



CUTTERS FOR ARECA NUTS

METALWORKS FROM THE COLLECTION OF THE NÁPRSTEK MUSEUM,
PRAGUE, CZECH REPUBLIC

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The chewing of betel, *pan*, as it is called in Hindi language, has had a long history in the South and Southeast Asia. Betel quids made of a fresh betel leaves and containing sliced nuts of an areca palm² mixed with a lime paste (*chunam*) and other ingredients are highly appreciated for their digestive and other effects most of which belong more to the sphere of fantasy than reality. But it has been very popular in between all social groups. It can be consumed at any moment, especially on the occasion of various social life activities the most important of which is e.g. courtship or wedding.³

Numerous miniature paintings depicting the court life of Mughals or local kings, especially in Rajasthan, introduce *pandan*, boxes for keeping fresh betel quids and *ugaldan*, spittoons, besides a lot of various vessels of different shapes and size that belonged to the court regalia. It refers to the fact that chewing of betel at court and in upper class life of India was widely entertained. Although the cutters for areca nuts or nutcrackers (*sarauta* in Hindi) are not depicted at the miniature paintings, none the less they belong to the paraphernalia of betel chewer besides of the betel box, a plate for serving the quids, a lime container, a spittoon and a mortar (for pounding the ingredients in case of toothless people).

History

India, traditionally considered a great producer of large variety of metalworks, created many different types of cutters for areca nuts made of brass, iron or silver. But the use of

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² Areca nut is a fruit of the areca palm (*areca catechu*) growing in the coastal regions of India. The nuts are served in various ways. When cutted, the quality differ depending on which part of the nut and its kernel has been used.

³ Frequently discussed was the betel's aphrodisiac quality which enhanced its role in the wedding rituals, especially in wedding night when the *pandan* – a betel box and the *ugaldan* – a spittoon probably belonged to the essential equipment of the nuptial chamber; as well as of the private appartment of the king where he spent his leisure time with his consorts.

silver is not common. The blade is made of iron.⁴ Although the metal casting has a long and continuous tradition since the ancient times, the classical Sanskrit texts have not given much importance to this craft.⁵ Lists of arts and crafts included in many of classical texts do not even mention the metal. Many of terms or special skillness connected with crafts may but need not include metal. The position of precious metals was different. Vessels made of gold and silver are mentioned in classical eposes and they seem to be a part of royal household along with other items of luxury. But common metals like copper and its alloy brass seem to have been accepted as a fashion for higher class only under the influence of Islamic art of inlaying the items made of common metal with precious metals. It came to India from the Near East in the 14th–15th century and culminated in the specifically Indian art of *bidri*, inlaying of zinc vessels with silver.⁶

Except *bidri*, there was a long tradition of decorating the surface of arms and armour, the art flourishing especially in Punjab, e.g. in Gujrat and Sialkot. The restriction of carrying arms by natives in 19th century resulted in limited demand for workers decorating the surface of arms. Their endeavour to survive lead them to use their skillness in decorating other items of everyday use, especially of the personal and luxury character. Blacksmiths became greatly dependent on damasceners to whose order they made various cutlary including nutcrackers for surface decoration. They sold very little independently as stated by J. L. Kipling, Principal of Mayo School of Art,⁷ who described the state of the art industries in India at the end of the 19th century.

Description

The feeling of luxury that the items of personal use like, e.g. nutcrackers evoke in their owners depends on the variety of shapes and decoration of these items. But in any case the form follows its function. The nutcracker consists of two parts: the lever with the cutting edge and the butt. When made of brass, the iron blade is embeded while casting the item.⁸ The cutters are cast in pieces in sand moulds. Apart from the simple items, some cutters are made in the form of a God or Goddess; couple in embrace, woman with a child or another single human figure. The shape of various birds, e.g. parrot,⁹ peacock, swan; or animals like horse, ram, dragon, centaur and lion are not rare. The handles are straight or curved and usually finished with the lotus buds shaped ends. Many nutcrackers are decorated with various projections in shape of animal's heads, bird's hooks or bells. Some of the nutcrackers are secured with the catch. The cutting lever of some nutcrackers comes back to the initial position automatically due to a spring.

