

Punjab Ivory Carving Monograph.

. MONOGRAPH

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# IVORY CARVING

IN THE

## PUNJAB,

### 1900.

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1900.

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**PUNJAB IVORY CARVING MONOGRAPH.**

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Printed by:  
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1903.

NO. 1190.

FROM

A. H. DIACK, ESQUIRE,  
*Revenue and Financial Secretary to Government,  
Punjab and its Dependencies,*

TO

THE JUNIOR SECRETARY TO THE FINANCIAL  
COMMISSIONER, PUNJAB.

*Dated Lahore, 19th December 1900.*

File No. 2.

**Revenue and Agriculture.**

General.

SIR,

IN acknowledging the receipt of your letter No. 876, dated the 5th of November 1900, forwarding a Monograph on Ivory Carving in the Punjab, compiled by Mr. T. P. Ellis, Assistant Commissioner, I am directed to say that the Lieutenant-Governor agrees with the Financial Commissioner that Mr. Ellis deserves credit for his method of treating the subject and for his thorough investigation of it.

I have, &c.,

A. H. DIACK,

*Revenue and Finl. Secy. to Govt., Punjab.*

No. 876.

FINANCIAL COMMISSIONER'S OFFICE,

Dated LAHORE, the 5th November 1900.

FROM

A. H. GRANT, ESQUIRE, C.S.,  
*Junior Secretary to the Financial Commissioner, Punjab,*

TO

A. H. DIACK, ESQUIRE, C.S.,  
*Revenue and Financial Secretary to Government, Punjab.*

SIR,

In compliance with your endorsement No. 915, dated 21st October 1899, forwarding a circular from the Government of India specifying 'Ivory Carving' as the subject chosen for the Industrial Monograph for 1899-1900, I am directed to forward a Monograph on this industry, prepared by Mr. T. P. Ellis, Assistant Commissioner, and to convey the following remarks of the Financial Commissioner.

2. The work of preparing the Monograph was specially entrusted last autumn to Mr. Ellis, because at that time he was posted as Assistant Commissioner at Delhi, the most important centre of the 'ivory carving' industry in the Province, and therefore the locality where special facilities existed for the collection of the required facts. That the Monograph could not be submitted by the required date (October 1st) is due partly to delay in the submission of District reports to Mr. Ellis, and partly to the long time required for the reproduction of some of the illustrations.

3. Mr. Ellis has arranged his Monograph clearly and carefully. In Chapter I he divides the industry into three heads :—

- I.—Carving.
- II.—Inlaying.
- III.—Turning.

Although the last two heads are not, strictly speaking, 'carving' at all: yet Mr. Ellis has very rightly resolved to consider them equally with 'ivory carving' proper; and his Monograph is consequently a comprehensive account of the whole ivory industry of the Province.

4. In Chapter II Mr. Ellis has reviewed briefly the history of the various branches of the industry. The art of ivory carving is doubtless very old in India. The absence of any living tradition of its antiquity in the Punjab is due to the displacement of the old Hindu kingdoms by the Delhi Empire. With Sikh rule revived the open tolerance of arts that imitate objects of nature.

5. Chapter III deals with the material. It appears that for purposes of carving the ivory of the African and Burma elephant is greatly preferred to that of the elephant of India proper. The ivory workers do not, however, now trade direct with Africa or Burma, but obtain their supplies through the large dealers at Calcutta and Bombay.

6. In Chapter IV Mr. Ellis discusses the chief localities of the industry. Delhi and Amritsar are the centres of ivory carving proper; Amritsar, Dera Gházi Khan, Gujranwála, Multan and Lahore of bangle-turning; Hoshiárpur of inlaying, and Ludhiána of billiard ball turning.

7. The Chapter on workers and dealers (V) is interesting, particularly the accounts of the respective stages of training and education through which

the young ivory carver has to pass at Delhi and Amritsar. The account of the various tools used is also noteworthy. As a rule, it appears, the ordinary ivory worker at Delhi and Amritsar gets a monthly wage instead of a share in the profits from the master-craftsmen according to his merits, varying in Delhi from Rs. 5 to Rs. 50 *per mensem* and in Amritsar from Rs. 8 to Rs. 18. The average profits of the masters themselves must remain extremely doubtful. Mr. Tupper would hesitate to accept Rs. 5 to Rs. 10 per cent. on the outlay as a satisfactory estimate of Lála Faquir Chand's gains for this branch of his profession.

