

ANY 1

to those remitting 2s. in advance.

# THE JOURNAL OF INDIAN ART AND INDUSTRY

PRICE TWO SHILLINGS

Vol. IX.

OCTOBER, 1900]

[No. 72.

## CONTENTS.

A LESSER HINDU PANTHEON,

BY

J. H. RIVETT-CARNAC, C.I.E., F.S.A.

Illustrated by

221 Examples on 12 Plates.

RAM SINGH DEL MAYO SCHOOL OF ART LAHORE

Published under the patronage of the Government of India.

PHOTOGRAPHED, PRINTED, AND PUBLISHED BY W. GRIGGS, ELM HOUSE, HANOVER STREET, PECKHAM LONDON

LONDON AGENT—BERNARD QUARITCH, 15, PICCADILLY, W

# IRON WORK.

From Objects and Drawings in the South Kensington Museum.

In 28 Parts, price 28/-.

## LIST OF PLATES.

### ENGLISH.

- Plate 1. Details of wrought iron Grille, known as the St. Swithin Grille, in Winchester Cathedral.
- „ 2. Wrought iron Grille in the Chapel of St. Anselm, Canterbury Cathedral.
- „ 3. Wrought iron Screen at entrance to Henry V.'s Chantry in Westminster Abbey.
- „ 4. Details of wrought iron work in Canterbury Cath.
- „ 5. Details of wrought iron work in Winchester Cath.
- „ 6. Wrought iron Screen from St. John's Church, Frome, Somersetshire.
- „ 7. Wrought iron Panel and Gate in Winchester Cath.
- „ 8. Wrought iron Screen in the Chapel of University College, Oxford.  
Wrought iron Altar Rail in St. Philip's Church, Birmingham.  
Wrought iron Bracket in Denyer Street, Chelsea.
- „ 9. Wrought iron Balusters.
- „ 10. Pair of wrought iron Mace Stands.
- „ 11. Steel Rim Lock, in pierced and engraved brass case.
- „ 12. Steel Lock in pierced brass case.
- „ 13. Steel Lock in pierced and engraved brass case. Steel Key.
- „ 14. Steel Hinge, covered with pierced and engraved brass.

### FRENCH.

- „ 15. Oak Coffe, decorated with wrought iron scrollwork.
- „ 16. Wrought and stamped iron Hinge for a coffe.  
Wrought and stamped iron Hinge.
- „ 17. Wrought iron Knockers.
- „ 18. Wrought iron Knockers.
- „ 19. Wrought iron Lock
- „ 20. Wrought iron Grille (*Guichet*).
- „ 21. Two wrought iron Candelabra.
- „ 22. Two wrought iron Candelabra.
- „ 23. Engraved steel Lock and Key.
- „ 24. Wrought iron Door, painted and gilt.
- „ 25. Two wrought iron Panels.
- „ 26. Wrought iron Bracket.

### FLEMISH.

- Plate 27. Wrought iron Balcony.

### GERMAN.

- „ 28. Wrought iron splayed Lock for a Coffe.
- „ 29. Wrought iron splayed Lock for a Coffe.
- „ 30. Wrought iron Lock and Hasp.  
Wrought iron Door Handle.
- „ 31. Wrought iron Lock and Hasp.  
Wrought iron Door Handle.
- „ 32. Wrought iron Door Handles.
- „ 33. Wrought iron Door Hinges.
- „ 34. Oak Window Shutter, with wrought iron mountings
- „ 35. Wrought iron Lock and Key.
- „ 36. Wrought iron Bracket with bell.
- „ 37. Wrought iron Grating for a fanlight.
- „ 38. Pair of wrought iron Gates.
- „ 39. Wrought iron Bracket and Sign.
- „ 40. Wrought iron Hook for a Candelabrum.  
Wrought iron Candelabrum.
- „ 41. Two Wrought iron Window Gratings.
- „ 42. Wrought iron Window Grating.
- „ 43. Wrought iron Coffe.
- „ 44. Top of wrought iron Coffe.
- „ 45. Wrought iron Bracket.

### ITALIAN.

- „ 46. Pair of wrought iron Gates.
- „ 47. Two wrought iron Panels.  
Wrought iron Grille.
- „ 48. Wrought iron Bowl Stand.  
Two wrought steel Bowl Stands.
- „ 49. Wrought iron Panel.
- „ 50. Pair of wrought iron Gates.
- „ 51. Pair of wrought iron Gates.

### SPANISH.

- „ 52. Wrought iron Knockers.
- „ 53. Wrought iron Klocker.

W. GRIGGS,

HANOVER STREET, PECKHAM,

LONDON, S.E.

# The Journal of Indian Art and Industry.

## A LESSER HINDU PANTHEON.

BEING AN ILLUSTRATED CATALOGUE OF METAL OBJECTS USED IN  
HINDU RITUAL.

By J. H. RIVETT-CARNAC, Esq., C.I.E., F.S.A.

*Indian Civil Service (retired); Colonel Volunteers; and Aide-de-Camp to the Queen.*

Seeing that the subject has been treated exhaustively by Major Moore,<sup>1</sup> so far back as 1810, in his learned but rare work, enriched with many pages of copper-plate engravings, whilst Sir George Birdwood has dealt with the same in later years, in a much more accessible and practical form, in his illustrated *Industrial Arts of India*,<sup>2</sup> it may be thought that but little space remains on which to exhibit anything that is not already well known to Indian readers. Still, as the Hindu Pantheon claims to include some 330,000,000 deities, great and small, the subject is a large one, and some excuse is available for venturing to present a portion of a collection of objects made during many years residence in the North-Western Provinces, in the neighbourhood of the head-quarters of this ancient though somewhat complicated faith. To the many, these curious and often grotesque figures of the polluted faith, which is supposed to underlie them, are as an abomination, and I have often parted with well-meaning and intelligent visitors to the collection with the knowledge that they have left deploring the fact that any portion of my time in India should have been wasted in attention to what they have considered an unbecoming and questionable interest. Others will, however, recognise that if one has to live among a people possessing many and undeniably good qualities, it is a duty to try and learn something of their ideas and interests, and to endeavour to turn that knowledge to good account in the daily dealings with those around one. Indian history, certainly that of the early periods, is difficult to master and remember, and I made little progress until I commenced a collection of Indian coins, which was attended with remarkable success. One soon became interested in the "finds" and their arrangement, and in reading up all that related to perhaps a curious-looking coin that had a special place in a particular tray. The figure and the legend, and the history of the king who coined it, became impressed upon one's memory, and the coin remained as the land-mark of a particular period. By degrees, the vacant spaces in the trays were filled up during tours through the districts, and by red-lettered days of successful "finds" whilst groping amid the rubbish that was brought to one at each camping-ground, as the "Sahib's" seemingly queer interests became known; and at length some knowledge of the intricacies of Indian history was acquired, which would have been difficult of attainment by any other process.

The application of this method to the mysteries of the Hindu Pantheon suggested itself one day when a small copper figure of Krishna was turned over amid a cloth-full of ancient copper coins. The figure was remembered, his name and something about his legend acquired. And so the collection began and was turned to account and continued during many years, bringing with it some of the delights of which all sportsmen know in a good bag, and success in securing a specially good head, or meritorious skin. If any of the younger generation will take advice, I would say to those who go out to India, collect everything connected with not only the traditions but also the daily life of the people, and study it. Nothing helps more to an understanding of them and their ways than an acquaintance with what they use, and with what interests them. The study of an Indian bazaar<sup>3</sup> is, in most of its details, remunerative, even in its cheap European imports, as shewing the changes in the wants and handicrafts of the villagers brought about by foreign intercourse, whilst all that they make and use habitually exhibits their daily life. It is true that most Europeans in India are wanderers and nearly all are but sojourners, and that the necessities of light camp outfit militate against collecting anything, even the much depreciated rupee, whilst books and curios, and bulky articles are always a difficulty among the constant changes of an Indian life. Still the interest awakened will remain when the collection has gone to the local auctioneer, and judicious weeding-out will admit of a few favourite specimens being retained, which will be pleasant reminiscences when retirement from the service carries one's thoughts and interests into other, and more thoroughly explored channels.

Any merit which may be claimed for the figures of deities, and to the sacrificial and other implements grouped and photographed in this collection, will probably attach as much to their artistic as to their mythological

<sup>1</sup> Moore's *Hindu Pantheon*. J. Johnson, London, 1810.

<sup>2</sup> Sir George Birdwood, K.C.I.E., &c. *The Industrial Arts of India*, 1880.

