

VICTORIA
TECHNICAL
INSTITUTE
MEMORIAL

AN ACCOUNT
OF ITS WORK
AND THE
EXHIBITS IN
THE NEW HALL

MADRAS 1909

The Victoria Technical Institute
AND MEMORIAL HALL

An account of its history and work, together
with a description of some of the objects
exhibited for sale

ILLUSTRATED

Compiled by order of the Council of the
Institute

MADRAS
METHODIST PUBLISHING HOUSE

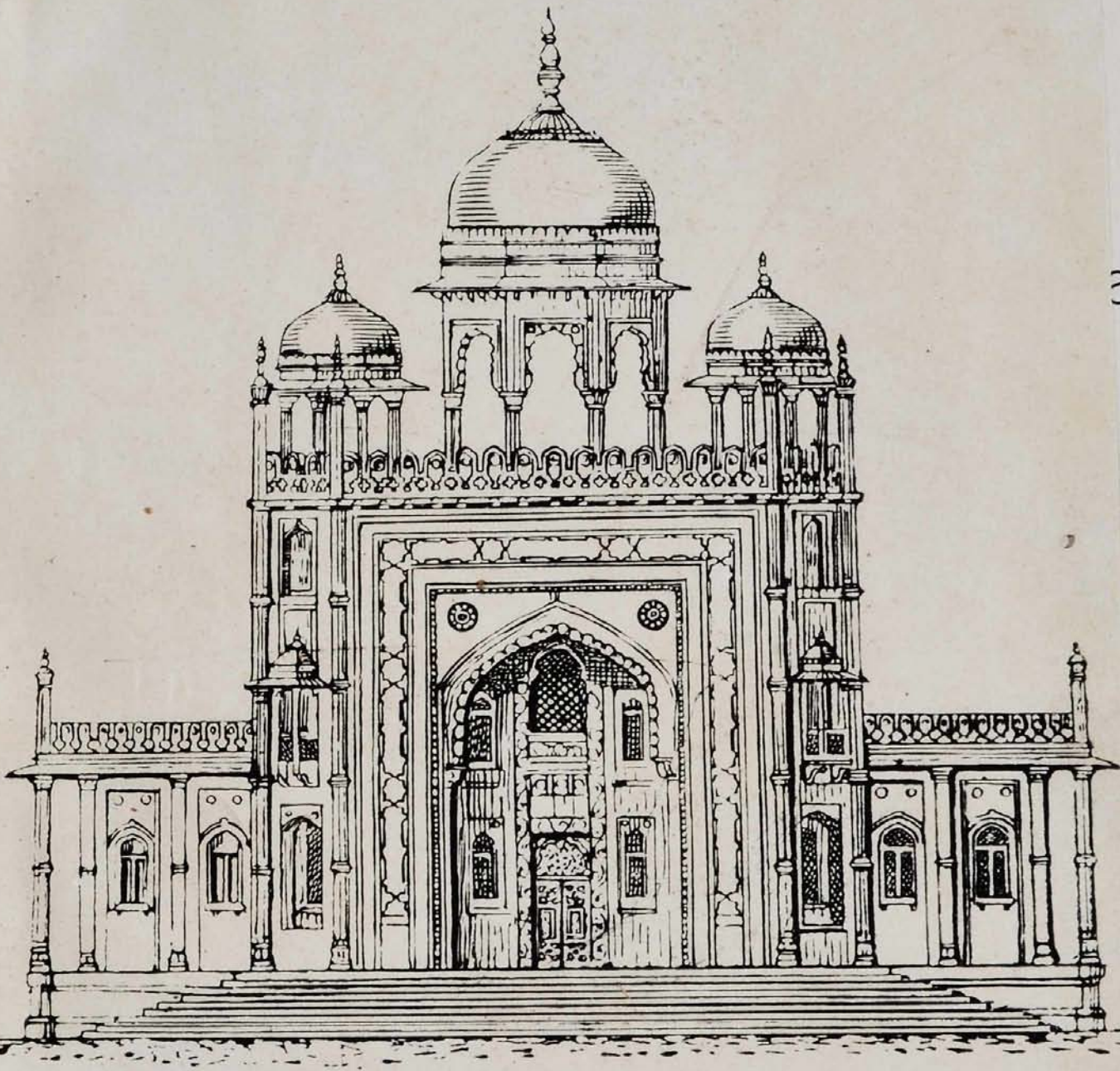
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The Victoria Technical Institute

AND MEMORIAL HALL

The Origin of the Institute

On the occasion of the Jubilee of Her late Majesty the Queen Empress Victoria in 1887, her subjects in the Madras Presidency subscribed a considerable sum of money to commemorate the fifty years of her reign, and the question arose how best this object might be carried into effect. Just about that time Government was turning its attention to the industrial re-awakening of India and from the opinions and suggestions expressed by the leaders of various communities upon this subject, it was gathered that the inauguration of a system of technical education in the country was considered to be of paramount importance and even of necessity. The views put forward first were, however, not sufficiently definite or comprehensive. The conceptions and practical methods of Western countries



The Victoria Technical Institute Memorial Hall
Pantheon Road, Madras

had to be carefully studied and the difficult task of selecting therefrom those appropriate to the special conditions prevailing in India had to be undertaken, and the movement was in danger of producing no result for want of a programme on practical lines and a guiding intelligence to direct its progress in the proper channel.

It was at this juncture that the Central Jubilee Committee came forward and resolved that the Memorial fund in its possession should be devoted to the spread of technical education. To this end it constituted a Committee of its members to create an organization to carry on this work, and on 29th October, 1888, was formed the Victoria Technical Institute, which was then placed in possession of the Jubilee fund.

Among those who assisted at its birth may be mentioned the following:—Sir P. P. Hutchins, K.C.S.I., its first President, the late Raja Sir T. Madhava Rao, K.C.S.I., the late Justice Muthusawmy Aiyer, C.I.E., Sir Charles Lawson, Sir S. Subramania Iyer, K.C.I.E., and Mr. John Adam, who was the first Secretary to the Institute and with one or two short intervals of leave has remained so down to the present day. On the first Executive Council of the Institute we find the names of the late Rai Bahadur Arcot Dhanakoti Mudaliar, who made a munificent donation of Rs. 20,000 to give the Institute a library; Rajah Sir Savalai

Ramasawmy Mudaliar, who also gave a large sum, Mr. Boyson, and many other well-known personalities of Madras.

The Government with its usual liberality added to the funds of the Institute a grant equal to a moiety of the subscriptions, on condition that the President and one-third of the governing body should be nominated by Government, an offer gladly accepted. Eight members of the Jubilee Committee together with the President and four members nominated by Government constituted the first Council of the Victoria Technical Institute, which was incorporated under Act XXI of 1860 on 26th March, 1889.

Scholarships

The immediate funds at its disposal being inadequate to at once build and endow an institution where technical training on any satisfactory scale could be given, the Council considered that meanwhile its income might be usefully employed in other directions, and accordingly offered scholarships to teachers and normal students to enable them to be trained in such institutions as the College of Engineering, School of Arts, College of Agriculture and Chengalvaraya Naicker's School of Commerce. During the years in which this scheme was in full operation the Council expended a very large sum in this way, but by 1894 technical schools

were springing into existence all over the Presidency and the Education Department had taken up the work originated by the Institute and greatly extended its scope. The Council therefore resolved to husband its resources and wait for better opportunities though subsequently, with the proceeds of certain special legacies, the awarding of scholarships was re-commenced on a smaller scale and has been continued down to the present time with good results.

The Dhanakoti Mudaliar Library

During these years much attention was also paid to the formation of the Technical Library founded by Rai Bahadur Dhanakoti Mudaliar and the Institute is now in possession of a large collection of books dealing with Technology and the Arts which is of considerable value. The Library also contains complete sets of the more important Technical Journals and Proceedings of Learned Societies, which are kept up-to-date, current numbers being placed on the table for the use of the public. The Library is at present housed in the Connemara Library, which adjoins the new Memorial Hall.

A New Era

On the assumption of the Governorship of Fort St. George by H. E. Lord Amphil, who rendered to the Institute invaluable assistance and sympathy during

the whole period of his administration in Madras, a new era was inaugurated. Invaluable support was also given by Sir James Thomson, K.C.S.I., both as senior member of Council, and for a considerable period as acting Governor of Madras. This practical encouragement has been continued by the present Governor, H. E. Sir Arthur Lawley, and it is in no mean measure due to this assistance and recognition by the Local Government that the prospects of the Institute are now so fair and promising.

The Memorial Fund

On the death of the Queen Empress Victoria, a Memorial Fund was instituted in Madras, and at a public meeting held on the 5th of March, 1901, to consider the proposals of the Central Committee of that Fund, it was decided that the subscriptions should be devoted to the encouragement of Technical and Industrial education in co-operation with the already existing Victoria Technical Institute, and in the terms of this resolution, the funds were amalgamated and the Trustees of the Queen Victoria Memorial Fund became members of the Council of the Victoria Technical Institute.

The Memorial Hall

It was never lost sight of, however, that one of the chief objects of the two funds was to secure for

Madras the erection of a building architecturally worthy to perpetuate the memory of the great Queen Empress and in 1905 the Council approached Government with a view to obtain financial assistance to this end. In the result, Government made a contribution to the building fund of Rs. 75,000 besides purchasing the site upon which the Hall has been erected.

The foundation stone of the Memorial Hall was laid with much ceremony on the 25th January, 1906, by H. R. H. the Prince of Wales, who was accompanied by H. R. H. the Princess of Wales. It was under erection for over three years and is generally considered one of the finest, if not the finest modern building in the Presidency. Mr. Henry Irwin, C. I. E., the Council's architect, has adopted the architecture of the Mogul period and the general character follows that of the buildings erected by the Mogul Emperors at Fatehpur-Sikri, Agra and Delhi. The entire building is faced with beautiful pink sandstone from the Tada quarries, in many places sculptured in intricate patterns of oriental design, the front elevation of the Hall being in this respect especially richly decorated. The ornamentation of the interior is in the same style carried out in the white polished plaster for which Madras is celebrated. The floor is of marble laid out in geometric patterns. The labour employed has been entirely local and the

contractor is Rao Sahib T. Namberumal Chettiar Avergal of Madras.

It is, however, the desire of the Council of the Institute that the Memorial Hall be visited not only for its architectural beauties, but also as the headquarters of technical activity in the Presidency. The object of the Institute being to foster the art industries and thereby encourage and develop the talents and improve the skill of the artisans of the South of India, the Hall, apart from its memorial purpose, is intended to be a permanent place of exhibition and sale for the artistic handicrafts of the Presidency.

Tours are regularly made throughout Southern India by members of the Council possessing a special knowledge of art manufactures, to ensure that a large and interesting collection of articles should be brought together. Many of these are not easily to be found elsewhere; indeed, if it were not for the protection accorded by the Institute to various industries, some would have been in danger of dying out altogether.

Now, therefore, after twenty years the continually expressed desire of the people of this Presidency to possess a tangible memorial of Queen Victoria and to associate with it the revival of the ancient art industries of the country, has at last been attained. Every visitor to the magnificent Memorial Hall in the Pantheon Road will have an opportunity of

discovering that the East can vie with the West in the beauty of its art products and the skilled workmanship of its handicrafts.

It is hoped that the foregoing account will give a sufficiently clear and concise idea of the aims and objects of the Victoria Technical Institute, but it is necessary to furnish also a short description of the various artistic objects which have been brought together which will, it is hoped, prove of interest to those who can appreciate not only works of rare and unusual merit, but the humbler work of art as well. Cotton-weaving and dyeing and the painting and printing of patterns on cotton was for many years the great industry of Madras. "Madras" muslin, "Madras" handkerchiefs, are names familiar in all parts of the world. But the progressive West has done its best to imitate and has very nearly succeeded in supplanting the old Indian trade in this sort of goods, and, except for a considerable export of very inferior cottons to Penang, Singapore and London from the towns around and about Pondicherry, the old trade is almost a matter of tradition. The printed and dyed cottons which first go to London eventually find a market in Africa, and it is said that the purchasers set as much store by the odour of the cloth, which Manchester cannot imitate, as by the pattern and colour.

There has always been a fairly large local consumption of native dyed and woven cottons which

will probably continue, but until the Victoria Institute took the regeneration of the work in hand it was almost impossible to procure good ornamental cotton prints, such as were quite common thirty or forty years ago.

Owing to its old importance as an industry and to the beauty of the work produced, one of the first "indigenous industries" to receive attention has been cotton in one form or another.

In old days Arni, in Chingleput, was as famous for its fine muslin as was Dacca, and during the last six or eight months some of the old weavers have been at work making cloths which for beauty of texture and delicacy can well be compared with a spider's web. These cloths are nearly all simply decorated with a narrow band of gold lace, and, though principally made for turbans and upper cloths, they can be used for many other purposes as well.

Of printed, dyed, and painted cloths the variety to be seen in the new Hall is quite remarkable, when it is borne in mind that in many of the centres of this industry the work has only been revived within the last year or so.

Efforts were made first by the President of the Institute, the Hon. J. N. Atkinson, C.S.I., I.C.S. and old blocks were discovered and in some cases some of the old printers were found, who, after neglecting this work for twenty or thirty years, have

been induced to start again. Great assistance has been rendered to the work of revival by local Government officers. The Collectors of the large towns and the Tahsildars of smaller places have, in several instances, taken a great personal interest in hunting out blocks and workmen and re-starting work after many years' interval.

At Ponneri, a town 20 miles north of Madras, some hundreds of old blocks were found and two old men who had once been skilled cotton printers re-started this work again. Many difficulties have arisen and have been overcome gradually until now palampores, table covers, and curtains are being made nearly, if not quite, equal to the old ones.

At Saidapet, just beyond the limits of Madras town, other makers, working in much the same manner as the Ponneri men, have also reproduced good and interesting patterns. The process employed is briefly as follows :—

The white cotton cloth as it comes from the loom is treated with a preparation of buffalo milk which acts as a mordant for the dyes used. The pattern is then stamped on the cloth in black with a hand block, and when this is dry the coloured portions are filled in with a dye of red, blue, or yellow spread with a reed pen which has a fibrous ball near the point which collects a certain amount of dye when dipped. The saturated ball is slowly pressed and the dye flows from the point

covering the required space. This instrument is, in fact, a rough sort of fountain pen.

It would take many pages to describe the great variety of patterns and colouring, though the cottons from each centre have a distinct character of their own and a very little experience enables one to distinguish a Ponneri cloth for one from Saidapet or Masulipatam.

In some centres the colours used are confined to red and black and in other places the entire work is done by first drawing the outline free-hand instead of by using a block with the pattern cut upon it. Again, both blocks and free-hand drawing are employed. The most elaborate of the block-printed cloths are those from Masulipatam, and the best of those which are made without blocks are from the vicinity of Kumbakonam.

Another process of colouring and decorating cottons is by first drawing the pattern on the cloth with liquid wax and then immersing it in a dye and afterward removing the wax by immersing in boiling water, the waxed portions coming out nearly white. The instrument used is similar in all respects to the pen already described, except that the nibs are of iron instead of wood. The wax is kept in a molten state in a small vessel placed over a fire. One with a very large experience in watching various manual processes asserts he has never seen anything equal to the skill and facility of a good

“wax writer.” No guiding lines or previously marked-out pattern is placed on the cloth, but the workman will apparently begin at any spot and decorate the material with a precision which is difficult to believe unless one has seen him actually at work. In this process, if more than one colour is to be used, the portions not required to be coloured are again stopped out with wax and the cloth is for a second or third time immersed in a dye.

The cloths from Kumbakonam and Karuppur are decorated by the process just described. The colours used are generally reds, chocolate of various shades, and blues, though some of the cloths have yellow and green parts besides.

The Karuppur workmen also make a few painted cloths without the use of wax, and these are often used to decorate temple cars.

The Kalahasti painted cloths are not on the whole so good as the Karuppur productions, but they are better known and improve greatly by use and frequent washing. In fact, as all the prints so far described are coloured entirely with vegetable dyes, they gain and soften in tone with age and use.

Quite excellent painted cloths are also made at Sikkanayakanpet, another village near Kumbakonam, but at present, as these are dyed with very crude aniline dyes, the colours are very unsatisfactory, though the designs and compositions are good. An example of one of these cloths is illustrated in Fig. 4.

The correcting of such faults as the use of crude colours, and especially the use of fugitive synthetic dyes, is a part of the Institute's work, and it is often extremely difficult to get workmen to understand that gaudiness or extreme brilliancy does not make a work of art more valuable, though there is little doubt but that it helps to attract an uneducated eye very materially.

It is hoped shortly that at least in hand-coloured works we may be able to completely abolish the use of any but indigenous dye colours.

A short description of some of the illustrations of these cottons may help to form a more adequate idea of their appearance.

Figures 1, 2 and 3 are typical specimens of Ponneri cloths: the square one is intended to be used as a table cover and the others as bed covers or curtains. The sizes of the table covers vary somewhat; the one illustrated is 4 feet by 4 feet and the curtains are 4 feet by 7 feet. The ground colours are in all cases white and the pattern is outlined in black and filled in with various tints of red, blue, yellow, and green. Many old blocks, which belonged to the collections illustrating cotton printing which is kept in the Government Museum, have been copied by the students of the School of Arts and supplied to the Ponneri workmen, and these they are beginning to use in place of their own old blocks, which were in many instances too much worn to give

good impressions. The cloth used is a rather coarse country woven cotton, very strong and durable.

Unlike the cheap northern cotton prints, all of these cloths are in one piece without a seam.

The long painted cloth already referred to (Fig. 4) is 15 feet by 6 feet 6 inches in size. The subject illustrated is "Asmanagiry representing the marriage of Maha Vishnu, with Lakshmi by his side."

The figures on either side of the central group are—on the left Garuda and Krishna, and on the right Saraswati and Hanuman. Below are the ten avatars of Vishnu, Rishis and a dancer.

The following six illustrations, Figs. 5 to 10, are of wax-dyed table covers from Karuppur. These are of a fine texture of cloth and are soft and delicate; the colours are mostly in two shades of red or chocolate and some are decorated on a cloth previously prepared with a narrow border and corner-piece of gold lace. The sizes are from 32 inches to 45 inches square and the patterns, though mostly of one or two characters, vary in nearly all the pieces. The one illustrated in Fig. 10 is of elephants and parrots, while some of the others have an "all over" ground of scroll work with more important figures in the corners and centre and a narrow border.

Fig. 11 is a very characteristic Kumbakonam wax-dyed curtain of blue and chocolate, 3 feet 6 inches by 8 feet 4 inches in size. The material is some-

what heavier than that used in the small table covers and of finer texture than the Ponneri cloths.

The palampore (illustrated in Fig. 12) is a very finely worked Masulipatam cloth. The material is somewhat the same as that used by the Karuppur workers for their fine table covers.

This pattern is one of the most elaborate in detail and has something of a Persian character; tigers, peacocks, and trees form the main motifs with very elaborate borders. The colour schemes of the different curtains vary to some extent, though the outlines of the patterns are much the same. Red, blue, green, and yellow are used with a black outline.

The last illustration of these cottons, Fig. 13, is of a Kalahasti curtain, somewhat bold in outline. It represents an incident from the Mahabharata in which Dharmaraja, eldest of the Pandavas, approaches Virata Raja for service.

Below each illustration is an inscription in Telugu describing the scene depicted above. The size of this cloth is 5 feet 6 inches by 3 feet.

The subjects on the cloths vary greatly, but the general plan and design is similar.

One other centre from which printed and coloured cottons are obtained is Jammalamadugu, near Cuddapah. These cloths are coloured in black and red only and are interesting examples of the art.

Silk

The weaving of silk cloth is a very important industry of this Presidency. Many of the larger towns, such as Conjeeveram, Tanjore, Madura, Kumbakonam, &c., can boast of excellent silk fabrics, practically all being intended for use as either women's or men's cloths.

As a rule, each town produces a cloth of a certain character which is easily distinguished from the work of other towns, and, although quite as elaborate silks can be produced as are made in the North, the larger part of the silk cloths of the South of India are less elaborate than those of the North.

It is difficult to find saris costing more than Rs. 150 unless they be previously ordered. The price invariably depends, beyond a certain figure, on the amount of gold lace used in the weaving. A very large variety of patterns and colourings are to be had at prices ranging from Rs. 30 to Rs. 40 upward.

The delicacy of the workmanship and pattern makes it impossible to procure a good illustration for reproduction; but Fig. 14 will give some idea of the elaborate workmanship of a superior Tanjore sari. The illustration shows the end border, which, when worn, is thrown over the shoulder.

On either side is a ribbon-like border of red, with stripes of gold lace, and between is a plain rect-

angle of gold lace with a very intricate border of figures in gold.

The red borders are about 8 inches wide and the space between about 28 inches. The ground is a bright green and beyond the end border is a diaper pattern of peacocks in gold. Little idea of the gorgeous effect of a sari of this sort can be had from a written description.

Another and perhaps more characteristic Tanjore pattern may be seen in Fig. 15. Beyond the elaborate end border, the ground is a sort of plaid pattern in very bright colours.

The ordinary sari varies very little in size. It is generally 44 inches wide and 8 or 9 yards long.

Still another pattern, more characteristic of Madura work, is shown in Fig. 16. Here the ground is a check made of narrow gold lines.

The weaving of these cloths is done on what may be somewhat paradoxically described as an elaborate loom of primitive construction. By this is meant a loom which almost any person skilled in the use of simple tools could make with common materials, hardly anything but wood and string entering into the construction; but the "harness," as the mechanism is called which controls the warp threads, is very complicated.

It is not unusual to see four or six men and boys working one loom when an elaborate pattern is being woven. But on these looms very superior cloth

is made, surpassing in beauty of texture anything produced by the most costly and complicated machinery. Hand woven silks of good quality may be had in European countries, but the results produced do not, in any particular, equal the work produced by the Indian workmen. The nearest approach to it is some of the old silk and gold damasks of Italian manufacture which were fairly common in the later middle ages.

With the idea of producing "cloth of gold" suitable for Western uses, as furniture covering, &c., the Institute has had some squares of good design woven separately. These are about 20 inches each way and the pattern is of gold on a coloured ground.

Of plain silks of one colour a very good collection from Madura makers may be seen. These vary in price according to the weight of silk from Rs. 7 to Rs. 40 or more for pieces of 8 yards, 44 inches wide. Smaller silk pieces, such as scarfs, &c., are also made in Madura and a very interesting and varied collection can be seen.

"Towels" or upper cloths for men are produced at nearly all the centres where silk weaving is carried on and many excellent patterns are made. Fig. 17 shows one of a gold diaper pattern.

Fine cotton and silk cloths from Dindigul and Madura and the bright upper cloths of silk worn by the Moplabs of the West Coast are also in the collection.

Satin is woven of a very superior quality at Ayyampet near Tanjore.

Fig. 18 shows three typical patterns, all in stripes, and the central piece is an example of the curious method of producing a pattern by tying up sections of the warp threads before they are dyed. No other method could produce this slightly irregular and interesting result. The colours are principally orange, yellow, white, and various shades of red. These satins are sent from Ayyampet to Hyderabad and used for making trousers for Muhammadans. Some of the best quality have stripes of gold lace in the pattern.

Very many other beautiful fabrics produced in many parts of the Presidency are represented by examples in the Institute's collection.

Laces from several of the Missions are to be had, some of the best coming from parts of Travancore, and others from the Church Mission Society of Dummagudam, and the London Mission Society of Attingal and Nagercoil.

