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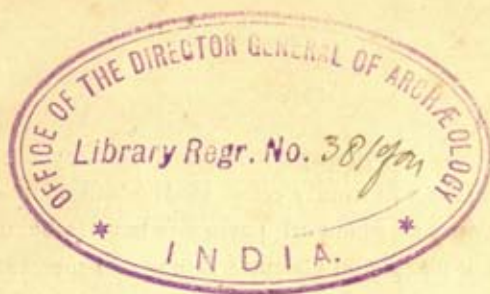
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THE notes on the Art Manufactures of Jeypore have been added to this Catalogue at the last moment, as I thought there were many little details which might prove of interest to the public in general.

The materials have been collected on very short notice, and owing to pressure of work, I have not been able to attempt any amplification; still I trust that, although hastily compiled, they will not prove altogether without interest.

CHARLES W. OWEN,

RESIDENCY SURGEON,

Honorary Secretary, Museum Committee,

JEYPORE.

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Any one wishing to buy goods from the Jeypore Exhibits in this Exhibition will kindly refer to the officer in charge of the Jeypore Court to whom all payments have to be made with order, in cash or cheque on Calcutta Banks and mercantile houses only.

The officer in charge will acknowledge the remittance on a printed form, and the Museum Committee takes the responsibility for the same.

The Museum Committee do not undertake to pack and forward the goods. They have to be taken delivery of by the purchaser or Agent appointed up to 15 days after the official closing of the Exhibition. Any goods not taken delivery of up to that time will be packed and stored at purchaser's risk, and delivered on receipt of payment of packing and incurred charges.

Orders for Jeypore manufactures will also be taken by the officer in charge of the Court. An Order Book is kept in which orders have to be entered clearly, describing articles required, and address where the same have to be forwarded. Cash payment has to be made with order for which a printed receipt will also be given by the officer in charge. And the Museum Committee will take the responsibility for the cash paid, and will do the best to have the works carried out, but do not take any responsibility for the time of its completion, and in case the Committee will not be able to procure the ordered articles, the cash will be returned. Goods so ordered will only be forwarded to resident or Agents in India.

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LOAN EXHIBITS.

Serial No.

Exhibition No.

1	Foot Ornament worn by Rajputana women. (Sát)	18501
2	One pair Zinc Bracelets. (Bangree jora.) Worn on wrists by all classes of Rajputana women ...	18502
3	Ditto ditto ditto ...	18503
4	Ditto ditto ditto ...	18504
5	Ornament for arm. (Bajuband joree.) Worn by upper classes of Rajputana women	18505
6	Pr. Zinc Bracelets. (Pohochee jori) ...	18506
7	Pr. Ditto (ditto plain) ...	18507
8	One Zinc Bracelet (Loungki Bangdee) ...	18510
9	Ditto (Dál joree) ...	18541
10	One Zinc Bracelet (Chhán) ...	18508
11	One pair Brass Bracelet. (Dragon-headed) ...	18509
12	Zinc Beads for Bracelets, threaded on string ...	18542
13	Brass Bracelet, carved ...	18543
14	Ditto with Knobs ...	18544
15	Copper Bracelet. Worn chiefly by Jeypore women ...	18545
16	Zinc Bangles. Worn by the lower class of Rajputana women ...	18546
17	Ditto large ditto ditto ...	18547
18	Brass ditto ditto ditto ...	18548
19	Zinc ditto ditto ditto ...	18549
20	Ditto ditto ditto ditto ...	18550
21	Brass Necklace. Worn by all classes of women in Rajputana ...	18601
22	Brass Bracelet, carved ...	18602
23	Ditto ditto ...	18607
24	Brass Kará... ...	18603
25	Ankle Ornament (Langar.) Worn by the more respectable class of women in Rajputana and Central India ...	18604
26	Ditto ditto ditto ...	18605
27	Necklace ditto ditto chiefly worn by Goojer women ...	18619
28	Brass Bracelet ditto ditto ...	18620
29	Zinc ditto ditto ditto ...	18610
30	Zinc Nowgrahi or Bracelet, worn by all classes ...	18609
31	Toe Ornament, worn by all classes of women ...	18611
32	Ditto ditto ditto ...	18608

Serial No.		Exhibition No.
33	Hand Ornament worn by all classes of women...	18612
34	Toe Ring Ditto ...	18614
35	Wrist Ornament ...	18615
36	Toe ditto ..	18613
37	Ankle ditto ...	18606
OLD ISPAHAN BRASS AND STEEL-WORK.		
38	Brass Peacock, (Malet Tans). ...	35267
39	Bathroom Lamps, (Daklawez). ...	35268
40	Brass Vase for fruits. (Mewahdan) ...	35269
41	Fruit Box. (Mewahdan) ditto ...	35270
42	Ditto ditto ditto ...	35271
43	Torch Stand. (Shamadán) ...	36279
44	Steel Helmet. ...	35272
45	Ditto with horns ...	35273
46	Ditto ditto ...	35274
47	One pair Armlets. (Dastana Jori) ...	35275
48	One Sword engraved with Persian letters ...	35276
49	One Battle-axe (Bull's-head shaped)...	35277
50	One pair Mace, ditto ditto ...	35278
51	Ispahan Shield ...	35284
<hr/>		
52	Gold and Silver Scent Box (Attardán), Jeypore manufacture, made by Bal Khatee of Bugroo...	35280
53	Rakábee or plate ditto ditto ditto...	35281
54	Drinking Cup, Silver, Jeypore manufacture. Maker, Nandkishore, Watchmaker ...	35282
55	14 Moon-shaped arrows. Old arms from H. H. the Maharajah of Jeypore's Armoury ...	35201
56	30 Steel-headed white Arrows. Old Arms from H. H. the Maharajah's Armoury... ..	35202
57	Ditto Black ditto (Dagger-headed)	35203
58	Sword. Gold Embossed hilt ...	35204
59	Steel Sword. Damascened hilt ...	35205
60	Ditto Damascened hilt and scabbard ...	35206
61	Ditto Embossed hunting pattern do. ...	35207
62	Ditto lac scabbard ditto ...	35208
63	Sword, (Gajbel.) Hilt with grooved centre do. ...	35209
64	Sword, Steel. Inlaid with gold damascene-work. Silver plated hilt ...	35210
65	Battle-axe, gold, Elephant pattern, (Kuch-work) Handle and Scabbard of gold ...	35211
66	Ditto ditto ...	35212
67	Sacrificial Knife, Old, Wooden handle ...	35213

Serial No.

Exhibition No.

68	Steel Battle Axe, Damascened.	Wooden Handle,		
	ornamented with silver	...	...	35214
69	Sword Hilt	Ditto	ditto	35215
70	Ditto	ditto	ditto	35216
71	Dagger hilt.	Fish Tooth handle	ditto	35217
72	Dagger.	Silver enamel.	Scabbard red velvet...	35218
73	Ditto	ditto	Ivory handle.	
	Tiger-headed.	Painted red and gold	...	35219
74	Ditto	ditto	Carved. Pierced	
	Silver scabbard	...	...	35220
75	Ditto	Carved.	Old carved ivory	
	handle	...	...	35221
76	Ditto	Do	old, steel	35222
77	Steel dagger	Jade hilt.	Ram's-head.	Eye Spinnel.
	Scabbard gilt and velvet	...	...	35223
78	Ditto	Engraved floral design.	Scabbard.	
	Green velvet	...	...	35224
79	Ditto	Jasmine flower carvings.	Scabbard	
	Top and bottom jade	...	...	35225
80	Ditto	Stagheaded.	Eyes of Spinnel	35226
81	Ditto	Ram's-head	...	35227
82	Ditto	Grape pattern	...	35228
83	2 Plain Crystal Daggers,	hilt ditto	ditto	35229
84	One	ditto	ditto	35230
85	One Dagger, hilt of Agate,	carved	...	35231
86	One Dagger, Ivory hilt.	Tiger-head	...	35232
87	Ditto	Ram's-head	...	35233
88	Ditto	Fish-tooth handle	...	35234
89	Sword with Dagger	...	...	35235
90	Plain Dagger, hilt of agate	...	...	35236
91	Crutch handle of Jade, Gold inlaid	...	...	35237
92	Knob for Dagger. (Jade)	...	...	35238
93	Jade Buckle.	Jewelled with spinnels	...	35239
94	Dagger, handle of Cornelian	...	...	35240
95	Bow Ring of Jade and Silver	...	...	35241
96	Five Powder Horns	...	...	35242
97	Two do	mother-o'-pearl	...	35243
98	One do	inlaid Ivory	...	35244
99	Priming Powder Horn,	mother-o'-pearl	...	35245
100	Coat of Mail	ditto	...	35246
101	Coat of Mail,	...	...	35247
102	Steel Chain, Armour,	...	...	35248
103	Coat of Mail, brass	...	...	35492
104	2 Muskets (old) made at Amber	...	...	35250

Serial No.		Exhibition No.
105	One Musket, Boondee-make ...	35251
106	Old Lacquered Bows (horn) ditto ...	35252
107	One Quiver (49 Arrows) for short distance ..	35253
108	One Priming Powder Horn, Silver, (fish pattern)	35254
109	2 Old Hookah. Silver and Gold ...	35255
110	3 Lacquered Walking Sticks, old ...	35256
111	3 Painted ditto ditto ...	35257
112	2 Old Kettledrums ditto ...	35258
113	One large brass horn ...	35259
114	Native Clarionet ditto ...	35260
115	Old Enamelled Crutch, used by Maharajah Mansingh. Very rare old piece of Gold Enamel Jeypore work ...	35261
116	Old Sunshade, Gold Embroidered, Silver handle	35262
117	26 Pieces of old Sanganir Chintzes, made in A. D. 1810. Very rare and old Jeypore patterns ...	35263
118	5 Pieces of old Brocade, made in Jeypore between 1805 and 1820 ...	35264
119	State Coat of Maharajah Sewai Jeysinghji. Presented by Mogul Emperor probably about 1790 ...	35265
120	One piece old Silver-brocade, made in 1796 ...	35266
121	One old Persian Carpet, 300 years old, brought by Maharajah Mansingh from Cabul ...	35298
122	Ditto ditto ditto ...	35299
123	Ditto ditto ditto ...	35300
124	Ivory Priming Horn ...	35287
125	One Tiger-shaped Case, with arms and tools. Contains 42 articles. Jeypore make, old ...	35288
126	One Sword. Silver hilt, green velvet scabbard	35289
127	One Turkish Gun. Top and bottom gold ...	35290
128	One Shield, Moon-shaped ...	35291
129	Portrait of Chohan Beesaldey, Rajah of Ajmere...	35292
130	Pair papier maché Figures, man and woman, in Rajpoot costume ...	35801 35802
131	Stamped Curtains, Jeypore Prints, Gold and Silver, consisting of Sanganir, Bugroo, and Jeypore prints, fast and running dyed cloths	35803
228	Five pattern drawings of a hall roof. Exhibited by P. W. D., Jeypore...	22598
229	One large Garnet, weight 8 lb. Found in Rajmahal Quarry, Jeypore State, valued Rs. 800. Exhibited by Mr. S. J. Telléry ...	22599

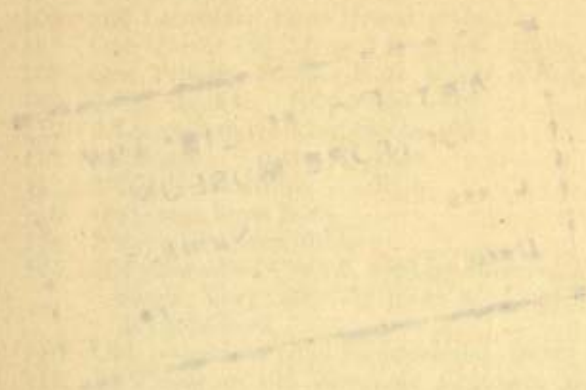
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Class

Number

Date

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DRAWINGS & PICTURES.

Serial No.		Exhibition No.
132	One Water-color Drawing. Subject, Mahakali. Maker, Narsingh, Painter, Jeypore	Rs. A. 21 8 ... 28853
133	One do maker do	8 8 ... 28854
134	One do Subject Battle Scene, time of Jehangir Shah of Delhi. Maker, Ganesh Khati	31 8 ... 30854
135	One do Portrait of Sir Jung Bahadur of Nepaul. Maker, Ganesh Khati	4 4 ... 30854
136	One do Portrait of the Nawab of Tonk. Maker, Ganesh Khati	7 6 ... 30855
137	One do Portrait of the Rajah of Pertabgurrh. Maker, Ganesh Khati	10 8 ... 30857
138	One do Portrait of the Rajah of Salana. Maker, do	7 6 ... 30858
139	One do Portrait of the Rajah of Jeypore. Maker, do	8 8 ... 30859
140	One do Portrait of the Rajah Mordhuj. Maker, do	4 4 ... 30860
141	One do. Rana of Odeypore. Maker, do	8 8 ... 30861
142	One do do do	7 6 ... 30862
143	One do Dewan of Purtabgurrh do	5 4 ... 30863
144	One do do do on Horseback	4 4 ... 30864
145	One Water-color Portrait of Rustum Pahalwan. Maker, do	3 4 ... 30865
146	One do Raja of Seetamahow do	3 4 ... 30866
147	One do Rajah of Baroda do	2 2 ... 30867
148	One do Jugdis god do	5 4 ... 30868
149	One do Krishna do	4 4 ... 30869
150	One do Rasmandal do	4 4 ... 30870
151	One do Krishna Baldeo do	4 4 ... 30871
152	Ten do 10 Pieces old Drawings on Parchments	26 4 ... 31037
153	Forty-five old Indian Ink Drawings on Parchment	88 8 ... 31038
154	Thirty-four pieces old Water Color Drawings	Rs. As. 98 8 ... 31039
155	Sixty-one pieces new Water Color Drawings	93 0 ... 31040

6 Section A. DRAWINGS AND PICTURES—*Continued.*
Class 1.

Serial No.				Exhibition No.
156	Two old Pictures. Subjects, Portraits of Rajahs. Maker Ramchander	Rs. A.		
		3 4 ...		31041
157	One Water-Color Painting of Maharajah Ram Singh. Maker, Ramchander, Painter	26 4 ...		31155
158	One do do do maker do	26 4 ...		31156
159	One do Amber Fort, maker do	31 8 ...		31157
160	One Water Color Painting (an Elephant). Maker, do	5 4 ...		31158

JEYPORE PAINTINGS.

This art appears to have flourished in Jeypore since the time of Maharajah Jey Singh, who brought a Musalman Painter from Delhi. The carpenter caste in Jeypore learnt this industry, and up to the present time they still continue to excel all others in it. For many years, however, the potters or khomars have taken to painting, and so much zeal have they thrown into this work, that many of them are now included among the master-workmen. Some Brahmin families are also employed in this work. Of late years, painting and drawing have found a home in the School of Art. A good idea of the progress made can be obtained from examining the specimens exhibited in the Calcutta Exhibition.

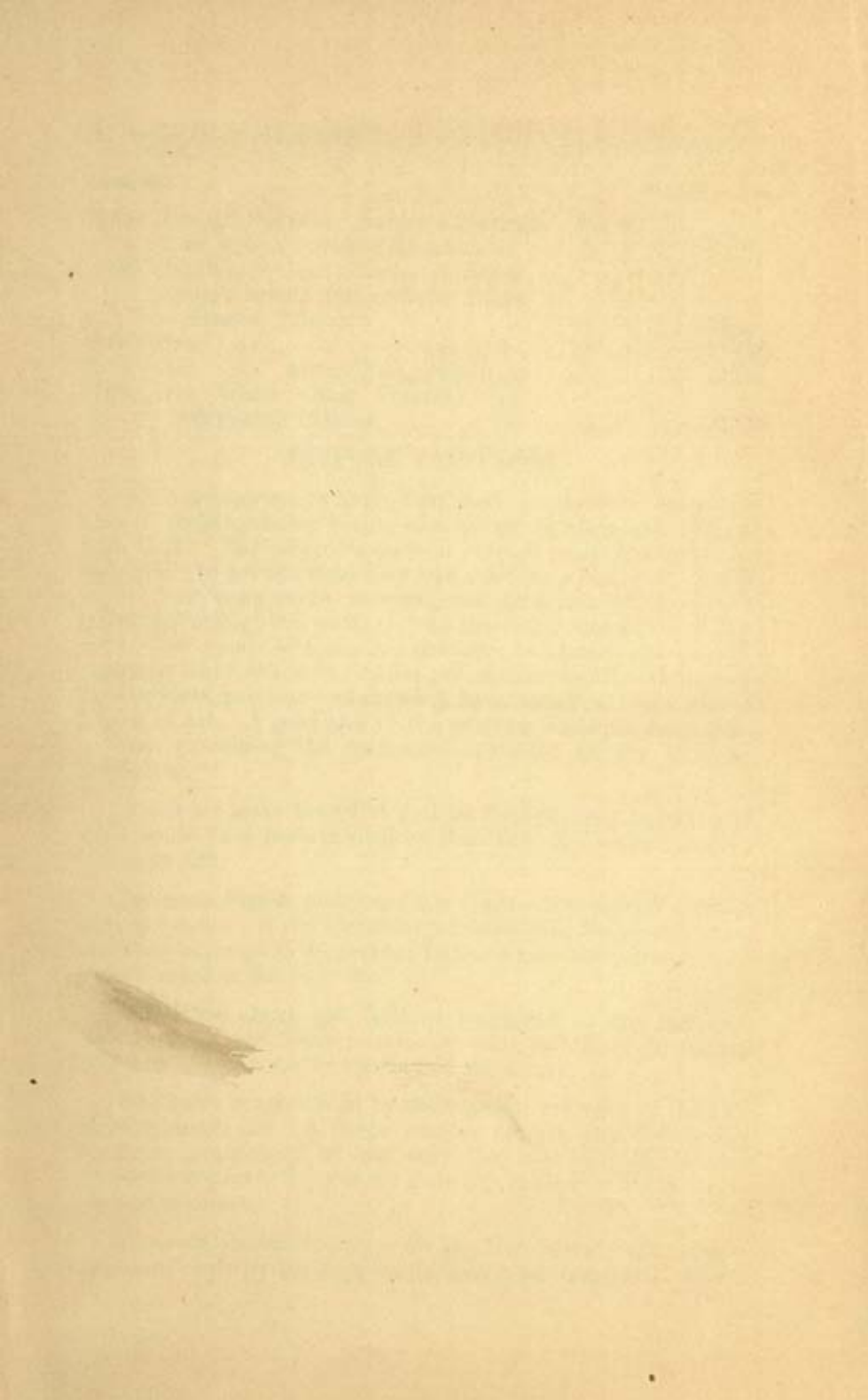
There are some beautiful designs for Jewellery and Enamel work, which have been painted by Ram Bux, the teacher in the School of Art.

In mythological pictures, there is generally a great want of light and shade. A considerable trade is done in Jeypore pictures, which are exported to all parts of India. Prices for portraits vary from 4 annas to Rs. 50 or 60.

There are about 150 families employed in this industry. Water colours are those principally used, and English colours have now almost entirely supplanted the native.

The paint brushes used by these people are made of the hair of the squirrel's tail. A large number of men earn their living by house decoration, as not only the interior but also the exterior of houses in Jeypore are generally cloth, covered by specimens of their art.

Over one thousand designs for the Manchester cloth printers have been made by the Jeypore painters since last year.



Section A. ARCHITECTURAL DRAWINGS & MODELS. 7
Class 3.

Serial No.		Rs. A.	Exhibition No.
161	Model of a Jeypore House, exhibited by Chander Coomer	78 4 ...	2732

Section A. CARVING IN IVORY & BETEL-NUT.
Class 6.

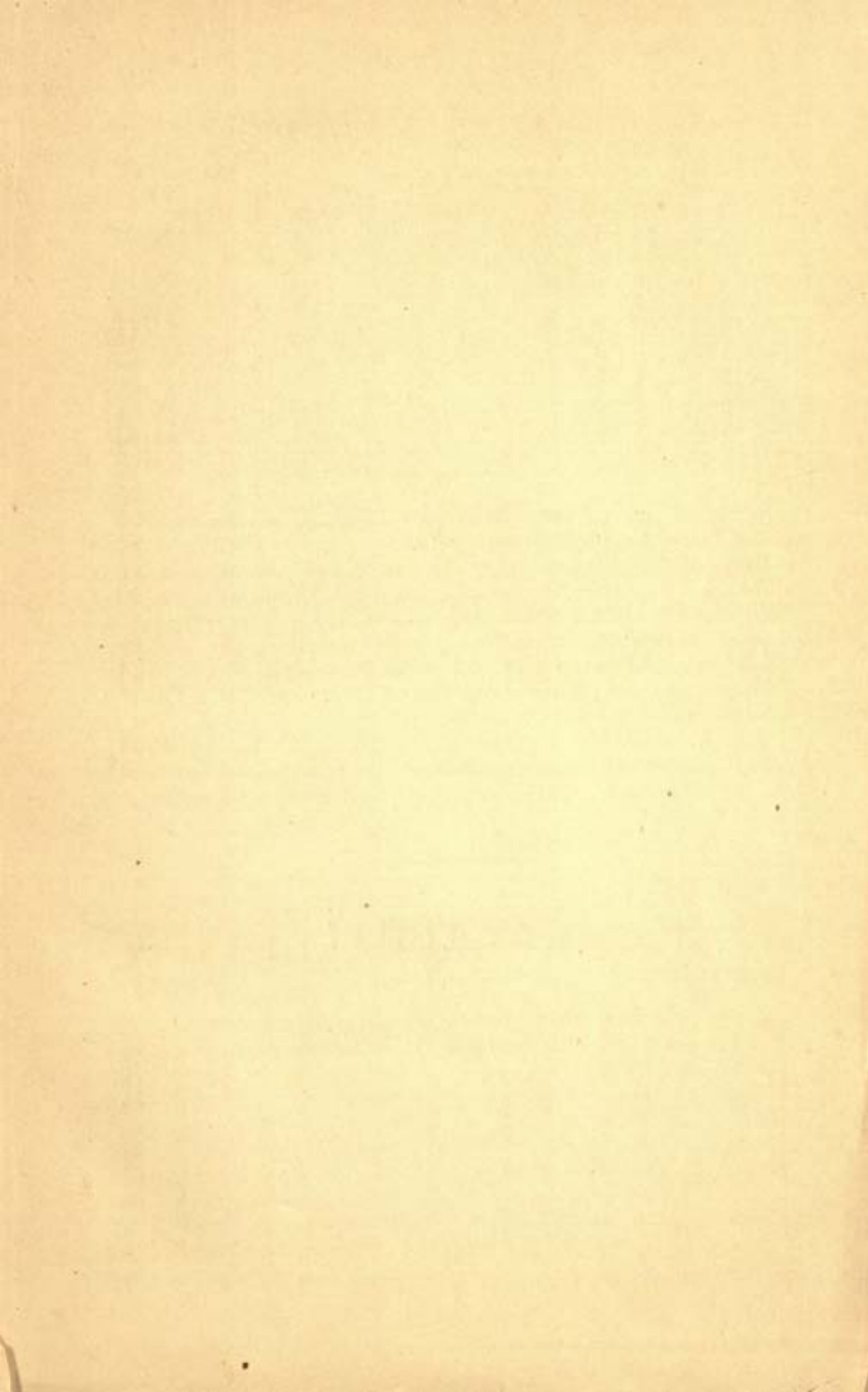
Serial No.		Rs. A.	Exhibition No.
162	Betel-nut Snake, Jeypore manufacture. Maker, Kareem Buksh	7 11 ...	28901
163	Betel-nut Boxes on a small stands	6 9 ...	28902
164	Do. Stick, do do	15 6 ...	28903
165	Do. do. do do	8 12 ...	28904
166	10 Small Betel-nut boxes. do do	4 2 ...	28905
167	6 Do Cups. do do	2 8 ...	28906
168	2 Do do. do do	0 13 ...	28907
169	7 Do Rings do do	2 14 ...	28908
170	1 Do Tortoise black stand do	0 11 ...	28909
171	1 Do Box on blue stand do	0 11 ...	28910
172	1 Do Stick do do	5 4 ...	28911
173	1 Do Ruler do do	0 13 ...	28912
174	One Ivory Ganesh. Maker, Odey Ram Narain	11 8 ...	3750
175	Do do Monkey. do do	7 11 ...	3751
176	Do do Giraffe. do do	5 8 ...	3752
177	One Ivory Finger Ring, Snake and Kite. Maker, Odey Ram Narain	5 0 ...	3753
178	Horse Betelnut. do do	3 5 ...	3754
179	Snake do do do	2 4 ...	3755
180	Elephant do do do	1 10 ...	3756
181	Camel do do do	1 10 ...	3757
182	Snake do do do	1 10 ...	3758
183	Lion do do do	1 2 ...	3759
184	Betel-nut Table. Maker, Kareem Buksh	7 11 ...	3786
185	2 Betel-nut Boxes on blue stand, Maker, Kareem Buksh	1 6 ...	3787
186	2 Betel-nuts, Mango-shaped. Maker, Kareem Buksh	0 7 ...	3788
187	2 Horn Cups. Maker, Narsingh, blind carpenter	3 5 ...	3802
188	Mahomedan at prayer. Made at the Jeypore School of Art	5 8 ...	52112
189	Man with Bottle, in Ivory. Made at the Jeypore School of Art	8 10 ...	52113

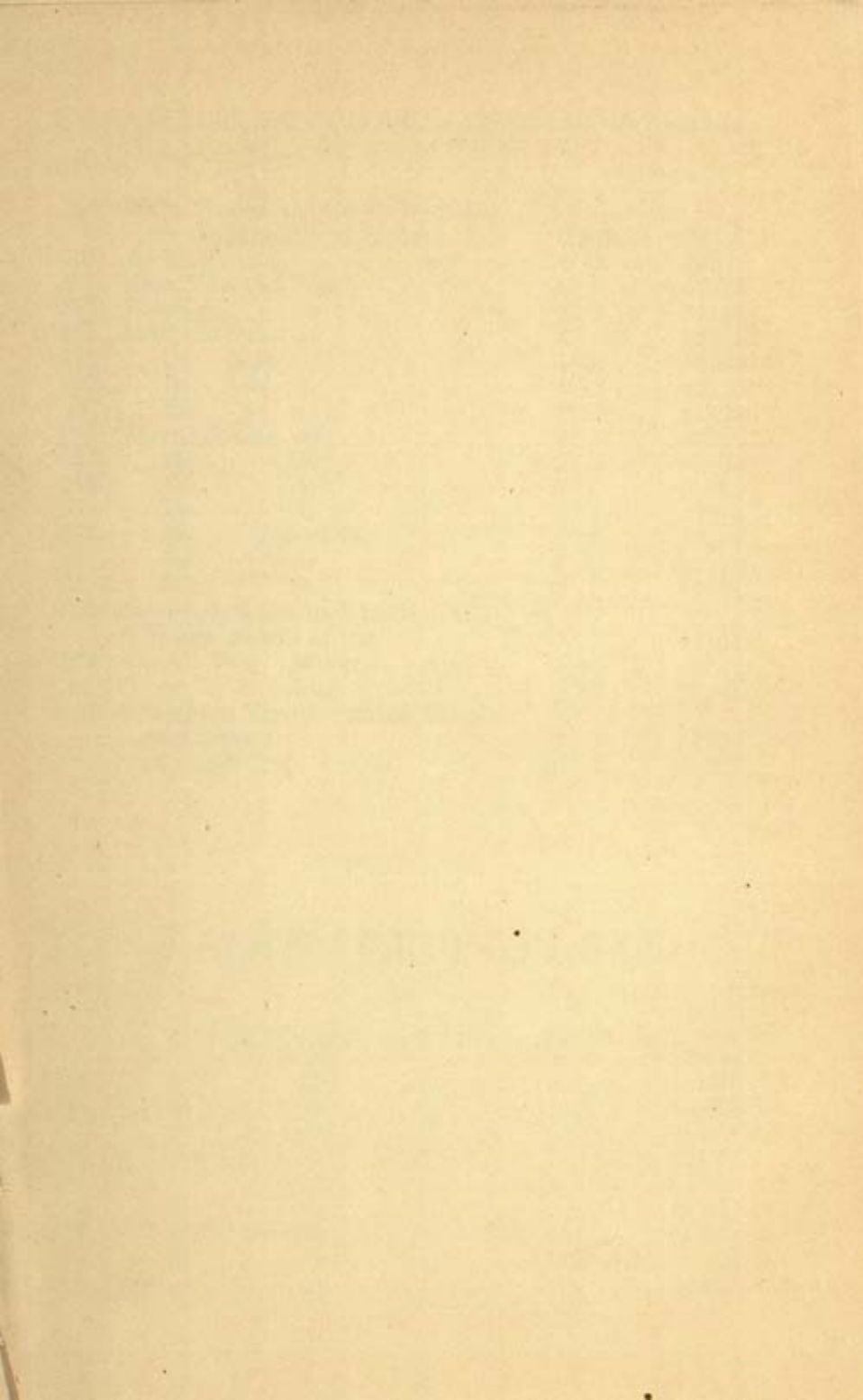
8 Section A. CARVING IN IVORY AND BETEL-NUT—*Contd*
Class 6.

Serial No.		Exhibition No.
190	Ivory Woman and Child. Made at the Jeypore School of Art	Rs. A. 6 10 ... 52114
191	An Image ditto	8 12 ... 52115
192	Ring, Kite and Snake	4 6 ... 52116
193	Flamingo do	9 4 ... 52117
194	Betel-nut Stick do	3 5 ... 52118
195	Do Ruler do	1 10 ... 52119
196	Do do do	1 12 ... 52120
197	Do do do	0 13 ... 52121
198	Betel-nut Cup do	0 6 .. 52122
199	Do do	0 6 ... 52123
200	Do do	0 6 ... 52124
201	Do do	0 6 ... 52125
202	Do with cover	0 6 ... 52126
203	Do do	0 6 ... 52127
204	Do do	0 6 ... 52128
205	Betel-nut Box, round, made at the Jeypore School of Art	0 7 ... 52129
206	Carved Tray. Maker, ditto	1 10 ... 52132
207	do ditto	1 10 ... 52133
208	4 Betel-nut Tigers. Maker, Odey Ram Narain	3 2 ... 52134
209	1 Betel-nut Cow do do	13 4 ... 52136

Section D. GLASS WARE OF ALL KINDS.
Class 24.

Serial No.		Exhibition No.
210	Drinking Cup with spout. Exhibited by Principal School of Art	Rs. A. 0 6 ... 31043
211	Do do do	0 5 ... 31044
212	Vase or Lota do do	0 7 ... 31045
213	Do do do	0 6 ... 31046
214	Wide-mouthed Cup do	0 5 ... 31047
215	Vase do do	0 5 ... 31048
216	Do do do	0 5 ... 31049
217	Do do do	0 4 ... 31050
218	Do do do	0 3 ... 31051
219	Chimney do do	0 5 ... 31052





Section D. **GLASSWARE OF ALL KINDS—Continued.** 9
Class 24.

Serial No.				Exhibition No.		
220	Cup with spout.	Exhibited by the	Rs. A.			
	Principal School of Art, Jeypore		0 5 ...	31053		
221	Vase	do do	0 6 ...	31054		
222	Do	do do	0 6 ...	31055		
223	Do	do do	0 6 ...	31056		
224	Cup	do do	0 6 ...	31057		
225	Lota	do do	0 4 ...	31058		
226	Do	do do	0 9 ...	31059		
227	Do	do do	0 7 ...	31060		

Glass articles, as small cups, small attar bottles, and glass beads have always been made at Jeypore, although cups and bottles had never been made to any great perfection. But glass beads, as imitation of Emeralds, Rubies, Sapphires and Turquoises, are very well made, which are then cut in facets by lapidaries. These latter were once largely exported from Jeypore and engaged several families, but have fallen into the back ground for some years, as competition with European-made beads was found too strong. Very small quantities are now made, and only a few men are engaged in the trade. The School of Art, within the last six months, has commenced to blow glass, and the specimens in this Exhibition are work from the School.

Section D.
Class 25.

POTTERY.

