

- (1) பக்கங்களின் எண்ணிக்கை 16
 (2) புதுக்கித் திருப்பிய நாள் 1991
 (3) ஆதாரங்குறிப்பவர் கருக்கொப்பம் 10/2

தமிழ்நாடு ஆவணக் காப்பகம்.

தமிழ்நாடு அரசு

உடுவாசி குறை

அரசாணை எண். மு. கோப்புத் தாள் எண்.	463	அச்சகம் பலவகை
நாள் : 24-4-1885		103

மடிக்கவோ கண்டபடி கையாளவோ கூடாது

13-2-91

வண். எண். 1-18,006-15-6-67.

GOVERNMENT OF MADRAS.
REVENUE DEPARTMENT.

READ—G.O., dated 30th March 1885, No. 791, Public.

ABSTRACT.—Works of Art.—Directing Mr. Havell to renew his application for a further grant of funds required to complete the collection representing the industries of the places visited by him when the proper time for his travelling returns.

READ—the following letter from E. B. HAVELL, Esq., Superintendent, School of Arts (on special duty), to the Director of Revenue Settlement and Agriculture, dated Madras, 21st February 1885, No. 78, and endorsement thereon by the latter:—

I have the honor, with reference to G.O., Mis. No. 2221, Public Department, 13th

Tirupati.
Kalahasti.
Chandragiri.
Kallur.
Suddum.
Punganur.
Palnati.
Gudiyatam.
Chittoor.
Vellore.
Kulgherry.
Wajajanager.
Arcot.

Arni.
Wandiwash.
Salem.
Tazipur.
Shendamangalam.
Nanakal.
Tiruchengod.
Dharmapuri.
Tirupstir.
Vaniyambodi.
Krishnagiri.
Hosur.

Tanjore.
Mannargudi.
Nagapattinam.
Nagore.
Ayyampet.
Kumbakonam.
Kattalam.
Mayavaram.
Shiyali.
Trichinopoly.
Uraiyur.
Utaoor.

Perambalur.
Kurnool.
Ariyalur.
Udumalpet.
Jayankonda.
Madurai.
Sivaganga.
Tirupattur.
Mara Madurai.
Permagudi.
Pambai.
Kanniyavaram.

October 1884, to submit my report on the arts and industries carried on in the districts of North Arcot, Salem, Tanjore, Trichinopoly and Madurai. The towns and villages noted in the margin are those which I have visited.

2. The general condition of these industries is altogether unsatisfactory. Hardly one of them can be said to be really flourishing. Many of them seem to be fast dying out.

General Condition.

3. Dealing with the weaving industry first, as it is by far the most important in respect of the numbers employed in it, I find that a great variety of textile

Weaving.

manufacture is carried on in these districts—silk and cotton cloths, cotton and woollen carpets, silver and gold lace, satin, reed mats, coarse cotton cloths and cumblies.

4. That this industry has suffered very considerably from the competition daily growing stronger and stronger of the cheap cotton and woollen goods which are being poured into the country and that many weavers have been forced to abandon their trade for other pursuits is already a well-known fact, and it will only be necessary to see to what extent it has affected each branch of the industry.

5. The European goods have their great advantage in point of cheapness, and consequently the native manufacturer who supplies the wants of the low caste and poorer classes has suffered most.

6. Two kinds of white cloth for personal wear are produced by the native weaver:

White Cloths—for male wear.

first, a plain white cloth with a narrow border of colored cotton, and sometimes with a broader band woven across each end, which are worn by the low caste poor; and, secondly, superior cloths of fine texture in which the borders are broader and of silk, and generally embroidered with a simple pattern, and the bands at each end either of silk or of silver lace. These cloths, originally intended for Brahmans only, are now indiscriminately worn by the wealthier classes of every caste.

7. The first of these has been almost entirely superseded for general wear by English long cloth, which is cheaper than the native cloth by about one half. Still the manufacture is carried on throughout the districts on a very small scale, for the native cloth is always worn, by those who can afford it, on occasions of ceremony, and by some it is preferred on account of its superior durability and thicker texture.

8. The manufacture of the finer cloths still occupies a very large proportion of the weavers, and is extensively carried on in and around about Madura and Salem.

The prosperity of this industry has also been affected to a less extent by the cheapness of European goods, in a similar way, that whereas a well-to-do native would formerly have four or six country cloths in constant wear, many now reserve the more expensive costume for the religious and domestic ceremonies at which a Hindu would expose himself to ridicule if he appeared in other than his traditional dress. But as these cloths are only within the reach of the wealthier classes, it is probable that the spread of Western ideas and mode of dress has had more prejudicial effect on the industry than the mere cheapness of European goods. Both in the fine, but more especially in the inferior cloths, the profits of the weaver seem to be reduced to a very low margin.

9. The manufacture of female cloths is carried on on a very extensive scale, and has not declined to such an extent as the other, for though the industry

Female Cloths.

has suffered considerably in the inferior kinds by the competition of English and French cheap printed cotton goods, European manufacturers have not hitherto produced anything which can at all compete with the finer cloths of Tanjore, Kuttalam and Kuranad, and other places. While the more gorgeous beauties of the textile manufactures of the north, such as those of Benares, Surat and Gujerat, have been fully recognised, it is a pity that the more sober, though none the less remarkable, artistic qualities of these fine cloths and their adaptability in many ways to decorative purposes have not been better appreciated.

