



Techniques and Skills in Ujjain Textile printing.

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Abstract :

“ The aim of the artist is not to extract beauty from the nature but reveal the Life within life, the Noumenon within phenomenon, the reality within unreality and the soul within matter. When it is revealed, beauty reveals itself. It has been the constant endeavor the Indian artist to convey this idea in the words and wood, in the clay and stone, in brass and bronze, and even through music, and dance, Natural dyes and block printing. The aim has always been the same- to incarnate the infinite in the finite.” The study is based on secondary data which was taken from books, journals, e-journals, e-resources, articles and Ph.D thesis Work available, own survey. Some keywords were identified to select the documentation. The SLR approach was adopted to select the related text from all available literature. Few criteria's were identified for the same and implemented using keywords. After reading and reviewing these research Papers, analysis of data was done to achieve conclusion.

Keywords:- Madhya Pradesh handicraft, Block printing, Ujjain Bhairongarh print, Handicraft Research, Block printing of Madhya Pradesh, Textile the time period of Ashoka Kingdom

INTRODUCTION

This review was performed involving studies and documentation on the topic of Traditional techniques and skills in ujjain Handicrafts, is to identify printing techniques, handicrafts and clusters which are more renowned and well documented, and further to identify the gap of research. There is no review paper available on this area which makes it necessary to analyse the documentation status of Traditional techniques and skills in ujjain Handicrafts. This review also identify the changing focus and Current status of research of this area.

Madhya Pradesh located in the heart of India, is rich in cultural, religion, art and craft heritage. Printed textiles of Madhya Pradesh are One of this heritage. Natural dyes and block printing were used extensively by Madhya Pradesh artisans to developing vivid apparel and home furnishing products intended for both local and export cluster like Ujjain were popular printing centers in history. During 19 century the Block printing craft saw its downfall in Madhya Pradesh. Simultaneously it was ignored from the written language as well. The objective of this review paper is to systematically study the literature Available on Block printing craft of ujjain and nearby area. There are few books which patronage this craft along with the research papers and articles from different academic professionals.

The paper is to study the content written on block printing craft of Ujjain Madhya Pradesh. It includes books, articles and research papers written by academicians, research fellows, and historians. The objective is to find out the focus of the writers on the particular segment of craft.

The Review of Literature

Books-

Keshavrao Balwant Dongray, 1935 in his book "In touch with Ujjain" mentions historical importance of Ujjain for religion, trade, and politics with brief mention of textiles. It explains Ujjain as a chief market and the distributing centre for articles including fine muslins imported from and exported to other places during the rule of King Ashoka.

Census of India, 1961, provides a detailed description of block printing and dyeing craft of Ujjain cluster in 1961. It refers to the dyers and printers of Madhya Pradesh as professionals with being in this craft from generations. It gives a detailed description of political, religious, social status, economy, wages, market and every other aspect of Jawad, Tarapur and Ummedpura in Mandasaur district and Bhairongarh in Ujjain district of Madhya Pradesh.

Mrinal Kanti Pal describes in his P.Hd. with the topic, "Crafts and Craftsmen in traditional India" (1978) mentions rise of textile printing in 2nd century BC in various clusters including Ujjain at Madhya Pradesh. It also mentions Ujjain among the popular producers of Calico prints. It also mentions about the comprehensive survey done by Census organization, New Delhi, on textile dyeing and handprinting in Jawad, Tarapur and Ummedpura in Mandasaur district and Bhairongarh in Ujjain district of Madhya Pradesh. It says good number



Mohanty BC. Et al (1987), in his book *Natural Dyeing Process of India*, mentions Bhairongarh as a cluster printing and dyeing with indigo, alizarin, and iron acetate. Natural alizarin is replaced with synthetic one while acetate black by sulphate of iron, popularly known as Hirkash. The book describes the process in detail and also mentions that the indigo vats are now neither in use nor any artisan knows the process anymore.

Singh R., (1993) wrote in his book, "Malwa in transition or a century of Anarchy-1698-1765", Tavernier, that Malwa was famous for its Block Printed fabric named "Chint" now known as (Chintz), which used to be exported to many countries like Turkey and Persia and was very popular with middle class women over there for the end use of Home furnishing in majority. The prints were usually customized for the Persian buyers. For this fabric it was a rumour that the brightness of colours increases with every wash. Sironj region was The prominent block printing cluster of the era.

