

# Study and documentation of Paithani Sarees & Dress Materials



*Sponsored under the project:*

**“Strategies & Preparedness for Trade & Globalisation in India”**



*A project of*  
**Ministry of Commerce & Industry**  
**UNCTAD and DFID**



*Prepared by*



**Textiles Committee**  
**Ministry of Textiles**  
**Government of India**  
**Mumbai**

# Study and documentation of Paithani Sarees & Dress Materials

*Sponsored under the project:*  
“Strategies & Preparedness for Trade & Globalisation  
in India”

*A project of*  
Ministry of Commerce & Industry  
UNCTAD and DFID

*Prepared by*



**Textiles Committee  
Ministry of Textiles  
Government of India  
Mumbai**

© Textiles Committee, June, 2008

This is an official document prepared by the Textiles Committee. All rights reserved. Unless otherwise specified, no part of this publication may be reproduced or utilized in any form or by means, electronic or mechanical, including photocopying and microfilm, without permission in writing from the Textiles Committee at the address given below:

Director,  
Market Research  
Textiles Committee,  
Ministry of Textiles, Government of India,  
P. Balu Road, Prabhadevi  
Mumbai – 400 025  
India

Telephone 91+ 22 + 66527515/16  
Telefax 91+ 22 + 66527509/653  
Email [tcdmr@bom7.vsnl.net.in](mailto:tcdmr@bom7.vsnl.net.in)  
Website [www.textilescommittee.gov.in](http://www.textilescommittee.gov.in)

## CONTENTS

<b>Chapter 1</b>	<b>Socio-Economic Profile of Maharashtra</b>	1
1.1	History and Location	1
1.2	Gross State Domestic Product	2
1.3	State Income	3
<b>Chapter 2</b>	<b>Handloom Industry in Maharashtra</b>	6
2.1	Introduction	6
2.2	Post Independence Policy on Handlooms	7
2.3	Handlooms in Maharashtra	9
<b>Chapter 3</b>	<b>The Historical Background of Paithan</b>	14
<b>Chapter 4</b>	<b>History of Textile at Paithan &amp; Yeola</b>	22
4.1	Introduction	22
4.2	Paithan	22
4.2.1	Textiles during the Satavahana Age	24
4.2.2	Post Satavahana Period	25
4.2.3	Maratha Period	30
4.3	Yeola	33
<b>Chapter 5</b>	<b>Role of Community in Manufacturing Process of Paithani Sari</b>	35
5.1	Background	35
5.2	Role of Community	38
5.2.1	Weavers	38
5.2.2	Momins	39
5.2.3	Rangaris	39
5.2.4	Koshtis	39
5.2.5	Patwegars or Patwekaris	40
5.3	Artisans Community on the basis of their activity	40
5.3.1	Traders/Manufacturers	40
5.3.2	Dyers	41
5.3.3	Weavers	41
<b>Chapter 6</b>	<b>Geographical Location of Paithan &amp; Yeola</b>	43
6.1	Paithan	43
6.2	Yeola	43
6.3	Geographical Coverage	44
<b>Chapter 7</b>	<b>Production Process</b>	46
7.1	Procurement of Raw Material	46
7.2	Technique of Paithani Weaving	46
7.3	Sorting, Reeling & Spinning	47
7.4	Bleaching & Dyeing	48
7.5	Sizing	49
7.5.1	Winding (yarn opening for weft)	49
7.5.2	Warping (yarn opening for warp)	51
7.6	Threading	51
7.7	Weaving	52
7.7.1	Loom	52
7.8	Gold and Silver Threading	53
7.9	Finishing	55
7.10	Designing of Embroidery	55

7.11	Production Process Flow Chart	56
<b>Chapter 8</b>	<b>Product Diversification</b>	57
8.1	Various Products during Maratha Period	57
8.2	List of the latest products	61
<b>Chapter 9</b>	<b>Uniqueness</b>	64
9.1	Introduction	64
9.2	Uniqueness	64
9.3	Motifs	65
9.4	Types of Paithani	68
<b>Chapter 10</b>	<b>Statistical Overview</b>	69
10.1	Weavers	69
10.2	Structure of the Enterprises in the Cluster Production	69
10.3	Number of Traders working in the area	69
10.4	Role of Master Artisans	69
10.5	Approximate Cost per Sari	70
10.6	Domestic & Export Market	70
<b>Chapter 11</b>	<b>Key Actors of the Cluster</b>	71
11.1	Development in the Handloom Sector	71
11.2	Coordination between various Government Departments	73
11.3	Government of India Schemes for Handloom Weavers	74
11.4	District Administration	74
	<b>References</b>	75

### **1.1 History and Location**

After India attained independence from the clutches of the British rule in the year 1947, Maharashtra went through a number of political changes. Post independence period saw the western Maharashtra and present day Gujarat being united under the Bombay state, the eastern parts which were a part of the Hyderabad state were later also united with the Bombay state in the year 1956.

The modern state of Maharashtra came into existence in the year 1960, under the Bombay Reorganization Act. The states of Maharashtra and Gujarat were legally given the status of separate states on the basis of linguistic differences. The present Bombay city became the capital city of Maharashtra. The modern history of Maharashtra includes the period from attainment of independence to the final separation of the states.

In the post independence period of Maharashtra the most important development was the formation of Maharashtra as a separate state. After the princely states during the British rule came under the Indian union, separate states were created out of them keeping in mind language and regional differences. Thus the states of Maharashtra and Gujarat were formed from the Bombay presidency state. The regions where there was predominance of Marathi speaking people were taken under the Bombay Presidency, which formed Maharashtra.

Maharashtra is situated in the western part of India and covers the entire Deccan region. With an area of approximately 308,000 sq km, it has the distinction of being counted among one of the largest states of India. The state stands bounded by Chhattisgarh in the east, Madhya Pradesh in the north, Karnataka in the south, Goa in the southwest, Andhra Pradesh in the southeast and Gujarat in the northwest. Dadra and Nagar Haveli, one of the Union territories is situated in between Maharashtra and Gujarat. It is located between 20° 00' N latitudes and 76° 00' E longitudes.



5,09,356 crore as against Rs. 4,38,058 crore in the previous year, showing an increase of 16.3 per cent.

### 1.3 State Income

As per the preliminary estimates, the State Income (i.e. Net State Domestic Product) of Maharashtra at current prices for the year 2006-07 is Rs. 4,37,035 crore and the per capita State Income is Rs. 41,331. At constant (1999-2000) prices, the State Income for 2006-07 is estimated at Rs. 3,25,148 crore and the per capita State Income at Rs. 30,750.

**Table 1.1**

**Growth rates in state domestic product in the 8<sup>th</sup> and 9<sup>th</sup> Plans and those targeted in the 10<sup>th</sup> Plan**

(% per annum)

Major states	Eighth plan (1992-97)	Ninth Plan (1197-2002)	Tenth Plan(Targets) 2002-07)
Andhra Pradesh	5.4	4.6	6.8
Assam	2.8	2.1	6.2
Bihar	2.2	4.0	6.2
Gujarat	12.4	4.0	10.2
Haryana	5.2	4.1	7.9
Himachal Pradesh	6.5	5.9	8.9
Karnataka	6.2	7.2	10.1
Kerala	6.5	5.7	6.5
Madhya Pradesh	6.3	4.0	7.0
Maharashtra	8.9	4.7	7.4
Orissa	2.1	5.1	6.2
Punjab	4.7	4.4	6.4
Rajasthan	7.5	3.5	8.3
Tamilnadu	7.0	6.3	8.0
Uttar Pradesh	4.9	4.0	7.0
West Bengal	6.3	6.9	8.8

**Source: GOI, 2002a, GOM, 2002a**

It has been seen from the above table that Growth Rate of 8.9% during the eighth plan, the target set for tenth plan is quite achievable but declaration of growth

rate to 4.7% per annum during the ninth plan seems to be difficult. Most state grew slower in the ninth plan than in the eighth plan, with the exception of West Bengal and Orissa. But for a fair comparison Maharashtra can be compared with the other high-income states like Andhra Pradesh, Tamilnadu, Kerala, Karnataka, Gujarat, Punjab and Haryana.

**Table 1.2**  
**Trends in Rates of Growth in Gross State Domestic product at constant prices**  
(% per annum)

State	Gross State Domestic Product		GSDP Per Capita	
	1980-81 to 1990-91	1993-94 to 1998-99	1980-81 to 1990-91	1993-94 to 1998-99
Karnataka	5.4	8.2	3.3	6.4
Gujarat	5.1	8.0	3.0	6.2
Tamil Nadu	5.4	6.8	3.9	5.8
<b>Maharashtra</b>	<b>6.0</b>	<b>7.1</b>	<b>3.6</b>	<b>5.4</b>
Rajasthan	5.9	7.7	3.8	5.3
West Bengal	4.8	6.8	2.6	5.0
<b>All India</b>	<b>5.6</b>	<b>6.8</b>	<b>3.3</b>	<b>4.8</b>
Kerala	3.2	5.5	1.7	4.2
Himachal Pradesh	5.0	6.7	3.1	3.9
Haryana	6.2	5.8	3.9	3.6
Andhra Pradesh	4.3	4.9	2.1	3.5
Punjab	5.4	5.0	3.5	3.0
Orissa	5.0	4.3	3.1	2.9
Bihar	4.7	4.2	2.5	2.6
Madhya Pradesh	4.0	4.4	2.1	2.3
Uttar Pradesh	4.9	4.5	2.5	2.3
Assam	3.6	2.7	1.4	1.0

It is observed that Gujarat recorded a growth rate of 7.5%, Tamil Nadu 6.8%, Karnataka 6.1%, Andhra Pradesh 5.7%, Punjab 4.5%, and Haryana 4.6% during 1985-86 to 2000-01 while Maharashtra recorded a growth rate of 7.3%. That being so, it would be appropriate to state that Maharashtra is poised to go on a higher path of

growth provided it modifies its goals and priorities and devises new directions in the rapidly changing economy of the country.

Maharashtra contributes 18% to the country's industrial output. The manufacturing sector in Maharashtra made net value addition of 21.5% and deploys 17% of the fixed capital in the organised industrial sector in 2000-2001 (GOM, 2003). But the factory employment has decreased from 14.7% 1990-91 to 11.2% in 1999-2000. The industrial activity in Maharashtra is concentrated in four districts, viz. Mumbai City, Mumbai Suburban District, Thane and Pune.

## **2.1 Introduction**

Maharashtra is known for its rich and exquisite traditional handloom textiles and handicrafts. Hand-woven textiles like Paithani brocades that have existed for more than 2000 years in original patterns and woven with the same techniques even today, are prized heirlooms and possessions for many. New techniques and products were introduced by different dynasties, which ruled the state from time to time. These have left an indelible impression on the history of hand-woven textiles and handcrafted arts of Maharashtra. Handlooms and handicrafts have played a crucial role in the state economy in providing employment and income generation.

As with many other crafts in India, textile weaving and the associated crafts were handed down from generation to generation, the art remaining within the family of the craftsman. There would be a long apprenticeship with a master weaver, and devotion to duty was mandatory. The effort of the craftsman was a co-operative one. The ownership of the business was hereditary and passed from father to son, while some form of co-operative guilds protected the craft from external competition.

However, since the early 20<sup>th</sup> century, with the introduction of mills and import of powerloom fabrics by the British, the expanding mill and powerloom sector in the country poses a threat to the handloom sector. Despite these constraints, the handlooms and handicrafts sector is an important sector in the rural economy. The immediate and essential requirements are careful nurturing and a development plan for facing market competition. The production of these articles is achieved through labour-oriented methods by artisans/ master craftsman whose expertise and skills are handed down from one generation to the next, creating a distinctive regional identity and characteristics unique to the region. There have been improvements in design, to a certain extent in technique, and in the use of contemporary fibres.

The use of modern technology is absent. This sector uses labour-intensive production technique, with less capital requirements and it is best suited for India and

under-developed countries, where labour is abundant and surplus, and capital is scarce. The technique has the potential to generate massive employment and raise the standard of living of people living below the poverty line. The handlooms and handicrafts, being cottage industries, production is carried out from household premises or in the open.

Under various schemes of the central and state governments, efforts have been made to construct common worksheds and common facility centres. As a production unit, a combination of land, labour, capital and entrepreneurial skills are required in order to manage the economic activity.

As the handlooms and handicrafts sector is totally decentralized, individual weavers and craftsmen face difficulties in procuring finance, raw material and in marketing. The wages of weavers are also so meager that they are not in a position to invest in any kind of change or improvement either in technology or in product diversification. Thus, as they are unable to sell their products at a price in order to earn the minimum wages to survive, they are shifting to other occupations, with the exception of the weavers who produce specialized products, which do not face any threat from the powerloom sector or those fabrics, which cannot be economically produced on powerlooms.

High quality handloom fabrics and handicrafts were exported to England before the process of industrialisation in India acquiring recognition the world over. Mughal emperors, feudal lords and aristocrats were the main patrons of handlooms and handicrafts artisans and craftsmen. The industrial revolution in England in the 19<sup>th</sup> century, British rule and the abolition of feudal lords led to the decline in the patronage of handloom weaving, and consequently, the handloom industry declined in India as it was unable to compete with technology-driven units of production with regard to price and consistency of fabric quality.

## **2.2 Post Independence Policy on Handlooms and Handicrafts**

In the post-independence era, despite the thrust on heavy and medium industries for economic development of the country, due importance was also given to village and cottage industries because of the large employment potential. Handlooms

and Handicrafts sectors were the major sectors in terms of providing employment next only to agriculture.

Generation of massive employment is best-suited under Indian conditions, where capital is scarce and technology imports are not affordable by the nation, hence the handlooms and handicrafts sectors are also best suited to achieve planned objectives of “self-sufficiency” and “self-reliance.” Owing to geographical specialization, exports are possible, provided the production cost is minimal and the price is competitive in terms of the market.

Traditionally, these handcrafted products were patronized by royalty, the Indian aristocracy and foreigners. The quality of goods produced was not available elsewhere. Being, labour-intensive production takes its time and as there is an absence of modern technology, mass production is not possible. It is assumed that the use of modern technology leads to mass production, as it invariably brings down the cost of production and it is market-competitive because of its cost advantage i.e. produced at the least cost. While these characteristics may or may not be present in the production of handicrafts, with labour being in abundance and cheaply available compared to the cost of labour in western countries, this industry needs special skills handed down from one generation to the next, which are “hereditary in nature”.

The Central Government, in coordination with the State Government, proposed a number of schemes, which included conversion to powerlooms, supply of improved appliances such as take-up motions, etc to improve the quality of handloom fabrics. To provide newer designs and training for using improved appliances to the weavers who were living in remote areas with no knowledge of changing trends in the cities, weavers’ service centres were started by the government of India in various areas of the country, beginning with Mumbai in 1956.