Náprstek Museum collection

Large Náprstek Museum collections of Indian and Indonesian metalworks include a rich variety of cutters from different areas of India and Indonesia as they were collected in course

⁴ For comparison we include five Indonesian cutters (see pls. 24–29) made of iron and differing not only in shape but also in the way of decoration.

⁵ Kannal, D., pp. 268–269.

⁶ Pospíšilová, D., Collection of the Bidri ware of the Náprstek Museum. *Annals of the Náprstek Museum*, 22, 2001, pp. 1–25.

⁷ Kipling, J. L., 1886, vol. 1, no. 10, p. 5.

⁸ Kannal, D. H., p. 270.

⁹ Parrot, the symbol of Kama, the god of love, frequently adorns the nutcrackers. It enhances the role of this items in love playfulness that evokes the picture of a tiny woman's hand operating with a small and handy, elegantly shaped nutcracker, and preparing the betel quit that she serves to her beloved.

of last hundred and fifty years of the museum history. Most of the museum cutters came from the western parts of India, Gujarat or Rajasthan; one originates from Nasik, Maharashtra and the rest was made in Dekkan and South Indian states, Karnataka and Tamilnadu. The Indonesian items originate at Atjeh, Sumatra; Eastern Java; Bali and Kalimantan. The character of the collection, namely the place of origin of the individual cutter, corresponds with the location of the main production centres of brass and iron cutters, e.g. Jamnagar in Gujarat; Nasik in Maharashtra and probably Madurai or Tanjore in Tamilnadu. Only in case of one cutter (see pl. No. 7), Jamnagar, as a place of its origin, is drawn on the handle (except of another inscription as seen below). The origin of other cutters must be traced up on the base of the shape or decoration typical for a certain centre. There are three non-damascened iron cutters in the Museum collection: One of the large size (see pl. No. 13) and two of the small size (see pls. Nos. 11 and 12), one of them coated with silver (partly flaked off) and another one suffering with rust. All of them were probably produced in the northern Rajasthani towns, Jaiselmer or Bikaner, the centres connected with the production of iron cutters.¹⁰ Many cutters originate in Gujarat, the state with various centres of brass cutters production, e.g. cutters with D-shaped arch attached to the lower arm.¹¹ Many of the cutters from this area are square-shaped with the hinge in the form of a rosette or a bird's head. Except of the occasional projection in shape of a horse's or peacock's head or a parrot (see pl. No. 1, 2 and 3), the decoration of these cutters is modest comparing to the highly figurative South Indian cutters depicting human figures of embracing lovers; birds including a bird of prey, a pigeon and a parrot; a horse and a dragon like monster. These cutters have straight column-shaped or gently curved handles. They are small sculptures following up in the footsteps of the ancient tradition of South Indian metal casting.

Catalogue

1. Nutcracker. Cast brass with bone panels, glass and mirrors, iron blade.

India, Gujarat, Kutch, end of the 19th century.

H. 20 cm, W. 10 cm.

Acquisition unknown. (see note No. 13).

Inv. No. A 27 254

The cutting lever of this nutcracker operates between two folds of a semi-circular window-mounted on the butt.¹¹ The brass surface is milled with a pattern of tiny roundels. Pieces of coloured glass are imbeded in the depressions along the edge of both the cutting lever and the butt (some of the depressions are empty). The handles terminate in horses' heads, and each has a bone panel set with two brass roundels. One of the panel is in

natural yellow colour and the second one is coloured in red. The reverse side of the handle is coloured in the opposite way. The lever above the blade is decorated with the pierced pattern. There are two peacocks and mushroom-shaped projections protruding from the edge of the lever. Each mushroom is set with a mirror.

Compare: Brownrigg, H., pl. No. 14. Jain, J., *Utensils*, p. 42, pl. 77.

2. Nutcracker. Cast brass, iron blade.

India, Gujarat, last quarter of the 19th century.

H. 16 cm, W. 8.2 cm.

Acquisition unknown.¹²

Inv. No. 3 527

¹⁰ Brownrigg, H., p. 4

¹¹ H. Brownrigg calls this type of nutcrackers „guillotine“ because the blade moves within a D-shaped arch, e.g. Pls. No. 1–5 and 13. He states that these cutters come mainly from the north-west India, especially from Rajasthan, p. 53.