8. In discussing the work and its prospects in Chapter VI Mr. Ellis very truly points out the artistic inferiority of the figure or model carving to perforation and tracery. Except for a certain quaintness of conception and unquestionable industry of execution there is little to commend the figure of either man or beast as carved in ivory by the Indian craftsman to the artistic sense. With the ivory tracery, however, the case is very different. The reproduction, time after time, of the same design without the least discrepancy (paragraph 41 of the Monograph) affords some analogy to another mental capacity very conspicuous in this country, *viz.*, extreme accuracy in rhythm, combined with the apparent absence of all feeling for what we regard as melody.

9. There can be no question that the ivory industry in the Punjab which Mr. Lockwood Kipling, twenty years ago, described as at a low ebb, is destined still further to decline, for the reasons given in paragraphs 44 and 45 of the Monograph. Mr. Tupper does not think that any action on the part of Government could be usefully taken to check the decline.

10. In conclusion I am to say that, in the Financial Commissioner's opinion, Mr. Ellis has prepared an interesting and useful Monograph. He has dealt with the subject comprehensively, and deserves credit for the industry he has shown in eliciting many facts which could have only been obtained by diligent personal enquiries from the workers themselves.

I have, &c.;

A. H. GRANT,

*Junior Secy. to the Financial Commissioner, Punjab.*



## INDEX.

	PAGE.
<b>CHAPTER I.—Scope and Introductory</b> ... ..	1
<i>Section 1.</i> Introductory.	
„ 2. Scope.	
„ 3. Acknowledgments.	
<b>„ II.—History of the Industry</b> ... ..	2
<i>Section 4.</i> In India.	
„ 5. In Delhi.	
„ 6. In Hoshiárpur.	
„ 7. In Patiála.	
„ 8. Of “chura”-turning	
„ 9. Of billiard balls manufacture.	
„ 10. In Industrial Exhibitions.	
<b>„ III.—The Material</b> ... ..	4
<i>Section 11.</i> Varieties and Source:	
„ 12. Prices.	
<b>„ IV.—Locality of Work</b> ... ..	6
<i>Section 13.</i> Ivory-carving.	
„ 14. Bangle-turning.	
„ 15. Inlaying.	
„ 16. Billiard balls.	
<b>„ V.—The Workers and Dealers</b> ... ..	7
<i>Section 17.</i> Delhi workers.	
„ 18. Training in Delhi.	
„ 19. Organization in Delhi.	
„ 20. Wages in Delhi.	
„ 21. Tools in Delhi.	
„ 22. Profits in Delhi.	
„ 23. Workers in Amritsar.	
„ 24. Training in Amritsar.	
„ 25. Organization in Amritsar.	
„ 26. Tools in Amritsar.	
„ 27. Wages and Profits.	
„ 28. Patiála.	
„ 29. Hoshiárpur.	
„ 30. Ludhiána.	
„ 31. Billiard-turning tools.	
„ 32. Multan.	
„ 33. Dera Ismail Khan.	
„ 34. Lahore.	
„ 35. Gujránwála.	
„ 36. Dera Gházi Khan.	

CHAPTER VI.—The Work and its Prospects . . . . . 16

Section 37. Delhi.

