

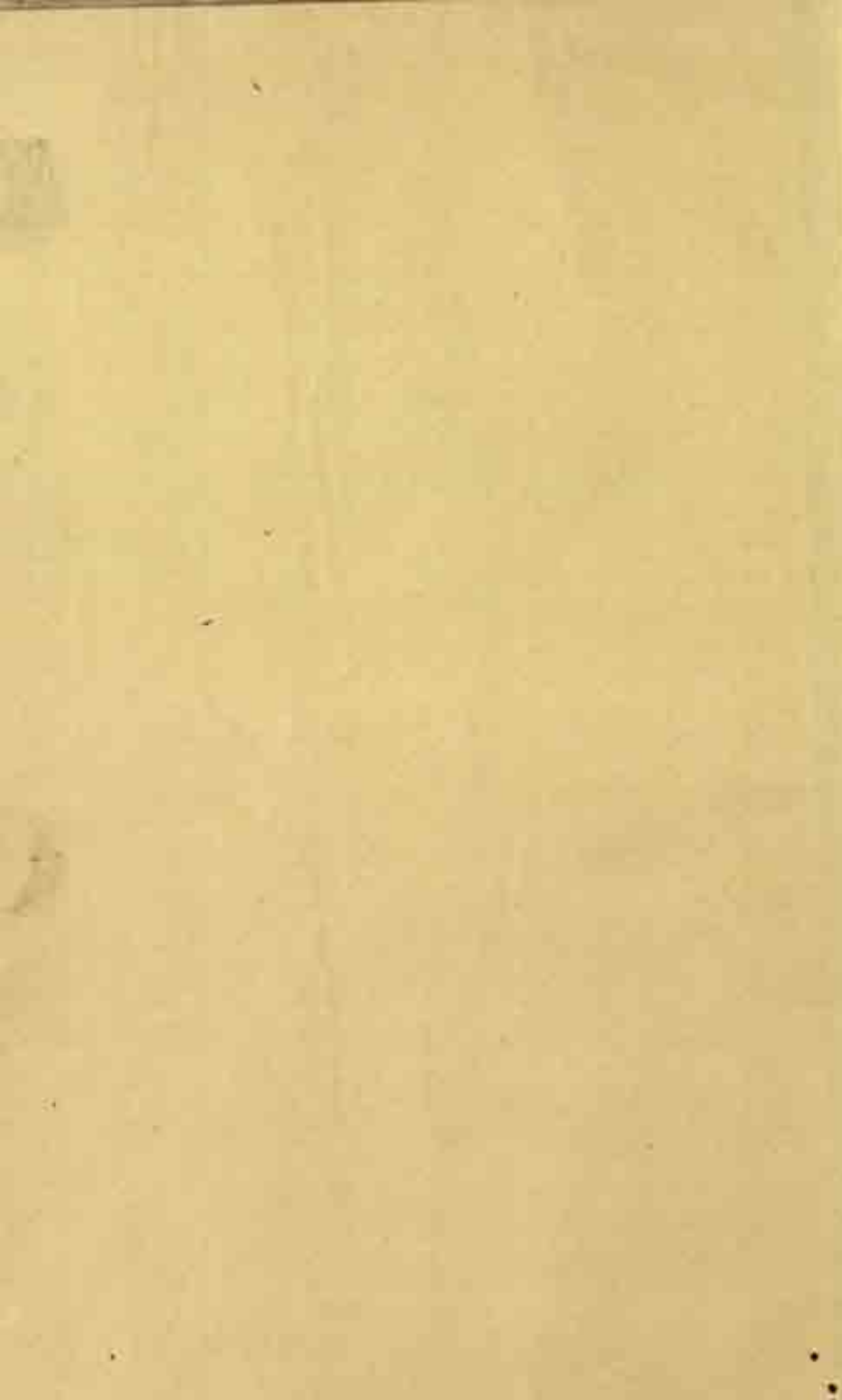
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PART I
SCULPTURES—INSCRIPTIONS, ARTS—CRAFTS
& PAINTINGS—MANUSCRIPTS SECTIONS

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Jahāngīr playing Holi in his pleasure garden
Moghul School of Painting—17th Century.

INTRODUCTION

AUTHENTIC documentary evidence is lacking ~~in~~ to show that indigenous arts flourished in Alwar State (modern Alwar District in Rajasthan). It was the royal court from which knowledge emanated. Owing to the interest and patronage of the rulers like Maharaja Vinaya Singh, Balwant Singh of Tijara, Mangal Singh and others, many rare and valuable specimens of Indian art were purchased and collected for the Palace for being preserved. These were acquired to serve as fine examples for the artists to inspire and to guide them as well. Maharaja Vinaya Singh took interest in accumulating rare samples of almost every kind of art and craft. Several such pieces now adorn the galleries of the present museum.

The collection of the museum is arranged in three big halls of the old city palace, which was constructed during the period of the third ruler of the former State of Alwar. The Hall No. 1, which is, at present, under reorganisation, contains miscellaneous exhibits of the locality and outside. These include costumes, wooden, stone and ivory products, musical instruments, stuffed birds and animals. All these articles are now being classified and put in sections, marked—local, Rajasthani, Indian and foreign.

Kho, Jhiri and Bhangarh have made remarkable contribution towards the supply of various types of coloured stones. There is a collection of some of the fine types of jade, but it is not rich in quantity. The light greenish-white ground of the stone serves as an excellent foil for the ~~g~~ns, which are embedded in the stonepieces.

The type of cloth called *kanwal* (a piece of cloth used for the purpose of giving a knot to the skirts of the bride and the bridegroom) represents the best form of dyer's art in it. A layman fails to know the secret which is responsible for the colours which are prevented from passing through the gauze. It is also difficult to understand how the dyeing was done. The tie and dye work displayed in the museum is very interesting. A large number of women are even now engaged in this profession in the city. The female dyers put knots with fine thread rather rapidly by sitting at the doors of their

houses. The husbands of these female dyers work at the tub of colours close by and dye the cloth, tied with knots. The process of tie and dye work is as follows :

The cloth is first dyed with colour, proposed to be used in the ground. Parts proposed to be left white are drawn up into a little bundle with the finger and the thumb, and covered rapidly with thread, which is twisted round it a number of times and then tied. The garment is then dyed in a fresh solution of colours. If the centres of the reserved spots are desired to be dyed partially with the other colour, that portion of the cloth, which is not proposed to be dyed, is again knotted and dyed and dyed again till the design is completed. This tie and dye process is a very ingenious one, although it is both cumbersome and complicated.

The village people in Alwar area practise also a kind of embroidery work, similar to that done in making the *phulakāris* in Amritsar area. This work is suited for the ornamentation of curtains, used at windows and doors. The colourful embroidery work of Mevanis, done on *ghāghanā* and *lugarī* (lower garment and veil of a Meva lady), is the best specimen of folk art of its kind. The embroidered coats are very fine pieces of art. Those are the garments of price and beauty, and when worn by the central figure of a great gathering, they appear not only striking but costliest in price.

Some selected pieces of perforated pottery manufactured in the south of the district are also on display here. A large silver dining table, with a machine in the centre to demonstrate the flow of water and the movement of fish in it, attracts an average visitor, who considers it as a piece of good art.

The stuffed birds and animals, shot at one time by the Late H. H. Sawai Maharaja Jai Singh, are in no way less interesting than the living ones to the common man and woman.

Lala Nand Kishor, Pannalal and others of Alwar produced superior type of workmanship in gold and silver plates, tea-sets, snuff boxes and card cases. Some of the works are on display in the first hall of the museum.

Models in plaster of various palaces and buildings, testifying to the fact that the art of architecture was well practised in the former Alwar State, are also on display here.

The central hall of the museum presents remarkable attractions to a lover of fine arts. It contains in it valuable paintings and manuscripts. The collection preserved in it is not only large but also the most valuable one. Paintings in the hall are classified school-wise, which are of Alwar, Udaipur, Bikaner, Jaipur, Jodhpur, Bundi, Kotah, Bharatpur, Nathadwara, Kangra and Kishangarh. The manuscripts, mostly illustrated, are classified script-wise, such as Devanāgarī and Persian. A short description at the bottom of each manuscript enhances the value of exhibits.

The most valued manuscript in the collection is a copy of the famous *Gulistān*—the *Gulistān* of Shekh Muslihuddin Saadi of Shiraz in Persia. The *Gulistān* (Rose-garden) was written in A.D. 1258. It is divided into eight chapters. The book was dedicated to Abubakr-bin-said-bin Jangi, sixth king of the Turkman, who ruled from 1189 to 1268 A.D. The Alwar copy of *Gulistān* was written in fifteen days' time and the whole book in twelve years. The borders of the pages were designed and painted by Nath Shah and Qazi Abdul Rahman of Delhi and the illustrations were done by Ghulam Ali Khan and Baldeo, the artists of Alwar. Each border medallion took from two to four days to be painted. The total cost of the work, including the salaries of those engaged for doing the works, is said to have gone up to a lakh of rupees ! The last illustration of the work describes Agha Mirza, the copyist, who presented the book to Maharaja Vinaya Singh, the third Chief of Alwar in the presence of Raja Bahadur Padma Singh, his minister or Musahib, shown seated on the ground. The Maharaja is seated on a throne beneath a canopy of the cloth of gold. Lachman Todawal Baniya, the Darogah Deoriji as head of the porters, introduces the writer Ladoo Khawas (*chaurī-bardār*), who waves a *chaurī* (*chāmara*) or fly-whisk, over the head of the Chief, and Bāl Govind Khawās holds near him a *morchhal* or a whisk of peacock's feathers, a symbol of rank.

The next exhibit, worthy of being mentioned here, is a beautifully illustrated copy of the *Qurān*, which was purchased from a Mohammadan traveller by Maharaja

Vinaya Singh, for three thousand rupees and a dress of honour. The labour and energy spent on the execution of this exquisite work were so great that the Maharaja appears to have been very fortunate in obtaining it rather cheap. Every page is written and illustrated with utmost care and skill.

The illustrated scroll of *Mahābhārata*, sufficiently long and written on Kashmiri hand-made paper, claims similar admiration for the extraordinary type of calligraphy displayed in it. One requires a high-power-magnifying glass to go through the work. But the most striking feature of this scroll is that throughout the length and breadth of it it is perfectly legible.

When Maharaja Balwant Singh of Tijara died, his estates reverted to the Alwar Chief and his personal moveable property was also brought to the capital. Amongst the valuable articles thus acquired are some beautiful and expensive paintings on cardboard. These are all mythological in character, so far as their subject-matter goes. Each picture is surrounded by a wonderfully executed border, which can be best understood by examining the originals.

A very interesting coloured illustration depicting a procession of the Emperor of Delhi, early in the nineteenth century, is also in the museum. It is not only beautifully drawn in the style of the Delhi miniature painters, but it presents a scene which is difficult to repeat and is characteristic of the glory that was India in Mughal times. The procession, in short, represents the Emperor Akbar Shah II, surrounded by all the pomp of his court, proceeding along the edge of the Yamuna river, accompanied by the British Resident and his staff. Another procession, similar to the one just described, is designed on a larger scale. This painting adorns the hall and is marked by the use of traditional vehicle *Indra-Vimāna* (Elephant Carriage) which the dignitaries used on ceremonial occasions. The procession was formed on the occasion of the Dashehara festival during the period of the Late H. H. Sawai Maharaja Jai Singh who has been shown in the painting seated on a big royal elephant. The artist Shri Rāma Sahāya Nepalia, still living, completed this painting with great patience and care

and demonstrated his best skill and ability in executing the principal figures.

Some very good specimens of book-binding are also on display in this museum. A short account of the book binding industry need be presented here. The man who introduced this art in Alwar was one Abdul Rahman. He learnt it from a *fakir* who had come there from Lahore. In the work there is ornamentation style giving place to colours, which appear to be inlaid and are painted on the board. In most of the designs the pattern is produced by using brass-blocks. The colours are then put on the pattern with the brush. The Alwar artists sometimes coloured the whole of the ground and at others only a part of it so as to produce totally different effects by using the same blocks. The edges of the books are generally with designs in colour. As this style of binding is only used for works of great importance, it is appropriate to their contents and is properly subordinated to the contents of the manuscripts and is also in harmony with anyone of the principal canons of design.

It is really a pity that we do not get any information regarding those masters who produced such magnificent pieces of art during those times. A few names of painters are, however, traceable from old records. They are: Bakasrama, Jamunadasa, Nandarama, Baleshrama, Chhotelal, Dalurama, Rangilal, Saligrama, Baladeva, Balarama, Nanagrama and Budharama. But many of the gems in the field are still unknown.