<sup>3</sup> Mrs. Rivett-Carnac's "Ramble in an Indian Bazaar," *Journal of Indian Art*, Vol. I.

value. On this subject, I would advance, that even the most scrupulous need take little alarm at the hideousness of the idolatry which these specimens may be supposed to suggest. Having lived for many years in a district of India within easy reach of Benares, the head-quarters of Hinduism, and having been in daily intercourse with the people of the country, I state unhesitatingly my belief that the average Hindu is as ignorant as his European fellow-subjects of the objectionable details with which some of the emblems are associated. The Brahmin priests know all of that and much more, but keep most of their knowledge to themselves, save when it is worth their while to reveal the mysteries and explain the intricacies of which they are the keepers. The ordinary Hindu knows but little of, and troubles himself still less, regarding the thirty-three millions of gods which his religion claims as its own. He may be in awe of all the gods, may regard Ganesh, the elephant god, with vague veneration, delight in the festival of Rama, and show some interest in the tricks and playfulness of Krishna, of which he has heard much as a child. But he accepts the wonderful doings of these last much in the way that some of our countrymen accept and cherish the traditions of our own popular heroes. And if he selects some special favourite from the Pantheon for family use, it is done much after the manner of those who trust to some special Saint as near to their own humanity, hoping that he may understand their weaknesses, and may help them and intercede for them with the One who seems to be far too far beyond them to admit of any direct appeal. The rough stone dabbled with red paint, or the battered figure rescued from some ancient mound, set up under the big tree outside the village, receive daily offerings of flowers or rice from the villagers as they pass out at dawn to their work in the fields. And as one sees the passers-by tarry reverently for a few moments with their simple offerings, one feels that the short prayer to the unknown God, for a blessing on the day's work, is none the less sincere, and hardly less worthy of acceptance than the prayers offered by those to whom a special revelation has given greater opportunities, imposing much heavier responsibilities. Those who have lived much among the people of India in camp, as Settlement Officers and District Officials, cannot fail to carry back with them a high appreciation of the Hindu character as that of a simple, kindly, patient race; tender and considerate in their family life, and possessing many qualities of which Christians might well be proud, and imbibing but little of the impurity with which their faith is supposed to be so deeply tainted. I am confident that if an exhibition of my collection had been held for the benefit of my native neighbours of the peasantry, although they might have recognised Ganesh with his elephant's head, and Krishna with the butter-pat, the bulk of the show would have been to them as great a mystery as it would be to any British audience. And although my Indian friends would have said that it was indeed wonderful (for had not the Sahib himself collected it?) they would have been as unable to recognise the figures as I was myself without the advantage of Major Moore's plates and Sir George Birdwood's lucid explanations. In the Opium Department in the North-Western Provinces and Oudh, in which for nearly twenty years I served, a very large number of Hindu officials were employed, many of them men of high standing and great intelligence. Several of these on numerous occasions saw and examined my collection. The commoner specimens they recognised without difficulty; as to the others, they could give me but little information, and that this was from no want of good-will was quite evident. In fact, they knew as little about them as I myself. The intricate details were all for the priests, just as the intricacies of law are for the barristers, to whom resort would be had, when necessary, to expound or apply them. Nearly every specimen in the collection was purchased at Benares, or in big cities, or places of pilgrimage where Brahmmins abound. In the country-side, these gods were never to be met with. Some might, perhaps, have been found in the houses of the richer merchants. But the people, as a body, knew them not.

So far, then, as it assisted to a knowledge of the daily interests of the peasantry, the collection was, it may be said, scarcely remunerative. Still it did help to teach one many of their traditions, and explain some of their festivals. It illustrated many of the ancient Hindu writings, and increased one's interest in visits to the temples, and in the quaint and elaborate sculpture which the making of railways and canals continually unearthed. It also gave one some idea of what the richer classes and the priestly caste professed, whilst it reduced the ignorance relating to one's native surroundings in which one is only too liable to remain amid the daily telegrams, the shoals of periodical literature, and the ever-sustained European interests which affect one's life in the India of to-day.

The personages of the Pantheon have now to be passed in review, and in marshalling the figures I have availed myself of the arrangement adopted by my friend Sir George Birdwood in his valuable work already noticed. As it provides by far the most clear and readable explanation of this complicated subject that I have yet been able to find, the work has been laid under heavy contribution. Moore's plates and letterpress have also been of great assistance in recognising the figures and in describing some of their attributes.

In some cases there has been no little difficulty in assigning to a figure its proper place in the procession; and there may well be difference of opinion regarding the identity of others described. For, as Moore found, not-

standing all the advantages of ample leisure, and the few competing interests of his day, the mixed and complicated nature of many of the details and treatment of some of the members of the Pantheon leave much room for doubt. Moreover, it must be understood that the present paper purports to be little more than a catalogue of the collection, illustrated by Mr. Griggs' beautiful photographs, and does not aspire to be a treatise on Hindu mythology, fully provided in the valuable publications already cited. The Vedic gods are not included in the collection, which is confined to the

#### PURANIC GODS.

**BRAHMA.**—Of the triad—Brahma, Vishnu, Siva—although the two latter will be found fully represented, together with their consorts and *vahans* or “vehicles,” no image of Brahma, the first person of the *tri-murti* or triad, has been secured by me. According to some authorities, no image of Brahma is made. This is contested by Moore, who holds that the view, though correct as regards Brahm, is not so in the case of Brahma, of whom, he states, many representations are to be found in Asia and Europe. Of these, however, he appears to have been able to figure one specimen only from the Museum of the old East India House. Sir George Birdwood in his work mentions that “Although the name of Brahma is the most familiar of all the gods of the Hindu mythology to Europeans, his worship in India is almost extinct, if indeed it was ever very popular. There are few, if any, temples dedicated to him.” This would help to account for the absence from the collection of this important personage of the Pantheon. Nor is Saraswati, the consort of Brahma, represented, and images of these two, if they exist at all, are probably very rare for the reasons above noticed.

**VISHNU.**—Following Sir George Birdwood's arrangement, Vishnu takes first place. Of this deity the collection contains seven figures. In three cases he is represented alone, in the remaining four he appears in the company of Lakshmi, his *sakti* or consort. He will also be seen in some of his incarnations.

“VISHNU, or HARI,” says Birdwood, “is in himself and his several incarnations, the most popular of all the Hindu deities, not excepting Siva, and receives unbounded adoration all over India. . . . Vishnu is the second person in the *tri-murti* or triple form, and personifies the preserving power of Nature. . . . He is represented as a dark-blue or black man, with four arms, his two right arms holding the *gada* or mace, called *Kaumodaki*, and a *padma*, or lotus-flower; and his two left the terrible *chakra*, or discus, named *Vajranabha*, and the *sankha*, or chank-shell, named *Panchajanya*. Sometimes he holds only the shell and the discus, or thunderbolt, while with his second left hand he forbids fear, and with his second right hand bestows blessings. He has a bow called *Sarnga*, and a sword *Nandaka*. He has on his breast a peculiar curl called *Sri-vatsa*, and the jewel *Kaustubha*, and on his wrist the jewel *Syamantaka*.”

The above description will help to explain generally the several images of the god in the collection, special points in the treatment being separately noticed.

1. In the large copper figure, 12 inches high (Plate 36), the deity is represented standing, with a shrine at the back (omitted in the photograph), in the form rendered familiar by Moore's engraving, reproduced in several text-books. This god personifies the preserving power, and claims a larger following than any other member of the Pantheon. Vishnu is here represented four-armed, holding the *chank* or shell in the right rear-arm, the *chakra* or discus in the left. Of the two front arms, the right hand is extended, the left placed downwards, as an invitation, Moore explains, in the one case to ask, in the other to grant or to protect. This arrangement of the hands is noticed as it will be found frequently reproduced in many of the models. The figure is rounded and well-developed, suggesting at first sight that of a woman. But, in India, rotundity in a man is regarded as a sign of well-being and good position, and is much encouraged among the better classes, so that to be so portrayed is no bad compliment. The god appears draped, and crowned and ornamented with necklace, earrings, bracelets, and other jewels. The shrine-back is surmounted by the serpent, the significance of which will be noticed under a later heading, in describing the shrine-backs, in nearly all of which the serpent will be found to be introduced in connection with the tree. Like most of the specimens, the figure has been cast from a carefully prepared model, and then finished with the graver.

2. **VISHNU** (Plate 36). Brass, 5½ inches high. This smaller seated figure of Vishnu exhibits much more delicate treatment than the larger and more popular representation of the god above noticed. The head and body evince artistic design and touch, whilst the hands have been carefully modelled, and the limbs have none of the clumsiness or want of proportion noticeable in many Hindu figures. The right hand is extended and displayed with what appears to be the lotus in the centre of the palm. Here the god is two-armed, and appears coronetted and bejewelled, as in the first specimen.

3. **VISHNU** (Plate 36). Brass, 6 inches high. A standing, two-armed figure; draped, bejewelled, of somewhat the same type as the preceding, but inferior in execution. The lotus to the left; right hand extended, with mark in the centre of the palm, as above noticed.

The above, so far as I have been able to discern, are the only figures in which Vishnu is represented singly in this collection, though, as will be seen, the deity appears again frequently in company with his consort, and in incarnations, or with others of his following.

LAKSHMI, known also as Sri, is Vishnu's consort, described by Birdwood as "the goddess of good luck and plenty, . . . the ideal woman, the Hindu Venus, the mother of Kama-Deva, the god of love." When Vishnu appears as Krishna or Rama, Lakshmi is then Radha, Krishna's mistress, or Sita, Rama's wife. "She is held in high honour by Hindu women, who pay her particular worship on the third day of the light half of the moon, called *Rambha-tritya*, as an act auspicious to female beauty. She is worshipped by filling the corn-measure with wheat or other grain, and thereon placing flowers. She is represented as a lovely and benign woman, robed in yellow, holding a lotus in her hand, and seated either on a lotus, or beside Vishnu. Sometimes she has four arms, and holds in one of her right hands a rosary, and the *pasa*, or cord, in one of the left. This cord is seen also in the hands of Varuna and Siva, and is emblematic of the sea, which girdles the earth."

4. LAKSHMI. Brass,  $2\frac{1}{2}$  inches high. A small, well modelled, and carefully treated figure, of the same type as Vishnu No. 2 in the collection. The goddess is represented seated, the right hand uplifted, as encouraging suppliants, the left holding the lotus.

5. VISHNU and LAKSHMI. Brass,  $4\frac{1}{2}$  inches high. Here the pair are together. Both figures are draped, coronetted and bejewelled, and the whole treatment is delicate and artistic, the hair and other details being again well finished and carefully modelled. Vishnu is four-armed, with discus, lotus, club and shell. Lakshmi to the left, with right hand down, the left uplifted.

