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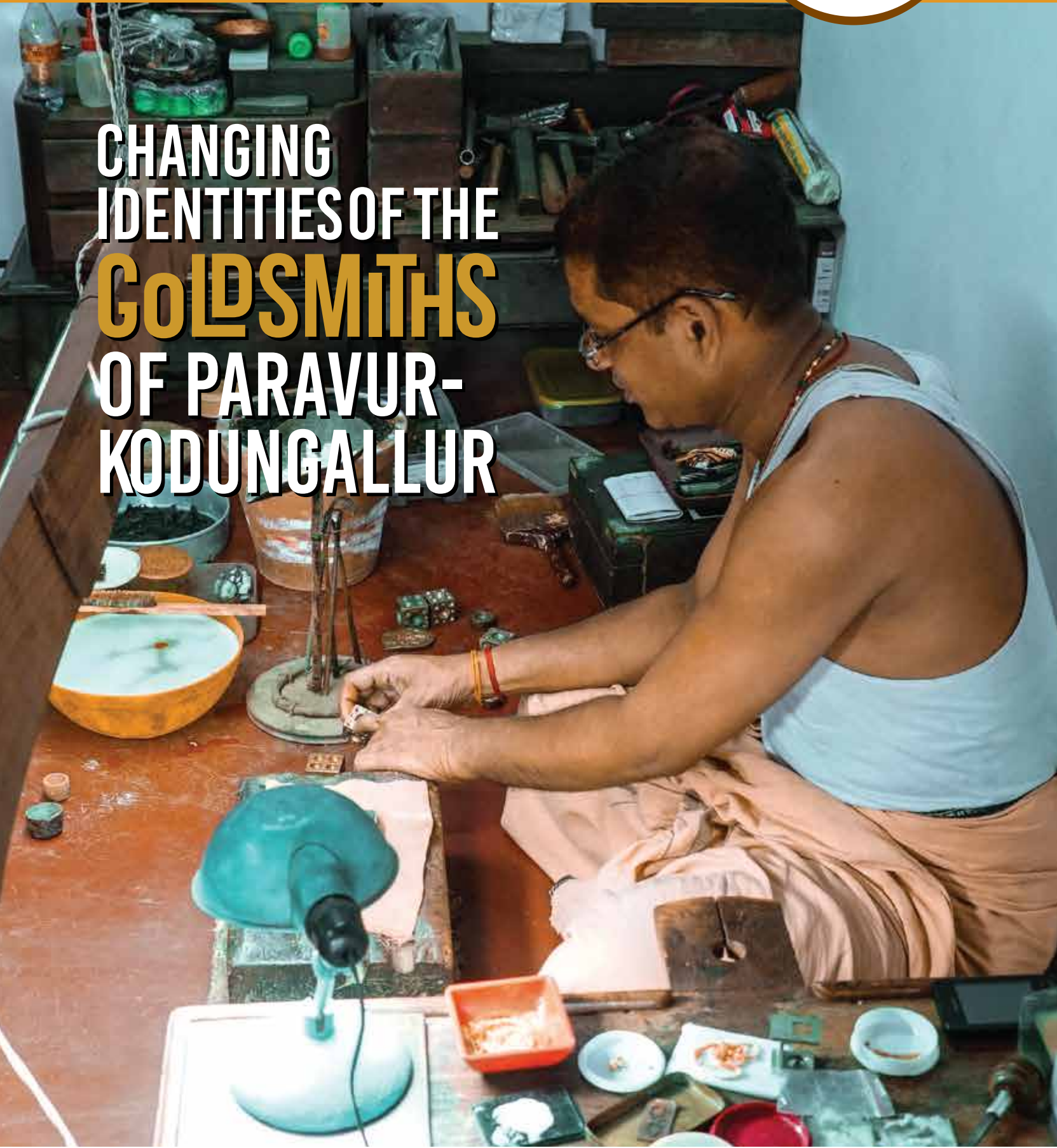
MUZIRIS NEWS

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CHANGING IDENTITIES OF THE **GoLDSMITHS** OF PARAVUR- KODUNGALLUR





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Kerala, the green gateway on the southwest coast of India, lies snugged between the vast Arabian Sea on its west and the Western Ghats to the east. With its diverse natural and cultural attractions, this tropical landmass attracts travellers from far and wide. Realizing this, the Tourism department has always made an earnest effort to plan the destinations, infrastructure, products, and activities the way they appeal to visitors the most. The department has already moved toward responsible tourism to benefit the community socially, economically, and environmentally.