The last hall of the museum houses in it arms and armoury. Weapons in this hall are kept in beautiful showcases, and are treated chemically to enable them to remain in perfect order. Besides good pieces of Rajput arms and armoury some rare arms of Mughal Emperors collected by Alwar Chiefs from Muslim travellers and refugees are also on display here.

In these days of atomic warfare, shields have no important place among the defensive weapons but that these were indispensable when people fought with bows and arrows need not be over-emphasised. Most of the shields displayed in the hall are modern ones. Some of these are beautifully inlaid with gold and silver. In damascened shields, a

channel is cut in the steel and gold wire firmly hammered into the depression, specially made for it. Burnishing with agates and other tools is employed to finish the work and in some instances the ground is plated with silver. When both silver and gold wires are used, the inlaying is termed as *Gaṅgā-Jamunī*. The term is also used where the gold effect is applied against the silver ground. Such shields appear to have been prepared for decorative purposes or served as coats of arms. Such a shield is uniformly circular, as was the case with it in Assyria, some two or three thousand years ago.

The sword and *Katār* (the flat-bladed dagger) are old national weapons of the Hindus. Some rare old sword blades find an honoured place in the collection. The hilts of these swords are very interesting. The scabbards of these swords are, in most cases, made of two flat pieces of wood covered together by cloth or velvet. Swords of value have special names. These are—*Talwar-i-Soṣani* the curved sword with scabbard of a certain colour of embroidered cloth and the *Kirich Faulādi* the straight sword with watered blade. The forms and names of the dagger are almost endless. On good many number of swords and daggers, side pieces of the hilt are made of ivory. Walrus ivory was also used for this purpose. Crystal, jade and other hard and beautiful stones are also used in the handles of weapons. The *Katār* or flat dagger was used in ancient times for thrusting it into the body of the enemy. Sometimes pistols were mounted on the side guards of sword. The blades in some of the swords are grooved, and sometimes pierced with little channels in which iron balls like small pearls are allowed to run with the view to add to the beauty of the weapon.

The soldiers in Rajasthan in Mughal times generally wore chained armour with helmets of steel having Arabic inscription on fine links. The Persians usually protected themselves by four steel plates, which were laced together to form a cuirass to cover the vital parts in the chest. These were known collectively as the *Chār-āinā* (Four-mirrors). Some of these plates are beautifully ornamented. The armour, with which the model of the man is clothed, is said to have belonged to Jaswanta Rao Holkar, the famous

predatory chief of Indore, who gave so much trouble to the British at the end of the eighteenth and in the beginning of the nineteenth century.

There is a curious steel ring attached to a long shaft of the same metal in the Alwar Armoury, which was originally intended to be used as a kind of lasso, with which a horse-man could drag his foe off his steed.

A few sculptures and inscriptions are also preserved in the museum. These pieces throw sufficient light on the past of the region. The ruins of Bhangarh, Nilkantha and Sainthli have yielded some very beautiful pieces of plastic Art. A single piece of dancing *Gaṇeśa* with inscription of S. 1101 (A.D. 1044) is enough to show that Alwar area of Rajasthan was rich in plastic art about a thousand years back. The art traditions continued for over several centuries even after it.

Another important section of the museum is its library, which attracts many scholars both from the locality and also from outside for purposes of research on the subject like Indology. A portion of this library came from Tijara after the death of Maharaja Balawanta Singh, but the greater part of it was collected by Maharaja Vinaya Singh. A major portion of this collection consists of manuscripts in Sanskrit, Hindi, Urdu and Persian, which stand catalogued at present on scientific lines under the personal supervision of the author of this catalogue of Exhibits in the Museum. The total number of illustrated and unillustrated manuscripts of the museum at Alwar is as follows :

Sanskṛita	..	..	4863
Persian	..	..	608
Hindi	..	..	374
Urdu	..	..	73
			<hr/> 5918

The Museum at Alwar is, in short, a museum of Socio-Military type and houses in it rare treasures of art and culture, most of them being rare and unique.

P. L. Chakravarti.
Curator

SCULPTURES

1. GANESA, the Lord of Wealth; seated inside the replica of a temple; four-armed; ornamented; almost intact.

Grey Stone.

Size : 2'7" × 1'4".

11th Century.

Findspot unknown.

2. GANESA, the Lord of Wealth. The image, unlike many others, radiates a grace not often found in the elephant-headed God. The belly is not so protuberant and the dance pose is convincingly suggested. Four armed, holds a snake in the upper two hands in a bow shape; duly ornamented; garland bearers, musicians and vehicle (rat) on the ground; inscription on the pedestal.

It is dated Monday, the third day of the bright half of Vaisākha, V. Samvat 1101 (A.D. 1044) and records the erection of the image of Gaṇeśa by Mahalokas, who had come there from Barbari nagara, which is probably Bawal near Rewari; almost intact.

Blue Stone.

Size : 2'7" × 1'7".

11th Century.

Rajorgarh.

3. GODDESS, unidentified; seated on a throne; four-armed (broken); ornamented; attended by two standing ladies; damaged.

Pink Stone.

Size : 1'6" × 1'6".

10th Century.

Sainthali.

4. VISHNU, preserver of the universe. Standing; four-armed (broken), mace in the upper right hand; richly ornamented and finely executed; lotus-halo at the back; attended by males and females on the pedestal; Brahmā and Siva, the creator and destroyer of the universe respectively, seated on lotus seat in the fore-ground.

Black Stone.

Size : 2'3" × 1'3".

13th Century.

Provenance unknown.

5. VISHNU, preserver of the universe. Garuḍa, king of birds, carrying the God (not existed) on shoulder; two devotees seated on the pedestal with folded hands; inscription on the pedestal obliterated; damaged.

Blue Stone.

Size : 1'7" × 1'9".

17th Century.

Provenance unknown.

- ✓ 6. **SIVA-PĀRVATĪ**, the Eternal Parents. Seated on the vehicle-Bull; Śiva: four-armed, holds a club, flower and snake; richly ornamented; halo at the back; Brahmā and Viṣṇu, the creator and preserver of the universe respectively: seated on lotus-seat on the fore-ground; three attendants and Gaṇeśha, their son, standing on the ground; intact.
Grey Stone.
Size: 1'4" × 10".
12th Century.
Nilkantha. 47
7. **SIVA-PĀRVATĪ**, the Eternal Parents. Seated on the vehicle-Bull; Śiva four-armed, holding trident in one of them; ornamented; Brahmā and Viṣṇu, the creator and the preserver of the universe respectively on the foreground; five attendants on the ground; damaged.
Grey Stone.
Size: 1'3" × 10".
8th—9th Century.
Sainthali. 46
8. **SIVA PĀRVATĪ**, the Eternal Parents. Stand embracing each other; Śiva, four-armed, holds a snake; duly ornamented; damaged.
Blue Stone.
Size: 1'6" × 1'1".
10th Century.
Provenance unknown. 44
9. **BUST OF A LADY**, Executed in round; beautiful anatomy; duly ornamented; lower part missing; damaged.
Grey Stone.
Size: 1'2".
10th-11th Century.
Provenance unknown. 5
10. **DOOR-JAMB PIECE**, Figure of Śiva's attendant and standing ladies with vase; damaged.
Grey Stone.
Size: 2'8" × 1'.
9th Century.
Provenance unknown. 4
11. **BROKEN PANEL**, Male dancers and musicians in action; hair knotted; damaged.
Sand Stone.
Size: 1' × 8".
14th Century.
Provenance unknown. 6

12. **BROKEN PANEL**, Male musicians and female dancer in action; hairs knotted; damaged.
Sand Stone.
Size: 1' \times 9".
9th 10th Century.
Provenance unknown. 43

13. **BROKEN PANEL**, Four figures, two fighting with staffs; damaged.
Sand Stone.
Size: 1' 4" \times 1'.
12th 13th Century. 11

14. **PILLAR BRACKET**, Dancers and musicians in action; hair knotted; central figures having common legs; damaged.
Sand Stone.
Size: 1' 2" \times 10".
13th Century.
Provenance unknown. 45

15. **DOOR-JAMB PIECE**, Male and female attendants; Standing with staff and flower in hand respectively; damaged.
Grey Stone.
Size: 10" \times 8".
12th Century.
Provenance unknown. 48

16. **DOOR-JAMB PIECE**, Standing male and female attendants; damaged.
Grey Stone.
Size: 9" \times 7".
12th Century.
Provenance unknown. 36

17. **DOOR-JAMB PIECE**, Amorous couple (*Mithuna*); damaged.
Sand Stone.
Size: 1' \times 11".
12th Century.
Provenance unknown. 7

18. **DOOR-JAMB PIECE**, Dancers and musicians with ladies; damaged.
Sand Stone.
Size: 1' 1" \times 11".
12th Century.
Findspot unknown. 14

19. **BROKEN PILLAR**, Upper part; Brahmā, standing with water vase in left hand and *akṣhamālā* in the right; damaged.
Sand Stone.
Size: 2'9" × 1'2".
12th Century.
Findspot unknown. 42
20. **BROKEN PILLAR**, Upper part; *dvārapāla*, standing; damaged.
Sand Stone.
Size: 2'9" × 1'5".
12th Century.
Findspot unknown. 41
21. **BROKEN PILLAR**, Upper part-a lady, standing in a beautiful pose; damaged.
Sand Stone.
Size: 2'8" × 1'1".
12th Century.
Findspot unknown. 39
22. **BROKEN PILLAR**, Upper part-a lady, standing with lotus flower in left hand; damaged.
Sand Stone.
Size: 2'9" × 1'2".
12th Century.
Findspot unknown. 35
23. **GODDESS**, unidentified; Standing; four-armed (broken); richly ornamented, finely carved; damaged.
Grey Stone.
Size: 3'2" × 1'5".
12th Century.
Sainthali. 70
24. **TORSO**, Viṣṇu, preserver of the universe; conch in the lower left hand; duly ornamented; damaged.
Sand Stone.
Size: 11" × 5".
12th Century.
Sainthali. 71
25. **TORSO**, 'Dvārapāla'; right hand rests on thigh; duly ornamented; damaged.
Sand Stone.
Size: 1' × 6".
12th Century.
Sainthali. 72

26. **BROKEN LINTAL** (probably of Śiva temple) Bhairavī, seated on a lotus seat; four-armed, holding a trident in the upper right hand; duly ornamented; damaged.
Grey Stone.
Size : 8" × 8".
10th Century.
Sainthali. 73
27. **NANDĪ** (Bull), Vehicle of the god Śiva. The sacred Bull is carved in the round. Badly damaged.
Black Stone.
Size : 3½' × 2'.
Circa 14th Century.
Rajorgarh. 30
28. **JAIN TĪRTHAṆKARA**, Sambhava Nātha, seated in meditation; with horse symbol and three lines inscription in the Devanāgarī script and in the Saṁskṛita language on the pedestal; intact; dated the 11th day of the dark half of Jyeshṭha, Samvat 1510 = A.D. 1459.
Marble Stone.
Size : 2'4" × 2".
V.S. 1510 = A.D. 1453.
Bahadurpur. 34
29. **PĀRŚVANĀTHA**, Jain tīrthāṅkara. Seated in meditation; Seven-hooded snake on the head; intact.
Marble Stone.
Size : 2'7" × 1'10".
Findspot unknown.
15th Century. 40

INSCRIPTIONS

30. **INSCRIPTION OF BAHLOL LODI**. Of the three Persian inscriptions in museum, the earliest belonging to the Lodi Period was noticed by G. H. Ojha in 1920. A Persian inscription in Tughra characters on a stone built into the wall of a house of a Meo at Navgama, in the Alwar State (now Alwar district in Rajasthan), records the reconstruction of the gate of the fort of Navgama, built during the reign of Bahlol Shah and fallen down subsequently in the time of Muhammad Shah. The date can be read as the second day of Zil-qaida at but the year can not be deciphered (G. H. Ojha, Annual report on the working of the Rajputana Museum, Ajmer, 1919 — 20 P.S.).

The record, however, mentions that the fort and the gate of the tower of Navaganwa, which had fallen in ruins, were reconstructed in the reign of Bahlol Shah and during the Governorship of Masanad-i-Ali (King's deputy—Naibul-Mulk) Atawal Khan, by Jalal, son of Zakariya. The work was begun on the 22nd Zil-

Qaida, and completed in the month of Muharram, A.H. 888. The yellow sandstone, on which the epigraph is inscribed, is damaged but the inscription is legible. The text of the record, which comprises of three lines in Persian is executed in Naskh without any trace of Tughra. As very few epigraphs of Bahlol Shah have come to light, the present one may be found interesting by the students of medieval Indian palaeography.