Kamla Devi Chatopadhyay, (1995) in her book "Handicrafts of India", mentioned in detail about delicate quality of printing on fine cotton and silk by particular communities of Chipas. It elaborately explains about Handblock printed Lugdas and jazams printed at Bhairongarh Other prominent products discussed are Quilts/razais, bedspreads from Bhairongarh

Lalit Surjan et al, 1996 mentions in "Reference Desabandhu Madhya Pradesh" about Alizarine printing practiced in Bhairongarh, ujjain district of Madhya Pradesh mentioned in Tribal Arts and Crafts of Madhya Pradesh The Bagh print shares similarity with regions from Bhairongarh in M.P., . The printed textiles from Bhairongarh were earlier catered to both the tribal market And to the urban fine market but later it dealt into bigger national Market and even export ones. This trade boom of sixties ended in seventies due to market saturation and eventually deterioration of Quality leading to the death of the craft.

Mishr C., in his book "Ankan" (2007), mentions M.P. as centre for Documentation and research of traditional textile printing. The book elaborately describes different printing centers, methods, motifs and importance of Burhanpur printing clusters of Madhya Pradesh. It emphasise the tribal connection of printing clusters of Madhya Pradesh. These prints and products had local names like, neela lugda, Bhairongarhi lugda, Dhoti Toda etc.

Singh. M. Chisti R. K , Sanyal A. 1989, , Saris of India: Madhya Pradesh, mentions, angochas from Ujjain and Neemuch District and wax resist block printed Nandana Lugda.

The Hindu, Editor (2009) wrote an article :- mention In his book "Timeless Traditions, Contemporary Forms: Arts and Crafts of Madhya Pradesh" coarse dyed and printed textiles by various techniques in Ujjain and nearby regions

Rajput, Amrita, (2010), in her Ph.D., on "Marketing and merchandising problems of fabrics printers in Malwa and Nimar region", mentions about transition of Madhya Pradesh printing with dark colours and thick cloth to the fine fabric and chemical. The survey reports marketing and merchandizing problems of fabric printers in Malwa & Nimar region like lack of adequate power and water, labour supply, pollution, and marketing problems like lack of awareness and knowledge of current trends and pro table merchandizing, selling through middleman, being a small scale industry, lack of Textile information centre, increasing competition, absence of textile advisors, inaccessibility of forecast for new creations, promotion, etc.

Pushpa Chari, mentioned in an article (2011) published in The Hindu, about the importance of Bagh prints. It mentioned about change in products from lehengas and ghagras, to saris, dress materials and bed covers.



Malik Bhawana (2014) discussed Effects of Textile, Dyeing and printing industrial effluents on river Kshipra at Bhairongarh Ujjain, M.P., India. It emphasize the use of many chemicals, dyes, detergents, waxes, starch, and cellulose, which is directly thrown in the river without prior treatment causing water unfit for drinking, bathing and even washing purpose.

The research concludes that only 45% of artisans are working with vegetable dyes while rest are using Chemical dyes like Direct, Naphthol, and Vat dyes. The study also reveals that 11% artisans are working with screen printing.

Awasthi Apeksha (2017), mentioned the presence of excess amount of azo dyes and wax in river Kshipra, near Bhairongarh region of Ujjain district. The study also proposes the use of coagulation/flocculation process including Alum and Natural Charcoal for the decolonization of dye wastewater.

During the time of Ashoka, Ujjain was a prominent city in ancient India and an essential center for trade and commerce. Ujjain was part of the Mauryan Empire during Ashoka's reign (circa 268–232 BCE). The Mauryan Empire, under Ashoka's rule, had a well-established system of trade and diplomacy with other regions, including both imports and exports. Ujjain, being a significant city in the empire, likely engaged in trade activities, exporting commodities such as spices, textiles, pottery, and other goods that were in demand during that period. Imports might have included valuable items like precious stones, metals, and exotic goods from other parts of the Mauryan Empire and beyond. It's Important to note that while historical records provide some insights into the trade and commerce of the Mauryan period, specific details about Ujjain's exports and imports during Ashoka's time might not be extensively documented. The information available is based on archaeological findings, ancient texts, and historical research.



CONCLUSION

Madhya Pradesh has rich heritage of Hand Block Printing craft. Various clusters like Bagh, Jawad, Tarapur, Ujjain Bhairongarh, Sironj, Indore were known for its fine printing techniques and motifs. Many writers and researchers have written about historical importance of Madhya Pradesh Printing cluster but in last decade most of the writers and researchers have covered only Bagh Prints of Bagh region and Nandana prints of Jawad Tarapur. Very few have covered about present status of printing clusters of other regions. There is a vast scope and requirement of study and documentation of languishing block printing clusters like of Bhairongarh Ujjain, Sironj, Sarangpur, Ashta and many more.

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