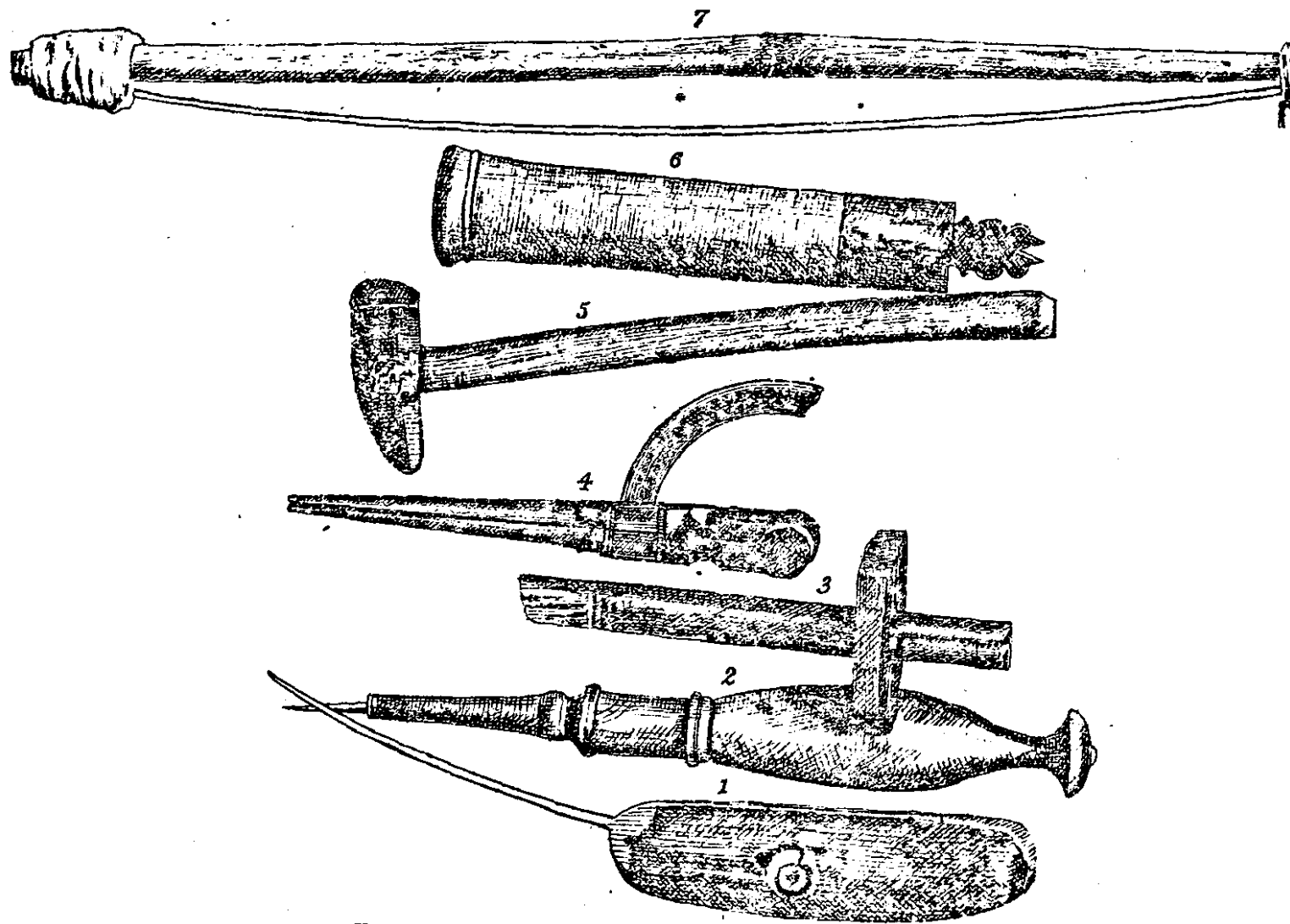
- „ 38. Stock-models in Delhi.
- „ 39. Characteristics of Delhi work.
- „ 40. Figure-carving,
- „ 41. Tracery designs.
- „ 42. Perforation.
- „ 43. Preparation of Ivory for painting.
- „ 44. Prospects in Delhi,
- „ 45. Amritsar work.
- „ 46. The Amritsar market.
- „ 47. Prospects of Bangle-turning.
- „ 48. Prospects of Inlaying.

„ VII.—Appendix . . . . . 20

APPENDIX.  
LIST OF ILLUSTRATIONS.

*Number.*

1.—Carver's Tools	...	...	...	...	...	(Delhi).
2.—Perforator's Tools	...	...	...	...	...	(Amritsar).
3.—Comb-maker's Tools	...	...	...	...	...	(Ditto).
4.—Turner's Tools	...	...	...	...	...	(Ludhiána).
5.— <i>Chúrigar's</i> Tools	...	...	...	...	...	(Dera Gházi Khan).
6.—Model of Elephant	...	...	...	...	...	(Delhi).
7.—Model of Táj Mahal	...	...	...	...	...	(Ditto).
8.—Model of Elephant	...	...	...	...	...	(Ditto).
9.—Paper-knife	...	...	...	...	...	(Ditto).
10.—Peacock-ship	...	...	...	...	...	(Ditto).
11.—Bullock-cart	...	...	...	...	...	(Ditto).
12.—Combs and Knives	...	...	...	...	...	(Amritsar).
13.— <i>Surmadánis</i> and <i>Chúras</i>	...	...	...	...	...	(Ditto).
14.—Toys	...	...	...	...	...	(Ditto).
15.— <i>Chúrigars</i> at work	...	...	...	...	...	(Ditto).
16.—Furniture	...	...	...	...	...	(Hoshiárpur).
17.—Furniture	...	...	...	...	...	(Ditto).