Muziris heritage project runs on the mission to conserve heritage and has this philosophy at its core. The Muziris project regions are credited with splendid heritage remains and will more precisely know the effort of the project to captivate holiday-makers through entertainment and education. The project's attraction is undoubtedly its network of backwaters - around which the region's daily life revolves. The laudable effort will be fulfilled as part of the Muziris heritage project to conserve important heritage monuments, sites and remains in Muziris and Alappuzha and convert them into monument museums.

The region's beauty is further enhanced by a rich tradition of natural and cultural elements dating back over a thousand years, including music, arts, and monuments situated on banks of the water bodies, making Kerala truly God's Own Country. My sincere appreciation to all those who toiled to rejuvenate both the cultural and natural beauty of the project area.



**Kodungallur
SriKurumbha
Bhagavathy Temple**

**Inauguration of
Accommodation
Block**

that the present physical conditions in the temples were not conducive to the devotees. The physical conditions would be expanded without any disturbance to the rituals and ceremonies.

Adv. V.R. Sunilkumar MLA presided over the function. Benny Behanan MP delivered the keynote address. Kodungallur Municipal Chairperson M.U. Shinija and Devaswom Board President V. Nandakumar were the chief guests. Vice-Chairman K.R. Jaitran, Muziris Projects LTD Managing Director P.M. Nowshad, Municipal Councilors, Devaswom Board members and other socio cultural leaders addressed the gathering.

Minister for Devaswom K Radhakrishnan inaugurated the construction work of the accommodation block at the temple on 11th september as part of the Muziris Heritage Project. The building will be constructed for Rs 1.88 crore on the land allotted for constructing the temple.

The 4,500 sqft two-storey building on the west side of the Vasurimala Temple will be constructed under the Muziris Heritage Project and handed over to the temple Devaswom. Minister K Radhakrishnan said





The historic land where **THE MISRABHOJANAM** took place was taken over

The government has taken over the historic land at CheraiThundiparambil, where the Misrabhojanam took place. Minister for Cultural Affairs & Fisheries Saji Cherian made the formal announcement of the land acquisition. The Minister said that we are still reluctant to speak openly about the oppression but that Ayyappan became a vocal supporter in bad times. Muziris Projects LTD has acquired 3 cents of land in Thundiparambil for Rs 16 lakh.



K.N. Unnikrishnan MLA presided over the meeting held at Sahodaran Ayyappan Memorial Hall. Former MLA S. Sharma, Muziris Project Limited Managing Director P.M. Nowshad, Vypin Block Panchayat President Tulsi Soman and District Panchayat Member Adv. M.B. Shiny, Pallippuram Grama Panchayat President Ramani Ajayan, Member Sheela Gopi, Memorial Committee Vice President Sippy Pallippuram, Secretary O. K. Krishnakumar, committee member Dr. K.K. Joshi and political and cultural activists were present.



Reception for the Television Award winner

Nandakumar Thottatthil, the State Television Award for Best Documentary winner, was honoured by the Kodungallur Film Society, Kodungallur Municipality and Muziris Projects LTD. The

award-winning documentary was screened at the Muziris International Research and Convention Center. Kodungallur Municipality Chairperson M.U. Shinija presided. Film Society Secretary E.M. Faris, Kodungallur Film Society Patron, Cine Director and Kerala State Film Academy Chairman Kamal and Muziris Projects LTD Marketing Manager Ibrahim Zabin presented the mementos. Vice-Chairman K.R. Jaitran, Taluk Rural Development Bank Chairman T.M. Nasser and Municipal Councilor P.N. Vinayachandran greeted him. Nandakumar shared his documentary filming experiences. Film Society Secretary E.M. Faris welcomed the audience and Museum Manager Sajna Vasantharaj delivered vote of thanks.



‘Suchithva Bharatham’ Clean India program

In connection with 75th Independence Day Celebrations Nehru Yuvakendra Thrissur and the National Service Scheme conducted a program on Clean India initiative at Muhammad Abdul Rahman Sahib Muserum on 21st of October 2021. Thrissur District Panchayat Vice President Sheena Parayangattil inaugurated the function.

Eriyad Panchayat President K.P. Rajan, Mathilakam Block Panchayat President C.K. Girija, Swachh Bharat Mission

Thrissur District Coordinator Bijith B.L., Mathilakam Block Panchayat Vice President C.S. Salish, Thrissur District Panchayat Member Sugatha Sasidharan, Hafsal, Vatsamma Teacher, P.K. Azim, Ambika Sivapriyan, Najmal Shakeer, Sumitha Shaji, K.G. Sasidharan, Sreeja Babu, Dr. Binu, Muziris Marketing Manager Ibrahim Zabin and Museum Manager Midhun C. Sekhar were present.