The use of these appliances, which were developed for the production of better quality and uniform fabrics were not adopted by the weavers because of both physical and mental blocks. However, in certain areas, for production of plain medium-count fabrics, semi –automatic looms were adopted for ensuring a superior quality of fabric. This chapter is divided into four sections as follows.

Handlooms form a precious part of the generational legacy and exemplify the richness and diversity of our culture and the artistry of the weavers. Tradition of weaving by hand is a part of the country's cultural ethos. Handloom is unparalleled in its flexibility and versatility, permitting experimentation and encouraging innovation. Weavers with their skillful blending of myths, faiths, symbols and imagery provide their fabric an appealing dynamism. The strength of Handlooms lies in innovative design, which cannot be replicated by the Powerlooms Sector.

The production of handloom fabrics has gone up to 6536 million sq. meters in 2006-07, from 500 million sq.meters in the early fifties. The sector accounts for 13% of the total cloth produced in the country( excluding clothes made of wool, silk and hand spun yarn). During 2007-08 (up to October, 2007), the handlooms sector produced 4001 million sq. metres (Provisional) of cloth, up by 7.5% over the corresponding period of 2006-07. As per the joint census of Handlooms and Powerlooms 1995-96, 65.51 lakh persons are engaged in weaving and associated activities in the handloom sector.

### **2.3 Handlooms in Maharashtra**

Handloom weavers in Maharashtra exist in pockets scattered throughout the state. The uniqueness of handloom is its regional specialization of a particular kind of product that is known by the name of the place from where it is woven, i.e. Nagpur Saris, Paithani Saris, Mehendargi choli khans, etc. As this industry is totally decentralized, efforts have been made to assemble artisans under a cooperative fold so that they can avail themselves of the various schemes of the Central and State Governments in an organised manner.

Maharashtra is one of the most industrialized states in the country today with the basic infrastructure, which can promote development. The state is divided into four regions, viz., Konkan, Western Maharashtra, Vidarbha, and Marathwada with a total population of above ninety six million (census 2001). The ratio of rural to urban population is approximately 5:3. The total strength of handlooms and powerlooms in Maharashtra is given in table 2.1.

In view of the changes in the economic environment through technological acceleration in industrialization and to maintain a balance of employment even in rural areas, it is essential to tap every possible resource of production, income and employment generation.

The Handloom sector, with an employment ratio per handloom of 1:3, has great untapped potential to increase income levels as well as to sustain employment levels and skill by appropriate design inputs, technological up-gradation, creating value added fabrics and systematic marketing directed at the elite of the society, apart from producing low and medium-cost fabrics for the masses. A SWOT analysis of the handloom sector given in table 2.1, underlines the strength, weaknesses, opportunities, and threats to this sector. State Handloom Corporation were created to assist the weavers outside the cooperative fold and to function as a business organization in order to sustain the industry by creating better products to suit contemporary market needs and organised marketing. There are various schemes for development, training, social welfare and marketing, offered by the government of India through the Government of Maharashtra for the benefit of handloom weavers in the state under aegis of the State Apex Handloom Cooperative Society, State Handloom Development Corporation and Non-Government Organizations (NGOs).

**Table 2.1 A SWOT Analysis of Handloom Sector of Maharashtra**

<b>Strength</b>	<b>Weaknesses</b>
<ul style="list-style-type: none"> <li>• Skill availability</li> <li>• Availability of raw material</li> <li>• Low capital cost / investment</li> <li>• Presence of government support</li> <li>• Work carried out from home</li> <li>• Desire to upgrade</li> <li>• Supply of short length fabrics to valued clients</li> </ul>	<ul style="list-style-type: none"> <li>• Low yield</li> <li>• Not much change in technology and design</li> <li>• Lack of marketing linkages</li> <li>• Products of average quality</li> <li>• Varied level of artisans</li> <li>• Survival on government subsidies</li> <li>• Absence of professionalism</li> </ul>

<b>Opportunities</b>	<b>Threats</b>
<ul style="list-style-type: none"> <li>• Exclusive hand woven fabrics have good domestic and export market</li> <li>• Possibility of more value addition</li> <li>• Dovetailing with available government schemes</li> <li>• Versatility in changing design and texture with minimum investment</li> <li>• Product innovation and diversification</li> <li>• Trust and capacity-building</li> <li>• Fashion fabrics for middle class and elite</li> </ul>	<ul style="list-style-type: none"> <li>• Competition from powerloom and machine-made products</li> <li>• Moving to other occupations</li> <li>• Competition of similar products from other states</li> </ul>

**Table 2.2 (a): No of Handlooms in Maharashtra**

<b>Type</b>	<b>No. of Handlooms</b>
Households	44,724
Non-Households	32,792

*Source: Census data 1987-88*

**Table 2.2 (b): No. of Powerlooms in Maharashtra**

<b>Year</b>	<b>No. of Powerlooms</b>	<b>No. of Workers</b>
2003-04	8,37,165	2,092,913
2004-05	8,60,295	2,150,738
2005-06	8,80,864	2,202,160

*Source: Official Indian Textile Statistics 2005-06*

**Table 2.4****District wise weavers and handloom cooperative societies in Maharashtra in 2000 and 2004**

No	Districts	No. of Handloom weavers as on March 2000	No. of Handloom weavers as on March 2004	Percentage of Handloom weavers in each district in year 2000	Percentage of Handloom weavers in each district in year 2004	No of Co-op. Societies as on March 2000	No of Co-op Societies as on March 2004	% of Societies	
								In 2000	In 2004
1	Mumbai	451	2303	0.58	1.81	5	8	0.14	1.16
2	Thane	0	-	0	-	-	-	-	-
3	Raigadh	0	-	0	-	-	-	-	-
4	Sindhudurg	65	-	08	-	-	-	-	-
5	Ratnagiri	0	-	0	-	-	-	-	-
6	Nashik	1522	4199	1.96	3.30	7	6	0.90	.087
7	Dhule	1010	277	1.30	0.22	5	3	0.64	0.43
8	Jalgaon	194	634	0.25	0.50	4	4	0.51	0.58
9	Ahmednagar	89	1490	0.11	1.15	10	13	1.28	1.89
10	Pune	733	86	0.94	0.60	6	1	0.76	0.15
11	Satara	474	340	0.61	0.27	1	2	0.12	0.29
12	Sangali	848	501	1.09	0.39	4	3	0.51	0.43
13	Solapur	1524 1	13443	19.67	10.55	175	173	22.4	25.1
14	Kolhapur	258	1986	0.33	1.56	70	14	8.96	2.03
15	Aurangabad	707	752	0.91	0.55	2	4	2.25	0.58
16	Jalna	20	1348	0.03	1.06	-	1	-	0.15
17	Parbhani	142	376	0.18	0.29	1	1	0.12	0.15
18	Beed	388	563	0.50	0.44	18	15	2.30	2.17
19	Nanded	1309	54725	1.69	43.06	24	23	3.07	3.33
20	Osmanabad	585	188	0.76	0.14	1	1	0.12	0.15
21	Latur	719	380	0.92	0.30	2	1	0.25	0.15
22	Buldhana	48	72	0.06	0.05	1	1	0.12	0.43
23	Akola	908	215	1.17	0.17	3	3	0.38	0.72
24	Amaravati	2228	1054	2.88	0.82	6	5	0.76	-
25	Yavatmal	78	-	0.20	-	-	-	-	-
26	Wardha	332	544	0.43	0.43	7	4	0.90	-

No	Districts	No. of Handloom weavers as on March 2000	No. of Handloom weavers as on March 2004	Percentage of Handloom weavers in each district in year 2000	Percentage of Handloom weavers in each district in year 2004	No of Co-op. Societies as on March 2000	No of Co-op Societies as on March 2004	% of Societies	
								In 2000	In 2004
27	Nagpur	4059 8	38935	52.40	30.63	392	386	50.9	56.0
28	Bhandara	5400	1813	7.0	1.42	29	12	3.81	1.74
29	Chandrapur	1124	870	1.45	0.65	5	5	0.64	0.75
30	Gadchiroli	2004	-	2.60	-	3	-	0.38	-
	<b>Total</b>	<b>7747</b> <b>5</b>	<b>1270</b> <b>94</b>	<b>100</b>	<b>100</b>	<b>781</b>	<b>689</b>	<b>100</b>	<b>100</b>

*Source: Weavers Service Centre, Mumbai 2004(Planning Commission Report)*

**... the historical background of Paithan**

The Godavari is the Deccan's longest and the broadest river, not surpassed in size even by the Krishna. Its resultant holy status often causes it to be referred to as the Dakshin Ganga. Since the Ganga has been the most important river for agriculture in North India or perhaps the whole of India, many a villager living on the banks of the Godavari in Maharashtra, calls the river just "Ganga".

It is almost a perennial river, or at least was till some of the big dams appeared. And as a continuous source of water it is a boon of life on its banks offering as it does water in semi arid Maharashtra both for agriculture and for human consumption.

Paithan or Pratishtan as it was called in ancient times is as a result, also called the Kashi of the Deccan. Historically it was the most important city on the banks of the Godavari. The fact that so many of Maharashtra's poet saints lived there, were born there or at least made a pilgrimage there, also gives it a consonance to Banaras in its being. In fact as [D.D. Kosambi](#) puts it, the entire territory from Nevasa to Parvaragaon as a whole remained holy for southern Brahmins throughout recorded history.

But having also been the capital of several Deccan Kings for centuries and not only a religious centre, having been a flourishing textile centre, a trading centre and then having lost some of its religious significance to places like Pandharpur, Paithan today remains a far cleaner city than Varanasi, with both broad and narrow streets and surviving old buildings, that look almost 200 years old, reminding one according to some visitors to the city of the meticulous planning of Mohenjo Daro. With the building of the Jayakwadi dam on the Godavari and the related horticultural activities, attempts to develop it as a tourist centre with a park and the attempt to revive Paithani weaving by the Maharashtra Government, the old city has acquired a new vibrancy without entirely losing its older charm. The annual festival of Ekanatha Shasthi in honour of its local saint of the 16<sup>th</sup> Century, Ekanatha, draws lakhs of pilgrims every year.

Situated on the left bank of the Godavari river, some 50 kms from modern Aurangabad, Paithan (latitude 19° 35' north, longitude 75,25° 3" east) is something of a terraced city. It has quiet spaces amidst the noise of industrial life and was long regarded as a holy place even more than it is today. As archaeological evidence shows, it was seen as a holy city by Hindus, Jains and Buddhists alike in earlier times.

The city was ruled by successive dynasties down the centuries from the Satavahanas to the Nizams. Many rulers came and went, but the city retained considerable political stability. Patronage of craft of textile weaving was common to all Kings. Political stability was first established however with the Satavahanas and the economic prosperity that Paithan experienced then made the craft and trade flourish.

It is quite possible that it was Paithan that acted as a sort of point of further advance into South India for the Aryans, as they spread all over India. Paithan was once called Pratishthana probably even before the coming of the Satavahanas. The Rig Veda talks of a city called Pratishthana in the Valley of the Yamuna. This seems to indicate that when the Aryans came down to the South they found Paithan a suitable place for settling and in consequence gave it the name of the Pratishtan of their Northern Empire.

It is only from the 6<sup>th</sup> Century BC, that we have more definite historical evidence about the crafts of Paithan. Buddhists texts say that Asmaka and Mulaka kingdoms located on the banks of the Godavari had Paithan as their capital. They were the two major Janapadas in the Deccan during the 6<sup>th</sup> Century BC. (Janapadas or literally foothold of a tribe later came to connote the meaning 'District'. In the time of Buddhist ascendancy the word meant an area where rule of law held and political stability was ensured). The two above mentioned were not the most important of the Janapadas of pre-Magadhan times, but were certainly important for the Deccan. The two tribes denoted by the names were intimately linked through kinship and custom but lived separately. They were autonomous clans with a no monarchical form of government. How the kingdom of Mulaka disintegrated is not really known. As the Magadhan Empire spread southwards, absorbing various Janapadas on the way, it is not unlikely that the Mulaka Kingdom went the way of some of its northern counterparts.

The Mauryas followed upon the heels of the Nandas. A great deal of archaeological and literary evidence points to the close association between Paithan and the Mauryas. Only with the coming of the Satavahanas, however, does some kind of real recorded and detailed history of Paithan become possible. Trade with Rome and Greece flourished. Pliny, Ptolemy and Periplus wrote of it with admiration giving a truly kaleidoscopic view of its state of abundance and prosperity. Paithan, was truly on the world map. Archaeological findings of recent times have corroborated the accounts of these writers of the West substantially and given us some further useful insights.

Contemporary Indian accounts of the Satavahana period do the same. Buddhist texts refer to it alternately as Prathistan, Patane, Potali Puyanapur. The Jains called it Pratisthanpura, Pattana, Jaya Jaitra Pattana and Patitthan. In the Brahmanical traditions, the Padma Purana, Kurma Purana, Linga Purana and more particularly the Brahma Purana, refer to it at length giving an exhaustive description of the craft of textile weaving and calling it the city Pratisthanpura.

As happens with many a city that grows in the rising period of civilisation or empire, Paithan soon become renowned for its art and architecture as well. Large numbers of academicians, traders and artisans flocked to Paithan, their presence in the city reflected in the number of inscriptions and copper plates found there.

Hippalus' discovery of the better navigation possible with the use of the monsoon winds during the 1<sup>st</sup> century AD caused Greece and Rome to step up their trade with India. The trade concentrated on the Western Coast of the subcontinent and linked as Paithan was with these ports of Western India over which the Satvahanas ruled the city to reap the profits of this spurt in trade. The craze for Indian goods in Rome is evident from figures recorded at the time. [Pliny](#) said that nearly half of all the money paid for imports from Asia went to India which came to about Rs.10 crores per annum. Trade with Paithan was a major component of this figure.

The large number of rock-cut cave monasteries in the Western ghats which were gifts of tradesmen and of priests and nuns and acted as resting places on the traders' travels, as also being the markets for their wares, have yielded ample proof of the prosperity of the Satavahana kingdom. Inscriptions there talk of the kingdom and

a number of coins found [there](#) with the busts of Satavahana Kings embossed on them emphasize this more clearly.

The Abhiras followed the Satavahanas as Rulers of the region, but little known about them, as they ruled only for a few decades. Then came the Vakatakas (230 AD to 550 AD). The Vakatakas continued the liberal patronage of the Satavahanas to the traditional crafts of Paithan, Ter etc. For the Vakatakas Paithan was the district headquarters. Copper plates of their rule show this and the city seems to have retained most of the basic industries already flourishing then, particularly textiles. In fact the variety of garments and apparel and design grew as the paintings of the world famous Ajanta caves seem to indicate.