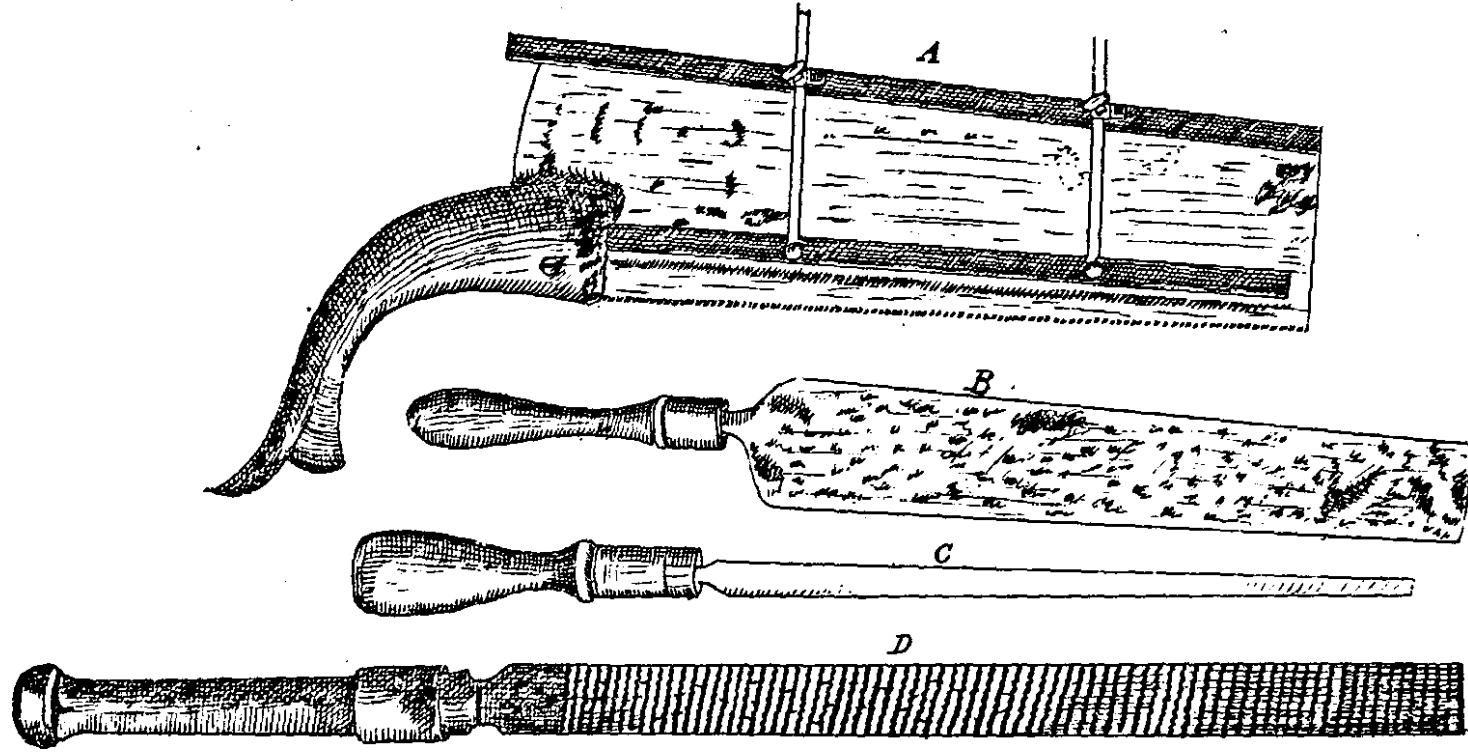


**TOOLS FOR PERFORATION WORK, &c.**

- 1. RETHI OF FILE.
- 2. DRILL.
- 3. KATHKASHI.
- 4. COMPASS.