As part of the Program NSS volunteers from KKTU College collected plastic waste and clean the Muziris Munakkal dolphin beach.



Representatives of Chendamangalam Hollycross Church visited Muziris Projects Limited Office



BOATING

Poyya Panchayat - Boating

The Muziris Projects Limited organized a cruise trip for the Panchayath Members and other officials on 18th September. The trip was conducted for the PoyyaGramapanchayat. Kodungallur municipality Chairperson M.U. Shinija inaugurated the event. Vice-Chairman KR Jaitran, Standing Committee Chairman Elsy Paul, Poyya Panchayat President Daisy Thomas, Vice President T.A. Kuttan, Muziris Project Marketing Manager Ibrahim Zabin, Museum Managers Sajna Vasantharaj, K.B. Nimmi and Midhun C. Sekhar were present.



Edavilangu Panchayat - Boating

Idavilangu Grama Panchayat President Bindu Radhakrishnan, Panchayath Members and other officials in the cruise trip organized by Muziris Heritage Project on 21st September.



Chittatukara Panchayat Boating

ChittatukaraGramapanchayat President Shanthini Gopakumar, Panchayath Members and other officials in the Muziris Project Jalayathra organized on 11th September.



Mala Panchayat Boating

Mala Grama Panchayat President Bindu Ashok, Panchayath Members and other officials in the Muziris Project Jalayathra organized on 9th October.



Chendamangalam Panchayat Boating

Chendamangalam Grama Panchayat Divya Unnikrishnan, Panchayath Members and other officials in the Muziris Project Jalayathra organized on 9th October.

Changing Identities of the GOLDSMITHS of Paravur – Kodungallur

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Reema M.S. - Muziris Projects Ltd

In the nineteenth century, changes initiated by colonialism and industrialization led to the decline of traditional crafts in India. Now, globalization and mechanization have a devastating impact on traditional crafts. This article examines the subtle shifts in community identity among the thattan (Swarnapanikkar) or the traditional goldsmiths, the shift of occupation, shift of residence, changes in belief systems, modernization and mechanization of occupation, shift to non-caste occupations, shift from craftsman to labourer and inclination towards forced migration. In contrast to this grim picture, the artisan communities greatly influenced medieval Kerala's village life and cultural history. They were known as Kammalar, later the name Vishwakarma, an impact of Brahminical influence gained ground. Thattan is one among the five crafts groups or ainkudikammalar. Among the five subgroups, goldsmiths are the most mobile. Migrant communities mostly engaged in traditional jewellery making.

Traditional goldsmith

The origin of the Thattan community in North Paravur town in Ernakulam district can be connected with the migrations from Madurai (Tamil Nadu) in the early nineteenth-century Kammalar; they don't identify with the upper castes or the lower castes in the social ladder in Kerala's population-based caste order. Unlike studies on many other castes in Kerala, there are ample historical records and inscriptional evidence for the craft group. The earliest inscriptional evidence for

craft groups and their interrelations is found in the Tharisapalli copper plates of the ninth century CE. The Thrikkakara temple records, Nedumpuram Tali temple inscriptions, Thirunelli Copper Plate and the Tarisapilli Church copper plates provide information on thattan.

Monogamous nuclear families are now most common among them, and they practice patrilocality, and the eldest son succeeds as the head of the family. The thattan community of N. Paravur belong to two language groups, Tamil and Malayalam. The Tamil speaking thattans worship Shiva, Vishnu, Rama, Krishna, Durga, Kali, Ganesh, and Lakshmi (goddess of wealth, wife of Vishnu) and family, clan and regional deities.⁹ The Malayali thattans mainly worship Vishnu and Lakshmi. They consider themselves to be ritually superior. The migrants are referred to as Asari, while the native is referred to as thattan. The divine artisan, Vishwakarma, is revered as the special patron of the caste in other parts of India but not so much among the Thattans of Kerala.

Why gold is precious

Gold is one of the oldest metals used by humans. It is a noble metal because it does not react with most elements. It usually is found in its native form, lasting indefinitely without oxidation and tarnishing. People have used gold in all cultures where the metal either is available, indigenously or imported. The antiquity of gold dates back thousands of years, and gold objects were made using many techniques used by modern goldsmiths.

