India. Volume Containing 123 Coloured Plates From The Journal of Indian Art Showing, Fabrics, Shawls, Carpet, Veils, Pottery, etc.
India. Volume Containing 123 Coloured Plates From The Journal of Indian Art Showing Fabrics, Shawls, Carpet, Veils, Pottery, etc., Etc., Etc.

Plates Collected from Journal of Indian Art Vol. 2 to 13
London 1888–1910

Published by W. Griggs & Sons, London.
1. Bombyx Mori. (a) Cocoon cut open. (b) Cocoon. (c) Eggs. (d) Pupa. (e, f) Cocoon denuded of rough exterior silk. (g) Skein of silk. (h, i, k) Moths. (m, n) Larvae, or worms. 2. Antheraea Mylitta or tasar Moth. (e) Male. (f) Female. (c, d) Tazar cocoons with their pedicles, showing natural attachment to branches. (e) Cocoon. (f) Cocoon cut open.

From the Natural History Museum, South Kensington. By permission.
2. 1. Attacus Ricini. (a) Male. (b) Female. (c, d, e, f) Cocoons. 2. Antheraea Assama or Muga Moth. (a) Male. (b) Female. (c, d) Cocoons.

From the Natural History Museum, South Kensington. By permission.
3.—Attacus Atlas. (a) Male. (d) Female. (e) Pupa. (d, e) Cocoons.

From the Natural History Museum, South Kensington. By permission.
4.—"Indian Popy."

A well-known Leek design.
5—"DAMASCUS."

Design worked in Tasar Silk at the Leek Embroidery School.
2.—(8). Sari with three Borders, Mirzapur Silk.
92 (1, 2, 15)—Imported Colour-printed Fabrics.

"Of these printed fabrics I submit samples taken at random from a large collection which has been examined by me for the information of Government, as proof that my condemnation is not unjust."—K.T.
93 (8, 9) — Imported Colour-Printed Fabrics.

"Of these printed fabrics I submit samples taken at random from a large collection which has been examined by me, for the information of Government, as proof that my condemnation is not unjust." — E.T.
Imported Colour-printed Fabrics.

"Of these printed fabrics I subjoin samples taken at random from a large collection, which has been examined by me, for the information of Government, as proof that my condemnation is not unjust." — E.T.
95 (10, 18).—Imported Colour-printed Fabrics.

"Of these printed fabrics I submit samples taken at random from a large collection which has been examined by me, for the information of Government, as proof that my condemnation is not unjust."—E.T.
96 (4).—IMPORTED COLOUR-PRINTED FABRICS.

"Of these printed fabric I submit samples taken at random from a large collection which has been examined by me, for the information of Government, as proof that my condemnation is not unjust."—E.T.
97 (5. 7)—Imported Colour-printed Fabrics.

"Of these printed fabrics I submit samples taken at random from a large collection which has been examined by me, for the information of Government, as proof that my condemnation is not unjust."—E.T.
"Of these printed fabrics I submit samples taken at random from a large collection which has been examined by me for the information of Government, as proof that my condemnation is not unjust." — E.T.
PRINTED COTTON. MADRAS.
WOVEN SILK SHAWL. BANGALORE.
NO. 14.—CLOTHS OF LOCAL MANUFACTURE. (See Appendix). AJMERE.
1.—Rena. 3.—Khas. 4.—Dhol Jora. 5.—Susii. 6.—Susii.
7.—Susii. 8.—Susii. 9.—Susii. 10.—Susii. 11.—Susii. 12.—Charkhana.
NO. 15.—WOMAN'S VEIL (KALENDAR ORHINI) FROM AJMERF.
NO. 16.—WOMAN'S VEIL (POMCHA) FROM AJMERE.
NO. 17.—WOMAN'S VEIL (KESARANI FILA) FROM AJMERE.
NO. 18.—WOMAN'S VEIL (DHANAK) FROM AJMERE.
No. 21.—Turban dyed with a pattern of many colours (lahriya). Ajmere.
PHULKARI WORK IN THE PUNJAB.

By Mrs. F. A. Steel.

The word *phulkari* means a “flowering work,” and might therefore be applied to any embroidery. It has, however, in a great measure, been restricted to one particular kind, which is only employed as a decoration for the chaddars or head veils of women, and in one or two districts to the petticoat also. By the natives themselves the work is divided into three branches: 1st, the true *phulkari*, where the pattern is diapered at intervals over the cloth; 2nd, *bagh*, or garden, where the whole surface is ornamented by a connected pattern; 3rd, *chores*, where the edges alone are ornamented and the centre left plain. The distinctive feature of the original *phulkari* work, uncontaminated by exotic amendments, is the stitch, which is purely and simply a darning stitch, done from the front. It is a curiously distinctive work, following the track of certain peoples and tribes with unvarying certainty, modifying itself to new conditions, and so becoming of positive ethnological value.