Madras embroidery, mostly the work of Muhammadan men, is very well known, but, although the workmanship is nearly always of excellent quality, the ground on which it is worked is sometimes of very inferior stuff.

The Institute has many examples of D'Oyleys (Fig. 19), table centres (Fig. 20), handkerchiefs, &c., all worked on excellent material, and in a great

variety of patterns. Much of the work is in white on a white ground but other pieces are worked in gold thread or in various colours. The prices are, in all cases, very moderate.

Furniture

The furniture which it has been possible to collect has been made mostly by School of Arts workmen.

The idea has been throughout to use comfortable European proportions and Hindu ornament, as very little furniture is used in Hindu households, except for a few stools and cots or beds. It is something of a revival of the old "Indo-Portuguese" style of work, examples of which are among the greatest treasures in Western collections of furniture.

The first illustration (Fig. 21) is a typical reproduction, only slightly altered in detail, of one of these old chairs. While quite comfortable as an occasional chair and very ornamental, they have the advantage of being very strong and well constructed. This specimen and all the other carved ones except Fig. 23 are of rosewood. All have caned seats which may be somewhat improved by the addition of a loose cushion.

Fig. 22 is a circular "wheel" chair and the following illustration (Fig. 23) is of a chair constructed of ebony.

A folding chair with a seat of leather fastened with large brass nails is shown in Fig. 24.

The long seat (Fig. 25) and the arm chair (Fig. 26) are parts of the permanent furniture of the new Hall and Council Room. These patterns are based on old English examples, the proportions only being given to the carver who made the actual working drawings.

It is somewhat remarkable that an Indian artisan can nearly always turn out excellent work if he starts with suitable proportions, even though he may never have seen a chair or other piece of furniture such as he is required to make. As ornamentalists and skilled carvers they are probably the cleverest workmen in the world, but unless they are properly directed in matters of taste and proportion, their work is, in ninety-nine cases in a hundred, thrown away, so far as artistic considerations go.

The last illustrations of carved furniture (Figs. 27 and 28) are of the well-known Madura table 26 inches by 25 inches supported on elephant heads and another similar table somewhat sturdier in character, which was designed with the idea of correcting the unsteady look which the usual Madura table possesses. Though the pattern of this last table is somewhat similar to the preceding, its character is very different. The pointed tusks, which are sometimes dangerous in a crowded drawing-room, have been done away with and the supports and top are more suitably designed in

relation to one another. The size is 20 inches by 18 inches.

Good cane work, for which the East has always been famous, is somewhat difficult to procure in Madras. It seems so common and plentiful that most persons never give it a second thought; but to find a good cane chair which could be in ordinary daily use for 20 or 30 years without falling apart, is now almost impossible. Cane chairs brought from the East to European countries in the sixties and seventies are still doing excellent service, but a cheap bazaar production of the present day which will last a year or eighteen months is a rarity. With the object of again producing strong and comfortable easy chairs, the Institute has had a few cane chairs made and with more experiments in shapes and sizes, an ideal lounge chair which will wear well, seems again a possibility. Fig. 29 shews some of the chairs recently made.

Coming under the general designation of furniture some smaller articles such as frames and trays are illustrated.

What is commonly known here as "Lacquer" work may include what is generally spoken of in European countries as "Gesso" work, that is, ornament modelled in plaster and glue, in low relief, and afterward coloured and varnished with a preparation of lac. The best examples are made in Kurnool (Figs. 30 to 32) and these include trays of

various sizes and shapes. The colours are in great variety, mostly on a ground of gold, and the centres of the trays generally have a small picture painted on the flat surface.

Kurnool has been, for a very long time, famous for its lacquerwork and its reputation is thoroughly well deserved. The colours, when new, are particularly bright and pure, but soon tone with age and use. The trays are made of very light wood. The sizes are about 10 inches by 14 inches and 17 inches by 22 inches.

Other examples of Kurnool painting are the circular leather mats which are shewn in Fig. 33.

These three subjects represent on the left a horse made up of figures of dancing girls and on the right an elephant similarly constructed, each surmounted by the god Krishna.

These figures are quite common in Hindu decorative work. The central mat is a representation of the Kolattam dance. Mats of this sort may be had in sets of 12 or more, each separate mat representing a different subject. The size of those illustrated is $8\frac{1}{2}$ inches diameter.

The mirror frame, Fig. 30, is an example made in the School of Arts; the colours are blue on a gold ground and the size is $26\frac{1}{2}$ inches by 20 inches. Larger ones of 36 inches by 27 inches are also made. In these frames the wooden foundation is of teak.

A good selection of grass mats from Tinnevelly and Palghat are to be seen in the collection. The two illustrations (Figs. 34 and 35) are of Palghat mats of red and black, each about 3 feet wide and 7 feet long. Very superior Tinnevelly mats quite plain except for a coloured border at each end, are also kept and these vary in price according to the texture from Rs. 2-8-0 to Rs. 30 each. The finer ones are very like cloth and are extremely soft and delicate. These are generally used as sleeping mats, while the coarser ones make excellent floor mats.

Rugs

Although there are some good rugs to be procured in Madras, nearly all are of patterns borrowed from examples from other countries.

The only truly Indian rugs are those made at Ayyampet, a town about ten miles from Tanjore. Two are illustrated, the square carpet (Fig. 36) about 6 feet each way and the other (Fig. 37) a small silk mat.

The ground colour is nearly always a magenta shade of red and a very bright orange is also used to a considerable extent, and a great variety of other colours.

Unfortunately, though the patterns are distinctly Hindu and show very few traces of foreign influence, the same cannot be said of the colour. These weavers use aniline dyes because of their greater brilliancy as compared with vegetable dyes and the

carpets lose very much in consequence artistically. A very typical pattern used on long rugs is of two bulls and birds at each end with a large conventional lotus in the centre.

The smaller silk mat, made of "floss," which is the silk fibre unsuitable for silk cloth weaving, has Vishnu symbols worked in the pattern; on the left the Chakkram and on the right the Sankha or Conch shell, and the Nama between. This mat is similar to the one placed at the foot of the god in the Ayyampet temple.

The other rug illustrations shew two examples made in the School of Arts, the large one (Fig. 38) with the plain centre being 9 feet by 13 feet, and the smaller one (Fig. 39) 8 feet 8 inches by 6 feet.

In all the School of Arts carpets the wool used is of a very good quality and the dyes are purely vegetable, all colours except blue being dyed on the School premises.

The quality and prices of rugs are reckoned according to the number of stitches per inch and this varies in Madras carpets from six or eight to twelve. As there are the same number of "stitches" or knots each way, a carpet of seven stitches would have 49 knots to the square inch, while a carpet of ten stitches has 100 knots to the square inch. There are few finer carpets made in the south than 12 knots to the inch, *i.e.*, 144 knots to the square inch. The warps of the carpets are generally of cotton.

Good carpets are produced at Ellore by the Oriental Carpet Company and at Vellore at the Central Jail, examples from both places being found in the Institute's Hall.

Pottery

Here in the south, though a very large quantity of pottery is made and used, it is mostly for domestic purposes. Very little, if any, rises to an artistic standard excepting some of the glazed pottery of Karigery.

Fig. 40 shews a few examples of this ware, the largest jar being 12 inches in diameter by 16 inches high. The colour is a good bright green or a greenish yellow or brown. The shapes which follow the common forms in use in unglazed ware are nearly always good. There is also a small quantity of glazed yellow and green pottery made at some place near Trichinopoly. It may be purchased in the bazaars at Kumbakonam, Madras and on the West Coast, but only occasionally does it reach an artistic standard, and the forms are mostly uninteresting and commonplace.

Metalwork

This is a very important industry in the Madras Presidency, but here again the great mass of work is for purely useful purposes; though among the common objects of everyday use are to be found elegant and graceful shapes, few call for any special mention.

The "chembu" or water-pot varies slightly in

shape in almost every district, and the "kooja" or covered pot with tumblers inside and handle is generally of one or two patterns only.

Of the decorated ware, the best known is the Tanjore work. This has deteriorated somewhat of recent years and really good specimens of modern work is very difficult to find. Instead of the work being flat as damascening should be, the workmen have thought to improve it by applying raised patterns and ornaments instead.

Four chembus of new work are shewn in Fig. 41: some, copper inlaid in brass, and some, brass inlaid in copper. The large pot shewn in Fig. 42, 14 inches by 13 inches, is an old example of very superior workmanship. This is the typical shape of chembu made in Tanjore and is of brass inlaid with copper in a pattern suggesting the tail feathers of the peacock.

In the illustration, Fig. 41, a various collection of small articles from different centres is shown. The circular dish is of copper inlaid with silver and is a product of Tirupati. It represents Krishna with his wives.

The three figures of gods are from Madura and are, on the left Hanuman, in the centre Ganesha, and on the right Tritankara.

These are all of copper. The two cocoanut-shaped vessels on either side are of bell-metal and are characteristic pieces from Trivandrum.

The small brass fishes are the well-known pliable toys made at Russelkonda.

The two illustrations, Figs. 43 and 44, shew some of the work of the first Victoria Institute scholar who is being trained at the School of Arts. The centre portion is a tea set; the other single illustration shews a rosewater sprinkler. The student designs and executes the work entirely by himself.

Other examples of ornamental metalwork are illustrated, Fig. 45 being of ghee spoons and idols in silver.

The two spoons at either side of the central one were made at Kumbakonam and the other three in Madras.

The idols and small images are from a maker at Trichinopoly, and the square ornamental pierced pieces were made in Jaggampet.

Figs. 46, 47, 48, 49 and 50 are, respectively, a brass candle sconce $13\frac{1}{2}$ inches by $16\frac{1}{2}$ inches; a copper mirror frame made in Madras 32 inches by 18 inches; a collection of brass work characteristic of Sivagunga but made in Madura; a lamp; and a figure of "Natesa."

The lamp is a copy of a fine example in the Government Museum and is cast in one piece. It is $10\frac{1}{2}$ inches high by 7 inches wide and $8\frac{2}{3}$ inches deep.

This is a usual form of Hindu lamp, though in this case a rather elaborately worked example. The

figure at the back is Lakshmi with an elephant of either side pouring water over her, the usual motif adopted for decorating this form of lamp. The other ornamental details are very varied and most skilfully worked and the whole is a very excellent example of the "Cire perdu" or waste-wax process of modelling and casting, which the metal workers here almost invariably use.

The figure of Natesa (Fig. 50) is an adaptation from a larger image in the Government Museum, very graceful and full of life. This is also cast by the waste-wax process but in separate pieces. The height without the wooden stand is $13\frac{1}{2}$ inches and the width 11 inches. Following the "Silpa-sastras" gods are modelled according to certain proportions and the avatar of Siva as Natesa is modelled in proportions of ninths, that is, the whole figure is 9 faces in height. As this proportion approximates very closely to the old ideal Greek proportion, gods modelled according to it are generally more pleasing to Western eyes than gods which are modelled in proportions of sevenths or fifths. Examples of gods modelled in fifths are Vamana, the dwarf avatar of Vishnu, and Ganesha, the elephant god.

The object of the above notes is to describe the illustrations reproduced and in no way are they at all thorough concerning any industry or even the examples of any industry which have been collected

for the Institute's Exhibition and Sale Hall. The illustrations have been selected somewhat with the idea of providing specimens which would reproduce well, but the stock should really "be seen to be appreciated." With the one exception of the larger Tanjore chembu all the work illustrated is of quite recent manufacture. The Institute does, however, have on hand generally a few specimens of old work in metal, though this is rather apart from its object, which is essentially to stimulate and encourage modern workers.

Ivory

All of the examples of ivory carving illustrated are from specimens produced in the School of Arts at Trivandrum. The Trivandrum ivory workers are perhaps the best in India, especially for figure work.

Fig. 51 shews a favourite group of the ten avatars of Vishnu. These figures are each about $2\frac{3}{4}$ inches in height and represent, beginning at the top and going from left to right, Matsya the fish avatar, Varaha the tortoise avatar, Kurma, Narasimha, Vamana, Sri Rama, Parasurama, Balarama, Krishna, and Boudha.

The whole group is arranged on an ebony stand in steps.

Fig. 52 shews another group of gods from left to right. Lakshmana brother of Rama, Bharata step-brother of Rama, Sri Rama, Seeta, consort of Rama,

Satrugna step-brother of Rama, and Hanuman the monkey god.

These figures vary in height from $3\frac{3}{4}$ inches to $4\frac{1}{4}$ inches.

The next group (Fig. 53) is of three separate figures, Ragunathan in the centre, Krishna at the left, and Mahishasuran on the right. The heights of these are from 5 inches to $6\frac{1}{2}$ inches.

Other examples of Travancore ivory work are the parasol handles and paper knives, &c., shewn in Fig. 54, and some excellent tankards and caskets may also be seen in the collection.

Miscellaneous

Several towns in the Presidency are well-known for special sorts of work, as Kurnool for lacquer, but Tanjore can perhaps boast of a greater variety of good work than any other one centre.

The "Veena" illustrated in Fig. 55 was made by Velayudha Achari of Tanjore. It is a good example of purely Indian design and ornament, apart from its intended use. The head is made of a single piece of jackwood carefully hollowed out and inlaid along the edges with ivory, painted and engraved. The support for the neck is the usual gaily painted gourd and the end is elaborately carved and gilded. The size is 4 feet by 11 inches by $13\frac{1}{2}$ inches.

The reason for Tanjore still retaining something of its old importance as an artistic centre is no

doubt on account of the work which was required until quite recently by the descendants of the old royal family who still live in the palace. One can still hear in the vicinity of workmen who were not long ago employed almost wholly for palace work, and if particularly good specimens of any craft is required, it is well to stipulate that the work should be up to the old standard.

Fig. 56 shews some palm leaf fans from Tanjore.

There are some industries for which Madras is noted which have not yet been touched upon and this is mainly on account of no good examples being immediately available to provide illustrations for this pamphlet.

The principal omissions include sandalwood carving and the well-known Vizagapatam ivory work.

Some of the sandalwood carvers of Mysore and the West Coast are unsurpassed in the delicacy and beauty of their work. The crispness of the carving, and the intricacy of the patterns carved are worthy of study; the subjects are generally taken from Hindu Mythology or from scenes in everyday life.

A great variety of Vizagapatam work in carved ivory, sandalwood and ebony may be seen. Some of the elaborate work boxes and jewel caskets are equal in every way to the finest old work, and many smaller pieces of less elaboration, though of quite as fine workmanship, can also be seen.

In examining old ivory and wooden boxes, one is

often struck by the very careless joinery. The carving may be all that could be desired, while the joints are often even childlike in their badness. This drawback is seldom found in modern work by well-known makers, care being taken that the joinery is in keeping with the carving.

Some one has said that the Indian workmen were the best carvers and the worst joiners in the world, and even now a cabinet-maker who can produce a true right angle is considered by many to be a specialist, while one who produces *two* right angles on the same piece of work is thought to be a genius, but this is no longer true. With more accurate joinery tools, such as nearly all good workmen now use, accurate work is getting to be quite common in articles of furniture and the like.

In this one particular at least, it can be very truly said that the West has benefited Indian craftsmen.

In several scattered places in the Presidency are to be found individual art workers who produce objects of unusual artistic merit.

One carver, particularly, specimens of whose work may be seen reproduced in Fig. 57, does excellent figures in stone, besides very well carved cocoanut shells, &c. The figures illustrated are, on the left, Saraswati, $4\frac{3}{4}$ inches by 3 inches, in the centre Gumata, $7\frac{3}{4}$ inches by $2\frac{3}{4}$ inches, and on the right Lakshmi, $4\frac{1}{2}$ inches by $3\frac{1}{2}$ inches.

In any permanent exhibition of artistic ware, the

stock is of necessity continually changing, and while every effort will be made to keep all work up to a high standard of excellence both in design and workmanship, there will be times when better selections can be made than at other times.

Taking into consideration broadly that no two works of art are precisely the same, we can still promise that an object once procured from the collection can, if required, be repeated, if too much insistence is not placed on the replicas being absolutely accurate.

All the work shewn in the Hall is for sale and it is hoped that great and lasting encouragement may be given to a very able and earnest lot of workers by thus bringing the products of their skill to the notice of the public.