A number of the rock-cut sculptures and the paintings of the Ajanta caves were made around the time of Vakataka rule. Depiction of coloured and embroidered garments in silk as well as cotton, in paintings from caves number one, two and four confirm this.

The Chalukyas of Badami were the next rulers of the region (630 AD to 700 AD). Pulakesin – II King of the Chalukya kingdom defeated Harshavardhan of Uttarpatha. His love for Paithan and Paithani things are evident from both the accounts of Hiuen Tsang as well as from a painting depicting a court scene of Pulakesin's court. The Chalukya capital was in fact in the south and Paithan was their Northern headquarters. When Pulakesin defeated Harsha, King Khushru of Persia sent ambassadors and gifts to congratulate him. Cave no.2 in Ajanta depicts the scene and the very opulence depicted in the paintings is evidence of the prosperity and busy trading activity of the region.

From 730 AD to 912 AD it was the Rashtrakutas who ruled the area around Paithan. They originated from that very region in fact and Elapura (modern Ellora) was, for them, an important city. It is in this period that Pratisthana (Paithan) acquired the status of a sacred city and important centre of worship and cultural activity as it had not quite to the same extent earlier. But the artisanship of Paithan was already famous and it is believed that the Rashtrakuta King Krishnaraja -I invited 500 artisans from Paithan to complete the carving out from a single rock the amazing Kailas temple of Ellora.

The Rashtrakuta period is also remarkable for the fact that modes of worship changed, and Pauranic – smart practices became prevalent. Image worship grew rapidly, (Sagun Bhakti) and now one began to find that temples devoted to the Puranic deities sprang up at several centres, like Paithan, Kandhar, Ellora, etc. The inscriptions of the time and copper plates discovered by archaeologists confirm this.

By 915 AD, the Rashtrakuta Empire had fallen and the Yadavas of the region took over and this was the first really independent Kingdom born of the region, with the capital at Devagiri, a city that already had close links with Paithan. It is under the Yadavas that Paithan as a sacred place reached its zenith. And it is in this period that it began to be referred to as Dakshin Kashi. The Yadavan Kings and Queens themselves went on royal pilgrimage there and in the reference to the Yadava connection both literary and archaeological evidence are abundant.

Royal attention naturally developed the city further and the Yadava crown prince in fact ruled Paithan. King Mahadeva and the Queen Vijai paid special attention to the city as did King Ramachandra, who followed him. Their Prime Minister Hemadri or Hemada Pandit made Paithan virtually his centre of operations and his headquarters.

Population of Paithan now grew to its highest figure and this too caused rapid expansion of industry. Textiles naturally topped the list and Paithani silk now became the rage. Their deep blue colour and fine texture earned them the name Gangavarni or the “Having the colour of the River Ganga”.

Such prosperity obviously drew covetous eyes towards the Yadava Kingdom. The Paramaras and Solankis were attracted to it, Munja of the Paramaras dynasty tried to raid and loot Paithan, but Bhillama the Yadava King defended the city successfully. Not so lucky was Paithan in 1138 when Siddharaja the Solanki King of Anahilwada or Anahilapattana of the Gujarat region invaded the city. Utter devastation followed and the invading King took away the skilled weavers of the city to his own capital. But obviously the craft did not die altogether in the region or even in Paithan.

By 1296 AD, Yadava rule had come to an end, Allaudin Khilji had now started plundering the south and he descended on Paithan as well, taking away thousands of silk garments and other valuable articles. Amir Khushru has given a graphic account of this invasion.

The Khiljis ruled the region only for a short period. Muhammed Tughlaq followed attracted by the wealth of Devagiri, so much so, he decided to shift his own capital there, tired as he was of the constant invasions of the north from the north-west frontier. Then followed the historical migration from Delhi to Devagiri, now renamed Daulatabad suddenly became the Capital of India as a whole and as a result of it wealth followed. Palaces, mansions, manors came up. Already under the Yadavas, Devagiri, along with Paithan had become famous for its weavers. The muslin produced there was particularly renowned. Amir Khushru had written too about the richness of the textiles produced there. Talking of the muslin produced there he says "It is the skin of the moon removed... even a star could not be so fine". Mohammed Tughlaq liked the cloth so much that he ordered its production on a large scale. Weaving activity of the region naturally shot up and now a number of Muslim weavers settled there, establishing their own institutions.

The period of domination of the Deccan by the Delhi Sultans (the Sultanates) was followed by the founding of the Bahamani Kingdom, which was replaced then by the Nizamshahi of Ahmednagar, finally ending with the absorption of the region into the Mughal Empire. The Muslim influence created a somewhat more eclectic culture and Paithan absorbed some of the ideas and trends. This trend continued until the emergence of Maratha power, when something of its original status too was restored to it.

Paithan had been, before Muslim rule, an important religious centre. This had necessarily added to its economic prosperity and in fact even during the Nizamshahi of Ahmednagar, it was the Jadhavs who had acquired the jagir of Paithan, a traditional privilege they retained for a long time.

With the arrival of Shivaji, the situation changed radically. After sacking Jalna in 1679 AD, Shivaji visited Paithan and issued a charter in the name of Purushottam Kawale, a renowned priest of Paithan. Kawale thus became the city's royal priest, no

doubt mainly because Shivaji recognised that Paithan was high in hierarchy of holyplaces, a Moksheteertha in fact, and thus wanted rituals for his family performed by a priest from Paithan. Shivaji's son Sambhaji continued the charter earlier granted.

Aurangzeb ruled the region for a long period and mosques and dargas came up where temples had been. But after the death of Aurangzeb and the collapse of the Mughal Empire, the Nizam of Hyderabad established his supremacy over the region as an independent ruler.

When the Peshwas took over the growing Maratha empire, there were several battles between the Nizam and the Marathas for possession of Paithan. Peshwa Bajirao I (1720-40) AD defeated the Nizam in the battle of Palkhed in 1728 AD. A treaty signed on the outskirts of Paithan at Mungi Shevgaon freed Paithan for a while from the Nizam's rule. Bajirao's son, Balaji married the daughter of Paithan's well known moneylender Wakhore, in 1761 AD. Thus Paithan remained important to him. His successors, Peshwa Madhavrao and Narayanrao too had close links with Paithan due to its religious importance.

They all visited Paithan, but Madhavrao was particularly enamoured of the fabrics of the city. His letter shows this clearly, but in the course of the intrigue and rivalry that enveloped the Peshwa court in its later years. Madhavrao's uncle Raghunathrao in fact wanted to burn down Paithan. Madhavrao had to forcibly stop him.

In 1772 Peshwa Narayanrao issued a new charter in the name of the priest Bhakre and is believed to have donated a large sum for the construction of the Siddheswara temple at the foot of the ghat leading to the Godavari. His sudden death caused the structure to remain incomplete.

Maratha dress had begun to determine the nature of products from Paithan during the Peshwa rule. The Paithani came into its own at this time. The production of 'rumals', the 'Pagotas', 'Chintz', the Dhoti and other cotton products which were now in demand throughout the country also proliferated. Peshwa rule had extended over a large part of India and so all items were produced and sold in abundance.

After the death of Narayanrao Peshwa, Paithan was alternatively ruled by the Marathas and the Nizam. When the Nizam rule over, Aurangabad became the capital of the region and Paithan was relegated to the position of a Tehsil town. But even under the Nizam the royal patronage of Paithani manufacturing and other weaving activities continued.

Production had by now entered, in a real sense of the term, the realm of large scale manufacture, big profits were made by the merchants of Paithan who had become bankers even to the Nizam's state. The Maratha rulers too used to borrow from these merchants, who were also sahlukars or moneylenders and thus received special favours from the Peshwa court. It is to this class of Sahukars that we now turn to know how they contributed to the growth of the trade and the city of Paithan.

#### **4.1 Introduction**

Riparian civilisations have always been the first steps in the building of man's estate. The great rivers of India, from the Indus onwards, bear witness to this. And as with Mohenjo Daro, the absence of irrigation did not always deter the people from achieving high levels of agricultural production and creating considerable economic prosperity. The cities in the river basins of India have always been basic to cultural activities of the region. The fertile regions along the banks of great rivers like the Indus, the Ganga, the Narmada, the Tungabhadra, etc. have always been noted for their material prosperity which has afforded the people of these river basins enough leisure and resources to pursue cultural advancement. The Godavari basin was not an exception to this general rule.

#### **4.2 Paithan**

The art is more than 2000 years old, developed in the then splendid city of Pratishtan ruled by the legendary Satavahanas ruler Shalivahana now Paithan by the Godavari in Marathwada, some 50 km from Aurangabad. In the far past it had been an international trade centre for silk and zari. Paithan was the capital of the Satavahanas dynasty (200 B.C.) and used to export cotton and silks to the great Roman Empire. During the 17th century, Aurangzeb patronized the weavers and the designs in this era came to be known as "Aurangzebi".

Paithan is situated on the banks of the river Godavari. The Godavari basin has been known for its fertility since the dawn of 'Deccan Civilisation'. Many tributaries join the great river – Pravara, the Ela, the Kadva, etc... in the environs of Paithan. All these tributaries bring with them water, minerals and silt. All this wealth has helped to accelerate the cultural advancement of Paithan. The economic life of the people was shaped mainly by the physical and geographical background of the region. The

mineral wealth, the fertility of the soil, and the forest resources has determined the nature and scope of the economic activity that ensued there.

Paithan had the advantage of all these factors to aid it and from ancient through medieval periods; it retained the status of a great centre of trade and commerce. The precise nature of the commercial activity of Paithan can be summarised from the accounts of contemporary India and foreign writers. Indian exports such as cotton, silk, ivory, peas and pepper were in great demand in Greco-Roman world. And the demand for cotton and silk went on increasing due to their fine texture and elegance and the skill and craftsmanship's that lay behind them. The Satavahanas were the first rulers to realise the significance of foreign trade, they tried to protect their existing trade relations with the Western countries and to expand them further. Their victory over the Kshatrapas is a clear proof of this need for competition created by an active market and which successfully met.

To know the tastes in fabrics of the Western people and to study them, Satavahanas kings dispatched a number of ambassadors to western countries. Paithan being the capital of the Satavahanas, it developed into an important centre of textile production under the special patronage of the Satavahana rulers. It remained important in the field of textile production under the special patronage of the Satavahana rulers. It remained important in the field of textile production till the early decades of the 20<sup>th</sup> century. The complex art of textile weaving could not have spread out suddenly. But since the agriculture around Paithan provided such a substance surplus it is likely that the trade grew to substantial proportions even before the coming of the Satavahanas the then existing demand for [textiles](#) must have already increased to large proportion, and a section of the society must have taken already to specialized weaving, since the craft received special favours from the rulers. And this was probably began with cottons and ended with fine muslins. As a result, Pratisthan, the capital of the ancient republics like Mulaka and Asmaka became not only known for its superfine cotton textile but also for its fine muslins.

Despite the controversy regarding the original home of the Satavahanas, their Andhra affinity and Naga lineage is a known fact. The region of Mulaka and Asmaka was adjacent to the Andhra Kingdom. The Andhras and the Nagas were well acquainted with sericulture. So the possibility that silk manufacture was already

available in Paithan during the Satavahana period cannot be ruled out. The advent of the Satavahanas, however, marked the beginning of a new epoch.

#### **4.2.1 Textiles during the Satavahana Age**

The coming of the Satavahanas into power heralded a new phase of urbanisation in Western India, and such as Bhogavardhana, Tagare, Junnar, Kolhapur, Govardhana, etc. emerged as trading centres. The Satavahanas ruled for more than four centuries (i.e. from 230 BC to 230 AD). The rulers concentrated their attention on trade and commerce as a policy and so patronage of the trading communities followed as natural consequence. They also adopted a policy of religious tolerance especially towards Buddhism, a religion practiced and patronised in turn mainly by traders.

Trade and Commerce grew, for just before this period Hipalus had been successful in discovering the use of monsoon winds for faster movement on the Arabian sea which helped India to intensify trade with the Western trading countries. This is the reason why the monsoon is also known by the name “Vyapari Ware” (wind useful for over sea trade).

There are also a few inscriptions in these caves, which speak, of the contemporary textile weaving activity. The prosperity of the region can further be crosschecked through the sculptures depicting a variety of garments. The accounts of Pliny and Ptolemy also embellish this view of the times.

Muslin was the specialty of Paithan. Apart from being dyed, it can also be embroidered. Because of its fine texture, the pleasing colour added to and its gold and silver embroidery, it was a product that involved great skill and aroused, the admiration of the Western world. In the Satavahana Kingdom, cloth was distributed on ceremonial and auspicious occasions to Brahmins and Buddhist Monks. The Nashik inscriptions speak of such gifts and also of gifts to the king, to the priests, and to the other monks in other ceremonies.

King Hala's Gahasattasai, gives us the details of the textile patterns and fashions. According to it, the people were very fond of coloured and embroidered clothes and the women in particular were very fond of the coloured patterns that were

then being used. In one of the gathas, heroine (Nayika) by at one point described as getting angry with her lover and sulking.

The clothing of the people consisted of loom-made articles like scarves, lungis, turbans, dhotis, shawls, saris, etc. The mode of wearing depended upon the fashion of the region and we have some glimpses of the various modes from the sculptures at Bhaja, Karle, Kuda, Pitalkhora, Junnar and Ajanta. Among these sculptures there are kings, queens, noblemen, soldiers and male-female and child attendants, all shown in a variety of costumes. The paintings of Ajanta tell of the colour and patterns of design of these times, even amongst the common people.

It is possible though, that when the Satavahanas came into contact with the Kshatrapas, they were influenced by the latter's mode of wearing clothes. Some of the more impressive patterns could have thus been adopted from the Kshatrapas. Influences of other cultures and consequent changes are indicated by examining the coins of Pulama, where he is shown looking like a Roman Emperor with a fillet around his head. The sculptures of the later carved temples of Western India also show such influences of other cultures on the Satavahana costumes.

During the Satavahana age, Paithan was a notable textile market and its weavers achieved art of the highest quality, this state of affairs seems to have come to an end soon after the downfall of the Satavahanas. The latter Satavahanas were unable to withstand the onslaught of the Kshatrapas, who had by then penetrated the Satavahana empire even as far as Prathishtan the capital city and it is believed by some, that they burned the original Paithan to ashes. This might have been the reason for the shifting of the capital from Prathishtana to Dhanyakakataka by later kings.

#### **4.2.2 Post Satavahana Period**

The Vakatakas were succeeded by the Chalukyas of Badami. They chose Paithan as their northern headquarters and continued the religious policy of their predecessors. This helped Paithan to develop into a regular centre of pilgrimage.

