



सत्यमेव जयते

भारत सरकार
Government of India

भौगोलिक उपदर्शन पत्रिका

GEOGRAPHICAL INDICATIONS JOURNAL



बौद्धिक सम्पदा
भारत
**INTELLECTUAL
PROPERTY INDIA**

भौगोलिक उपदर्शन पंजीकृति,
बौद्धिक सम्पदा अधिकार भवन,
जी.एस.टी. रोड, गिण्डी,
चेन्नै - ६०० ०३२.

**Geographical Indications Registry,
Intellectual Property Rights Building,
G.S.T. Road, Guindy, Chennai - 600 032.**



**GOVERNMENT OF INDIA
GEOGRAPHICAL INDICATIONS
JOURNAL NO. 99**

JULY 14, 2017 / ASHADHA 23, SAKA 1939

INDEX

S. No.	Particulars	Page No.
1	Official Notices	4
2	New G.I Application Details	5
3	Public Notice	6
4	<i>GI Applications</i>	
	<i>Mahabalipuram Stone Sculpture - GI Application No. 426</i>	7
	<i>Banglar Rasogolla - GI Application No. 533</i>	19
5	General Information	27
6	Registration Process	29

OFFICIAL NOTICES

Sub: Notice is given under Rule 41(1) of Geographical Indications of Goods (Registration & Protection) Rules, 2002.

1. As per the requirement of Rule 41(1) it is informed that the issue of Journal 99 of the Geographical Indications Journal dated 14th July, 2017 / Ashadha 23rd, Saka 1939 has been made available to the public from 14th July, 2017.

NEW G.I APPLICATION DETAILS

App.No.	Geographical Indications	Class	Goods
566	Wooden Mask of Kushmani	20	Handi Crafts
567	Madurkathi	20,27	Handi Crafts
568	Darjeeling White	30	Agricultural
569	Darjeeling Green	30	Agricultural
570	Otho Dongo	19	Manufactured
571	Jaipuri Razai	24	Textiles
572	Komal Chaul of Assam	30	Agricultural
573	Lucknow Bone Carving	20	Handi Crafts
574	Thaikkal Rattan Furniture	20	Handi Crafts
575	Kalpetta Bamboo Craft	20	Handi Crafts
576	Kannur Baby Wraps	24	Textiles
577	Grana Padano	29	Manufactured
578	Lucknow Chikan Craft (Logo)	24	Handi Crafts
579	Krishnagar Sarpuria	30	Food Stuff
580	Krishnagar Sarbhaja	30	Food Stuff
581	Punjab Seed Potato	31	Agricultural
582	Tawlhlohpuan	24 & 25	Textiles
583	Mizo Puanchei	24 & 25	Textiles

PUBLIC NOTICE

No.GIR/CG/JNL/2010

Dated 26th February, 2010

WHEREAS Rule 38(2) of Geographical Indications of Goods (Registration and Protection) Rules, 2002 provides as follows:

“The Registrar may after notification in the Journal put the published Geographical Indications Journal on the internet, website or any other electronic media.”

Now therefore, with effect from 1st April, 2010, The Geographical Indications Journal will be Published and hosted in the IPO official website www.ipindia.nic.in free of charge. Accordingly, sale of Hard Copy and CD-ROM of GI Journal will be discontinued with effect from 1st April, 2010.

Registrar of Geographical Indications

G.I. APPLICATION NUMBER – 426

Application Date: 31-05-2013

Application is made by Tamil Nadu Handicrafts Development Corporation Limited (Poompuhar), Government of Tamil Nadu, 759, Anna Salai, Chennai - 600 002, Tamil Nadu, India, for the registration in Part - A of the register of **Mahabalipuram Stone Sculpture** under Application No. 426 in respect of Hand crafted - Stone carving products, including but not limited to Statues of god & goddess, human form, animals and nature, utilitarian products, gift, interior pieces & decorative items, etc., falling in Class 19 is hereby advertised as accepted under Sub-section (1) of Section 13 of Geographical Indications of Goods (Registration and Protection) Act, 1999.

- A) Name of the Applicant** : Tamil Nadu Handicrafts Development Corporation Limited,
- B) Address** : Tamil Nadu Handicrafts Development Corporation Limited, (Poompuhar) Government of Tamil Nadu, 759, Anna Salai, Chennai - 600 002, Tamil Nadu, India
- C) Types of Goods** : **Class 19** - Hand crafted - Stone carving products including but not limited to Statues of god & goddess, human form, animals and nature, utilitarian products, gift, interior pieces & decorative items, etc.,
- D) Specification:**

A typical sculpture from Mamallapuram/Mahabalipuram is known to be carved in stone with characteristics of intricate designing chiselled finely there unto. Keeping with the spirit of the surrounding Pallava art and architecture, the popular stone sculptures made today in Mamallapuram are idols from mythologies or deities depicting divinity. The pose is naturalistic with stylistic presentation and there is not much distraction due to the anatomy of the structures.

The Mahabalipuram Stone Sculpture is characterised by a wide forehead, sharp nose, long eyes, hanging ears and the oval shaped face, usually with double chins. The male and the female sculptures are slender and curvaceous to look at and symbolize perfection in terms of beauty. The sculptures are usually in a reclining, sleeping, standing or sitting position. They characteristically look animated and lifelike despite the stone as the medium of sculpting. The stone that is delicately carved with finesse, concentrates on heavy drape like clothing for attraction as well as the elaborate ornamentation. The idols carry the aura of religion and all these depictions have the subject in the centre, with exquisite carving even at the slab of stone which is the base of the sculpture.

E) Name of the Geographical Indication:

MAHABALIPURAM STONE SCULPTURE



F) Description of the Goods:

Mamallapuram stone sculptures exhibit the beautiful blend of carving smooth curves onto a hard surface. The main Pallavan pieces of architecture that can be found in Mamallapuram are:

- 1) Cave Architecture (Kuzhai Kovil)
- 2) Rock Architecture [Vettithali (Ouarikal) Rathangal]
- 3) Structural Temples (Kattimana Kovil)

These three types of sculpture house within them marvellous pieces of Pallavan artistry on stone namely:

- a) Open sculptures (Chitram- Mttzhu Uruvam),
- b) Relief sculptures (Arthachitram Podaipu Shilpangal), and
- c) Painting/ Portrait sculptures (Chitra Basam).

The techniques used in these historic pieces of art are still practised by the present sculptors of Mamallapuram. The sculpting is reminiscent of the Pallava art of stone sculpting conforming to the various kinds of sculpting that can be found in the Mamallapuram and the exceptional skill of the sculptors lie in the fact that they can reproduce and replicate the complex pieces of art and architecture exhibited by the ancient Pallavas even today. The sculptors of Mamallapuram recreate these products as statues presently in the form of:

- a. Gods and Goddesses
- b. Characters and scenes from Tamil literature
- c. Animals

The artistic style which is rigid and exclusive to the Pallava tradition of sculpting and can be seen in the representation of the slim figure, yet possessing ample and well- rounded limbs in a reclining, sitting, standing or sleeping posture. The sculptures can the stamp of an oval face for a female and a long face for a male. The faces possess the typical protruding forehead, sharp nose, hanging ears, long eyes and enigmatic smile. Both the male and female are very slender and curvaceous in appearance.