ILLUSTRATIONS



Fig. 1.—Pompeii Black-printed Curtain



Fig. 2—Ponneri Block-printed Table Cover



Fig. 3—Ponneri Block-printed Curtain

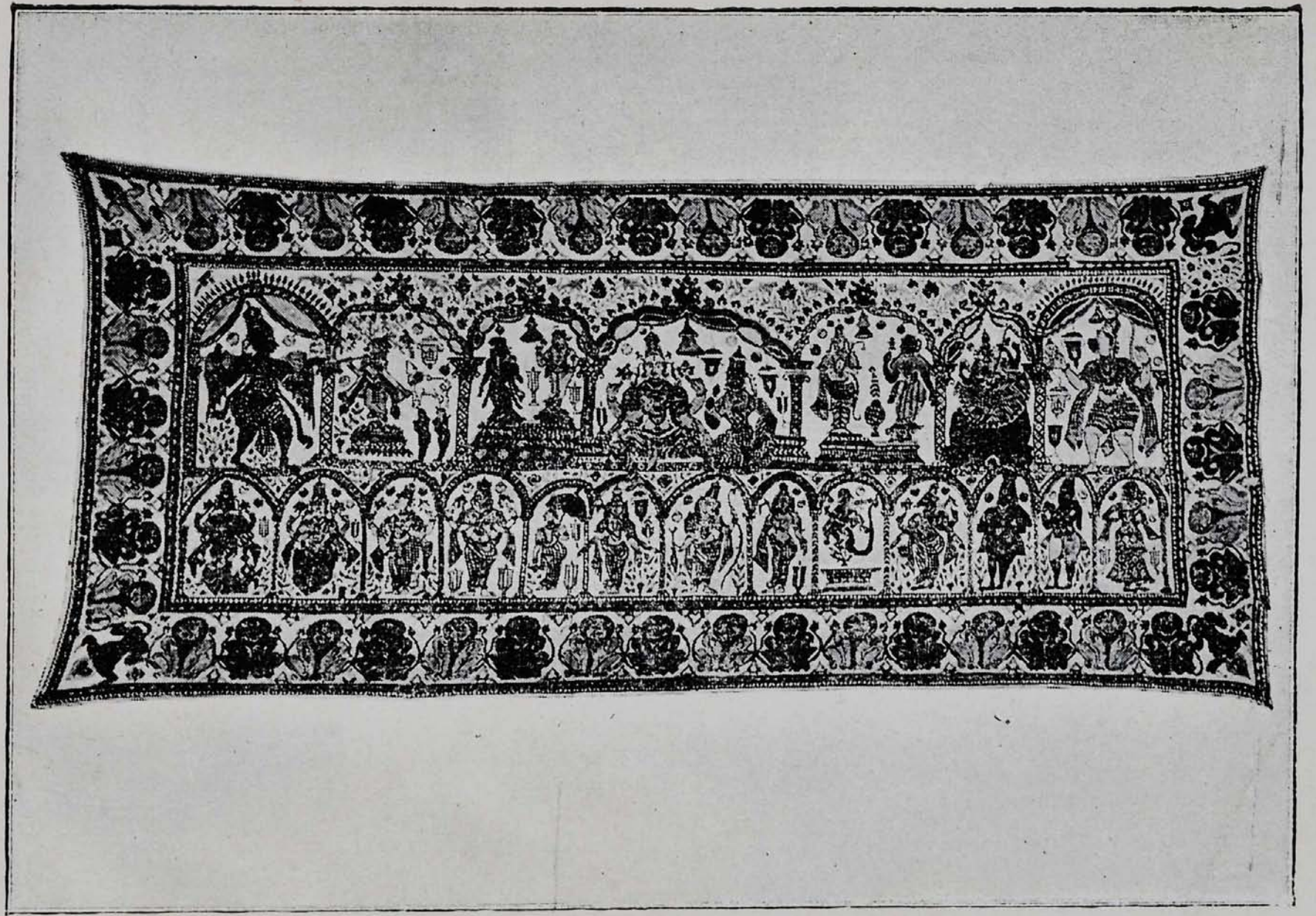


Fig. 4—Painted Cotton made at Sikkanayakanpet

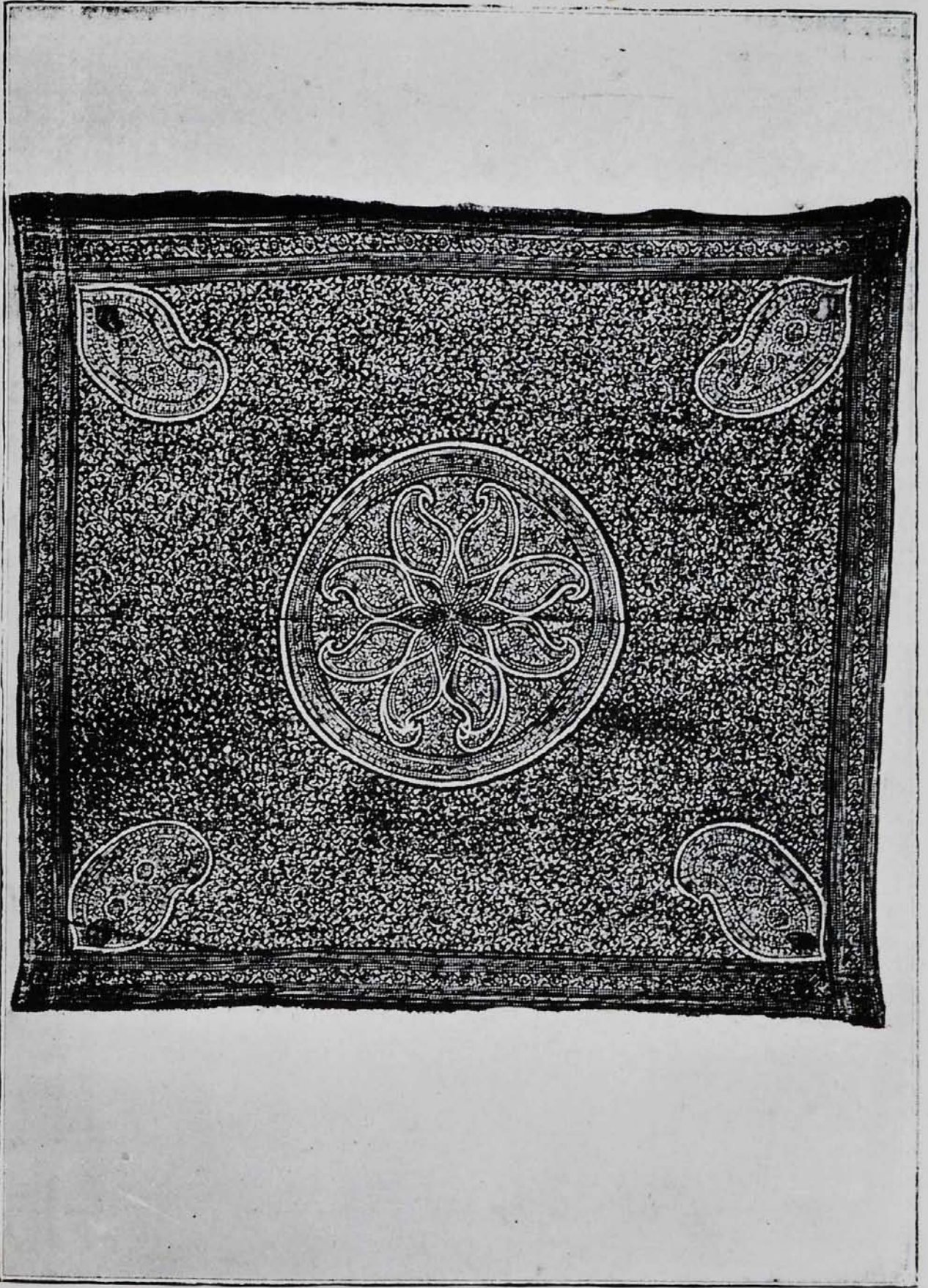


Fig. 5—Karuppur Wax-dyed Table Cover



Fig. 6—Karuppur Wax-dyed Table Cover



Fig. 7—Karuppur Wax-dyed Table Cover



Fig. 8—Karuppur Wax-dyed Table Cover

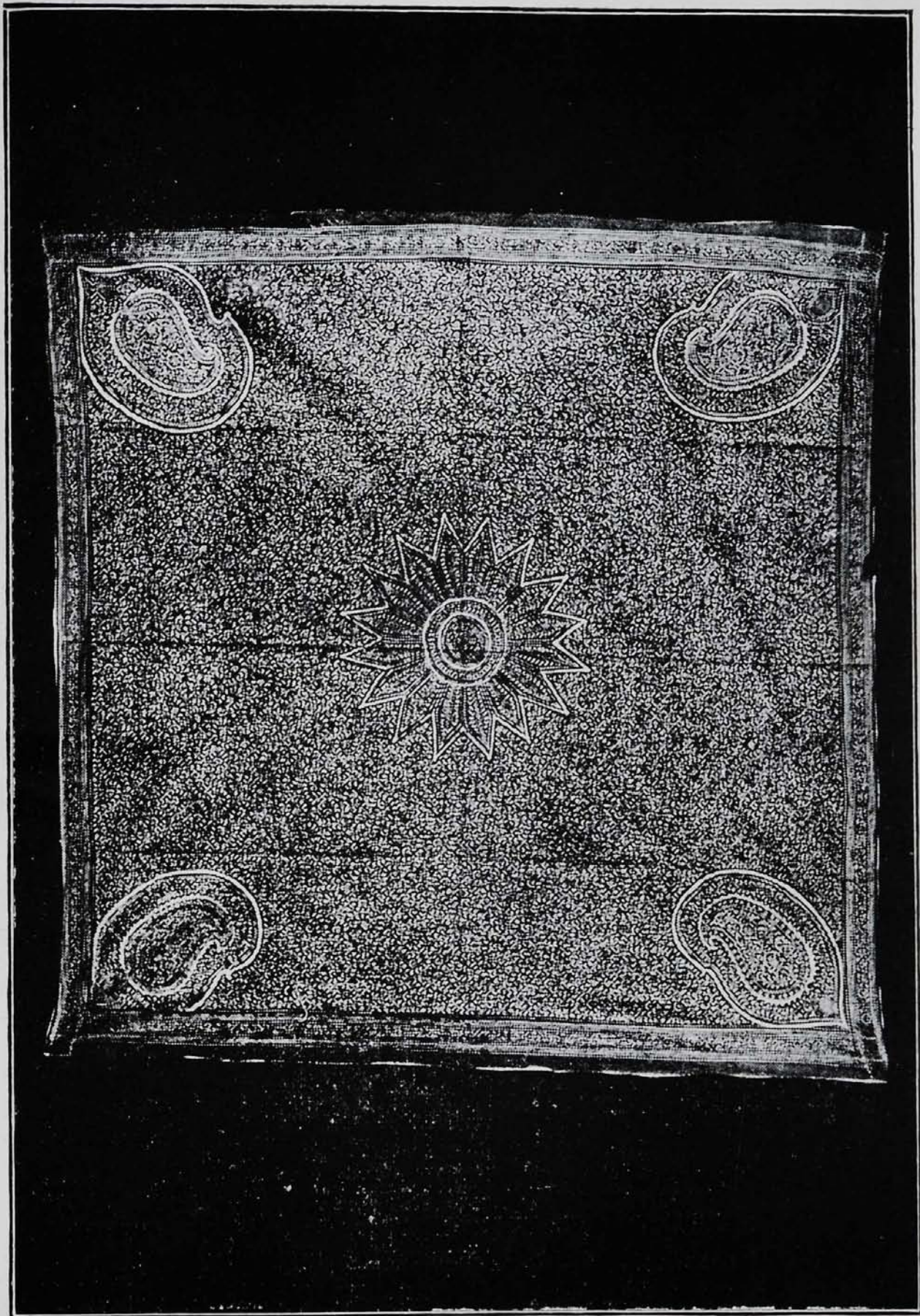


Fig. 9—Karuppur Wax-dyed Table Cover



Fig. 10—Karuppur Wax-dyed Table Cover

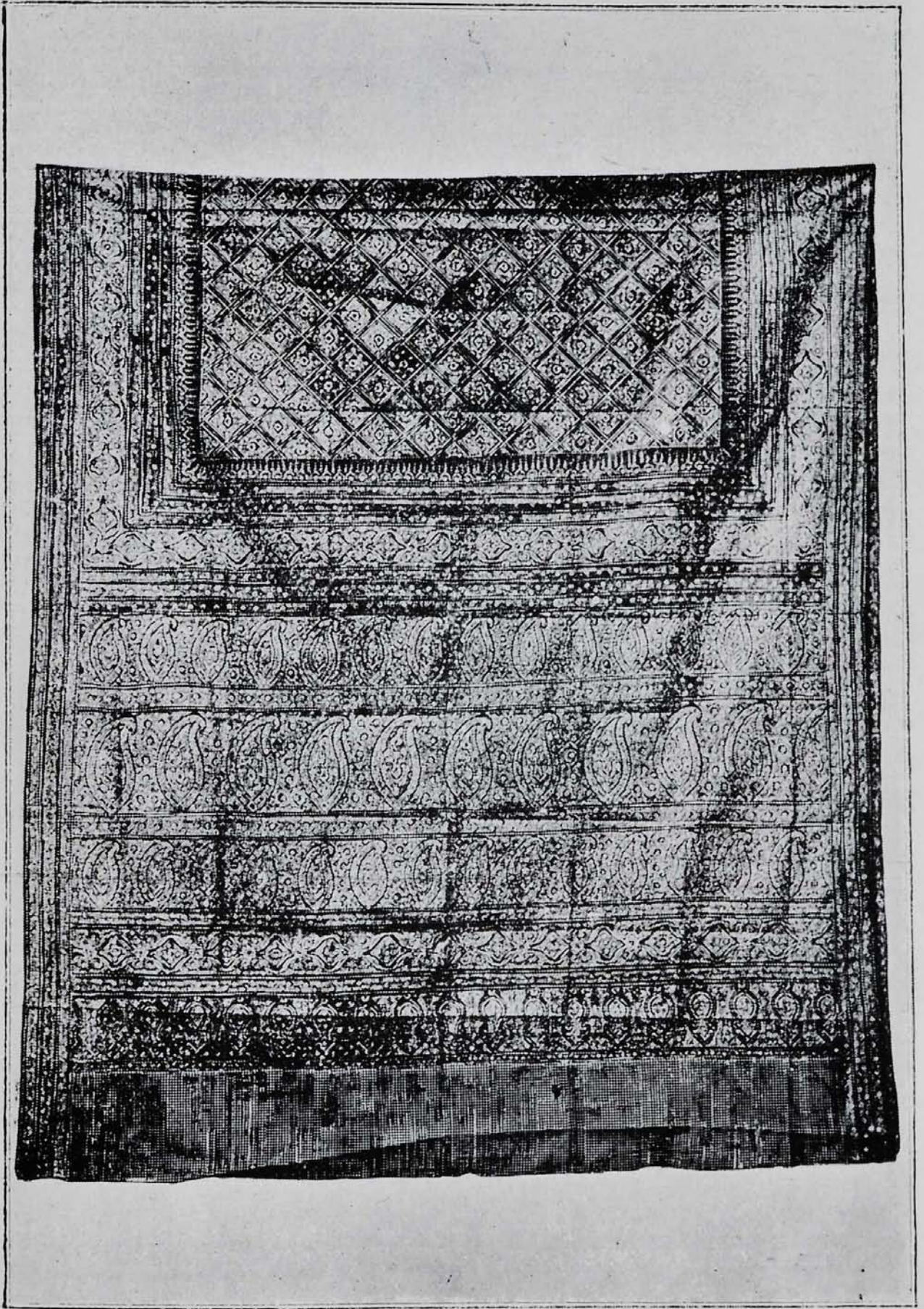


Fig. 11— Kumbakonam Wax-dyed Curtain

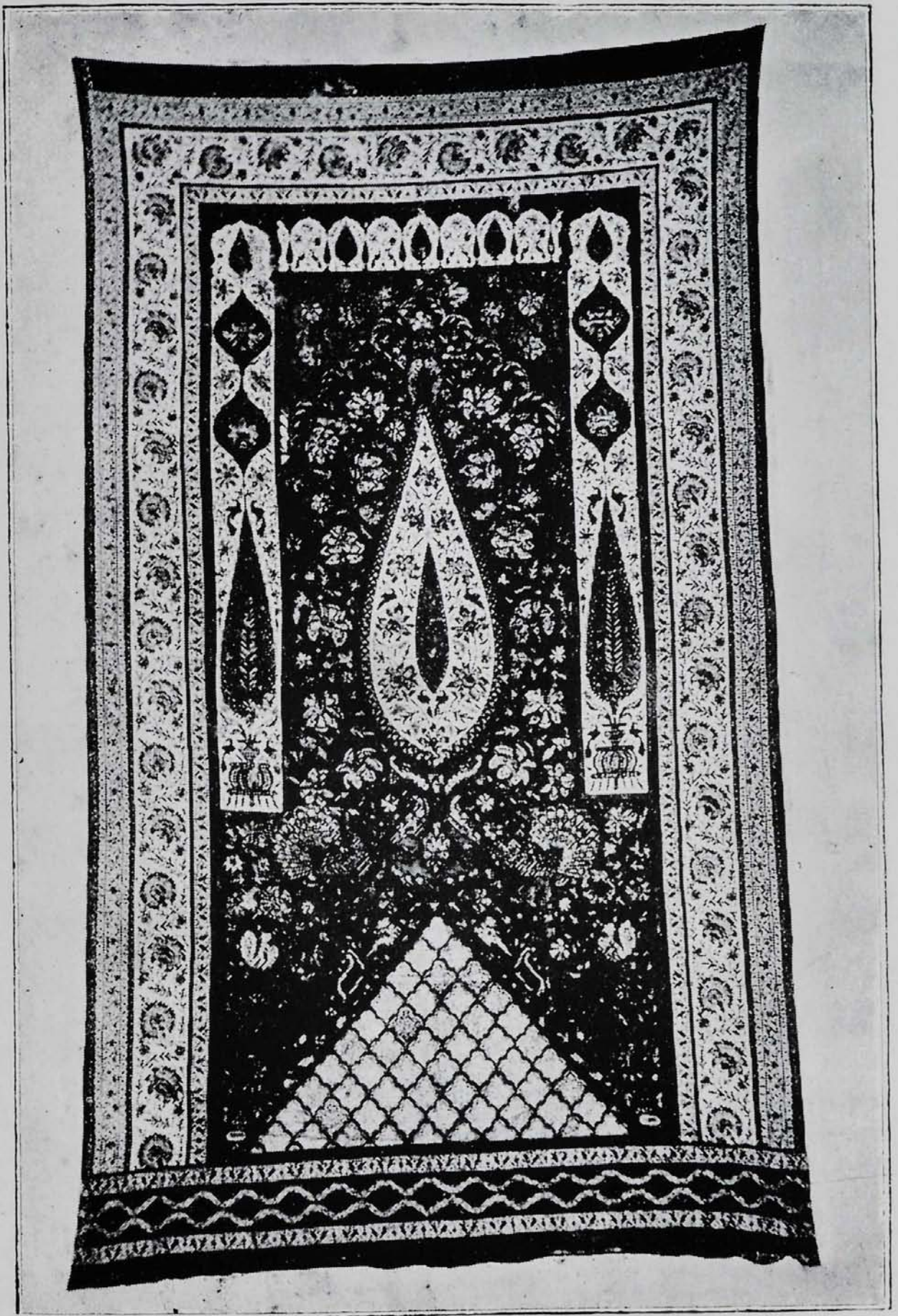


Fig. 12—Masulipatam Curtain



Fig. 13—Kalastri Painted Curtain

