



Heritage Craft &  
Community Division

**INDIAN NATIONAL TRUST FOR  
ART AND CULTURAL HERITAGE**

# The Documentation of the NEHHDC Collection











Heritage Craft &  
Community Division

**INDIAN NATIONAL TRUST FOR  
ART AND CULTURAL HERITAGE**

# The Documentation of the NEHHDC Collection



# Acknowledgement

I would like to thank **Shri Brigadier Rajiv Kumar Singh (Retd) - Managing Director** of North Eastern Handicrafts and Handlooms Development Corporation Ltd (NEHHDC) for giving the opportunity to Document the NEHHDC Collection and to establish the Museum. My sincere thanks also to Shri Bidyut Rajkonwar - DGM (HR & Business Development), Ms. Monmayuri Saikia -Senior Executive (HR & BD), Ms. Shreelakshi Choudhury - Manager (Business Development), Ms. Luicy Bora - Assistant Manager, Mr. Subharsish Hazarika - Manager (HR and Administration) and Ms. Shahin Akhter - Senior Executive (HR & BD) of NEHHDC. I would also like to express my gratitude to Ms. Anamika Burman, Mr. Hare Krishna Talukdar and Mr. Binod Baruah for their hard work and support.

I take great pleasure in acknowledging the dedicated efforts of the team members who have contributed their time, expertise, and commitment to prepare the Documentation of the NEHHDC Collection.

## **Vandana Bindu Manchanda**

Head of Division

INTACH Heritage Craft Community Division and Craft Revival Centre (HCCD)

INTACH

## **TEAM MEMBERS:**

**Ms. Jutimala Misra** PhD Student, Department of Archaeology, Cotton University and Documenter of Collection

**Ms. Merrin Anil** Conservator MH Division INTACH

**Ms. Sakshi Awasthi** Programme Associate HCCD INTACH

**Ms. Radhika Malhotra** Programme Associate HCCD INTACH

**Mr. Praveen Tiwari** Programme Coordinator HCCD INTACH

Published by: INTACH, 71 – Lodhi Estate, New Delhi – 110003

Telephone: +911124632267 Ext. 305

Website: [www.intach.org](http://www.intach.org)

<http://craftsheritage.intach.org/>

Email: [intachcrafts@gmail.com](mailto:intachcrafts@gmail.com)

**Design and Layout:** Heritage Craft Community Division & Craft Revival Centre (HCCD)

**Printed by:** Colorcom Advertising

Copyright © INTACH 2024

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior written permission of the publishers.



# Foreword

The North Eastern Handicrafts and Handlooms Development Corporation Ltd (NEHHDC) is a treasure trove of cultural relics lies waiting to share their stories. Each object within the collection serves as a vessel of heritage, a testament to the artistry, ingenuity, and deep-rooted traditions of the North-eastern communities that have passed them down through generations.



From the earthy warmth of hand-woven baskets locally known as 'Sangtu' in Manipur and 'Epum' in Arunachal Pradesh to the gleam of intricately crafted metal objects, this publication of NEHHDC Collection and Documentation is a kaleidoscope of textures, colors, and histories.

The Collection has a serenade in the symphony, with the musical instruments that resound to the melodies that only the soul of a North easterner can bring along. The fishing tools, the objects like hats and rain shields protecting from sun and storm, and the proud stance of people who have on their heads ornate headgear and caps speaking volumes about their identity and heritage. And the shimmering allure of the ornaments, sparkling with the stories of love and luck.

The foundational step of Documenting the NEHHDC Collection was an essential step for establishing a structured and comprehensive Museum space. This detailed inventory will serve as both a reference document for scholars and an invaluable resource for NEHHDC, ensuring the preservation and proper management of these collections.

In this publication of Collection and Documentation prepared by the team of Heritage Craft and Community Division (HCCD) – INTACH, every object has a story, every story has a legacy, and every legacy has a piece of the North-eastern soul.

*Vandana Bindu Manchanda*

**Vandana Bindu Manchanda**

Head of Division

INTACH Heritage Craft Community Division and Craft Revival Centre (HCCD)

INTACH







# The Documentation of the NEHHDC Collection

The collection of the objects at NEHHDC has been categorised into the following

2



Ornaments

Textiles



15

25



Types of Baskets

Fishing Tools



42

59



Hats/ Rain shields

Headgears/ Caps



67

72



Metal Objects

Musical Instruments



83

93



Pottery

Swords/ Dao



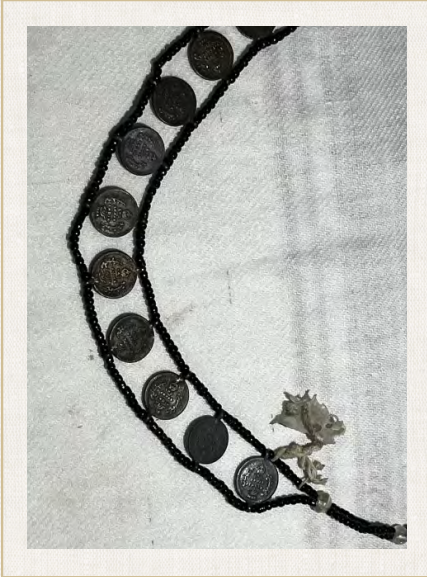
98



# Ornaments







Description:

## Old black bead Necklace

Eleven tiny Indian silver two-anna coins are flatly put in a row to form this necklace. The tiny black colored beads are strung in a single row through the two stiff loops on opposite ends of each coin to make a U-shaped necklace. The necklace can be fastened using the looped ends on the two ends of the beaded threads. The necklace is 14 inches long overall. The coins are inscribed in Arabic lettering and the year 1806 (not confirmed) is written beneath the Arabic letters. The tribal people of Northeast India are big fans of this style of currency necklace.



Description:

## Old coin necklace

It's a Silver Oxidised Traditional Style Coin Necklace. This currency necklace dates to the early 20th century. Tiny dark green beads are used to connect silver-minted one rupee coins. The coins have two silver hooks hammered in them. There are 235 dark green beads overall on the 46-inch necklace, along with 28 coins. The majority of the coins in this necklace are 1906 dated.





## Description: Glass beaded necklace

The black and yellow beads are made of bone and entwined with thick cotton thread, while the six red beads are made of glass. The necklace is nine inches long and has a total of fourteen black and seven yellow beads.



These necklaces are worn around the necks of men and women in equal measure. Each bead has a unique value based on its color and sheen. They are typically worn in large quantities. This kind of necklace is seen worn by several Naga tribes in northeastern India.





## Description: Bead necklace

This is a long, traditional necklace in the color azure. There are 82 black and 37 circular, tube-shaped beads in azure hue that are strung together with a thick cotton thread. A large bead with an azure hue decorated the center of the necklace. The necklace measures 34 inches in total length. This particular style of necklace was used by several tribes in northeastern India.



## Description: Bone beaded necklace

Both male and female indigenous people wear necklaces with beads made of bone. Necklace with bone made beads and a hand-carved bovine (cow horn). A solitary string of heishi bone beads and spherical, beige-cream beads slides freely. The vintage necklace is in excellent shape. The necklace's overall length is 38 inches, and its 181 bone beads are placed in a small-to-large-sized pattern from the beginning to the center.







Description:

## Multi strand necklace

This is an 18-inch classic multi-strand necklace. Total 10 strands are separated into three sections: the outermost section has 100 yellow beads, the middle section has 200 white beads overall and the remaining section is embellished with green cylindrical beads that are connected to a white flat bone sheet at the connection point. Multi-strand necklaces with barrel-shaped beads in green, yellow, and white colors are highly valued culturally and aesthetically in northeast India, especially among tribal people. These necklaces, which are frequently expertly made by talented artisans, are a testament to the great legacy of creativity and workmanship in the area.





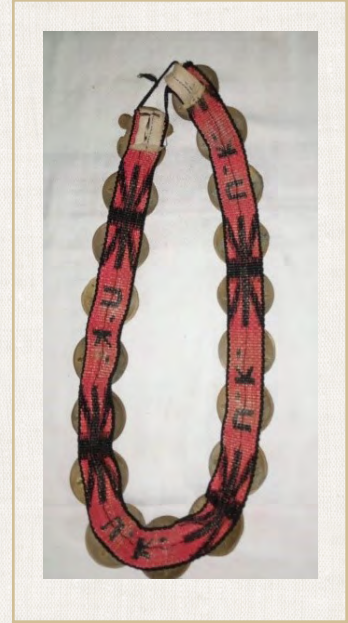
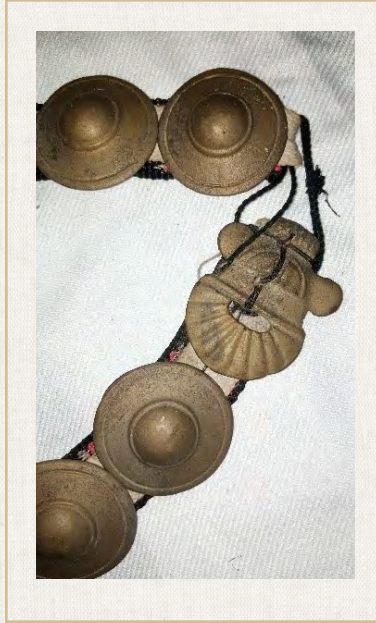
Description:

## Cobalt blue multi-strand bead necklace

This is a typical 24 inch-long multi-strand cobalt blue necklace with 76 strings fastened by a medium-sized bone disk clasp with jute finishing. The necklace's edge is embellished with tiny red, light green and white beads.

The Konyak Naga tribe from Nagaland adorns themselves with unique multi-strand bead necklaces in cobalt blue, each bead representing a piece of craftsmanship and cultural value. The tribe's rich heritage and ancient beliefs are reflected in these exquisite adornments, which are painstakingly made by expert artisans. The Konyaks view these necklaces as more than just ornaments; they represent spiritual protection, tribal identity, and social standing. Wearing these necklaces at ceremonies and festivals not only makes a person look better, but it also helps them feel more connected to their heritage and builds a strong feeling of pride in their community. Vibrant and stunning, the cobalt blue color contrasts sharply with their traditional clothing, creating a statement that speaks to the Konyak Naga people's ageless traditions.





## Description: Waistband

This is a Sumbi waist belt, as it is also called. Adi Community women use it as a decoration over their gaales, which are woven wraparound garments. It looks like a Benyop, which ladies from the Tani community in Arunachal Pradesh also wear. Adi, Nyishi, Apatani, Galo, Tagin, and Mising groups are among the ethnic communities that make up the Tani group in Arunachal Pradesh. Usually, a spiral motif is marked on the middle disc, which likely signifies the wheel of life, and there are 17 metal discs and one decorative clasp strung on a black and red colored fiber rope. Total length of the band is 30 inches. The Sumbi's origin is related in numerous local stories, which women wear until the birth of their first child. A.K. Das and O. Untracht have described these traditions (see References). There are numerous further instances of jewellery being worn to signify accomplishments, age, or status, particularly in adivasi cultures.

(Reference- "Traditional Jewelry of India," Untracht, Oppi. ISBN 0500017808. p. 140. London: Thames and Hudson Limited; New York: Harry Abrams, Incorporated, 1997.

