Nayebrahmana Puranam	Addam Varu (Addam Singalu)
	Padmashaale	Markandeya Puranam	Kunapula , Pagidirajulu
	Telaga	Mudiraju Puranam	Kakipadagalu (Pandavas)
	Nayaka Podu	Padmanayaka Puranam	Thoti, Korrajulu
	Koya	Koya Puranam	Doli, Veelpula Varu (More than one depending castes Are telling occupational stories)
	Madiga	Jambha Puranam	Dakkali
	Mala	Shivkantamala Puranam	Grrapollu
	Vishwakarma	Runja Puranam	Runja, Panasa Kalakarulu
	Yadava Golla	Yadava Puranam	Tera Chirala Varu, Kommulavaru
	Reddy, Kapu	Kuntireddy Katha	There is no scroll paintings (Patam Kathalu)
	Komati (Vysya)	Vysya Puranam	Patam kathalu It has not been documented by scroll Painting until today.

⁸⁵. Nanumasa Swami, 2012, Vruthi puranaalu – Patam kathalu,(a monograph published on the occasion of 4th worldTelugu conference), Telugu Academy, Hyderabad, A.P. Pg no.30

Appendix – 13

These are made basis to study occupational persons

The occupational people have a base of the story in which incidents are discussed. The roles of the hapless people and the devils taunts are explained. Though, they have their way of telling stories, but they are purely in the form of Hindu religion.

Sl No.	Way of telling stories	Myth
1	Base of story	Shakti Puranam,. Parvathi Kalyanam (The Main presons births that lead to emergence of castes)
2	Incidents	Malachennaiah, Madelu, ShivaKantanala
3	Roles	Godless, Rakshasas,
4	Religion	Related to Hindu religion
5	God of particular caste	About the product(Production) castes
6	Main persons (origin) of caste history	Madelu, Mala, Gouda, Rajaka, Padmashali etc.
7	Three gods	Brahma, Vishnu, Shiva - Jamba, Madelu, Gouda...
8	Music, literature	

CHAPTER – III

COMMUNITIES AND TEXTILE ART: A FOLKLORIC PERSPECTIVE

Full text of the Markandeya Puranam:

In the epic age, Brahma meditated and decided to create sons who can be equal to him. He gave origin to nine Manasaputras (sons born by wishes). They were Brughuvu, Angirasa, Mareechi, Pulastya, Pulahundu, Krathuvu, Dhaksha, Athri, and Vashista. They were considered as Nava Bramhanans in Puranas or epics.

Brighu Maharishi's wife was blessed with a girl named Sridevi who married Sriman Narayana and gave birth to two sons named as Dhata, Vidhata and a daughter named Bhargavi (i.e. Lakshmi-Wife of Vishnu). Sridevi gave birth to two sons named Baluva and Unmada. Teja is son of Baluva and Samshaya is son of Unmada. Samshya has a lot of sons who were born to his wish. They were all wanderers and performed the act of marriage to those who had done good deeds.

Ayathi and Niyathi are daughters of Meruvu Rushis and were as brave as him. Dhata married Ayathi and was blessed with a son Praanudu. Vidhata married Niyati and was blessed with a son Mrukanda. Those two were blessed with knowledge of Brahma (Bramha Vignana) and lived forever. Mrukanda Maharishi and his wife Manaswini were blessed with a son Markandeya.

Mrukanda Maharishi with his wife Manaswini went to Himalayas with a desire to have a son, followed all sacred rituals strictly which were not followed by others and lived in hermitage performing atonement (penance). Markandeya Maharishi desired that his son should get fame in the world and flourish his caste or tribe (Kuloddarakudu) and stayed with Maharishis in the place where gods visited to see the beautiful nature.

He went to one the banks of the river where Maharishis performed atonement. Gods Srihari and Mahalaxmi were impressed by his meditation and asked to wish which they could fulfill for him. Then; he begs for a son who can shine his name of caste with his deeds and knowledge.⁸⁶

⁸⁶ In some writings it is written that when Mrukunda was in agony of having no boy child to continue his tribe, god Naradha met him and advised him to worship lord Shiva and they did penance to lord Shiva. After observing for sometime lord Vishnu give knowledge and Lord Shiva with his wife Parvathi revealed themselves to him. According to the book of Brahmasri Sheshadri Sharma, Mrukunda did not pray to any god in particular, but he prayed for a boy child who can continue his caste and tribe, gods impressed by him first lord Vishnu and then Shankara revealed themselves to him

Lord Shiva revealed himself to him and asked him *“Had he seen Lord Sriman Narayana? Is there any blessing richer than having seen Gods directly and states. Lord Vishnu and I (Shiva) am determined to tell you one thing. You have committed a sin in your previous birth for which you aren’t blessed with son and faving problems in your present life. Then, Mrukanda asks, “What type of sin have I committed and how do I come of the curse?”*

“In your last birth, one day you were passing through a forest, you had seen a couple of birds making love. As you got disturbed in your mind and separated them by throwing sticks on them. Just because of that you are cursed with no child”. Lord Shiva says to Mrukunda, the reason of his childlessness⁸⁷. Then, listening to Lord Shiva, Mrukumda prays to Shiva as *“Oh lord Shiva! How could I doubt you and it’s also a command from Lord Vishnu”.* After which Mrukunda started worshipping Lord Shiva.

Then Lord Shankara appears to him and says *“Oh Bramhmamunivarya! No need to worry and be happy. I shall bless you. As Lord Shiva was speaking, Lord Vishnu appears and tells him “Oh Muni! The one who can bless you is lord Shiva” and disappears with his wife Lakshmi. Then Shiva blesses him with a child.*

By listening to his wish, Lord Shiva asks, *“Hey Mrukunda Maharishi! Do you want a child with bad qualities of full life time or child with good character of just Sixteen years of life?”* Then Mrukunda says, *“Lord! I don’t want a child with full life span and of bad character. It would be a blessing for me; if I have as son with good character though he lives only for sixteen years”.*

Then Lord Shiva blesses him with a son having all goodness and disappears. Mrukunda goes to Astramamam (hermitage) with happiness and surety, and at an auspicious time and the moment of good stars showing sign of immortality gives birth to a son. All the goddesses, Gandarvas, Bramha, Vishnu, Maheshwara, and sons of Vasa Mahamuni attended the Jathakarma ritual and leave happily.

Later Narada visits Mrukunda and his son. He measures the height of the boy as ninety six inches and lifts him in his arms happily and tells his father that the boy has the qualities of Shanka Cakras and his lifespan can be of Ten thousand years and no one can cross him in anything, but he would live only sixteen years. Saying this Narada leaves the place.

After Upanayanam (sacred thread ceremony), he was made to practice Upakarma and learned *Bhugyajessa Maadharwana* Vedas under the guidance of Maharshis and he showed his respect to Brahmans by following all the required rituals.

⁸⁷ Sheshadri Sharma, Pg no 13.

Mrukunda told his son Markandeya to take blessings of Brahmans and serve them, and with their blessings he would have long life. This is how; Markandeya served the Brahmans day and night with respect and got their blessings. When he was about to complete his fifteenth year, a group of seven *Kashyapa* maharishis visited the hermitage of Mrukunda to see Markandeya.

Markandeya bowed to each of seven maharishis. Starting with Maharishi Kashyapa, all of them blessed him except Maharishi Vashista and the munis on seeing this asks Vashista, *“Maharishi Vashista! He bowed to us with reverence. If he has any sin, then; you can stop him receiving your blessing. But, we should not reject anyone if they bow to us. Markandeya is worthy of your blessing of long life.”*

Then Maharishi Vashista who has the knowledge of past, present and future tells them that *“Oh greatest of Rushis! Even your blessings are in vain or have no use in the case of this boy. This boy will die when he comes to the age of sixteen. You only let me know how you could ask me to bless him with long life, if it is not possible.”* Then all the maharishis on seeing the fate of the boy with their clairvoyance or foreknowledge, felt sorry for his bad fate.

Then, Vashista says, *“Maharishis! If, we take this boy to Lord Brahma would he not bless the boy with long life?”* Then, they take the boy to Lord Brahma with them. All the maharishis bow to Lord Brahma with reverence and encourage Markandeya to bow to Brahma. He bows to Brahma and Brahma blesses him with long life by seeing his reverence. Later, He knows the truth and suggests the boy to go to Kashi and worship Lord Shiva, the God of life with concentration and determination and seek his blessing and to get his grace. Father Mrukunada felt that his son has only six months time to reach the age of sixteen and finds that the time to be very short.

Then, Markandeya tells his father he will go to the Lord Eshwar who gave him short life and worship him and get his favour and blessings of long life with his devotion and reverence. He says, *“Father! Have you not listen the story how Lord Shiva saved the life of Muni Swetha Kethu? How; he saved the life of Nandhi, the son of Sheelada from the bonds of death and called as Nandhikeshwara? Have you not heard how he saved the whole world by consuming the poison during churning of milk ocean (Kshirasagara Madhanam)? He is the same Lord who has control over Yama. He killed the Andhakasura with his weapon Shula”.* Then, his father suggests him to pray Lord Shiva by following his instructions carefully and he can save his life.

Markandeya with his father’s permission went on to the bank of river Godavari and set Lingam with his name at south direction and started worshipping God shiva; daily, thrice by sanctifying all his pleasures.

As the six months were near to complete, Lord Brahma went to Lord Shiva and told him that Muni Mrukunda encouraged his son to worship him to get long life through his blessings, so he blessed Markandeya with long life when he bowed to him⁸⁸.

There was a time when God appears, at that time Markandeya finished his early worship and started his afternoon worship. At that time, the most terrible God *Yama* with goddess of death entered to the premises of Markandeya and bonded him with the noose of death. Then Markandeya requested him to wait till he finishes his prayer as he should not go or eat or sleep till he finishes his worship.

Then, Yama says to Markandeya; if; one has life, no one can be killed though shot with hundred arrows to kill. But if one has to die, even a blade of grass can become a cause of death. Hundreds of godly persons were taken by me, so don't get angry, don't think that you are an exception.

Then, Markandeya says to Yama, *"Oh Dharma Raja! Those who interrupted the devotees of Shiva during worship, they will perish soon. That is why; I remind you know that nothing is impossible to the devotees of Lord Shiva. They can make the mountains as flour and can make the oceans dry. They even do not care Brahmheindras. Yama or messengers of Yama cannot stop the works of devotees of Lord Shiva"*.

Then, Yama says with anger, "Oh wicked Brahman! Have you seen the sand particles, I have perished that many Brahma, Vishnu and Maheshwaras. I will show you what I am able of?" By saying these words, Yama threw his noose of death around him to terrify him, but Markandeya stood firm with faith on his God and continued meditation. Then; Lord *Shiva* comes calling Markandeya and hits Yama at his chest with his leg. Markandeya comes out of his meditation and finds Parameshwara before him. God Shiva forgives and saves Yama by accepting the urge of Gods. Then; he tells Markandeya you asked me life as long as of Brahma Kalpa. I shall give life to more Brahma Kalpas to extend your life, and then Lord Narayana blesses him with pure knowledge.

Later Brahma, Vishnu and Shiva face Yama and tell him that he should comfort their devotees and should save them always, by taking these instructions. Yama leaves that place and go towards south to his place.

Later Markandeya goes to his parents and tells them what had happened to him and they feel blessed. Due to his blessing Markandeya worshipped Lord Shiva and has seen many eras of dissolutions as he has no death. Markandeya has seen many miracles when he was on earth. During dissolutions all the twelve suns were seen and released their heat and the wind flows from all directions roaring, and all the clouds pour out

⁸⁸ Janamanchi Sheshadri Sharma wrote that the seven Maharishis have taken him to Brahma to keep their blessing, Pg.no. 27

heavily and the earth was filled with water like an ocean, then Lord Vishnu was lying on a small banyan leaf (a Vata Patra) in the sleeping posture of yoga.

When Narayana was sleeping, Markandeya worships Shiva in Kailasha by walking by his knee length waters and he also moves in water with interest crossing the mountains and sees the glory.

During the dissolution period, the four-faced Brahma emerges from lotus that rose from the navel of Vishnu, while he is resting and he created all the worlds. The creator Brahma also created entire things in the world, Rushies, and nations. When he was worrying on seeing the nakedness of his creation, a glorified man emerges, is Bhavana Rushi.

On seeing Bhavana Rushi, Brahma asks him who is he to which, he replies, *“You are the creator of the entire world and I am one among your creations. Why are you asking me that who am I? Please tell me what is my role is in your creation⁸⁹”*. Then Brahma says that Markandeya will perform a yagnya (sacrifice), at that time you should emerge from it to assist Vishnu and Gods. You will get favor of all gods. Till then, you have to wait. So, Bhavana waited as per the instructions of god Brahma.