Gold has an intrinsic economic value and price, and the market is not a concern to the goldsmith. A traditional goldsmith uses a fireplace and bellows and melts gold or silver by putting its pieces in a crucible (stone moosha or terracotta kova) and blowing it with flame using a blowpipe. The goldsmith's workshop includes various iron tools, gold caramel navasaram, rasakarpuram nitric acid, sawdust, sawdust, crucibles, and various axes. In the workshop/ or panippura, the senior male member of the family prepares and delivers jewellery according to the needs of the people. Artistic and creative types of traditional jewellery require high production costs and time. Women never engaged in the traditional occupation, unlike pottery and weaving.

The settlement of thattan community concentrated mainly near the religious centres and palaces. It is generally accepted that the history of origin in thattan community in Kerala to the early medieval period. The role of temples in the origin of thattan community is seen in Kerala during the pre-modern period. The traditional crafts groups such as asari, kollan, thattan, vaniyar, chaliyar and so on were mostly settled at the temple premises. According to profKesavanVeluthat, these traditional crafts groups were settled before temples in society. Thattan and Chembotti caste emerged in temple construction due to

their mastery of metalworking. As the temple became a centre of power relations, it naturally became the storehouse of gold, silver and precious jewels. Most previous works have traced the history of origin in thattan community in Kerala to the early medieval period. The role of temples in the origin of thattan community is seen in Kerala during the pre-modern period.

Traditional Goldsmiths Fading into Oblivion

With the expansion of the modern jewellery business, the demand for handicraft gold jewellery decreased, and nowadays, it is no longer a monopoly of Hindu craftsmen.

Today people from different communities have entered into the jewellery business. Thattans have switched roles from a traditional caste-based occupation to the global gold business participant. The traditional goldsmiths are now fast vanishing, with 40 to 60 per cent of the workers who had worked particularly in and around this region having shifted to semi-skilled jobs in the past 15 years. They could not withstand the competition by the wholesale marketing and high-end jewellery showrooms.

A cottage industry in the Muziris heritage project

In several centuries, many events and deluge wiped off the remaining pulses of the old ways of life in the Muziris region—in North Paravur and chendamangalam. However, the region wrote a new chapter of survival. The fame of the different cottage industry at Chendamangalam, which was submerged somewhere in the past it began to be forgotten, was revived by the Muziris Heritage Project. As part of the Muziris Heritage Project, various monuments of historical importance associated with the PaliathAchans, who were prime ministers to the Kochi Kings, were renovated and restored. One monument that has been breathed life into is the shops located near the Shiva Temple. Around 300-year-old, the structure had catered to traditional trade. Nine shops were renovated and allocated to nine persons engaged in traditional crafts, including pottery, handloom, temple art and goldsmith to explain the traditional style.



Alappuzha Heritage Project



Alappuzha Heritage projects envision a comprehensive, holistic development plan for Alappuzha. Under the project, the lost port town and its deteriorated industrial heritage sites have been conserved and converted into museums and monuments. Alappuzha Heritage project has already taken the initiative to rejuvenate the face of Alappuzha town, which will give unparalleled developmental opportunities to the town. After completing the Coir History Museum, living coir museum, yarn museum, Gandhi museum., labour movement museum, port museum, Alappuzha will become the centre for informal education in Kerala. The Saukar Masjid and the Makkam Masjid have been restored and handed over to the public. Conservation work of Leo xiii school is going on. Canal-side cleaning is entering into its third phase. The growing Miyawaki forest near the port museum and beachside beautification glorify the legacy of the ancient port town. Thus the Project can mark Alappuzha as a heritage destination on the international tourism map.



Canal Side cleaning

The meeting conducted on July 17 2021, has been decided to start the canal side cleaning with the community participation. As per the decision made Vadai canal, and commercial canal sides have been divided into 13 blocks. Different organizations volunteered to take the responsibility to clean the canal side. Muziris Heritage project took the responsibility to clean the canal side of Pallathuruthy to Chungam. Chungam to Irumbupalam Vyapara Ekopana Samithi took charge to clean the canal sides. Kudumbasree took the responsibility of Irumbupalam to Kothuvalchavadi. AIYF Mandalam committee cleaned the Kothuvalchavadi to the Kannan Varkey area. Kannan Varkey to Muppalam, Dravidiyan cultural forum took the responsibility. From Muppalam to Uppootty Palam municipal staff union took the responsibility of cleaning. The agriculture department was in





charge of the Muppalam to Cullan bridge area. Cullan bridge to Shavakotta bridge DYFI took the responsibility of cleaning. Vyapara Samithi took charge of Savakotta to the YMCA area. Children from the sports council were the team members of the YMCA to the Punnamada area. The inaugural event of Canalside cleaning was held on August 31, near the Muappalam canal side. Chairperson Saumya Raj inaugurated the event. Rego Raju, Ward councillor, presided over the function. P.M. Nowshad, Managing Director Muziris Projects LTD welcomed everyone for the Canal cleaning event. Vice-Chairman P.S.M.Hussain addressed the people. Bindhu Thomas, A. Shanavas, Beena Raj. K. Babu, Vinitha were present at the function. Muziris Marketing Manager Ibrahim Zabin delivered vote of thanks.

