



**THE GEOGRAPHICAL INDICATIONS OF GOODS
(REGISTRATION & PROTECTION) ACT, 1999**



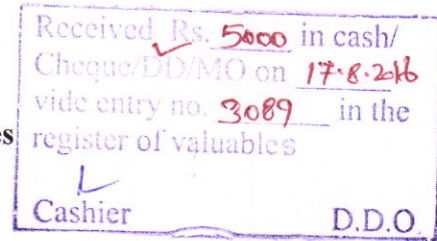
*(To be filed in triplicate along with the Statement of Case accompanied
by five additional representation of the geographical indication)*

One representation to be fixed within the space and five others to be send separately

FORM GI-1 A

A single application for the registration of a geographical indication in Part A of

The Register for goods falling in different classes



Section 11(3), rule 23(5)

Fee: Rs. 5,000 for each class (See entry No.1C of the First Schedule)

Application is hereby made by The Secretary of Mahisbathan Gramin Hasta Silpa Samabay Samiti Ltd. for the registration in Part A of the Register of the accompanying geographical indication furnishing the following particulars:

i. Name of the

Applicant:

Mahisbathan Gramin Hasta Silpa Samabay Samiti Ltd.
Vill-Mahisbathan, P.O-Manikore, P.S-Kushmandi, Block-
Kushmandi, District: Dakshin Dinajpur, PIN: 733132

Facilitated by:

1.The Chief Executive Officer, West Bengal Khadi & Village
Industries Board, Government of West Bengal

West Bengal Khadi & Village Industries Board,
Hemanta Basu Khadi 'O' Gramin Shilpa Bhaban
12, B.B.D. Bag (East), 2nd & 3rd Floor, Kolkata - 700 001
2. Patent Information Centre, West Bengal State Council of
Science & Technology (WBSCST)
Department of Science & Technology (DST), Government of
West Bengal

**ii. Address of the
Applicant:**

Mahisbathan Gramin Hasta Silpa Samabay Samiti Limited
Vill-Mahisbathan, P.O-Manikore, P.S-Kushmandi, Block-
Kushmandi, District: Dakshin Dinajpur, PIN: 7332132
Contact Person: Paresh Chandra Sarkar (Secretary)
Contact Number: 9733462109
e-mail: rch.woodenmask.kushmandi@gmail.com

Address of the Facilitator:

1. West Bengal Khadi & Village Industries Board,
Hemanta Basu Khadi 'O' Gramin Shilpa Bhaban
12, B.B.D. Bag (East), 2nd & 3rd Floor, Kolkata -700001
2. Vigyan Chetana Bhavan, Block DD, Plot 26/B, Sector 1, Salt
Lake, Kolkata-700 064 West Bengal
Telefax—033 2321 1342/ 2334 4616,
e-mail-picwbscst@gmail.com

1. List of Association of persons/producers organization/authority:

Mahisbathan Gramin Hasta Silpa Samabay Samiti Limited
Vill-Mahisbathan, P.O-Manikore, P.S-Kushmandi, Block-Kushmandi,
District: Dakshin Dinajpur, PIN: 7332132

List of artisans enclosed in Annexure A

2. Types of goods: Handicraft - class 20

3. Specification:

The Wooden Mask is mainly of two types, one that is used in house hold for the decoration purposes and the one that is used in the traditional *Gomira* dance. The two types of masks are made by the same process and materials, with some difference between them. If the mask is to be used for the purpose of dancing, only then the eyes, mouth, etc are hollowed out. The masks that are crafted for the decoration purposes are also bulkier and heavier than the mask used in *Gomira* dance. Recently the artists are making diversified products in the form of small fridge magnets, lamp shades etc.

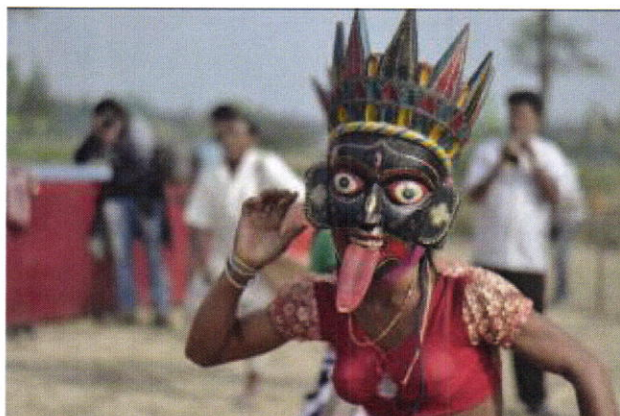
Wooden Masks that are used for the decorative purpose:



Assorted collection of masks of Bishyal, Hanuman, Kali, birds etc.