Kaluva Sainukasura (Kaluvasenudu), the descendent of the clan of Shambukasura penanced and had all the blessings. He started persecuting all the gods and Maharishis in the world. It was declared that he will die by the hands of a person who did not come out of womb and *sadyojathaayudhini*.

When Kaluva Sainukasura was persecuting them, all the Gods and rushis went to the White Island of Sriman Naraya and praised and prayed to him. God was satisfied by their prayer and asks them why did they had come to him and they told that how they were persecuted by Kaluva Sainukasura and asked him to rescue them from Kaluva Sainukasura. Then, he stated that a person who has the segment Brahmas as well as he, who will emerge from yagna fire will save them and they should wait till his arrival.

After this, Brahma went to Kilasa with gods. Then lord Eshwara tells Brahma that all the Gods, rushis and human beings were created by him and they are wearing clothes of manthras. Brahma on listening to the words of Eshawara, he realizes that whatever he had guessed is going to happen. He asks Markadeya, *“Munidra! You are greater than me and even seven crores of munindras will never be equal to you. You have seen the entire world and you know everything. The human are naked as told by Eshwara. Please do yagna to help in this regards and the person who comes out of it will fulfill the need. Please do it immediately.*

⁸⁹ Janamanchi Sheshadri Sharma's writing shows that Bhavana Muni emerged before it was mentioned that he will come out of yagnagundam and he was told what he should do after emerging from Yagna pot and he has to kill kaluvasena in a war. Pg no. 58 to 65

Markandeya Mahamuni accepted the proposal and started doing yagna in an auspicious time by following all the rituals, praying God Vigneshwara, remembering Parabrahma, and then lighted seven fires for Sathrayaga. During yagna, he called Paravasu, Kanya, Vashista, Pulaha, Vasu, Shathathapa, SatyaYagna, Raidwa, Joubali, Athri, Angirasa, Haritha, Kartham, Mareechi, and Kapila all these sixteen Munis as Ruthwikas (who set fire during yagna) with a desire of having a son. He worshiped five Gods with the manthra “*Agnimukadevah*” and gives oil to fire to which all the Gods attended.

On seeing that glorious man coming out of yagna, Brahma felt happy and said to Markandeya that this man has come out of homa on recitation of five mantras. Therefore, he will bear the name as *Panchputi* and he will be famous with that name. He will be kind and of helping nature⁹⁰.

As Markandeya was doing yagna continuously, a great brave glorious man comes out of it. All the gods and rushis are happy and showered flowers on him with happiness and the beauties of heaven danced happily and trumpets were played.

Markandeya on seeing that knight felt that the work intended by Shiva will be accomplished soon. By holding the wrist of the man, he bows to god and said to God that this man will make clothes and he asked the God to what name should I should give him as he has come out of hearth. Then God said, “*Hee has born as per the wishes of all gods and to fulfill their desires, so he will be called as Bhavana Muni*”. Lord said that he will become famous and will destroy enemies. He is called as *Vedashirsha* as he learns Vedas from Brahma⁹¹.

In this way, Lord on seeing Bhavana Rushi, the brother of Panchaputi, says that, “*Oh knight! If you want to be famous in the world created by Brahma, listen to my commands. You should follow the footsteps of your brother Panchaputi and always respect him*”. Then Vishnu said “*Oh sons of Rushi! If you follow the words of Eshwara, you will become famous knights in this world*”.

The son of Mrukunda has got blessing to see seven dissolutions with me and with Lord Shiva because of his penance. You both are sons of that great Muni and be famous like your father. You will weave clothes for all the humanity to hide their shame and you will destroy Kaluva Sainikasura. By saying this Vishnu disappeared. Then, Markandeya

⁹⁰ In literature nothing was mentioned about the name *Panchaputi*, but it is mentioned that the person who has come out of yagna fire is *Bhavana Rushi*.

⁹¹ In Sheshadri Sharma book it is mentioned that *Panchaputi* has come from the hearth of yaga done by Markandeya, the character *Panchputi* did not know about *Bhavana Rushi*. In this book it is mentioned that *Panchputi* will accomplish the work of Shiva and weave cloths. It is not clear why *Punchaputi* character speaking about *Bhanvana Rushi*, though it is clear that he has come out of hearth of yaga done by Markandeya.

finished his yaga successfully. Then Bhavana Rushi went to Vishnu to get fiber or cotton for making clothes as per the command of Markandeya and he went to Vishnu and said⁹².

“Oh Lord Vishnu, Brahma, who emerged from your navel, has created all the worlds. But there is no one to make clothes to hide the shame. Please, give me some fiber so that I can make clothes. Then Vishnu felt happy and gave him the fiber of lotus stem from his navel. Then, Lord Vishnu promised that whoever comes from your clan is mine. All will have the lotus of Vasudeva. Those whoever take birth in your clan will be called as Padmashalies.

“Oh Bhavana and Panchaputi, both of you will be considered as Gods for your clan. Your glory is marvelous. You will be worshiped by Padmashalies and eighteen other Brahman tribes. Those whoever doesn't not respect you, I consider them as my enemies. Your will be praised and respected in all the auspicious rituals as you are the weavers of new cloths as they are important in such occasions.

“The fiber has come from the lotus stem so it is soft and strong. Oh munis! Do your job as intended by muni Markandeya and other gods as early as possible.” Lord Vishnu blessed and said, *“Oh knight! Go to the city of Kanakadhri with the good quality fiber that I gave you”*. by saying this Vishnu disappeared. Then Bhavana and Panchaputi left to the city as instructed by god Vishnu.

The wise Panchaputi said to Bhavanarushi, *“Oh Bavana! Great among the knights; listen, you make clothes from the fiber given by Lord Vishnu and offer them to Lord Vishnu, Shankara, Brahma and all the 33 crore gods.”* Appointing him for the job, Panchaputi goes to defeat the Rakshasa Bali and to set right everything there.

Then Bhavana Rushi goes to Lord Shankara and asks him to bless him with the technique of Sambhavi. He said that you know I will make clothes for all Gods, shawl for you and red clothes for Goddess Parvathy to which Lord Shankara gives him the techniques to make clothes.

Later, he went to Kanakadri and made different types of cloths like white, black, red, yellow and the clothes of other colours⁹³. Then, he went to Lord Vishnu with the

⁹² In the book of Ghajam Govardhan pg no 17. It is written that when Markandeya instructed Bhavan muni to construct cloth, he first went to Vikunta Natha (Vikunta). Their this Vedashirsha prayed to god and he gave a mantra to him and asked to recite it for 101 times and by that he will get cotton, silk, lace fiber and then go to satya and kilasa and to pray them.

Then kilasantha said to him if you recite the “ootha” manthra you will get warp and the with “potha” manthra weft and spindle. Then he went to Brahma, he tells him that no one can hide anything from him and he knows why he has come to Brahma. Brahma tells god that he will give loom, wheel and other required instruments, instruct him to create cloths with whatever he got from all the gods. Then this Vedashirsha returns to the earth and starts weaving cloths from that he got. Then he says

⁹³ How these colors were created was mentioned in mythological references. It is written that after killing Kaluvase, Bavana immersed the yarn in his blood which gave colors to yarn. Pulikonda Subbachari Pg.no.141

woven cloths and bowed him and said, *“I have woven clothes having flowers with the fiber of lotus stem with the Sambhavi skills that I acquired from Lord Shiva and offered them to him.”* Vishnu took those clothes with love and tender touch, and wore. He gave the rest of the clothes to others. Laxmi Devi also wore the clothes named Mahalaxmi Vilapa and was happy and gave Amrutha to Bhavan Rushi to eat. Vishnu took one of the clothes and gave it to Garuda to wear. Then Narayanamurthi wore the symbol of Garuda Dhwaja and became Garudadhwaja Lanchana⁹⁴.

Bhavana Rushi! Your work is accomplished. Now onwards whoever takes birth in your clan will get favour of me as they will be called Padmashalies. They will gain name and fame as good persons and called as Garudadwajas. In all of my incarnations people of your clan will bear my dhwaja (banner). I will bless them.

Then, Bhavana Muni went to Kilasha and prayed to God Shankara who was with Parvathi and said, *“I weave clothes with the skills given by you and Narayana took the yellow color cloths and one for flag and for Goddess Laxmi. He gave Laxmivilapa and now I have come here as instructed by Sriman Naryana to accomplish the rest of the work.”*

Then, he asked Shiva to take the clothes of his choice. By looking at Brahma, he said *“Look how peculiar these are? Oh Bramha! There is no one to beat this man in the world and took the clothes. Then Shiva distributed the clothes, to Brahm; a shawl and to Saraswathi Poustpica vastram and to all the other gods according to their choices. Lord Shiva felt very happy when all his courtiers wore the beautiful clothes”*⁹⁵.

Those whoever ask you for this Shambhawi skill, will not get if you don’t teach them and those who learns it without you will be blamed as cheat. Those who learn this skill without your notice will be rusticated.

In this way, Eshwara gave him many boons and blessings along with white cone and hand fan. Later, he was given white umbrella, Hand Fan, Palanquin made of gems having gold handles and Goddess Parvati gave him Sanjeevakarini⁹⁶.

Lord Shiva said to Bhavana, “In these three worlds (Sky, earth, under the earth), there is no one (among human) as great as you”. Bavana rushi said, “Oh God of the

⁹⁴ All felt happy when Bavana Rushi gave cloths to gods Thrimurthies and he gave the silk cloths and white Dothis to his parents woven by him. Gajamgovardhan, Pg no.18

⁹⁵ According to the other writers, god Shiva took the tiger skin and distributed the rest of the cloths among gods. With this the purpose of Markandeya’s birth was fulfilled as he born to make cloths for the gods and world. Again the story starts with the desire of getting tiger skin for Shiva.

⁹⁶ No one mentions that the above objects were given to Bavana rushi except Shesahdri Sharma in his book Bavana Rushi Mahathyam.

entire worlds, Lord Eswara! Please accept the clothes that I have brought for you, my work is futile if you don't accept them. Please wear these clothes and command me what shall I do for you?" Eswara felt happy to this and took clothes and put it on the flag pole and asked Nandishwara to decorate himself with that clothes⁹⁷. Then onwards Shiva is called as "Vrushabhadhwaja". The Eswara commanded him, "Oh knight Bavana! From now onwards, you; Padmashaalis will have the flag of Vrushabha (cow) as your symbol. Those whoever have the younger cow in their homes, I shall be with them in the form of young cow."

Lord Shiva tells one thing that is Vikhanasa Panch Ratradi religions in the books. He tells "Oh Bhavana, if anyone offers new clothes to Gods at auspicious times, he will get abundant clothes. It's a blessings. And one who goes against this custom will be considered as offenders."

Bhavana Muni wanders all the wild forests and forest but did not find even one tiger and felt sad recalling the command of God Shiva. He searched all the mountains and near the seashore. He finds hippopotamus, elephants, wild buffalos, bears, hares, beasts, and all other wild animal except tiger or tigress and decides to search in the Udaya Parvatha, by crossing the seven seas and reaches there. Badravathi finds him wandering and feels that he is her suitor.

Bhavana Muni finds a house decorated with flowers and surprised to see on the mountain. And enters the home. He finds Badravathi who was looking at him and as beautiful as Goddess Savithri sat on gems throne. Badravathi feels happy and wishes him with reverence and cleans his feet. She tells him obediently that "Oh Bhavana Muni! When my mother, wife of sun; asked who my suitor will be? Then Narada told about you and praised you."⁹⁸

Badravathi expressed her wish of marrying him. But he says that "Oh best of women! I also wish to marry you, but I should fulfill the command of Shiva. He has sent me to get skin of tiger. As a respect to his command I cannot marry you until I fulfill His wish."

Then Badravathi showed all the wild tigers of her hermitage and tells him that "Oh Bhavana! You are my beloved one, take tigers that are bounded by me and offer it to God Shiva and tell them about me and come back to marry me. Else you will be

⁹⁷ First he goes to Vishnu murthi who took that cloths and wore the cloths with love and gave one cloth to Laxmi and another clothe he kept on the Dwaja and asked Garuda to wear. But when he came to shiva, shiva gave cloths to Brahma, Parvathi and other gods, but he did not wear cloth, but kept it on flag pole and asked to decorate it on Nandikeshwara and expressed his desire that he want to wear tiger skin that brought by Bavanarushi.

⁹⁸ According to Govardhan Gajam (pg no. 19) when Banava rushi was searching for tiger, Narada meets him and tells that Badravathi has bound all the tigers with the wish of having him as her husband. According to slokas of sheshadri Sharma Narada muni told Badravathi about Bavanarushi. Pg no. 105

considered as offender of killing a fetus. Taking permission from her, Bhavana went to Kilaasaha with the ambush of tigers seeing him with tigers, Narada calls him as Vyagravaha. On seeing Narada in presence of Shiva, he wished him and offers the tigers to Lord Eshwara”.