¹² An old access, probably by Otokar Feistmantel (1848–1891), a Czech paleontologist and geologist who spent eight years (1875–1883) in India. He worked for the Geological Survey in Calcutta and in the meantime he collected not only various items of natural science character but also about thousand items of contemporary arts and crafts. More than five hundred of them became a part of the Náprstek Museum collections.

This nutcracker with a catch is designed in shape of a peacock. His head is projected on the top of the butt. The cutting lever operates between two folds of a semi-circular window-mounted on the butt (see note no. 11). Pieces of coloured glass are imbedded in the depressions along the edge of both the cutting lever and the butt (three of the depressions are empty). Arms with bud finials are straight and decorated with dotted zig-zag pater. The lever above the blade is decorated with the engraved pattern of concentric circles.

Compare: Brownrigg, H., pls. No. 5, 8 and 14. Jain, J., *Utensils*, p. 42, pl. 77.

3. Nutcracker. Cast brass, iron blade.

India, Gujarat, probably last quarter of the 19th century.

H. 16 cm, W. 8.2 cm.

Acquisition unknown.¹³

Inv. No. 43 690

The cutting lever of this „guillotine“ type cutter (see note no. 11) operates between two folds of a semi-circular window decorated with concentric circles. The lever with the iron blade is decorated with rows of dotted circles and with two birds depicted in mirror composition on the edge of the lever. The medallion with glass imbedded in the depression as described in the inventory book has been lost. Arms with spirals and X-shaped finials are straight and decorated with dotted pater. The lever above the blade is decorated with the engraved pattern of concentric circles.

Compare: Brownrigg, H., pl. No. 14

4. Nutcracker. Cast brass, iron blade.

India, Gujarat, 19th century.

H. 20 cm, W. 7.8 cm.

Acquisition: 1980. Bought from a private collector.

Inv. No. 29 620

Massive but elegantly fashioned nutcracker has a lotus medallion carved above the cutting edge. The blade moves between the two folds inside a D-shaped cusped arch attached to the lower arm. Along the edge of the cutting lever as well as along the lower part of the butt there is an open work decoration. Straight and column

like handles have domed finials.

Compare: Brownrigg, H., pls. 5, 17, 19–22. Jain, J., *Utensils*, p. 42, pl. 78.

5. Nutcracker. Cast brass, iron blade.

India, Gujarat, 19th century.

H. 14.2 cm, W. 7 cm.

Acquisition: 1980. Bought from a private collector.

Inv. No. 29 622

Shapely fashioned nutcracker with the blade that moves between two folds inside a D-shaped arch attached to the lower arm. Along the edge of the cutting lever there is an open work decoration. Arms with bud finials are elegantly curved. Another bud projects at the top of the lower arm.

Compare: Brownrigg, H., pls. 20, 21, 23–24. Jain, J., *Utensils*, p. 42, pl. 78.

6. Nutcracker. Iron.

India, Gujarat, last quarter of the 19th century.

H. 11 cm, W. 3.8 cm.

Acquisition unknown (see note No. 12).

Inv. No. 3 529

This simple but handy undecorated cutter (except a few double ridges on the lower arm) reminds the cutters from Jamnagar with its crescent like blade (compare with the following item No. 7 and Brownrigg, H., pl. 25). The lower arm projects beyond the bird's head-shaped hinge to form a beak. The yellow hinge is made of brass. A small size of the cutter demonstrates that it was probably shaped for a woman hand.

7. Nutcracker. Cast brass, iron blade.

India, Gujarat, Jamnagar, 2nd half of the 20th century.

H. 12.4 cm, W. 3.5 cm

Acquisition: 1985. A gift by a private collector.

Inv. No. A 15 137

This simple undecorated cutter is the only one in the Museum collection inscribed in latin script KARGARA JIVRAM GOKAR, which means worker Jivram Gokar, situated on the lever above the blade and on the butt there is the name of the town JAMNAGAR that is a major centre of cutters production. The square-topped cutter

¹³ An old acquisition transferred to the Náprstek museum from a regional museum with no documentation. On the base of the name of the region we can only guess if it belonged to the nobility or if it originated from a monastery the property of which was nationalized after 1948.

with the crescent-shaped blade and elegantly curved handles with no finials has the hinge connecting the upper and lower arm in the form of a circle.

Compare: Brownrigg, H., pl. 25.

8. Nutcracker. Cast brass, iron blade.

India, Gujarat, 1st half of the 20th century

H. 11.5 cm, W. 3.5 cm.

Acquisition: 1980. Bought from a private collector.