Picture Courtesy: banglanatak dot com

Wooden Masks that are used in Gomira dance:



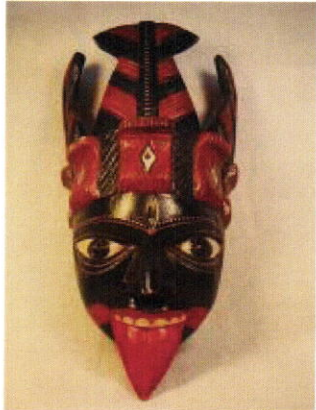
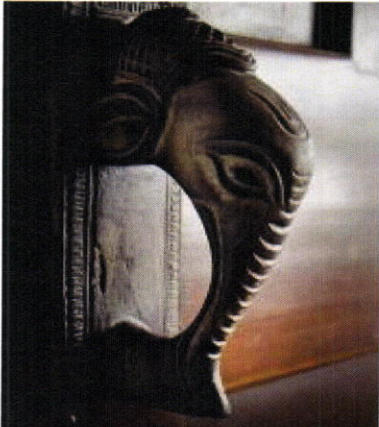
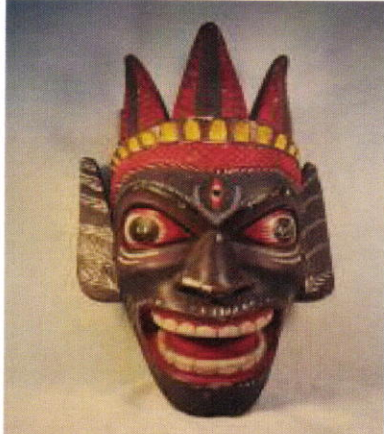
4. Structural definition:

Kushmandi of Dakshin Dinajpur is home to crafts persons who are involved in making Wooden Masks locally called as “Mukha,” It is inexorably linked with the *Gomira* dance performed by various ethnic groups of Dinajpur, where the performers wear the masks. Bold demonic look is the characteristic feature of the masks. The wood crafted *Gomira* masks represent the characters of the two distinct forms of dance – the *Gomira* and the *Ram-Vanwas*. Most *Gomira* face masks have subsidiary characters crafted along the periphery of the main character. So, the mask is a composite of a principal character, surrounded by the subsidiary characters, both of which always have a mythical link between them. For example, the character of Dasarath always accompanies the mask of Jatayu.

a. Material used

Initially the masks were made from ‘pure woods’ such as wood from Neem tree, as per Hindu mythology. Mostly the artists use wood from “Gamar tree”. Locally available and cheaper wood such as mango, *pakur*, *kadam*, *gamhar* and teak are also used. Although the masks used for dance are brightly painted, decorative masks are made without paint. In some cases a black hue is used which comes from the fruits of the tree called Basatbot.

b. Technical specification of some types/samples

		
Traditional Kali Mask W: 413 gm S: 12.5” x 6.9”	Door Handle W: 413 gm S: 7.5” x 3.3” x 3”	Traditional Biswal Mask W: 1362gm S: 18” x 10”



Incense Stick Holder

W: 90 gm

S: 11" x 2"



Mask magnets

W: 10 gm

S: 1.5"



Mask on metal stand

W: 90gm

S: 5.2" x 7.2"

4. Name of the geographical indication and particulars:

The Wooden Mask of Kushmandi has evolved to cater to the *Gomira* dance among the Rajbangshi community of Dinajpur. The masks are used by the villages either during the dance performance or as an offering to the village deity in order to usher good forces and fend off the evil.