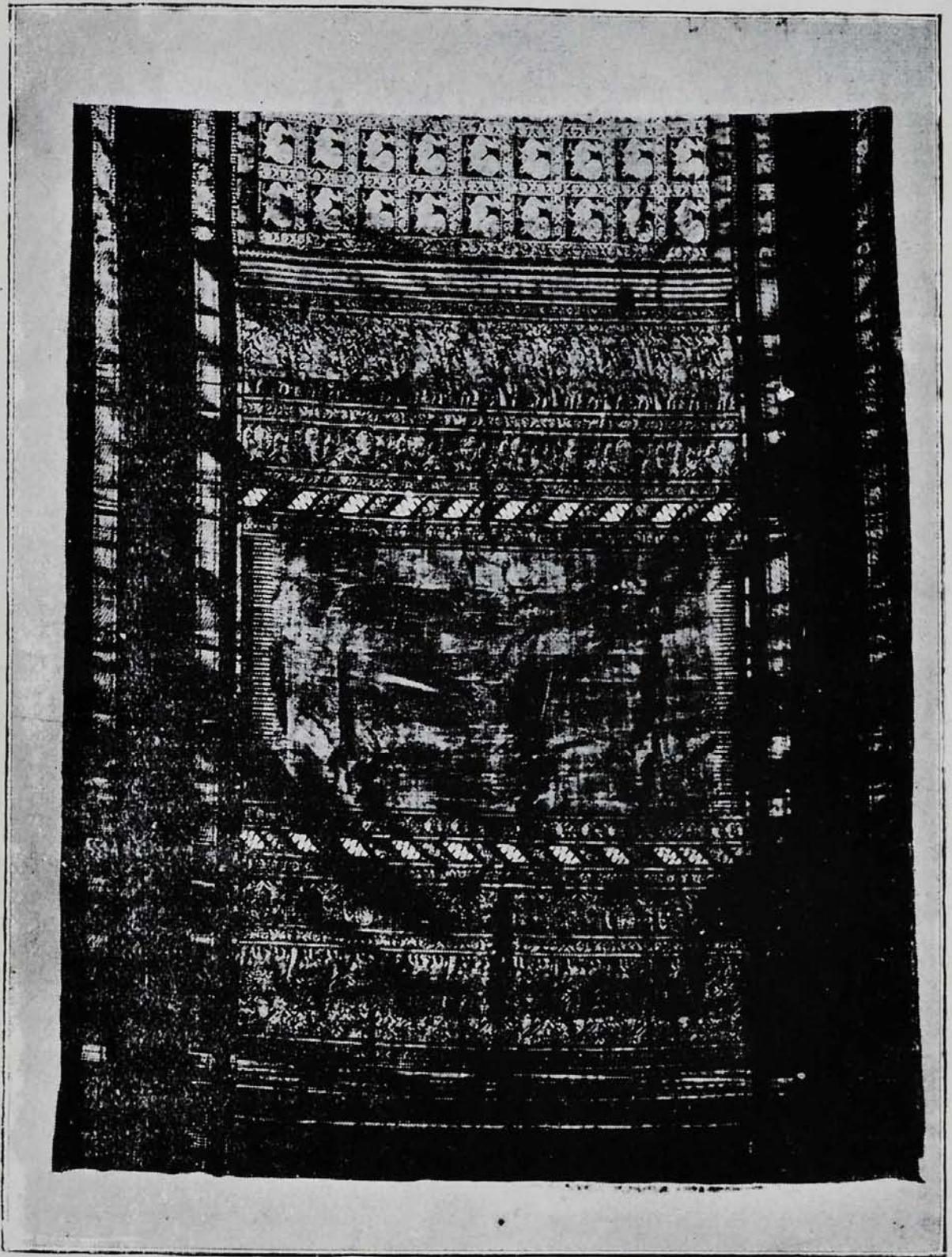


Fig. 14—Tanjore Silk and Gold Lace Sari

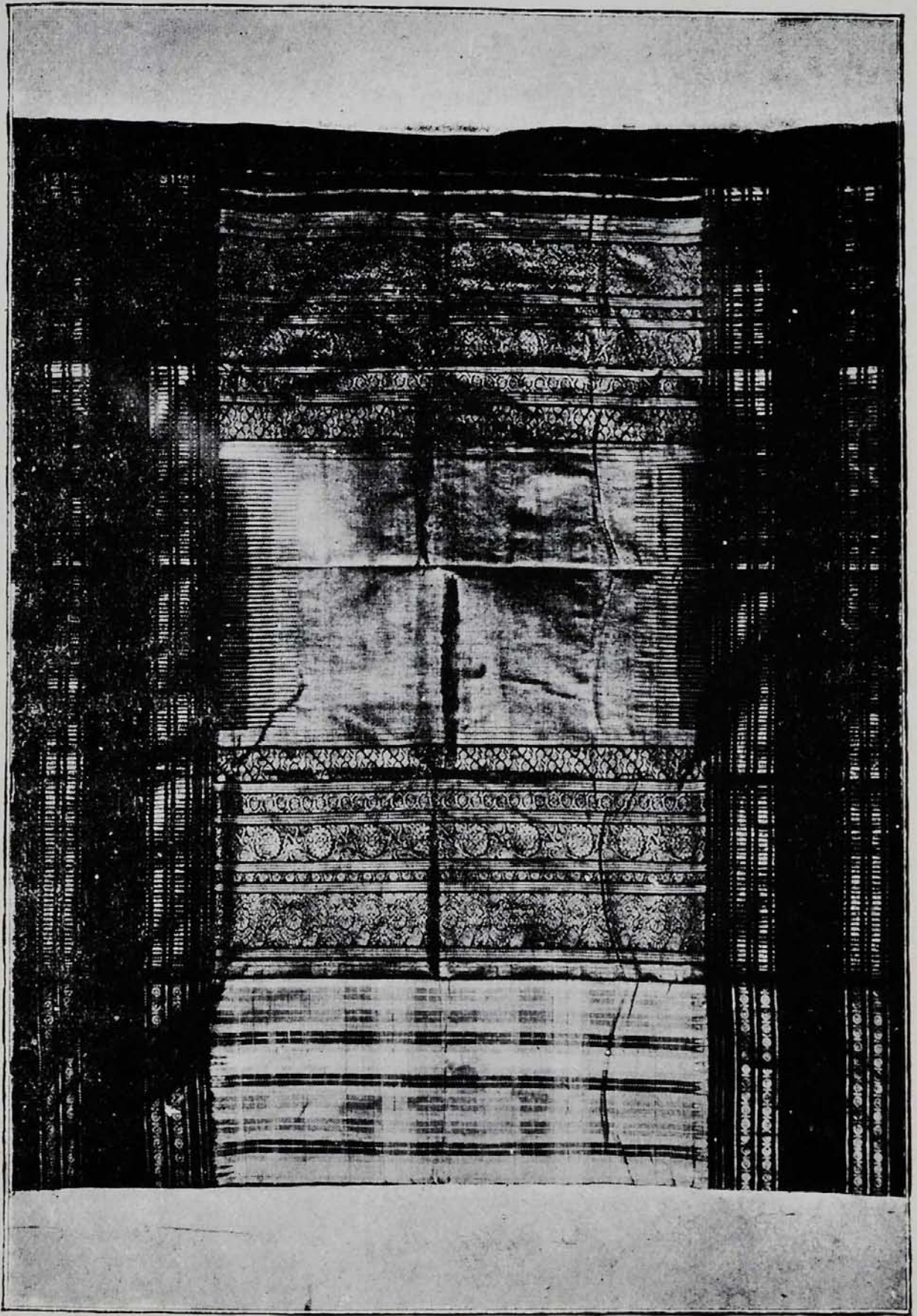


Fig. 15—Tanjore Silk and Gold Lace Sari

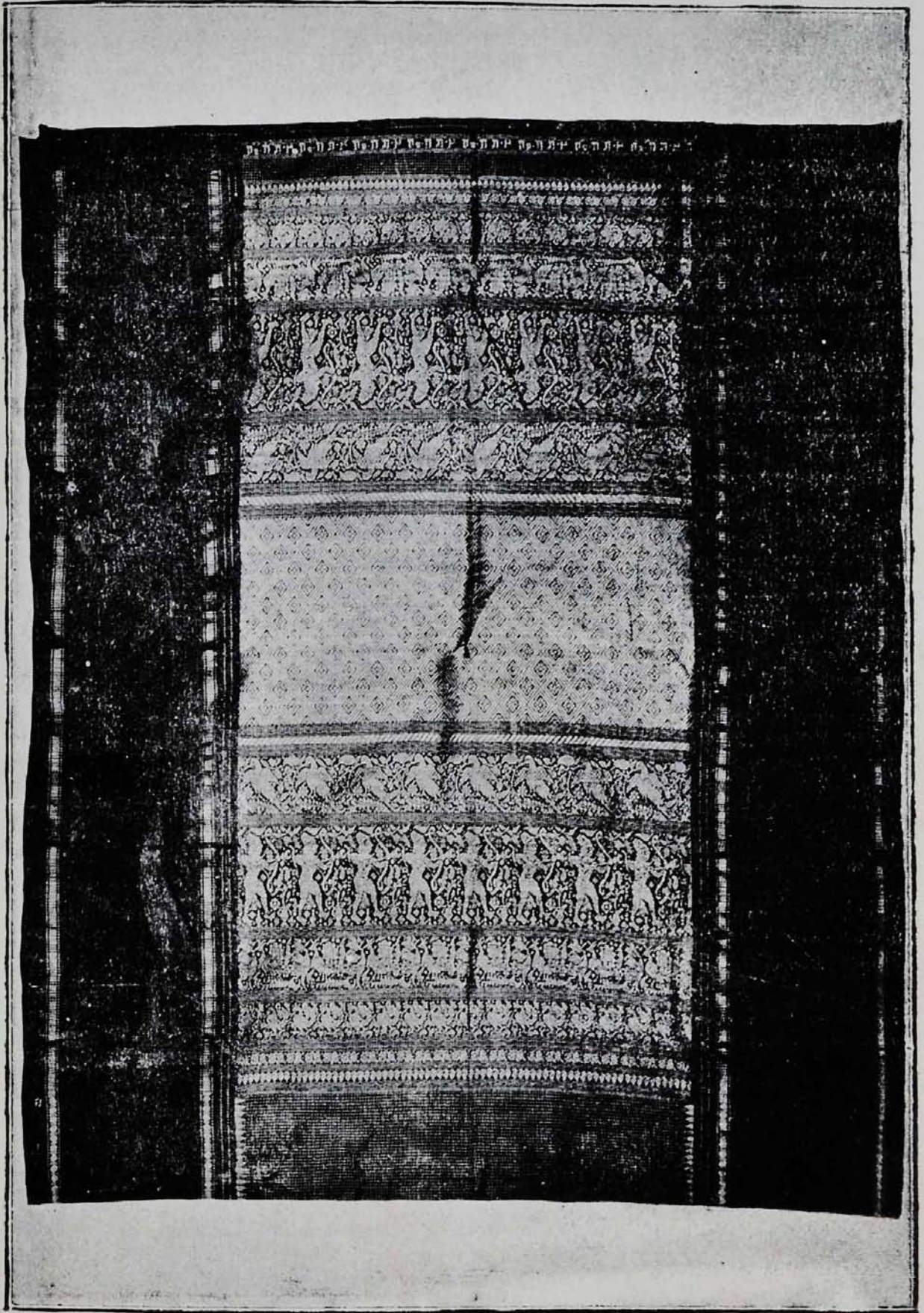


Fig. 16 – Madura Silk and Gold Lace Sari

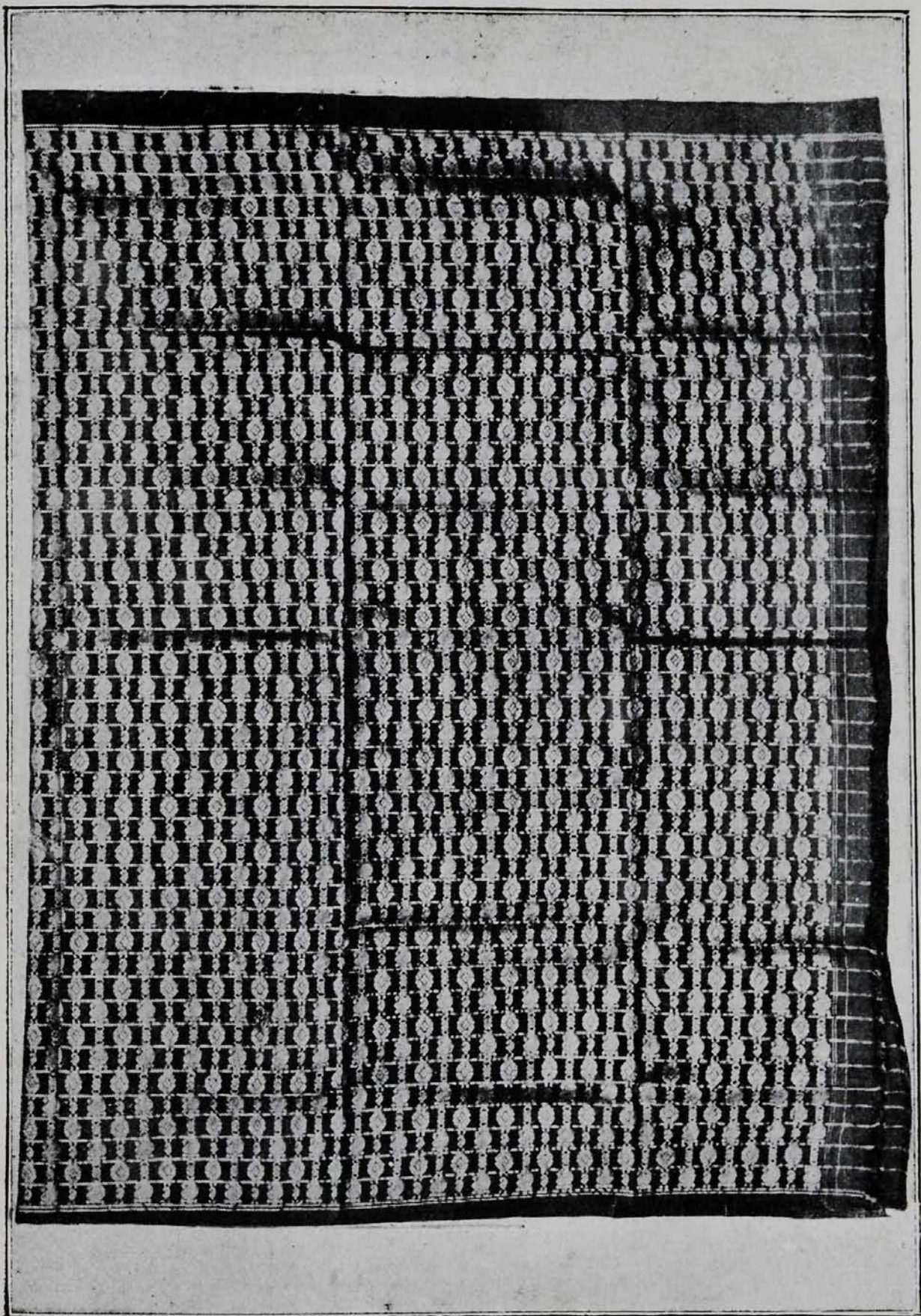


Fig. 17—Silk and Gold Lace Upper Cloth

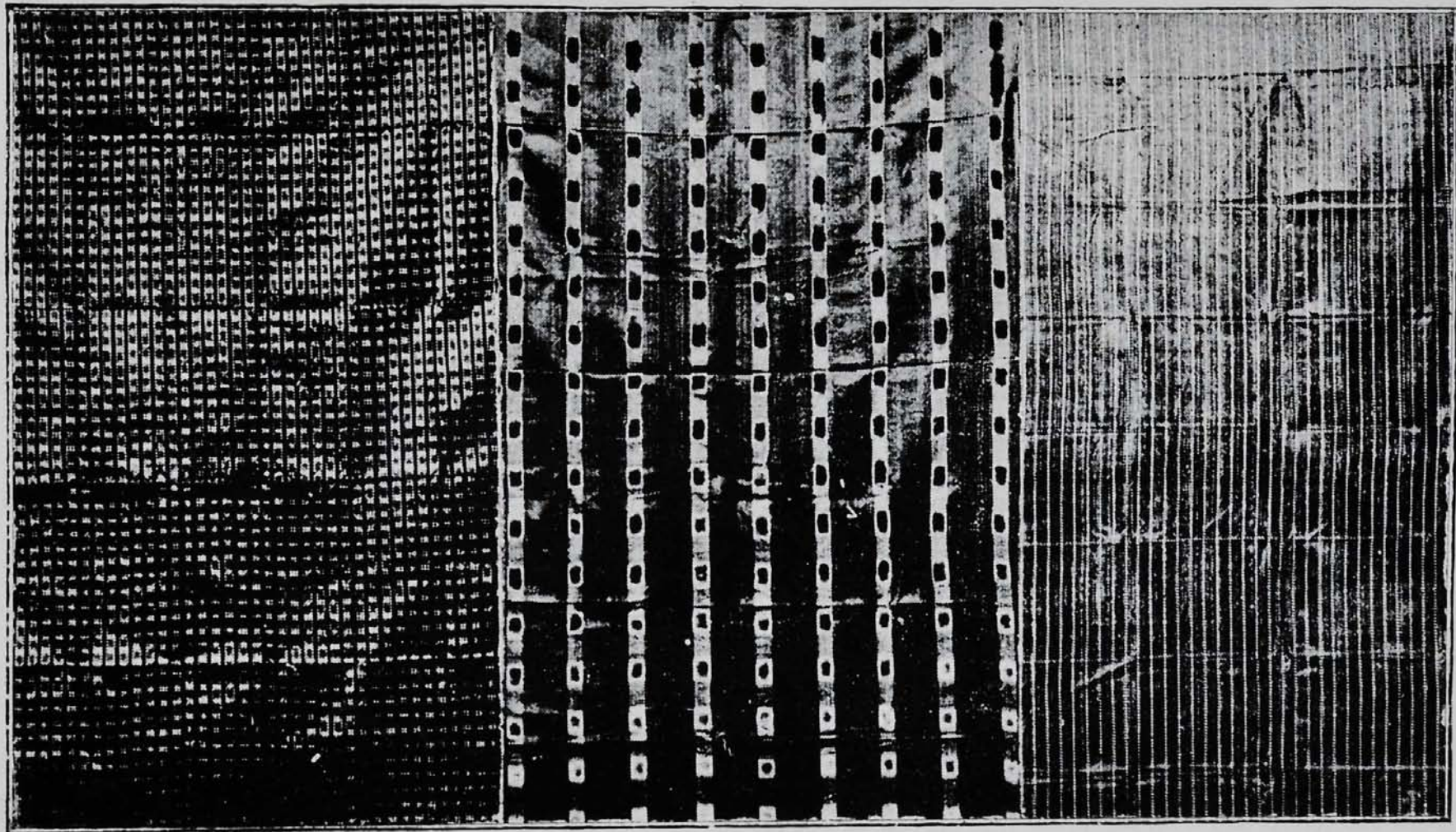


Fig. 18—Satins from Ayyampet

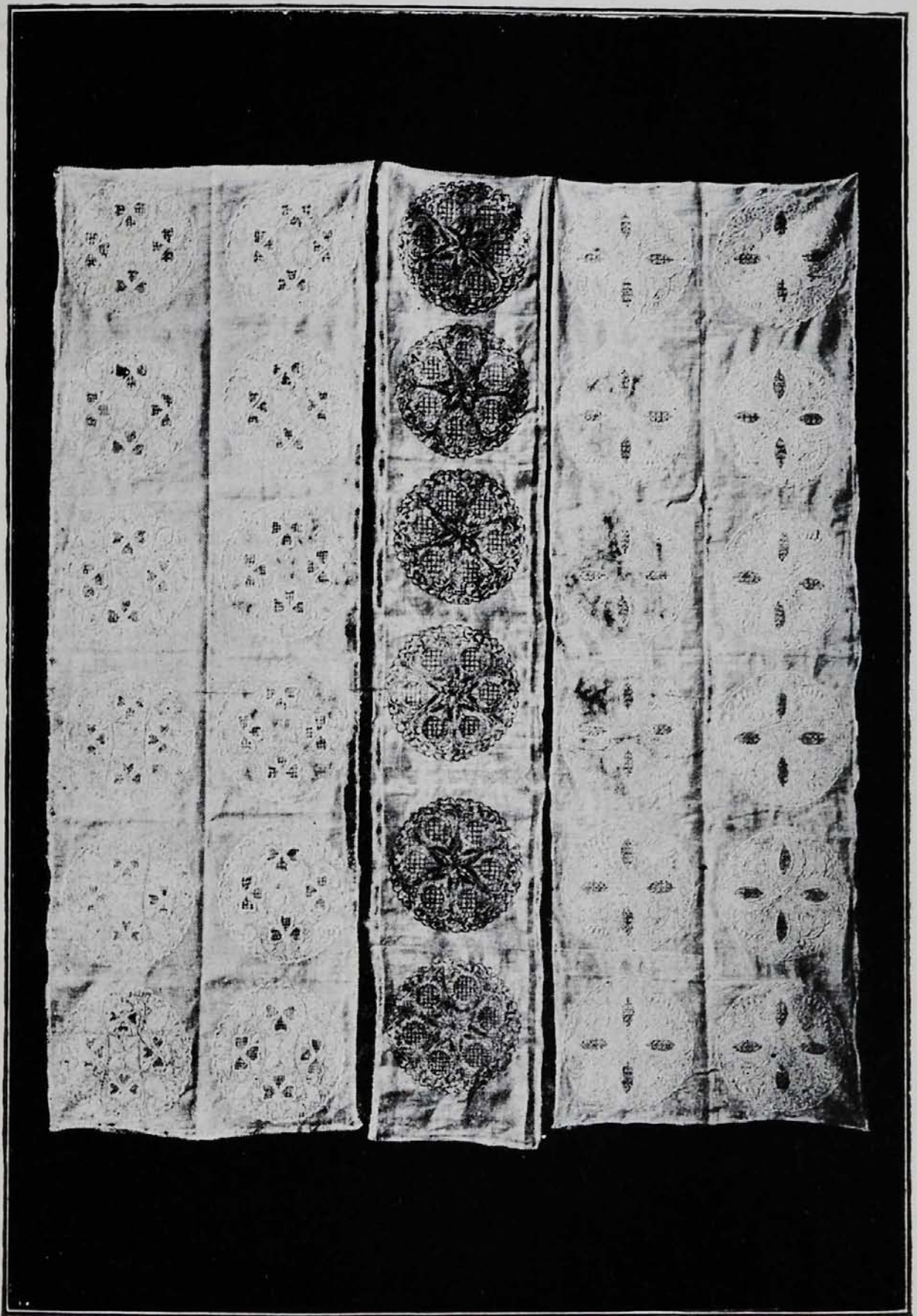


Fig. 19—Madras Embroidered D'Oyleys

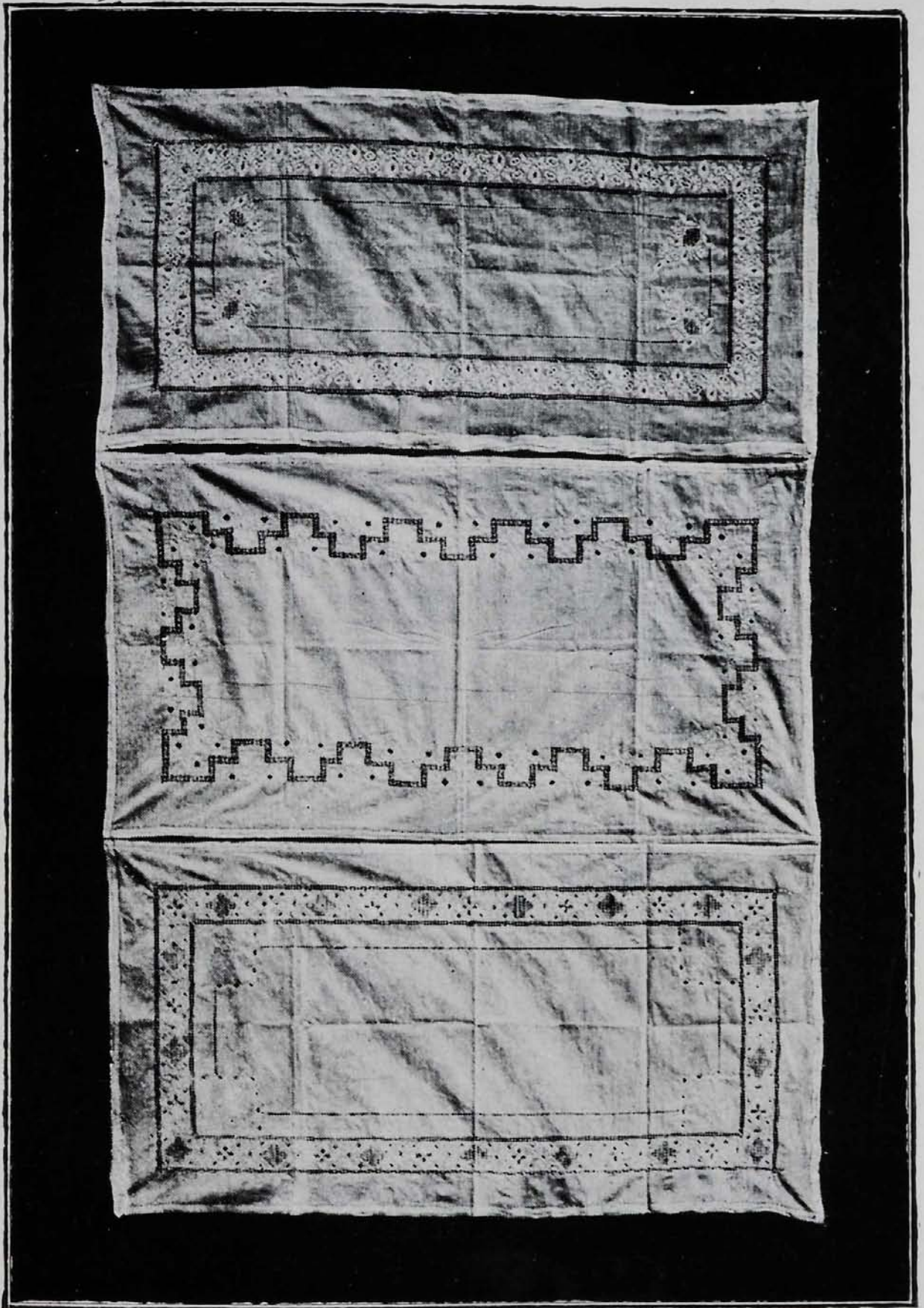


Fig. 20—Madras Embroidered Cloths

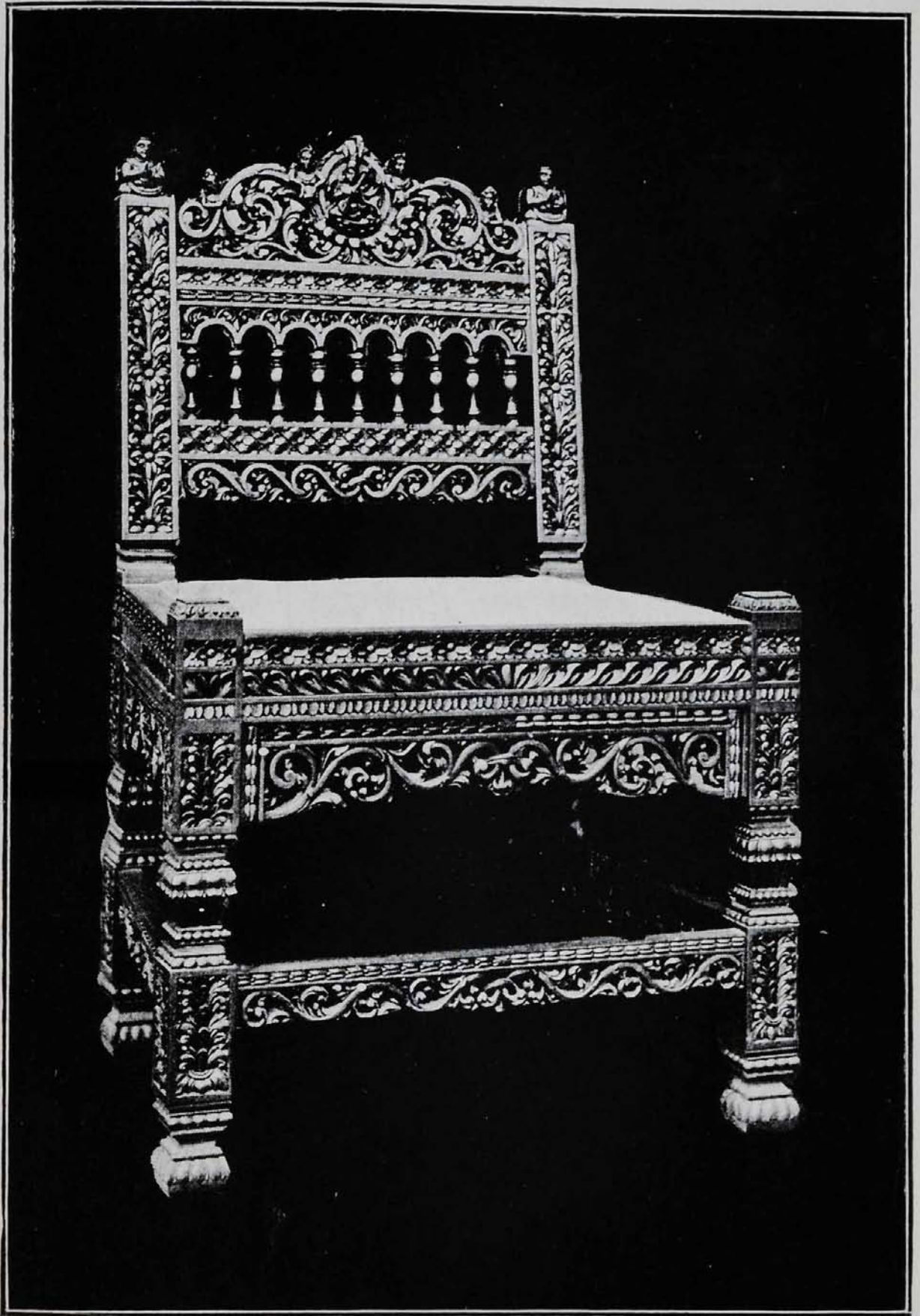


Fig. 21—Carved rosewood chair

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Fig. 22—Carved rosewood "Wheel" chair