Then he requested Lord Shiva to take the tiger of his choice. Shiva on seeing them, chooses one tiger and slaughters it and takes its skin, wears it and feels happy.⁹⁹ A glories goddesses appears on the slaughtered tiger’s body and praises God Shiva and tells him that the curse by *Durvasa* she was made like that and tells her story and goes to Shivaloka.¹⁰⁰

Eshwara happily says *“Bavana Muni! No one is there as you are. You followed my command and you are my beloved devotee”*. God blessed him and gave banner of tiger, chariot of tiger, and weapon of wheel.

After getting rewards from Shiva, Bhavana Rushi created a person called *Pakasena* and handed over all the tigers to him and instructed to stay at Vindya forest and followed his orders and served his descendants by bearing his given signs.

Lord Shiva asked Bhavana Rushi, *“How did he meet her?”* Bhavana said that he met her while in search of tigers at Udayadri. He told Lord Shiva that he too loved her but did not married her as he was seeking his permission to marry her. He told Shiva that Badravathi brought the tiger to him with an intention of marrying him. He also told Lord Shiva that if he didn’t return then his offence would be equal to killing a fetus. Lord Shiva and Parvathi thought that Bhavana had done what no one had done for them. Then Parvathi said to Bavana, *“From now onwards you will bear the name “Hemadantha” and you will shine as the moon of the earth.”*

⁹⁹ According to Gajam Govardhana, a Gandarva man has come out of the tiger’s body when Bavana rushi kills it, According to Sheshadri Sharma, a goddess comes out of it when Shankara kills the tiger. When Badravathi challenges him to get control over any of the tigers in the ambush with his will power, the Vedashirsha bow down to Trimurthies and goes in to the ambush and controls them and choose a tiger kills it, then a glories man appears to him. That man wishes him and tells that he is a gandarva and was cursed by Yagnavalya when he was harassing the virgins of hermitage because of his pride. On confessing his offence and pleading for remedy for his curse, Yagnavalya told him that he will be redeemed by Bavana as he was a tiger and his skin will be worn by lord Shiva. So Bavana takes out the skin of tiger and goes to Kilasa and offers it to lord Shiva. Then Shiva takes it and feels happy and blesses that his descendents will makes cloths to hide the shame of humanity. pg no. 37.

¹⁰⁰ When he goes to Shiva with the woven cloths, he expresses his desire of wearing the skin of tiger. He went to hunt the tigers and meets Badravathi, the daughter of sun, who binds all the tigers and gives him tigers. When he was taking the tigers to lord Shiva, he was stopped by Rakshasha Kaluvasena and Bavana rushi fights with him and kills him. When the drops of blood of Kaluva fall on earth it gives birth to thousands of rakshashas. When the drops of sweat of Bavana rushi fall on earth it gives birth to Kunapuli and when he releases all the tigers they drink the blood of Kaluva before it fell on earth. In this way, Bavana Rushi kills the rakshasha Kaluva. Namumasa Swamy pg 124 vruthy puranala - patam katalu.

While Parvathi was speaking to Bhavana, two maids enter and bows to them and tell them that they were sent by Badravathi, the daughter of sun is waiting for Bhavana as he has promised her to marry. Lord Shiva calls Sun and tells him to call her and get her married to Bhavana for the betterment of the earth. He calls Bhruhaspathi to fix the auspicious time for their marriage and he fixes the time on seventh day of Bhanuvasa Marala Langna as the auspicious time for their marriage.

Eshwara informs all the gods to attend the marriage of Bhavana riding *Nandivahana*. All the gods including *Vishnu* with his wife *Laxmi* riding on *Garuda*, *Bramha* with *Saraswathi* on *Hamsavahana*, and the seven mothers, *guhakas*, respectable elders, Gods with their respective ladies, *Rushis* with their wives, *Indra* with *Sachi Devi* attended the marriage at *Udaya Mountain* fixed on auspicious time.

Goddesses brought the bride with veil to the marriage dais and celebrated with melodious music, showering of flowers and the dances of heavenly beauties. The Sun gave her daughter to Bhavana Muni as his wife along with all the gifts of jewelry and other gifts with the blessing of *Brahmanas*. All the Gods blessed them. Later, they left for the city, *Kanakadri*; *Bavana Muni* riding on the tiger and *Badravathi* on palanquin. They lived a happy married life and gave birth to hundred sons who became experts in all the skills as their grandfather *Markandeya*.¹⁰¹

After some time Bhavana Muni took his sons to Lord Shiva. They bow down to Him. Then Shiva tells them, “Oh *Brushivaryas*! Listen to my words, the God, *Hari* who is rich in all the six attitudes has given your father the fiber from his navel lotus. Therefore, you will be called as *Padmashaalis* originated from lotus.”¹⁰² All of you will become famous in all the three worlds. From your father Bhavana, *Hari* got silk or pattu cloth as gift and I got the skin of tiger, so you also will get same favor as your father does.

He said to them that they will weave the cloth in *Kruthyuga* with *mind*, and in *Treta yuga* with *cotton yarn*, in *Dwaparayuga* with *words*, and in *kaliyuga* with *body* and *action*. In *thretha* and *dwapara yuga*, they should use cotton to construct clothes. By saying this Shiva disappeared along with *Brahma*.

Lord *Eshwara* showing the sons of Bhavana to *Vishnu* said “They are sons of Bhavana to whom you gave the fiber from your navel lotus. Now, please give them the seeds of fiber that will not perish. Then, Lord *Sriman Narayana* gave the seeds from the lotus from his navel.

¹⁰¹ *Padmashalies* are descendents of *Bavana rushi*. From them the other castes like *devangas*, *kikalu* and others have come. Like this 101 persons have come from him. *Gajam Goavrdan Pg no.21*

¹⁰² *Sheshadri Sharma, Pg no. 122*

Vishnu said, “Previously, the fiber that I gave Bhavana has my segment in it. The seeds that I am give you now have my blessing in it and it will remain with you and give you cotton to weave. Weaving was done in *Krutha yuga* with lotus fiber, and in other yugas it would be done with mind, words and actions of previous birth. You cannot create cloths without cotton, so I gave you the seeds. These seeds give fiber that look like lotus fiber and white as the foam of the sea. Bhavana Muni lived happily with his sons and spends his time in worshipping god Shiva and Parvati with his wife.

War with Kaluvasena: There is a devil called Kaluvasainika in the city called Vishalanagara. He is an unbeatable warrior by devils and gods. He has five nieces *Andhakudu*, *Tarakudu*, *Sindhurudu*, *Azihyudu*, and *Bhaskarudu*. They are strong and proud like lions.

These five devils wandered the entire world and went to their maternal uncle and said head of all devils, listen to our words carefully. The gods are shining by wearing the cloths woven by Bhavanmuni. They are in different colors and shining. We do not have any competitor in this world, but oh king! We do not have the skill *Sambavi vidya*. Send us to the presence of lord Shiva. There are a lot of gods. We will get their cloths in a minute.

By listening to the words of Kaluvasena replied it is not right for you to enter into this issue. There is a lot of difference between you and me. So I will go and get the Sambavi skill (Shambavi vidya). You enjoy it and rule it. Like this Kaluvasena stopped them.

The magical powered Kaluvasena reduced the size of his body and went to Kailasa Parvatha. There he saw Bavanamuni who was looking handsome wearing peculiar clothes with ornaments with glowing skin in the presence of Sadasiva. On seeing him he felt that the purpose of his arrival has finished.

After sometime with the *magic of Sambari* that devil went to Bavanamuni and learned the skill without the notice of Bavanamuni. In this way, Kaluvasena stole the art of constructing cloth. He felt that he has succeeded in his mission and went to his city.

He searched with his followers for the *lotus fiber* throughout the world, but did not find it. He was very sad and made cloths with *jute fiber*. Then he felt proud of it and was praised by his followers.

After sometime, Bavanamuni returned to his city and started constructing cloths at his home. But he was unable to construct the cloth as before with his group. He felt sad and prayed to the three main deities and searched for the reason and he learns the truth with his foreknowledge. Then the muni with his sons went to fight with Kaluva to Vishalanagara.

Then Kaluvasena knows that Bavanamuni has come to his city and surprised and thinks how could Bavanamuni come? No gods including the three main deities fears to enter into his city. He does not know how powerful he is. If Bavana would know that he would never dare to fight with me.

To know the power of Bavanamuni, he triumph the war sound and prepared the forces and went to war with his nieces who are strong¹⁰³.

His chariot has sixteen wheels, one gold pole, and red cloth, decorated by red flowers, and was followed by 400 hundred horses on protected chariots in four directions. He grudged and it shook the earth and he went to Bavana muni by grudging at him.¹⁰⁴

Bavana muni on seeing this devil stretched the bow and released the arrow in anger towards him and this sound produced during this has shaken the mountains, forests, and earth. The devil shot him with arc shaped arrows and the war was severe and both of them showered the arrows on each other. Bavana muni had thrown the crown, chariot, and 1000 horses of the devil with his arrows. Gods felt happy on seeing this.¹⁰⁵

On seeing this, the devil angrily said that you do not know my capacity. No one can defeat me including the gods, nine planets, sea, sky, or anything. Then Bavanamuni says to the devil if you are really a knight don't waste time with useless words, just fight with me and threw the arrows towards him.

The war was very severe, there are parts of body fallen down, blood flown like a river and all the devils were killed and their heads were separated from their trunks. All the elements of nature were satisfied on seeing the defeat of devils. Eagles and devils of hell were hovered on the dead bodies. On seeing his forces running with fear from the battle field Kaluva said those who runs in between will go to hell. Then they said we are not running, but want to know the heart of sons of Bavana and asked apology for their flight.

The war was very severe between Bavana and Kaluvasena. Suddenly Bavana break the neck of Kaluva with an arc arrow. Kaluva's head was separated from his trunk

¹⁰³ His force included all peculiar and strong devils, some have hanging tongues, more than one tongue, some are too tall, some are very huge, some are very stout, some have very small faces, some have very broad face, some have sharp and long teeth, some have weapon like nails, some are very proud. With such groups he went for war.

¹⁰⁴ Sheshadri Sharma in his book clearly described the forces of this devil and their shape and structure of chariots.

¹⁰⁵ A boy originated from the sweat drops of Bavanamuni that produced during war. He became famous with the name Kunapuli. BavanaRushi accepted him as one of his sons in addition to his hundred sons before 33 cores of gods and cleared him that he loves him as his do love his other sons. This Kunapuli brought up by him. Padmasalis can perform marriages with the clan of Kunapuli. They are called as Sadanaparulu. They are all experts in magic powers. In this way Bavanarushi made a commandment in presence of three main deities. (Gavardan Gajam pg no. 29)

and fall on earth. All the earth shook. Gods feared on seeing his death, but suddenly a head rose from his neck.

This head originated from the neck of Kaluva has ash *pundamulu*, crown, sharp fiber, hanging mustaches, having fags protruding from the top of the mouth, narrowed big eyebrows. Bavana also killed this head with his arrow. Then another head has risen, he also killed that one, like this he killed four heads of Kaluvasena. Then he killed the chariot rider, his security guards. Then Bavana who sensed the instruction of god has separated the hands of Kaluva as he holds the bow and arrow and smashed the banner.

Again one more head of kaluvasena originated and said with anger to Bavanamuni though you took me and my weapons, I will surely send you to the temple of Yama (god of death). Then Kaluvasena released a dreadful and powerful Gada weapon given by god Brahma. Bavana broke that weapon in its way. Then he took his sword and cut the head of devil and was again beaten back by devil and Bavana get fainted. Then he rises with the effect of Amrutha which was given to him by goddess laxmi.¹⁰⁶ Defeated devil did not lose his life and with anger gave birth to more number of devils with his Shambari magic.

Then the devil knowing the strength of Bavanamuni says that oh Munindra! You have defeated me and that surprised me. In all the worlds no one can break my heads. I got them with the blessing of Brahma. Though you slaughtered them, still I have my fifth head and still there are more devils in me. I want you to live. So go back.

On listen to the proud words of devil Bhavana muni felt disappointed and was thinking how could he defeat the devil, though he killed all his forces they are rising again, though he cut his heads they are rising again what could be the solution for this. Then in order to find the solution he said to the devil “oh devil! I am neither a god nor a devil, I am a devotee of god Shiva and most favorable of god Brahma and Vishnu. Don’t think that I am afraid of you. I originated from the yaga pot of Markendeya. Oh least of devils! You have stolen my skill deceitfully so I am not going to leave you.” Then the sun falls.