The sculptors of Mamallapuram exhibit their extraordinary skills and only make the traditional sculptures. The product, in the end, resembles the spirit of the ancient Pallavan art and architecture. The sculpture is made out of pure granite using the methods inscribed by the Pallavas which seems to be evidently used in their art and architecture as well:

- a. Athama rules
- b. Shilpa Shastras
- c. Vastu Shastras

The sculptures carry the stamp of an oval face for a female and a long face for a male. The faces possess the typical protruding forehead, sharp nose, hanging ears, long eyes and enigmatic smile. Both the male and female are very slender and curvaceous in appearance. The ornamentation includes weaponry in hand, ornaments on the chest, the traditional sacred thread (for the male) that characteristically traverses over the right arm, the intricately designed drape-like clothing. The sculptures exude the classic beauty with calm features and possess the air of old-fashioned appearance. The sculptors only use the poses which are only prescribed in the *Shilpa Shastras* and they have the characteristics of:

- a. Sathva Guna (Serene characteristic)
- b. Thamasa Guna (Introspective characteristic)
- c. Rajasha Guna (Warrior-like/ Royal characteristic)

The additional look of the idol depends on the above attributes a character and accordingly, a head dress/ crown not exceeding the size of the idol's face by one and a half or tresses with circular pattern is carved.

G) Geographical area of Production and Map as shown in page no: 18

Mahabalipuram Stone Sculpture is done at Mahabalipuram/ Mamallapuram and surrounding area of Mahabalipuram (such as Devaneri, Pooncheri, Pattipulam, Kaaranai, Kokkalamedu, Ambal Nagar, Kuzhipanthandalam, Echur, Thirukazhukundram, Venpushpam, Kovalam, Nemmeli, Thiruvidadanthai, Kadumpadi, Manamai, Kunnathur, Muttukadu, Uthandi, Kanaathur, Paiyanur, Chavadi, Kannapattu, Nandhima Nagar, Perumaleri, Puliur) which lies between 12° 38'00" North Latitude & 80° 10'00" East Longitude in Kancheepuram District in the State of Tamil Nadu in India.

H) Proof of Origin(Historical records):

The exquisite rock-sculpting techniques exhibited in the Mahabalipuram/ Mamallapuram can be dated back to the early 7th century; to distinctively characterizing the art and architecture that flourished in glorious period of the Pallavas. Now known as the 'Rock-cut Architecture, it was the Pallava king Mahendravarman, who is the originator of this art with the construction of the completely rock-cut *Lakshitayana* in Mandagapattu where an inscription of ' built without the use of brick, mortar, wood and metal can be found . It was with this groundbreaking technology of architecture that the art of sculpting in stone was introduced in the land of the Tamils. This is, to date, the most definitive trait of the Pallava School of art and a lion's share of their art and architecture still remain in Mamallapuram.

The Pallavas were the ones to duplicate brick – mortar-wood structure in stone and not merely any stone, but on an unrelenting surface like granite. The sculptors of the

Mamallapuram who took to the medium quickly, reproduced the brick-mortar-wood architecture on granite which stands till today even after 1400 years. The Pallava dynasty, which ruled this area between 6th-9th centuries A.D., is responsible for the creation of these wonderful edifices that we see in Mamallapuram today. Among them, Mahendravarman (AD 580-630), his son Narasimhavarman I Mamalla (AD 630-668), Paramesvaravarman (A.D. 672-'700) and Narasimhavarman II Rajasimha (A.D. 700-728) contributed the most in developing Mahabalipuram as a centre of art and architecture. Most of the sculptured scenes on open rock bas-relief sculptures, like the Great Penance Panel (also known as Arjuna's Penance or Descent of Ganga), the caves of Govardhanadhari and, Mahishasuramardini, the Jala-Sayana Perumal Temple (the sleeping Mahavishnu or Chakrin at the rear part of the Shore Temple complex) are attributed to the period of Narasimhavarman-I Mamalla. The Pancha-Pandava Rathas are also a product of Narasimhavarman I's imagination. The next contributor, Paramesvara I, not only attempted the completion of the unfinished temples of Narasimhavarman I, but also built a few original structures like the Ganesh Ratha. The most iconic art and architecture of the Pallava period, however, were contributed by Narasimha II a.k.a. Rajasimha, who built the Shore Temples which to date is associated with the image of Mamallapuram.

Though many monuments remain unfinished, the Pallava architecture can be classified into:

- a. Cave Temples
- b. The Monolithic temples
- c. Structural temples
- d. Excavated remains

There are 9 monolithic temples (known as 'rathas') of which the most important are Five Rathas known as the Pancha-Pandava Rathas after the famous five Pandava brothers of the Mahabharata fame. These monuments are carved out a single rock with choice of all known forms of plan and elevations. While the Dharmaraja, Arjuna and Draupadi rathas are square on plan, the Bhima and Ganesha rathas are rectangular and Sahadeva ratha apsidal. There are 13 cave-temples (known as 'mandapas'), the notable ones being the Varaha Mandapa, Mahishasuramardini Mandapa, Paramesvara- Mahavaraha-Vishnugriha (Adivaraha Mandapa). These are in the Narasimhavarman I Mamalla style while the Adiranchanda cave-temples belong to the Mahendra period. They were the pioneers of groundbreaking technologies of architecture, a few of which include construction of double-storeyed temples, space built internally for the circumambulation i.e., pradarsan of the deity (as seen in the Dharmaraja Mandapam), introduction of grid-like breaks in the formation of the temple. Through the structural-model temples of Mukundanayanar Shrine, Okkaleshwar Temple and the Shore Temples made of reddish-granite, greyish-white granite and black granite respectively, the incredible versatility and undeniable ingenuity of the Pallavan art of stone sculpting can be appreciated.

Housed in these structures of architecture are the other unique creations of the Pallavas-their stone sculptures. Evidence of sculpted structures made from stones like sandstone, basalt, black granite and even granite (found in the city of Mamallapuram), is a true testament to the skill and creativity of the Pallavan sculptors. Recent excavations to the north and south of the Shore Temple have revealed rock-cut figures representing religious themes of period prior to its construction. Besides, a monolithic Bhuvārāha, a reclining image of Vishnu, the base of Durga shrine with deer and a square socket

possibly to accommodate *Mahastambha* have also been exposed. To the south of the Shore Temple a stepped ghat facing the sea was exposed.

The style of stone sculpture can largely be divided into three types:

- a) Round sculptures (which provides a view from all the sides)
- b) Relief sculptures (which are in the open and are projected towards the sky)
- c) Painting/ Portrait sculptures (which are portrayed like a painting, in a single view and are usually found inscribed in the walls of the rathas and mandapams).

The sculptural compositions of the Pallava period, as seen in Mahabalipuram, are all based on religion with occasional royal portraits. These sculptures have a character of being narrations and not a continuous story; they represent the visual forms of *Puranic* legends which were retained in memories through oral traditions. The famous legends that are found in the artistic realm that is Mahabalipuram includes that of Lord Krishna lifting the Govardhana Hill with his little finger to save the cowherds from the torrential rainfall caused by Lord Indra, the King of Gods (Govardhan Panel, a relief sculpture); the story of Arjuna, one of the heroes of the great epic Mahabharata, who performs a penance in the Himalayas near the river Ganga in order to obtain a weapon (astra) from lord Shiva (the Great Penance Panel, an open-air bas-relief); the legendary tale of Goddess Durga defeating the buffalo-headed demon Mahishasura (Mahishasuramardhini Panel in the Ramanuja Mandapam); the tale of the boar- incarnation of Lord Vishnu, lifting Mother Earth from the ocean (Yaraha Panel in the Yaraha Mandapam); Lord Vishnu's assuming another incarnation and taking three strides to subdue the demon-king Mahabali (Trivikrama Panel in the Varaha Mandapam); the personification of feminine beauty in the depiction of Goddess Lakshmi (Gajalakshmi Panel in the Varaha Mandapam) .

Style and Characteristics of the Pallavan Art of Sculpture

The style of keeping the ornaments to a minimum and keeping the drapes heavy was followed. The dress consisted of unstitched cloth draped over the body where one can see either of the two types of lower garments- a skirt-like garment (katchcha) or a tight garment (kaupina). These are secured by a waist-band (sometimes accompanied by a waist-girdle) along with a flat cummerbund. The upper garment, when worn, is folded and is thrown over the left shoulder with the sacred thread seen as a rolled piece of cloth or in strands, worn in normal style or with the lower end passing over the right hand. Goddesses, like Durga, wear a breast band as an upper garment.