6. VISHNU and LAKSHMI. Copper, 4 inches high. Here again the treatment, as in the preceding group, is artistic and meritorious as compared with the ordinary images and representations of Hindu deities. The details are all well worked out, even to the modelling and engraving at the back and base of the figures. The pair are represented standing, elaborately draped and ornamented. Vishnu is four-armed, with discus and lotus in the right hands, the shell and discus in the left. Lakshmi stands on the *Kurma* or tortoise, one of Vishnu's incarnations, which has a place second only to the snake in all mythology. The snake will come under notice again later in this collection. To Vishnu's left is a small figure of Garuda, the mythical eagle or vulture, the *vahan* or vehicle of the deity, described more in detail in his later place in the catalogue. Garuda is represented with his hands in an attitude of adoration or supplication.

7. VISHNU and LAKSHMI. Brass, 5 inches high. This is a much worn and evidently very ancient representation of the same pair. The image, as in the case of many others, has been frequently and copiously anointed and besmeared during a long series of years, with the results shewn. The standing figures are draped and ornamented. Vishnu, four-armed, carries, as before, the shell, club, discus and lotus. Lakshmi in her right hand has a ball, and the lotus in the left. Garuda kneels facing them, with his hands in adoration.

8. LAKSHMI. Brass,  $3\frac{1}{2}$  inches high. Draped and coronetted, seated on a tiger, Lakshmi is here represented suckling a child. She is probably here in her character as presiding over marriage, and as the deity invoked for the increase of children—especially male children. An attendant is on either side, that on the left waving a *chauri*, or whip (a symbol of royalty), to keep away flies.

9 to 13. LAKSHMI. A series of figures of various sorts and sizes of this popular deity, draped and holding the lotus, and calling for no special notice.

14. VISHNU and LAKSHMI, &c. 5 inches high. This rather remarkable group, one of the best in the collection, is unlike any figured in the published plates, and is thus not easily identified. To the right and left, a male figure; a female in the centre, with four attendant figures, two waving *chauris*; to the right, a small figure in adoration. Both male figures are four-armed; the female figure has two arms only. All are draped, coronetted and bedecked. The right-hand figure is surmounted by a seven-headed snake. The female "demonstrates" the right hand, on which is the lotus. On the base is the remains of an inscription, probably the artist's or donor's name. The group exhibits creditable workmanship and a satisfactory finish of details.

15. BALLAJI (an incarnation of Vishnu) with his wives. Copper,  $3\frac{1}{2}$  inches high. The figure is seated and draped, with a wife on each knee. He is represented four-armed, with the lotus, &c. Each wife holds a lotus in her outer hand.

15A and 15B. Two small brass figures. Lakshmi—or perhaps wives of Ballaji?

SIVA.—The next series of figures represent, in several different forms, Siva, or Mahadeva, the third (sometimes ranked as the second) person of the *tri-murti*. "He personifies," says Birdwood, "the destructive force of nature, or rather its transforming and reproductive power, and thus with his *sakti*, or consort, Parvati or Devi,

appears under both auspicious and terrible aspects. He is confounded both with Brahma and Vishnu, and indeed in any lengthy description of one Hindu deity it is almost impossible to avoid mixing up its character and attributes with those of another." This will go far to explain the difficulty in recognising and sorting the figures, and assigning to them their proper places in the catalogue, owing to the mixed character of some of the emblems with which they are so often invested. In India, Siva and his consort claim more votaries than any other deity, their best-known symbols being the *linga* and *yoni*, representing the male and female principle in nature, reproduction, life out of death, which may not unnaturally be regarded and venerated as the greatest of all the mysteries of nature. The snake, or cobra, will generally be found with these.

16. SIVA (Plate 37). Brass, 4 inches high. Siva is here represented standing, four-armed, coronetted and bedecked, holding the *pasha* (or cord of punishment) and the sword. The figure is grotesque and, being rare, is placed first on the list of the deity. The begging-bowl, carried at the present day by so many Hindu fakirs, votaries of the god, will be noticed in the left hand.

17. SIVA (Plate 37). Brass, 3 inches high. Standing; a very old grotesque image, holding the trident in the right hand, and the begging-bowl again in the left.

18. SIVA (Plate 37). A small copper figure, two inches high, seated and draped; the snake to the right, *linga* or *mahadeo* to the left, all shewing careful modelling.

In the following examples Siva will be seen with his *sakti* or consort, and then the goddess will appear alone in some form rendered familiar by Moore's plates, and the many published reproductions of this popular deity. She has many names and attributes. Of the former the best known are Parvati, Durga, Devi, Kali, and Purna. The following extract from Birdwood's work will help to explain the images of the goddess in the various forms in which she appears on the list:—

"As Parvati she is represented as a fair and saintly woman engaged in the worship of the *linga*, or seated by the side of Siva, to whom she offers *amrita* from a golden bowl. As Anapurna (the food-giver) she sits on a water-lily, holding a dish of rice in one hand and a spoon in the other. . . . As the destroyer of Mahishasura (or as Durga, active virtue overcoming vice) she is seated on, or attended by, a lion. . . . In the image worshipped as Kali she is generally represented as a black woman with four arms, having in one of her hands a scimitar, and in another the head of the giant, which she holds by the hair; a third hand is held down, inviting approach; and the fourth is held up, bestowing blessing. In some of her images as Bhavani and Durga, she wears two dead bodies for earrings, and a necklace of skulls." In her different forms, and in her aspects of benignity and terror, she covers much ground, and has been likened to several of the most prominent personages of mythology, sometimes to Venus, or Diana, or Ceres—as the goddess of love, presiding over generation; and as the goddess of plenty, as some of the figures in the collection will help to explain.

19. SIVA and PARVATI (Plate 37). A very curious grotesque old group in brass, 5½ inches high. Siva, with his consort, is seated in front of a shrine-back on which the cobra is intertwined. Siva holds the trident in his right hand, the left being extended towards his consort, who, holding Siva with her right hand, has the bowl with *amrita* in the left. In front of the pair are the bull and the *linga*, with the snake and rat, to the right; to the left, Ganesh, Siva's son, and again the *linga* with the *yoni*. Here the goddess appears in her benignant form.

20. SIVA and PARVATI (Plate 37). A group resembling the preceding, but rather smaller, 4½ inches high. The figures are draped and ornamented. The snake, *linga*, and bull emblems are also represented.

21. SIVA (Plate 37). Brass, 4½ inches high. The figure is seated, draped and bedecked; a snake is intertwined in the coronet. There is a large nimbus behind the head formed of small snakes, and a snake in the right hand. The deity is perhaps here represented as the lord of snakes, the snake being closely connected with the *linga*.

22. DURGA (Plate 37). Brass, 6½ inches high. A somewhat similar seated figure of Siva's consort as Durga, surmounted by a seven-headed snake, and holding a snake in the left hand. Here she is represented in her ferocious or cruel character, as the wife of the destroyer.

23. DURGA (Plate 37). This figure, which stands 10½ inches high, is remarkable for the excellence of the several elaborate details, and bears traces of having been gilt. The deity is eight-armed, and is here represented as active virtue destroying Mahishasura, or vice, a very popular form of representation which will be found in several of Moore's plates. She carries in her many hands the discus, arrow, trident, shell, hatchet, and serpent, and holds the demon, whom she is in the act of spearing, by the hair of the head. Her right foot is on the attendant lion, the left on the demon, who is elaborately clothed and jewelled. The figure of the deity is specially well modelled. The hair is elaborately arranged, and the jewels, earrings, torc, rings, bracelets, armllets, and anklets are all carefully finished.

24. DURGA (Plate 37). This is a smaller figure, 5 inches high, of this popular representation of the deity

appearing again as active virtue destroying vice. She is seated, as described above, on a lion; is eight-armed; and besides other emblems, carries the bowl already noticed.

25. DURGA (Plate 37). The popularity of the deity in this character is shewn by these many images, the most numerous of any one class in the collection, in her above character as overcoming vice in the shape of Mahishasura. The copper figure, 4 inches high, is eight-armed, the hands (beautifully modelled) holding the bowl, snake, discus, &c. The right foot is again on the attendant lion, the left on the vanquished demon, who is coronetted and bejewelled, and armed with a sword.

26. DURGA (Plate 37). Another good specimen, 4 inches high, of the same subject, with a shrine at the back. The deity is four-armed, with the usual weapons, and holds Mahishasura, who has appeared in the shape of a buffalo, by the hair of the head. The head of the animal has been cut off, and the demon is issuing from the decapitated body.

27. DURGA (Plate 37). Yet another smaller rendering of the same subject, cast in brass,  $2\frac{3}{4}$  inches high. The four-armed figure is standing. With the right she lifts a sword behind her head, and with another the monster is being pierced by the trident. The lion, as usual, is in attendance.

28 to 32. DURGA (Plate 37). Reproductions, all of merit, in different forms of the same popular subject. No. 30, though old and much worn, has been beautifully modelled.

33. DURGA (Plate 37). This small, seated, draped figure,  $2\frac{3}{4}$  inches high, with trident, is probably Durga.

34. DURGA (Plate 37). Four-armed, seated on a lion, with sword and bowl. She wears a triple necklace and large earrings. The hair is carefully plaited in a pig-tail at the back.

35. BHAVANI (Plate 37). In this well-modelled specimen of the deity as Bhavani will be seen the necklace of skulls referred to above in the extract from Birdwood's description of the deity. The right and left feet are placed on prostrate figures. A female figure kneels to the right in an attitude of adoration.