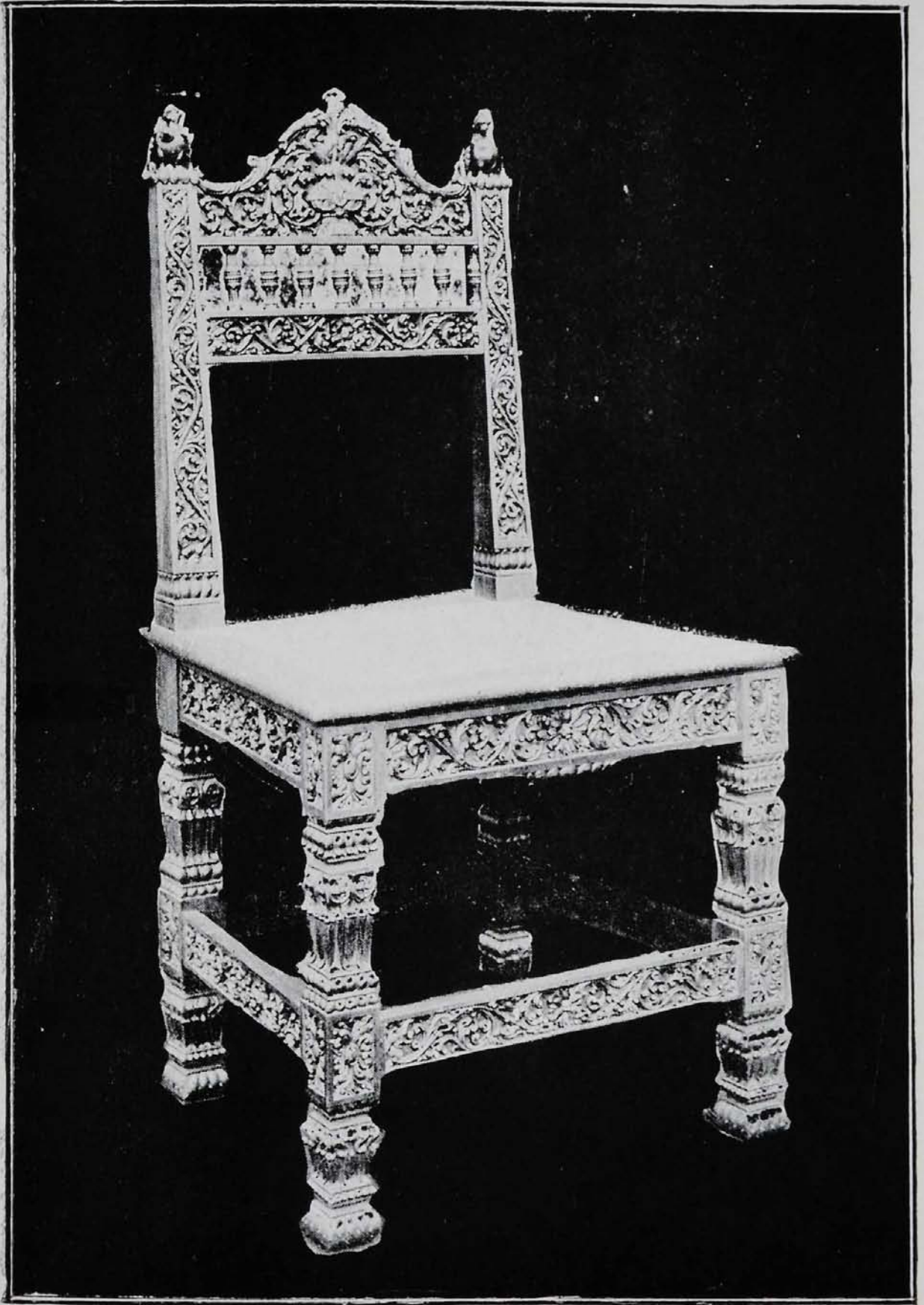


Fig. 23—Carved ebony chair

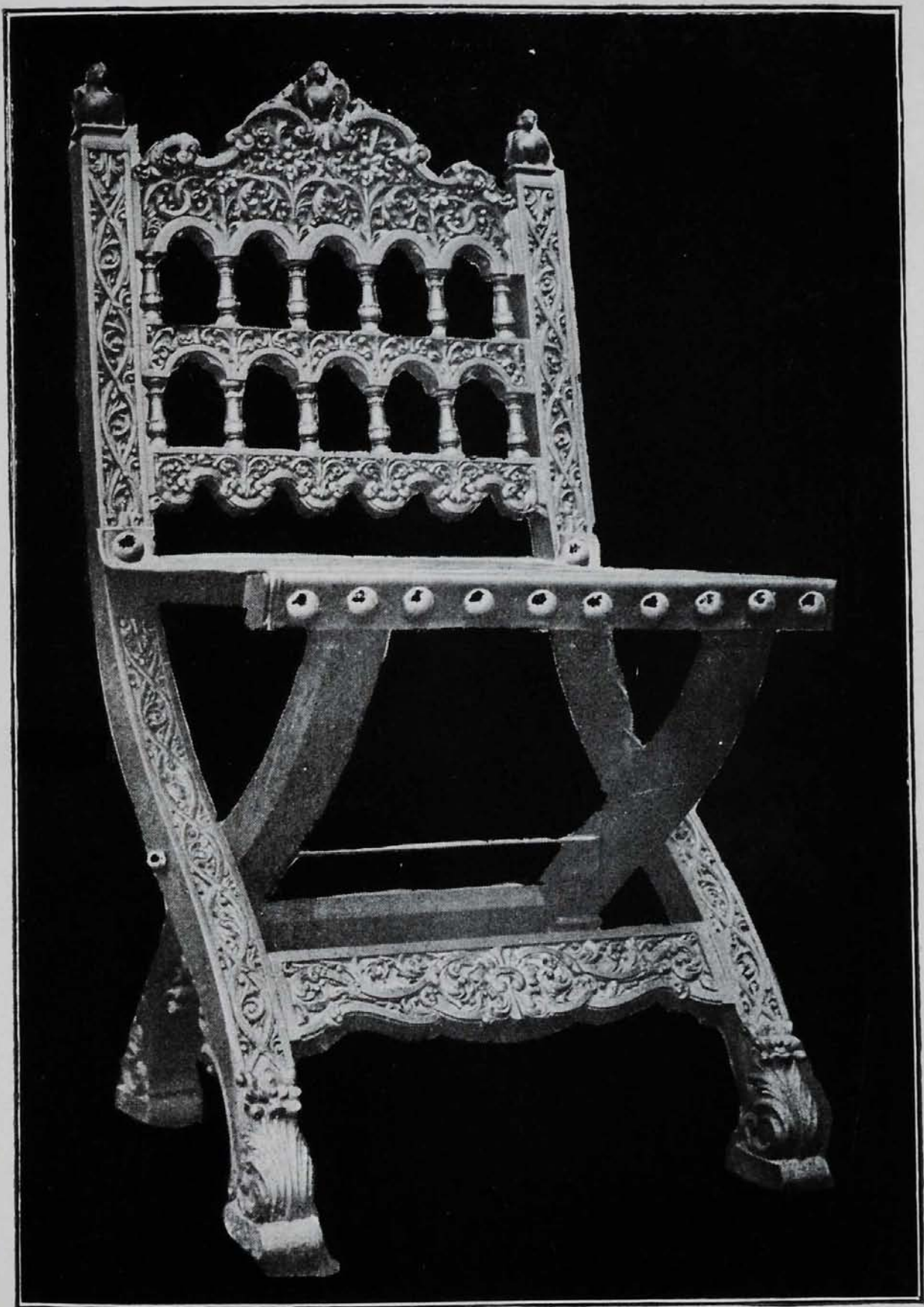


Fig. 24—Carved rosewood folding Chair

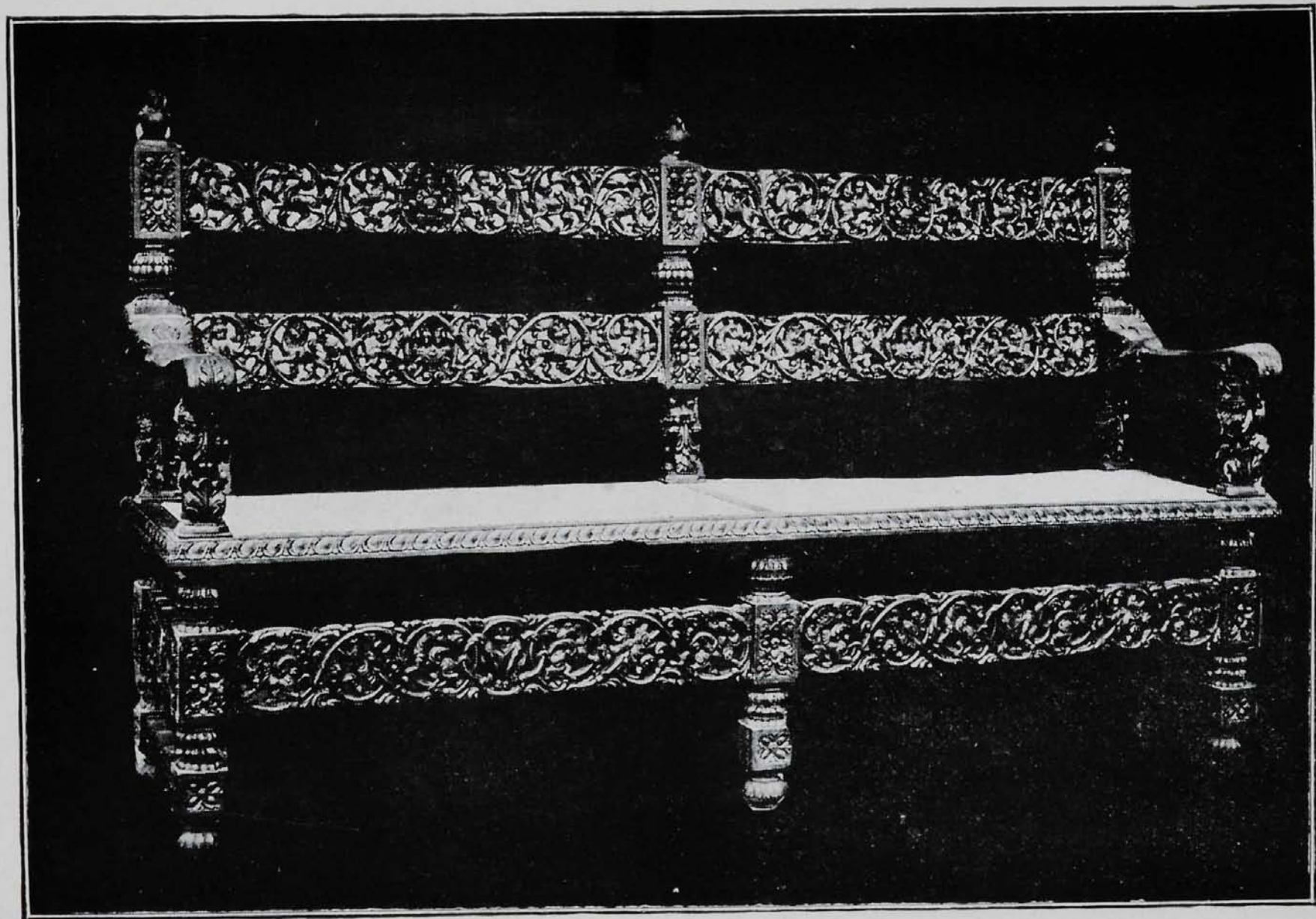


Fig. 25—Carved rosewood long seat

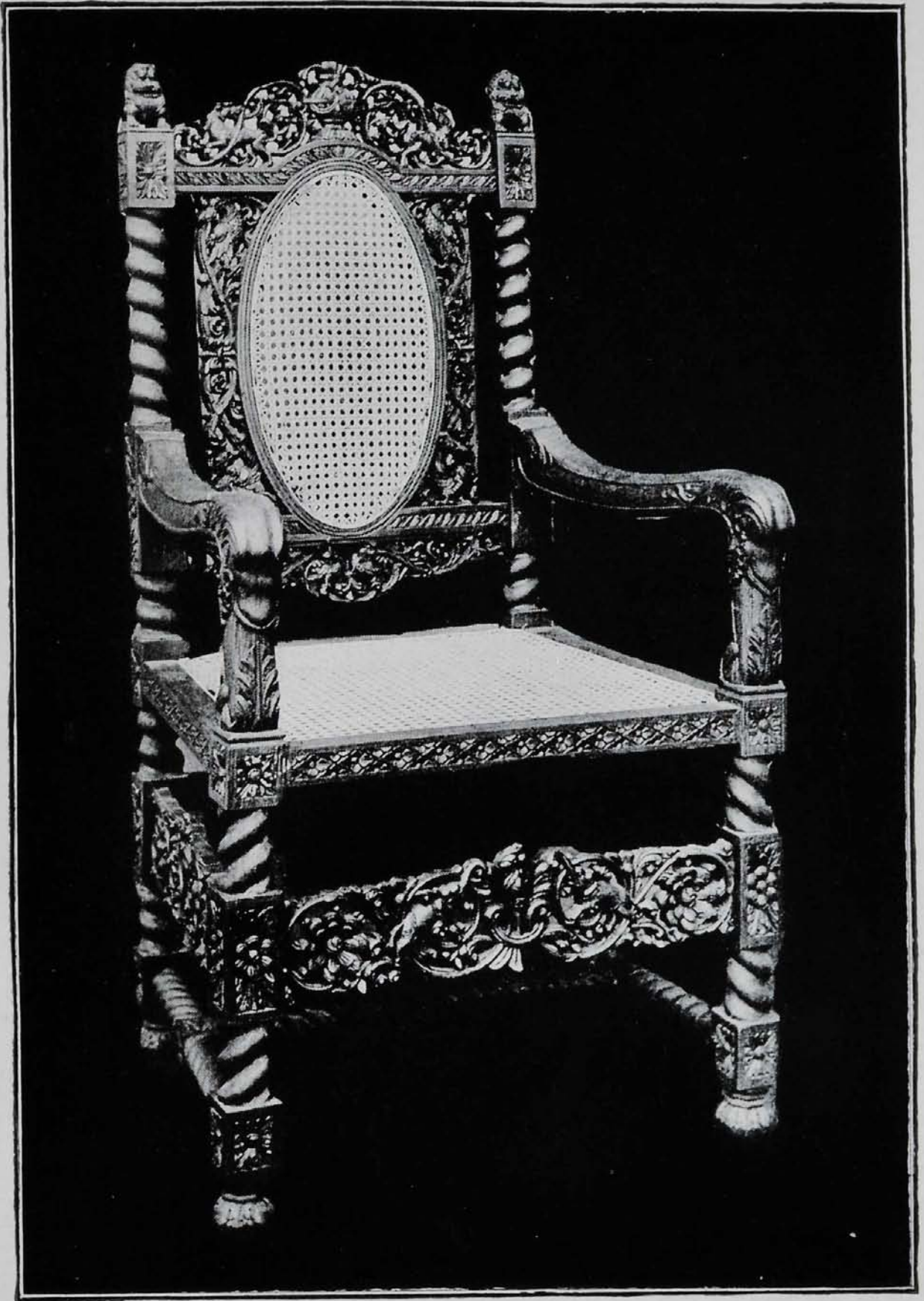


Fig. 26—Carved rosewood Chair

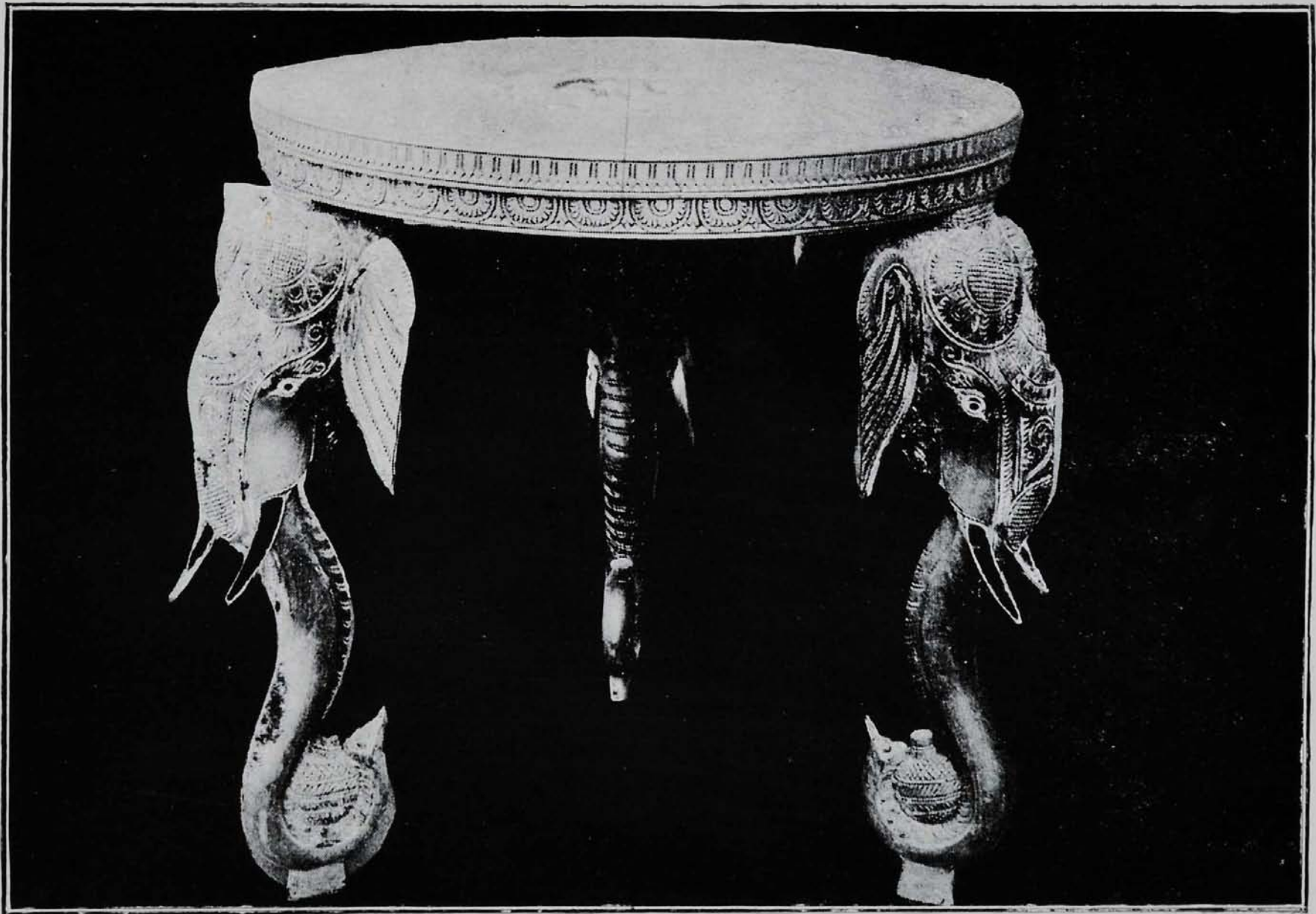
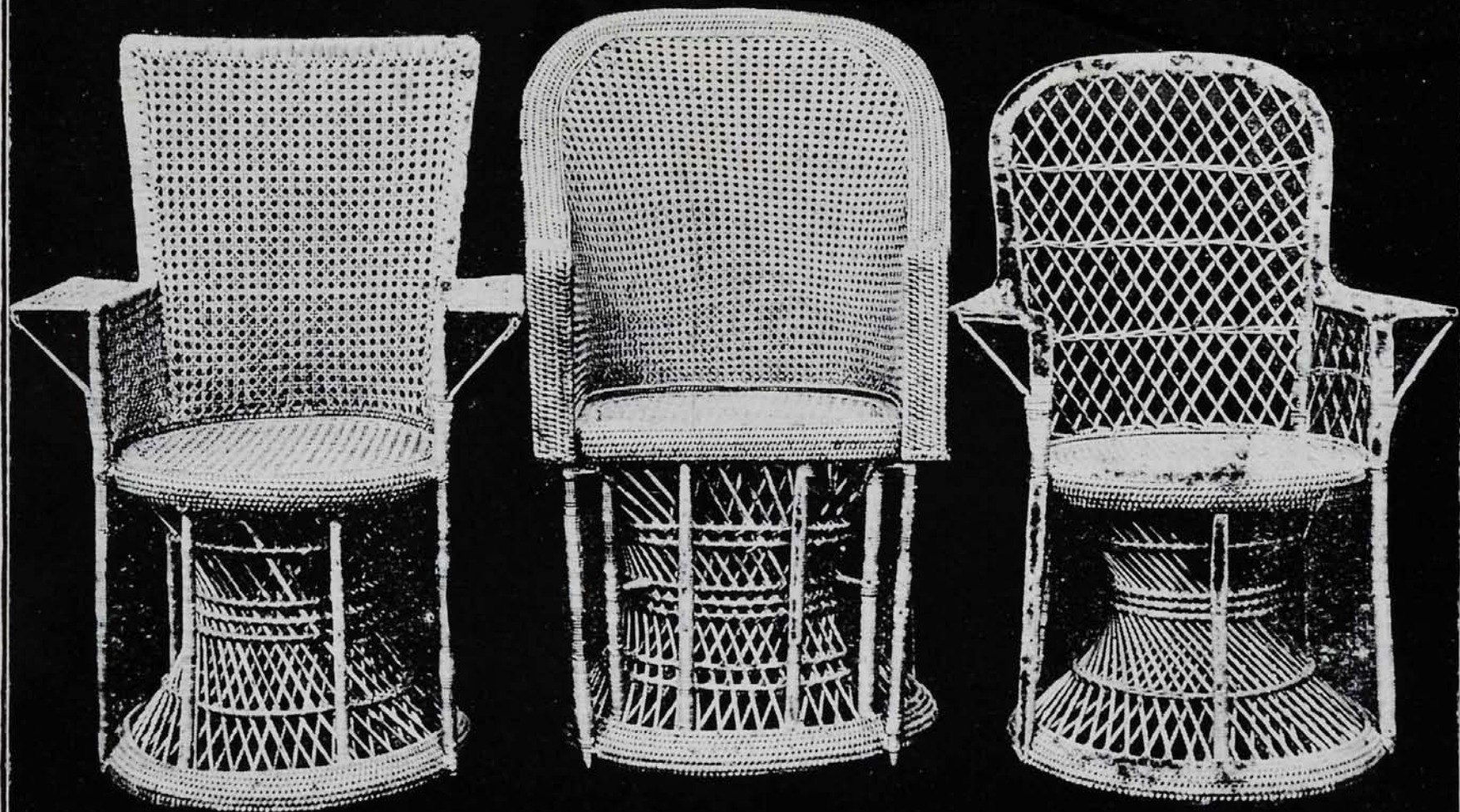