To know the fashions in costumes during these centuries, we have to look at the Amarkosha works of Kalidasa and Bans. In Amarkosha, various technical terms of

cloth manufacturing from the loom to the washing and finishing stages are given. The great poet Kalidas talked of a vast variety of clothes, patterns and garments in his numerous plays. Being a court poet we get some idea of fashions in clothes current among the upper classes of society in his writings. The mention of some metropolitan cities and emporia is also made by the author. The works of Bana, though not directly concerned with Paithan, are also helpful in informing us of the types of clothes and the modes of wearing them that were then prevalent. We also get an idea of the garments then current, from the writings of Fa-hein, Yuanchawang and I-t'sing.

The above literacy evidence can be further cross-checked by an inscription in the Sun Temple at Mandsaur in Madhya Pradesh mentions paithani weavers, the Gupta coins, the sculptures from Mathura and from the Ajanta and Bagh paintings. The Mandsaur inscription mentions the migration of a weavers' guild which had erected a beautiful Sun Temple at Mandsaur in Madhya Pradesh. A number of Gupta kings are shown clad in a variety of garments. Evidence is also available from Ajanta which is not far off from Paithan, the Supratishtha-Ahara of the Vakatakas, where we find some evidence of the nature of the regional culture of Paithan and its environs. In these Paithan figures prominently. Ajanta is a mine of information which provides us with the minute details of costumes then current. Among the paintings there are those of kings, queens, noblemen and chambermaids, soldiers and servants, monks and nuns in their varied apparel. It is more than likely that the artisans modeled the clothes on those prevailed in Paithan, because it was the only metropolitan centre in the vicinity of Ajanta in those days. The garments consisted of dhotis, tunics long and short trousers, saris, shirts and scarves with stripes, ladders and chequered patterns.

During the early decades of the 8<sup>th</sup> century AD, the Rashtrakutas became the rulers of this region. Elapura, modern Ellora, was their early capital, which too was not very far from Paithan.

During the Rashtrakuta phase, Paithan became full of temples and monasteries and was elevated to the status of a sacred city. Its progress in the field of textile manufacturing too, thus went on unhampered.

After the Rashtrakutas, the Yadavas became the masters of this region. They ruled for more than two centuries. They had great regard for this sacred city which

they honoured as Dakshin-Kashi. It became the highest centre of pilgrimage of the Deccan with hundreds of temples. These temples played a very significant role in promoting the cultural advancement of the region. They provided employment for a large number of people, right from priest to sweeper who were attached to these temples. Each big temple was an independent establishment having a handsome sum at its disposal, provided for the Angabhoga and Rangabhoga of the deity.

It should be clear from the large number of temples at Paithan that idol worship was the popular practice in the society of the time. The temples contained a number of deities clad in silk which was supposed to be the purer textile and thus proper for Gods rather than cottons. The garments, the idols wore were rich embroidered brocades. The priests too laid their claims on these silk brocades because they were believed to be the mediators between God and the Devotee. This gave a new boost to silk manufacturing at Paithan.

In response, the craftsman developed a variety of patterns in silk brocades, muslins and cottons and silk manufacture in Paithan. During the Yadava Association, Paithan was the biggest centre of trade and commerce of their empire. Though Devagiri, (modern Daulatabad) was their capital, Paithan was bigger and more thickly populated than Devagiri itself during their reign.

A number of references are at our disposal to confirm and verify the costumes worn during these centuries such as the works of Niryuktis, Bhashyas, Crnis Tikas, Brihat-Kalpasutra Bhashya of Jinadasa, the works of Hari-Bhadra-Suri, Rajashekhara, Abhidhan Chintamani, Leelavani of Ko-u-hala, Udaya Sundari of Soddhal, Kathasaritsagara of Somadeva, Yashastilaka of Somadevasuri, Mansollasa etc. all of which provide us the details of contemporary fabrics. The Brihatakpla Sutra-Bhashya tells us of the various centres of cloth manufacturing, varieties of cloth materials, their prices and of various articles of costume wear, worn by both sexes. Mention of Paithan as a town of great consequence is also made by the same author. The authors of these works were eminent scholars, hence their information is quite reliable. This information can be further corroborated by referring to the sculptures at Ellora, Aurangabad and other cave temples very close to Paithan. Now it has been proved beyond doubt that the artisans from Paithan were specially invited to chisel out the temple of Kailas, that a massive dream hewn from a single rock. So the sculptures

and paintings of these caves might be the reproduction of the models brought over from Paithan.

The 13<sup>th</sup> century marked the zenith of Yadava Rule. Paithan, being a town of great significance, was under the special care of the crown prince. From the accounts of the Mahanubhavas, especially the Leela-Charita, it is evident that Paithan was a city of great temples and of brisk trade. The monopoly of Paithan in the field of textile manufacturing remained untouched. The characteristic saris of Paithan such as “Ganga-Varni Brocades (saris of blue colours), the Bora-Jail Brocades (saris with sprigs on the body) with delicate embroidery work, were popular through out the country. The Malganthi, a kind of fine textured cloth, was popular throughout the Yadavas Empire. Silks were manufactured on a large scale and silk saris from Paithan were in great demand.

Immediately after the invasion of Siddharaja, the Khiljis invaded the Deccan and ousted the Yadavas from Devagiri. After collecting a huge war indemnity from the Yadavas, they devastated Paithan and looted it to all that it possessed of value. Their booty consisted of thousands of silk pieces and muslins of very high quality. If nothing else then an account of this raid (given by Amir Khushro) is indication enough of the prosperity of Yadava time Paithan. This incident and the contemporary prosperity of the region is also reflected in Mahanubhava accounts.

After the invasion of Alludin Khilji, Deccan became a part of the northern empire and various Sultans of Delhi tried to control the affairs of Deccan from their capital. Mohammed Tughlaq, the immediate successor of the Khiljis, was not satisfied with this for reasons we have stated before and shifted his capital along with the entire population often reluctant of his capital from Delhi to Devagiri which he then renamed Daulatabad. This change provided a new life-style to the people of the Deccan because for the first time, they came into contact with Islamic culture which had a different approach to both material and spiritual life.

Though the shifting of the capital proved an unsuccessful exercise it offered a very good opportunity to the local weavers, since, because of the sudden increase in the population of the region, the demand for textiles also increased. Mohammed Tughlaq was quite taken up with the locally designed patterns of the silks of Paithan

and Muslins of Devagiri. So he patronised the weavers of these centres and they received royal favour in good measure.

Besides this, he was probably responsible for introducing new varieties, popularly known as Himroo and Mashru at these centres. Actually, the Himroo is (i.e. Hamashakal) an imitation of a Persian silk pattern. The Paithani weavers soon adopted their skill to weaving these new and foreign varieties of textile and earned for themselves a name in the manufacture of these Islamic varieties of textiles.

In several aspects Himroo is similar to Mashru. The colour scheme and decoration is comparatively rich. It was popular among the royal families. There was one more rich variety of Islamic cloth known as Kimkhab. It is in the form of gold cloth, once celebrated throughout the Deccan. It was formerly in great demand and very costly pieces were manufactured. As stated already, the Persian ambassador had to postpone his return journey because the desired piece of Kimkhab was on the loom at Paithan and it took five years for its completion. Kim denotes flower and Khab means dream.

The coming of Islam into the Deccan thus further widened the scope of textile activities. Moreover, they had special love for vestments made out of pieces, with the aid of scissors and needles. And tailoring really became important with their coming. They introduced various popular items such as jackets, coats, pyjamas, angarkhas, pagadis, etc. They extended their patronage to the traditional centres of weaving and Paithan regained much glory of its hey day as a textile-manufacturing centre.

During this Islamic phase, Paithan adopted the Islamic techniques of textile manufacture, but at the same time retained its own characteristic pattern. During this prolonged phase (i.e. 1350 AD to 1700 AD) some Hindu families of the weavers at Paithan were converted to Islam. The present class of the Momins might be the converted Hindu weavers. It is interesting to note that these Momins retained the art of the traditional Hindu brocade weaving. So from the artistic point of view, the fact of being Hindu or Muslim does not seem to have mattered much, since it was the skill and devotion of the artist that continued to be important to the weavers of both communities.

### 4.2.3 Maratha Period

As far as the textile activities at Paithan are concerned, the coming of the Marathas opened a new vista. Paithan being a sacred place for the Hindus, the Maratha rulers had a special regard for Paithan and its textile. They visited Paithan on several occasions. Chhatrapati Shivaji, the founder of the Maratha Raj had great regard for the sacred city. So much so that even during his hurricane expedition from Jalna, he visited Paithan and appointed a priest to perform rituals for the Bhosale family.

The later Bhosales, Sambhaji and other continued the same policy towards Paithan and continued to visit the place but in another context, a traditional one. All of them loved the textiles of Paithan and came there to buy or sent for, a number of items through their agents who later on emerged as Sahukars (money lending merchants). These Sahukars of Paithan played a vital role in the later period of Maratha history.

During the reign of Chhatrapati Shahu, his Prime Minister Balaji Vishwanath, popularly known as Peshwa, became the supreme political authority of the Maratha state. After Balaji Vishwanath, his son Bajirao became Peshwa and under him the Maratha state expanded upto Jammu in the North and Tungabhadra in the south.

He too visited Paithan during the campaign against the Nizam of Hyderabad. While he was presented with a number of gifts which included muslins, silk brocades and finished piece goods made of Kimkhab. He not only continued to patronize the craft, but impressed by these characteristic patterns of textiles he included the territory in his personal jahagir. Thereupon he appointed a special officer to look after the affairs of Paithan, which elevated the region to the rank of a province, known as Paithan – Sarkar and its care-taker Officer was called (Khajagiwale). The huge medieval mansion of Khajagiwale at Paithan is standing proof of this appointment.

Nanasaheb Peshwa, as stated already, married the daughter of Wakhore the well-known Sahukars of Paithan who donated all his belongings to his only son-in-law. The latter's love for Paithan's fabrics was so great it spread to the nobles of the Maratha Mandal and they in turn introduced Paithani patterns throughout their Jagir.

The Peshwa Daftar and other contemporary Maratha records are full of references to the Paithani, its golden brocade in particular and Paithani patterns like Rumal, Shela, Dupatta, Tivate, Batti, Dhoti, Khana in general. As one goes through the Peshwa records, one gets a Kaleidoscopic view of textile activities at Paithan. Even a few selected letters from Peshwa Daftar give an idea of the fabulousness of the textile fabrics at Paithan, of how they were sought after and the varieties they included. In a letter, Malharrao Holkar acknowledges the receipt of some garments sent as a present by the Peshwa on the occasion of a wedding (7.1.1764). The garments included tivate, jafarkhani, shela, patihani brocades, kimbkha, mehmudi and baldi chola – khanas i.e. blouse pieces. This letter indicates that Paithani brocades were popular even outside Maharashtra. Secondly, it shows that, besides the above brocades, large number of varieties in cottons and silks were manufactured on Paithani's looms.

Our vision of Paithan further is enriched and the impression of its great textile activities strengthened by one more Peshwa letter (1<sup>st</sup> April 1765) issued by the Peshwa Madhavrao who asked Nana Phadnavis to send ten pairs of dhotis of silk and cotton of Paithan manufacture for his personal use as per the specifications sent along with it. This shows that Paithani dhotis of mixed variety were equally popular.

In yet another letter (4<sup>th</sup> December 1766) – the Peshwa asked Nana Phadnavis to send pairs of dhotis with gold and silver 'Asavali' designed thread work, Asavali brocades were the craze among women of those times. This influenced the men in turn and so they too desired to have the same embroidery work on the borders of dhotis and rumals.

In one letter (7<sup>th</sup> December 1766), the Peshwa Madhavrao ordered ten pieces of clothes of different varieties such as dupattas for the dress of his brother Narayanrao. In the desired specification, the Peshwa had suggested a fantastic and rather warm colour scheme. He wanted Asavali borders for these Dupattas, the colours suggested are scarlet, red, rose-pink, deep green and saffron.

But the colours though bright and warm did not present a badly matched colour scheme. This is indicated in the disapproval Madhavrao expressed of the gaudy coloured garments sent to him by Nana Phadnavis, through a letter of 18<sup>th</sup> March 1769, asking him to change them for pieces of colours he desired.

In one more such letter, the Peshwa asks for some pieces of fine muslins along with some other patterns such as tivats, rumal, shela, Kimkhab, pagote, etc.

The Maratha-Mandal included the Peshwa, the head of the council, Shinde, Holkar, Gaikwad, Pawar, Bhosale, Bundale, Naik, Patwardhan, etc. who had been given jagirs in the different parts of the country. In course of time, they too came to know of Paithan fabrics, and they carried the varieties of Paithani textiles to their regions. However, the supply systems providing these fabrics from Paithan left much to be desired as it took too long and the supply was irregular. So many of them took with them some expert weavers to their own headquarters and tried to establish the units of manufacture in these centres on the lines of Paithan. But despite the sincere efforts of the craftsmen, the loom products of these centres, namely, Poona, Nasik, Nagpur, Indore were just no match for those of Paithan.

Only in one such instance was such a migration really successful. Raghujibaba Patil, the founder of Yeola city, took along with him some families from among the expert weavers in the late 17<sup>th</sup> century from Paithan to Yeola. Besides paying them very handsome salaries, he provided them with all civic facilities. The weavers were sincere enough and devoted enough time and effort to their art and so were successful in making Yeola too a known name in textile markets.

After that, Yeola Paithanis were popular next only to the Paithani Brocades of Paithan. During the Maratha period, besides the golden brocades popularly known as Paithani, the Paithani Weavers were skilled in the Jamdani, Turban, Tivate, Rumal, Dupatta, Shela, Mehmudi, Saris Like Chandrakala, Khana, Pitambara, Shirts, Kurta, Angarkha, Minah or Angi, Miracae, Cuffs, Banglala, Kuba, Pyjama, Lehanga, Kacholi types of clothes.

During 1796 AD to 1805 AD the Pindharis had a free run of the region and Paithan fell a prey to the devastating attacks of the Pindharis who not only seized the wealth of the Sahukars but also burnt down most of the city. The Nizam managed to bring the situation under control after a considerable amount of effort and that too only with the help of British troops. Within a decade after this, he restored law and order in this region.

However, the magnitude of the destruction particularly of the textile industry was so great, it could not withstand the devastation and to continue the traditional profession. Secondly during this period of anarchy most of the Sahukars had migrated to Poona, Nasik, Hyderabad and elsewhere. As a result, the weavers also migrated to these new centres to seek patronage. And for a period (1800 to 1850 AD) the manufacture of textiles in Paithan almost totally collapsed.

No centre, other than Paithan has such a rich heritage of textile weaving since the dawn of the early historical period till the day of Independence to its credit. Irrespective of the political ups and downs it has retained its tradition in weaving the traditional brocades and has even acquired the skill in the later patterns to incorporate the Himroo, Hashru, and Kimkhab etc. as its own. It deserves a better date.