36, 37. DURGA (Plate 37). Two more small figures of Durga. In the latter she is seated on the lion.

38. DEVI (Plate 37). This figure would seem to be Siva's consort as Devi. The shrine-back is curious. The deity is seated on a tiger, and attended by four figures with *chauris*, or fly-whisks. On either side is an elephant.

39. DEVI (Plate 37). Seated cross-legged on an elephant, the figure is four-armed; two elephants are at the back.

40. DEVI (Plate 37). A small brass cast, 4 inches high. The figure is seated on a pedestal, and is four-armed, one being uplifted. Two elephants act as "supporters."

41. MAHADEO and PARVATI (Plate 37). The goddess is seated on the left knee of her husband, who holds an axe in his right hand. The group is surmounted by five snakes.

42. DURGA (Plate 37). A small figure seated on a lion, similar in some respects to those previously noticed.

43. KANDA-RAO and MALSARA (Plate 37). Siva and Parvati on their way to destroy the giant Mani-ucal. They are represented riding together on a horse, the wife holding on to her husband. They are clothed and bejewelled, and each armed with a sword. The image has been recognised by the help of Moore's plate and description.

44 to 54. ANAPURNA (Plate 38). A large collection of images of Siva's consort as *Ana* (grain) *purna* (abundance), meaning—the goddess who supplies the food. She is, says Moore, a very common household deity, and has been likened to Ceres. She is generally represented with a bowl of grain in one hand and a ladle in the other.

55. GANAS OF GODS (Plate 39). In the foregoing the deities have been seen singly, or with their consorts. The *Ganas* now to be noticed are collections or assemblies of certain deities, with their attendants. Of these, according to Moore, there are nine. In the first of these Ganesh, the elephant-god, the elder son of Siva and Pârvati, will be recognised. The same authority states that Ganesh generally presides at these assemblies, and is said to derive his name from *Gan-isa*—lord, or president of the assembly. The personages and symbols here are connected with Siva worship—the *linga* and *yoni*, the bull, Hanuman, and the snake.

56 to 64 are all *Ganas* representing the same subject, in all of which Ganesh, the *linga*, and the snake are prominent. They are all old, and appear to have done good service in their time, and contain many details of interest.

65. KRISHNA (Plate 40). We now come to the lesser gods, Krishna, the best known of the incarnations of Vishnu, having the first place. He would appear to be a popular hero transformed into a deity, and is a favourite figure in Hindu mythology, the legends connected with him being numerous. The most popular are



those connected with his sports among the cowherds and milkmaids at Gokula. He is represented in this figure, and in the following 66 to 69, playing the flute, of which he, like Apollo, is said to be the inventor.

70 to 77. KRISHNA (Plate 40). Krishna in these appears in another equally popular legend, as Bala Krishna, or the child Krishna, stealing the pat of butter, well known to all Hindu children as a playful incident of his boyhood. The pat, or ball, in his hand is sometimes supposed, according to Moore, to represent the earth, denoting the deity's supremacy or dominion over it. The number and variety of the figures testify to the popularity of this personage.

The female figure (78, Plate 41), evidently a companion to 66, is one of the milkmaids of the legend, probably Radha, his favourite among them.

79. RAMA (Plate 41). Another of Vishnu's incarnations is almost equally popular, that of Rama-Chundra, the hero of the Ramayana, and husband of Sita. He appears draped, and elaborately ornamented, carrying in his right hand the bow, by which, Birdwood says, he may generally be recognised.

80 to 87. HANUMAN (Plate 41). Hanuman, the monkey-god, the ally of Rama in his expedition against Ravana, demon king of Lanka or Ceylon, also enjoys a wide popularity, as the number of his images will shew. "He jumped from India to Ceylon at a bound. Surasia, a Rakshasi, mother of the Nagas (literally 'snakes' and also 'hillmen,' the Scythic worshippers of the cobra) opened her mouth to swallow him bodily, but he swelled himself out wider than ever she could stretch her mouth, till it was a hundred leagues wide from ear to ear. Then Hanuman, suddenly shrinking himself to the size of his thumb, leaped into her jaws, and out through her ear. These exploits of his are the delight of the native nurseries of all India." The above extract from Birdwood's work (page 79), to which reference is invited for detailed descriptions of this and other images, is given as indicating that, as already noticed, many of the personages of the Pantheon are, to the mass of the people, quite as much legendary heroes, as divinities.

88 to 101. GANESH (Plate 42). Ganesh, the son of Siva and Parvati, already briefly noticed under the *Ganas*, and well known as the elephant-god, the god of wisdom. "His image stands," says Birdwood, "in every house, and is painted on every Hindu schoolboy's slate, and he is invoked at the outset of every undertaking." In this image he is represented seated cross-legged, with four arms, holding the lotus, ankus, and apparently a small cake, whilst with the remaining hand he is occupied with the trunk of his elephant head. The remaining figures of this god (89 to 101) are all more or less similar in treatment. The large number obtained testifies to the popularity of the deity as noticed by Birdwood in the above extract.

102 to 110. GARUDA (Plate 43). We now come to the *Vahans*, or vehicles of the gods. Garuda, the king of the birds—half eagle, half vulture—the vehicle of Vishnu, is one of the best known, and is represented in the images numbered from 102 to 110 inclusive. A *nag*, or cobra, will be noticed under the left knee, as he is in the attitude of crushing it, in his character of *nag-anteka*, or destroyer of serpents.

111, 112. JAGGERNATH (Plate 43). These images are as interesting, and it is believed rare, as any in the collection, and represent an incarnation of Vishnu, known to many Europeans by name from the celebrated temple and car on the east coast of India at Puri, and sacred to the deity as "Lord of the Universe." It will be noticed that the groups, which are old and grotesque, each have three figures, representing the god attended by Balarâma, Krishna's favourite brother, and his sister Subadrâ.

113 to 118. SACRED BULLS (Plate 43). The *Nandi*, or bull, Siva's vehicle, finds a place in all Siva temples, and is generally found with the *linga*, sometimes taking the place of the hump on the animal's back.

119, 122. BUDDHA (Plate 43). These figures may at first sight appear out of place in a Hindu Pantheon. But his images are included by Moore, and by many is regarded as an incarnation of Vishnu, the followers of Buddha being held by Moore to be offshoots from the Vishnuvite stock. A full account of his votaries will be found at page 98 of Birdwood's work, to which reference is invited by those interested in the subject.

123 to 137. BUDDHIST LIONS, ELEPHANTS, &c. (Plate 43). A group of Buddhist lions, similar to the stone representations on temples.

138 to 141 (Plate 43). Doubtful. Images to which it has been found difficult to assign places.

142 to 150. SHRINE BACKS (Plate 44). The collection contains a considerable number of shrine backs, or screens, detached from the figures and pedestals to which they formerly belonged. Some of them are remarkable for the symbols represented, and show also signs of good workmanship. In all will be found the cobra with the tree, a subject treated of in detail in Fergusson's work, *Tree and Serpent Worship*. The coils of the snake lend themselves readily to decoration, and they will be found in uneven numbers from three to eleven, intertwined, the heads being brought out at the top to form a canopy. In No. 144 and others the serpent is seen coiled round

the tree, which in many of the specimens help to form the background. These shrine-backs have belonged to images or groups of images from which they have been separated, and the shrine back and figures are not often found together.

#### ARTICLES USED IN HINDU RITUAL.

The principal images having been described, some of the articles used in Hindu ritual will be noticed. Miss Gordon Cummings' work, "*From the Hebrides to the Himalayas*," is quoted by Birdwood, in which she describes how it is impossible to walk through the bazaars of Benares without recalling the descriptions of the vessels of the Temple of Jerusalem, "the cauldrons, pots and bowls; the shovels, the snuffers, and the spoons, the censers, the basons, the lamps, the candlesticks, and all manner of things, to be made either of gold, or of bright brass, which might be continually scoured. Here in the open sunlight are stalls heaped up with all sorts of brass work for the use of worshippers. Incense-burners and curious spoons, basons and lamps, pots and bowls, and a thousand other things of which we knew neither the name nor the use."

151 to 159. ARTIS or ARATIKAS, or sacrificial lamps (Plate 45). The *artis*, or sacrificial lamps waved in a circular manner before the idol, are very numerous, and often differ in form, and in ornamentation, and in the figures which accompany them, according to the deity in whose worship they are employed. Some are so arranged as to the emblems as to admit of their use, as Moore explains, in the worship of "congregated deities, adored by sects in common, or by that sect who endeavours to avoid the inconvenience of schismatic jealousies and ill-will, by joining several deities in one general system of adoration: worshipping the deities conjointly although perhaps their power and attributes are particularly and separately propitiated." This remark applies not only to the lamps, but to many of the utensils used in the ceremonies.

No. 151 is a five-wicked lamp termed a *punch-arti*, borne by a figure of what may be termed an Assyrian type, coronetted and draped. No. 152 is similar in arrangement, being supported by a female cross-legged figure. No. 153 (Plate 45) is an *arti* of a more elaborate character, presided over by Ganesh, the elephant-god, and thus indicating its use in Siva worship. The deity is seated, six-armed, coronetted, bejewelled and draped, holding the *ancers*, axe, &c. The rat (his "vehicle") and two peacocks accompany him. The specimen is probably from Nepal, and is somewhat similar to some of the beautiful specimens in the magnificent collection made by Sir Edward Durand in Nepal, and figured in a former number of this Journal.

