

1899.

PLATES I TO XII.

TECHNICAL ART
SERIES (13)

OF

ILLUSTRATIONS OF INDIAN METAL WORK

FOR THE USE OF ART SCHOOLS AND CRAFTSMEN.

Reproduced in heliogravure from the original specimens supplied by the Superintendent.

School of Art, Calcutta, at the Survey of India Offices, Calcutta, and
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SURVEY OF INDIA OFFICES, CALCUTTA,
1900.

Price Three Rupees.



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TECHNICAL ART SERIES, 1899.

PLATE I.

A BRONZE INCENSE BURNER, FROM NEPAL,
IN THE COLLECTION OF THE GOVERNMENT ART
GALLERY, CALCUTTA.

THE objects illustrated in this and the three following plates are vessels used in the Hindu temple service in Nepal. They are characteristic of the fine old metal work of that part of India. For originality, boldness of design and feeling for form the metal work of Nepal is the best that India has produced. Unfortunately, like most other of the old arts of Nepal, it is now in a state of decadence and likely to become extinct, chiefly owing to the example of the Maharajah in building a palace in Anglo-Indian style and introducing European fashions into the country. The specimen here given is an incense burner, cast in bronze by the *cire perdue* process and left in the state in which it came from the mould. The body of the vessel and the lid are perforated. The most interesting part of the vessel is the fine design of the gryphons forming the lower part of the handle. The plain upper part of the handle, intended for the hand to grasp, is rather carelessly joined on to the ornamental lower portions; very likely it is a restoration.

(Total height $10\frac{1}{2}$ inches.)

E. B. HAVELL.

METAL WORK.



Photogravure.

Survey of India Office, Calcutta, November 1899.

A BRONZE INCENSE-BURNER, FROM NEPAL.



TECHNICAL ART SERIES, 1899.

PLATE II.

BRONZE WATER-VESSEL, FROM NEPAL,
IN THE COLLECTION OF THE GOVERNMENT ART
GALLERY, CALCUTTA.

THIS is a water-vessel for the Hindu temple service, cast in bronze and tinned, and ornamented in a very original way with two cobras heads. Many of the shapes intended for hammered work are now cast in moulds by the *cire perdue* process for the sake of cheapness; they are consequently very heavy and inconvenient for carrying, but they still retain the traditional shapes and fine design of the old work. This example is excellent in form and in the skill with which the ornament is applied exactly in the right places and in the right quantity. The cleverness with which the designer has made the cobras heads to grow out of the lines of the vessel and avoided an appearance of their being only stuck on to it, should be remarked.

(Total height $14\frac{3}{4}$ inches.)

E. B. HAVELL.

TECHNICAL ART SERIES - 1899.

METAL WORK.

PLATE II.



Photo-gravure.

Survey of India Offices, Calcutta, August 1839.

BRONZE WATER-VESSEL FROM NEPAL.



TECHNICAL ART SERIES, 1899.

PLATE III.

BRONZE LAMP FROM NEPAL.

THIS is another modern example of an old traditional design, intended for hammered work, reproduced in bronze casting. It is left untouched from the mould; the marks of the tool on the original wax model are clearly reproduced in the casting. As in the former examples, the designer shows great skill in placing the ornamental details, such as the monkey on the handle and the two peacocks on the oil receptacle, in their right places. The peacock springing out from the center of the vessel is the top of the spoon used for ladling the oil into the receptacle in front.

(Total height $11\frac{1}{4}$ inches.)

E. B. HAVELL.

METAL WORK.



Photogravure.

Survey of India Offices, Calcutta, November 1899.

BRONZE LAMP FROM NEPAL.



TECHNICAL ART SERIES, 1899.

PLATE IV.

BRASS LAMP FROM NEPAL,
IN THE COLLECTION OF THE GOVERNMENT ART
GALLERY CALCUTTA.

Technical Art series, Plates I to XII, 1899.

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TECHNICAL ART SERIES, 1899.

PLATE IV.

BRASS LAMP, FROM NEPAL,
IN THE COLLECTION OF THE GOVERNMENT ART
GALLERY, CALCUTTA.