### **4.3 Yeola**

Formerly, Yeola was under the control of the Emperor of Delhi and later it was handed over to the Maharajas of Satara and then to the Peshwa. Finally, it was given as a gift to Vithal, the ancestor of the chief of Vinchur. Yeola is the birthplace of the revolutionary leader Tatyasaheb Tope dates back from the beginning of the eighteenth century (1115 H.), when one Raghoji Naik, a forefather of the present Patil, by the promise of a monopoly, induced Shamdas Valji, a Gujarat Vani, to bring silk weavers to settle at Yeola. The Peshwa's government continued the monopoly, and newcomers could not start silk looms in Yeola except by paying the original settlers a fine of Rs. 350. Since 1864 many classes of outsiders have taken to silk weaving, and now there are Khatris, Koshtis, Salis and Musalmans.

Yeola is a major handloom weaving centre and the Paithani silk saris woven here find a prominent place in the domestic market. It is another place where Paithani is still alive, although few families practice the art now. It is said that the Peshwas encouraged this fascinating art of Paithani and patronized the production in Yeola, making Yeola as important as Paithan.

The Peshwas in the 18th century had a special love for Paithani textiles and it is believed that Madhavrao Peshwa even asked for the supply of asavali dupattas in red, green, saffron, pomegranate and pink colours. Paithani weave was at the peak of

its popularity during the reign of the Peshwas. It is believed that the Nizam of Hyderabad was also attracted to the Paithanis and made several trips to the small town of Paithan. His daughter-in-law, Niloufer, is believed to have introduced new motifs to the border and pallu (outer end of the sari) designs. Literature, both classical and folk, testifies to the existence of Paithani silk even before the Mughal age, though the last munificent patrons were the Peshwa rulers. The men wore the stole over their dhoti and kurta, while their women were resplendent in Paithani saris at weddings, festivals and religious ceremonies.

***...role of community in manufacturing process of Paithani sari*****5.1 Background**

The Paithani Sari, the most celebrated and traditionally fashionable fabric of Maharashtra, is usually worn by women belonging to economically sound families. It is somewhat coming back into fashion again. While the sari is sometimes also made of cotton-weave, the elegance of silk texture is far superior to that of cotton. Besides, cotton is not so elastic as to bear the weight of gold and silver threads. Recently a low priced variety of artificial silk and jari had come into the market. Because of the introduction of this low priced variety of Paithani brocade, the demand for the traditional pure silk and gold brocade has fallen. And the low level of aesthetic awareness among the younger generation, threatens the existence of the original weave. Evidence from archives of the Peshwa period shows that Paithani Sari was very popular among the members of the Maratha-Mandal. Because of its increasing demand in Maratha – Mandal, the powerful Maratha nobles tried to set Paithani weaving industries at their own headquarters at Poona, Indore, Nagpur, Kolhapur, Miraj, Nasik, Baroda, etc. Along with these noblemen some of the expert weavers families migrated from Paithan to these new haunts and were provided all forms of support and all sorts of facilities. As a result, Saris of the types of Paithani-brocades were manufactured at these centres too. But the imitations remained far inferior in their texture and decoration as compared to the traditional Paithani of Paithan. Perhaps the ethos of Paithan has something to do with its craft and the new centres were bereft of it.

Because of the huge demand, the Paithani sari attracted the attention of the Peshwas even in an economic sense. Recognising the economic importance of the city, they tried to tighten their grip over Paithan. Their control over the manufacture of Paithani was however, indirect. It never entered their minds to establish direct relations with the weaving community, as they managed to get articles of their choice, through their local agents, the 'Sahukars', the middlemen in the manufacture and sale

of the Paithani. But because of the constant wars (either internal or against foreign invaders) the Peshwas were unable to allocate time to look after such matters of state of substantial significance. So the Sahukars' held on to the handsome profits from the trade of Paithani. A state supervised Paithani manufacture unit might well have worked a miracle in the world of textile and provided a precedence to other traders in the Maratha empire, as well as saving the Maratha chiefs from frequent bankruptcy.

Because of its dazzling colours and beautiful motifs, it attracted all sorts of persons, ranging from warriors to merchants and from kings to paupers. Everybody was crazy about the fabric and this did not augur well for the craft. Soon it became the indispensable apparel for brides. Even the social dignity and standing of a family was measured by the quality of the fabric they wore. Addition of extra Jari threads to the original delicate and intricate fabric was a consequence. This disturbed the harmony of the proportion of silk and golden threads. The craze for gold embroidery brought about an increase in the weight of the brocade. And silk lost its control over the structure and the durability too was affected. But despite these somewhat negative features the development of the craft of manufacture of the sari continued to progress.

The Paithani brocade is especially known for the decoration on its border (Katha) and ends (Padar or Pallu). Clad though they were in the richly embroidered brocades the women of noble families of those days used Shela as a top cover. Shela is a long scarf of silken variety with intricate embroidery work. This can be used by both the sexes. Sometimes instead of a Shela, a duppatta, a small scarf of matching colour, was used to cover the body by the women. So Paithani manufacturing consisted of the manufacturing of Shela, duppatta and the Paithani itself.

During the late Peshwas period Paithani, Shela, Duppatta and Rumal were their popular gift items throughout the Maratha ruled region. State officials were specially dispatched to Paithan to obtain these articles. Sometimes these officials were detained for longer periods at Paithan, because the pressure of work on the craftsmen was too great for them to meet the demand on schedule. One had to wait for months at a time to obtain a particular item of one's choice.

Though expensive, it soon became indispensable at weddings. Brides clad in these graceful Paithani brocades, presented a picturesque sight at weddings of the

nobility and at religion ceremonies. These scenes of liveliness inspired folk singers who composed couples of great beauty in praise of these brides and their gorgeous brocades.

The other popular variety of Paithani is known as Kali-Chandra-Kala and was of lamp-black coloured brocade. Chandrakala is a brocade of one uniform colour, but the Paithani Chandra-Kala was famous not only for its lamp-black colour but also the golden buttis on the body. The golden buttis (sprigs) against the dark background added to the beauty of the fabric.

Paintings of the time further established the magic and the motif prevalent of the Paithani Sari. There are hundreds of Maratha murals on the walls of the temples and palaces of the various Maratha Headquarters. The heroines of these lovely murals are for the most part shown clad in the colourful fabric. The borders and ends of these brocades are very attractive. Later this Katha-Padarachi Sari became the characteristic feature of Maratha paintings.

The wall hangings of contemporary temples contain a large number of scenes drawn from religious themes, taken from the Puranas and the great Epics. There the goddess and other female figures were shown dressed in a variety of traditional brocades. The brocades were all of Paithani origin. The Chitrakathis further elaborated the same theme. The Chitrakathis were the popular story tellers of medieval Maharashtra, who used to tell stories to the common villagers with the help of the painted illustrations selected from popular religious themes. All the heroines of these themes, such as Sita, Taramati, Damyanti, Ahilya, Draupadi are shown in coloured brocades of warm colours.

This tradition was in vogue till the early decades of the 20<sup>th</sup> century and we find them in the paintings of Raja-Ravi-Varma's, which also show women dressed in this beautiful fabric. It is recorded in the biography of 'Narayana Rajhamsa' popularly known as Bal Gandharva, that he tried very hard to collect the Paithanis of the style closes to his heart when he plays his various heroines, namely for Bhamini in the play of Manapamana, Rukmini Swayamvara etc. The plays of the great period of Marathi 'Sangeet Natya' and number of folk songs composed against the background of the

various social ceremonial occasions speak volumes about the Paithani brocade, its bright colour and its superfine texture.

The texture of the Paithani also attracted men. Hence a mini variety of the Paithani known as the Pitambar was produced and the Paithani brocade introduced onto it. The Pitambar is also known as Mukta or Sovale.

The Paithani trade reached its zenith during the late Peshwa period and the Sahukars made handsome profits out of the trade, part of the profit being utilised for the construction of their palatial residences. The plans of these structures were devised in full conformity with the needs of the trade. Special rooms at the zamin (floor) levels were provided to store the silk, (the jari) threads and the manufactured items. These rooms were made of wood and locally known as 'khanas' (cabins).

Most of the articles so produced (Paithanis) ready for sale, were preserved in the hollow of bamboo cylinders. The openings of these cylinders were then sealed with labels containing details of weight, colour and design of the fabrics affixed on the cylinders. These cylinders were then despatched to various parts of the country.

It is evident from the account books of the Sahukars, that they received orders for Paithanis from Kashmir to Kanyakumari and from Dwarka to Hardwar. The range was extremely wide.

## **5.2 Role of Community**

So it is now time we knew something about the artisans who manufactured this valuable fabrics, and brought about this great commercial activity and were responsible for nurturing a craft that produced so much prosperity.

### **5.2.1 Weavers**

Locally they are known as 'salis'. It is believed that Paithan is the original home of the 'salis' of Maharashtra. From Paithan they migrated to other places in the region. Sometimes the migrations were voluntary and at others, they were due to force of circumstance.

The Sali's were divided into two classes the Maratha Salis and the Padma Salis. Tuljabhavani and Khandoba of Jejuri are their principal deities. During the early centuries they were highly respected and their status in society was considered. The loom was their independent unit where they were free to produce products of their choice.

As far as the present township of Paithan is concerned, there is an independent suburb known as Saliwada for the weaving community. They have their own temples and priests known as Sal-Joshis. Their number is about 30 percent of the total population. Among them there are certain families who still retain the traditional forms of craftsmanship.

### **5.2.2 Momins**

Most of them, it is believed were converted from the Hindu Salis or Koshtis. They are skilled both in dyeing and weaving and they prefer silk weaving and embroidery to cotton weaving. Members of both sexes work hard and they have retained the traditional art of weaving. Like the Salis they have their separate unit of habitation known as Mominpura. Some of them know the art of Himroo and Mashru weaving and that is their specialty.

### **5.2.3 Rangaris**

Rangaris are hereditary dyers and are drawn from among both Hindus and Muslims. It is possible that during the long stay of Aurangzeb around Paithan that a number of families of Hindus, the Salis, Koshtis and Rangaris were converted to Islam. Bhavsar is the sub-caste of the Hindu Rangaris. At one time the art of dyeing was their monopoly. Their knowledge of the indigenous dyes was consummate. They knew the herbs and also the art of extracting dyes from the herbs.

### **5.2.4 Koshtis**

Like the Salis they weave with both cotton and silk thread. But the majority of them are more inclined to cotton weaving than to silk. Their forte has been weaving of cotton-tapestry, locally known as 'Sutada'. Very few among them were traditionally interested in dyeing and weaving the silk brocades.

### **5.2.5 Patwegars or Patwekaris**

The name is derived from 'Patta', a silk band. They are both weavers and dyers. Today, their main job is to prepare silk for looms and to wind gold threads on the silk threads known as Kalabatu. They help the weavers by providing them clean silk and Kalabatu threads.

Apart from the above-mentioned craftsmen there were the woodcutters, who prepare the looms and other wooden items, goldsmiths, chapades, tarus, etc. who helped the weavers in a variety of ways.

## **5.3 Artisans Community on the basis of their activity**

The production of Paithani Sari brings about an integrated effort of the artisans as well as from its subsidiary activities. The production work starts with purchase of raw material and ends with weaving and processing especially roll pressing of the final product. The artisans' community can be categorized on the basis of their activities:

### **5.3.1 Traders/Manufacturers**

The traders are the main force of this industry. It is the new class stood between the weavers and the customers. This class monopolised the markets and both the weavers and the customers had to depend on them. They advanced some small sums and provided the required silk and jari to the weavers at a very low price and sold it at large margins of profit. The weavers were exploited mercilessly throughout the subsequent centuries. This practice continued till the early decades of the 20<sup>th</sup> century.

The traders generally perform dual work of selling the products in the market and keep a liaison among the production chain. At present, even the traders are also involved in the process of manufacturing of the sari by employing different value chain professionals. The traders decide what articles are to be produced and which artisans are to be involved. Most of the traders belong to Hindu community and the entire value chain seems to be controlled by the traders. Most of the traders who pick up the output at Paithan sell them in cities at a marg.

The traders have been the mainstay of marketing of Paithani sari. The traders are presently an affluent class with other means of income as well. The traders have been in this occupation for many years and know family related merchants and traders in many parts of India. The big traders also own large number of looms upto 50 to 75 looms. This is an “upwardly mobile class”.

They have good marketing contacts, a fairly good sense of design innovation and a self built capital base. They have directed part of their capital into upgradation of looms and design, and partly in sectors other than weaving.

This group of core actors however seems to be oblivious to the hardships of the weaver and is largely concerned with its survival and growth. They are also secretive about their designs and trading activities.

They can however prove to be instrumental in bringing about capacity building of the weavers if their outlook can be made more holistic. For instance they are not able to accept the contribution of the weavers family, particularly the women weavers who not only weave but also perform winding, weeding and warp joining activities.

### **5.3.2 Dyers**

Locally they are known as the ‘rangaris.’ They are hereditary dyers and are drawn from among both Hindus and Muslims. The weavers of Yeola dye yarn themselves. Yarn is purchased from Bangalore or Surat. Silk dyeing and bleaching is supporting about 4 to 6 families in Yeola. Yarn silk is bleached and dyed by the dyers and then handed over to the weaver.

### **5.3.3 Weavers**

The weavers are located in the city as well as surrounding villages. Locally they are known as ‘salis’. During the early centuries they were highly respected and their status in society was considerable. The momins and the koshtis are the other communities engaged in weaving. They perform three processes, sizing, warping and weaving. Silk is sized in-doors, the warp silk in a different way from the weft silk. The warp silk is sized on the tansala, a pair of upright wooden bars about eight feet high

with a row of glass rings fixed to each bar through which yam is passed and drawn tight and stiffened by brushing in a dressing of size. In sizing the weft, the silk is placed on a cage, and wound on reels. While on the reels it is moistened with size. The sizer, who is always a woman, sits with the reel on her left side, and, on her right, a small wheel, to whose axle is firmly fitted a piece of reel called rahatkari.

The Paithani industry was once so flourishing that it provided work to a very large portion of the city's population. The names of the suburbs such as 'Rangarhati', 'Chapade-gali', 'Taru-gali', 'Pavata', are more than suggestive of this. The area of 'Rangarhati' is named after the inhabitants who did the bleaching and dyeing work. The area of Taru gali, after the Taru who transferred gold-silver bars into threads. 'Jar-galli' was a place where the gold threads were wound with silk. There is yet another place called 'Pavata' where big machine for making gold and silver strips were fixed. It was a textile town excellence.

The names of certain families today survive to indicate their ancestors' association with Paithani manufacture. For example, the 'Pavates' were the families working with the Pavata machine, 'Laggades' were the families associated with the melting of specified weight. The 'Tarus' were the families engaged in making the gold-threads used in the making of the Paithani.