Inv. No. 29 623

This square-topped cutter, with the hinge in the form of a rosette, is decorated with the geometrical pattern of punched circles situated along the edge of both arms. It has x-shaped handles ended with bud-shaped finials. This cutter belongs to the category of smaller cutters designed for women's hands.

Compare: Brownrigg, H., pls. 7, 37

9. Nutcracker. Cast brass, iron blade.

India, Gujarat or Rajasthan, 1st half of the 20th century.

H. 11.5 cm, W. 3.1 cm.

Acquisition: 1980. Bought from a private collector.

Inv. No. 29 624

This square-topped cutter, with the hinge in the form of a rosette, is decorated with the punched geometrical pattern of trellis. The column like arms end with rounded finials. On the top of one there is a hole. The blade suffering with the rust is partly damaged. This cutter belongs to the category of the smaller ones as e.g. the previous one designed for women.

Compare: Brownrigg, H., pls. 7, 37

10. Nutcracker. Cast brass, iron blade.

India, Gujarat or Rajasthan, 1st half of the 20th century.

H. 9.5 cm, W. 3 cm

Acquisition: 1980. Bought from a private collector.

Inv. No. 29 625

This is one of the smallest cutter of the collection the upper arm of which projects beyond the bird's head-shaped hinge to form a beak. There are merlons along the edge of this arm. The chased decoration reminds the bird's feath-

er. The rounded handles end with spherical finials and little knobs.

Compare: Brownrigg, H., pls. 10–12.

11. Nutcracker. Iron, steel with silver overlay.

India, Rajasthan, last quarter of the 19th century.

H. 12.8 cm, W. 4.1 cm.

Acquisition unknown (see note No. 12).

Inv. No. 3 528

This small handy cutter is decorated with silver overlay that creates a chequerboard design on both sides of the cutter. Silver is partly flaked off. The lower arm projects beyond the hinge in the form of the stylized *naga*, a feature common in Rajasthani cutters.¹⁴ Arms made in six edged plan with usual bud finials are straight, decorated with geometric design of stripes in silver.

Compare: Brownrigg, H., pls. Nos. 6, 10–13, 27

12. Nutcracker. Iron.

India, Rajasthan, 19th century.

H. 12.7 cm, W. 4.1 cm.

Acquisition: 1914. A gift by F. A. Borovský¹⁵

Inv. No. 57 199

This small cutter is comparable with the previous one, pl. No. 11. But this piece looks older. Although it suffers with rust, still we can admire its elegant conical arms encircled by ring mouldings and ended with the ovoid finials. On the external edge of the cutting arm there are notches and an open work decoration in shape of two circles that may have served for roping in. The lower arm projects beyond the hinge in a stylized *naga* and below the hinge there is another hook-shaped projection. This cutter belongs to the most beautiful pieces of the collection and we can consider it a masterpiece of the cutlery.

Compare: Brownrigg, H., pls. 6, 10–13, 27

13. Nutcracker. Iron.

India, Rajasthan, probably beginning of the 20th century.

H. 39 cm, W. 12 cm

Acquisition: 1988. Bought from a private collector who collected in India in 1980s.

Inv. No. A 19 785

This is the largest cutter used by profession-

¹⁴ Brownrigg, p. 53

¹⁵ F. A. Borovský, a high officer of the Austria-Hungary Monarchy. Original note in the book of access: "A knife for cutting areca nuts. Areca nut is a spicy ingredient to 'betel' that is chewed with lime paste all over India and Malaya peninsula. Indian work."

al areca vendors called *suparivala*. The cutting lever operates between the two folds of a semi-circular window mounted on the butt. The lower arm is slightly curved and finished with a beak-shaped top. The handles are long and straight with no finials. The surface is blackened. The cutter is heavy and must be kept in both hands when it is operating.

Compare: Brownrigg, H., pls. 23–24.

14. Nutcracker. Cast brass, iron blade.

India, Maharashtra, Nasik, 1921.