THIS is a Hindu temple lamp like the last example, but an old specimen in beaten brass. • The deity to which it is dedicated is the Lion incarnation of Vishnu, who is represented as holding a human victim on his knees.

(Total height 10 inches.)

E. B. HAVELL.



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Photo gravure.

Survey of India Offices, Calcutta, October 1899.

BRASS LAMP FROM NEPAL.



TECHNICAL ART SERIES, 1899.

PLATE V.

A TEAPOT, FROM NEPAL, COPPER, SILVER AND BRASS.

A fine specimen of Thibetan work. The body of the teapot is of copper, the lower part and the neck of the vessel being plain. The upper part as well as the rim of the lid and parts of the spout are overlaid with silver, chased with Buddhist emblems. The handle, the moulding which joins the body of the vessel and the neck, and the rosette, or conventional lotus flower, which connects the lid with the knob at the top (itself a Buddhist emblem) are brass. The whole teapot is remarkable for its fine form and the skill with which the different metals are combined for their decorative effect.

(Total height $10\frac{1}{4}$ inches.)

E. B. HAVELL.



Photo-gravure.

Survey of India Offices, Calcutta, September 1899.

A TEAPOT FROM NEPAL, COPPER & SILVER.

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TECHNICAL ART SERIES, 1899.

PLATES VI AND VII.

A COPPER GILT HELMET FOR A BUDDHIST FIGURE,
FROM THIBET,
IN THE COLLECTION OF THE GOVERNMENT ART
GALLERY, CALCUTTA.

TWO views of a very fine helmet of Thibetan work intended for the head of a Buddhist statue. It is of gilt copper ornamented with repoussé Buddhist figures in high relief, each placed in a shrine of conventional flames. A row of conventionalised curls appear under the back of the helmet and continues over the forehead, bound by a fillet which represented, probably, a gold or jewelled amulet to protect the wearer from harm. Though this helmet is only intended for a crown or ornament for a figure of a Buddhist saint, the design is no doubt an imitation of the real fighting head dress of the Buddhist Church militant in ancient days.

(Total height 13 inches.)

E. B. HAVELL.

METAL WORK.



Photogravure.

Survey of India Office, Calcutta, November 1899.

A COPPER-GILT HELMET FOR A BUDDHIST FIGURE, (FRONT VIEW)

METAL WORK.



Photogravure.

Survey of India Offices, Calcutta, August 1889.

A COPPER GILT HELMET FOR A BUDDHIST FIGURE, FROM THIBET.

(SIDE VIEW.)



TECHNICAL ART SERIES, 1899.