## 6.1 Paithan

**Paithan** formerly **Pratishthana**, is a city and a municipal council in Aurangabad district in the Indian state of Maharashtra. The city was the capital of the Sātavāhanas empire of ancient India that ruled from 2nd century BC to 2nd century AD.

Paithan is located 56 km south of present-day Aurangābād on the Godavari River in Maharashtra. Paithan was home of the great Maharashtrian saint Eknath, whose "samadhi" can be found there. The little town is famous for its Shrine of 'Sant Eknath' where people flock every year during the time of 'Paithan Yatra' also known as NathShashti. The town is mostly famous today for its saris — the Paithani beautiful silk saris which sport intricately embroidered gold or silver borders. Sant Dnyaneshwar Udyan is famous garden developed on the lines of Mysore Garden

Paithan is located between 19.48° N latitudes and 75.38° E longitudes. It has an average elevation of 458 metres (1502 feet) from sea level. As of 2001 India census, Paithan had a population of 34,556 of which Males constitute 51% and the females constitute 49%. Paithan has an average literacy rate of 67%, higher than the national average of 59.5%, the male literacy rate is 75% and the female literacy rate is 60%.

## 6.2 Yeola

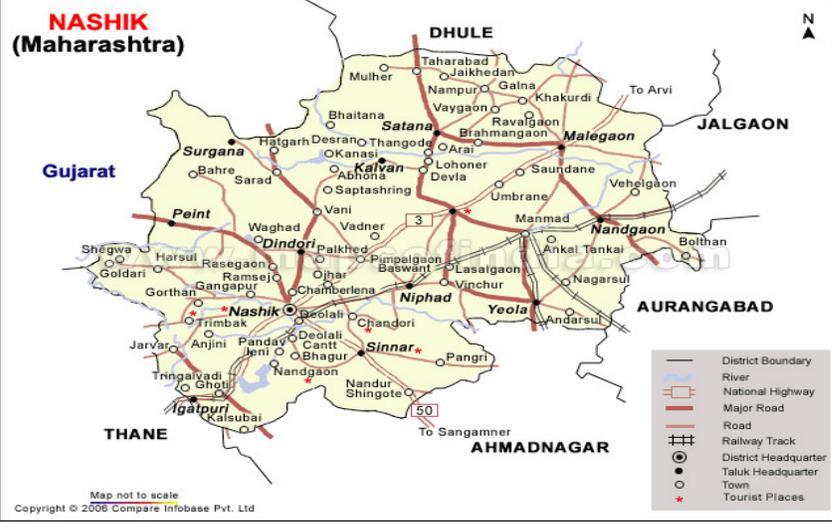
Yeola, a town and a taluka headquarters located to the east of Nashik in Niphad Sub-Division of Nashik District, Maharashtra. Yeola city is situated between 20°1'48"N latitudes and 74°28'48"E longitudes. Yeola is 29 kms south of Manmad on the Manmad–Ahmednagar road. Yeola is 35 kms from Shirdi and is 260 kms northeast of Mumbai. It has a station on the Belapur–Manmad rail route, and Chhatrapati Shivaji International Airport, Mumbai is the nearest airport.

<b>Municipal Council</b>	<b>Established</b>	<b>Area</b>	<b>Population(2001)</b>
Yeola	1958	12.79 Sq.Kms	43207

Silk is woven at Yeola and Nagade (a village 3-4 Kms away from Yeola). The manufacture of silk at Yeola, which is now the chief centre of the industry with about 2300 looms.

### 6.3 Geographical Coverage

The weavers of Paithani Sari are mainly in Paithan and Yeola of Aurangabad and Nashik districts. The different blocks of the district where Paithani Sari is practiced are as below:

State	Map		
<p><b>Maharashtra</b></p>			
Sr. No.	District	Map	Area
01	<p><b>Nashik</b></p>		<p>Yeola &amp; Nagade</p>

Sr. No.	District	Map	Area
02	Aurangabad	<p><b>AURANGABAD (Maharashtra)</b></p> <p>Map not to scale Copyright © 2008 Compare Infobase Pvt. Ltd.</p>	Paithan

### 7.1 The Procurement of raw material

The following raw material is required:

- **Silk Yarn** - The Mulbury silk yarn is used which comes from Bangalore or Surat to Paithan and Yeola as a raw material. These centres are concentrated in specializing in Silk Saris. In warp, they are using 20-22 denier and in the weft, they are using 30-32 denier. Silk yarn traders are locally available. The present cost of raw silk warp yarn is Rs. 1500/- per kg and the cost of silk weft yarn is Rs. 1300/- per kg.



chillar (odd jobs) work

The kali/vakhar which is brought from Bangalore is a bundle of silk threads ultimately known as one thok. (**5 Kali = 1 Thok, 1 Kali = 40/50 gram**). On an average a Paithani sari has 200 to 350 gm of silk and a completed sari weighs between 800 to 900 gm. The weavers are males with the women doing

- **Colours** - The modern chemical dyes (colours) are purchased from Mumbai by the dyers. There are 5-6 families which are engaged in dyeing at Yeola.
- **Zari** – Zari is used mainly in weaving the beautiful borders of Paithani sari. This is procured from Surat in Gujrat at the current rate of Rs. 1000/kg.

### 7.2: Technique of Paithani Weaving

The art of fine weaving, the varied processes of bleaching and dyeing and the hand and loom embroideries were perfected by our people long years ago, though conditions of work were different and rather difficult. The crafts were mostly

hereditary. The qualities required of a true artisan were apprenticeship, devotion to duty and co-operative efforts. The knowledge was imparted from father to son and the business too passed from father to son, and generally outside competition was eliminated by means of co-operative guilds.

The process of weaving may be divided into few separate but interdependent stages such as

- (1) sorting, reeling and spinning,
- (2) bleaching, dyeing and sizing
- (3) gold and silver wiring and threading, and,
- (4) designing.

### **7.3 Sorting, Reeling and Spinning**

Silk was generally purchased either from Bangalore or from Surat. To achieve the required strength for bearing the tension of the loom the raw silk passed through three different stages, namely those of sorting, reeling and spinning. For the purpose of weaving two sorts of threads, the warp and the weft, were required. In local usage the warp is known as 'Tana' and weft or weft is known as 'Bana', and the process of weaving is known as 'Tana-Bana'. To prepare the silk for weaving, it is important to strengthen the warp thread. Warp is the basic thread, which bears the tension of the loom. It also acts as a foundation for further processes of weaving and designing. Utmost care is therefore taken while processing the warp. The weft threads generally undergo a far less intricate process of preparation.

With the help of Phalka (a large cage made of string and bamboo), Asari (a conical reel of split bamboo), Khandki (reed bobbins), Yantra (one small wheel), Rahat (the throwing machine which includes a large wheel), a bobbin frame, Sacha, two sets of glass bangles and a long drum of dholi (wood), the raw silk is transferred into warp-threads.

The man who first handles the raw silk is called the Sorter. He sorts it according to its grades. In local language this process of sorting is known as 'Ukalap'. After sorting, it is sent for spinning. With the help of the small wheel of bobbins the spinner spins it and loads the bobbins with silk threads.

Then starts the last process of strengthening the threads, which is somewhat intricate. It consists of transferring the thread from the bobbins onto the circular drum. In this process two or four threads are united into a single-warp-thread. Hence such warp thread is known as 'donatar' (two-fold) or Chartar (four-fold). The weft threads require less processing. This processed silk is then sent to the dyer.

#### **7.4 Bleaching and Dyeing**

The reeled and spun silk is sent to the dyers. The process of dyeing is subdivided into four separate stages. These are bleaching, dyeing and sizing.

##### **i) Bleaching:**

Bleaching is done by immersing the silk into the boiling solution of sodium carbonate. Locally this process is known as Ukhar. By this process the silk is whitened and cleared of impurities. Sometimes instead of Sodium-Carbonate or a solution of coconut oil and bleaching powder, Papad-Khar and Lime is added to water. All these are bleaching agents and help to whiten the unbleached silk by dipping the raw threads (the kali) in a solution of coconut oil and bleaching powder for at least 3-4 hours for bleaching. This is followed by the actual process of dyeing.

Then the bleached silk is soaked in the solution of alum for a night or so for mordanting. If the silk is to remain white, then the mordanting process is dropped. In some cases this silk is further soaked in turmeric solution.

##### **ii) Dyeing**



Dyeing is an important part of the whole process. The raw silk yarn require dyeing before it can be used on the loom. This process is carried out by the specialised dyeing technicians who charge for their services depending on the material and the kind of dyeing required. For colouring silk, readymade dyes are

used and do not need to be mixed with others.



A dyer's appliances are very simple: a brick and mud fire-place, a large copper cistern, a hollow stone, mortar, and some long iron-tipped pestles. On reaching the dyer's hands, the silk yarn is first bleached by boiling it in an alkaline ley called *ukhar*.

First, dyes are mixed in hot water in big metal tubs to obtain the desired colours. They are then washed in other tanks containing plain water and then put in tubs containing solutions of detergent and soda in warm water. Thereafter, the threads (the *kali*) are washed again and are hung on bamboo poles for drying. This is repeated 2 to 3 times. Once the threads are dry, they are sent back to the weavers for further processing.

On leaving the dyer, silk is sent to the weaver (*maghwala*) who performs three processes:

- sizing,
- warping and
- weaving

## 7.5 Sizing

Generally silk becomes weak and losses its strength during the process of dyeing. To restore its strength and to render the thread more suitable for weaving operation, the silk is sized by using Arrowroot-paste, sugar, gum and honey.

### 7.5.1 Winding (yarn opening for weft)



After the dyeing process is completed, the yarn is normally received by the weavers in the form of bundles. Both in the case of weft and warp, the threads (the *kali*) needs to be freed from tangles and stretched in order to make them tighter. Then they are

taken through a process of reeling by using a charkha, thus converting the bundles into small rolls.



stiffened by brushing in a dressing of size.

Silk is sized in-doors, the warp silk in a different way from the weft silk. The warp silk is sized on the tansala (taana) or warp machine, a pair of upright wooden bars about eight feet high with a row of glass rings fixed to each bar through which yarn is passed and drawn tight, and



it was very much time consuming, they started using the machines made up of the cycle wheel which is less time consuming. From the asari, the silk threads are transferred on a kandi (bobbin).

In case of warp, a big motorized charkha is used. In case of weft, a small, hand-driven charkha is used, which makes bobbins. The silk threads are wound upon the Asari with a very smooth touch which is done by the women by hand. A Rahat was also used for wounding but since



In sizing the weft, the silk is placed on a cage, and wound on reels. While on the reels it is moistened with size. The sizer, who is always a woman, sits with the reel on her left side, and, on her right, a small wheel, to whose axle is firmly fitted a piece of reel called rahatkari. After this the silk is ready for warping and weaving.

### 7.5.2 Warping (yarn opening for weft):



The master weaver carries out the process of making the warp. Since the silk fiber used is very delicate, the warp machine for the process is radically different from the one used in case of cotton thread. The silk warp machine comprises an octagonal metal cylindrical frame that revolves vertically on the machine axis and a metallic rack on which the thread rolls are kept. The fibres from these rolls pass through hooks fixed on the rack on to a double metallic frame that moves up and down with the motion of the machine and are wound on the cylinder in a criss-cross manner that facilitates the detection of breach in the fiber. If one exists any where, this process starts from one end of the cylinder and goes on till the whole of the cylinder is covered with the thread. Using this machine, the master weaver converts the raw silk into single or double fibre warp, depending on the requirement of the loom. Once this has been achieved, the taana threads in the shape of bundles are taken to the loom where they are used as warp.

The dyed and sized silk is then put on the warp frame. The warping-frame consists of two upright posts which are fixed of pegs, one below another. In all there are 25 pegs and a small cross-stick, usually a slip and bamboo, protrudes on either side of the peg, the whole frame is about six feet high and eight feet long. The warper with the help of this frame arranges the thread, and then starts the process of weaving.

### 7.6 Threading

Prior to actual weaving, the weaver threads the needles, joins the threads and arranges them properly. Then he fixes the Phani or Comb through the warp threads lying stretched on the looms. After this alone the actual process of weaving begins.

## **7.7 Weaving**

### **7.7.1 Loom**

The loom is simple and consists of a traditional wooden frame with some minor accessories such as cloth beam, reed frame, treadles and needles, cross-bar, lease-rods and warping beam, etc. Cloth beam (or Turai) enables the weavers when the work is in progress, to turn the beam slowly and roll the web around it. The reed-frame (or Hatya) is supported from the root by cords and its upper and lower parts are composed of pieces of woods, fitting close together. Between them is inserted the comb or reed (or Phani). The comb is composed of a series of very thin bamboo strips. This comb helps to keep the strings apart.

Treadles are the footboards by which the weaver raises or lowers the threads of the warp. The threads are usually numbered and are connected by cords with the upper portion of the needles. The needles are two frames, hanging from the roof across the warp and composed in each case of two rods, one above and one below, connected by loops of threads. The needles guide the upper and lower threads of the warp. As the threads are moved, the needles move their respective warp threads, up and down, while between each movement the shuttle flies across the warp. The crossbar is fixed to the ground on two pegs and used for raising the warp.

The warping beam (or Ata) is a wooden beam on which the warp is fastened in sections. A stout card is fastened to the middle of this beam. Besides this there are a number of shuttles which run from right to left and left to right taking with them the weft threads. Numbers of bobbins are also used to make the design in the fabric.

It took approximately one day to set the silk threads on the loom. "Tansal" is used to put the "wagi". The "pavda" works like the paddle to speed up the weaving. The "jhatka" is used to push the "kandi" from one side to the other. "Pushthe" is used in designing the border of Paithani in which it is punched according to design application. "Pagya" (used to draw the butti) are tied to the loom. The threads are then passed through "fani". In Yeola, two types of loom are used namely Pit and Frame loom

- **Pit looms:** These are the type of looms originally used for Paithani weaving since historical times. These heavy, wooden looms are installed inside a pit, about 3 feet deep. The weaver has to sit on the wall of the pit, with his legs inside. The looms are permanently installed in these pits and have hardly moved from their place for many years. Pit looms are of two types i) Threw Shuttle Pitloom and ii) Fly Shuttle Pitloom.
- **Frame looms:** These looms are the newer ones, with lightweight metal frames that constitute the main body. They were introduced hardly seven to eight years ago, and given their superior performance, have now been adopted by a large number of weavers

Besides the above arrangement of the loom the gold brocades (or Paithanis), require three additional sets of needles. These different sets of needles are useful in four different ways, the first set controls the entire warp threads, and the second set controls the gold threads outside the borders and the last set controls the gold threads which form the design in the body of the structure. So from the decorative point of view the third set of needle is very important as it helps it to add the beauty in the fabric.