Serial No.				Exhibition No.		
230	Large Jar with cover.	Exhibited by	Rs. A. P.			
	the Prin. School of Art, Jeypore		10 2 0 ...	3962		
231	Small	do do	5 10 0 ...	3963		
232	Ditto	do do	5 10 0 ...	3964		
233	Ditto	do do	5 10 0 ...	3965		
234	Vase	do do	5 10 0 ...	3966		
235	Ditto	do do	5 10 0 ...	3967		
236	Ewer	do do	6 12 0 ...	3968		
237	Ditto	do do	6 12 0 ...	3969		
238	Goglet with handle	do do	3 6 0 ...	3970		
239	Ditto	do do	3 6 0 ...	3971		

SerialNo.					Exhibition No.			
240	Vase.	Exhibited by the Principal, School of Art, Jeypore				Rs.	A.	P.
						4	8	0 ... 3972
241	Ditto	do				4	8	0 ... 3973
242	Goglet	do				3	6	0 ... 3974
243	Ditto	do				3	6	0 ... 3975
244	Flower Vase	do				3	15	0 ... 3976
245	Do	do				3	15	0 ... 3977
246	Jar with cover	do				2	4	0 ... 3878
247	Do	do				2	4	0 ... 3979
248	Flask	do				5	10	0 ... 3980
249	Do	do				5	10	0 ... 3881
250	Goglet	do				3	6	0 ... 3982
251	Do	do				2	13	0 ... 3983
352	Goglet	do				2	13	0 ... 3084
253	Do	do				2	6	0 ... 3985
254	Do	do				3	6	0 ... 3986
255	Vase	do				3	6	0 ... 3987
256	Jar (Boyam)	do				3	6	0 ... 3988
257	Flat flask	do				2	13	0 ... 3999
258	Do	do				2	13	0 ... 3990
259	Do	do				2	13	0 ... 3991
260	Do	do				2	13	0 ... 3992
261	Vase	do	do	do		2	4	0 ... 3993
262	Double-neck	Goglet	do			1	11	0 ... 3994
263	Goglet	do	do	do		1	6	0 ... 3995
264	Do	do	do	do		1	6	0 ... 3996
265	Do	do	do	do		1	6	0 ... 3997
266	Do	do	do	do		1	6	0 ... 3998
267	Water Pot	do	do			1	11	0 ... 3999
268	Do	do	do	do		1	11	0 ... 4000
269	Do	Abkhora	do			1	2	0 ... 4036
270	Goglet	do	do	do		1	6	0 ... 4037
271	Do	small	do	do		1	2	0 ... 4038
272	Do	do	do	do		1	0	0 ... 4039
273	Water Pot or Lota	do				2	4	0 ... 4040
274	Do	do	do	do		2	4	0 ... 4041
275	Do	do	do	do		2	0	0 ... 4042
276	Jamboo or Surahi	do				2	0	0 ... 4043
277	Do	do	do	do		2	0	0 ... 4044
278	Lota	do				0	14	0 ... 4045
279	Abkhora	do	do			1	2	0 ... 4046
280	Flower Vase	do				1	2	0 ... 4047

Serial No.

Exhibition No.

Serial No.	Exhibition No.
281 Flower Vase. Exhibited by the Principal, School of Art, Jeypore.	Rs. A. 2 0 ... 4048
282 Flask do do do	3 6 ... 4049
283 Do do do do	3 6 ... 4050
284 Do do do do	3 6 ... 4051
285 Small Flask do do do	1 2 ... 4052
286 Do do do do	1 2 ... 4053
287 Do do do do	1 2 ... 4054
288 Do do do do	1 2 ... 4055
289 Oil Pot do do do	1 2 ... 4056
290 Jar do do do	1 0 ... 4057
291 Drinking Cup, do do	1 2 ... 4058
292 Abkhora do do	0 14 ... 4059
293 Do do do	0 14 ... 4060
294 Do do do	0 14 ... 4061
295 Lota do do	0 12 ... 4062
296 Do small do do	0 7 ... 4063
297 Do do do do	0 7 ... 4064
298 Goblet do do do	1 2 ... 4065
299 Water Pot or Lota do do	0 14 ... 4066
300 Tray do do do	5 10 ... 4067
301 Do do do do	5 10 ... 4068
302 Do do do do	5 10 ... 4069
303 Do do do do	5 10 ... 4070
304 Tray do do	3 6 ... 4071
305 Large Tile 20" x 20" do do	7 14 ... 4072
306 Tile subject painted Dog 7½" x 7¼" do	4 8 ... 4073
307 Do Stag do do	4 8 ... 4074
308 Do subject Welcome 11" x 4¼" do	3 6 ... 4075
309 Border Tile 7" x 7" do do	1 11 ... 4076
310 Square do 6" x 6" do do	1 2 ... 4077
311 Border do 4" x 8½" do do	1 2 ... 4078
312 Do do do do	1 2 ... 4079
313 Jar do do do	2 4 ... 4080
Do do do do	2 4 ... 4081
314 Flower Vase do do	3 6 ... 4082
315 Goblet do do	1 11 ... 4083
316 Do do do	1 11 ... 4084
317 Teapot, Snake and Frog do	1 6 ... 4085
318 Do do do do	1 6 ... 4086

Serial No.

Exhibition No.

319	Double-neck Surahi. Exhibited by the Principal, School of Art, Jey-pore	Rs. A.	
		1 2 ...	4087
320	Flask do do	1 2 ...	4088
321	Lota do do	1 2 ...	4089
322	Ramjhara or Lota with spout do	1 0 ...	4090
223	Surahi with handle and spout do	3 6 ...	4091
324	Do do do	3 6 ...	4092
325	Vase do do	1 11 ...	4093
326	Jug do do	1 11 ...	4094
327	Jumboo or Goglet do do	1 11 ...	4095
328	Abkhora do do	0 7 ...	4096
329	Do do do	0 7 ...	4097
330	Large Surahi do do	2 4 ...	4098
331	Lota do do	2 8 ...	4999
332	Surahi do do	1 2 ...	4000
333	Do do do	1 2 ...	4101
334	Do do do	1 2 ...	4102
335	Do do do	0 9 ...	4103
336	Do do do	0 9 ...	31121
337	Vase do do	0 11 ...	31122
338	Surahi do do	0 9 ...	31123
339	Jug do do	0 7 ...	31124
340	Oil Pot do do	0 7 ...	31125
341	Do do do	0 7 ...	31126
342	Do do do	0 7 ...	31127
343	Cup with cover do do	0 5 ...	31128
344	Water Pot do do	0 7 ...	31129
345	Vase do do	0 11 ...	31130
346	Flask do do	1 2 ...	31131
347	Do do do	1 2 ...	31132
348	Do do do	1 2 ...	31133
349	Do do do	1 2 ...	31134
350	Do do do	1 2 ...	31135
351	Do do do	1 2 ...	31136
352	Abkhora do do	0 9 ...	31137
353	Lota do do	0 7 ...	31138
354	Surahi do do	0 7 ...	31139
355	Abkhora do do	0 5 ...	31140
356	Flower Vase do do	0 4 ...	31141
357	Plate (Leaf pattern) do	2 4 ...	31142
358	Do Round (do) do	2 4 ...	31143

Serial No.

Exhibition No.

359	Porous Goblet. Exhibited by the	Rs. A.	
	Principal School of Art, Jeypore	0 7 ...	31144
360	Do do do do do	0 7 ...	31145
361	Do do do do do	0 7 ...	31146
362	Do Battery Cell do do	0 8 ...	31147
363	Do do do do do	0 8 ...	31148

JEYPORE POTTERY.

Before the establishment of the Jeypore School of Art in 1866, there were two kinds of Pottery made in the State, the common or red variety and the black; both of these were manufactured at Buswa in the Jeypore State by native potters.

Chatties, Surahis, and Pots of different shapes and sizes of this common pottery were sold in the Bazaar.

But since the opening of the School of Art, great progress has been made in this most useful branch of industry. Jeypore Pottery has now a very extensive sale, and there are now few Indian houses which do not contain specimens of it.

Year by year greater improvement is shown in the manufacture, and both the quality and quantity having decidedly improved. There are two principal varieties of Pottery made, *viz* :—

Stone Pottery.

Clay Pottery.

The following is the mode of manufacture. The materials used in making stone Pottery :—

Felspar.

Glass.

Country Soda or Sujee.

Yellow Clay or Mooltani.

Kuthera, a kind of Gum.

all these materials are well ground after which, they are sifted through wire gauze, and then mixed together.

The moulds are next filled with this material, and then joined carefully together (this causes the process to be a lengthy one), and finished off. To render it stronger, a coating of finely-powdered white felspar mixed with starch is laid on, after drying, it is ready for painting.

The colors that are used for painting are blue and green, the former being an oxide of cobalt and the latter an oxide of copper.

Brown and black are also used. After the painting is finished, the ware is dipped in a transparent glaze made of prepared glass, and when dry is ready for baking. This pottery has only to undergo one baking when it is ready for the market.

CLAY POTTERY.

The second kind of Pottery is made of white clay or kasbir which is found in the hills of Pochara situated in the Jeypore territory.

PROCESS.—This clay is mixed with water and passed through a muslin sieve, after which it is partially dried, till it reaches the proper consistency when the moulds are filled with it.

This Pottery is not made in separate pieces, but is completed in the mould. When dry, it is placed in the painter's hands, after which it is glazed, and then placed in the furnace.

The materials used in the painting and glazing are the same as are used for the stone pottery.

TIME OCCUPIED IN MAKING STONE POTTERY.

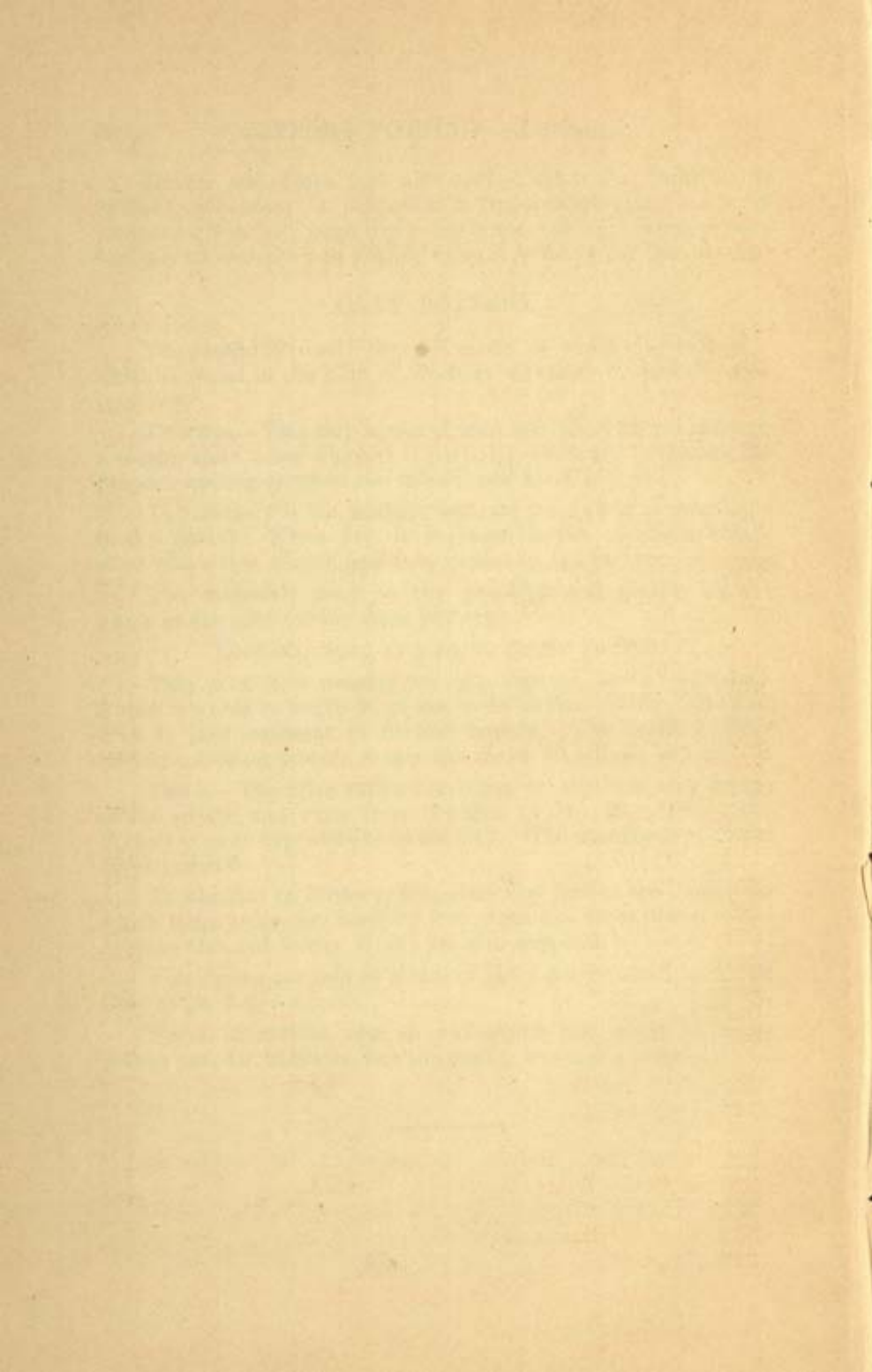
This is a slow process for the reasons above mentioned. 3 men are able to make 36 pieces in 46 days, working full time. This is just sufficient to fill the furnace. The Kasbir Pottery having a quicker process, 3 men can make 90 articles in a month.

PRICE.—The price varies according to the size and design of the article, and runs from 4 annas to Rs. 10. The stone Pottery is more expensive than the clay. The number of workmen employed is 6.

In addition to Pottery, first-class Fire Bricks are made, for which large orders are received from Agra and other places. The Jeypore Gas and Water Works are also supplied.

Fire Bricks are sold at a rate of Re. 1 per hundred, and Fire Clay at Rs. 2 per maund.

Some short time ago an endeavour was made to make porous pots for batteries, but the result was not a success.



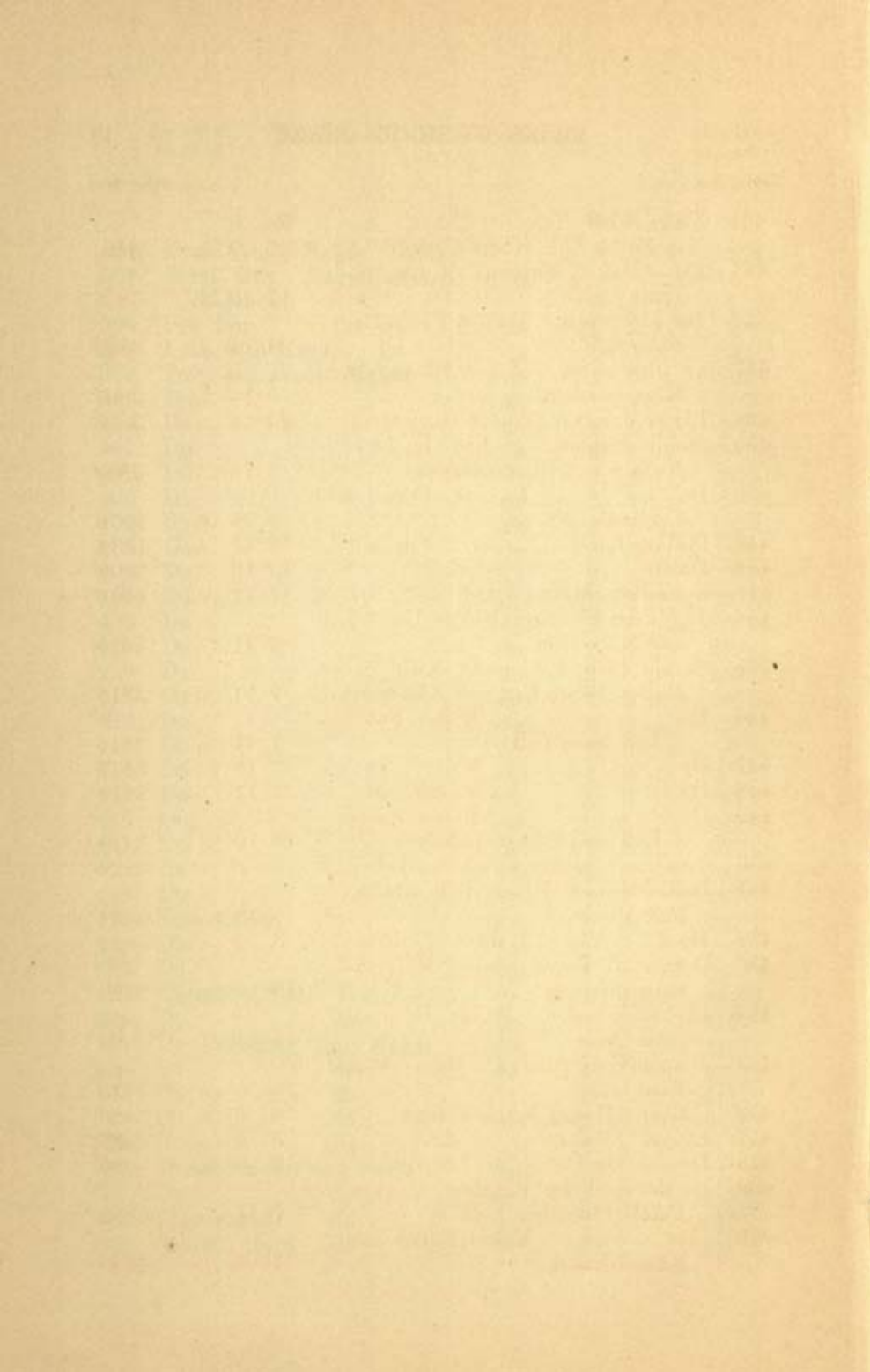
Section D.
Class 26.

BRASS WORK.

Serial No.		Rs. A.		Exhibition No.
364	Betel Box. Maker, Habura Carpenter	3	5 ...	2746
365	Vessel for carrying water. Maker, Joogal Kaseera	1	12 ...	6622
366	Betel Box. Maker, Habura Carpenter	4	12 ...	6620
367	Vessel for carrying water. Maker, Cheytua	4	10 ...	6621
368	Cooking Utensil. Maker, Ratania	2	2 ...	6612
369	Spittoon Maker, Rambuksh	0	12 ...	6684
370	Small Throne used in Worship. Maker, Gopal Khatee	12	6 ...	6628
371	Bottle for holding Oil. Maker, Narain	1	12 ...	6630
372	Drinking Cup. Maker, Choonia Nyara	1	9 ...	6613
373	Sieve. Maker, Ramcoomar Khatee	0	14 ...	6626
374	Do. do do.	0	14 ...	6627
375	Bullock Cart Bell. Maker, Chhotoo Sonar	2	0 ...	6623
376	Bell. Maker, Nanug Ram Bharawa	4	6 ...	6624
377	Vessel for carrying water. Maker, Ramchander	2	0 ...	6619
378	Zinc Goblet Surahi. Maker, Motia Thatehra	0	12 ...	6625
379	A Cup. Maker, Nathu Deosawala	0	3 ...	6631
380	Brass Stove Maker, Haboora	4	1 ...	6629
381	Vessel for carrying water.	3	0 ...	2745
382	Lota. Maker, Ganesh	1	0 ...	2503
383	Do. Maker, Mangia	0	13 ...	2504
384	Kausi Cup. Maker, Nathia	1	0 ...	2505
385	Cooking Pot. Mekar, Ganesh Bharawa	1	13 ...	2506
386	Drinking Cup	1	6 ...	2507
387	Drinking Vessel	1	0 ...	2508
388	Do. Maker, Choonia	0	14 ...	2509
389	Kausi Cup. Maker, do.	1	0 ...	2510
390	A Box. Maker, Nathoo Thatehra	1	13 ...	2717
391	Water Bottle (Surahi.) Maker, Ganesh	1	6 ...	2718
392	Tablet. Maker, Haboora	1	0 ...	2719
393	Waterpot.	2	9 ...	2720

16 Section D. BRASS WORK—*Continued.*
Class 26.

Serial No.		Exhibition No.	
		Rs. A. P.	
394	Kausi Cup. Maker, Nathia	0 3 6	2721
395	Betel Box. Maker, Fateh Ram		
	Thatehra	0 14 ...	2722
396	Pen Box, do do	2 2 ...	2723
397	Lock with Keys, do do	2 7 ...	4020
398	Tray, engraved. Maker	2 3 ...	29250
399	Do do	1 3 ...	28751
400	Do do	9 3 ...	28752
401	Do do	2 3 ...	28753
402	Do do	2 3 ...	28754
403	Do do	2 3 ...	28755
404	Do do	2 3 ...	28756
405	Do do	2 3 ...	28757
406	Do do	2 3 ...	28758
407	Do do	2 3 ...	28759
408	Do do	2 3 ...	28760
409	Do do	2 3 ...	28761
410	Do do	2 3 ...	28762
411	Do do	2 3 ...	28763
412	Do do	2 3 ...	28764
413	Do do	2 3 ...	28765
414	Do do	2 3 ...	28766
415	Do do	2 3 ...	28767
416	Do do	2 3 ...	28768
417	Do do	2 3 ...	28769
418	Do do	2 3 ...	28770
419	Do do	2 3 ...	28771
420	Salt Celler. do	2 3 ...	28772
421	Do do	2 3 ...	28773
422	Do do	2 3 ...	28774
423	Chamboo(Water Vessel.)Maker do	2 3 ...	28775
424	Do do do	2 3 ...	28776
425	Do (Drinking Cup) Maker do	3 5 ...	28777
426	Do do do	3 5 ...	28778
427	Do do do	3 5 ...	28779
428	Do do do	3 5 ...	28780
429	Do gilt do	4 6 ...	28781
430	Vessel for carrying water do	5 8 ...	28782
431	Do do do	4 6 ...	28783
432	Tray, round do	3 5 ...	28784
433	A Brass Horn do	19 13 ...	28785

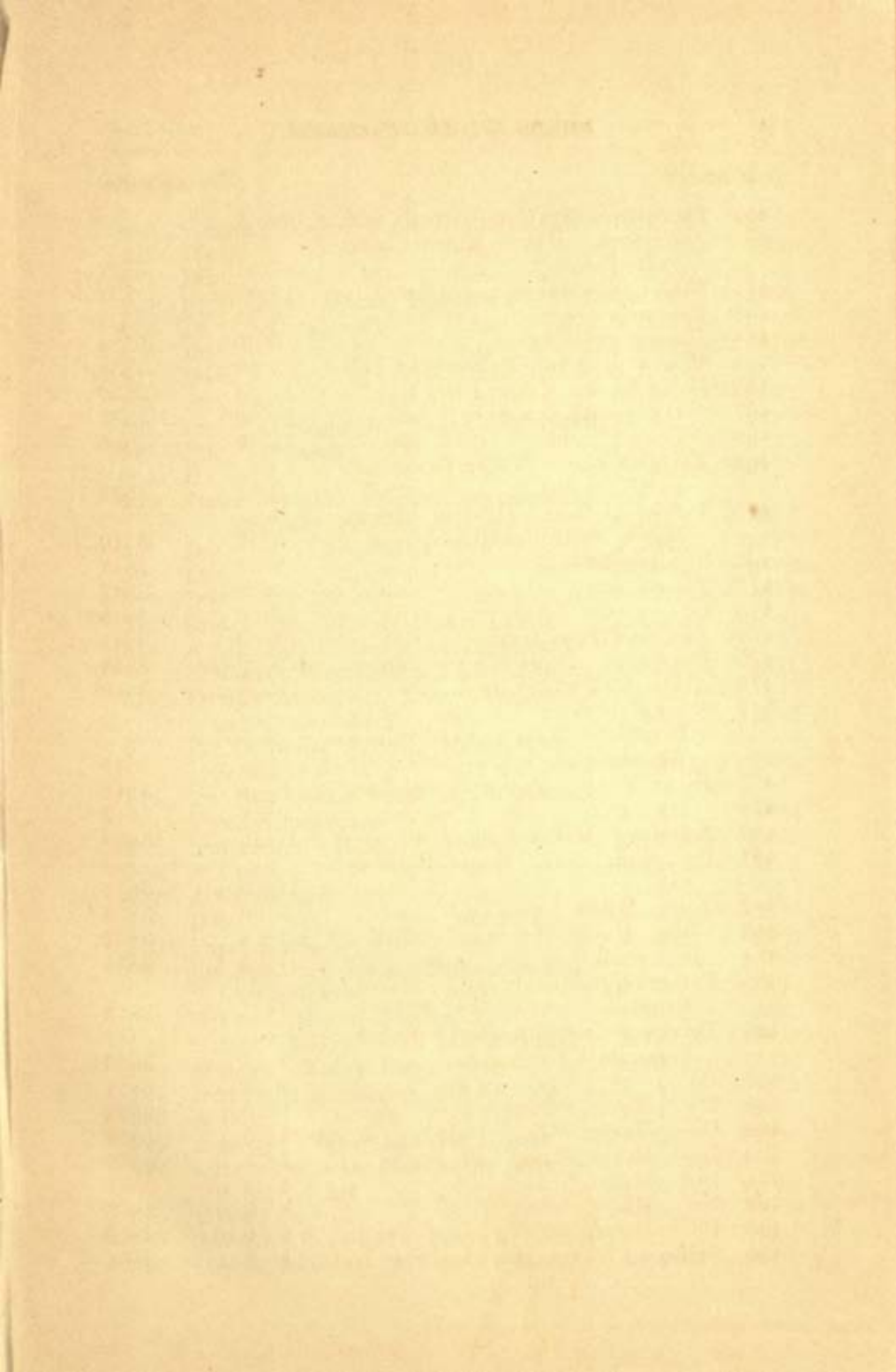


Serial No.		Exhibition No.
434	Vase with Tray. Maker, Fateh Lall Khoodabuksh	Rs. A. 22 0 ... 3804
435	Do. Maker, Fateh Lall Rughoonath	17 10 ... 3805
436	Jar with cover. Maker, Fateh Lall Sheo Lall	9 14 ... 3806
437	Jar with cover. Maker, Bhyroon and Khoodabuksh	9 14 ... 3807
438	Large Jamboo (Water Goglet).	24 4 ... 3808
439	Small Jamboo. Maker, Luchmee Narain and Khoodabuksh	9 14 ... 3809
440	Do. Makers, Onkar and Luchmee Narain	9 14 ... 3810
441	Rolling Lamp. Maker, Fateh Lall	13 12 ... 3811
442	Do. do	13 12 ... 3812
443	Spice Box. Maker, Fateh Lall Sheo Lall	7 11 ... 3813
444	Jug with Handle. Maker, Fateh Lall and Khoodabuksh	7 11 ... 3814
445	Surahi (Water Goglet), with cover. Maker, Fateh Lall and Khodabuksh	7 11 ... 3815
446	Do. Maker, Fateh Lall Sheo Lall	7 11 ... 3816
447	Do. Maker do	7 11 ... 3817
448	Do. Maker do	7 11 ... 3818
449	Do. Maker, Fateh Lall and Khoodabuksh	6 10 ... 3819
450	Tumbler. Maker, Fateh Lall Sheo Lall	5 0 ... 3820
451	Bell. Maker, Fateh Lall Khodabuksh	3 13 ... 3821
452	Do. do do	3 5 ... 3822
453	Octagonal Tray. Maker, Rughoonath Bheroon	14 5 ... 3823
454	Do. do Maker, Rughoonath Onkar	14 5 ... 3824
455	Teapot (Cock pattern). Maker, Parash Ram	15 6 .. 3825
456	Censer. Maker, Khem Chand	4 6 ... 3826
457	Lamp. Maker, do	3 5 ... 3827
458	Do. do do	2 8 .. 3828
459	Bottle used by Pilgrims. Maker, Fateh Lall Sheo Lall	7 11 ... 3829
460	Do. do Maker, Fateh Lall Khoodabuksh	7 7 ... 3330

Serial No.

Exhibition No.

		Rs. A.	
461	Panchpatra (Praying Utensil), with a Spoon. Maker, Khem Chand Paras Ram	7 11 ...	3831
462	Betel Case, (boat shaped.) Maker do	17 10 ...	3832
463	Lota with cover. do	3 13 ...	3833
464	Jamboo. (Goglet) do	6 10 ...	3834
465	Vase with cover. Maker, Sheo Lall	3 13 ...	3835
466	Sugar Bowl. Maker, Paras Ram	11 8 ...	3836
467	Do with Spoon. do	11 8 ...	3837
468	Do do do	11 8 ...	3838
469	Box with cover. Maker, Fateh Ram and Khodabuksh	3 5 ...	3839
470	Large Abkhora (Water Vessel). Maker, Fatehram Khodabuksh	3 13 ...	3840
471	Small do do	2 12 ...	3841
472	Vase do do	4 6 ...	3842
473	Do do do	4 6 ...	3843
474	Jamboo (Water Goglet) do	3 9 ...	3844
475	Do do do	3 9 ...	3845
476	Abkhora (Water Vessel) do	3 5 ...	3846
477	A set of Praying Utensils used by Hindoos. Maker, Fateh Ram Khodabuksh	8 12 ...	3847
478	Sugar Bowl. Maker, Parash Ram	9 0 ...	3848
479	Do do do	9 0 ...	3849
480	A Swing. Maker, Rughoonath	17 10 ...	3850
481	Ornamental Tray. Maker, Rughoonath	14 5 ...	3851
482	Tray. Maker, Fateh Lall	3 0 ...	3852
483	Plate. Maker, Hoseina Sheo Lall	2 4 ...	3853
484	do small. do	1 2 ...	3854
485	Parasnath (a Hindoo idol). Maker, Ramnath	14 5 ...	3855
486	Drinking Cup with spout. Maker, Parasram Khodabuksh	7 11 ...	3856
487	Do do do	7 11 ...	3857
488	Do Maker, Parasram Sheo Lall	5 0 ...	3858
489	Do Maker, do do	5 0 ...	3859
490	Do Maker, Mangi Lall	5 8 ...	3860
491	Do Maker, do	5 8 ...	3861
492	Do Maker, do	5 8 ...	3862
493	Do Maker, Nathia	6 0 ...	3863
494	Spittoon. Maker, Fateh Lall Sheo Lall	1 6 ...	3864



Serial No.		Exhibition No.	
		Rs.	A.
495	Spittoon. Maker, Fateh Lal Sheo Lal	1	6 ...
496	Do do do	1	6 ...
497	Do do do	1	6 ...
498	Betel Case. Maker, Parashram	6	...
499	Do (Octagonal). do	8	12 ...
500	Do do	8	12 ...
501	Do do	6	10 ...
502	Do do	6	10 ...
503	Do (Octagonal). Maker, Rughoonath	9	4 ...
504	Do (Square.) do	1	6 ...
505	Do do	1	6 ...
506	Paper Weight. (Figure representing. Brahma). Maker, Rughoonath	4	10 ...
507	Do (Elephant.) do	4	10 ...
508	Do (Balmokund.) do	3	13 ..
509	Do (Shiva.) do	2	12 ...
510	Cream Jug. Maker, Mangi Lal	3	13 ...
511	A pair Salt Cellars (Lotus pattern). Makers, Parashram and Khoda buksh	2	12 ...
512	Pr. Salt Cellars, do. Makers, Parasram and Khodabuksh	2	12 ...
513	Pr. Muffineers, Conical. Maker, Khem Chand	5	0 ...
514	Pr. Salt Cellars. Makers, Parashram and Khodabuksh	4	6 ...
515	Nutcracker. Maker, Rughoonath	3	5 ...
516	A Lamp. do	19	12 ...
517	A Candlestick. do	3	5 ...
518	Do. do	3	5 ...
519	Paper Knife. do	5	8 ...
520	Bokhara Jug. Makers, Parashram and Khodabuksh	26	6 ...
521	A Vase. Maker, Maseeta	1	10 ...
522	Surahi. Maker, Fateh Lal Sheo Lal	7	11 ...
523	Woman. Maker, Rughoonath	5	8 ...
524	Iron Padlock. Maker, Jail Factory	2	4 ...
525	A Box. do do	5	4 ...
526	A Lamp. Maker, Shanker Mistree	135	0 ...
527	5 Brass Padlocks. Made at the Jeypore School of Art	16	8 ...
528	5 Brass Cages do	12	12 ...
529	A Wooden Box with Ink Pots. (Kalamdan)	15	15 ...
530	Copper Tray do do	6	4 ...

Brass is prepared and manufactured to a considerable extent in Jeypore. The manufactured Brass technically goes by the name of *Goolee*, out of which Brass Pots, Cups, Cooking Vessels, Chirags, &c., &c., are prepared. Generally a lump of brass about one maund in weight is taken and worked out in the required number of specimens.

As a general rule one maund of Brass which yields 20 to 30 vessels of ordinary capacity, will take the Brazier one month of work. At this calculation, an ordinary water-vessel of brass will take $1\frac{1}{2}$ or 2 days to prepare.

There are nearly one hundred families of Thatehras, or Braziers, employed in Jeypore.

The traders realize a profit of one anna in the Rupee on brass work.