Translation :

- 1) O God, this edifice of the city wall and the gate of the town Navaganwa, which had, through lapse of days and passage of years, come to ruins —
- 2) in the auspicious reign of Bahlol Shah, the king and during the Governorship of the Governor of the district (Dali-i-Dilayal) Masanad-i-Ali, Alawal Khan, the servant of the court of the compassionate Lord, (Namely)
- 3) Jalal, son of Zakariya, son of Ahmad, son of Jalal constructed it anew on the 22nd of the month of Zil-Qa'da. And it was ready in the month of Moharram, year eight hundred and eighty-eight (A.H. 888, Muharram = Feb.-March 1483 A.D.).

Nothing is particularly known regarding Jalal, the builder, who must have been associated with the town in some authoritative capacity; probably as the incharge of the town. The Governor, too, namely, Alawal Khan, probably belonging to the Khanzada stock does not claim any notice in the historical works of that period. The title Masanad-i-Ali, prefixed to his name in the records, shows the high status he must have enjoyed among the nobility of Bahlol Shah. But the annals of the latter's reign do not even mention him. According to Cunningham, Nikumbhas were extirpated by Alawal Khan Khanzada in V. Samvat 1549 (A.D. 1482) near the end of Bahlol Lodi's reign (A. Cunningham, Arch. Surv. Ind. Qip, Vol. XX, p. 120), in which case, 'Alawal Khan would appear to have been a son of Ahmad Khan and uncle of Hassan Khan Mewati, the opponent of Babar (In Dorn's translation of Tarikh-i-Sher Shahi, Alawal Khan is mentioned as the father of Hassan Khan Mewati). This Alawal Khan may have been connected with the foundation of Alawalpur, the remains of which, according to Major Powlett, can be traced to the east of the town of Tijara, which was supposed to be the seat of the Governors of Mewat. But Major Powlett is inclined to identify the founder of Alawalpur with — Alawaldin alias Alam Khan Lodi, who is mentioned amongst the Emperor's forty-four officers of distinction and who was a brother of the Emperor (Powlett, *op. cit.*, pp 5, 130). This identification is far-fetched. Persian; L. 3.

Size : 3'8" × 10" × 8½".

A.H. 888 — A.D. 1483.

Navaganwa.

31. **INSCRIPTION OF AKBAR:** This inscription was found from a wall near the Gumbad in Navaganwa. It belongs to the reign of Akbar and records the construction of a well in the town of Navaganwa by two brothers, viz., Shahbaz Khan and Sarwar Khan Karori, sons of Nathu Dhusar. The epigraph comprises of eight lines, of which the first is in Arabic and the rest in Persian. The style of writing is Nasta'liq, which is of indifferent execution. The inscription slab is somewhat damaged and measures about 1'4" x 1'6".

Translation:

- 1) He is great (Akbar).
- 2) On the 10th of the month of Jamadi ul II, year 989 A.H. 12th Jul. 1581 A.D.)
- 3) In the reign of His Majesty Jalalu'd-din.
- 4) Mohammad Akbar Badshah-i-Ghazi.
- 5) In the environs of the town of Navaganwa, the respectable.
- 6) Shahbaz Khan and Sarwar Khan Karori, Sons of
- 7) Nathu Dhusar, constructed a well.
- 8) The right of (whose) property is theirs.

The builders of the well, as the appellations prefixed and suffixed to their names suggest, appear to have been then of some importance. The word Dhusar denotes their caste, which is found to exist even today.

Persian; Lines 8.

Size: 1'4" x 1'6".

16th Century.

Navaganwa.

29

32. **INSCRIPTION OF ISKANDAR 'ISAWI:** It was originally found at Tijara, a town in the erstwhile Alwar State. Like the previous record, it belongs to the reign of Akbar, who is not mentioned in the inscription comprising a fragment of three verses in Persian, engraved in relief in Nasta'liq on a slab measuring 2'2" x 1'1". It gives the date of a *hammam* (bath) constructed in A. H. 1013 by Iskandar 'Isawi. The date which is yielded by the chronogram occurring in the last *hemistich* is also given in figure. The composer of the text is one Ghubari.

Translation:

- (1) What a life-giving *hammam* Iskandar-i-Isawi that grand man has constructed;
- (2) that, the said pleasant abode, in respect of greatness and beauty has become celebrated in the world due to its life refreshing quality.
- (3) Since the chronogram for the *hammam* of Iskandar is sought, O Ghubari, say: (it is) a place which imparts life to Jamshed.
- (4) Year 1013 (A.H. = 1604-5 A.D.)

Iskandar, the builder of the bath, does not find mention in the annals of the period accessible to us. His epithet, Isawi, which, literally means related to 'Isa (Jesus Christ) may be taken to indicate that he practised Christianity. It is very likely, however, that he is identical with Iskandar, the Armenian, who is mentioned by Jahāngir as having enjoyed his father Akbar's favour and whose marriage with the daughter of Abdul-Hayi, the Armenian, working in the royal seraglio, was arranged by Akbar himself. The poet Ghubari, who is the composer of the fragment comprising the inscription is not to be confounded with another poet of this period with the same pen-name, who had died about a decade earlier.

Persian; Lines 3

Size : 2'2" × 1'1".

16th Century.

Tijara.

31

33. **INSCRIPTION OF MATHANDEVA**: This famous inscription was originally acquired from the old fort of Rajargarh, Tahsil Rajgarh, District Alwar. It belongs to the King Shri Mathandeva of Gurjara—Pratihāra dynasty.

The Chinese Pilgrim Hieum Tsang in the later half of V. S. 7th century refers in his travel to Gurjara Pradesha with its capital at Bhinmal, situated in the South of Jodhpur.

In the latter inscriptions of Mahākshatrpa Rudradāman, Śaka Samvat 72 (V. S. 207=A.D. 150), among the subordinate countries, recorded we get mention of Svabhra and Maru in place of Gurjara Pradesha. This fact clearly shows that in the 2nd century A.D. the name of Gurjara Desha (Gujarat) was not in vogue, and it flourished shortly after the Kshatrapas, who enjoyed the country upto the first half of 7th century A.D. when they were extirpated from Bhinmal in V. S. 685 (A.D. 628) by the king Vyāghramukha of Chapa dynasty (Chawdā), referred to in *Brahmasputasiddhānta* by the famous astrologer Brahmagupta of Bhinmal.

It is not known to us exactly when they settled first in Gurjaratra or Gurjara Pradesha. Similarly we are in dark about the duration of theirs in that part of the country.

From the copper plate inscriptions of Gurjara kings it is proved that they had had a seat at Broach in modern Gujarat during V. S. 7th and 8th century.

Their other centre was founded in Rajyapura (Rajorgarh), the western part of Alwar District. It is corroborated by the present inscription of A.D. 959. It comprises 23 lines in all, engraved on a black stone slab measuring 1'6" × 1'4". Script of the inscription is Kuṭīla while the language is Samskr̥ita. The slab is quite intact and is in a very good state of preservation.

"In Vikrama Samvat 1016=A.D. 959, Maharajadhiraja Paramesvara Shri Mathandeva, son of Maharajadhiraja Shri Savatt of Gurjara Pratihāra dynasty, Counsellor of Parama Bhattāraka Maharajadhiraja Paramesvara Shri Vijayapaladeva, son of Parama Bhattāraka Maharajadhiraja Paramesvara Shri Kshitipaladeva of Kanauj, constructed temple of Lachchhukeshvara Mahadev of *Vyaghrapatak* (modern Rajgarh) in commemoration of his mother Lachchhuk in the bright half of Māgha 13th on Saturday, V. S. 1016 (A.D. 959) and donated the village Vyaghrapatak for its expenses. The epigraph is written and inscribed by masons Dado and Harina respectively." The appellations, prefixed to the King Mathandev and his father Savatt suggest that they enjoyed a considerable high status among the border kings of Shri Vijayapaladeva and Kshitipaladeva. There is much controversy regarding the origin of Gurjara-Pratihāra. In the opinion of most of the scholars they belong to a foreign stock. But the inscription from Nawsari of Gurjara-Pratihāra King Jayabhata during V. S. 762 traces their origin from Karna (famous in *Mahābhārata*). It is, therefore, right to presume that the Gurjara-Pratihāras were of indigenous origin and were also Kshatriya by caste.

Script: Kuṭīla; Language: Saṃskṛita; Lines 23

Size: 1'6" × 1'4".

V. S. 1016=A.D. 959

Rajorgarh.

21

34. **RAJORGARH INSCRIPTION:** Like the previous one this fragmentary inscription was also found from the house of a *mahājana* (moneylender) at Rajorgarh. It is evidently the left hand portion of a big *prasthi* and contains the last 18 lines only. Script of the inscription is Kuṭīla and the language is Saṃskṛita. The present state of the slab is considerably poor. It shows signs in it of its having been used at some stage for grinding spices. It is dated the 13th day of the bright half of Māgha, Samvat 1052 (A.D. 996) and mentions some member of the Mathur Kāyastha family (name not preserved), who probably erected a temple of Śiva. It also mentions a Queen named Prabhāvatī and someone is referred to as having married the daughter of Gaunaka. The *prasthi* was engraved by *sātradhāra* (mason) Trivikrama, son of Chhajjuka.

Script: Kuṭīla; Language: Saṃskṛita; Existing lines 18

Size: 1'2" × 1'.

V. S. 1052=A.D. 996

Rajorgarh.

20

35. **INSCRIPTION OF HIRANAND:** The inscription was originally placed in a Jain Temple near Alwar Bus Stand. The temple for a long time was hidden under the boundary wall of the city, and came into light only in 1941 when the wall

was demolished for the extension of town. The inscription belongs to the reign of Akbar and records the construction of a *chaitya* temple for the Jain Tirthaṅkara Pārśvanātha, in the town of Alwar, by Sah Hiranand, a resident of Agra. It is dated the 13th day of the dark half of Māgha, Saturday, V. Samvat 1645=A.D. 1589. The epigraph comprises of 19 lines in Devanāgarī script in Saṁskṛita language, and is engraved on marble stone. The slab is quite intact and is in a very good state of preservation.

Script: Devanāgarī; Language: Saṁskṛita; Lines: 19

Size: 1'6" × 11".

V. S. 1645 (A.D. 1589)

Alwar Town.

33

36. ŚRĀDDHA INSCRIPTION:

Summary:

While paying homage to Shri Gaṇeśa, Mahādeva, Guru Gorakhanātha and places of pilgrimage, viz., Ayodhyā, Mathurā, Kāśī etc, it records the performance of "Pinda ceremony of Bara Maharaja Sawai Jaisingh of Jaipur by Bhora Seolal by order of Maharaja Sawai Pratapa Singh, at Muktiḥāta, Śivapuri as Śrī Rāma did for Rājā Dasharatha at Gayā. This deed gives salvation.

Script: Devanāgarī; Language: Hindi; Lines: 15

Size: 1'5" × 9".

V. S. 1839=A.D. 1782.

Alwar Town.

18

37. INSCRIPTION OF BAHADURPUR: This inscription was found at Bahadurpur, a village, 15 miles east of Alwar. It belongs to the beginning of the reign of Akbar, and records the construction of a *chaitya* Temple in Fort Kharatara for the Jain Tirthaṅkara Ādinātha. It is dated the 4th day of the dark half of Āshāḍha.

Script: Devanāgarī; Language: Saṁskṛita; Lines 3

Size: 2'4" × 9".

V. S. 1573 (A.D. 1517)

Bahadurpur.

17

38. JAIN INSCRIPTION: The inscription comprises of 9 lines, engraved on a spotted red stone measuring 9½" × 8½". It is dated the 10th day of the brighter half of Phalgunā, V. S. 1626=A.D. 1570. It is related to some Jain temple.

Script: Devanāgarī; Language: Saṁskṛita; Lines 9

Size: 9½" × 8½".

V. S. 1626 (A.D. 1570)

19

39. SATI-STONE INSCRIPTION: The inscription with a human figure and three birds was originally found in the village of

Macheri, Tahsil Rajgarh. It contains 9 lines in Devanāgarī Script, engraved on a sand stone slab and it records that in V. S. 1426=A.D. 1370 at the time of Gajadeva of Bargujara family, some lady became 'Sati' (burnt herself alive with her dead husband on the same pyre).

Size : 1'1" × 2'4".

V. S. 1426=A.D. 1370.

Macheri.

16

40. SATI-STONE INSCRIPTION : The lower part of the slab is missing and the existing piece contains 11 lines in all, engraved in Devanāgarī characters. The letters are much mutilated and so remain undeciphered still.