The remaining lamps all have their special peculiarities, the snake being worked in in several of them, and generally utilised as a handle. The larger receptacle is a reservoir for the oil, from which it is ladled, as occasion requires, into the smaller basin with the wick.

The large *arti*, No. 193 (Plate 46), brass, 11½ inches high (which has been dwarfed in the photograph), deserves more special mention, and resembles that figured by Moore, in Plate 105, from the specimen in the India Museum, similar to Plate 28 in Birdwood's book. These beautiful specimens are rare, and with much difficulty, after many years of search, only two were secured by me. In this specimen the handle is formed by seven cobras elaborately intertwined, the seven heads being raised as a canopy. The principal figure would appear to be Parvati, four-armed, seated in front of a shrine, the background of which is foliated. The many accompanying figures are delicately worked, and the treatment exhibits artistic merit.

The plain lamp (No. 158) calls for notice from its shape, which follows that of the *yoni*, the lighted wick taking the place of the *linga*, and suggesting some connection with the vestal lamp.

160. BELLS (Plate 46). A great variety of bells, or *gantas*, used in temple and private worship, are represented in the collection, and are employed at intervals to attract the attention of the worshippers, and to emphasize certain proceedings or part of the ceremonies. The presiding deity, or his emblems, are generally worked into the ornamentation, or his vehicle or attendant is represented. Figures of Ganesh and Hanuman often form the handle, and the snake is frequently found curled round the base, the head forming a canopy. No. 192 (Plate 46) is a remarkably fine specimen; though dwarfed in the photograph, it is 14 inches high. It is surmounted by a winged kneeling Garuda, with his hands in an attitude of devotion, holding the lotus, and the hands resting on a cobra erect. The cobra will be seen under each arm, and again as earrings, whilst the same emblem surmounts the head of Garuda, forming a canopy.

162 to 164. SNAKES (Plate 45). The several fine specimens are connected with *linga* worship, and surround, surmount, or take the place of the *linga*, representing the same emblem. In the centre of the seven-headed snake (No. 162) a space has been left, which was probably filled by a stone or metal *linga*.

169 to 178. SACRIFICIAL SPOONS (Plate 46). The spoon, or *sur-wa*, is used to ladle out the Ganges or holy water used in ceremonies, and is found in a variety of forms, ornamented, like the bells, with the figures or emblems of the deities in whose worship it is used. The treatment is often graceful and artistic, and the snake, as usual, lends itself to the purpose, and is frequently employed.

Among some miscellaneous objects in Plates 44 and 45, the following may be noticed:—

168 is a horoscope, which all Hindus have drawn for them, and which are generally carefully preserved. The specimen probably came into the market on the death of some unfortunate pilgrim far away from his friends.

161, which has probably no religious significance, is a graceful stand for a bowl or platter, formed of delicately moulded buds, supported by peacocks as feet.

165 is a curious pyramidal arrangement, somewhat resembling the balls piled one on the other in Siva worship. The present specimen is used in Surya worship.

177 to 181. A variety of copper and brass bracelets and armlets, covered with miniature representations of the emblems of Siva worship. These are generally brought away by pilgrims who have made the journey to the temple of Pasparnath in Nepal, and are given in exchange for a sufficient payment by the presiding Sivite priest.

190 is a pen-case and inkstand combined, the pen-case being fixed in the girdle. The forms are good.

191 is a lamp and bell combined, which is affixed to a sweetmeat-seller's tray by the devices at the base. The specimen has been figured on account of its quaint shape.

183 and 184 are boxes for carrying *pan-supari*, the leaf and nut which the native of India habitually chews.

185 and 186 are quaintly-formed instruments for cutting the nuts, having lions or lions' heads to hold the blades.

182 and 189 are cases for holding the *henna* with which the native women pencil their eyes.

#### WATER VESSELS (Plate 47).

A large variety of these, in all shapes and sizes, are figured in this collection, some being noticeable for their shape and workmanship.

194. Included in this plate is really a metal beggar's-bowl, used by Sivite ascetics and beggars, formed in the shape of the gourd, with which Siva is generally represented.

Most of the vessels are carefully engraved with foliate patterns of more or less merit.

198, 199, 205, and others are ornamented with figures; in the first case those of the ten *avatars* or incarnations of Vishnu, and are of the character of that described by Mrs. Rivett-Carnac in her paper in a former number of this Journal. The larger ones are used to keep Ganges or holy water for use in a temple or house.

From these the water is transferred to the smaller vessels, the *panch-patris* (219, 220, 221), in which one of the spoons already shewn in Plate 46 are placed, and with which the water is ladled out on to the image worshipped.

203, 209, 210, and others are of brass ornamented with copper panels, and are termed *Ganga-Jamni*, or Ganges and Jamna, the metals representing the two rivers.

204 has been overlaid in parts with copper, and the squares are carefully worked, the vessel being probably of Southern Indian workmanship.

J. H. RIVETT-CARNAC.

*Schloss Wildeck, Switzerland.*  
October, 1900.

---

ILLUSTRATED BY 221 EXAMPLES ON TWELVE PAGE PLATES.

E.13602



7

6

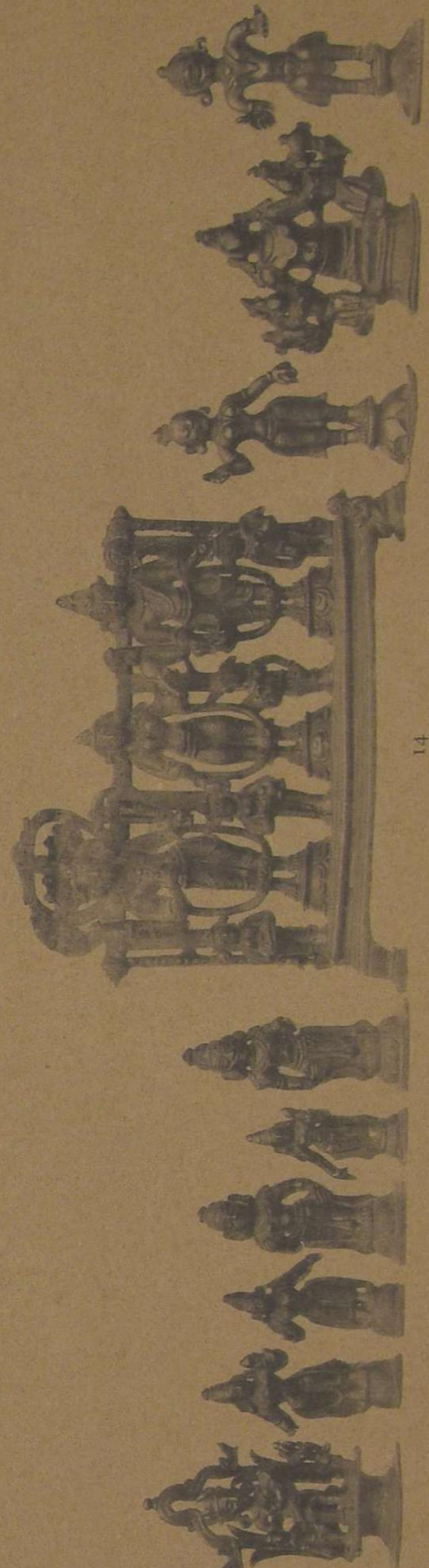
5

4

3

2

1



15a

15

15b

14

13

12

11

10

9

8

36 (1-15b).—VISHNU AND LAKSHMI.

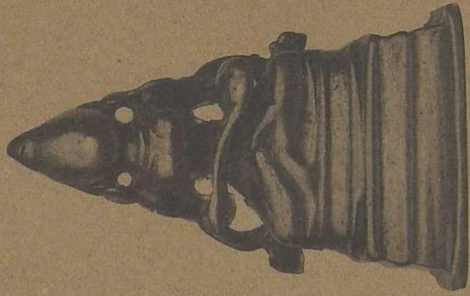


37 (16-43).—SIVA AND CONSORTS.

Colonel Rivett-Carnac's  
 "Lesser Hindu Pantheon."