The countless pieces of art like the Anantsayana Panel, the Trivikrama Panel, the Varaha Panel, the Mahishasuramardhini Panel and sculptures with extraordinary beauty like, Siva with Tanduvu in the Dharmaraja Ratha, Shiva as Rishabhantika in the Dharmaraja Ratha, the Anantasayana, the Gajalakshmi Panel in the Varaha Mandapam show the distinguishing features of the Pallavan art of sculpting, namely- a naturalistic pose, stylistic presentation without much distraction on the anatomical details, wide chest, flat nose (which eventually became sharper), the egg-shaped face, the double chins. The portrait sculptures are basically of two kinds and the common features they possess as the objects of worship are marked by a static pose with the right hand denoting the abhaya mudra (which represents dispelling of fear) and the left hand on the hip. There are other divine sculptures in relief as well, like the Great Penance Panel and, the Govardhan Panel. It is another noticeable feature that the sculptures have a sense of happiness, joy or bliss on their face- this is a typical Pallava composition and its prime example can be seen in the large Somaskanda Panel in the Ramanuja Mandapam, amongst others.

The other unique characteristic in the recurring religious motifs that are sculpted in Mahabalipuram are the depictions of the characters themselves who look elegant, young, tall and slender with no presence of uncouth, ugly or awkwardly positioned figures. The types of depictions that can be seen can be easily classified with the divine beings exuding divinity (as seen in the Durga Panel and the Trivikrama Panel in the Varaha Mandapam), semi-divines celebrating their earth-bound journey by flying down and all the men and women presented appropriate to the station. The liveliness of the sculptures comes with the inclusion of the devotees on the ground due to the religious motif.

The sculpture of the Pallavan art is magnificent and exceptional due to the largeness of the stone sculptures which are engraved rather than built out of separate pieces as seen in the Anantasayana Panel and, the Mahishasuramardhini Panel in the Ramanuja Mandapam and the Trivikrama Panel and the Varaha Panel in the Varaha Mandapam. However, there are separate niches for gods and goddesses where they are carved out of stone and the depiction is such that the mood of the character can easily be gauged.

History and Records of Mamallapuram through the ages

The enormous labour involved in quarrying stones and transporting them to distant places did not exist and the rock cut caves and structural stone temples built of sandstone and granite found in Mamallapuram show the prevalent trend of stone carving in Mamallapuram. The authenticity of the sculptures of Mamallapuram by the Pallavan artists can be found by the inscription of seven labels on the periphery of a rock with a cavity (this rock is called the 'Horse cistern of lame Virappan') in Pucherri, a hamlet of Mamallapuram. These names written in the old Tamil/ Grantha script reads personal names which undeniably denote artists (for example, the name 'KevadaPerumtaccan', where 'perum-taccan' means 'great sculptor'). Many records of the Pallava age go to show that the sculptors hailed from Kanchipuram, the capital city of the Pallava reign. These artist-sculptors formed guilds and worked as scribes of the king. These artisans were adept in sculpting and they had mastered the art of sculpting in stone, where all the preceding art and architecture were products of brick, mortar and wood. There are records assignable to the 700 C.E. in Mamallapuram suburbs, showing that the artisans of that era were responsible for the sculptures that we see today. The in-built sculptures of the temple and the unfinished relief sculptures still present in Mamallapuram also show the extant art of sculpting in Pallava period as concentrated in this port-town.

The port-town of Mamallapuram has been flourishing ever since the 5th century. The knowledge of Mamallapuram's significance dates back to the 1st century, which can be seen in an early piece of Tamil literature Perumban-arupadai. The name 'mamallai' means 'great port' in Tamil, as noted by the Vaishnavite saint of the time, Bhuttatalvar. Mamallapuram was named so after the famous title of Narasimhavarma Pallava in the mid-seventh century. The port-town of Mamallapuram prospered under the enduring patronage of Narasimha II, a.k.a. Rajasimha. The sculptures on the Mamallapuram had such great significance that there were great pains taken to preserve it. This can be seen in the writings of a certain court poet named Dandin, of the Pallava era who speaks of an artist named Lalitaya who invited King Rajasimha to visit Mamallapuram to see the mended forearm of Vishnu that had broken from the wrist. The artistry was so impeccable that the mended joints cannot be seen. This is one of the earliest records of scientific sculptural conservation in India. The city of Mamallapuram also saw the advent of the Chola Empire in the 10th century. The king Rajaraja Chola provided for flower

gardens with the intention to endow the temples of Mamallapuram with a variety of flowers. This tradition was followed by his grandson Rajendra II whose endowment can be seen recorded in the Adivaraha Mandapam. Further prosperity was witnessed in the 15th century under the Vijayanagara rule, where the rulers enhanced the Vaishnavite influence and repaired the already built structures of Mamallapuram for festivals. It was in the 16th century that the name 'Mahabalipuram' was coined.

Mamallapuram's artistic grandeur was such that it not only attracted the attention of many foreign travellers but its relevance can also be charted with the help of various works after the South Indian rulers' reign had ended. The characteristic 'seven pagodas' was evidently known amongst the seamen initially and thus, the moniker for the city of Mamallapuram stuck for years to come. As noted by the veteran historian N.S.Ramaswami, Marco Polo was one of the first Europeans who visited the city of Mahabalipuram which is evident with the marking of the city in his Catalan Map of 1275. The works of a Venetian traveller, Gaspero Babli, refers to the Mamallapuram monuments as he saw it in 1582- "seven pagodas" upon which there are eight pleasant hillocks. In 1727, in his New Account of the East Indies, Captain Hamilton refers to the 'seven pagodas' again. It was however in an article titled 'Some account of the sculptures and ruins of Mamallapuram, a place, a few miles north of Madras, and also known to seamen by the name of the Seven Pagodas' published in Asiatic Researches, Vol. I in 1788 by William Chambers, that the first systematic general description of the place and monuments was given. In 1798, James Goldenham, an officer under the Madras Government, gave more details in the Asiatic Researcher with the description of The Great Penance bas-relief. The first published drawing of Mamallapuram was by M.J. Haffner, in 1806 in his book, 'Journey to the Coromandal Coast' which was also translated to English in 1811. In 1814, writings of philosophy and poetry about Mamallapuram by Martha Graham were published. By the mid-nineteenth century the art of Mamallapuram was discovered to be that of the Pallavas and it started drawing art lovers from all over the world, thereby leading to the significant discovery of the original artists of the monuments from the past.

Thus, in 1828, it was Benjamin Guy Babington who took the first serious effort to study the inscriptions of Mamallapuram so that proper understanding of the monuments could be made this was read as a paper in the Royal Asiatic Society in London in the same year. It was James Ferguson whose work dated the period in which the monuments were built as being 650-700 C.E., as published in History of Indian and Eastern Architecture. By 1971, there were photographs of Mamallapuram, taken by Alexander Hunter, which can still be found in the Madras School of Arts. By the end of 19th century, the iconic status of Mahabalipuram/Mamallapuram was cemented with the publication of the inscriptions of Mamallapuram along with their English translations by E. Hultzsch, a government epigraphist for Madras in the South Indian Inscription, Vol. I, 1982.

To date, Mamallapuram has kept alive the ancient art of stone-masons and sculptors. The visitors can witness the actual carving technique- with both hammer and chisel and modern tools. The sculptors in the present Mamallapuram have skills exhibiting the same artwork that is immortalized by the Pallavas. Today, the sculptors engaging in the making of various stone sculptures still adhere to the traditional showcase of the sculptures, which is evident by their appearance. The sculptors still use the traditional method of art which is prescribed by the Pallavas, in order to make the sculptures. The sculptors make

the sculptures in Mamallapuram itself and the place of Mamallapuram itself provides the historical inspiration for the sculptures. The brilliance and ingenuity of the sculpting on stone has brought visitors from far and wide.