Fig. 27—Carved rosewood table from Madura



Fig. 28—Carved rosewood table



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Fig. 29—Cane Chairs

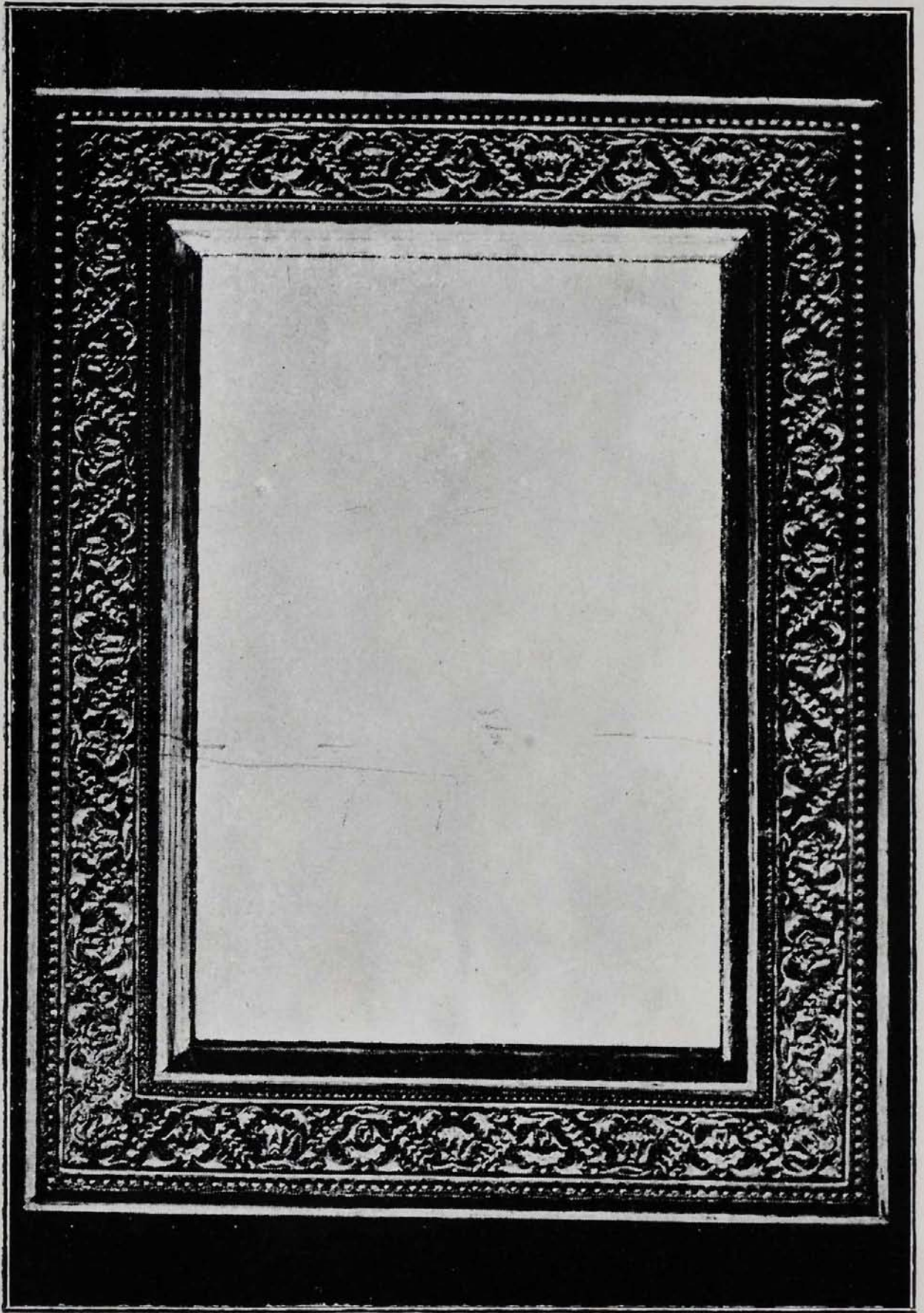


Fig. 30—Laquer Mirror Frame



Fig. 31—Kurnool Laquer Trays

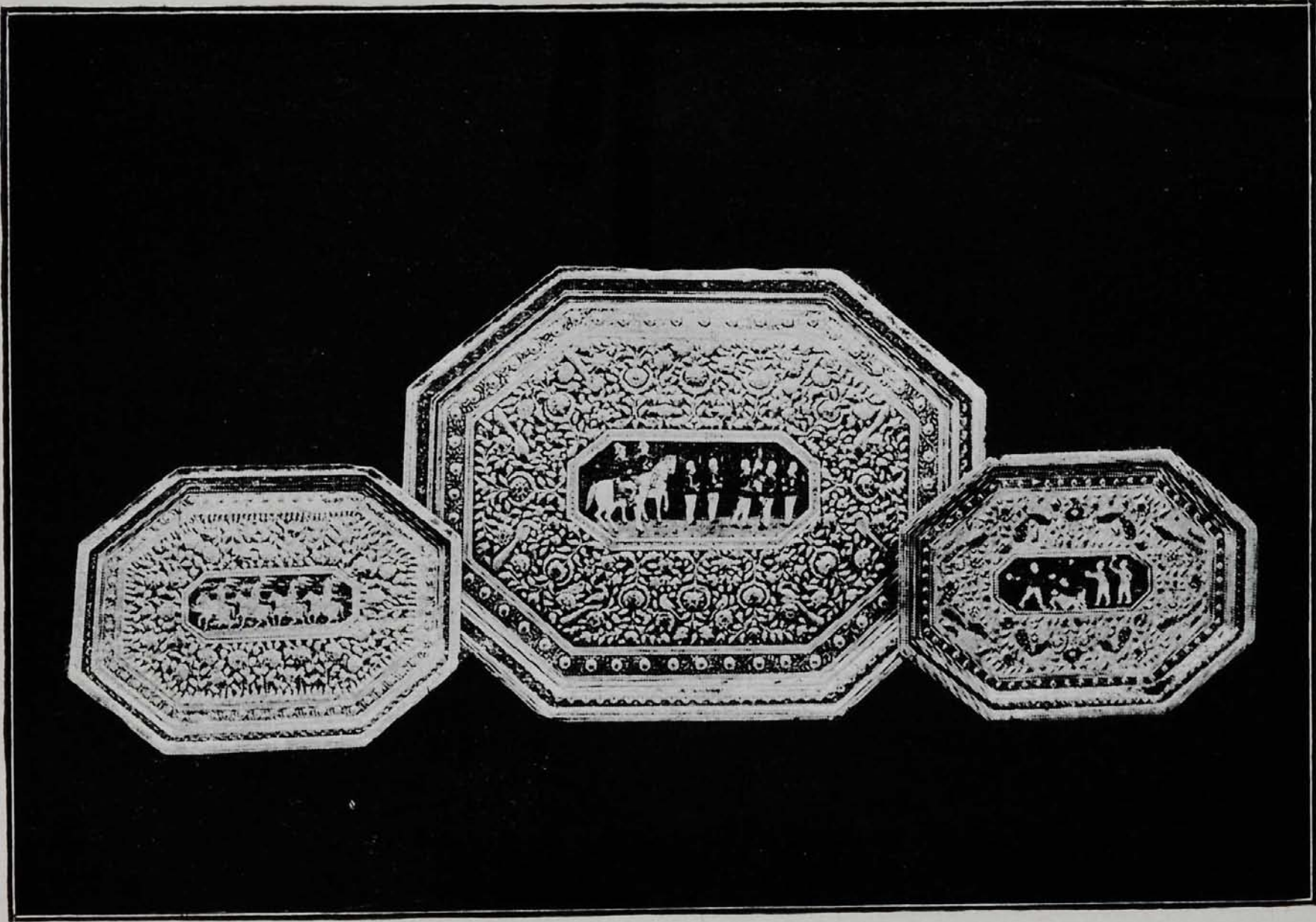


Fig. 32—Kurnool Laquer Trays



Fig. 33—Kurnool Painted Leather Mats

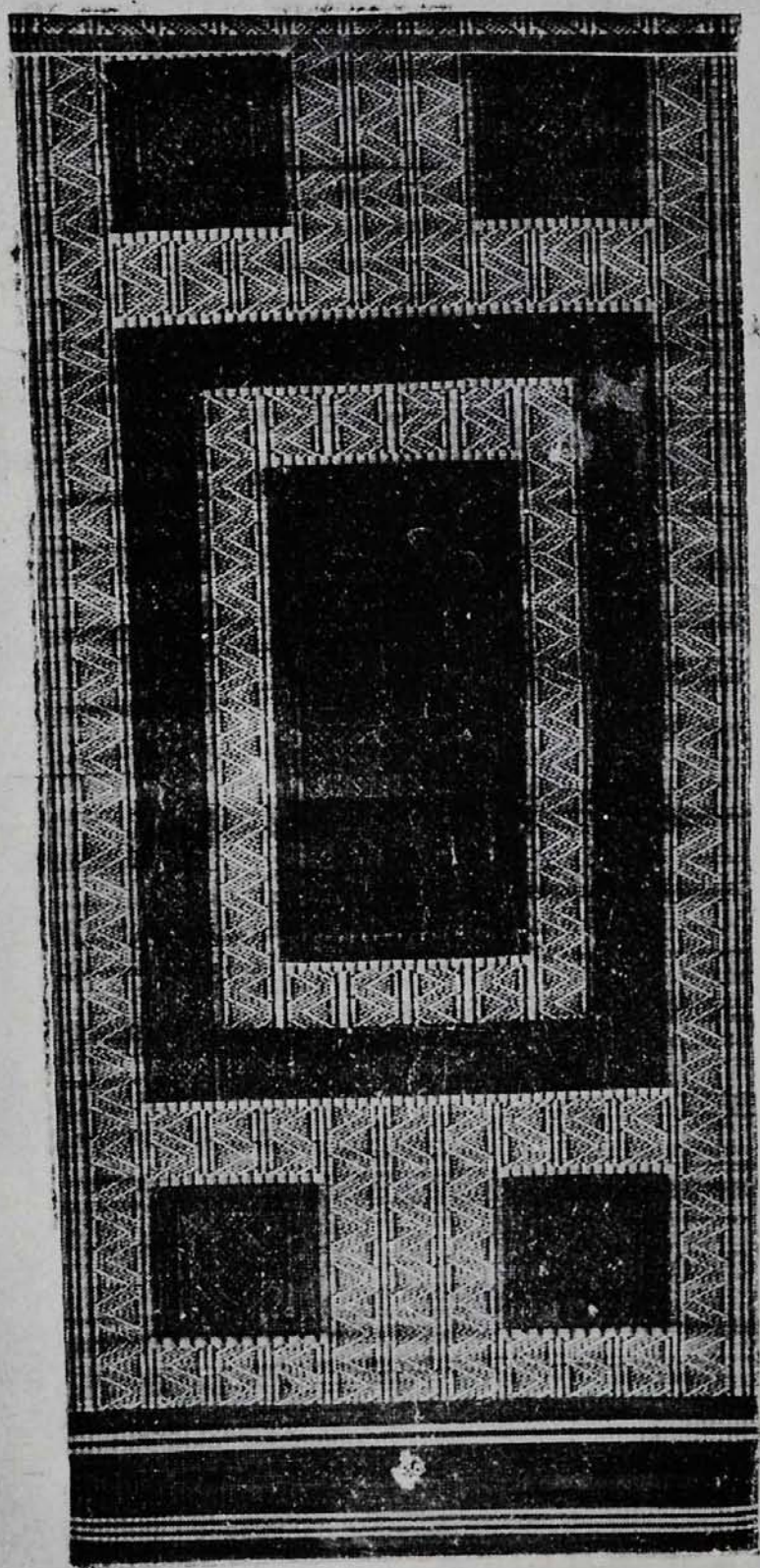


Fig. 34—Palghat Mat

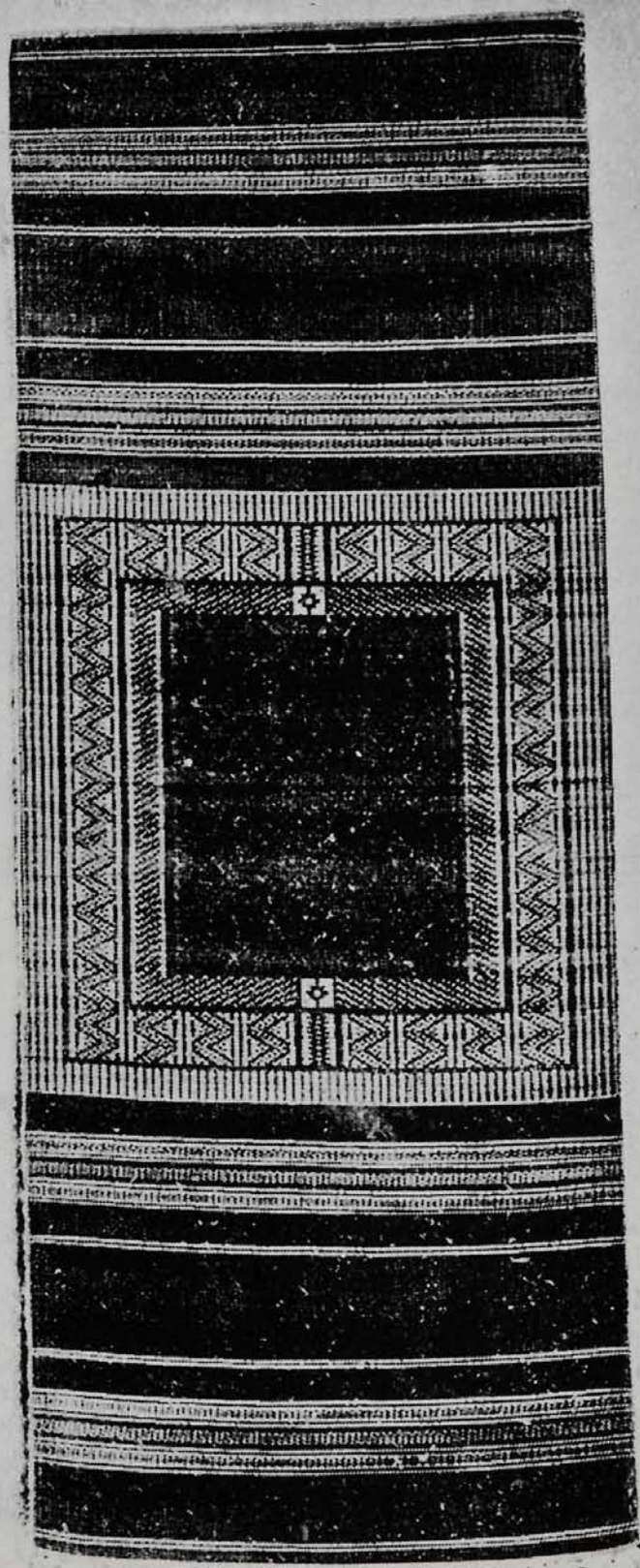
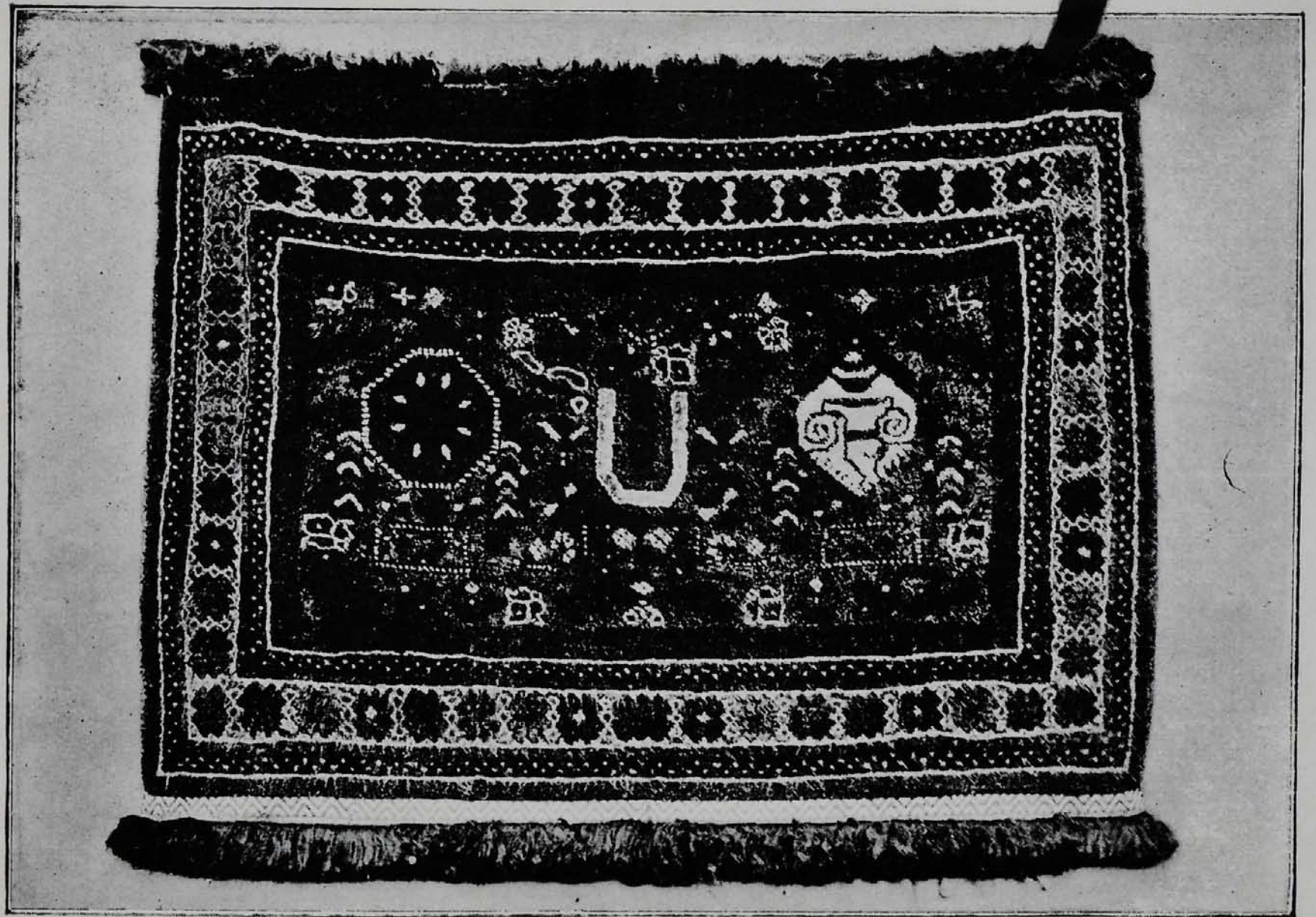