10. Artistically speaking a decline is only noticeable in the cotton female cloths, most of which have lost their characteristic beauty by the use of European dyed thread. The Madura female cloths, however, are an exception.

11. Before turning to another branch of the industry, I must allude to signs which show that, however unsatisfactory may be the present condition, the native manufacture of cloths has nothing to hope for in the future. The great objection among Hindus to European long cloth, apart from its want of durability, is that the colored and embroidered border of the native cloth is wanting. So, as I have mentioned before, on occasions of ceremony the native cloth is still used. But within the last year or two, cloths have been introduced into the market exactly similar in outward appearance to the common country bordered white cloth, and selling at two-thirds the price or less. Even the finer cloths with silk embroidered borders, which, on account of the combination of silk and cotton being difficult to work by machinery at a cheap rate, have hitherto escaped the competition of cheap and vulgar imitations, are now being closely reproduced with borders of colored cotton exactly similar in design. Similarly the women's cloths have until recently only had to compete with glaring printed cottons, which, though injuring native trade in cloths for low caste wear, cannot have affected the industry in the finer manufacture. But lately European cloths woven, instead of printed in imitation of some of the Kuttalam and Kuranad patterns, have been brought into the market, selling at prices with which the native manufacture could not possibly compete.

12. Owing to agents of European firms who have been busy lately buying up native cloths as patterns, the weavers, in nearly every place I visited, looked upon my inquiries with great suspicion; and in some cases refused to allow me to see their looms.

13. The effect of this new departure will no doubt tend to greatly hasten the decline in native weaving. In fact it is obvious that in no very short time the whole of the native industry in the low caste or purely cotton cloths must give way, and only a remnant of the finer manufacture in which silk is partly or wholly used will be able

to hold its own to any extent against the cheaper, though vastly inferior in every way, European goods.

Woollen Carpets.

14. With regard to woollen carpets a great decline is also noticeable. Ayyampet, in the Tanjore district, was once an important centre for the manufacture of the woollen mats or small carpets for which the district is famous, and about ten years ago 107 families were employed in the industry. Now twelve families only are engaged in it.

15. The patterns and colors of the carpets now made are not, as far as I could judge from the few examples available, so good as those to be found in old carpets, but this is probably the effect rather than the cause of the decline in prosperity which is owing more to native preference for inferior European manufactures.

16. These carpets do not ever appear to have found much favor in the European market. The patterns and colors which are very bold and striking do not suit the taste of the many, who, in their painful anxiety to eschew anything vulgar or in bad taste, fall back on so-called "aesthetic" muddiness of color and monotony of pattern.

17. The Tanjore district was also once well known for silk carpets of remarkable beauty. This industry seems to have disappeared entirely. At all events, I was not able to discover any workmen engaged in it.

Silk Carpets.

18. At Walajánagar, also an old seat of the industry, there are now only two workmen employed in it. Inferior designs and the use of aniline dyes are the only noticeable features in their productions.

19. Probably the proximity of Vellore Jail, which must have once competed strongly with local manufacture, has been the chief cause of the commercial ruin of the Walajá carpet trade. The restrictions recently placed on jail manufactures, in this case, came too late.

20. In this jail the methods employed and the dyes used are purely native. But the patterns are too miscellaneous and not always good, and the arrangement of colors is altogether wanting in that essential of perfect harmony which is so conspicuous in unsophisticated native manufacture.

21. Cotton carpets are made at Arcot, Walajánagar (North Arcot district), Ayyampet (Tanjore district) and Ranjangudi (Trichinopoly district); but the industry is declining commercially and artistically. The patterns, in nearly all cases, are good and appropriate, but at Arcot and Walajá aniline dyes have completely ruined the industry artistically. The Ayyampet carpets are good, and those of Ranjangudi are the best I have seen both in design and color. It is worth noticing that country cotton is always used in this manufacture.

Cotton Carpets.

22. Satin is manufactured at Ayyampet, Arcot, and Walajánagar and at Ariyalúr, Trichinopoly district. It is a beautiful industry which has hitherto attracted little notice. The weavers seem to be of northern origin both from type of features and language, the latter a dialect strongly mixed with Gujerati. The material produced at the three first places is worn by Muhammadans for trousers, the principal trade being with Hyderabad. The arrangement of color is very bold and brilliant, but always in good taste. The Ariyalúr satin is distinct in style and of remarkable beauty in color, as well as tasteful in the simple patterns woven generally in stripes across it. The *ravikkai* (Hindi, *choli*) worn by native ladies is made of it.

Only two men are engaged in this industry, which, as far as I am aware, has never been noticed before.

23. A kind similar in style but inferior in color and execution is produced in the town of Trichinopoly embroidered with patterns in silver lace.

24. The only branch of weaving which has hitherto escaped European competition is the reed-mat industry carried on chiefly at Shiyali and Waudiwash. Those made at Shiyali are the best and are remarkable for their fine designs and good dyes. The Waudiwash mats are familiar to the Madras bazaar. The patterns are also very good, but the common use of aniline dyes has had disastrous effect.