H. 16.5 cm, W. 7.8 cm

Acquisition: 1962. A gift by Otokar Pertold.¹⁶

Inv. No. A 871

The embracing couple made in so called *mithuna*¹⁷ style emphasized by parrots, symbol of Kama, the god of love. Parrots adorn both of the figures and are situated at their feet. A man wears a Marathan turban of Puna. A woman keeps a stylized, six-lobed flower in her bend hand. The handles are slightly curved, ended with monster-shaped finials. Little holes at the top of these finials probably served for attaching the missing jingels. The cutter introduces the attractive figural style of the South Indian cutters in a skilful way

Compare: Brownrigg, H., pl. 44.

15.–16. Nutcracker. Cast brass, iron blade.

South India, Tamilnadu, probably beginning of the 20th century.

1. H. 8.5 cm, W. 3.8 cm.

Acquisition: 1980. Bought from a private collector.

Acc. No. 29 626

2. H. 8.5 cm, W. 4.2 cm

Acquisition: 1990. Bought from the Antiquity shop.

Acc. No. A 19 976

These two almost identical cutters are the smallest pieces of the collection. They must have been designed for women. The lever with the crescent blade has a shape of a pigeon stylized from three roundels with holes in the centres. The hinge is in the form of a bird's head and its S-shaped body creates a butt. The engravings resemble the bird's feather.

Compare: Brownrigg, H., pl. 66.

17. Nutcracker. Cast brass, iron blade.

South India, beginning of the 20th century

H. 13.3 cm, W. 5.8 cm

Acquisition: 1980. Bought from a private collector.

Inv. No. 29 621

The horse is a frequent and popular motif not only in India but also in Indonesia (compare pl. No. 27). The upper arm of this cutter is made in the shape of an embelished horse. The decoration is partly engraved but most of the details were created in the process of casting. The simple butt creates the fore leg, the horse feet like handles are curved and finished with hoof-shaped finials.

Compare: Brownrigg, H., pl. 67–70.

18. Nutcracker. Cast brass, iron blade.

India, Tamilnadu, beginning of the 20th century.

H. 11.2 cm, W. 4.8 cm.

Acquisition: 1980. Bought from a private collector.

Inv. No. 29 627

The lever of this cutter with the crescent-like blade is made in the shape of a mythological beast. Its head is turned backwards and a long flame-like tongue is thrown out of its largely opened jaws. The back of the monster is equipped with a saddle. A simple butt is decorated with an engraved decoration of geometrical design. The handles are slightly curved and have no finials.

Compare: Brownrigg, H., pl. 64, 71.

19. Nutcracker. Cast brass, iron blade.

South India, probably beginning of the 20th century.

H. 15 cm, W. 6.5 cm

Acquisition: 1990. Bought from the Antiquity shop.

Inv. No. A 19 977

This highly stylized cutter has typical column-like handles finished with bud-shaped finials. The blade is framed with the life tree occupied with various birds and animals on either side of the cutter. The parrot adorning the lever has a backward-turned head and there is another bird's head on the back of a monkey facing outwards from the butt. Engraved decoration depicts vegetative motifs.

Compare: Brownrigg, H., pls. 51–54.

¹⁶ Otokar Pertold (1884–1965), professor of Indology and Religion Studies at Charles University, Prague and the first counsellor of Czechoslovakia in Bombay from 1920 to 1923.

¹⁷ Mithuna (hindi): intercourse, embrace.

20.–21. Nutcracker. Cast brass, iron blade.

1. South India, 1st half of the 20th century.

H. 15.6 cm, W. 6.2 cm

Acquisition: 1980. Bought from a private collector who collected in India in 1970s.

Inv. No. 29 628

2. South India, 1st half of the 20th century.

H. 15 cm, W. 5.7 cm

Acquisition: 1990. Bought from the Antiquity shop.

Inv. No. A 19 975

South Indian cutters exhibit usually fine sculpture of human and animal forms (see e.g. pls. Nos. 17, 18 and 19). A couple in embrace, so called *mithuna* type (see note No. 17), belong to the most popular forms. The lever with a crescent like blade is made in shape of a man and the butt in shape of a woman joined to the handle with two hinges. Both handles are made in shape of feet. On the belly of the man there is an engraving depicting a deity and a parrot on his back. In case of the second cutter the man has been adorned with ornaments on his chest. He keeps his hand round a woman's waist and their cheeks touch as the cutter works. The erotic symbolism of the cutter makes this type very popular.

Compare: Brownrigg, H., pls. 41–42.

22. Nutcracker. Cast brass, iron blade.

South India, 1st half of the 20th century.