I) **Method of Production:**

A typical stone sculpture of Mamallapuram is done in six stages. The primary raw materials used in this art form are granite and sandstone. The source of the black, white and green granite, as well as the sandstone, lies in the Mahabalipuram region and neighbouring areas such as Pattimalai. The *Shilpa Sastras* are strongly adhered to in the method of production. Each and every step of carving and sculpting is guided by the *Shilpa Sastra*.

The stages of production are as follows:

- a. A drawing of the desired idol is drawn on a piece of paper and the parts are marked. The whole idol is made according to this sketch which is divided into 124 parts, normally. There are a few exceptions to this rule, for example, there are only 5 divisions for the sculpting of Lord Ganesha, but 120 divisions for some other female sculptures.
- b. The stone and the size of the idol are interrelated. The stone is chosen according to the size of the idol and the size is estimated with regard to the availability of the stone. A sculptor of Mamallapuram can sculpt on a stone of any size.
- c. **Stage 1:** The sketch of the original drawing on paper is traced onto the stone using charcoal. After this, a red liquid called '*kaavi*' is used so that the sketch cannot be removed by any means from the stone. The measuring is done with a scale, using a technique called '*navatalam*', where the sculptor draws the sketch of the sculpture by dividing into 9 parts- by division into two 4 and a half parts.
- d. **Stage 2:** The unnecessary parts of the stone which are vestigial in the structure of the idol are removed. This process involves a machine. The stone now becomes the crude shape of the idol to be formed.
- e. **Stage 3:** The sculptor now sculpts the basic outline, the ornaments, limbs, shape of the body and divisions in the idol so that it resembles a figurine. Holes are drilled into the parts of stone, so that it provides space for the idol to possess a distinct bodily shape and posture. Now, the sculptor turns over the stone and removes the unnecessary stone from the back and gives a resultant round shape to the sculpture. This stage utilizes both, machines like the drilling machine as well as the hammer and chisel.
- f. **Stage 4:** The stone is smoothened and polished; resulting in a curvaceous body. The sculptor concentrates on smoothening the stone and removing the minor deformities in the shape.
- g. **Stage 5:** In this stage, the polishing of the idol is done using an emery stone/ grinding stone. As it is done by hand and not by machine, it is extremely gruelling and involves a lot of patience in order to keep the structure of the idol intact.
- h. **Stage 6:** After the previous stage which brings out the inherent colour of the granite, the skill of the sculptors is put into use. The ornamentation, details of the face and figurine are carved by the sculptor using the basic tools such as the hammer and chisel. This stage not only involves talent, but also his extreme finesse for the stone if once broken, cannot be fixed owing to its density. In this stage the sculptor

finishes the idol by giving it its distinctive look which resembles ancient Pallavan art.

J) Uniqueness:

- i. The sculptors of Mamallapuram exhibit the unique characteristics of the Pallavan art in the stone sculpture. They only make the traditional sculpture reminiscent of the Pallava period relying on the Athama, Shilpa Shastras and Vastu shastras. The sculptors are so trained to create scenic, original and authentic sculptures which exude traditional Pallavan art.
- ii. The sculptors use the densest of granite and carve these exquisite pieces into them in order to ensure the sculptures' long life. The uniqueness lies in the fact that the sculptors rely on traditional hammer and chisel techniques to carve extremely hard stone. The sculptors are known to use sandstone on rare occasions as well.
- iii. The Mahabalipuram Stone Sculpture is included in the list of UNESCO World Heritage Sites, fulfils certain criteria set by the organization to be included in such list. The criteria are:
 - a) To represent a masterpiece of human creative genius;
 - b) To exhibit an important interchange of human values, over a span of time, area within a cultural world, on developments in architecture or technology, monumental arts, town- planning or landscape design;
 - c) To bear a unique or at least exceptional testimony to a cultural tradition or to a civilization which is living or which has disappeared;
 - d) To be an outstanding example of a type of building, architectural or technological ensemble or landscape which illustrate significant stages in human history
- iv. The above criteria embody uniqueness, human labour and craftsmanship, creativity, etc as constituent elements. Mahabalipuram Stone Carvings' fulfilment of the aforesaid criteria and qualification as a world heritage site are itself a proof of its uniqueness.
- v. The Pallavas had a unique style of making the stone sculptures, with slightly different styles adopted by each Pallava ruler; such as the Mahendra, the Mammala and the Rajsimha styles of architecture. Such intricate detailing with respect to the figurines and such elaborate styles are a peculiar feature of the Mahabalipuram Stone Sculpture, and is not found in every type of stone architecture.
- vi. The Mamallapuram Stone Sculpture contains the most unique feature of sculpture making. The sculptures are made to look lifelike and look animated, as opposed to mere statue like appearance. The skill of the sculptor from Mamallapuram lies in the fact that he can produce a sculpture that looks convincingly realistic by concentrating on the minute details- which includes the emotions as well. The sculpting is so intricate that the expressions are emoted to perfection. A typical Mamallapuram stone sculpture has the natural appearance of the character despite being carved onto a hard, unyielding surface like granite.
- vii. The sculptors of Mamallapuram still use the hammer and chisel technique to carve into the hard stone of granite. These tools are very time consuming but the art is such that the exquisite carving and delicate features of the idol will not surface unless the hammer and chisel are used. The depicted figurines conserve the depictions of the early art of the pallavas, which include the deities. The depictions of the divine deities sculpted into stone follow a discipline as mentioned in the

- Shilpa shastras. The sculptures carry the stamp of an oval face for a female and a long face for a male. The faces possess the typical protruding forehead, sharp nose, hanging ears, long eyes and enigmatic smile. Both the male and female are very slender and curvaceous in appearance. The ornamentation includes weaponry in hand, ornaments on the chest, the traditional sacred thread (for the male) that characteristically traverses over the right arm, the elaborately designed drape like clothing. The sculptures exude the classic beauty with calm features and possess the air of an old-fashioned appearance.
- viii. Additionally, Mamallapuram is historically and culturally rich. The richness of the region greatly influences the sculptures and inspires the sculptors. The biggest examples of such brilliance are the architectural marvels like the Shore Temple, base-relief of Arjuna's Penance and the five rathas. It can be safely said that stone is a media in which the Mamallapuram sculptors have been exposed to since the ancient period of 7- century. The stone used is pure granite. The stone used is pure granite extracted from the Kanchipuram district. The Mamallapuram stone sculptors use the densest of granite and carve these exquisite pieces into them in order to assure the sculptures' long life. The uniqueness lies in the fact that the stone is extremely hard and yet, the sculptors carve into them using hammer and chisel techniques. The sculptors are known to use sandstone on rare occasions as well. However, the sculpting always involves the hammer and chisel as the tools. The practices employed produce life-like sculptures as opposed to a mere statue like appearance.

K) Inspection Body:

Internal Quality Control:

The quality of the Mahabalipuram Stone Sculpture is inspected by artisans themselves, as they are the best judge for the crafts. The artisans ensure that the quality is maintained from the stage of stone selection and at each of the stages till the finished product. Finally, after carving the crafts are checked for its finish, design lines and shade variations.