'North-East India' by A.K. Das in Doshi, S. (ed.) "Indian Tribal People")





## Description: Headband

This is known as Benyop; a belt made up of brass discs). The ladies of the Adi (Dafla, Minyong, Abor, and Galong) tribes wear a characteristic belt known as an ornament benyop, which is a locally produced belt with a string of six flat metal discs strung on a screw pine fiber, or cane thread. Each flat metal piece has two blue-turquoise beads attached to it. The headband has a total length of 23 inches.



## Description: Metal head-belt

This type of head belt, which consists of brass discs, is called Benyop. Women from the Adi (Dafla, Minyong, Abor, and Galong) tribes wear distinctive belts called ornament benyop, made locally and consisting of a series of six flat metal discs strung on cane or screw pine fiber. Four lines of blue-turquoise beads are fastened to each flat piece of metal. The headband is 22 inches long overall.





Description:

## Pair of open bronze cuffs/bracelets/amulets

Each of the two cuff pairs has three raised band borders and sixteen raised circular lugs or buttons that divide them. The circular fields of concentric circles are complemented with lugs that are shaped like elongated cylindrical buttons. To improve the way these cuffs fit the wrist, they are tapered from top to bottom. These kinds of cuffs are made using the lost wax casting process. Patina and signs of usage are both obvious.

The early 20th-century headhunter arm ornaments and the Konyak Naga tribal yellow bronze patterned open cuffs bear striking resemblance to these cuffs, which are also referred to as heirloom bangles (Jacobs – The Nagas, page 264-265).



Description:

## Single open bronze cuff/bracelet/amulet

It's an open brass cuff, anklet, or bracelet with two designed border lines at both ends and nine raised, cylindrical buttons. These cuffs are tapered from top to bottom to better suit the wrist. The cuff measures four inches in total height, or length, and seven inches in width. The lost wax casting method is used to create these types of cuffs. Both wear and usage are clearly visible. These cuffs, sometimes known as heritage bangles, are strikingly similar to the early 20th-century headhunter arm ornaments and the Konyak Naga tribal yellow bronze patterned open cuffs (Jacobs – The Nagas, page 264-265).





## Description: Single open bronze cuff/ bracelet/amulet

It's an open brass cuff, anklet, or bracelet with two designed border lines at both ends with a cross designed line at middle. The cuff is adorned with sixteen raised cylindrical buttons. These cuffs are tapered from top to bottom to better suit the wrist. The cuff measures five inches in total height, or length, and seven inches in width. The lost wax casting method is used to create these types of cuffs. Both wear and usage are clearly visible. These cuffs, sometimes known as heritage bangles, are strikingly similar to the early 20th-century headhunter arm ornaments and the Konyak Naga tribal yellow bronze patterned open cuffs (Jacobs – The Nagas, page 264-265).

## Description: Naga necklace

It's a necklace with a Naga head-pendant made of brass. The necklace is twenty inches long and features three metal-made female heads (not sure) embellished with black and turquoise beads, as well as two coral beads. This kind of necklace is traditionally associated with the warrior who takes the head off.

The Naga tribe wears necklaces decorated with beads, bones, and occasionally teeth as a means of headhunting. This type of necklaces, which frequently showcase the wearer's skill in historical conflicts and headhunting expeditions, stand for bravery and honor.







## Description: Unidentified

This object is not known. It is 19 inches long overall. These are two lengthy strings embellished with tiny blue beads and metal spiral jointed rings fastened to both cords.

## Description: Pairs of metal bangles/ bracelets

Four sets of metal anklets essentially formed of aluminum casting. Circumferences of each of the bracelet are as follows

- a) 11 inches
- b) 12 inches
- c) 12 inches
- d) 10 inches

Several tribes in India wear traditional aluminum cast metal bangles or bracelets, each of which reflects a distinct cultural and creative expression. In native cultures, these bracelets have deep cultural and social significance. These bangles are made with expert metal casting technique, which is occasionally enhanced with beads or enamel work to further increase their visual appeal.







## Description: Bracelet /bangle

The bangle is crafted from cast iron and aluminum, featuring a rounded form on the side opposite the opening, crosshatching, and incised lines for more embellishment. Circumference of the bangle is 9.5 inch.

## Description: Bracelet /bangle

This is a cast iron bangle with eight inches of circumference. The bangle is crafted from cast iron and aluminum, featuring a rounded form on the side opposite the opening, crosshatching, and incised lines for more embellishment. In northeast India, generally in different tribes, both men and women use these kinds of bracelets.



## Description: Bracelet /bangle/anklet

This is a cast iron bangle with seven inch of circumference. The bangle is crafted from brass, featuring a rounded form on the side opposite the opening, crosshatching, and incised lines for more embellishment. In northeast India, both men and women from diverse tribes use these kinds of bracelets.







Description:

## Cane and Bamboo made ornaments

These jewelry pieces are handmade from bamboo and cane. There are two necklaces as well as two bangles. These are essentially a set of elegant, modern ornaments made with excellent craftsmanship.





# Textiles







## Description: Assam Silk Sari

The silk mekhela sador, captivating and classic traditional attire has great cultural significance in the state of Assam. This two-piece outfit, which was expertly hand-woven, displays the rich history and exquisite craftsmanship of Assamese textiles.

This is a female garment or saree made of Assamese silk. The entire saree is covered in a flower design that is woven in shades of maroon, with highlights of turquoise and golden hues. The natural world is shown in most traditional garment designs and patterns. Because of this, a flower or cluster of flowers is one of the most common motifs on traditional Assamese attire.

## Description: Assamese Silk Sadar

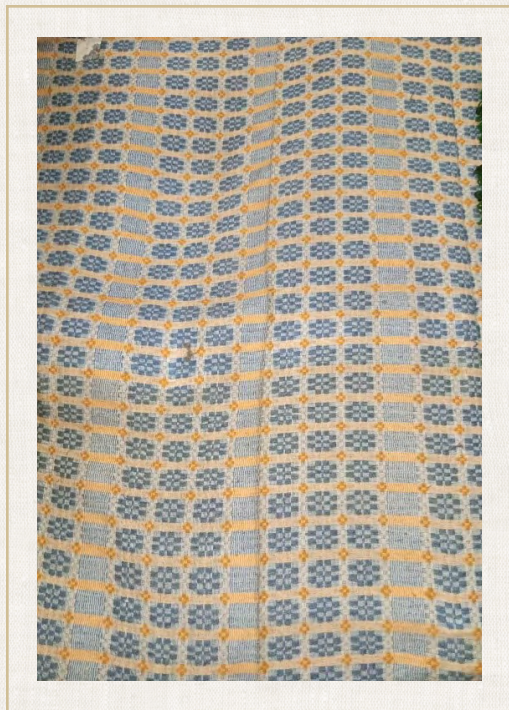
The majority of the designs and patterns found in traditional clothing are depictions of the natural world. For this reason, one of the most prevalent motifs on traditional Assamese clothing is a flower or a group of flowers.

This is a traditional Assamese saree made of white silk with cherry-colored designs all over the body and on the sides. On this specific garment, the diamond and flower motif, a traditional Assamese kalki motif, dominates the design.

There is no traditionalism associated with Kalki patterns; they are modern designs. In recent years, these motifs have gained immense popularity and are frequently stitched onto traditional Assamese attire. The saree's general state is not good.







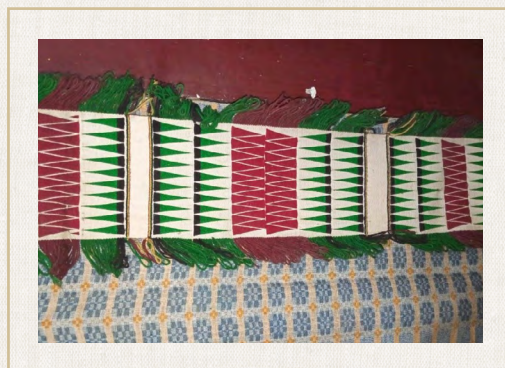
## Description: Dokhona, Bodo

The traditional dress worn by Bodo women is called dokhona. When worn, a single item of clothing seems to be a two-piece set. It covers the body from the chest to the knees and is roughly 3 meters long by 1.5 meters wide. It wraps around the waist.

Bodo women wear this variety of dokhonas occasionally. The entire body of this specific dokhona is covered with a flower pattern design. Light blue and light orange are the colors employed in this dokhona's woven flower design.

## Description: Naga sash/belt

This men's sash or belt, known as a baldric in Naga custom, is constructed from a naturally dyed cotton band wrapped around the rear strap. On important occasions and at ceremonies, they wore this style of sash. Cotton fabrics in the colors white, dark pink, black and green are used to weave this sash.







## Description: Naga loin cloth

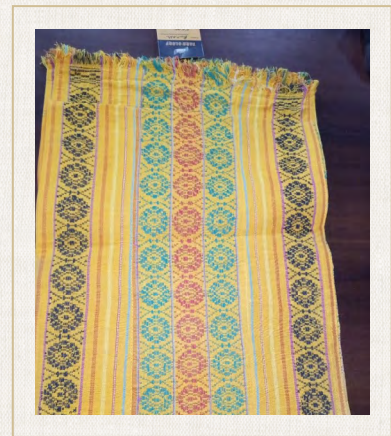
A Naga man would have covered his front with this exquisite loincloth or apron, tucking the top portion into a waist band to keep it in place. It is made up of numerous cowrie shell halves that have been hand-sewn onto a cotton cloth that is double-layered and hand-woven. The upper side of the fabric has red cotton materials that are used to create a design. Each shell has had its back chopped off to make it flat so that it may be joined. Landlocked are the Naga homelands in northeastern India and western Burma. Cowrie shells were widely used, indicating the Naga people's predilection for showy displays of trade goods as a means of displaying their success and wealth.

There are no losses to the cowrie shells, and the apron is in great shape.

## Description: Table runner made Bodo Dokhona

The traditional clothing worn by Bodo women is called dokhona. When worn, this one piece of clothing gives the impression of being a two-piece outfit. It is roughly three meters long and one and a half meters wide. It covers the chest and descends to the legs, wrapping around the waist. Bodo ladies and girls typically wear plain dokhonas, which are primarily woven in yellow color.

The entire cloth is woven with a flower design made of light blue, pale red and black cotton fabric. The entire fabric is covered in a pattern of straight lines in various colors.







## Description:

### Wrapper

This is a wrapper that women in Arunachal Pradesh wear. It is made of cotton and is woven in black and white. There are two lines that depict tiny white flowers. One green thread line was also braided above the white floral linear lines.

## Description:

### Naga sash/belt

Nagaland's traditional clothes are made using a multitude of materials and complex processes. It is customary to employ organic materials like cotton, silk, and wool. To create these clothes, artists also use traditional methods including embroidery, loom weaving, and backstrap weaving.

This is a men's sash or belt, known as a baldric in Naga tradition, composed of a naturally vegetable-colored cotton band wrapped around the back strap and a fringe of dyed goat hair.



## Description:

### Hand knotted carpet

This woolen multicolored hand-knotted carpet is a product of Northeast Indian tribes. It resembles Tibetan woolen carpets in many ways.

The carpet has a nearly square shape. The carpet's primary hue is navy blue. This carpet is woven with a variety of geometric and non-geometric designs.