H. 11.6 cm, W. 4.5 cm

Acquisition: 1980. Bought from a private collector who collected in India in 1970s.

Inv. No. 29 629

This cutter belong to the same category as the previous cutters of *mithuna* type (see pls. Nos. 20 and 21). A woman figure is lost. The man's turban differs from the previous ones but the composition of the cutter is comparable. The size is small and it includes the cutter amidst the let me say women's cutters.

Compare: Brownrigg, H., pls. 41–42.

23.–24. Nutcracker. Iron, silver inlay.

Indonesia, Bali¹⁸, modern manufacture.

H. 16.3 cm, W. 10 cm

Acquisition: 1963. Bought from a private collector.

Inv. No. A 1 940–A 1 941

These two cutters made in shape of a monster with the crested head at the hinge are decorated with silver inlay. The geometrical design reminds the classical motifs developed during the reign of Majapahit, the Hindu kingdom, flourishing in the 14th century at central Java. The tails of the monsters are made in shape of bird's head¹⁹, the handles are straight with no finials. The cutters were never used and look quite modern.

25. Nutcracker. Iron, brass coating.

Indonesia, probably Sumatra

H. 19.5 cm, W. 8 cm

Acquisition: 2001. Bought from heirs of Bedřich Forman²⁰

Inv. No. A 27 056

The cutter with the crested monster's head and the trunk like prolonged nose is comparable with the previous two items (see pls. Nos. 23–24). The inlay on the surface has been damaged with rust. The handles terminating in concave ends are encased in brass sheaths.

26. Nutcracker. Iron.

Indonesia, probably Sumatra

H. 32.5 cm, W. 7 cm

Acquisition: 1882. Collected by Fr. Czurda.²¹

Inv. No. 9 977

The shape of this undecorated nutcracker is comparable with the previous items (see pls. Nos. 23–25) with its crested monster's head, a little beak like tail, straight blade and simple handles with no finials. The cutter has the hinge connecting the upper and lower narrow arm in the form of a bird's head.

¹⁸ I would like to thank to Blanka Remešová specialized in Indonesian and Ethnological studies, who helped to settle the provenance of the Indonesian cutters.

¹⁹ Compare with the same motive at the steppe bronzes from the Asian grasslands, e.g. BUNKER, Emma C., *Ancient Bronzes of the Eastern Euroasian Steppe*. N. York 1997. 401 p.

²⁰ Bedřich Forman (1919–1985), a Czech traveller and photographer who collected in Indonesia in 1970s and 1980s.

²¹ František Czurda (1844 – 1887), entered the Dutch Army as a physician and moved to Indonesia. He travelled to Sunda Islands, Java, Sumatra, Kalimantan, and Moluccas islands. The items that he collected are divided between two museums: the Volksmuseum in Vienna and the Náprstek Museum in Prague. He collected, e.g. models of Indonesian houses, puppets of wayang purwa, jewels, and various objects of everyday use.

27. Nutcracker. Iron, silver coating.

Indonesia, Eastern Java

H. 19 cm, W. 7 cm

Acquisition: 2001. Bought from heirs of Bedřich Forman.

Inv. No. A 27 055

The cutter in shape of a horse, an animal playing an important role in ritual dances until present days, belongs to the older pieces suffering with rust. The silver coating of the straight handles is partly flaked off. The back of the horse is decorated with an open-work.

28. Nutcracker. Iron, brass coating.

Indonesia, Bali

H. 18.3 cm, W. 4 cm

Acquisition: 2001. Bought from heirs of Bedřich Forman.

Inv. No. A 27 057

Cutter in shape of a crested bird with a curved protruding beak and a little beak like tail has almost intact surface. The hinge connecting the upper and lower narrow arm serves as a bird's eye.

The beak opens when the cutter is operating. The handles terminating in bud finials are encased in silver sheaths. This cutter is the finest one in between the Indonesian cutters.

29. Nutcracker. Iron.

Indonesia, Kalimantan

H. 32.5 cm, W. 7 cm

Acquisition: 2001. Bought from heirs of Bedřich Forman.

Inv. No. A 27 058

This large and rare cutter is made in shape of a hornbill. The surface suffers with rust. The straight handles are plane and have no finials. The hinge connecting the upper and lower narrow arm serves as a bird's eye. There is an open work decoration on the head and below the beak of the hornbill and there are two bird's heads with long protruding beaks made in mirror composition above the curved back. The stylization of the cutter makes the piece unique.