Size : 2'8" × 1'.

18th Century.

22

41. ILLEGIBLE INSCRIPTION : The epigraphic slab shows signs in it of its having been used for a considerable period for grinding spices.

Script : Devanāgarī; Lines : 10

Size 1'5" × 1'.

15

ARTS AND CRAFTS SECTION

42. MANDIL (turban), border with gold embroidery. It was used by the Late H. H. Alwar, Sawai Maharaja Jai Singhji on occasions like marriage.
Dark Pink Colour.
Size : Di. 10".
Acquired from the Store of Costumes on 22-12-37. 1

43. TOPI (cap), round with foldings on body; golden Lace round the neck; used by the Fourth Ruler Shivadan Singh.
Black Velvet.
Size : Di. 8".
Acquired from the Store of Costumes on 22-12-37. 2

44. DASTAR (turban), golden embroidery at the skirts; used by the founder of the State Rao Raja Pratapa Singh.
White cloth.
Size : Di. 10½".
Acquired from the Store of Costumes on 22-12-37. 3

45. SADRI (waist coat), gold and silver embroidery work, white collar in Western fashion; used by the Fifth Ruler Maharaja Mangal Singh.
Black Velvet.
Size : 22" × 17".
Acquired from the Store of Costumes on 22-12-37. 4

46. COAT, rich embroidery work in gold and silver; used by the Fourth Ruler Maharaja Shivadāna Singh.
Violet colour.
Size : 27" × 18½".
Acquired from the Store of Costumes on 22-12-37. 5

47. SADRI (waist coat), gold and silver embroidery work; used by the Late H. H. Maharaja Jai Singh.
Size : 23" × 19".
Acquired from Lansdown Palace, Motidungri on 22-12-37. 6

48. TOPI (cap) in English fashion; golden lace round the neck; used by the Fourth Ruler Maharaja Shivadāna Singh.
Red Velvet.
Size : Di. 7".
Acquired from the Store of Costumes on 22-12-37. 7

49. FURGAL (baby garment), silver embroidery-work; used by the Fourth Ruler Shivadāna Singh in his childhood.
Size : 24" × 12".
Acquired from the Store of Costumes on 22-12-37. 8

50. **TOPI** (cap) Persian Style; gold and silver embroidery work; golden lace round the neck; used by the Fourth Ruler Maharaja Shivadana Singh.
Malina cloth.
Size : L. 11".
Acquired from the Store of Costumes on 22-12-37. 9
51. **MANDIL** (turban), rich gold and silver embroidery-work at the skirts; golden stripes on body; used by the Late His Highness Maharaja Jai Singh.
Size : 40" \times 7".
Acquired from the Store of Costumes on 22-12-37. 10
52. **MANDIL** (turban), rich gold and silver embroidery work at the skirts; used by the Late H. H. Maharaja Jai Singh.
Size : 37" \times 7".
Acquired from the Store of Costumes on 22-12-37. 11
53. **TOPI** (cap), hexagon in shape; gold and silver rich embroidery work; used by the Third Ruler Maharaja Vinaya Singh.
Size : Di. 8".
Acquired from the Store of Costumes on 22-12-37. 17
54. **MANDIL** (turban), embroidery work in gold and silver throughout; used by the Third Ruler Maharaja Vinaya Singh.
Size : Ms. 57" \times 1", Wt. 4 Sr. 13 Chhs.
Acquired from the Store of Costumes on 22-12-37 13
55. **CHOGA** (male, upper garment); fine quality Kashmir needle-work; cotton pad inside; used by the Third Ruler Maharaja Vinaya Singh.
Size : 5'5" \times 38".
Acquired from the Store of Costumes on 22-12-37. 14
56. **PĀYAJĀMĀ** (trousers or Pantaloon), cotton-pad inside; green and violet embroidery work; used by the Third Ruler Maharaja Vinaya Singh.
Size : 41" \times 38".
Acquired from the Store of Costumes on 22-12-37. 16
57. **MANDIL** (turban), embroidery work in gold and silver throughout; used by the Third Ruler Maharaja Vinaya Singh.
Size : Ms. 46" \times 8", Wt. 1 Sr. 11 Chhs.
Acquired from the Store of costumes on 22-12-37 15

58. TOPI (cap) round; divided into two wings; embroidery work; golden lace round the neck; used by the Fourth Ruler Maharaja Shivadāna Singh.
Red Velvet.
Size: Di. 7" H. 7".
Acquired from the Store of Costumes. 18
59. TOPI (cap) round; with four wings; rich gold and silver embroidery work throughout; used by the Fourth Ruler Maharaja Shivadāna Singh.
Size: Di. 7" H. 8".
Acquired from the Store of Costumes. 19
60. JĀMĀ (upper garment for male) rich embroidery work; pearls round the neck; nine laces on chest; used by the Fourth Ruler Maharaja Shivadāna Singh.
Size: 40" × 16".
Acquired from the Store of Costumes. 20
61. JĀMĀ, same as No. 60. 20
62. PĀYAJĀMĀ (trousers or Pantaloon) red, green and violet colour; embroidery work on the golden coloured cloth; used by the Fourth Ruler Maharaja Shivadāna Singh.
Size: 45" × 23".
Acquired from the Store of Costumes. 21
63. PĀYAJĀMĀ (trousers or Pantaloon); golden striped embroidery work on blue cloth; used by the Fourth Ruler Maharaja Shivadāna Singh.
Size: 44" × 23".
Acquired from the Store of Costumes. 22
64. ANGARAKHĀ (upper garment for male); golden embroidery work on violet coloured body; used by the Fourth Ruler Maharaja Shivadāna Singh.
Banaras Cloth.
Size: 40" × 14½".
Acquired from the Store of Costumes. 23
65. CHĀBŪKA (whip), two bands of gold work on the handle; figures of horses at the end; made in London; used by the Fourth Ruler Maharaja Shivadāna Singh.
Size: 34".
Acquired from the Store of Costumes. 24

66. **LUNGI** (turban), golden horizontal stripes on red surface with golden threads at ends; used by the Fifth Ruler Maharaja Mangal Singh.
Size: $30' \times 1' 9\frac{1}{2}"$.
Acquired from the Store of Costumes. 27
67. **ACHAKAN** (upper garment for male), golden embroidery work on shoulders, sleeves and borders; fourteen pairs of golden pendants round the chest; used by the Fifth Ruler Maharaja Mangal Singh.
Red Velvet.
Size: $53" \times 24"$.
Acquired from the Store of Costumes. 26
68. **LUNGI** (turban) with white spotted violet coloured stripes on white surface, golden threads at ends; used by the Fifth Ruler Maharaja Mangal Singh.
Size: $44' 4" \times 19"$.
Acquired from the Store of Costumes. 25
69. **CHĀBŪK** (whip) gold work on the top; presented by H. R. H. the Prince of Wales, K.C., G.C.S.I. to H. H. Maharao Raja Mangal Singh Bahadur, the Fifth Ruler of the State.
Size: $2' 10"$.
Acquired from the Store of Costumes. 29
70. **PETĪ** (shoulder-band) with golden lace and two needles at the back; small bag (*batuā*) at the bottom, having a monogram on it; used by the Fifth Ruler Maharaja Mangal Singh.
Size: L. $36"$.
Acquired from the Store of Costumes. 28
71. **PETĪ** (shoulder band) with silver lace on the band and two needles at the back; silver chains on borders; small bag (*batuā*) at the bottom having a monogram on it; used by the Fifth Ruler Maharaja Mangal Singh.
Size: L. $36"$.
Acquired from the Store of Costumes. 28
72. **BATUĀ** (bag), golden lace on borders, and a monogram on the surface; used by the Fifth Ruler Maharaja Mangal Singh.
Size: L. $14" \times 8"$ (top) $11\frac{1}{2}"$ (bottom).
Acquired from the Store of Costumes. 28
73. **JĀMĀ** (upper garment for male), gold and silver embroidery work; used by the Late H. H. Maharaja Jai Singh.
Size: $4' 4" \times 1' 5"$.
Acquired from the Store of Costumes 30

74. ACHAKAN (upper garment for male), beautiful embroidery work (flower motif) in gold, green, blue and red; used by the Late H. H. Maharaja Jai Singh.
Size : 4'3" × 1'5".
Acquired from the Store of Costumes. 43
75. ANGARAKHĀ (upper garment for male), cotton pad inside, beautiful embroidery work (flower and creeper motif) in gold, green and red; used by the Late H. H. Maharaja Jai Singh.
Size : 4'4" × 1'8".
Acquired from the Store of Costumes.
76. KANWAL, lace of gold attached to the borders; yellow tie and dye work on the red body, used by the Late H. H. Maharaja Jai Singh.
Size : 48' × 7".
Acquired from the Store of Costumes. 21
77. WAIST BAND, golden embroidery work; double; used by the Late H. H. Maharaja Jai Singh.
Size : 11' × 3'4". 33
Acquired from the Store of Costumes.
78. WAIST BAND (belt), Golden embroidery work; used by the Late H. H. Maharaja Jai Singh.
Size : 3'4" × 2".
Acquired from the Store of Costumes. 36
79. GUPTI (stick containing weapon inside); Stone handle (agate) gold rings at the grip; used by the Late H. H. Maharaja Jai Singh.
Size : 3'.
Acquired from the Store of Costumes. 34
80. NOTE BOOK CASE : gold polish; used by the Late H. H. Maharaja Jai Singh.
Size : 4" × 2½".
Acquired from the Store of Costumes. 35
81. CHĀDAR (bed-cover) : fine embroidery work in red, blue, white and yellow on green surface. Silk threads on three borders.
Size : 6'4" × 4'5".
Acquired from the Store of Costumes. 37
82. CHĀDAR (bed cover) : fine embroidery work with human and animal figures in action on deep red surface; silken coloured threads on borders.
Size : 5'5" × 5'4".
Acquired from the Store of Costumes. 38

83. CHĀDAR (small bed cover); fine embroidery work (flower and creepers) on woollen surface.
Size: 6'9" × 6'9".
Acquired from the Store of Costumes. 39
84. CHĀDAR (small bed cover); fine embroidery work (flower and creeper) in white silk on white surface, threads on borders.
Size: 4'11" × 6'4".
Acquired from the Store of Costumes. 41
85. CHĀDAR (small bed cover); rich embroidery work (flower motif) on red surface with borders.
Size: 4'5" × 2'9".
Acquired from the Store of Costumes. 40
86. SADRI (waist coat) of velvet (of imitation tiger skin); used by Late H. H. Maharaja Jai Singh.
Acquired from the Store of Costumes. 42
87. CHĀDAR (bed cover); Fine embroidery work (flower-motif) on cream colour; silken surface with red silken border; used by the Late H. H. Maharaja Jai Singh.
Size: 6'8" × 5'6".
Acquired from the Store of Vijaya Mandir Palace. 44
88. CHĀDAR (bed-cover); fine embroidery work (flower motif) on red silken surface with black silken borders; used by the Late H. H. Maharaja Jai Singh.
Size: 6'7" × 5'7".
Acquired from the Store of Vijaya Mandir Palace. 44
89. DUSHĀLĀ (wrapper), high quality Kashmiri needle-work throughout the woollen surface; used by the Late H. H. Maharaja Jai Singh.
Size: 10'3" × 4'5".
Acquired from the Store of Vijaya Mandir Palace. 45
90. DUSHĀLĀ (wrapper) Same as No. 89.
Size: 10'2" × 4'5". 45
91. ZER ANDĀZ (seat for enjoying hubble-bubble); rich gold and silver embroidery work, showing flowers, creepers, human figures and birds on black velvet; silver threads on borders; used for enjoying pipe.
Size: 4'5" × 2'.
Acquired from the Store of Costumes. 49

92. GHILĀF (cover). similar work as above on black velvet used for Hubble-bubble.
Size : 2'.
Acquired from the Store of Costumes. 50
93. PHARSI (pipe for smoking tobacco) base, enamel work on body; pipes wrapped with silver threads.
Size : H. 28". Pipe 3'.
Acquired from the Store of Costumes. 51
94. HUBBLE-BUBBLE, silver plated on wood.
H. 19", Pipe 2'2". 52
95. Gaṭṭā (tobacco-case), painted; with ivory inlay work.
flattened and round.
Wood.
Size : Di. 6". 53
96. FLY-WHISKS (Chamara), sandalwood; carving on handle.
Size : 3'. 48
97. FLY-WHISKS. same as No. 96. 48
98. FLY-WHISKS, ivory work; carving on handle. 47
99. FLY-WHISKS (Chamara). Same as No. 96. 47
100. LETTER BOX; open with five pockets; golden design on black surface; Kashmir work.
Wood.
Size : 10" × 3½".
Acquired from Daulatkhanā H. H. Alwar. 55
101. LETTER BOX; covered with four pockets, flower and creeper design in gold, red and green on emerald-green surface, Kashmir work.
Wood.
Size : 9½" × 4".
Acquired from Daulatkhanā H. H. Alwar. 54
102. BOX; body round beautifully painted with flower and creeper design on deep green surface, inside black.
Wood.
Size : Dt. 8".
Acquired from Toshakhānā. 56