It seems indubitable that wherever the stalwart Jat tribes of the south-eastern plains came from, with them came the original *phulkari* workers; for the art, almost unchanged, lingers still in its best form among the peasants of Rohtak, Hissar, Gurgaon, Delhi, and to some extent in Karnal. Rohtak may be said to be its home, and here, say the census returns, the Hindu Jat, untouched by Muhammadanism or Sikhism, thrives thickest. Here it is a work of leisure—the work of women, who, after doing yeoman’s service with father or husband in the fields, sit down in the cool of the evening to watch their threshing floors, and leaning, as I have often seen them, against the heaps of golden grain, darn away with patient, clumsy fingers at the roll of ruddy cloth upon their lap. It is a work of faith, savouring somewhat of sowing seed in the red-brown soil, for nothing save a few tiny stitches shows the pattern growing on the inner side of the folded cloth. Its beauty is to be manifested later on, with the rare holiday-making, when the worker will, perhaps, for the first time, unfold the veil, to see and wear the fruits of her labours. The first two (1 & 2) patterns in the accompanying illustrations show the oldest specimens of pure *phulkari* work I have been able to secure. It will be observed that the green and white threads are cotton. This points probably to an older time still, when silk was unknown, or too rare for common use; this is the more probable, because we find some tribes in Hissar using wool. Another peculiarity is that the fabric itself is employed geometrically as an inner decoration; so that the medallions and diamonds, &c., are not merely patterns of silk worked on, but a combination in yellow and madder-brown. This is distinctive of the original work, and is only possible where absolute accuracy of thread-counting is observed. It is only to be found nowadays amongst the true Hindu Jats, even the infinitely more refined workers in Hazara and Jhelum being unable to work the small stitches and big spaces required in this mixed decoration. The next patterns show the modern work of the Hindu Jats, which in method, pattern and colour remains unchanged as yet.

Then follows the beautiful *bagh* work of Hazara and the neighbouring districts. It is worthy of remark that Mr. Ibbetson, in his “Punjab Ethnology,” remarks that the very tract where we find this *bagh* work at its best was originally peopled by Hindu Jats, who were afterwards conquered by Muhammadan tribes. Curiously enough, the modification in style is just what might be expected under such circumstances. The fabric becomes finer, the labour in consequence infinitely greater; while the embroidery ceases to be a decorative adjunct, and becomes the cloth itself. At the same time, the distinctive stitch, the distinctive merits, which had caught the stranger’s eye, remain. It is free-work in servitude; and while in Rohtak at the present day the Jat woman works for herself, in Hazara and the neighbouring districts the fine work is all done to rich orders, and most big houses keep dependents constantly embroidering. I have purposely chosen the most perfect specimens of this *bagh* work I could secure. They are done with unusual care, yet even here the first “riff within the lute” may be detected, which, I have no
3.—Modern Rohtak work, showing method of working from the back.

4.—Modern work.
27.—Manchester Bagh. Specimen of the cause of Phulkari deterioration. Result of native bad taste.

2—PETTICOAT OF THE RUBARIS
5. — EMBROIDERED NECK PIECE FOR COAT.

4. — CAP, CUTCHEON.
8. - METHOD OF WORKING WITH THE NEEDLE.

9. - SHIKARPUR EMBROIDERING.
11 a, g.—VARIETIES OF EMBROIDERY.
EMBROIDERED SOZNI PESHAWAR.
PHULCARI (flower work) EMBROIDERED SARI.
UMRITSUR.
PHULCARI (flower work) EMBROIDERED SARI.
UMRITSUR.
KINKHAB BAG, KHRITA.
USED AS AN ENVELOPE BY THE INDIAN PRINCES, WITH A SEAL OF
H. H. TUKOJI RAJ HOLLAR, THE LATE MAHARAJA OF INDORE.
Embroiled by Shahu Najm Mohammad of Delhi.
KINKHAB TABLE CLOTH. AHMEDABAD.
A TWO-COLOURED MARRIAGE SARI OF NET.
Dyed red on one side and green on the other.

ULWUR.
RED AND WHITE TURBAN. ULWUR.
(Knot dyeing, or tie-and-dye work.)
BANDANA WORK. ULWUR.
(Knot dyeing or tie-and-dye work.)
BANDANA WORK.
(Knot dyeing or tie and dye work.)
Lent by Diwan Sri Ram, Prime Minister of Ulwur.
KINKHAB.—gota vela.
KINKHAB.—(BANARSI)—Pau Kothama Chardani.
Woolen Pile Carpet. Mirzapur.
Woollen Pile Carpet. Mirzapur.
Woollen Pile Carpet. Hyderabad.
Woollen Carpet. Jaipur.
Woollen Carpet. Jaipur.
MAT. PALGHAT.
Plate 1.

Vase. Crackled greyish-green celadon glaze.
Height 13\(\frac{1}{2}\) in., diameter 6\(\frac{1}{2}\) in.
Round Dish. Greyish-green celadon glaze.
Diameter 14½ in.
1 to 6. Carved agalmatolite; imported from China into India. 7. Jade Pendant.
62. Antique Pottery from Old Tombs.
K. Subbaier, print., Madras School of Arts.

Drawn by P. Krishnaswamy, Madras School of Arts.
64.—ANTIQUE POTTERY FROM OLD TOMBS.
Found by T. R. Sandford, Esq.
From a photograph by E. W. Stowey, Esq.

Malabar District.
Palavaram.
Coimbatore District.
Chingleput District.

Drawn by P. Krishna Iyengar, Madras School of Arts.
42—CHUNAR (1, 2, 3) and AZAMGARH (4, 5, 6, 7) (Nizamabad) Pottery.
50. Amroha Pottery (1, 2, 3, 4) painted. Rampur Pottery (5, 6, 7) glazed.
VASE, STONEWARE.  
Madras School of Art.  
Modern Indian.  
E. Havell, Director.
JAR. DELHI.
12 (I.S.) 1884. Height 18 inches.

VASE AND COVER, "MARTABAN," GLAZED EARTHENWARE. MULTAN.
385 (I.S.) 1869. Height 16½ inches.
FLOWER POT, EARTHENWARE. LAHORE SCHOOL OF ART.

PLATE. "THALI" GLAZED EARTHENWARE. PESHAWAR.

Weight 12 inches.

Diameter 14 inches.
POTTERY, BOMBAY SCHOOL OF ART.

John Griffiths, Principal.
POTTERY, BOMBAY SCHOOL OF ART.

John Griffiths, Principal.