GI Inspection Body:

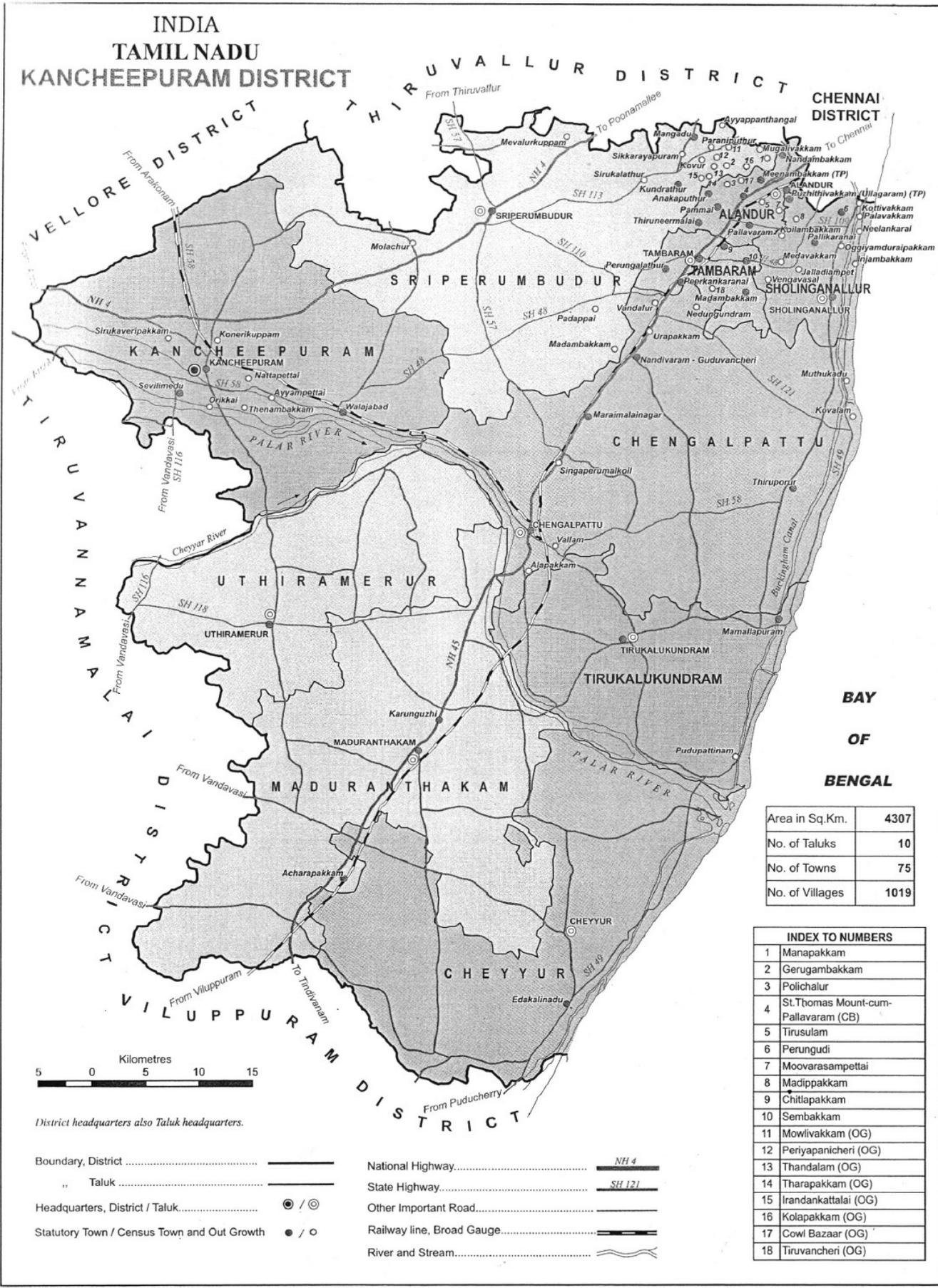
An Inspection Body of the following Members is proposed for ensuring the standards, quality and specification of the Mahabalipuram Stone Sculpture:

- i. Managing Director of TNHDCL;
- ii. One State Representative (Head Officer, Handloom and Handicrafts Department, Department of Textiles);
- iii. One Representative from Development Commissioner (Handicrafts), Regional Office, Chennai;
- iv. One Representative District Industries Officer;
- v. Principal, Government College of Architecture and Sculpture, Mahabalipuram
- vi. Two artisans Mahabalipuram Stone Sculpture;
- vii. GI Expert - Legal

L) Others:

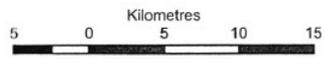
- The geographical location of Mamallapuram is one of the fundamental reasons for fostering the development of stone sculpting industry. It is very famous as the marketing and manufacturing centre of stone sculpture.
- These stone carvings are practiced from generations and the sculptors use the ancient Pallavan techniques to manufacture a completed stone sculpture. These sculptures are so exquisite that they are exported to foreign nations like the United State of America, Srilanka, Burma, Maldives, etc.
- The presence of the Government College of Sculpture and Architecture that has been established in the town of Mamallapuram has caused the rise in the number of sculptors who can effortlessly reproduce the finest work on stone, worthy of being called a Pallavan work. The college teaches, as a part of its syllabus, the nuances of ancient texts, classical Tamil literature. The sculptors are taught the traditional art of the Pallavan sculpture making and the sculptors strictly follow these rules for if it is not followed, the sculpture loses the beauty.
- It is a source of livelihood for a large segment of society of Mamallapuram who had been in stone carving business for centuries which has been passed down to generation traditionally, as well as the students of sculpture at the Government College of Sculpture and Architecture who have opened the workshops and are producing these stone sculptures in Mamallapuram itself.
- The aesthetic value and the historical importance of the monuments and sculptures present in Mamallapuram achieved much fame that it was declared as one of the 13 World Heritage Centres by the UNESCO in 1985. Later, in 1991, the Government of India declared it as a Special Tourism Area, in order to boost the tourism industry of the country.

INDIA
TAMIL NADU
KANCHEEPURAM DISTRICT



Area in Sq.Km.	4307
No. of Taluks	10
No. of Towns	75
No. of Villages	1019

INDEX TO NUMBERS	
1	Manapakkam
2	Gerugambakkam
3	Poichalur
4	St.Thomas Mount-cum-Pallavaram (CB)
5	Tirusulam
6	Perungudi
7	Moovarasampettai
8	Madippakkam
9	Chittapakkam
10	Sembakkam
11	Mowlivakkam (OG)
12	Periyapanicheri (OG)
13	Thandalam (OG)
14	Tharapakkam (OG)
15	Irandankattalai (OG)
16	Kolapakkam (OG)
17	Cowl Bazaar (OG)
18	Tiruvancheri (OG)



District headquarters also Taluk headquarters.

- Boundary, District —————
- " Taluk —————
- Headquarters, District / Taluk..... ● / ◎
- Statutory Town / Census Town and Out Growth ● / ○

- National Highway..... NH 4
- State Highway..... SH 121
- Other Important Road..... —————
- Railway line, Broad Gauge..... ———+———
- River and Stream..... ~~~~~

Advertised under Rule 41 (1) of Geographical Indications of Goods (Registration & Protection) Rules, 2002 in the Geographical Indications Journal 99 dated July 14th, 2017

G.I. APPLICATION NUMBER – 533

Application Date: 18-09-2015

Application is made by West Bengal State Food Processing & Horticulture Development Corporation Limited (W.B.S.F.P. & H.D.C.L), represented by its Managing Director, 2nd Floor Mayukh Bhavan, DF Block, Sector-I, Salt Lake City, Kolkata – 700 091, West Bengal, India for the registration in Part - A of the register of **Banglar Rasogolla** under Application No. 533 in respect of Food Stuff falling in Class 30 is hereby advertised as accepted under Sub-section (1) of Section 13 of Geographical Indications of Goods (Registration and Protection) Act, 1999.

- A) **Name of the Applicant** : West Bengal State Food Processing & Horticulture Development Corporation Limited
- B) **Address of the Applicant** : Managing Director,
West Bengal State Food Processing & Horticulture Development Corporation Limited (W.B.S.F.P. & H.D.C.L), 2nd Floor Mayukh Bhavan, DF Block, Sector-I, Salt Lake City, Kolkata-700 091, West Bengal, India

Facilitated by:

Patent Information Centre, WBSCST, DST-Government of West Bengal.