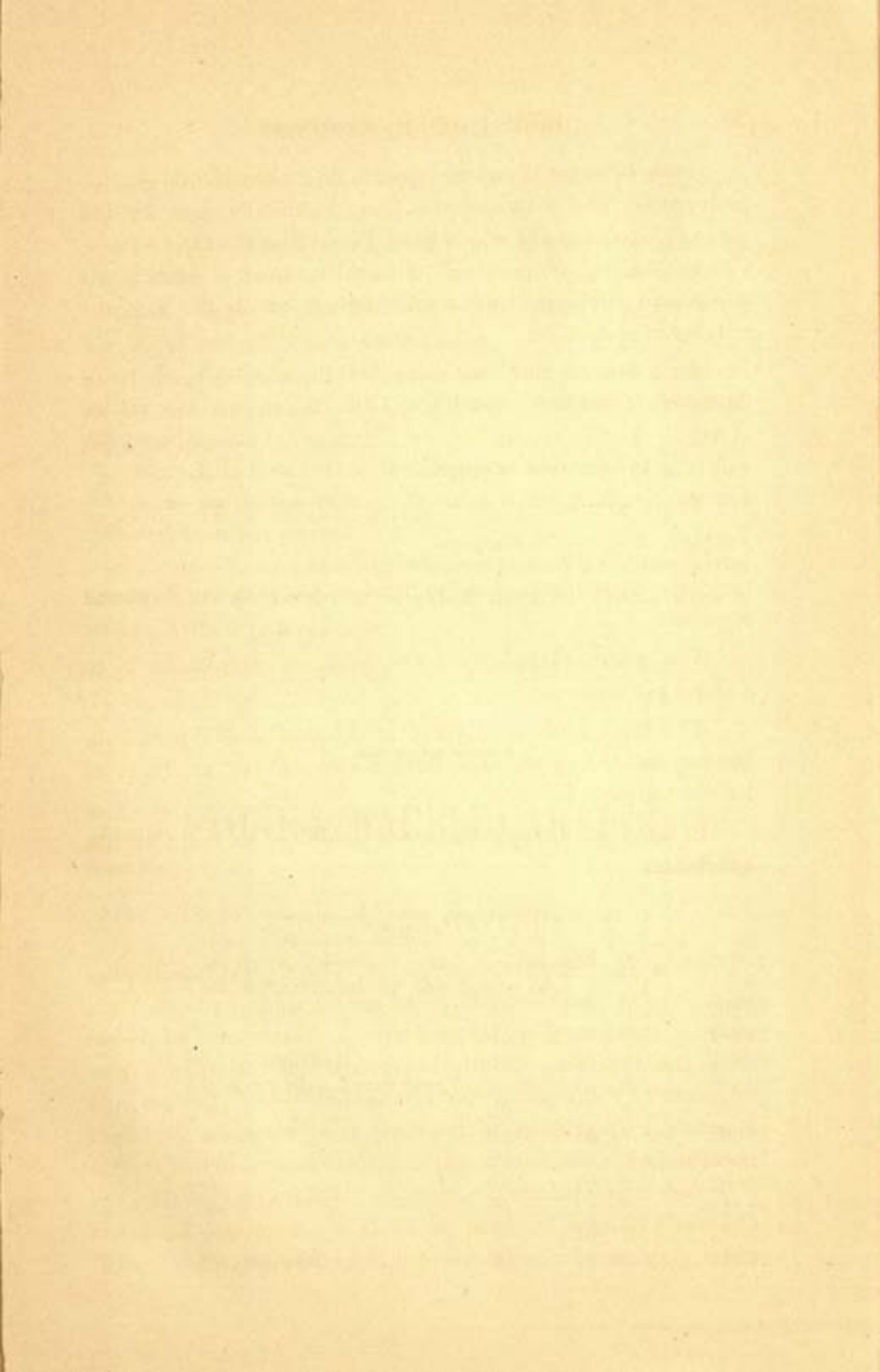
The wages earned by brass workmen vary from 3 to 8 annas per diem.

The brass made in Jeypore is exported to Jodhpore, Pali, Marwar, and Odeypore. The Durbar levies a tax on brass of Rs. 2-8 per maund.

Samples of Jeypore brass are exhibited in the Calcutta Exhibition.

ENGRAVED BRASS WORK.

Since the Simla Exhibition of 1879 a great impetus has been given to the manufacture of carved and engraved brass work in the School of Art at Jeypore. This useful work has since that time been steadily improving, and the articles now turned out by the school are now intended both for use and ornament. They meet with a ready sale: numerous specimens are exhibited in the Exhibition, and it will be seen in how short a time such improvements can be made. Badges for Servants, and Chaprasses, Stamps, dies and all kinds of ornamental brass and metal work are admirably executed at a moderate cost.



The first part of the book is devoted to a description of the physical features of the United States. It begins with a chapter on the geography of the continent, and then proceeds to a detailed account of the climate, soil, and natural resources of each of the thirteen original states. The author's aim is to provide a comprehensive overview of the physical environment in which the early American colonies developed.

The second part of the book deals with the political and social organization of the colonies. It examines the various forms of government that emerged, from the town meetings of New England to the more centralized systems of the South. The author also discusses the role of the colonies in the British Empire, and the growing tensions that ultimately led to the American Revolution.

The third part of the book is a detailed history of the American Revolution. It begins with the outbreak of hostilities in 1775, and follows the course of the war through its major battles and campaigns. The author provides a thorough analysis of the military, political, and social factors that shaped the course of the revolution, and the ultimate triumph of the American cause.

The fourth part of the book is a history of the early years of the new nation. It covers the period from the signing of the Declaration of Independence in 1776 to the establishment of the federal government in 1789. The author discusses the challenges faced by the young republic, and the efforts of its leaders to create a stable and effective system of government.

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THE HISTORY OF THE UNITED STATES

The seventh part of the book is a history of the early years of the new nation. It covers the period from the signing of the Declaration of Independence in 1776 to the establishment of the federal government in 1789. The author discusses the challenges faced by the young republic, and the efforts of its leaders to create a stable and effective system of government.

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There are four stages through which the brass passes before it is finished.

1st. The brass is moulded and wrought out into shape by the Brazier.

2nd. It passes into the hands of the Turner, who gives it a fine polish and smoothness on the lathe.

3rd. It is then handed on to the Designer, who covers its surface with a coating of chalk, and draws out on this the required design in pencil.

4th. It is then sent to the Engraver who finishes it.

Some specimens, such as Pándáns or Betal Boxes, are not only engraved but pierced.

PRICE.—Varies according to the workmanship and the labour bestowed, and not on size or weight of material. Brass work is sold from Rs. 1 to 3 per seer.

Section D. STONE & MARBLE CARVING.
Class 33.

Serial No.

Exhibition No.

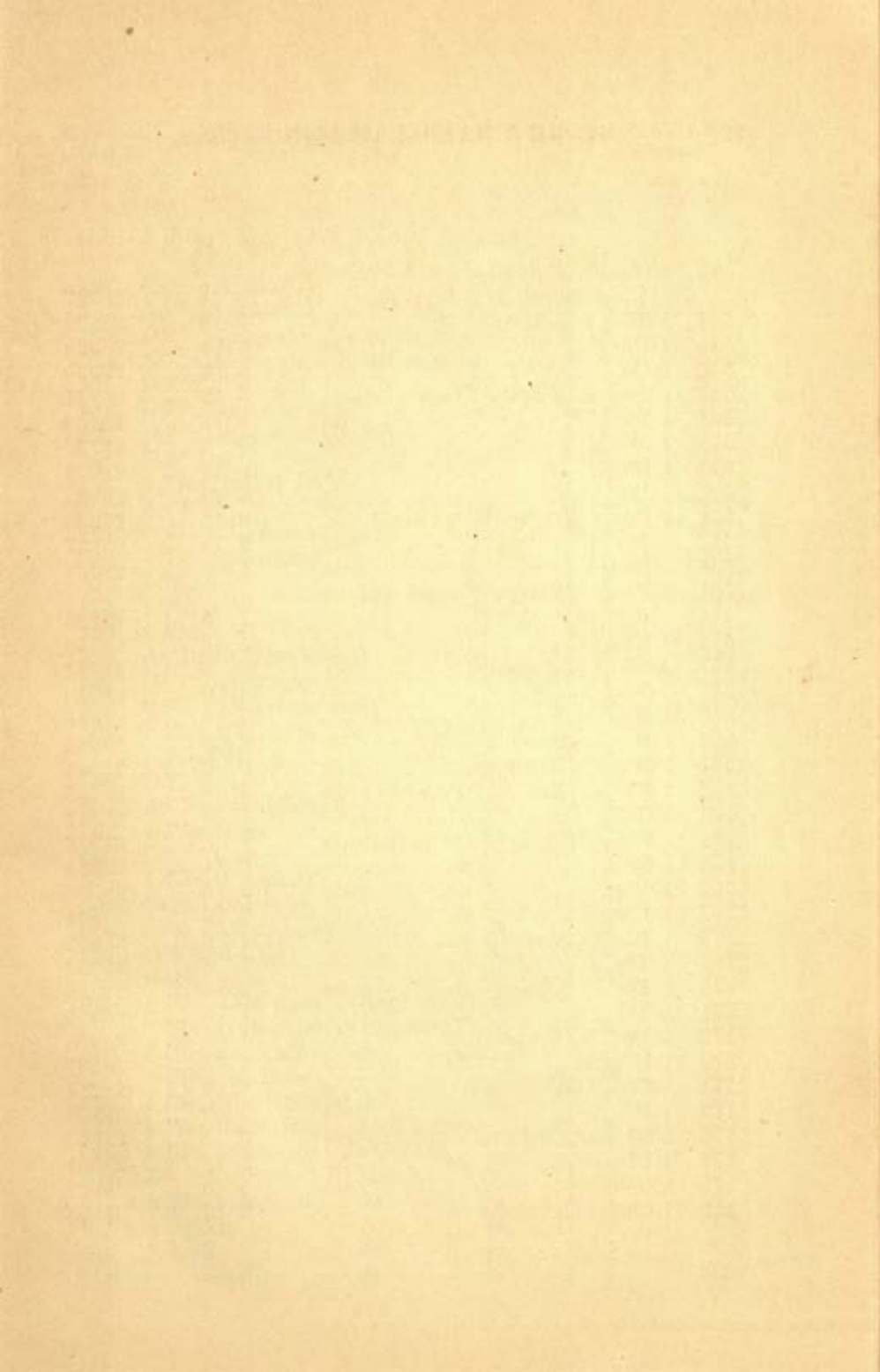
531	1 Large Ornamental Vase. Exhibited by Principal, School of Art, Jeypore, Price	Rs. 495	0	...	28915
532	1 Vase, surmounted by the figure of Luchmee	do	220	0	28916
533	1 Cow	do	55	0	28917
534	1 Idol (Sheshbshaja)	do	35	4	28918
535	1 Elephant with Ivory trunk	do	23	2	28919
536	1 Lion	do	13	4	28920
537	1 Bullock	do	13	12	28921
538	1 Hare	do	22	0	28922
539	1 Dog	do	10	8	28923
540	1 Cow	do	12	2	28924
541	1 Bison	do	10	8	28925
542	1 Cow and Calf	do	18	12	28926

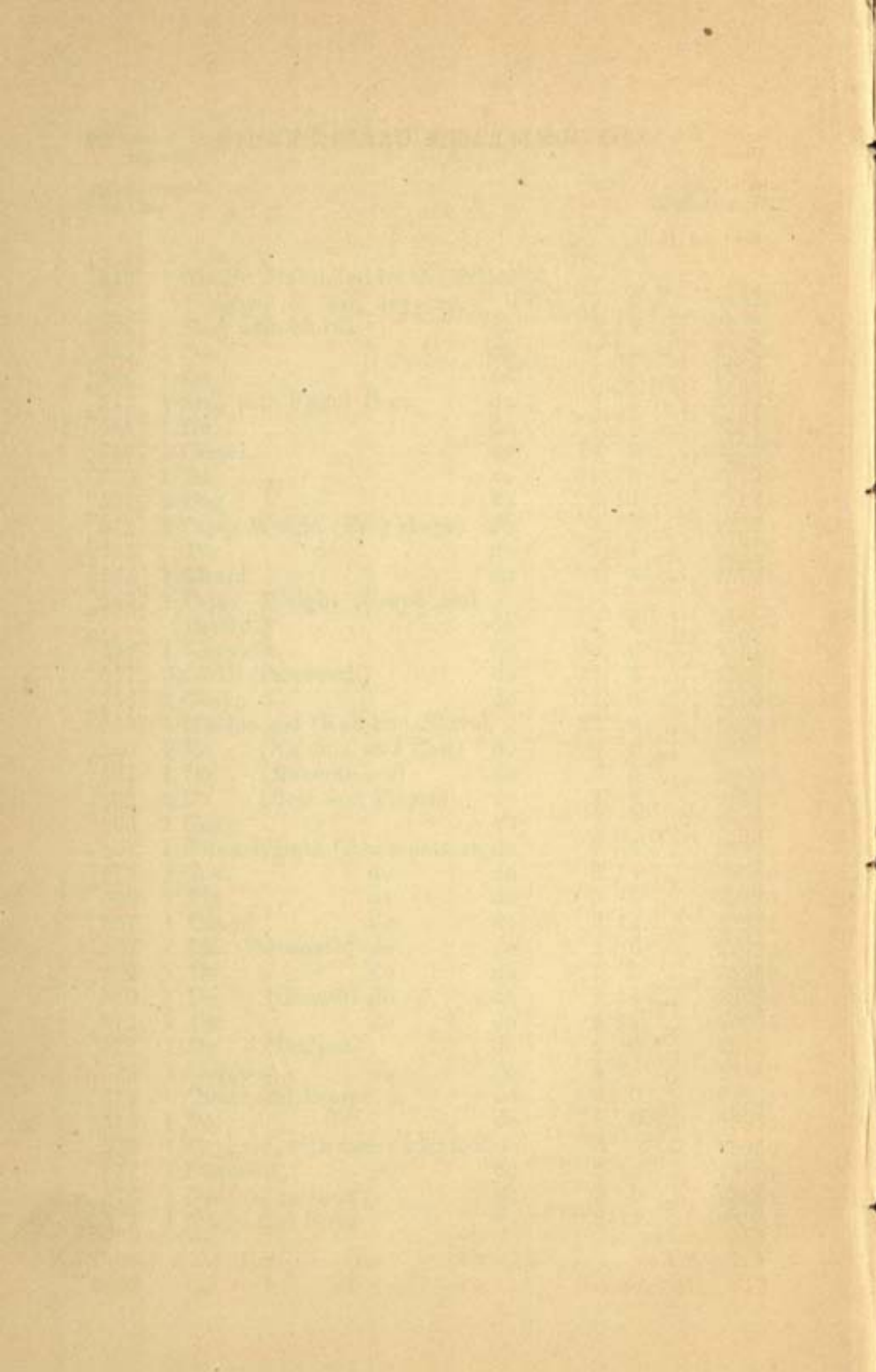
22 Section D. STONE & MARBLE CARVING—*Contd.*
Class 33.

Serial No.

Exhibition No.

			Rs.	As.	
543	1 Giraffe. Exhibited by the Principal, School of Art, Jeypore,	Price	13	4 ...	28927
544	1 Stag with Horns	do	9	14 ...	28928
545	1 Do	do	9	14 ...	28929
546	1 Do	do	9	14 ...	28930
547	1 Stag with Spiral Horn	do	8	12 ...	28931
548	1 Do	do	8	12 ...	28932
549	1 Camel	do	16	8 ...	28933
550	1 Do	do	19	12 ...	28934
551	1 Dog	do	6	10 ...	28935
552	1 Paper Weight (Frog shape)	do	8	12 ..	28936
553	Do do	do	9	14 ...	28937
554	1 Lizard	do	1	6 ...	28938
555	1 Paper Weight (Grape leaf pattern).	do	2	4 ...	28939
556	1 Umbrella	do	88	0 ...	28940
557	An Idol (Paresnath)	do	15	8 ...	28941
558	1 Goat	do	11	0 ...	28942
559	1 Hindoo god (Kali and Shiva)		22	0 ...	28943
560	1 Do (Krishna and Cow)	do	6	0 ...	28944
561	1 Do (Maherasoora)	do	6	0 ...	28945
562	1 Do (Bear and Player)	do	4	8 ...	28946
563	1 Goat	do	7	8 ...	28947
564	1 Paper Weight (snake pattern)	do	7	8 ...	28948
565	1 Goat do	do	3	14 ...	28949
566	1 Pig do	do	3	5 ...	28950
567	1 Camel do	do	2	12 ...	28951
568	1 Idol (Paresnath) do	do	1	6 ...	28952
569	1 Do do	do	1	6 ...	28953
570	1 Do (Ganesh) do	do	9	14 ...	28954
571	1 Do do	do	4	15 ...	28955
572	1 Do (Brahma) do	do	4	6 ...	28956
573	1 Elephant do	do	4	15 ...	28257
574	1 Camel and Bearer	do	6	0 ...	28258
575	1 Do do	do	5	0 ...	28959
576	1 Elephant, with man under foot	do	3	5 ...	28960
577	1 Elephant do	do	2	12 ...	28961
578	1 Goddess on Lion	do	5	0 ...	28662
579	1 Camel and Rider	do	2	12 ...	28963





Serial No.

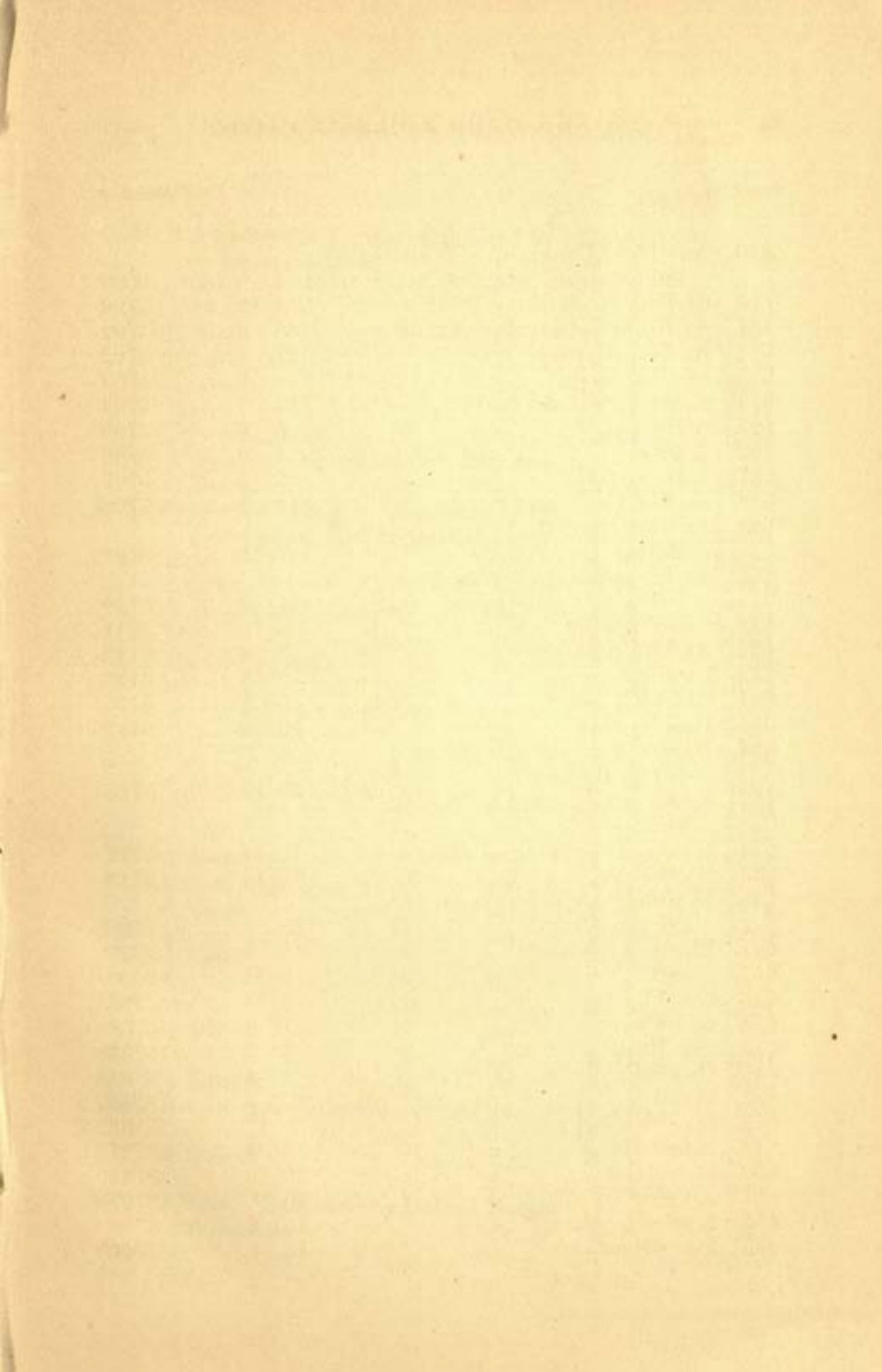
Exhibition No.

Rs. A.

580	1 Bull. Exhibited by the Principal, School of Art, Jeypore	2 12 ...	28964
581	Cow and Bhistee do	1 2 ...	28965
582	An Idol (Krishna and Radha) do	4 6 ...	28966
583	Do (Ramchunder & Janki) do	3 10 ...	28967
584	Do (Hanuman with attendants)	5 0 ...	28968
585	Do (Nursingh) do	3 6 ...	28969
586	Do (Bisons fighting) do	6 10 ...	28970
587	Do (Inder with Chowrie) do	8 12 ...	28971
588	Do do do	8 12 ...	28972
589	1 Tray, inlaid work do	17 10 ...	28973
590	An Idol (Balmakund) do	3 14 ...	28974
591	Do (Ganesh) do	3 14 ...	28975
592	Do (Krishna) do	1 15 ...	28976
593	1 Bison do	2 4 ...	98977
594	1 Ruler do	3 2 ...	28978
595	1 Pig do	6 10 ...	28979
596	An Idol (Annopoorna) do	19 14 ...	31161
597	Do (Doorga) do	19 14 ...	31162
598	Do (Bishwakurma) do	17 10 ...	31166
599	1 Pair Elephants do Bukhtawar Silawut	37 6 ...	2679
600	Do do do	35 3 ...	3580
601	An Idol (Sheshraja) do	30 13 ...	3681
602	1 Pair Dogs do	27 8 ...	3682
603	Do Camels do	40 12 ...	3683
604	1 Camel (small) do	5 12 ...	3684
605	Camel and rider do	11 0 ...	3685
606	Cow, Calf and Boy do	7 12 ...	3686
607	Cow and Calf do	6 0 ...	3687
608	Bison do	7 8 ...	3688
609	1 Pair Gilt figures (Rughoonath and Seeta) Bukhtawar Silawut, Price	13 4 ...	3689
610	1 Cow and Calf do Ganesh Silawut, Price	33 0 ...	3691
611	1 Idol (Shesh Shaja) do do	49 8 ...	3692
612	1 Pair Black Dogs do Bukhtawar	26 8 ...	3690
613	1 Idol (Nursingh,) do Ganesh	22 0 ...	3693
614	Do (Radha and Krishna) do	11 0 ...	3694
615	A Shell (Shunkh) do do	4 4 ...	3695
616	A Spoon do do	11 0 ...	3696
617	A Fish do do	6 10 ...	3697
618	Do (Small) do do	4 6 ...	3698

24 Section D. STONE & MARBLE CARVING—*Contd.*
Class 33.

Serial No.		Exhibition No.	
		Rs. A.	
619	An Idol (Hanuman). Exhibited by the Principal, School of Art, Jeypore	4 6 ...	3699
620	Chillum for smoking Tobacco do	2 12 ...	3700
621	An Umbrella do Sheo Narain	88 0 ...	3701
622	An Idol (Gungajee) do	27 8 ...	3702
623	Do (Krishna) do	14 5 ...	3703
924	Elephant with 3 Trunks do	14 5 ...	3704
625	A Horse do	3 6 ...	3705
626	A Bison do	4 8 ...	3706
627	A Dancing Girl do	3 6 ...	3707
628	An Idol (Mahesasooree) do	14 5 ...	3708
629	An Idol (Krishna playing Kala with Radha) do	7 12 ...	3709
630	An Idol (Krishna looting curd), with 1 Gopee or milk-maid. do	11 0 ...	3710
631	One Elephant do	8 14 ...	3711
632	An Idol (Ganesh) do	5 8 ...	3712
633	Elephant do	9 15 ...	3713
634	Girl with Banju do	5 8 ...	3714
635	Dancing Girl do	13 4 ...	3715
636	Hindoo god with wife (Krishna and Radha)	do	3706
637	Radha dressed like a Mahratta Lady		
638	Hindoo god playing on Flute do	13 4 ...	3717
639	Hindoo god in a cup do	19 14 ...	3718
640	Elephant with White Teeth do.	do	3728
	Odeyram Narain		
641	Elephant (Sitting) do	38 8 ...	3729
642	(Frog) do do	16 8 ...	3730
643	One Pigeon do do	9 14 ...	3731
644	One Lizard do do	9 14 ...	3732
645	One Ruler do do	1 6 ...	3733
646	One Black Ruler. Odeyram Narain	3 5 ...	3734
647	Camel do do	2 4 ...	3735
648	Do (Sitting) do do	47 5 ...	3736
649	A pair Hares do do	29 11 ...	3737
650	Do Asses do do	35 4 ...	3738
651	A Camel (small) do do	39 10 ...	3739
652	Elephant (sitting) do do	15 6 ...	3740
653	Do (Standing) do do	16 8 ...	3741



Serial No.		Exhibition No.	
654	Elephant with Trunk. Exhibited by Odeyram Narain	Rs. As.	
		38 8 ...	3742
655	Camel do	19 12 ...	3743
656	A Pair Pigs do	22 0 ...	3744
657	A Stag do	11 0 ...	3745
658	Hindoo god do	13 4 ...	3746
559	A Snake do	15 6 ...	3747
660	Dog do	13 4 ...	3748
661	Do (Standing) do	19 12 ...	3749
662	A Snake. Exhibited by Luchmee Narain do	13 4 ...	3760
663	Soapstone Plate. Exhibited by Nursingh, a blind carpenter	3 5 ...	30873
1708	Do do	4 6 ...	30874
664	A Lion do	7 11 ...	3761
665	A Hindoo god (Ganesh) do	1 6 ...	3762
666	Do do	1 2 ...	3763
667	Do (Nursingh) do	3 5 ...	3764
668	Do do	5 0 ...	3765
669	Do (Krishna and Radha) do	3 13 ...	3766
670	A Hindoo goddess do	1 6 ...	3767
671	Do (Ganesh) do	2 12 ...	3768
672	A Lion do	2 8 ...	3769
673	Do do	2 8 ...	3770
674	A Pig do	2 12 ...	3771
675	A Buffalo do	2 8 ...	3772
676	Do (Large) do	8 12 ...	3773
677	A Camel do	2 8 ...	3774
678	Do do	2 4 ...	3775
679	A Cow do	7 11 ...	3776
680	Do do	1 6 ...	3777
681	Do do	1 6 ...	3778
682	Elephant do	3 5 ...	3779
683	Do do	7 11 ...	3780
684	A Bullock do	4 6 ...	3781
685	Hindoo god (Krishna) do	19 12 ...	3782
686	Do do do	12 2 ...	3783
687	A Bullock do	3 13 ...	3784
688	Do do	2 12 ...	3785
689	A Tray. Exhibited by Gobind Narain Teekawala do	27 8 ...	30984
690	Do do	33 0 ...	30985
691	Do do	33 0 ...	30986

25 Section D. STONE & MARBLE CARVING—Contd.
Class 33.

Serial No.				Exhibition No.
692	An Umbrella Exhibited by Meer	Rs. A.		
	Tajumul Hossein do	225 8 ...		3719
693	A Pig. Exhibited by Meer Tajumul			
	Hossein	5 8 ...		3720
694	A Plate do	13 4 ...		3721
695	Hindoo god do	13 4 ...		3722
696	Do goddess do	11 0 ...		3723
697	5 Mangoes do	13 12 ...		3724
698	4 Kamracks do	11 0 ...		3725
699	1 Paper Weight do	3 5 ...		3726
700	Pair of Plantains do	4 6 ...		3727
701	Marble Engraving (Teen-lok-ka bha'o)	412 8 ...		31152
702	Hindoo god (Krishna) Mr. S. J. Telléry	19 12 ...		3803
703	Hindoo god made of Alabaster.			
	Exhibited by Meer Fajumul Hossein			
	Odey Ram Narain do	4 6 ...		52135

MARBLE CARVING.

There are about 20 firms of Sculptors in Jeypore, who have in their employment some 150 workmen.

Nearly all the sculptors are Brahmins, but there are a few of the Khomar caste employed in this trade.

There is a considerable trade done by these men, in idols, chatris, marble chairs, and small figures of animals.

It is not quite certain when this art first flourished in Jeypore, but it is a fact well known that marble sculpture had been carried on for centuries in Amber before they came to Jeypore.

Sculptors are also known to have come from Delhi and Madhghur.

The marble is brought from the following quarries :—

Makrana	(Jodhpore)	White.
Ihree	(Ulwur)	White.
Raiwala	(Jeypore)	White and Pink.
Dogurpore Baswala	(Oodeypore)	Black.
Kote-putli	(Jeypore)	Black.
Kerowlie and Ratumbawar		Red.
Jusulmere		Yellow.
Buldeogurh	(Ulwur)	Pink.
Sabulgurh	(Kerowlie)	Pink.
Raiwala	(Jeypore)	Pink.
Ajnere		Green.

A 4 per cent. duty is paid on rough marble, and the same amount on exported carved work. Re. 1 per maund is paid to the owners of the quarries for the right of quarrying pieces under 10 maunds in weight, and Rs. 1-8 for pieces over 10 maunds in weight.

The Quarrymen are Musalmans, who are generally paid by contract, receiving from As. 8 to Re. 1 per maund.

These men earn from Rs. 10 to Rs. 20 per mensem.

The wages of sculptors, who are paid monthly, vary from Rs. 8 to Rs. 15.

The chief sculptures are idols, which are exported all over India, but especially to Guzerat.

The lesser deities are generally carved in white makrana marble, and the greater in black marble.

The commoner kinds are made of softer stone.

Many of the idols are painted and thickly covered with gilt; this gives to the Jeypore idols and figures its peculiar character. The painters are called Chiteras, and they earn some Rs. 10 per mensem. The Makrana marble is that most extensively used on account of its hardness, and the atmosphere has little or no effect upon it.

The Black marble from Beislava in Kote-putli, is much valued by statuaries, who use it extensively for inlaying work.

Throughout Rajputana the Nummulitic limestone of Jusulmere is famed for its beauty, and is much sought after by the makers of Mosaic paving.

For 10 years past, Europeans have taken Jeypore marble figures to Europe as specialities, but although a considerable trade in these is carried on, the art has not improved, as only cheap articles are in demand, and consequently the artists do not trouble themselves about the quality of their work.

The average export trade in Jeypore marble reaches about Rs. 10,000 annually. Numerous specimens of this art are exhibited in the Calcutta Exhibition, but the collection is by no means a typical one, as for many months past the majority of the Jeypore sculptors have been engaged on work in Agra.

Section D.
Class 19.

FANS.

Serial No.

— o —

Exhibition No.

703	11 Fans.	Exhibited by Kamar Prithi-singh	Rs. A.	
			8 2 ...	28842

Section D.
Class 34.

DAMASCENING ON METAL, &c.

Serial No.

— o —

Exhibition No.

704	Goglet (Surahi), Gold and Silver Koft work).	Exhibited by the Principal, School of Art, Jeypore	Rs. A.	
			3 14 ...	3917
705	Do	do do	3 14 ...	3918
706	Tray, Gold (Koft work)	do	16 8 ...	3954
707	Do	do	16 8 ...	3955
708	Do	do	9 14 ...	3956
709	Do	do	9 14 ...	3957
710	Do	do do	12 2 ...	3958
711	Do	do do	11 0 ...	3959
712	Copper Tray inlaid with Silver	do	49 8 ...	52108
713	Do	do	22 0 ...	52109
714	Do	do	13 4 ...	52110
715	Copper Lota	do	15 6 ...	52111
716	Tray, Gold and Silver (Koft work).	Bugru manufacture. Maker, Meer-an Buksh	33 ...	30853
717	Teapot (Koft work)	do	22 ...	28850
718	Milk Jug	do	11 ...	28851
719	Tea Cup	do	11 ...	28852
720	Lota Gold (Koft work).	Exhibited by the Principal, School of Art, Jeypore	14 5 ...	3907
721	Do Gold and Silver work.	do	11 ...	3908
722	Flask-Gold (Koft work)	do	14 5 ...	3909
723	Do Gold and Silver Koft work	do	11 ...	39010
724	Cooking Utensils (Degchi) Gold Koft work		13 4 ..	39011
725	Do Gold and Silver Koft work	do	8 14 ...	39012

Serial No.					Exhibition No
726	Goglet (Surahi.)	Gold Koft work.	Rs. A.		
	Exhibited by the Principal, School of Art, Jeypore				
			8 14 ...		39013
727	Do	Gold and Silver Koft work	do	5 8 ...	39014
728	Do	Box Gold Koft work	do	13 4 ...	39015
729	Do	Gold and Silver do	do	8 14 ...	3916

DAMASCENING ON METAL

(*Kuft and Tyneshan.*)

The home of this manufacture is in Guzerat and Sealkote. Some 6 years ago this industry was introduced into the Jeypore School of Art.

The art consists in the encrusting of gold or silver wire on the surface of iron or steel. In true Damascene-work, or Tyneshan, the gold wire is encrusted and hammered into the groove; while in Kuft, the gold or silver is applied comparatively close to the surface.

The beautiful blue colour which is seen in the true Damascene work, is obtained by heat.

PRICE.—The price is calculated by the quantity of gold applied to the metal and the labour expended. Rs. 18 per tola is charged for true Damascening, and Rs. 12 for Kuft.

The time taken in making a single specimen of Kuft, say a dish 5 inches in diameter, is 6 days, while it will take 25 days to make a dish of the same size in true Damascene or Tyneshan.

Mohomed Azeem is the name of the principal worker in the School of Art.

Section D.
Class 35.

LACQUERED WORK.

Serial No.

— o —

Exhibition No.