Reed Mats.

25. There are two branches of industry closely connected with weaving, cotton-spinning and the manufacture of gold and silver lace, which have sunk from great importance to complete insignificance.

*Cotton-spinning.
Gold and Silver lace.*

Machine cotton is universally used in the manufacture of all but the coarsest kind of cloth and in cotton carpets; and similarly the gold and silver lace so much used in the manufacture of the finer male and female cloths is almost entirely European, though there are a few native workmen to be found in Madura and Arcot.

26. The industry of cotton printing is tolerably widely diffused throughout these districts, though it is in a sadly neglected condition. There are two distinct classes

Cotton-printing.

of work, the hand-painted or block-printed cloth, used either for personal wear or as bed-covers (palampores) and the hand-painted representations of mythological subjects for adorning the Hindu cars and temples or for wall-hangings on festive occasions. The former are made at Kumbakonam, Nagore, Uraiyur (a suburb of Trichinopoly), Mana Madura, Permagudi, Pamban, Walajánagar and Arcot; and the latter at Kálahasti, Salem, and Madura. At Kumbakonam and Nagore the cloths are all hand-painted.

The best of them are exceedingly tasteful in design. The trade which is entirely an export one chiefly with Singapore and Penang has diminished enormously during the last twenty years, probably to the extent of 80 per cent. English printed cottons have supplanted the more costly native productions.

27. The cloths and handkerchiefs of Permagudi, Mana Madura and Pamban are also hand-painted, but quite distinct in style from the last.

Their fine lace-like patterns when drawn or painted by hand with the first preparation of wax, with great dexterity and facility, are exceedingly effective. But owing to the fineness of the patterns they become almost indistinguishable after the cloth receives its deep red and blue dyes. However, there is one man working at Mana Madura whose designs are generally bolder and more suitable for the process.

28. At Uraiyur some good block-printed palampores are produced by some half-dozen families; but the industry is declining, and the best workman has lately abandoned his trade and left the place.

Uraiyur.

29. The cloths of Walajánagar and Arcot are all block-printed. The industry here must have been once very extensive and important. In nearly every house where the work is carried on, I found old blocks of very elaborate and beautiful patterns, many of them of Persian origin, piled up in corners or in the roof covered with dust, or in some cases cut in pieces and utilized for the patterns now in use, which are very poor and altogether inferior to the old ones. In one case there were as many as 72 blocks to form the pattern of one palampore. I was able to secure some 200 of these fine old blocks.

30. In this case also the trade is almost entirely an export one and the decline which has affected the industry artistically in such a remarkable way seems to have taken place within the last twenty years. The cloths now produced when finished are often so blurred that the patterns are altogether lost.

31. The second kind of painted cloth, used in Hindu sacred ceremonies, is very interesting and remarkable. The best are produced at Kálahasti in North Arcot.

Kálahasti.

The quaint illustrations of scenes from the Hindu epics, the Ramayanam and the Mahabharata are exact reproductions of the style of Hindu temple sculptures with the same richness of architectural frame-work and elaboration of jewellery. But apart

from their interest the wonderful effect of the arrangement of color gives them an artistic value of a high order. Similar ones differing only in color but not drawn with the same dexterity are produced at Salem. In both these places a few good patterns of palampore without figures are made in which the sacred tree and swan or the lotus form the leading motif. Those of this latter kind made at Salem are excellent in design and superior in this respect to the Kálahasti ones. The Kálahasti palampores attracted some attention at the last Calcutta Exhibition, but those of Salem are, I believe, quite unknown. There is also one old man at Madura who formerly produced painted cloth of a similar character, but he has now given up the work as there is no demand for it.

32. With regard to metal-work, that in brass and bronze is the most extensive industry. Commercially it has declined

Metal-work.

little, except that kerosine lamps are fast taking the place of the old native oil ones. But the fine ornamental work for which the south is famous has become almost a lost art. Even the ornaments and vessels of the temple service, which have always, as in other countries, called forth the highest skill of the artificer, are now in the case of the former generally inferior in design and rudely executed, and of the latter entirely without ornamentation.

33. The Hindu custom of melting down all old vessels every two or three years has nearly destroyed all vestige of the work of previous generations, so that one must look for examples of the fine old work not in temples nor in the houses of the rich, but among the waste metal of the brass bazaar doomed to the melting pot, or in the houses of the low caste poor who generally look upon these with superstitious veneration and rarely consent to part with them.

34. The little demand which still exists is chiefly confined to the lower castes and the tendency being more towards cheap production than excellence of design or workmanship, it is not surprising that modern work is altogether inferior. The inlaid copper and silver ware of Tirupati is the only purely native work for which there is now any demand. It has degenerated completely in style and execution.

Tirupati.

35. The encrusted work of Tanjore is probably not entirely of native origin. It is strictly fancy work, not always in the best of taste, and as the demand for it is entirely European, consequently its prosperity does not appear to have been affected at all.

Tanjore.

36. A few brass-workers there are who have found exercise for their skill in the making of locks and safes ingeniously contrived. One man is at Dindigul who has acquired considerable reputation, another at Mayavaram, Tanjore district, and a third at Ramnad.