Fig. 35—Palghat Mat



Fig. 36—Ayyampet Woollen Rug



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Fig. 37—Ayyampet Silk Rug

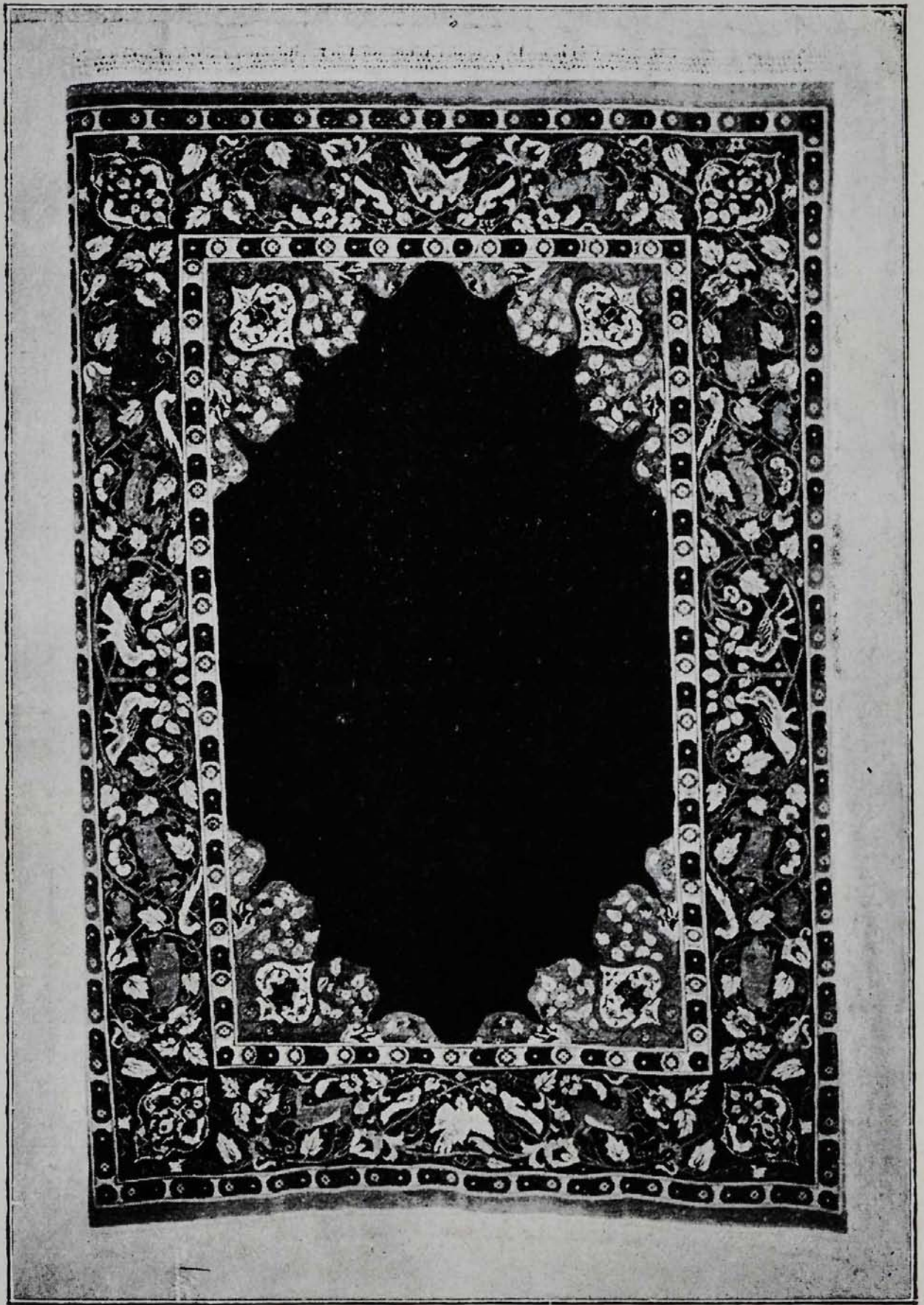


Fig. 38—Woollen Pile Carpet

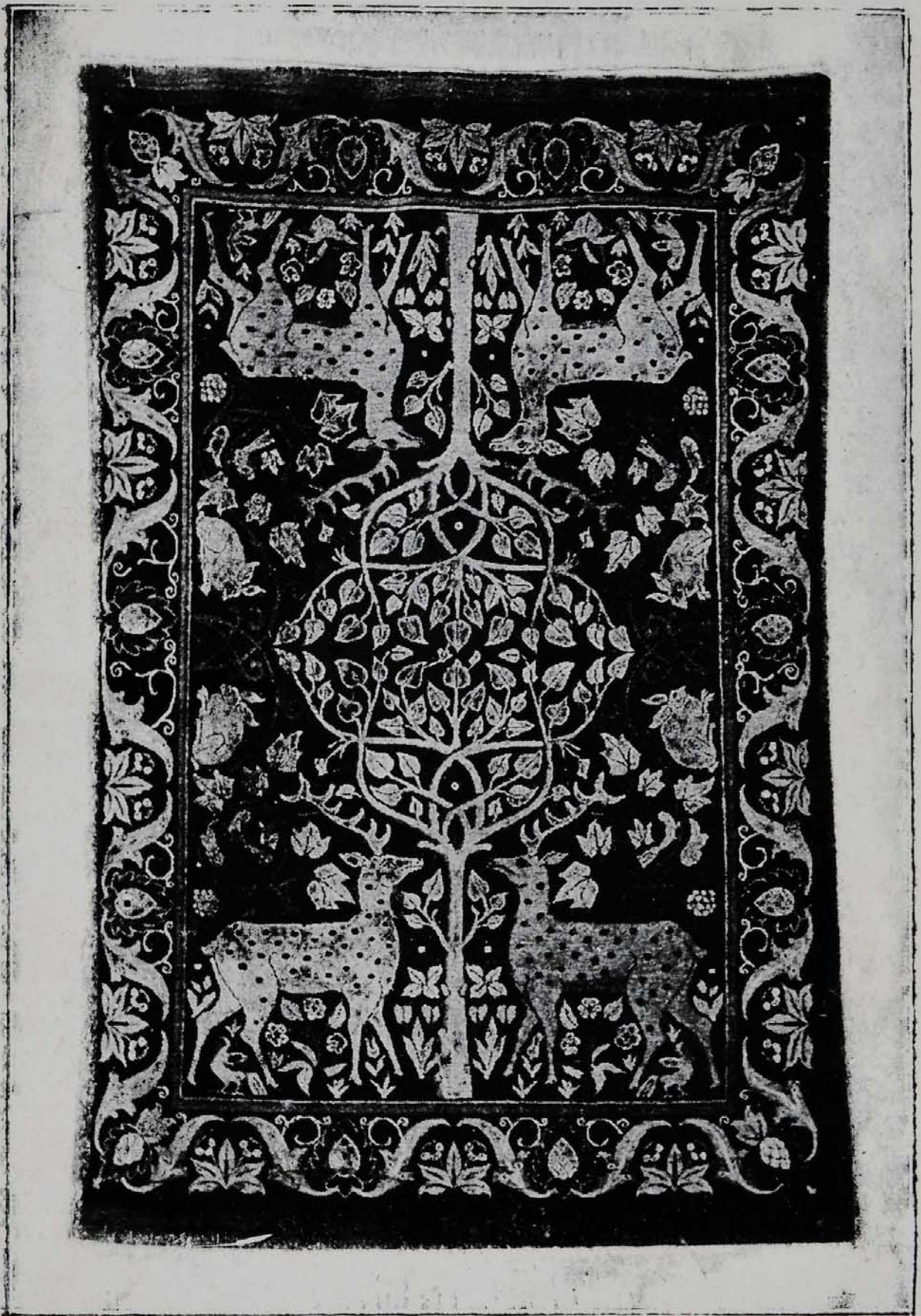


Fig. 39—Woollen Pile Rug

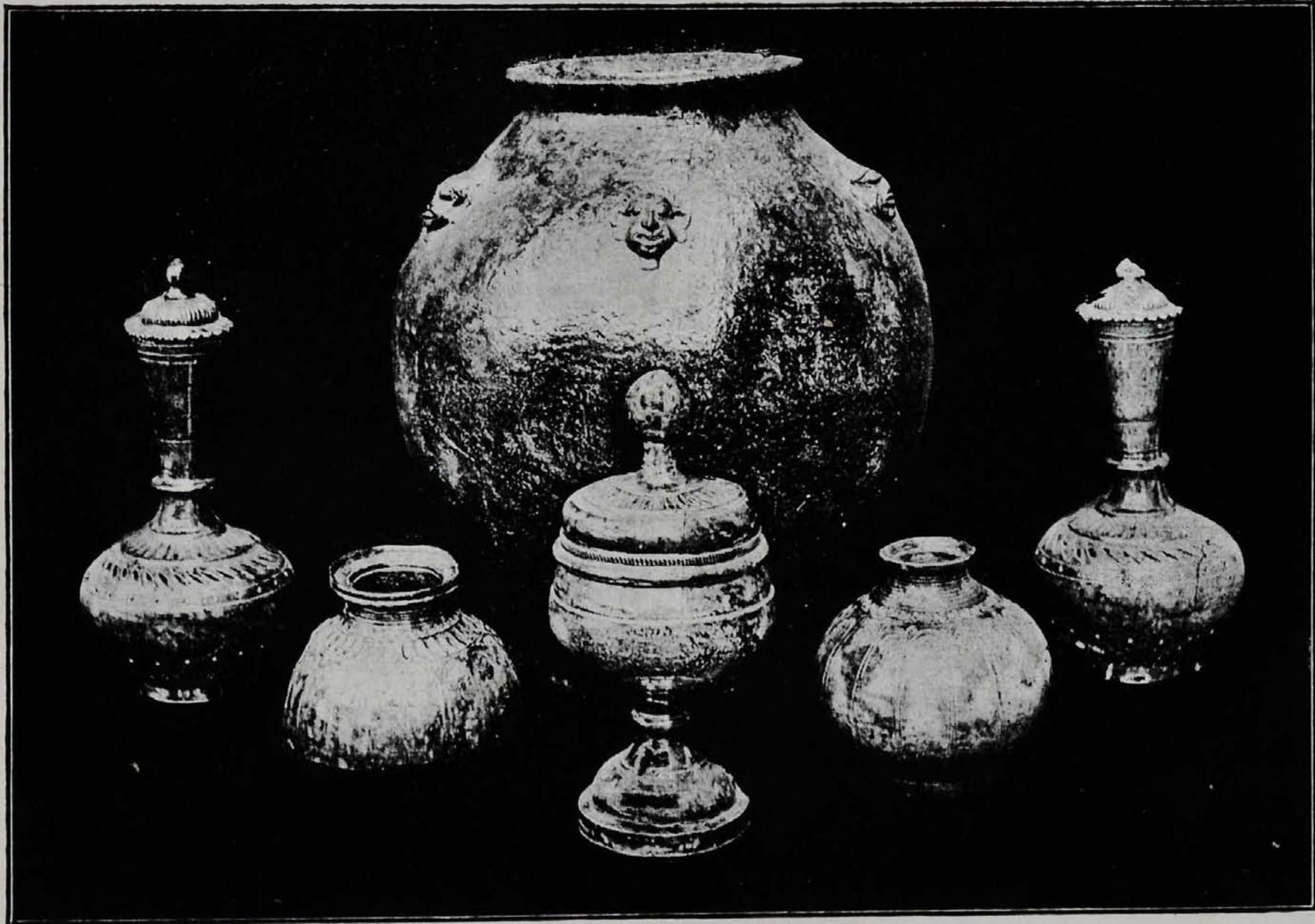


Fig. 40—Green Glazed Pottery



Fig. 41—Metal work from Tanjore and other Centres

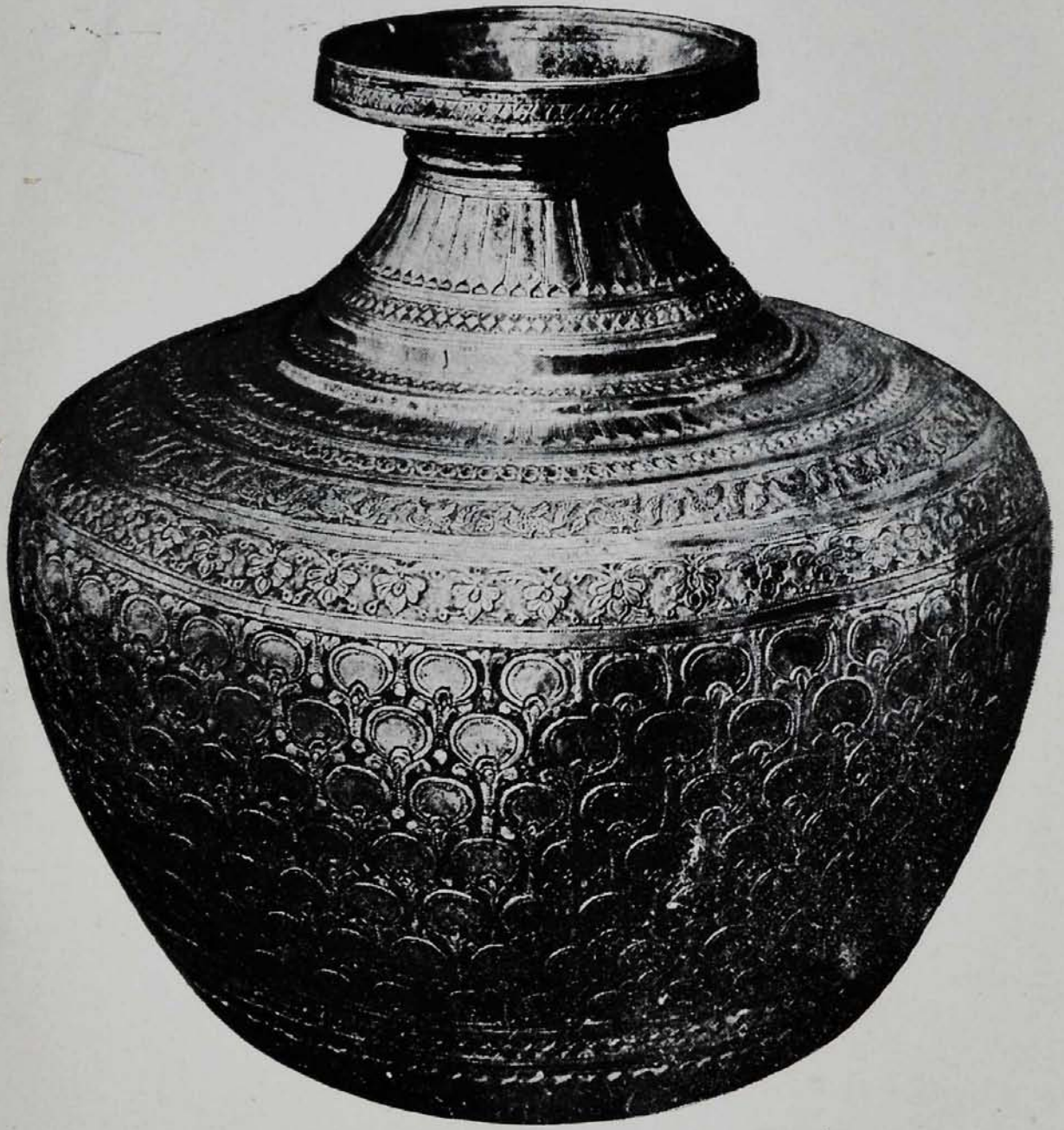


Fig. 42—Old inlaid Chembu from Tanjore



Fig. 43—Metal Work by V. T. I. Scholar



Fig. 44—Silver Rosewater Sprinkler

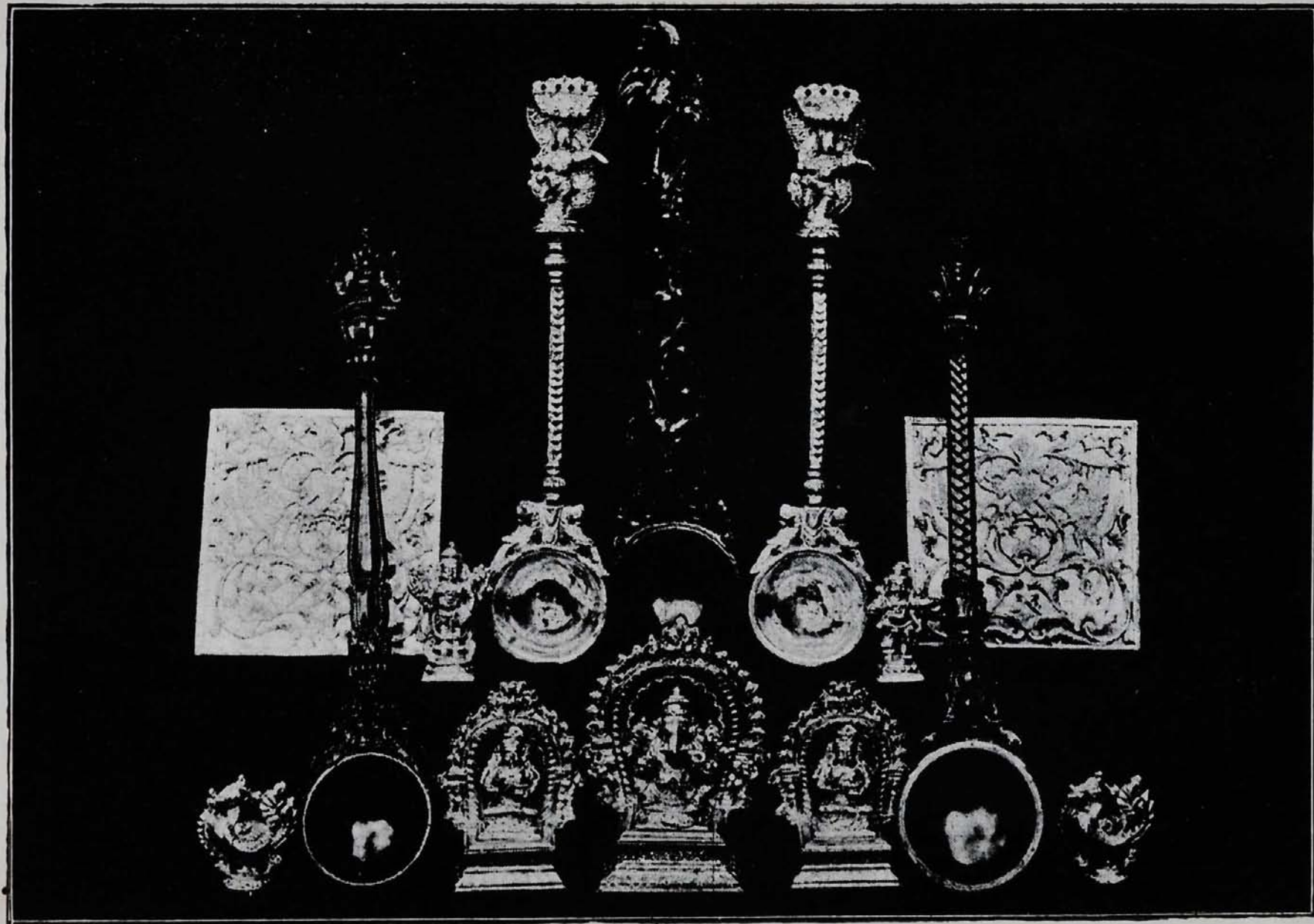


Fig. 45—Silver-work from Trichinopoly, Kumbakonam, &c.



Fig. 46—Brass Sconce

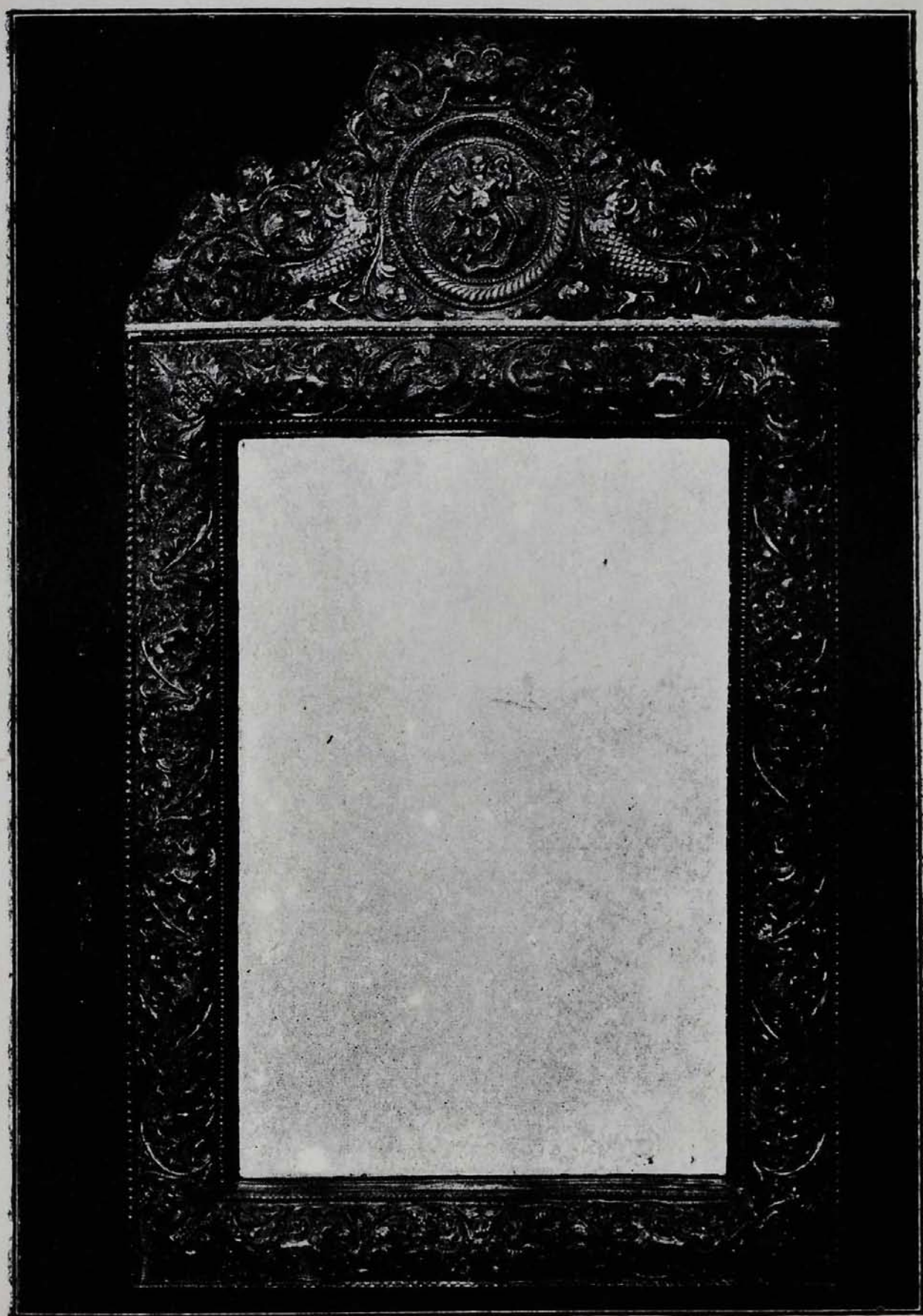


Fig. 47—Copper Mirror Frame

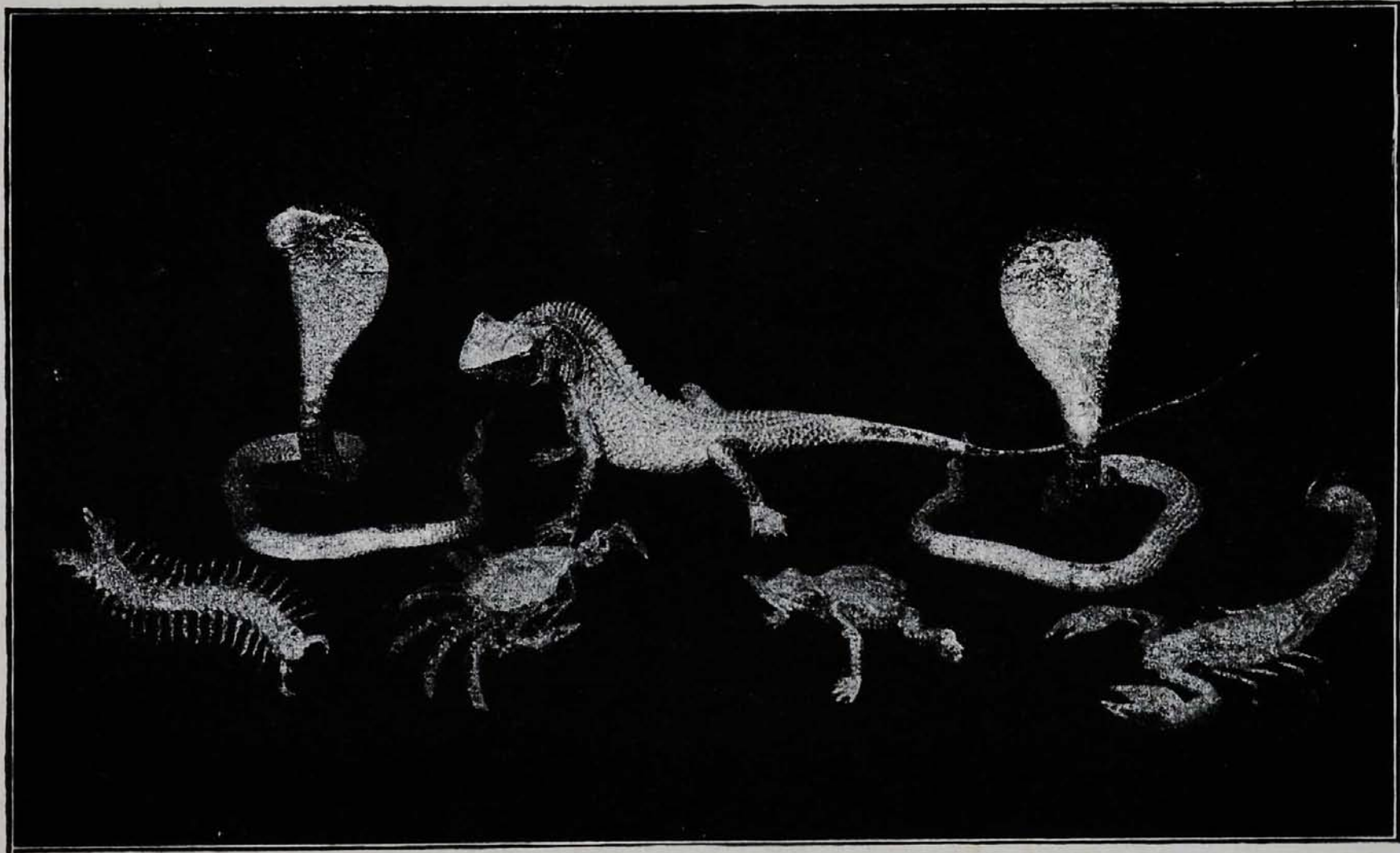


Fig. 48—Sivagunga Brass Work

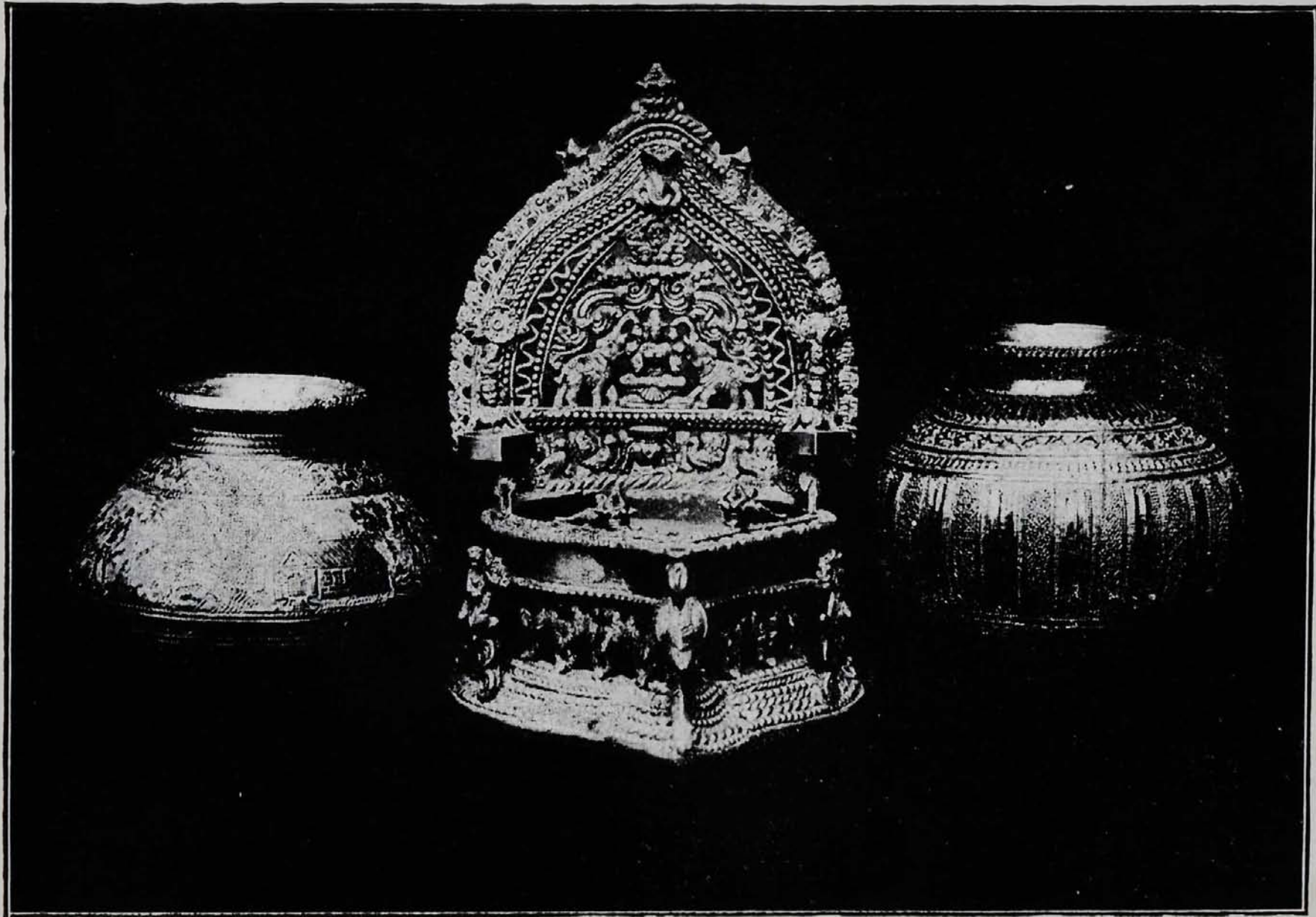


Fig. 49—Lamp and Chembus, Madras



Fig. 50—Bronze "Natesa"