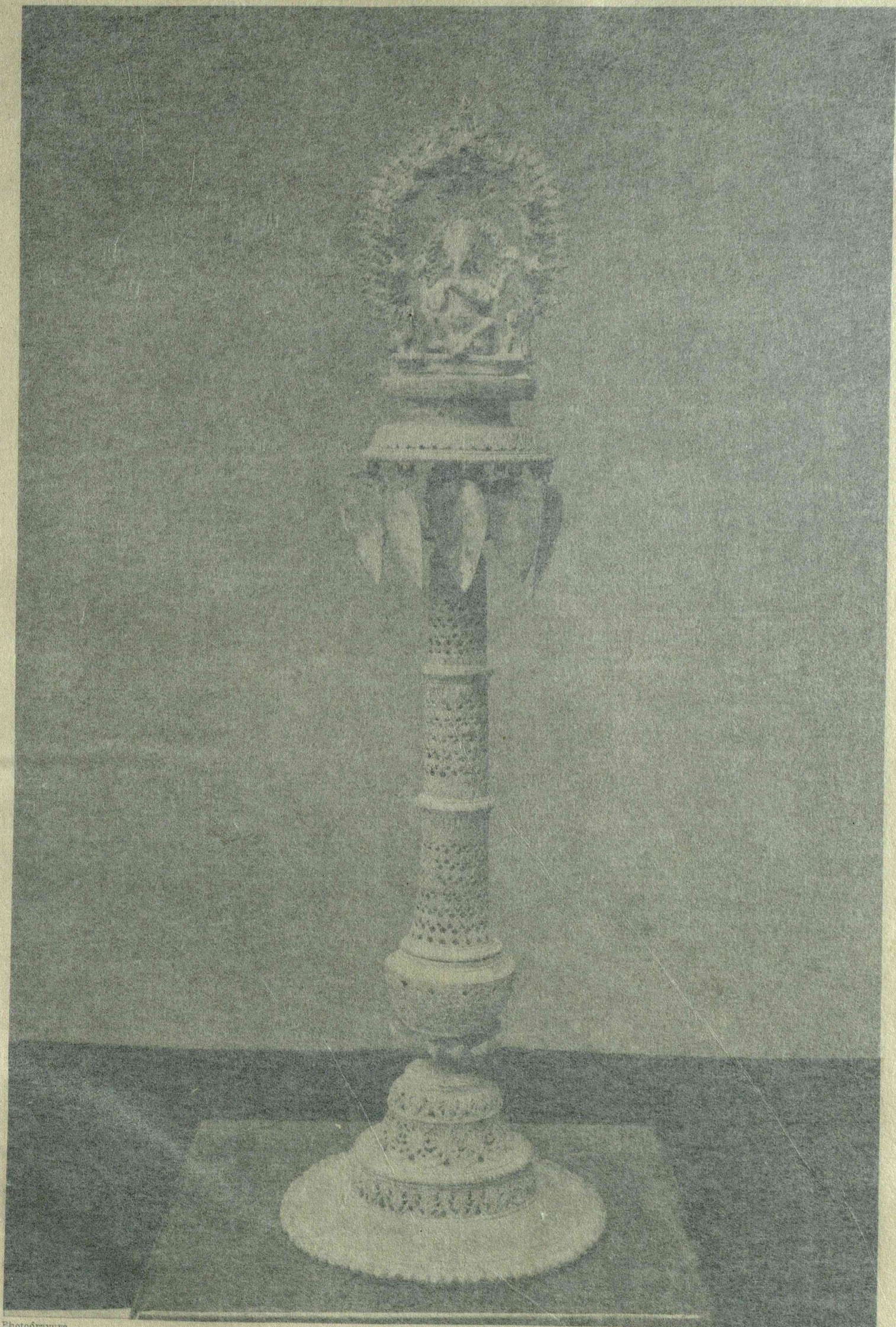
PLATE VIII.

A BRONZE LAMP, FROM NEPAL, IN THE COLLECTION OF THE GOVERNMENT ART GALLERY, CALCUTTA.

A large temple lamp, dedicated to Ganesha, of Nepalese work, cast in bronze like the examples in Plates I, II, and III. It is particularly noticeable for its elegant proportions and for the good design of the base.

(Total height 5 feet $4\frac{1}{4}$ inches.)

E. B. HAVELL.



Photogravure

Survey of India Offices, Calcutta, August 1893.

A BRONZE LAMP FROM NEPAL.



TECHNICAL ART SERIES, 1899.

PLATES IX AND X.

COPPER REPOUSSÉ JAR AND PANEL, MADRAS
WORK, IN THE COLLECTION OF THE GOVERNMENT
ART GALLERY, CALCUTTA.

THE two examples of copper repoussé work here illustrated, though quite modern, are probably as fine as any that India has ever produced. They are the work of Ramaswamy Achary, a real artist in metal, formerly employed in a temple of the Tanjore District of Madras, but now engaged as a teacher in the Madras School of Arts. The style of work, though pure Dravidian, has a strong resemblance to that of Nepal. There is, especially, the same characteristic fondness for bird and animal forms and hybrid monsters, always treated with greatest decorative skill. It would probably be impossible to find another metal worker in India with the same artistic feeling and technical skill as this man once possessed. Latterly he has become feeble in health and his work has deteriorated. It is very much to be regretted that through want of appreciation of his remarkable skill, Ramaswamy Achary's art is likely to die with him, for the metal work class of which he was in charge has been entirely neglected, and none of his pupils can produce anything above the level of the ordinary Tanjore and Trichinopoly work—that is to say, very cheap ornament executed without any artistic taste or feeling.

(Total height of jar $18\frac{1}{2}$ inches.)

(Panel 25 inches by $15\frac{1}{2}$ inches.)