Locksmiths.

Dindigul.

Mayavaram.

Ramnad.

37. The Madras Museum possesses some magnificent specimens of arms and armour which show to what a high state of perfection the ironsmiths of the south once brought their art.

Iron-work.

38. Now three workmen at Sivaganga, in the Madura district, are the sole descendants who retain somewhat of the skill of their forefathers or who find any employment for it. And just as the skilled workman in bronze, brass and iron is now reduced to the level of common workmen, so the wood-carver is obliged to maintain himself in great part by doing the work of an ordinary carpenter, for it is no longer the fashion for the wealthy merchant to adorn the interior of his house with rich carvings, and the architectural decoration of the Rajah and the Zemindar never aspires higher than an imitation of that bold and often grotesque travesty of the Italian style which characterizes Anglo-Indian buildings.

Wood-carving.

39. The goldsmith is still to be found at work in every town and village of importance, and his art has probably suffered least of all, for the women, more conservative, have not given up their traditional ornaments or exchanged them for European jewellery. On the other hand where, as at Trichinopoly, a European demand for his work has sprang up, he has become, artistically speaking, completely ruined, and has not even attained to that high mechanical finish and polish which is the only excellence in the type of jewellery he strives to imitate.

Goldsmiths.

Trichinopoly.

40. Pottery of an ornamental character is made only at Kulgherry in North Arcot. Unfortunately the two men who produce it seem to have been made the subjects of the crude experiments of every European who has come in contact with them; and their pottery is only remarkable for its inferiority to old Arcot ware and for its strange perversions of European forms.

Pottery.

Kulgherry.

41. A complete list of these and other minor industries I have attached to this report in Appendix A, and a notice of some of the processes in Appendix B.

42. I have already noticed to some extent the causes of the decline which is so clearly marked in nearly every branch of native art. The production of articles of necessity, such as the native cloths, has suffered most by direct European competition. Industries in articles of luxury, such as wood-carving, carpet-weaving and ornamental metal-work, have been affected to some extent by the decline of many old native Zemindaries and States, but more from the spread of European education and ideas, which lead many of the better class of natives to throw aside their national dress and decorate their houses in a pseudo-European style with glaring Brussels carpets and ill-designed furniture, and either to look upon all native art as beneath their notice or with condescending benevolence to supply the workmen with designs culled from the pattern books and catalogues of European manufacturers. In this way the native industries have suffered as much by loss of prestige as by European competition or from any other cause.

Causes of decline.

43. In the north of India the beauty of its industries has always commanded a certain amount of admiration with a few, but in this presidency it is only of late years that the idea has generally gained ground that there is any native art, much less that any good is to be found in what little there may be. The majority of Europeans know nothing of it, except those few who benefit by its commercial ruin; and the means of obtaining any information with regard to it are very scanty. It is a remarkable sign of the indifference with which it has hitherto been treated, that while South Kensington, the finest Art Museum in the world, has thought Indian and Oriental art worthy of the largest proportion of its space, neither in Madras, Bombay, or Calcutta has there been, until quite recently, even a small collection to represent to any extent the resources of the country in its arts and industries.

The collection at the School of Arts, to which one would naturally look for an index to the industries of the presidency, consists principally of a mediocre collection of casts from the antique and details of Italian and gothic ornament.

44. The specimens of native industry which I have purchased from the grant sanctioned for that purpose will make a beginning in the right direction; but I would strongly recommend that the survey which I have commenced may be continued; that provision be made for an annual grant for the additions to the collection which are needed; and that a museum be formed in connection with the school representative of all that is best in native art, and especially in that of Southern India. With regard to the question of its connection with the School of Arts, it is to be considered that there is ample space for a very considerable collection and a staff available, and that a large collection of the best examples of native design in every branch is absolutely essential for the future success of the school. Such a collection must, as is the case at the National Art Training School at South Kensington, be the most important teaching agency. To place this collection in any other building would practically

render it of very little value to the students and add seriously to my work of superintendence, which is already very heavy.

45. That a museum of this kind would do much good to native industry can hardly be doubted. Indeed, I am convinced that properly directed its influence would be far more beneficial than that exercised by International Exhibitions, which, though of great value in many ways, tend to lower the artistic standard by creating an indiscriminating demand. It would give a prestige to native art in the eyes of the natives themselves, and create an interest with regard to it by affording information in every branch of it, which now it is almost impossible for a European to obtain; it would be the means of preserving those examples of a period when art attained a much higher standard than is generally to be found at the present time, and which are daily being destroyed and becoming more difficult to obtain; it would thus create and maintain among the artisans themselves a higher standard of design and workmanship; and it would afford the means of enlightening that class of artistically ignorant Anglo-Indians, dilettanti, and manufacturers, who persist in attempting to teach where they have much to learn, and who, if they possessed but a little of the artistic instinct of the native artisan, would shudder at the mischief which they work.

ENCLOSURES.

APPENDIX A.

List of Arts and Industries carried on in the Districts of North Arcot, Salem, Tanjore, Trichinopoly and Madurai.

In nearly all the towns and villages mentioned below goldsmiths and wood-carvers are to be found more or less skilful. I have noted the places where their work is particularly remarkable.