## Description:

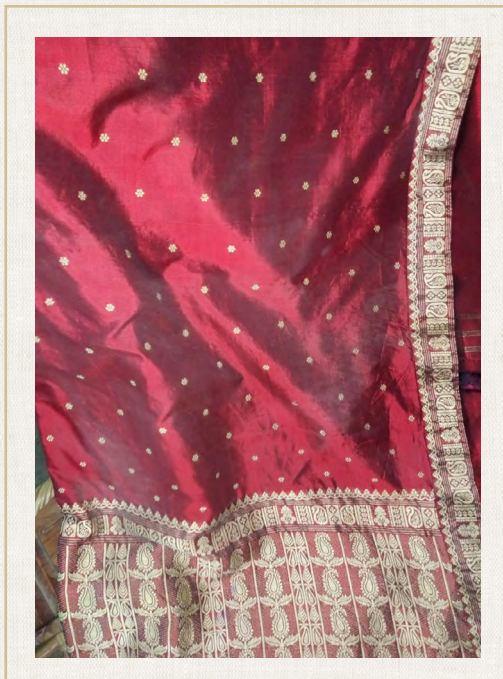
### Paat silk saree

Assamese domestic mulberry silk is known as patt silk. The silk is noted for its softness, resilience, and glossy texture. It has a natural white/off-white hue.

This is a paat silk saree in the hue olive drab. The Saree's classic appearance is enhanced with the exquisite black Suta embroidery. Black silk threads are used to weave a flower motif that covers the entire saree. The majority of Assamese traditional clothing designs and patterns depict elements of the natural world. As a result, a square box-like pattern surrounds a flower motif with a conical pattern can be seen on this particular piece. The saree's "asol," or edge, is embellished with a black silk thread flower and foliage pattern.







## Description:

In the state of Assam, the silk mekhela sador and saree—a beautiful and timeless traditional garment, has enormous cultural value. These are basically hand woven.

This is a maroon-colored, traditional Assamese paat silk saree. A little floral pattern woven across the entire saree is made of golden silk thread. Most traditional garment designs and patterns depict elements of the natural world. The border, or “asol,” is embellished with kalki design, and the entire saree is decorated with tiny flowers made of golden silk thread.

Although kalki designs are not closely linked to traditionalism, it is evident that Assamese people have long used and valued this particular kalki design.





## Description:

This is a classic Assamese paat silk saree, dyed blue. Golden silk thread is used to weave a small flower motif across the entire saree. The majority of traditional clothing patterns and designs feature aspects of the natural world. The “asol,” or border, is woven with golden and orange colored thread to create a flowery and flat line design.

The clothing is in horrible shape.





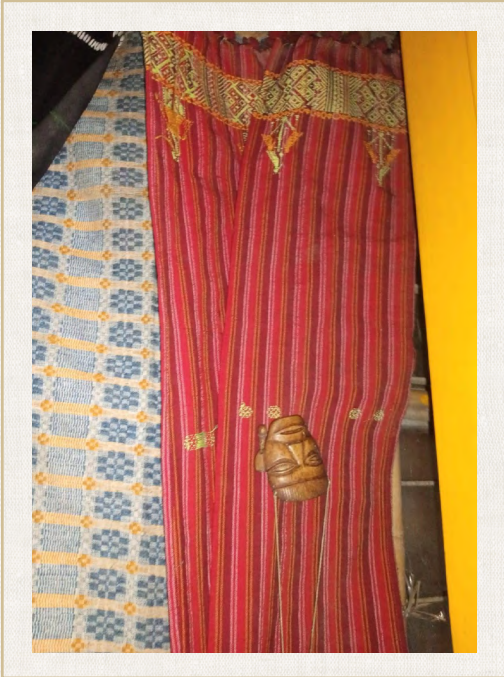


## Description:

The Manipuri traditional saree is a timeless fashion that delights women with their simple elegance. Manipuri sarees are elegantly and uniquely passed down from one generation to the next. India's northeastern state is well-known for its handloom sarees. Their roots are in tribal workmanship, which has been passed down over the years. The materials were woven into a stunning saree by weavers with sophisticated design specialties. They are experts in creating beautiful themes and patterns. Manipur sarees are incredibly attractive and suitable for any event due to their traditional style. Manipur's handwoven cotton sarees are adorned with floral patterns that are part of traditional hill tribe designs. The cotton saree is woven by artisans using either a shuttle loom or a throw loom. Grand borders are created using temple design.

This unique manipuri silk saree is woven with orange silk thread, with blue silk thread used for the borders and floral motifs. The saree's state is not favorable.





## Description:

### Tribal scarf/muffler

This is a scarf or muffler from the Northeastern tribes. The predominant color of the material is red, with straight lines woven in maroon, pink, and golden hue. The scarf's borders feature flowery motif with geometric designs woven with yellow and orange cotton thread.

Can't identify the exact tribe.



# Storage Baskets

Different regions of the state manufacture different kinds of cane made storage baskets. There are several uses for cane baskets. These are mostly utilized for holding jewels, transporting products, and storing grains. The baskets are used by different tribes of Northeast India; specifically, the Dimasa, Kuki, Mikir, and Mizo tribes to store clothing and trinkets with locking mechanisms. A few people also store their clothing and other belongings in cane luggage in the plain districts.

Baskets are made in Assam using a variety of techniques and styles. They can be made with just cane or with bamboo as well. Beautifully designed baskets come in a variety of forms and sizes and are used for a variety of tasks, including carrying luggage and commodities and serving as containers for crops and other household goods. The variety of baskets varies, ranging from simple, quick-made containers that are used to stuff an alive chicken on a trip to intricately woven baskets used to transport rice from the fields. Japa, a hexagon-shaped, Assamese lidded basket, is widely used for travel around the state.





## Description: Storage basket/ container

Various tribes in the northeastern part of India utilize this traditional bamboo storage basket to store all of their necessities. These kinds of baskets are evidently utilized in the earlier period by the Dimasa people. The Dimasa community uses Khaojeb Gedeba as a storage basket. The primary purpose of the large bamboo storage basket known as Khaojeb Gedeba was to house the cloth of the Dimasa people. Dimasa uses it as a showpiece in her home now days and stores all kinds of stuff. The Khaojeb Gedeba is a place to store valuables like books, bangles, and clothing. It's a conventional bamboo storage basket to hold all the essentials.

There used to be an iron hook on this specific basket, but it is not visible right now.

## Description: Storage basket

Various tribes in the northeastern part of India utilize this traditional bamboo storage basket to store all of their necessities.

The basket's circumference measures 41.5 inches, with an overall height of 11 inches and a lid height of 5 inches. The lid has a spherical form. Additionally, there is a hole in the lid, indicating that the object's general condition is not great.







## Description: Storage basket

Various tribes in the northeastern part of India utilize this traditional bamboo storage basket to store all of their necessities. Among Dimasa people, there are several varieties of Khaojeb; a kind storage basket; this one is called Khaojeb Gedeba, or Large Bamboo Storage Basket. Cane and bamboo are used to make Khaojeb Gedeba. To help the bamboo take on a desired shape without breaking, it is first boiled. The designs on the Khaojeb side are formed by boiling bamboo. They also choose cane for making such type of baskets.

This specific basket had two iron curving holders fastened to its two sides, as well as an iron hook for opening and shutting the lid.

## Description: Storage basket

This ancient bamboo storage basket is used by several tribes in northeastern India to store all of their supplies. It is clear that the Dimasa people used these kinds of baskets in the past for storing cloths and other household objects.

There used to be an iron hook on this specific basket, but it is not visible right now. This specific basket had two iron curving holders fastened to its two sides.







## Description: Storage basket

It is a small sized round shaped storage basket or container made of bamboo that the Dimasa people utilize. The basket has a bamboo made spherical designed lid. This specific Khaojep is 10.5 inch tall and has a circular form. It has a light brown interior and a dark brown outside, similar to other Khaojeps utilized to store jewelry and other treasures.

## Description: Storage basket

The shape of the basket is circular, and it tapers at the top. The lid of it is conical. Clothes and other valuables were the main items kept in such baskets. There is a popular saying among the tribes of this region that when a bride gets married, she would bring these baskets to her husband's home. The cane basket is exquisitely crafted by hand.



## Description: Storage basket

The basket has a round form and tapers at the top. It has a conical cover. Mostly, clothes and other valuables were stored in these baskets. These kinds of baskets are utilized for various different functions, such as transporting luggage and merchandise and acting as containers for domestic items and crops. The cane basket is exquisitely crafted by hand.







## Description: Storage basket

The lid has a dom-like construction and is spherical, while the overall shape of the basket is round. The cane basket is exquisitely crafted by hand.

A hole in the top of the lid indicates that the object is not in the best of condition.

## Description: Storage basket without lid

This is a storage basket constructed of cane without a lid. The basket has a circumference of 69.5 inches and an overall height of 21 inches.

These kinds of baskets are utilized for various different functions, such as transporting luggage and merchandise and acting as containers for domestic items and crops.



## Description: Storage basket

The basket is circular in shape and tapers up to the top. Its cover is curved. These baskets held mostly clothing and other goods. These kinds of baskets are used for carrying goods and luggage as well as serving as containers for household goods and plants. The handcrafted cane basket is quite lovely.







## Description:

Many tribes in northeastern India store household goods in these kinds of baskets. This specific basket is made of cane and measures 16 inches tall overall and 35 inches around the body. There are five four-inch-tall number stands in the basket. Although it is not visible in this object, the basket indicates that a hanging rope is provided

## Description:

Many communities in northeast India use these kinds of baskets to store household goods. This specific cane-made basket has an overall height of 16 inches and a circumference of 40 inches. A cane-made hanging rope on the basket aids the person carrying it on their back. The basket's base has an almost flat shape.





# Naga Baskets

Nagas are rather skilled in creating a wide range of bamboo and cane works. They come in all sizes and shapes, from rough little simple designs prepared in a few minutes into a complicated pattern, carefully woven baskets for carrying rice, or baskets for storing wine in bottles. There are no professional basket makers; every man makes baskets for his own domestic use. A man will make a rough open-work basket for temporary use in an incredibly short amount of time and throw it away when done. Permanently useful baskets are typically woven in a checker-twill pattern or open-work motif in a variety of sizes.

The Angami basket is cylindrical with a mouth that is marginally wider than the base, but the Ao basket has a conical shape. Conical carrying baskets, known as akhi and akha, are widely used, while large, flat-bottomed baskets with twill patterns, into which rice beer is squeezed, are a family staple. These baskets are essentially waterproof due to their extremely tight weaving. Particularly well-known are Angami Naga and Chakhesang carrying baskets. Beautiful baskets are also used by Chang women to carry balls of thread when they crochet.





## Description:

### Carrying basket

This specific variety of basket is exclusive to the Lotha Naga tribe in Nagaland. The basket has a gradual change in shape from a broad, circular mouth to a pointed base that is supported by a bamboo ring.

The basket holds a hanging rope made of jute and a cane that individuals can carry on their backs. These baskets are essentially waterproof due to their extremely tight weaving.

## Description:

These bamboo and cane baskets are meant to be carried on the back for daily use. The general uses of these baskets are for carrying rice, or baskets for storing wine in bottles. Typically carrying baskets are cane woven in a checker-twilled pattern. This basket demonstrates the cane work proficiency of the ethnic groups of northeast India. These baskets are essentially waterproof due to their extremely tight weaving.





# Baskets







## Description:

Several communities in Northeast India utilize this soda strainer, which is manufactured from cane. With a 24-inch circumference, the overall height is 7 inches. In some places locally, it's referred to as kham.