44



45



46



47



48



49



50



51



52



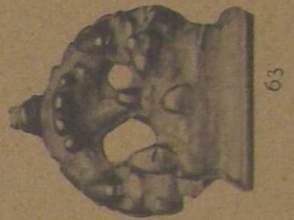
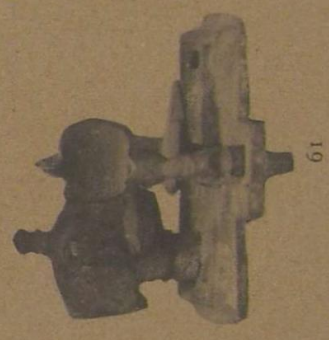
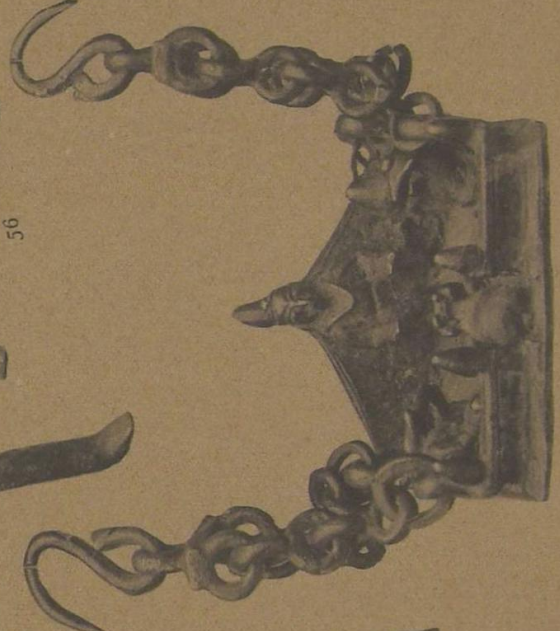
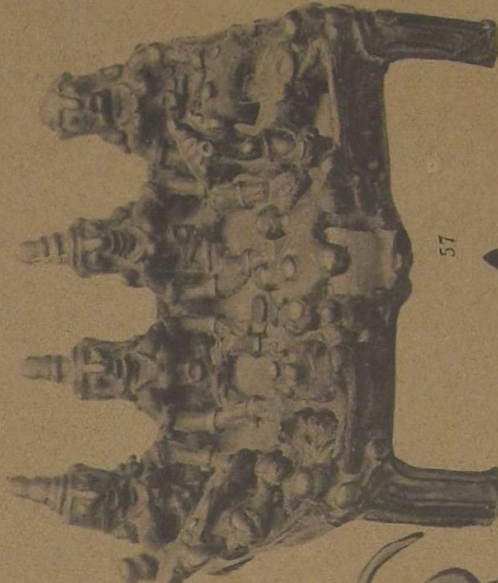
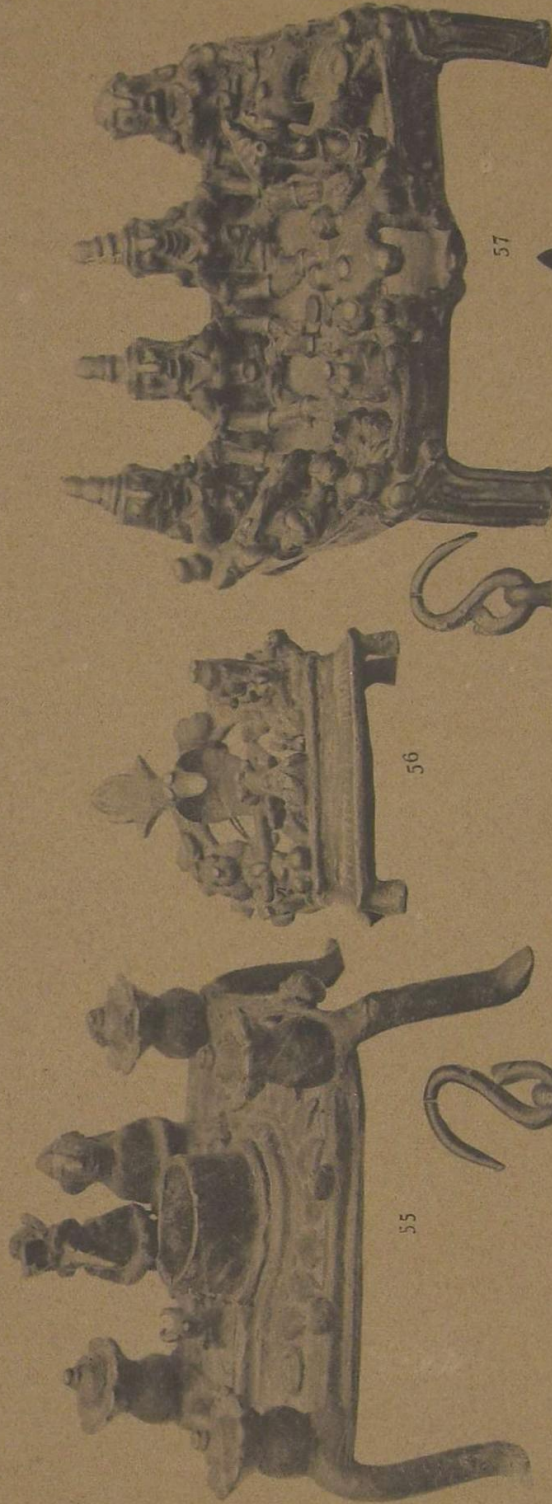
53



54

38 (44-54).—ANAPURNA.

Colonel Rivet-Carnac's  
"Lesser Hindu Pantheon."



Colonel Rielti-Carnac's  
"Lesser Hindu Pantheon."

39 (55-64).—GANAS OF GODS.



65

67

66

68

69

70



71

71

71

71

71

71

71

77



72

72

72

73

74

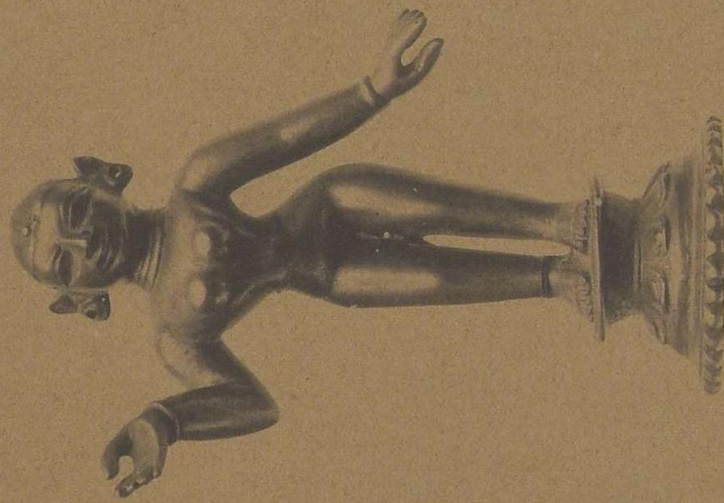
75

76

40 (65-77).—KRISHNA.

Colonel Rivett-Carnac's  
"Lesser Hindu Pantheon."





78



81



80



79



82



84



83



85

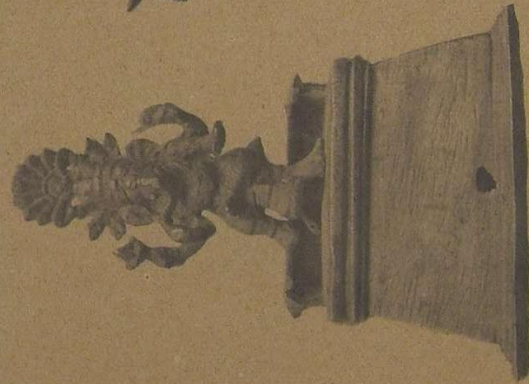


86



87

41 (78-87).—HANUMAN, ETC.



88



89



90



92



91



93



94



95



96



97



98



99



100



101



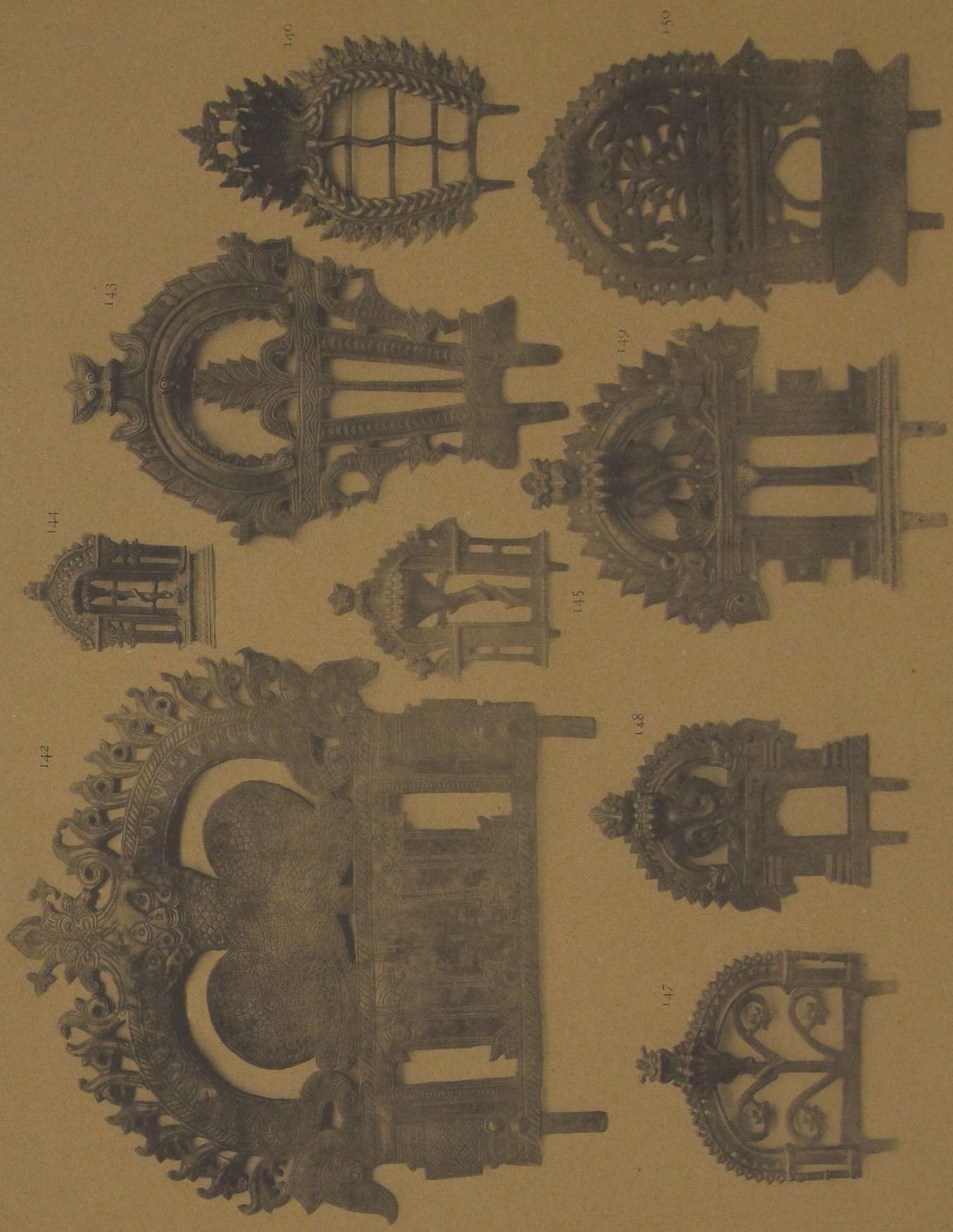
101a

42 (88-101a).—GANESH, THE ELEPHANT GOD.