Description of the goods:

A mask is an important part of theatre craft that is worn normally for performance in dramas or plays, or for amusement. Masks have been used since antiquity for both ceremonial and practical purposes. The culture and tradition of West Bengal allows the artists to wear masks made of various materials among which wood plays an important role. Wooden Masks in West Bengal are the creations of the artisans who with their exclusive use of carving and colours give the masks a touch of their originality. Locally available wood from *Gamar* trees are used to make these masks. Wood pieces are kept submerged in large reservoirs containing water for seasoning and then the pieces are taken out after a week and sun-dried. Sometimes the wooden blocks are submerged in a solution of Boric Acid, Borax

and Copper Sulphate to protect against termite and make the wood fire resistant to some extent. The basic form emerges first with the use of the adze, followed by emphasis on facial features. It easily hangs on the wall using a single nail or screw via the attached hangar on the back. A wonderful and colourful addition to any room, and a great housewarming gift for both friends and family.

4. Geographical area of production and map(Map enclosed in Annexure B):

a. Geographical location: the geographical location and the demography of the production area are described as follows by 2011 census report.

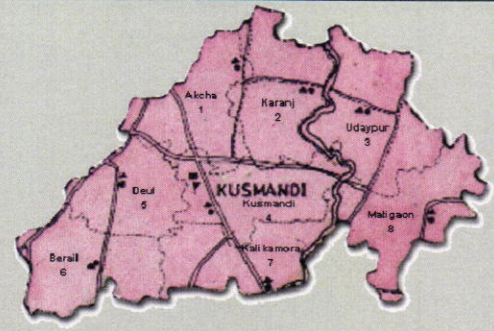
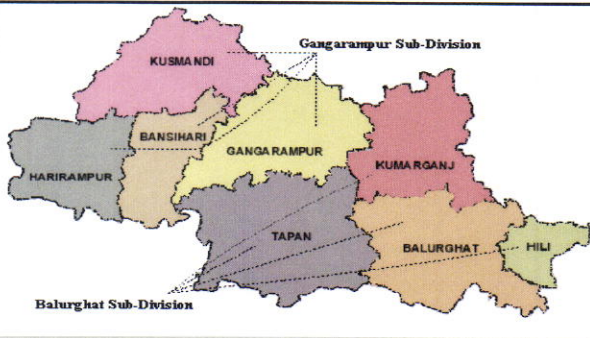
Name of the district(s)	Dakshin Dinajpur (South Dinajpur)
latitude-longitude	25.52236°N 88.357269°E latitude 26°35'15''N 25°10'55''N Longitude 89°00'30''E 87°48'37''E
area in sq km	2,219 sq.km
Neighboring districts/state	On the north, east and southeast direction of the district, there is Bangladesh, Uttar Dinajpur is at the west and Maldah at the south.

Geographical location of Kushmandi

Kushmandi Village	
Country	Indian
State	West Bengal
District	Dakshin Dinajpur (South Dinajpur)
Sub-division	Gangarampur subdivision
Block	Kushmandi
Coordinates	25°31'20''N 88°21'26''E

SOUTH DINAJPUR DISTRICT

KUSHMANDI BLOCK



http://www.ddinajpur.nic.in/District_Profile/district_profile.html

www.ddinajpur.nic.in/kushmandi

Proof of origin:

History of the South Dinajpur District:

The erstwhile Dinajpur District, at the time of the partition of India, was split up into West Dinajpur district and East Dinajpur. The East Dinajpur district, now called Dinajpur, became part of East Pakistan (now Bangladesh). The West Dinajpur district was enlarged in 1956, when States Reorganization Act recommendations were implemented, with the addition of some areas of Bihar. The district was bifurcated into Uttar Dinajpur and Dakshin Dinajpur on 1 April 1992. It is commonly believed that the Rajbansi population forms a major detribalized group. Rajbansi people are converted from Buddhism to Hinduism. However, it is not known from which time the process of conversion started. It is viewed that major part of conversion took place following the preaching of *Vaishnavite* cult by *Srimanta Sankardeva*, a socio-cultural reformer and a religious preacher of Assam during the 15th century A.D.

History of Wooden Mask:

The *Rajbanshi* community is the largest aboriginal community in the Northern region of West Bengal and Assam including Bangladesh. The word Rajbanshis literally means “royal community”. They have a rich cultural heritage and their own language. *Rajbanshi* people have a mix culture of both Hinduism and Buddhism. According to Robert Henry Clark... “This is consistent with the view, held by a number of scholars, that elements of the worship of *Siva* or *Mahadeva*, is complex and at points contradictory. There is much in the present view of *Siva* which has been attributed to Buddhist sources”¹. The *Rajbanshi* community has a rich heritage and culture which they inherited from the ancient civilization. The *Rajbanshi* community has their own dialects, culture, and way of living. The

¹ Robert Henry Clark, A study of the religious customs and practices of the Rajbangshis of North Bengal, 1969, Page No 238.(Annexure C.I)

culture reflects humbleness, peace, unity and harmony with nature, as *Rajbangshis* are primarily animist.