## Description:

In Assamese rural areas, the “Dun,” sometimes known as the “Doon,” is a traditional bucket-shaped bamboo made utensil used to measure quantities of rice, mustard seeds, lentils, and other items. One ‘Doon’ is equivalent to 1.5 kg. Though they have been replaced by more modern technologies, these were incredibly exact in their measurements. The base of the basket is circular. Twill pattern weave is used to weave the basket.



## Description:

### Carrying basket

The many tribes in Northeast India frequently use this kind of carrying basket. The basket is constructed using open hexagonal techniques with bamboo strips. For transporting purposes, a bamboo cord is fastened to both sides of the basket. Twisted bamboo strips make up the carrying strap that is fastened.





## Description:

### Container basket

Among the tribes of Manipur, these kinds of hand-woven baskets are extremely popular. It is referred to as Chengchamuk locally. This Meitei bamboo basket is used to hold rice that has been cleaned and washed before cooking. This circular storage basket is constructed of cane and bamboo, and it has four stands at each of the base's four corners.

## Description:

### Japa

This is a cane and bamboo made basket used for a variety of tasks, including carrying luggage and commodities and serving as containers for crops and other household goods. In Assam this is known as 'Jopa' or 'Japa'; a traditional storage basket.

In general, Japa is a hexagon-shaped, Assamese lidded basket, is widely used for travelling and keeping household objects.

This particular Japa is e not in the best of shape.







## Description:

### Carrying basket

Conical-shaped cane baskets are highly sought-after by the Northeastern tribes, particularly the Apatanis of Arunachal Pradesh and the Tangkhuls of Manipur, who use them to transport fruits and vegetables.

This basket measures 51 inches in circle and 21 inches in total height with a cane shoulder strap. These baskets' rims are added and finished in a variety of ways by binding half-split cane, which is mostly utilized to reinforce the basket. Double weaves, or additional bamboo slats tied onto the basket surface, are a common feature of basket designs intended for transporting bigger loads.

## Description:

### Carrying basket

In Nagaland, baskets constructed of this kind are quite popular. This basket is locally known as 'Neimok'. This kind of basket is used by Angami nagas, for example, to transport firewood or vegetables.

In certain Naga tribes, these baskets are given to women as wedding presents to maintain her personal things and clothing. The bride's father either makes the neimok by hand or purchases it from a renowned, skilled basket maker; it is always kept in the home and is never given away or used for anything other than ceremonial purposes.





## Description:

This kind of bamboo-made basket is called a “Sungtu” in Manipur. Typically, this andro bamboo basket is used for fishing. Primarily used by guys, and also used to preserve dried seafood. The basket’s circumference is 22 inches, and its overall height is 10 inches. On the rim section, new cane work is seen. Another later addition is the four stands at the basket’s base.



## Description: Measuring basket, Manipur

This is a Manipuri rice measurement basket made of bamboo and reed. At the base of the basket are four little stands. It is exquisitely hand woven and features a single handle for holding. The basket has a circumference of 24.5 inches and an overall height of 5 inches.



## Description: Storage basket, tangkhuls, Manipur

Tribal belts in the Manipur highlands are home to many types of storage baskets, each with its own unique design, shape, and size. Clothes, jewelry, yarn for clothing, grain, dry fish, chili, and meat are all stored in these baskets.

Manipur's Tangkhuls are known for their numerous storage baskets. The basket has a lid and measures 8.5 inches tall by 22.5 inches across the body. There is a hole in one corner of the basket, indicating that its condition is not very good. The detachable lid is two inches high, and a hanging rope made of cane is adjusted with the basket.



## Description: Carrying basket

The various tribes in Northeast India frequently utilize these little storage baskets made of cane. The entire basket is intricately woven, and it has an 11-inch-long carrying handle. The basket's total height is five inches, and its circumference around the body is twenty inches.

Small, often used household objects are kept in this spherical basket.





## Description: Basket for oil extracting

This tiny cane basket is typically used to remove oil from master seed. The basket is made with a single knitting pattern. It is known locally as “pola” in certain rural areas of Assam. This specific basket is from North Lakhimpur area. The basket’s overall height measures 3.5 inches, while the circumference of the body measures 18 inches.

## Description: Storage basket

Several tribes in the Northeast use these little storage baskets. The basket is constructed from a single cane knitting pattern, with two tiny cane strips entwined to create a design at the rim. The basket measures five inches in height overall and fifteen inches in circumference. This type of basket is intended to hold modest amounts of grains or seeds.

There used to be a holding handle provision, but it is now disappeared.



## Description: Storage basket

These small storage baskets are used by several tribes in the Northeast. The knitting pattern for the double cane is used to make the basket. The circumference of the basket is 17 inches, and its overall height is 4 inches. This kind of basket is meant to contain small amounts of seeds or grains.





## Description: Storage basket

It's a storage basket constructed from strips of twisted cane. Several tribes in Northeast India use this very small basket to store household items. The whole height is 4.5 inches, and the circumference of the body is 23 inches. The basket was covered by a lid, but it has since been lost.

## Description: Storage basket

In Nagaland, this kind of storage basket is highly common. Usually used to store a few minor home things. This cane and bamboo basket measures 5.5 inches in height and 17 inches across the rim. It is a rather modest basket. The basket's base has a square form. The basket has two little cane-made grasping handles attached to its sides.



## Description: Storage basket

This fishing basket is used by the tribes of Manipur when they go fishing. Locally in Manipur, it's called 'Chiru'. A single bamboo knitting pattern is used to make the basket. The body circumference is twenty inches, and the overall height is twelve inches. Four two-inch-tall bamboo stands are located at the base's four corners. The basket's general state is not very excellent.







## Description: Carrying basket, Arunachal Pradesh

This is a carrying basket from Arunachal Pradesh made of bamboo. It is referred to as “Epum” locally. Typically, heavy-duty household supplies like bottles of wine and water are carried in this basket. The four long bamboo stalks at each corner serve as the basket’s stands. The upper and center sections of the basket display a single bamboo knitting pattern with a twisted bamboo strip pattern. With a base circumference of 13 inches and a body circumference of 22.5 inches, the overall height is 10 inches.

## Description: Storage Basket, Manipur

In Manipur, this type of bamboo-made basket is referred to as a “Sungtu”. This andro bamboo basket is usually utilized for fishing. This is utilized primarily by men and also for the preservation of dehydrated seafood. The basket measures 24 inches in circle and 10.5 inches in height overall. There is new cane work seen on the rim area. The base of the basket has four stands, each measuring two inches. On this basket, exquisite bamboo knitting is seen. There are two bamboo-made holding handles visible on the upper part of the basket.





# Fishing Tools/ Objects





## Description: Spindle shaped fishing trap

It's a bamboo slit-based spindle-shaped trap. The trap remains vertically buried in the body of water. On the other side, the midsection of the trap features two pliable apertures. To allow fish to enter from both sides, the opening traps are designed with one opening against the water stream and another along it. The bamboo slits or sticks are used to secure the trap in the bottom of the pond. These bamboo-made fishing traps are a daily necessity for all Assamese plain tribes.

## Description: Triangular shaped fishing trap

This fishing trap has a triangular shape and is made of bamboo strips that are securely fastened together with cane and jute threads. This is specifically made to capture bigger fish. The fish enter the trap through a flexible aperture on the inside, which then contracts and shuts to keep the fish inside and prevent them from escaping. Fish enter this box trap when the water flow carries it, which is set up against the current. In some particular areas of Assam, this type of fishing cage box is known as Khalaha.

This box trap is measures 13 inches tall overall and 20 inches long on each side.







## Description: Cylindrical shaped fishing trap

It's a cylindrical shaped fishing trap which is made of bamboo strips; it has a broad base that taper at the top. Inside, there are two round structured movable openings, the outer one being bigger than the inner. The fish enters with the water flow, becomes stuck in the first flexible hole, and then moves on to the second flexible opening, where it again becomes imprisoned. The fish are then removed from the trap by means of a tapered end aperture that closes when the trap is submerged in water. In the water body, the trap is positioned vertically.

## Description: Cylindrical shaped fishing trap

The trap is cylindrical, tapering at the top and having a wide base. The tapering ends of the bamboo slits are knotted with plastic thread, leaving them open in that direction. By opening the tapered end, the fish are collected. The interior structure resembles a single, flexible aperture that allows fish to enter but not exit. A bamboo slit that is firmly pressed into the ground supports the trap. The trap barely stays above the ground to allow fish to enter.

This kind of fishing trap is widely used by all Assamese and plain tribes in the Northeastern area.





## Description:

### Fishing cage; Polo

This is the traditional Assamese fishing trap, called polo in the indigenous language. It is a bamboo trap that resembles a open vessel shaped and has a wide base and a narrow end. To protect the narrower end from sharp edges, a tiny tire piece covers it. The fisherman grabs the polo by its narrower end, pulls it into the water, and then stops. He then reaches inside through the narrower end to retrieve the fish that are in the mud. The polo is then plunged at a distance while walking once more. It's done in shallow water.



## Description:

### Fishing cage; Juluki

The term “Juluki” refers to this sort of fishing cage trap found in the Northeastern plain area. With a few notable variances, such as the almost equal circumference of the top and bottom openings, the design detail of the Juluki is extremely similar to that of the Polo.



## Description:

### Fishing cage; Polo

This is the traditional fishing trap used by the Assamese people, known locally as polo. It is a bamboo trap with a broad base and a tiny end that bears the shape of an open container. A small tire like piece covers the narrower end to shield it from dangerous edges. The fisherman stops and takes hold of the polo at its smaller end, pulling it into the water. The fish that are in the mud are subsequently retrieved by him reaching inside through the narrower end. Polo is then dipped into shallow water while walking again at a distance.



## Description:

### Fishing cage, Juluki

This type of fishing cage trap is called a “Juluki” since it is found in the Northeastern plain region. This fishing gear resembles a plunging fishing basket. The design detail of the Polo and Juluki is very similar, with a few significant exceptions, such as the nearly equal circumference of the top and bottom holes. Craftspeople utilized smooth jute rope binding to combine all of the bamboo straws.



## Description:

### Fishing cage, Juluki

This type of fishing cage is called a “Juluki” since it is found in the Northeastern plain region. The design detail of the Polo and Juluki is very similar, with a few significant exceptions, such the nearly equal circumference of the top and bottom holes.



## Description:

### Fishing cage; Polo

This is the Assamese traditional fishing trap, referred to as polo locally. It's a bamboo trap that has an open container-shaped little end and a wide base. Protecting the narrower end from sharp edges is a tiny tire-shaped component. After coming to a stop, the fisherman grabs the polo by its smaller end and drags it into the water. He then reaches inside via the narrower end to retrieve the fish that are in the mud. Polo is then walked away and submerged in shallow water once more. The trap is not in the best of shape.



## Description:

### Fishing cage; Juluki

It's a fishing cage that's known as Juluki. This cage is made of flat bamboo pieces that are divided into four thin rods that are weaved together with cane lashing for two thirds of the length of the piece. This is often utilized by the indigenous people of Assam.

This cage is not in good condition.



## Description:

### Fishing trap (Incomplete)

In Assam, this is known as polo, a conventional fishing cage or trap. It has a short stem that is open at the top and has a diameter of roughly 6". It resembles a dome. The height varies from 2 feet to 3 feet, while the diameter at the bottom varies from 2 feet to 3½ feet and even up to 4 feet. Tiny bamboo strips are used in its preparation, which are secured with delicate, flexible cane slips. Shallow water fishing is done with polo. When using it, the guy or fisherman holds it by the stem's side, presses the rim on the mud, pulls it back to raise it above the water, and then presses it once more while navigating through the water. He inserts his hand through the stem to grasp the fish whenever one is captured.