Colonel Rivett-Garnac's  
"Lesser Hindu Pantheon."

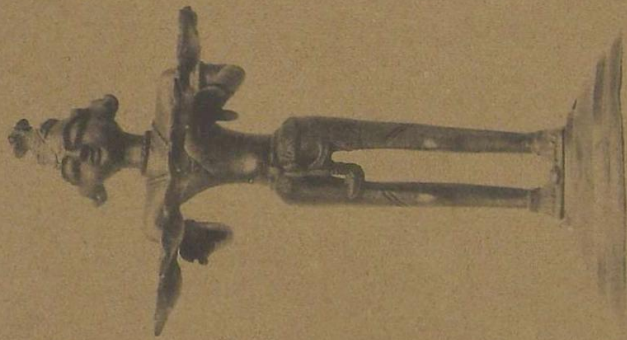


43 (102-141).—GARUDA, AND VARIOUS.

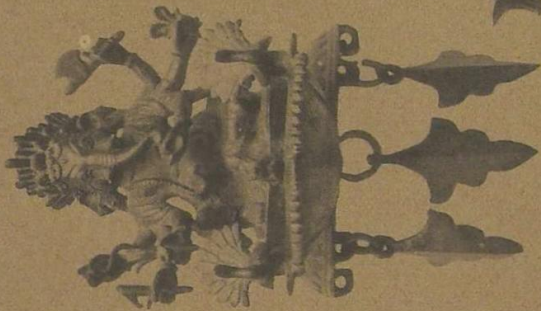


44 (142-150).—BACKS OF SCRIBES.

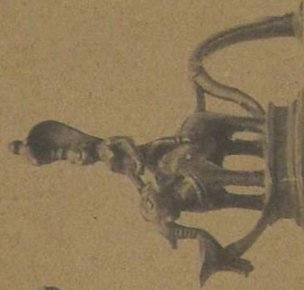
Colonel Rivett-Carnac's  
"Lesser Hindu Pantheon"



151



153



154



155



156



157



159



160



161



163



165



164



167



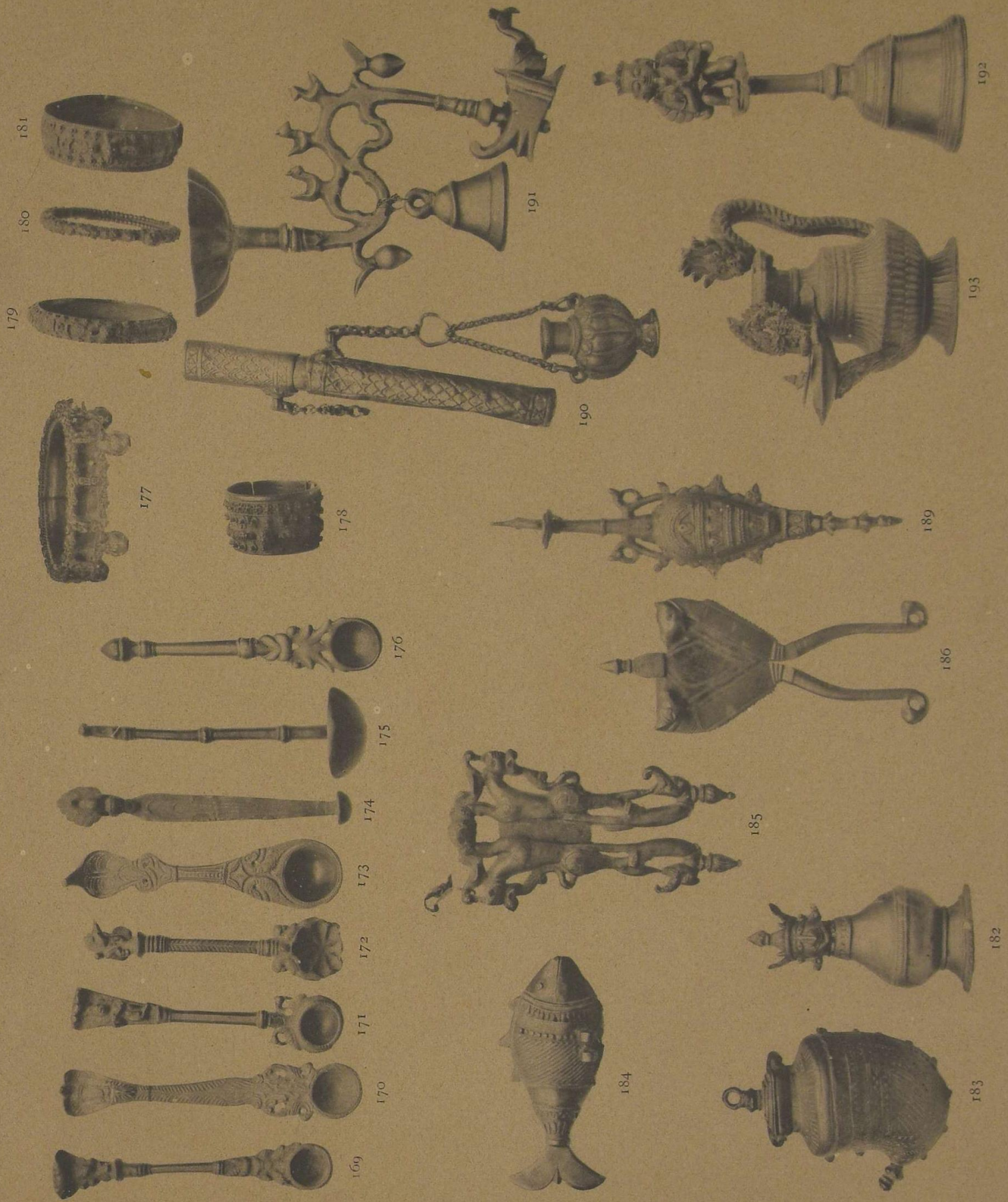
168



158

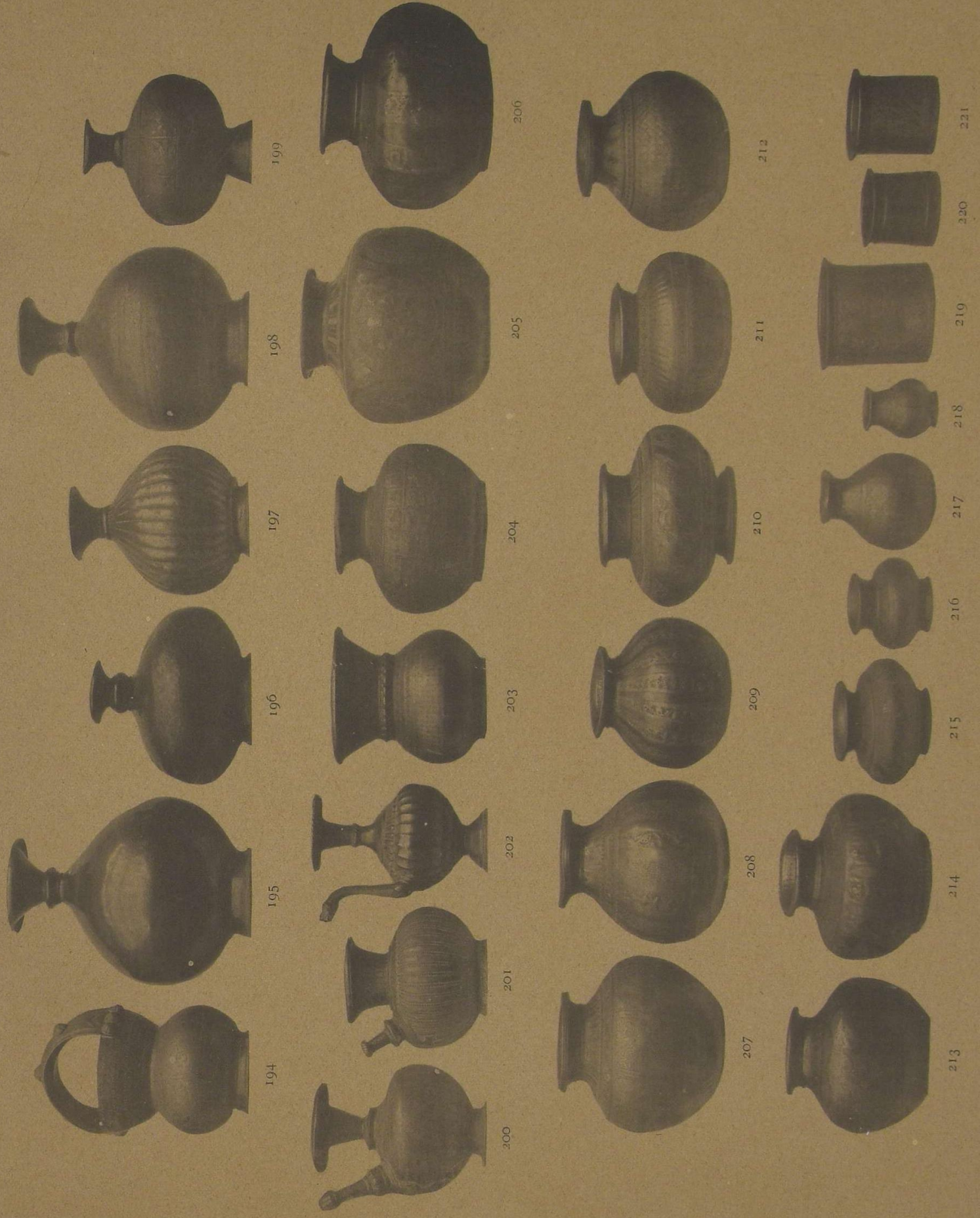
45 (151-168).—ARTIS OR SACRIFICIAL LAMPS, BELLS, ETC.