E. B. HAVELL.



Photogravure.

Survey of India Office, Calcutta, November 1899.

A COPPER REPOUSSE JAR, MADRAS WORK.



METAL WORK.

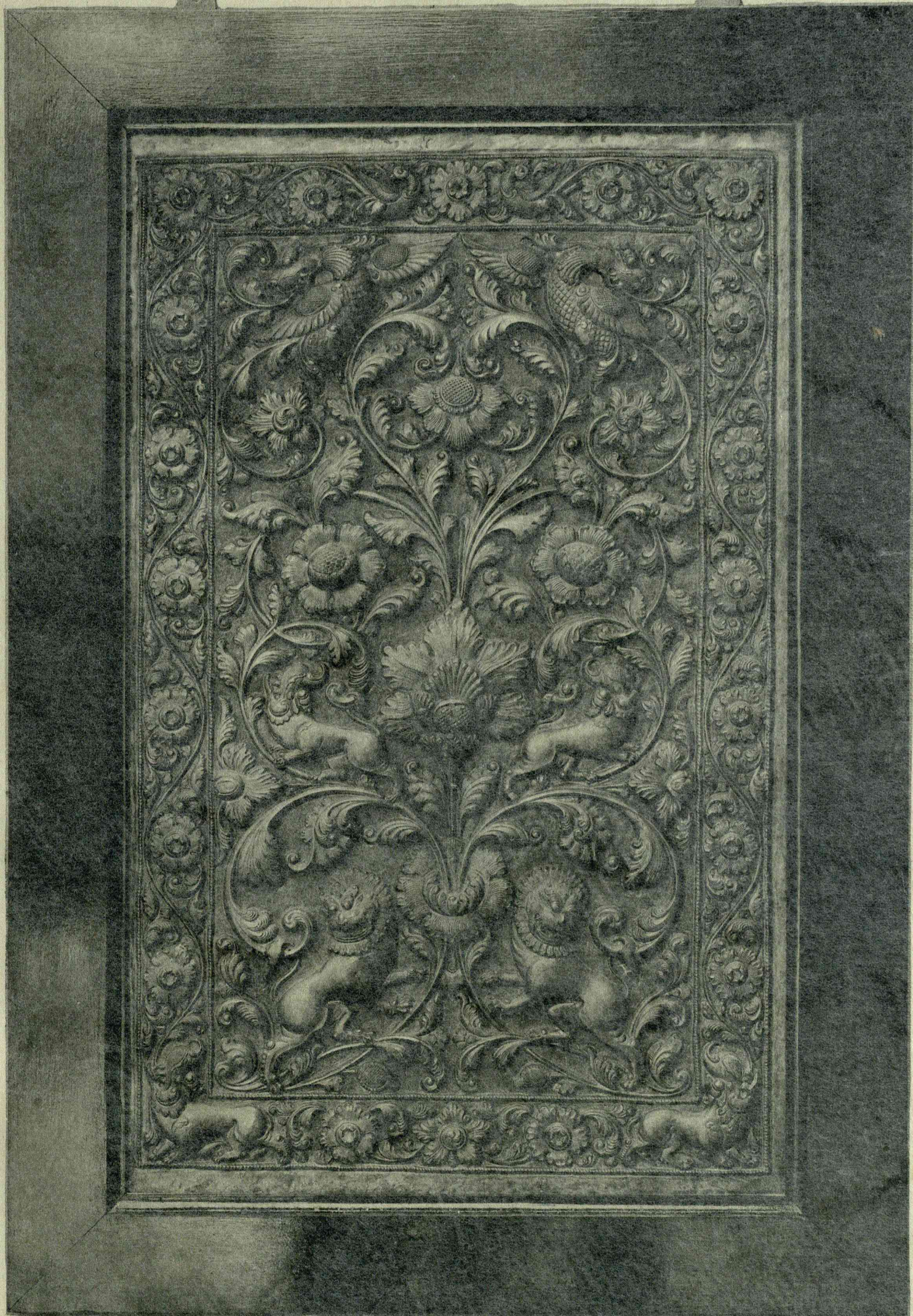


Photo-gravure.

Survey of India Offices, Calcutta, August 1899.

