

# INDIAN ART AT DELHI

1903

BEING THE OFFICIAL CATALOGUE  
OF THE DELHI EXHIBITION

1902—1903

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DIVISIONS 22 AND 23.  
HORN, ETC. It has therefore been dealt with under Division 16. To a very small extent the Ceylon art of making combs, paper cutters, etc., from pure tortoise-shell is practised but not as a regular industry. In Bombay and some of the towns of Gujarat tortoise-shell is occasionally made into ornaments, card-cases, etc., but the trade is very unimportant except as a veneer on fancy boxes. So in the same way, though there is a fairly extensive traffic in the manufacture of combs, buttons, shoe-horns, walking sticks and the like from pure BUFFALO-HORN, the chief use of the material in the Indian Arts is as a veneer. PORCUPINE QUILLS are to a small extent employed in South India mainly in veneering fancy wares, and PEACOCK QUILLS are similarly utilized in embroidering leather. BONE is extensively used as a substitute for ivory in inferior inlaying, but in Peshawar *surma-dánis* (antimony boxes) are artistically made from camel bone and the same material is used for the white bosses shown on the lac work of Dera Ismail Khan. (Plate No. 44-A, fig. 7.)

Camel Bone.

*Horse-hair*.—This is woven into small baskets and boxes in Burma, but as these are coated with lacquer they have to be treated as examples of lacquered ware (see Plate No. 41, fig. 5). It thus comes about that the majority of the art manufactures derived from the animal products, mentioned above, can hardly be dealt with in this position. The following may suffice:—

*Buffalo-horn*.—The chief forms of horn used in the Indian Art Industries are buffalo and bison, since there are religious objections to the use of cow-horn. A cup made of rhinoceros-horn is much prized by Hindus, but that material is too scarce to be of much value. BUFFALO-HORN is by far the most largely employed but the least beautiful. It is made by the Indian workers in horn (*kangi-sáz*) into cups, tumblers, combs, musical instruments, work boxes, powder-flasks, bows and arrows, *hukka* mouth-pieces, scent bottles, snuff-boxes, pen-holders, walking stick and umbrella handles, sword, dagger and knife handles, and many other such articles. The centres of the trade are Cuttack, Monghyr, Satkhira (Khulna District), Hooghly and Serampore in BENGAL, where combs, brooches, necklaces, snake bangles and the like are made. In BHUTAN large horns, often