Gomira dance history:

The word *Gomira* is a colloquial form of the root word *Gram-Chandi*, a female deity. The *Gomira* masks are inexorably linked to the *Gomira* mask dance prevalent in this area. The exact origins of this craft and the dance are not exactly traceable and lie somewhere in the hoary past. The *Gomira* dances are organized to propitiate the deity to usher in the 'good forces' and drive out the 'evil forces'. It is supposed to arise from Buddhist and pre-Aryan sources and is supposed to be most popular among the lower castes and tribals². It is usually organized within the Bengali months of *Baisakh-Jyestha-Asarh*, corresponding to mid-April to mid-July of English calendar. There are no fixed dates for organizing these dances, but each village organizes at least one *Gomira* dance during this period according to their convenience, at a central location in their village. Another occasion for arranging *Gomira* dance is during the puja of *Amat Kali*, which coincides with the harvesting of mangoes, usually in the Bengali month of *Jyestha*. Such dances are also organized during puja of *Smasan Kali*, which does not have a fixed time. *Amat Kali* and *Smasan Kali* are local deities, closely related to and derived from the Goddess Kali, basically a form of *Shakti*. The traditions are an amalgam of animist traditions, which have been absorbed in the *Shakti* cult, with its predominant female deity. The *Shakti* cult is deeply entrenched and every village has its own small temple devoted to *Shakti*, in her many forms, as the guardian deity of that village. Every village of reasonable size, say a thousand inhabitants, has its own *Gomira* dance troupe. The dancers usually perform dances during the 'season', to supplement their income, but have other vocations relating to agriculture and business or crafts such as smithy, carpentry. The dancers are all male, without exception, and portray one or many characters, male, female or animal. The *Gomira* dances have two distinct forms. One is the *Gomira* format, which has characters with strong links to the animist tradition. The characters are *Buro-Buri* (Old man-Old woman), *Smasan Kali*, *Masan Kali*, *Dakini Bishwal*, *Signi Bishwal*, *Bagh* (Tiger), *Nar-Rakhas* and *Narsingha Avatar*. The other format is the *Ram-Vanwas*, which derives its characters from Ramayana, with special reference to the *Van-Kand*. The characters are *Ram*, *Sita*, *Lakshman*, *King Dasarath*, *Kaushalya*, *Kaikeyi*, *Sumitra*, *Angad*, *Jatayu*, *Hanuman*, *Sugriv*, *Jambavan*, *Surya-Bhanu* (Sun) and *Ravana*. Some animist characters have also crept in to this format - *Yamdoot* and *Kaaldoot*! Interestingly, the *Ram-Vanwas* dance is not linked to any season and is actually organized year-round, but is more popular during October- November, closely matching the times for *Durga Puja* and *Kali Puja*. In the dance proper, they dance to the accompaniment of *Dhak* (percussion drum ethnic to rural

² Robert Henry Clark, A study of the religious customs and practices of the Rajbangshis of North Bengal, 1969, Page No 241. (Annexure C.I)

Bengal) and *Kansar* (bell-metal disk used as cymbal). After the initial round of dancing, characters are called on to the arena or stage. The interesting aspect is that the total absence of any vocal or oral part in the dance. There are no songs or chants. The dancers choose their own movements, which include gyrations and hops. Ajitcoomar Mookerjee with a foreword by Sir William Rothenstein in book named “Folk art of Bengal” describes the mask dance as a historical tradition of North Bengal.³ The local people believe that mask has very strong power and the dancers who perform the mask dance are going into trance.