## **7.8 Gold and Silver Threading**

A complicated and laborious process, it can be divided into the following broad-sub-stages; the preliminary stages are:

- (1) to prepare the bars of silver of required height,
- (2) to gild these bars by winding sheets of gold around them.

Then these bars are pressed round and slowly heated till the two metal bars adhere to each other. Then comes the main process as follows:

- (1) This bar is then drawn out through the holes of the steel plates made specially of pure steel. The steel plate has a number of holes of various diminishing diameters. With the help of a pair of stout pillars attached by a chain to a machine the gilded bar is drawn out through the holes of the steel plate. This process is repeated several times and care is taken that there should not be any scratches on the wire so drawn. The plate is known as Janterpatti. Generally 24 masas of gold is used with 50 tolas of silver for making gold threads in jari. Generally this work used to be done by gold

smiths (i.e. Sonar) also called Patvekari. They were helped by the Lagadekari and the Chapades.

(2) When the bar is reduced to the thickness of a needle, it is passed to the second set of workers known as Tanaiwale. The Tanaiwale by repeatedly winding the wire off one disc and on another, through tiny holes in piece of steel, drew the wire out even longer and thinner until it reduces the height of its tenacity. Locally these Tanaiwale are called Tanais.

(3) After this the wire with the thickness of a hair is passed on to the third unit of the Chapades who flatten it out by hammering it on a polished anvil. By the process the wire acquires a bright and crinkly appearance. Utmost care is taken against the rusting of the hammer and anvil which are always kept brightly polished.

(4) The flat wire is so delicate and light that it cannot stand any rough handling because its shape changes very easily. As such it is wound on silk thread so that it can be handled in weaving. For this reason it is handed over to the last unit of workers known as Jariwale. The Jariwales are expert in twisting both the threads (i.e. gold wire and silk) manually. Now the lace is completely ready for weaving.



The silk threads are finally set onto the loom. For weaving, one end of the warp is bound on main beam of the loom. The other end (in the form of a bundle) is taken under another horizontal beam parallel to the main beam and then across the overhead beam. Weights are hung on it on the other end of the beam to keep it tight, giving the warp a z- shape. There are upto 4000 strings in a single warp. The length of warp is 50 metres and the width of weft is 48 inches. As the warp proceeds, the bundle needs to be opened up. The movement of the string

that controls the shuttle (in which the roll of weft thread is kept) takes the yarn of the weft across the threads of the warp. With the motion of the pedal, the heavy frame sets the yarn of the weft along the thread of the warp. The weaver uses the zari threads and other coloured threads across the warp depending on the desired design. The motion of the loom provides movement to the overhead jacquard-like punch card mechanism called dobby and helps in designing of the border of the sari. The process of weaving is very difficult and tedious in case of saris that have more design work. Therefore, the resulting products are also proportionately expensive.

### **7.9 Finishing: (Folding and packing)**

Once a sari is completed, it is taken off from the loom and sent for cutting. The normal length of such a sari is about 11 feet. It is then folded properly and packed. No ironing or further printing is required. Once packed, they are ready to be sent to the traders.

### **7.10 Designing or Embroidery**

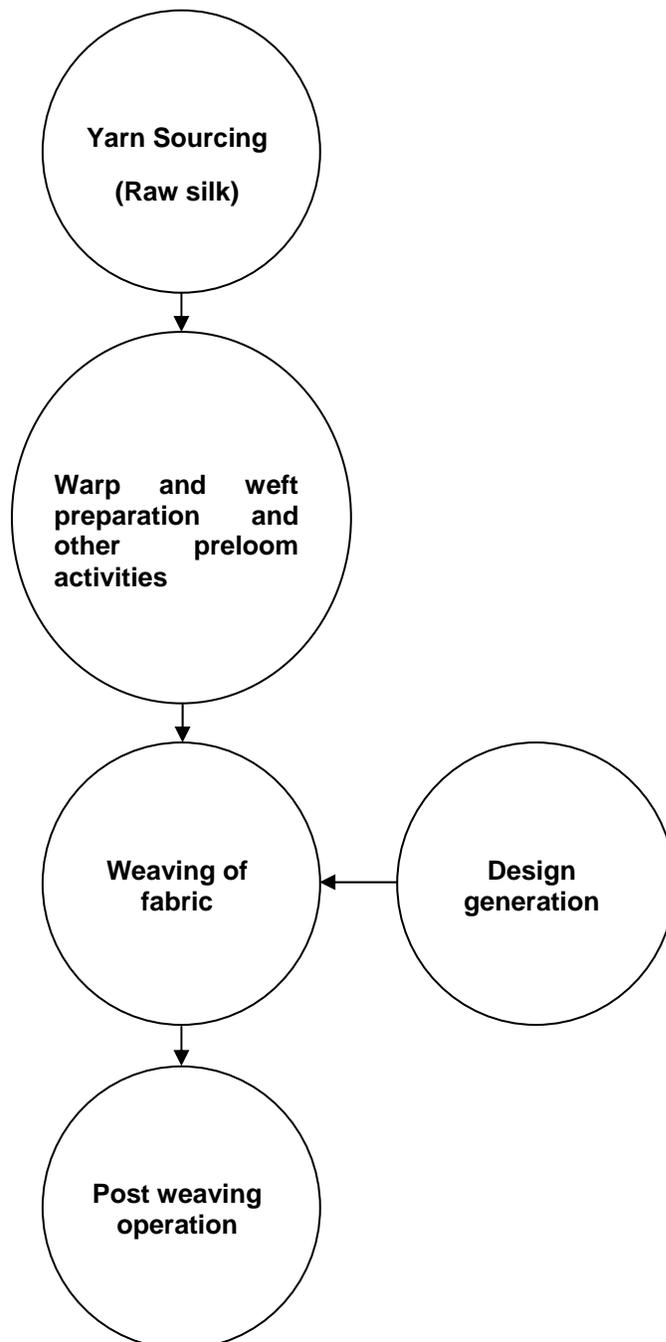
The designs seem to have been drawn from the flora and fauna found around Paithan and also from the scenes depicted in Ajanta and other paintings. The scenes based on religious themes generally connected with worship of Krishna are also incorporated in fabric. Besides the motifs such as flowers, animals, birds and mythological figures are also incorporated in the body of the fabric. The 'patti' (or leaf) motif was popular throughout the country. The Paithani weavers were most famous for their 'Asavali' motif.

The design helps to make the brocade really attractive. But, it is the most intricate and time consuming of jobs. It requires more skill and patience than all other aspects of the process. The specialty of the Paithani weavers lies in their extra-weft mechanism of embroidery, where separate bamboo spindles are used for each colour in the motif, without the use of any technical contrivance like the Nakash or a Talim to aid them in formulating the design they manage to arrange the warp threads according to the complex motif and with the help of extra weft formulate the same in the body.

This takes up a great deal of time and hardly five to six cm. a day can be woven. If a weaver continuously sits for nine hours a day with a simple butti design it takes him 75 days to complete the fabric. If the design is of an intricate nature like peacocks and parrots or mythological figures, then it takes months time for its completion.

In the early eighteenth century the cost of Paithanis, ranged between Rs.30 to Rs. 200. At present its cost is in the range of Rs. 3000 to Rs. 48,000.

### 7.11 Production Process Flow Chart



Handloom products are made by using the skill of the weaver varying with their ability of material handling capacity without much use of technology and are reflected in each piece they create. The quality and quantity of the products also depend on the weaver's ability and acumen. Weavers work mostly in their homes and at times in small workshops of master weaver.

### **8.1 Various Products during Maratha Period**

During the Maratha period, besides the golden brocades popularly known as Paithani, the Paithani weavers were skilled in the following types of clothes.

#### **Jamdani (Aurangzebi)**

Jamdani was a loom-figured muslin. It was supposed to be the chef-d'oeuvre of Indian weavers. The weaving of Jamdani is a simple procedure, but the sewing of embroidered patterns on the warp is extremely difficult and time consuming. It needs more skill and patience, than others do and some of the designs are very complicated. And so in consequence Jamdani's are very expensive. Emperor Aurangzeb had a special love for this type of cloth. He introduced some new patterns into its manufacture. And so, in later years it came to be commonly known as Aurangzebi. The weaving of Jamdani by a weaver other than the government weaver was forbidden by Aurangzeb for a considerably long period.

#### **Turban**

This head dress for men was also known as Pagri or Pugri. There were number of patterns of turbans. Following are a few examples-

- i) Puttee-dar-pugri. This was a complete, neat turban generally used by both Hindus and Muslims.
- ii) Joredar-Pugri was similar to the above. Khirkee-dar-pugri was presented on certain state occasions to persons of ranks.

- iii) Hustalik pugri was a full dress turban of the finest plain muslin famous in Mughal durbars.
- iv) Mundeel was a turban of muslin with gold strips, sprigs and embroidered ends which usually worn by military officers.
- v) Shumla was a shawl, type of turban, while Buttee, Surbund or Surbuttee were another pattern of turbans. These terms are derived from Sur, the head and Bandhana to bind (i.e. the turban). Buttee is signified a twisted or coiled turban.

### **Tivate**

Tivat or Tivate was a turban once popular among the tradesmen.

### **Rumal**

It was a square piece of cloth for wrapping around the head or the cloth which is waved before kings and nobles.

### **Duppatta**

It was a sheet or cloth of two breadths to be cast around the shoulders.

### **Duppatari**

It was a cloth with an embroidered border at each end.

### **Shela**

A form of scarf or a cloth comprising four breadths draped from the shoulders loosely over the body.

### **Mehmudi**

Cotton scrap or a fine and close returned cottons scarf.

### **Sari**

This chief article of female dress consists of a shawl-like cloth called Sari which both envelopes the body and acts as covering of the head. It is a common article throughout the country. However, the mode of wearing it varies from region to region. It is made either of cotton, cotton and silk or pure silk alone. Saris have ornamental borders and at one end especially the outer strip (i.e. Padar or Pallu) that rests on the shoulder and dangles along the waist has some kind of ornamentation, as in the case of turbans. There are thousands of varieties of saris. They are named after the colours, the centres of manufacturing, the textures of the cloth, the material used or the design embroidered.

### **Chandrakala**

This is a one coloured silk or cotton sari. Generally of black colour, it is also known thus as 'Kali-Chandrakala'.

### **Khana**

A special variety of cloth for women, its peculiarity lies in its embroidered borders. There were some centres of textile production like Dharwad, Kolhapur, Shahagad, etc. which were particularly well known for their production of Khana. Dharwadi-Khana is still in great demand.

### **Pitambara**

This is a silk variety of drape-cloth generally for males. In length it is just half that of the Paithani. The difference between Paithanis and Pitambaras lies in the embroidery on borders and ends. The Pitambar has a comparatively small borders and no embroidery work at the end i.e. on the Pallu. Pallus are absent in Pitambaras. It is also known as Mukte and Sowale as it is used on some ceremonial occasions or rituals performed only by Brahmins and among upper castes. Yeola was known for its Pitambar manufacture.

### **Shirts**

Stitched or tailored clothes – these are generally believed to have been introduced by the Muslims.

### **Kurta**

A loose shirt or under gown known also as Khammese was a Muslim form of Shirt.

### **Angarkha**

A form of shirt worn under the Jama and tied in two places on each side of the body or long skirted gown with long sleeves and closed breasts.

### **Minah or Angi**

It is made of Muslin, has sleeves and is tied across the breast. Sometimes it was referred as Angde.

### **Miracae**

It was an under-jacket with long loose sleeves and open front.

### **Cuffs**

It was worn under the Kurta a long sort of gown.

**Banglaa**

It was a sort of shirt also known as zaga.

**Kuba**

A long close form of gown.

**Jama**

It was an outer garment (or dress) gown worn as a general wear.

**Pyjama**

Lag clothes (trousers).

**Peshwaz**

This was the name of Mohmedan dress reaching to the ankle and was usually made of coloured muslin.

**Lehanga**

It was skirt or petticoat also known as ghagra and parkar for ladies.

**Kacholi**

It was a bodice for women also known simply as choli.

Malegaon, Poona, Nasik, Jalna were the other textile centres then were developed along the line of Paithan by the weavers of Paithan and also produced these garments.

No centre, other than Paithan has such a rich heritage of textile weaving since the dawn of the early historical period till the day of Independence to its credit. Irrespective of the political ups and downs it has retained its tradition in weaving the traditional brocades and has even acquired the skill in the later patterns to incorporate the Himroo, Hashru, and Kimkhab etc. as its own.

Now a days, with the increase in diversified consumer preferences towards the products like dress material, the weavers are now producing Paithani fabric for ladies dress material and for other purpose also.

New products have been introduced under the project, partly on the demand from the buyers and partly due to realization of the changing markets. Lady suits, dupatta, curtains, bed covers, table covers, cushion covers, etc. has been introduced. It has increased the possibility of reaching to larger range of outlets in the market. New combinations of yarns have also been used. For example, the silk - silk, silk -

cotton, etc. are being used for making the product suitable to the demands and trends.

## 8.2 List of the latest products

The following are some of the products manufactured by the weavers-





**(Throw Shuttle weaving)**



**Brocade Sari (Cut shuttle weaving)**



**Fly shuttle weaving (cut shuttle weaving)**

### **9.1 Introduction**

Paithanis are either named after their colours or after their designs on the borders and ends, or after the embroidery work. Morpankhi brocade is an example of the colour of the peacock, Banosi is of the Pomergranate colour (i.e. Dalimbi), Shendri is of scarlet red colour, Gangavarni is of blue colour, Chanderi is of silver shade. Besides these there are thousands of shades of all colour mixtures and of shapes. Asavali, Akroti, Gazwel, Kuyari, Gokarnawal, Sadafuli, Borjali, Buttidar, Bangadi-Mor, TotaMaina, Kamla-Wel, Hansa-Kamal Narali are the names of the Paithanis derived after the motifs.

The embroidery is carried on with the help of gold and silver threads. Since it would not do to have it in pure gold, silver is mixed with gold to achieve the necessary tenacity. Gold is too soft. The proportion of these metals is generally one is to five as this gives the best jari thread. Slight differences in proportion are possible and these are left to the choice of the weaver, and so sometimes there are variations in the ratio. As a result, the Paithanis often derive their names from the quantity of the gold used in their embroidery work, as well. Gold is generally measured either in Masa or Sher. Hence the Paithanis were known as 'Chouda-Masi', 'Bara-Masi', 'Athara-Masi' etc. Some Paithanis are known as Pavsheri, Eksheri, Tinsheri, etc.