All photographs by Jiří Vaněk

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Fig. 1

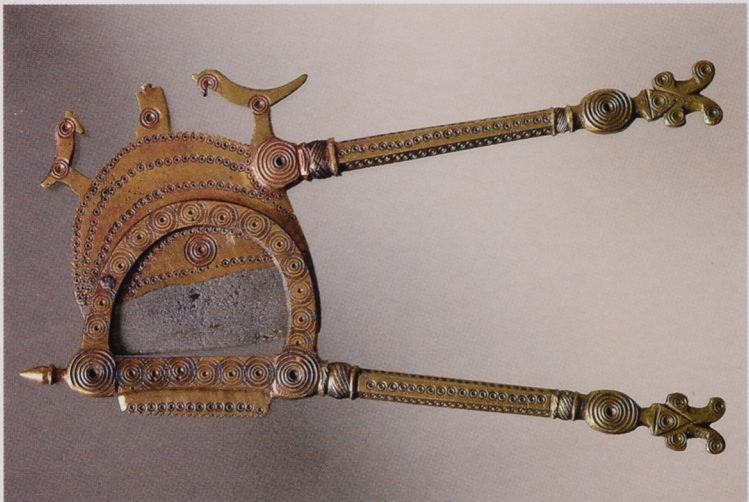


Fig. 3



Fig. 4



Fig. 2



Fig. 5



Fig. 8



Fig. 9



Fig. 6



Fig. 7



Fig. 11



Fig. 10



Fig. 12

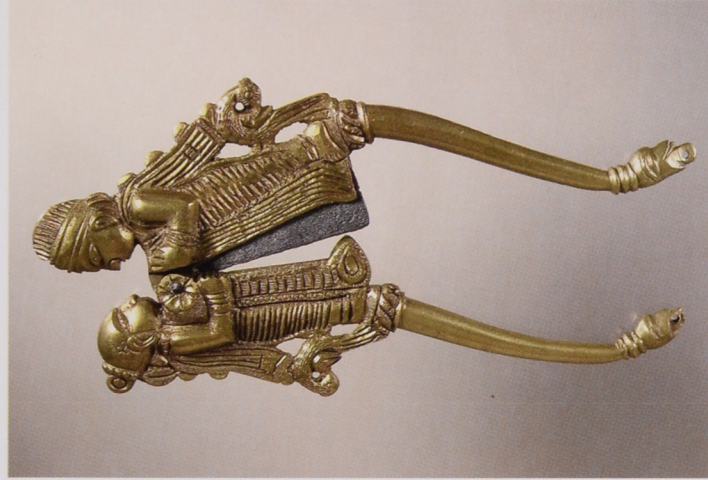


Fig. 14



Fig. 19



Fig. 13



Fig. 15, 16



Fig. 17

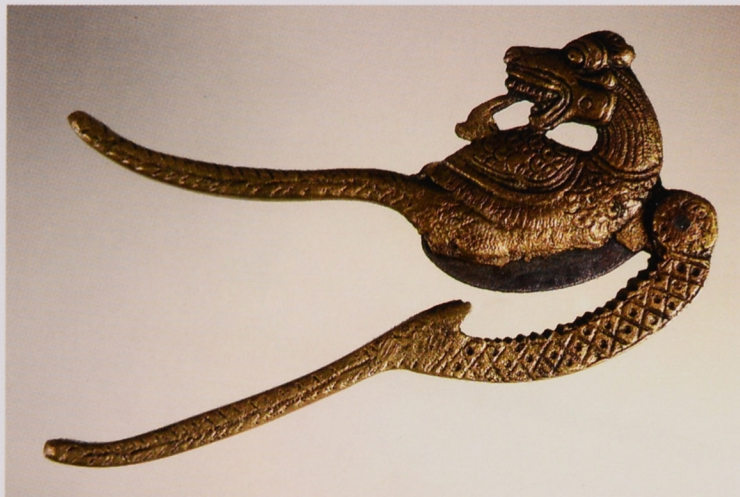


Fig. 18



Fig. 20, 21



Fig. 22



Fig. 23, 24



Fig. 25



Fig. 26



Fig. 27



Fig. 28



Fig. 29