A COPPER REPOUSSE PANEL, MADRAS WORK.



TECHNICAL ART SERIES, 1899.

PLATE XI.

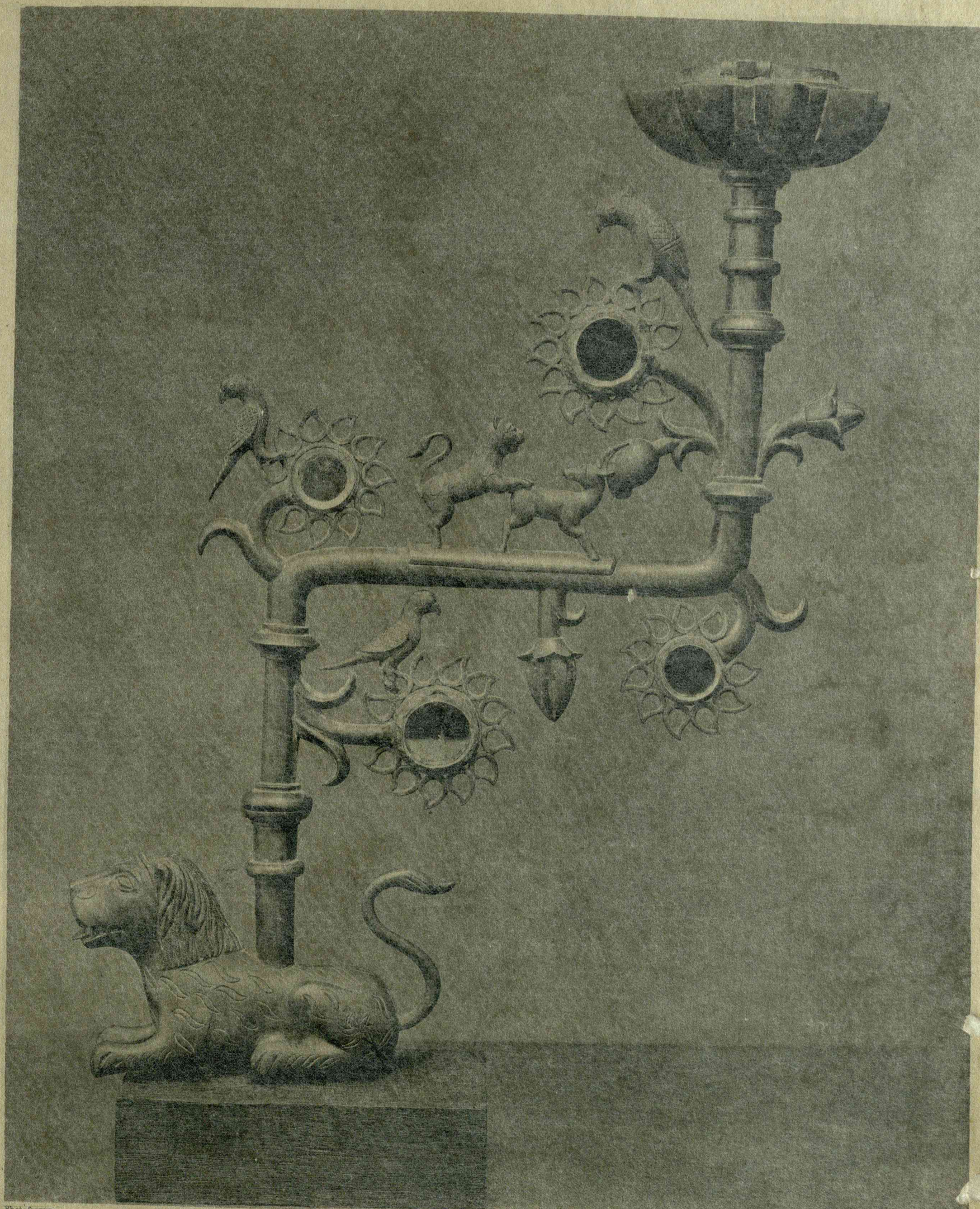
A SWEETMEAT SELLER'S LAMP, FROM DELHI, IN THE COLLECTION OF THE GOVERNMENT ART GALLERY, CALCUTTA.