103. PEN-HOLDER (box), with two ink-pots; body designed with birds and flowers in yellow, green and red on black. One corner of the lid is broken.
Wooden.
Size: $11'' \times 3''$.
Acquired from the Store of Toshakhānā. 57
104. BOX, painted with geometrical designs in gold, red, green and blue. Rectangular in shape.
Wood.
Size: $1' \times 8''$. 58
105. MODEL OF A BOAT; painted with gold, green, red and blue, three seats.
Wood.
Size: $1'4\frac{1}{2}''$.
Acquired from the Store of Daulatkhānā. 59
106. PEN-HOLDER (box) with two ink-pots, body designed with flowers in yellow and gold on black surface.
Wood.
Size: $10\frac{1}{2}'' \times 3''$.
Acquired from the Store of Daulatkhānā. 60
107. BOX; octagonal in shape; painted with geometrical designs in gold, red, yellow, green and blue. It contains five more boxes of the same design and gradually smaller in size, put one after another.
Wood.
Size $8\frac{1}{4}'' \times 6\frac{1}{2}''$.
Acquired from the Store of Toshakhānā. 61
108. MODEL OF WATER-VASE; painted with flower design in gold, blue and green on white surface.
Wood.
Size: L. $7''$.
Acquired from the Store of Daulatkhānā. 62
109. MODEL OF WATER-VASE; same as No. 106.
Size: L. $6\frac{1}{2}''$. 62
110. PEN-HOLDER (box); one ink-pot inside; painted with flowers in gold, and red on green surface; placed on a tray.
Wood.
Size: $1'4'' \times 8\frac{1}{2}''$.
Acquired from the Store of Daulatkhānā. 180
111. CUP with lid, round, painted with flowers in gold, red, green on yellow surface.
Wooden.
Size: Di. $6\frac{1}{2}'' \times 4'5''$.
Acquired from the Store of Toshakhānā. 64

112. BOX; round; painted; contains six more such boxes gradually smaller in size.
Wooden.
Size: Di. $3\frac{1}{2}$ " H. $4\frac{1}{2}$ ".
Acquired from the Store of Toshakhānā. 65
113. KISTĪ (tray); octagonal; painted with animals and human figures in the action of dance and music.
Wooden.
Size: $2' \times 1'4"$.
Acquired from the Store of Toshakhānā. 66
114. KISTĪ (tray); rectangular; design in gold on black surface.
Wooden.
Size: $9\frac{1}{2}" \times 3"$.
Acquired from the Store of Daulatkhānā. 67
115. PAPER-CUTTER; with designs in gold on black surface.
Wooden.
Size: $11" \times 1"$.
Acquired from the Store of Daulatkhānā. 67
116. PEN-HOLDER; one ink-pot; with designs in gold and red flowers on green surface.
Wooden.
Size: $10" \times 2"$. 63
117. PEN-HOLDER; two ink-pots; flower and creepers designs on body, conch shell (coloured) inlay work on the lid of ink-pots.
Wooden.
Size: $1' \times 5\frac{1}{2}"$. 60
118. BOX; painted with birds, animals and human figures on body, rectangular in shape.
Wooden.
Size: $1'9\frac{1}{2}" \times 1'4\frac{1}{2}"$. 205
119. CUP; its lid contains one band of inscription round the neck in Persian characters.
Size: Di. 3" H. 6". 79
120. CUP; same as No. 119, without lid.
Size: 3" H. 6". 79
121. HUBBLE-BUBBLE; for smoking cigarette.
Size: Di. $6" \times 7"$ Di. $4\frac{1}{2}"$ H. 5". 94

122. HUBBLE-BUBBLE; same as No. 121. 94
123. BOX; octagonal in shape, contains five pockets; set with ivory, and eight legs (one broken).
Size: $9\frac{1}{2}'' \times 7''$. 87
124. BOX; rectangular in shape; contains mirror and several pockets; set with ivory.
Size: $1'3'' \times 8\frac{1}{2}''$. 77
125. BOX; rectangular in shape.
Size: $4'' \times 3\frac{1}{2}'' \times 5\frac{1}{2}''$. 76
126. BOX; same as No. 122; bigger in size.
Size: $1'9'' \times 11''$. 80
127. BOX FOR TOILETS; painted with gold on black polished surface; contains three pockets.
Size: $1\frac{1}{2}'' \times 8\frac{1}{2}''$. 68
128. BOX FOR SHAVING; painted with gold, red, green and white on black surface; contains five pockets.
Size: $1'1'' \times 8''$. 69
129. BOX; its lid contains a carving (hunting scene) on bronze plate; border of the lid contains a band of designs in geometrical patterns.
Size: $7'' \times 9''$. 73
130. BOTTLE for milk or water; contains zinc vase inside; body almost round in shape; paintings on black surface, stands on three legs.
Size: Di. $6''$ H. $5''$. 71
131. BOX; contains mirror and various useful objects like scissors; conch shell inlay work on lid.
Size: L. $11\frac{1}{2}''$ H. $3\frac{1}{2}''$. 70
132. BOX; small, round and flat; contains some floral designs on lid.
Size: Di. $2\frac{1}{2}''$. 72
133. BOX; same as No. 132. 72
134. BOX; smaller than the above one.
Size: Di. $1\frac{3}{4}''$. 72
135. BOX; same as No. 134. 72
136. BOX; rectangular; contains eight pockets and six drawers. Black body richly painted with gold and inlaid with coloured conch-shell work.
Size: $11\frac{1}{2}'' \times 8\frac{1}{2}''$. 75

137. BOX; octagonal; contains a painting of Rādhā and Kṛishṇa (Rajput School) inside the lid, body inlaid with coloured glass work.
Size : $7\frac{1}{2}'' \times 6''$.
138. BOX for wine bottles; lid contains a painting of hunting scene (Western School); body painted with golden design on black surface.
Size : $1'1'' \times 11'' \times 1'$. 74
139. STICK; ivory.
Size : $2'9''$. 88
140. BOX FOR TOILETS; mirror set inside the lid; contains several pockets; silver and ivory inlay work on body; octagonal in shape with four legs.
Size : $1'1'' \times 9''$. 91
141. BOX; octagonal; mirror set on lid; ivory inlay work on body.
Size : Di. $3\frac{1}{2}''$. 90
142. PEN-HOLDER; rectangular; contains eight pockets; ivory inlay work on body.
Size : $1' \times 5''$. 84
143. PEN-HOLDER; same as No. 142; design work different.
Size : $1' \times 5''$. 87
144. BOX; rectangular; contains several pockets; mirror set on lids; ivory inlay work on body; borders and four legs plated with metal.
Size : $1'3'' \times 1'$. 91
145. PEN-HOLDER; ivory inlay work on body.
Size : $11'' \times 5''$. 89
146. BOX; rectangular; its lid contains a mirror inside and ivory inlay work on body.
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147. ALMIRAH; contains six desks; body designed with thick golden colour on black and red surface.
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149. BOX; rectangular; painted with geometrical and floral designs in gold, red, green and blue on black surface; contains two pockets.
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150. BOX; same as No. 149. 176
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153. BOX; square, flattened; contains four pockets; body designed with gold on black surface.
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154. PLATE; surface designed with flower motif.
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155. PEN-HOLDER; writing on lid in Persian characters; body designed with gold and green on red surface.
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PAINTINGS & MANUSCRIPTS SECTION

ALWAR SCHOOL:

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Size : $12'' \times 7\frac{1}{2}''$. 1669
1599. Āshāḍha : Rajput lady requesting her lover to remain at home.
Size : $12'' \times 7\frac{1}{2}''$. 1671
1600. Chaitra : Rajput lady requesting her lover to remain at home.
Size : $12'' \times 7\frac{1}{2}''$. 1674

Alwar School :

1601. Lady : taking bath, oval, 19th century, (Artist: Chhotelal).
Size : $2\frac{1}{2}'' \times 2''$. 1911
1602. Lady : dressing herself after bath, 19th century.
Size : $6'' \times 4''$. 1909
1603. Lady : dressing her hair, 19th century.
Size : $2'' \times 2''$. 1910
1604. Lady : standing with a veil on; 19th century, (Artist: Daluram).
Size : $2\frac{1}{2}'' \times 2''$. 2296
1605. Portrait of Late His Highness (1892-1936) Sawai Jai Singhji,
beginning of the 20th century.
Size : $2\frac{1}{2}'' \times 2''$. 30-13
1606. Portrait of the Fourth Ruler Maharaja Shivadan Singh (1857-74)
Late 19th century.
Size : $1\frac{1}{2}'' \times 1''$. 548
1507. Portrait of the Third Ruler Maharaja Vinaya Singh (1815-57).
Early 19th century.
Size : $2'' \times 1\frac{1}{2}''$. 2308
1608. Portrait of the Fifth Ruler, Maharaja Mangala Singh, (1875-91).
Late 19th century.
Size : $2'' \times 1\frac{1}{2}''$. 556
1609. Portrait of the Second Ruler Maharaja Bakhtawar Singh
(1792-14). Early 19th century.
Size : $3\frac{1}{2}'' \times 2\frac{1}{2}''$. 520
- (Jaipur School) Early 19th century.
1610. Portrait of Sawai Jai Singh of Jaipur.
Size : $5'' \times 3''$. 664
1611. Portrait of Madhava Singh of Jaipur.
Size : $1\frac{1}{2}'' \times 1''$. 681
1612. Portrait of Prithvi Singh of Jaipur.
Size : $4'' \times 2\frac{1}{2}''$. 690
1613. Portrait of Madhava Singh of Jaipur.
Size : $3'' \times 1\frac{1}{2}''$. 678

1614.	Portrait of Jagat Singh of Jaipur. Size : $4\frac{1}{2}'' \times 2\frac{1}{2}''$.	651
1615.	Portrait of Pratāpa Singh of Jaipur. Size : $2'' \times 1\frac{1}{2}''$.	692
	<i>Rāgas :</i>	
1616.	Bhairava. Size : $12'' \times 9''$.	1417
1617.	Mālkosh. Size : $12'' \times 9''$.	1458
1618.	Dīpaka. Size : $12'' \times 9''$.	1505
1619.	Śrī. Size : $12'' \times 9''$.	1517
1620.	Meghamalhāra. Size : $12'' \times 9''$.	1511
1621.	Hinḍol. Size : $12'' \times 9''$.	1463
1622.	Bhairava. Size : $12'' \times 9''$.	1452
1623.	Mālaśrī : Rāgini of Rāga Bhairava. Size : $12'' \times 9''$.	1455
1624.	Lalita : Rāgini of Rāga Bhairava. Size : $12'' \times 9''$.	1492
1625.	Nāda : Rāgini of Rāga Bhairava. Size : $12'' \times 9''$.	1454
1626.	Padamañjarī : Rāgini of Rāga Bhairava. Size : $12'' \times 9''$.	1456
1627.	Bhairavī : Rāgini of Rāga Bhairava. Size : $12'' \times 9''$.	1453
1628.	Rādhā and Kṛishṇa with Pāṇḍavas and Nandas. Size : $14'' \times 10\frac{1}{2}''$.	244

1629.	Maharaja Karna Singh. Size : 8" × 5".	806
1630.	Maharaja Jagat Singh of Jaipur (1803-1818). Size : 12½" × 8½".	704
1631.	Vīra Vikramāditya. Size : 8" × 5". (Jaipur School) Later 18th century.	808
1632.	Jai Singh III of Jaipur. Size : 11" × 9".	716
1633.	Pratāpa Singh of Jaipur. Size : 11½" × 8". (Jodhpur School) 18th century.	694
1634.	Lady standing with a veil. Size 11" × 7½".	1822
1635.	Lady holding an apple in right hand. Size : 14" × 10".	1811
1636.	Lady sitting with open breast; wine-cup in hand. Size : 7½" × 5½".	1032
1637.	Lady sitting with open breast; wine-cup in hand. Size : 6½" × 8½". (Jodhpur School) 18th century.	1028
1638.	Lady sitting behind the window. Size : 15" × 11".	1816
1639.	Kṛishṇa-līlā; with a verse by poet Keṭhavadāsa. Size : 13½" × 9½".	205
1640.	A couple in Mohammedan dress. Size : 14½" × 9".	1162
1641.	Kṛishṇa-līlā: Rādhā and Kṛishṇa enjoying boating. Size : 16" × 11".	183
1642.	Dholā-Mārū : (a romantic scene) on camel's back. Size : 12½" × 9½".	749