Beautification on canal sides

In Alappuzha, floriculture was started on the canal sides as part of the Department of Agriculture. It was started by sowing seeds from the Cullan bridge to Muppalam.



Boards and waste bins

Along with the cleaning of the canal, waste bins and instruction boards have been set up on both sides of the bridge and also at the field office of the Alappuzha Heritage Project at the New Model Coir Society. Alappuzha Municipality has been entrusted with the task of waste management. Instruction boards have been set up on both sides of the three bridges to make the public aware of the need to avoid dumping waste to maintain a sustainable and clean environment.

The information centre at New Model coir society

An Information Center has been set up at the New Model Coir Society to provide information and awareness about the Alappuzha Heritage Project.





NAVY'S DECOMMISSIONED FAST ATTACK CRAFT INFAC T-81 REACHED ALAPPUZHA BEACH

The Navy's decommissioned Fast Attack Craft (INFAC T-81) warship is part of the Alappuzha Heritage Project. The INFAC T-81 was a 25 - meter - long high - speed warship having 60 tonnes of displacement. It was commissioned into the service of the Indian Navy on June 5, 1999. It was specially designed for shallow waters. The Craft was also involved in the Beach Insertion, extraction of Marine Commandos. INFAC T-81 was deployed for coastal security, patrol, commando operations, rescue and defence operations, and it then decommissioned on January 28, 2020, in Mumbai. The ship was brought to Thanneermukkam by water from Ernakulam and was taken to Alappuzha by road in a special vehicle. The ship is on display near the Port Museum, built near the old sea bridge. Officials from the Ports Department and other departments, and heritage project representatives were present at this event.



Lokame Tharavad



Under the Curatorial Ship of Bose Krishnamachari at the Biennale Foundation, Lokame Tharavad, an international art venue featuring 267 eminent artists from Kerala, has selected 5 locations and exhibited works of art, including three major protected areas of the Alappuzha Heritage Project. The Art Exhibition was re-inaugurated on August 13, 2021. The artistic installations have been open to the public since August 14. Minister for Tourism and PWD Adv. P.A. Muhammed Riyas, P.P. Chittaranjan MLA, H. Salam MLA, Alappuzha Municipal Chairperson Sowmya Raj, Municipal Vice Chairman P.S.M. Hussain, District Panchayat President K.G. Rajeshwari, District Panchayat Member Adv. Riyaz Rahim, Muziris Projects LTD Managing Director P.M. Nowshad, Kochi Biennale Foundation President Bose Krishnamachari and Trustee Bonnie Thomas were present at the inaugural function. The exhibition, which opened on April 18 last year, was temporarily closed in the wake of the Covid outbreak. The event is held at the Port Museum, Coir History Museum, & New Model Coir Museum. Departments and organizations, including the State Tourism and Culture Departments, the Muziris Projects LTD, the New Model Society, the Indian Institute of Architects and the Institute of Indian Interior Designers, supports the exhibition.

Gandhijayathi

Gandhiji's birthday was celebrated at the Alappuzha Heritage project with the collaboration of the District police department. In front of the Alappuzha SP office, the Canalsidewas cleaned by the district police force as part of the celebration. Ambalappuzha MLA H.Salam, SP Jayadev G. IPS, Muncipal chairperson, Soumya Raj, and Muziris Projects LTD Managing Director P.M. Nowshad led the cleaning event.



MATERIAL CULTURE IN MUZIRIS

CRUCIBLE

Museum	: Pattanam Children Museum
Name of Object	: Crucible
Material	: Terracotta
Size	: Fragments

Site Description:

Potsherd recovered from the archaeological site called Pattanam (N. Lat. 10°09.434'; E. Long. 76°12.587'), located in Vadakkekara village of Paravur Taluk in the Ernakulam District in Kerala, India.



Artefact Description:

Excavation unearthed different types of terracotta objects like hopscotch's, toy wheels, balls, games men, lamps and crucibles. Crucible is a ceramic container that withstands very high temperature and is used for metal, glass and pigment production. It is a shallow vessel with rounded base and has thinner walls and flat bases to sit within the furnaces. Usually crucible was heated from the top by using blow pipes. Hundreds of different sized crucible fragments (CRF) was recovered from different trenches. Blackening over the rim and thick base would suggest that this perhaps heated from top.