Industries marked † are those which are little or quite unknown (as carried on in the locality referred to), or which have been unrepresented in previous International Exhibitions.

NORTH ARCOT.

Arcot.

Weaving—

(Fine and common female cloths).

Imitation silver and gold lace—

(Sometimes stamped in simple patterns. Worn by Muhammadan children for caps, &c).

Manufacture of silver wire—

(For silver and gold lace).

Printed cottons—

(Similar to those of Wálanjagar).

Brass and bronze work—

(One man, Nyana Asari, can make pierced ornamental trays and chumbas, &c., of Muhammadan design).

Arni.

Weaving—

(Male and female cloths).

Chittoor.

Weaving—

(Cotton female cloths).

Guliyádam.

Weaving—

(Fine silk female cloths, fine male cloths, and cotton female cloths).

The cloths ordinarily made are inferior; but when called upon the weavers can produce fine silk and embroidered female cloths equal to the best productions of Kuttálam or Kuranád.

Kálakasti.

Palampores and printed cloths—

(Representing scenes from the Mahabharata and Ramayanam).

Weaving—

(Common male cloths).

Kilgherry or Karigeri.

A small village near Vellore where ornamental pottery is made generally with a green copper glaze. The forms are now mostly of an inferior European type.

Kunnattur.

A village near Arni where reed mats are made similar to those of Wandiwash.

Weaving and cotton-printing. *Maderpak.*

Weaving. *Nemali.*

Making and painting toys. *Palmanér.*

† *Seccur.*

A village near Arni where Jain women weave coarse mats out of "Jehchai leaves" (*Phœnice sarsaparilla*). The mats sometimes have simple patterns in red and black.

Tirupati.

Ornamental metal-work—
(Brass inlaid with copper and silver).

Carvings of Hindu deities and toys in Red Sanders wood.

Weaving—
(Common male cloths).

In a small village, four miles from Tirupati, small bronze images of Hindu deities are made. They are inferior in execution.

Tittypat.

A village near Ambur railway station where fans are made of palmyra leaves, and often tastefully decorated in brilliant colors.

Trichanur and Tirutani.

Goggles and various vessels and Hindu images carved out of stone. Also made at Chinnavarikun (near Ambur railway station).

Brass and bronze—
(Household utensils).

Embroidery—

† One tailor who makes the embroidered canopies, which are used in the temple service of the Hindus and for sacred processions.

Weaving— *Vellore Jail.*

Woollen and cotton carpets, reed mats, purdahs, coarse cloths, &c.

Weaving— *Wálanjánagar.*
(Fine and common female cloths).

Woollen carpets—
(Only made by the Muhammadans. They are inferior in design, and aniline dyes are often used).

Cotton carpets—
(Aniline dye is often used in the also).

Satin—

(Worn by Muhammadans as trousers. Very good in quality, color and design).

Printed cottons—
(Block-printed cloths and handkerchiefs of an inferior kind).

Weaving.

Reed mats—

(The patterns are generally very good in design, but they are often spoilt by aniline dye).
Common male and female cloths.

SALEM DISTRICT.*

Atúr.

Reed mats.

Hosúr.

Bronze work—

† One man who produces very fine images of large size of the Hindu deities.

Námakal.

Weaving—
(Fine male cloths).

Rasipur.

Weaving—
(Fine male cloths and inferior female cloths).

Bronze and brass work—

One workman is skilful in ornamental work.

Salem.

Weaving—
(Fine male cloths and inferior female cloths).

† Palampores and painted cloths—

(Scenes from the Mahabharata and Ramayanam similar in style to the painted cloths of Kálahasti but different in color. The palampores are finely designed and superior to similar ones produced at Kálahasti).

Vániyambádi.

Printed cottons—

(Inferior cloths for female wear, block-printed).

Reed mats of an inferior kind.

TANJORE DISTRICT.

Ayyampet.

Weaving—

(Cotton and silk female cloths, satin similar to that made at Wálanjánagar in North Arcot. Cotton carpets, woollen mats or small carpets of very bold and characteristic designs. All the textile productions of this village are remarkable for their good dyes and designs).

Kumbakonam.

Bronze, brass, zinc, copper and silver work—

(Household utensils and figures of Hindu deities. The former are now generally plain or with only a simple device of two parrots engraved on them. There are, however, still a few workmen skilled in ornamental work).

Printed cloths—

† Hand-painted cloths and handkerchiefs similar to those of Nagore.

Kuttálam and Kuranád.

Weaving—

Very fine silk female cloths of striking beauty. Cotton female cloths.

Mannárgudi.

Weaving—
(Inferior female cloths).

Brass and bronze—
(Plain household utensils).

Máyavaram.

Locksmiths—

† One skilful workman who makes superior locks, safes, &c.

Nagore.

† Cotton printing and painting—

(Cloths and handkerchiefs. The inferior kind are block-printed, but the better ones are very pretty in design and generally well executed. These are all painted by hand. Red, blue and sometimes yellow are the colors used).

*In nearly every town in the south of this district weaving of male and female cloths is carried on to some extent.

Cotton printing—

(A few inferior workmen who produce cloths similar to those of Nagore).
Cutting and polishing of precious stones.