### **9.2: Uniqueness**

The paithani sari is known the world over for its uniqueness. The paithani sari was traditionally a part of the trousseau of every Maharashtrian bride. This is a hand woven silk sari with a rich, ornamental Zari (gold thread) pallav and border. A special feature of Paithani is that no mechanical means like the jacquard or Jala are used to produce the designs. Skilled weavers count the threads of the wrap for each part of the design and using tiny cloth pirns or "tillies" the weft is interlocked the silk or gold yarn on the weft with them. Even a 2 1/2-inch border might need 15 to 20 separate tillies depending on the nature of the design. Also the speciality of the paithani is its border

and pallav. And when the entire spread of the pallav is to be covered, there could be over 400 tillies arranged across the warp to be used in turn. The technique employed in all the above design is known as extra weft.

### 9.3 Motifs

**i) Sari:** Due to proximity to the Ajanta caves, the influence of the Buddhist paintings can be seen in the woven Paithani motifs. The traditional Paithani used to be a plain sari with a heavy zari border and ornamental pallav. However, today Paithanis with motifs are in vogue: stars, circles, peacocks, flowers and paisleys. The Paithani borders and pallavs are heavily adorned with these motifs and the sari is given the name after the design on it. Tota-maina (parrot), bangdi-mor (peacock with round design), asavali (flower and vine), narli (coconut), are all descriptive of Paithanis. In the olden days, the zari used in making Paithanis was drawn from pure gold. But today silver is substituted for gold thus making the Paithanis more affordable to many people.

**ii) Butti:** The speciality is that the design being woven is done without the assistance of a mechanical contrivance like the jacquard or jala on a frame loom. It uses multiple buttis or "Tillis"(little designs) or spindles to weave in the design. The most commonly used motifs in the body of these sari are :



- 'kamal' (lotus flower),
- 'hans' (swan),
- 'asharfi' or paisa (coin),
- 'asawalli' (flowering vine),
- 'Bangadi mor' (peacock in bangle),
- 'rui phool' (cotton flower),
- circles, stars and clusters of leaves.
- tara (star),
- mor (peacock),
- popat (parrot),
- kuyri (mango),
- pankha (fan),

- kalas pakli (petal),
- kamal (lotus),
- chandrakor (moon),
- narli (coconut) and so on.

Many of these innovative motifs and designs are found on the border and pallav in different sizes and patterns.

**iii) Pallu and Border:** In the days of Peshwas, the borders and the pallu were made of pure gold mixed with copper to give it strength. The proportion was 1 kg of gold to 1



tola of copper.

The combination was spun into a fine wire called the zari. In recent times, zari is made of silver, coated with gold plating. The borders are created with interlocked weft technique either with coloured silk or zari. In the border woven with a zari, ground coloured silk patterns are added as supplementary weft inlay against the zari usually in the form of flower or a creeping vine. Two types of border are:

- the Narali and
- the Pankhi.

Even if a very good weaver has woven the main body, a master weaver is needed for the intricate inlay border paths. The borders and the pallu are woven in zari regardless of the colour of the sari.

Paithani sari is characterised by borders of an oblique square design and a pallu with a peacock design. The design framework is linear and exquisite, enamelled floral birds especially the peacock and parrot (munia) forms are woven in gold on the "Pallav and Border". The back and face of the sari is very similar as it is woven in tapestry method. The jari used in the sari is on silk thread with twisted silver coated with gold. Sometimes cotton thread with twisted zari is used. In the pallu of such saris, certain motifs are very commonly found. Some of them are 'Asawali', 'Panja' (a flower in a geometrical shape), 'Muthada' (a geometrical shape), and 'mor' (peacock).

**iv) Colours:** Paithani saris are woven in a number of colors. The very delicate colors of the Paithani silk saris give it a unique touch these colors can be pure or be created using a blend of different colored yarns. The colors that are typically used in these saris are:

- **kaali chandrakala** (black),
- **uddani** (lighter black),
- **pophali** (yellow),
- **neeligungi** (blue),
- **pasila** (a combination of green, red and pink),
- **pheroze** (a blend of green, white and red),
- **samprus** (a mixture of green and red) and
- **kusumbi** (a purple and red combination).

The very delicate colors of the Paithani silk saris give it a unique touch.

## 9.4 Types of Paithani

Paithani can be classified by three criteria: motifs, weaving, and colours.

- **Classification by motif:**

- **Bangadi Mor** - the word *bangadi* means bangle and *mor* means peacock. So *bangadi mor* means a peacock in a bangle or in a bangle shape. The motif is woven onto the pallu, the design sometimes having a single dancing peacock. The saris using this motif are very expensive because of the design.

- **Munia brocade** - The word *munia* means parrot. Parrots are woven on the pallu as well as in border. Parrots are always in leaf green colour. The parrots in silk are also called *tota-maina*.

- **Lotus brocade** - lotus motifs are used in pallu and sometimes on the border. The lotus motif consists of 7-8 colours.

- **Classification by weaving:**

- **Kadiyal border sari** - the word *kadiyal* means interlocking. The warp and the weft of the border are of the same colour while the body has different colours for warp and weft.

- **Kad/Ekdhoti** - a single shuttle is used for weaving of weft. The colour of the warp yarn is different from that of the weft yarn. It has a narali border and simple buttis like paisa, watana, etc. Kad is also a form of lungi and is used by male Maharashtrians.

- **Classification by colour:**

- **Kalichandrakala** - pure black sari with red border.

- **Raghu** - parrot green coloured sari.

- **Shirodak** - pure white sari.

### 10.1 Weavers

The art of weaving has been handed down the centuries by the handloom weavers. Their method of weaving remains the same, as it was hundreds of years ago, and the original looms are still in use.

### 10.2 Structure of the Enterprises in the Cluster Production

On the basis of the focused group discussion organized with the traders, weavers and associations it has been observed that the total turnover of the cluster is around Rs. 30 crores per annum. Manufacturers and traders are playing a major role in the craft. Traders generally purchase raw material, distribute it among the different actors of the craft and share a major part of the profit. Some are also have their own workshop. It is estimated that about 2300 handlooms are in Yeola (and Nagade) and about 3900 weavers are undertaking manufacturing activities.

### 10.3 Number of Traders working in the area

There are around 10 to 12 well known traders who play an important role in the supply of raw materials and selling of the final product. They give majority of work to the weavers in this cluster and collect the finished products.

### 10.4 Role of Master artisans

The master weaver carries out the process of making the warp, which is generally the head of the household. Master artisans are also doing the work of cutting the threads at the final stage. Some of them have own the National Award for the hereditary craft.

Sub Clusters	No. of Looms	Product Produced
Yeola	2300	Paithani Sari, Dress Material
Paithan	300	-----do -----

### 10.5 Approximate cost per Sari

Now a days the price of Paithani sari starts from Rs. 3000/- and can move upto Rs. 50,000/- and above depending upon the design used, quality of zari and other raw material used.

<b>Sr. No.</b>	<b>Particulars</b>	<b>Quantity</b>	<b>Amount</b>
01	Yarn	1 kg (700 gm)	Rs. 1300/- to 1500/-
02	Dyeing	Per sari	Rs. 95/- to 100/-
03	Zari	150 gm	Rs. 200/- to 300/-
04	Labour Charges (weaving)	Two weaver	1000/- to 1200/-
05	Assistant (winding)	One Person	Rs. 275/- to 325/-
	<b>Total</b>		<b>Rs. 3150/-(approximate)</b>

### 10.6 Domestic and Export

Majority of the products is sold in the domestic market. The bulk of products are sent to Mumbai through the traders only. Direct export data is not available as the traders told that some export is carried out from Mumbai.

## **11.1 Development in the Handloom Sector**

### **Apex Development Bodies**

#### **Ministry of Textiles, Government of India**

The allocation of funds for the development of these sectors and for implementation of various schemes of the Government of India is done by the Ministry of Textiles through the Director, Weavers Service Centre, Mumbai and Deputy Director, Weavers Service Centre, Nagpur.

#### **Development Commissioner for Handloom, Government of India**

The office of the Development Commissioner for Handlooms, with its headquarter at New Delhi, directs the research, development and training for the Handlooms sector in Maharashtra through its western region office headed by the Director with branch office in Mumbai and other sub-offices in Aurangabad, Kolhapur and Nagpur.

#### **Department of Textiles, Government of Maharashtra**

The State Textile Department is headed by the Secretary (Textiles) who is in charge for the development of the handloom sector and assists in achieving targets through the Director of Handlooms, Powerlooms and Textiles with headquarters located at Nagpur, and regional offices headed by Regional Deputy Directors at Mumbai, Solapur, Aurangabad and Nagpur.

#### **Department of Industries, Government of Maharashtra**

The State Government, through Secretary (Industries) is in charge of the development of the handicrafts sector and provides assistance to the artisans.

## **Maharashtra Small-Scale Industries Development Corporation (MSSIDC)**

MSSIDC was established in 1962, initially as an agency for the supply of raw materials to SSI units and to also extend marketing assistance to these units in selling their products. The basic objective was to help small scale industries to develop and grow to the fullest extent, enabling them to play their role towards the realization of the national objective of accelerating the national development, generation of employment and income.

In the handlooms and handicrafts sector, MSSIDC had undertaken the project of the training centre at Paithan in 1973 and still continues with it.

MSSIDC has played a vital role in the revival of Paithani Saris of Paithan and Himroo weaving of Aurangabad. MSSIDC has also actively participated in the area of handicrafts by arranging training programmes, sales, and marketing. MSSIDC organises the marketing of handicraft items and also arranges to conduct training programmes in Paithani-weaving at Paithan and Yeola for the revival of this craft.

## **Maharashtra State Handloom Corporation (MSHC), Nagpur**

The corporation was set up in 1972 with the objective of providing gainful employment to handloom weavers not covered by the cooperative sector, by supplying raw material and procuring the fabrics produced by the weavers after paying them conversion charges. The corporation, by these methods, has tried to generate employment for the weavers. This indicates that the corporation is a socio-economic organization. The corporation has 13 production centres and 23 depots for selling fabrics produced by the weavers.

Private sector artisans and weavers are looked after by Maharashtra State Handloom Corporation (MSHC), Government of Maharashtra Undertaking. The coordination between the Director of Handlooms and MSHC is secured by appointment of the Director of Handlooms, Government of Maharashtra, as Vice-Chairman of the MSHC. The chairman of Maharashtra State Handloom Corporation is a non-official political appointment. The Managing Director of MSHC is the chief executive of the Corporation. Both the offices, viz. Directorate of Handloom and MSHC are located at Nagpur.

## **Maharashtra State Handloom Corporation Federation Ltd. (MAHATEX), Mumbai**

MAHATEX is a marketing organization. Its main activity is to procure handloom products from member-weaver societies and arrange for its marketing through Retail Sales, Wholesale, and Exhibition Sales.

### **Government of Maharashtra Schemes**

Various schemes and subsidies are available and organization such as Khadi and Village Industries Board, Small-Scale Industries Development Corporation, Mahila Arthik Vikas Corporation, Mahatma Phule Development Corporation and Annabhau Sathé Corporation are the facilitators to industrial artisans/ units / cooperative-ventures / NGO initiatives, providing marketing, training facilities, loan, subsidy and credit. However, the achievements fall far short of expectations and expected levels of performance.

#### **11.2 Coordination between various Government Departments**

The State Departments involved in the development of artisans are listed below:

- Maharashtra State Handloom Corporations (MSHC), Nagpur,
- Maharashtra State Handloom Cooperative Federation Ltd., (MAHATEX),
- Development Commissioner for Handicrafts, Government of India, Regional Director, Handicrafts, Western Region,
- Maharashtra Small Scale Industries Development Corporation (MSSIDC),
- District Project Officers/Project Officers for Tribal Development,
- Financial Institutions like Banks, National Bank for Agriculture and Rural Development (NABARD),
- The Corporation designed for the development of the Scheduled Castes and Scheduled Tribes, other Backward Classes,
- Ministry of Textiles, Government of India,
- Department of Textiles, Government of Maharashtra,
- Khadi and Village Industries Commissions.

All the above functionaries have some objective to develop Handloom and Handicrafts Sector,

**Table 11.3****Government of India Schemes for Handloom Weavers**

No.	Name of the scheme	Implementing Agency
1	Input Related Scheme – Scheme for supply of yarn at mill gate rate	NHDC
2	Development Scheme- Deen Dayal Hathkargha Protsahan Yojana	State Govt. Agencies
3	Welfare Schemes -	
	1. Workshed-cum-Housing Scheme	-----do-----
	2. Thrift Fund Scheme for Handloom Weavers	-----do-----
	3. Group Insurance Scheme for Handloom Weavers	-----do-----
	4. New Insurance Scheme for Handloom Weavers	-----do-----
	5. Health Package Scheme for Handloom Weavers	-----do-----
4	Marketing Schemes -	
	1. Scheme for Marketing of Handloom Products through Exhibitions and fairs	-----do-----
	2. Scheme for setting up of Urban Haats	-----do-----
	3. Development of Exportable Products & Marketing Scheme-(DEPM)	-----do-----
5	Training	
	1. Decentralised Training Programme for Handloom Weavers(DTP)	WSC

**11.4 District Administration**

Within district administration, there are District Industries Center, Joint Director of Industries and District Rural Development Agency. These offices are not engaged in handloom-promotion work. DRDA has not promoted any self-help groups of weavers.

State Bank of India is the lead bank. The banks at Nashik and Aurangabad Districts , however, combine handloom with small industries, making it impossible to ascertain credit to handloom sector. Thus, there are neither targets nor performance marks in respect of handloom, as stipulated by RBI, though it is the mainstay of local economy.

Small Industries Development Bank of India (SIDBI) has not extended any credit or promotional support to handloom sector

National Agriculture Bank for Rural Development (NABARD) has supported a women self-help group.

**References:**

1. Aurangabad District Gazetteers
2. craftrevival org
3. Economic Survey of Maharashtra 2007-08
4. Maharashtra Development Report
5. Marathi Vishwakosh, Part – 10 by Tarktirth Sh. Laxman Shastri Joshi ( State Govt. Publication)
6. Nashik District Gazetteers
7. Paithani- A Romance in Brocade by Dr. R. S. Morwanchikar, Marathwada University, Aurangabad
8. Paithani – Art and Technique by Narendra Marwade (Authorised by state govt )
9. Planning Commission Report, GOI
10. paithani.com
11. paithani wikipedia
12. Peshwekalin Veshbhusha, Vastra and Vastraudyog , Thesis sub. By Smt. Sushma Deshpande ( Dr. Babasaheb Ambedkar University, Aurangabad)
13. Uttarkalin Peshwe – Kautimbik Rahani by G. S. Sardesai ( Govt. Central Press, Mumbai – 1933)
14. www.utsavsaris.com
15. www.indiaheritage.org

\*\*\*\*\*

\*\*\*\*\*

\*\*\*\*\*