- C) **Types of Goods** : **Class 30** – Food Stuff (Rasogolla)

D) **Specification:**

- ‘Banglar Rasogolla’ is a syrupy dessert made up of pure chhana dumplings dipped into light sugar syrup.
- Chhana is the sole ingredient of ‘Banglar Rasogolla’ which is obtained from curdling of pure milk.
- Starch is not used while preparing the chhana dumplings.
- The dumplings are made spherical in shape to give a ball like structure. The size of Rasogolla varies from 3.7-6.2 cm approx
- The colour of the sweet is usually white/off white
- Spongy character of ‘Banglar Rasogolla’ has made the product unique from rest
- By means of texture, ‘Banglar Rasogolla’ is soft, smooth and have better cohesiveness
- Chewiness is much less, within a range of 400-850 gm
- Average moisture content of the sweet is 50%
- Sugar syrup is light in consistency and somewhat transparent in nature, the Concentration of sugar syrup is usually maintained within a range of 30-40%

- The pH of the sugar syrup is usually within the range of 5.5-6.2
- No extraneous coloring matter is added
- Brix range of the sugar syrup is found being within 30-40

E) Name of the Geographical Indication:

BANGLAR RASOGOLLA



F) Description of the Goods:

Banglar Rasogolla is a syrupy desert/ Sweet popular in all over West Bengal as well as India and abroad. It is a pure white, spongy ball of “Chhana” dipped in light sugar syrup.

Rasogolla is one of the ultimate delicacies of Bengal which is made from ball shaped dumplings of Chhana (an Indian cottage cheese) and is cooked in light and somewhat transparent syrup made of sugar.

- The size of Rasogolla varies from 3.7-6.2 cm approx.
- The colour of the Rasogolla is usually white/off white.
- Spongy, fluffy smooth texture with less chewiness is the unique characters of this sweet that make the product exclusive from the rest.
- Light concentration of sugar syrup is another (Brix range 30-40) characteristic of ‘Banglar Rasogolla’ that makes the product albeit in sweetness.

G) Geographical area of Production and Map as shown in page no: 26

Banglar Rasogolla is produced by more than 1 lakh confectioners in all over West Bengal excluding Darjeeling District.

**Latitude and Longitude of the West Bengal of India in other units: 22° 56' 67" N
88° 36' 67" E**

H) Proof of Origin (Historical records):

Rasogolla was appreciated being a treasure of Bengal by Rakhaldas Adhikari in his poem. - Rasikata, First Part, Page 30, Year 1896

According to the eminent writer Panchanan Bandyopadhyay, the rasogolla was invented in Nadia district of Bengal. He wrote that- the age of rasogolla was not more than 59 to 60 years. The birthplace of krittibas, Fuliya is the place where rasogolla was originated. A confectioner of that village named Haradhan used to prepare sweets for the Paul Chowdhury family of Ranaghat area. One day his daughter was crying and to console her haradhan confectioner threw the balls of chhana into sugar syrup kept on the oven. An innovative new sweet was thus prepared, landlord of paul chowdhury family named the sweet Rasogolla.

Mrs. J Halder, in her eminent book “Bengal Sweets” had depicted the recipe of rasogolla and sponge rasogolla along with it’s ingredients in detail (Page no-98-101) and conveyed her gratefulness to the confectioner of the city, Messrs. Nabin Chandra Das and Sons being the inventor of rasogolla in preface of her book (Preface to the first edition) – ‘*Bengal Sweets*’ by Mrs. J Halder. Second edition, 1926.

Rasogolla was invented about 100 years ago. So many confectionery shop of Bengal are designated here as the producer of high quality rasogolla. It is well documented that, “Nabin Das of bagbazar area had invented the spong rasogolla”- “*Banglar Khabar*” by Pranab Roy. 1987.

Translation from ‘*Chaitanya Charitamrita*’ - Adi, Maddhya, Antoleela – by Srimat Krishnadaskabiraj, 1979.

‘*ChaitanyaCharitamrita*’ is well documented with different ‘sloka’ depicting the glory of Sri Chaitanya Mahaprabhu, along with the puja rituals and the delivering used during worship. There we find the name of different sweet product made up of *channa* other than Rasogolla i.e. *Channa Monda*, *Channa Chatka*, *Channa Pitha*, etc.

Chaitanya Charitamrita’ - Adi, Maddhya, Antoleela - by Srimat Krishnadaskabiraj, 1979.

Under the segment of ‘Dainik Puja Paddhati’ (meaning – daily puja rituals) the names of channa products like *Channa Manduya*, *Channa Chatka*, *Channa Pitha* are well illustrated which were delivered as items of ‘Bhog’.

Documentation of ‘channabara’ in “Chaitanyacharitamrita”- Maddhyaleela, Volume 15, 1979.

56 different dishes were mentioned which were served to the God, *Channa Bora* is another name that could be found out in that list.

Extracted from “*BichitraNibandha*” by Sri Sukumar Sen, 1st Publication 1961.

There was a time when Preparing channa from milk seemed to be a sin to the non Bengali people. Bengalese were the pioneer in utilizing this channa to invent different sweets such as ‘Sandesh’ , ‘Rasogolla’ for the first time in the history of Indian tradition. Their contribution to the Indian as well as world civilization was phenomenal in this regard.

Extracts from ‘*Chandimangal*’- by *KabikankanMukunda* and edited by *Sri Sukumar Sen*, 2nd edition, Publication year: 1975.

The term ‘*channa*’ and its product in the form of ‘*channanaru*’ were documented in ‘*Chandimangal*’ which was written in early 16th century.

I) **Method of Production:**

Ingredients: Principal ingredients are-

- Milk
- Channa
- Sugar
- Water

Method:

The method of Rasogolla preparation mainly include following steps:

- **Boiling and curding of milk to form the chhana-** Fresh milk is the primary ingredient of Rasogolla, which is used to make the chhana upon curding either by application of lemon juice or perused whey water etc. to it during boiling.

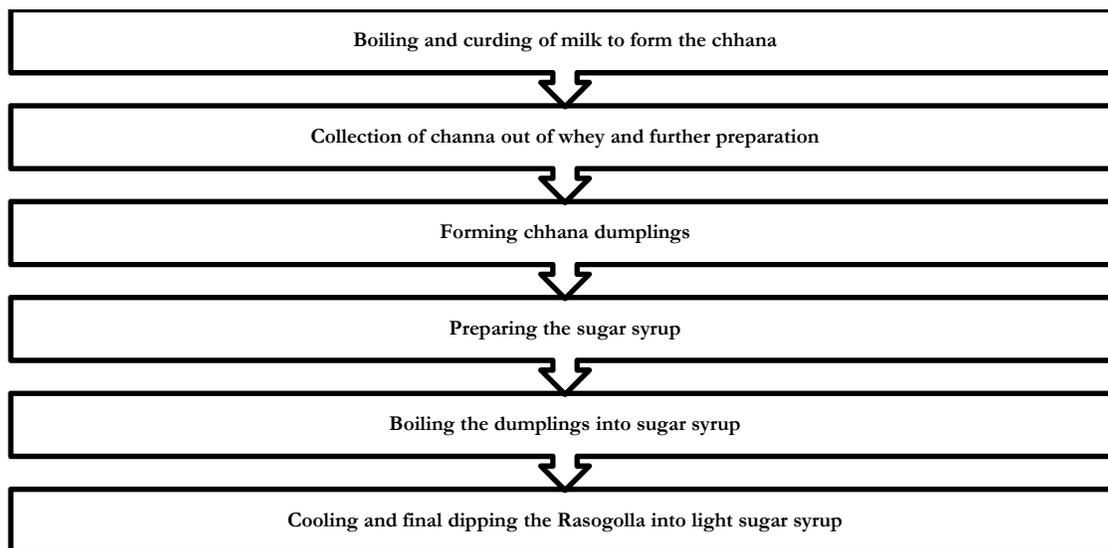
Collection of chhana out of whey and further preparation- after the milk becomes curdled; chhana is being separated out of whey and tied in clean muslin cloth. **Muslin tied hot chhana is soaked into cold water tank for hours to make it cold, this special treatment of chhana makes it smooth and delicate and thus is an indispensable part of traditional methodology of ‘Banglar Rasogolla’ preparation.** After cooling the chhana is pressed hard as possible to drain out excess water out of it leaving the chhana with only 50% moisture out of the whole.