Negapatam.

Reed mats—

(Made at two villages close to Shiyali. The designs are very fine and the dyes excellent).

Shiyali.

Tanjore.

Weaving—

(Very fine silk cloths for females generally richly embroidered with silver lace. Some magnificent examples of this kind of work are to be seen in the palace. Cotton female cloths).

Metal-work—

(Chembus, trays and other vessels of bronze or copper encrusted with silver, brass or copper finely chased. The designs generally mythological in character. Household utensils).

Pith-work—

(Models of temples, figures, &c., made out of pith).

Talc fans—

(Ornamented with light and graceful designs painted in fine lines either in white or colored).

Musical Instruments.

TRICHINOPOLY DISTRICT.

Andimatum.

A village near Jayankondasholapuram where colored glass toys are made.

† Ariyalur.

Weaving—

Satin of remarkable beauty of color embroidered with tasteful designs generally arranged in stripes. Worn by native ladies.

Jayankondasholapuram.

Weaving—

(Common white male cloths).

† At a village four miles from this place hand-painted cloths and handkerchiefs are produced similar to those of Kumbakonam and Nagore.

Karumbalur.

Brass and zinc work—

(Ornamental work of a unique character. Trays, chembus, &c., are cast in the two metals which form by juxtaposition different designs, somewhat barbaric in style. The work is chiefly interesting for the process. Only one family are engaged in the work.

Idigudi.

A wood and ivory carver named Valayuda Asari carves very skilfully small images of Hindu deities and small animals, &c. He also makes ornamental carved flower-stands of most atrocious quasi-European design, but the work is always skilful in execution.

Trichinopoly.

Gold and silver work—

(The chief goldsmiths produce work of a very debased European character).

Weaving—

† (Silk and cotton female cloths and an inferior kind of satin embroidered with patterns in silver lace worn by Muhammadans).

Carved pith-work—

(Models of temples and other buildings and of figures).

Paintings on talc and ivory.

Uraiyur.

(A suburb of Trichinopoly).

† Cotton-printing—

(Palampores often very rough, but sometimes very good in execution, design, and color).

MADURA DISTRICT.

Appacottay.

Weaving—

Cotton female cloths.

Dindigul.

Weaving—

(Similar to that of Madura).

Sankalingasari brass and bronze work—

Household utensils without ornamentation. There is one locksmith, Sankalingasari, who has acquired considerable reputation for his skilful contrivances.

Madura.

Weaving—

Fine male cloths embroidered with silver lace, and cotton female cloths, the latter especially remarkable for their beauty in color and taste in design. Turbans.

Palampores—

† (One man who can produce palampores similar in style to those of Salem and Kalahasti. There is no demand for his work now).

Manufacture of silver lace, brass and bronze work—

(Household utensils without ornamentation).

Some of the goldsmiths are very skilful workmen.

Dyeing—

Madura is especially famous for its indigo and deep red dyes.

Mana-Madura.

† Painted cloths—

One man who produces hand-painted female cloths and handkerchiefs worn by Muhammadans. Similar ones are made at Permagudi and Pamban, but this man's designs are generally bolder and more suited to the process.

Pamban.

† Painted cloths—

(Similar to those of Permagudi, Mana Madura and Pamban).

Permagudi.

Weaving—

(White male cloths and female silk cloths of similar patterns to those of Kuttalam and Karanad in Tanjore).

† Painted cloths—

(Designs drawn and with a fine metal instrument very effective at first, but almost lost when the cloth is dyed).

Rannad.

† Locksmith—

One man, Najim Muhammad, who makes very ingenious contrivances in locks, safes, &c. Some wood-carvers of Rannad are very skilful workmen.

Sivaganga.

Brass, bronze, and iron work—

(Three men whose time is generally employed in making inferior models in bronze of toads, lizards, snakes, &c., for which there is a considerable demand, and extravagant prices are paid. But the men are capable of much better work in laying iron with silver and in highly ornamental wrought, cast and chased arms, &c.)

† Decorating ivory with painted ornament—

One man, Suppaiyya Asari, who paints ornamental designs on ivory boxes, &c.

APPENDIX B.

Madura Red Dye.

Madura is famous for a fine dye of a deep red color. The dye is also prepared in many other places, but Madura has acquired a reputation for finer color and greater permanence, which is attributed by the weavers to the peculiar qualities of the water of the Vaigai.

The process is as follows:—The ashes of a plant called by the natives Umiri,* which grows wild on sandy beds near the sea coast round about Rannad, Rameswaram and Tuticorin, are steeped in water for ten days when the water is poured off and the white cloth is dipped in the

* *Salicornia Indica*.

sediment and left for three or four days. When it is taken out and washed the cloth has a yellowish grey color.

Next it is dipped in a liquid prepared out of Tinbura root (a small shrub) growing on the banks of the Vaigai.

Kaya leaf and gingelly-oil prepared in the following manner: The root of the Tinbura is

† Memecylon Tincturum.

pounded and boiled in water for six or eight hours until the water is a deep red. To this are added leaves of the Kaya leaf well dried and reduced to powder and gingelly-oil in these proportions: Tinbura decoction 16 parts, Kaya leaf 2 parts, and gingelly-oil 2 parts. The cloth is left in this liquid for two days when it is taken to the bed of the Vaigai and left in very shallow running water for a day, after which it is dried in the sun. It is re-dipped in the dye and again washed in this way for ten or eleven days, when the operation is complete. The whole process is very tedious, sometimes lasting over a month. During the rainy season all operations are suspended.