Colonel Hoelt-Garnac's "Lesser Hindu Pantheon."



46 (169-193).—SACRIFICIAL SPOONS, AND VARIOUS.

Colonel Riuet-Carnac's  
"Lesser Hindu Pantheon."



47 (194-221).—VESSELS FOR HOLDING GANGES WATER, ETC.

to be Privately Printed for Subscribers at £3 : 3 : 0 net.

ed Plates, in facsimile, by *W. Griggs, on hand-made paper in Demy folio,*  
with Monograph by *VISCOUNT DILLON, F.S.A.*

## ALBUM OF JACOB, Esq.,

Master Workman at the Armoury, Greenwich

1590.

It is proposed to publish in facsimile the above-mentioned work as a valuable record of the Armourer's art as practised in England in the second half of the sixteenth century.

The Album contains drawings in ink and colours of suits of armour made by this master for several of the most famous courtiers and soldiers of the reign of Elizabeth.

Amongst these are suits for the Dukes of Finland and Norfolk; the Earls of Leicester, Sussex, Worcester, &c.; Lord Scrope; Sir John Smith, Sir Henry Lee, Sir C. Hatton, &c.

Special interest attaches to this MS., as it formerly belonged to the Harleian Library, and of the suits of armour therein figured some of the finest are still in existence. Of these the following may be mentioned:—Earl of Pembroke, K.G., now at Wilton; George, Earl of Cumberland, at Hothfield; Sir Christopher Hatton, sold last year from the Spitzer collection for £2080; Sir Henry Lee, K.G., Master of the Armoury to Queen Elizabeth and James I., now in the hall of the Armourers' and Braziers' Company; the Earl of Worcester, in the Tower of London.

Although armour in England was, at the time referred to, fast disappearing from use, the suits shown in the work were all of a high class of workmanship and remarkable for their excellence, no less than interesting as the personal and intimate panoply of some of the brightest stars of the golden age of Elizabeth.

It is hoped that the publication of this unique MS. may lead to the identification of other suits and portions of armour still scattered through the country, and as yet not correctly connected with famous names in English history.

The reproductions will be accompanied by a short note on the MS. and brief notices of the individuals for whom the suits were made.

500

## PHOTOGRAPHS

OF THE

## ANCIENT MONUMENTS, TEMPLES, AND SCULPTURES OF INDIA.

THE SECRETARY OF STATE FOR INDIA IN COUNCIL granted permission to use the very large collection of photographic negatives of Ancient Buildings, Sculptures, &c., from all parts of India, now in the possession of the India Office. These illustrate very fully the history and development of the various styles of Indian Architecture from the earliest times, in Buddhist, Brahmanical and Jaina Caves to Dravidian, Chalukyan, Indo-Aryan, and Saracenic temples, mosques, and other buildings. They constitute an indispensable series of illustrations of the art, history and mythology of India, and are of the very highest importance and interest to Orientalists, Artists and others, in University and Art Libraries, Oriental Institutes, &c.

These Indian archaeological photographs are regarded by experts who have seen them to be so important for the study of Oriental Art and History that the present work was undertaken to supply a felt want. It is to consist of three portfolios, and is published by subscription.

After the work was commenced, it was found that a large and important collection of photographs in the Imperial Museum at Calcutta was also available, but their introduction has caused delay in issuing the first part. Parts II and III will follow in rapid succession, as the plates have been very nearly all selected and printed.

Part I contains 170 plates, of which 26 illustrate the Bharhut Stūpa; 19, the Sānchi Stūpas; 6, the Sāmāth remains; and 83, the many interesting Gandhāra or Græco-Buddhist sculptures found around Peshāwar. There are, besides, illustrations of Aśoka inscriptions, Bhājā Cave Temples, Mathura sculptures, &c. The letterpress refers to all published sources of information respecting the different groups of remains, sculptures, &c.

*Part I (170 plates) is now ready. Parts II and III are nearly ready.*

LANTERN SLIDES OF THIS SERIES ARE UNDER PREPARATION FOR LECTURE PURPOSES.  
PRICE £30 PER SET OF 500.

*Subscribers for slides are invited to send in their names without delay, as only 25 sets are being made.*

*W. GRIGGS & SONS, Ltd., Elm House, Hanover Street,  
Peckham, London, S.E.*



**THE JOURNAL OF INDIAN ART AND INDUSTRY.** Published Quarterly. Richly illustrated with numerous plates in colour and gold, illustrative of the Arts, Architecture, Industries and Manufactures of Hindustan. Containing Papers on Indian Gold, Silver, Copper, Brass, and other Metal Art Ware; Wood and Ivory Carving; Bidri Ware, Lacquer, Enamelling, Inlaid Work, Architecture and Architectural Decoration; Pottery and Porcelain; Embroidery, Silk and Cotton Industries; Cloth Stamping and Dyeing; Bookbinding and Decoration; &c., by SIR EDWARD C. BUCK, LL.D.; SIR GEO. M. BIRDWOOD, C.S.I., LL.D.; J. L. KIPLING, C.I.E.; E. B. HAVELL; DR. JAMES BURGESS, C.I.E.; EDMUND W. SMITH, Archæological Survey; B. H. BADEN-POWELL, C.I.E.; MRS. RIVETT-CARNAC; COL. S. S. JACOB, C.I.E.; Brigade Surgeon Lieut.-Colonel T. H. HENDLEY, C.I.E.; Captain C. W. RAVENSHAW; Colonel R. C. TEMPLE, C.I.E.; B. A. GUPTA; T. N. MUKHARJI; &c. Vol. I. [parts 1—16] price 38/-; Vol. II. [parts 17—24], 22/-; Vol. III. [parts 25—32], 22/-; Vol. IV. [parts 33—37], 16/-; Vol. V. [parts 38—45], 22/-; Vol. VI. [parts 46—53], 22/-; Vol. VII. [parts 54—60], 20/-; Vol. VIII. [parts 61—69], 24/-.

5 copies of Vol. I. are reserved for those requiring complete sets.

CASES FOR BINDING (blocked in gold) can be supplied at 5/- each and postage.

---

The Journal will be sent FREE BY BOOK POST to any part of India or within the Postal Union, rolled solid, to those remitting 2/- for each part in advance, by

W. Griggs & Sons, Ltd., Elm House, Hanover St., Peckham, London.

---

#### EXTRACTS FROM PRESS NOTICES.

"One of the most sumptuous specimens of colour printing ever produced is the *Journal of Indian Art and Industry* (Messrs. W. Griggs and Sons, Peckham, S.E.). It consists of facsimiles of some of the most valuable volumes in the Royal Library at Windsor Castle. Among them is the Koran. Each is reproduced with its artistic eccentricities, and the whole forms a volume of rare beauty and interest."—*Echo*, London, 4 Sept., 1893.

"The latest issue of the *Journal of Indian Art and Industry* (W. Griggs, Elm House, Hanover Street, Peckham, London) is devoted to Persian and Indian Bookbindings. The explanatory paper is written by Surgeon Lieut.-Colonel Thomas Holtheim Hendley, C.I.E., who says the best specimens of bookbinding that are now made in India come from Ulwar, and are doubtless of Persian origin. There are thirteen page-plates of bindings produced with all the care for which Mr. Griggs has established his reputation. Seven of these are from "The Royal and Historical Bindings from the Royal Library, Windsor Castle"; three are from "Memorials of the Jeypore Exhibition"; and three from "Ulwar and its Art Treasures"—*English Mail*.

"Lovers of artistic bookbinding, and, indeed, art amateurs generally, have just had brought within their reach some superb illustrations of the handiwork of Persian and Indian craftsmen. No. 43 of the remarkably cheap and sumptuously-printed *Journal of Indian Art and Industry* contains no less than 13 large quarto-sized chromo-lithographic reproductions of binding and illuminations of the best Persian and Indian periods, the originals of these superb illustrations being among the most cherished examples of the Royal Library, Windsor Castle, the Jeypore Museum, and the Ulwar Art Treasures. The taste of the Persian and Indian craftsman in colour and design seems still quite unapproachable; the examples before us seem to point to ages of evolution and progressive culture to account for their consummate beauty and simplicity. Such examples of what the older civilisations have to give us should be in every art school in the kingdom. The work is printed in a luxurious style by Mr. W. Griggs, Elm House, Hanover Street, Peckham, and published under the patronage of the Indian Government. The present part is priced 2/-, an unaccountably low figure for such a repository of Oriental classicism. Had we a Grolier Club in London such work as this would create a passion among book-buyers and reform the present fashion of casing our books."—*Bayswater Chronicle*, 26 Aug., 1893.

---

LONDON:

W. GRIGGS & SONS, Ltd., Elm House, Hanover Street, Peckham, S.E.