Then the devil disappears and started creating more devils. Bhavana with the desire of killing devil went to lord Eshwara to get a weapon. He went to Kilasa and praised him and bow down to him, prayed to him guide him in his problem. Then the lord asks him why he was so dull and disappointed and he comforts him. Then he says that as for your order I went to Kanakadri city. There one bad devil has stolen my skill deceitfully.¹⁰⁷

¹⁰⁶ When he offered cloths to goddess Laxmi she gave Amrutha to him to drink.

¹⁰⁷ According to the book of Sheshadri Sharma, Bavana Rushi Mahatyam pg no 130 to 131, he went to Kilasa with his 100 sons and in pg no 154 he mentioned that they were in Kanakardi city.

Due to this I started fighting with the devil to get back my skill from him. I defeated him and killed him, but he is rising back again and again. He has four heads given by Brahma. They are rising again on killing them. That devil can create the cloth with my Sambhavi skill as like me. So in order to win him, I have come to you. That devil is offender of Siva.

Then lord Shiva says that he will give a weapon that cannot be defeated by Indra and gods and devils, it is called as *Chandrahasa*. With this weapon you can defeat the devil who has stolen your skill. Take this wheel weapon, shula, and the weapons of Indra and Brahma and kill your enemy with this. He also said “oh Munidra! Kill the devil and his force, and make cloths with their nerves and offer it to me. Bavana bows to him and went to defeat the devil.

When he was going on this work, he met his brother Punchputi and told him everything. Oh brother! As per your order I created cloths with Shambavi skill and gave them to all the gods and to lord Shiva I gave the skin of tiger and got chariot of tigers and so many blessing from lord Shiva. I was living in the city called Kanakadri. When I was in sleep devil has stolen my Shambavi skill deceitfully. I fought with him and I was unable to defeat him as he has the blessing of Brahma. So I went to lord Shiva and he gave me this Chandrahasa weapon with mercy.

He says brother! Come with me to see the war and see how the blood drops of his followers generating more forces when they fell on the earth. Then Panchputi replies to Bavana muni! I come here to be with you and fight with them. Bring the tigers that are with you they will drink drops of blood and stop the rebirth of rakshasas. Then Bavana says “oh brother! Panchaputi! With your help and blessing I am going to kill the devils. From there Panchaputi goes to forest. Bavana remembers *Pakasena* and he came with some tigers. From them, he chooses one furious tiger and rides on it holding banner of tiger and went to war with his sons who are warriors.

Then the sun rises. Meanwhile the Danavendra has created more devils like him and faces Bavanamuni with his axe weapon as he did before. He says to Bavanamuni “oh rushivarya! You are just a boy and you will lose your life in this war. If you love your life, leave this war and go. Then Bavana muni replies “devil! If you are a real warrior, fight with me. Wherever you may hide I will search you and will kill you, saying these words he showered the arrows on them.

The battle field filled with the body parts like heads, trunks, and necks of the devils. The tigers drink the blood before it reaches the earth. This way he killed few devils. The rest of the devils hide themselves in forest. Bavanmuni killed devils. Later he used Brahma weapon, but it was encountered by him. Again he used Vishnu chakra, but it failed to cut the neck of devil. Bavanmuni became anger and remembered the most powerful Chandrahasa weapon that was given to him by god Shiva. Then he used

Chandrayuda which is equivalent to hundred Brahma weapons and it has cut down the head of devil. His head fell down by shaking the earth. Gods showered flowers with happiness and whole the world shined.

Then the tigers drink his blood. Different shaped devils with weapons were generated from the dead body of Kaluvasena and they runaway with the fear of Bavanamuni. (The devils like Sandrataka and Santhana etc were killed when they fight with the sons of Bavanamuni). In this way, the gods and maharishis lived a happy and secured life by the death of devil and they praised Bavanamuni for his work.

Later Bavana muni on killing the devils got his glorious Shambavi skill back which is impossible to others to understand. He also remembered the words of Shiva and praised him for his blessing. He made a cloth from the nerve of the devil as instructed by Shiva and went to Kilasa and offered it to god Shiva.¹⁰⁸

Then Shiva blessed him as “Bavanamuni! You have redeemed the world from most dangerous devil and set peace in the world. Oh great Bavanamuni! From now onwards gods and human will call you with the following ten names: *Head slaughterer of Sandrataka, Perished Kaluvasena, Rider of tigers, Banner holder of tigers, Hemadhanstra, Harinabisarodbuthanthu Santhana koushaludu, Jagadwasamulakarudu, Krathudbavudu, Padmakosadhipathi, Devaombara vidayakudu*. By saying these words god Shiva accepted the cloths happily in presence of all gods. Again he said “oh Bavanamuni! Go to Kanakadri and live happy life with your wife and sons. Send your sons to different places. Come to my world after living full and successful life.

Bavanamuni went to Kanakadri city and lived with his sons, servants and Pakasena. He made his sons experts in making cloths by teaching all skills given to him by gods. He traveled throughout the world with his sons. He performed marriage to few of his sons with bramhin virgins and made them to settle in different places. He came back to rest of his sons and gave him daughter of Aswini gods as their wives and lived happily with his grand children.

One day, he called his sons and told them that “sons! At first, I am *Brugumaharishis* and then *Markandeya* and now *Bavana muni*. You name your gothras with these names and make rituals of karma with them only. This caste originated because of the grace of Markandeya. So your gothra will bear his name, branch is *Yajushaka*, and sutra is . In other countries, the gothras are given by elders. They use it during marriages. You should bear Markandeya as common gothra. This is my commandment to you.

¹⁰⁸ Bavanamuni after killing Kaluvasena he made the required instruments with his body parts and give them to his hundred and one sons. He went to do tappasu with his wife. (Ravi Premalatha – pg 853-854 Encyclopedia of south Indian folklore.)

Later he said, I will tell you what Brahma told to rushis. The family man ritual (gruhasthu) is to pray to god, worship sun during rise and fall, and should have lighted fire all the time in home. These are the three duties that you should perform. This family man's ritual is most important one of all the three rituals. You will get moksha (salvations) through dharma (righteous). So you should follow dharma and with ardha (money) you will have desires. So the person who maintains balance in *dharmā*, *ardha*, *kama*, and *moksah* will get salvation.

Everything will be done through righteousness. You will become righteous by deeds and knowledge. So deeds should follow knowledge. According to Vedas, karma is of two type, Nevruṭha and Pravruṭha. Nevruṭha has wisdom and opposite to it is Pravruṭha. Whoever serves with Nevruṭha goes to heave and those who serves with Pravruṭha will return to family life. You should follow shanthi (peace), dhathi, mercy, dhana, rujuthwa, and asthaka like dharmas by understanding them and live in this world.

In this way, Bhavanamuni settled his sons in their positions and went to Kilasa with his wife Bradravathi. He is living forever in Kilasa as he has been consuming amrutha (drink that stops from death) that the gods drink. People believe that he has no death.

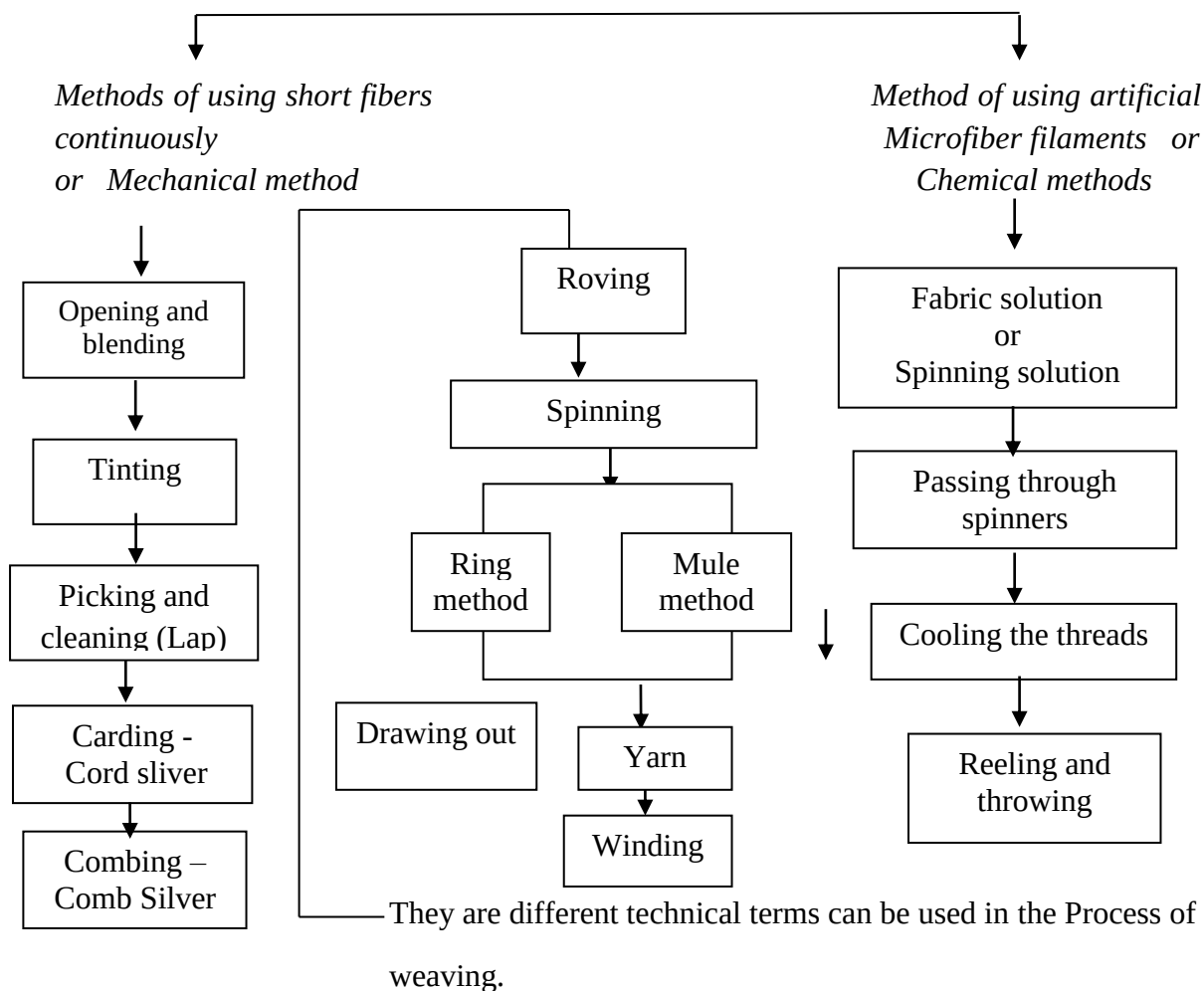
CHAPTER – IV

TECHNIQUES OF TEXTILE ART TYPES AND

There are several methods of weaving cotton or yarn. Usually there are two methods of using of fibres. They are:

1. Method of using short fibres continuously or mechanical method.
2. Method of using artificial microfiber filaments or chemical methods.

METHODS OF SPINNING YARN¹⁰⁹



The processes of using the fibres are explained into the above graph. Based on the graph, the process of spinning be understood and how and what are the process that goes in spinning the yarn to manufacturing of clothes.

¹⁰⁹ Nurjehan V., Shantha R., Reddy P R (Eds), (1978), Vastraalu Dustulu (Textile and Clothing), Telugu Academi, Hyderabad. Pg.No.107.

Appendix – 16

Textile Weaving Raw material and Process of weaving:

Pictures 1, 2, and 3:



1



2



3

The above picture one shows how, finally prepared yarn looks like and can be directly used for making clothes or weaving. The picture two shows how the yarn is prepared by boiling the water in a vessel and using the raw material for making yarns. The picture three shows how the yarn is dried up before finally making them into bunches for making clothes. The making of yarn is a very tedious process before it is weaved into clothes.

Picture 4, and 5:

Winding of yarn: The weaver named Ratnam is winding yarn and putting it in the modern machines and making it ready for weaving clothes.

Processes of making raw materials for weaving of clothes:



4



5

Here is a man in picture *four* is working on Charkha and weaving the yarn into making clothes. The picture five shows that the machine used for making clothes.

Picture 6 & 7:



In the above picture six, there is a man named Ratnam is winding a yarn to ready for making the cloth. This is a very tedious and serious job that the yarn has to be put into order, so that the yarn threads don't get knotted. If they are knotted then it gets difficult or that the yarn goes waste and cannot be made into clothes. The picture seven is nothing but the yarn threads are put into an order to make the clothes.