Wooden Mask history:

Villagers pledge a certain type and number of masks to their favored deity when they put forward a wish to be fulfilled. Thus the craft of *Gomira* mask-making, in its pristine form, catered to the needs of the dancers and any villager wishing to give a mask as an offering to the village deity. A villager makes a 'promise'- called '*manat*', to offer a mask to a deity if his or her wish is fulfilled. The wood crafted *Gomira* masks represent the characters of the two distinct forms of dance – the *Gomira* and the *Ram-Vanwas*. Most *Gomira* face masks have subsidiary characters crafted along the periphery of the main character. So, the mask is a composite of a principal character, surrounded by the subsidiary characters, both of which always have a mythical link between them. For example, the character of *Dasarath* always accompanies the mask of *Jatayu*. Ajitcoomar Mookerjee described Wooden Mask as minor arts of Bengal⁴. In 1990, Paresh Chandra Sarkar, a patron of local art and culture of Kushmundi and Late Sankar Sarkar, a local guru started training the youth of Kushmundi and craft enthusiasts in mask making. In 1995, they brought mask making craftsmen under the collective- Mahishbathan Gramin Hastashilpa Samabay Samity Limited. This Cooperative's goal was to popularize the craft and

³ Ajitcoomar Mookerjee, Folk art of Bengal, 1939, Page No 2. (Annexure C.II)

⁴ Ajitcoomar Mookerjee, folk art of Bengal, VII, Minor Arts, 1939. (Annexure C.II)

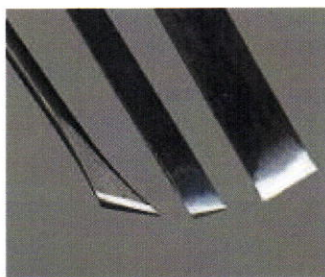
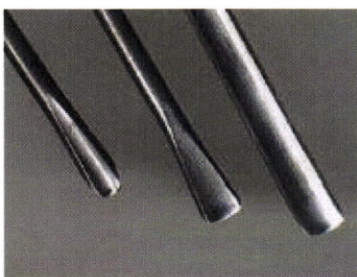
reduce the artisan's dependency on exploitative money lenders. In recognition of their unique craft, the MSME Department, Govt. of West Bengal and UNESCO nominated Kushmandi as a Rural Craft Hub of Bengal in 2013. banglanatak dot com is the implementing partner of the project. In December 2014, the artists' collective celebrated their first village fair called 'Mukha Mela'. As a part of the project the artists travelled all across India to showcase their craft in various fairs and festivals. Shri Sankar Das travelled to France to participate in Gannat festival in Jun 2015. He also travelled to London to participate in the London Crafts Week in May 2016. Moreover there are young promising artists like Tulu Sarkar, Uttam Sarkar, Sanjulal Sarkar, Gostho Baishya, Shib Soren and many more.

Source:

1. Robert Henry Clark, A study of the religious customs and practices of the Rajbangshis of North Bengal, 1969, Page No 238
2. Robert Henry Clark, A study of the religious customs and practices of the Rajbangshis of North Bengal, 1969, Page No 241.
3. Ajitcoomar Mookerjee, Folk art of Bengal, 1939, Page No 2.
4. Ajitcoomar Mookerjee, folk art of Bengal, VII, Minor Arts, 1939.

8. Method of Production:

Wooden Masks of Dinajpur are part of the *Gomira* ritual dance practiced by the local community. In last four or five decades, the masks have found a new market as decorative pieces and collector's item. The items or the tools that are used are like Banshla, Broad chisel, narrower chisels, and Router chisels, Heavy Hammer, Light hammers, Gouges, Sand papers.



Step 1:

The wood is usually purchased from a nearby sawmill or sometimes cut from a tree by the craftsman himself. The village craftsmen are very conscious of the environment and keep on planting trees. The masks are produced through an elaborate process.

Step 2:

The mask making begins with cutting the log of wood, given the sizes of masks; the initial piece of wood is about 18 feet to 24 feet. A chunk of wood is split with machines into blocks of 3-4 feet. This is then immersed in water for seasoning, which renders the wood soft and thus, subsequent cutting and crafting becomes easier. The basic form emerges first with the use of a sharp tool called *Banshla* or *adze*.

The basic form is made by the use of sharp tool



Step 3:

This is followed by the use of a broad chisel and hammer to bring out the final shape. Once the broad structure of the front of the mask is complete, the reverse side is chiseled to fit the face of the wearer. Chisels are used to gouge out cavities such as the opening of the mouth and eyes. If the mask is to be used for the purpose of dancing, only then the eyes, mouth, etc are hollowed out.

The use of a broad chisel and hammer to bring out the final shape



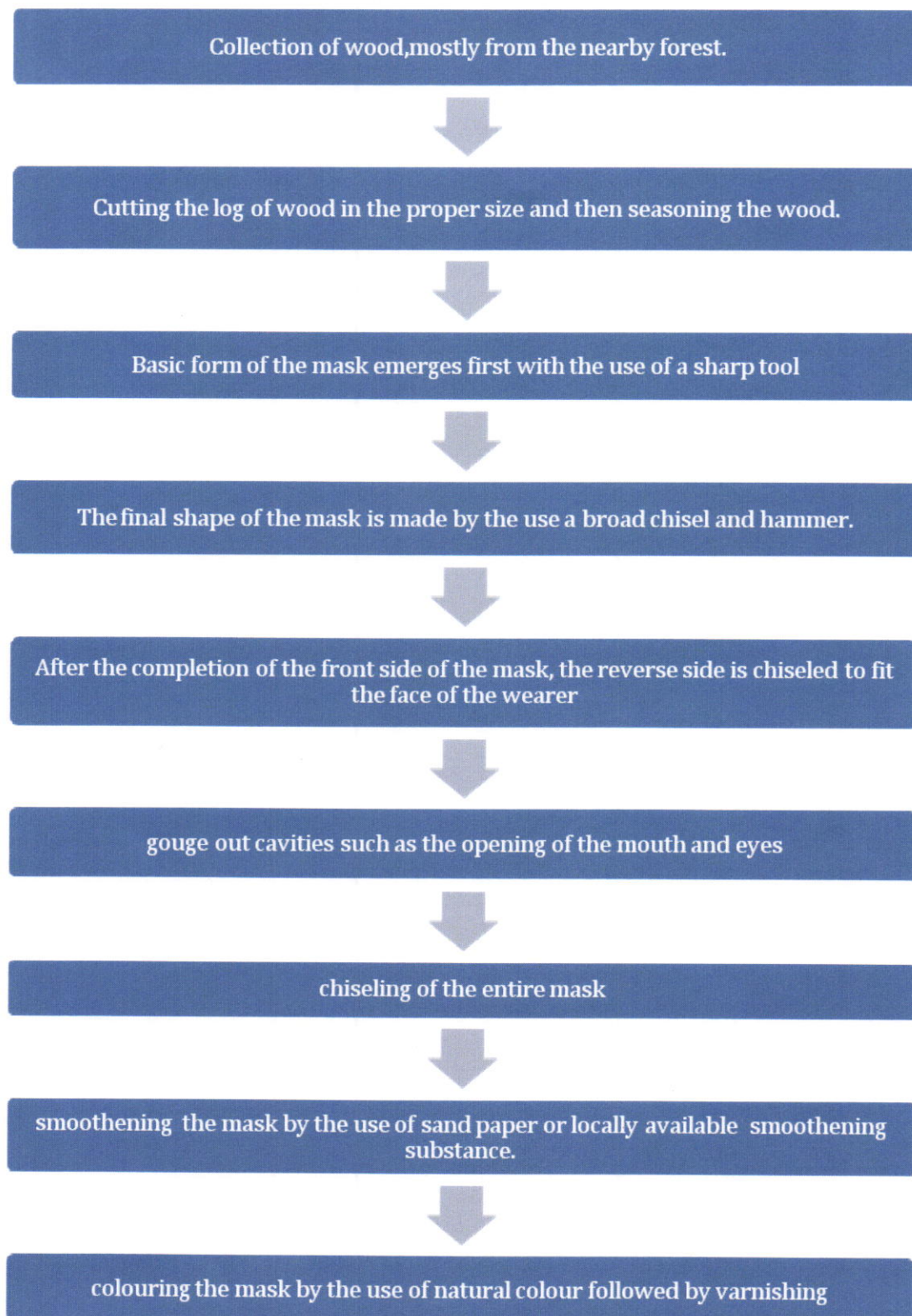
Step 4:

The final procedure involves fine chiseling of the entire mask. This whole process takes about 4-5 days, or more depending upon the complexity of the mask. Once the mask is complete, then comes finishing; the first step to which is smoothening of the mask, which is done by using sand papers of various grades.

Step 5:

Next, the mask gets a coat or two of natural varnish, which provides smoothness to the mask and ensures durability. They mostly use Terpenes which is collected from the locally available Paine tree. Many a times the masks are sold in this condition itself. In case the masks are to be sold to the Gomira dance performers, they need to be hand-painted, in colours particular to the characters to be portrayed. Depending on requirement, masks are painted. For example, the character of *Jambuban* is always painted in deep violet.

Flowchart of the preparation process of Wooden Mask:



9. Uniqueness:

1. The craft of mask making is intrinsically connected with the rituals practiced in Dakshin Dinajpur. Each character has a name and a story with mythological connect. The masks are worn during performance as part of ritual activity. This is the aspect which makes it unique.
2. The mask is made from a single log of wood. There is no joining of multiple logs or wood block.
3. The *Gamar* (*Gmelina arborea*) wood gives the mask a unique character. The *Gamar* is very good and it does not rot easily like other wood. *Gamar* wood is strong, and durable and is termite free. It is also easy to design on the wood since it is relatively soft. Like other kind of woods it will not get infested by termites very easily and the masks also don't get cracks.

Impact of Environment:

Masks are made mostly with wood of *Gamar* tree which is locally grown in the area. This soft wood is termite resistant. Moreover, natural colour is made by the artists to colour the masks brown. Fruit of a locally grown tree called *Basatbot* is used to extract the colour.

Human Skill: The intrinsic excellence of Wooden Mask makers of Kushmandi block of South Dinajpur district gives a distinct identity to the Wooden Mask craft. The knowledge, skill and tradition that flow from generation to generation have a great deal in the craftsmanship of the Wooden Mask makers. And this traditional technique heavily reflects in the mask making process. Cutting the log of wood in the proper size and then seasoning the wood require high amount of human skill. The final shape of the mask is made by the use a broad chisel and hammer, and this part of the mask making process provide the required shape and look to the mask. The shape and look of the mask have to be a proper representation of mythological character. Due to the skill and technique of mask making artists of Kushmandi are able to provide the proper link between mask and mythology.

10. Inspection Body:

1. Director, Directorate of Micro, Small and Medium Enterprises, Government of West Bengal
2. The Chief Executive Officer, West Bengal Khadi & Village Industries
3. Board
4. Director, MSME - Development Institute, Government of West Bengal
5. Director, District Industries Centre of concern region
6. Representative of Patent Information Centre, West Bengal State Council of Science and Technology, Government of West Bengal

7. Director, West Bengal State Export Promotion Society
8. Representative of banglanatak dot com

11. Others:

a. Socio-economic Profile:

- a. The traditional culture faces a strong competition from the modern culture. Now a day people show less interest in the traditional *Gomira* dance and more interest in the modern forms of entertainment.
- b. The culture did not expand from the particular place of practice and origin to the surrounding areas. As the art remains stationary in the Kushmandi region, it remains nearly unchanged from the beginning.
- c. Kushmandi Wooden Mask have lately become a collectors' item which has motivated the artisans to make decorative and utility items apart from traditional dance masks.
- d. With the rise in income due to wide scale promotion and market linkage the artists are enjoying a better quality of life. Household sanitation coverage has improved which was not there at all. The consumption pattern and savings has gone up.

a. Annual turnover on sale of the product:

The following table is an estimation of the total cumulative sale of the artists in Kushmandi

Year	11-12	12-13	13-14	14-15	15-16
Annual Turnover	32 Lakh	45Lakh	56 Lakh	68 Lakh	72 Lakh

b. Socio economic profile:

1.	Number of cooperative societies involved	1
2.	Total no of crafts man / Family	186/151
3.	Average earning per family	4000
4.	Average production per day	4

c. Action taken by the state government/government of India for its development (mention the name of the scheme and budget involved):

District Industries Centre, Dakshin Dinajpur, and Office of the DC Handicrafts keep on arranging skill development workshops and provide the artisans with opportunities of showcasing the products in different fairs, festivals and exhibitions.

Wooden Mask of Kushmandi is being developed as one of the 10 Rural Craft Hubs in West Bengal, with the support of Department of MSME&T, Govt. of West Bengal in collaboration with UNESCO. Banglanatak dot com is the implementation partner. A number of skill building initiatives have been undertaken with the artists, where they have learned to make coloured masks of smaller size and a range of diversified products. Artists have participated in different fairs, festivals and exhibitions across the country. They have established business relation with a number of business organizations in Kolkata, Delhi, Pune and Bangalore. Sri Shankar Das an eminent Wooden Mask artist has travelled to France and UK to participate in craft exhibitions. Income and quality of life of the artists' communities have increased substantially. WBKVIB has constructed a Resource Centre which functions as a common workplace, a museum and a gallery. There is provision for furnished accommodation of guests in the Resource Centre too. Moreover, WBKVIB has supported the artists' collective with a working capital support of Rs. 5 Lakhs. The artists celebrate their annual village festival at Kushmandi. The next festival will be held on Oct 21-23, 2016.

Acknowledgement

We thank the following organization for their assistance and cooperation:

1. National Library, Belvedere Rd, Alipore, Kolkata, West Bengal 700027
2. Uttarpara Jaykrishna Public Library, 229, Grand Trunk Rd, Kotrung, Uttarpara, Uttarpara Kotrung, West Bengal 712258
3. Bangiya Sahitya Parishad, 243/1, A.P.C. Road, Beadon Street, Kolkata - 700006
4. Craft Council of West Bengal, 13, Chowringhee Terrace, 1st Floor, Kolkata - 700 020
5. Gurusaday museum, P6, Diamond Harbour Rd, Diamond Park, Joka, Kolkata, West Bengal 700104
6. Banglanatak dot com (social enterprise), 58,prince Anwar Shah Rd, Lake Gardens, Kolkata, West Bengal, PIN- 700045

- i) Along with the statement of Case in Class (a) 20 in respect (b) goods of wood in the name(s) of (d) Mahisbathan Hastashilpa Samabay Samiti Limited, Vill-Mahisbathan, P.O-Manikar, P.S-Kushmandi, Block-Kushmandi, District: Dakshin Dinajpur, PIN: 7332132, who claims to represent the interest of the producers of the said goods to which the geographical indication relates and which is in continuous use since 300 years in respect of the said goods.
- ii) The application shall include such other particulars called for in rule 32(1) in the Statement of Case. Enclosed
- iii) All communications relating to this application may be sent to the following address in India:

Patent Information Centre

West Bengal State Council of Science & Technology (WBCSCT)

Vigyan Chetana Bhavan, Block DD, Plot 26/B, Sector 1,

Salt Lake, Kolkata-700 064, West Bengal

Telefax—033 2321 1342/ 2334 4616,

e-mail-picwbscst@gmail.com

In case of an application from a convention country the following additional particulars shall also be furnished. NA.....

- iv) Designation of the country of origin of the geographical indication. N.A
- v) Evidence as to the existing protection of the geographical indication in its country of origin, such as the title and date of the relevant legislative or administrative provisions, the judicial decisions or the date and number of registration, and copies of such documentation. NA

.....*Parash Chandra Sankar*.....

Secretary

**Mahisbathan Gramin Hasta Silpa Samabay
Samiti Limited,**

Vill-Mahisbathan, P.O-Manikore,

P.S-Kushmandi, Block-Kushmandi, District:

Dakshin Dinajpur, PIN: 7332132



Geographical indications Registry

Intellectual Property Building,
G.S.T. Road, Guindy, Chennai - 600 032
Phone: 044-22502091 & 92 Fax : 044-22502090
E-mail: gir-ipo@nic.in



Receipt

CBR NO :3089

Date : 17/08/2016

TO

Generated by :BABU

~~PATENT INFORMATION CENTRE,~~
WEST BENGAL STATE COUNCIL OF SCIENCE & TECHNOLOGY, VIGYAN CHETANA BHAVAN, BLOCK DD,
PLOT 26/B, SECTOR 1, SALT LAKE,
KOLKATA,
WEST BENGAL,
700064,
INDIA

C B R Details :

Application No	Form No	Class	No of Class	Name of GI	Goods Type	Amount Calculated
566	GI-1A	20	1	Wooden Mask of Kushmani	Handi Crafts	5000

Payment Details :

Payment Mode	Cheque/DD /PostalNO	Bank Name	Cheque/DD/Postal Date	Amount Calculated	Amount Paid
DD	050298	Central Bank of India	04/08/2016	5000	5000

Total Calculated Amount in words : Rupees Five Thousand only

Total Received Amount in words : Rupees Five Thousand only

*** This is electronically generated receipt,hence no signature required ***

MANIPAL TECHNOLOGIES LTD., C/S - 20V
केवल तीन महीने के लिए वैध VALID FOR THREE MONTHS ONLY

A/c Payee Only

सेंट्रल बैंक ऑफ इंडिया
Central Bank of India

C.B.I. SALT LAKE

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ISSUING BRANCH

7000016-045

अल्फा कोड नं.
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