This specific polo is not finished.



## Description: Fishing cage (Incomplete)

This is the Assamese traditional fishing trap, referred to as polo locally. It's a bamboo trap that has an open container-shaped little end and a wide base. Protecting the narrower end from sharp edges is a tiny tire-shaped component. After coming to a stop, the fisherman grabs the polo by its smaller end and drags it into the water. He then reaches inside via the narrower end to retrieve the fish that are in the mud. Polo is then walked away and submerged in shallow water once more. The trap is not in the best of shape.



## Description:

This type of box-shaped fishing trap is called dori by the Assamese. Diverse dories are produced by local fishermen in the state. A “dori” is usually rectangular in shape. It is created by threading thin strips of bamboo through flexible cane slips. A bamboo screen is extended inward from each side of the oval opening and a “dori” is put on a trap with the pointed splints on both sides interlocking.



## Description: Fishing trap

The Assamese refer to this style of box-shaped fishing trap as dori. Fishermen in the state's rural areas produce a variety of dories. Typically, a "dori" is rectangular. It is made by weaving flexible cane slips through tiny bamboo strips. A "dori" is installed on a trap so that the pointed splints on both sides of the oval mouth interlock and a bamboo screen is extended inward from each side.



## Description: Fishing trap

Several Manipuri tribes utilize this cylindrical fishing net. It's constructed from bamboo strips. Cane straw is used to connect the bamboo strips towards the aperture. It's constructed like one trap inside another. There are two valves that allow fish to enter.

## Description: Fishing trap

In Assamese it is known as Dingora or Dingra, among Bodo it is known as Paron.

Made of bamboo strips, it has a broad base that tapers at the top, forming a cylindrical trap. Inside, there are two movable openings, the outer one being bigger than the inner. The fish enters with the water flow, becomes stuck in the first flexible hole, and then moves on to the second flexible opening, where it again becomes imprisoned. The fish are then removed from the trap by means of a tapered end aperture that closes when the trap is submerged in water. In the water body, the trap is positioned vertically.





## Description: Fishing trap

It is called Paron among the Bodo, and Dingora or Dingra in Assamese. It is constructed from bamboo strips and has a wide base that tapers to a cylindrical trap at the top. Two moveable holes, the outer larger than the inner, are located inside. As the water flows through the first flexible hole, the fish enters and becomes stuck. It then goes on to the second flexible opening and gets trapped once more. A tapered end aperture, which shuts when the trap is submerged in water, is then used to extract the fish from the trap. Condition of the trap is not in a good state.



## Description: Fishing trap

The fishing trap has a spindle shape with a maximum girth in the middle. It is referred to locally as tepa or sepa. Now a day's besides cane or jute rope, coir or plastic ropes are used to sew the tapering ends together. There are two trap doors located close to the base of the bamboo split trap. Untying one of the ends releases the captive fish. In shallow water areas and flooded rice fields, these traps are used during the monsoon season. The main catch consists of small fish like prawns, eels, and *Mystus...spp* species. We can tell that this specific trap has had additional bamboo work done to it later on.



## Description: Fishing gear

The oval shaped trap has a mouth-like end on one side and is cylindrical in shape, tapering toward the top. Cane strips are tied at the tapering ends of the bamboo slots, leaving them open in that direction. The fish are collected by opening the tapered end. Fish can enter but not escape the internal structure, which resembles a single, flexible opening. The trap is supported by a bamboo slit that is firmly driven into the ground. To let the fish in the trap seldom stays above the ground.



## Description: Fishing trap, Manipur

In Manipur this trap is known as Kahow Loo. This spindle-shaped trap is based on bamboo slit. Trap is hand-woven. One end of the trap is pot-mouth shaped and the other end is mounted shaped. The trap stays submerged in the water vertically. Conversely, the trap's middle section has one round shaped flexible opening and other is inside the trap. Generally this type of opening traps have two openings, one against the water stream and one along it, to let fish in from both directions. The trap in the pond's bottom is fastened with bamboo sticks or slots. All Assamese plain tribes depend on these bamboo-made fishing traps for their daily fishing in shallow river or streams.



## Description: Fishing trap, Manipur

Several Manipuri tribes utilize this cylindrical fishing net. It's constructed from a single bamboo stick. Cane straw is used to connect the bamboo strips towards the aperture. There are two valves at the beginning and middle of the trap that allow fish to enter.



## Description: Fishing trap

This fish trap is called Kos. A basket within a basket. An opening in the smaller basket allows fish to enter the larger basket and stay inside. Condition of the object is not in a good state.

## Description: Fishing trap

A bell-shaped trap called a longoop in Manipur; is used by both men and women. For use in shallow water, it is composed of split bamboo strips with a broad bottom and a narrow mouth. It is submerged in murky, shallow waters, where fish can be spotted and trapped.





## Description:

All of the plain fishing groups in northeastern India utilize scoop gear, a traditional fishing tool. With the help of a brailing or dipping motion and manual bottom disturbance, fish can be captured using this elevated device, which is constructed of bamboo net like pattern attached to a strong triangular frame. Two of the mouth's arms have a rope or string fastened to them close to the base. The gear is positioned with its mouth facing him, and the operator uses its feet to stir up the bottom muck so that the fish will try to escape and fall into the trap. To remove the harvest, the gear is frequently scooped. This adaptable fishing gear is seen in nearly every habitation area especially river-rich areas of Assam. The common catch is little fish.



## Description:

In northeastern India, scoop gear is a traditional fishing implement used by all plain fishing communities. This elevated fish-catching device is made of bamboo strip webs fastened to a sturdy triangular frame. Fish are caught with the aid of a brailing or dipping motion and manual bottom disturbance. A rope or string is attached to two of the mouth's arms near the base. The fish will attempt to escape and fall into the trap if the gear is set up with its mouth facing him and its feet stirring up the mud on the bottom. The gear is often scooped to remove the harvest. This handy fishing gear is found almost everywhere there are people living, particularly in Assamese river-rich areas.



## Description: Fishing gear

The Khasi people of northeastern India utilize this type of fishing equipment. Bamboo strips are used to make this elevated fish-catching device are attached to a strong triangular frame. A brailing or dipping action and hand bottom disturbance are used to catch fish. Near the base, two of the mouth's limbs have a rope or string linked to them. If the gear is positioned so that the fish's mouth is facing him and its feet are disturbing up the mud on the bottom, the fish will try to get away and fall into the trap. This fishing gear displays the area's exquisite bamboo craftsmanship.



## Description: Fishing trap

All plain fishing groups in northeastern India utilize scoop gear as a traditional fishing implement. The bamboo strip net like pattern is used to make this elevated fish-catching device is attached to a strong triangular frame.

Hand-woven, cross-checked bamboo strips have some interstice spacing.



## Description: Fishing trap, Unidentified

This is a bamboo strip made fishing trap with a triangular form. The object is held in place by a provision. Numerous fish can enter at once due to the vast entry area.



## Description: Fishing accessory

This kind of bamboo-made fishing accessory referred to as “khaloi” in Assamese.

It is a bamboo split-shaped fishing cage in the shape of a pot. The fishermen wear it around their waist, fastened with a cloth or rope. Fish that are caught in the water by fisherman can be kept in khaloi. It's composed of various sizes. Furthermore, occasionally they are maintained partially submerged in water to prolong the fish's life. This khaloi displays the area's exquisite bamboo craftsmanship.





## Description: Fishing basket; Manipur

This is Maring, a traditional fishing basket used by several Manipuri tribes. This fishing equipment has the shape of a diving fishing basket. The circumference of the top and bottom of this fishing equipment, which resembles a pot, are approximately equal and practically flat with four pointed ends



## Description: Fishing basket/ accessory

It's a pot-shaped fishing cage made of split bamboo. The fishermen fasten it with a cloth or rope around their waists. Fishermen can keep fish in the container that they catch in the water. It is made up of several sizes. In addition, to extend the fish's life, they are sometimes kept partially submerged in water.



## Description: Fishing basket; Manipur

The Monsang tribe of Manipur uses butu, a bamboo fishing basket. It features a square bottom held up by stands at each of its four corners, a slightly larger mouth, a slender neck, and bulges in the center. It is a single weave basket with a somewhat wider opening, a protruding body, and a narrower neck.



## Description: Fishing basket

Tribes of Manipur use this type of bamboo fishing basket. It features a square bottom held up by stands at each of its four corners, a slightly larger mouth, a slender neck, and bulges in the center. It is a single weave basket with a somewhat wider opening, a protruding body, and a narrower neck.

## Description: Fishing basket; Manipur

This kind of bamboo fishing basket is used by various tribe lives in Manipur. It has a slightly round shaped mouth, a narrow neck, a flat bottom and bulges in the middle. It is a single weave basket with beautiful cane and bamboo hand weaving.





# Hats/ Rainshields



## Description:

### Pair of cane hats

These are two cane-made hats that are used by northeastern hill states tribes. The artisans who create these hats use a fairly simple pattern with palm leaves and lightweight, silky cane crochet straws. The hat is 36.5 inches in circumference and 4.5 inches tall overall. This kind of hat is regularly worn by the tribal people of Meghalaya. The form is very similar to the “Mairang” hat worn by the Khasi people of Meghalaya.



## Description:

### Bolup, Galo , Adi Galong tribe

Adi Gallong tribe men from Arunachal Pradesh wear this traditional cane headgear. This type hats are made of coiled cane lengths organized in a semi-elliptical bowl with a boat-shaped rim. He has a very solid cap. Hats created by other tribes in Arunachal have a similar construction. The fundamental construction is the same, but the form and decorative features differ. The hat has a circumference of 41 inches and an overall height of 4.5 inches. A medium-sized rubber string is employed as a holding device.

## Description:

### Mairang, Khasi tribe

The Khasi tribe in Meghalaya refers to this cane straw hat as “Mairang” locally. Freshly picked, mature bamboo was used to make this hat. This is skillfully made by local Khasi craftspeople. The spherical top measures 5 inches in height and 48.5 inches in circumference. The hat’s edges are decorated with a distinctive twisted cane pattern. Khasi people typically wear this kind of hat in daily life.







## Description: Cane straw hat with wide brim

This is a cane straw hat; used by several tribes in the hill states of the northeast. The hat has a broad brim, and it looks good because of the twisted and crisscrossed cane pattern in its upper center. Craftsmen who make this kind of hat use a very basic mat pattern design. A motif of thin, silky twisted jute rope adorns the hat's circular border. The hat measures 4 inches tall overall and 48 inches in circumference.

## Description: Coiled straw hat

This is a Coiled Cone Hat, or Bolup as it is known locally, worn by people from many tribes in Arunachal Pradesh, particularly the Idu Mishmi and Apatani tribes. This hat is hand-woven and measures 3 inches in height and 52.2 inches in circumference. The hat has a distinctive shape can be seen on the rounded top part and the hat's edges.



## Description: Coiled cane hat

This traditional hat is owned by various tribes in Arunachal Pradesh. The hat is shaped like a cone. It is a very well-made cap. Extra protection is provided by thick cane strips tied onto the skull from the edges. It's a cane made hat. They believed that hat can withstand a sword.