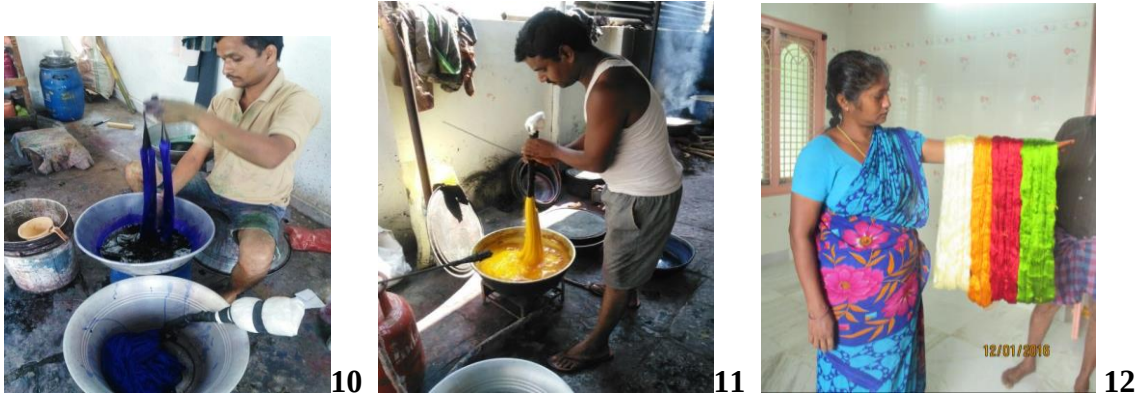
Picture 8 & 9:



In the above picture eight, a man is marking the warp into a size that he wants to make a cloth. He is not only warping, but also marking points to make a type of design that he wants to make. And in picture nine, two people are seriously working on putting a different type of colours to get desired designs of the clothes that they are making. The above process shows that how difficult it is to weave clothes by employing many people in its making.

Warp Marking and Tying

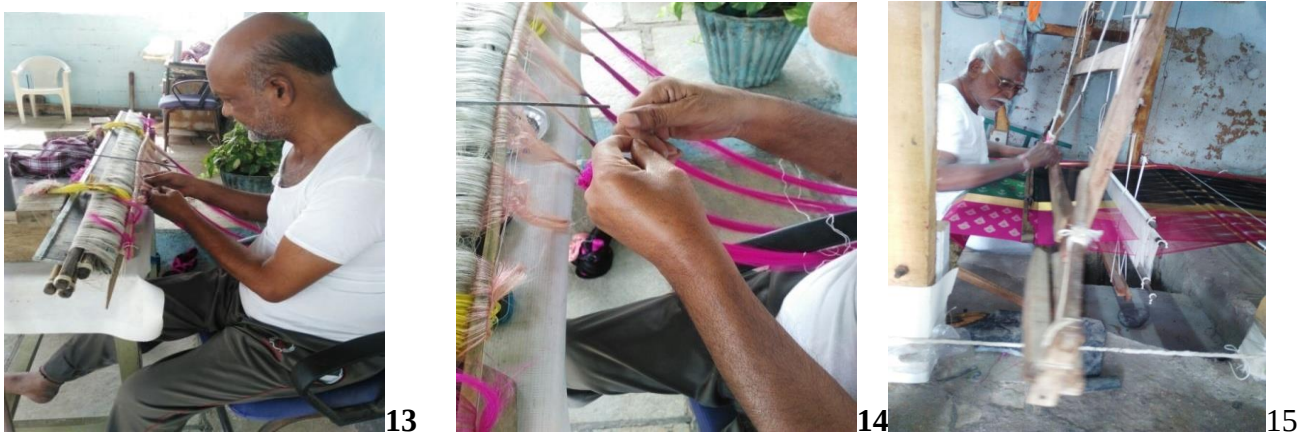
Picture 10 , 11 & 12:



Warp marking and tying is one of the important processes in weaving of clothes. It is nothing but mixing of various colours and trying to get a desired colour for your clothes. It needs boiling of water in a container or at least in a big vessel to mix the various colours and the warp is coloured in it.

Warp Jointing

Picture 13 and 14:



This process is one of the most difficult processes in weaving a cloth. First, it has to be divided into various sections and has to be decided how many sections are to be made. And then, the different coloured warps have to be fitted into those wooden sticks to see the desired designs. And then finally put into a weaving machine as shown in the below pictures 15 and 16 which is called loom preparation and cloth weaving.

After weaving cutting and packing is done in the final pictures 16, 17, 18 and 19.



16



17



18



19

Source: From filed, Pochampalli, Date:December 2017

The above pictures 18, 19, 20 shows the final stages of weaving sarees of different designs and colours.

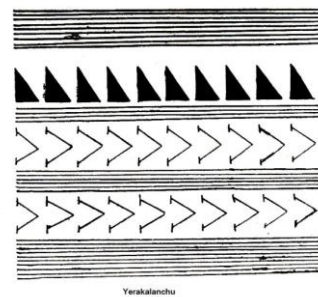
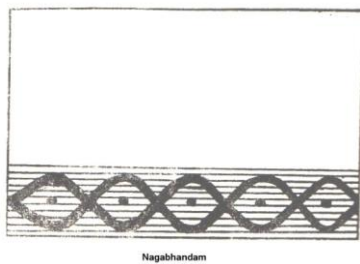
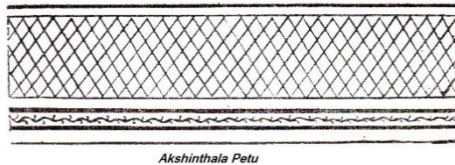
CHAPTER – V

MOTIFS AND DESIGNS OF TEXTILES IN TELANGANA AND ANDHRA PRADESH

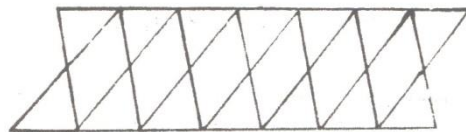
Textile Motifs and Designs

The following are the different types of designs that are innovated by the master weavers in their decades of experience. These designs are very popular and are liked by most of the female politicians, Bollywood and Tollywood celebrities, and also liked by rich ladies of the cities. However, over the period of time, the masters or the weavers are not able to run this business due to tough competition due to the machinery made sarees and kurties in the market. The designs that have been given in the below picture are collected from the book that was used during 1970's popular designs. Though the new designs have been introduced by the masters, but they also follow these conventional designs that are found in the source book¹¹⁰.

Lines and shapes:



¹¹⁰ Source:



Nagisi



Nulikaaya



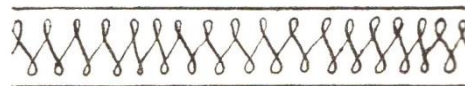
Nagamanipetu



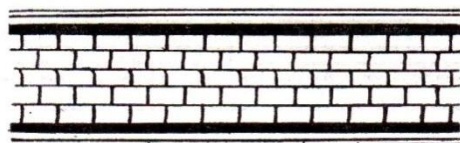
Peddapattekoru



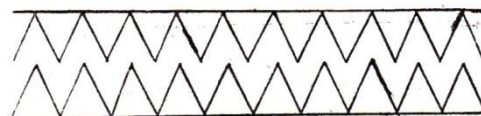
Bhallemanchu



Bhugidigolusu



Itikapetu



Allenchu



Laahirianchu



Kaddianchu



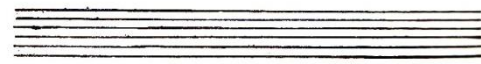
Eanegoranchu



Gova



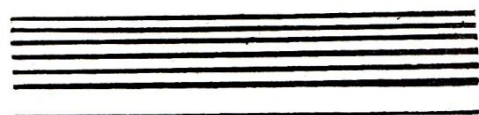
Enebothanchu



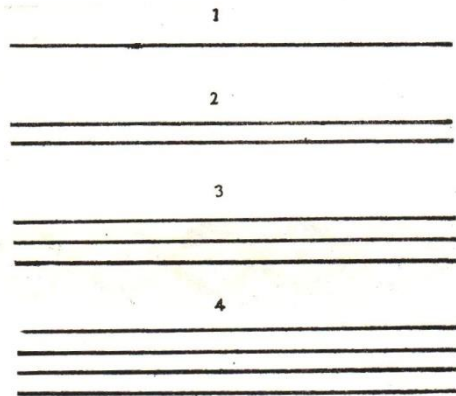
Korianchu



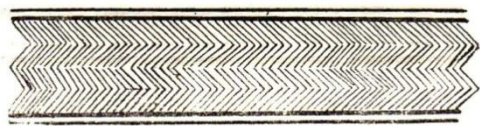
Udathacharalanchu



Ajantha



1. Kori, 2. Dokori, 3. Theenkori, 4. Chaarkori



Jodulaahiri



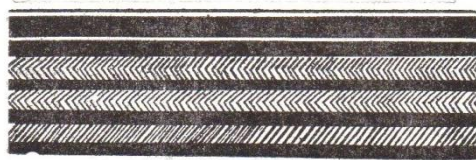
Thanuku



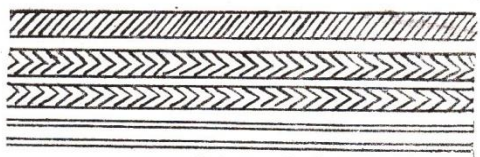
Duvvenanchu



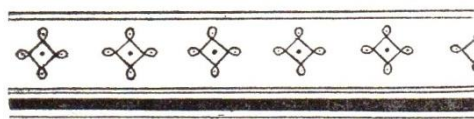
Maldthaadanchu



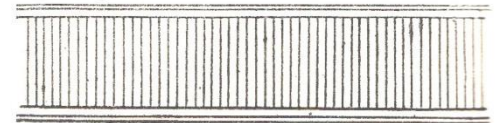
Maheswaripetu



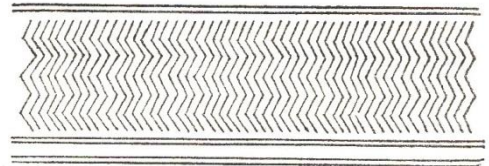
Maalegaam anchu - 2



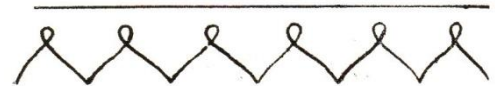
Muggupetu



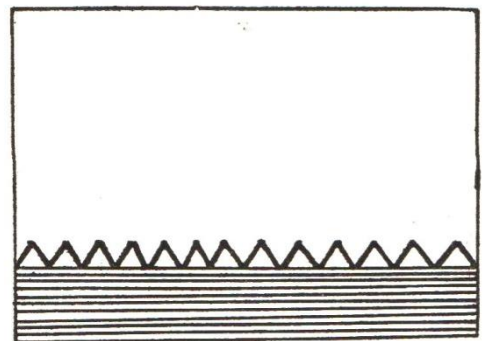
Ribbananchu



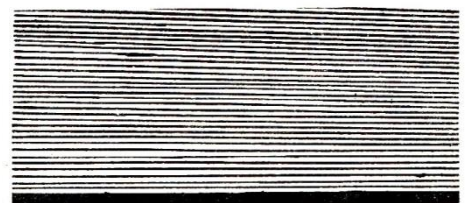
Mudukatari



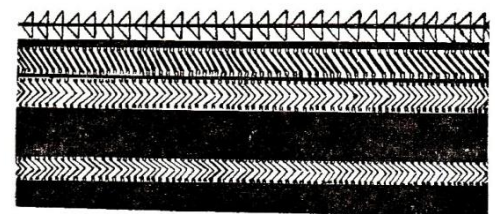
Shobhanatheega



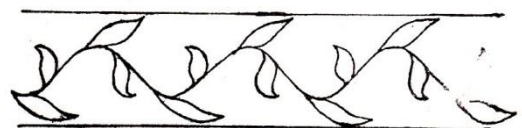
Chigurubothanchu



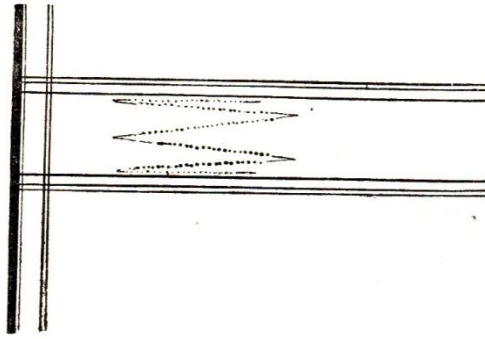
Theethabochanchu



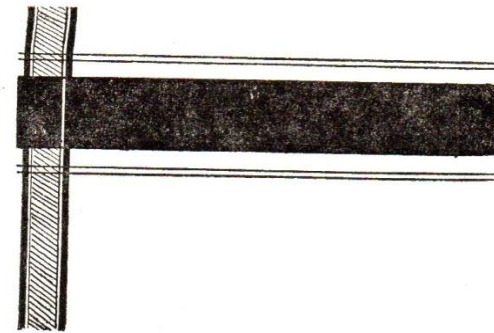
Mangala petu



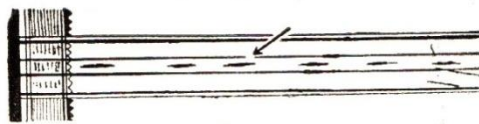
Aakutheega



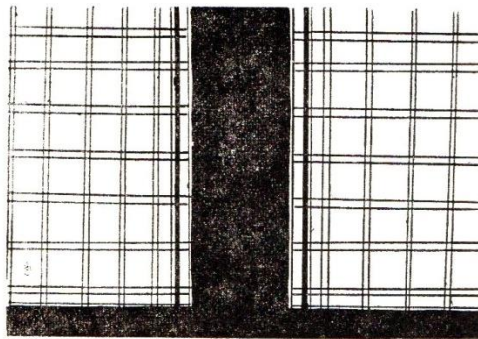
Kangothu



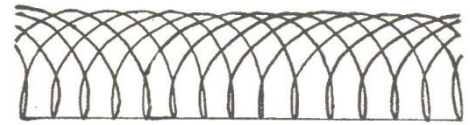
Kaddekammi



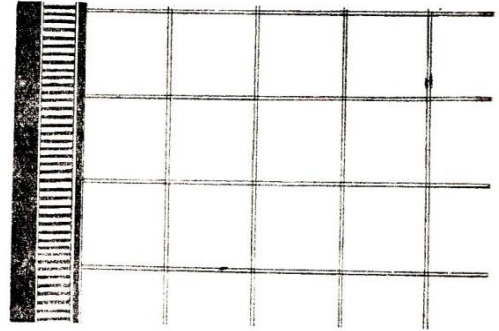
Kannu



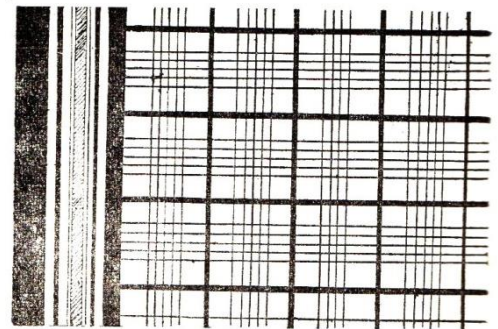
Kambhayee (Patti)



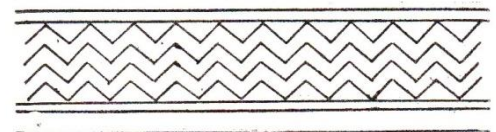
Jedakamalam



Kunalamma cheera

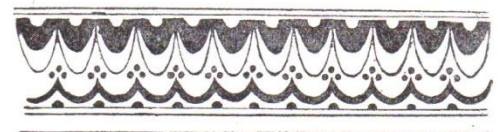


Mallipandiri



Vankeepetu

Geometrical shapes

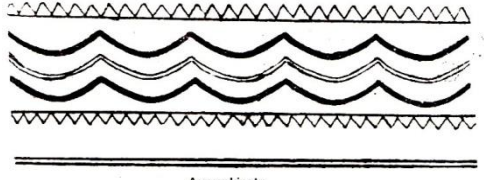


Uyyalapetu



Adakapetu

① Chiguru



Aravankipetu



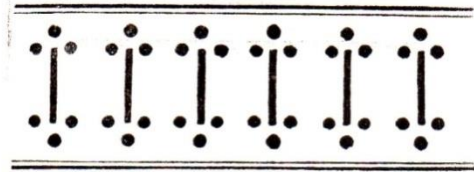
Ardhabugidi



Anarabbee



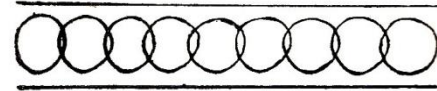
Kancheanchu



Kalyaanathilakammanchu



Yessanchu



Nangolusu



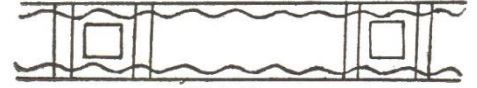
Gorubugidi



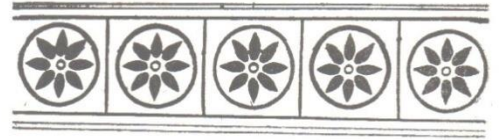
Kotakommanchu- 2



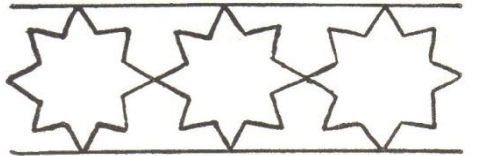
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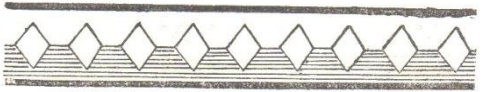
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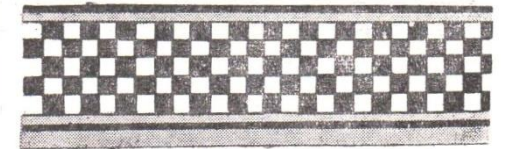
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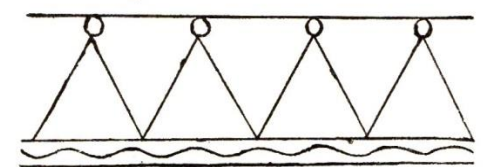
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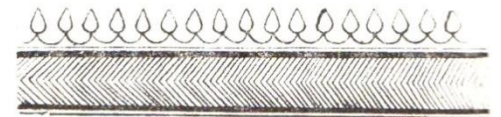
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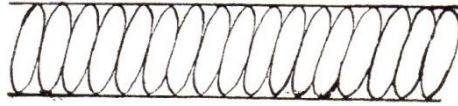
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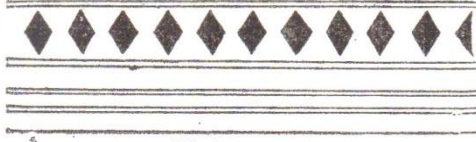
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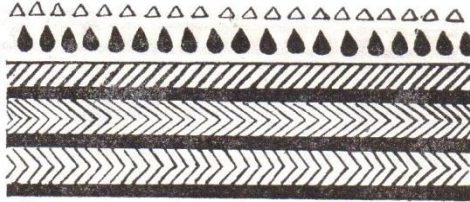
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Bhodanaram



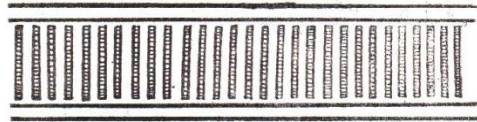
Pallenchu



Maalegaam anchu



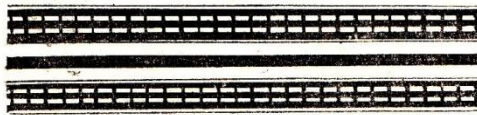
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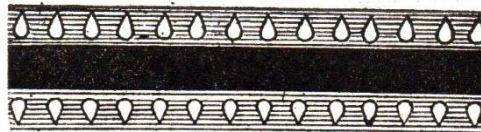
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Mattamanchu



Muttukaddee



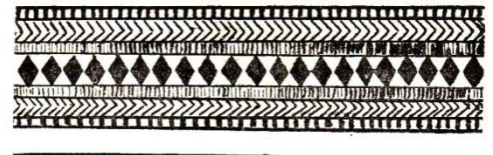
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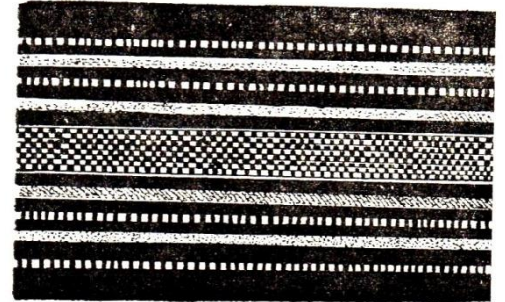
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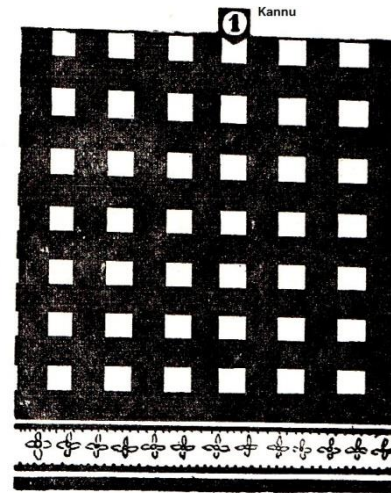
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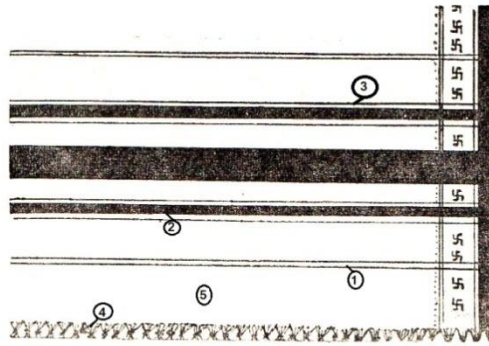
Panchasheela petu



Paraasu petu

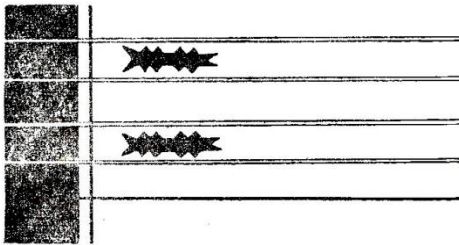


Kandacheera

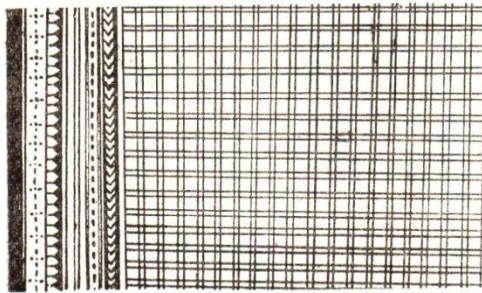


Kammi

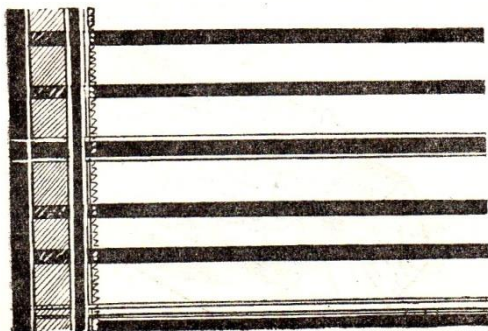
1.Thalachitte, 2. Karra, 3. Karrachitte, 4.Cheekimudi, 5. Pilla cheragu



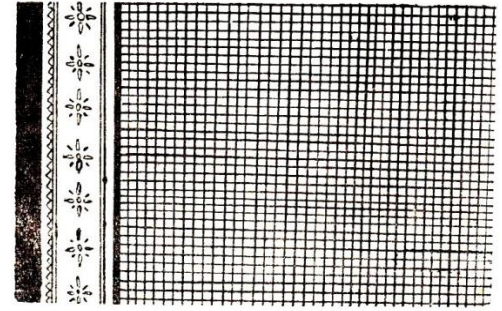
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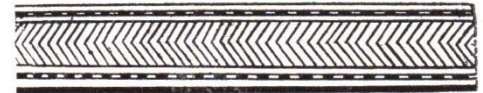
Poppilicheera



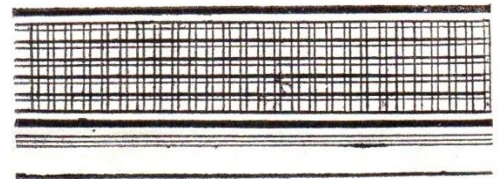
Punakammi



Munggicheera

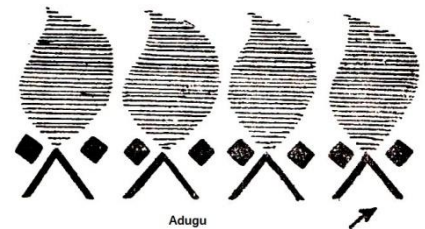


Lahiri anchu



Mungianchu

Leafs and Flowers



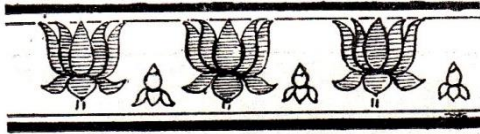
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Aakutheegenulikaaya



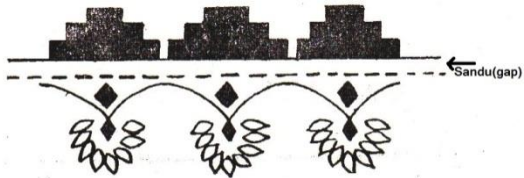
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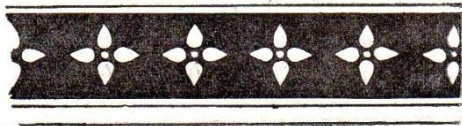
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Kalashammallimogga petu