- 5. HAMMER.
- 6. COMPASS.
- 7. BOW FOR DRILL.

No 3



**TOOLS USED IN COMB MAKING.**

**A.—ARI OF SAW.**

**B.—PATAL.**

**C.—THASOOL.**

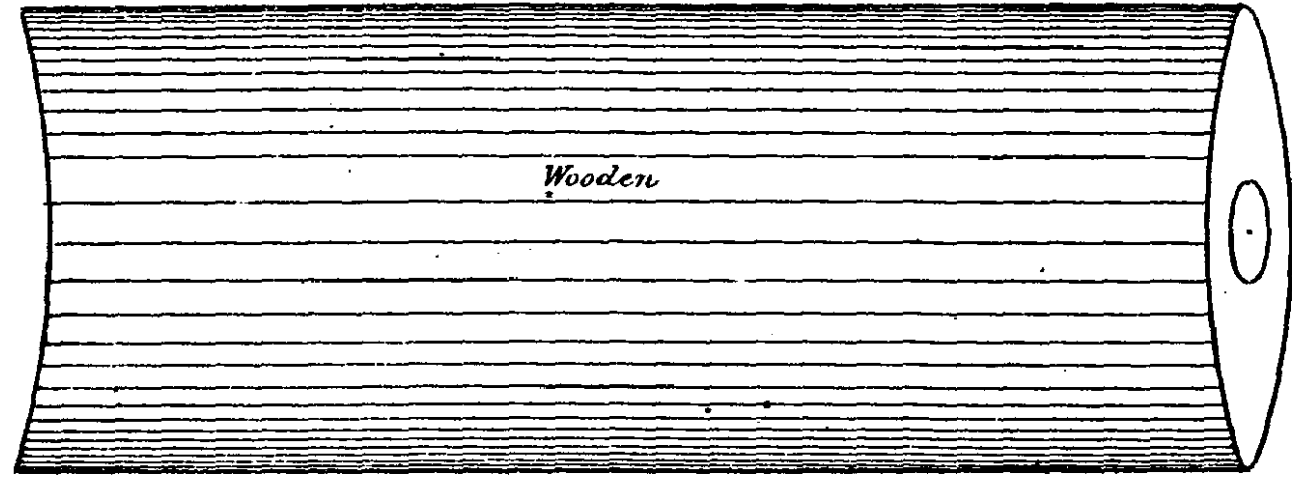
**D.—RETHI.**

SANGARI



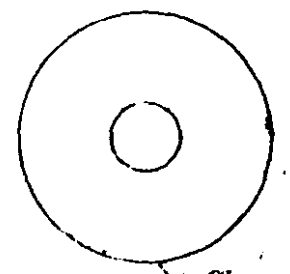
Iron

SABNA