The hat measures six inches tall overall and forty-five inches around. The design of the hat is quite delicate.







## Description:

This headgear is made of cane and is used by several tribes in northeast India. It is lightweight, folds up effortlessly, and is flexible. Because of its design and the natural cane fiber used in its weaving, it returns to its original size.

The crochet pattern in the middle of the hat gives it a distinctive appearance. The hat's maximum height is of 4.5 inches and a circumference of 48 inches

## Description: Coiled cane woman hat

The coiled hats used by the Apatani and Nishi tribes of Arunachal fit tightly around the head, like a skull cap. The bolup has a somewhat conical shape. Twisted ropes made of cane are used to embellish these hats.

Women in these areas wear this kind of twisted cane-made hats. The overall height of the hat is 3 inches, with a maximum circumference of 42 inches. The hat features a crocheted cane weaving decoration.



## Description: Unidentified cane woven object

An umbrella-hat-like item made of cane straw with a mounted top. There is artificial color on the thing. The item's circumference is 63 inches total, and it resembles the cane straw caps of northern Thailand.





## Description:

### Knup, Khasi tribe

The “knup” (pronounced “ka-noop”), a Khasi rain shield that is an indispensable component of their everyday existence, particularly during the monsoon season, is one such instrument employed in this agriculturally oriented society. The reason “Knup” has endured over the years is due to its functional uses. The implement is mentioned in numerous ancient agricultural folksongs, stories, and legends from the Khasi people.

The knup is a shallow cone-shaped shield created from locally accessible resources that varies by area in Meghalaya. For example, in Mawsynram, a native type of bamboo known as ‘slew’ is used. The palm leaves are first dried and then flattened beneath heavy items to get the proper size and pattern. The reed bamboo strips are then woven into an open hexagonal pattern and waterproofed with two layers of palm leaves. The edges are sewed together using fine splits of bamboo and secured with bamboo pins.





## Description:

### Knup, Khasi tribe

This is a knup, a traditional Meghalayan rain shield used by the Khasi people. It is made of dried palm leaves and bamboo strips. For the farmers of Meghalaya, who must shield themselves from the occasionally intense downpours that accompany the monsoon rains but rely on them for their livelihood, the “knup” is a workable option. They don’t need to use their hands for additional labor because the knup enables them to operate freely on the steep hill slopes where terrace farming is prevalent. The bamboo weave underneath is woven from top to bottom, directing water that would otherwise be shed away and downward, shielding not only the head but also the back of an individual all the way up to the knee or ankles.

The term “knup” is frequently used in a symbolic manner to describe the intensity of monsoon seasons. For crops, a monsoon season lasting two to three knups is ideal. When more than five knups are utilized in a season the area experiences landslides and downpours. This is referred to as heavy rainfall.





## Description:

### Knup, Khasi tribe

Knup' (pronounced ka-noop) is a rain shield that is an integral element of everyday life for the Khasi people, particularly in the monsoon season. The reason "Knup" has endured over the years is due to its practical functions. This is composed of skillfully woven, silky bamboo straws and dried palm leaf. This knob has a rope made of cane to grab onto. This rain shield has a maximum circumference of 19 inches and an overall height of 26 inches.

## Description:

### Japi

Locally referred to as "japi"; this traditional headpiece is made from bamboo strips and a special kind of dried palm leaf known as "tokow-pat." One does not require any specialized knowledge to make ordinary "japi". While kings and nobility used ornately decorated jaapis as a status symbol, farmers and ordinary people of Assamese and plain tribes of North East India used this type of plain japi to protect themselves from the sun. This japi measures 6 inches tall and has a 48-inch circumference.







## Description:

### Japi

This traditional headdress, known locally as “japi,” is constructed from strips of bamboo and a unique variety of dried palm leaves called “tokow-pat.” Ordinary “japi” can be made without the need for any specialized knowledge.

In the past, farmers and common Assamese people used simple jaapis to shelter themselves from the sun, while royalty and nobles wore elaborately decorated japi as a status symbol.



# Headgear/ Caps





## Description:

### Traditional Headgear

This byopa, a headdress used traditionally by the Nyishi tribe of Arunachal Pradesh, is made by regional craftspeople. The head gear's local name comes from its main frame, known as Byopa, which resembles a dome-shaped cap. Such headgear was made from two different types of cane species because of its robust, flexible stems that bend easily without breaking. Headgear attachments include classic wooden hornbill beak fixings, tamed duck feathers, and more (Pangging et.al. 2019).

This Nyishi headdress is 7.5 inches in height and 34 inches in circumference. The beak is 11.5 inches long. The length of the hair-bun metal stick is 8.5 inches. Wool in the colors red and black is used to create the hair bun design.





## Description:

### Traditional Headgear

The height of this Nyishi headgear is 7 inches, and its circumference is 34.5 inches. Its beak structure length is eleven inches. The hair-bun metal stick is nine inches long. The hair bun pattern is fashioned out of blue and black wool. Little golden beads are used to decorate the beak's raised backside.

The Nyishi tribe of Arunachal Pradesh has long worn headdresses like this one, called byopas, which are crafted by local artisans. The head gear's main frame, called Byopa, is fashioned like a dome cap and is the source of the local term for it. The sturdy, flexible stems of two distinct cane species were used to make such headgear because they bend easily without breaking. Attachments for headgear include tamed duck feathers, traditional wooden hornbill beak fasteners, and more (Pangging et al. 2019).





## Description: Traditional Headgear without beak design

This Nyishi headdress is 32 inches in circumference and 5.5 inches high. The hat has a cane spiral stem attached at the top, however there is no beak design attached. There is no metal stick used to embellish the hair bun. Black and dark green wool are used to create the hair bun design.



## Description: Traditional Headgear

This simple cane-woven hat measures 32 inches around and 6.5 inches tall. The hat features a spiral designed cane stem fastened to the top, and a cane-made hanging design is positioned at the end of the hat. Various tribes in Arunachal Pradesh wear these kinds of headwear.







## Description:

### Naga Hat

This is a finely dyed red conical-shaped warrior's hat from the early 20th century, with red-dyed goat hair and yellow cane straw strewn throughout. The headgear's entire height is 10 inches and the hat's circumference measures 28 inches. The hat is with a little cluster of black feathers fastened at the top and wild boar canine fangs adorning both sides. The feather measures eight inches in total length. It is a traditional headdress used by the North East Indian Naga Warriors.

## Description:

### Mizo cap

This is a handcrafted, traditional Mizo cap. Light cane and bamboo straws are used in the handiwork of talented craftspeople to create this product. The front of the cap is wrapped with golden paper, and the whole cap has a crisscross pattern. The tiny pores of the cap are joined together by a thin cotton thread. The cap is five inches in total height and twenty-nine inches in circumference.





# Metal Objects





Description:

## Tibetan Buddhist hand bell

The Tibetan Buddhist hand bell is elegantly fashioned with a detachable handle and an engraved pattern. It sounds, making a loud noise and the bell bearing identical throat chakra image. It's made of bronze casting. These two most significant rituals implement in Tibetan Buddhism are the vajra (Tibetan: Dorjie) and bell (Sanskrit: ghanta; Tibetan: drilbu). Almost all lamas own a pair and are proficient with their use. They stand for "wisdom" (bell) and "method" (vajra). When taken as a whole, they represent enlightenment because they unite all dualities, such as male and female, appearance and reality, compassion and wisdom, bliss and emptiness, and appearance and reality.





## Description: Tibetan bronze hand bell

This is a Tibetan Buddhist hand bell without handle which is used for ritualistic purpose. It sounds, making a loud noise and the bell bearing identical Buddhist script. It's made of bronze casting. This hand-bell has a circumference of 10.5 inches and a total height of 3.2 inches

## Description: Kalah; Pitcher

The type of brass pitcher known as kalah is a daily household utensil used by Assamese people. We frequently witness the employment of kalah for ceremonial purposes as well. The pitcher measures 13 inches tall overall and 30 inches around. The pitcher's rim diameter is 20 inches, while the neck's overall height is 4.5 inches.







## Description: Pitcher; Ghot

It's a small pitcher with a long neck made of brass. This kind of pitcher, called ghot in Assamese, was mostly used for ceremonial purposes, although the ancient Assamese people also used it for daily use. The circumference is 12 inches, and the entire height is 6 inches. The neck measures 2.5 inches in length. The pot's mouth is rusted and fractured. There is a green patina visible. The pot's base has minor cracks in it. Simple linear line design can be seen on the body part of the pitcher.

## Description: Xorai

The Xorai, a bell metal product, is regarded as one of Assam's most important traditional symbols. Assamese people hold xorai in high regard as a sacred object. Essentially, it's a tray for offerings with a support at the bottom that's also used for celebrations. Assamese people use xorai occasionally with and occasionally without a lid or cover on top. The xorai measures 15 inches in total height, 21.5 inches around the disc's mouth, and 15 inches around its base. On the Xorai's base and disc, we can witness scroll work.







## Description: Xorai; Disc-on-stand with lid

The Xorai, a bell metal product, is regarded as one of Assam's most important traditional symbols. Assamese people hold xorai in high regard as a sacred object. Essentially, it's a tray for offerings with a support at the bottom that's also used for celebrations. Assamese people use xorai occasionally with and occasionally without a lid or cover on top. The xorai measures 17 inches in total height, 26 inches around the disc's mouth, and 17 inches around its base. On the Xorai's base and disc, we can witness scroll work.

## Description: Xorai; Disc-on-stand with lid

The Xorai, a bell metal product, is regarded as one of Assam's most important traditional symbols. Assamese people hold xorai in high regard as a sacred object. Essentially, it's a tray for offerings with a support at the bottom that's also used for celebrations. Assamese people use xorai occasionally with and occasionally without a lid or cover on top. The xorai measures 16 inches in total height, 19.5 inches around the disc's mouth, and 15 inches around its base.







## Description: Xorai; Disc-on-stand with lid

The Xorai, a bell metal product, is regarded as one of Assam's most important traditional symbols. Assamese people hold xorai in high regard as a sacred object. Essentially, it's a tray for offerings with a support at the bottom that's also used for celebrations. Assamese people use xorai occasionally with and occasionally without a lid or cover on top. The xorai measures 11.5 inches in total height, 16 inches around the disc's mouth, and 13 inches around its base. On the Xorai's lid, we can witness scroll work. Green patina can be seen on the lid.

## Description: Xorai

The Xorai, a bell metal product, is regarded as one of Assam's most important traditional symbols. Assamese people hold xorai in high regard as a sacred object. Essentially, it's a tray for offerings with a support at the bottom that's also used for celebrations. Assamese people use xorai occasionally with and occasionally without a lid or cover on top. The xorai measures 14 inches in total height, 18 inches around the disc's mouth, and 14 inches around its base. On the Xorai's lid, we can witness scroll work. Green patina can be seen on the base.







## Description: Bronze/ brass vase

This brass vase is looked like Japanese bottle necked vase. The pot's body has green patina that is visible. This kind of vase is utilized as embellishment pieces. The vase measures 7.5 inches in height and 12 inches in circumference overall, with a 5 inch rim diameter.

## Description: Copper bowl set (A/B/ C/D)

This bowl set is made of copper. An ancient Tibetan bowl utilized for religious purposes. The bowl's adornment and decorations give it a unique appearance. There are six bowls in this set. One bowl has a height of 3 inches, a circumference of 11.5 inches, and a base circumference of 8.1 inches. On the bowl's body, there is some sort of Tibetan scroll work visible.