- **Forming chhana dumplings- kneading the chhana profoundly** by heal of palm is the basic step which demands for excellent human skill and the texture as well as the mouth feel of the final product depends on this particular step to a great extent. **No starch is added with chhana during this time in conventional method of ‘Banglar Rasogolla’ preparation. After adequate kneading small spherical dumplings** are made out of this chhana. The balls weigh usually 10 gm each.

- **Preparing the sugar syrup-** Sugar syrup is first prepared by dissolving sugar in water and the solution is boiled until all the sugar gets fully dissolved. The concentration of the syrup should be light. (Usually within a range of 30-40%). **Conventionally a small amount of milk is added to clarify the syrup from impurities. Constant scrapping out the impurities from the top of boiling sugar syrup is one of the efficient human practices making the syrup light, clean and somewhat transparent in nature.**

- **Boiling the dumplings into sugar syrup-** The chhana balls are dropped into the boiling syrup. After a certain time the balls will gather together and settle upwards. **Cold water is added to make the syrup lighter and keeping the concentration of the syrup uniform throughout.** The chhana balls slowly enlarge in size after around 15 min. of boiling.
- **Cooling and final dipping the Rasogolla into light sugar syrup-** Once the desired texture is achieved the Rasogollas are removed and further dipped into another sugar syrup, separately prepared containing 35-40% sugar in it.

Flow Chart of the Preparatory Steps:



J) Uniqueness:

‘Banglar Rasogolla’ is one of such instances that acquired a worldwide fame by means of its unique characters in terms of organoleptic, physical as well as physicochemical characteristics.

Comparative Analysis ‘Banglar Rasogolla’ along with other Rasogolla:

Analytical area	Parameters	‘Banglar Rasogolla’	Other Rasogolla
Organoleptic features analysis	Colour	Colour of Banglar Rasogolla is usually white/off white	Colour of rasogolla of other states varies from Brown to different analogous shades.
	Mouth Feel Characteristics	Smooth & delicate mouth feel is the basic characteristics of Banglar Rasogolla. Spongy feature makes the product unique among all.	<ul style="list-style-type: none"> • Other Rasogolla is found to have rough & chewy features. • Absolutely Lacking Spongy Character

Texture analysis	Hardness [Hardness is the force, necessary to produce a given deformation to a product (rasogolla)]	Hardness of 'banglar Rasogolla' is experimentally proven to be much lower (half) compared to the samples collected from other states	Rasogollas from other state are found to have more hardness that signifies inferior softness of the product
	Cohesiveness [The cohesiveness is defined as the extent to which rasogolla may be deformed before it ruptures]	Cohesiveness of 'Banglar rasogolla' are found to be more, signifying more soft and smooth texture	The Rasogolla of other states are with less cohesiveness
	Chewiness [chewiness is defined as the energy required to masticate a solid food product to a state ready for swallowing]	Chewiness of 'Banglar Rasogolla' is much lower, within the range of 400-850g as compared to the samples from other states.	On contrary, the Rasogolla samples collected from other states are found to have very high figures of 6511.91g, 1458.99g, 1491.99g etc. that suggests hard rasogolla requires more chewing.
Brix Content of Sugar Syrup		Sugar syrup of Banglar rasogolla is light Brix Content of sugar sytup is found to be within the range of 29-40. Therefore it can be said the sugar concentration of syrup of 'Banglar Rasogolla' is maintained within the range of 30%-40% slightly more or less which is sufficient to make the product albeit sweet. The appearance is somewhat transparent	In others the syrup is made highly concentrated Brix value of the test samples is found to be 75.5. That clearly signifies the high concentration of sugar syrup (>75%) used in Rasogolla of other districts. The syrup is with hazy or opaque appearance
Physicochemical Properties Analysis	Use of Starch	No starch is used during the preparation of 'Banglar Rasogolla'	Starch is found being present in rasogolla of other state. Total starch is measured to be 2.34% by wight.
	Moisture	Average Moisture Content is about 50%	Moisture Content is about 55.49%
	Total Soluble Solid (% by wt.)	'Banglar Rasogolla' are found to have 30.64 % total soluble solid by weight in average	Here, the total soluble solid is found being 27.88%
	Total Protein (%by wt.)	Average protein content is about 7.56	Total Protein content is about 6.35
	Casein (%by wt.)	Average casein content is found to be 7.08 In relation to total protein content, casein content is quite significant signifying the purity of chhana used	Casein content is found being 5.43 Casein content is not satisfactory as the amount of Total protein content concerned, thereby signifies presence of impurities (may be the starch)
	Calcium (mg/100gm)	Average calcium content of 'Banglar Rasogolla' is found being 117.33 mg/100gm	Calcium content is found being 108.00 mg/100gm
Microbiological Analysis	Total Plate Count (cfu/gm)	On an average it is found being within a range of 12000-23000	Total Plate Count of other rasogolla is found less, about