1643. Lailā-Majanū : (a romantic scene) Laila meets Majnu.
Size : $11\frac{1}{2}'' \times 8''$. 823
(Jaipur School)
1644. Kṛishṇa-līlā : Rādhā and Kṛishṇa enjoying a swing. 18th century, Artist, Chhotelal.
Size : $3'' \times 2''$. 187
1645. Kṛishṇa-līlā : Kṛishṇa playing on flute, 18th century, Artist : Rangipal.
Size : $2\frac{1}{2}'' \times 1\frac{1}{2}''$. 117
1646. Kṛishṇa-līlā : Rādhā-Kṛishṇa enjoying music, 18th century, Artist : Rangipal.
Size : $3'' \times 2''$. 165
1647. Kṛishṇa-līlā : Rādhā-Kṛishṇa in one veil, Artist : Jamunadas.
Size : $1\frac{1}{2}'' \times 1\frac{1}{2}''$. 118
1648. Maharaja Rāma Singh of Jaipur. 19th century.
Size : $1\frac{1}{2}'' \times 1\frac{1}{2}''$. 717
1649. Lady : standing, holding water vase, Later 18th century. Artist : Nandarāma.
Size : $1\frac{1}{2}'' \times 1''$. 1884
1650. Lady : holding a kerchief. Artist : Śāligrāma, 18th century.
Size : $2'' \times 2''$. 1849
1651. A Prince : sitting with a sword, Artist : Śāligrāma, 18th century.
Size : $3\frac{1}{2}'' \times 3''$. 2300
1652. Mohammad Rangila : with ladies. Artist : Śāligrāma, 18th century.
Size : $3\frac{1}{2}'' \times 3''$. 2303
1653. Portrait of Maharao Jagat Singh of Jaipur. 19th century.
Size : $4\frac{1}{2}'' \times 3''$. 702
1654. Portrait of Maharao Madhava Singh. 19th century.
Size : $1\frac{1}{2}'' \times 1''$. 773
1655. Portrait of Vakthavar Singh of Alwar. 19th century.
Size : $1\frac{1}{2}'' \times 1''$. 524
1656. Lady : holding a flower.
Size : $2\frac{1}{2}'' \times 2''$. 1853

1657. *Rāma-līlā*: Rāma on elephant. (Alwar School) Artist: Baladeva.
Size: $2'' \times 1\frac{1}{2}''$. 89
1658. Śiva-Pārvatī with Gaṇeśa and Kārtikeya, on paper. (Alwar School).
Size: $2'' \times 1\frac{1}{2}''$. 28
1659. *Rāma-līlā*: Rāma and Sītā seated on throne. (Alwar School.)
Size: $1\frac{1}{2}''$. 61
1660. Mahākālī: standing on Śiva.
Size: $3'' \times 2''$. 299
(Bundi School) Later 18th century.
1661. Ladies: watching the dark rolling clouds.
Size: $13\frac{1}{2}'' \times 9\frac{1}{2}''$. 1650
1662. Ladies: painting portrait of lover.
Size: $10\frac{1}{2}'' \times 7\frac{1}{2}''$. 1748
1663. Portrait of Maharaja Umed Singh Hada of Bundi.
Size: $15\frac{1}{2}'' \times 11''$. 760
1664. Prince and Princess: enjoying music.
Size: $11'' \times 8\frac{1}{2}''$. 1740
1665. *Kṛishṇa-līlā*.
Size: $13'' \times 9\frac{1}{2}''$. 1652
(Alwar School)
1666. Portrait of Maharaja Mangala Singh of Alwar (1875-91) 1-9-26,
Artist: Hiralal.
Size: $6\frac{1}{2}'' \times 4\frac{1}{2}''$. 2965
1667. Portrait of Maharaja Shivadāna Singh of Alwar (1857-74).
Size: $11\frac{1}{2}'' \times 8\frac{1}{2}''$. 543
1668. Portrait of Maharaja Vinaya Singh of Alwar, (1815-1857).
Size: $14'' \times 11''$. 339
1669. Portrait of Maharaja Vakthawar Singh of Alwar (1792-1814).
Size: $11\frac{1}{2}'' \times 9''$. 503
1670. Portrait of Maharaja Rao Pratāpa Singh of Alwar, (1775-91).
Size: $8'' \times 5\frac{1}{2}''$. 501

1671. Portrait of a *savāra* on horse back with attendants. Kota School.
Size : $14\frac{1}{2}'' \times 10\frac{1}{2}''$. 2011
1672. Portrait of Raja Sūraja Mal of Bharatpur. Bharatpur School.
Size : $11'' \times 9''$. 765
1673. Śrī Govardhana Nāthaji with devotees. Udaipur School.
Size : $11'' \times 17''$. 211
1674. Painting of Rāga-Rāgini, Kangra School.
Size : $12'' \times 9\frac{1}{2}''$. 1635
1675. Rādhā-Kṛishṇa in conversation, dagger hanging from the waist of Kṛishṇa. Kishangarh School.
Size : $9\frac{1}{2}'' \times 7''$. 676
1676. Painting of Rāga-Rāgini, Kangra School.
Size : $12'' \times 9\frac{1}{2}''$. 1634
- Mughal School.*
1677. ZebUnnisā : daughter of Aurangzeb. Later 18th century.
Size : $17'' \times 11\frac{1}{2}''$. 1046
1678. A couple : in an embracing posture. 17th century.
Size : $15'' \times 10''$. 1157
1679. Shirin-Farhād : A romantic scene, Later 18th century.
Size : $16\frac{1}{2}'' \times 11\frac{1}{2}''$. 820
- Mughal School; Later 18th century.
1680. ZebUnnisā : daughter of Aurangzeb.
Size : $16\frac{1}{2}'' \times 11\frac{1}{2}''$. 1047
1681. Rūpamatī and BāzBahādur on horse-back, night scene.
Size : $17'' \times 11\frac{1}{2}''$. 1065
1682. ZebUnnisā : daughter of Aurangzeb.
Size : $17'' \times 11\frac{1}{2}''$. 1037
1683. Lady : with a lion. Early 18th century.
Size : $15\frac{1}{2}'' \times 12''$. 2089

1684. Ladies : dancing together. 18th century.
Size : 11" × 7". 1707
1685. Painting : depicting a male seated on throne with halo round the head and engaged in conversation with a lady standing in front, Early 18th century.
Size : 3" × 2". 1639

Mughal School :

1686. Portrait of Jahāngīr holding a cup of wine. Early 18th century.
Size : 7½" × 5½". 931
1687. Portrait of Jahāngīr, (with mount). 18th century.
Size : 11½" × 8". 928
1688. Jahāngīr seated on throne with nobles standing in front. 18th century.
Size : 8" × 5½". 927
1689. Jahāngīr with a golden orb in his hand (painted on the 11th anniversary of his reign). 17th century.
Size : 17½" × 13½". 924
1690. Portraits of two Prime Ministers (unknown). Later 17th century.
Size : 14" × 11". 1171
1691. Portrait of Akbar in his old age. Later 17th century.
Size : 11½" × 8". 908
1692. Portrait of Akbar standing. Early 18th century.
Size : 17½" × 13½". 904

Mughal School : 19th century.

1693. Lady with a dog. Artist : Chhotelal.
Size : 3½" × 3". 1895
1694. Mumtaz Begum : wife of Shāh Jahān.
Size : 3½" × 3". 1044
1695. Lady : Artist : Balarāma.
Size : 3½" × 3". 1891
1696. Lady : ivory. Artist : Rāmagopāla.
Size : 1' × 1". 1838

1697. Lady with open breast. Artist: Baladeva.
Size: $4'' \times 3''$.
1698. Lady with a wine bottle; influenced by Company School.
Size: $3\frac{1}{2}'' \times 2\frac{1}{2}''$. 1259
1699. Lady with a boy holds a monkey; influenced by Company School,
Artist: Śaligrāma.
Size: $4'' \times 3\frac{1}{2}''$. 1893
1700. Anwarzamān: wife of Ahmad Shah Badshah.
Size: $3\frac{1}{2}'' \times 3''$. 1053
1701. Lady with a wine cup; Artist: Nandarāma.
Size: $2'' \times 1\frac{1}{2}''$. 1841
1702. Lady: standing, ivory; Artist: Nandarāma.
Size: $2\frac{1}{2}'' \times 2''$. 1868
1703. Lady with a flower in hand; ivory; Artist: Nandarāma.
Size: $2'' \times 1\frac{1}{2}''$. 1864
1704. Camel-rider; ivory.
Size: $1'' \times 1''$. 2252
1705. Lady; Artist: Budharāma.
Size: $2\frac{1}{2}'' \times 2''$. 1885
1706. Lady: ivory.
Size: $2\frac{1}{2}'' \times 2''$. 1043
1707. Lady; Artist: Balarāma.
Size: $2\frac{1}{2}'' \times 2''$. 1907
1708. Lady; Artist: Nandarāma.
Size: $3'' \times 2\frac{1}{2}''$. 1894
1709. Lady, holding a cat; ivory; Artist: Chhotelal.
Size: $3'' \times 2''$. 1881
1710. Lady; with open breast; Artist: Śaligrāma.
Size: $2\frac{1}{2}'' \times 2''$. 1897
1711. Lady; with flower in hand; Artist: Śaligrāma.
Size: $2\frac{1}{2}'' \times 2''$. 1899
1712. Lady; with flower in hand; ivory; Artist: Nandarāma.
Size: $3\frac{1}{2}'' \times 3''$. 1880

1713. Lady.
Size : $3'' \times 2\frac{1}{2}''$. 1892
1714. Lady; Artist : Nandarāma.
Size : $2\frac{1}{2}'' \times 2\frac{1}{2}''$. 1898
- Mughal School : Early 18th century.
1715. Hamidābānu : wife of Hūmāyun.
Size : $14'' \times 9\frac{1}{2}''$. 1025
1716. Shāh Abbās of Iran.
Size : $8'' \times 5''$. 1118
1717. Prince, listening to music.
Size : $8\frac{1}{2}'' \times 7''$. 1155
1718. Ladies, old and young (princess).
Size : $15'' \times 10\frac{1}{2}''$. 1163
1719. Bust of a lady.
Size : $14'' \times 9''$. 1809
1720. Lady; dressing her hair. This picture is often seen in full-length study in Mughal paintings. The present example is a very fine specimen of the subject.
Size : $13'' \times 17\frac{1}{2}''$. 1823
1721. Zulekhā Begam; standing; writings on the borders.
Size : $13\frac{1}{2}'' \times 8\frac{1}{2}''$. 818
- Mughal School.
1722. Akbar; resting on the way side; Early 18th century.
Size : $14'' \times 11''$. 902
1723. Hūmāyun : Painting showing distinct Persian influence, probably executed in Persia during his visit to Shah Tahmasp (A.D. 1545-50).
1724. Bābar; with his son Hūmāyun in fighting kit with Mirzā Hoshiyār in attendance. An example of the Indo-Persian style of painting; Late 16th century.
Size : $14'' \times 11''$. 884
1725. Taimūr Shah : listening to music; writings on borders, 17th century.
Size : $15'' \times 11\frac{1}{2}''$. 890

1726. Taimūr Shah : resting on couch; 18th century.
Size : $18'' \times 14''$. 881
1727. Amir Taimūr : with the imprisoned Sultan Bayazid of Turkey (1402) and attended by Agha Ishaq Kabuli and Agha Fida Kabuli. Painted by Alam, son of Mohammad Talib during the reign of Shah Alam Ghazi. (probably Shah Alam Bahadur Shah, son of Aurangzeb), 1707-1712.
Size : $11\frac{1}{2}'' \times 7''$. 861
- Mughal School :— Late 18th Century.
1728. Bābar : seated on throne; Late 18th century.
Size : $7\frac{1}{2}'' \times 6''$. 886
1729. Painting : depicting a young girl under a tree engaged in conversation with an old woman.
Size : $7\frac{1}{2}'' \times 5\frac{1}{2}''$. 1709
1730. Nādir Shah : seated on throne.
Size : $17\frac{1}{2}'' \times 12\frac{1}{2}''$. 1123
1731. Mohammad Mirza Badshah : seated on throne.
Size : $7\frac{1}{2}'' \times 6''$. 874
1732. Badshah Mirza Shah : seated on throne.
Size : $6\frac{1}{2}'' \times 7\frac{1}{2}''$. 870
- Mughal School.
1733. Kazi Faizullah Taimurshahi; 18th century.
Size : $15\frac{1}{2}'' \times 10\frac{1}{2}''$. 1072
1734. Lady : standing, holding cups; Early 18th century.
Size : $15\frac{1}{2}'' \times 10''$. 1700
1735. Lady : enjoying hubble-bubble; Sitār in left hand; Late 18th century.
Size : $15'' \times 11''$. 1772
1736. Portrait of King Mira Shah, son of Taimur; Late 17th century.
Size : $17\frac{1}{2}'' \times 13''$. 868
1737. Rāga : Malkosh; 18th century.
Size : $14'' \times 9\frac{1}{2}''$. 1371

1738. Portrait of Jahan Khan Amir; Late 17th century.
Size : $17\frac{1}{2}'' \times 13''$. 1085
1739. Mirza Hindal, son of Bābar, hunting scene; 18th century.
Size : $14'' \times 9\frac{1}{2}''$. 1059
1740. Portrait of Raja Birbal; Early 18th century.
Size : $14'' \times 13''$. 1079
1741. Portrait of Mirza Abdul Rahim Khānkhānā; Late 17th century.
Size : $17\frac{1}{2}'' \times 11\frac{1}{2}''$. 1077

Mughal School : 18th century.