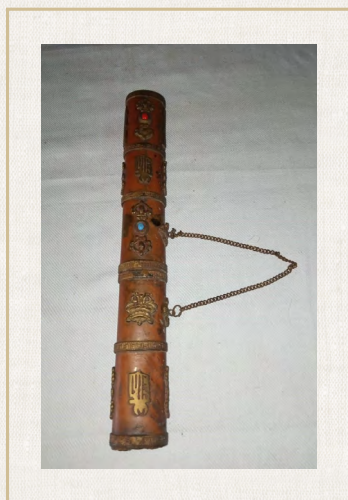


Description:

## Copper-Brass tea pot

These teapots are crafted from brass and copper and have exquisitely carved bands. The pot has magnificent and uncommon designs, with a brass band carved on the base and a flower-shaped nut attached to the center and sides. It features a crown-shaped pattern directly behind the robust.

The jar's entire height is 9 inches, and its circumference is 15 inches, while the length of its handle is 8.5 inch. The pot features a 3-inch-long, short height spout.



Description:

## Copper & Brass Cylindrical Scroll Case Message Box

This scroll case is hand-carved and cylindrical. This message box features leafy scrolls chased into copper and brass and turquoise beads. The cover must be removed from the top in order to reach the scroll. There is an Islamic motif on the casing. Buddhist writing curved out on the case as well. The case is 12.5 inches in length and 4.5 inches in circumference.







Description:

## Tibetan Copper Dragon Horn

This is a long trumpet or horn that is played during Buddhist rites in Mongolia and Tibet. In Tibetan Buddhist culture, it is the most commonly utilized instrument.

This is a chain-attached Tibetan copper dragon head-horn.

This is a 19th-century Buddhist artifact. This horn has a diameter of 4 inches and a length of 19 inches. There are two horns, and they are not in the best of shape. The horns have green corrosion visible.

Description:

## Tibetan styled copper hanging incense burner

Traditionally, Tibetans have utilized ritual incense burners for their ritualistic sang offerings. An exquisite effect is produced when smoke escapes through the expertly made vented top featuring the peacocks. This type of incense burner is handcrafted in India also and features elaborate decorations with four peacocks and the royal emblem on the sides and lid. It can be carried while moving or hung and stored in one location using the chains and hook that are included. It can also be placed on any surface without heating it up. The entire height of this incense burner is 8 inches.







Description:  
Candle holder

This candle holder is made of wrought iron. There are five raised holding buttons with a rounded knobbed form attached. Overall circumference of the holder is 16 inches.

Description:  
Unknown object

This item is constructed from bronze. It resembles little ceremonial double bells with slight body sculpting.







Description:  
Copper/Brass plate or  
serving tray

This is an antique brass or copper serving tray with an amazing peacock design that looks like a Persian or Middle Eastern Islamic plate. The peacock design is bright red in color. The plate is twenty-four inches around.

Description:  
Set of small icons

Included in this set of tiny bronze icons are two elephants and three tribal lord Ganesha figures.





# Musical Instruments





Description:

## Assamese traditional musical horn

An essential part of Assamese culture, the pepa, often referred to as the singa, is a traditional musical instrument. This wind instrument is crafted from a buffalo horn and that has a bamboo pipe inserted into it and it is embellished with various patterns and beautiful carvings. The Assamese folk music, festivals, and rituals all heavily rely on the rich and melodious sound produced by the pepa. It is played mostly at community meetings and Bihu celebrations. The pepa represents the Assamese people's colorful customs and rich musical heritage. With a maximum circumference of 8 inches and a length of 18 inches, this pepa has four holes in the bamboo pipe.



Description:

## Assamese traditional musical horn

An essential part of Assamese culture, the pepa, often referred to as the singa, is a traditional musical instrument. This wind instrument is crafted from a buffalo horn and that has a bamboo pipe inserted into it and it is embellished with various patterns and beautiful carvings. The Assamese folk music, festivals, and rituals all heavily rely on the rich and melodious sound produced by the pepa. It is played mostly at community meetings and Bihu celebrations. The pepa represents the Assamese people's colorful customs and rich musical heritage. With a maximum circumference of 8 inches and a length of 18 inches, this pepa has four holes in the bamboo pipe.





## Description: Conical end-blown horn

This musical instrument, a buffalo horn with superb cane binding, belongs to Naga & Khasi tribe of North-east India. The instrument has a conical shape. Its maximum circumference measures 12 inches, and its length is 28 inches.

Condition of the horn is very good.

## Description: Gogmina

Gongmina is also called the “Jew’s harp,” this instrument is composed of a narrow bamboo slit. A tiny tongue runs along the middle of the slip as a result of the thin bamboo’s cutting. The Jew’s harp is attached to a short string, and it has a small bamboo handle on the other side. In Meghalaya, it is regarded as the “queen” of musical instruments and is performed at dance festivals.

This musical instrument has a maximum length of 10.2 inches and a maximum circumference of 2 inches.







## Description: Traditional khasi Flute

This woodwind instrument is made of a bamboo tube with a row of circular holes in it. To play a different note, cover some, all, or none of the holes with your fingers and blow across a hole in one end of the tube or through a small channel at one end against a sharp edge. The flute holds great significance in Khasi folklore.

With six holes and a total height of 15.3 inches, the flute has a circumference of 3 inches.

## Description: Traditional khasi flute

This woodwind instrument is made of a bamboo tube with a row of circular holes in it. To play a different note, cover some, all, or none of the holes with your fingers and blow across a hole in one end of the tube or through a small channel at one end against a sharp edge. The flute holds great significance in Khasi folklore.

With 7 holes and a total height of 9 inches, the flute has a circumference of 1.8 inches.







## Description:

### Duitara

The instrument is 24 inches overall, 6 inches at its widest point, and has four strings attached, each measuring 17 inches in length.

This is a traditional stringed instrument from Meghalaya, called the duitara; made of wood. With its four strings, the duitara is shaped like a Khasi family: the first string is for the uncle, the second and third indicates that the mother and father are in tune since they are connected together, and the fourth string, which is tuned higher, is for the family.

It features a small body and a long neck that are frequently embellished with cultural symbols. It generates a broad spectrum of tones while plucking or strumming, and is utilized in many types of folk music. It has a thin neck and small rounded body that make it resemble a miniature guitar or lute. The classic “Ksai Muka,” which is used in modern variants, has up to four strings. The instrument’s body has a bridge that these strings are strung over. The rich cultural legacy of the area is reflected in this kind of traditional musical instrument.





## Description:

### Duitara

The duitara is a traditional stringed instrument from Meghalaya. The instrument has four strings attached, each measuring 26.5 inches in length, and measures 38 inches overall, 5 inches at its widest point. It has a long neck and a small body that are typically made of wood. When plucking or strumming, it produces a wide range of tones, and many folk music styles use it. Its compact, rounded body and narrow neck give it the appearance of a miniature lute or guitar. These strings are strung over a bridge on the body of the instrument. This type of traditional musical instrument reflects the rich cultural past of the region.

## Description:

### Traditional Khasi drum

People from the Khasi community in Meghalaya utilize the ksing shynrang, also referred to as the male drum. It is a traditional type of percussion instrument. Indigenous materials including jackfruit wood, muga silk thread, and goat and cow hides are used by the producer to create these kinds of percussion instruments. The drum measures 23 inches in total height and 35 inches in circumference.







## Description: Traditional Khasi drum

Each instrument in Khasi culture represents a family member and has a specific function. The Khasi men's dual duties as dads and maternal uncles are symbolized by the male drum, known as the ksing shynrang. The father's soft side is represented by the drum's left side, while his harsher side is represented by the right side, which is played with a stick. The circumference of the drum is 31 inches, and its total height is 19 inches.

The drum is in extremely bad shape. The sides of the drum have been detached from the wood and all of the leather strips have been ripped.



## Description: Traditional Khasi drum

This device has two membranes and is formed like a cylinder. The musician beats the right end of the drum with a stick on the skin of the calf. The musician uses his hand to play the left side, which is made of goat's hide. This illustrates the maternal uncle's dual function within his mother's clan. Both religious and non-religious beats employ the male drum.

The drum measures 20 inches in total height and 35 inches in circumference. Maker has incorporating metal rings to connect the sides of each leather stripe.







## Description: Traditional Khasi drum

In the Khasi tribe, this percussion instrument is called ka bom. The ka bom, or large drum, is wrapped with cowhide and constructed from jackfruit tree wood. Ka bom is played to keep the music's rhythm.

The drum is 59 inches in circle and 21.5 inches in total height. The drum has 36 stripes made of leather. Both of the wooden sticks are 12 inches long.

## Description: Khasi traditional drum (Small Drum):

It is KSING PADIAH; small Drum belongs to khasi tribe of Meghalaya. It is made from the trunk of jack fruit tree, the Padiah produces a soft sound and two long flat sticks are used to beat this drum for female dance beats. The female drums or Ksing Kynthei, along with this drum are usually used in the dancing arena. The Padiah is bowl-shaped and goat's skin is used.

The drum measures 6.5 inches tall overall and has a circumference of 30 inch.







## Description:

### Tube-zither, Garo & Khasi tribe

The striking instrument tube-zither is a musical instrument with typical Southeast Asian affinities. This is known as dymphong among the Garo & Khasi tribe of Meghalaya.

This is constructed from single gigantic bamboo species internodes. To prevent the string from hitting the resonator wall and to properly tune it, the outer skin is raised and two tiny bridges are added beneath the string. Although it can be plucked wooden or bamboo sticks which are typically used to strike the instrument. To improve resonance, certain instruments have a hole drilled in the bamboo tube wall.

The player leans the other end of the tube against his shoulder while supporting the first end on his lap. He then uses paired sticks to strike the two strings in a rhythmic manner.

The instrument measures 18.5 inches in total height and 11.2 inches in circumference. Two curving bamboo pieces that serve as supports are visible attached to the instrument's rear.





## Description: Raft-zither, Garo & Khasi tribe

The raft-zither is one of the more amazing instruments found in Northeast India. The ka dymphong is the local name of this musical instrument. A transverse stick is used at each end to build a bridge out of a raft made of heavy, dried grass stalks. Using a knife to lift the grass's epidermis and tension it with the bridges, the strings are formed. Pitch is determined by the string's width and tension; fiber can be looped around the string to provide a deeper tone. However, tweaking lacks precision. To go with a tune, the player strums the instrument.

The instrument's overall dimensions are 17 inches long by 10 inches wide, with 20 bamboo sticks utilized in its construction.

## Description: Pair of small cymbals

This pair of cymbals is known as Kynshaw or Kakwa among khasi tribe of Meghalaya. It is a cymbal composed of two flat copper plates, quite similar to those used by the Hindus in the plains. It's been engraved on the surface.





# Pottery

Longpi Khullen and Longpi Kajui, two Longpi villages in Manipur that are close to the Ukhrul district, are the birthplaces of this old craft. The Tangkhul community, who live in Manipur's hilly districts, is the main practitioner of it. Only unique brown clay found in Longpi village and powdered black serpentine stone are combined to make the paste used to make Longpi pottery. The pots are cooked over a bonfire, formed, polished, and sun-dried by hand. Longpi ham gets its magnificent sheen via cleaning the heated clay pots with a leaf from a nearby tree, and its black color comes from reduction fire of the ware. In contrast to the majority of other pottery types, Longpi Hampai is not formed using a potter's wheel. Although males manufacture the pottery for the most part, women also take part in this labor-intensive process.