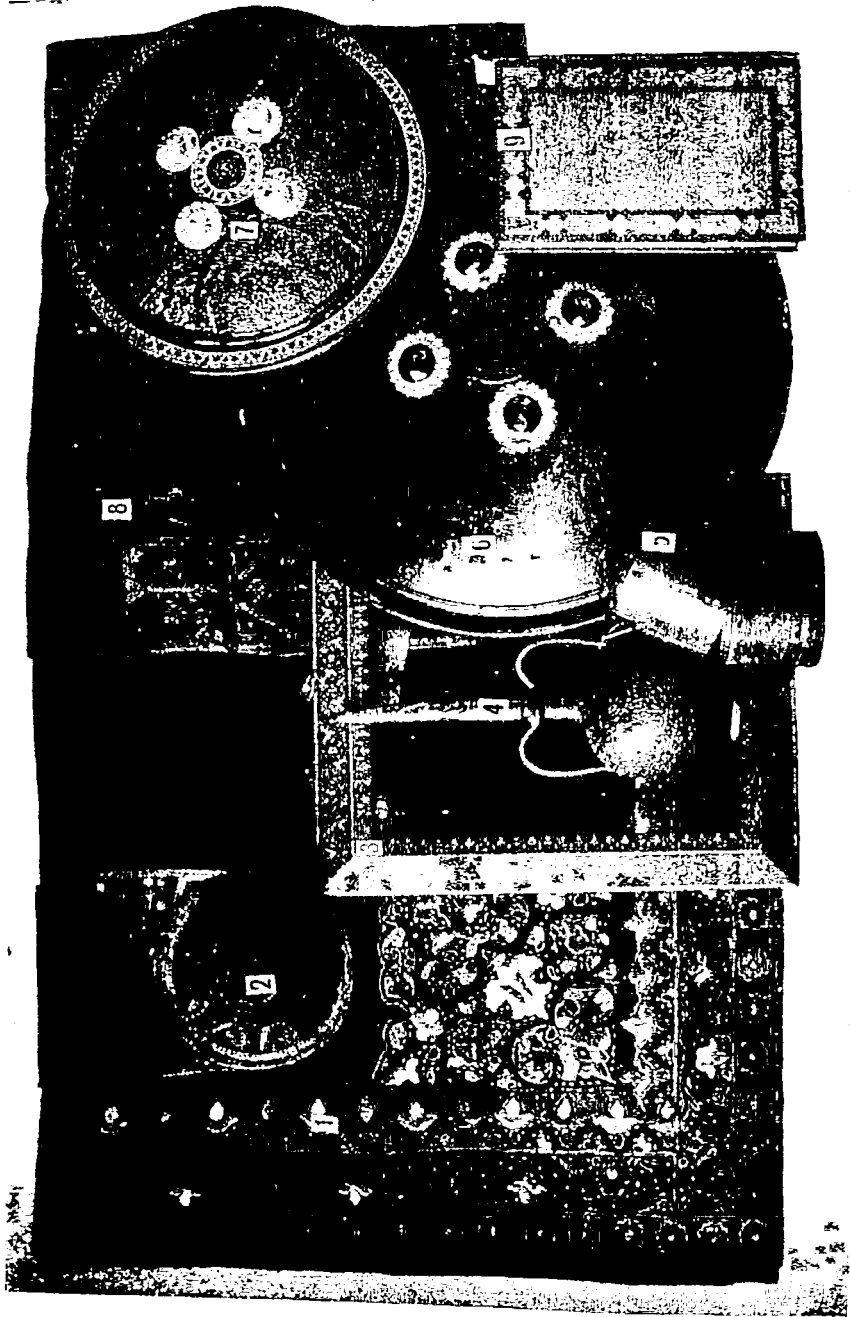


Plate No. 43-B.

Leather and Skin Manufactures

**DIVISION 24.  
LEATHER  
AND SKINS.**

stained leather to be used as book covers for the narrow sale-books kept by the shop-keepers in Gujarat and Bombay. These were often very beautiful, but the trade in them has sunk to insignificant proportions or been entirely discontinued, since the writer failed to procure, for the present Exhibition, a set of book-covers, similar to those supplied in 1884 to the Indian Museum, Calcutta. Recently a European manufacturer (Mr. A. Leslie of Bombay) has started a business in the production of embossed book-covers, blotters, etc. Although the designs employed are Oriental, the method of treatment is essentially European.

**Carved  
Rhinoceros-  
hide.**

*Carved Shields, Work-boxes, etc.*—One of the most artistic articles made of skin may be said to be the carved rhinoceros-hide shields, boxes, etc., that are produced at AHMEDABAD, SURAT, BARODA and KACH. An example is shown on Plate No. 43-B (fig. 7). The designs most generally used are panels showing intricate and elaborate carving after the windows of the Said Sibi Mosque, with dividing and elevated gilded lines between the panels, or the designs are bold floral scrolls derived most probably from the rose and run round the shield as a broad border pattern without any dividing lines.

**Transparent  
Shields.**

Instead of being carved the skin is sometimes so carefully cured as to become almost transparent. Large shields without a flaw or discoloration and pale amber coloured are very expensive and accordingly are often richly jewelled. The sample shown on Plate No. 43-B (fig. 6), lent by His Highness the Maharana of Udaipur, has emerald bosses. A large assortment of such shields will be found in the Loan Collection Gallery, many of them not only triumphs of the skin-curer's art but of the jeweller's skill.

**AWARDS FOR DIVISION 24.—LEATHER AND SKINS.**

**AWARDS.**

Second Prize with silver medal for illuminated and tooled book-binding to Qari Abdul Salam of Alwar.

Third Prize with bronze medal to Parshotam Das Narbheram of Surat for carved rhinoceros-hide casket.

Third Prize with bronze medal to Bhagwan Das Khashial of Ahmedabad for carved rhinoceros-hide shield.