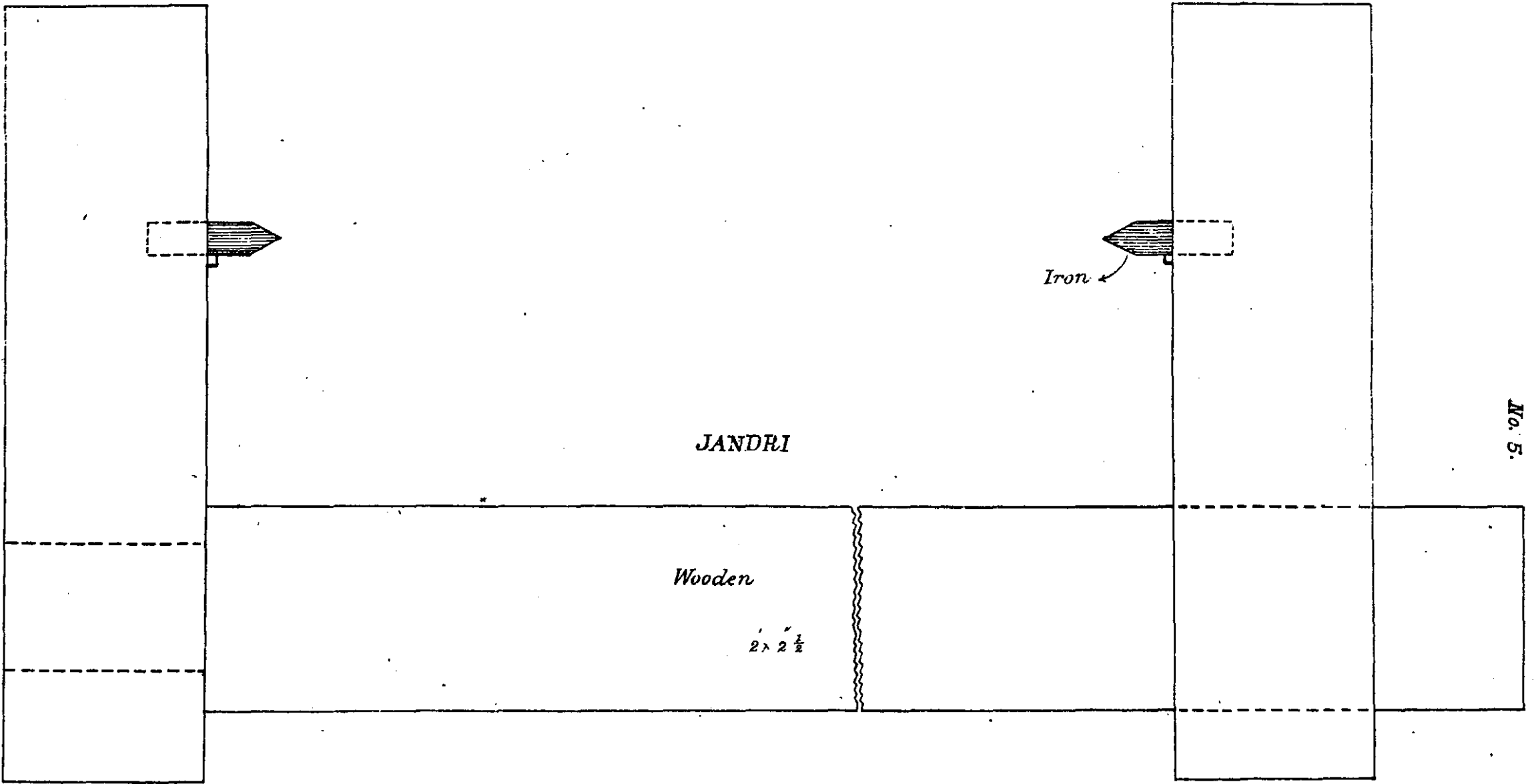


Wooden

SARIN



Stone



JANDRI

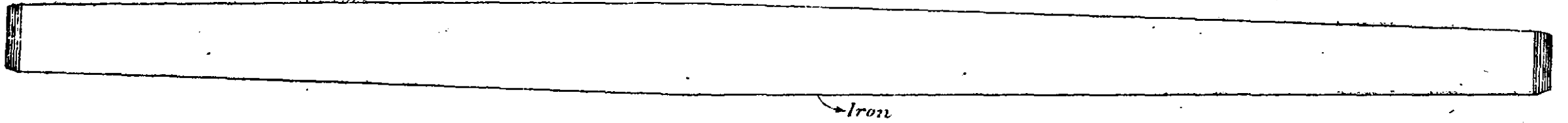
Wooden

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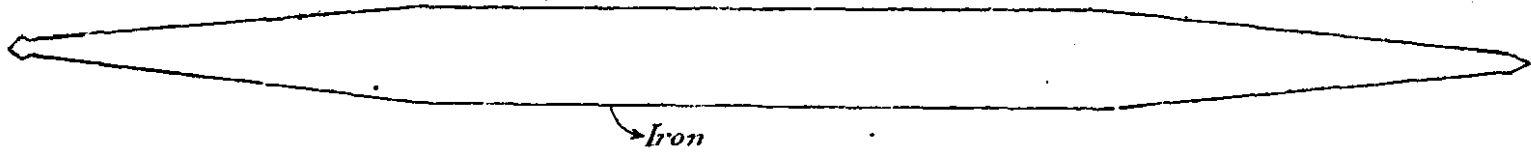
Iron

No. 5.

*KEERNA*



*CHEERNA*



*LAHERNA*