Serial No.	Description	Manufactured at	Rs.	A.	Exhibition No.
730	Camel, painted.	Manufactured at	Rs.	A.	
	Jeypore		1	2 ...	28866
731	Horse with Rider	do	3	5 ...	28867
732	Elephant	do	2	2 ...	28868
733	Dancer on Pole	do	1	10 ...	28869
734	Elephant	do	0	13 ...	28870
735	Stag	do	0	9 ...	28871
736	Camel	do	1	2 ..	28872
737	Do	do	3	5 ...	28873
738	Elephant	do	1	2 ...	28874
739	Do	do	1	2 ...	28875
740	Native Woman	do	1	10 ..	28876
741	Elephant	do	3	5 ...	28877
742	Hindoo Goddess (Gungore)	do	5	8 ...	28878
743	Do (Easar)	do	5	8 ...	28879
744	6 Horses	do	0	10 ...	28880
745	6 Camels	do	0	10 ...	28881
746	6 Elephants	do	0	10 ...	28882
747	6 Stags	do	0	10 ...	28883
748	6 Tigers	do	0	10 ...	28884
749	6 Cows	do	0	10 ...	28885
750	Box (Lacquered Work)	do	0	11 ...	28886
751	Do do	do	0	11 ...	28887
752	Toilet Box do	do	1	10 ...	28888
753	6 Boxes (Black)	do	0	4 ...	28889
754	10 do (Dark Red)	do	0	6 ...	28890
755	10 do (Red)	do	0	6 ...	28891
756	4 do (Blue)	do	0	3 ...	28892
757	2 do (Black)	do	0	5 ...	28893
758	2 do do	do	0	2 ...	28894
759	3 do (Red)	do	0	5 ...	28895
760	2 do do	do	0	4 ...	28896
761	2 do with Yellow Spots	do	0	4 ...	28897
762	4 do (Red)	do	0	3 ...	28898
763	1 Box (Red) do	do	0	2 ...	28899
764	Playing Cards (Lacquered Work) do	do	14	5 ...	28900
765	(Box) Burmese pattern	do	13	3 ...	28980
766	Box with Cover	do	7	11 ...	28981
767	Do	do	7	11 ...	28982





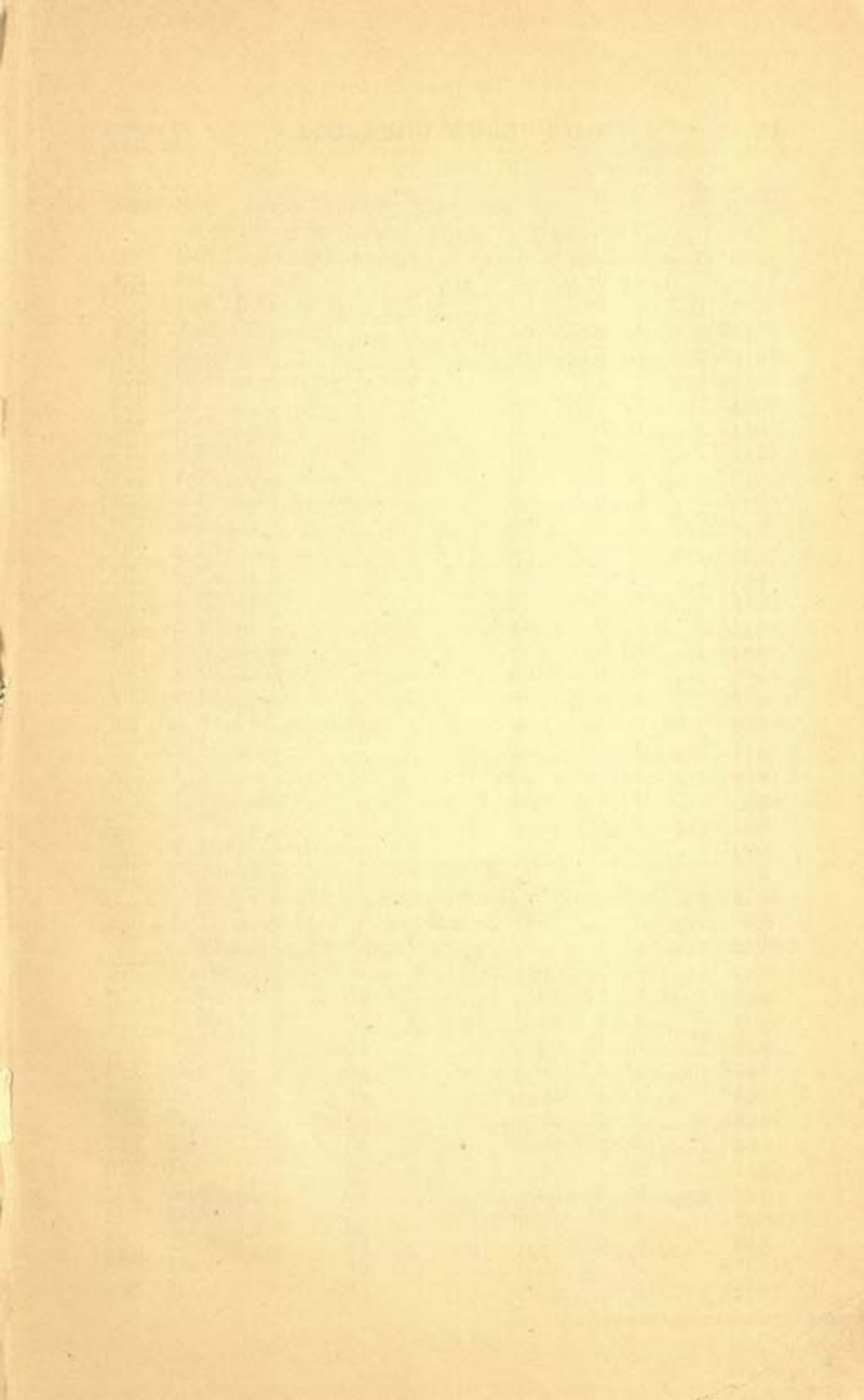
Serial No.			Exhibition No.
768	4 Bed legs. Exhibited by the Principal, School of Art, Jeypore	Rs. A.	28983
769	4 do	11 0 ...	28984
770	1 Pair Dumb-bells	do 11 0 ...	28985
771	1 Goglet (Surahi)	do 6 0 ...	28986
772	Do	do 5 12 ...	28987
773	Do	do 5 12 ...	28988
774	Do	do 4 10 ...	28989
775	Do	do 4 10 ...	28990
776	Vase with cover	do 3 5 ...	28991
777	Do	do 3 5 ...	28992
778	Flower Vase	do 2 10 ...	28993
779	Flower Vase	do 2 10 ...	28994
780	Do	do 2 10 ...	28995
781	Do	do 2 10 ...	28996
782	Cup with Tray	do 3 5 ...	21997
783	Do	do 3 5 ...	28998
784	Do	do 3 5 ...	28999
785	Do	do 3 5 ...	29000
786	A Box	do 2 8 ...	30963
787	Do (Apple shape)	do 2 12 ...	2735
788	Do do	do 2 12 ...	2736
789	Do do	do 1 12 ...	2737
790	Do do	do 1 6 ...	30964
791	Do do	do 1 6 ...	30965
792	Lota with Cov	do 1 10 ...	2738
793	Do	do 1 10 ...	3637
794	Do	do 1 10 ...	3638
795	Lota with cover	do 1 ...	3639
796	Drinking Pot (Abkl	do 8 ...	3640
797	Do do	do 1 8 ...	3641
798	Do do	do 1 8 ...	3642
799	Do do	do 1 10 ...	3643
800	Water Goglet (Surahi, do.	do 1 10 ...	3644
801	Do do	do 1 10 ...	3645
802	Do do	do 1 10 ...	3646
803	Do do	do 1 15 ...	3647
804	Goglet with Tray	do 1 15 ...	3648
805	Do	do 1 15 ...	3649
806	Do	do 1 15 ...	3650
807	Do	do 1 2 ...	3651
808	Water Goglet (Surahi)	do	

Serial No.

Exhibition No.

Rs. A.

809	Water Goglet (Surahi). Exhibited by the Principal, School of Art, Jeypore, Price	1	2	...	3652
810	Do do	1	2	...	3653
811	A Goglet (Surahi). do	1	2	...	3654
812	Jar with cover (Boyam) do	1	8	...	3655
813	Do do	1	8	...	3656
814	Do do	1	8	...	3657
815	Lota with cover do	0	15	...	3658
816	Do do	0	15	...	3659
817	Do do	0	15	...	3660
818	Cup with cover do	0	15	...	3661
819	Do do	0	15	...	3662
820	Do do	0	15	...	3663
821	Do do	0	15	...	3664
822	Box do	0	11	...	30966
823	Bowl do	0	7	...	30967
824	Do do	0	7	...	30968
825	Do do	0	7	...	30969
826	6 Rulers (Large) do	6	10	...	30970
827	4 Rulers (Small.) do	3	5	...	30971
828	Tray (Brown Colour) do	1	2	...	30972
829	Do (Green do) do	1	2	...	30973
830	Do (Pink do) do	0	13	...	30974
831	Do (Buff do) do	0	13	...	30975
832	Do (Red do) do	0	13	...	30976
	Do (Purple do) do	0	13	...	30977
	Do (Yellow do) do	0	13	...	30978
835	Do (Brown do) do	0	13	...	30979
836	Pen Case do	2	8	...	30980
837	Do do	1	15	...	30981
838	Pen Case (S do) do	2	4	...	30982
839	Cup with Cover (Apple shape) do	2	12	...	3665
840	Lota with Cover do	3	13	...	3666
841	Box do	2	4	...	3667
842	Pair of Salt Cellars do	1	2	...	3668
843	Water (Goglet Surahi.) do	4	2	...	3669
844	Tea Caddy do	3	13	...	3670
845	Do do	3	13	...	3071
846	Lota with Cover do	0	13	...	3672
847	Do do	0	13	...	3673
848	Box (Apple shape) do	0	13	...	3674



Serial No.				Exhibition No.
849	Box (Apple shape.)	Exhibited by	R. A.	
	the Principal, School of Art, Jeypore		0 13 ...	3675
850	Drinking Cup (Abkhora)	do	0 13 ...	3676
851	Do	do	0 13 ...	3677
852	Box (Burmese Pattern)	do	16 8 ...	3678
853	Snake Charmer	do	4 4 ...	31151
854	Shepherd	do	3 3 ...	31102
855	Woman carrying Water	do	1 1 ...	31103
856	Do	do	1 1 ...	31106
857	4 Cucumbers	do	0 5 ...	31104
858	4 Plantains	do	0 5 ...	31105
859	4 Pomegranates	do	1 5 ...	31107
860	4 Custard Apples	do	0 5 ...	31108
861	4 Onions	do	0 5 ...	31109
862	4 Cucumbers	do	0 5 ...	31110
863	4 Oranges	do	0 5 ...	31111
864	4 Guavas	do	0 5 ...	31112
865	12 Dates	do	0 7 ...	31113
866	18 Almonds	do	0 10 ...	31114
867	4 Walnuts	do	0 3 ...	3115
868	12 Betelnuts	do	0 4 ...	3116
869	20 Small Cardamoms	do	0 6 ...	3117
870	12 Peppers	do	0 4 ...	3118
871	1 Melon	do	0 14 ...	3119
872	1 Pumpkin	do	0 14 ...	31120
873	6 Pistas	do	0 2 ...	31159
874	2 Large Cardamoms	do	0 1 ...	31160
875	Candlestick (lacquered work).	Exhibited		
	by Nursingh, blind carpenter		6 10 ...	31154
876	1 Tiger made of Papier Maché.	Ex-		
	hibited by Phulchand		2 2 ...	52138
877	Horse	do	2 2 ...	52139
878	Tiger	do	2 10 ...	52140
879	Pony	do	2 2 ...	52141
880	Pig	do	1 9 ...	52142
881	Cat	do	1 5 ...	52143
882	Do	do	1 1 ...	52144
883	Bullock	do	2 2 ...	52145
884	Do	do	2 2 ...	52146
885	Do	do	1 9 ...	52147
886	Squirrel	do	1 9 ...	52148
887	Do	Ramsingh	3 4 ...	52152
888	Buffalo	do	2 2 ...	55151
889	Do	do	5 8 ...	52150
890	Deer	do	5 8 ...	52149

34 PAPIER MACHÉ FIGURES OR MODELS.

The mode of manufacture is briefly as follows :—

First, a clay figure is modelled to the required shape, after which it is allowed to dry.

Paper is then taken and soaked in water into which a quantity of Femicreek seed (Mehtee Dana) is put; the paper is then well beaten and mixed. A paste is then prepared of wheat flour which is applied to the model.

After this a coating of the paper mass or pulp is applied to the figure of the required thickness. This is allowed to half-dry, after which it is worked into shape by a long sharp pointed tool. When the figure has dried, the clay is removed from the interior by a hole made at the bottom. This hole is afterwards closed by paste and paper pulp. There are about 10 families of Brahmins employed in the Papier Maché manufacture in Jeypore. Their principal work is to prepare mythological figures, which are placed in the public thoroughfares and in temples on the occasion of the different religious ceremonies. They also manufacture a large number of baskets in which grain and flour are kept.

The trade is not very extensive, however, and the Brahmins employed in it also earn their living as priests. Only a small number of Papier Maché Exhibits have been sent to Calcutta, but the elephants in the Exhibition have been made by Jeypore papier maché workers.

This industry is still in its infancy in Jeypore, but the specimens sent will show what progress has been made. When further developed, this art will be very useful in illustrating the different castes for types as well as in making collections of mythological characters. The material is light, strong, and little liable to breakage.

COTTON FABRICS.

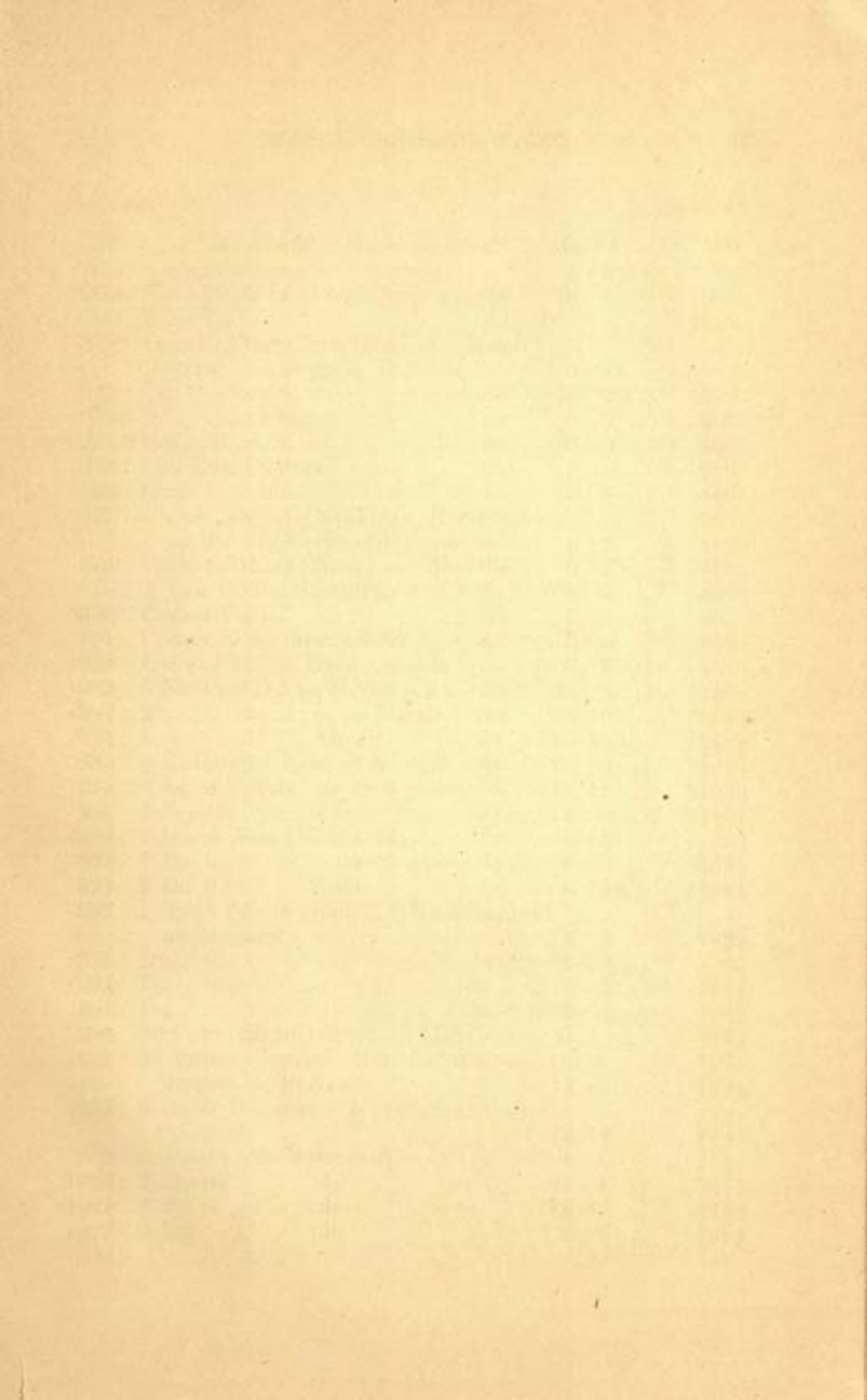
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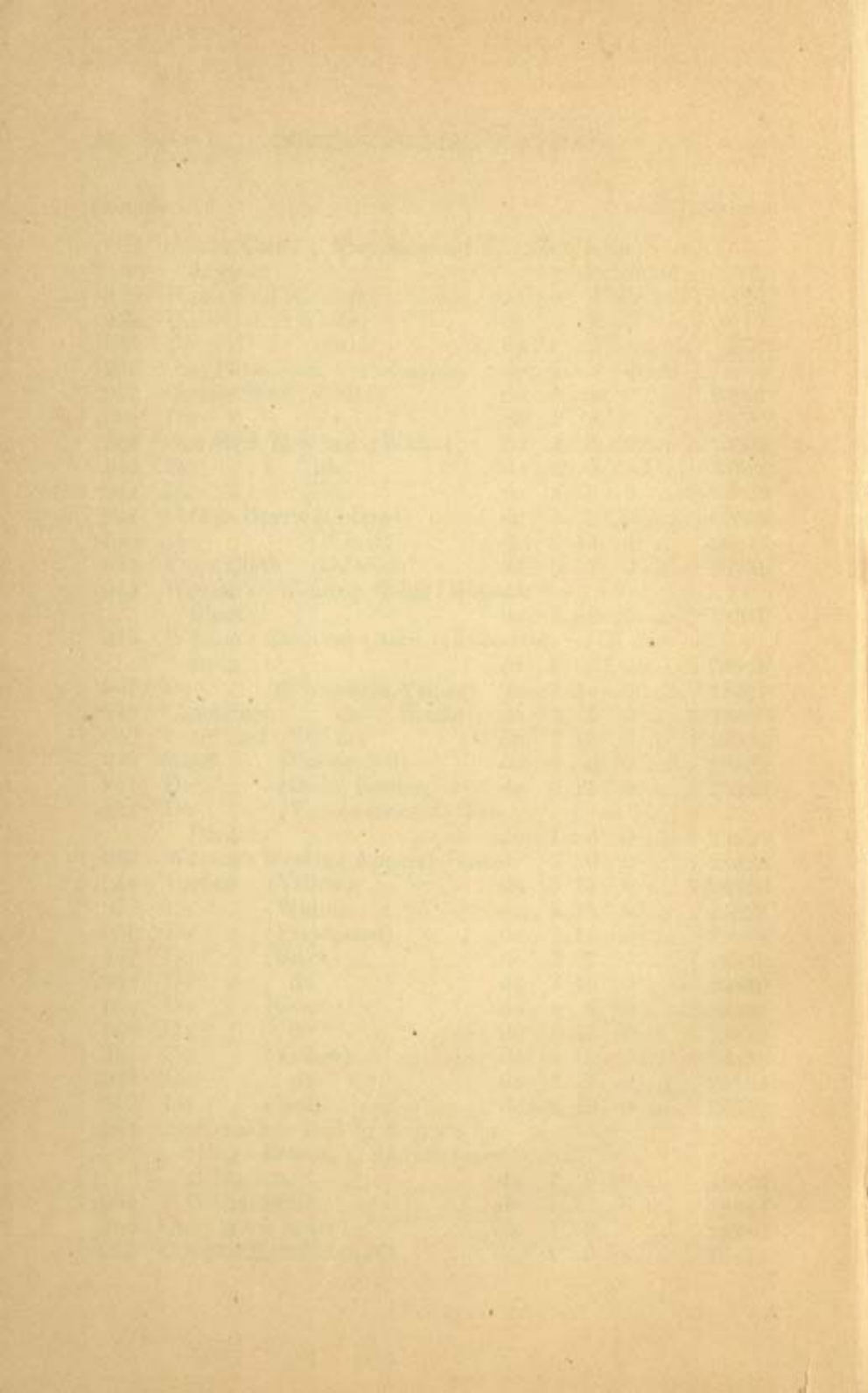
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Exhibition No.

Serial No.	Description	Manu-	Rs.	A.	P.	Exhibition No.
891	Cotton Fabric (Black).	Manu-	0	13	0 ...	6618
	factured at Jeypore					
892	Do	do	0	14	0 ...	6616
893	Do	do	0	13	0 ...	6617
894	Do	do	0	13	0 ...	6615
895	Cotton Fabric (Green)	do	1	0	0 ...	6602
896	Do	do	1	0	0 ...	6603
897	Do	do	1	0	0 ...	6604
898	Do	do	1	0	0 ...	6605
899	Do	do	1	0	0 ...	6606
900	Do	do	1	0	0 ...	6609
901	Do	do	1	0	0 ...	6608
902	Do	do	1	0	0 ...	2604
903	Cotton Fabric (Yellow)	do	1	0	0 ...	6610
904	Do	do	1	0	0 ...	6611
905	Do	do	0	15	6 ...	2601
906	Cotton Fabric (Green)	do	1	0	0 ...	6607
907	Do	do	1	0	0 ...	2602
908	Do	do	1	0	0 ...	2603
909	Cotton Fabric (Dark Red)	do	1	0	0 ...	2605
910	Do	do	1	0	0 ...	2606
911	Do	do	0	13	6 ...	2607
912	Do	do	0	14	0 ...	2608
913	Do	do	0	14	0 ...	2609
914	Cotton Fabric (Red)	do	1	0	0 ...	2611
915	Do	do	1	0	0 ...	2610
916	Do	do	0	14	0 ...	2612
917	Do	do	1	0	0 ...	2613
918	Cotton Belt (Variegated)	do	0	5	6 ...	2618
919	Do (White)	do	0	4	6 ...	2615
920	Do	do	0	4	6 ...	2616
921	Do	do	0	4	6 ...	2617
922	Do (Variegated)	do	0	4	6 ...	2619
923	Cotton Belt (Green)	do	0	3	6 ...	6729
924	Cotton Turban (White)	do	0	4	6 ...	6730
925	Cotton Belt (White)	do	0	6	6 ...	6731
926	Cotton, Camel, Strings with Pendants	do	0	8	6 ...	6732
927	Horse Girth	do	0	3	6 ...	6738
928	Bridle Cord (Variegated)	do	0	8	6 ...	6733
929	Camel String	do	0	15	0 ...	6734
930	Bridle Reins (White)	do	0	4	6 ...	6712
931	Cotton Cords (White)	do	0	4	6 ...	6713

Serial No.				Exhibition No.
932	Cotton Cords. Manufactured at	Rs. A. P.		
	Jeypore	0 3 6 ...		6735
933	Horse Veil (Green)	do 0 8 6 ...		6736
934	Do (White)	do 0 3 6 ...		6601
935	Do (do)	do 0 3 6 ...		6737
936	One Piece Rezi, not bleached	do 2 8 0 ...		28808
937	Cotton Stuff (White)	do 2 9 0 ...		28809
938	Do do	do 2 8 0 ...		28810
939	One Rezi, bleached (White)	do 2 8 0 ...		28811
940	Do do	do 2 9 0 ...		28812
941	Do do	do 2 8 0 ...		28813
942	Cotton Durrie (Colored)	do 3 2 0 ...		28814
943	Do (White)	do 2 15 0 ...		28815
944	Floor Cloth (Colored)	do 8 8 0 ...		28816
945	Woman's Wearing Cloth (Dhanak Black).	do 2 0 0 ...		28817
946	Woman's Covering Cloth (Choondree Red).	do 3 3 0 ...		28818
947	Do (Choondree Yellow)	do 2 10 0 ...		28819
948	Choondree (do Black)	do 2 2 0 ...		28820
949	Scarf tied (Yellow)	do 1 10 0 ...		28821
950	Scarf (Variegated)	do 4 0 0 ...		28822
951	Do (Black Border)	do 3 11 0 ...		28823
952	Do (Yellow Ground) Red Border	do 1 3 0 ...		28824
953	Woman's Wearing Apparel (Saree)	2 0 0 ...		28825
954	Turban (Yellow)	do 3 11 0 ...		28826
955	Do (White)	do 3 11 0 ...		28827
956	Do (Variegated)	do 2 15 0 ...		28828
957	Do (Black)	do 3 7 0 ...		28329
958	Do do	do 2 10 0 ...		28830
959	Do (Green)	do 4 8 0 ...		28831
960	Do do	do 3 11 0 ...		28832
961	Do (Yellow)	do 4 0 0 ...		28833
962	Do do	do 3 7 0 ...		28834
963	Do (Red)	do 2 10 0 ...		28835
964	24 Kerchiefs used by Rajputs for tying Beards. Manufactured at Bugroo	do 2 9 0 ...		28843
965	2 Cotton Belts	do 1 14 9 ...		28844
966	One Cotton Scarf	do 1 3 0 ...		28845
967	One pair Handkerchiefs	do 2 2 0 ...		28846





Serial No.	Exhibition No.
963 One pair Handkerchiefs (printed). Manufactured at Bugroo	Rs. A. 2 2 ... 28847
969 Floor Cloth lined with Yellow do	26 4 ... 28848
970 Floor Cloth, do	8 8 ... 28849
971 Cotton Floor Cloth (Durrie). Manu- factured at Jeypore	5 3 ... 3895
972 Do Carpet do	10 8 ... 3897
973 Do Cash-bag do	0 9 ... 4004
974 Horse Blinker do	0 9 ... 4005
975 One Doz. Dusters do	2 13 ... 4006
976 One do do	2 4 ... 4007
977 Cotton Fabric (Nankin). Exhibited by the Jil Factory, Jeypore	1 2 ... 4008
978 Horse Girthing (White and Red) do	0 15 ... 4009
979 A Pair Cotton Stockings do	0 7 ... 4010
980 Cotton Tape do	0 4 ... 4011
981 Cotton Rope, three colored, do	0 8 ... 4012
982 Lac and Indigo Dyed Threads do	0 3 ... 4018
983 3 Nets for Horses @ 8-8 each do	25 8 ... 52026
984 2 do @ 5-5 do do	10 10 ... 52027
985 1 do Green do	10 10 ... 52028
986 5 Badminton Nets @ 5-5 each do	26 9 ... 52029
987 2 Lawn Tennis do @ 6-6 each do	12 12 ... 52030
988 2 Bridles do do	2 2 ... 52031
989 5 Horse Nets (Makhanas) do	3 3 ... 52032
690 1 Do do do	0 9 ... 52033
691 7 Do do do	4 10 ... 52034
992 1 Sheet (white ground). Manufactured at Sanganir	2 2 ... 7639
993 Do do do	2 2 ... 7640
994 Do do do	2 2 ... 7641
995 Do do do	2 2 ... 7642
996 30 Pieces (Small) Sheets @ 11-8 do	21 13 ... 7643
997 20 Pieces Sheets. Manufactured at Bugroo @ 10-8 each	13 5 ... 7644
998 6 Print Puggrees. Manufactured at Sanganir	12 12 ... 7645
999 3 Sheets (Black Ground) do	4 0 ... 7646
1000 9 Sheets do do	25 5 ... 7647
1001 8 Do do do	12 12 ... 7648
1002 3 Do do do	6 6 ... 7649

Serial No.		Exhibition No.	
1003	19 Bed Covers. Manufactured at Sanganir	50 8 ...	7650
1004	10 Pieces Chintze do do	37 3 ...	7651
1005	13 Pieces Chintze. @ 2-14-9 each do	38 0 ...	7652
1006	11 do do (light blue) do	32 2 ...	7653
1007	24 Sheets do	38 4 ...	7654
1008	Half a piece Chintze (white ground) do	1 14 ...	7655
1009	One Sheet (blue ground) do	2 2 ...	7656

SANGANIR AND BUGROO CHINTZES.

These manufactures are of great excellence, not only on account of the admirable patterns of purely native design, but also for that of the coloring which is in all instances fast.

Numerous specimens of Sanganir and Bugroo Chintzes have been sent to Calcutta, and the Curtains of the Jeypore Court are constructed of these manufactures.

The richness of colouring and the variety of patterns have lately caused these Chintzes to be used largely by Europeans for house decoration, and they are now extensively used for Purdahs, Table Covers, &c. When stamped in gold and silver, these are admirably suited for Boudoir decoration, as a very rich and highly æsthetic appearance is obtained.

The prices are somewhat high, but it must be remembered that each piece takes some four months to prepare.

The process of manufacture is as follows :—

A piece of white cotton cloth is washed in water, and afterwards immersed in a solution of linseed oil, lime and water, in the following proportions :—

Lime	...	1 seer.
Linseed Oil	...	2 seers.
Water	...	4 seers.

The cloth is repeatedly dipped in this solution, and exposed to the sun's rays as often as fifteen times, in as many days; after this it is well washed, and then dried; when dry, it is dipped in a solution of the Terminalia Chebula, which is of a yellow colour. The piece is then spread on the ground to dry.

The next part of the process is the preparation of a printing ink, which is made with a solution of alum, turmeric and the dust of iron rust, the root of a dye called *Rubia Manjith*, and flowers of the *Gristea Tomentosa*. To these a little oil is added, after which the dye is filtered in a wooden vessel. The dye is then ready for the wooden stamp. More than 1,000 different stamps are preserved by the printers, and they paint the various patterns in their hands on the cloths according to the choice of their customers.

The cloths are printed twice, and require great care in manipulation. After the second printing, the cloths are boiled for time in a solution of

Morinda Citrifolia,
Rubia Manjith,
Terminalia Chebula,

and are afterwards exposed to the sun.

When dried the pieces are sent to Sanganir or Bugroo to be washed in the river, where they are soaked for nearly two weeks, during which time the cloth receives a peculiar rosy tint, this colour being peculiar to the water of the river.

These cloths have still to be printed again and washed, and when dried after which they are sent to Jeypore.—

This is the process observed in the white chintz.

Those with colored grounds are simply dyed whatever colour is required.

The Bugroo Chintzes are prepared in a similar manner, but the colours are not considered to last as well, hence they do not command such high price.

All natives of Jeypore use these chintzes, and the variety of colour and design of the Jeypore dress is universally admired. There is but little doubt that these chintzes, when better known among Europeans, will obtain an extensive sale, on account of their ready adaptability to the purposes of artistic decoration.

Among H. H. the Maharajah's loans may be noticed specimens of old Sanganir Chintz.

The beauty of the patterns, the clear printing, and the harmony of the colours show to what a pitch of perfection this art was brought some 60 or 70 years ago.

There is a collection of over 1,000 different specimens of old stamped patterns exhibited by Mr. Telléry in the Calcutta Exhibition.

Wood cutting for stamps is still done in Jeypore, the cost of carving averages 1 anna per square inch.

The price for dying and stamping is as much as the value of the cloth. On inferior qualities inferior work is carried out, if the market price of the cloth is 1 anna as much will be charged for dying, and if the cloth is 6 annas per yard 6 annas is charged for dying.

GOLD AND SILVER STAMPING.

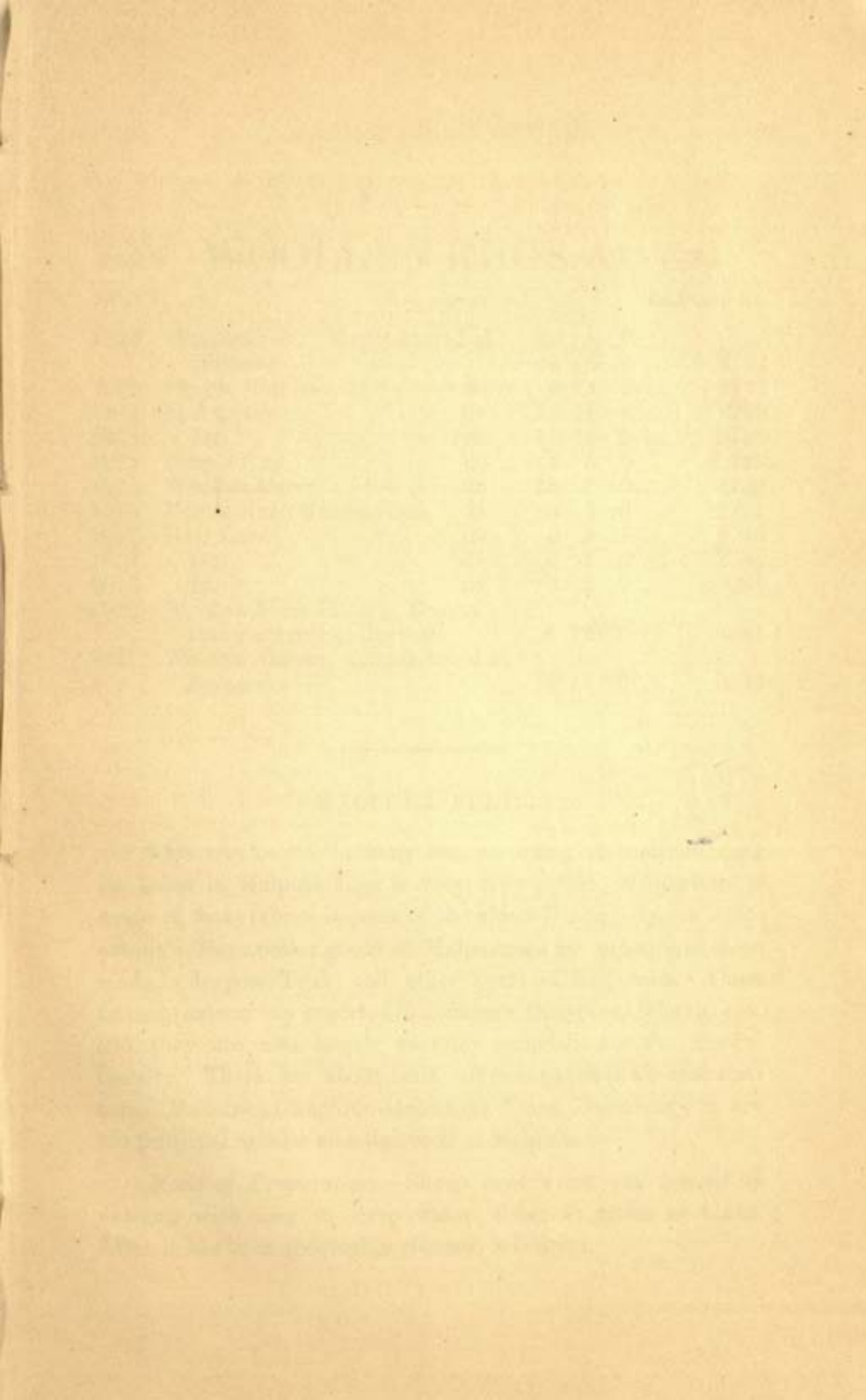
For stamping in gold or silver from 1 to 3 annas is paid per yard for the labour, the price depending on the pattern, the gold or silver leaves are paid for separately. The average price of stamping including material and labour exclusive of the price of cloth is:—

In Silver	... Rs. 0 10 0	per yard.
In Gold	... „ 3 4 0	„ „

No stamping is done in false metal unless specially asked for. The stamps are cut out in wood, and a paste is then prepared of

Gum Accaciæ	6	tolas	} For Silver stamping.	} For Gold stamping.
Chalk	3	"		
Hordeum Valgure	2½	masha		
Astera Canthra longifolia	2½	"		
Salt (if not Sugar Candy	9	"		
Yellow Ochre	2½	"		
Chandrus	1	"		

This paste is put on the palms of the workmen's left hand, the palm serving as a pad from which the paste is put on the stamp, and with the latter stamped on the cloth. A second workman at the same time takes up the gold or silver beaten-leaves with a small cloth pad, and applies it to the cloth where the paste has been previously put. After this work has dried, which takes only a few hours, the same is polished on a marble slab with an agate pestle.