Painted Cloths.

The hand-painted cloths of Kumbakonam, Nagore and other places are prepared as follows:—The white cloth is first steeped in a preparation of gallnuts boiled in milk for five or six hours, and allowed to remain for two days. Then it is taken out and dried in the hot sun on the sandy bed of the river or in the prakara court of the temple. The patterns are then drawn on the cloth by a rude brush with melted wax. The cloth is steeped in the dye for a sufficient time when the wax is removed by hot water, the patterns appearing white on a blue or red ground, as the case may be. If only one color is desired, the cloth is complete, otherwise all but the portions of the pattern in which a second color is to be introduced is coated with wax. When the cloth is again dyed and the wax being removed the process is finished.

Brass and Zinc work of Kurumbalur.

The brass portion of the vessel is first modelled in wax and cast in the ordinary way by surrounding the model with a mixture of clay and sand, melting out the wax and pouring in the molten metal. This process forms a brass vessel apparently roughly pierced in simple designs, which is again surrounded by a mould and the molten zinc is run into the perforations. The vessel is completed by filing, chasing, and burnishing. Each vessel generally requires to be cast in separate portions which are afterwards soldered together. Only one family is engaged in this work.

Endorsement by W. WILSON, Esq., Director of Revenue Settlement and Agriculture, dated Madras, 13th March 1885, No. 443.

Submitted to Government in-reference to G.O., No. 1044, dated 16th September 1884.

2. Mr. Havell's tour embraced the districts of North Arcot, Salem, Tanjore, Trichinopoly and Madura, and his report deals with the following arts and industries that are practised there:—

- | | |
|---------------------|-------------------|
| (1) Weaving | (4) Metal-work. |
| (2) Spinning | (5) Wood-carving. |
| (3) Cloth-printing. | (6) Pottery. |

3. The general condition of all these industries is in Mr. Havell's opinion unsatisfactory, not one of them can be said to be flourishing, while some appear to be fast dying out.

4. Commercially the weaving industry which, considering the numbers engaged on it is by far the most important, has suffered very seriously in its main branch, viz., the manufacture of cloths of cotton, silk and mixed materials for men and women's wear from competition with the cheap machine-made fabrics of foreign looms.

5. This competition grows stronger every day and the whole industry must, Mr. Havell thinks, soon disappear so far as low caste or purely cotton goods are concerned, the only part likely to be able to hold its own being a small remnant in the shape of the finer manufactures wherein silk is used either wholly or partially.

6. Artistically speaking the decline is noticeable only, Mr. Havell says, in the women's cotton cloths which, except in the case of those manufactured in Madura, have lost their characteristic beauty from the use of European dyed thread.

7. The carpet industry has similarly declined both commercially and artistically. In Ayyampet, of Tanjore, where ten years ago 107 families were engaged in the manufacture of woollen carpets, there are but twelve now. In Tanjore which was once famous for silk carpets of remarkable beauty Mr. Havell could not find a single workman engaged in the industry, while in Walajánagar, of North Arcot, the silk carpets of which also were at one time in repute, the industry is practised by only two families whose wares were noticeable, Mr. Havell says, only for the inferiority of their designs and the use of aniline dyes.

The cotton carpet industries of North Arcot, Tanjore and Trichinopoly are declining both commercially and artistically, the decline of that of Walajánagar in North Arcot being, in Mr. Havell's opinion, due probably to the competing influence of the similar industry in the neighbouring Vellore jail which was stopped too late to enable the independent industry to recover itself.

8. The only branch of the weaving industry that has not suffered, Mr. Havell writes, from European competition is the manufacture of reed mats, the best specimens of which are produced at Shiyáli and Wandiwash.

9. The census figures may be quoted in confirmation of Mr. Havell's statements that many weavers have been forced to abandon their trade for other pursuits.

In 1871 there was a male weaving population of 540,061 against 431,773 in 1881 (N.B.—Women were not censused in 1871 according to their professions); this is a decline of over 20 per cent., and though part of it may doubtless be ascribed to the famine of 1876-77, that will not account for it all, nor perhaps for more than a fraction of the decrease.

10. Mr. Havell speaks of the satin fabrics of Ayyampet, Arcot and Walajánagar as a beautiful industry that has hitherto attracted little notice. These satins are used by Muhammadans for trousers and under the familiar name of "Kincob," are by no means unknown.

Mr. Havell draws attention to a variety of sains that he found manufactured in Uraiyur of Trichinopoly, and used to make the boices worn by native ladies. This industry which he found followed by only two men, Mr. Havell believes has never been noticed before.

11. The spinning of cotton which was at one time an industry of great importance has now dwindled to insignificance owing to the competing influence of cheap foreign machine-made thread.

Country thread is now used only in the manufacture of the coarsest cloths and cotton carpets.