**IVORY, HORN, Etc.** collection of ivory models. His Highness the Maharaja of Tipperah furnishes an ivory chair and a splendid pair of tusks. By far the most interesting examples of ivory from this province are, however, three small pieces from the Chief of the Nayagarh State.

**Old Ivories.** These have been fully described and illustrated (pages 182-3, Plates Nos. 76 and 77) and need not be further detailed.

**BOMBAY.**—The School of Art has contributed four pieces of ivory carving. His Highness the Nawab of Junagadh State has sent ivory combs.

**MADRAS.**—His Highness the Maharaja of Travancore has contributed many interesting examples of ivory fully discussed above (pages 185-9, Plates Nos. 41, 42, and 43).

**MYSORE.**—His Highness the Maharaja of Mysore has sent so many excellent pieces of ivory that many pages might have to be devoted to their discussion. These have already been briefly indicated (pages 189-90, Plates Nos. 40, 42, 43, and 78).

Turning now to *Horn, Antlers, Porcupine quills* (pages 193-9), in the Loan Collection will be seen a few exhibits of interest not exemplified in the Main Gallery. Of these mention may be made of a bow made of buffalo horn sent by His Highness the Maharaja of Alwar; powder-flasks of horn engraved or inlaid sent from many parts of India such as Jodhpur, Kota, Bulrampur, and Baroda; and tiger claw ornaments such as the belt sent by Mrs. Leslie Porter of Lucknow.

#### *Leather and Skins.*

These have been treated so very fully in connection with the Main Gallery (pages 199-205, Plate No. 43-B) that it is only necessary to enumerate the names of the chief exhibitors in the Loan Collection Gallery.

**PANJAB.**—His Highness the Nawab of Bahawalpur sends rhinoceros hide shields with enamelled bosses. Sirdar Mohamed Behram Khan of Mazari, Dera Ghazi Khan, two Baluchi leather shields inlaid with brass.

**RAJPUTANA AND CENTRAL INDIA.**—His Highness the Maharawat of Pertabgarh and His Highness the Maharao of Mewar (Udaipur) show rhinoceros hide shields richly ornamented with jewelled bosses.

BOMBAY.—His Highness the Maharao of Kach and His Highness the Maharaja Gaekwar of Baroda as also the State Museum of Baroda have contributed carved rhinoceros shields. TEXTILES

*Shell and Mother-of-Pearl.*

The Victoria and Albert Museum has sent several examples illustrative of the use of mother-of-pearl. The best have already been alluded to (page 208, Plate No. 43-D) and need not be further discussed.

His Highness the Maharao Raja of Bundi, His Highness the Nawab of Tonk and Raj Bijaya Singh of Kumari, Kota, send examples of mother-of-pearl work.

*Class VI.—Lac, Lacquer and Varnished Wares.*

The examples in the Loan Collection Gallery that fall into this class are neither so extensive nor so materially different from those fully discussed in connection with the Main Gallery (pages 209-35) as to call for special treatment in this place. The Industrial Section of the Indian Museum contributed an example of gold enamel from Prome and the Madras Museum a fine old example of a circular table of Nossam *gesso* work (Plate No. 45). His Highness the Maharaja of Bikanir shows some superb examples of *gesso* work in the form of doors, State chairs, etc. These have been fully discussed above (pages 225-7) and shown in Plate No. 45. They are reported to have been made over 100 years ago. The pattern seems to break out entirely by itself as if inlaid or made of a different material from the common background. Gesso Work.

*Class VII.—Textiles.*

DYEING, CALICO-PRINTING, TINSEL PRINTING, ETC.

The Lahore Museum as also the Calcutta and Madras Museums have contributed sets of most of the styles of dyeing and printing discussed in connection with the Main Gallery (pages 236-52). Most of the Native States have also sent contributions of this nature, but they are not of sufficient interest to justify a repetition of much that has already been so fully discussed. His Highness the Raja of Chamba exhibits a very curious example of *Mashru* or Tie-dyed cloth (*conf.* with page 255). This consists of a cotton fabric woven in elaborate bands of cotton and gold threads