Section E.
Class 39.

WOOLLEN RUGS, &C. &C.

Serial No.			Rs.	A.	P.	Exhibition No.
1010	Woollen Felt. Manufactured at Malpura		15	8	0 ...	2724
1011	Prayer Rug (round)	do	4	15	0 ...	2725
1012	Bed Cover	do	12	14	6 ...	2727
1013	Do	do	11	14	0 ...	2728
1014	Prayer Rug	do	5	3	0 ...	2729
1015	Woollen Cover	do	13	7	0 ...	2730
1016	Prayer Rug (Mohomedan)	do	6	3	0 ...	2731
1017	Hair Brush	do	0	2	6 ...	2733
1018	Do	do	0	2	6 ...	2744
1019	Do	do	0	2	0 ...	2734
1020	Woollen Floor Cloth or Durrie, manufactured at Jeypore		4	12	0 ...	3894
1021	Woollen Carpet, manufactured at Jeypore		3	15	0 ...	3896

MALPURA FELTS.

This very useful industry has, according to tradition, had its home in Malpura since a very early period, as mention is made of these fabrics in some of the oldest Hindu religious works extant. The woollen goods of Malpura are far superior to those made in Jeypore, Tonk, and other parts of Rajputana. These felts are extensively exported to Jodhpore, Odeypore, Bikanir, etc., and they are also largely used for mamdahs for the Bengal Cavalry. There are about ten families engaged in the manufacture. Mamdahs, Ghughies, Jánamázés, Asans, Bedcovers, etc., are the principal articles manufactured in Malpura.

Mode of Preparation.—Sheep wool is first well dressed by washing with soap in deep water, either in rivers or tanks. After it has been thoroughly cleaned, it is dried.

The material is again dressed and spread in thin layers upon a cotton cloth; it is then sprinkled with soap water, after which another layer of wool is placed on the first and similarly sprinkled; this process is repeated till it reaches the required thickness, when it is thoroughly saturated with soap water, and then gently beaten with a light stick.

This is continued until the wool becomes like a pulp, when it is worked into any kind of shape, and finally well washed with clean water. The prices of Malpura felts vary according to the quality.

One maund of wool costing Rs. 16 can be worked up into 15 or 18 ghughies or waterproof capes—

Wool	...	Rs. 16
Washing	...	1
Dressing	...	1
Labour	...	2
Total ...		20

These ghughies are sold at from Rs. 25 to Rs. 30 per score, thus giving the manufacturers on an average two annas per Rupee profit. There is a Raj-tax of Rs. 6-4-0 per cent. on Malpura Felts. One Ghughie or Mamdah of a common pattern takes 3 days to prepare. Prices of Ghughies vary from Rs. 1-4-0 the lowest, to Rs. 5 the highest, the felt being of a common quality.

About Rs. 3,000 to Rs. 4,000 worth of Felts are exported yearly.

I have not a doubt that if these fabrics were better known to Europeans, that there would be a much more extensive trade, as they are not only pretty, but also useful as carpets and rugs.

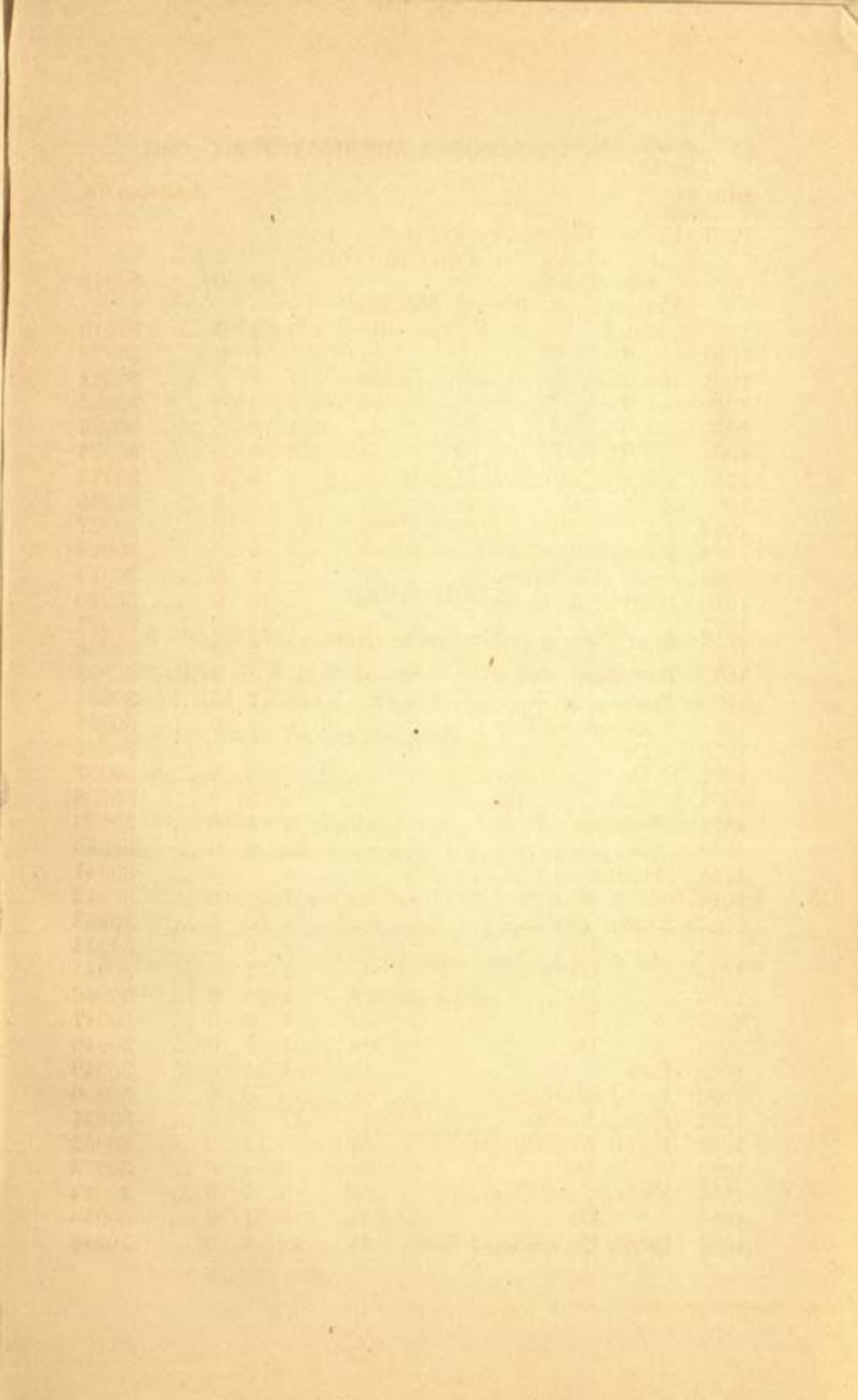
Section E.
Class 43. **MIXED FABRICS & EMBROIDERY WORK.**

Serial No.		Exhibition No.	
1022	Table Cloth. Exhibited by the Principal, School of Art, Jeypore	Rs. A. P.	
		157 8 0 ...	30881
1023	Saddle Cover do	157 8 0 ...	30882
1024	Hooka Cloth do	147 0 0 ...	30883
1025	Umbrella do	126 0 0 ...	30884
1026	Fan do	42 0 0 ...	30885
1027	One pair Dish Covers do	42 0 0 ...	30886
1028	Cap do	23 2 0 ...	30887
1029	Do do	21 0 0 ...	30888
1030	Velvet Table Cloth do	19 0 0 ...	30889
1031	Foot Rug (Asan) do	12 10 0 ...	30890
1032	Purse do	13 12 0 ...	30891
1033	Neck Cloth or Comforter do	10 8 0 ..	30892
1034	Waistcoat do	63 0 0 ...	30893
1035	Waistcoat (Chapkan) do	39 0 0 ...	30894
1036	Cap do	19 0 0 ...	30895
1037	Fancy Work do	15 12 0 ...	30896
1038	Dish Cover do	8 8 0 ...	30897
1039	Portrait of a Parsee	16 14 0 ...	30898
1040	Cap	14 14 0 ...	30899
1041	Strip of Embroidery, 40 inches. Exhibited by the Principal, Girls' School, Jeypore	1 6 0 ...	30900
1042	Do 36 inches do	2 6 0 ...	30901
1043	Do 40 do do	1 5 0 ...	30902
1044	Do 36 do do	2 10 0 ...	30903
1045	Do 44 do do	1 6 0 ...	30904
1046	Do 44 do do	0 15 0 ...	30905
1047	Do 38 do do	0 11 0 ...	30906
1048	Do 36 do do	2 0 0 ...	30907
1049	Do 36 do do	2 2 0 ...	30908
1050	Do 44 do do	1 3 0 ...	30909
1051	Do 44 do do	0 15 0 ...	30910
1052	Do 36 do do	1 5 0 ...	30911
1053	Do 39 do do	4 14 0 ...	30912
1054	Do 39 do do	1 14 0 ..	30913
1055	Do 36 do do	1 14 0 ...	30914
1056	Do 44 do do	1 6 0 ...	30915
1057	Do 39 do do	1 10 0 ...	30916
1058	Do 44 do do	0 15 0 ...	30917

Serial No.

Exhibition No.

1059	Strip of Embroidery, 31½ inches. Exhibited by the Principal, Girls' School, Jeypore	1	10	0	...	30918
	Embroidered Pocket Handkerchief					
	do	0	13	0	...	30919
1060	Do	1	1	0	...	30920
1061	Do	1	1	0	...	30921
1062	Do	2	10	0	...	30922
1063	Do	1	14	0	...	30923
1064	Do	4	4	0	...	30924
1065	2 Embroidered Caps (gold)	6	5	0	...	30925
1066	3 Do do	3	3	0	...	30926
1067	1 Do do	26	4	0	...	30927
1068	1 Pair Silk Socks (knitted)	8	8	0	...	30928
1069	Do Yarn	2	2	0	...	30929
1070	Native half Socks	1	10	0	...	30930
1071	Do do	0	11	0	...	30931
1072	Embroidered Shoe (gold)	23	2	0	...	30932
1073	Net Sheet (chader)	31	8	0	...	30933
1074	Do do	36	12	0	...	30934
1075	Embroidered Bag	6	4	0	...	30935
1076	Do Antimacassar	3	3	0	...	30936
1077	Do do	3	3	0	...	30937
1078	Do do	10	8	0	...	30938
1079	Phulkaree	27	5	0	...	30939
1080	Do	22	0	0	...	30940
1081	Handkerchief Darned Net	6	5	0	...	30941
1082	Do	7	6	0	...	30942
1083	Darned Net Lace	2	10	0	...	30943
1084	Do	8	0	0	...	30944
1085	Do	1	13	0	...	30945
1086	Do	1	10	0	...	30946
1087	Do	1	8	0	...	30947
1088	Do	1	1	0	...	30948
1089	Lace	1	15	0	...	30949
1090	Broad Silk Lace	8	0	0	...	30950
1091	Crewel border	17	6	0	...	30951
1092	Berlin Wool Slipper	5	12	0	...	30952
1093	Do	5	4	0	...	30953
1094	Embroidered Cushion	3	3	0	...	30954
1095	Do	3	11	0	...	30955
1096	Baby's Embroidered Robe	29	8	0	...	30956



Serial No.							Exhibition No.
1097	Embroidered Country Felt						
	Ashnot	do	10	8	0	...	30957
1098	Embroidered Country Felt Ashnot.						
	Exhibited by the Principal Girls' School, Jeypore.		13	12	0	...	30958
1099	Do Sheet (Chader)	do	12	10	0	...	30959
1100	Do Silk Waiscoat	do	27	5	0	...	30960
1101	Do Tea Cloth	do	5	12	0	...	30961
1102	Do	do	19	0	0	...	30962

EMBROIDERY.

A considerable quantity of embroidery is made in the School of Art, but it is chiefly copied from the Embroidered Work of Delhi and Lucknow. The Embroidery is worked on Silk, Velvet, Cotton or Woolen materials.

The process is simple.

The design is a raised one worked on the material in cotton thread, this is afterwards covered with gold thread or wire.

Numerous specimens are exhibited both from the Jeypore Girls' School and from the School of Arts. The value is fixed by calculating the amount of gold wire used, plus the labour which is charged, at a rate of 14 annas a tola.

Section E.
Class 45.

FANCY WORK.

Serial No.

Exhibition No.

		Rs. A. P.			
1103	Cotton Garlands for decorating Idols. Exhibited by Raghoo Nath Brahmin	1	9	0 ...	29240
1104	Do do	1	9	0 ...	29241
1105	Do do	1	1	0 ...	29242
1106	Do do	1	1	0 ...	29243
1107	Do do	0	11	0 ...	29244
1108	Do do	0	11	0 ...	29245
1109	Do do	0	9	0 ...	29246
1110	Do do	0	6	6 ...	29247
1111	Do do	0	4	6 ...	29248
1112	Pair do	0	6	6 ...	29949

Section E. BOOTS, SHOES & SLIPPERS.

Class 47.

Serial No.

Exhibition No

		Rs. A. P.			
1113	1 Pair Female Shoes. Manufactured at Jeypore	do	0	11 0 ...	28786
1114	Do	do	1	0 0 ...	28787
1115	Do	do	0	13 0 ...	28788
1116	Do	do	0	13 0 ...	28789
1117	Do	do	1	9 0 ...	28790
1118	Do	do	0	13 0 ...	28791
1119	Do	do	0	15 0 ...	28792
1120	Do	do	0	15 0 ...	28793
1121	Do	do	0	13 0 ...	28794
1122	Do	do	0	12 0 ...	28795
1123	Do	do	1	4 6 ...	28796
1124	1 pair Shoes worn by men	do	1	5 0 ...	28797
1125	Do do	do	1	9 0 ...	28798

Serial No.				Exhibition No.
1126	1 pair Shoes worn by men. Manu- factured at Jeypore	Rs.	A. P.	
		1	5 0 ...	28799
1127	Do do	1	6 0 ...	28800
1128	Do do	1	2 0 ...	28801
1129	Do do	1	5 0 ...	28802
1130	Do do	1	2 0 ...	28803
1131	Do do	1	5 0 ...	28804
1132	1 pair Shoes worn by women. Manufactured at Jeypore	1	9 0 ...	28805
1133	1 do men	0	14 6 ...	28806
1134	1 do children	0	2 0 ...	28807

Boots, shoes and slippers for native use are largely made at Jeypore, and are exported all over Rajputana. There are about 800 families engaged in this trade, who are mostly Mohamedans and Hindus of the Chamar caste: the former are the better workmen. The leather is tanned in Jeypore by the latter caste. Embroidery on the shoes is generally done by the wives of the shoemakers; the cost of shoes varies from As. 4 to Rs. 8, depending on quality. The individual workmen are earning from As. 2 to As. 4 per diem.

Section E. **JEWELLERY & PRECIOUS STONES.**
Class 50.

Serial No.		Exhibition No.	
1135	Garnet Necklace, No. 1. Exhibited by	Rs. A.	
	Mr. S. J. Telléry	157 8 ...	30751
1136	Do 2 do	34 6 ...	30752
1137	Do 3 do	27 4 ...	30753
1138	Do 4 do	36 12 ...	30754
1139	Do 5 do	31 8 ...	30755
1140	Do 6 do	26 12 ...	30756
1141	Do 7 do	26 12 ...	30757
1142	Do 8 do	31 8 ...	30758
1143	Do 9 do	31 8 ...	30759
1144	Do 10 do	34 6 ...	30760
1145	Do 11 do	31 8 ...	30761
1146	Do 12 do	16 12 ...	30762
1147	Do 13 do	15 12 ...	30763
1148	Do 14 do	15 12 ...	30764
1149	Do 15 do	15 4 ...	30765
1150	Do 16 do	10 0 ...	30766
1151	Do 17 do	63 0 ...	30767
1152	Do 18 do	36 12 ...	30768
1153	Do 19 do	37 12 ...	30769
1154	Do 20 do	37 12 ...	30770
1155	Do 21 do	37 12 ...	30771
1156	Do 22 do	36 12 ...	30772
1157	Do 23 do	29 7 ...	30773
1158	Do 24 do	26 12 ...	30774
1159	Do 25 do	33 14 ...	30775
1160	Do 26 do	17 6 ...	30776
1161	Do 27 do	40 8 ...	30777
1162	Do 28 do	26 4 ...	30778
1163	Do 29 do	21 0 ...	30779
1164	Do 30 do	21 0 ...	30780
1165	Do 31 do	36 12 ...	30781
1166	Do 32 do	26 4 ...	30782
1167	Do 33 do	31 8 ...	30783
1168	Do 34 do	23 10 ...	30784
1169	Do 35 do	23 10 ...	30785
1170	Do 36 do	21 0 ...	30786

Section E. JEWELLERY & PRECIOUS STONES—Contd. 49
Class 50.

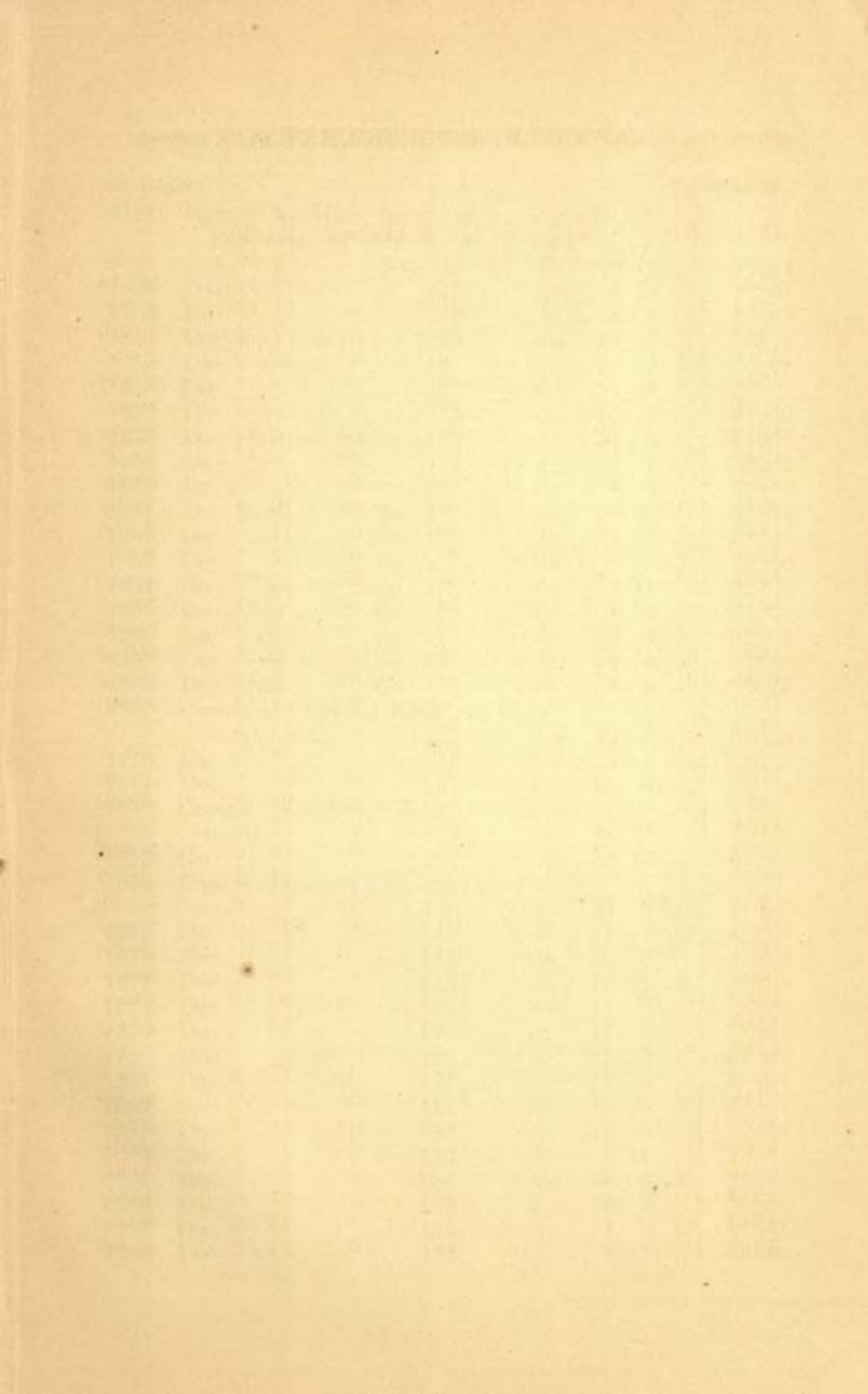
Serial No.

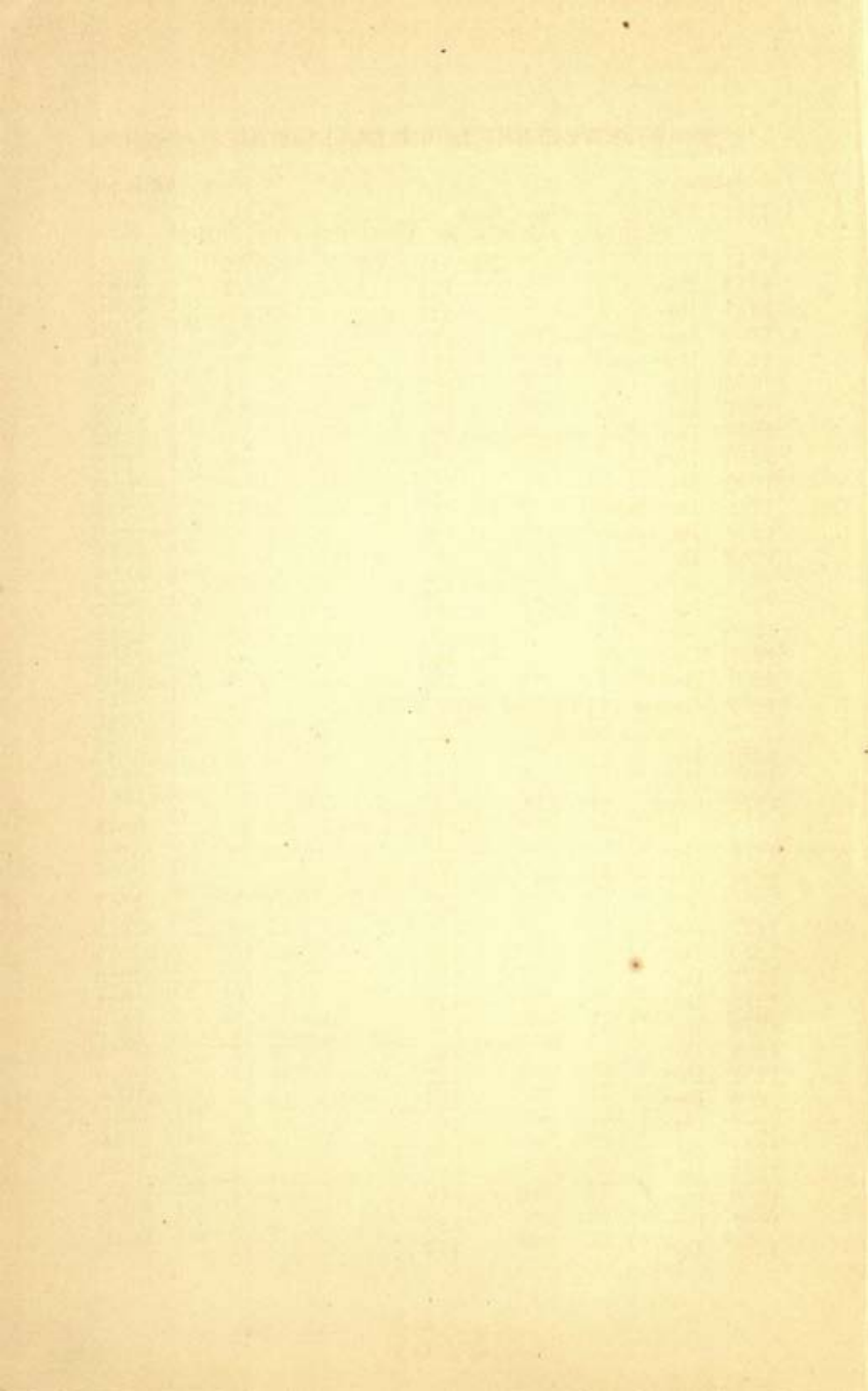
Exhibition No

1171	Garnet Necklace No. 37.	Exhibited by	Rs. A.	
	Mr. S. J. Telléry		14 4 ...	30787
1172	Do	38 do	12 10 ...	30788
1173	Do	39 do	16 12 ...	30789
1174	Do	40 do	26 4 ...	30790
1175	Do	41 do	17 6 ...	30791
1176	Do	42 do	17 6 ...	30792
1177	Do	43 do	17 6 ...	30793
1178	Do	44 do	17 6 ...	30794
1179	Do	45 do	8 8 ...	30795
1180	Do	46 do	8 8 ...	30796
1181	Do	47 do	10 0 ...	30797
1182	Do	48 do	7 6 ...	30798
1183	Do	49 do	7 14 ...	30799
1184	Do	50 do	5 12 ...	30800
1185	Do	51 do	9 0 ...	30801
1186	Do	52 do	7 14 ...	30802
1187	Do	53 do	9 0 ...	30803
1188	Do	54 do	6 14 ...	30804
1189	Do	55 do	7 6 ...	30805
1190	Do	56 do	6 14 ...	30806
1191	Do	57 do	26 4 ...	30807
1192	Do	58 do	21 0 ...	30808
1193	Do	59 do	12 10 ...	30809
1194	Do	60 do	12 2 ...	30810
1195	Do	61 do	10 0 ...	30811
1196	Do	62 do	11 0 ...	30812
1197	Do	63 do	11 0 ...	30813
1198	Do	64 do	10 8 ...	30814
1199	Do	65 do	3 12 ...	30815
1200	Do	66 do	3 8 ...	30816
1201	Do	67 do	3 12 ...	30817
1202	Do	68 do	5 4 ...	30818
1203	Do	69 do	5 4 ...	30819
1204	Do	70 do	15 4 ...	30820
1205	Do	71 do	6 4 ...	30821
1206	Do	72 do	2 10 ...	30822
1207	Do	73 do	7 6 ...	30823
1208	Do	74 do	4 12 ...	30824
1209	Do	75 do	11 8 ...	30825
1210	Do	76 do	11 8 ...	30826

50 Section E. JEWELLERY & PRECIOUS STONES—Contd.
Class 50.

Serial No.		Exhibition No.	
1211	Garnet Necklace No. 77. Exhibited by Mr. S. J. Telléry	Rs. A.	
		12 10 ...	30827
1212	Do 78 do	14 12 ...	30828
1213	Do 79 do	14 12 ...	30829
1214	Do 80 do	7 2 ...	30830
1215	Do 81 do	12 0 ...	30831
1216	Do 82 do	5 12 ...	30832
1217	Do 83 do	5 12 ...	30833
1218	Do 84 do	5 12 ...	30834
1219	Do 85 do	5 12 ...	30835
1220	Do 86 do	11 8 ...	30836
1221	Do 87 do	16 4 ...	30837
1222	Do 88 do	11 8 ...	30838
1223	Do 89 do	5 0 ...	30839
1224	Do 90 do	15 12 ...	30840
1225	Do 91 do	5 12 ...	30841
1226	Do 92 do	5 4 ...	30842
1227	Do 93 do	6 5 ...	30843
1228	Do 94 do	4 12 ...	30844
1229	Do 95 do	4 12 ...	30845
1230	Do 96 do	21 0 ...	30846
1231	Do 97 do	4 12 ...	30847
1232	Do 98 do	31 8 ...	30848
1233	Do 99 do	21 0 ...	30849
1234	Do 100 do	21 0 ...	30850
1235	Do 101 do	12 10 ...	30851
1236	Do 102 do	12 12 ...	30852
1237	20 Tola Garnet (small) 103 do	63 0 ...	28836
1238	160 do 104 do	222 10 ...	28837
1239	10 Pieces do 105 do	12 10 ...	28838
1240	2 do do 106 do	36 12 ...	28839
1241	11 do do 107 do	36 12 ...	28840
1242	3 do do 108 do	26 4 ...	28841
1243	Garnet Necklace, facet cut pendants 109 do	17 6 ...	30983
1244	Do 110 do	17 6 ...	30987
1245	Do 111 do	26 4 ...	30988
1246	Do 112 do	23 2 ...	30989
1247	Do 113 do	23 2 ...	30990
1248	Do 114 do	21 0 ...	30991
1249	Do 115 do	23 2 ...	30992
1250	Do 116 do	21 0 ...	30993



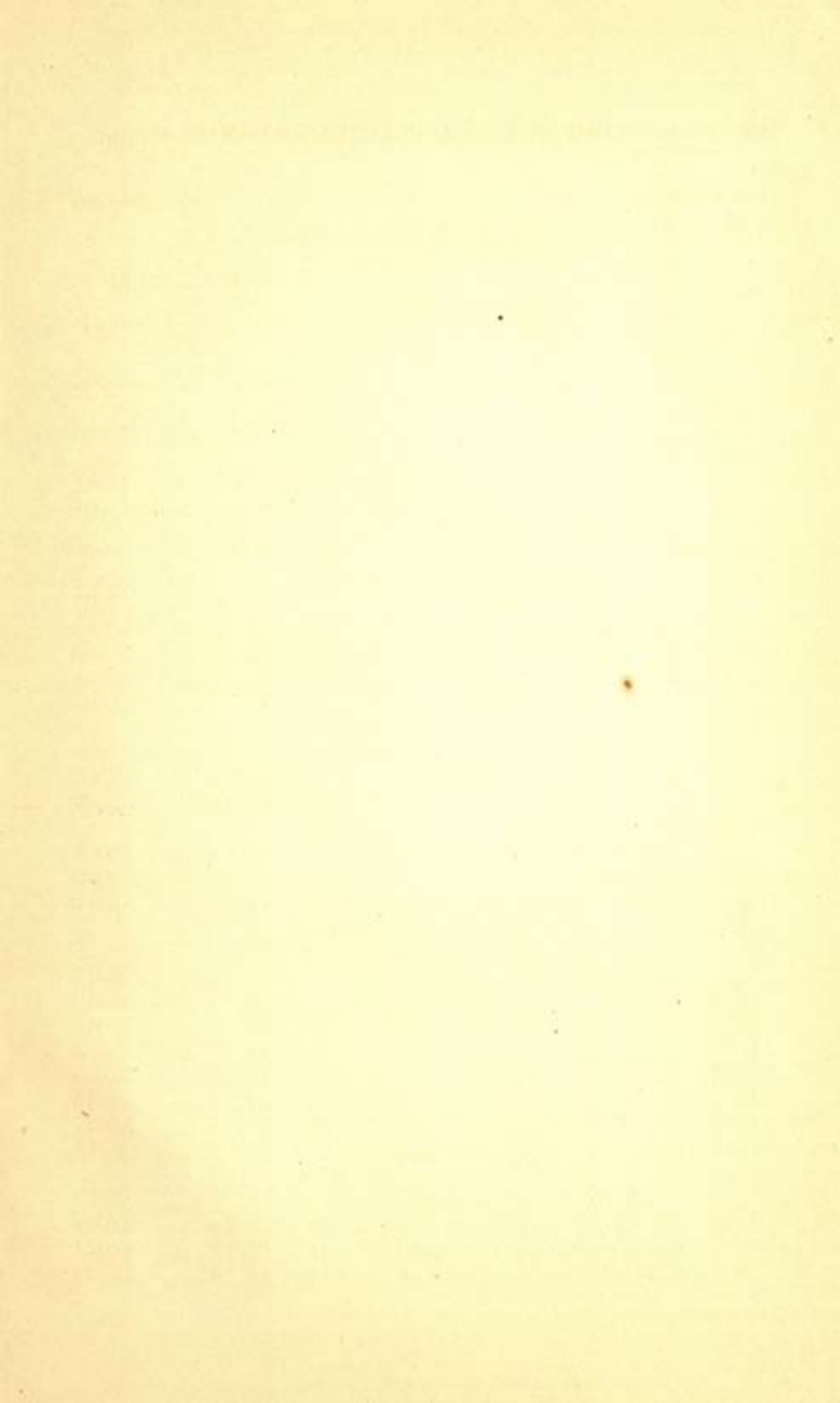


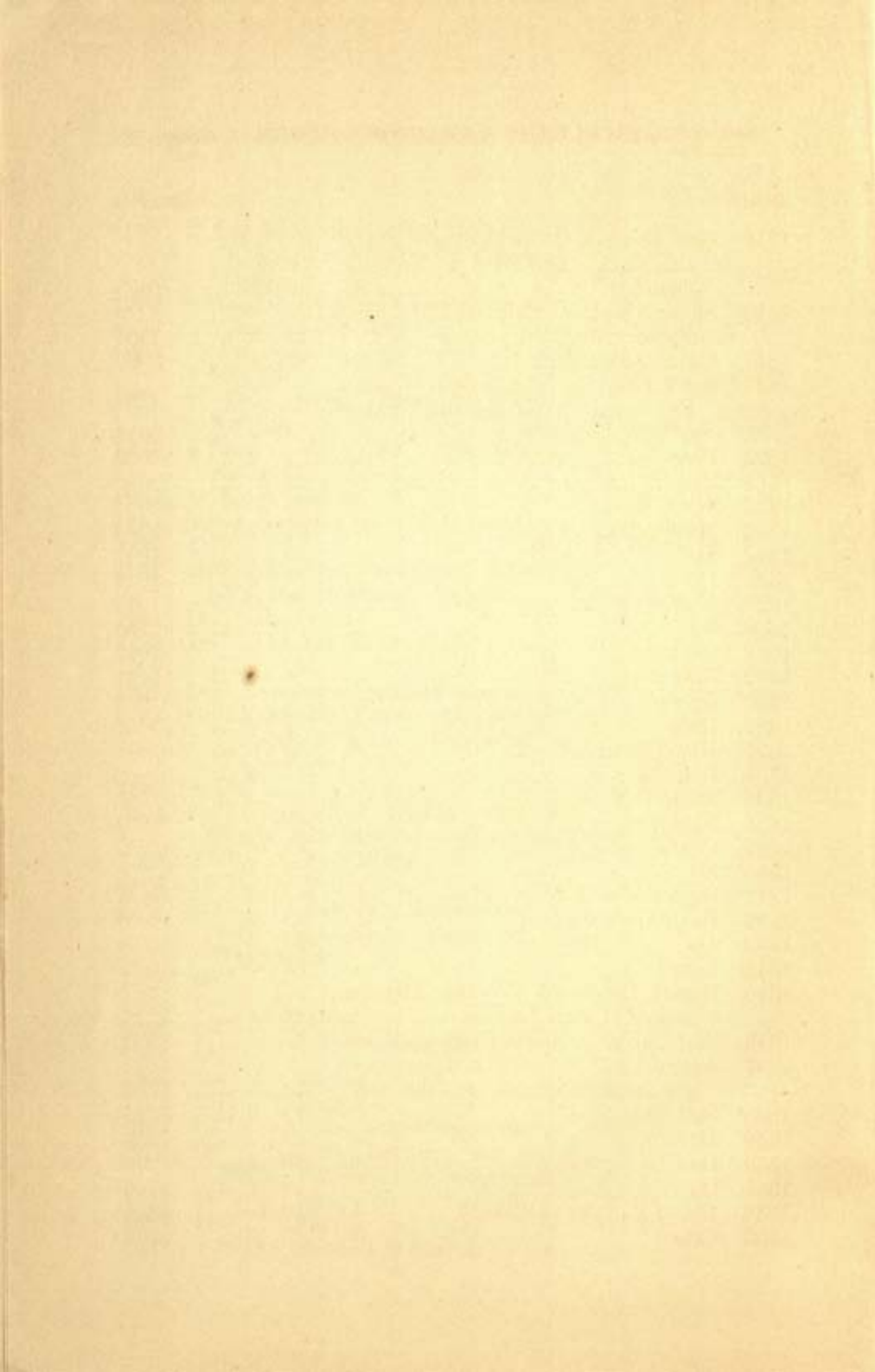
Section E. JEWELLERY & PRECIOUS STONES—*Contd.* 51
Class 50.