1742. Punishment of Akhmal : killed by elephant.
Size : $16\frac{1}{2}'' \times 12''$. 479
1743. Portrait : Hazrat Fariduddin Shokarganj.
Size : $14'' \times 9\frac{1}{2}''$. 472
1744. Portrait of Sultan Jalāluddīn Muhammad Akbar Bādshāh.
Size : $16\frac{1}{2}'' \times 12''$. 915
1745. Shāh Jahān : taking the cup from an ape.
Size : $8'' \times 5\frac{1}{2}''$. 959
1746. Royal prince and princess : enjoying wine.
Size : $11\frac{1}{2}'' \times 8''$. 1729
1747. Rādhā-Krishṇa : under a *kadamba* tree.
Size : $14'' \times 9\frac{1}{2}''$. 16
1748. Princess : enjoying hubble-bubble.
Size : $12'' \times 8''$. 1747

Mughal School : Early 19th Century.

Ivory plaque, (Oval) :

1749. Monument : front portion.
Size : $2\frac{1}{2}'' \times 2''$. 2854
1750. Cenotaph of Akbar Shah, Akbarabad.
Size : $2'' \times 1\frac{1}{2}''$. 2846
1751. Monument : Qutub, Artist : Udayarāma.
Size : $1\frac{1}{2}'' \times 1''$. 2838

1752.	Monument: cenotaph of Safdarjung, Delhi. Size: $2\frac{1}{2}'' \times 2''$.	2848
1753.	Throne: <i>Takht-e-tāūs</i> Delhi. Size: $2'' \times \frac{1}{2}''$.	2826
1754.	Monument: Moti Masjid. Size: $\frac{1}{2}'' \times 1''$.	2832
1755.	Monument: cenotaph of Humāyūn. Size: $1\frac{1}{2}'' \times 1\frac{1}{2}''$.	2852
1756.	Monument: Taj Mahal, Agra. Size: $2\frac{1}{2}'' \times 2''$.	2847
1757.	Monument: unknown. Size: $2\frac{1}{2}'' \times 2''$.	2837
1758.	Monument: Qutub etc. total nine. Size: $5'' \times 4''$ Paper.	2842
1759.	Monument: unknown. Size: $2\frac{1}{2}'' \times 2''$.	2849
1760.	Monument: unknown. Size: $1\frac{1}{2}'' \times 1\frac{1}{2}''$.	2881
1761.	Monument: Masjid, Old Delhi. Size: $1\frac{1}{2}'' \times 1\frac{1}{2}''$.	2841
1762.	Monument: Kotla, Firoz Shah, Delhi. Size: $1\frac{1}{2}'' \times 1''$.	2850
1763.	Monument, Golden Masjid, Delhi. Size: $2\frac{1}{2}'' \times 2''$.	2843
1764.	Monument: Qutub Minar, Delhi. Size: $2'' \times \frac{1}{2}''$.	2834
1765.	Monument: Qutub Minar, Delhi. Size: $2'' \times \frac{1}{2}''$.	2825
1766.	Monument: Diwān-e-Khās (Private Assembly Hall), Red Fort, Delhi. Size: $2\frac{1}{2}'' \times 2''$.	2844
1767.	Bust: unknown. Size: $4'' \times 3''$.	2312

1768.	Bust : unknown, enjoying hubble-bubble. Size : $2\frac{1}{2}'' \times 2''$.	230
1769.	Bust : unknown. Size : $1\frac{1}{4}'' \times 1\frac{1}{4}''$.	2310
1770.	Assembly of Akbar II. Size : $2\frac{1}{2}'' \times 3\frac{1}{4}''$.	1009
1771.	Procession of Akbar II in lid. Size : $2\frac{1}{2}'' \times 2''$.	1010
1772.	Bust : unknown. Size : $1\frac{1}{4}'' \times 1''$.	2305
1773.	Bust : unknown. Size : $1\frac{1}{4}'' \times 1''$.	2301
1774.	Bust of Bahādur Shāh Bādshāh. Size : $2\frac{1}{2}'' \times 2''$.	1020

Monuments (Ivory) :

1775.	Monument : Qutub Minār, Delhi. Size : $2'' \times 2''$.	2827
1776.	Monument : Qutub Minār, Delhi. Size : $2\frac{1}{4}'' \times 2''$.	2836
1777.	Monument : Qutub Minār, Delhi. Size : $2'' \times 1\frac{1}{2}''$.	2855
1778.	Monument : Taj Mahal, Agra. Size : $5'' \times 4''$.	2829
1779.	Monument : Jama Masjid, Delhi. Size : $6\frac{1}{4}'' \times 3\frac{1}{4}''$.	2856
1780.	Monument : Taj Mahal, Agra. Size : $2'' \times 1\frac{1}{2}''$.	2888
1781.	Monument : cenotaph of Humāyūn, Delhi. Size : $2'' \times 1\frac{1}{2}''$.	2853
1782.	Monument : Jummā Masjid, Delhi. Size : $1\frac{1}{2}'' \times 1''$.	2839
1783.	Monument : Qutub Minār, Delhi. Size : $5'' \times 4''$.	2831

1784. Monument : Qutub Minār, Delhi.
Size : $2\frac{1}{2}'' \times 2''$. 2833
1785. Monument : cenotaph of Etmaduddaulah, Agra.
Size : $1\frac{1}{2}'' \times 1''$. 2840
1786. Monument : Taj Mahal, Agra.
Size : $2\frac{1}{2}'' \times 2''$. 2845
1787. Monument : Takht-e-tāūs, Delhi.
Size : $1\frac{1}{2}'' \times 1\frac{1}{2}''$. 2823
1788. Monument of Takht-e-tāūs, Delhi.
Size : $2\frac{1}{2}'' \times 2''$. 2835
1789. Monument of Qutub Minār, Delhi.
Size : $3'' \times 2''$. 2886
1790. Monument : unknown hall.
Size : $5\frac{1}{2}'' \times 4''$. 2824
- Mughal School : Late 17th century.
1791. Portrait of Nawāb Khan Dauran Khan.
Size : $17\frac{1}{2}'' \times 13''$. 1083
1792. Portrait of Siddhi Faulad Khan.
Size : $17\frac{1}{2}'' \times 13''$. 1168
1793. Portrait of an Arabian Noble.
Size : $17\frac{1}{2}'' \times 13''$. 1172
1794. Portrait of a Mohammedan Noble in pen & ink.
Size : $13'' \times 9''$. 1165
1795. Portrait of Rafiudarjat Badshah, seated on throne; 18th century.
Size : $10\frac{1}{2}'' \times 7\frac{1}{2}''$. 983
1796. Portrait of a prince.
Size : $13'' \times 9''$. 1148
- Mughal School : 17th century.
1797. Emperor Jahāngīr, hunting a lion.
Size : $14'' \times 9''$. 363
1798. Emperor Jahāngīr with a golden orb in his hand.
Size : $17'' \times 13''$. 925

1799. Portrait of Azizuddīn Ālamgīr Sāni; 18th century.
Size : 8" × 5". 997
1800. Portrait of Sultan Mouinuddīn Jahāndar Badshah.
Size : 9" × 6". 975
1801. Portrait of Ahmad Shah Durrani (A.D. 1750) successor of Nādir Shah; 18th century.
Size : 12½" × 10". 1129
1802. Portrait of Ahmad Shah Durrani; Early 20th century.
Size : 9" × 5½". 1131
1803. Portrait of Sultan Abdul Nasir Mouinuddīn Muhammad Akbar Badshah; 19th century.
Size : 9" × 5½". 1008
1804. Portrait of Bahādur Shah; Early 19th century.
Size : 7½" × 5". 1021
1805. Sultān Jalaluddīn Akbar: enjoying with ladies in garden, night scene; Late 17th century.
Size : 15" × 10". 922
1806. Procession of some festival; 18th century.
Size : 14½" × 10". 936 B
1807. Rustam: hunting a dragon; writing on border; Late 17th century.
Size : 14" × 10½". 815
1808. Procession of Akbar Shah II, painted by Mohammad Ismail, Delhi; Early 19th century.
Size : 76" × 17½". 1012
1809. Portrait of Ahmad Shah Durrani; Early 18th century.
Size : 12" × 10". 1120
1810. Portrait of Nādir Shah, who sacked Delhi in 1740 and carried away the famous Peacock throne and the Kohi-Noor diamond, Late 18th century.
Size : 18" × 13". 1127
1811. Portrait of Nādir Shah Durrani; writing on border; Early 20th century.
Size : 9" × 5". 1125

1812.	Portrait of Nādir Shah Durrani; Early 18th century. Size: 8" × 5".	1119
1813.	Portrait of Ahmad Shah; Late 18th century. Size: 7½" × 5".	996
1814.	Portrait of Humāyūn Badshah; Early 19th century. Size: 11½" × 6½" × 4½".	895
1815.	Portrait of Rafiūddurjat Khalaq Badshah; Late 18th century. Size: 7" × 4".	782
1816.	Portrait of Bahadur Shah Badshah with prince; 18th century. Size: 16½" × 12".	970
1817.	Portrait of Farruksiyar Badshah; Early 19th century. Size: 7½" × 5½".	981
1818.	Portrait of Bahādūr Shah Badshah; Early 19th century. Size: 11" × 7½".	968
1819.	Portrait of Nawāb Āswafuddaulla; 18th century. Size: 11" × 6".	1094

Mughal School: Early 18th Century:

1820.	Portrait of Bahadur Shah Badshah. Size: 8" × 6".	965
1821.	Portrait of Farruksiyar Badshah. Size: 11" × 7½".	980
1822.	Portrait of Muhammad Shah Badshah. Size: 12" × 7½".	991
1823.	Portrait of Hazrat Bahadur Shah with Prince, son of Ālamgīr Badshah. Size: 16½" × 13".	972
1824.	Portrait of Prince Dārā Śikoh on horse-back. Size: 17" × 13".	1063
1825.	Portrait of prince Dārā Śikoh drinking water at a well from the hand of a Hindu village maiden. Size: 16" × 11".	1061
1826.	Portrait of prince Dārā Śikoh on horse-back with the treacherous General Khabibullah Khan. Size: 16½" × 11".	1062

Mughal School: 18th Century:

1827. *Rāmāyaṇa* Scene: Sītā under the *āśoka* tree being tempted by Rāvaṇa and surrounded by demons. Reverse: Life-study of a goat.
Size: $23'' \times 15''$. 92
1828. Mythological Scene: a group of gods and saints. Reverse: Life study of a Ram.
Size: $23'' \times 15''$. 1
1829. *Rāmāyaṇa* Scene: Monkeys fighting with demons and snakes, Reverse Life study of a bird.
Size: $23'' \times 15''$. 94
1830. *Rāmāyaṇa* Scene: the golden city of Lankā after its conquest by Śrī Rāma; Reverse Life study of a bird.
Size: $23'' \times 15''$. 93

Mughal School: 19th Century (Ivory):