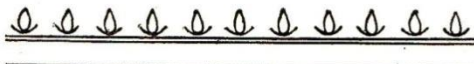
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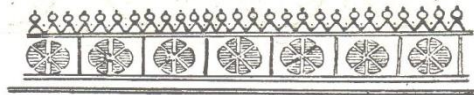
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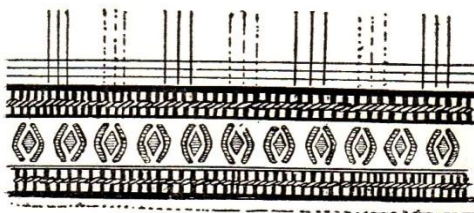
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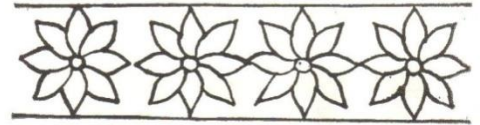
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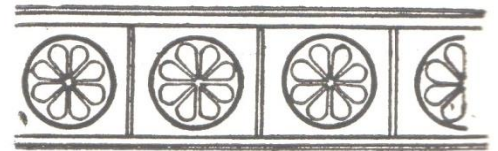
Chirugajjala rudhraksha petu



Chinnakhayalu petu



Jajipuvvanchu



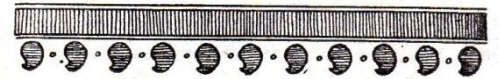
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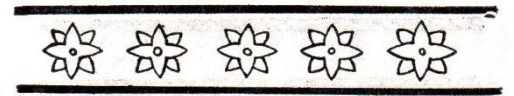
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Pallerukayanchu



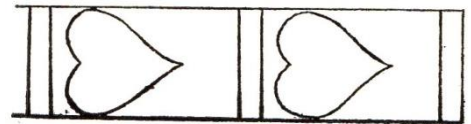
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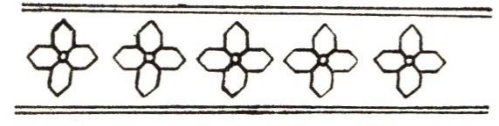
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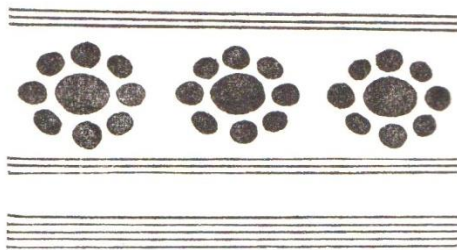
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Bhadhaami



Bheerapuvvanchu



Bendapuvvanchu



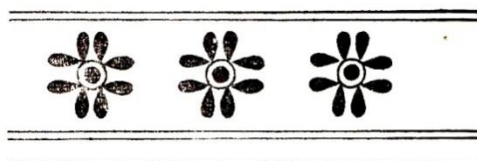
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Maamidipinde bardaru



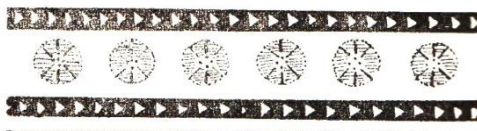
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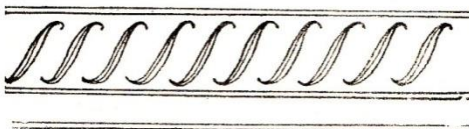
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Rudrakshapetu (anchu)



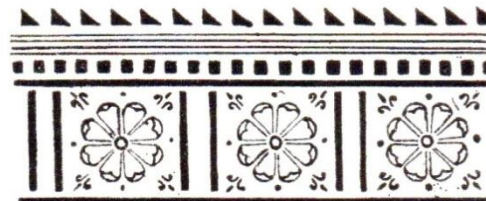
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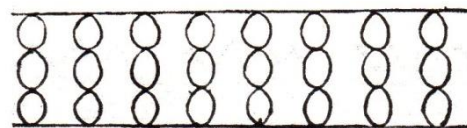
Mogillaku petu



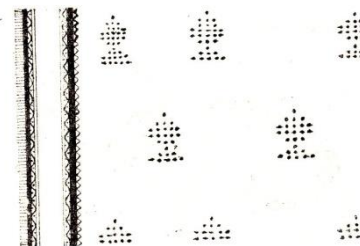
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Suryakalam



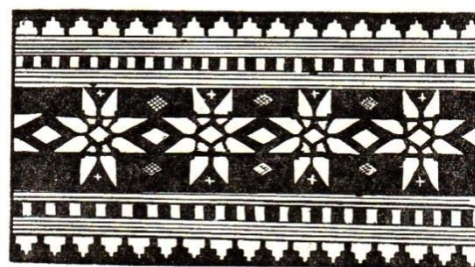
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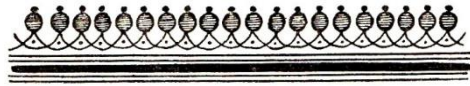


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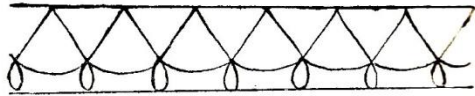


Kaakarapuvvanchu

Objects



Gajjala petu



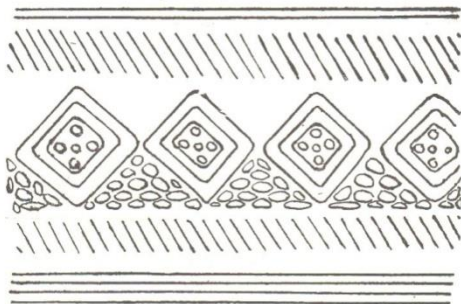
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Thulasigadde



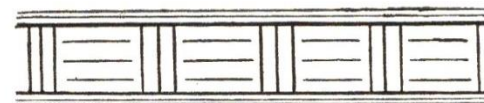
Kotakommanchu



Chendraharam



Bhannachu



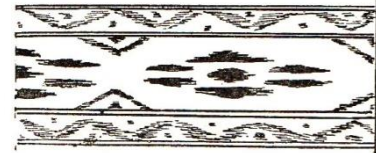
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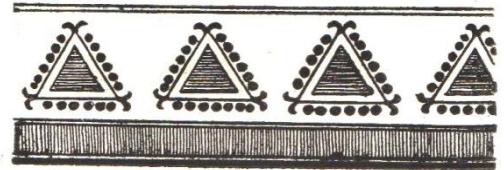
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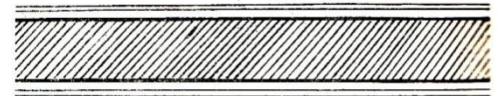
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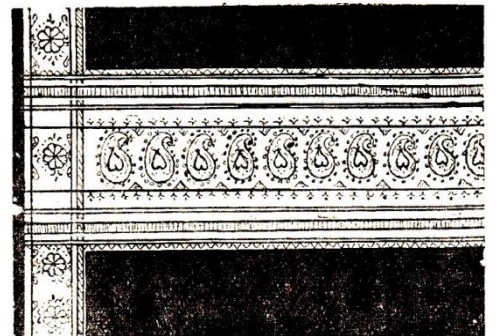
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Parangipetu



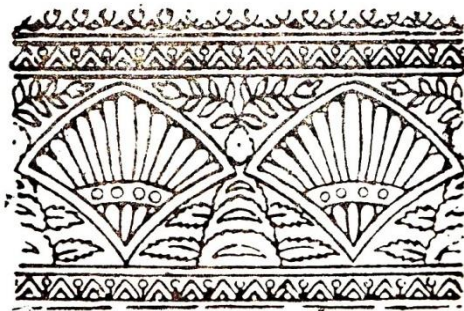
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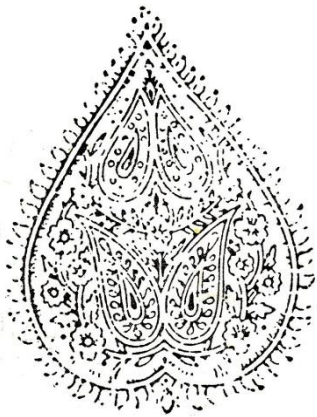
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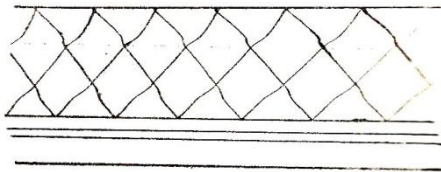
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Dymandu



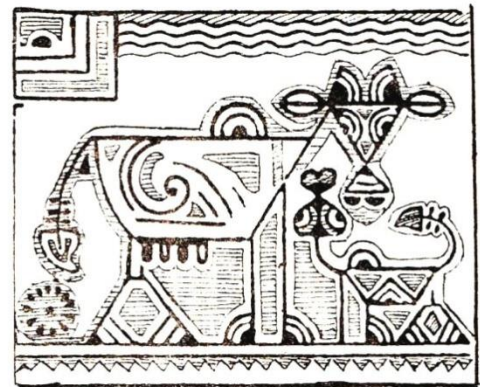
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Lesupetu



Bhakturaalu



Thalliprema

Birds, Animals and Human forms



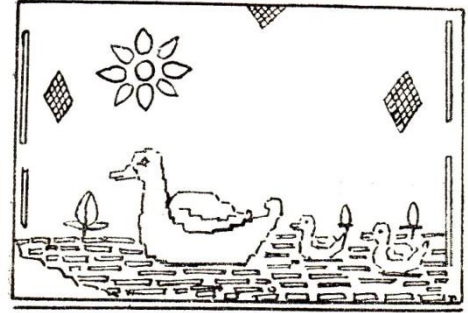
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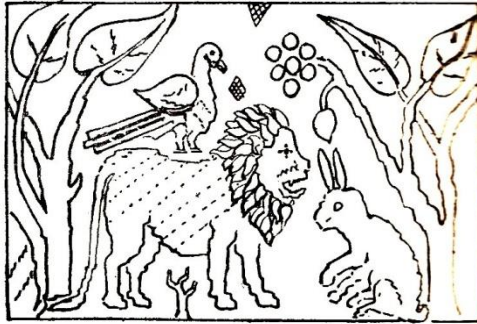
Raajahamsa (kalamkari)



Nemalianchu



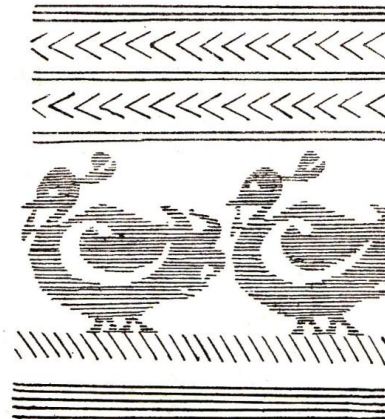
Santhaanam petu



Mitralabham



Vyavasayamanchu



Amshapetanchu

Appendix – 1

Colors:

As we all know there are different types of colours are extracted by master weavers by adding and omitting the colours and select the colour of their choices or they make the colours on which the customers get attracted. The following are the different colours shown in below.





Annexure -1

FIELD SURVEY

Textile Art: Tradition and Changes in Telangana and Andhra Pradesh

Location:

No of Households:

Questionnaire/Interview schedule¹¹¹

A. To understand the Socio-economic condition of the households.

I. Personal Information

1. Name:
2. Age:
3. Gender:
4. Occupation
5. Religion:
6. Caste/Sub caste:
7. Type of house (Own/Rental/Terrace/Stab):
8. Type of Family (Joint/New clear):
9. Family Details:

Sl No.	Name	Relation	Age	Education	Occupation	Income For month	Remark

¹¹¹ Based on this questionnaire I've collected by interviewing the weavers in field

B. To understand the financing mode to the weavers family of Pochampally.

I. What is your Investment mode?

1. Self financed
2. Society loan/Bank loan/private finance /
3. Government subsidy Loan

C. To know the supply and procurement of raw materials required for weaving.

- 1.
- 2.
- 3.
- 4.
- 5.

D. To understand the different stages involved in the weaving and division of labor connected with the process.

- 1.
- 2.
- 3.
- 4.
- 5.

E. To understand the sales and marketing aspect involved in Pochampally Textiles.

- 1.
- 2.
- 3.
- 4.
- 5.

F. To know the time period required in producing a single sari.

- 1.
- 2.
- 3.