Serial No.		Exhibition No.			
1251	Garnet Necklace, facet cut pendants	Rs. A.			
	Exhibited by Mr. S. J. Telléry				
	No. 117	do	36 12 ...	30994	
1252	Do	118	do	36 12 ...	30995
1253	Do	119	do	26 4 ...	30996
1254	Do long beads	120	do	23 2 ...	30997
1255	Do pendants	121	do	15 12 ...	30998
1256	Do do	122	do	15 12 ...	30999
1257	Do do	123	do	18 14 ...	31000
1258	Do plain, cut pendants	124	do	31 8 ...	31001
1259	Do	125	do	4 8 ...	31002
1260	Do	126	do	4 4 ...	31003
1261	Do facet, do	127	do	36 12 ...	31004
1262	Do plain, do	128	do	8 8 ...	31005
1263	Do do do	129	do	8 8 ...	31006
1264	Do do do	130	do	4 12 ...	31007
1265	Do do do	131	do	7 14 ...	31008
1266	Do do do	132	do	8 8 ...	31009
1267	Do do do	133	do	4 8 ...	31010
1268	Do do do	134	do	8 0 ...	31011
1269	Garnet and Crystal Necklace plain, in cut beads,	135	do	23 8 ...	31012
1270	Do	136	do	26 4 ...	31013
1271	Do	137	do	21 0 ...	31014
1272	Crystal Necklace, facet cut round beads,	138	do	16 12 ...	31015
1273	Do	139	do	18 14 ...	31016
1274	Garnet Necklace, plain cut round beads	140	do	11 8 ...	31017
1275	Do	141	do	11 8 ...	31018
1276	Do	142	do	12 10 ...	31019
1277	Do	143	do	13 11 ...	31020
1278	Do	144	do	11 8 ...	31021
1279	Do	145	do	12 10 ...	31022
1280	Do	146	do	13 2 ...	31023
1281	Do	147	do	12 10 ...	31024
1282	Do	148	do	12 10 ...	31025
1283	Do	149	do	12 10 ...	31026
1284	Do	150	do	3 11 ...	31027
1285	Do	151	do	4 4 ...	31028
1286	Do	152	do	4 4 ...	31029
1287	Do	153	do	4 0 ...	31030
1288	Do	154	do	3 11 ..	31031

52 Section E. JEWELLERY & PRECIOUS STONES—*Contd.*
Class 50.

Serial No.		Exhibition No.	
1289	13 Doz. Facet cut Garnet Ring Stones, No. 155, Exhibited by Mr. S. J. Telléry	Rs. 37 12 ..	31032
1290	8 Pieces cut Garnet Caponchons, very fine colors No. 156	do 52 8 ...	31033
1291	Silver Necklace set with Garnet No. 157	do 37 12 ...	31034
1292	1 Doz. Silver Bracelets (Churies) No. 158	do 18 14 ...	31035
1293	4 Pairs do set with Garnets No 159	do 35 12 ...	31036
1294	16 Large Garnets	do 212 8 ...	
1295	Silver Necklace set with Garnets	do 47 13 ...	
1296	Do	do 47 13 ...	
1297	Gold Enamelled Card Case. Exhibit- ed by Soogunchand, Jeypore	136 0 ...	52001
1298	Do Bracelet	do 111 9 ...	52002
1299	Do Locket (Heart shape)	do 44 10 ...	52003
1300	Do do do	do 45 11 ...	52004
1301	Do Bracelet set with Diamonds	do 171 1 ...	52005
1302	Gold Enamelled Bracelet (Jeypore and Pertabgurh work). Exhibited by Soogunchand, Jeypore	106 4 ...	52006
1303	4 Do do	do 216 12 ...	52007
1304	Gold Enamelled Locket set with Pearls. Exhibited by Soogunchand	69 1 ...	52008
1305	6 Do Fish Rings	do 57 6 ...	52009
1306	14 Do Plain do	do 74 6 ...	52010
1307	Do Pendent (Mango shape) set with Diamonds. Exhibited by Soogunchand	63 12 ..	52011
1308	Do	do 26 9 ...	52012
1309	Do	do 40 6 ...	52013
1310	Do	do 24 7 ...	52014
1311	Do	do 12 12 ...	52015
1312	Do Locket	do 32 15 ...	52016
1313	Do Broach	do 58 7 ...	52017
1314	Do do (Butterfly pattern)	do 53 2 ...	52018
1315	Do Shirt Buttons, set of 4 pieces. Exhibited by Soogunchand	19 2 ...	52919
1316	Do Sleeve Links (2 pairs)	do 31 14 ...	52020
1317	Do Errings (one pair)	do 12 12 ..	42021
1318	2 Watch Pendent Whistles	do 34 0 ...	52022



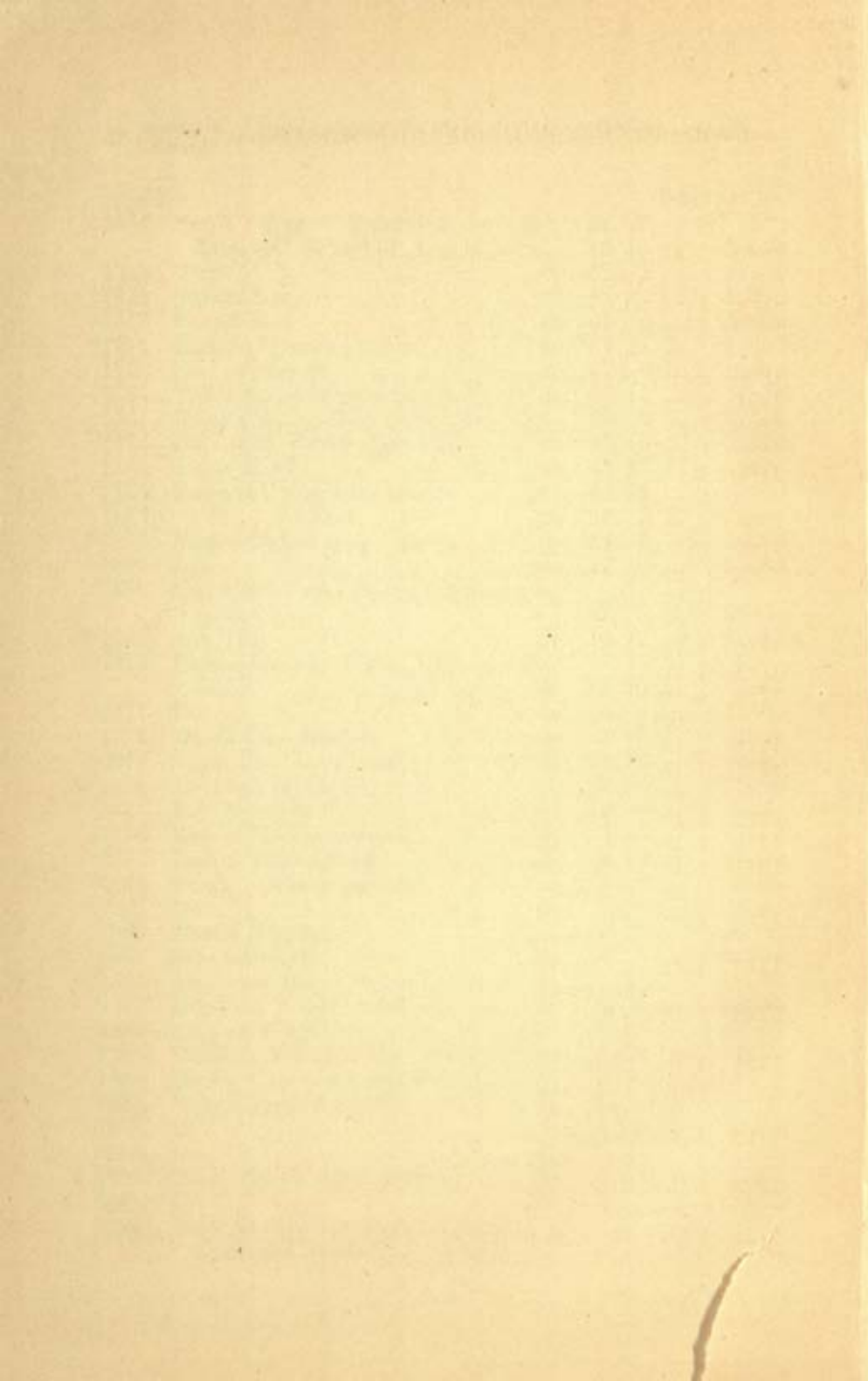


Section E. JEWELLERY & PRECIOUS STONES—*Contd.* 53
Class 50.

Serial No.		Exhibition No.
1319	Gold Enamelled Necklace with seven Pendants. Exhibited by Soogunchand	Rs. A. 96 11 ... 7638
1320	Silver Necklace. Exhibited by the Jail Factory, Jeypore	31 8 ... 3901
1321	1 Pair Silver Bracelet do	17 4 ... 3900
1322	Scent Phial or Terai Gold Enamel. Exhibited by the Principal, School of Art, Jeypore.	170 0 ... 52038
1323	Pearl Toilet Stand with Tray do	223 2 ... 52039
1324	Pair of Bracelets (Fish pattern) do	63 12 ... 52040
1325	Snuff Box do	76 8 ... 52041
1326	Mango Shape Charm do	31 14 ... 52042
1327	Do do do	20 12 ... 52043
1328	Do do do	17 8 ... 52044
1329	Locket (Heart Shape.) do	26 9 ... 52045
1330	Do do do	26 9 ... 52046
1331	Charm (Boat Shape.) do	7 7 ... 52047
1332	Fish Ring, Plain Gold do	6 14 ... 52048
1333	Do do do	6 14 ... 52049
1334	Do do do	7 7 ... 52050
1335	Hair Pin with Pearl do	6 6 ... 52051
1336	Bracelets do	116 14 ... 52052
1337	Snuff Box do	132 13 ... 52053
1338	Necklace set with Feroza do	265 10 ... 52054
1339	Charm (Mango Shape) do	31 14 ... 52055
1340	Do do do	29 12 ... 52056
1341	Goglet with Tray (Surahi) do	148 12 ... 52057
1342	Box (Apple Shape) do	58 7 ... 52058
1343	Do do do	34 0 ... 52059
1344	Lota do do	25 8 ... 52060
1345	Lota. Exhibited by the Principal, School of Art, Jeypore. do	25 8 ... 52061
1346	Salt Cup with Spoon Gilt inside do	23 6 ... 52062
1347	Antimony Box, with a figure representing Peacock on the top	20 3 ... 52063
1348	Salt Cup do	19 2 ... 52064
1349	Do do	19 2 ... 52065
1350	Do do	19 2 ... 52066
1351	Do do	19 2 ... 52067
1352	Set of Buttons (4 Pieces) do	10 10 ... 52068
1353	Cross do	3 3 ... 52069

54 Section E JEWELLERY & PRECIOUS STONES—*Contd.*
Class 50.

Serial No.			Exhibition No.
1354	Small Tray. Exhibited by the Principal, School of Art, Jeypore.	Rs. A. 15 15 ...	52070
1355	Tray do	36 2 ...	52071
1356	Square Box do	42 8 ...	52072
1357	Round Box do	40 6 ...	52073
1358	Hooka (Jeypore pattern) do	164 11 ...	52074
1359	Do (Jodhpore ") do	51 0 ...	52075
1360	Toilet Stand (pigeon pattern) do	98 13 ...	52076
1361	Scent Phial or Rose Sprinkler do	40 6 ...	52077
1362	Cup with Cover (Ganesh) do	85 0 ...	52078
1363	Sugar Bowl do	63 12 ...	52079
1364	Engraved Mug with handle do	46 12 ...	52080
1365	do without do do	22 5 ...	52081
1366	Engine-turned mug do	24 7 ...	52082
1367	Jug do	47 13 ...	52083
1368	Sugar Bowl with Spoon (elephant leg pattern) do	37 3 ...	52084
1369	Ash Tray do	15 15 ...	52085
1370	Engine-turned Wine Cup, gilded inside do	10 10 ...	52086
1371	Do do	6 6 ...	52087
1372	Match Case Holder do	9 0 ...	52088
1373	Sugar Bowl with handle do	12 12 ...	52089
1374	Necklace (Fillagree) do	29 12 ...	52090
1375	Pair Bracelets do	21 4 ...	52091
1376	Brooch (flower pattern) do	5 5 ...	52092
1377	Pair of Earrings do	3 12 ...	52093
1378	Broach (flower pattern) do	8 12 ...	52094
1379	Do do	8 12 ...	52095
1380	Hooka Mouthpiece do	17 0 ...	52096
1381	Do (elephant pattern) do	42 8 ...	52097
1382	Antimony Box with pearl fringes do	12 12 ...	52098
1383	Drinking Vessel (chooskey) do	8 8 ...	52099
1384	Tray on 3 legs do	3 12 ...	52100
1385	Drinking Vessel do	6 14 ...	52101
1386	Double Cup, one inside the other do	5 5 ...	52102
1387	Wine Cup with handle do	1 5 ...	52103
1388	Do do	1 5 ...	52104
1389	Do do	1 5 ...	52105
1390	Silver Broach (tiger pattern) do	3 11 ...	52106
1391	Do do	3 11 ...	52107
1392	16 pieces very fine Garnets (large) Exhibited by Mr. S. J. Telléry	2 10 ...	31180



Serial No.				Rs.	A.	Exhibition No.
1393	1	Silver Necklace set with Garnets.				
		Exhibited by Mr. S. J. Telléry	49	8	...	31242
1394	1	Silver Necklace set with Garnets do	49	8	...	31243
1395	1	Garnet and Crystal Necklace with Pendants do	26	8	...	31244
1396		Silver Necklace set with Garnets	36	12	...	31245
1397		Garnet Necklace (Silver Enamelled)	21	0	...	31246
1398	Do	do do do	21	0	...	31247
1399	One Pair	do do do	16	12	...	31248
1400	Do	Garnet Earring Button set in gold do do	0	14	...	31249
1401	8 Pairs	do do do	2	12	...	31250
1709	6	Gold enamelled Watch Chain Pendants set with Diamonds. Exhibited by Kasinath, Jeweller, Rs. 79-12 each or the lot	478	0	...	52365
1710	1	Do without Jewels do	63	12	...	52366
1711	1	Do do do	69	1	...	52367
1712	4	Do do @ Rs. 34 each or the lot	136	0	...	52368
1713	1	Do do do	26	9	...	52369
1714	1	Do do do @ Rs. 17 each, or both	34	0	...	52370
1715	1	Do Bracelet with diamonds	850	0	...	52371
1716	1	Do do do	796	0	...	52372
1717	1	Do Bracelet set with two pearls do	212	8	...	52373
1718	1	Do Bracelet set with eighteen pearls do	239	1	...	52374
1719	1	Do Bracelet set with two pearls do	239	1	...	52375
1720	1	Do Bracelet without Jewels do	175	5	...	52376
1721	1	Do Bracelet set with 16 pearls, enamelled in and outside do	212	8	...	52377
1722	1	Bracelet, Dragon-headed, set with Diamonds do	228	7	...	52378
1723	1	Gold Enamelled Bracelet. (Elephant-headed) do	1062	8	...	52379
1724	1	Do Bowl set with Diamonds do	212	8	...	52380

56 Section E JEWELLERY & PRECIOUS STONES—*Contd.*
Class 50.

Serial No.		Exhibition No.			
1725	4 Gold Enamelled Watch Chain Pendants (Whistles). Exhibited by Kasinath Jeweller, Jeypore. @ Rs. 21-4 each, or the lot	Rs. A.			
		85	0	...	52381
1726	1 Do Watch Chain Pendants (Fish pattern) do	42	8	...	52382
1727	2 Do Toothpicks @ 7-7 each or the lot do	14	14	..	52383
1728	1 Do "Ramnamee" do	23	6	...	52384
1729	2 Do Broach (Tiger pattern) do	21	4	...	52385
1730	Do Locket set with Pearls do	212	8	...	52386
1731	1 Do Locket without Jewels do	79	11	...	52387
1732	2 Do do @ 63-4 each, or the lot do	127	8	...	52388
1733	2 Do do @ 34 each, or the lot do	68	0	...	52389
1734	2 Do do @ 26-9 each, or the lot do	53	2	...	52390
1735	5 Do Rings (Jeypore Fish pattern) @ 12-14 each, or the lot do	63	12	...	52391
1736	6 Do do @ 8-8 each, or the lot do	51	0	...	52392
1737	5 Do Shirt Studs set with Diamond do	53	2	...	52393
1738	4 Gold Enamelled Shirt Studs without Jewels. do	22	5	...	52394
1739	1 Do Scent Bottle (Attardán) set with Diamonds do	531	4	...	52395
1740	1 Coral Necklace do	212	8	...	52396
1741	2 Silver Armlets (Bájoo) do @ 15-15 each do., or for pair	31	14	...	52325
1742	1 Pair Earrings (Morputta) do	21	4	...	52326
1743	1 Do (Bindee) do	17	0	...	52327
1744	2 Silver Foot Ornaments (Karrás) @ 37-3 each do or for both	74	6	...	52328
1745	2 Do (Mahrattee) @ 37-3 each do or for both	74	6	...	52329
1746	2 Do (Sanklas) @ 15-15 each, or for both	31	14	...	52330
1747	2 Do (Pazebs) @ 85 each, or for both	170	0	...	52331
1748	2 Do @ 50-7-6 each, or for both	100	15	...	52332
1749	2 Silver Toe Ornaments (Pholrees) @ 37-3 each, or for both	74	6	...	52333

Serial No.	Exhibition No.
1750 1 Silver Plate. Exhibited by Kasinath, Rs. A. Jeweller, Jeypore	85 0 ... 52334
1751 1 Do Bowl with Cover, handle Parrot shape do	42 8 ... 52335
1752 1 Do Cup (Abkhora) do	26 9 ... 52336
1753 4 Silver Pendants (mango-shaped) @ 12-14 each, or the lot do	51 0 ... 52337
1754 1 Gold Necklace do	223 2 ... 52338
1755 1 Do Band Necklace, (Háns or Tonk) do	371 14 ... 52339
1756 1 Do Necklace do	451 9 ... 52340
1757 1 Do do with 21 pendants do	239 1 ... 52341
1758 1 Do do consisting of small Beads do	85 0 ... 52342
1759 1 Do do mice teeth pattern (churhá dánti) do	106 4 ... 52343
1760 1 Do do consisting of 16 Hyderá- bád gold coins (Khatta) do	170 0 ... 52344
1761 1 Do do consisting of 10 Hyderá- bád gold coins do	85 0 ... 52345
1762 1 Do do ornament used for head decoration (Ariya) do	85 0 ... 52346
1763 1 Do do (Flower pattern) do	79 11 ... 52347
1764 1 Do do (Bindee) do	42 8 ... 52348
1765 2 Do Bracelets (Bangles)	239 1 ... 52349
1766 1 Do do (mice teeth pattern) do	85 0 ... 52350
1767 1 Gold enamelled Necklace do	1275 0 ... 52351
1768 1 Do do	637 8 ... 52352
1769 1 Do (Rámnámee) do	223 2 ... 52353
1770 1 Do (Baleora) do	850 0 ... 52354
1771 1 Do do do	371 14 ... 52355
1772 1 Do (cord pattern) do	345 5 .. 52356
1773 2 Do Card Cases at 159-6 each, or the lot do	318 12 ... 52357
1774 1 pair gold earrings do	531 4 ... 52358
1775 Do do (Fish pattern) do	212 8 ... 52359
1776 3 pairs do (Leaf pattern) at 79-11 per pair, or the lot do	239 1 ... 52360
1777 1 pair do	53 2 ... 52361
1778 6 pairs (Flower pattern) at 42-8 per pair, or the lot	255 0 ... 52362
1779 1 pair do	42 8 ... 52363
1780 2 pairs at 42-8 per pair, or for both do	85 0 ... 52364

58 Section E. JEWELLERY & PRECIOUS STONES—*Contd.*
Class 50.

Serial No.		Exhibition No.	
1781	1 Silver Necklace; (Bhaddee.) Exhibited by Kasi Nath, Jeweller, Jeypore. Price	Rs. A.	
		170 0 ...	52301
1782	1 Do with 11 chains	63 12 ...	52302
1783	1 Silver Necklace. (Hans.) do	21 4 ...	52303
1784	1 Do (leaf pattern) do	26 9 ...	52304
1785	1 Do (of 6 chains) do	34 0 ...	52305
1786	1 Do (ordinary pattern) do	26 9 ...	52306
1787	1 Do do do	24 7 ...	52307
1788	1 Do do do	12 12 ...	52338
1789	1 Do (Taj pattern) do	42 8 ...	52309
1790	Silver Belt do	53 2 ...	52310
1791	4 Silver Bracelets, at Rs. 22-5 each or the lot do	89 4 ...	52311
1792	2 Bracelets, (Pohochi) do	26 9 ...	52312
1793	2 Do (round beads.) do at Rs. 9-9, or the lot	19 2 ...	52313
1794	2 Do (Hexagonal) do at Rs. 7-15-6 or the lot	15 15 ...	52314
1795	2 Do Bangles with Pendants Bugree at Rs. 18-9-6 or for lot	37 3 ...	52315
1796	2 Do without do at Rs. 8-8 or the lot	17 0 ...	52316
1797	1 Do Plain do	9 9 ...	52317
1798	2 Silver Karas at Rs. 5-5 or the lot	10 10 ...	52318
1799	1 Do with beads do	19 2 ...	52319
1800	2 Do with pendants do	21 4 ...	52320
1801	1 Do (Jhibbee) do	17 0 ...	52321
1802	2 Silver Armlets (plain Bájoo) do	58 7 ...	52322
1803	1 Do with pendants do	47 13 ...	52323
1804	1 Do do do	47 13 ...	52324

GARNETS.

It is not at all certain when garnets were first discovered in Rajputana, but as far back as fifty years ago rough stones are known to have been exported, which had been cut by Delhi Lapidaries for jewellery.

The people engaged in digging the quarries are mostly Joghies, who live in the Kishengurh State, and it is quite certain that this sect of mendicants has for a long period been

1. The first part of the document is a list of names and addresses, which are arranged in a columnar fashion. The names are written in a cursive script, and the addresses are written in a more formal, printed style. The list appears to be a directory or a roster of some kind.

2. The second part of the document is a series of paragraphs of text. The text is written in a cursive script, and it appears to be a letter or a report of some kind. The paragraphs are separated by small gaps, and the text is written in a clear, legible hand.

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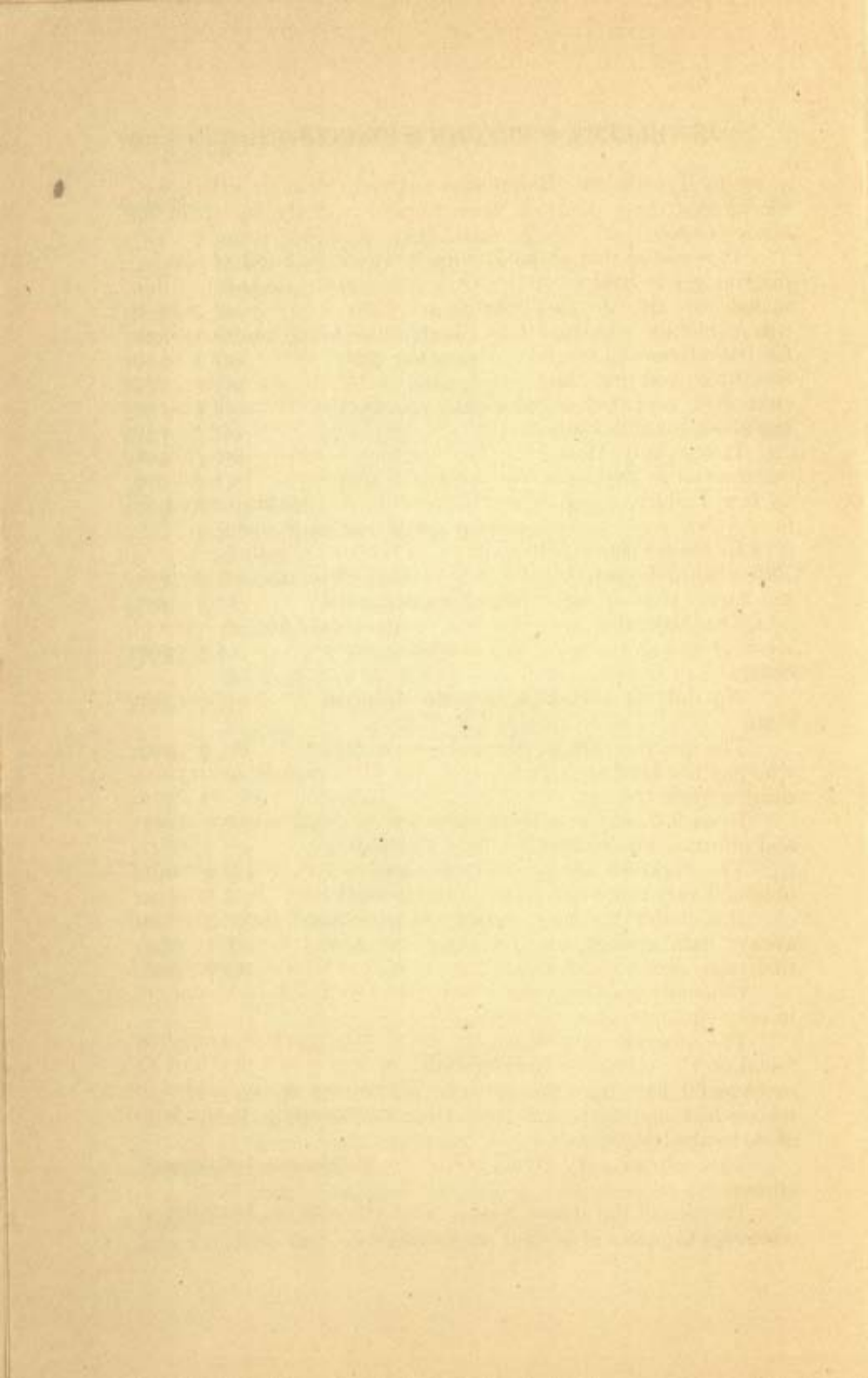
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acquainted with the Rajputana quarries, for it is a fact well known that these quarries were worked secretly by them for many years.

It is stated that these Joghies were in the habit of making pilgrimages to Sangwa in the Oodeypore State, and also to Rajmahal in the Jeypore State, regularly every year, and it was generally supposed that these men went into the jungle for devotional purposes. About the year 1840, however, it was discovered that these people used to collect garnets from the river beds, and they are also known to have commenced quarrying about the same period.

It was only after this discovery that the Rajputana States commenced to levy a tax on the right to quarry. In addition to the Joghies, the Balajees, Kalleds and Goojur castes have in later years engaged themselves in quarrying for garnets.

In former times the quarries of Sarwar in Kishengurh and Rajmahal in Jeypore turned out the best specimens of garnets, but laterly these quarries have been neglected.

The Rajmahal quarries are worked out, and at present most of the garnets in the market come from the Oodeypore State.

No duty is levied on garnets either in the rough or cut state.

The quarries are now rented by contract to the diggers, who pay the Durbar from Rs. 4 to Rs. 20 for each quarryman using a pick-axe.

To each quarryman three men are allowed to carry basket and ghurras, who remove the mud and water.

The workmen are generally the contractors, and the results obtained vary much according to the formation of the strata.

But under the most adverse circumstances these men can always earn enough to gain their living, and they very often find large stones which bring them in a good deal of money.

Generally speaking, the quarrymen are well to do, and are in easy circumstances.

The quarries vary much as to depth; garnets are often found on the surface or in river beds, or again at a depth of as much as 60 feet from the surface. The stones are imbedded in mica-schist and serpentine, and they are generally in the form of dodecahedral crystals.

The colours vary from yellow to purple, and the deepest crimson.

The size of the stones varies from those as big as grains of wheat up to pieces of 5" or 6" in thickness.

A fine specimen is shown in the Calcutta Exhibition weighing 4 seers.

The rough stones are sold by the quarrymen to dealers and lapidaries in Jeypore and Sarwar, where the best specimens are selected.

These selected stones are then mostly polished into caponchons or carbuncles, which are generally called by the trade tallow-topped, as they are shaped like a drop of tallow, that is, with a flat or concave base and a convex top.

The smaller stones are mostly exported to Switzerland and the Continent, and are used in the manufacture of watches and musical boxes.

The lapidaries in Jeypore are all Mahomedans, whose ancestors settled in Jeypore some fifty years ago.