BEFORE the introduction of kerosine oil these sweetmeat sellers' lamps were to be seen in every bazar in the north of India. They were fastened in pairs on the brass trays containing the sweetmeats and much skill and artistic taste were exercised in the designing of them. The lamps often remained as heir-looms in the families of the proprietors for many generations. Now it is very difficult to obtain them, as they have been almost entirely superseded by kerosine lamps. The specimen illustrated is very tastefully designed, though it would have been better had the ornament beneath the bracket been arranged so as to assist in strengthening the bracket instead of being merely ornament—an improvement which might have been easily made. Very likely this lamp is a copy by a thoughtless modern workman of a piece of finer old work, for a good designer rarely ignores practical considerations of this kind. On the whole, this lamp contains many suggestions which might be adopted for improving the design of the ugly bracket wall lamps used in most Anglo-Indian houses. The oil receptacle is incomplete, as the dome-shaped lid, generally surmounted with a peacock, is missing.

(Total height 12½ inches.)

E. B. HAVELL.

METAL WORK.



Photogravure

Survey of India Offices, Calcutta, November 1899.

A SWEETMEAT SELLER'S LAMP FROM DELHI



TECHNICAL ART SERIES, 1899.

PLATE XII.

SILVER HOOKAH, IN THE COLLECTION OF THE
GOVERNMENT ART GALLERY, CALCUTTA.

A characteristic specimen of Mogul design in which the influence of Italian sixteenth century design is felt, but the distinctive note of Indian art is not lost. The whole design is graceful and pleasing. In the present decadence of Indian art it seems impossible for it to assimilate foreign influence with any happy result.

(Total height 23 inches.)

E. B. HAVELL.



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PLATE XII.

TECHNICAL ART SERIES - 1899.

METAL WORK.

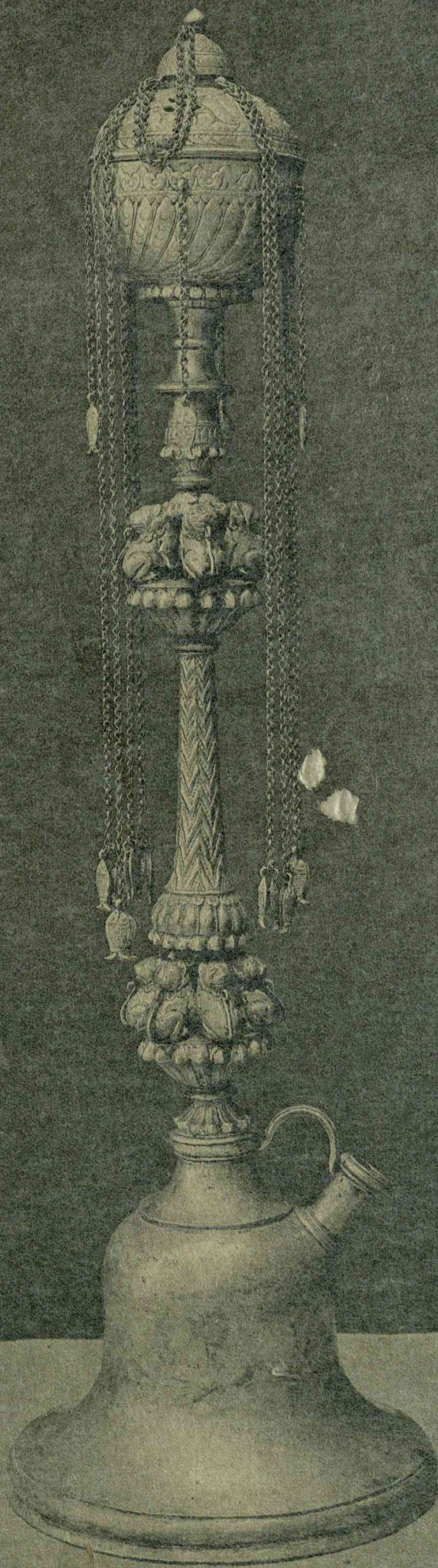


Photo-gravure.

Survey of India Office, Calcutta, September 1899.

A SILVER HOOKAH.

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