12. The art and industry of printing on cotton cloth deals with two classes of goods.

- (1) Palampores used for personal adornment, or as bed-covers.
- (2) Illustrations of Hindu mythology used for the decoration of cars and temples and as wall-hangings on festive occasions.

The former class of goods are either hand-printed or block-printed and are produced at Kumbakonam, Nagore, Uraiyur, Madurai, Permagudi, Pámban, Walajánagar and Arcot.

The latter are hand-painted and are produced at Kálahasti, Salem and Madura. Of these, Mr. Havell writes that, "apart from their interest, the wonderful effect of the arrangement of color gives them an artistic value of a high order."

The trade in the former class of goods is chiefly an export one,—to Penang and Singapore,—but it has in the last 20 years declined, Mr. Havell thinks, quite 80 per cent., the decline being due to the supersession of these goods by cheap English prints.

Artistic degradation has followed commercial decline; the patterns now in use are very poor and altogether inferior to the old.

Mr. Havell notices the sacred palampores of Salem which he believes to be quite unknown.

13. In metal-work Mr. Havell says that the brass and bronze industries which are the most extensive have commercially declined but little, the only noticeable thing

being the supersession of the old native oil lamps by cheap kerosine ones. Artistically however there has been a great retrogression, and the fine ornamental work for which Southern India was once famous has become, Mr. Havell writes, almost a lost art.

The modern tendency is more towards cheap production than excellence of design or workmanship, while the acquisition of specimens of the fine old work of previous generations is, Mr. Havell says, made difficult, if not impossible, by the Hindu custom of melting down all old vessels.

The artistic worker in iron and wood has disappeared with the cessation of the need or demand for his wares owing to changed conditions and changed tastes.

The goldsmiths of all the arts has suffered least whether commercially or artistically from European competition and contact. This is due in Mr. Havell's opinion to the conservatism of the native women who have not given up their traditional ornaments, nor exchanged them for European jewellery. This alone would not have preserved it from decadence; the fact that jewellery is not an article that lends itself to cheap reproduction by machinery is what has probably saved the Indian goldsmiths' art from invasion and, as Mr. Havell apparently thinks, inevitable deterioration by European competition.

14. Pottery of an ornamental character Mr. Havell found only at Kulgherry in North Arcot, but its forms were decayed owing to the evil influence of European contact, which, in Mr. Havell's opinion, seems to have been artistically disastrous to every Indian industry that it has touched.

15. The causes of the decline—commercial and artistic—in these arts are, in Mr. Havell's opinion, the overgrowing competition of cheap European goods in the case of articles of necessity, and in the case of *articles de luxe* in some small degree to the decay and extinction of Native States and Zemindaries, but chiefly to the spread of European education and ideas among the wealthier classes.

16. Mr. Havell, alluding at the close of his report to the uselessness of the present collection at the School of Art as an index to the arts and industries of the presidency, claims for the purchases he has made in the course of his tour the merit of being a step in the right direction to the formation of an Art Museum which would in his opinion exercise the most important influence on native art. The influence which Mr. Havell speaks of is conservative and progressive. But the influence of such a collection might not improbably have an altogether different effect in respect of some at and rate of the industries that Mr. Havell has dealt with; it might hasten their decay and extinction by giving to the European manufacturer, whose agents are everywhere, the opportunity of copying and cheaply reproducing patterns, access to which he now finds difficult owing to the increasing jealousy and reserve of the last remnants of a dying race of artists.

17. The Art Museum which Mr. Havell wishes to see established should in his opinion be formed in connection with the School of Art where there is plenty of room for it. To house it in any other building would in his opinion be to detract from its practical value as an educational agency, and would, Mr. Havell says, add much to his labor of superintendence. This is a matter which it is for Government to decide upon. Mr. Havell's opinions are not at one on the point with the views expressed by Government in their Order of 21st February 1885, No. 895, Revenue Department.

To the Secretary to Government, Revenue Department.

ORDER—dated 24th April 1885, No. 463, Revenue.

Miscellaneous.

Recorded. The Government observe that while Mr. Havell's researches have not resulted in the discovery of any new industries, a result which was hardly perhaps to be anticipated, they serve to establish a number of useful facts in regard to the condition and distribution of industries

already known. From this point of view Mr. Havell's Appendix A, which consists of facts alone, is the most interesting part of his report. The Government are of opinion that the inquiry thus begun should be continued during next cold weather. The Director of Agriculture will submit his recommendations in due course as regards the districts to be visited by Mr. Havell during his next tour of inspection.

2. As desired by Mr. Havell, the articles collected by him will be retained in the School of Arts for teaching purposes.

(True Extract.)

(Signed) W. WILSON,
Ag. Secretary to Government.

To the Director of Revenue Settlement and Agriculture.
„ the Board of Revenue.
„ the Accountant-General.
„ the Public Department.
„ the Superintendent, Government Central Museum.

Exd. W. H. French.

100 Copies.

Govt. of (1885) Madras.

REVENUE.

Issued

Recd.

Encl.

G.O., 24th April 1885, No. 463.

APRIL.

Arts and Industries.

Report of the Superintendent, School of Arts,
on the — of the districts visited by him, recorded,
with remarks; and the Director of Agriculture
instructed to forward proposals as regards Mr.
Havell's next tour of inspection.