The amount of garnets exported from Jeypore in former years cannot be accurately ascertained, but it could have hardly been more than Rs. 10,000 annually. For the last six years, however, the garnets of Jeypore have been more and more coming into demand for the European market, and the export trade has shown a regular annual increase. Last year, garnets were exported from the Jeypore State to the extent of Rs. 69,000, the stones being principally sent to Germany, France, and Switzerland, where they are sold to lapidaries who recut them for the manufacture of jewellery.

A fairly large quantity has in late years been exported to Turkey and China. The number of lapidaries employed in the trade has not only very much increased, but they can now successfully cut the stones.

Most of the stones, as stated above, were formerly exported rough, but of late years a large trade has arisen in cut stones, as Europeans now send home large quantities of necklaces made of the cut stones. These are tastefully strong, and last year, some Rs. 8,000 worth of these necklaces were exported.

These necklaces are now made in all shapes and sizes by the the Jeypore lapidaries. A collection of these, from the best workers, is shown by Mr. Telléry at the Exhibition. Six years ago not more than 50 lapidaries were employed in working the garnet trade; now there are at least 150 lapidaries in Jeypore, and some 50 in Sarwar. These men have as much work on their hand as they can execute. These artizans earn from 4 annas to Re. 1 per diem.

The tools used by the lapidaries are very primitive in character, and are the same as are in use in the Indian Bazaars. The cutting wheel is composed of Lac and Emery powder

(Kurund) which when worn out are remitted and re-moulded. The stones are polished on copper wheels with Tripoli powder.

Garnet powder is sold to steel polishers, being admirably adapted for the purpose.

Efforts have been made to grind it, for use as a knife polish (a specimen of which is exhibited in the Jeypore Raw Produce Section,) but the heavy freight on Indian Railways prevents its introduction into Europe, as similar powder can be obtained in Bombay and Calcutta from Europe for less cost than the railway freight. The price of necklaces varies from Rs. 2 to Rupees 100 according to the work, colour, and size of the stones.

Very neat ones can be obtained, however, for from Rs. 6 to Rs. 30. The Jeypore lapidaries have immensely improved of late years, and stones can now be cut to any shape or form desired. Labour is cheap, and hence there has been a large and increasing demand for this work.

ENAMEL WORK.

Jeypore enamel is an art which has a world-wide reputation, and the history of its introduction into Jeypore has a considerable amount of interest. In former days, Benares was the home of this fine art; later, the art flourished in Delhi and Lahore. It was during the reign of Maharajah Man Singh, some 30 years after the foundation of Jeypore, that five Sikh families from Lahore settled in Jeypore at the request of this prince.

At that time little was known of the work, nor was the work extensively carried on, but during the last 60 years it has acquired a wide-spread fame, and Jeypore has now surpassed both Delhi and Lahore in the excellence and finish of its enamel work. Enamelling is done on gold, silver and copper, but gold is the principal metal used as the other metals can be enamelled in but few colours. The mode of procedure is as follows:—

1st. The material to be enamelled has first to be worked up by the goldsmiths into the required shape. The goldsmith then engraves the metal with a style, according to the pattern supplied to him, or if the design is left to him, he works it out according to his own fancy.

The design is drawn on the ornament, which is then engraved, and afterwards the engraven surface is carefully polished.

The worker in gold then passes it on to the enameller. The next part of the process consists in making a paste of the

enamelling with water, this is then applied to the engraving by means of a metal style, the water is then soaked up carefully with a linen rag, and the specimen is then ready for the furnace. The ornament is then placed on a piece of talc and put into the triangular-shaped furnace, which is heated to a red-heat. The intense heat soon melts the enamel, and as soon as the enameller is satisfied, he removes it. This part of the process requires the greatest care, and it is only by long practice that the workman can tell how long or how short a time to keep it in the furnace.

They never take their eyes off the piece until they see that the enamel has thoroughly melted and diffused itself throughout the lines of engraving. After removal from the furnace the workman carefully examines the piece, and if satisfactory, it is then burnished with a whet-stone until the specimen receives a perfect polish. If the specimen is imperfect, it has to be done over again. Only one colour can be applied at a time to the metal.

White, which is the hardest, is applied first, then Green, Blue, Black, and last of all red, which requires the very greatest care. After each application of colour, the specimen requires to be placed in the furnace. The following colours can be applied to the metals mentioned below, viz.—

a.—Gold admits of all colours.

b.—Silver admits Green, Blue, Yellow, and Pink.

c.—Copper admits White, Red, Pink, and Black.

The gold on which the enamel is placed is of the purest quality, and many attribute the great excellence of the Jeypore work to this fact.

Jeypore has long been noted for the excellence of its White and Red enamelling on gold.

There is at present but little enamel done on silver or copper owing to the slight demand for it, but some magnificent specimens of old silver enamel are exhibited among H. H. the Maharajah's loans in the Calcutta Exhibition. If these are carefully examined, it will at once be seen what really beautiful work can be done on silver if required. There are at present eight families of enamel workers in Jeypore, and 4 families of engravers.

There are also several families of stud workers who set the jewels into the enamel after it has passed from the hand of the

Enamellers. The time required to enamel a specimen varies much, but as a rule 3 or 4 days per tola are required, viz.,—

Engraving	one day	} 4 days.
Enamelling	one day	
Setting	one day	
Gold-work	one day	

The cost of the work Rs. 3 per tola, plus the value of the metal used.

The colours used in enamelling are obtained from Lahore, being manufactured by a Mahomedan caste called Myans.

The exact composition of the colour brick is not known, but it is supposed that they are made up with glass and crystal, colored by various metallic oxides.

The blue comes from Khetri and is cobalt, and sulphate of copper is known to be extensively used. But the exact colours obtained are probably dependent on the different degrees of heat applied. The yearly amount of enamel work turned out can not be exactly calculated, but on a calculation of 3 or 4 years, it is roughly concluded to be not less than Rs. 30,000 to Rs. 40,000.

There is no tax on enamel or enamel workers.

Punishment for false or bad work. The maker has to repair the bad enamel, and if false work or metal is used, they are liable to imprisonment and fine. The pattern and shapes in use vary greatly, and depend largely on the fancy of the customer.

Section E.
Class 52.

OBJECTS NOT SPECIFIED.

Serial No.

Exhibition No.

				Rs. A.	
1400a	Two Hookahs. Manufactured at Jey-				
	pore			0 13 ...	4019
1401	One Horse Whip	do	do	0 5 ...	4021
1402	One Horse Trappings		do	1 1 ...	4022
1403	One Black Comb	do	do	1 1 ...	4023
1404	One do	do	do	0 4 ...	4024
1405	One wooden box. Exhibited by Jail				
	Factory, Jeypore			1 1 ...	3898

Section F.
Class 57.

SOAP.

Serial No. ———o———

Exhibition No.

1406	2 lbs. Bar soap.	Manufactured at	Rs. A.	
	Jeypore		0 4 ...	

Section F.
Class 59.

LEATHER.

Serial No. ———o———

Exhibition No.

1407	One leather Belt.	Manufactured at	Rs. A.	
	Jeypore		2 8 ...	4025

Section F.
Class 67.

ROPE, MATS, &C.

Serial No. ———o———

Exhibition No.

1408	Moonj Rope.	Manufactured at	Rs. A.	
	Jeypore		0 2 ...	2740
1409	Moonj Rope,	do	0 2 ...	2741
1410	Do	do	0 1 ...	2742
1411	Do	do	0 1 ..	2743
1412	Aloe Fibre white rope.	Exhibited by		
	Jail Factory, Jeypore	do	0 2 ...	4013
1413	Do	do	0 6 ...	4014
1414	Aloe Fibre mat	do	4 4 ...	4015
1415	Moonj mat Black & white	do	0 12 ...	4016

Section F.
Class 81.

GOLD & SILVER LEAVES.

Serial No. ———o———

Exhibition No.

1416	2 Packets Beaten Silver Leaves.	Manu-	Rs. A.	
	factured at Jeypore		1 1 ...	30879
1417	2 Packets Beaten Gold Leaves. (24 No.)			
	Manufacture at Jeypore		4 2 ...	30880

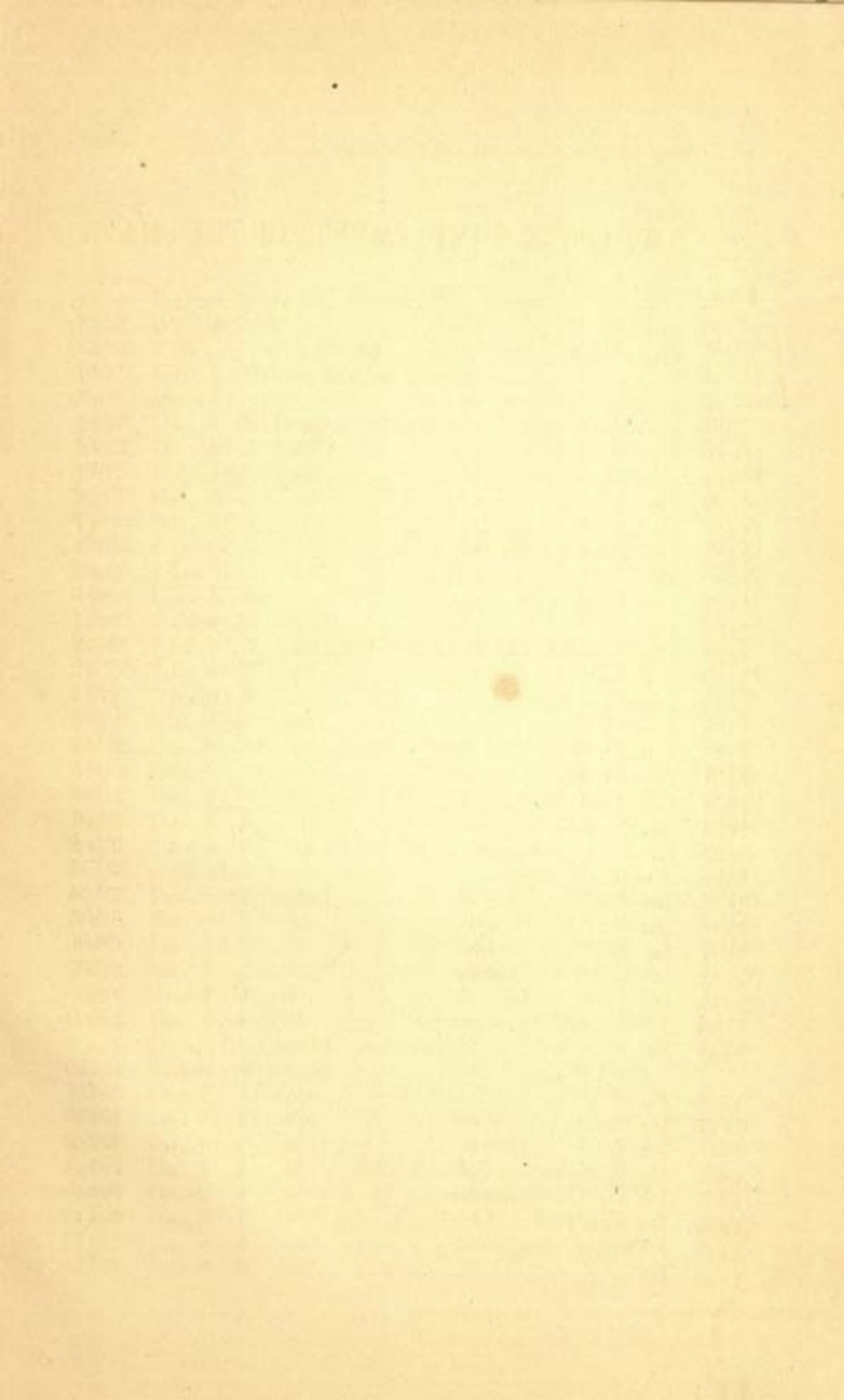
Section K. **WEAPONS & IMPLEMENTS OF THE CHASE.**
 Class 146.

Serial No.

—o—

Exhibition No.

			Rs.	A.		
1418	One straight sword, double edge. Ex-					
	hibited by Kallan	16	8	...	29001	
1419	One Carved sword	do	13	4	...	29002
1420	Do	do	13	4	...	29003
1421	Do	do	9	14	...	29004
1422	One Dagger double edge (engraved)	do	7	11	...	29005
1423	Do (Tiger pattern)	do	5	8	...	29006
1424	One Afghan Dagger	do	7	11	...	29007
1425	One Dagger Curved	do	6	10	...	29008
1426	Do do	do	6	10	...	29009
1427	One Battle axe	do	3	5	...	29010
1428	Do	do	2	4	...	29011
1429	One Nepal Kookree	do	5	8	...	29012
1430	3 Knives with brass handles	do	9	14	...	29013
1431	2 small daggers	do	4	6	...	29014
1432	2 small knives	do	3	5	...	29015
1433	1 Black Shield	do	55	0	...	29182
1434	2 Green Bows	do	11	0	...	29183
1435	2 Iron Gloves	do	7	11	...	29184
1436	Small knife (koft work)	do	3	5	...	29101
1437	Do do	do	2	4	...	29102
1438	1 knife engraved	do	7	11	...	29103
1439	Do with Iron handle	do	4	6	...	29104
1440	1 knife (koft work)	do	7	11	...	29105
1441	Do with Iron handle	do	3	14	...	29106
1442	Do with Ivory handle	do	2	4	...	29107
1443	Do do	do	1	2	...	29108
1444	1 knife with horn handle	do	3	5	...	29109
1445	Do with handle representing Lion (koft work)		5	8	...	29110
1446	Do with Iron handle (gold)	do	11	0	...	29111
1447	Do Brass (Tiger pattern)	do	2	4	...	29112
1448	3 Do do	do	6	10	...	29113
1449	Do with German Silver handle	do	2	4	...	29114
1450	Do with Ivory handle	do	1	2	...	29115
1451	Do with Iron do	do	1	2	...	29116
1452	1 Dagger Engraved	do	5	8	...	28117
1453	Do do	do	5	8	...	29118



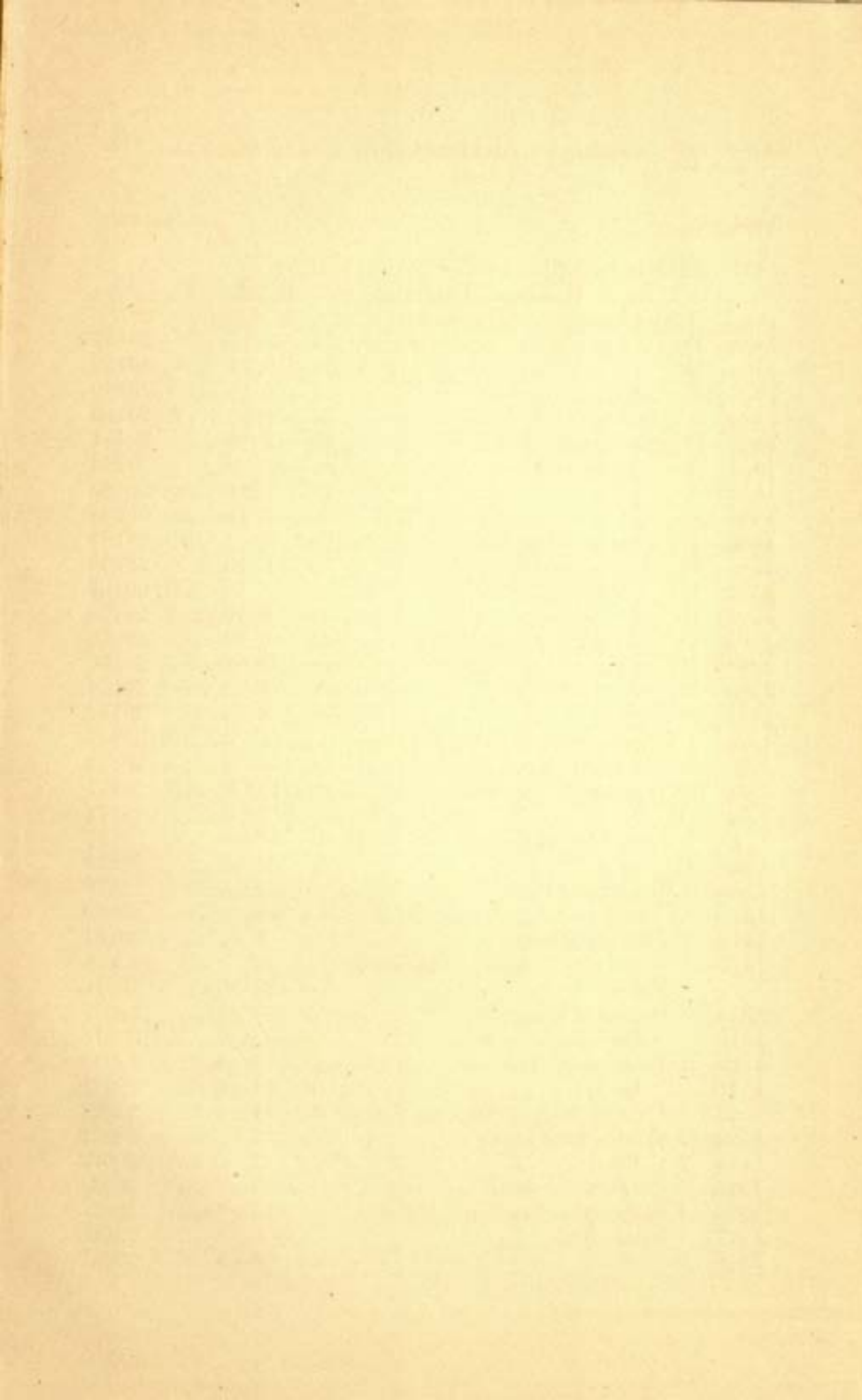
Serial No.

Exhibition No.

			Rs.	A.	
1454	Dagger Engraved. Exhibited by Kallan		7	11 ...	29119
1355	Do	do	11	0 ...	29120
1456	1 Do with handle	do	6	10 ...	29121
1457	Do Double tongue	do	5	8 ...	29122
1458	Do do	do	5	8 ...	29123
1459	Do (Shikargah pattern)	do	6	10 ...	29124
1460	Do Engraved	do	4	6 ...	29125
1461	Do of Bundi	do	7	11 ...	39126
1462	Do	do	2	12 ...	29127
1463	Do	do	3	5 ...	29128
1464	4 Do	do	4	6 ...	29129
1465	1 Do	do	2	4 ...	29130
1466	Long Knife	do	6	10 ...	29131
1467	2 Curved Daggers	do	6	10 ...	26132
1468	1 Do Exhibited by Nur Buksh		11	0 ...	29133
1469	2 Do	do	8	12 ...	29134
1470	1 Nepal Kookree	do	11	0 ...	29135
1471	1 Straight Sword	do	6	10 ...	29136
1472	Do	do	6	10 ...	29137
1473	Do	do	6	10 ...	29138
1474	Do	do	7	11 ...	29139
1475	Do	do	22	0 ...	29140
1476	1 Engraved Sword with Gold hilt (Koftwork)		22	0 ...	29141
1477	Do Silver hilt	do	13	4 ...	29142
1478	Do	do	44	0 ...	29143
1479	Do	do	16	8 ...	29144
1480	Do	do	4	6 ...	29145
1481	Sword Curved	do	6	10 ...	29146
1482	Do Straight	do	13	4 ...	29147
1483	Do (Koft work)	do	13	4 ...	29148
1484	1 Partizan engraved	do	3	5 ...	29149
1485	Do	do	3	5 ...	29150
1486	Do	do	3	5 ...	29151
1487	Do	do	2	4 ...	29152
1488	Do	do	4	6 ...	29153
1489	Do	do	4	6 ...	29154
1490	Do	do	3	5 ...	29155

68 Section K. WEAPONS & IMPLEMENTS OF THE CHASE—*Contd.*
Class 146.

Serial No.		Exhibition No.	
1491	2 Partizans, with concealed Swords with 2 Steel Handles. Exhibited by Nur Buksh	Rs. A. 15 6 ...	29156
1492	Do	do 9 14 ...	29157
1493	Do	do 9 14 ...	29158
1494	Partizan	do 0 14 ...	29159
1495	Battle Axe	do 2 12 ..	29160
1496	Dagger Headed Lance	do 2 4 ...	29161
1497	Spear Head and Bottom	do 11 0 ...	29162
1498	Axe	do 7 11 ...	29163
1499	Do	do 7 11 ...	29164
1500	1 Sword in Brass case	do 4 6 ...	29165
1501	Spear Head and Bottom	do 6 10 ...	29166
1502	Do	do 6 10 ...	29167
1503	Do	do 6 10 ...	29168
1504	Do	do 6 10 ...	29169
1505	Do	do 5 8 ...	29170
1506	Do	do 5 8 ...	29171
1507	Do	do 3 5 ..	29172
1508	1 Dagger (Scissor Pattern Tehnishan)	44 0 ...	29173
1509	Shield Steel (Moon Pattern)	do 5 8 ...	29174
1510	Quiver and 20 Arrows	do 13 4 ...	29175
1511	Do	do 13 4 ...	29176
1512	1 Black Shield (Rhinceros Pattern)	do 55 0 ...	29177
1513	Do	do 22 0 ...	29178
1514	1 Red Shield raised work	do 3 5 ...	29179
1515	1 Complete Set of Coat of Mail	do 44 0 ...	29180
1516	1 Nepal kookree	do 7 11 ...	29181
1517	1 Shield (koft work). Exhibited by Meeran Buksh	do 22 0 ...	29016
1518	1 Dagger Telescopic	do 33 0 ...	29017
1519	Do (Scissore pattern)	do 33 0 ...	29018
1520	1 Lance dagger headed	do 13 4 ...	29019
1521	Do	do 11 0 ...	29020
1522	1 Coat of mail steel	do 44 0 ...	29021
1523	2 Shields with horns	do 22 0 ..	29022
1524	2 Do	do 22 0 ...	29023
1525	3 Do small	do 26 6 ...	29024
1526	4 Paris Spear heads and bottoms	do 13 4 ...	29025
1527	1 Battle Axe	do 5 8 ...	29026
1528	Do	do 5 8 ...	29027



Serial No.

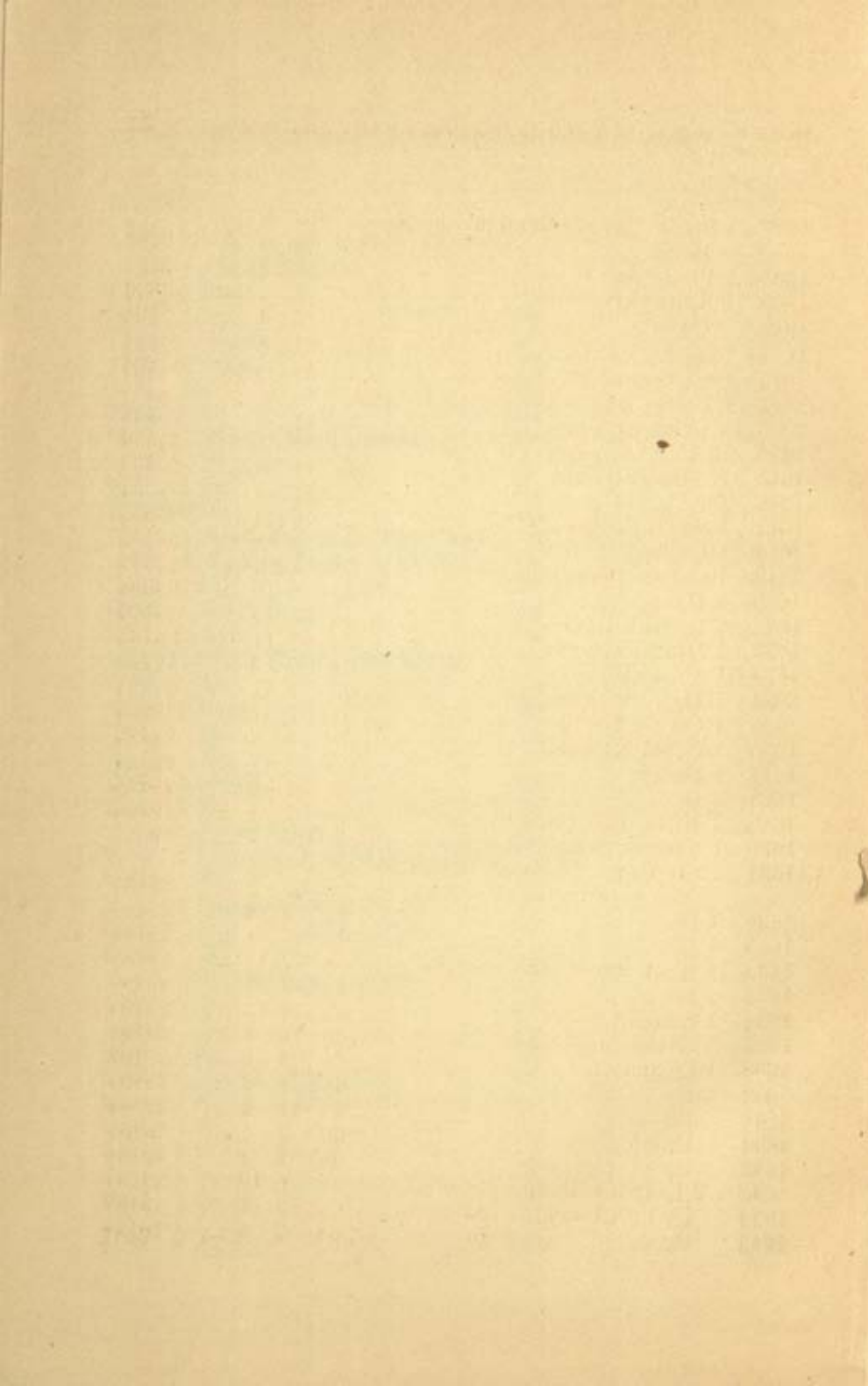
Exhibition No.

Rs. A. P.

1529	1 Battle Axe with concealed Dagger.				
	Exhibited by Meeran Buksh				
1530	Do (Elephant pattern)	do	13	4	29028
1531	Do (Peacock do)	do	9	14	29029
1532	1 Battle Axe	do	8	12	29030
1533	1 Straight Sword	do	11	0	29031
1534	Do Double Edge	do	16	8	29032
1535	1 Curved Sword	do	13	4	29033
1536	Straight do	do	22	0	29034
1537	Curved do	do	8	12	29035
1538	Do do	do	6	10	29036
1539	Nepal Sword	do	6	10	29037
1540	Do	do	6	10	29038
1541	1 Engraved Sword	do	6	10	29039
1542	Do	do	11	0	29040
1543	Engraved Dagger	do	6	10	29041
1544	Do	do	8	12	29042
1545	1 Nepal Kookree	do	11	0	29043
1546	3 Steel Knives	do	5	8	29044
1547	2 Knives (koft work)	do	33	0	29045
1548	2 Straight Daggers	do	17	10	29646
1549	1 Curved dagger (koft work).	do	13	4	29047
1550	Do do	do	6	10	29048
1551	1 Steel knife (old)	do	8	12	29049
1552	3 Iron Knives Straight	do	4	6	29050
1553	2 Knives with Horn Handles	do	6	10	29051
1554	1 Do do	do	4	6	29052
1555	1 Do Small (gold work)	do	4	6	29053
1556	1 Walking Stick (or Churee) with Ivory Handle	do	3	5	29054
1557	3 Carved Axes	do	5	8	29055
1558	1 Knife of Ebony Handle	do	6	10	29056
1559	1 Partizan (Silver Work)	do	5	8	29057
1560	1 Black Shield. Exhibited by Punné Khan	do	2	4	29058
1561	1 Green do	do	27	8	29059
1562	1 Do do	do	5	8	29060
1563	1 Golden do	do	5	8	29061
1564	1 Do do	do	5	8	29062
1565	1 Shield (gold work)	do	5	8	29063
					29064

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Class 146.

Serial No.				Exhibition No.
1566	Shield (gold work.)	Exhibited by	Rs. A.	
	Punné Khan		5 8 ...	29065
1567	1 Black	do	5 8 ...	29066
1568	1 Do	do	5 8 ...	29067
1569	1 Purple	do	5 8 ...	29068
1570	1 Black	do	5 8 ...	29069
1571	Do	do	7 11 ...	29070
1572	Do	do	11 0 ...	29071
1573	1 Shield (Moon pattern)	do	4 6 ...	29072
1574	1 Dagger	do	55 0 ...	29073
1575	1 Do	do	8 12 ...	29074
1576	2 Do	do	11 0 ...	29075
1577	2 Small Knives in Blue Case	do	6 10 ...	29076
1578	4 Walking Sticks or Churees	do	6 10 ...	29077
1579	1 Do do	do	1 2 ...	29078
1580	1 Small Dagger	do	4 6 ...	29079
1581	2 Axes.	do	4 6 ...	29080
1582	1 Small Shields with horns	do	8 12 ...	29081
1583	Do	do	8 12 ...	29082
1584	1 Long	do	4 6 ...	29083
1585	Do	do	4 6 ...	29084
1586	Do	do	4 6 ...	29085
1587	2 Small	do	6 10 ...	29086
1588	2 Do	do	8 12 ...	29087
1589	1 Sword Stick	do	4 6 ...	29088
✓ 1590	1 Partizan. Exhibited by Mowlá Buksh	do	11 0 ...	29211
1591	Do	do	3 5 ...	29212
1592	1 Dagger without sheath	do	9 14 ...	29213
1593	Do double edge	do	7 11 ...	29214
1594	Do	do	7 11 ...	29215
1595	1 Shield (Tiger pattern)	do	4 6 ...	29216
1596	Do	do	4 6 ...	19217
1597	Do	do	4 6 ...	19218
1598	1 Do	do	4 6 ...	29219
1599	5 Shields with horns	do	22 0 ...	3790
1600	1 Nepal Kookree	do	6 10 ...	3791
1601	Do	do	5 8 ...	3792
1602	1 Curved Sword	do	8 12 ...	3793
1603	1 Sword	do	4 6 ...	3794
1604	1 Choga	do	4 6 ...	3795
1605	1 Dagger	do	3 5 ...	3796
1606	2 Knives	do	4 6 ...	3797



Section K. WEAPONS AND IMPLEMENTS OF THE CHASE—Contd. 71

Class 14.

Exhibition No.

1607	1	Spear Heads. Exhibited by Mowlá	Rs.	A.	
		Buksh	2	4	3798
1608	1	Battle Axe	do	8	12 3799
1609	1	Knife Carved	do	3	5 3800
1610		Do	do	2	4 3801
1611	1	Sheild. Exhibited by Ámeer Buksh	27	8	29089
1612	1	Quiver and 20 arrows	do	13	4 29090
1613	1	Battle Axe with concealed dagger			
		(Arab pattern)	do	11	0 29091
1614		Battle Axe engraved	do	5	8 29092
1615	1	Sword Straight	do	11	0 29093
1616		Do	do	11	0 29094
1617	1	Small Dagger	do	3	5 29095
1618	1	Dagger	do	5	8 29096
1619	1	Carved Dagger	do	4	6 29097
1620	2	Do	do	6	10 29098
1621	2	Do with Lead handle	do	6	10 29099
1622	1	Dagger engraved	do	7	11 29100
1623	1	Shield Black	do	5	8 29220
1624	1	Do with horns	do	7	11 29221
1625	1	Carved Sword	do	7	11 29222
1626	1	Nepal Kookree	do	5	8 29223
1627	1	Dagger	do	7	11 29224
1628	3	Do	do	6	10 29225
1629	1	Knife with Brass handle	do	2	4 29226
1630	1	Dagger headed Lance	do	3	5 29227
1631	1	Straight Sword. Exhibited by			
		Mahomed Buksh	22	0	29185
1632	1	Do	do	13	4 29186
1633	1	Do	do	13	4 29187
1634	1	Black Sword Hakeem, gilt	do	7	11 29188
1635		Do	do	7	11 29189
1636	1	Straight Sword	do	8	12 29190
1637	1	Sword, large blade	do	13	4 29191
1638	1	Dagger	do	5	8 29192
1639		Do	do	12	2 29193
1640		Do	do	12	2 29194
1641		Do	do	3	5 29195
1642		Do	do	2	4 29196
1643	2	Knives with Horn handle	do	6	10 29197
1644	1	Do with Ivory	do	7	11 29198
1645		Do	do	3	5 29199

72 Section. K. WEAPONS AND IMPLEMENTS OF THE CHASE—*Contd.*
Class 146.

Serial No.		Exhibition No.		
1646	1 Long Knife with Ivory Handle. Exhibited by Mahomed Buksh	Rs. 44	A. 0 ...	29200
1647	1 Straight Sword do	11	0 ...	29201
1648	1 Partizan do	4	6 ...	29202
1649	Do do	4	6 ...	29203
1650	Do do	3	5 ...	29204
1651	Shield do	4	6 ...	29205
1652	Do do	4	6 ...	29206
1653	Do do	4	6 ...	29207
1654	Do do	4	6 ...	29208
1655	Do do	4	6 ...	29209
1656	Do do	4	6 ...	29210
1657	1 Curved Afghan Dagger. Exhibited by Khair-uddeen do	220	0 ...	29228
1658	1 Damascened do do	11	0 ...	29289
1659	1 Sword, Straight do	110	0 ...	29230
1660	1 Ispahan do do	110	0 ...	29231
1661	1 Shield. Exhibited by Dowlat Bux do	3	5 ...	29232
1662	Do do	3	5 ..	29233
1663	1 Shield. Exhibited by Dowlat Bux do	3	5 ...	29234
1664	Do do	3	5 ...	29235
1665	Do do	3	5 ...	29236
1666	Do do	3	5 ...	29237
1667	Do do	2	8 ...	29238
1668	Do do	2	8 ...	29239
1669	1 Shield (gold koft work.) Exhibited by the Prin., School of Art, Jeypore	50	8 ...	3906
1670	1 Large coviated and forked Sword with hilt (koft work) do	50	8 ...	3919
1671	1 Small do do	29	11 ...	3920
1672	1 Sword with Tehnishan hilt do	33	0 ...	3921
1673	1 Large Battle Axe (koft work) do	41	14 ...	3922
1674	Do do	41	14 ...	3923
1675	1 Tomahawk (silver koft work) do	13	4 ..	3924
1676	Do (gold) do	33	0 ...	3925
1677	Axe with Spear do	33	0 ...	3926
1678	1 Tomahawk with gold koft work do	27	8 ...	3927
1679	1 Tomahawk engraved. do	19	14 ...	3928
1680	1 Spear Lead (koft work) do	19	14 ...	3929
1681	1 Double-Bladed Dagger do	18	11 ...	3930
1682	1 Bichwa with Horn Handle do	5	8 ...	3931
1683	1 Tehnishan Axe do	13	4 ...	3932

Serial No.		Exhibition No.	
1684	1 Tehnishaan Axe Hatchet. Exhibited by the Principal, School of Art, Jeypore.	Rs. A.	
		12 2 ...	3933
1685	1 Axe (Koft Work) do	11 0 ...	3934
1686	Hatchet do	11 0 ...	3935
1687	Pharsee do	16 8 ...	3936
1688	1 Jamya with Ivory Handle do	16 8 ...	3937
1689	1 Katár V Shape do	29 11 ...	3938
1690	1 Jamya with koft work Handle do	22 0 ...	3939
1691	Walking Stick with Ivory Handle do	11 0 ...	3940
1692	Chopper or Das do	6 0 ...	3941
1693	1 Bhujali do	9 6 ...	3942
1694	1 Curved Churee do	6 10 ...	3943
1695	1 Hatchet (koft work) do	20 14 ...	3944
1696	1 Curved Sword do	30 14 ...	3945
1697	1 Sword or Khanda do	27 8 ...	3946
1698	1 Dagger V Shape do	26 6 ...	3947
1699	1 Indian Arm (Tiger face pattern) do	19 14 ...	3948
1700	1 Knife do	13 4 ...	3949
1701	1 Do do	13 4 ...	3950
1702	1 Dagger do	55 0 ...	3951
1703	1 Do do	25 5 ...	3952
1704	1 Phursee (koft work) do	16 8 ...	3953
1705	Shield (gold & silver koft work) do	12 2 ...	3960
1706	1 Paper Knife do	3 5 ...	3961

Rajputana is still a field where good specimen of old Arms can be had: but as there is a greater demand among European travellers for cheap weapons than for really old ones, the curiosity dealers of Jeypore found it a necessity to manufacture largely imitations of old Arms, which trade now engages something over 20 families: shields are not made now, as the supply is in excess of the demand. Some of the arms exhibited for sale in the Exhibition Court are good old specimens, but most of them are of recent manufacture, although they are shown by the Exhibitors as old. The arms exhibited by the School of Art are new, but are all copies of good old shapes.