Fig. 51—Travancore Ivory Figures



Fig. 52—Travancore Ivory Figures



Fig. 53—Travancore Ivory Figures

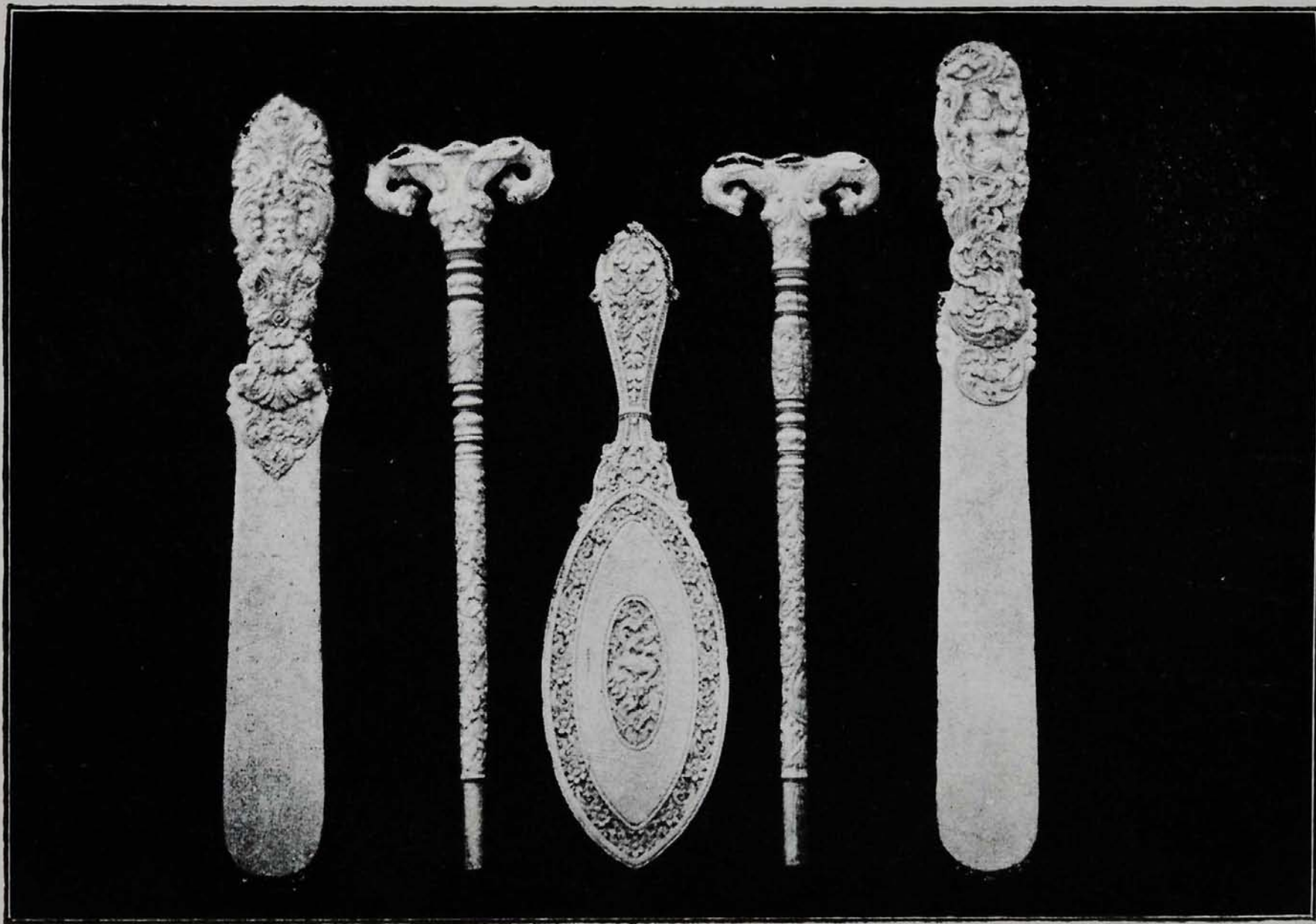


Fig. 54—Travancore Ivory Work

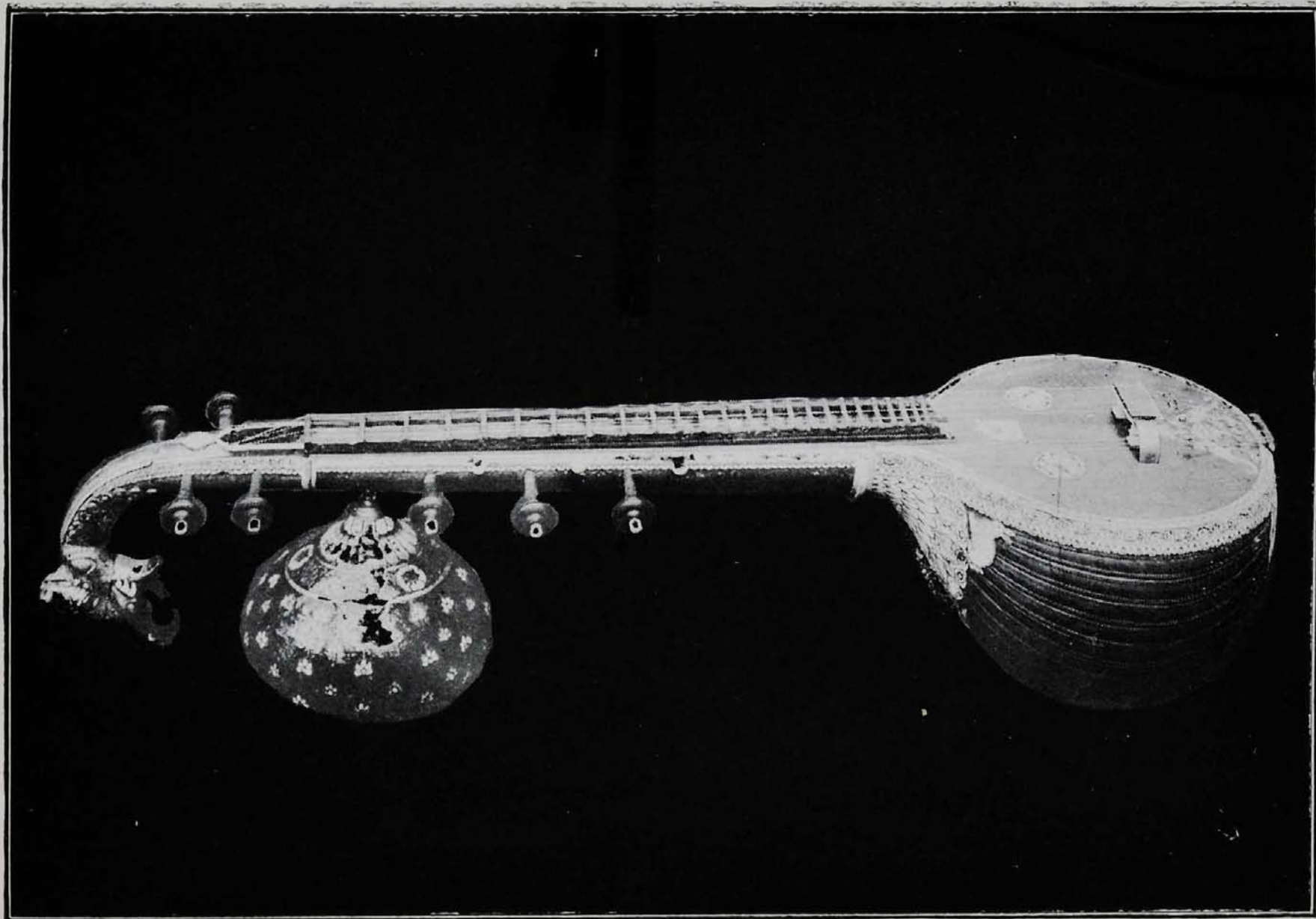


Fig. 55—Veena from Tanjore

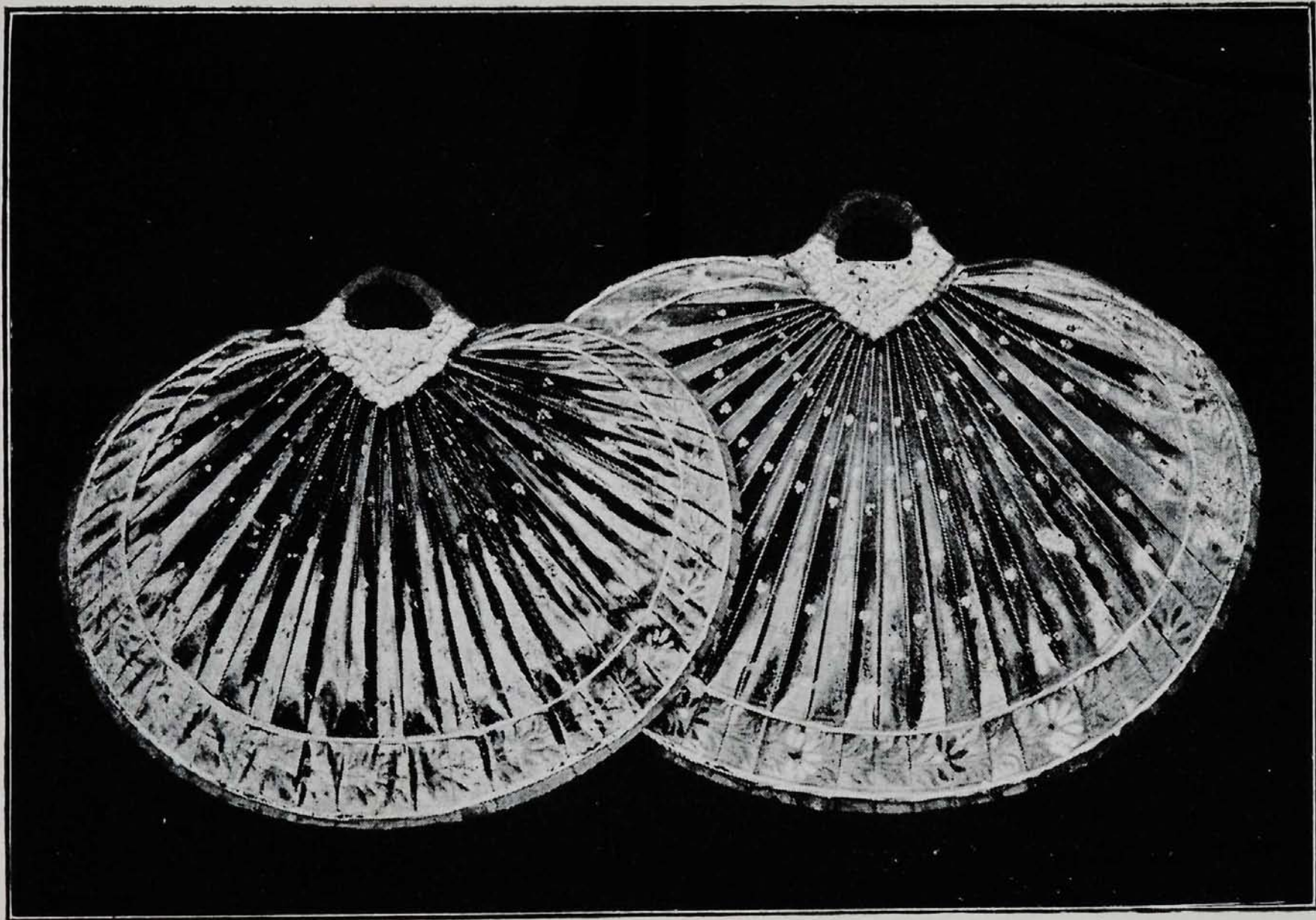


Fig 56—Fans from Tanjore



Fig. 57—Stone Figures from South Canara

APPENDIX

Giving the prices of the articles illustrated. &c.

FIGURES 1 AND 3

Ponneri block printed cotton curtains. Many different patterns and colourings may be had. The sizes are about 6 feet 6 inches by 4 feet.

Prices from Rs. 2-4-0 to Rs. 3-0-0 each

FIGURE 2

Ponneri block printed cotton table covers. Size about 4 feet 6 inches square.

Price Rs. 1-4-0 each

FIGURE 4

Painted cotton from Sikkanayakanpet. Size 15 feet by 6 feet 6 inches.

Price Rs. 22-0-0

Other patterns and sizes from this maker may be had at prices ranging from

Rs. 5 to Rs. 12

FIGURES 5, 6, 7, 8, 9 and 10

Karrupur wax-dyed cotton table covers. Sizes from 2 feet 8 inches to 3 feet 9 inches square. The colourings are from bright red to a dark chocolate brown, generally with the pattern in white. Some have gold lace borders. Price with gold lace borders

Rs. 5-0-0 each

Without gold lace borders from

Rs. 3-8-0 to Rs. 4-8-0 each

FIGURE 11

Kumbakonum wax-dyed cotton curtains. The colours are red and chocolate with some blue. A few have a yellow-dyed band through the centre. Size 3 feet 6 inches by 8 feet 4 inches.

Price Rs. 3-0-0 each

FIGURE 12

Masulipatam cotton curtains. The colours are very varied, but generally the darker central portion is on a red back-ground. The size is 7 feet by 4 feet 6 inches.

Price Rs. 12-0-0 each

These last curtains are of more elaborate workmanship than most of the others.

FIGURE 13

Kalastri painted cotton curtains. Colours mostly red, blue and yellow on a white ground. Size 5 feet 6 inches by 3 feet.

Price Rs. 3-8-0 each

Larger sizes in similar patterns and colours are about 8 feet square.

Price Rs. 10-8-0 each

Small table covers

Rs. 1-4-0 each

Curtains

Rs. 9-8-0 each

In printed cottons there are also to be had those made at Jammalamadugu. These are in two colours, black and red on a white ground.

The sizes and prices are :

Cushion covers, 20 inches by 20 inches

Rs. 1-3-0 each

Cushion covers, 24 inches by 24 inches

Rs. 1-6-0 each

Table covers, 1 yard by 1 yard

As. 8-6 each

Table covers, $1\frac{1}{2}$ yards by $1\frac{1}{2}$ yards

Rs. 1-5-0 each

Table covers, 2 yards by 2 yards

Rs. 2-2-0 each

Curtains, $3\frac{1}{2}$ yards by 2 yards

Rs. 3-8-0 each

Bedspreads, $2\frac{1}{4}$ yards by 2 yards

Rs. 2-11-0 each

Tea Cozies

As. 8-6 each

FIGURE 14

Tanjore silk and gold lace sari. Size 18 cubits (about 9 yards by 44 inches).

Price Rs. 175-0-0

FIGURE 15

Tanjore sari

Price Rs. 120-0-0

FIGURE 16

Madura silk and gold lace sari

Price Rs. 130-0-0

Saries or women's cloths are always about 8 or 9 yards long and 44 inches wide.

The Institute also has plain cloths of silk, and of cotton and of silk and cotton mixed in about these sizes and in a great variety of colours, suitable for being made up into dresses or blouses at prices ranging from

Rs. 7 to Rs. 40 the piece

There are also silk scarfs suitable for use as pugarees or ties from

Rs. 1-8-0 each

FIGURE 17

Silk and gold lace upper cloth. Size 2 yards by $\frac{3}{4}$ yard.

Prices from Rs. 6 to Rs. 40 each

FIGURE 18

Striped satins in various colours. Size $\frac{3}{4}$ yard by $1\frac{1}{2}$ yards.

Prices from Rs. 2-8-0 to Rs. 6-0-0 per piece

FIGURE 19

Madras embroidered D'Oyleys, some white thread and others of gold thread which may be washed.

Prices Rs. 12-0-0 to Rs. 18-0-0 per dozen

FIGURE 20

Madras embroidered cloths. Sizes vary from 1 yard to $1\frac{1}{2}$ yards long and from about 12 inches wide.

Prices Rs. 3-0-0 to Rs. 6-0-0 each

Besides the ones illustrated, which are all white, there are many other patterns, both white and coloured and some worked with small gold and silver mirrors in the pattern.

The Institute also has a good selection of various sorts of laces and insertions from the various Missions and almost any size or pattern in linen and cotton or silk may be had.

Prices on application

FIGURE 21

Carved Rosewood Chair

Price Rs. 90-0-0

FIGURE 22

Carved Rosewood Wheel Chair

*Price Rs. 110-0-0***FIGURE 23**

Carved Ebony Chair

*Price Rs. 80-0-0***FIGURE 24**

Carved Rosewood Folding Chair

*Price Rs. 60-0-0***FIGURE 25**

Carved Rosewood Long Seat (about 6 feet)

*Price Rs. 325***FIGURE 26**

Carved Rosewood Arm Chair

*Price Rs. 135-0-0***FIGURE 27**

Carved Rosewood Madura Table. Sizes 25 inches by 26 inches and 28 inches by 28 inches.

*Prices from Rs. 30-0-0 to Rs. 45-0-0***FIGURE 28**

Carved Rosewood Table. Size 20 inches by 18 inches.

*Price Rs. 80-0-0***FIGURE 29**

Cane Chairs

Prices from Rs. 10-0-0 to Rs. 14-0-0 each

FIGURE 30

Lacquer Mirror Frame and Glass. Colours blue and gold, or red and gold. Size $26\frac{1}{2}$ inches by 20 inches.

Price Rs. 28-0-0 each

Larger size 28 inches by 40 inches

Price Rs. 40-0-0 each

FIGURES 31 and 32

Kurnool Lacquer Trays. Size 10 inches by 14 inches.

Prices from Rs. 4-8-0 to Rs. 5-8-0 each

Size 17 inches by 22 inches

Price Rs. 7-8-0 each

The colours and shape of these trays vary greatly. The grounds are white, green, pink, red or blue with gold. On nearly all are scenes of Indian life in the centre panel.

There are also lacquered boxes made suitable for use as jewel boxes or for cigars. Size 11 inches by 5 inches by 4 inches.

Price Rs. 5-0-0 each

FIGURE 33

Kurnool Painted Leather Mats. Size $8\frac{3}{4}$ inches diameter.

Price Rs. 1-8-0 each

Painted lacquered circular playing cards may also be had at Rs. 25 per set of 120 (in painted box).

FIGURES 34 and 35

Palghat Mats. The colours are black, red and straw. Size 7 feet by 3 feet.

Prices from Rs. 3-0-0 to Rs. 17-8-0 each

FIGURE 36

Ayyampet Woollen Rug. Size about 6 feet by 6 feet.

Price Rs. 55-0-0

FIGURE 37

Ayyampet Silk Mat. The sizes vary from small mats of 18 inches by 24 inches to 24 inches by 60 inches.

Prices from Rs. 30-0-0 to Rs. 55-0-0

FIGURE 38

Woollen Pile Carpet. Size 9 feet by 13 feet

Price Rs. 260

FIGURE 39

Woollen Pile Rug. Size 8 feet 6 inches by 6 feet

Price Rs. 125-0-0

These rugs are 10 stitches to the inch and the price is approximately Rs. 20 per square yard. There are also cheaper rugs and carpets from Rs. 12 per square yard.

FIGURE 40

Green Glazed Pottery. The larger jar measures 16 inches by 12 inches.

Price Rs. 6-0-0 each

The small pieces illustrated range in price from

Rs. 1-12-0 to Rs. 5-0-0 each

This pottery is made at Karigery. It is sometimes spoken of as "Vellore" pottery.

Other pottery may be had in various shapes and sizes, both of green and yellow glaze, at prices ranging from 8 annas each upward.

FIGURE 41

Metal-work. Large tray in centre, of copper and silver.

Price Rs. 25-0-0

Chembu, in centre 6 inches by 7 inches, of brass.

Price Rs. 14-0-0

Smaller ones of copper with silver inlay.

Prices from Rs. 5-0-0 to Rs. 30-0-0

Various figures of Gods of copper.

Prices from Rs. 20-0-0 to Rs. 40-0-0 each

Brass moveable fishes

Price Rs. 2-8-0 each

The same of silver

Price Rs. 10-0-0 each

Cocoanut-shaped vessels of bell-metal

Price Rs. 4-8-0 each

FIGURE 42

Old inlaid Chembu from Tanjore. Size 14 inches by 13 inches.

Price Rs. 90-0-0

FIGURE 43

Metal-work.

The price of metal-work varies with the metal and with the amount of work in its execution.

Arrangements for making any metal articles of approved pattern may be made and estimates will be furnished on application.

FIGURE 44

Silver Rosewater Sprinkler

Price Rs. 55-0-0

FIGURE 45

Silver work

Silver ghee spoons range in price from

Rs. 7-8-0 to Rs. 12-0-0

According to weight, and Silver Images from
Rs. 1-12-0 to Rs. 15-0-0 each

FIGURE 46

Brass Sconce. Size 13½ inches by 16½ inches.

Repousse work

Rs. 75-0-0 each

Same pattern, flat chasing

Rs. 50-0-0 each

FIGURE 47

Copper Mirror Frame with mirror. Size 18 inches
 by 32 inches.

Price Rs. 90-0-0

FIGURE 48

Brass Insects and Reptiles. Sizes are generally
 size of life.

Prices :

<i>Lizards</i>	<i>Rs. 1 0 0 to Rs. 2 8 0</i>
<i>Frogs</i>	<i>2 0 0 „ 2 8 0</i>
<i>Cobras</i>	<i>1 8 0 „ 7 0 0</i>
<i>Scorpions</i>	<i>2 0 0 „ 5 0 0</i>
<i>Crabs</i>	<i>3 8 0 „ 5 0 0</i>
<i>Centipedes</i>	<i>2 8 0 „ 3 0 0</i>

Smaller insects in silver, according to weight.

Prices from Rs. 3-0-0 each

FIGURE 49

Lamp and Chembus.

Lamps. Size 10 $\frac{1}{2}$ inches by 7 inches by 8 $\frac{2}{3}$ inches.**Price Rs. 30-0-0**Chembus. Sizes 5 $\frac{1}{2}$ in. by 7 in. and 7 in. by 6 in.**Prices from Rs. 12-0-0 to Rs. 14-0-0 each****FIGURE 50**Bronze Natesa. Size 13 $\frac{1}{2}$ in. by 11 in.**Price Rs. 90-0-0****FIGURE 51**Travancore Ivory Figures. Size of separate figures 2 $\frac{3}{4}$ inches, group of ten on stand.**Price Rs. 140-0-0****FIGURE 52**Travancore Ivory figures. Size 3 $\frac{3}{4}$ inches to 4 $\frac{1}{4}$ inches, group of six.**Price Rs. 120-0-0****FIGURE 53**Travancore Ivory Figures. Size 5 inches to 6 $\frac{1}{2}$ inches. Centre Figure Raghunathan.**Price Rs. 120-0-0**

Krishna (on left)

Price Rs. 25-0-0

Mahishasuran (on right)

Price Rs. 60-0-0

FIGURE 54

Travancore Ivory Paper Knives

Prices from Rs. 20-0-0 to Rs. 28-0-0 each

Parasol Handles

Prices from Rs. 35-0-0 to Rs. 40-0-0 each

Mirror or Brush Rack

Price Rs. 40-0-0

The Institute also has a great variety of small carved Ivory articles, such as elephants of various sizes, combs, &c., &c., and fine large pieces as tankards and caskets from Travancore, and an excellent selection of Vizagapatam ivory and sandalwood work.

Prices and particulars will be sent on application.

FIGURE 55

Veena. Size 4 feet by 11 inches by 13½ inches.

Price Rs. 75-0-0

FIGURE 56

Fans

Price 8 annas to 12 annas

FIGURE 57

Stone Figures. Centre Figure Gumata. Size 7¾ inches by 2¾ inches.

Price Rs. 30-0-0

On right, Lakshmi. Size $4\frac{1}{2}$ inches by $3\frac{1}{2}$ inches.

Price Rs. 25-0-0

On left, Saraswati. Size $4\frac{3}{4}$ inches by 3 inches.

Price Rs. 25-0-0

Carved cocoanut-shell mounted as boxes in silver by the same carver, may be had at prices ranging from

Rs. 18-0-0 upward

Besides the articles enumerated and priced, the Victoria Technical Institute is prepared to arrange for the execution of any works of art of a special nature made in the Madras Presidency.

Work requiring artistic supervision will be undertaken and care exercised that only the best material and workmanship is supplied.

Letters should be addressed to—

THE MANAGER,
VICTORIA TECHNICAL INSTITUTE MEMORIAL,
PANTHEON ROAD,
EGMORE, MADRAS.