Annexure – 2

(Field work Photographs)

As a part of my research I've visited a few places in Telangana and Andhra Pradesh to get the data related to weaving communities, myth, designs, technique etc. In the beginning of the research I've selected some places in the cluster. To overcome the lacuna related myth and production I've also visited some other places like Warangal, Karimnagar, Sircilla, Kurnool, Kamareddy. After visiting these places I've collected research data. These Respondent details provided in index

POCHAMPALLI – YADADRI BHONGIR, T S



SIDDIPETA – (MEDAK), T S



CHEERALA, PERALA AND VETAPALEM = PRAKASHAM, A P



SRIKALAHASTI – CHITTOR, A P



PEDANA – KRISHNA, A P



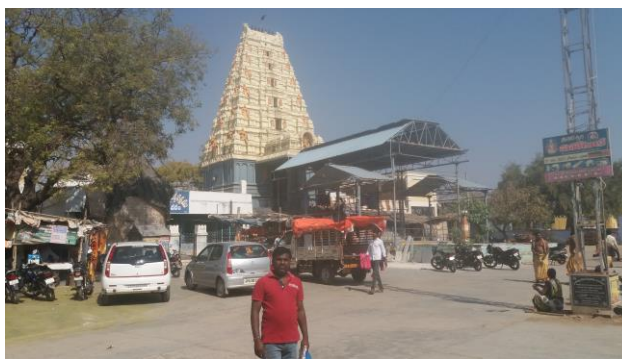
MANGALAGIRI – A P



UPPADA, KOTTAPETA AND MULAPETA – E G, A P



NANDAVARAM (KURNOOL), A P



SIRISILLA – POWERLOOM, T S



TELUGU UNIVERSITY –WARANGAL. T S



SEETHAMAPETA AND KARIMNAGAR , T S



POSANIPET – KAMAREDDY , T S



Annexure No. 3



CERTIFICATE

This is to certify that the thesis entitled **Textile Art: Tradition and Changes in Telangana and Andhra Pradesh** Submitted By **Gona Lingaiah** Bearing registration number **12SFPH03** in partial fulfillment of the requirements for award of Doctor of Philosophy in the Centre for Folk Culture Studies, School of Social Sciences is a bonafide work carried out by him under my supervision and guidance. This thesis is free from plagiarism and has not been submitted previously in part or in full to this or any other University or institution for award of any degree or diploma. Parts of thesis have been:

A. Published in the following research journal

1. "Textile Art among Mala caste in Andhra Pradesh: A Folklore Perspective" in International Journal of academic Research, Vol. 4, Issue-3(6), March, 2017, pp.117 – 124 (ISSN: 2348-7666).
2. "Handloom Textile art in the Telugu Speaking States of Andhra Pradesh and Telangana, India: Historical Evolution and Current Status" in ZENITH International Journal of Multidisciplinary Research, Vol.7 (7), July (2017), pp. 47-60 (ISSN: 2231-5780). And

B. Papers Presented in the following conferences

1. Presented a Paper in National Seminar on "Textile Art: Tradition and Changes in Andhra Pradesh" (National Seminar on Folklore) Organized by FOSSILS Trivandrum and PST University, at Hyderabad during 22nd and 23rd March - 2013.
2. Presented a Paper in National Seminar on "Textile Art among Mala caste in Andhra Pradesh: A Folklore Perspective" at Tanuku. Organized by The Department of English SKSD, Mahila Kalasala (UG&PG), Tanuku, West Godavari Dist on 30th & 31st of March - 2017.
3. Presented a Paper in International Conference "The politics of difference (Re) Locating Subalternity/Marginality", at Diphu, Organized by AUDC, Diphu Campus, Central University of Assam during 22nd and 23rd Sept - 2017.

Further, the student has passed the following courses towards fulfillment of coursework requirement for Ph.D (recommended by Doctoral Committee) on the basis of the following courses passed during his Ph.D:

Sl.No.	Course Code	Name of the Course	Credits	Pass/Fail
1	FS 801	Introduction to Folk Culture Studies	4	Pass
2	FS802	Theories of Folklore	4	Pass
3	FS803	Folk life and Cultural Performances	4	Pass
4	FS804	Folklore-Field Methods	4	Pass

Supervisor

Head of Department

Dean of School

Annexure No. 4

Plagiarism Report

Textile Art: Tradition and Changes in Telangana and Andhra Pradesh

by Gona Lingaiah

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Exclude matches < 14 words

Bibliography

I. Primary Sources

(Clusterwise Responding of the Weavers in field)

(A) Informants

Period of Data Collection Oct 26th to 30th, 2015 Siddipeta, Siddiprta (Medak) District.						
Sl No.	Name of the Person	Age	Caste/Community	Occupation	Place	Content of the book/Information/Data
1.	Dr. Mahesh	30	Padmashali	Ayurvedic Doctor	Office	Key informant
2.	Thumma Galaiah	70	Neelakanta	Master weaver	Home	150 maggas (Details of Gollabhama sari)
3.	Thumma Mallesham	75	Neelakanta	Weaver	Kaarkana	Details of neelakanta caste
4.	Kamuni Rajesh		Padmashali	President	Markandeya temple (Committee office)	Caste organization
5.	Chinta Nagarjau	35		Correspondent (Enadu)	Office	News item - Kalva Muthaiah (Gollabhama sari weaver)
6.	Anjaiah	65	Vysyas (Komati)	Poet and Writer (Andhra Jyohi Dist incharge)	Office	SIDDIPET DARSHINI Souvenir of Siddipet town Published by Municipal council (1987 to 1992)
7.	Kalva Mutthaiah	72	Neelakanta	Weaver (Galaiah)	Home	Information about Gollabhama sari (recorded)
8.	Kava Madhusudhan		Neelakanta	Designer (color Dyeing)	Home	Information about colors, Designs and Dyeing.
9.	Gone Bhalnarayana	60	Padmashali	VP	Markandya Temple	Family tree picture and Markandeya Dheeksha niyamalu
10.	Mudikond Srinivas	50	Padmashali	President	Co- operative society	Geographical Indication Registry
11.	Boda Srinu	60	Padmashali	Director	Co- operative society, Dubbaka.	Formation about society
12.	Goritala Balaraju	48	Padmashali	Manager	Co- operative society, Dubbaka.	formation about society production and process
13.	Gavvala	44	Padmashali	Weaver	Co- operative	Information about

	Janardan				society, Dubbaka.	Society Weavers
14.	Battu Chandraiah	70	Neelakanta	Weaver	Kaarkana(Siddi peta)	Production information
15.	Gundla Muttaiah	63	Neelakanta	Weaver	Mallikarjuna Sankara SangamPVt.(Si ddipeta)	Information about sarees
16.	Cheryala Buchaiah	60	Neelakanta	Master Weaver	Kaarkana(Siddi peta)	Master weaver (100 maggas)
17.	Galaiah Karkana		Neelakanta	Master Weaver	Kaarkana(Siddi peta)	15 maggas
18.	Vemula Bhumaiah	60	Neelakanta	Weaver (Gollabama Sari)	Home (Mangammath ota, Near, SBI. Siddipeta)	Information about sarees
19.	Bitla Sudarshan	75	Neelakanta	Weaver	Cheryala Buchaiah, Krakana, Siddipeta	Information about Neelakanta community.
20.	Gunla Hanumanthu	56	Padmashali	Manger	Erkod Handloom cooperative society. Siddipeta.	Information about society Members and Poduction

(B) Informants

Period of Data Collection December 2015 & January 2016. Chirala, Prakasham District. A.P. No of respondents :11(Male 10,Female 01)							
Sl No	Name of the Person	Age	Caste/ Community	Occupation	Place	Content of the book/ Information/Data	Occupational Experience
1.	Macharla Nageswararao	73 years	Devanga	Weaver and Organizer	Home Hastinapuram Jandrapeta	KeyInformant, Magazines and catalogues Interview	32 years
2.	Leella Prakasha Rao	76 years	Dewanga	Weaver	Home Jandrapeta	Weaving (Vidieo)	43 years
3.	M.Prakasha Rao	50 yeras	SC (Mala) Christian	Master Weaver (Organizer)	Home Jandrapeta	Information about SC Weavers situation (Audio Recording)	30 years
4.	Gunturu Bhanumurthy	53 years	Devanga	Master weaver	Home Ramakrishnapu ram Chirala	20 Maggas Information about weaving (Vidio Recording)	30 Years
5.	Ramanadham Srinu	32 years	Padmashali	Weaver	Home Epurupalem (Syndicate weaver colony)	Key Informant, Padmashali gotras (Book) (Interview)	18 years
6.	Gatram Sitharamaiah	37 years	Padmashali	Weaver	Home Epurupalem	Weaving (Interview)	22 years
7.	Nallamioli Sambashiva rao	55 years	Padmashali	Weaver	Home Epurupalem	Weaving (Interview)	40 years
8.	Munagapati Malleswari	28 years	Padmashali	Weaver	Home Epurupalem	Weaving (Interview)	19 years
9.	Munagapati Maruthi Rao	34 years	Padmashali	Weaver	Home Epurupalem	Weaving (Interview)	25 years
10.	Udatha Subba Rao	73 years	Padmashali	Ex all India member and Handloom natural dying	SND Shyamal Natural Dyes Pvt, Perala.	Natural Dyeing, Block printing and Handloom. Cheerla history (Video&Audio)	30 years
11.	Katuri Venkateswarl u	48 years	Padmashali	President Co operative society	Padmanabapeta Epurupalem	About cooperative societies in Chirala Interview	25 ears

(C) Informants

Period of Data Collection January 2016. Srikalahasti, Chittoor District, A.P. No of respondents :10 (Male 09, Female 01)							
Sl No	Name of the Person	Age	Caste/ Community	Occupation	Place	Content of the book/ Information/Data	Occupational Experience
1.	Chandra Shekar	27 years	Padmashali	Artist	Studio Kalahasti	Key Informant Art and Padmashalies (Interview)	7 years
2.	Ramesh Gorajala	36 years	Padmashali	Contemporary Kalamkari Artist	Studio Kalahasti	Contemporary Kalamkari Art and Kalamkari original works (Vidieo)	25 years
3.	K. Subbarao	54 years	Devanga	Weaver	Kalahasti (Bhaskarpetta)	Chamandeswari celebration(ritual) (Vidieo)	35 years
4.	N.Radhaiah	45 years	Padmashali	weaver	Kalahasti, Shalipeta	Markandeya Celabration (10days) Samkranthi, Vinay akachavithi Kalmakari (Balaji) (Interview)	20 years
5.	Relayudam Srinivasa Reddy	51 years	Palli Reddy Vannekula shkatriya (BC-A)	Kalamkari Artist	Kalahasti (Project Street)	Kalamkari art and History (Vidieo)	35 years
6.	Morkonda Babu	36 years	Padmashali	Photographer	Kalahasti Passion Studio	Kalamkari Photographs and paper clipping (Interview)	20 years
7.	Vanjavakam Nandagopal	67 years	Gaandla (BC-B)	Kalamkari Artist	Kalahasti Bahadurpet a/ 6 veela veedi (6000)	Kalamkari Painting Dept of Industries & Commerce, A.P. (1973 -75) (Audio Recording)	40 years
8.	P.Padmavathi and (P.Narayana)	36 years	Brahmin	Art lover	Bhanodaya Kalamkari - Unit Sannidhi street,KLT	Kalamkari Production and Market (Vidieo)	5 years
9.	Muppeti Ramachandraiah	67 years	Palli Reddy	Kalamkari artist	Aravakothoru (10km ,Kalahasti)	Govt training (1970 – 73) (Interview)	45 years

10.	Nambarkam Harinath	49 years	Gandla (BC-B)	Kalamkari artist	B.P.Agraha ram (Kalahasti)	Kalmkari painting (Interview)	30 years

(D) Informants

Period of Data Collection February 2016. Pedana, Krishna District, A.P. No of Respondents :8 (Male 08)							
Sl No .	Name of the Person	Age	Caste/ Communit y	Occupation	Place	Content of the book/Information /Data	Occupational Experience
1.	Gondra Gangadhar	54 years	Munnuru Kapu (Bc)	Block maker	Pedana (Nizamabad)	Information about Block making process (Video Recording)	40 years
2.	Gondra Narsaiah	45 years	Munnuru Kapu (Bc)	Block maker	Pedana (Nizamabad)	Indian textile prints(Book) (Interview)	30 years
3.	P.Subramany am	80 years	Devanga	Clerk	Shed (working place) Pedana	Information of block production (Interview)	10 years
4.	P.Sanjeeva rao	80 years	Padmashali	worker (Printer)	(working place) Pedana	Block Printing (Interview)	9 years
5.	Botla Mohana Rao	80 years		Kalamkari unit Manager	Kanthi Textiles Office/Marke ting Center	Printing and Designs (Audio Recording)	30 years
6.	Sajja Nageswara Rao	75 years	Pamashali	President (kalakari Printing Organization)	Home (Pedana)	Printed Article History of Pedana (Audio &Video Recording)	40 years
7.	Rupkumar	55 years	Padmashali	Caretaker (Production)	Production Centre (Pedana)	Printing process (Video & Audio Recarding)	30 Years
8.	Ramesh	45 years		Accountant	Kanthi Textiles Pedana	(Interview)	15 years

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