GOVERNMENT PURCHASE EXHIBITS.

Exhibition No

				Rs.	A.	P.	
2	Earthen Chillum for smoking.			0	0	9 ...	38818
	Sec. D, Class 25			0	0	9 ...	38819
1	Do do do	do	do	0	0	9 ...	38820
1	Do Earthen Pot (Hāndi)	do	do	0	1	3 ...	38821
1	Do Jar with spout	do	do	0	1	6 ...	38822
3	Do Cups	do	do	0	0	9 ...	38821
1	Do do large	do	do	0	0	9 ...	38824
1	Do do	do	do	0	0	6 ...	38825
2	Do Lamps	do	do	0	0	6 ...	38826
2	Do Skin Scratcher	do	do	0	0	9 ...	38827
1	Do Hooka	do	do	0	1	6 ...	38828
2	Do Pots	do	do	0	0	6 ...	38829
1	Do Oil Pot	do	do	0	1	6 ...	38830
1	Do Chillum for smoking			0	1	3 ...	38831
	Tobacco	do	do	0	0	9 ...	38832
1	Do Jug	do	do	0	0	3 ...	38833
1	Do Chillum for smoking			0	0	4 ...	39511
	Tobacco	do	do	0	0	3 ...	39509
1	Do do	do	do	0	0	3 ...	39510
1	Do Flour Bowl	do	do	0	0	1 ...	39512
	Cup	do	do	0	0	6 ...	26666
	Cooking Pot	do	do	0	0	2 ...	26665
	Tayá for smoking			0	0	3 ...	39508
	Tobacco	do	do	0	0	3 ...	39502
	Hooka (Cocoanut pattern)	do	do	0	0	4½ ...	26631
	Oil Pot	do	do	0	1	0 ...	26632
	Cooking Pot	do	do	0	1	0 ...	26633
	Cake Pan	do	do	0	1	0 ...	26664
	Lamp	do	do	0	2	0 ...	26667
	Spittoon	do	do	0	1	0 ...	26632
	Chillum	do	do	0	1	0 ...	26633
	Betelbox	do	do	0	1	0 ...	26633
	Hooka	do	do	0	0	6 ...	26634
	Abkhora	do	do	0	0	6 ...	26636
	do with Spout	do	do	0	0	6 ...	26636
	Lota with Spout	do	do	0	0	6 ...	26636
	Oil Pot	do	do	0	0	6 ...	26636

			Rs.	A.	P.	
Earthen Chillam for smoking						
	Cup.	Sec. D, Class 25	0	0	6 ...	26637
	Do Lota	do	0	0	6 ...	26638
	Do Skin Scratcher	do	0	0	3 ...	26639
	Do Lota	do	0	1	3 ...	26640
	Do do	do	0	0	3 ...	26641
	Do Plate	do	0	0	3 ...	26642
2	Do Lotas	do	0	0	1½ ...	26643
4	Do Lamps	do	0	0	1½ ...	26644
One lot of fast and running						
coloured prints and dyes of						
Sanganer, Jeypore, Bugroo,						
and Jothwara, Sec. E, Class			54	7	4 ...	26649
38, and one Spining Wheel						26650
Sec. E, Class 52						
Wooden Candlestick, Section E,						
		Class 52	0	0	8 ...	26652
	Do Laddle	do	0	0	8 ...	26653
	Do Hooka	do	0	0	3 ...	26654
	Do Comb	do	0	0	3 ...	39503
	Large Basket (white).	Sec. D, Class 29	0	0	9 ...	26655
2	Small Baskets (black)	do	0	0	9 ...	26656
2	Do (white)	do	0	0	6 ...	26657
1	Large Basket (black)	do	0	1	3 ...	26661
1	Do (white)	do	0	1	6 ...	26635
	Thin Rope "Moonj."	Sec. F, Class 67	0	0	9 ...	26658
	Thick	do	0	1	3 ...	26659
	Rope Chika	do	0	0	3 ...	26660
133	141 Specimens of gold and					
	silver Laces	do	26	5	3 ...	39000
	One Papier Maché Basket.	Sec. D,				
	Class 35		0	0	9 ...	39507
	1 Lac Bracelet (Choorá).	Sec. D,				
		Class 35	0	8	6 ...	38801
	Do (Taranj patee)	do	1	3	0 ...	38802
	Do	do	2	15	0 ...	38803
	Do	do	1	14	0 ...	38804
	Do (Green phul choorá)	do	1	3	0 ...	38805
	Do (Asmani Firoza machiká)	do	1	14	0 ...	38806
	Do (" " Bind kiká)	do	1	14	0 ...	38807
	Do (Sosni Taranj Beldar)	do	1	3	0 ...	98808
	Do (Sabz ")	do	1	3	0 ...	38809
	Do (Sitáree ká)	do	1	3	0 ...	13810

1 Lac Bracelet (Dohra patree meenáká). Sec. D, Class 35	Rs. A. P.	
Do (Abari taranji)	do 1 1 0 ...	38811
Do (Gokhrooká)	do 1 5 0 ...	38812
Do (Sosni koondeká)	do 1 5 0 ...	38813
Do (Gokhrooká)	do 1 5 0 ...	38814
Do (Lal tamraká)	do 2 0 0 ...	38815
8 Varieties of Jeypore Paper. Sec. F, Class 68	1 14 0 ...	38817
Sheep wool (black)	do 63 10 to 15 p.md.	26627
Do (white)	do do	26628
Nankin Cotton	do do	26629
Camel Hair	do do	26630
Specimens of Jeypore Cotton	do 0 2 3 ...	26648

JEYPORE

Gold and Silver Laces.

The original home of this manufacture was in Delhi, but for many years past this trade has been extensively carried on in many parts of India.

The laces of Jeypore are noted for their quality, and the manufacturers have surpassed the Delhi workers in the quality even if not in the patterns and richness of these laces.

Mode of Manufacture.

The Jeypore laces are prepared from the purest silver coated with pure gold, and it is on this account that the work is of such a lasting character.

The rule is that when the lace-makers wish to prepare their wire, they have first to take the metals to the Mint, where it is assayed by the Superintendent, and afterwards, if passed, melted in his presence. The melted mass is then passed on to the wire drawers, who can draw one tola of silver into a wire varying from 200 to 1,000 yards in length.

The wire is then sent to the beaters, who flatten the wire, after which it is ready to be woven into lace.

The beaters also coat the silver wire with a thin layer of gold, and this requires the most delicate manipulation.

A mass of silver weighing Rs. 70 is taken, which is technically called Pásá; this requires from 6 to 32 mashas of gold to coat it, according to the required thickness of gilding required.

Ordinary laces are generally made from lace which carries 20 mashas of gold to the Pásá.

The wages paid to the workers varies according to the thinness or thickness of the wire, and the weight of the gold used.

The Tárkash or wire-drawers, get from Rs. 5 to Rs. 30. The Beaters or Dabkáyars are paid at the rate of Rs. 6-4-0 per cent. on amount of metal used.

The weavers get 2 annas per tola.

Profit Realized.

Two annas per rupee. There are nearly 30 shops of lace-makers in Jeypore, and about 400 families are engaged in this industry. The annual outturn is about 500 to 600 Pásás of silver. No Raj tax is levied.

There is a large export trade in the laces.

False laces are not made in Jeypore, but are imported from Delhi and Agra, and are taxed at the rate of 9 pies per tola.

Very little false lace is used in Jeypore.

Punishment for counterfeit lace. The lace and materials of the worker are forfeited, and he is liable to fine and imprisonment.

Some 144 specimens of gold and silver Jeypore laces are exhibited in the Calcutta Exhibition. The patterns often change according to the whim of the purchasers, but from the specimens sent, a good idea can be formed of the design and quality of this art.

LAC BRACELETS.

A very important manufacture is that of Churis, or the ornamental Bracelets of Shell-lac, which are generally worn by the women of this country.

In this part of India no woman, however poor, is seen without her Lac Bracelets, so an idea can be formed of the enormous trade carried on in these ornaments.

Specimens are exhibited in the Jeypore Court, but only a few, as the design is constantly changing. When worn they are very picturesque, and in the case of the *gattis* they are decidedly handsome. The variety of color and design is worthy of remark.

Lace Bracelets are prepared and sold by a class of Mohomedans who follow this trade only, and are called Manihárs.

The mode of preparation is as follows:—

Ten seers of the purest Shell-lac, obtained from the Peepal-tree, is infused in cold water for a considerable time, and then frequently washed until all the impurities are removed, and a red color begins to show itself in the water. Then an equal quantity of old powdered bracelets is mixed with the mass to which twice its weight of pure sand is afterwards added.

The mass is then gently heated in an iron pan until it melts and becomes pliable, it is then allowed to cool down a bit, after which it is well hammered on a stone slab so as to thoroughly mix the different ingredients.

Part of the mass is then taken and drawn out into long pliable rods, which are wound round a conical wooden instrument, called a Hatta, which is about one foot in height.

One end of the taper-like rod is heated, and while revolving round the Hatta, it is tapped with a flat wooden instrument, which gradually lengthens the material until it reaches the required thickness. The lac rope or riband is then broken off at the proper point, the ends slightly heated and rapidly joined. One after another are prepared in a descending scale of size, until a complete pyramid of Churis is finished. These pyramids go by the name of Muthia.

These are afterwards varnished with a warm paste consisting of Chandras, Vermillion, Verdigris, Yellow Sulphate of Arsenic, and Indigo, which are applied to give it the requisite color.

The varnished Muthia is afterwards exposed to the sun and dried, and then goes by the name of Churá.

This kind of Bracelet is usually worn by the lower classes and the poorer members of the community. There are, however, another kind of Lac Bracelets which are much more costly, require much labor in preparation, and which are ornamented and decorated with false Pearls, Tinsel, and many other kinds of fancy work. These Bracelets are called *gattis*. The mode of preparation is the same as in the Churá up to the point of the coloured coating. An ink called Bangnian Katahlee consisting of

Resin,
Raw Sugar,
Tomato,

is then prepared, with which ornamental designs are traced on the Muthia by means of a cotton brush.

These figures are allowed to almost dry when gold leaf or Tinsel, called *tabac*, is applied to them, and then dabbed with prepared cotton in such a manner that the gold leaf adheres to the traced figure only, leaving the other parts untouched.

The next part of the process is the setting of small points of gold tinsel upon the ornamented surface.

These are applied by forceps, the part being heated at the same time. This requires great practice, as the slightest carelessness will spoil the whole specimen. There are various kinds of bracelets, differing in the device of their ornamental work and colouring. The more expensive work is worn by the upper classes, and very handsome ornaments they make.

There is one great disadvantage in all the bracelets however; once put on, they are not taken off again, until either the husband or the wearer dies.

This art was originally borrowed from Kananj, but Jeypore has surpassed the ancient home of this manufacture in this branch of industry.

Cocoanut Shell and Ivory Bracelets are also made here.

An ordinary bracelet takes one day to prepare. An ornamental one about 3 days, some take as much as 10 days to prepare.

Prices vary from Rs. 2 to 350.

Three hundred families of workmen are engaged in this manufacture.

Average profits.

2 annas, 4 annas, sometimes 8 annas per rupee.

These Bracelets are largely exported to Bombay and Southern and Central India and Marwar.

Rs. 4 per cent. is levied by the Raj on this manufacture.

KUTCHA OR NON-PERMANENT COLOUR.

There are about 450 different houses of cutcha colour dyers in Jeypore, the dyers belong to two sects, *viz*: Rájáwati and Saikáwati. All of them are Mohamedans. The Rájáwati sect are the more skilful dyers. The Rájáwatis are acquainted with three kinds of dyeing, such as:—

Dhunak.

Leyria (Pugree).

Plain dyes of all kinds.

The Saikáwatis work in—

Dhunak.

Choondree.

Plain dyes of all kinds.

Each dyer earns from 2 to 4 annas daily.

The Dyers perform their work themselves, and never employ servants.

The Kutchha Colours are exported to Odeypore, Jodhpore, Kotabundy, Bikanir and Bombay, and a large quantity to Gujerat.

Since the closing of the temples of Madan Mohan and Gopal Chundra in 1866, the trade has not been so brisk.

Previous to this, large numbers of pilgrims such as Kutchis, Bhátyas, and Gujerátis used to visit Jeypore, and a brisk trade in kutchha colour was done with them.

All kinds of different coloured cloths are exported, but principally the export trade is in Red (pugrees) of an inferior quality costing annas 3 to Re. 1, which are in great demand.

In Jeypore itself, Safflower colour is prepared more largely than any other, as on account of the peculiar colour given by the Jeypore water, a very fine dye is obtained.

The following are the rates for dyeing:—

Green and Yellow dyes from Annas 4 to Rs. 1 per piece of 20 yds.

Safflower	do	1-4	„	6	do	do
Assorted Colours		1-4	„	6	do	do

It might appear to some somewhat superfluous to take any notice of non-permanent colours, as being a matter of little importance. But it must be remembered that among the Hindu community fast colours are as a rule only worn by widows or at funerals. Widows hardly ever wear fast colors except on these occasions.

The men in the same way only wear fast-coloured Pugree at funeral and a few other ceremonies.

At many of the great festivals held in Jeypore, the Hindu community may be dressed one day in red, the next in green, the third day in black or pink.

This has a wonderfully fine effect, and a gain on the score of expense—it could only be possible to carry out this idea in the cheap kutchha colours. Jeypore Pugrees are generally considered to be of very good workmanship, and large quantities are exported all over India. Some of the Pugrees have 100 colours worked in them.

The Jeypore tied cloths or flowered patterns, which are so picturesque, are prepared as follows:—

The cloth is knotted where the dyed flower is to be placed and then dipped in the required colours. This is repeated a number of times according to the number of colours required. This is a most interesting process to watch, the tremendous labour



707 Maula Bakhsh
711 Mohammed Bakhsh
721
72 Khairuddin

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of knotting endless pieces of cloth, even at intervals of $\frac{1}{2}$ an inch, is performed with a rapidity and skill peculiarly interesting.

A good collection of specimens are exhibited in the Jeypore Section in the Economical Court, and on each of these full descriptions of process of manufacture is given.

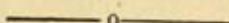
With the exception of the lace sample serial No. all other purchased and presentation Exhibits are placed in the Economical Court.

PRESENTATION EXHIBITS.

				Exhibition No.
48	Tolas Rough Garnets. Presented by Mr. S. J. Telléry. Section E, Class 50			...
133	Do	do	do	11601
53	Do	do	do	11602
81	Do	do	do	11603
96	Do	do	do	11604
90	Do	do	do	11605
	One piece Aqua Marina, weighing 16 $\frac{1}{2}$ Tolas	do	do	11606
	Garnet powder	do	do	11607
	Vegetable Oil Gas Tar. Sec. F, Class 77			11608
Do	Naphtha	do	do	11609
Do	Naphthalin	do	do	10703
Do	Pitch	do	do	10705
	Wood Gas Tar	do	do	11612
Do.	Pitch	do	do	10704
Do	Naphtha	do	do	11614
	Liquid native writing ink	do	do	11615
	Concentrated	do	do	11616
	Lamp Black	do	do	11617
9	Cruscible	do	do	11618
24	Specimens Jeypore Building Stones, do Museum Committee. Sec. F, Class 72			11619
	Kishengurh paper	do	Kishengurh State. Sec. F, Class 60	...
Do	Cotton	do	do	11621
Sheep Wool		do	do	10619
Black or white wool yarn		do	do	10706
				10701
				10702

Rs. 63

SUPPLEMENTARY.



Section A, Class 1.

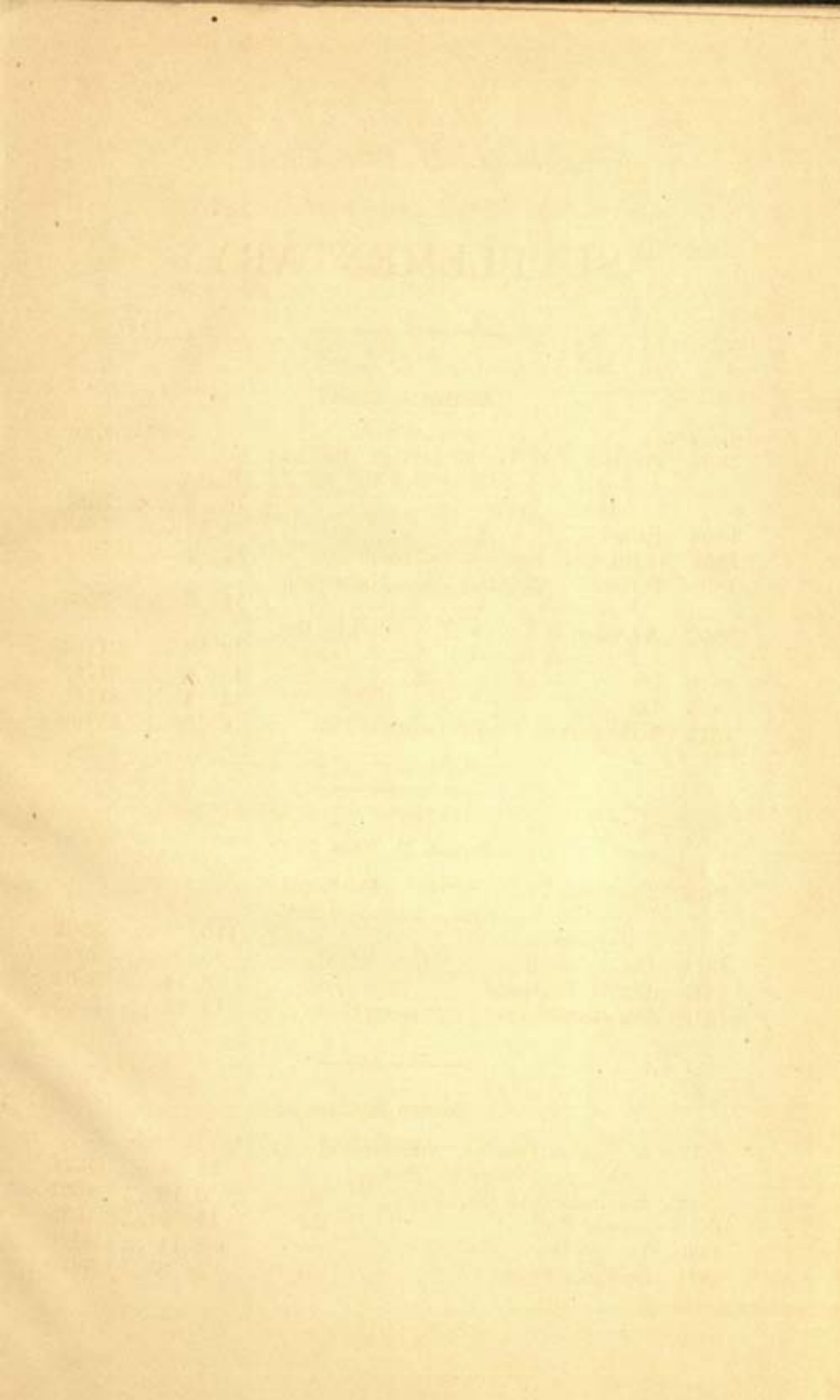
Serial No.		Exhibition No.
1805	Portrait of H. H. Maharajah Madho Singh. Exhibited by Mr. S. J. Telléry. Price	Rs. A. 16 8 ... 7657
1806	Painting do	4 12 ... 7658
1807	Do of Krishna and Radha do	11 0 ... 7659
1808	Portrait of H. H. Maharajah Ramsingh do	11 0 ... 7660
1809	A Design of Crown. Exhibited by the Principal, School of Art, Jeypore	16 8 ... 31164
1810	Do do	16 8 ... 31168
1811	Do do	13 4 ... 31169
1812	3 Designs of Tanjore work do	6 10 ... 31100

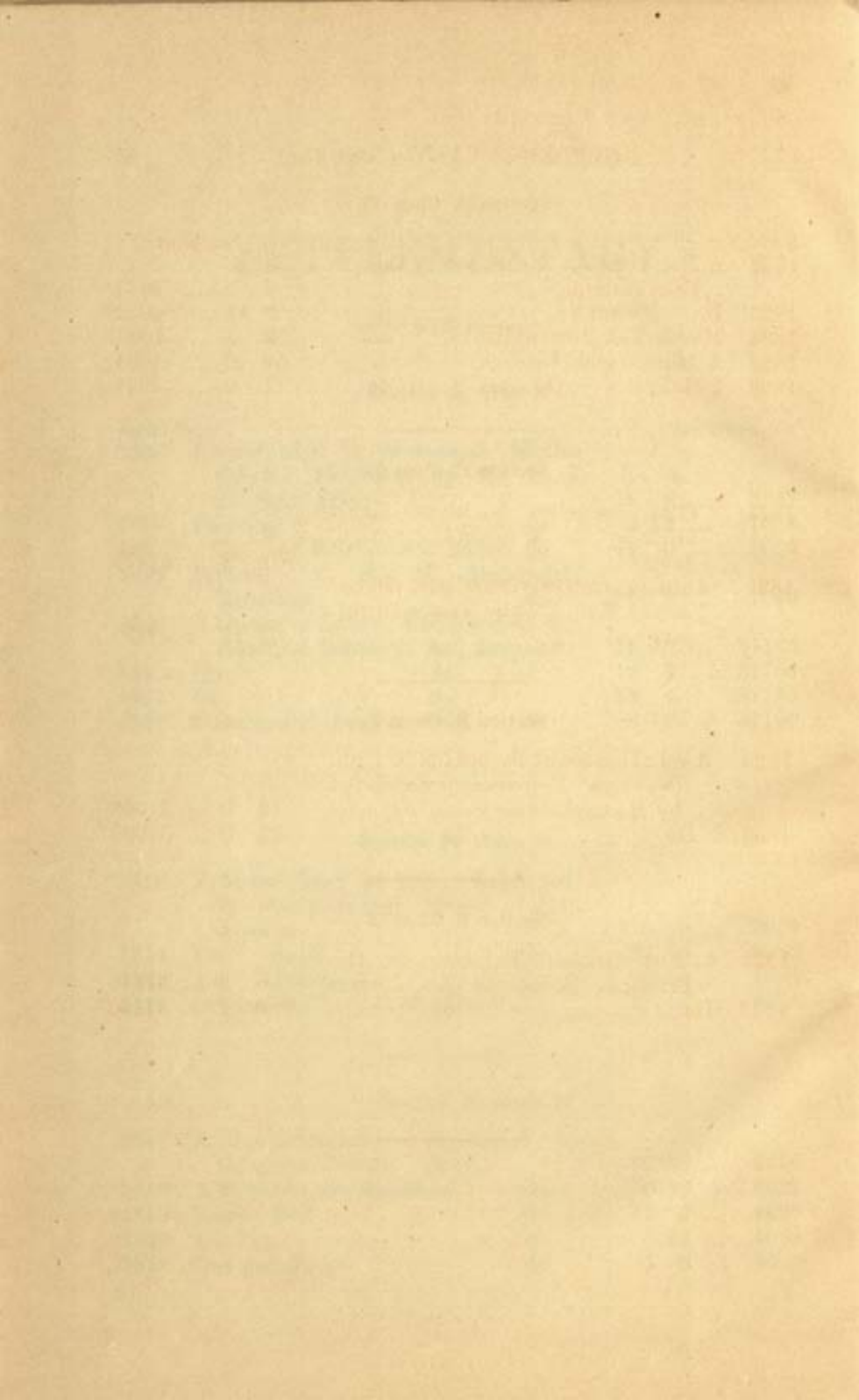
Section D, Class 34.

1813	Tyneshan Tray in case. Exhibited by the Principal, School of Art, Jeypore	110 0 ... 3902
1814	Do small do	26 6 ... 3903
1815	Do Inkstand do	8 14 ... 3904
1816	Ornamental Tray (koft silver) do	18 12 .. 3905

Section D, Class 33.

1817	A Snake (black). Exhibited by Odeyram Narain. Price	16 8 ... 4026
1818	A Hindoo god (Mahádeo) do	6 10 ... 4027
1819	Sacred Bull do	11 0 ... 4028
1820	Do do	8 14 ... 4029
1821	One pair Frogs do	5 8 ... 4030





Section D, Class 38.

Serial No.			Rs.	A.	Exhibition No
1822	A Dog (black).	Exhibited by Odey			
	Ram Narain		5	8 ...	4031
1823	Do (white)	do	9	14 ...	4032
1824	Marble Pen Box (white)	do	12	2 ...	4033
1825	A Hindoo god (Krishna)	do	58	6 ...	4034
1826	2 Rulers (black)	do	11	0 ...	4035

Section E, Class 50

1827	Gold enamelled Necklace. Exhibited by the Museum Committee, Jeypore		478	2 ...	52173
1828	Drinking Cup (silver and gold pierced work). Exhibited by Kamar Prithisingh of Bugroo		63	12 ..	52175

Section B, Class 7.

1829	3 vol : History of Rajputana in Urdu (wiquaya Rajputana.) Exhibited by Moonshi Jwalá Sahai, Jeypore	12	0 ..	31098
1830	Do do	12	0 ...	31099

Section F, Class 72

1831	6 Fire Bricks. Exhibited by the Principal, School of Art, Jeypore	0	2 ...	31149
1832	Do do	0	2 ...	31150

LACQUERED WORK IN WOOD.

The best lacquered work in Jeypore is now made by the School of Art, who have during the last three years taken this industry in hand.

The lacquer is like the lacquered turnery of Khundela, a place in the Jeypore State, noted for its lacquered work.

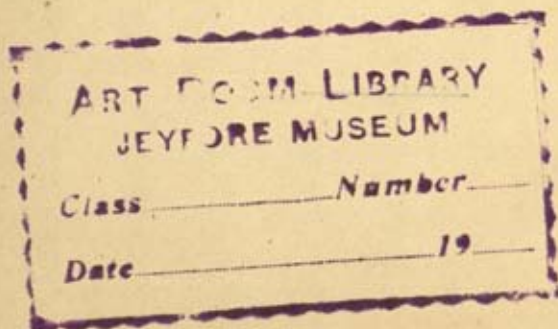
A very large trade has sprung up in this work, and owing to the demand, there are hardly ever many specimens on hand.

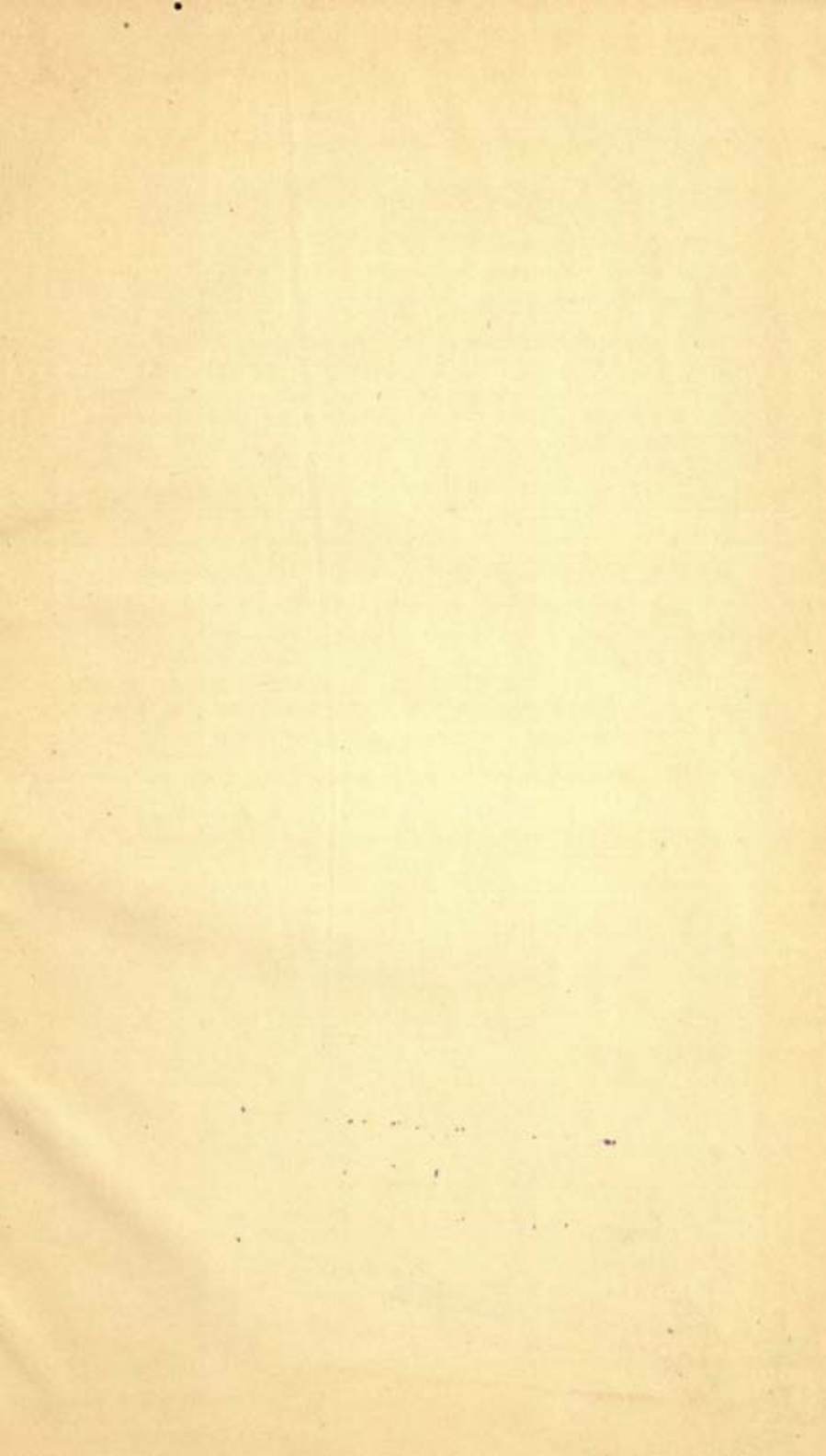
The process of manufacture is simple. The wooden specimen is turned on a lathe, and while turned, coloured lac is laid on it in successive layers. These, when dry, are scratched through to reach the different colours.

The price varies, according to the size of the article and the number of designs worked on it, from 4 annas to Rs. 15.

The average time taken by one man to prepare a single piece of lacquered work, say, a tray 7 inch diameter, is about a day and a half.

The master workman's name is Saroo.





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