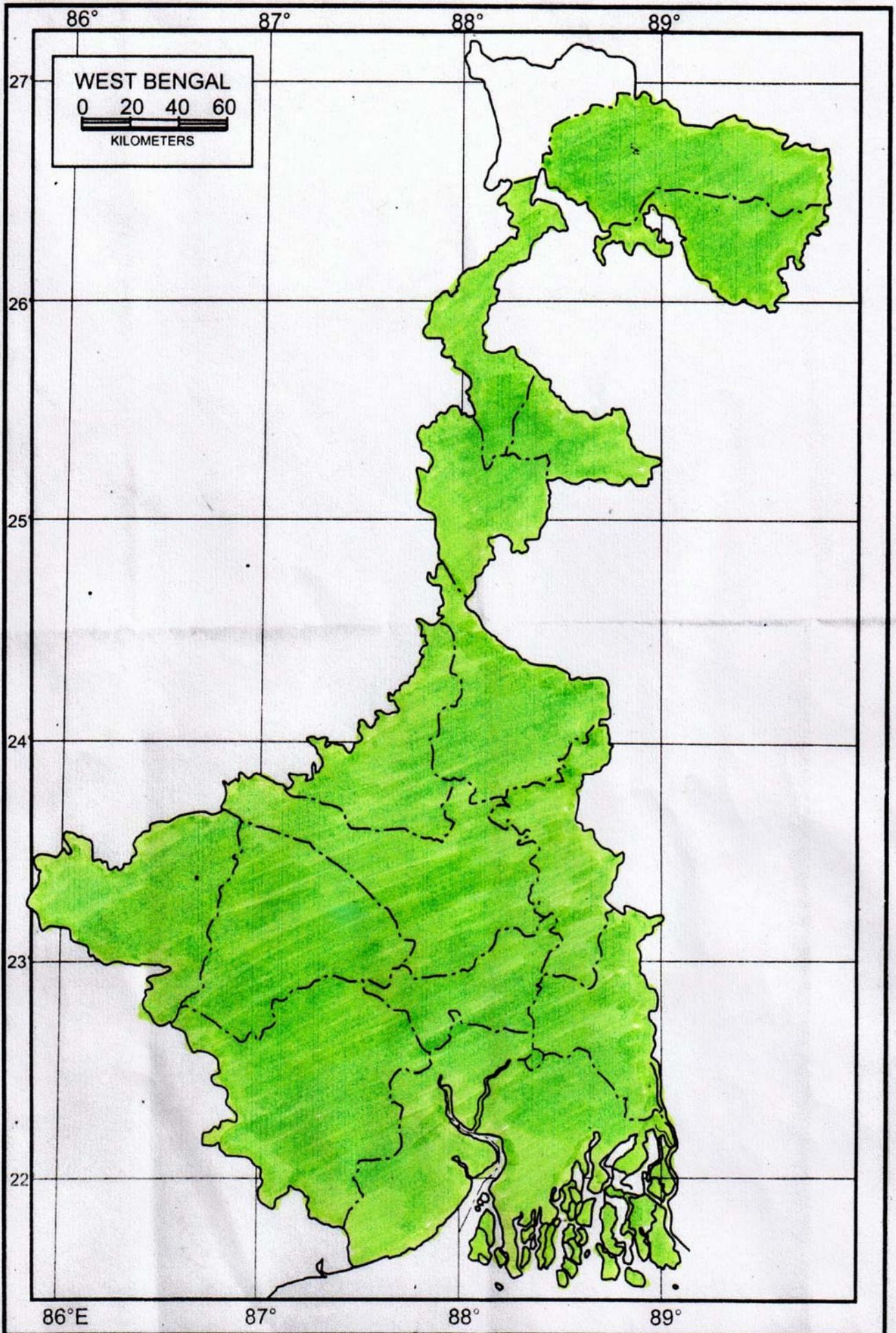
		cfu/gm(average 16300cfu/m) that is quite below that of the standard specified (NMT 50000/gm). Absence of Coliform signifies presence of significant probiotic organisms that are natural in milk based sweets.	6500 cfu/gm with the presence of Coliform species. The probiotic organisms are assumed being less in amount
	Yeast & Mould (cfu/gm)	In most of the samples the test result is negative Only one being exception is found having 12 cfu/gm	Absent
	Salmonella sp and Shigella sp (25gm)	Absent	Pathogenic organisms Present At a n extent of 23/25gm sample analyzed
	Coliform Count (1gm)	Absent	The test report gave a value of 110 coliform count per 1 gm sample analyzed, where the standard value should be Not More Than 50

K) Inspection Body:

- | | |
|---|-----------------|
| 1. Director , Directorate of Food Processing ,GoWB | Member |
| 2. The Managing Director of West Bengal State Food Processing & Horticulture Development Corporation (W.B.S.F.P. & H.D.C.L) | Convenor Member |
| 3. Director, Directorate of MSME, GoWB | Member |
| 4. Representative from DST-GoWB | Member |
| 5. Representative s of Patent Information Centre, WBSCST | Member |
| 6. The District Food Processing Officer | Member |
| 7. The H.O.D., Food Technology and Bio – chemical Engg. Dept., Jadavpur University or nominee | Invitee Member |
| 8. Secretary Paschim banga Mistanna Babasayee Samity (Burdwan Branch) – Three Members | Member |

L) Others:

Banglar Rasogolla being treasure of the State of West Bengal a giant group of producer is attached with it. As per the declaration of Paschim Banga Mistanna Byabsayee Samity there are more than 1 lakh confectioners in all over west Bengal excluding the district Darjeeling producing Rasogolla.



General Information

What is a Geographical Indication?

- It is an indication,
- It is used to identify agricultural, natural, or manufactured goods originating in the said area,
- It originates from a definite territory in India,
- It should have a special quality or characteristics unique to the geographical indication.

Examples of possible Geographical Indications in India:

Some of the examples of Geographical Indications in India include Basmati Rice, Darjeeling Tea, Kancheepuram silk saree, Alphonso Mango, Nagpur Orange, Kolhapuri Chappal, Bikaneri Bhujia etc.

What are the benefits of registration of Geographical Indications?

- It confers legal protection to Geographical Indications in India,
- It prevents unauthorized use of a registered Geographical Indication by others.
- It boosts exports of Indian Geographical indications by providing legal Protection.
- It promotes economic Prosperity of Producers.
- It enables seeking legal protection in other WTO member countries.

Who can apply for the registration of a Geographical Indication?

Any association of persons, producers, organization or authority established by or under the law can apply.

The applicant must represent the interest of the producers.

The application should be in writing in the prescribed form.

The application should be addressed to the Registrar of Geographical Indications along with prescribed fee.

Who is the Registered Proprietor of a Geographical Indication?

Any association of persons, producers, organisation or authority established by or under the law can be a registered proprietor. Their name should be entered in the Register of Geographical Indications as registered proprietor for the Geographical Indication applied for.

Who is an authorized user?

A producer of goods can apply for registration as an authorized user, with respect to a registered Geographical Indication. He should apply in writing in the prescribed form along with prescribed fee.

Who is a producer in relation to a Geographical Indication?

A producer is a person dealing with three categories of goods

- Agricultural Goods including the production, processing, trading or dealing.
- Natural Goods including exploiting, trading or dealing.
- Handicrafts or industrial goods including making, manufacturing, trading or dealing.

Is registration of a Geographical Indication compulsory?

While registration of Geographical indication is not compulsory, it offers better legal protection for action for infringement.

What are the advantages of registering?

- Registration affords better legal protection to facilitate an action for infringement.
- The registered proprietor and authorized users can initiate infringement actions.
- The authorized users can exercise right to use the Geographical indication.

Who can use the registered Geographical Indication?

Only an authorized user has the exclusive rights to use the Geographical indication in relation to goods in respect of which it is registered.

How long is the registration of Geographical Indication valid? Can it be renewed?

The registration of a Geographical Indication is for a period of ten years.

Yes, renewal is possible for further periods of 10 years each.

If a registered Geographical Indication is not renewed, it is liable to be removed from the register.

When a Registered Geographical Indication is said to be infringed?

- When unauthorized use indicates or suggests that such goods originate in a geographical area other than the true place of origin of such goods in a manner which misleads the public as to their geographical origins.
- When use of Geographical Indication results in unfair competition including passing off in respect of registered Geographical indication.
- When the use of another Geographical Indication results in a false representation to the public that goods originate in a territory in respect of which a Geographical Indication relates.

Who can initiate an infringement action?

The registered proprietor or authorized users of a registered Geographical indication can initiate an infringement action.

Can a registered Geographical Indication be assigned, transmitted etc?

No, A Geographical Indication is a public property belonging to the producers of the concerned goods. It shall not be the subject matter of assignment, transmission, licensing, pledge, mortgage or such other agreement. However, when an authorized user dies, his right devolves on his successor in title.

Can a registered Geographical Indication or authorized user be removed from the register?

Yes, The Appellate Board or the Registrar of Geographical Indication has the power to remove the Geographical Indication or authorized user from the register. The aggrieved person can file an appeal within three months from the date of communication of the order.

How a Geographical Indication differs from a trade mark?

A trade mark is a sign which is used in the course of trade and it distinguishes goods or services of one enterprise from those of other enterprises. Whereas a Geographical Indication is used to identify goods having special characteristics originating from a definite geographical territory.

THE REGISTRATION PROCESS

In December 1999, Parliament passed the Geographical Indications of Goods (Registration and Protection) Act 1999. This Act seeks to provide for the registration and protection of Geographical Indications relating to goods in India. This Act is administered by the Controller General of Patents, Designs and Trade Marks, who is the Registrar of Geographical Indications. The Geographical Indications Registry is located at Chennai.

The Registrar of Geographical Indication is divided into two parts. Part 'A' consists of particulars relating to registered Geographical indications and Part 'B' consists of particulars of the registered authorized users.

The registration process is similar to both for registration of geographical indication and an authorized user which is illustrated below:

