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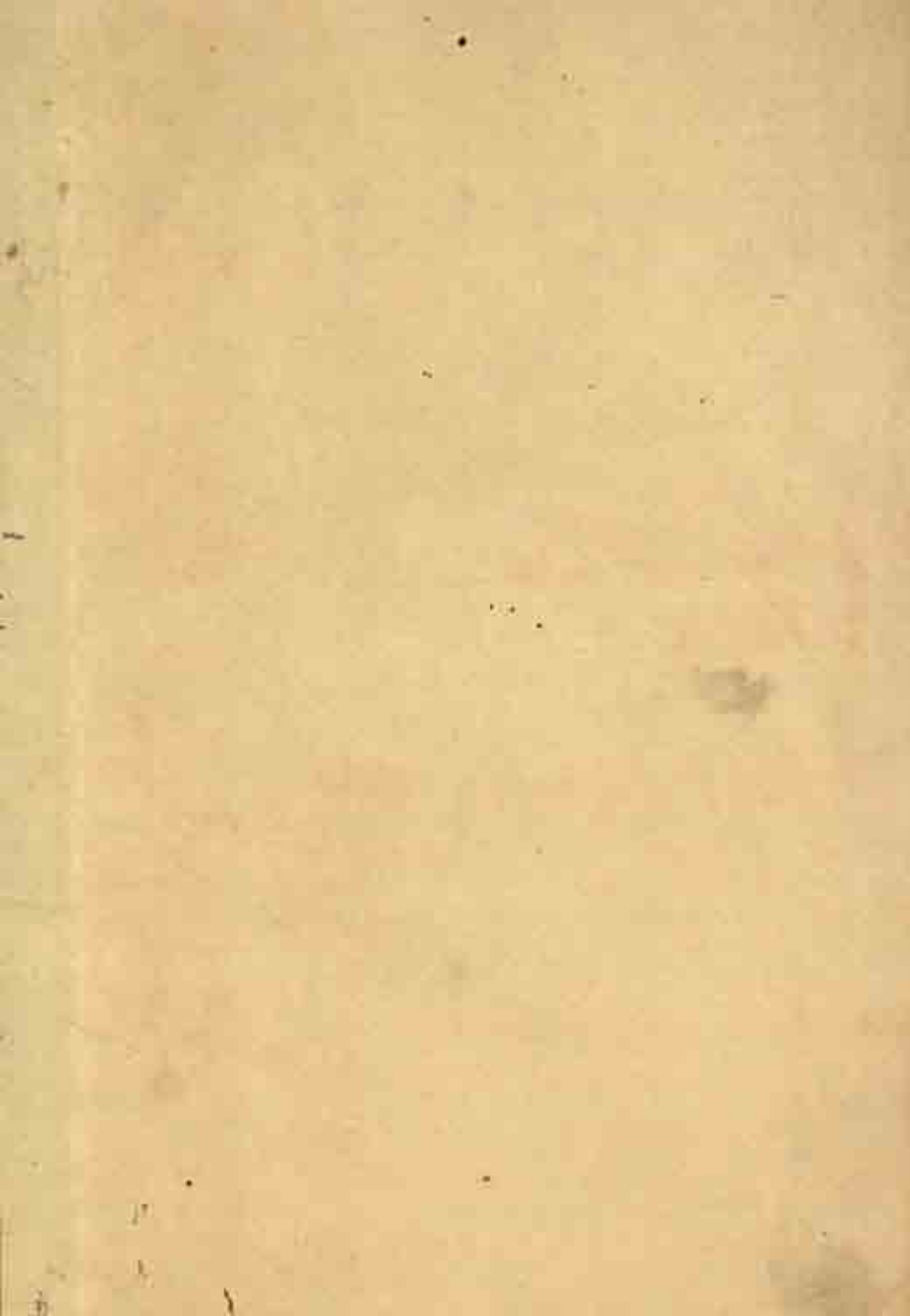
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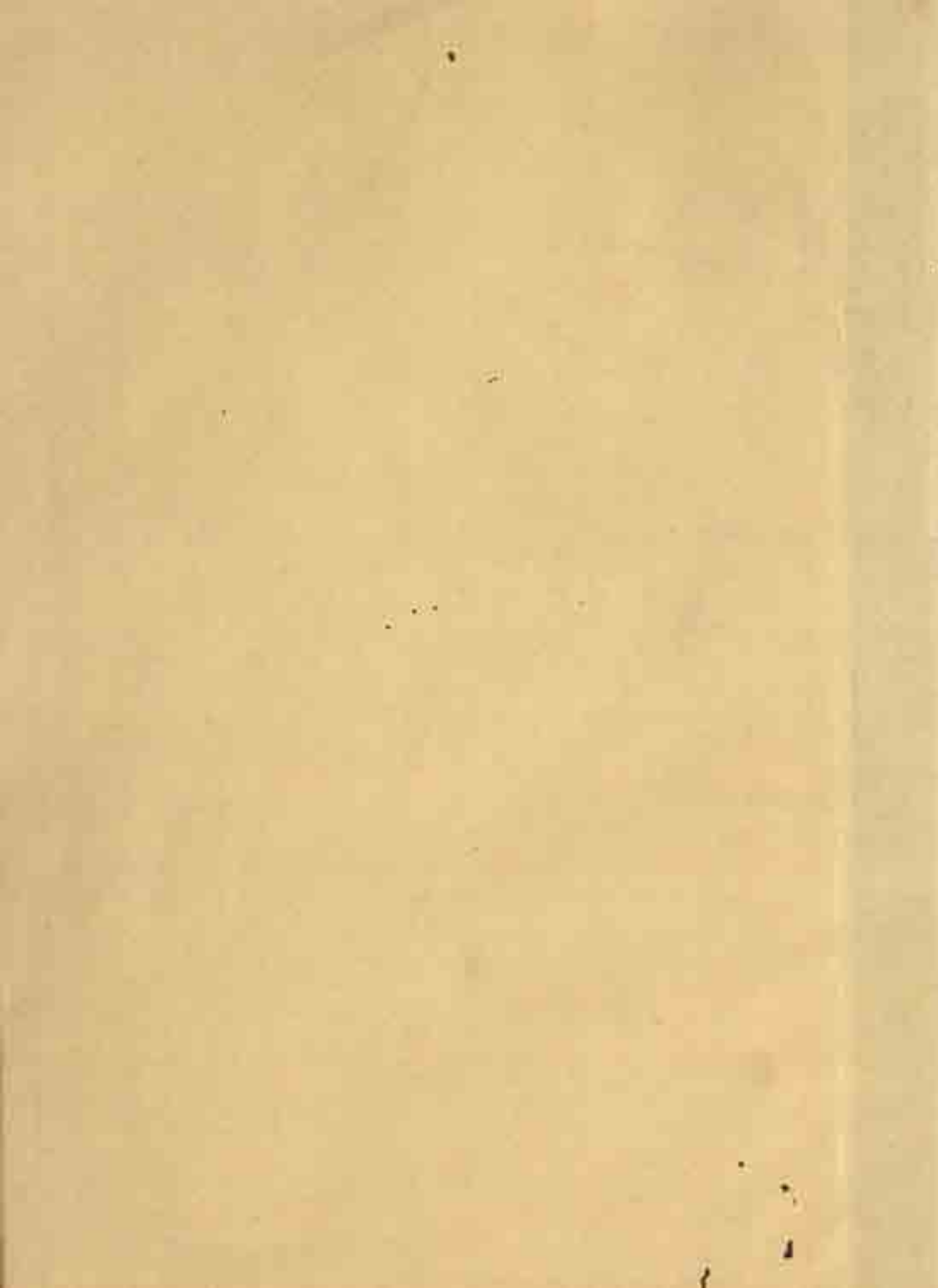
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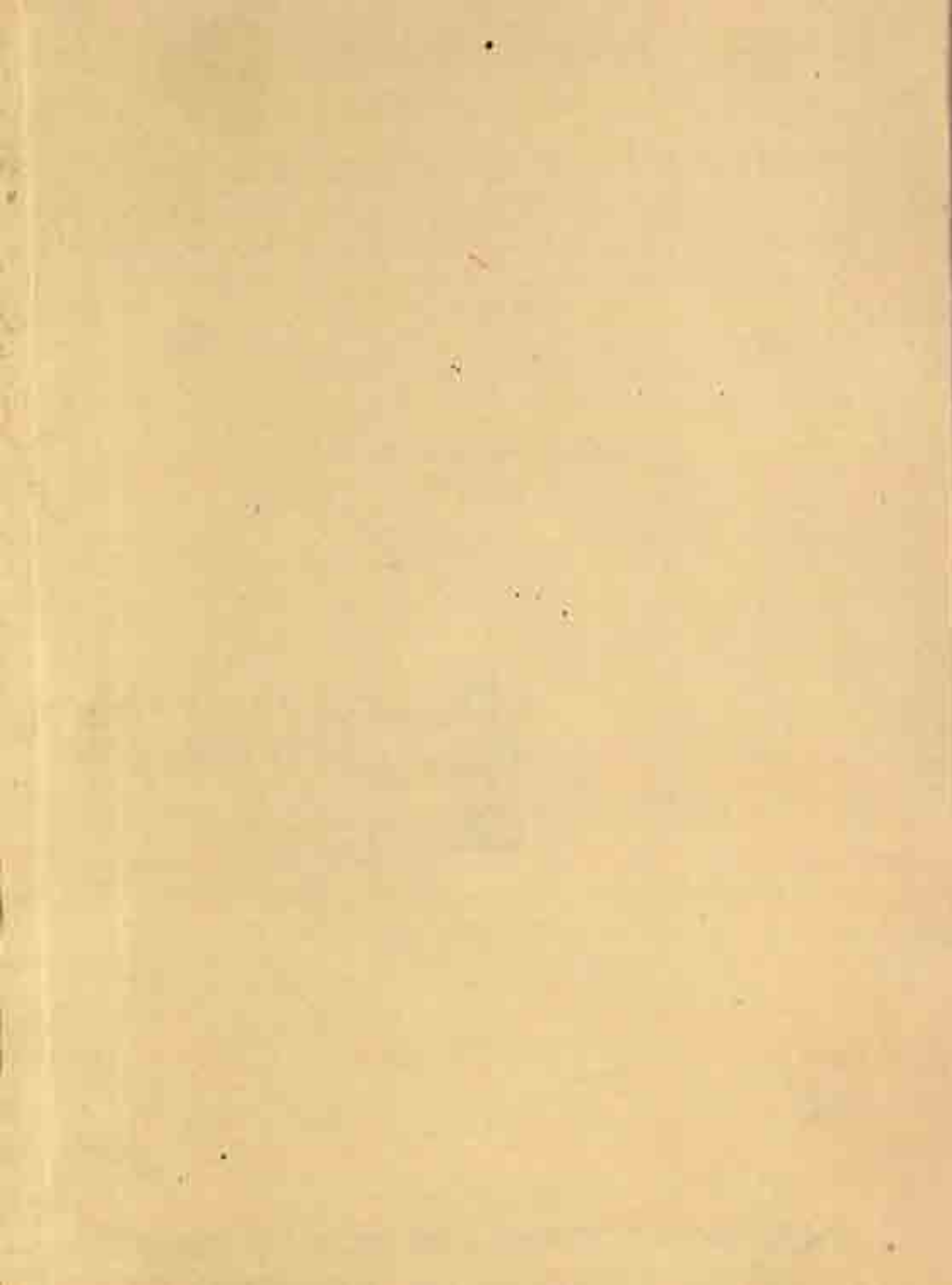
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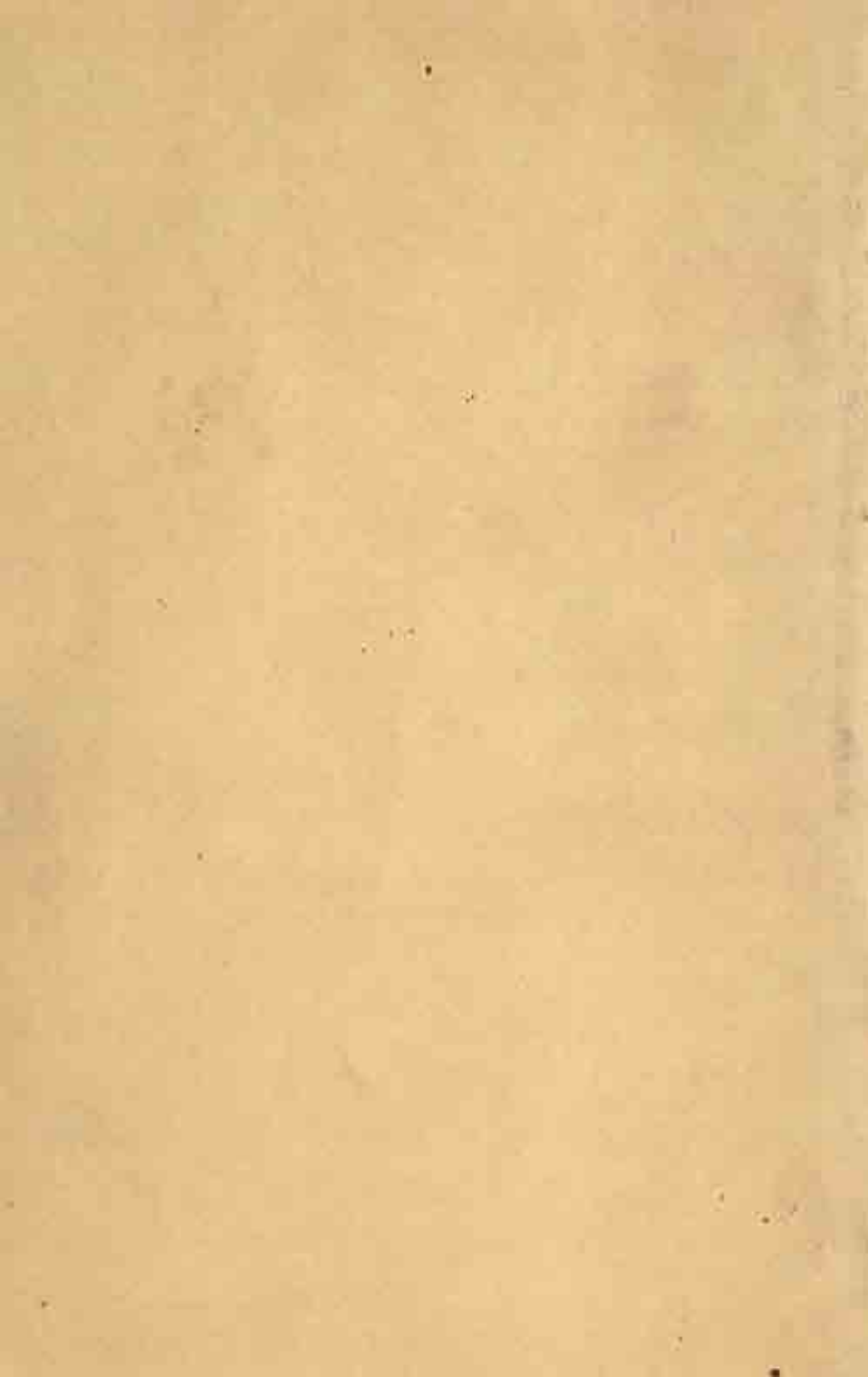
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CATALOGUE & GUIDE

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To

GANGA GOLDEN JUBILEE MUSEUM, BIKANER

36458

by

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Curator

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॥ध्या॥अथ तनुयसिगना इत्यदीपकासवेय॥ न. न. ग. ज. र. ज.
 परिचयसधारवजसंगसधादा. न. कु. स. म. त. न. व. र. न. मु. हा. व. न.
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PREFACE

TO understand the art of a nation is to understand its people. The aim of the publication, is to bring to light a classified catalogue of the exhibits on display in Ganga Golden Jubilee Museum at Bikaner. The institution is regional in character and intends to afford a clear picture of the region, along with its historical and aesthetic achievements through its varied collection, which is put on display in its six sections. A brief introduction is attached at the beginning of the catalogue of each section, with a view to estimate the value of the museum collection in the realm of Rajasthan's cultural heritage in particular and India in general.

I am thankful to my staff, specially Sri Hissamuddin Usta, artist, Sri Gopi Chandra Sewak, office assistant and Sri Prem Ratan Soni, catalogue clerk, without whose sincere co-operation, it was not possible for me to bring out the present catalogue in such a short time. My grateful acknowledgements are also due to all fellow workers in the field, whose scholarly papers I have utilised in preparing the introductory portions. They have been duly acknowledged in the footnotes. In the last, I may express my gratitude to the authorities of the Ministry of Education, Government of India, for providing necessary financial assistance for the publication of the present catalogue.

In spite of my best efforts there is every likelihood that editorial slips may have crept in here and there, for which I express my regret and assure the readers that they will be corrected in the future editions.

Vijai Shankar Srivastava
Curator



HISTORY OF THE MUSEUM

THE history of the museum at Bikaner (Rajasthan, India) goes back to the early decades of the present century. The engagement of Dr. Luigi Pio Tessitori, an Italian scholar, on 6th December, 1915 by Maharaja Sri Ganga Singh Ji, the then ruler of the state, for conducting the historical and bardic survey of the region, ushered a new era in the cultural arena of the state. With the indefatigable labours of the Italian scholar, who believed in the dictum — 'art is not a pleasure trip but a battle, a mill that grinds' — the survey proved a great success. A vast hoard of archaeological wealth, consisting of Proto-historic material remains, besides terracottas, sculptures, epigraphs, coins etc. of the subsequent periods, was brought to light. It paved the way for the establishment of a 'Temple of Muses' in the desert state of Bikaner.

It was in the year 1937 that the long cherished desire took final shape. At the time of the Golden Jubilee celebrations of the reign of Maharaja Sri Ganga Singh Ji, a building was got constructed at a cost of three and half lakh of rupees to house the art treasures acquired from the various parts of the state. To these were added a number of other objects of general interest, spared by the Maharaja himself, for the museum from his own palace. The institution named after him as 'Ganga Golden Jubilee Museum', was inaugurated by Lord Linlithgow, the then Governor-General of India, in the afternoon of the 5th November, 1937.

After a lapse of more than ten years, Maharaja Sadul Singh Ji, transferred the collection from the old museum building to 'Ganga Niwas' in the old fort, situated in the vicinity of the city, with a view to make the art-treasures on display in the museum, easily accessible to the common public. It remained there upto the year 1954.

Meanwhile, the necessity of a scientific museum building, equipped with all the modern facilities, was badly felt by the authorities. The result is the present building. It was got constructed by the enthusiasm of Kunwar Jaswant Singh Ji of Daudsar, the then Prime Minister of Bikaner.

State, who managed to procure funds from the Golden Jubilee Trust for the purpose. The collection was housed in the new building, which is round in shape, and was declared open to the public by Maharaja Sri Karni Singh Ji on 4th September, 1954. The museum is provided with a first rate auditorium which is one of the chief centres of the cultural activity of the city.

In the year 1950, the museum at Bikaner was taken over by the Government of Rajasthan. Since then it has been functioning as one of the Regional Museums of Rajasthan under the Directorate of Archaeology and Museums, Government of Rajasthan.

ARCHAEOLOGICAL SECTION

The discovery of more than hundred mounds¹ of proto-historic and historic affinities in Bikaner division, has pushed back the antiquity of the region to the chalcolithic times. In the early decades of the present century, Dr. Tessitori surveyed the area for the first time and collected material remains from the various mounds of the region. He was followed by eminent archaeologists like Aurel Stein² and A. Ghosh. The archaeological section of the museum has the proud privilege of housing the material collected by Dr. Tessitori, which chiefly consists of pot-sherds both painted and perforated, beads, blades, terracotta figurines etc. The proper study of these material remains, it is hoped, will unveil the glorious phase, which this region saw in the pre-Christian times. To them are added a few specimens of the so-called 'Ranga Mahal Culture', unearthed by the Swedish Expedition under the guidance of Dr. Hanna Rydh.³

The antiquities of the subsequent epochs, which are on display in this section, consist of terracottas, sculptures, bronzes and epigraphs.

TERRACOTTAS

Bikaner Museum is proud of having one of the largest collections of terracottas, belonging to the Early Gupta Period. These were brought to light⁴ and consequently acquired by Dr. Tessitori from the various mounds, situated along the dried up beds of the ancient rivers Sarasvati and Drisadvati (now known as Ghaggar), chief of them being Ranga-Mahal, Badopal, Pir-Sultān-ri-Therī, Mundā etc.

A few words, in connection with the size of these terracottas, will be not out of place to mention here. The biggest of them, though a torso (145 B.M.), measures 38" in length. Such colossal pieces in terracotta are somewhat rare. The themes depicted in these terracottas are varied—both religious and secular. Even the animal world has not escaped the eyes of the master-artists as can be seen in the depiction of elephant (230, 252 B.M.), ram (276 B.M.), lion (277 B.M.) etc. The figure of Garuḍa (223 B.M.), the vehicle of Viṣṇu, deserves special mention in this context. It is one of the earliest representations of the bird-vehicle in the Indian plastic art.

The sacred terracottas are chiefly Vaiṣṇavite and Śaivite ones and depict the themes from the lives of Lord Kṛishṇa and Śiva. Among the Kṛishṇa scenes, important are those which depict Govardhandhara (229 B.M.) and Dānalīlā (227 B.M.) aspects of the lord. A contemporary depiction of the Govardhandhara scene in Rajasthan, is found in the

¹ A. Ghosh, *The Rajaputana Desert—Its Archaeological Aspect*, Bulletin of the National Institute of Sciences of India, No. 1, 1952, pp. 37-42;

A. Ghosh, Lecture delivered at the Indian History Congress, Jaipur, 1951.

² Aurel Stein, *A Survey of Ancient Sites along the Lost Sarasvati river*, Geographical Journal, 1922, vol. 99, pp. 173-182.

³ Hanna Rydh, *Rangamahā Excavations Report* (1952-1953), Lund (Sweden).

⁴ Annual Report, Archaeological Survey of India (1917-18), Part 1, pp. 20-23.

Mandora Toranas, now preserved in the Sardar Museum at Jodhpur. The same theme has found place in the famous Osian Temples, about 32 miles northwest of Jodhpur, though a bit later in date. It seems that the Krishna cult was quite popular in the present Marwar region in olden times. We have the depiction of the same theme as well in stone from other parts of the country such as Mathura,⁵ Paharpur,⁶ Bhārat Kalā Bhavan,⁷ Varanasi (U.P.), in northern India; and Nuggahalli, Halebidu,⁸ Badami etc. in the South. The importance of the Bikaner Museum terracotta panel⁹ lies in the fact that it is the earliest extant depiction of the theme in the Indian plastic art. The theme received great impetus with the painters of Rajasthan in the 17th-18th century A.D., as is evidenced from the depiction of it on the beams of Phul Mahal in the old fort of Bikaner (*vide* 1016 B.M. in the painting section). The other Krishna theme, which found expression in Bikaner Terracottas, is that of Dānalīlā, i.e. Krishna demanding tribute from the milkmaids. This theme was also a favourite subject, like the one mentioned above, with the artists of Rajasthan, and one of the best depiction of the scene can be found in the form of manuscript painting of the *Bhāgavata Purāṇa* belonging to sixteenth century A.D., and now in the collection of Lalgarh Palace at Bikaner.¹⁰

Among the Śaiva terracottas¹¹ now on show in the gallery, mention may be made of those, which depict *Ekamukhalinga* and *Umā-Maheśvara* aspects of Lord Śiva. The details of these two plaques are most striking and deserve patient study. The *mukhasivalingas* of the Gupta Period have also been reported from Bharatpur and Kotah regions, though in stone.¹² Mewar has also yielded a few good specimens of a later date.¹³ The Bikaner Museum *Ekamukhalinga* seems to be

⁵ A crude stone image of Mathura Museum (No. D47), depicting the scene was dated as early as the Kuṣāṇa period by Dr. Ananda Coomaraswamy in 'A History of Indian and Indonesian Art', 1927, London, p. 235, fig. 102, but the same has now been correctly assigned by Dr. V. S. Agrawala to the seventh century A.D., cf. Journal U.P. Historical Society, Lucknow, vol. XXII (1949), p. 219.

⁶ K. N. Dikshit, Memoir Archaeological Survey of India No. 55, 'The Excavations at Paharpur, Bengal, 1938', p. 43, pl. XXVIII(C).

⁷ Annual Report, Archaeological Survey of India, 1926-27, pl. XLVI(d); B.C. Law Volume, Part 1, plate facing p. 516.

⁸ T. A. Gopinath Rao, Elements of Hindu Iconography, Vol. 1, part 1, pp. 214-215, pl. LXV-LXVI.

⁹ Annual Report Archaeological Survey of India, 1917-18 (part 1) pl. XIII, fig. 1; Goetz, Art and Architecture of Bikaner State, Oxford, 1950, fig. 5;

Dr. Satya Prakash, Journal Rajasthan Bharatī, Bikaner, Hindi, vol. IV, part 2-3, pp. 11-14 and plates;

R. C. Agrawala, Dharmayuga Weekly, Bombay, Hindi, vol. IV, part 35, dated 30th August 1953, pp. 1-2, pl. 1; Art Treasures: Bikaner Museum, Jaipur, 1960, pl. XXIV; Ballabh Saran, Rangmahal Excavation Report (1932-54), Lund (Sweden), pp. 203-206, pl. 2, etc.

¹⁰ Goetz, *op. cit.*, pl. 31.

¹¹ R. C. Agrawala, Two Śaiva Terracottas in Bikaner Museum. *Artibus Asiae*, Ascona (Switzerland), vol. XIX, part 1, pp. 61-65 and pl.

¹² For *Ekamukhi Sivalinga* see Sculptures: Bharatpur Museum, 1960, pl. V and its description; For Kaman Chatura-Mukha Sivalinga, consult Progress Report, Archaeological Survey, Western Circle, 1919, p. 65, pl. XVI.

¹³ *Ekalinga Ji* and *Kalyanpur 'Mukhasivalingas'*, both under worship in Mewar. For the photograph of the latter see Sculptures: Udaipur Museum, pl. XV.

one of the earliest representations in terracotta art of the country. The depiction of *yonī* just above the *liṅgam* in Bikaner piece is noteworthy. The bust of Śiva in this particular terracotta, is provided with a vertical third eye on the forehead. As regards the other terracotta which depicts 'Umā-Maheśvara' in combined *Kalyāṇasundara* and *Gaṅgādhara* aspects, two things are noteworthy. The first is the depiction of *Gaṅgā* in female form above and the second being the two side-faces of Śiva in his *Tri-mūrti* form, the central having a third eye. The only contemporary depiction of *Gaṅgā*¹⁴ in Rajasthan, is the handle of a vase unearthed from Sambhar (old Sākambhari, the capital of Chauhan in the subsequent periods) and now on display in Amber Museum. Besides these subjects, the consort of Śiva in her Mahiṣamardīnī form has also found depiction in Bikaner Terracotta.¹⁵ This aspect of the deity seems to be very popular in Rajasthan even upto this day and the earliest representation of the deity in Indian terracotta art is also from Rajasthan.¹⁶ It belongs to the beginning of the first century A.D. or the middle of the first century B.C. The terracotta plaque, discovered from Nagar (ancient Mālava-nagar in Jaipur unit), is now one of the proud collections of Amber Museum. It is reported that a few more contemporary terracottas of the same deity from Nagar are in the collection of the above museum. Hence it is a good testimony to the popularity of the Śakti cult¹⁷ in Rajasthan in the early centuries of the present era. The Bikaner Terracotta of the deity, belonging to Late Gupta Period, thus, is a welcome addition to this distinguished series. A number of stone plaques and statues of the deity, belonging to Post-Gupta, Early-Medieval and subsequent periods, have been discovered from various parts of Rajasthan.¹⁸ In the Rajput period, the deity held very important position, and was worshipped by the rulers and the common public alike under different local names. The archaeological section of Bikaner Museum is fortunate to possess the figures of this deity, belonging to Rajput period, both in stone (216 B.M.) and in bronze (489 & 490 B.M.). Of the other terracottas, having religious connotation, mention is important of the two pieces — the one depicting *Ajāṭkapāda* (224 B.M.) and the other (232 B.M.) possibly of *Chakra Puruṣa* or *Vāmana-avatāra* of Viṣṇu.

The majority of Bikaner Terracottas are secular in character and depict couples (231, 270, 271-72 B.M.) a few even in amorous pose; male bust (268 B.M.); female bust (225, 269, 275 B.M.), a few even in

¹⁴ D. R. Sahni, Sambhar Excavations Report, Antiquity No. 1092, p. 51, pl. IV(a) and XVI(a);

V. S. Srivastava, Depiction of *Gaṅgā* and *Yamunā* in Indian art, *Śodha Patrikā*, Udaipur, Hindi, vol. 11, part 3-4, pp. 92-102;

R. C. Agrawala, Depiction of *Gaṅgā* *Yamunā* in Rajasthan Sculpture, *Vardā*, Bikaner, Hindi, vol. 3, part 3, p. 19-20.

¹⁵ This piece is noticed here for the first time and still unpublished.

¹⁶ R. C. Agrawala, *Journal Lalit Kalā* Nos. 1-2, 1955, pp. 72-74, pl. 1.

¹⁷ For Śakti-cult in Rajasthan, see papers published by R. C. Agrawala in *Adyar library Bulletin*, vol. XIX, Nos. 1-2, pp. 37-46; *Artibus Asiae*, vol. XVII, Nos. 3-4, pp. 232-34; *Journal Bihar Research Society*, vol. XII, No. 1, pp. 1-12 etc.

¹⁸ R. C. Agrawala, *Sculptures*: Udaipur Museum, Jaipur, 1950, Introduction and pl. IV; *Lalit Kalā*, Nos. 1-2, p. 131, pl. LIII, fig. 3.

dancing posture (226 B.M.); a man in prone position on an elephant (230 B.M.) etc. A few words in connection with the 'Dress and Ornaments', depicted in these terracottas, will not be out of place. It will be better to quote Dr. Tessitori, the discoverer of these terracottas, in this context. To him, "A general and very characteristic feature of all these reliefs is the classical treatment of the drapery and of the hair, which at once betrays the influence of the Gandhāra school. The men are represented bare headed and beardless, with naked busts except for a collar-like ornament round their necks and a sort of narrow scarf thrown over one or both their shoulders. The females are represented variously, but mostly with naked or half naked busts, only partially covered, by a scarf hanging from their head down the back and gathered up over the arms, and partly Indian and partly classical ornaments."¹⁹ It is a matter of great surprise that the head-gear, bodice with short sleeves, skirt (*ghāgharā*) etc., shown in the Bikaner terracottas resemble with the dress worn by ladies even to this day in Marwar region.

Besides figures in terracotta, the area also yielded moulded and carved bricks, fragments of cornices, frames, friezes with acanthus leaf, chequered and squamellate designs, brackets, rosettes (236, 281, 301, 303, 307 B.M.) etc., which are also on display in the archaeological section of Bikaner Museum. Keeping in view this rich harvest of terracotta material from Bikaner region, there seems every reason to believe, as already opined by Herman Goetz²⁰ that "since the Śaiva and Vaiṣṇava terracotta reliefs found at Pir-Sultan, Ranga Mahal and Badopal have turned out to be characteristic Gupta works of the 4th and 5th centuries, it seems more probable that these foundations belonged to pyramidal temples of cruciform plan and decorated with set-in terracotta plaques such as have been excavated at Ahichchhatrā, Pahārpūr, Nandanagarh, Mahasthān, Bhītā, Medh, etc. Probably they were destroyed in the Hūṇa-Gurjara invasion."

(A) TERRACOTTAS

GARUḌA (223 B.M.)

Size : 7½" × 11"

Early Gupta Period

Pir-Sultan-ri-Theri

The bird possesses wings and is in couchant position. One of the earliest representations of the bird, vehicle of Lord Viṣṇu in the Indian Plastic art.

AJAIKAPĀDA (224 B.M.)

Size : 13" × 8"

Early Gupta Period

Rangamahā

¹⁹ Annual Report Archaeological Survey of India, 1917-18, part 1, pp. 22-23.

²⁰ Goetz, Art and Architecture of Bikaner State, Oxford, 1950, pp. 58 and 85.

The two-handed monster has a bovine head, human body and a single elephantine foot. He is shown standing. Flat sacred thread on the chest is worth notice.

FEMALE BUST (225 B.M.)

Size: $12\frac{1}{2}'' \times 8\frac{1}{2}''$

Early Gupta Period

Badopal

The woman is in standing posture, touching the ear with her left hand while with the right holding the left arm.

FEMALE BUST (226 B.M.)

Size: $12\frac{1}{2}'' \times 7''$

Early Gupta Period

Badopal

The woman is in dancing posture.

AN IDYLLIC SCENE (227 B.M.)

Size: $12\frac{1}{2}'' \times 10''$

Early Gupta Period

Rangamahar

Under a tree, a woman and a man are depicted standing. The lady has a pot on her head, probably filled with water or milk. It may be the representation of the famous *Dānatilā* scene, i.e., Kṛṣṇa demanding tribute from a milk-maid.

UMĀ-MĀHEŚVARA (228 B.M.)

Size: $14\frac{1}{2}'' \times 9''$

Early Gupta Period

Rangamahar

Śiva along with his consort Pārvatī seated on Nandin. Two attendants shown either side at the bottom.

GOVARDHANADHARA (229 B.M.)

Size: $14'' \times 9''$

Early Gupta Period

Rangamahar

Lord Kṛṣṇa uplifting mount Govardhana on his finger. The depiction of cows all around Kṛṣṇa deserves attention.

MAN ON ELEPHANT (230 B.M.)

Size: $12'' \times 10''$

Early Gupta Period

Rangamahar

An elephant carrying on his back a man in prone position.

PANEL WITH A MALE AND FEMALE FIGURES (231 B.M.)

Size: $11'' \times 12''$

Early Gupta Period

Badopal

The terracotta panel consists of male and female busts, having something in their hands. The upper garments, resembling the present-day dress used by the local people, deserve special attention.

STANDING MALE FIGURE (232 B.M.)

Size : 13" × 7"

Early Gupta Period

Rangmahal

The figure possesses a wheel-like halo, and so possibly be a depiction of *Chakra-Puruṣa* of Viṣṇu. Flat sacred thread on the chest.

EKAMUKHI SIVALINGA (233 B.M.)

Size : 10" × 6"

Early Gupta Period

Rangmahal

The *Mukhalinga* of lord Śiva, is flanked by two attendants, one being male and the other female. The *jaṭāmukuta* of the Lord deserves attention.

TERRACOTTA BRICK (236 B.M.)

Size : 8" × 10"

Early Gupta Period

Rangmahal

This carved brick in terracotta has leaf pattern. Finely executed.

LARGE SIZE TORSO (245 B.M.)

Size : 38" × 10"

Early Gupta Period

Pir-Sultan-ri-Theri

This torso of a woman, the biggest terracotta piece in the collection of Bikaner Museum, is a fine specimen of the terracotta art of this region. The figure is shown with transparent drapery and the ornaments depicted therein deserve attention.

ELEPHANT (252 B.M.)

Size : 8" × 9"

Early Gupta Period

Munda

The animal with fine polish has twisted trunk as if with some prey into his clutch.

TORSO (255 B.M.)

Size : 11" × 6"

Early Gupta Period

Pir-Sultan-ri-Theri

A relief depicting some human figure with broken head and limbs. Highly mutilated and defaced.

BUST OF A MAN (268 B.M.)

Size: 13" x 7"

Early Gupta Period

Badopal

This male bust is looking towards his right. The right hand is broken whereas the left one is touching the waist. Scarf on the body deserves attention.

BUST OF A WOMAN (269 B.M.)

Size: 12" x 11"

Early Gupta Period

Badopal

Looking towards her right, the female bust is shown carrying something (pot ?) in her hand. The ornaments and dress of the figure, exquisitely carved, deserve patient study and include necklace, vertical elongated earrings, bangles, bodice, *odhani* and *ghāghrā* etc.

PANEL WITH TWO BUSTS (270 B.M.)

Size: 12" x 14"

Early Gupta Period

Badopal

The figure on the right is a female one and the left one seems to be male but it is difficult to say the same with certainty as the latter is highly mutilated and defaced.

BUST OF A MALE FIGURE (271 B.M.)

Size: 12" x 6"

Early Gupta Period

Badopal

This male bust, looking to his left, has circular plain necklace and V shaped scarf on the body. His right hand is shown on his waist. Traces of female hand on the shoulder of this terracotta suggest that it is a part of some panel depicting amorous couple.

BUST OF FEMALE FIGURE (272 B.M.)

Size: 12" x 6"

Early Gupta Period

Badopal

Ornaments and dress finely carved throughout this female bust deserve notice and this is much similar to No. 269 B.M. The woman looking towards her right has also the traces of male hand on her shoulder and suggest that Nos. 271 & 272 B.M. are the fragments of the same panel, depicting amorous couple.

MALE FIGURE (273 B.M.)

Size: 10" x 6"

Early Gupta Period

Suratgarh

The male figure, bending towards his left in unique posture, has his both feet curved towards left in unusual form.

GROUP (274 B.M.)

Size: 12" × 7"

Early Gupta Period

Hanumangarh

The group consists of two female figures, the one sitting a bit higher than the other. The hands of both the figures are mutilated and faces missing.

FEMALE BUST (275 B.M.)

Size: 13" × 8"

Early Gupta Period

Badopal

Bust of a lady, looking towards her left, possesses something like a bag in her right hand, whereas the left hand holds its strings. Round, flat necklace and V shaped ornament in between the bosom deserve attention.

HEAD OF A RAM (276 B.M.)

Size: L. 2"

Early Gupta Period

Munda

It is the head of a ram in terracotta.

HEAD OF A LION (277 B.M.)

Size: L. 4"

Early Gupta Period

Munda

It is the head of a lion in terracotta in a crude form.

CARVED BRICK (281 B.M.)

Size: 6½" × 6"

Early Gupta Period

Suratgarh

Square in shape, the brick has leaf pattern.

CARVED BRICK (301 B.M.)

Size: 10" × 15"

Early Gupta Period

Hanumangarh

Rectangular, large size brick, with circular and curved loops.

CARVED BRICK (303 B.M.)

Size: 15" × 13"

Early Gupta Period

Rangamahar

This big terracotta brick has bold flower pattern, finely executed.

CARVED BRICK (307 B.M.)

Size: 8" × 6"

Early Gupta Period

Rangamahar

This rectangular brick has three vertical bands carved with lotus — both full and half, and other designs.

MAHIṢĀSURAMARDINĪ (1888 B.M.)

Size: 8" × 3"

Late Gupta Period

Bhadrakali

The four handed deity is shown trampling under her feet the demon in the form of a buffalo, in the act of killing him through her trident. It is one of the unique terracotta plaques from Rajasthan depicting the deity in the art of the Gupta Period.

STONE SCULPTURES

The region of Bikaner is very poor, as far as the bulk of stone sculptures is concerned, the chief reason, certainly being the general dearth of stone in the area, still it has supplied a few masterpieces of the Early Mediaeval Art. In spite of this fact the archaeological section of Bikaner Museum is fortunate to have nearly a dozen and a half select sculptures on display, chiefly pertaining to Jaina faith, besides a few depicting miscellaneous subjects including deities of the Hindu pantheon. They range in date from 9th to 16th century of the Christian era.

Among the Jaina sculptures, the foremost is the colossal marble image of Sarasvatī (203 B.M.) from Pallu in Bikaner division. The discoverer, Dr. Tessitori, was fortunate to acquire two such images of the same deity. One of them is now in the National Museum of India at New Delhi and the other adorns the archaeological section of the Bikaner Museum. The image has been highly praised by art connoisseurs and scholars²¹ and is called to be the 'greatest masterpiece of the Mediaeval Indian Art.' Goetz associates them with the mature Solanki style. The superb ornamentation adds an enchanting charm and awaits minute study. The long nails of the deity have been identified with the *Ketaki-nakha* mentioned in the *Mānsvollāsa* (3/1192) of poet Someshwar. The detailed study of the image, with this perspective, along with contemporary literature itself, is an interesting subject.

This highly ornamented image of the standing Goddess of Learning has seated Jina figures above, which suggest her association with the Jaina faith. Images of other Hindu gods and goddesses, worshipped

²¹ Goetz, *op. cit.*, p. 86, figs. 9 & 10; K. M. Munshi, *Saga of Indian Sculpture*, pl. 8; Stella Kramrisch, *Sculpture of India: Art Treasures: Bikaner Museum*, cover page and pl. XXXII; *Museum and Art Galleries*, p. 37; Sagat Singh, *Journal Rajasthan Bharati*, Bikaner, vol. 3, part 2, pp. 63-66; V. S. Agrawala, *Hindustan weekly*, 7th November 1948; Bikaner Golden Jubilee Volume, p. 78.

by Jains, are not wanting in Rajasthan. We have reasons to believe that 'Mahiṣāsūramardini' was worshipped by Jains under the nomenclature 'Sachiyā' or 'Sachhikā devī', at least in Marwar.²² Similarly Mewar has yielded a unique image of Jaina Kubera (7th-8th century A.D.) now on display in the museum at Udaipur.²³

There are a number of stone sculptures on display. These depict Jaina Tirthankaras, usually shown seated in meditation. Most of them are inscribed, and important among them being Ādinātha dated S. 1500 (198 B.M.), Sambhavanātha dated S. 1501 (205 B.M.) and Mahāvīra dated S. 1232 (1660 B.M.)²⁴

Of the images of the Hindu deities, the earliest is a mutilated image depicting Umā-Maheshwar (220 B.M.) from Pallu, dating to the early Chālmāna period.²⁵ This subject is too frequent in Rajasthan sculpture, and one of the earliest representation (228 B.M.), though in terracotta, of the same also forms part of the collection of Bikaner Museum. The icons of Mahiṣāsūramardini (216 B.M.) from Pūgal²⁶ and Lakshmī-nārāyaṇa (1755 B.M.) from Jajjhū, are late sculptures belonging to 15th-16th century A.D. A few *Parikaras* (arches) of some sculptures are also on display. They are made of white as well as black stones.

Of the miscellaneous pieces, mention may be made of the frieze (210 B.M.) from Ratangarh and a small stone panel (1689 B.M.) depicting a lady with a babe. The former, a group of male and female dancers, has been called by Goetz 'a small masterpiece'. The head decoration, dress and various musical instruments, are interesting and throw a light on the fashion of the contemporary period. The second panel acquired from Pallu, may be the representation of Yaśodā with Kṛishṇa.

²² R. C. Agrawala, *Adyar Library Bulletin*, vol. XIX, part 1-2, pp. 37-39; *Artibus Asiae*, vol. XVII, part 3-4, pp. 232-235; *Jain Antiquary*, June 1954, pp. 1-5; *Maru Bharati*, Hindi, July 1955; *J.B.B.R.A.S.*, vol. 29, part 2, pp. 63-66.

²³ *Sculptures: Udaipur Museum*, pl. X; R. C. Agrawala, *Journal Indian Museum*, vol. XII, pl. VII.

²⁴ For details of inscription on them consult Agar Chand Nahata, *Bikaner Jain Lekha Sangraha*, pp. 298-300; P. L. Solanki, *Sodha Patrika*, Udaipur, vol. 12, part 1, p. 61-73.

²⁵ Goetz, *op. cit.*, p. 85, fig. 8; *Art Treasures: Bikaner Museum*, pl. XXXI; *Indian Sculpture in the John & Mable Ringling Museum of Art, University of Florida Monographs, Humanities No. 6*, 1961, Fig. J.

²⁶ Goetz, *op. cit.*, p. 89, fig. 20; *Art Treasures: Bikaner Museum*, pl. XXX.

(B) SCULPTURES

KICHAKA (190 B.M.)

Size: 10" × 12"

Findspot — Unknown

Kichaka, the upper portion of a pillar of some temple. The body of the figure is curved with face upward.

ĀDINĀTHA (198 B.M.)

Size: 14½" × 12"

Findspot — Unknown

S. 1500

The figure of the first Jaina Tirthaṅkara in yellow Jaisalmer stone is inscribed.

JAINA SARASVATĪ (203 B.M.)

Size: 56" × 37"

11th century A.D.

Pallu

Carved in white *makarāṇā* marble, this figure of four-handed Sarasvatī, the goddess of learning, is one of the proud collections of Bikaner Museum. This colossal image of the goddess surmounted by a highly carved *parikara* is surrounded by miniature Jina figures. The image, which has been said to be 'the greatest masterpiece of Mediaeval Indian art', contains lotus (*Sanāl Kamāl*), manuscript (*pustaka*), rosary (*varada cum akṣha*) and water pot (*kamaṇḍalu*) respectively in the four hands. The long nails of the deity deserve notice.

SAMBHAWANĀTHA (205 B.M.)

Size: 19" × 16"

S. 1501

The inscribed image of the third Jaina Tirthaṅkara Sambhawanātha, in yellow Jaisalmer stone, was consecrated on the third day of the bright half of Vaiśākha in the year S. 1501. The symbol horse is visible and the nose of the god is broken.

DANCERS (210 B.M.)

Size: 12" × 20"

11th century A.D.

Ratangarh Fort

The frieze depicts dancing figures, both male and female. The rhythmic grace of the figure is imposing.

MAHIṢĀSURAMARDINĪ (216 B.M.)

Size: 19½" × 10½"

S. 1475

Pugal

Made of yellow Jaisalmer stone, this eight-handed figure of the goddess Mahiṣāsuramardini, called *Ghantālī*, was set up by Rāo Kelan of

Pugal in S. 1475 (A.D. 1418-19). The face of the deity is mutilated and the demon in human form is shown coming out of the de-truncated head of the buffalo.

UMĀ-MAHEŚVARA (220 B.M.)

Size: 15" × 13"

c. 11th century A. D.

Pallu

This fine piece, though the upper portion being completely mutilated, depicting Lord Śiva with his consort in *ālingana* pose seated on bull 'nandin', is reminiscent of the high watermark which Pallu area reached in the realm of plastic art in olden times.

NEMINĀTHA (1659 B.M.)

Size: 21" × 17"

12th century A.D.

Amarsar

The figure of the twenty-second Jaina Tīrthaṅkara Neminātha is in *makarāṇḍa*. He is shown seated in meditation. His cognisance conch-shell (*śankha*) is carved below.

MAHĀVĪRA (1660 B.M.)

Size: 17" × 14"

S. 1232

Amarsar

The inscribed image of the last Jaina Tīrthaṅkara Mahāvīra is also in *makarāṇḍa*. He is also shown seated in meditation. It is learnt from the inscription that the image was consecrated by Ratnaprabhasūri.

STONE PANEL (1689 B.M.)

Size: 15" × 7½"

11th-12th century A.D.

Pallu

The panel depicts a lady being suckled by a babe. She is flanked by attendants.

LAKSHMĪNĀRĀYAṆA (1755 B.M.)

Size: 23" × 12"

15th-16th century A.D.

Jajjhu

Viṣṇu along with his consort Lakshmi in *ālingana* pose are seated on Garuḍa in human form. The piece is made of black stone.

PARIKARA (1827 B.M.)

Size: 26" × 18"

12th-13th century A.D.

Findspot — Unknown

Made of black stone, this carved arch of some sculpture, has been shown uplifted on the clubs of the two attendants standing on either side at

the bottom. The arch contains the figures of Gandharvas, surmounted by two elephants. In the centre at the top is depicted a male figure playing on *myidanga* and is flanked by male and female figure on either side. The hair decoration of the figures deserves attention.

PARIKARA (1828 B.M.)

Size: 24" × 17"

12th-13th century A.D.

Findspot — Unknown

Similar to above except a little smaller in size.

PARIKARA (1829 B.M.)

Size: 26" × 16"

13th-14th century A.D.

Findspot — Unknown

Made of white marble, this is also an arch of some sculpture. In the centre, at the top, is shown a seated figure playing on the conch-shell and is flanked by two elephants surmounted by figures playing on trumpets. Below the animal are carved flying figures both male and female. The whole arch is lifted on the clubs of the two standing attendants shown below.

PARIKARA (1830 B.M.)

Size: 23½" × 16½"

13th-14th century A.D.

Findspot — Unknown

Similar to above, though a little smaller in size. In the centre at the top (i.e. *lalāṭa bimba*), is carved a three-faced figure. The central face is shown playing on conch-shell and the remaining two faces on trumpets.

BRONZES

The discovery of a hoard of sixteen images from Amarsar, distant about 70 miles from Bikaner, on the seventh day of the bright fortnight of the month of Chaitra in S. 2013 (A.D. 1956), has added a lot to our existing knowledge of the artistic achievements of Mārwar region. Of these, two (1659, 1660 B.M.) are stone sculptures and the rest being metal sculptures. Soon after the discovery, this art treasure was acquired and now it forms part of the rich collection of Bikaner museum.

Recently it has been suggested by scholars that after the Gupta Period, there arose an independent 'School of Art in the Ancient West', which chiefly comprised of Gujarat, Saurashtra and the adjoining areas of Rajasthan such as Marwar, Sirohi, Mewar, Bagada etc. In fact, this part of Rajasthan was either in the direct sway of Gujarat or under its complete influence. It is also corroborated by epigraphic and literary sources. The copper plate inscription of Bhojadeva I and Kalinjar Inscription (both of them belong to the 9th century A.D.) speak of it as '*Gurjaratrābhūmi*' and '*Gurjaratrāmaṇḍal*'.²⁷ On the testimony of Chinese traveller, Yuan Chwang, its capital was *Bhinnamāl*

²⁷ *Epigraphia Indica*, Vol V, pp. 210-211.

(modern Bhīnmāl in Marwar). Lāmā Tārānātha actually refers to one Śringadhār or Sārangadhār of the Marudeśa, as the principal artist born in the reign of Śīla. U. P. Shah has identified Śīla of Tārānātha with Śilāditya I of Vallabhi, who flourished in the later half of the 6th century A.D.

In view of the above informations, there seems every reason to agree with U. P. Shah and R. C. Agrawala about an independent 'School of Art in the Ancient West' which flourished in Gujarat, Saurashtra and south western Rajasthan after 5th century A.D. Actual specimens of this school, in the form of stone and metal sculptures, have been brought to light recently.²⁸ Bronzes of this School have been reported from Vasantgadh, Ajāri etc. in Rajasthan,²⁹ and Akotā³⁰ (Baroda) in Gujarat. All of them pertain to Jaina faith. Amarsar bronzes, now in Bikaner Museum, also seem to be the products of this art-tradition though a little later in date. It is hoped that the Bikaner Museum bronzes will unveil new facts, when properly studied.

The bronzes from Vasantgadh, now in the Jaina temple at Pinḍa-wādā in Sirohi, are the earliest bronzes so far discovered from Rajasthan excluding the so called Gupta bronzes in the collection of the Chintamani Temple at Bikaner, whose authenticity is yet a matter to be ascertained. Of the Vasantgadh bronzes, the earliest is dated S. 744 (A.D. 687), and is carved by *Śilpi Śivanāga*. The bronzes of this group continue upto 11th-12th century A.D., as is evidenced by the dated Jaina images from Ajāri in Sirohi and the newly discovered bronzes from Amarsar in Bikaner.

Now to come to Amarsar bronzes.³¹ Out of the fourteen, nine are inscribed. Six of them are even dated and range from S. 1063 to 1160 (A.D. 1006 to A.D. 1103). The biggest of them, is 12" in height. They have been provided with pedestals of the usual type, except the female deity (1674 B.M.), who is shown standing on lotus-pedestal,

²⁸ For stone sculptures: R. C. Agrawala, Some Unpublished Sculptures from South Western Rajasthan, *Lalit Kālā*, No. 6, pp. 63-71; R. C. Agrawala, Sculptures: Udaipur Museum, Jaipur, 1960; U. P. Shah, Ancient Sculptures from Gujarat and Saurashtra, *Journal of Indian Museum*, Vol. VIII, pp. 49-57; U. P. Shah, Gupta Sculptures from Idar State, *ibid.*, Vol. IX, pp. 90-103; U. P. Shah, A few Brahmanical Sculptures in the Baroda Museum, *Bulletin of Baroda Museum*, Vols. X-XII; U. P. Shah, Sculptures from Samala Ji and Roda, Special number of the *Bulletin of Baroda Museum*; Goetz, Gupta Sculptures from Northern Gujarat, *Journal of the Gujarat Research Society*, Vol. XIV, No. 1, pp. 1-5 etc.

²⁹ For Vasantgadh and Ajari Bronzes: Muni Kalyanvijaya Ji, Nagari Pracharini Patrika, Varanasi, New Series, Vol. 18, part 2, pp. 221-231; U. P. Shah, Bronze Hoard from Vasantgadh, *Lalit Kālā* Nos. 1-2, pp. 55-65; U. P. Shah, Vasantgadh Ki Prachin Dhatu Pratimayen, Sri Yateendrasuri Abhinandan Grantha, Hindi Section, pp. 204-212.

³⁰ For Akota Bronzes see U. P. Shah, A female *chauri*-bearer from Akotā and the School of Ancient West, *Bulletin of the Prince of Wales Museum, Bombay*, Vol. I, part 1; U. P. Shah, *Lalit Kālā*, Nos. 1-2, pp. 55-65; Goetz, Handbook: Baroda Museum, pls. VI-VII; U. P. Shah, Akotā Bronzes, *Memoir, Deptt. of Archaeology, Govt. of Bombay*.

³¹ R. C. Agrawala, *Rajasthan Bharati*, Vol. 6, parts 3-4, pp. 72-73; Agar Chand Nahra, *Bikaner Lekha Sangraha*, pp. 409-410.

circular in shape. [Compare the same with the similar bronze from Akotā, illustrated by Goetz, in the Handbook of the Collection: Baroda Museum on pl. VII (2) and U. P. Shah, Akotā Bronzes, Cover page & pl. 42-43.]

Like the Vasantagadh, Ajāri and Akotā bronzes, the Amarsar bronzes also pertain to Jaina faith and depict various Tirthaṅkaras in *Ēkatīrthi*, *Triīrthi* and *Pañchatīrthi* forms, the chief being Ādinātha and Pārśvanātha. On one of the bronze *paṭṭa* (1666 B.M.) from Amarsar, dated S. 1136, all the twenty-four Tirthaṅkaras have been depicted. The Jaina figures, in the form of *Chaturamukha Samvatsaraṇa* (1672 B.M.), have also found place in the Amarsar hoard. The other important features of these images are the depiction of Kubera, Ambikā, and *Graha* figures, the last—being usually in the form of *Navagraha* but sometimes (1662 B.M.) even *Aṣṭagraha*. Figures of the female deities (1664, 1674 B.M.) have also been made. The inscription on these bronzes are also important and furnish the names of Jaina saints, sects, individuals and alike.

Apart from Amarsar bronzes, the museum also possesses a few mediaeval Jaina bronzes of Chandraprabhā (492 B.M.) and Ādinātha (493 B.M.). They are also inscribed and the latter is dated in S. 1422. A very late Jaina plaque (494 B.M.) in metal, known as *Navapādāyantrabimba*, dated S. 1922 (?), is another Jaina exhibit in the bronzes section which deserves a passing reference.

The Hindu bronzes, in the collection, consist of figures of Viṣṇu (482 B.M.), Lakṣmīnārāyaṇa (486 B.M.), Mahiṣamardīnī (489, 490 B.M.), Dattātreya (485 B.M.) etc., dating to the mediaeval period. The disc (*chakra*, 487 B.M.) and conch (*śankha*, 488 B.M.) of Viṣṇu are also on display.

The gilded image of Buddha (491 B.M.) and goddess Tārā (481 B.M.) are good specimens of the Tibetan art in the museum. The latter is a colossal piece, measuring twenty-seven inches in height. Specimens of two 'Ārti's (500, 1739 B.M.), i.e. candle lamps, deserve mention among miscellaneous exhibits in metal on display.

(C) BRONZES

ĀDINĀTHA PAÑCHATĪRTHĪ (1661 B.M.)

Size: 12" × 8"

S. 1063

Amarsar

The main figure, seated in meditation, is Ādinātha flanked by Tirthaṅkaras in *kāyotsarga mudrā* on either side. Below them are seated Ambikā and Kubera. Gandharvas have been depicted at the top. The depiction of *Navagrahas* at the bottom including serpentine bodied *Ketu*, deserves special attention. The inscription of five lines at the back tells that the bronze was got prepared by Alhaka.

PĀRŚVANĀTHA TRITĪRTHĪ (1662 B.M.)

Size: 11" × 9"

c. 9th century A.D.

Amarsar

The main figure is that of Pārśvanātha, the twenty-third Jaina Tirthaṅkara, who has a canopy of seven-headed serpenthood. On either side of him are standing Jaina figures, under which are carved seated Kubera and Ambikā respectively on their vehicles, e.g. elephant and lion. The depiction of *Aṣṭagrahas* at the bottom adds a charm to the bronze. The inscription of three lines in *Kuṭila* Script at the back speaks that the image was got prepared by one Durgarāja.

PĀRŚVANĀTHA TRITĪRTHĪ (1663 B.M.)

Size: 6½" × 4½"

S. 1104

Amarsar

Details as above except that *Navagrahas* are carved instead of *Aṣṭagrahas*. It is learnt from the inscription at the back, that the image was got prepared by the son of Kān. Mālhua in S. 1104 (A.D. 1047).

JAṬĀDHĀRĪ DEVĪ seated on horse (1664 B.M.)

Size: 4½" × 2½"

S. 1112

Amarsar

The deity possesses four hands, containing different weapons such as bow, arrow, shield and conch (?). The image, according to the inscription on the pedestal, was got carved by Chāhar, son of Sāda.

TRITĪRTHĪ (1665 B.M.)

Size: 9" × 6"

S. 1127

Amarsar

The main figure has a lotus halo. He is flanked by standing Jaina figures either side. Kubera and Ambikā are also shown seated on both the sides of the pedestal of the main deity. Flying figures (*Gandharvas*) at the top and *Navagrahas* at the bottom, deserve notice. The image was got prepared by Amradeva, son of Usabha of the Uksha Gachha.

CHATURVIMŚATI PAṬṬA (1666 B.M.)

Size: 8" × 4½"

S. 1136

Amarsar

On this bronze *paṭṭa*, all the twenty-four Jaina Tirthaṅkaras are depicted, the main figure being that of the first Tirthaṅkara, Ādinātha. Kubera and Ambikā are shown seated below as usual. The *Navagrahas* are also carved in a row at the bottom. There is an inscription of one line at the back.

PĀRŚVANĀTHA PAÑCHATĪRTHĪ (1667 B.M.)

Size: $6\frac{1}{2}'' \times 3\frac{1}{2}''$

S. 1160

Amarsar

The main figure of Pārśvanātha, with a seven-headed serpenthood canopy, is flanked by standing Jaina figures either side. On both the sides of the canopy, there are seated miniature Jaina figures. There are *Navagraha* figures in a row at the bottom. The image was got prepared by a son of Manorathāchārya of Kūrchapurī Gachha, named Udayachha (?) Rūpa.

ĀDINĀTHA PAÑCHATĪRTHĪ (1668 B.M.)

Size: $6'' \times 4''$

10th-11th century A.D.

Amarsar

The main figure is Ādinātha, who is surrounded by four other Tīrthaṅkaras. Flying figures above, Kubera and Ambikā below are depicted. The inscription at the back tells that the image was got carved by Satyadeva.

PĀRŚVANĀTHA TRITĪRTHĪ (1669 B.M.)

Size: $5\frac{1}{2}'' \times 3''$

10th-11th century A.D.

Amarsar

The main figure has seven-headed serpenthood canopy. The lotus pedestal (*kamalāsana*) is devoid of *Graha* figures. The bronze is inscribed at the back.

PĀRŚVANĀTHA TRITĪRTHĪ (1670 B.M.)

Size: $7\frac{1}{2}'' \times 6''$

10th-11th century A.D.

Amarsar

The main figure, Pārśvanātha with a canopy of seven-headed serpenthood, is flanked by two standing Jina figures either side. Seated Kubera and Ambikā are shown at the bottom. No inscription.

PĀRŚVANĀTHA (1671 B.M.)

Size: $7'' \times 3''$

10th-11th century A.D.

Amarsar

Ekatīrthī Pārśvanātha with a canopy of seven-headed serpenthood. Devoid of inscription.

CHATURMUKHA SAMVASARĀṆA (1672 B.M.)

Size: $4'' \times 1\frac{1}{2}''$

10th-11th century A.D.

Amarsar

In the form of a miniature temple with pinnacle (*śikhara*), containing Jaina figures in meditation in niches on all the four sides. No inscription.

PĀRŚVANĀTHA TRITĪRTHĪ (1673 B.M.)

Size: 6" × 3"

10th-11th century A.D.

Amarsar

The main figure is the twenty-third Tirthaṅkara Pārśvanātha, with a canopy of seven-headed serpenthood, flanked by two standing Jina figures under whom are depicted seated Kubera and Ambikā. The *Navagrahas* in a row are carved at the bottom. Devoid of inscription.

STANDING FEMALE (1674 B.M.)

Size: 12" × 4"

10th-11th century A.D.

Amarsar

This unique bronze of a standing lady, probably a deity or a donee, is a fine specimen of the metal art in Marwar area. The two-handed figure, with a lotus stem (?) in one of the hands, is standing on a lotus pedestal (*kumalāsana*). The dress, ornament and headgear deserve special attention. The image may be the depiction of *Padmasrī*. Devoid of inscription.

BUDDHIST GODDESS TĀRĀ (481 B.M.)

Size: 27" × 20"

15th-16th century A.D.

Tibet

This colossal metal image of the Buddhist goddess Tārā, is a fine example of the Tibetan art.

VIṢṆU (482 B.M.)

Size: 9" × 5"

15th-16th century A.D.

Findspot—Unknown

The four-handed Viṣṇu, the preserver of the Hindu Trinity, has been depicted standing. The halo and arch behind, are carved with floral designs.

GROUP (483 B.M.)

Size: 8½" × 5½"

15th-16th century A.D.

Findspot—Unknown

The group consists of a four-handed female deity seated on a lotus pedestal, flanked on right by a four-handed standing male figure. The face and weapons in the hands of both the figures, have been defaced, making their identification difficult. The five-headed serpenthood above suggests the figures to be Balarāma-Revatī (?).

VIṢṆU ALONG WITH THE FEMALE DEITIES (484 B.M.)

Size: $4\frac{1}{2}'' \times 1\frac{1}{2}''$

15th-16th century A.D.

Findspot—Unknown

It is a group of three independent bronzes, depicting Viṣṇu, Śrī-devī and Bhū-devī. The upper hands of the Viṣṇu figure contain disc (*chakra*) and conch (*śankha*) whereas one of the lower hands is in *varada* and the other touching the waist. The god has *kirīṭa-mukuta* on his head. The female deities, measuring $3\frac{3}{4}'' \times 1\frac{1}{4}''$ each, are two-handed.

DATTĀTREYA (485 B.M.)

Size: $4'' \times 2''$

15th-16th century A.D.

Findspot—Unknown

The deity has three faces and six hands. A human skull above the middle face deserves attention.

LAKSHMĪNĀRĀYAṆA (486 B.M.)

Size: $5\frac{1}{4}'' \times 2\frac{1}{4}''$

15th-16th century A.D.

Findspot—Unknown

Nārāyaṇa (Viṣṇu) with his consort Lakshmi, seated on his left lap, are shown on a circular pedestal in *ālingana* pose. Both the figures have *kirīṭa-mukuta*.

CHAKRA (487 B.M.)

Size: $6'' \times 3\frac{1}{2}''$

15th-16th century A.D.

Findspot—Unknown

The disc (*chakra*), one of the weapons of Viṣṇu, is affixed on a pedestal. The disc has eight spokes.

ŚANKHA (488 B.M.)

Size: $6\frac{1}{2}'' \times 4''$

15th-16th century A.D.

Findspot—Unknown

The conch (*Śankha*) is also affixed on a pedestal.

MAHIṢĀSURAMARDINĪ (489 B.M.)

Size: $6\frac{1}{2}'' \times 4''$

15th-16th century A.D.

Findspot—Unknown

The eight-handed deity is shown killing the demon with the trident. Her *vāhana* lion is also depicted chasing the demon in a fierce mood.

MAHIṢĀSURAMARDINĪ (496 B.M.)

Size: 7" × 5"

15th-16th century A.D.

Findspot — Unknown

The eight-handed deity is also shown here, killing the demon with her trident. Her vehicle lion is depicted on one side and the demon in human form on the other, whereas the head of the buffalo in between the two. The goddess contains a skull in her lowermost right-hand.

BUDDHA (491 B.M.)

Size: 8" × 4½"

17th-18th century A.D.

Tibet

This gilded image of Buddha in meditation is shown on the lotus pedestal. The bronze is a good specimen of Tibetan metal art.

CHANDRAPRABHA PAÑGHATĪRTHĪ (492 B.M.)

Size: 6" × 3½"

15th century A.D.

Findspot — Unknown

This inscribed bronze, depicting the eighth Jaina Tīrthaṅkara, Chandraprabha in the centre, was got prepared by Hemādhi, son of Sāh. Hemaka of the Ukeśa family and consecrated by Jinaprabha Sūri of the Khartara-gachha.

ĀDINĀTHA (493 B.M.)

Size: 5½" × 3"

S. 1422

Findspot — Unknown

The image, depicting the first Jaina Tīrthaṅkara Ādinātha, was got prepared by Sāh. Prathamsāh, son of Sāh. Gayadhar and consecrated by Jain pontiff Jinodaya Sūri on the 6th day of the bright half of Vaiśākha in Samvat 1422.

JAIN PLAQUE (494 B.M.)

Size: 5½" × 5"

S. 19 (22?): 19th century A.D.

Findspot — Unknown

The inscribed plaque, technically known as *Navapāda-yantra-bimba*, was got prepared by Rājā Dhanpat Singh and consecrated by Sarvasūri of Bangadesa. The figure in the centre is anointed by two elephants which are surmounted by a seated Jaina figure at the top.

ĀRATĪ (500 B.M.)

Size: 12" × 5"

19th century A.D.

Findspot — Unknown

There is provision for twenty-five candles at a time. They have been provided on the figures of serpent, elephant, tower and human attendants.

ĀRATĪ (1739 B.M.)

Size: 6" × 2½"

19th century A.D.

Findspot—Unknown

Provision for lightening on the raised trunk of an elephant in metal.

EPIGRAPHS

The epigraphs in the collection are in the form of Seal; Memorial Stone Inscriptions comprising of Goverdhan, Devali and Sūrabhi; besides inscribed exhibits including sculptures, bronzes, arms and armour, fural etc. As the last group has been dealt with the introductory portion to respective sections, we will concentrate presently only to the first two groups.

The epigraphs, earliest in chronology, in the museum may be assigned to the Gupta Period on the basis of their palaeography. They are an inscribed fragmentary terracotta pedestal (1762 B.M.) from Mundā and a terracotta seal (1763 B.M.) from Dhaliā. The inscription on the former has been read as 'Yasodākṛiti'. The legend on the terracotta seal has already been published²² and speaks of the administrative office of the 'Kumārāmāya'. The wheel symbol at the top has been identified with the *chakra* of Viṣṇu.

As already stated, the memorial stones are of the three types, i.e. Goverdhans, Devalis and Surabhīs. Goverdhans are funeral lithic monument in the form of short columns, octagonal at the base, rectangular in the middle and with a miniature chapel at the top. In the more elaborate type, this chapel is indicated by a *śikhara* resting on four columns between which the figures of Viṣṇu, Sūrya, Śiva and Gaṇeśha appear. In less elaborate examples these figures are rendered in relief, and the *śikhara* reduced to a knob (*amalaka*). The Śiva image is sometimes replaced by the figure of the deceased (and his wife) sacrificing before a *liṅgam*.²³ The funerary character of the Goverdhans was noticed for the first time by Dr. Tessitori, when he dug out earthen pots containing burnt bones and ashes around the shafts of Goverdhans of the 11th century A.D. at the villages of Uderāmsar and Kilchu in Bikaner. It seems that Goverdhans were erected on the place where the earthen pots containing the ashes of the deceased were buried. The archaeological section of the Bikaner Museum, possesses the earliest Goverdhan from the region.²⁴ Discovered from Pallū, it (185 B.M.)

²² Dr. Satya Prakash, An Interesting Terracotta Seal in the Bikaner Museum, Proceedings, Oriental Conference, Sixteenth Session, Lucknow, pp. 236-237.

²³ Goetz, *op. cit.*, p. 87.

²⁴ Recently a memorial, dated S. 1013, from Dhaneri village has been noticed, but it still awaits scrutiny. For the photograph of the Bikaner Museum specimen, see Goetz, *op. cit.*, fig. 15.

is dated in S. 1016. Except the date portion, the inscription of three lines is highly defaced. On one side of the column, the figure of Ganesha is carved in a niche.

Goverdhans were replaced by *Devalis* and *kīrtistambhas* in the 12th century A.D. Unlike the Goverdhans, the latter are commemorative instead of being funerary in character. It has been rightly said that there is hardly a village in the southern part of Bikaner without a few *sati*-tablets, whereas they are entirely unknown in the northern part. In fact, *sati*-tablets in the form of *Devalis*, *paliyas* etc., are specifically Rajput contribution to Indian art. As regards the representation, they are usually decorated with the figure of the deceased standing in prayer before a *Śiva-līṅgam*, sometimes on horse-back with sword, or the figures of husband along with his wives (*Satis*) with folded hands. Sometimes sun and moon are also depicted on them.

The museum has a good collection of *Devalis*, a few being of historical importance as well such as the *Devalis* of Mandlā Jī (193 B.M.), Sawāī Singh Jī (194 B.M.) and the Rānī (196 B.M.) of Kāndhala Jī (?).

Surabhi or *Surah*³⁵ is the name given in Rajasthan to the donatory type of inscriptions. The distinguishing feature of this group of inscriptions is the depiction of cow with suckling calf, along with sun and moon. The inscribed slab (222 B.M.) on display is a good example, and records the construction of a ghāt at Kapil Tīrtha (Kolāyat) in S. 1786 by Mahārājā Sujān Singh (A.D. 1700-35).

These memorials are of considerable importance from the point of view of the local history. Moreover, their study from the cultural perspective is also of no less importance. They shed a flood of light on the contemporary dress, headgears, arms and armour etc. used in those by gone days.

(D) INSCRIPTIONS

INSCRIBED TERRACOTTA PEDESTAL (1762 B.M.)

Size: $3\frac{1}{2}'' \times 6\frac{1}{2}''$

c. 5th century A.D.

Mundā

The base of a terracotta image with traces of the feet of a figure. Upper portion missing. The inscription on the pedestal has been read as '*Tasodā-kṛīti*', probably referring to a representation of Kṛishṇa's foster mother.

TERRACOTTA SEAL (1763 B.M.)

Size: Diameter $1\frac{1}{4}''$

c. 5th century A.D.

Dhaliā (Hanumangarh)

The inscription on the seal, in the Brahmi characters of the Gupta period, reads '*Śrī Samaka Jīka Kumārāmātyādhikarāṇasya*'. It, thus, refers

³⁵ V. S. Srivastava, *Sodha Patrika*, Udaipur, Hindi, Vol. 11, part 2, pp. 58-65; Th. Chatur Singh, *Nagari Pracharini Patrika*, Varanasi, Hindi, Vol. V, pp. 185-190.

to the important administrative office of the *Kumārāmāya* in those days. Wheel symbol is at the top.

GOVERDHANA MEMORIAL STONE INSCRIPTION (185 B.M.)

Size: 33" × 12"

S. 1016

Pallu

Made of red sand stone, this funeral monument in the form of a miniature chapel surmounted by a knob at the top, contains the effigies of a male and female figures standing with folded hands before a *Śiva-līṅga*. On one side of the column, the figure of Gaṇapati is carved in a niche. Except the date portion, the inscription of three lines below the *līṅga* is highly defaced.

DEVALI OF MANDALĀ JĪ (193 B.M.)

Size: 20" × 19"

S. 1562

Sārūndā

It is the memorial stone inscription of Mandalā Jī, son of Rāo Rirmal Jī and uncle of Rāo Bikāji, the founder of Bikaner state. Mandalā Jī is shown in the relief on the horse-back with a sword in his hand, and three ladies standing before him, with folded hands. The right portion of the inscription, which is engraved on the pedestal, is broken.

DEVALI OF BENIROTA SAWĀI SINGH JĪ (194 B.M.)

Size: 23" × 8"

S. 1804

Bikaner, near Bhāndāsāh's Jain temple.

It is the memorial stone of Benirota Sawāi Singh Jī, a descendant of Kandhalā Jī, and who died in the battle of Jodhpur, in the reign of Mahārājā Gajasingh Jī (A.D. 1746-87) of Bikaner. He is shown on the horse-back with a sword in one of his hands and the other holding the rein. Sun is depicted on the left corner above.

DEVALI (195 B.M.)

Size: 32" × 18"

S. 1693.

Findspot—Unknown.

A *satī* is shown standing before a man on the horse-back. From the inscription it is learnt that one Kishana Bhatiyānī died with her husband as *satī*.

DEVALI (196 B.M.)

Size: 18" × 12"

S. 174(9?)

Findspot—Unknown.

Before a man on the horse-back, is shown a lady with folded hands. Sun and moon are depicted above. The inscription below speaks of a Rānī, probably of Rājā Kāndhala Jī, becoming *satī*.

INSCRIBED SLAB (222 B.M.)

Size: 12" × 23"

S. 1786

Kolāyat

This rectangular *makarāṇḍ* stone slab, containing the figure of a cow with a suckling calf, is donatory in character. The inscription speaks of the construction of *ghāṭs* at Kapil Tirth (i.e. Kolāyat) in S. 1786 by Mahārājā Sujān Singh (A.D. 1700-35) of Bikaner.

STONE SLAB (594 B.M.)

Size: 18" × 25"

15th-16th century A.D.

Hanumāgarh

The slab is inscribed 'Allāh Hō' in Persian.

PAINTING SECTION

The contribution of Rajasthan in the realm of Indian paintings needs no emphasis. The Rajput States took leading part in patronising the graphic art, in the form of mural and miniature paintings.

Like other princely states, Bikaner has also an independent style, as is now generally accepted by scholars. The earliest representation in this state is found in the form of a number of crude drawings on very poor paper, the oldest of which may belong to the reign of Kalyāṇamāla (A.D. 1542-74).¹ It developed in the reign of Rāi Singh (A.D. 1574-1612), as is evidenced from the manuscript of Kālidāsa's *Meghadūta*, now in Anup Sanskrit Library (No. 81/15), which contains sixteen illustrations to the *Bhāgavata Purāṇa*. In the times of Karāṇa Singh (A.D. 1631-69), Bikaner school took a definite shape and we find its furtherance under the patronage of Anūp Singh (A.D. 1669-98). In fact, the best miniatures were produced by artists of the eminence of Ali Razā and Hamid Ruknuddin during this period. They were followed by a number of artists like Nuruddin, Hasan Razāq, Ahmad Murād, Muhammad Baq, Nūr Muhammad, Lutf, Gulu and others. We are told² that the mid-17th century was a period when patronage of artists at the Imperial Mughal capital was on the decline. There is every likelihood that the artists from the Mughal court would have taken refuge even in Bikaner like other Rajput principalities. Thus, the Mughal aesthetic ideals penetrated Rajput art. Even then, it was not the nationality of the painters, but the taste of their patrons which dictated the Rajput style of painting.

The themes dealt by them were varied and included *Rāga-Rāgini*, *Bārāmāsā*, *Nāyikā-bheda*, subjects from *Rasikapriyā*, besides hunting scenes, historical and semi-historical pictures in the form of the portraits of the rulers and their family members, folk-lore like *Dholā-Mārū* etc.

As regards their stylistic features, we may quote the editors³ of the 'Catalogue of Khazanchi Collection', whose remark is as follows: "From quite an early period, we find that painting at Bikaner shows the marked influence of the Mughal school of the mid-17th century, and a partiality for refined workmanship. The enamel-like brilliance of colouring in the Mewar or Malwa school, and their stylized landscapes are entirely absent. So also the lush vegetation of the Bundi school, the tall balconied buildings and dramatic skies are all features alien to the work of the Bikaner artists." They conclude: "A favourite subject was a rather pretty maiden against a monochrome background, sometimes enlivened by a graceful tree. The Bikaner school has none of the vigour of the best Mewar, Malwa and Bundi painting, but it has a genteel grace,

¹ Goetz, *Art and Architecture of Bikaner*, Chapter on Paintings, p. 97.

² Francois Bernier, *Travels in the Moghul Empire A.D. 1656-1668*, London, 1901, p. 228.

³ Catalogue of the Exhibition of Shri Moti Chand Khazanchi Collection held by Lalit Kala Akademi, 1960, pp. 18-19.

which is all its own, hearkening back to leisured moments and an aristocratic way of life."

During the reign of Sujān Singh (A.D. 1700-35), the painting became a necessary ingredient of *zenānā* life. In the words of Goetz, "His reign produced innumerable miniatures, well executed and decorative, but not of any exceptional quality. Religious subjects were also taken, but in fact, they are not deeply religious, they mirror rather mythological imagination of the *zenānā*, gods and goddesses like dancing girls in fancy dress, pretty, fashionable, entrancing, but not cosmic symbols and visions. Of course, the darlings of all women, Rādhā-Kṛṣṇa, have again received the place of honour. Under these circumstances, the *Bhāgavata Purāṇa*, or rather its tenth chapter, the story of Kṛṣṇa's childhood boyish pranks and dalliance with the milk-maids of Gokul, naturally came again into favour."⁴ The principal artist of Sujān Singh was Nūri.

He was succeeded by his son, Zorāwar Singh (A.D. 1735-46), under whose reign hardly any picture seems to have been executed, except the continuation of the *Bhāgavata Purāṇa* set. It was Gaja Singh (A.D. 1746-87), who once again gave impetus to the art of painting and miniatures of artistic value were produced. The Lalgarh palace at Bikaner possesses a good number of them, important being Gaja Singh holding council in Gaja-Mandir (DR 18), Return of Gaja Singh from Bhatti Expedition (DN 49), hunting exploits of the heir apparent, Rāja Singh (DN 3), and numerous portraits of the ruler and his family members etc. Imaginary portraits of the early Bikaner rulers were also produced such as that of Rāo Bīkāji by Ustād Abū Mahmūd. *Rāga-Rāgini* and *Bārāmāsā* were also painted. The chief painter of his court was Ustād Muhammad Abu Reso. Of the other artists of the 18th century, important were Qāsim, Qayām, Isā, Abu Hamid and others.

Though the art of painting in Bikaner continued up to the mid-19th century, it only produced innumerable pitiable portraits of the local rulers, besides miniatures of less artistic value. Apart from these, the Jūnāgarh (old fort) and the local *havelis* (mansions) possess murals as well, ranging in date from late 18th to late 19th century A.D. In this context, the murals⁵ in the fort deserve special mention. Though most of the apartments in the fort are provided with paintings, but the best specimens can be seen in Anūp Mahal, Chandra Mahal and Phūl Mahal. Even the wooden doors and beams of these apartments, contain fine paintings, usually Kṛṣṇāite in character. One of such Rādhā-Kṛṣṇa door, in the Bikaner style, can be seen in the National Museum. A few copies (178 & 179 B.M.) of them are also displayed in Bikaner Museum. The decorative designs, worked with golden leaves (locally known as *Jangālī Sunehri* style) on the walls of Anūp Mahal are too attractive.

The friezes round the cornice of Phūl Mahal contain charming paintings, depicting various scenes from the life of Lord Kṛṣṇa and

⁴ Goetz, *op. cit.*, p. 112.

⁵ Goetz, *op. cit.*, pp. 114 & 116; Moti Chand Khazanchi, Bikaner-ki-Chitrakala, *Journal Rajasthan Bharati*, Vol. 5, No. 1, January 1956, p. 54.

his sports, besides Rāga-Rāgini themes. These lovely paintings on wooden beams have become so dark due to varnish that one cannot easily discern them without the help of a ladder. Thus exact copies (1004 to 1023 B.M.) of them have been got prepared and are put on display in one of the galleries of the painting section of the museum. As stated early, the themes depicted therein are both traditional (like Rāga and Rāgini) and religious. The latter includes Vaiṣṇavite and Śaivite subjects. The Kṛishṇa-līlā scenes seem to be the favourite subject with the artists, as is evidenced from the depiction of Kṛishṇa enjoying Holi with the *Gopikās* (1011 B.M.), *Vastraparāṇa* (1012 B.M.), uplifting of Mt. Govardhana (1016 B.M.) and its worship (1014 B.M.), charm of Kṛishṇa's flute (1019 B.M.), Rādhā and Kṛishṇa going into the grooves (1015 B.M.), Kṛishṇa showing moon to Rādhā (1023 B.M.) etc. Viṣṇu along with his consort Lakshmi (1006 B.M.) has also found expression here. Of the Śaivite subjects, important are the depictions of Simhavāhini Durgā (1009 B.M.) and Umā-Māheśvara (1010 B.M.). Besides the main portion of the Phul Mahal, the small south-western verandah also possesses murals, depicting procession and hunting scenes, but they seem to be quite late in date.

Now to turn to the collection of miniatures in the museum. It is evident from the foregoing survey that Rāga-Rāgini and Bārāmāsā were the chief subjects of interest with the Bikaner artists. The painting section of the museum is fortunate to possess a complete set of Bārāmāsā (twelve months) in Bikaner style. Though the set is a little damaged, it is of great aesthetic significance. Datable to the eighteenth century, the set under reference is a good attempt to weave poetry and painting into a single composite whole. Each painting in the series contains verses in *Brajbhāṣā* by poet Govinda at the top. Separation from the beloved was an interesting theme for the poet and painter alike to dwell upon with pen and brush. In such moments of separation, the lady expresses her feelings with due reference to the natural beauties of the respective months, which went unenjoyed in the absence of her lover. Ultimately she requests the moon to take her message of love and goodwill to her lover, and also to make him aware of the deteriorating state of her health, due to his separation and thereby impelling him to return without further delay. The feelings of the lady has been finely transformed into pictorial art by the artist of Bikaner.

Presentation of paintings to rulers on auspicious occasions was a notable feature of the Bikaner artists since the times of Karaṇa Singh (A.D. 1631-69). It is also evidenced from the inscriptions on the reverse of the portrait of Maharaja Gaja Singh (1736 B.M.) by Shahābuddin and the miniature depicting the female deity (570 B.M.) by Murād, both on exhibit.

Of the other miniatures on display, showing the artistic achievements of other sub-schools of Rajput painting, the foremost is the complete set of Rāga-Rāgini in Jaipur style. It has been rightly remarked⁶ by Dr. Satya Prakash: "Rajasthani artists are gifted with skill to employ

* Dr. Satya Prakash, *Raga-Ragini Miniatures from the Central Museum, Jaipur*, 1960, pp. 3-4.

lines in their paintings as a pure means of expression. This skill of theirs is manifest in the emotional contents of the miniature in such a degree that the paintings pulsate with deep emotional vein and serve like symbols of concentrated emotional experience translated on paper in the painter's own script with the help of his brush and colours. This emotion is at its height and works like an eternal fountain, when an endless variety and richness of subject-matter like that of the tunes of Indian music is given effect to by the painter, with proper harmony of colours. The Rāga-Rāginī miniatures present the most delightful volumes for the mind and eye to relish and remain the proud possession of the Rajasthan's master artists because in all these paintings, objects are defined by rhythmic lines and the perspective by their depth." Datable to the mid-18th century, the set of these thirty-six musical modes and melodies is marked by fine line and beautiful and bright colour schemes employed in them. Each of them is provided with fine couplets at the top. It is interesting to note that the names of Rāgas, and their respective Rāginīs, given in this set, are in accordance to the ancient texts on the subject.

A few representative paintings of Jaipur, Jodhpur and Bundi sub-schools, are also put on display, notable among them being the procession depicting the presentation of elephant Anūp Gaja to Shri Dwarkānātha temple by Mahārāwat Sāmānt Singh of Pratapgarh in S. 1873 (1566 B.M.), and the royal procession of the Mahārāo of Bundi with his nobles (1567 B.M.) etc. The painted cloth (1703 B.M.) portraying the scenes from the life of Pābū Jī, a local hero, is sufficient to show that the art of painting is still surviving in Rajasthan, in the form of folk-art.

To them are added a few interesting and unique miniatures from the collection of Seth Moti Chand Khazanchi of Bikaner, so kindly spared by him for the Museum. These specimens are very helpful for understanding the gradual growth of the graphic art in our country. They consist of the miniatures in Persian, Mughal and Rajasthani styles. The portraits of Khwājā Moinuddin Chistī, Nādirshāh Durrānī, Alexander, Akbar, Gaja Singh etc., deserve patient study. A few stray miniatures in Jaipur style, depicting *Rasikapriyā* and *Rāgamālā* themes are also of no less importance.

Besides the miniatures, Sri Khazanchi has also lent a few manuscripts. They are on palm-leaves, leather and paper. The two stray leaves in leather and palm, having illustrations in Nepal and Pala styles of the 12th century, are worth taking note of. The sacred *Qorān* with minute lettering is also interesting.

RAJASTHANI PAINTINGS

(A) RĀGA-RĀGINI SET:

RĀGA BHAIKAVA (1636 B.M.)

Size: 9½" × 6"

Jaipur School.

c. 18th century A.D.

Verses at the top.

RĀGINĪ BHAIKAVĪ of Rāga Bhairava (1637 B.M.)

Size: $8\frac{1}{2}'' \times 4\frac{1}{2}''$

Jaipur School.

c. 18th century A.D.

Verses at the top.

RĀGINĪ BAIKĀRĪ of Rāga Bhairava (1638 B.M.)

Size: $8\frac{1}{2}'' \times 4\frac{1}{2}''$

Jaipur School.

c. 18th century A.D.

Verses at the top.

RĀGINĪ MADHUMĀDHAVĪ of Rāga Bhairava (1639 B.M.)

Size: $8'' \times 4\frac{1}{4}''$

Jaipur School.

c. 18th century A.D.

Verses at the top.

RĀGINĪ SAINDHAVĪ of Rāga Bhairava (1640 B.M.)

Size: $8\frac{1}{2}'' \times 4''$

Jaipur School.

c. 18th century A.D.

Verses at the top.

RĀGINĪ BANGĀLĪ of Rāga Bhairava (1641 B.M.)

Size: $8\frac{1}{2}'' \times 5''$

Jaipur School.

c. 18th century A.D.

Verses at the top.

RĀGA MĀLKOSHA (1642 B.M.)

Size: $9\frac{1}{2}'' \times 6''$

Jaipur School.

c. 18th century A.D.

Verses at the top.

RĀGINĪ TODĪ of Rāga Mālkosha (1643 B.M.)

Size: $8\frac{1}{2}'' \times 4\frac{1}{2}''$

Jaipur School.

c. 18th century A.D.

Verses at the top.

RĀGINĪ GAUDĪ of Rāga Mālkosha (1644 B.M.)

Size: $8\frac{1}{2}'' \times 4\frac{3}{4}''$

Jaipur School.

c. 18th century A.D.

Verses at the top.

RĀGINĪ GUṆAKALĪ of Rāga Mālkosha (1645 B.M.)

Size: $8\frac{1}{2}'' \times 4\frac{1}{2}''$

Jaipur School.

c. 18th century A.D.

Verses at the top.

RĀGINĪ KHAMBHĀVATĪ of Rāga Mālkosha (1646 B.M.)

Size: $8\frac{1}{2}'' \times 4\frac{1}{2}''$

Jaipur School.

c. 18th century A.D.

Verses at the top.

RĀGINĪ KAKUBHA of Rāga Mālkosha (1647 B.M.)

Size: $9\frac{1}{2}'' \times 5\frac{1}{2}''$

Jaipur School.

c. 18th century A.D.

Verses at the top.

RĀGA HINḌOL (1649 B.M.)

Size: $9\frac{1}{2}'' \times 5\frac{1}{2}''$

Jaipur School.

c. 18th century A.D.

Verses at the top.

RĀGINĪ RĀMKALĪ of Rāga Hinḍol (1650 B.M.)

Size: $8\frac{1}{2}'' \times 5''$

Jaipur School.

c. 18th century A.D.

Verses at the top.

RĀGINĪ DESĀKH of Rāga Hinḍol (1651 B.M.)

Size: $8'' \times 5''$

Jaipur School.

c. 18th century A.D.

Verses at the top.

RĀGINĪ LALITA of Rāga Hinḍol (1652 B.M.)

Size: $9'' \times 5\frac{1}{2}''$

Jaipur School.

c. 18th century A.D.

Verses at the top.

RĀGINĪ BILĀWAL of Rāga Hinḍol (1653 B.M.)

Size: $9'' \times 5''$

Jaipur School.

c. 18th century A.D.

Verses at the top.

RĀGA PAṬAMAÑJARĪ of Rāga Hīṇḍol (1654 B.M.)

Size: $9\frac{1}{2}'' \times 5''$

Jaipur School.

c. 18th century A.D.

Verses at the top.

RĀGA DĪPAK (1655 B.M.)

Size: $9\frac{1}{2}'' \times 4\frac{3}{4}''$

Jaipur School.

c. 18th century A.D.

Verses at the top.

RĀGINĪ DEŚĪ of Rāga Dīpak (1656 B.M.)

Size: $8\frac{1}{2}'' \times 5''$

Jaipur School.

c. 18th century A.D.

Verses at the top.

RĀGINĪ KAMOD of Rāga Dīpak (1657 B.M.)

Size: $8\frac{1}{2}'' \times 4\frac{3}{4}''$

Jaipur School.

c. 18th century A.D.

Verses at the top.

RĀGINĪ NATA of Rāga Dīpak (1658 B.M.)

Size: $8\frac{1}{2}'' \times 5''$

Jaipur School.

c. 18th century A.D.

Verses at the top.

RĀGINĪ KEDĀRA of Rāga Dīpak (1673 B.M.)

Size: $8\frac{1}{2}'' \times 5\frac{1}{4}''$

Jaipur School.

c. 18th century A.D.

Verses at the top.

RĀGINĪ KĀNHRĀ of Rāga Dīpak (1676 B.M.)

Size: $8\frac{1}{2}'' \times 4\frac{3}{4}''$

Jaipur School.

c. 18th century A.D.

Verses at the top.

RĀGA ŚRĪ (1677 B.M.)

Size: $9\frac{1}{2}'' \times 5\frac{1}{2}''$

Jaipur School.

c. 18th century A.D.

Verses at the top.

RĀGINĪ MĀLSRĪ of Rāga Śrī (1678 B.M.)

Size: $8\frac{1}{2}'' \times 5''$

Jaipur School.

c. 18th century A.D.

Verses at the top.

RĀGINĪ MĀRŪ of Rāga Śrī (1679 B.M.)

Size : $9\frac{1}{4}'' \times 5\frac{1}{4}''$

Jaipur School.

c. 18th century A.D.

Verses at the top.

RĀGINĪ DHANĀŚRĪ of Rāga Śrī (1680 B.M.)

Size : $8\frac{1}{4}'' \times 5\frac{1}{4}''$

Jaipur School.

c. 18th century A.D.

Verses at the top.

RĀGINĪ BASANT of Rāga Śrī (1681 B.M.)

Size : $8\frac{1}{4}'' \times 4\frac{1}{4}''$

Jaipur School.

c. 18th century A.D.

Verses at the top.

RĀGINĪ ĀŚĀVARĪ of Rāga Śrī (1682 B.M.)

Size : $8\frac{1}{4}'' \times 5\frac{1}{4}''$

Jaipur School.

c. 18th century A.D.

Verses at the top.

RĀGA MEGHA (1683 B.M.)

Size : $9\frac{1}{4}'' \times 6\frac{1}{4}''$

Jaipur School.

c. 18th century A.D.

Verses at the top.

RĀGINĪ TANK of Rāga Megha (1684 B.M.)

Size : $9'' \times 5''$

Jaipur School.

c. 18th century A.D.

Verses at the top.

RĀGINĪ MALĀR of Rāga Megha (1685 B.M.)

Size : $8\frac{1}{4}'' \times 4\frac{1}{4}''$

Jaipur School.

c. 18th century A.D.

Verses at the top.

RĀGINĪ GŪJARĪ of Rāga Megha (1686 B.M.)

Size : $8\frac{1}{4}'' \times 4\frac{1}{4}''$

Jaipur School.

c. 18th century A.D.

Verses at the top.

RĀGINĪ BHOPĀLĪ of Rāga Megha (1687 B.M.)

Size : $8\frac{1}{4}'' \times 5\frac{1}{4}''$

Jaipur School.

c. 18th century A.D.

Verses at the top.

RĀGINĪ DESAKĀR of Rāga Meghā (1688 B.M.)

Size: $8\frac{1}{2}'' \times 4\frac{3}{4}''$

Jaipur School.

c. 18th century A.D.

Verses at the top.

(B) *BĀRĀMĀSĀ SET*

CHAITRA MĀSĀ (1740 B.M.)

Size: $8'' \times 5''$

Bikaner School.

c. 18th century A.D.

Verses at the top by poet Govinda.

VAISĀKHA MĀSĀ (1741 B.M.)

Size: $8'' \times 5''$

Bikaner School.

c. 18th century A.D.

Verses at the top by poet Govinda.

JYĒSHṬHA MĀSĀ (1742 B.M.)

Size: $8'' \times 5''$

Bikaner School.

c. 18th century A.D.

Verses at the top by poet Govinda.

ĀSHĀḌA MĀSĀ (1743 B.M.)

Size: $8'' \times 5''$

Bikaner School.

c. 18th century A.D.

Verses at the top by poet Govinda.

ŚRĀVAṆA MĀSĀ (1744 B.M.)

Size: $8'' \times 5''$

Bikaner School.

c. 18th century A.D.

Verses at the top by poet Govinda.

BHĀDRAPADA MĀSĀ (1745 B.M.)

Size: $8'' \times 5''$

Bikaner School.

c. 18th century A.D.

Verses at the top by poet Govinda.

ĀŚVINA MĀSĀ (1746 B.M.)

Size: $8'' \times 5''$

Bikaner School.

c. 18th century A.D.

Verses at the top by poet Govinda.

KĀRTIKA MĀSA (1747 B.M.)

Size: 8" × 5"

Bikaner School.

c. 18th century A.D.

Verses at the top by poet Govinda.

AGRĀHANYA MĀSA (1748 B.M.)

Size: 8" × 5"

Bikaner School.

c. 18th century A.D.

Verses at the top by poet Govinda.

PAUṢA MĀSA (1749 B.M.)

Size: 8" × 5"

Bikaner School.

Verses at the top by poet Govinda.

MĀGHA MĀSA (1750 B.M.)

Size: 8" × 5"

Bikaner School.

c. 18th century A.D.

Verses at the top by poet Govinda.

PHĀLGUNĀ MĀSA (1751 B.M.)

Size: 8" × 5"

Bikaner School.

c. 18th century A.D.

Verses at the top by poet Govinda.

(C) COPIES OF THE PAINTINGS OF OLD FORT, BIKANER
FOUR-HANDED SŪRYA, seated on throne, worshipped by people.
Temples and other buildings depicted in the background (178 B.M.)

Size: 30" × 18"

Copy of the panel on the wooden door of Anup Mahal in the old fort.

DEPICTION OF FLOWER-VASE with two cups full of mangoes etc.
either side (179 B.M.)

Size: 31" × 22"

Copies of the panel on the wooden door of Anup Mahal in the old fort.

BHAIRAVA, Bhairavi and Madhumādhavi (1004 B.M.)

Size: 11" × 27"

Copy of the painting on the beam of Phul Mahal, an apartment of
Chandra Mahal of the old fort.

GUNAKALI, HĪNDOL, BILĀWAL, NAṬ AND DEVASĀKHA
(1005 B.M.)

Size: 11" × 40½"

Copy of the painting on the beam of Phul Mahal, an apartment of
Chandra Mahal of the old fort.

VIṢṆU WITH LAKSHMĪ on his lap under a canopy. Female attendants are also shown (1006 B.M.)

Size: 22" × 40"

Copy of the painting on the beam of Phul Mahal, an apartment of Chandra Mahal of the old fort.

TOḌĪ AND DEVAGANDHĀRA (1007 B.M.)

Size: 12½" × 28"

Copy of the painting on the beam of Phul Mahal, an apartment of Chandra Mahal of the old fort.

KEDĀRA AND ĀSĀVARĪ (1008 B.M.)

Size: 13½" × 27½"

Copy of the painting on the beam of Phul Mahal, an apartment of Chandra Mahal of the old fort.

SIMHAVĀHANĪ DURGĀ with eighteen arms (1009 B.M.)

Size: 22" × 23"

Copy of the painting on the beam of Phul Mahal, an apartment of Chandra Mahal of the old fort.

UMĀ-MĀHEŚVARA ON NANDIN. Ganga is shown coming out of the matted locks of the god (1010 B.M.)

Size: 22" × 22"

Copy of the painting on the beam of Phul Mahal, an apartment of Chandra Mahal of the old fort.

KṚISHṆA PLAYING HOLI WITH THE GOPIKĀS (1011 B.M.)

Size: 22" × 30"

Copy of the painting on the beam of Phul Mahal, an apartment of Chandra Mahal of the old fort.

VASTRAHARAṆA (1012 B.M.)

Size: 22" × 29"

Copy of the painting on the beam of Phul Mahal, an apartment of Chandra Mahal of the old fort.

BAIRĀRĪ, KHAMBĀYAT, MĀLĀSRI and RĀMKALĪ (1013 B.M.)

Size: 11" × 31"

Copy of the painting on the beam of Phul Mahal, an apartment of Chandra Mahal of the old fort.

GOVARDHANA WORSHIP (1014 B.M.)

Size: 22½" × 32"

Copy of the painting on the beam of Phul Mahal, an apartment of Chandra Mahal of the old fort.

KRISHNA AND RĀDHĀ, followed by lady attendant, shown as going to the *Kunja*. In the next panel, on the other side of Yamunā, they are depicted sitting in the grooves (1015 B.M.)

Size: $22\frac{1}{2}'' \times 34\frac{1}{2}''$

Copy of the painting on the beam of Phul Mahal, an apartment of Chandra Mahal of the old fort.

UPLIFTING OF MT. GOVARDHANA by Krishna on his finger. Indra on his elephant shown in the sky (1016 B.M.)

Size: $22'' \times 44''$

Copy of the painting on the beam of Phul Mahal, an apartment of Chandra Mahal of the old fort.

KAKUBHA, GŪJARĪ, GAUDĪ, PAÑCHAM AND DESAKĀR (1017 B.M.)

Size: $11'' \times 50''$

Copy of the painting on the beam of Phul Mahal, an apartment of Chandra Mahal of the old fort.

KĀNHRĀ, BASANT, DHANĀŚRĪ and DĪPAKA (1018 B.M.)

Size: $11\frac{1}{2}'' \times 35\frac{1}{2}''$

Copy of the painting on the beam of Phul Mahal, an apartment of Chandra Mahal of the old fort.

THE CHARM OF KRISHNA'S FLUTE. In the next panel, separated by river Yamunā, Gopikās are shown filling their water-pots from the river (1019 B.M.)

Size: $22'' \times 60''$

Copy of the painting on the beam of Phul Mahal, an apartment of Chandra Mahal of the old fort.

BRAJABĀSĪS WITH COWS AND KRISHNA shown seated on *kamalāsana* above (1020 B.M.)

Size: $22\frac{1}{2}'' \times 65\frac{1}{2}''$

Copy of the painting on the beam of Phul Mahal, an apartment of Chandra Mahal of the old fort.

MĀLSRĪ, PAṬMAÑJARĪ, LALITA AND MĀLKOSHA (1021 B.M.)

Size: $11'' \times 35''$

Copy of the painting on the beam of Phul Mahal, an apartment of Chandra Mahal of the old fort.

KAMOD, GANDHĀRA, MEGHAMALĀRA, ŚRĪRĀGA, BANGĀLĪ AND PAÑCHAM (1022 B.M.)

Size: $10\frac{1}{2}'' \times 50''$

Copy of the painting on the beam of Phul Mahal, an apartment of the Chandra Mahal of the old fort.

KRISHNA SHOWING MOON TO RĀDHĀ. In the next panel, Kṛishṇa is shown busy with Ṛishis in some religious discussion (1023 B.M.)

Size: 22" × 46"

Copy of the painting on the beam of Phul Mahal, an apartment of Chandra Mahal of the old fort.

(D) MISCELLANEOUS

FEMALE DEITY (570 B.M.)

Size: 5½" × 4½"

Bikaner

S. 1784 (A.D. 1726-27)

The four-handed deity, surmounted on a winged bird, is shown killing a wild winged chimpanzee (?) with the spear. The bird-vehicle is also busy in chewing the elephant. Painted by Ali Murād, the miniature is a present to the Bikaner ruler, possibly Sujān Singh, on the occasion of Diwali.

RĀDHĀ-KRISHṆA (1049 B.M.)

Size: 12" × 8½"

Rajasthani

c. 18th century A.D.

They are sitting in a *bangali*, enjoying music. A pair of ladies are playing on the musical instruments either side. The tank with lotuses, fish and swans in the foreground and peacocks in the garden shown in the background create a natural surrounding, appropriate to the occasion.

THE MONTH OF MĀRGASĪRṢA (1562 B.M.)

Size: 9½" × 6"

Jodhpur

c. 19th century A.D.

The feelings of a lady, whose lover is ready to start on journey, possibly to the battle-field, is finely executed. She persuades him to postpone the programme by explaining the beauties and charms of the month. The saddled horse with the groom, in the foreground, adds charm to the miniature.

RĀDHĀ-KRISHṆA (1563 B.M.)

Size: 10" × 9"

Rajasthani

c. 19th century A.D.

They are shown standing in the courtyard of the palace. The figures of monkeys and peacocks etc. in the miniature add charm and produce natural atmosphere.

THE CHARM OF KRISHNA'S FLUTE (1565 B.M.)

Size: $14\frac{1}{2} \times 9\frac{1}{2}$ "

Rajasthani

Late 19th century A.D.

Krishna in *tribhanga* pose, standing on a full-blown lotus, playing on his flute. The whole atmosphere, including the animal world, has been enlivened by it. The miniature seems to be an illustration to the *Bhāgavata Purāṇa*, as is evident from the Sanskrit verses at the top.

PROCESSION SCENE (1566 B.M.)

Size: $9 \times 12\frac{1}{2}$ "

Kotah

c. 19th century A.D.

The procession depicting the presentation of the elephant *Anūpagaja* to Śrī *Dwarkānātha* Temple by *Mahārāwat Sāmānt* Singh of Pratāpgarh in S. 1873. (A.D. 1815-16)

PROCESSION SCENE (1567 B.M.)

Size: 11×14 "

Bundi

c. 19th century A.D.

The procession depicting the Mahārāo of Bundi with his nobles.

THE CHARM OF KRISHNA'S FLUTE (1570 B.M.)

Size: $8\frac{1}{2} \times 6\frac{1}{2}$ "

Rajasthani

c. 19th century A.D.

The flute of Krishna made the whole atmosphere enchanted. The cows left grazing, the lady in the tank forgot herself and even the swans and lotuses in the water were thrilled.

DĀNALILĀ (1574 B.M.)

Size: 10×7 "

Rajasthani

Late 19th century A.D.

Lord Krishna demanding tribute (butter and curd etc.) from the *gopikā*. Surrounded by his fellow *gopas*, Krishna turns down the pot through a string, at the refusal of the maiden.

LADY (1578 B.M.)

Size: $7 \times 4\frac{1}{2}$ "

Jodhpur

c. 19th century A.D.

The lady, attired in the male dress, remembers her lover and those by-gone cherished days which will never come again as he has gone to his heavenly abode. There is an inscription of two lines in Devanāgarī at the top to this effect.

RĀDHĀ-KṚISHNA (1580 B.M.)

Size: $5\frac{1}{2}'' \times 5''$

Rajasthani

c. 19th century A.D.

Rādhā and Kṛishna, surrounded by female attendants, are shown going into the room. The depiction of cows, peacocks and flowers has created a soothing effect, fitted to the time.

PĀBŪ JĪ KI PAḌA (1703 B.M.)

Size: $52'' \times 210''$

Marwar

S. 1984 (A.D. 1926-27)

The painting on cloth contains the depiction from the life of Pābū Jī, who flourished in Marwar in the 13th century A.D. As he sacrificed his life in protection of cows, he is celebrated and worshipped as a venerable hero throughout Rajasthan. The existing piece is dated and contains a few inscriptions in Devanāgarī, belonging to the reign of Ummed Singh Jī of Jodhpur.

PORTRAIT OF GAJA SINGH (1736 B.M.)

Size: $8\frac{1}{2}'' \times 4\frac{1}{2}''$

Bikaner

S. 1920 (A.D. 1862-63)

The portrait, made by Gajadhar Śāhbuddīn, was a gift to the ruler of Bikaner, possibly Sardār Singh.

LADY (1737 B.M.)

Size: $4'' \times 3''$

Bikaner

Late 19th century A.D.

The lady in seclusion. The decadence of Bikaner style in the late 19th century is evident.

LADY (1738 B.M.)

Size: $6'' \times 3\frac{1}{2}''$

Bikaner

c. 19th century A.D.

The lady playing on a *chakari*.

HISTORICAL SECTION

The section intends to provide a glimpse, to the visitor, of the historical background of the Bikaner state. It has been chiefly done with the aid of ten large size oil paintings, which depict the important events in the history of the State. Except the one (557 B.M.), which is painted by an artist of *Nāthadvārā* (Udaipur), the remaining paintings are done by an artist of the repute of A. H. Muller.

The history of Bikaner is a record of heroic exploits, epic feats of arms and magnificent gallantry. It was Rāo Bikā, one of the sons of Rāo Jodhā, the founder of the city of Jodhpur, who founded the state of Bikaner in the closing decades of the 15th century A.D. On the death of Rāo Jodhā Ji in A.D. 1491, Rāo Bikā claimed the throne of Jodhpur. With the request and persuasion of his mother, he left the claim in favour of his brother and satisfied himself only with the heirlooms of his family, for kingdoms he might conquer, but these cherished emblems of Imperial sway, he could not resist to give up, which legitimately belonged to the eldest line. These Rathor Heirlooms included the sandalwood throne of the emperors of Kanauj, the state umbrella, the diamond studded shield and sword of Rāo Jodhā Ji, the dagger of Harbū Ji Sānkhā, the *Bhanwar Dhol* (drum) of Rāo Choondā Ji, a white charger, the images of *Nāgnechi Mātā* (a local name given to Mahīśūramardīnī) and *Lakshminārāyaṇa Ji* etc. They are still the proud possessions of the rulers of Bikaner. The theme of one of the paintings¹ (326 B.M.) on display in this section is the same and depicts Bikā Ji (A.D. 1472-1504) coming out from the fort of Jodhpur with the imperial heirlooms of the Rathor dynasty.

It was in the reign of Rāo Jet Singh Ji (A.D. 1526-42), one of the grandsons of Rāo Bikā Ji, that Kāmran the son of the Mughal emperor Bābar, attacked with a large body of troops with the view to conquer Bikaner. The historicity of the event is corroborated by literary and epigraphic² evidences. We are told in Bithū Sūjā's poem entitled *Rāo Jetsi Ro Chanda*, composed a year after the actual fight, that Rao Jet Singh routed out the Mughal army from his State. The historic night-battle between the two aspirants, is the subject of another painting³ (327 B.M.) on display.

The grandson of Jet Singh was Rājā Rāi Singh, who was the foremost among the generals of Akbar, the Great. He conquered a number of lands for the Mughal emperor, and killed Mirzā Mohammad Hussain,

¹ For plate see, Golden Jubilee Volume, p. 10.

² The local Chintamani Jain Temple, possesses an inscribed image, the *parīkar* (arch) of which was destroyed by Kāmran in S. 1591 (1534 A.D.) and was later on replaced by some Jain adherent. The relevant portion being:

“स. १५९१ वर्षे मुगलराजि कम्मरा पातसाहि समागमे विनाशित-परिकरख उद्धरित...”

For details see Agar Chand Nahta, *Rajasthan Bharati*, Vol. I, part 2-3, p. 54.

³ For plate see Golden Jubilee Volume, p. 12.

the Governor of Gujarāt in a single combat. One of the paintings on exhibit⁴ (330 B.M.) depicts the above event.

The celebrated Prithvirāja, popularly known as Peethal, and the younger brother of Rāi Singh Ji, was one of the prince poets which Bikaner produced. Author of the famous '*Beli Krishna Rukmani Ri*' which has been claimed as 'the gem of Rajasthani language', he was the cream of Akbar's court, whose loss the latter felt extremely and remarked, "with Peethal has gone for ever the pleasure and attractions of the *majlis*."⁵

It is said that when Akbar declared about the submission of Rāṇā Pratāp, it was only possible for a man of the type of Prithvirāja Ji, to refute the news in the open court. The result was the stirring letter which he secretly despatched to the Rāṇā, "which nerved the drooping mind of Pratāp and aroused him to action." The couplets run as follows :

"If Pātāl (Pratāp) should himself call (Akbar) Pādishāh (Emperor), the Sun, the son of king Kāshyapa, would rise in the west (i.e. it is as impossible for the Rāṇā to hail Akbar as the emperor as it is impossible for the sun to rise in the west)."

"Shall I twirl up my moustache (in pride) or should I kill myself with my own sword (in shame)? Write, O Diwān, one of the two alternatives."⁶

The couplets from the Rathor pen proved to be equal to ten thousand men and the Rāṇā gave response from the jungles of Jāvar in the same strain, which run as follows :

"The God *Ēklīnga*, as long as this body exists, will only allow the mouth to call him (the Emperor) by no other name than *Turk*. The Sun will rise in the East where it always rises."

"Gladly, therefore, O Rathor Peethal, twirl up your moustaches. As long as Pratāp is alive, his sword will be struck at the heads of the Moslems and he will bear the thrusts of the spear on his heads, because the renown of an equal is bitter as poison. Brave Peethal, you can claim victory in your argument with the *Turk*."⁷

⁴ *Op. cit.*, p. 14.

⁵ पीथल सो मबलित गर, तानसेन सो राग । हैसिबो रमिबो बोलिबो, गयो बीरबल साध ॥

⁶ पातल जो पतसाह, बोले मुख हुंता बधण । निहर पछम दिस मोह, ऊगे कासप राब उत ॥
पटकुं मूलां पाण, के पटकुं निब तन करद । दोजे लिख दीबाण, इन दो महजी बात इक ॥

⁷ तुर्क कहासी मुख पतौ, इन तन सँ इकलिय । ऊगे जाही कगसी, प्राणी बीच पतंग ॥
सुसी हुं पीथल कमध, पटको मूलां पाण । पछटण है जेतै पतौ, कलमां सिर केबाण ॥
सोंग मूँ सइसी सको, समबस जहर सबाद । भइ पीथल जीतो भलां, बैग तुर्क सँ बाद ॥

The subject has found expression in the two paintings (328 & 357 B.M.) on display.⁸

The grandson of Rāi Singh was Mahārājā Karāṇa Singh, who was the contemporary of Shāh Jahān and Aurangzeb. It was he who earned the title of *Jai Jangaldhar Bādshāh* (Hail, the lord of the forests) for his family. It is said that Aurangzeb wanted to convert all the Indian princes unto Islām, and thus he summoned them, ostensibly for a campaign beyond the river Indus, with the view that once they cross the river and become helpless, they will be forced to choose between the sword and Islām. In the meanwhile, the plot was discovered and when the imperial boats arrived to fetch them, they started destroying and devastating them. Mahārājā Karāṇa Singh of Bikaner took the lead in the operation and was hailed by the other princes as *Jai Jangaldhar Bādshāh*. Since then, it has become the proud motto of the rulers of Bikaner. The scene has been finely depicted in one of the paintings (331 B.M.) by A. H. Muller.⁹

The son and successor of Mahārājā Karāṇa Singh was Mahārājā Anūp Singh, who wielded with equal skill pen and sword. He conquered the Golcondā fort for Aurangzeb in the capacity of his general. The assault of Golcondā by Mahārājā Anūp Singh is the subject of other painting (332 B.M.) on exhibit in the Historical Section.¹⁰

The brothers of Mahārājā Anūp Singh, Padma Singh and Kesari Singh, have also distinguished themselves by feats of their magnificent valour. They were the chief officers in the army of Aurangzeb. We are told in the local '*Khyāts*' that Aurangzeb himself brushed off the dust from the person of the two brothers, on their return after defeating Dārā Shikoh in the battle of Khajwā. The event has been illustrated in the other painting (323 B.M.) on display.¹¹

In the words of Powlett, "Padma Singh is the hero of Bikaner who occupies in the minds of the people the same place which Richard, the Lion-hearted, holds or held in the minds of the people of England. To the present day his huge sword (weighing 25 pounds) is reverently preserved and at certain seasons *pūjā* is performed before it. Reckless courage, great personal strength and extreme open-handedness were the characteristics on which Padma Singhji's popularity rested." An event from his life is enough to show his undaunted courage. When he came to know about the treacherous murder of his brother, Mohan Singh by Mohammad Shāh Mir Tozak, brother-in-law of Shāh Ālam, he severed the head of the murderer with a single blow of his sword in the open *darbār*, leaving the mark of his blow upon the pillar nearby.

⁸ For plate see, Bikaner Bulletin, Vol. 4, No. 2, September 1946, p. 24-25; Rajasthan Bharati, Vol. 7, No. 1-2, Prithiviraj special number, facing pp. 70-71.

⁹ For illustration see Golden Jubilee Volume, p. 10.

¹⁰ *Op. cit.*, p. 16.

¹¹ *Op. cit.*, p. 20.

The incidence is finely executed by Müller in one of the paintings (324 B.M.) on display.¹²

Among the other historical events depicted, mention may be made of the attack of Mahārāj Amar Singh on the Mughal leader Arab Khān (329 B.M.)¹³.

The section is fortunate to possess original Mughal *farmāns* (orders) issued in the name of Bikaner rulers from time to time. Usually in Persian, the *farmāns*, numbering seven, are valuable mine of informations and shed a flood of light on the relationship of the Bikaner House with the Imperial Mughals. Out of these *farmāns*, three¹⁴ (335, 336 & 337 B.M.) are addressed to Rājā Rāi Singh by Prince Salīm (afterwards emperor Jahāngīr); two (338 & 339 B.M.) in the name of Rājā Sūr Singh by Jahāngīr and Shāh Jahān; one each (333 & 334 B.M.) despatched to Mahārājā Anūp Singh and Mahārājā Gaja Singh by Aurangzeb and Mohammad Shāh Ālam respectively.

As regards the contents, they are varied. Sometimes the Mughal emperors are busy in requesting the Bikaner rulers to supply tigers (336 B.M.) and ruby (337 B.M.), the other times (338 B.M.) praising the self-sacrificing and admirable spirit of the local rulers in rendering sincere service to the Imperial court and annexing countries for the Mughal Empire. One of them¹⁵ (334 B.M.) records the confirmation of the Governorship of *Hissār-i-Firoza* to Mahārājā Gaja Singh of Bikaner, the other (333 B.M.) is in the form of a condolence letter from Aurangzeb to Mahārājā Anūp Singh, repenting the death of Padma Singh, "who sacrificed his life in action with matchless heroism, on behalf of the Mughal Emperor against the Marāthā forces in distant Deccan."

The *farmān* from Salīm (afterwards Jahāngīr) deserves special mention. Dated the 29th *Mehr Ilāhī* 50, corresponding to September 1605 A.D., it requests Rājā Rāi Singh Ji to present himself at Agra with the utmost expedition and without delay as His Majesty (Akbar) has grown very weak during the past few days and the weakness continues up to this time. The letter under reference clearly testifies to the fact that the weight, support and influence of the rulers of Bikaner were sought by Salīm during a critical period when the atmosphere was surcharged with suspicion and rivalry.

In these *farmāns*, the local rulers are addressed with titles such as "The Support of the Empire, the Pillar of the State, Worthy of Exalted Favours, Deserving of Dignified Sympathies and Overwhelming Regards etc.," which evidently show what degree of regard and esteem they commanded from the Mughal Court. In one (339 B.M.) of the *farmāns*

¹² *Op. cit.*, p. 22; Padma Singhji and his Miracles of Bravery, Bikaner Bulletin, Vol. 3, No. 5, pp. 18-22.

¹³ *Op. cit.*, p. 18.

¹⁴ Sagat Singh, Raja Rai Singh and the Mughal Farmans, Bikaner Bulletin, Vol. 3, No. 2, September 1945, pp. 10-14; Golden Jubilee Volume, p. 17.

¹⁵ Golden Jubilee Volume, p. 17.

addressed to Sūr Singh Jī, Jahāngīr in his own handwriting has added, "To Rāo Jī Rām Rām."

A number of portraits of the local rulers painted in the old style, are the chief attractions in this section. They are sixteen in number, and are made by the traditional artists like *Ustā Bagsā* and *Hisāmuddīn*. The genealogical table (1815 B.M.) of the rulers of Bikaner is also put on display.

The other important exhibit in this section is the historic Robe presented by Jahāngīr to Rājā Rāi Singh Jī of Bikaner. Made in the Persian style, it is a fine specimen of the costume of the mediaeval period. For the description, it will be better to quote Goetz¹⁴ who remarks, "The coat is tailored from the most costly and beautiful *safair* silk brocade such as was woven only in the *Kārkhānās* of the Shah of Persia himself. Its design consists of vertical stripes into which panels are set stepwise like windows in which a boy and a girl appear, holding flowers, against an alternating blue and wine red, or green and wine-red background filled with scattered flowers. The panels between them which serve both as balustrades and roofs are filled with Persian verses."¹⁵

Among the miscellaneous exhibits, worth mentioning are the gauntlets (312 B.M.) and shoulder straps (313 B.M.) of Mahārājā Sardār Singh Jī, the two copper chests (315 & 316 B.M.) acquired by Mahārājā Anūp Singh Jī from Golcondā, and the typical Rathori shoes (863 B.M.) of the rulers of Bikaner.

In two showcases, are also displayed the representative coins of the region, the first containing coinage unearthed from the area, ranging in date from the early centuries of the Christian era to mediaeval times, consisting of Yaudheya, Gadhaiyā, Sāmantadeva, Tughlaq, Khilji, Mughal types, whereas the second illustrates the State coinage ranging from the reign of Gaja Singh Jī to Gangā Singh Jī.

HISTORICAL SECTION

(A) GENERAL

Furgal (Silk Robe) presented by the Mughal Emperor Jahāngīr
(314 B.M.)

Size: 48" x 20"

This historic furgal was presented to Rājā Rāi Singh Jī (A.D. 1574-1612) by Emperor Jahāngīr. The cloth of the Robe is interwoven and contains male and female figures with Persian quotations below each figure, surrounded by floral designs. The colours used are chiefly green, red, orange, pink and blue. The garment is unique and imposing in style and belongs to the early 17th century.

¹⁴ Goetz, *Art and Architecture of Bikaner State*, pp. 122-23.

¹⁵ For illustration see *op. cit.*, fig. 62; *Golden Jubilee Volume*, p. 15; *Bikaner Bulletin*, Vol. 3, No. 2, Sept. 1945, p. 12; *Art Treasures: Bikaner Museum*, pls. IX and X.

Pair of Gauntlets (Gloves) (312 B.M.)

Size: 17" x 8"

These are made of silver rings and were used by Mahārājā Sardār Singhji (A.D. 1851-72) of Bikaner.

Pair of Shoulder Straps (313 B.M.)

Size: 8" x 5" each

Made of silver rings and fitted with gold plates containing the figures of *Srī Lakshminātha Ji* and goddess *Nāgnehī Ji*. These were also used by Mahārājā Sardār Singh Ji (A.D. 1851-72) of Bikaner.

Copper Charu with lid (315 B.M.)

Size: Height 3'6"; Circumference 7'3"

Belonging to Mahārājā Anūp Singh Ji (A.D. 1669-98) of Bikaner, the copper chest has inscription of two lines in Devanāgarī characters to this effect.

Copper Charu (chest). (316 B.M.)

Size: Height 2'; Circumference 7'1"

Smaller than previous one. It also belongs to Mahārājā Anūp Singh Ji (A.D. 1669-98) of Bikaner. Inscribed in Devanāgarī.

Pair of Rathori Shoes of Bikaner Rulers (863 B.M.)

Size: Length 11" each

Made of red *Banātha* (woollen cloth), the pair is a good specimen of old type of shoes used by the Rathor rulers of Bikaner. The shoe, with leather sole, is bordered with orange colour silk and the toe is furnished with a tuft of silk threads in orange colour.

Genealogy of the rulers of Bikaner State from Bikā Ji to Karni Singh Ji (1815 B.M.)

Size: 3' x 2'6"

The Bikaner state was founded in S. 1529, i.e., A.D. 1472. The Genealogy from its founder to the present ruler is made on glass plate and is framed.

(B) PAINTINGS

Oil painting depicting Rāj Kumāra Keshari Singh and Padma Singh of Bikaner with Emperor Aurangzeb (323 B.M.)

Size: 48" x 36"

Emperor Aurangzeb brushing off the dust from the persons of Rāj Kumāra Keshari Singh and Padma Singhji.

Painted by A. H. Muller.

Oil painting depicting Mahārāj Padma Singh Ji of Bikaner avenging the murder of his brother Mahārāj Mohan Singh Ji (324 B.M.)

Size: 64" x 48"

Mahārāj Padma Singh Ji (A.D. 1645-83) of Bikaner, in *darbār* dress with his large sword in hand, avenging the murder of his brother Mahārāj

Mohan Singh Ji by slaying the Emperor's (then prince Muazzam, afterwards Emperor Bahādur Shāh Ālam) brother-in-law, Mohammad Shāh Mīr Tozak.
Painted by A. H. Muller.

Oil Painting depicting Rāo Bīkājī, the founder of Bikaner State
(326 B.M.)

Size: 84" × 64"

Rāo Bīkājī, bringing his ancestral Imperial Rathor Heir-looms from Jodhpur Fort. He is seen riding on his white horse-back with an umbrella (*chhatra*) over his head, held by one of his attendants.
Painted by A. H. Muller.

Oil Painting depicting the fight of Rāo Jet Singh Ji of Bikaner with Prince Kāmran
(327 B.M.)

Size: 64" × 48"

Rāo Jet Singh Ji (A.D. 1526-42) of Bikaner, seen in the night battle of Bhatner (now Hanumānagarh) routing Prince Kāmran, the son of Emperor Bābar. The Rāo is seen fighting in the midst of soldiers on his horse-back. The colour-effect in this painting is excellent. Throughout the picture blazing fire is shown with burning huts.
Painted by A. H. Muller.

Oil Painting depicting Mahārāj Prithvī Rāja of Bikaner writing his historic letter in couplets to Mahārānā Pratāpa of Udaipur
(328 B.M.)

Size: 48" × 36"

Mahārāj Prithvī Rāja Ji engaged in writing his famous letter in *dingal* arousing Mahārānā Pratāpa of Mewār to resist the imperialistic policy of Mughal Emperor Akbar. A messenger is shown standing to take delivery of the letter for the Mahārānā.
Painted by A. H. Muller.

Oil Painting depicting Mahārāj Amar Singhji of Bikaner, attacking the Mughal General, Arab Khān
(329 B.M.)

Size: 48" × 36"

While attacking the Mughal General Arab Khān, Mahārāj Amar Singh Ji of Bikaner caused his steed to spring over the tusks of the elephant of his opponent. He is shown, surrounded by the combating soldiers, while Arab Khān mounted on the elephant, tries to defend himself with his battle-axe.
Painted by A. H. Muller.

Oil Painting depicting Rājā Rāj Singh Ji of Bikaner, killing Mirzā Mohammad Hussain, the Governor of Gujarāt
(330 B.M.)

Size: 64" × 48"

Rājā Rāj Singh Ji (A.D. 1574-1612) of Bikaner, is shown killing in single combat Mirzā Mohammad Hussain, the Governor of Gujarāt. The army is watching the combat, while Ahmedabad Fort is painted in the background.
Painted by A. H. Muller.

Oil Painting depicting Rājā Karṇa Singh Jī of Bikaner, devastating the Imperial Mughal boats (331 B.M.)

Size: 84" × 64"

To save the cause of Hindu religion, Rājā Karṇa Singh Jī (A.D. 1631-69) of Bikaner, supported by a number of other Rajput rulers took lead in the devastation of Imperial boats of Mughal Emperor Aurangzeb. He is shown in white *achakan* with red *kamarbanda* and turban. In the background are depicted some of the rulers coming forward to help him whereas a few are watching the scene.

Painted by A. H. Muller.

Oil Painting depicting the attack on Golkundā fort by Mahārājā Anūp Singh Jī of Bikaner (332 B.M.)

Size: 64" × 48"

Mahārājā Anūp Singh Jī (A.D. 1669-98) of Bikaner, directing the assault of Golkundā to his commanders. Surmounted on his white horse, the Mahārājā is shown pointing out with the sword in his hand towards the Golkundā fort. Some of the elephants are busy in breaking the gates while at a distance some explosive fire is seen on the fort.

Painted by A. H. Muller.

Oil Painting depicting Mahārāṇā Pratāpa of Mewār, busy in writing the reply of the letter of Mahārāj Prithvī Rāja Jī of Bikaner (557 B.M.)

Size: 48" × 36"

Mahārāṇā Pratāpa (A.D. 1572-97) of Mewār, is seen sitting in forest with arms and armour and replying the letter of Mahārāj Prithvī Rāja Jī of Bikaner, while a messenger is standing in front of him to receive the letter for the Mahārāj of Bikaner.

Painted by an artist of Nāthadwārā (Udaipur)

Water colour portrait of Rāo Bīkā Jī (A.D. 1472-1504), the founder of Bikaner State (567 B.M.)

Size: 12" × 18"

Painted by Ustā Bagnā.

Water colour portrait of Rāo Narājī (A.D. 1504-5), son of Rāo Bīkā Jī (605 B.M.)

Size: 12" × 18"

Painted by Ustā Hisāmuddin.

Water colour portrait of Rāo Lūpākarnā Jī (A.D. 1505-26), younger brother of Rao Narā (606 B.M.)

Size: 12" × 18"

Painted by Ustā Hisāmuddin.

Water colour portrait of Rāo Jet Singh Jī (A.D. 1526-42), son of Rāo Lūpākarnā Jī (854 B.M.)

Size: 12" × 18"

Painted by Ustā Hisāmuddin.

Water colour portrait of Rāo Kalyāna Singh Ji (A.D. 1542-74), son of
Rāo Jet Singh (855 B.M.)

Size: 12" × 18"

Painted by Ustā Hisāmuddin.

Water colour portrait of Mahārājā Rāi Singh Ji (A.D. 1574-1612), son
of Rāo Kalyāna Singhji (564 B.M.)

Size: 12" × 18"

Painted by Ustā Bagsā.

Water colour portrait of Mahārājā Dalpat Singhji (A.D. 1612-13),
son of Mahārājā Rāi Singhji (1818 B.M.)

Size: 12" × 18"

Painted by Ustā Hisāmuddin.

Water colour portrait of Mahārājā Sūr Singhji (A.D. 1613-31), younger
brother of Mahārājā Dalpat Singhji (1042 B.M.)

Size: 12" × 18"

Painted by Ustā Hisāmuddin.

Water colour portrait of Mahārājā Karṇa Singhji (A.D. 1631-69), son
of Mahārājā Sūr Singh (556 B.M.)

Size: 12" × 18"

Painted by Ustā Bagsā.

Water colour portrait of Mahārājā Anūp Singhji (A.D. 1669-98), son
of Mahārājā Karṇa Singhji (1041 B.M.)

Size: 12" × 18"

Painted by Ustā Hisāmuddin.

Water colour portrait of Mahārājā Sujān Singhji (A.D. 1700-35), son
of Mahārājā Anūp Singh (1043 B.M.)

Size: 12" × 18"

Painted by Ustā Hisāmuddin.

Water colour portrait of Mahārājā Jorāwar Singhji (A.D. 1735-46), son
of Mahārājā Sujān Singhji (1816 B.M.)

Size: 12" × 18"

Painted by Ustā Hisāmuddin.

Water colour portrait of Mahārājā Gaja Singhji (A.D. 1746-87), son
of Ānand Singh, younger brother of Mahārājā Sujān Singhji (558 B.M.)

Size: 12" × 18"

Painted by Ustā Bagsā.

Water colour portrait of Mahārājā Sūrat Singhji (A.D. 1787-1828),
younger son of Mahārājā Gaja Singhji (1044 B.M.)

Size: 12" × 18"

Painted by Ustā Hisāmuddin.

Water colour portrait of Mahārājā Ratna Singhjī (A.D. 1828-51), son of Mahārājā Sūrat Singhjī (1040 B.M.)

Size: 12" × 18"

Painted by Ustā Hisāmuddin.

Water colour portrait of Mahārājā Sardār Singhjī (A.D. 1851-72), son of Mahārājā Ratna Singhjī (1817 B.M.)

Size: 12" × 18"

Painted by Ustā Hisāmuddin.

(C) ORIGINAL MUGHAL FARMĀNS

Farmān from the crown prince Salīm (afterwards Emperor Jahāngīr) to Rājā Rāi Singhjī, asking to send *cheetāh*, i.e., tiger named Nīlkantha

Size: 18" × 9"

(336 B.M.)

In Persian, Dated November 1596 A.D. with seal.

Rendering:—

"The choicest of the Grandees of the stable Empire, the leader of the nobles of the heaven-resting realm, the best of the favourites of the *Arsh*-resembling Court, worthy of overwhelming regards and deserving of unrestricted boons, Rāi Rāi Singh, being exalted and glorified by manifold favours and daily-increasing many kindnesses should acknowledge that whereas, we count him as one of the choicest of our staff, the gates of our boons are always open to his affairs, and as we wish, he may always be exalted by our favours, therefore, as a token of affection, the Imperial edict has been issued to him. He should with all sincerity send his sons to attend the Court, or should himself proceed to the aid of the Khāne-Khānān, so that, we may avail of this opportunity to recommend that right hand of the Empire (Rāi Singh) to His Imperial Majesty for (the grant of) the Military rank," (*Tugh*), "whereby his deeds might be favourably rewarded.

And whereas, the exalted mind and elegant disposition (of Sultān Salīm) is generally inclined to *Cheetāh* hunt, therefore, taking this fact into consideration, he (Rājā Rāi Singhjī) should send as many of the best *Cheetāhs* as available. For the present, the *Cheetāh*, *Nīlkantha* by name, which he has in his possession, should be particularly despatched to the exalted Court per Bitā, the Ahadī (messenger), (which act) would be commendable on his part.

A private cloak (*Fargul*) is sent with the above-said Ahadī.

Dated the 29th *Azar*, 42nd
November, 1596 A.D. (1597?).

Farmān from the crown prince Salīm (afterwards Emperor Jahāngīr) to Rājā Rāi Singhjī, referring all the excellent and approved services rendered by him, and asking for handing over the ruby to Lāl Miān, which was in possession of Rājā Rāi Singhjī through purchase from a jeweller (337 B.M.)

Size: 25½" × 13"

In Persian, Dated A.D. 1602, with seal.

Rendering :

"To the Trustworthy of the Empire ; Worthy of (Our) Kindnesses ; Deserving of Imperial Attentions, Support and Favours ; and being Distinguished and Honoured by Imperial Favours and Kindness".

"Is this the result of all the excellent and approved (or appreciated) services rendered by him" (Rājā Rāi Singhjī) "in the past, that he has now forgotten Us and does not at all think of Our Holy and Exalted Heart?"

In spite of this, the servants of the Sublime Court" (meaning Jahāngīr himself) "think of him" (Rājā Rāi Singhjī) "as one of the best well-wishers of the Empire on many an auspicious occasion. He should, henceforth, unlike the past, always be despatching his letters so that he may be honoured by prompt and affectionate replies.

The well-wisher should know that a jeweller was bringing a ruby for presentation to the servants of the Court" (meaning the Prince himself), "but he" (Rājā Rāi Singhjī) "true in sincerity, unknowingly, has purchased the same from him (jeweller).

Though we regard the money of that trusted one" (Rājā Rāi Singhjī) "as belonging to Ourselves, but still, if its presentation troubles (is not agreeable to) him" (Rājā Rāi Singhjī), "the True in Faith, its price would be paid to him by Our trusted Lāl Miān.

He should consider (Our) thoughts turned towards him" (Rājā Rāi Singhjī). "He should hand over the ruby to Lāl Miān on the very day (he reaches there) so that he may bring it to our Exalted presence.

The Khāsa (i.e., the Prince's own) "soft silk Robe has also been gifted to him.

Dated the 4th Azar 47 Ilāhī", A.D. 1602.

Farmān from the crown prince Salīm (afterwards Emperor Jahāngīr) to Rājā Rāi Singhjī, soliciting him to be present (at Āgrā) at the time of Emperor Akbar's serious illness (335 B.M.)

Size : 24" × 15"

In Persian, Dated September, A.D. 1605, with seal.

Rendering :

"The Pillar of the State ; the Prop of the Empire ; Worthy of Exalted Favours ; Deserving of Dignified Sympathies ; Meriting a Variety of Consideration ; the Object of Unlimited kindness ; Chosen for the Benign Munificence ; being Proud of, and Dignified by, the Unending Imperial Attentions",

"should know that the enemies of His Majesty have grown very weak during the past few days, and the weakness continues up to this time" (i.e., the Emperor Akbar is dying).

"It is necessary that the Pillar of the State should instantly proceed to the Court of the Asylum of the people without any delay, and with the utmost expedition.

He should reach" (the Imperial Capital of Agra) "with the utmost speed travelling over as great a distance as possible during the day time as well as by night.

He should not be detained by anything, and taking the utmost care and diligence, he should not permit of any delay.

Dated the 29th *Mehr Ilāhī* 50", A.D. 1605.

Farmān from Emperor Jahāngīr to Rājā Sūr Singhjī, informing that his recent letter has been promptly understood and praising his loyalty with greetings of *Rām-Rām* (339 B.M.)

Size: 15" × 10"

In Persian, circa 17th century A.D.

Rendering:

"To the Cream of his Peers, the Pillar (or the best) amongst the nobles, the Essence of his Equals, the Pride of his Brothers Rāo Suraj Singh—Greetings of Rām Rām.

The recent letter which he had despatched, has been received. Its contents, as they are entitled, have been properly understood (by Us)."

"Composing his mind in every way, he should believe that the Attention of Our Holy and Exalted Mind, the Observer of the Angelic Regions, (i.e., the Emperor himself), is in the highest degree in his favour. Also believing that Our Imperial Heart is directed towards the prosperity of his auspicious (*mubārak*) affairs, he should always, without formalities, express all his wishes and desires, so that they may be fulfilled (by Us).

What more should be written?

Dated the 6th *Mehr*."

Postscript on the Margin of the Farman by the Emperor in his own handwriting:

"To Rāoji, Rām Rām,

All that was demanded by affection (*muhabbat*) has been made known (i.e., fulfilled) (by Us), Nothing shall be wanting (there shall be no diminution) in doing what is possible by Our Hand.

He should compose his respected mind in every way and should regard our Imperial Kindnesses towards him as of the highest degree.

What more should be written?

May the days of affection last for ever."

Farmān, from the Emperor Shāh Jahān to Rājā Sūr Singhjī, praising his self-sacrificing and admirable efforts made in the Deccan Expedition
Size: 32" × 16" (338 B.M.)

In Persian, Dated A.D. 1630, with seal.

Rendering:—

"The Pillar of his Peers and Contemporaries; the Pride of his Equals and Nobles; Worthy of Attention and Obligation; Rāo Sūrāj

Singh, honoured by and hoping for Imperial Favours, should know that, from the contents of the petition of Shāistā Khān, we have come to know the facts about the efforts and movements of (Our) self-sacrificing and faithful servants in defeating, killing and uprooting all those upon whom has fallen the Imperial displeasure" (i.e., enemies); "and in particular the details of the self-sacrificing, sincere and admirable efforts of that Cream of his Contemporaries" (Rājā Sūr Singhjī) "have been correctly brought to the Exalted notice.

They have become the object of a thousand praises and applause. May the blessings of God rest upon him" (Rājā Sūr Singhjī), "deserving of obligations.

God willing, after the victorious conclusion of this Expedition (in the Deccan), he will be honoured by a variety of Imperial favours. It is necessary that he should, as hitherto, do his best in uprooting the enemy in such a way as to leave neither name nor trace of them.

He should regard the Exalted Kindness in his favour increasing day by day.

Dated the 11th Khurdād Ilāhī 3", A.D. 1630.

Farmān from the Emperor Aurangzeb to Mahārājā Anūp Singhjī, in the form of condolence letter when his younger brother, Mahārāj Padma Singh was killed in action with matchless heroism on behalf of the Emperor against the Marāthā forces in Deccan (333 B.M.)

Size: 18" x 8"

In Persian, Dated A.D. 1682.

Rendering :—

"To the Cream of his Peers and Contemporaries, the Leader of his People and his Colleagues,

Brother, Rāo (Mahārājā) Anūp Singh, may you live long.

Blessed with Imperial favours, you should know that we have just heard that that Most Elevated of his Contemporaries and the Prop of Nobility Padam Singh, by virtue of his loyalty and undaunted bravery and after fighting with matchless heroism, has recently been killed in action. This event has caused us profound grief and sorrow but as the self-sacrificing (youth) lost his life on field of battle in fighting for the Emperor he should be regarded as having met with a blessed and glorious death.

You should not, therefore, allow yourself to be engulfed in sorrow and, feeling assured of Imperial kindnesses increasing in your favour day by day, let us know what we can do for you. We consider you as one of us. You have never been out of our mind for a moment and we will be equally concerned about you in future. (Thus, knowing our feelings for yourself) keep your heart in every way at peace.

What more can we write?

Dated 17th Mehr, Rabi-ud-sānt,"

26th year of Emperor Aurangzeb's Reign: A.D. 1682.

Farmān from the Emperor Mohammad Shāh Ālam to Mahārājā Gaja Singhji announcing the confirmation of the Governorship of *Hissār-i-Firoza* on him (334 B.M.)

Size: 20" x 8"

In Persian, Dated 4th July, A.D. 1709.

Rendering:

"The *Chaudhries*, the *Kanugos*, the cultivators and the residents and inhabitants of *Chaklā* of *Hissār-i-Firoza*, situated in the province of the Capital of Shāh-jānābād, should know that the Governorship of the *Chaklā*, as specified in the endorsement, has been conferred on the especially devoted, and distinguished by love and Friendship the cream of the fortunates and who reposes trust in Us, the best of the Rājās of Hindustān, Mahārājā dhirāj "Mahārājā Gaja Singhji Bahādur".

Knowing the worth of these favours, he should discharge the duties (relating to) the said post honestly and creditably, and should spare no pains in regarding the necessary vigilance and prudence. He should keep the people happy and contented by his sympathetic treatment, and should do his best in subjugating, suppressing and annihilating the rebels, uprooting the families of the insurgents, ruining and levelling the forts of the rebels to the ground, protecting and guarding the tenants, safeguarding the roads and highways and preserving the travellers and wayfarers.

He should arrange it in such a way that nothing of the forbidden intoxicants and rulers engaged in undesirable pursuits may remain in that country.

If someone's property be stolen, he should hunt out the thieves with the stolen property, which he should give to the real owner, and should punish the thieves. (He should be careful) lest the strong should oppress the weak.

The official staff of the said *Chaklā*, should regard the above-mentioned as the permanent Governor of that *Mahal* (district), and believing his hands as empowered with sole authority to discharge the duties related to his office, should not disobey or oppose his words and sane guidance respecting the management and organisation of the above *Mahals* (districts).

They should not give refuge in their districts to those seditionists whom he expels from the territory.

They should regard these orders as emphasized by His Majesty.

Dated the 24th *Jamādī-us-Sāni*," 4th July, A.D. 1709.

MAHĀRĀJĀ GANGĀ SINGHJĪ SECTION

Mahārājā Gangā Singhjī (A.D. 1887-1943) of Bikaner was one of the most illustrious rulers, the State of Bikaner produced in the recent centuries.¹ His was the longest reign in the history of this state. He ruled for more than fifty-five years.² To him goes the credit of making Bikaner a progressive and modern State in its true sense. The Gangā Canal, is one of the great achievements of this ruler. It resulted in the conversion of the arid and desert land, in the north-western portion of the State, into green and pleasant fields. He was a great force behind the cultural activities of the city and consequently a number of cultural institutions sprang up, for the welfare and education of the people—the chief among them being the local museum, which is named after him 'Gangā Golden Jubilee Museum'.

The gallery in memory of the Mahārājā, was started with a view to give to the visitor a glimpse of the personality and achievements of this ruler, who happens to be the founder of the present institution. The same has been done with the help of seven large size oil paintings by eminent artists like A. H. Muller, William Orpen and James Genthric, and they depict important events from the life of the great ruler. There are also a number of photographs on display in this section, which portray the man in the different stages of life, i.e. from his childhood to advanced age. He was a great fighter, besides being a first rate *shikārī*. The paraphernalia (B.M. Nos. 860, 861 and 862), used by him in the first world war, are the chief attractions of this section. The Mahārājā killed nearly two hundred and fifty wild animals in his life-time. His sportsmanship is also the theme of a few photographs on display. Two actual specimens are also on exhibit, the first being a tiger shot by him at Alainā (Kotah) on 7th April, 1939 and the other a lion killed by him at Bootbadli, Sasangir (Junāgarh) on 31st May, 1941.

Among the miscellaneous exhibits in the section, mention may be made of the modern bronze (1821 B.M.) depicting the Mahārājā on the horse-back and the Chinese umbrella (515 B.M.) brought by him from China.

(A) PHOTOGRAPHS:

Bust of Mahārājā Gangā Singhjī

(11 B.M.)

Size: 15" × 9"

He is shown in the military dress with white coat and turban.

¹ For detailed study refer K. M. Pannikar's "His Highness the Maharaja of Bikaner: A Biography." Oxford, 1937.

² On the completion of his fifty years of reign in the year 1937, a souvenir entitled 'Bikaner Golden Jubilee' was brought out. Please consult the same, for comprehensive study.

Bust of Mahārājā Gangā Singhī (12 B.M.)

Size: 15" × 20"

The bust of the Mahārājā, when a child, is shown in plain Indian *Angarkhī* (long coat) and *Chūndari Pechā* (printed turban).

Bust of Mahārājā Gangā Singhī (30 B.M.)

Size: 20" × 13"

He is shown in military dress with turban, full of youth and vigour.

Bust of Mahārājā Gangā Singhī (31 B.M.)

Size: 16" × 11"

Attired in black suit, the photograph is of the time when the Mahārājā attended the Round Table Conference in the year 1930 A.D.

Photograph of Mahārājā Gangā Singhī (35 B.M.)

Size: 16" × 11½"

The Mahārājā is shown seated on a chair, wearing coat and breeches. At his right, there is a table with a flower vase.

Bust of Mahārājā Gangā Singhī (36 B.M.)

Size: 21" × 14"

The bust depicts the Mahārājā in Indian dress wearing ornaments.

Bust of Mahārājā Gangā Singhī (40 B.M.)

Size: 19" × 14"

The Mahārājā shown with turban when a youth.

Portrait of Mahārājā Gangā Singhī (78 B.M.)

Size: 32" × 25"

The standing portrait of the Mahārājā in military uniform pertains to his childhood.

Group Photo (81 B.M.)

Size: 39" × 26"

Group Photo of Mahārājā Gangā Singhī at the Western Front, with the King Emperor George V and President Poincare. The Mahārājā is standing by the side of Sir Pratāpa Singhī of Jodhpur.

Group Photo (82 B.M.)

Size: 40" × 27"

Mahārājā Gangā Singhī, arriving with Emperor George V in Rolls Royce car, to meet the King of Belgium at the Western Front.

Group Photo of Mahārājā Gangā Singhī (84 B.M.)

Size: 20" × 26"

The standing portrait of the Mahārājā as an enthusiastic sportsman with a tiger.

Photograph of the Mahārājā in childhood (85 B.M.)

Size: 32" × 25"

The photograph of the Mahārājā in childhood, is shown with embroidered garments and ornaments, chiefly pearls and diamonds.

Bust of Mahārājā Gangā Singhī (528 B.M.)

Size: 20" × 15"

Bust of the Mahārājā, in young age, in uniform.

Group Photo

Size: 19" × 15"

The Mahārājā (childhood) seated with some European officer, and surrounded by Indian military officers.

Group Photo

Size: 19" × 15"

The Mahārājā (childhood) with certain European officers and their family members.

Coloured Group Photo

Size: 26" × 20"

The Mahārājā, shown standing with a tiger shot by him, and is flanked by the Mahārāwal of Kotāh and other Sardārs.

Coloured Group Photo

Size: 26" × 19"

The Mahārājā, shown standing amidst a number of persons. On the ground, there is a tigress along with her three grown up daughters, killed by Mahārājā Gangā Singhī in Nepāl on 31st March, A.D. 1920.

Shikār Photo

Size: 23" × 29"

Mahārājā Gangā Singhī, shown seated on rhinoceros.

Shikār Photo

Size: 25" × 30"

Mahārājā Gangā Singhī standing with a tiger. In the background there is a car.

(B) OIL PAINTINGS:

Portrait of Mahārājā Gangā Singhī on horseback in military uniform

Size: 85" × 65"

Painted by A. H. Muller.

Portrait of Mahārājā Gangā Singhī in standing pose in *Darbār* Dress

Size: 90" × 54"

Painted by A. H. Muller.

Portrait of Mahārājā Gangā Singhjī with 100th Tiger (see 1237 B.M.)
killed by him at Kotāh on 7th April, A.D. 1939 (552 B.M.)

Size: 89" × 53"

Painted by A. H. Muller.

The Signing of Peace Treaty in the Hall of Mirror, Versailles on June 28,
A.D. 1919 Mahārājā Gangā Singhjī (with turban) is shown standing
near the right hand pillar (554 B.M.)

Size: 61" × 51" ..

Painted by William Orpen, R. A.

Mahārājā Gangā Singhjī with some leading statesmen of the First World
War (555 B.M.)

Size: 53" × 45"

Painted by James Genthric, P.R.S.A.

Oil Painting depicting the Golden Jubilee Darbār of Mahārājā Gangā
Singhjī in A.D. 1937 (562 B.M.)

Size: 96" × 72"

Painted by A. H. Muller.

Portrait of Mahārājā Gangā Singhjī in his study-room (563 B.M.)

Size: 84" × 64"

Painted by A. H. Muller.

(C) MISCELLANEOUS:

Metal Image of Mahārājā Gangā Singhjī (1821 B.M.)

Size: 10" × 13½"

In this bronze, the Mahārājā is shown on horse-back.

Lion killed by Mahārājā Gangā Singhjī at Bootbadli, Sasangir (Junāgarh
State) on 31st May, A.D. 1941 (1236 B.M.)

Size: 111"

Stuffed.

Tiger shot by Mahārājā Gangā Singhjī at Alainā (Kotāh State) on 7th
April, A.D. 1939 (1237 B.M.)

Size: 118"

Stuffed.

The Royal Document from the King George V, investing Mahārājā
Gangā Singhjī with full powers as one of the 'Plenipotentiaries' for the
Peace Conference of A.D. 1919 Signature of the king on the top of
the document (569 B.M.)

Size: 11" × 28"

Framed.

Attache case used by Mahārājā Gangā Singhjī, while on active service with the China Field Force in A.D. 1900 Autograph on the case
Size: 11" × 10" (601 B.M.)
Leather.

Rifle of Mahārājā Gangā Singhjī (860 B.M.)
Size: Length 48"; barrel 26"
The single barrelled rifle was used by him in the First World War.

Military Coat of Mahārājā Gangā Singhjī, used during the Peace Treaty of A.D. 1919 (861 B.M.)
Size: 38" × 18"
Woollen.

Bag used by Mahārājā Gangā Singhjī during the Peace Treaty of A.D. 1919 (862 B.M.)
Size: 16" × 11"
Leather.

Chinese Umbrella (515 B.M.)
Size: Height 122"; Dia. 56"
The Umbrella was brought by Mahārājā Gangā Singhjī from China.

ARMOURY SECTION

Rajputs are famous for their bravery and valour. The erstwhile State of Bikaner has produced a great number of heroes and warriors like Jet Singh, Rāi Singh, Anūp Singh, Padma Singh, Kesari Singh, Mohan Singh and others. We are told that the Imperial heir-looms of the Rathor dynasty, demanded and consequently acquired in the closing years of the 15th century A.D. by Rāo Bikāji, the founder of Bikaner state, included historic weapons like the sword and shield of Rāo Jodhā, the *kaṭār* (dagger) of Harbūji Sānkhilā, the *Bhanwar Dhol* (war-drum) of Rāo Choondāji etc. Thus, it is evident how dear and sacred the arms and weapons were considered, even by the early rulers of Bikaner State. Besides these cherished possessions, the Lalgarh Palace of Bikaner has one of the finest and most comprehensive collections of ancient arms. The sword of Padma Singh¹, which is as heavy as twenty-five pounds in weight, is another important weapon with His Highness of Bikaner.

The armoury section of the museum houses in itself a good number of historical and old arms, spared from the rich collection of the Lalgarh Palace. The historic *Susān Pattā*² (lily-leaf) Sword of the Mughal Emperor Akbar, dated A.H. 1012 (A.D. 1603) was once in the collection of Bikaner Museum and now adorns the National Museum of India at New Delhi. The arms on display are of both the types—offensive and defensive. The former includes swords of *Khāndā*, *Saif*, *Pattā* varieties etc. (weapons of edge); daggers of *Katār*, *Chhūri*, *Bichhwā*, *Jāmbhīā* varieties besides *Bugdā*, *Gupṭi*, spears including *Sāng* etc. (weapons of point); and *Gurj*, *Gediā*, *Tabāl*, *Farsī* etc. (weapons of blow). Of the defensive weapons, the museum possesses shield, chain armour, plate armour, helmet, leg-guard etc. Among the miscellaneous items, displayed in the armoury section, mention may be made of the goad (*ankush*) and tusk-covers meant for elephant, flask for keeping gun-powder, *Hiranseengi* (resembling in shape to the horns of a deer), *Balmori*, Saluting Gun, Steel Mirror etc.

There is a good collection of guns, rifles and pistols of various types such as Matchlock, Flint-lock, *Topidār* (Percussion Cap), Cartridge etc. The iron stick (803 B.M.) and *Gurj* (712 B.M.), provided with the device of a gun, are good examples of composite weapons in the collection. Of the other composite weapons in the museum, mention may be made of the matchlock with goad (621 B.M.) and spear with *Gupṭi* (758 B.M.).

A few observations in connection with the 'Matchlocks' of Bikaner Museum is necessary. According to scholars,³ matchlocks were intro-

¹ The dagger of Amar Singh, the sword of Padma Singh and the spear of Rai Singh, are the subject of a number of Rajasthani couplets and are called to be famous in the whole world. In the words of the poet,

"कटारी अमरस री, पदमे री तरवार। सेइ सिहारो राजसी, सराखो संसर ॥"

For the valour of Padma Singh, see 234 B.M. of the Historical Section and its description.

² Goetz, *op. cit.*, Chapter on Arms collection, p. 124, Fig. 72.

³ Goetz, *op. cit.*, p. 126.

duced into northern India in Humāyūn's time. Māldeo probably made the first use of them in Mārwar. In Mewār they were employed by the Rajputs in the defence of Chitorgarh against Akbar, and the defences of Rāi Singhji's great fort at Bikaner provided also loopholes for matchlocks.

Now to turn to the museum collection. The museum has actual specimens of the later half of the 17th century A.D. and they belong to Mahārājā Anūp Singhji (A.D. 1669-98) who was the great grandson of Rāi Singhji, mentioned above. Of him, the matchlock (608 B.M.) having long barrel, measuring fifty-five inches, and two small matchlocks (726, 727 B.M.) are important and deserve mention. There are also the matchlocks (607, 610, 614 B.M.) of Mahārājā Gaja Singhji (A.D. 1746-87) ranging in date from S. 1826 to S. 1838 (A.D. 1769 to 1781). One of the matchlocks (609 B.M.) even contains an inscription in Persian. A line regarding the size of the matchlocks in the collection will not be out of place. The extraordinarily long and heavy matchlocks (619-620 B.M.) locally known as *Rāmachangī*, measure 93" and 83" respectively.

Now to come to other groups of weapons. It will be better to start with swords and daggers which have been called the favourite weapons of the Rajputs. "Indian steel has been celebrated from the earliest antiquity, and the blades of Damascus, which maintained their pre-eminence even after the blades of Toledo became celebrated, were, in fact, of Indian steel. Ctesias mentions two wonderful Indian blades which were presented to him by the king of Persia and his brother. Similarly the 'Ondanique' of Marco-Polo's travels is a corruption of Persian '*Hindwānī*', i.e. Indian steel."⁴

Swords of various types including Persian, Arabic, Gujarātī, Dhoop, Khurāsānī, Karanashāhī, Hakimshāhī, Gauntlet, Kirch etc., are on display. Most of them have been provided with various kinds of hilt, crossbar, guard and pommel etc. A good number of them have been damascened with designs in gold and silver. The hilt⁵ of a sword (650 B.M.), acquired by Mahārājā Anūp Singhji in booty from Ādunī in distant south, is peculiarly made with the help of the figures of dragons, peacocks, lions and miniature elephant in the palm of the latter, a common Deccani motif, adds a charm, whereas the hilt of the other (674 B.M.) is provided with decorative lions and elephants. The blade of the *Khāndā* sword (648 B.M.) is decorated with the figures of *Hanumān*, *Bhairava*, *Gaṇeśa*, *Durgā* etc. whereas hunting scenes have been made in bold relief on the blade of the other (851 B.M.). No less interesting are their blades. The blade of a small sword (639 B.M.) is highly curved and looks like a bow. The two sacrificial swords (642, 643 B.M.) also possess unusual and peculiar blades. Some of the swords (393, 667, 671, 848 B.M.) on display are double-edged.

⁴ Baden Powell, *Indian Arms and Armour*, Journal of Indian Art & Industry, No. 53, p. 104.

⁵ Goetz, *op. cit.*, p. 125, Fig. 63.

A number of swords bear small inscriptions, sometimes even in the form of seal. These are in various languages such as Hindi, Urdu, Guramukhi, Persian, Arabic, English etc. One of them (659 B.M.) is inscribed 'Allāh hō Akbar'. The dated swords range from S. 1727 to S. 1808 (A.D. 1670 to 1751). In this context, the sword (637 B.M.) of Rāthor Kushal Singh, dated S. 1799, deserves special mention. The sabres of the museum were acquired from different places like Agra (622 B.M.), Bhujā (397 B.M.), Gujarat (627 B.M.), Jodhpur (847 B.M.), Aduni (650, 652, 671, 672, 677 B.M.) in south etc. The blades of some of the swords even seem to be of European origin, as is evidenced from the inscriptions on them like Terro (634 B.M.), Aterro (656 B.M.), Bastian (657 B.M.), Var 1608 (668 B.M.), Senof (673 B.M.) etc.

The daggers in the possession of the Museum are of various forms, as already mentioned above. Some are small and serve the purpose of daggers or as knives for ordinary use, others (791 B.M.) even approach the dimensions of sword. Straight daggers with a very slight curve are called *Peshkabz*, the small daggers of the shape of scorpion are known as *Bichhwā* and the short dagger with a stout V shaped triangular blade, besides horizontal handle between two vertical bars, is christened as *Kaṭār*. Sometimes daggers are provided with gauntlets (676 B.M.). The museum is fortunate enough to contain almost all the varieties.

Like the swords, the daggers also contain various types of designs including fighting scenes, mostly on the blade, but sometimes even on the handle. The blade of a dagger (371 B.M.) on display, may be mentioned in this context, which is provided with fighting scenes on either side. Nearly half a dozen of the daggers on exhibit contain small inscriptions. A few are dated as well, for example the Dagger-Stick (811 B.M.) dated S. 1749 and the long dagger (791 B.M.) dated S. 1847.

A few words must be said about *Gurj*, *Gediā*, *Tabāl*, *Farsi*, Spear, Bow, Arrow and Chain Armours. *Gurj* is a mace type of weapon, made of heavy iron, the handle furnished with a thong to strengthen the grip, and sometimes with a hand-guard. The head consists of a series of blunt-edged radiating ribs, meant for smashing a blow. Sometimes the ribs are in a spiral form, and a spear point is added at the top. There are four *Gurjs* in the museum, of which one (714 B.M.) belongs to Mahārājā Anūp Singh and is dated S. 1747. *Gediā*, in the form of an iron stick, is another kind of the weapon of blow. Of the nine *Gediās* on display, two (717, 722 B.M.) are dated S. 1747 and belong to Mahārājā Anūp Singh. The museum also contains battle-axes, locally called *Tabāl* and *Farsi*. Two of the *Farsi*'s (738, 739 B.M.) belong to Mahārājā Anūp Singh and are again dated S. 1747. One (730 B.M.) of the *Tabāls* is dated S. 1938. As regards the spears, most of them are provided with steel spear-heads in different shapes along with wooden haft. Half a dozen of them are *Sāngs*, a local name given to the spears with iron hafts. Biggest of the spear in the collection (768 B.M.), measures 131" in length. The spear-head of one (783 B.M.) of them is

double-pronged. Two of the spears (758, 759 B.M.) belong to Mahārājā Anūp Singh and are dated S. 1747. Bow and arrows, typical of the Indian weapons, also form part of the collection. We are told that a supplementary *Veda* on them, known as *Dhanurveda*, was got compiled in ancient times.

The defensive weapons in the museum include shield, chain armour, plate armour, legguard, and helmet. The shields in the collection are invariably made of the rhinoceros hide. They are provided with bosses, usually in the centre but sometimes even at the sides, along with moon, a few of them being gilded as well. Mention may be made of the two shields (813, 817 B.M.) painted with floral designs in the centre as well as on the borders.

Chain armour (*Žirah*) is sometimes worn under the plate armour, but is often worn alone as well. The latter consists of two oblong plates worn back and front. The helmet, circular or pot-shaped, is sometimes provided with nose, eye and ear guards. The museum possesses nearly all the specimens. The plate armour (823 B.M.) in the collection is even dated S. 1747 and seems to belong to Mahārājā Anūp Singhjī. For cutting the rings of the armour, *Žagnol* was used. Its shape is usually like the beak of a crow attached to a small pole, which sometimes contains a *Gupit* for emergency measures. Figures of lion and elephant are also made sometimes on the head, as can be seen in one (800 B.M.) of the *Žagnols* of the museum.

To this collection, are added a good number of weapons, though of modern extraction, kindly presented by Seth Badri Das Daga of Bikaner to the museum. They include various types of European guns, rifles, revolvers, pistols etc. The Japanese sword (1714 B.M.), donated by Seth Badri Das, deserves special mention.

(A) *DAGGERS*:

DAGGER (343 B.M.)

Size: Length 19"

Katār with B.K. Nos. 140-375-496.

DAGGER (350 B.M.)

Size: Length 19"

Katār with B.K. Nos. 329-487.

DAGGER (351 B.M.)

Size: Length 18"

Katār with B.K. Nos. 192-316-755.

DAGGER (361 B.M.)

Size: Length 19"

Katār with B.K. No. 572.

DAGGER (365 B.M.)

Size: Length 19"

Katār with B.K. Nos. 12-83-137-409.

DAGGER (371 B.M.)

Size: Length 17"

Katār with fighting scenes on either side. B.K. No. 585.

DAGGER (375 B.M.)

Size: Length 17"

Katār with B.K. Nos. 82-209-716.

DAGGER (376 B.M.)

Size: Length 17½"

Katār with B.K. Nos. 21-107.

DAGGER (377 B.M.)

Size: Length 18"

Katār with B.K. Nos. 337-583.

DAGGER (378 B.M.)

Size: Length 18"

Katār with B.K. Nos. 122-541.

DAGGER (379 B.M.)

Size: Length 19½"

Katār with B.K. Nos. 151-396.

DAGGER (380 B.M.)

Size: Length 19½"

Katār with B.K. Nos. 12-65-145.

DAGGER (381 B.M.)

Size: Length 18½"

Katār with B.K. Nos. 2-117-353.

DAGGER (382 B.M.)

Size: Length 18"

Katār with B.K. Nos. 50-551.

DAGGER (383 B.M.)

Size: Length 18½"

Katār with B.K. Nos. 62-439-730.

DAGGER (386 B.M.)

Size: Length 16"

Bichhuā with B.K. Nos. 201-584.

DAGGER (387 B.M.)

Size : Length 14"

Bichhwā with B.K. Nos. 156-638.

DAGGER (388 B.M.)

Size : Length 13½"

Bichhwā with B.K. Nos. 165-248.

DAGGER (389 B.M.)

Size : Length 15"

Bichhwā with B.K. Nos. 155-366.

DAGGER (390 B.M.)

Size : Length 14½"

Bichhwā with B.K. Nos. 74-505.

DAGGER (403 B.M.)

Size : Length 16"

Jāmbhūā with B.K. No. 177.

DAGGER (404 B.M.)

Size : Length 16"

Jāmbhūā with B.K. No. 7.

DAGGER (406 B.M.)

Size : Length 14"

Katār with B.K. Nos. 178-244.

DAGGER (407 B.M.)

Size : Length 19½"

Katār has inscription in Devanāgarī. B.K. Nos. 19-533.

DAGGER (408 B.M.)

Size : Length 16"

Katār with B.K. Nos. 541-589-773.

DAGGER (409 B.M.)

Size : Length 16½"

Katār with B.K. Nos. 210-283.

DAGGER (410 B.M.)

Size : Length 17"

Katār with B.K. Nos. 116-229.

DAGGER (411 B.M.)

Size : Length 18"

Katār with inscription in Devanāgarī. B.K. Nos. 9-442-609.

GAUNTLET DAGGER (676 B.M.)

Size: Length 25"

Katâr with hand-guard. B.K. Nos. 23-886.

DAGGER (679 B.M.)

Size: Length 11"

Katâr with B.K. Nos. 383-460.

DAGGER (682 B.M.)

Size: Length 17"

Katâr with B.K. Nos. 106-301.

DAGGER (684 B.M.)

Size: Length 25"

Chhuri with B.K. Nos. 477-887.

DAGGER (690 B.M.)

Size: Length 18"

Katâr with B.K. Nos. 304-556.

DAGGER (691 B.M.)

Size: Length 25"

Katâr with B.K. Nos. 21-585.

DAGGER (692 B.M.)

Size: Length 19"

Katâr with B.K. Nos. 134-408-687.

DAGGER (694 B.M.)

Size: Length 44½"

Long *Katâr* with B.K. Nos. 1494-1685.

DAGGER (695 B.M.)

Size: Length 38"

Long *Katâr* with B.K. Nos. 854-1428.

DAGGER (696 B.M.)

Size: Length 16"

Jāmbhiā with B.K. Nos. 140-634.

DAGGER (701 B.M.)

Size: Length 14"

Jāmbhiā with B.K. No. 197.

DAGGER (702 B.M.)

Size: Length 16"

Jāmbhiā with B.K. No. 186.

DAGGER (705 B.M.)

Size: Length 26"

Chhuri with B.K. Nos. 225-244.

DAGGER (708 B.M.)

Size: Length 22½"

Chhuri with B.K. No. 231.

DAGGER (709 B.M.)

Size: Length 26"

Chhuri with knuckle guard. Ivory on handle and inscription is on the blade. B.K. No. 224.

DAGGER (789 B.M.)

Size: Length 17"

Crutch with B.K. No. 527.

DAGGER (790 B.M.)

Size: Length 20"

Crutch with B.K. No. 7.

DAGGER (791 B.M.)

Size: Length 34"

Dagger has inscription in Devanāgarī, dated S. 1847. B.K. No. 01.

DAGGER STICK (802 B.M.)

Size: Length 27½"

Gupti with B.K. No. 29.

DAGGER STICK (805 B.M.)

Size: Length 44"

Gupti with B.K. No. 04.

DAGGER STICK (806 B.M.)

Size: Length 44"

Gupti with wooden cover (painted) with floral design.
B.K. Nos. 1507-1965-5052.

DAGGER STICK (807 B.M.)

Size: Length 37"

Gupti with seal. B.K. No. 1993.

DAGGER STICK (808 B.M.)

Size: Length 43"

Gupti with flat leather sheath and handle with ivory knob.
B.K. Nos. 1517-1609.

DAGGER STICK (809 B.M.)

Size: Length 39"

Gupti with flat leather sheath and handle with ivory knob.
B.K. Nos. 1609-1958.

DAGGER STICK (811 B.M.)

Size : Length 45"

Gupī with leather sheath and wooden handle. There are few words inscribed in Devanāgarī, dated S. 1749. B.K. Nos. 1603-1608-5022.

DAGGER STICK (812 B.M.)

Size : Length 38"

Gupī with B.K. No. 1612.

GUN STICK (803 B.M.)

Size : Length 34"

The stick serves the purpose of gun as well. B.K. No. Nil.

(B) *SWORDS*:

SWORD KHURĀSĀNĪ (320 B.M.)

Size : Full length 32"

The blade is curved, broad towards the point and is highly watered. Kirch type of ivory hilt with edges damascened in gold on steel. A seal in Persian on the blade reads thus, "Manufactured by Mohammad Shāh Khurāsānī". B.K. No. Nil.

SWORD (355 B.M.)

Size : Full length 35"

Straight sword (*Saif*) with Pechotar hilt. B.K. Nos. 13-843.

SWORD (356 B.M.)

Size : Full length 36"

Straight sword (*Saif*) with Pechotar hilt. B.K. Nos. 15-1207.

SWORD (357 B.M.)

Size : Full length 35"

Straight sword (*Saif*) with Pechotar hilt. B.K. Nos. 845-1494.

SWORD (384 B.M.)

Size : Full length 36"

Sword with Hakīmshāhī hilt. B.K. Nos. 720-1121.

SWORD (385 B.M.)

Size : Full length 33"

Sword with Hakīmshāhī hilt provided with rib. B.K. Nos. 1314-1632.

SWORD (392 B.M.)

Size : Full length 23"

The small sword with Hakīmshāhī hilt provided with rib. B.K. No. 1489.

SWORD (393 B.M.)

Size: Full length 38"

Straight sword with Hakīmshāhī hilt, possesses double-edged blade narrowing towards the point. B.K. Nos. 852-972.

SWORD (394 B.M.)

Size: Full length 35"

The sword with curved blade has Gujarātī hilt with ring. B.K. No. 2111.

SWORD (395 B.M.)

Size: Full length 34"

Sword with curved Irānī blade and Hakīmshāhī hilt. B.K. No. 1172.

SWORD (396 B.M.)

Size: Full length 39"

Straight sword, made of *Saklā* blade, double-edged at the point. Hakīmshāhī hilt with rib has floral designs. B.K. Nos. 47-1187-1267.

SWORD (397 B.M.)

Size: Full length 22"

The small sword has Karaṇashāhī hilt. The curved blade has inscription in Devanāgarī dated S. 1749. B.K. Nos. 332-1570-1641.

SWORD (398 B.M.)

Size: Full length 36"

Sword with *Saklā* blade, double edged at the point. Hakīmshāhī hilt. B.K. Nos. 32-933-1692.

SWORD (399 B.M.)

Size: Full length 36"

Straight sword with Hakīmshāhī hilt. B.K. Nos. 579-1554-1966.

SWORD (400 B.M.)

Size: Full length 38"

The sword with three strips on the blade has Hakīmshāhī hilt. B.K. Nos. 404-557-1447.

SWORD (401 B.M.)

Size: Full length 33½"

Khāndā (sword) has broad blade widening towards the point. *Dhoop* hilt with rib. B.K. Nos. 1623-1750-2006.

SWORD (402 B.M.)

Size: Full length 34"

Khāndā (sword) has broad blade widening towards the point. *Dhoop* hilt with rib. B.K. Nos. 494-1628.

SWORD (414 B.M.)

Size: Full length 50"

The hilt of the straight sword (*paṭṭā*) is provided with arm-guard. B.K. Nos. 878-1929-6009.

SWORD (415 B.M.)

Size: Full length 50"

The hilt of the straight sword (*paṭṭā*) is provided with arm-guard. B.K. No. 926.

SWORD (622 B.M.)

Size: Full length 43"

It has heavy blade with Karaṇashāhī hilt and is brought from Agra in S. 1727 (A.D. 1670.) as is evidenced from the inscription in Devanāgarī on it. B.K. Nos. 16-179-1139.

SWORD (623 B.M.)

Size: Full length 39"

With spiked pommel hilt along with knuckle-guard, the blade is made of watered steel with seal in Persian. B.K. Nos. 2122-2127.

SWORD (624 B.M.)

Size: Full length 43"

Heavy blade, hilt Karaṇashāhī with knuckle-guard. B.K. Nos. 1-132-1765.

SWORD (627 B.M.)

Size: Full length 32"

Gujarātī *Sakelā*, hilt with ordinary silver work. Inscription in Devanāgarī, dated S. 1749, besides an inscription in Urdu. B.K. Nos. 197-573-4100.

SWORD (628 B.M.)

Size: Full length 31"

With watered blade (*Abri Sakelā*), hilt Karaṇashāhī; having ring attached to the pommel. B.K. No. 2121.

SWORD (630 B.M.)

Size: Full length 38"

It has a curved blade, hilt Khurāsānī, pommel like a flower bud with knuckle-guard. Inscription in Devanāgarī, dated S. 1745. B.K. Nos. 1251-1340-2119.

Sword (631 B.M.)

Size: Full length 39"

Watered blade, hilt Persian with knuckle-guard. B.K. Nos. 436-948-2133.

SWORD (632 B.M.)

Size: Full length 36"

Blade made of watered steel, hilt Karāṣhāhī with knuckle-guard.
B.K. No. 013.

SWORD (634 B.M.)

Size: Full length 37"

Sakelā blade, inscribed 'Terro'; hilt with three knuckle-guards.
B.K. Nos. 37-724-2736.

SWORD (635 B.M.)

Size: Full length 36"

Curved blade made of watered steel; hilt *Hakīmshāhī*. B.K. No. 1183.

SWORD (636 B.M.)

Size: Full length 33"

Curved blade made of watered steel; hilt with knuckle-guard worked in silver. B.K. No. 2119.

SWORD (637 B.M.)

Size: Full length 33"

Narrow blade made of watered steel. The sword belonging to Rāthor Kushal Singh (of Bhukarā?). Pistol hilt; inscribed in Devanāgarī; dated S. 1799. B.K. Nos. 33-2129.

SMALL SWORD (639 B.M.)

Size: Full length 23"

Its blade is curved like bow with plain hilt of iron. B.K. Nos. 16-1659.

SMALL SWORD (640 B.M.)

Size: Full length 34"

The hilt is of Gauntlet type whereas the blade is slightly curved towards the point. B.K. Nos. 868-1660.

SWORD (641 B.M.)

Size: Full length 38"

Blade made of watered steel. Hilt is richly damascened in gold with knuckle-guard. B.K. Nos. 633-1789-2014.

SACRIFICIAL SWORD (642 B.M.)

Size: Full length 34"

Popularly known as *Dāo Nepālī* the blade is having angular curve, broad towards the point. Ivory handle like dagger.
B.K. Nos. 8-25-221.

SACRIFICIAL SWORD (643 B.M.)

Size: Full length 31"

Nepālī blade broad towards the point. Wooden handle.
B.K. No. 16.

SWORD KHĀNDĀ (644 B.M.)

Size: Full length 36"

Blade straight and broad towards the point. Hilt is *Hakīmshāhī*.
B.K. No. 1749.

SWORD KHĀNDĀ (645 B.M.)

Size: Full length 35"

Its blade is of steel (watered) carved towards the point, strengthened with bars at the back and front sides. Hilt is plain with knuckle-guard.
B.K. Nos. 1975-2062.

SWORD KHĀNDĀ (646 B.M.)

Size: Full length 36"

The blade has double curves. Hilt with knuckle-guard.
B.K. Nos. 2029-2124.

SWORD KHĀNDĀ (648 B.M.)

Size: Full length 43"

The blade is straight and broad towards the point. Near the joint of the hilt, the blade contains figures on both the sides. *Hanumān* and *Bhairava* are depicted on one side and on the other are the figures of goddess on lion and *Ganapati* with a small round mark of trident. Hilt is worked in silver with knuckle-guard. B.K. Nos. 382-564-1116.

SWORD KHĀNDĀ (649 B.M.)

Size: Full length 39"

Its blade is thin and straight but curved at the point, marked with two moons of gilt and silver. Hilt is *Hakīmshāhī*, embossed in silver floral designs with fishes on both the sides. B.K. Nos. 104-714.

SWORD KHĀNDĀ (650 B.M.)

Size: Full length 33"

It has a small blade gradually getting thinner towards the point. Hilt is designed in a peculiar style with a group of snake, lion and peacock. The lion has a small elephant in his palm. Inscribed 'Ādunī' in Devanāgarī. B.K. Nos. 22-787-828.

SWORD KHĀNDĀ (652 B.M.)

Size: Full length 38"

Made of Ādunī blade. It is heavy and slightly curved upwards at the point. Hilt is plain with knuckle-guard. Inscribed in Devanāgarī 'Bā-Ādunī Kī Haī'. B.K. Nos. 148-1619-1672.

SWORD (655 B.M.)

Size: Full length 40"

The blade is straight and double-edged at the point. Hilt is *Hakīmshāhī*.
B.K. Nos. 565-956-3041.

SWORD (656 B.M.)

Size: Full length 44"

The blade is straight, rapier type and double-edged at the point. Hilt has spiked pommel with knuckle-guard, having two open work ribs. Blade is inscribed in English characters as 'Aterro etc.' B.K. No. 3010.

SWORD (657 B.M.)

Size: Full length 45"

The blade is straight and double-edged. Hilt is made of brass with knuckle-guards. Inscribed, 'Bastian etc.' B.K. Nos. 738-882-1605.

SWORD (658 B.M.)

Size: Full length 39"

The blade is straight and double-edged. Hilt is Haktmshāhī with floral designs. B.K. Nos. 826-911-4117.

SWORD (659 B.M.)

Size: Full length 31"

Blade is straight, double-edged and carved at the joint. Brass handle. Seal in Persian either side reading 'Allāh-hô-Akbar.' Fetched from Ādunī. B.K. Nos. 1997-2012.

SAIF (660 B.M.)

Size: Full length 35"

The blade is rapier type and double-edged. Hilt of Arabic style. Figures carved at the joint on both the sides. B.K. No. 1432.

SAIF (661 B.M.)

Size: Full length 41"

The blade is rapier type with Arabic hilt. B.K. Nos. 1165-1864.

DHUP SWORD (662 B.M.)

Size: Full length 47"

The blade is double-edged with slight curve at the point. Basket hilt without knuckle-guard. B.K. Nos. 906-966-2539.

DHUP SWORD (663 B.M.)

Size: Full length 47"

The blade is double-edged at the point. Basket hilt provided with knuckle-guard and floral designs in gold. B.K. Nos. 6-803-2527.

DHUP SWORD (664 B.M.)

Size: Full length 40"

Blade is double-edged at the point. Basket hilt with light gilt work. B.K. Nos. 6-728.

DHUP SWORD (665 B.M.)

Size: Full length 44"

The blade is double-edged at the point which is worked with floral scroll. Basket hilt with knuckle-guard. B.K. Nos. 599-1155-2674.

DHUP SWORD (666 B.M.)

Size: Full length 50"

The blade is thin, double-edged and rapier type. Basket hilt without knuckle-guard. B.K. No. 1154.

DHUP SWORD (667 B.M.)

Size: Full length 53"

Blade double-edged. Basket hilt with gilt work. B.K. Nos. 694-727-2511.

DHUP SWORD (668 B.M.)

Size: Full length 50"

Circular hand-guard. Rapier type of blade inscribed 'Var 1608 etc.' B.K. Nos. 625-2021.

DHUP SWORD (669 B.M.)

Size: Full length 48"

Blade is thin, long and rapier type. Hilt without knuckle-guard.

B.K. Nos. 1115-1629.

DHUP SWORD (670 B.M.)

Size: Full length 45"

The blade is slightly curved and double-edged at the point. Basket hilt and the knuckle-guard with carving. *Kāl* inscribed in Devanāgarī. B.K. Nos. 125-627-1249-2646.

DHUP SWORD (671 B.M.)

Size: Full length 57"

The blade is thin, long and double-edged. Basket hilt without knuckle-guard with ring in the pommel. It is learnt from the inscription that it belongs to Ādunī. B.K. Nos. 740-2018.

DHUP SWORD (672 B.M.)

Size: Full length 49"

The blade is double-edged at the point. Basket hilt without knuckle-guard with thin layer of silver. Inscription on the blade speaks that the sword is from Ādunī. B.K. Nos. 883-965-2540.

DHUP SWORD (673 B.M.)

Size: Full length 49"

The blade is double-edged at the point. Basket hilt with knuckle-guard has floral designs. Inscribed 'Senof'. B.K. Nos. 746-910-2519.

DHUP SWORD (674 B.M.)

Size: Full length 51"

The blade contains much rust and seems to be highly used. Basket hilt attached with decorative lions and elephants. B.K. No. 669.

SWORD (677 B.M.)

Size: Full length 42"

The gauntlet sword possesses double-edged blade which seems to have been brought in booty from Ādunī as is evident from the inscription on the blade. B.K. No. 895.

SWORD (839 B.M.)

Size: Full length 34"

Sword with gilded hilt, provided with double knuckle-guard, which contains inscription in Guramukhī. B.K. No. 014.

SWORD (840 B.M.)

Size: Full length 38"

The blade of the sword is Gujarātī *Sakelā*, having double edges towards the point. The hilt and the sheath mount (*Tehnāl*) are embossed with golden flowers. B.K. No. 4052.

SWORD (841 B.M.)

Size: Full length 35"

The blade is thin and broad towards the point which is double-edged. The sheath mount (*Tehnāl*) is of silver. B.K. No. 3026.

SWORD (842 B.M.)

Size: Full length 34"

Sword with double-edged blade at the point. Hilt and the ring attached to the pommel have floral designs in gold. The sheath is provided with one *Tehnāl*. B.K. No. 4026.

SWORD (843 B.M.)

Size: Full length 38"

Sword with Mānashāhī blade which is double-edged at the point. Hilt-ring attached to the pommel and sheath mount (*Tehnāl*) is provided with floral designs in gold. The upper portion of the blade is inscribed in Devanāgarī. B.K. No. Nil.

SWORD (844 B.M.)

Size: Full length 36"

Made of *Sakelā* blade, the sword is double-edged at the point. Hilt-ring attached to the pommel and the sheath mount (*Tehnāl*) provided with floral designs in gold and silver (*Gangā-Jamunī*). B.K. No. 4032.

SWORD (848 B.M.)

Size: Full length 31"

Sword with highly curved double-edged *Khurāsānī* blade, containing inscription in Devanāgarī dated S. 1749. The hilt is of steel and the sheath is provided with floral designs in silver. B.K. No. 2124.

SWORD (849 B.M.)

Size: Full length 39"

The sword made of *Sakelā* blade which is double-edged at the point, has steel hilt with floral designs. The pommel with ring has designs made of small holes. B.K. No. 1021.

SWORD (850 B.M.)

Size: Full length 33"

Sword with curved Irānī blade contains iron hilt with knuckle-guard. B.K. No. 1193.

SWORD (851 B.M.)

Size: Full length 37"

The blade of the sword has *Śikār*-scenes in bold relief either side. Hilt with knuckle-guard. B.K. No. 1118.

SWORD (852 B.M.)

Size: Full length 33"

Sword with highly curved Irānī blade, contains a seal in Arabic characters. Iron hilt. B.K. No. 1275.

SWORD (853 B.M.)

Size: Full length 34"

Sword with Gujarātī *Sakelā* blade, is double-edged at the point. Hilt has floral designs in silver and gold. B.K. No. 4008.

(C) SHIELDS:

SHIELD (342 B.M.)

Size: Diameter 21"

Dhāl is made of rhinoceros hide with four bosses and a moon (gilded).

SHIELD (359 B.M.)

Size: Diameter 21"

Dhāl is made of rhinoceros hide with four iron bosses in the centre and moon surmounted by two small bosses at the top (gilded).

SHIELD (374 B.M.)

Size: Diameter 22"

Dhāl is made of rhinoceros hide with four iron bosses gilded over.

SHIELD (405 B.M.)

Size: Diameter 19"

Dhāl is made of rhinoceros hide with four iron bosses.

SHIELD (813 B.M.)

Size: Diameter 21"

Dhāl's centre is painted and border provided with floral designs on black ground. Four silver bosses in the centre and two small ones on the border.

SHIELD (814 B.M.)

Size: Diameter 21"

Dhāl of rhinoceros hide with four brass bosses and a moon.

SHIELD (815 B.M.)

Size: Diameter 18"

Dhāl of rhinoceros hide with four bosses.

SHIELD (816 B.M.)

Size: Diameter 27"

Dhāl of rhinoceros hide with six bosses damascened in gold.

SHIELD (817 B.M.)

Size: Diameter 19"

Dhāl of rhinoceros hide with four bosses and painted in the centre. Border with floral designs made on the black ground.

SHIELD (818 B.M.)

Size: Diameter 17½"

Dhāl of rhinoceros hide with four bosses and two small ones at the top.

(D) *TABĀLS:*

TABĀL (412 B.M.)

Size: Full length 22"

The battle axe, made of iron, is fitted with wooden handle.
B.K. Nos. 29-67.

TABĀL (413 B.M.)

Size: Full length 40"

The battle axe made of iron, is fitted with wooden handle.
B.K. Nos. 44-75.

TABĀL (730 B.M.)

Size: Full length 21"

The battle axe with inscription in Devanāgarī, dated S. 1938.
B.K. Nos. 32-52.

TABĀL (734 B.M.)

Size: Full length 19"

Battle axe made of iron with B.K. Nos. 48-67.

TABĀL (735 B.M.)

Size: Full length 21"

Battle axe with B.K. Nos. 11-50.

(E) *MATCH-LOCKS:*

MATCHLOCK (607 B.M.)

Size: Full length 69"; Barrel 52"

Belonging to Mahārājā Gaja Singh (A.D. 1746-87), with inscription in Devanāgarī on the barrel, dated S. 1828. B.K. Nos. 1029-2046.

MATCHLOCK (608 B.M.)

Size: Full length 74"; Barrel 55"

Belonging to Mahārājā Anup Singh (A.D. 1669-98), with inscription on the barrel. B.K. No. 1044.

MATCHLOCK (609 B.M.)

Size: Full length 69"; Barrel 49"

Inscription in Persian on the barrel. B.K. No. 27.

MATCHLOCK (610 B.M.)

Size: Full length 72"; Barrel 53"

Belonging to Mahārājā Gaja Singh (A.D. 1746-87) with inscription in Devanāgarī on the barrel, dated S. 1838. B.K. Nos. 248-1065-1385.

MATCHLOCK (611 B.M.)

Size: Full length 68"; Barrel 48"

B.K. Nos. 163-345.

MATCHLOCK (612 B.M.)

Size: Full length 66"; Barrel 48"

B.K. No. 1121.

FLINTLOCK (613 B.M.)

Size: Full Length 62"; Barrel 42"

B.K. Nos. 36-1072.

MATCHLOCK RIFLE (614 B.M.)

Size: Full length 76"; Barrel 54½"

Belonging to Mahārājā Gaja Singhji (A.D. 1746-87) with inscription in Devanāgarī on the barrel, dated S. 1826. B.K. No. 4024.

MATCHLOCK (615 B.M.)

Size: Full length 68"; Barrel 46"

B.K. Nos. 29-96-661-2040.

FLINTLOCK (616 B.M.)

Size: Full length 54"; Barrel 38"

B.K. No. 860.

MODERN GUN (618 B.M.)

Size: Full length 55"; Barrel 39"

Topidār, B.K. No. 1246.

MATCHLOCK GUN (619 B.M.)

Size: Full length 93"; Barrel 72"

Known as *Rāmachangī*, the gun is a heavy one with long barrel.

B.K. No. 1253.

MATCHLOCK GUN (620 B.M.)

Size: Full length 83"; Barrel 62"

Known as *Rāmchangī*, it is also too heavy with long barrel like No. 619 B.M. B.K. Nos. 1159-1798.

MATCHLOCK GUN WITH GOAD (621 B.M.)

Size: Full length 34"; Barrel 24"

It is smaller in size. B.K. No. 01.

(F) GURJIS:

GURJ (712 B.M.)

Size: Length 24"

This mace type of weapon, locally known as *Gurj*, can also serve the purpose of gun. B.K. Nos. 13-108-315.

GURJ (713 B.M.)

Size: Length 30"

Iron *Gurj* with knuckle-guard. B.K. Nos. 1-25.

GURJ (714 B.M.)

Size: Length 29"

Iron *Gurj* with knuckle-guard, belonging to Mahārājā Anūp Singhji (A.D. 1669-98), dated S. 1747. Inscribed in Devanāgarī. B.K. No. 29.

GURJ (715 B.M.)

Size: Length 23"

Gurj with B.K. Nos. 5-106.

(G) GEDIĀS:

GEDĪĀ (716 B.M.)

Size: Length 28"

Iron stick with B.K. No. 31.

GEDĪĀ (717 B.M.)

Size: Length 30"

Gediā, belonging to Mahārājā Anūp Singhji (A.D. 1669-98), dated S. 1747. Inscription in Devanāgarī. B.K. Nos. 4-24.

GEDĪĀ (718 B.M.)

Size: Length 30"

Gediā with B.K. No. 15.

GEDĪĀ (719 B.M.)

Size: Length 29"

Gediā with B.K. Nos. 16-27.

GEDIA (720 B.M.)

Size: Length 26"

Gediā with B.K. Nos. 1-22.

GEDIA (721 B.M.)

Size: Length 29"

Gediā with B.K. Nos. 3-22.

GEDIA (722 B.M.)

Size: Length 25"

Belonging to Mahārājā Anūp Singhji (A.D. 1669-98), dated S. 1747.
The iron stick has inscription in Devanāgarī. B.K. No. 18.

GEDIA (723 B.M.)

Size: Length 29"

Gediā with B.K. No. 4.

GEDIA (724 B.M.)

Size: Length 29"

Gediā with B.K. Nos. 8-9.

(H) PISTOLS:

PISTOL (726 B.M.)

Size: Full length 29"; Barrel 12"

Matchlock belonging to Mahārājā Anūp Singhji (A.D. 1669-98). There are few words inscribed in Devanāgarī. B.K. Nos. 47-224-1792.

PISTOL (727 B.M.)

Size: Full length 29"; Barrel 15½"

The brass Matchlock belonging to Mahārājā Anūp Singhji (A.D. 1669-98). There are few words inscribed in Devanāgarī on the barrel. B.K. Nos. 340-425.

PISTOL (728 B.M.)

Size: Full length 13"; Barrel 7"

Flintlock with B.K. No. 502-503.

PISTOL (729 B.M.)

Size: Full length 15"; Barrel 9"

Flintlock with B.K. No. 808.

(I) FARSI:

FARSI (736 B.M.)

Size: Full length 25"; Blade 6½"

Farsi with B.K. No. 15-79.

FARSĪ (737 B.M.)

Size: Full length 27"; Blade 12"

Farsī with wooden handle. Inscribed in Devanāgarī. B.K. Nos. 11-69.

FARSĪ (738 B.M.)

Size: Full length 27"; Blade 12"

Belonging to Mahārājā Anūp Singhjī (A.D. 1669-98). Inscribed in Devanāgarī, dated S. 1747. B.K. Nos. 26-33.

FARSĪ (739 B.M.)

Size: Full length 28"; Blade 9½"

Belonging to Mahārājā Anūp Singhjī (A.D. 1669-98 A.D.). Inscribed in Devanāgarī, dated S. 1747. B.K. Nos. 28-89.

FARSĪ (740 B.M.)

Size: Full length 24½"; Blade 11½"

Farsī with covered blade. B.K. Nos. 9-31.

(J) BUGDĀS:

BUGDĀ (741 B.M.)

Size: Length 27"

Bugdā with B.K. Nos. 25-1802.

BUGDĀ (743 B.M.)

Size: Length 34"

Bugdā with B.K. Nos. 17-1788.

BUGDĀ (744 B.M.)

Size: Length 31"

Bugdā with B.K. Nos. 32-208-1787.

BUGDĀ (745 B.M.)

Size: Length 28"

Bugdā with B.K. Nos. 15-1786.

BUGDĀ (746 B.M.)

Size: Length 29½"

Bugdā with B.K. No. 18.

BUGDĀ (747 B.M.)

Size: Length 28"

Bugdā with lion-faced ivory hilt. B.K. Nos. 31-1784.

(K) *SPEARS:*

SPEAR (391 B.M.)

Size: Length 41"

Spear-head with two lions at the edge. B.K. Nos. 147-219-717.

SPEAR (753 B.M.)

Size: Length 24½"

Spear blade with a few words inscribed in Devanāgarī. B.K. Nos. 177-279.

SPEAR (756 B.M.)

Size: Length 28"

Spear-head with B.K. Nos. 6-157.

SPEAR (757 B.M.)

Size: Length 21"

The spear blade with B.K. No. 132.

SPEAR (758 B.M.)

Size: Length 42"

Spear belonging to Mahārājā Anūp Singhji, dated S. 1747, with iron haft, round knob and a small *Guptī*. B.K. Nos. 32-2020.

SPEAR (759 B.M.)

Size: Length 45"

Belonging to Mahārājā Anūp Singhji, the spear blade, dated S. 1747, is inscribed in Devanāgarī. B.K. Nos. 32-2020.

SPEAR (760 B.M.)

Size: Length 73"

Sānga with B.K. No. 91.

SPEAR (761 B.M.)

Size: Length 78"

Sānga with B.K. No. 49.

SPEAR (762 B.M.)

Size: Length 79"

Sānga with B.K. No. 54.

SPEAR (763 B.M.)

Size: Length 91"

Sānga with B.K. No. 77.

SPEAR (764 B.M.)
Size: Length 86"
Sānga with B.K. No. 05.

SPEAR (765 B.M.)
Size: Length 97"
Sānga with B.K. No. 08

SPEAR (766 B.M.)
Size: Full length 95"; Spear head 17"
Spear with wooden haft. B.K. No. 73.

SPEAR (767 B.M.)
Size: Full length 92"; Spear head 28"
Spear with wooden haft. B.K. No. 43 Aduni.

SPEAR (768 B.M.)
Size: Full length 131"; Spear head 15"
Spear with wooden haft. B.K. No. 22.

SPEAR (769 B.M.)
Size: Full length 102"; Spear head 19"
Spear with wooden haft. B.K. No. 27.

SPEAR (770 B.M.)
Size: Full length 121"; Spear head 18"
Spear with wooden haft. Figures made on both the sides of the spear head. B.K. Nos. 32-711.

SPEAR (771 B.M.)
Size: Full length 67"; Spear head 16"
Spear with wooden haft. Floral design either side on the blade.
B.K. No. 38.

SPEAR (772 B.M.)
Size: Full length 98"; Spear head 18"
Spear with wooden haft. B.K. No. 79.

SPEAR (773 B.M.)
Size: Full length 111½"; Spear head 38"
Spear with wooden haft. B.K. No. 39.

SPEAR (774 B.M.)
Size: Full length 66"; Spear head 18"
Spear with wooden haft. B.K. No. 37.

SPEAR (775 B.M.)

Size: Full length 98"; Spear head 21"
Spear with wooden haft. B.K. No. 65.

SPEAR (776 B.M.)

Size: Full length 90"; Spear head 17"
Spear with wooden haft. B.K. No. 24.

SPEAR (777 B.M.)

Size: Full length 96"; Spear head 19"
Curved spear head with wooden haft. B.K. No. 12.

SPEAR (778 B.M.)

Size: Full length 98"; Spear head 23"
Spear with wooden haft. B.K. No. 62 Adunf 4.

SPEAR (779 B.M.)

Size: Full length 99"; Spear head 29"
Spear with wooden haft. B.K. No. 83.

SPEAR (780 B.M.)

Size: Full length 69"; Spear head 17½"
Spear with wooden haft. Floral design on either side of the blade.
B.K. No. 82.

SPEAR (781 B.M.)

Size: Full length 99"; Spear head 19"
Spear with wooden haft. B.K. No. 78.

SPEAR (782 B.M.)

Size: Full length 98"; Spear head 16"
Spear with wooden haft. B.K. No. 59.

SPEAR (783 B.M.)

Size: Full length 130"; Spear head 21"
Double spear head with wooden haft. Brass rod at the bottom.
B.K. No. 1.

SPEAR (784 B.M.)

Size: Full length 87"; Spear head 20"
Spear with wooden haft. Floral design on either side of the blade.
B.K. No. 07.

SPEAR (785 B.M.)

Size: Full length 72½"; Spear head 12"
Spear with wooden haft. Under the wooden haft, there is iron rod with floral designs. B.K. No. 012.

(L) MISCELLANEOUS:

BALMORI (786 B.M.)

Size: Length 20½"

Balmori has inscription in Devanāgarī. B.K. No. 273.

BALMORI (788 B.M.)

Size: Length 20"

Balmori with B.K. No. 316.

ZAGNOL (796 B.M.)

Size: Full length 22"

Zagnol with iron handle. B.K. No. 51-106.

ZAGNOL (797 B.M.)

Size: Full length 21"

Zagnol with iron handle. B.K. No. 105-55.

ZAGNOL (798 B.M.)

Size: Full length 20"

Zagnol with wooden handle and the blade surmounted by elephant.
B.K. No. 8-705.

ZAGNOL (799 B.M.)

Size: Full length 20"

Zagnol with wooden handle. B.K. No. 86.

ZAGNOL (800 B.M.)

Size: Full length 29"

Zagnol with wooden handle. Figures of two lions and an elephant made on the head. B.K. No. 132.

ZAGNOL (801 B.M.)

Size: Full length 20"

Zagnol with wooden handle. B.K. No. 45-104.

CHAIN COAT (819 B.M.)

Size: 33" × 20"

Chain Coat with chest plates damaged.

CHAIN COAT (820 B.M.)

Size: 40" × 20"

Chain Coat with chest plates damaged.

PAIR OF LEG GUARDS (821 B.M.)

Size: 27" × 10½" each

The pair of leg guards, with knee cap, is made of chains.

PLATE ARMOUR (823 B.M.)

Size: Full length 29"; Chains 19"

Lower portion of the armour is provided with chain links and the steel plate contains inscription in Devanāgarī, dated S. 1747.

PLATE WITH CHAIN BELT (824 B.M.)

Size: Full length 36"; Plate 11" × 2½" each

The plates, twelve in number, are affixed through chains.

HELMET (837 B.M.)

Size: Length 18"; Diameter 9"

Made of two side plates of steel, the helmet is provided with chains, besides nose guard, for protection upto neck.

HELMET (838 B.M.)

Size: Length 12"; Diameter 9"

Made of two side plates, the helmet is provided with ear and nose guards.

CHAIN COAT (1813 B.M.)

Size: 39" × 20"

Chain armour with chest plates.

CHAIN COAT (1814 B.M.)

Size: 43" × 20"

Chain armour with chest plates.

HELMET (1824 B.M.)

Size: Length 18"; Diameter 14"

Made of chains, for the protection upto neck.

COAT (1825 B.M.)

Size: 33" × 19"

Chain Coat without chest plates.

HIRANSENGI (711 B.M.)

Size: Full length 34"

Hiransengi with B.K. Nos. 2-4.

STEEL MIRROR (792 B.M.)

Size: Diameter 11½"

Steel Mirror with B.K. No. 503.

STEEL MIRROR (793 B.M.)

Size: Diameter 9½"

Steel Mirror with B.K. No. 512.

GOAD (794 B.M.)

Size: Full length 22"

Goad with wooden handle. B.K. No. 7.

GOAD (795 B.M.)

Size: Full length 30"

Goad is made of iron. B.K. No. 8.

ARROWS (825 B.M.)

Size: Length 29½" each

Only thirty-three arrows are on display.

ARROWS (827 B.M.)

Size: Length 10" each

Only fifteen arrows, smaller in size, are on display.

BOW (830 B.M.)

Size: Length 43"

Wooden bow (painted) with ivory corners.

FLASK (833 B.M.)

Size: Length 7"

Wooden horn is covered with leather in red.

FLASK (834 B.M.)

Size: Length 7"

Wooden horn is covered with leather in red.

PAIR OF TUSK (835 B.M.)

Size: Length 24" each

These are tusk-covers of elephant, made of iron, provided with pointed blades.

SALUTING GUN (1887 B.M.)

Size: 115" × 56"

Presented by the Commander-in-Chief of Indian Arm Forces to His Highness of Bikaner.

STEEL HELMET (1708 B.M.)*

Size: Height 11"; Diameter 9.6"

Made of steel, the helmet contains floral designs in silver and gold on the exterior. It is also provided with chain.

* Items from No. 1708 B.M. to 1733 B.M., have been presented by Seth Badri Das Daga of Bikaner to the Museum.

SWORD (1712 B.M.)

Size: Full length 36"; Hilt 11"

The *Dhoop* sword bears golden seal on its blade.

SWORD (1714 B.M.)

Size: Full length 42"; Hilt 12"

Japanese sword with leather sheath.

JĀMIĀ (1715 B.M.)

Size: Full length 11"; Hilt 4"

The dagger, locally known as *Jāmiā*, has double-edged blade.

KATĀR (1716 B.M.)

Size: Full length 11"; Hilt 6"

Floral design on the hilt.

BUGDĀ (1718 B.M.)

Size: Full length 25"; Hilt 5"

The *Bugdā* has ivory hilt with designs in gold whereas the blade is also provided with floral designs. One side of the blade has sharp teeth (*Dāntadār*). It has leather sheath as well.

RIFLE (1723 B.M.)

Size: Full length 46"; Barrel 30"

Manufactured by Winchester Repeating Arms Co., New Haven Conn. (U.S.A.), the rifle is single-barrelled.

DESHI TAMANCHĀ (1724 B.M.)

Size: Full length 14"

Topīdār.

DESHI TAMANCHĀ (1725 B.M.)

Size: Full length 13½"

Topīdār.

ENGLISH REVOLVER (1726 B.M.)

Size: Full length 13"

W. Tranter Patent Topīdār revolver bearing No. 8268 T. The body is provided with floral designs.

ENGLISH REVOLVER (1727 B.M.)

Size: Length 13"

Manufactured by Wilkinson (London), the revolver is Adams Patent type. Its number is 20160V.

GUN (1728 B.M.)

Size: Length 44"; Barrel 27"

Manufactured by Westley Richards' (London), the gun is double-barrelled and topīdār.

PISTOL (1729 B.M.)

Size: Length 6"

Manufactured by Wood Wards (No. 343), this small pistol is double-barreled.

STICK GUN (1730 B.M.)

Size: Length 38"

It is in two parts fixed together and serves the purpose of stick as well as gun.

GUN (1731 B.M.)

Size: Full length 48"; Barrel 32.3"

Country-side Topidār Gun with single barrel.

GUN (1733 B.M.)

Size: Full length 63"; Barrel 48"

Deshi Topidār Gun, known as *Lamchar*, with watered barrel, having design over it.

• LOCAL ARTS CRAFTS SECTION

The section possesses varied types of exhibits, with a view to give a glimpse of the local arts and crafts¹ to the visitors from outside. Bikaner is famous for its industrial arts, chief of them being stone carving and lacquered work.

To start with textiles, they consist of both cotton and woollen specimens. The former comprises of local *oḍhanā*, *Pattī*, *Posh*, *Shāwol*, *Chuggā*, *Angarkhī*, Carpet etc. The garments of the local rulers of the 19th-20th century are also on display. They are richly embroidered and provided with various designs. The embroidery work done on the purse (147 B.M.) and fans (148 & 149 B.M.) is also worth notice. A few specimens of the local printed cloths, besides *chūnārī* showing tie and dye work, are also put on display. The Bikaner carpets² have won world-wide fame for their superiority of design and workmanship. Copied from old Persian carpets, they are the products of the local jail. Four good specimens are on exhibit in the textile section. Among the woollen pieces, mention may be made of the local rugs and blankets.

The local artisans have excelled in lacquered work. They are done on camel-hide, ostrich egg, glass, metal, marble, wood, ivory etc. Designed in a peculiar style, locally termed as *Jangālī Suneharī Manotī*, they attract the eyes and soothe the soul. The table lamp (1157 B.M.) and the street lamp (1787 B.M.) made of ostrich eggs by the museum artist, are the best examples of exquisite workmanship. Similarly the *Rāsālilā* scene has been depicted on one of the dishes (130 B.M.) made of marble. The royal procession and hunting scene is another subject of interest which has found expression on the exterior of one of the *kuppīs* (1233 B.M.) made of camel hide.³

The teak wood table (167 B.M.), caskets (113, 114, & 116 B.M.), chair (166 B.M.) etc. are the attractive examples of wood work with elaborate carvings. The sharp and deep grooves, showing the mid ribs of leaves carved on them, are marvellous and are a perfection in wood carving. Animal and human world has also not escaped the eyes of the wood carvers as is evidenced from the figures of couchant camel (118 B.M.) and Bodhisattva (120 B.M.). The depiction in wood of the procession of Lord Viṣṇu (119 B.M.), is also of no less importance. The colossal wooden models of Lakṣmīnivās (125 B.M.), Durganivās (127 B.M.) and Railway Saloon (132 B.M.) of Mahārājā Gangā Singhji, are good replicas in wood and show the high watermark attained by the local artisans in the realm of model-making.

Carving in stone is equally interesting. The fine examples of the same exist in the form of Lālgarh palace and the private mansions of

¹ Sagat Singh, Some Specimens of Bikaner's Art, Bikaner Bulletin, Vol. 3, No. 11, June 1946, pp. 15-24; Goetz, Art and Architecture of Bikaner State, p. 121.

² For the plates see Sagat Singh, *op. cit.*, p. 17; Art Treasures: Bikaner Museum, plate XII; Golden Jubilee Volume, p. 72.

³ For illustration see Golden Jubilee Volume, p. 70; Art Treasures: Bikaner Museum, pls. 1 and 3.

the prominent citizens. They have been highly spoken of by a scholar of the repute of E. B. Havell, who has gone to the extent of comparing them to be 'truly as fine as any Mughal emperor's palace'. A few pieces (1788 to 1790 B.M.) showing superb stone carving are also put on display in this section.

The specimens in metal consist of house-hold utensils, besides animal figures. A number of ivory and bead (*Chida*) exhibits also form part of the section. Nohar in Ganganagar district is famous pottery-producing centre in Bikaner division. Specimens of this local art, so kindly spared by the Director, Cottage Industry, also constitute part of the collection. The glass exhibits on display are exclusively made of the local raw material. A few of them are the products of the Bikaner Glass Factory. It was the long cherished desire of Mahārājā Gangā Singhji to develop this industry in his erstwhile state. He was eager to know whether cut glass specimens could be produced from the raw material available in this region. He even sent the local *bajari* to England and the results were much encouraging. The Bikaner *bajari* proved a great success abroad in producing cut glass specimens, a few of which are also on display. It is high time to give impetus to this local industry. Among the specimens on display, representative of other local industries, important are mosaic, relief work in sweet lime and brass fittings etc.

Out of the miscellaneous exhibits, special mention is required of the musical instruments. A few typical Rajasthani instruments such as *Algojā* (1459 B.M.), *Pāhūji Kā Māiā* (1461 B.M.), *Rāvana Hatthā* (1702 B.M.), *Bānkīā* (1765 B.M.) etc. deserve attention. The colossal *Tānpurā* of Mahārājā Sardār Singhji (A.D. 1851-72) is another important musical instrument of note. It is highly lacquered over.

The standard attained by the local artisans can easily be guessed by the skillfully prepared Chariot (86 B.M.), *Ekkā* (87 B.M.), plaster statue (88 B.M.) of Bahādur Shāh Jafar and Horse (89 B.M.), where even minutest details have not escaped their trained eyes. These are some of the master-pieces of Bikaner art, on display in this section of the Bikaner Museum.

(A) TEXTILE

COTTON ODHANĀ (121 B.M.)

Size: 81" × 53"

The *odhanā*, i.e. scarf has been embroidered on red cloth by the Jāt women of Nohar and Bhadra tehsils of Bikaner district. The design has been carried out by cotton threads in white, blue and yellow colours with square patterns of *Chūnari* style fitted with glass pieces. A blue border piece with white embroidery has been stitched to it.

COTTON ODHANĀ (122 B.M.)

Size: 77" × 27"

Similar to above. The work has been carried out on red coloured *doveti*-cloth only at the borders of the piece. The colour used in the embroidery are yellow, green, white and blue and make step-like pattern.

COTTON ODHANĀ (123 B.M.)

Size: 92" × 44"

Similar to above. The design, made of green, white, yellow and light crimson coloured threads, is that of two branches of a tree along with three leaves in crude form.

COTTON ODHANĀ (124 B.M.)

Size: 96" × 52"

Similar to above. The beautiful design is embroidered with yellow threads. The glass pieces have been stitched and are surrounded by dark threads in the midst of each yellow square pattern.

MONEY PURSE (147 B.M.)

Size: 7½" × 8"

The purse is made of crimson coloured velvet with embroidered designs representing peacock.

FAN (148 B.M.)

Size: Handle 16½"; Fan 12" × 8"

The hand-fan locally known as *pankhi* and used in summers, is embroidered on dark blue velvet designed with two peacocks facing either side of the red floral vase. The handle of the fan is made of silver.

FAN (149 B.M.)

Size: Handle 15½"; Fan 12" × 8"

Similar to above. It is embroidered on dark blue velvet designed with two peacocks facing each other on green floral vase. The handle of this fan is also made of silver.

SILK PAṬṬĪ (150 B.M.)

Size: 46" × 20"

Made of rectangular piece of blue silk, the *paṭṭi* is embroidered with peacock and floral design.

ODHANĀ (151 B.M.)

Size: 81" × 52"

The scarf, made of ordinary cloth, is stamped in silvery dots on dark ground except red in the centre.

ODHANĀ (152 B.M.)

Size: 88" × 50"

The *odhanā* is similar to above (No. 151 B.M.) except the cloth being red in colour. A blue border with white embroidery is also provided.

CARPET (168 B.M.)

Size: 90" × 72"

The carpet, having the design called 'Flowered Cotton Durrie Pattern No. 1', is the product of the local jail. It has an excellent colour combination of red, green, yellow and blue.

ODHANĀ (169 B.M.)

Size: 87" × 52"

The *odhanā* is embroidered on red *doveti*-cloth by the local Jāt women. The design, made of yellow and white silk threads, is in cross pattern.

ODHANĀ (170 B.M.)

Size: 69" × 54"

The *odhanā*, embroidered by the local Jāt women on *doveti*-cloth, has the design in yellow, red and white threads on the dark-crimson background.

RUG (171 B.M.)

Size: 69" × 54"

This hand-woven and spun rug, is made of pure wool with crossed stripes in black and green on white background.

BLANKET (172 B.M.)

Size: 108" × 60"

Made of white wool, the blanket is a good specimen of Bikaner wool work. It is also hand-woven and spun.

CARPET (173 B.M.)

Size: 108" × 72"

The carpet, with lamp pattern made in Persian style, is the product of local Bikaner jail.

CARPET (174 B.M.)

Size: 84" × 60"

Made in the local jail, the workmanship of this carpet is also Persian. It is used at the time of *namāz* (i.e. offering to God) and thus it is known as *Jai Namāz* having design in the shape of *miharāb*.

CARPET (175 B.M.)

Size: 108" × 72"

The carpet in the Beatson Pattern, manufactured in the local jail, is very pleasing and has harmonious colours, i.e., vermillion and blue on dark background.

CARPET (176 B.M.)

Size: 108" × 72"

This carpet in the 'mixed Beatson Pattern' is also the product of the local jail.

EMBROIDERED POSH (181 B.M.)

Size: 32" × 32"

The *posh* (cover) is embroidered on red velvet designed with peacocks and flowers in circular form. In the centre, there is the figure of sun with rays.

EMBROIDERED POSH (182 B.M.)

Size: 36" × 36"

Made of purple coloured velvet, the cover possesses floral designs composed of roses. The central portion is plain.

EMBROIDERED POSH (183 B.M.)

Size: 36" × 36"

Made of faint blue coloured velvet, the cover is embroidered with ordinary floral designs. The central portion is plain.

EMBROIDERED PLATE COVER (184 B.M.)

Size: 24" × 24"

The plate cover is embroidered on white silk, designed with peacocks and parrots in circular form.

CHUGGĀ (559 B.M.)

Size: 54" × 31"

The furgical, richly embroidered with golden threads, has stars on white silk in zig-zag pattern. The exquisite workmanship on shoulders and back deserves attention. Royal garment.

ANGARKHĪ (560 B.M.)

Size: 55" × 20"

The *angarkhī* is also a royal garment, and is highly embroidered with cross wise pattern in gold with half sleeves open and loose.

ANGARKHĪ (561 B.M.)

Size: 52" × 19"

This royal garment, made of fine golden brocade of pink colour, is set with real but small pearls all around the border, shoulder, back etc. The designs made with pearls on the shoulder and back deserve notice.

CHUGGĀ (582 B.M.)

Size: 52" × 32"

The *chuggā* is highly embroidered on the dark background in zig-zag pattern.

CHUGGĀ (583 B.M.)

Size: 54" × 27"

The *chuggā* is highly embroidered on the blue velvet in zig-zag pattern.

ANGARKHĪ (584 B.M.)

Size: 52" × 17"

The *angarkhī* is highly embroidered on the blue velvet with sleeves loose and open below elbow. The pattern of embroidery is zig-zag.

CHUGGĀ (585 B.M.)

Size: 52" × 31"

Made of *kimkhāb*-cloth, the *chuggā* has a floral design with red birds and the border has a running design of flowers in red tinge.

COAT (586 B.M.)

Size: 32" × 14"

The coat is made of *kimkhāb*-cloth in Indian style. Mango like design has been carried out in the cloth.

CHUGGĀ (587 B.M.)

Size: 56" × 32"

The *chuggā* is made of woollen cloth embroidered with small dots on the red background. The piece is a little damaged.

COAT (588 B.M.)

Size: 40" × 22"

The coat is highly embroidered on green velvet with half sleeves. The style of pockets is that of moon.

ANGARKHĪ (589 B.M.)

Size: 55" × 17"

The *angarkhī* is made of *kimkhāb*-cloth with sleeves loose and open below elbow. The colour of the cloth is red with floral design and there is lace on the borders.

POSH (590 B.M.)

Size: 72" × 72"

The *posh* is highly embroidered with golden threads on dark woollen cloth. In the centre, the cloth has been left plain making the lotus pattern in a circular form. The piece is damaged.

SHĀWL (591 B.M.)

Size: 70" × 70"

The *shāwl* is highly embroidered with silk threads of various colours. The design in 'arabesque' has been carried out throughout the piece. The border has a red background. The piece is damaged.

SHĀWL (592 B.M.)

Size: 68" × 68"

The *shāwl* is highly embroidered with silk threads in various colours. On the dark background the design in fruits has been carried out successfully. There is a round pattern in the centre like sun. This piece is also damaged.

PRINTED CLOTH (1202 B.M.)

Size: 98" × 76"

Floral designs printed in dark colours, with standing soldiers in a row.

PRINTED CLOTH (1204 B.M.)

Size: 98" × 73"

Floral designs with wavy squares in the centre.

PRINTED CLOTH (1210 B.M.)

Size: 156" × 38"

Floral designs made on black background with red border.

CHUNRI (1212 B.M.)

Size: 144" × 60"

Tie and dye work. Designs made in light red. The central portion of the cloth is white and contains circular patterns of various dimensions.

PRINTED CLOTH (1213 B.M.)

Size: 108" × 48"

Floral designs, chiefly made in red colour.

PRINTED CLOTH (1216 B.M.)

Size: 155" × 38"

Floral designs, chiefly made in dark red colour.

PRINTED CLOTH (1219 B.M.)

Size: 80" × 50"

Floral designs. Border with yellow background.

PRINTED CLOTH (1223 B.M.)

Size: 98" × 76"

Floral designs.

PRINTED CLOTH (1225 B.M.)

Size: 71" × 35"

Small squares in yellow, printed on the main body of the cloth whereas there are floral designs on the border which has dark red background.

CHUNRI (1226 B.M.)

Size: 96" × 58"

Main body in red colour with borders in black having peacocks etc.

CHUNRI (1228 B.M.)

Size: 88" × 57"

Tie and dye work. Animal and human figures made throughout the blue background.

PRINTED CLOTH (1229 B.M.)

Size: 156" × 42"

Floral designs with background in dark red colour.

(B) LACQUERED WORK

LEGS OF BEDSTEAD (91 B.M.)

Size: Height 13" each

The group consists of four bedsteads with beautiful lacquer work, designed with golden leaves on green and red background, locally known as *Jangāli Sunshri* work.

PEN-BOX (92 B.M.)

Size: 12" × 7"

The pen-box is a fine specimen of the local lacquer work. The colour scheme is harmonious throughout the box with yellow background. The floral design has been carried out with birds in red and green. Painted by Ustā Khudā.

PEN STAND (93 B.M.)

Size: Box 11" × 2½"; Tray 15½" × 7½"

The *kalamdān* is like a small oblong box fitted on a tray. It is made of wood and designed in *Mānotī* style with golden leaves, the background being in red and green colours. There is provision for keeping the pens in the centre of the tray.

SCENT-BOX (94 B.M.)

Size: 16½" × 11½"

Made of wood, the lacquer work has been done throughout the box. The style of the work is *Mānotī* with floral designs of gold on green and red background.

MARBLE SURĀHĪ (95 B.M.)

Size: Height 9"; Circumference 15½"

The *Surāhī* has been lacquered over in various colours, e.g., red, gold and green. In the centre, vertical plants have been shown, surrounded by repeated floral designs along with the figures of birds including parrots in *Meenā* style.

KUPPI (96 B.M.)

Size: Height 8½"

Made of camel hide, the *kuppi* is beautifully designed with floral designs in gold, the background being red and green. The work done in *Mānotī* style, is too artistic to attract the eyes.

KUPPI (97 B.M.)

Size: Height 7½"

Similar to the above, except there is a little difference in design and shape.

VASE (98 B.M.)

Size: Height 10"; Circumference 20"

The vase, made of brass, is a fine example of lacquered work on metal. In the midst of floral patterns are shown men hunting lion, deer, rhinoceros, bear, pig etc. The figures of domestic animals like camel, goat and dog are also made. The whole pattern is set on the black background.

GROUP OF FOUR FISHES (129 B.M.)

Size: $5\frac{1}{2}'' \times 5\frac{1}{2}''$

The group is made of plaster, composed with four fishes in one, nicely arranged so as to make a square pattern. It has been lacquered in red.

MARBLE TRAY (130 B.M.)

Size: Diameter 12"

This circular plate, contains *Rāsaliḷā* scenes in the centre, finely executed in Rajasthani style of painting. Besides it, a princely procession has also been carried out on the black background.

METAL PIECES OF BELT (131 B.M.)

Size: Biggest 3" and Smallest $1\frac{1}{4}''$

These are small pieces of a belt made of brass numbering twelve and four very small pieces of wood. All of them have been lacquered over with gold in *Mānotī* style on the red background.

MIRROR with lacquered frame (177 B.M.)

Size: $25'' \times 14''$

The frame of the mirror is beautifully designed with lacquered work. The floral patterns in gold have been set on red and black ground in *Mānotī* style.

HORIZONTAL PANEL (180 B.M.)

Size: $52'' \times 12''$

The panel is the copy of the wall decoration of Anūp Mahal of the old fort. The floral pattern in gold has been nicely copied on the wooden panel. On the red background, a dish full of mangoes has been shown in the centre.

LACQUERED GLASS (571 B.M.)

Size: Height $5\frac{1}{4}''$

This tumbler is lacquered over with creepers, flowers and birds etc. in *Meenā-Mānotī* style.

LACQUERED GLASS (572 B.M.)

Size: Height $5\frac{1}{4}''$

This tumbler is similar to above No. 571 B.M.

TABLE LAMP (1157 B.M.)

Size: Height 17"

The table lamp, fixed on wooden pedestal, is made of ostrich egg which is lacquered over with floral designs in gold. The workmanship on the egg with a number of holes is excellent.
Made by Ustā Hisāmuddin.

KUPPI (1233 B.M.)

Size: Height with lid 18"

This handled jar made of camel hide, contains procession scenes besides floral designs, on the main body. The depiction of *śikār* scenes at the bottom, is too charming.
Made by Ustā Hisāmuddin.

KUPPI (1234 B.M.)

Size: Height 9"

This handled jar, smaller in size than to above, is also made of camel hide and floral designs are lacquered over in gold.
Made by Ustā Hisāmuddin.

KUPPI (1235 B.M.)

Size: Height 9"

Similar to above in workmanship though the designs vary a little. It is also in the form of handled jar.
Made by Ustā Hisāmuddin.

STREET LAMP (1787 B.M.)

Size: Height 17"

The main portion is made of ostrich egg, finely lacquered over in gold with floral designs. The wooden stand is also painted with floral designs on red and green background.
Made by Ustā Hisāmuddin.

(C) WOOD WORK

CASKET (113 B.M.)

Size: 13" × 9"

This is made of *shisham* wood, and is a fine specimen of the wood work of Bikaner. Raised leaf pattern, with buds around the casket, has been carried out very successfully.

CASKET (115 B.M.)

Size: 15" × 11"

The casket is made of wood with additional arrangement for pen and toilet boxes. Inside the box is fitted a mirror, whereas triangular pieces of ivory in a circular form are inlaid at the exterior.

CASKET (116 B.M.)

Size: 16½" × 9" × 9½"

Made of plain wood, the casket is fitted with ornamental silver pieces representing lady attendants, peacocks, flower-vase etc., a few being missing as well.

CAMEL (118 B.M.)

Size: 9" × 4"

The animal shown in couchant position is fitted on a wooden base. The model has been nicely executed with perfect anatomy.

PROCESSION GROUP CARRYING LORD VIṢṆU (119 B.M.)

Size: Height 9"; Circumference 21"

Made of wood, Lord Viṣṇu, along with his two consorts, are depicted in this piece, seated on a palanquin like throne. Two large male figures are shown carrying the Lord whereas a number of female figures, though comparatively smaller in size, are seen dancing around the palanquin. Some of the figures are damaged as well.

BODHISATTVA (120 B.M.)

Size: Height 9"; Length of the base 7½"

The figure of Bodhisattva, made of wood in Tibetan style, is in sitting posture. The drapery and the crown are gilded and set with small circular glass pieces. The left hand of the figure is missing.

MODEL OF LAKSHMĪNIVĀS (125 B.M.)

Size: 45" × 27"

The model of *Lakshminivas*, an apartment of Lālgarh palace at Bikaner, made of wood, is finely executed with minutest details and is an excellent example of model-making of Bikaner State. It looks like a beautiful edifice with complete details of carving, without having a single piece of corner left unfinished.

THREE PHOTOGRAPHS (126 B.M.)

Size: 18" × 15" each

These are the latest photoprints, prepared by Sayed of Palanpur, of the Lālgarh palace from different angles.

MODEL OF DŪNGAR NIVĀS (127 B.M.)

Size: 51" × 42"

It is the wooden model of *Dūngar Nivās*, an apartment of the Gajaner palace, situated at a distance of 25 miles from Bikaner proper. A large mirror is affixed to it, representing the Gajaner lake.

MODEL OF RAILWAY SALOON (132 B.M.)

Size: 45" × 6" × 9"

The model of the saloon, used by Mahārājā Gangā Singh Jī (A.D. 1887-1943) of Bikaner was got prepared by Maggā Carpenter in Bikaner Railway Workshop in the year 1934. It has been highly executed with minutest details. The miniature sofa-sets and electric fittings add a charm to it.

CARVED CHAIR (166 B.M.)

Size: Height 60"

Made of black-colour *shisham* wood, this finely carved chair has the figure of Lord Krishna with his flute along with a cow, surmounted by Lakshmi, anointed by two elephants. The elephantine legs of the chair are damaged.

CARVED TABLE (167 B.M.)

Size: Height including flower vase at the top 38"

This octagonal teak wood table, with bold pattern of leaves and buds deeply grooved, is a masterpiece of the carpenter's art of Bikaner. In the centre of the table, there is a raised flower vase surmounted by a deer, with the provision of electric bulb serving the purpose of table-lamp.

SANDALWOOD CASKET (574 B.M.)

Size: 8" x 10½"

This finely carved sandalwood casket, fitted with mirror, is for the purpose of toilet. Ivory inlaid work has been done at the exterior.

(D) IVORY

SET OF SEVEN TOY CUPS (108 B.M.)

Size: No. 1, Height 2½"

" 2,	"	1½"
" 3,	"	3½"
" 4,	"	2"
" 5,	"	1½"
" 6,	"	2½"
" 7,	"	1½"

Nos. 1, 2 and 6 are cylindrical ivory cups and the rest being circular.

OPIUM CASES (109 B.M.)

Size: Diameter 1½" each

The pair of opium cases, locally known as *Thesariyā*, are circular in shape and contains red and green border-lines at the exterior.

TOY CUP (110 B.M.)

Size: Height 1½"

This ivory toy cup has double base and the mouth has toothed edges.

SURMĀDĀNĪ (112 B.M.)

Size: Height with lid 2½"

The mouth, body and base are carved with fine designs including lotus pattern.

SET OF NINE IVORY COMBS (128 B.M.)

Size: No. 1, 2½" x 1½"

" 2,	2" x 1½"
" 3,	2½" x 1½"
" 4,	2" x 1½"
" 5,	2½" x 1½"
" 6,	2" x 2"
" 7,	1½" x 1½"
" 8,	2" x 1½"
" 9,	2" x 2"

These lady-combs, locally known as *kāngasir*, have paintings with *Mṛigāṅka* on them. They are of different colours, i.e. pink (Nos. 1 to 3), white (Nos. 4 to 6), red (Nos. 8 & 9) and blue (No. 7).

SURLIO (577/1 B.M.)

Size: Diameter $\frac{3}{4}$ "

This circular ivory earring has leaf-pattern encircled by two circles in brown and red colour at the exterior.

SCISSOR (577/2 B.M.)

Size: Length with handle 5"

One of the handles is broken.

SPOON (577/3 B.M.)

Size: Length 3"

Ordinary ivory spoon.

SPOON (577/4 B.M.)

Size: Length 5"

Hand-shaped. Good hole-work. Hand with curvatures.

PAPER CUTTER (577/6 B.M.)

Size: Length $4\frac{1}{2}$ "

Elephant-headed paper cutter.

PAPER CUTTER (577/7 B.M.)

Size: Length 4"

Covered at the handle.

TILAKANI (577/8 B.M.)

Size: Length 4"

Used by ladies in putting *Tikā* on their forehead.

(F) METAL WORK

KALŚĀ (153 B.M.)

Size: Height 18"; Circumference 45"

Made of brass, the water-pot is simple and plain with narrow and flat bottom.

KALŚĀ (154 B.M.)

Size: Height 15"; Circumference 44"

Made of copper, the water-pot is round in shape with double hands at mouth attached to it.

EWER (155 B.M.)

Size: Height 16"

Made of brass, the ewer has a handle and a lid whereas the mouth of the spout is broken.

EWER (156 B.M.)

Size: Height 14"

Made of brass, the pitcher is a plain one without handle and lid. Its spout is long having a little curve.

EWER (157 B.M.)

Size: Height 12"

Made of brass, the ewer has a spout. It is of the peculiar shape, the handle being on the top of it fitted with a small lid. There are vertical lines engraved on the ewer.

EWER (158 B.M.)

Size: Height 6"; Circumference 18"

This pitcher is, in fact, a *Charṇāmṛit*-pot with repeated letters *Jairām* written in Devanāgarī all over. It contains the figures of various gods including *Hanumān*, *Gaṇēśa*, *Śiva-līṅga* etc.

WATER JUG (159 B.M.)

Size: Height 10"; Circumference 19"

Made of brass, the water jug locally known as *Jhari*, contains a number of human and animal figures engraved on it.

PĀNDĀN (160 B.M.)

Size: 7" × 4" × 3"

This brass box, meant for keeping betels etc., has *Jālī* carvings besides a plant at the top.

ELEPHANT (161 B.M.)

Size: Height 7"

Made of brass, the figure of elephant, which is in crude form, has its trunk raised. One of the tusks is missing.

ELEPHANT (162 B.M.)

Size: Height 8"

The elephant is made of brass, having its trunk towards the ground. There are two side hucks and top-nails for fixing up the *Haudāh*.

CAMEL (163 B.M.)

Size: Height 11"

Made of brass, this standing figure of camel, is a fine specimen with perfect anatomical details. It is solid.

HORSE (164 B.M.)

Size: Height 9"

Made of brass, the figure of horse is also a good example of metal work in Bikaner. The perfect anatomical detail is worth notice. It is also solid.

LOṬĀ (165 B.M.)

Size: Height 10"

Made of brass, the *loṭā* has vertical stripes on it. It is comparatively smaller in size, and is used exclusively in religious purpose.

(F) *CHIDA-WORK*

BEAD PURSE (99 B.M.)

Size: $7'' \times 8''$

This hexagonal purse has triangular designs made of green, yellow and red beads on the main body, surrounded by a border of white beads along with festoon of green beads.

BEAD PURSE (100 B.M.)

Size: $7'' \times 9\frac{1}{2}''$

This purse is made of beads with bold pattern of red and green leaves on the body. The lower half of the purse, which is elliptical in shape, is provided with festoons made of red beads.

BEAD PURSE (101 B.M.)

Size: $4'' \times 5''$

Hexagonal in shape, there is a fine figure of elephant made of green beads on the main body of the purse, surrounded by geometrical patterns made of various colours of beads. Festoon is provided in this purse as well.

BANDANMĀL (102 B.M.)

Size: Length $37''$

The stripe of the *Bandanmāl* is attached with fourteen triangles made of beads of various colours.

BEAD BALLS (103 B.M.)

Size: Diameter $1''$ each

There are seven such balls, made of white, yellow and blue beads, which are tied with each other.

CHHINKĀ (104 B.M.)

Size: Diameter $7''$

The *chhinkā* is made of white, green, blue and yellow coloured beads in crossed *jālī* pattern.

PLATE COVER (105 B.M.)

Size: Diameter $19''$

This circular plate cover, made of beads, is bordered with red cloth. In the centre, there is *vastika*, which is surrounded by eight other designs made of various colours of beads.

PLATE COVER (1754 B.M.)

Size: $11'' \times 11''$ (excluding cloth border)

This square plate cover contains figures of man and peacock made of beads.

(G) GLASS WORK

CHIMNEY (133 B.M.)*

Size: Diameter 3"

The chimney, meant for small size lanterns, is made of the local raw material.

FLOWER VASE (135 B.M.)

Size: Height 10½"

This ewer type flower vase, locally made, has plain design with curved stripes in white.

FLOWER VASE (136 B.M.)

Size: Height 8½"

This glass flower vase, in Persian blue colour, has curved mouth with a small fish at the exterior surface.

FLOWER VASE (138 B.M.)

Size: Height 9"

The colour of the vase is white with stripes all over in orange colour. The piece, which is slightly damaged, has two ears near the mouth.

GLASS JUG (139 B.M.)

Size: Height 9"

The jug is in dark red colour with stripes in white all over the exterior surface. Handle in white is provided.

SAUCER (140 B.M.)

Size: Diameter 5½"

This simple designed saucer in blue colour has curved edges.

SAUCER (141 B.M.)

Size: Diameter 5½"

The saucer in white colour is designed with rose flowers and leaves.

TILE (142 B.M.)

Size: 6" × 6"

The tile has floral designs, with the letters 'B. G. & P. W.', engraved below, which stand for 'Bikaner Glass and Pane Works'.

PAPER WEIGHT (143 B.M.)

Size: Circumference 10"

The paper weight, circular in shape, contains six flowers in blue, besides other designs.

* The items from Nos. 133 B.M. to 146 B.M. & 857-58 B.M., were made in the local Bikaner Glass factory from the raw material available in the region.

PAPER WEIGHT (144 B.M.)

Size: Circumference $9\frac{1}{2}$ "

The paper weight similar to the above, has resemblance of design, though in different colour.

PEN STAND (146 B.M.)

Size: $5" \times 2\frac{1}{2}"$

The pen stand in blue colour, has provision for keeping three pens at a time.

GLASS STICK (857 B.M.)

Size: Length 38"

The stick in white colour, locally made, has twisted grooves in white, red and blue colours.

TILE (858 B.M.)

Size: $6" \times 6"$

The square glass tile is similar to No. 142 B.M. mentioned earlier.

FRAMED CERTIFICATE (1791 B.M.)

Size: $21" \times 18"$

For the outstanding merits in producing the various types of glass objects, this Gold Medal Certificate was awarded to M/s. Bikaner Glass Works.

FLOWER VASE (450 B.M.)*

Size: Height $5\frac{1}{2}"$, Diameter $9\frac{1}{2}"$

The flower vase is made of Bikaner quartz, though in England. It is a crystal clear bowl-shaped vase with very fine cuttings like diamond.

FLOWER VASE (451 B.M.)

Size: Height 6", Diameter $3\frac{1}{2}"$

This tumbler type of flower vase is also made in England from Bikaner quartz. It has diamond-like cuttings.

WINE BOTTLE (452 B.M.)

Size: Height with stopper 10"

The wine bottle, with stopper, is also a fine specimen of cut glass work.

WINE BOTTLE (453 B.M.)

Size: Height with stopper 9"

Similar to previous one in shape and design. Stopper damaged.

WINE BOTTLE (454 B.M.)

Size: Height with stopper $8\frac{1}{2}"$

Similar to previous ones, except a little smaller in size.

* The glass exhibits from Nos. 450 B.M. to 459 B.M. are made from the local material in England. All of them are fine examples of the cut glass work.

BOWL WITH PLATE (455 B.M.)

Size: Diameter of bowl 5", diameter of plate 7"

The bowl, along with plate, is the product of Bikaner quartz, though manufactured in England.

BOWL WITH PLATE (456 B.M.)

Size: Diameter of bowl 5", Diameter of plate 7"

Similar to above.

SET OF PLATES (457 B.M.)

Size: Diameter 7"

Though the set consists of a number of plates, only one of them is on display. Cut-glass work.

SET OF WINE CUPS (458 B.M.)

Size: $4\frac{1}{2}" \times 3\frac{1}{2}"$; $4" \times 2\frac{1}{2}"$; $3" \times 1\frac{1}{2}"$

The set consists of six wine cups of different sizes. Two specimens of each size noted above are on display. They are also manufactured in England from the local quartz.

FLOWER VASE (459 B.M.)

Size: $9\frac{1}{2}" \times 4"$; $7\frac{1}{2}" \times 3\frac{1}{2}"$

They are two in number and differ in size. Their shape is cylindrical. They are also made of the local raw material in England.

(H) NOHAR POTTERY*

WATER VESSEL (981 B.M.)

Size: Height with lid 16"

The earthen vessel, locally known as *Lotdi*, is flat and spherical in shape, with designs in dots, lines and circles. The central portion of one of the sides is plain and without designs.

VASE (982 B.M.)

Size: Height with lid 8"

The vase, pointed at the base, has designs incised with curved loops and dots on the upper half of the pot only.

VASE (983 B.M.)

Size: Height with lid 10"

The vase, pointed at the base, is similar to above (982 B.M.), except bigger in size. The whole body of the pot is incised with ornamental designs.

* Nohar (District Ganganagar) is famous for modern pottery work and thus a few selected specimens (981-1780 B.M.), received through the courtesy of the Director of Cottage Industry, are on display.

JAR (984 B.M.)

Size: Height with lid 6"

The upper half of the jar contains ordinary designs with criss-cross pattern and circles made of dots.

OIL-POT (985 B.M.)

Size: Height $7\frac{1}{2}$ "

Round in shape, the oil pot, locally termed as *Kuldiā*, has designs incised with loops and meanders on the upper half portion only.

HUKKĀ BASE (986 B.M.)

Size: Height $6\frac{1}{4}$ "

It has two holes on the top and is used for holding water. Besides the incised designs, four stripes in dark crimson colour, are also provided.

HUKKĀ CHILAM (987 B.M.)

Size: Height 8"

It is used for placing at the top of a *Hukkā*. Ordinary designs.

JHAWĀ (988 B.M.)

Size: 2×3 "

Oblong in shape, this handled *Jhawā* is used for cleansing skin specially by the rural women folk.

JHAWĀ (989 B.M.)

Size: Height $2\frac{1}{2}$ "; Diameter 3"

Round in shape, this handled *Jhawā* also serves the above purpose.

KATORDĀN (990 B.M.)

Size: Height 6"; Diameter 7"

The food jar is round in shape and has a lid. Ordinary designs are incised.

TEA CUP WITH SAUCER (991 B.M.)

Size: Height of cup $2\frac{1}{2}$ "; Diameter of saucer 5"

Ordinary. Only the rim of the cup is incised with designs made of curved loops, saucer being plain and without design.

TOBACCO POT (992 B.M.)

Size: Diameter 6"

The pot, locally known as *Gatto*, is round in shape. The lid and the top of the pot are incised with criss-cross and loops etc.

FOOD JAR (993 B.M.)

Size: Height $2\frac{1}{2}$ "; Circumference $3\frac{1}{4}$ "

The food jar, locally known as *Katordān*, is ordinary one with designs incised at the top of the lid. Miniature in size.

BHĀNG-KUNDĪ (994 B.M.)

Size: Height $3\frac{1}{2}$ " ; Circumference 8"

It is used for grinding *bhāng*, an intoxicant herb.

TUMBLER (995 B.M.)

Size: Height $4\frac{1}{2}$ "

Its mouth is broad and round in comparison to the base.

SMOKING PIPE (996 B.M.)

Size: Length $6\frac{1}{2}$ "

The hand smoking pipe, locally known as *Sulphī*, has a big hole in the centre.

HUKKĀ BASE (997 B.M.)

Size: Height $6\frac{1}{2}$ "

Same as No. 986 B.M. but has only one hole.

TOBACCO POT (998 B.M.)

Size: Height 4" ; Circumference $7\frac{1}{2}$ "

Similar to No. 992 B.M.

HUKKĀ CHILAM (999 B.M.)

Size: Height $5\frac{1}{2}$ " ; Circumference $4\frac{1}{2}$ "

It is an ordinary *Chilam* with a round broad mouth and without lid.

SMOKING PIPE (1000 B.M.)

Size: Length $5\frac{1}{2}$ "

An ordinary type of hand smoking pipe, known as *Sulphī*.

PEDESTALLED CUP (1001 B.M.)

Size: Height 5" ; Diameter $3\frac{1}{2}$ "

It is a cup with a round pedestal attached to it and having a lid at the top.

INKPOT (1002 B.M.)

Size: Height $1\frac{1}{2}$ " ; Diameter 2"

The inkpot is round in shape.

BOWL (1003 B.M.)

Size: Height $2\frac{1}{2}$ " ; Diameter $5\frac{1}{2}$ "

The exterior of the bowl is incised with designs made of crossed lines and loops.

BHĀNG-KUNDĪ (1766 B.M.)

Size: Height 4" ; Diameter 9"

Similar to No. 994 B.M.

KATORDĀN WITH LID (1767 B.M.)

Size: Height 4"; Diameter 4½"

Only the lid is incised with designs.

KATORDĀN WITH LID (1768 B.M.)

Size: Height 2½"; Diameter 3½"

Similar to above No. 1767 B.M. but smaller in size.

KATORDĀN WITH LID (1769 B.M.)

Size: Height 4"; Diameter 4½"

Similar to above No. 1767 B.M. though a little difference in the design incised at the exterior of the lid.

TEA-CUP WITH SAUCER (1770 B.M.)

Size: Height of cup 2½"; Diameter of saucer 5"

Similar to above No. 991 B.M.

JHAWĀ (1771 B.M.)

Size: 2" × 3"

Similar to No. 988 B.M., oblong in shape.

HUKKĀ CHILAMS (1772 B.M.)

Size: Height 5" each

A pair of *Hukkā Chilam*, black in colour.

GATTO (1773 B.M.)

Size: Diameter 6½"

The *Gatto* meant for keeping tobacco is an ordinary one but its upper half including the lid is incised with simple designs.

GATTO (1774 B.M.)

Size: Diameter 6½"

Similar to above No. 1773 B.M. The designs incised are attractive.

KATORDĀN (1775 B.M.)

Size: Height 2½"; Diameter 3"; Height 4"; Diameter 5"

A pair of *Katordān* of two different sizes. Only the lid is ornamented with incised designs.

KATORDĀN (1776 B.M.)

Size: Height 5"; Diameter 6½"

Similar to above No. 1775 B.M. but bigger in size. Ordinary design incised at the exterior of the lid.

JAR (1777 B.M.)

Size: Height 5"

The jar with its lid has the designs incised on the upper half of the body only.

JHAWĀ (1778 B.M.)

Size: Height 2"; Diameter 3"

Round in shape, the *Jhawā* serves the purpose of cleaning skin, usually by the rural women folk.

KATORDĀNS (1779 B.M.)

Size: Height 9½"; Diameter 9½"; Height 7", Diameter 9"

Both of them have lids but one is provided with a knob as well.

WATER VESSEL (1780 B.M.)

Size: Height 12"

The pot, locally known as *Kunjā*, is used for storing drinking water.

(1) MUSICAL INSTRUMENTS

TĀNPORĀ (90 B.M.)

Size: Full Length 42"; Height of Tamboorā 21"

This highly lacquered musical instrument belongs to Mahārājā Sardār Singh Jī (A.D. 1851-72) of Bikaner.

SĀRANGĪ (1238 B.M.)

Size: Length 26"; Length of its *Gaja* 28"

The *Sārangi*, popular among *sādhus*, has its *Gaja* with ivory rings.

TIKORĀ (1454 B.M.)

Size: Diameter 7½"

It is made of metal.

MAJIRĀ (1455 B.M.)

Size: Diameter 2½" each

The pair of *Majirā* is made of metal.

CHAMACHAMĀ (1456 B.M.)

Size: Diameter 3½" each

The pair of *Chamachamā*, comparatively bigger than *Majirā*, is also made of metal.

GHUGHAROO (1457 B.M.)

Size: Diameter ranging between .8" to .10"

It contains 176 balls of metal.

BĀNSURĪ (1458 B.M.)

Size: Length 17"

Wooden flute.

ALGOJĀ (1459 B.M.)

Size: Length 14"

Typical Rajasthani musical instrument, made of wood.

DĀNDIĀ (1460 B.M.)

Size: Length 23"

A pair of wooden sticks, used in *dāndiā* dance.

PĀBŪ-JĪ-KĀ-MĀTĀ (1461 B.M.)

Size: Height 21"; Diameter $1\frac{1}{2}$ " each.

A pair of *Pābū-Jī-kā-Mātā*, made of clay. Typical Rajasthani musical instrument.

NAGĀRĀ (1463 B.M.)

Size: Height 13"; Diameter $18\frac{1}{2}$ " each.

A pair of drums made of iron and leather.

ŚANKHA (1464 B.M.)

Size: Length 9"

Conch is generally used in religious ceremony and worship.

TURAHĪ (1465 B.M.)

Size: Length 33"

The long trumpet is made of metal.

DANKĀ (1467 B.M.)

Size: Length $15\frac{1}{2}$ " each.

A pair of *dankās* (wooden sticks) for playing on the drums of No. 1463 B.M. above.

DHOLAKA (1691 B.M.)

Size: Length $16\frac{1}{2}$ "; Diameter 10"

Made of wood and leather.

DAMARU (1692 B.M.)

Size: Length $7\frac{1}{2}$ "; Diameter $6\frac{1}{2}$ "

Made of wood and leather.

DUGDUGĪ (1693 B.M.)

Size: Length $5\frac{1}{2}$ "; Diameter $4\frac{1}{2}$ "

Made of wood and leather.

KARTĀL (1694 B.M.)

Size: Length 9"

A pair of *kartāls* made of wood with metal rings etc.

TABLĀ (1695 B.M.)

Size: Height $11\frac{1}{2}$ ", Diameter $7\frac{1}{2}$ "; Height 10", Diameter $9\frac{1}{2}$ "

The set consists of two *tablās* of which one is made of metal and the other of wood.

RĀVANA HATTHĀ (1702 B.M.)

Size: Length 32"; Diameter of its *Gaja* 25"

This typical Rajasthani folk instrument is very popular among *Thoris* (*Nāyaks*) of Rajasthan. The wooden curved *Gaja* contains metal rings.

KARNĀI (1764 B.M.)

Size: Height 40"

Made of metal.

BĀNKIĀ (1765 B.M.)

Size: Height 29"

The instrument made of metal, contains folk-paintings on the exterior of the head.

TĀNPŪRĀ (1886 B.M.)

Size: Full Length 64"; Height of *Tamboorā* 21"

The musical instrument, highly lacquered over, was acquired from the local *Laxminātha Jī Mandir*.

(J) MISCELLANEOUS

CHARIOT (86 B.M.)

Size: 25" × 16" × 10"

The chariot (*Rath*) in miniature form, has a pair of bullocks in perfect anatomy. The colour of the bullocks is white with trappings. Green velvet (faded) and embroidered red cloth have been used for the covering of the bullocks.

EKKĀ (87 B.M.)

Size: 22" × 10" × 11"

The *Ekkā*, a popular two-wheeled horse vehicle, is a good-miniature model, fitted with a horse made of wood. The colour of the horse is dark crimson and wherever necessary, embroidered cloth pieces have been used.

STATUE OF THE LAST MUGHAL EMPEROR BAHĀDURSHĀH JAFAR (88 B.M.)

Size: Height 9"

The statue is made of plaster, with lacquered work. The emperor is shown sitting on a chair with a *Hukkā* on the left. Different colours for the robe of the emperor have been used.

HORSE (89 B.M.)

Size: Height 19"

The horse is made of wood with perfect anatomical details. It is fitted with embroidered *zeenposh*, silver nose band, *kanthā* made of rings, necklace and two *Navaries* shown in the fore-legs.

NECKLACE-THREAD (106 B.M.)

Size: Length 20"

Made of silk-threads in white colour and are tied in golden threads at regular intervals.

NECKLACE-THREAD (107 B.M.)

Size: Length 20"

Made of silk-threads in white colour and similar to the above except that they are tied with silvery threads, instead of golden, at regular intervals.

RELIEF WORK (466 B.M.)

They are eight in number depicting various designs and are made of sweet lime found at Jāmsar, Bikaner district. The details are as follows:

- (a) Rectangular Panel having leaf and flower pattern. Size: 27" × 8"
- (b) Rectangular Panel damaged, with wavy design in bold relief. Size: 14" × 4"
- (c) Panel with blossoming rose flower with leaves in bold relief. Size: 11" × 8"
- (d) Square Panel with borders in relief and a flower in the centre. Size: 12" × 12"
- (e) Panel showing *Jālī* work made of floral and geometrical patterns. Size: 8" × 10"
- (f) Square panel showing *Jālī* work made with the help of flowers and geometrical patterns. Size: 12" × 12"
- (g) Stand for No. (f). Size: 6" × 5½"; Height 2½"
- (h) Wall cornice. Size: 30" × 10"

The last item is in the stores.

BRASS FITTINGS (579 B.M.)

Size: Frame 36" × 18"

The brass fittings have been manufactured locally and are fixed together in a wooden frame on display. The names of the articles with specifications are as follows:

- (a) Bolts with locking arrangement 2.
- (b) Flush Bolts 3.
- (c) Flush Handles 4.
- (d) Door Stoppers 3.
- (e) Fan light spring catchers 2.
- (f) Ventilator spring holder 1.

MOSAIC TILES (580 B.M.)

Size: Frame $46'' \times 27''$

The mosaic tiles in various shades are local product and are fixed in a wooden frame. Out of the 29 tiles, 27 are square ($6'' \times 6''$), the remaining 2 being rectangular.

MOSAIC RECTANGULAR PANEL (581 B.M.)

Size: $34\frac{1}{2}'' \times 9\frac{1}{2}''$

The mosaic lining is meant for one of the sides of a fire place. White in colour, the panel has floral designs made in various colours, with a flower pot at the top. The piece is bordered in red.

MOSAIC BASIN (1050 B.M.)

Size: Height $34''$

The basin is in green colour.

MOSAIC SOAP PAN (1051 B.M.)

Size: Height $5''$

The soap pan in green colour is meant for providing to the above basin (No. 1050 B.M.)

MOSAIC BASIN (1052 B.M.)

Size: Height $34''$

Similar to above (No. 1050 B.M.) except cream in colour.

MOSAIC SOAP PAN (1053 B.M.)

Size: Height $5''$

The soap pan, cream in colour, is meant for providing to the basin (No. 1052 B.M.)

MOSAIC TILE (1793 B.M.)

Size: $18'' \times 3\frac{1}{2}''$

Rectangular in shape, the tile is red in colour.

MOSAIC INKPOT (1794 B.M.)

Size: $7\frac{1}{2}'' \times 5\frac{1}{2}''$

The inkpot contains lids as well.

SQUARE MOSAIC TILE (1795 B.M.)

Size: $10'' \times 10''$

The tile contains *chaupar* designs and is green in colour.

RECTANGULAR MOSAIC TILE (1796 B.M.)

Size: $6'' \times 3''$

The tile is in light blue and silvery colour.

MOSAIC KATAGHARĀ (1797 B.M.)

Size: $12'' \times 31\frac{1}{2}''$

The *katagharā* has designs made of cuttings.

MOSAIC TILE (1798 B.M.)

Size: $8'' \times 10\frac{1}{2}''$

The tile, green in colour, has a blossoming rose flower along with petals in bold relief.

MOSAIC TILE (1799 B.M.)

Size: $8'' \times 10\frac{1}{2}''$

The tile similar to above (No. 1798 B.M.) except the colour being yellow. It has also blossoming rose flower with petals in bold relief.

MOSAIC FLOWER VASE (1800 B.M.)

Size: Height $9''$

The flower vase, with round pedestal, is green in colour.

MOSAIC FLOWER VASE (1801 B.M.)

Size: Height $6\frac{1}{2}''$

The flower vase, green in colour, has a little difference in shape in comparison to the above (No. 1800 B.M.)

MOSAIC FLOWER VASE (1802 B.M.)

Size: Height $9''$

Similar in shape to No. 1800 B.M. but cream in colour.

MOSAIC FLOWER VASE (1803 B.M.)

Size: Height $6\frac{1}{2}''$

Similar in shape to No. 1801 B.M. but cream in colour.

INDIAN POSTAGE STAMPS (1804 B.M.)

Size: Frame $18'' \times 21''$

The stamps issued in 1949, showing various archaeological monuments, are fifteen in number and put into a wooden frame.

INDIAN POSTAGE STAMPS (1805 B.M.)

Size: Frame $21'' \times 17''$

The service stamps, issued in 1950, contain the figure of *Sārnātha Asokan* Pillar capital. They are thirteen in number and are fixed in a wooden frame.

COMMEMORATIVE POSTAGE STAMPS (1806 B.M.)

Size: Frame $11'' \times 14''$

The stamps issued in commemoration to Universal Postal Union (1874-1949) are four in number and framed.

MAHĀTMĀ GĀNDHĪ MEMORIAL STAMPS (1807 B.M.)

Size: Frame $11\frac{1}{2}'' \times 13\frac{1}{2}''$

They are four in number and contain the effigy of Mahātmā Gāndhī. They were issued in 1948 and are also framed.

AIR INDIA INTERNATIONAL COMMEMORATIVE STAMP (1808 B.M.)

Size: Frame $10'' \times 11\frac{1}{2}''$

One in number, the stamp was issued on 8th June 1948, in commemoration to the Air India International first flight. It is in the denomination of As. 12 and is also framed.

INDEPENDENCE DAY COMMEMORATIVE STAMPS (1809 B.M.)

Size: Frame $13\frac{1}{2}'' \times 11\frac{1}{2}''$

Three in number, they were issued on 15th August 1947, in commemoration to the Independence day. They are also framed.

REPUBLIC OF INDIA INAUGURATIVE STAMPS (1810 B.M.)

Size: Frame $13\frac{1}{2}'' \times 11\frac{1}{2}''$

Four in number, these were issued on 26th January 1950, in commemoration to the Republic Day. They are framed.

INDIAN SERVICE POSTAGE STAMPS (1811 B.M.)

Size: Frame $20\frac{1}{2}'' \times 16\frac{1}{2}''$

The stamps, ten in number, are issues in George VI series. They are service postage stamps and are framed.

INDIAN POSTAGE STAMPS (1812 B.M.)

Size: Frame $22'' \times 18''$

Twenty in number, these stamps are also the issues in the George VI series. They are in different denominations and are framed. They are not service postage stamps.

CARVED STONE PILLAR (1788 B.M.)

Size: Height 37"

Made of red sand-stone, the pillar is a good specimen of the stone carving art of Bikaner. It is in three parts.

DUMMY JHAROKHĀ (1789 B.M.)

Size: $27'' \times 14''$

It is also made of the local red sand-stone.

MEHRĀB (1790 B.M.)

Size: $25'' \times 16''$

Made of local red sand-stone.



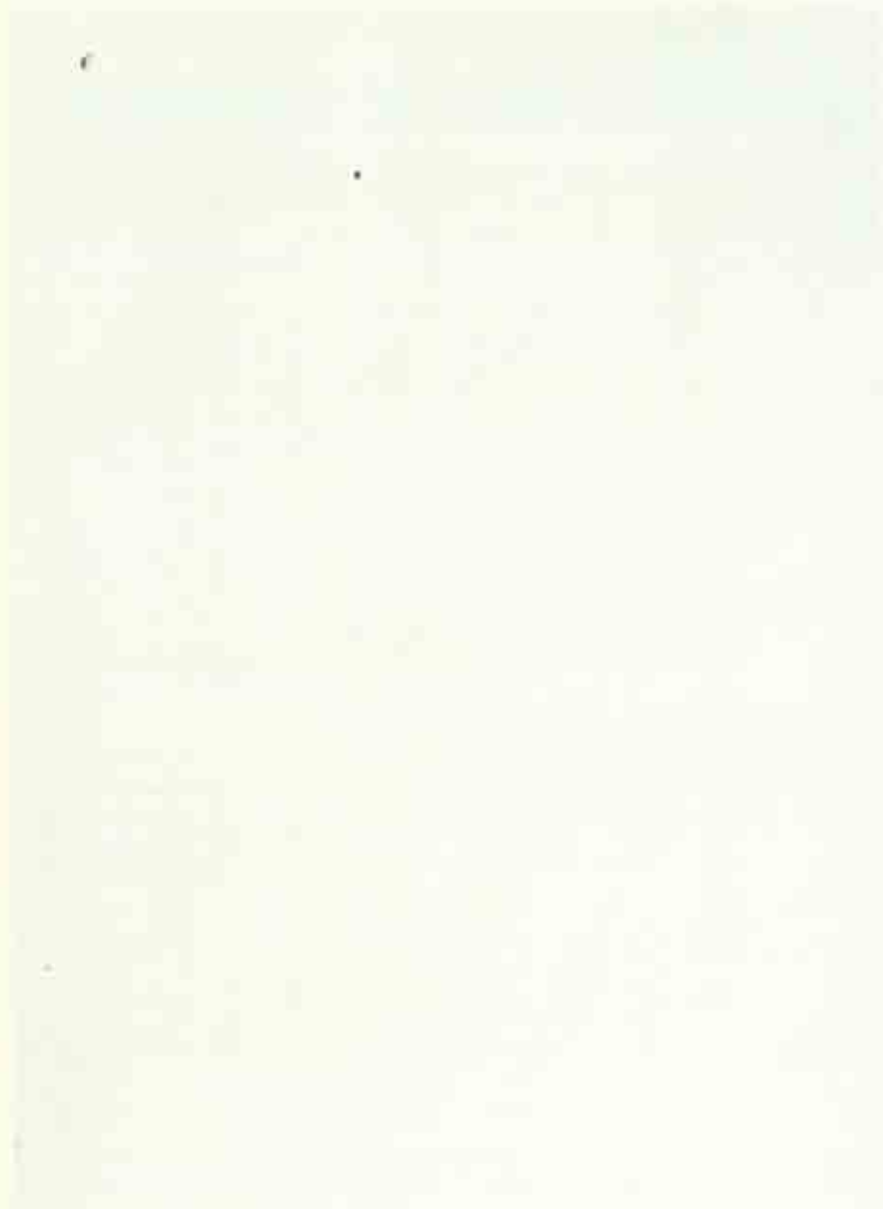
Umā Māheshvara, Rangamahā, Early Gupta Period (228 B.M.)
Terracotta, Archaeological Section.

17

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Govardhanadhara, Rangamahar. Early Gupta Period (229 B.M.)
 Terracotta, Archaeological Section.

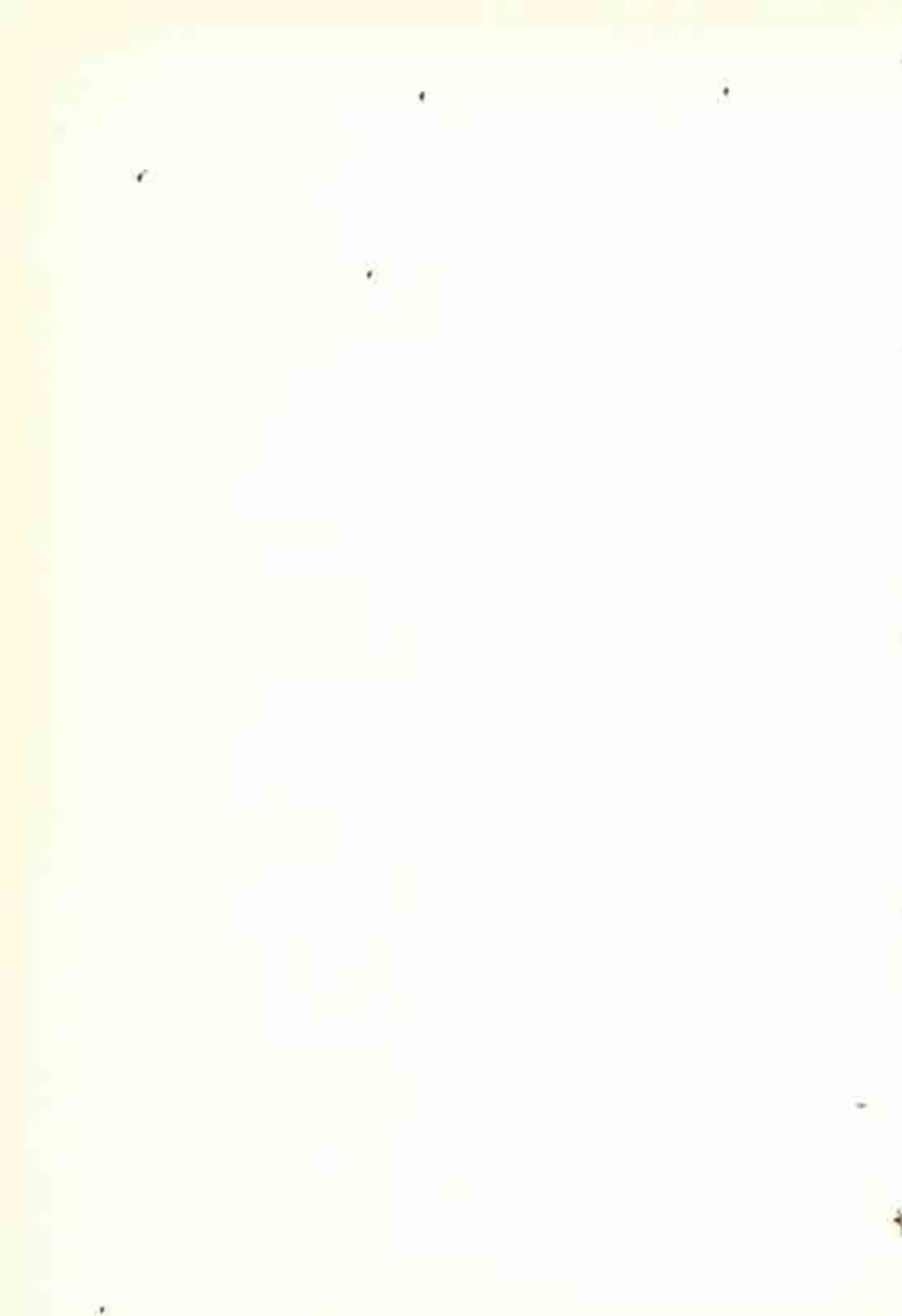


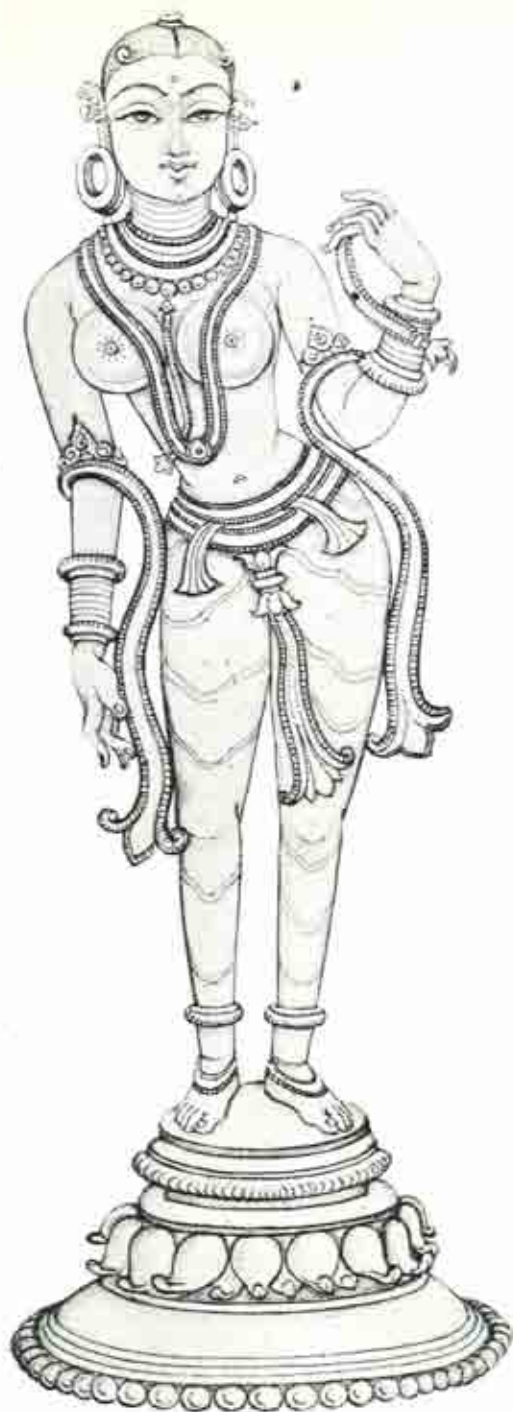


Sarasvati, Pullū, c. 11th Century A. D. (203 B.M.)

Stone Sculpture, Archaeological Section.







Female Deity, Amarsar, c. 10th Century A. D. (1674 B.M.)

Bronze, Archaeological Section.

A.

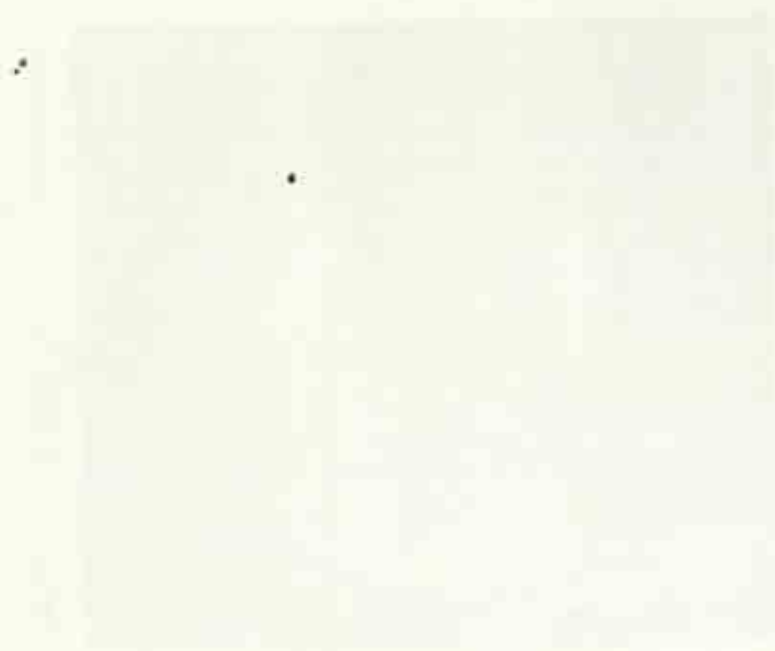


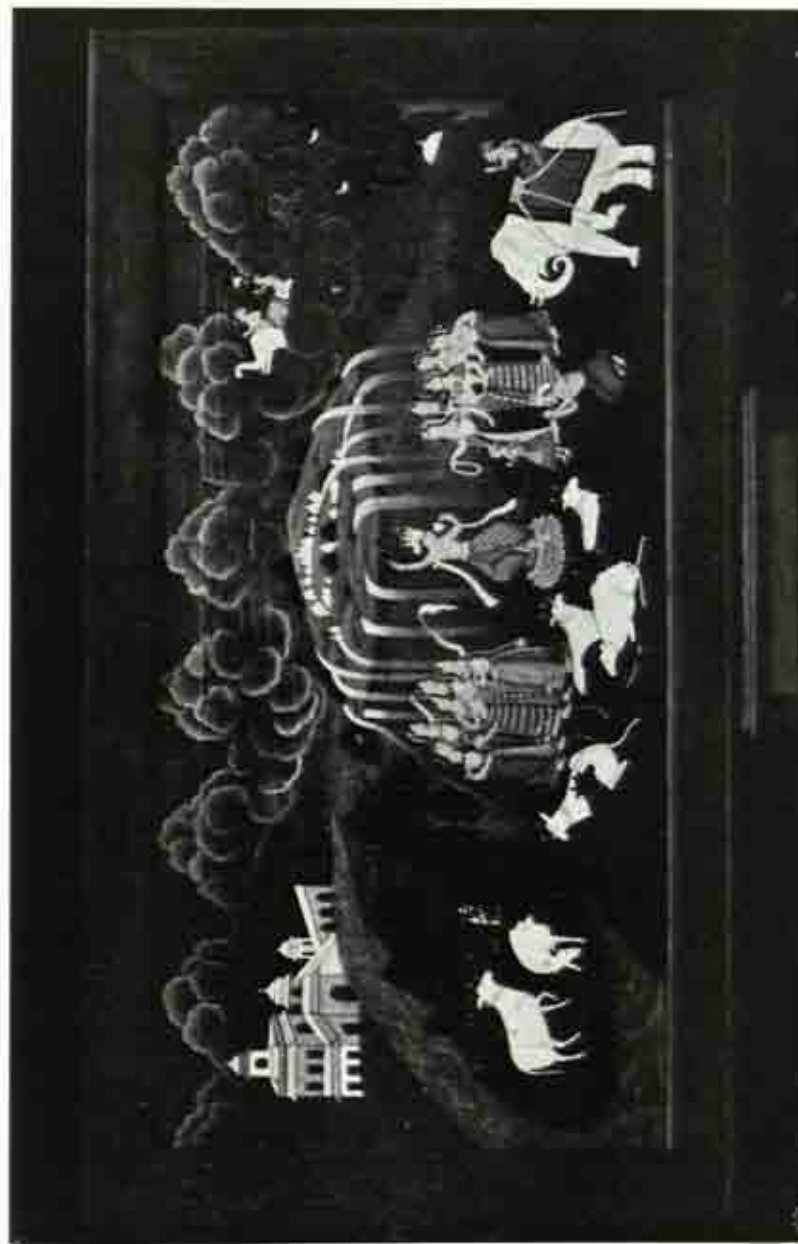
Inscribed Memorial Stone, Pallu, S. 1016 (185 B.M.).
Epigraph, Archaeological Section.

B.



Terracotta Seal, Dhalu, c. 5th Century A.D. (1763 B.M.).
Epigraph Archaeological Section.





Kṛiṣṇa upliṭṭing Mt. Govardhana (1016 B.M.)

Copy, Paintings Section.





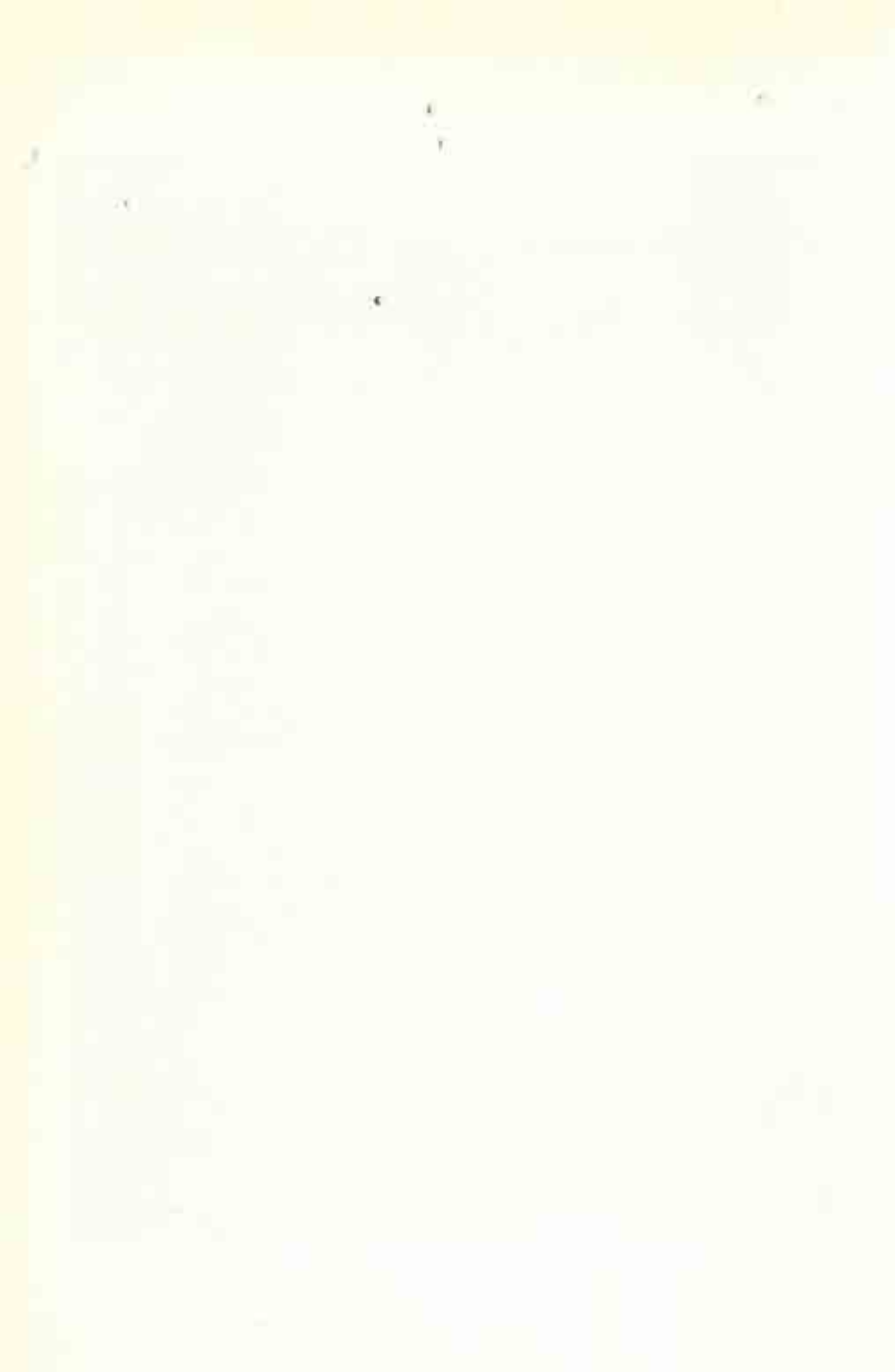
Rājā Dalpat Singhji of Bikaner (1818 B.M.)

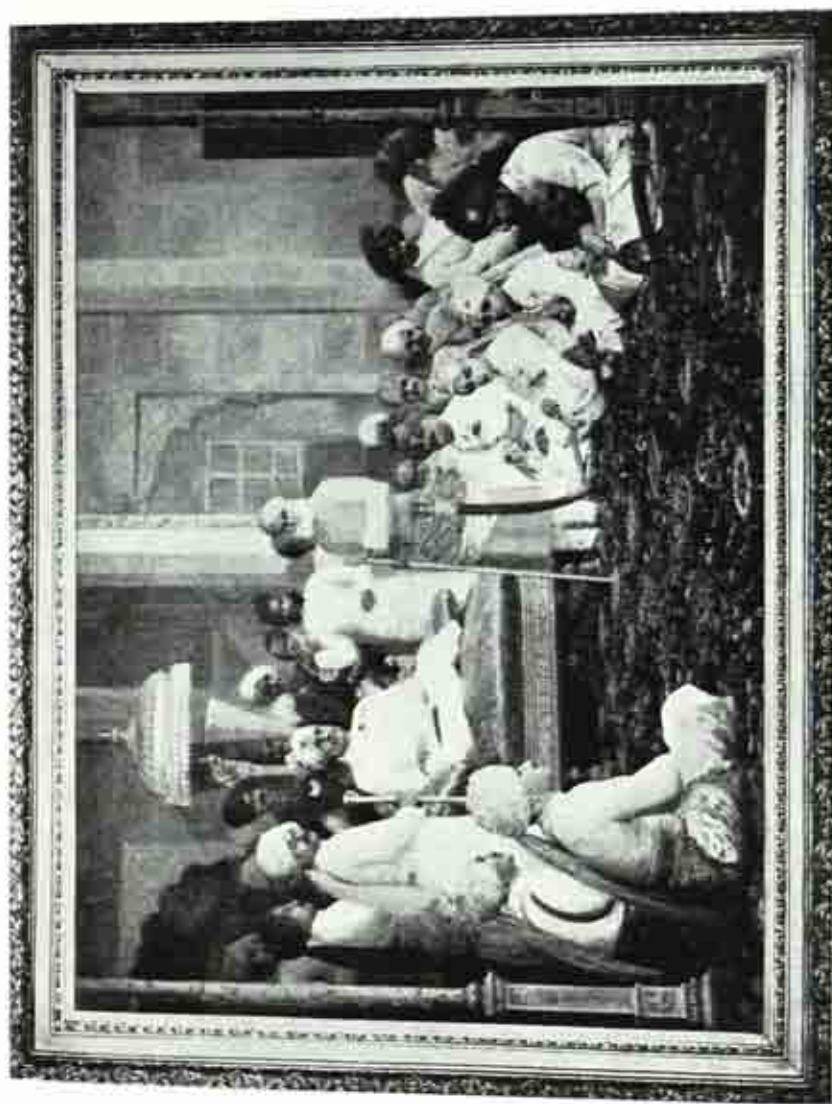
Portrait, Historical Section.



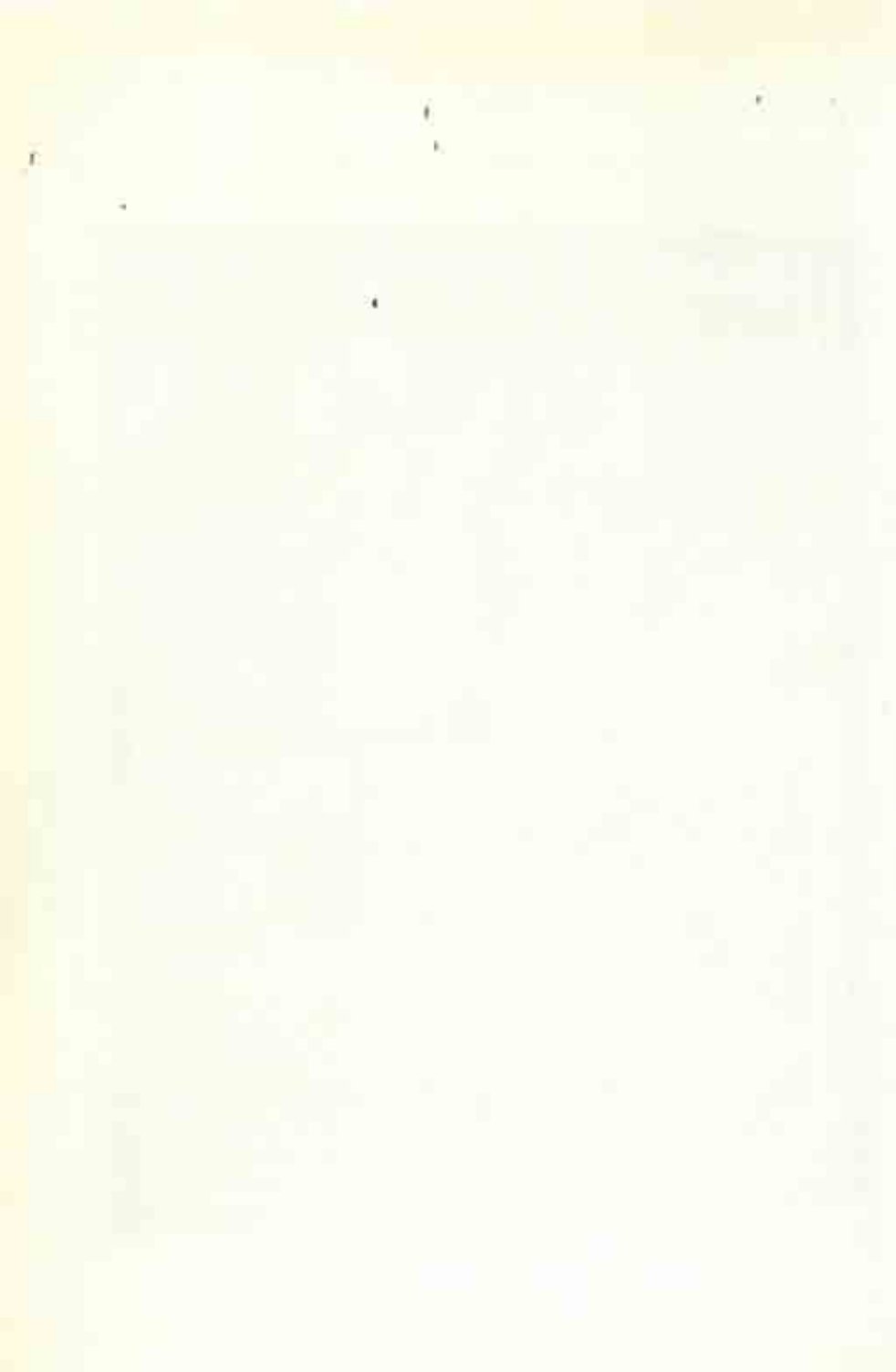
Mahārājā Śrī Gangā Singhji of Bikāner, Founder of the Museum (550 B.M.)

Portrait, Mahārājā Gangā Singhji Section.





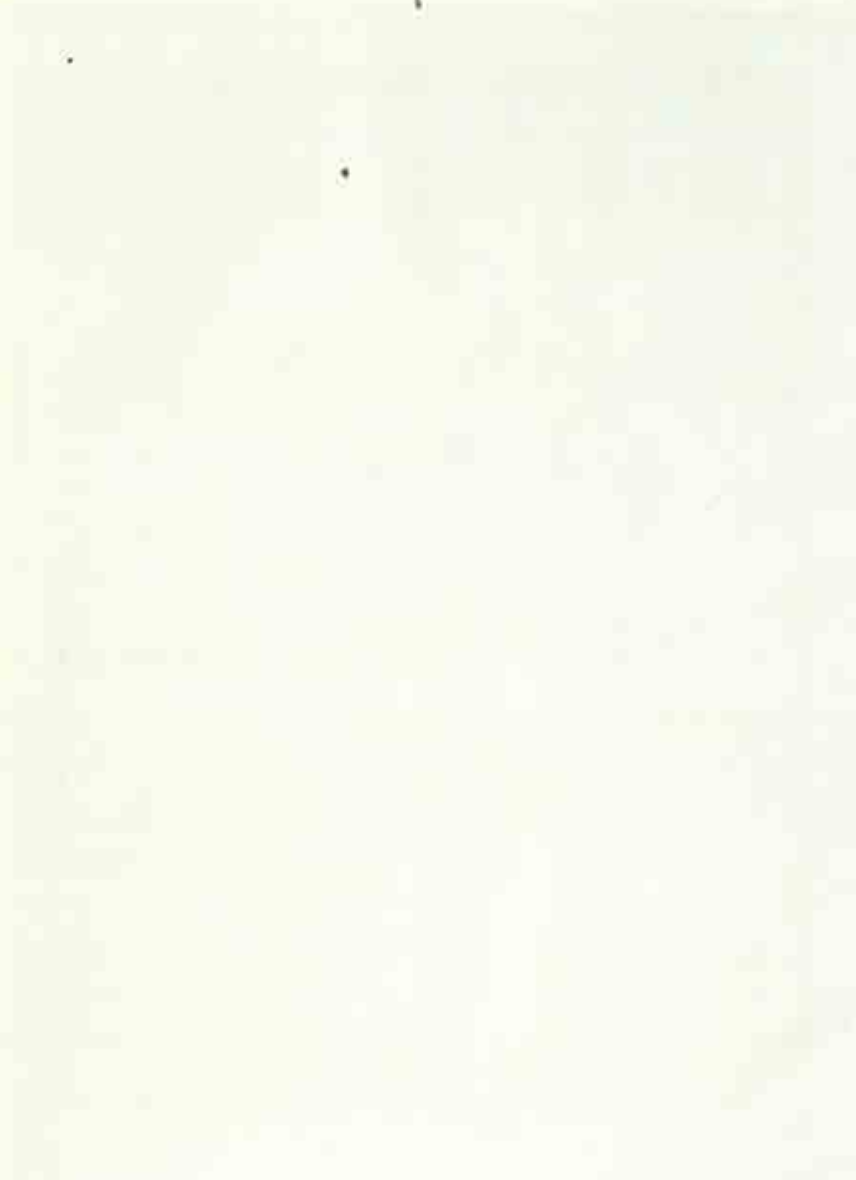
Golden Jubilee Darbar of Maharaja Gangā Singhji (562 B.M.)
Oil Painting, Maharaja Gangā Singhji Section.





Swords, Bikāner (650 and 851 B.M.)

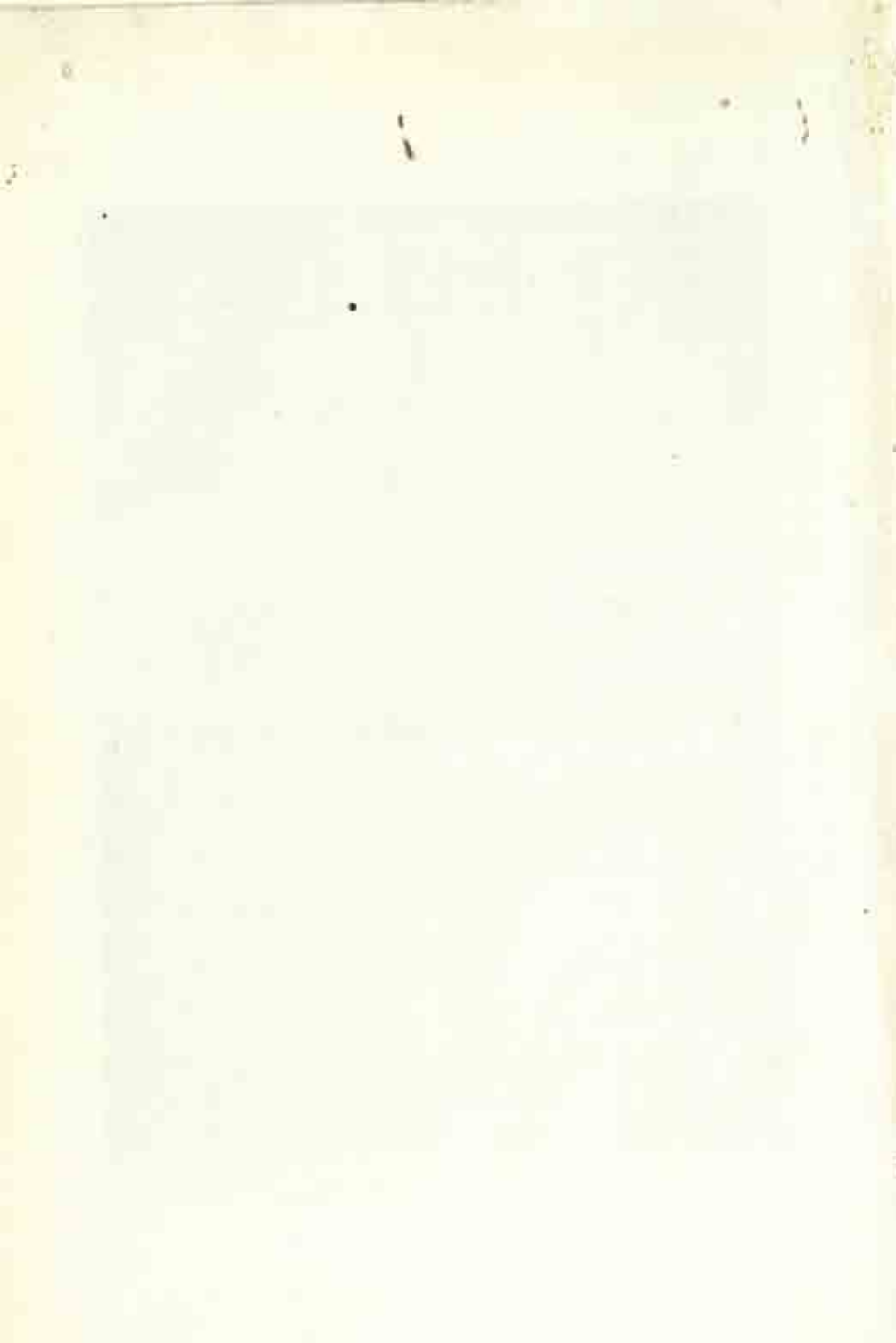
Swords, Armoury Section.





Chānri, Modern, Bikaner (1228 B.M.)

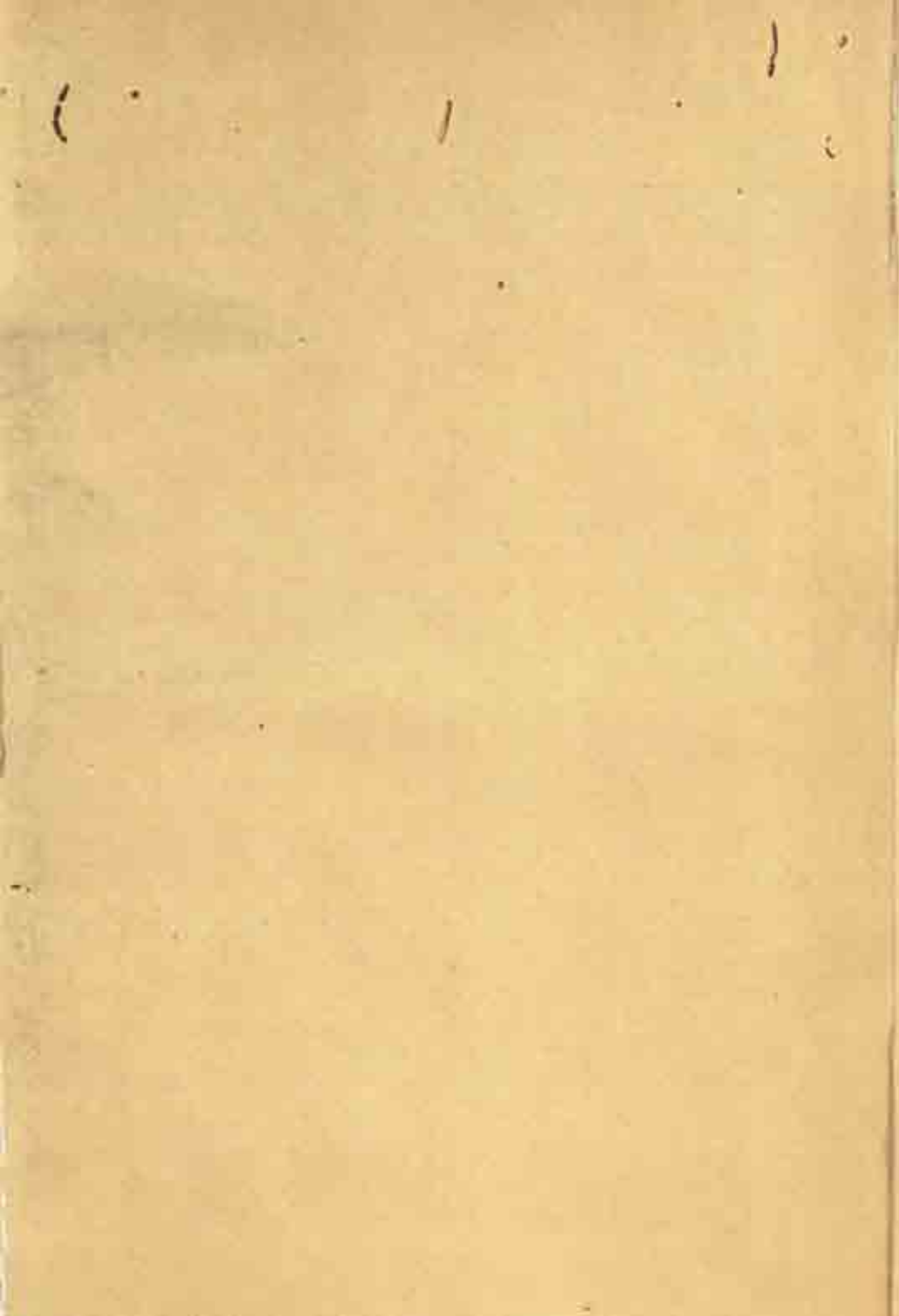
Textile, Local Arts Crafts Section.

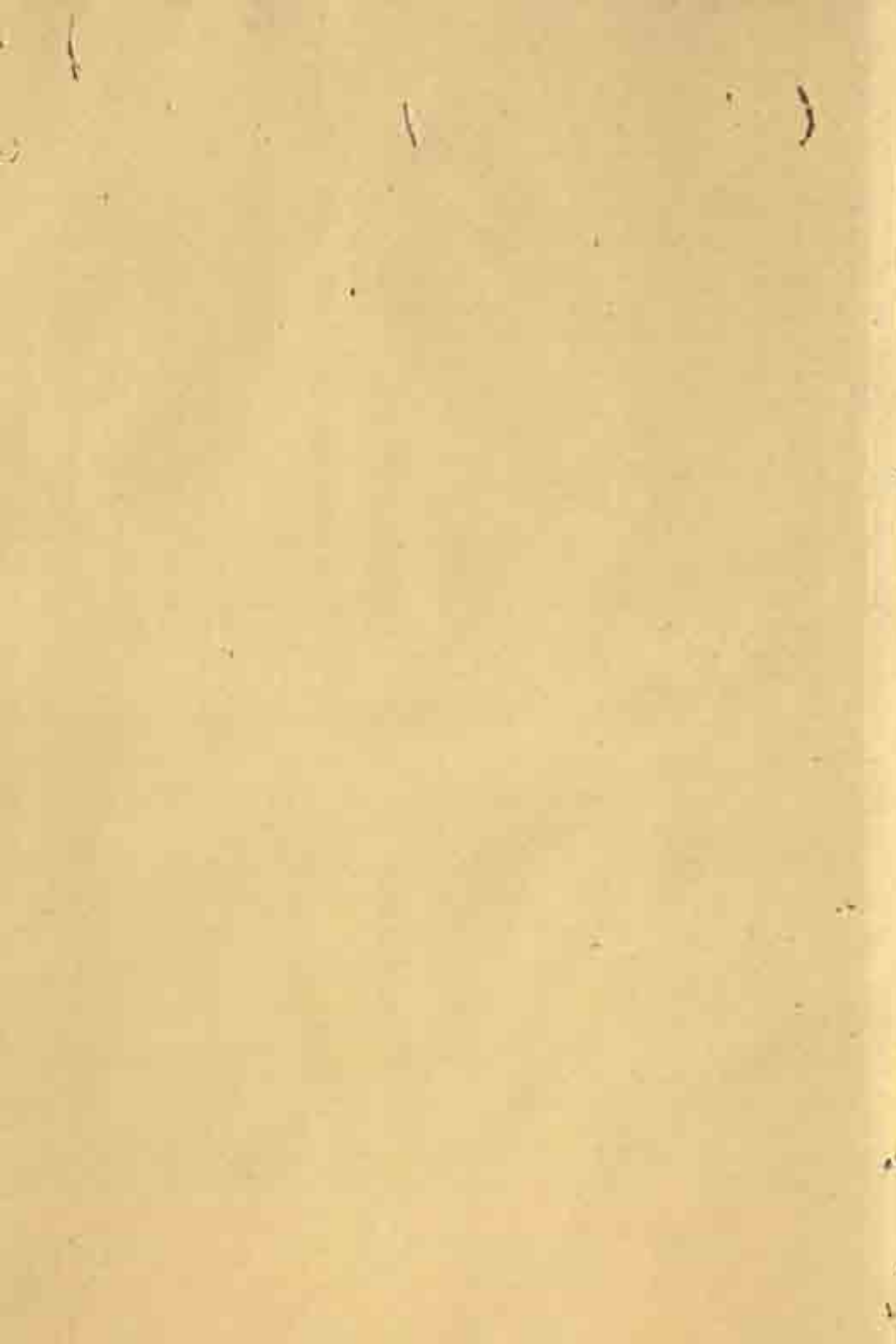


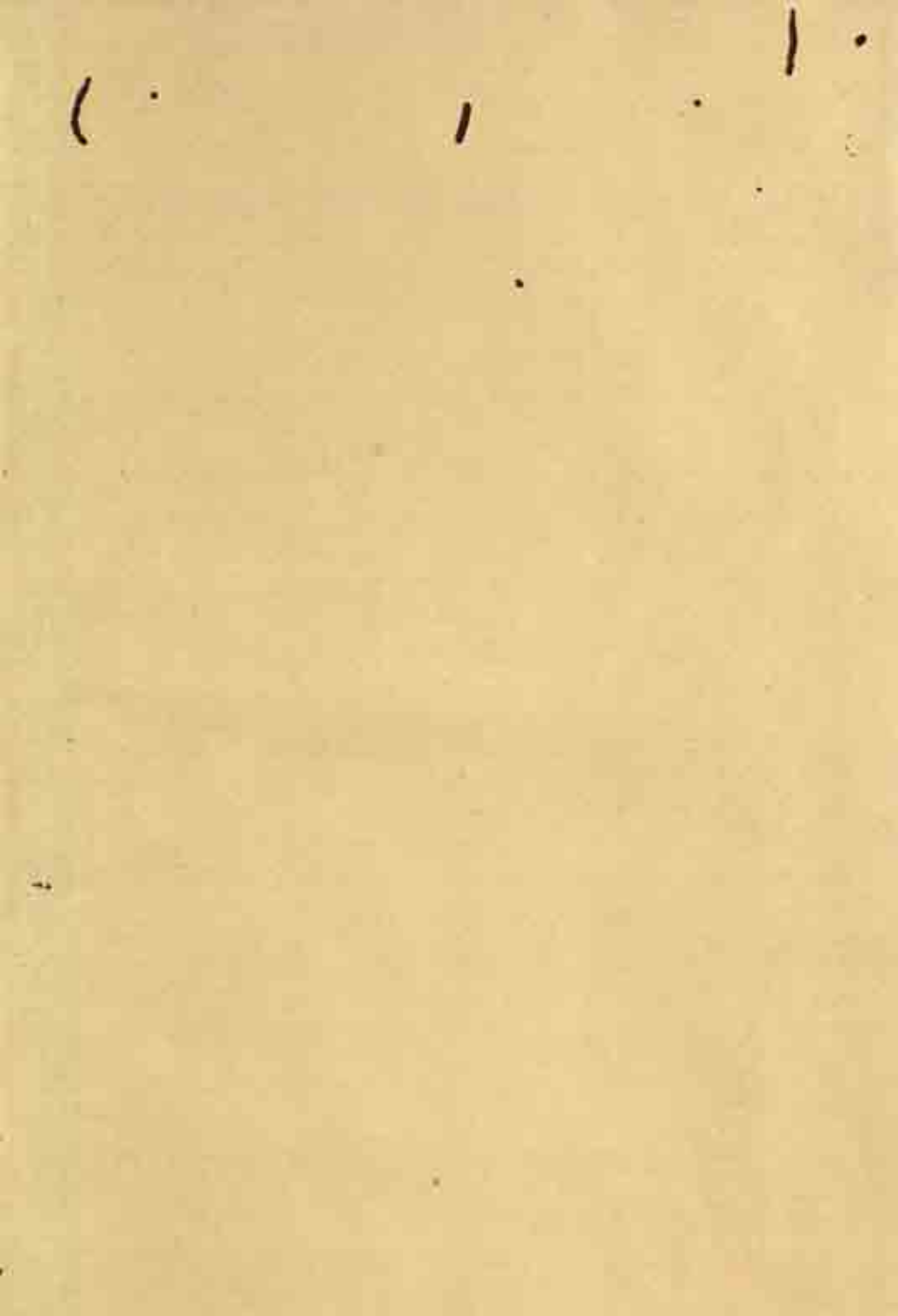


Carved Table, Modern, Bikāner (167 B.M.)
Wood Work, Local Arts Crafts Section.









cat
4

"A book that is shut is but a block"

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