## Description: Cooking Vessel

This is a handcrafted, medium-sized vessel. These kinds of round-belly pots are typically used for food preparation and storage. The pot is 4 inches tall overall, with a mouth circumference of 25 inches and a belly circumference of 23 inches. It is a traditional short-necked Manipuri vessel with an everted (outward direction) rim. Base of the pot is round shaped. The Manipuri Longpi black pottery collection is a remarkable fusion of tradition, craftsmanship and cultural heritage. This type of pottery is known for its distinct black color and unique craftsmanship techniques. Condition of the pot is very good.



## Description: Teapot

It's a handcrafted clay teapot with a knobbed lid. The pot has a five-inch-long spout and two tiny handles for carrying it. The pot measures 18.5 inches in circumference and 7 inches tall overall. Condition of the pot is very good. The Manipuri Longpi black pottery collection is a remarkable fusion of tradition, craftsmanship and cultural heritage. This type of pottery is known for its distinct black color and unique craftsmanship techniques.







## Description:

### Bowl with lid

This bowl has a rounded form and is handmade, with a knobbed lid. The pot has a 3-inch total height and a 23.5-inch circumference. The knob is one inch tall and the lid has a circumference of twenty-two inches. Condition of the pot is very good. This kind of pot is used to store cooked food. The black ceramic collection from Manipuri Longpi is an amazing blend of craftsmanship, tradition, and cultural heritage. This kind of ceramic is distinguished by its striking black hue and distinctive craftsmanship methods.

## Description:

### Large sized vessel

This is a huge, handcrafted pot. The pot has a 34-inch circle and a 6-inch overall height. The belly part of the pot is decorated with a motif like a tree branch with bent leaves. To create a tapering-style decoration on the rim, potters used their thumbs. This kind of pot is mostly used for cooking as well as storing grains. The pot is in wonderful condition. Manipuri Longpi's black ceramic collection is a stunning fusion of traditional methods, cultural history, and artistry. The stunning black color and unique workmanship techniques of this type of porcelain set it apart.

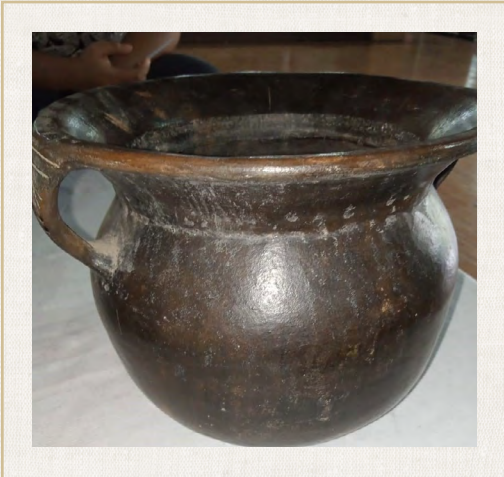






## Description: Pot with handle

This is a round pot with two curved handles on either side of it. The whole height of the pot is 8 inches, and the belly circumference is 30 inches. The rim circumference is 32 inches in total. Both handles feature a linear line and diamond pattern design. These circular belly shaped vessels are used for culinary purposes. The pot is in great shape. Manipuri Longpi's black ceramic collection is a stunning fusion of traditional methods, cultural history, and artistry. The stunning black color and unique workmanship techniques of this type of porcelain set it apart.



## Description: Flower pot

It is a flower pot with a long neck and a slightly raised base stand. With a base circumference of 19 inches and a mouth circumference of 21 inches, the pot is 10 inches tall overall. The rim of the flower vase is patterned with waves. The pot is in wonderful shape. The collection of black pottery made by Manipuri Longpi is an amazing combination of craftsmanship, tradition, and cultural history. This kind of ceramic is distinguished by its striking black hue and distinctive craftsmanship methods.







## Description:

### Flower pot

It is a long-necked flower pot with a base stand that is slightly elevated. The pot measures 8.5 inches tall overall, with a mouth circumference of 19 inches and a base circumference of 13.5 inches. The flower pot's rim has a wavy pattern on it. One can observe the basic single-striped cane work beneath the pot's rim edge. The pot's condition is good. The Manipuri Longpi black pottery collection is a remarkable fusion of tradition, craftsmanship and cultural heritage. This type of pottery is known for its distinct black color and unique craftsmanship techniques.

## Description:

### Cup

It is a three-inch-tall cup with a broken handle. The cup has a circumference of ten inches overall. These cups are used for liquids or water consumption. The cup is in good shape otherwise.

Manipuri Longpi's black ceramic collection is a stunning fusion of traditional methods, cultural history, and artistry. The stunning black color and unique workmanship techniques of this type of porcelain set it apart.





# Swords/ Dao





## Description:

This double-edged iron sword was most likely wielded by the Midu or Mishimi tribe in Arunachal Pradesh. The dao has a blade that is 2 inches wide and 20 inches long. The wooden handle is guarded with a metal shield. This dao is typically carried in a wooden scabbard with open sides that is attached to a belt loop made of rattan.

## Description: Matche/Naga Dao with wooden holder

The Kachin swords of Myanmar (Burma) and the dao of the Naga people of Nagaland, bear a striking resemblance to each other. Their Dao choppers are employed not only for agricultural and woodworking purposes, but also for warfare. The dao's blade has a wooden hilt and is nearly straight. The blade has a chisel edge and is hefty. Its form is distinct in that it gradually widens toward the terminal from its smallest point at the hilt. Tufts of partially recovered red hair adorn the tip of the haft.

The dao has a length of 23.5 inches and a maximum blade width of 3 inches. The hilt measures 8 inches in overall length.







## Description: Kukri/Naga Dao with cage

This is a seven-inch-long naga dao. The dao has a curved-ended, single-edge iron blade. The iron band tied with a wooden handle which is 3-inch-long. This kind of dao is called a Kukri locally, and it has a cane-made cover with a holding strip.

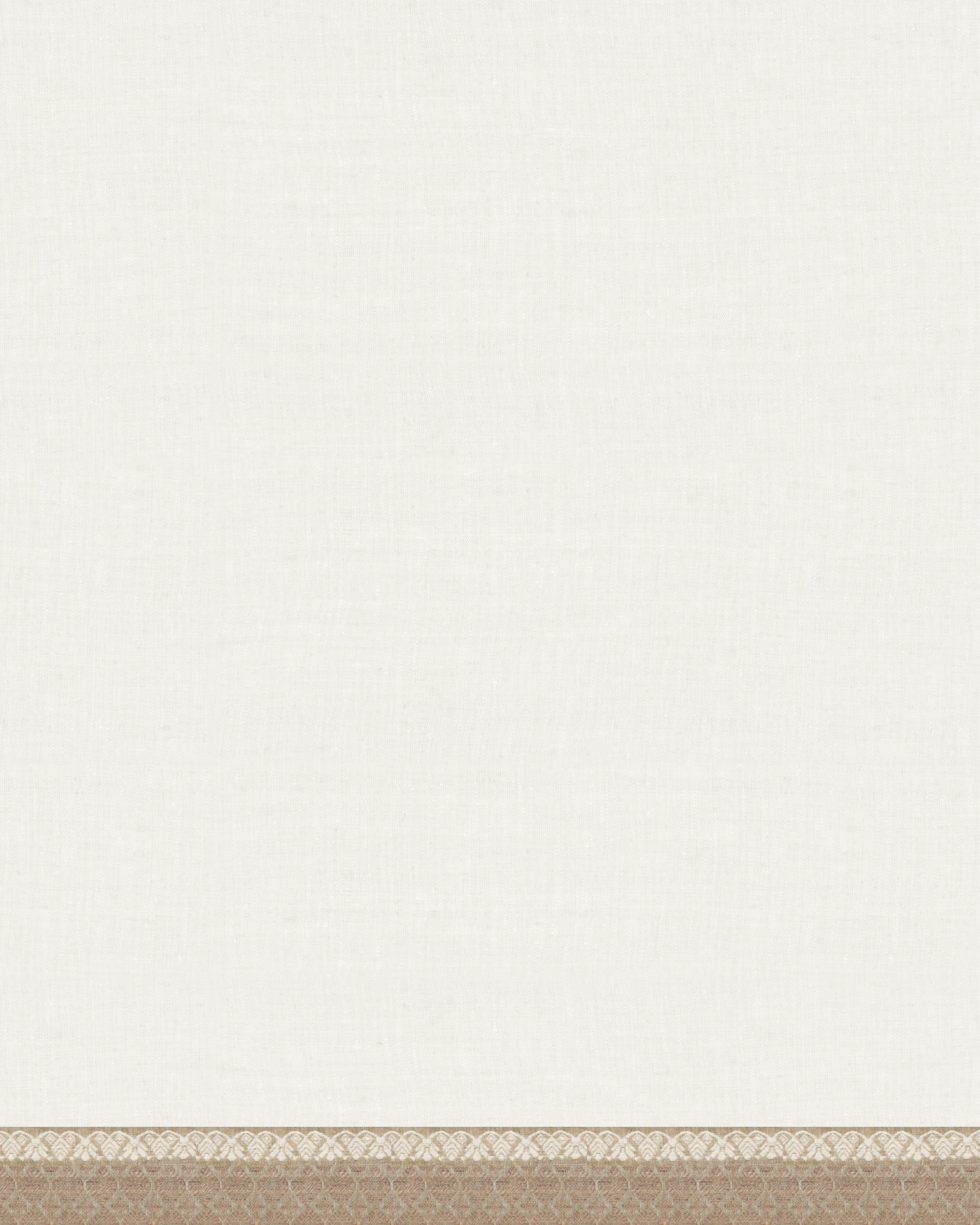
## Description: Naga Dao/ Sword-Dao

The term “sword-dao” is used here, following Rawson’s (1968) practice, to distinguish the subgroup of weapons under consideration from the general purpose dao, which, while it can take many forms, typically consists of a broad, thin-bladed axe resembling a fascine knife. The Naga used this weapon not only for warfare but also as their main tool. Sword-dao variants were discovered among the Kachin of northern Burma (Myanmar) and among the hill tribes living in the foothills of the eastern Himalayas in what is now Assam and Nagaland in northeastern India. Though there were probably several methods to wear these small swords, some still have a rattan belt attached to the scabbard that resembles a loop. The sword-dao is worn diagonally at the front, edge up, with the hilt higher than the tip in the ready position for the right hand. It looks that the belt was meant to be worn around the waist.

The sword measures 25.5 inches in total length, with a 19.5-inch blade. With cane work embellishment, the 9.5-inch-long hilt is stunning. Lightweight wood makes up the sword cover. A tiny cowry shell is used to embellish the 44-inch-long hanging strip.











Indian  
National Trust  
for Art and  
Cultural Heritage

**Vandana Bindu Manchanda**  
**Head - Heritage, Craft & Community Division (HCCD)**  
**Director (Projects) - Architectural Heritage Division (AHD)**  
**Indian National Trust for Art and Cultural Heritage,**  
**71, Lodhi Estate, New Delhi 110 003, INDIA**  
**Tel: +91-11-24641304; 24692774; 24631818; 24632267; 24632269**  
**Fax: +91-11-24611290**