1831. Bust of a lady with cat.
Size: $2\frac{1}{2}'' \times 2''$. 1656
1832. Bust of a lady with pipe of hubble bubble (stone).
Size: $11'' \times 11''$. 1847
1833. Portrait of Shāhjahān on elephant.
Size: $1\frac{1}{2}'' \times 1\frac{1}{2}''$. 2292
1834. Bust of Zinat Mahal, wife of Bahādur Shah.
Size: $1\frac{1}{2}'' \times 1''$. 1054
1835. Bust of a lady; Artist: Budharāma.
Size: $1'' \times 1''$. 1866
1836. Bust of a lady.
Size: $1'' \times 1''$. 1916
1837. Bust of Mumtāz Mahal, wife of Shāh Jahān.
Size: $2'' \times 2''$. 1039
1838. Bust of Mumtāz Mahal, wife of Shāh Jahān (broken).
Size: $2\frac{1}{2}'' \times 2''$. 1042
1839. Bust of Akhtarjahān, wife of Farruksiyar Badshah.
Size: $1\frac{1}{2}'' \times 1''$. 1050

1840. Bust of a lady with the pipe of a hubble-bubble; Artist: Chhitarmal.
Size: $1\frac{1}{2}'' \times 2''$. 1846
1841. Bust of a lady; Artist: Basantarāma.
Size: $2'' \times 2''$. 1875
1842. Bust of a lady with the pipe of a hubble-bubble; Artist: Dalji Usta.
Size: $2\frac{1}{2}'' \times 2''$. 1861
1843. Bust of a lady; Artist Chhitarmal.
Size: $1\frac{1}{2}'' \times 1''$. 1865
1844. Bust of Nurwi, wife of Shāh Ālam.
Size: $1\frac{1}{2}'' \times 1''$. 1052
1845. Bust of a lady with open breast; Artist: Balarāma.
Size: $2'' \times 1\frac{1}{2}''$. 1862
1846. Bust of Hatmezzama, wife of Fateh Ullmulk.
Size: $1\frac{1}{2}'' \times 1''$. 1055
1847. Bust of a lady with the pipe of a hubble-bubble; Artist: Keśavarāma.
Size: $2\frac{1}{2}'' \times 2''$. 1877
1848. Bust of Nūrbahān, wife of Jahāngīr.
Size: $1\frac{1}{2}'' \times 1''$. 1034
1849. Bust of Nūrbahān, wife of Jahāngīr.
Size: $1\frac{1}{2}'' \times 1''$. 1035
1850. Lady with a cat; Artist: Balarāma.
Size: $3'' \times 2\frac{1}{2}''$. 1836
1851. Portraits of Miran Shah, Amir Taimūr and Gulām Mohammad.
Size: $4\frac{1}{2}'' \times 3\frac{1}{2}''$. 859
1852. Portrait of Bahādur Shāh Bādshāh.
Size: $2\frac{1}{2}'' \times 2''$. 1018
1853. Portraits of Bābar, Sultan Umar Shekh and Sultan Umar.
Size: $4\frac{1}{2}'' \times 3\frac{1}{2}''$. 860
- Mughal School: 17th Century:
1854. Portrait of Shāh Jahān with courtiers. Reverse contains calligraphy in Arabic.
Size: $14'' \times 10''$. 938

1855. Procession of some festival. Reverse contains calligraphy.
Size: $14\frac{1}{2}'' \times 10''$. 938
1856. Portrait of Jahāngīr bearing the impression of his seal in Arabic. Reverse contains impression of seal.
Size: $16'' \times 11\frac{1}{2}''$. 929
1857. Portrait of Jahāngīr playing *Holi* in his pleasure garden. Reverse contains calligraphy.
Size: $14\frac{1}{2}'' \times 10''$. 903
1858. Portrait of Saiyad Motamid Khan, painted by Dalchand, a famous Court Painter, who worked during the time of Jahāngīr and Shāh Jahān (A.D. 1620-'50). The painting bears the impression of the imperial seal of Jahāngīr. Reverse contains calligraphy.
Size: $14\frac{1}{2}'' \times 10''$. 1080
1859. Portrait of Shah Tahmasp of Persia, by Farruk Beg. This is a very fine portrait with beautiful subdued colouring and excellent line work. Reverse contains calligraphy probably early 16th century.
Size: $14\frac{1}{2}'' \times 10''$. 1117
1860. Portrait of Tarbiyat Khan, by Dal Chand (A.D. 1620-'50). Retouched about 100 years ago. The painting bears the impression of the imperial seal of Jahāngīr. Reverse contains calligraphy.
Size: $15'' \times 10''$. 1081

Mughal School: Late 17th and Early 18th Century:

1861. Portrait of Mouinuddin Nizamuddin with disciples.
Size: $23'' \times 16\frac{1}{2}''$. 468
1862. Portrait of Mouinuddin Nizamuddin with disciples.
Size: $23'' \times 16\frac{1}{2}''$. 469
1863. Portrait of Jahāngīr receiving envoys with his Prime Minister Shah-ud-daula Khan and Mirza Jai Singh. Reverse contains a life study of a bird.
Size: $23'' \times 16\frac{1}{2}''$. 930
1864. Portrait of a daughter of the Emperor Jahāngīr receiving a letter from a messenger. Reverse contains calligraphy.
Size: $23'' \times 16\frac{1}{2}''$. 1036
1865. Painting: depicting a night scene of a young prince in his *Harem* with the princess asleep on a bed. Reverse contains calligraphy.
Size: $23'' \times 16\frac{1}{2}''$. 950

1866. Portrait of Hazrat Mouinuddin Chishti Nizamuddin Bakhatiyar Kaki and disciples. Reverse contains flower study.
Size : $23'' \times 16\frac{1}{2}''$. 467
1867. Portrait of Jahāngīr with his servants. Reverse contains calligraphy.
Size : $23'' \times 16\frac{1}{2}''$. 907
- (Mughal School) :
1868. Portrait of Aurangzeb besieging the Fort of Daulatabad; Late 17th century.
Size : $14\frac{1}{2}'' \times 10\frac{1}{2}''$. 962
1869. Portrait of Aurangzeb with the ministers, receiving message; Early 18th century.
Size : $8'' \times 4\frac{1}{2}''$. 955
1870. Portrait of Aurangzeb the last of the great Mughals; Late 17th century.
Size : $8\frac{1}{2}'' \times 6''$. 956
1871. Portrait of Shāh Jahān; Early 18th century.
Size : $17\frac{1}{2}'' \times 13''$. 935
1872. Portrait of Shāh Jahān with the imperial seal in his left hand; painted by a pupil of the famous painter Abdul Hasan Nadiruz-Zaman; 17th century.
Size : $11\frac{1}{2}'' \times 8\frac{1}{2}''$. 942
1873. Portrait of the Emperor Shāh Jahān with a fly-whisk in hand; 17th century.
Size : $17\frac{1}{2}'' \times 13''$. 939
- Mughal School : Late 17th and Early 18th Century :
1874. Procession of Akbar II during the time of Eid.
Size : $8\frac{1}{2}'' \times 4\frac{1}{2}''$. 1013
1875. Portrait of Muhammad Shah Badshah enjoying *Holt* with his *Harem-ladies*.
Size : $14\frac{1}{2}'' \times 10\frac{1}{2}''$. 989
1876. Portrait of David playing on his harp.
Size : $17\frac{1}{2}'' \times 13''$. 457
1877. Portrait of Dārāshikoh on horse-back.
Size : $10'' \times 6''$. 1060

1878. Portrait of Hazrat Khwaja Khizra crossing the river on the back of a fish.
Size : $7'' \times 4\frac{1}{2}''$. 460
1879. Portrait of Mahātmā Kabīrdāsa, spinning.
Size : $9'' \times 6''$. 426
1880. Portrait of Jahāngīr with a baby prince; writing on the borders; 17th century.
Size : $13'' \times 10\frac{1}{2}''$. 909
1881. Portrait of prince and princess in moon-light; 18th century.
Size : $17'' \times 11\frac{1}{2}''$. 963
1882. Portrait of Hazrat Sarmad Darwesh seated in prayer; 17th century.
Size : $6'' \times 3\frac{1}{2}''$. 477
1883. Portrait of Maharaj Raṇajīta Singh of Punjab; Late 19th century.
Size : $7\frac{1}{2}'' \times 6''$. 1190
1884. Portrait of Nawab Asafuddaulā of Avadh; Late 19th century.
Size : $7\frac{1}{2}'' \times 6''$. 1096
1885. Portrait of Nawab Gaziuddin Haidar of Avadh; Late 19th century.
Size : $7\frac{1}{2}'' \times 6''$. 1114
1886. Portrait of Shujauddaula of Avadh; Late 19th century.
Size : $7\frac{1}{2}'' \times 6''$. 1092
1887. Portrait of Amir Yaqub Ali Khan of Kabul; Late 19th century.
Size : $7\frac{1}{2}'' \times 6''$. 1138
1888. Portrait of Fateh-ul-mulk, said to have been a son of Bahadur Shah II; Early 19th century.
Size : $9'' \times 6\frac{1}{2}''$. 1024

Mughal School :

1889. Portrait of a royal prince; Early 18th century.
Size : $5'' \times 3\frac{1}{2}''$. 1167
1890. Portrait of Nawab Daldalel Khan; 17th century.
Size : $8'' \times 4\frac{1}{2}''$. 1109

1891. Portrait of Shāh Jahān on horse-back; Early 17th century.
Size : $13\frac{1}{2}'' \times 9''$. 941
1892. Portrait of the son of Nawab Zakariat Khan; Early 17th century.
Size : $4\frac{1}{2}'' \times 3''$. 1141
1893. Portrait of prince Murad Baksh with ladies; 18th century.
Size : $16\frac{1}{2}'' \times 11''$. 1068
1894. Portrait of Alia Khatun wife of Aurangzeb; Late 17th century.
Size : $9\frac{1}{2}'' \times 7''$. 1045
1895. Portrait of the Emperor Aurangzeb; Late 17th century.
Size : $12\frac{1}{2}'' \times 7''$. 958
1896. Portrait of princess Zebunnisā enjoying hubble-bubble; 18th century.
Size : $16\frac{1}{2}'' \times 11''$. 1048

Company School : Early 20th Century on ivory plaques :

1897. Bust of a French people.
Size : $3'' \times 2\frac{1}{2}''$. 2302
1898. Bust of an European lady
Size : $1\frac{1}{2}'' \times 1''$. 1873
1899. Bust of an European lady.
Size : $2\frac{1}{2}'' \times 2''$. 1873
1900. Bust of an European lady; Artist : Nandarāma.
Size : $2'' \times 2''$. 1872
1901. Bust of an European lady; Artist Balarāma.
Size : $2\frac{1}{2}'' \times 2''$. 1869
1902. Bust of an European lady, plaster of Paris.
Size : $6'' \times 4\frac{1}{2}''$. 1914
1903. Bust of Metcalfe.
Size : $3\frac{1}{2}'' \times 2''$. Nil
1904. Bust of Frazer.
Size : $3\frac{1}{2}'' \times 2''$. Nil

Mughal School : 19th Century :

1905. Bust of Mumtaz Begum, wife of Shāh Jahān.
Size : $2\frac{1}{2}'' \times 2''$. 1141

1906.	Bust of a lady. Size : $1\frac{1}{2}'' \times 2''$	1912
1907.	Bust of Wazir Jahan Begum, wife of Jahandar Badshah. Size : $2\frac{1}{2}'' \times 2''$.	1049
1908.	Bust of Mumtaz Begum, wife of Shāh Jahān. Size : $2\frac{1}{2}'' \times 2''$.	1040
1909.	Portrait of Nawab Saadat Ali Khan. Size : $3'' \times 2\frac{1}{2}''$.	1102
1910.	Bust of a lady; Artist : Nandarāma. Size : $2\frac{1}{2}'' \times 2''$.	1854
1911.	Bust of a lady with open breast; Artist : Śāligrāma. Size : $1\frac{1}{2}'' \times 1\frac{1}{2}''$.	1878
1912.	Bust of Qudsia, wife of Rafiuddarjat Badshah. Size : $1\frac{1}{2}'' \times 1''$.	1051
1913.	Bust of a lady with book in hand; Artist : Buddharāma. Size : $3'' \times 2\frac{1}{2}''$.	1852
1914.	Bust of a lady. Size : $1'' \times 1''$.	1917
1915.	Bust of a lady with the pipe of a hubble-bubble; Artist: Nandarāma. Size : $2\frac{1}{2}'' \times 1\frac{1}{2}''$	1857
1916.	Bust of a lady. Size : $1\frac{1}{2}'' \times 1\frac{1}{2}''$.	1876
1917.	Bust of a Lady with the pipe of a hubble-bubble. Size : $2\frac{1}{2}'' \times 2''$.	1879
1918.	Bust of a lady. Size : $2\frac{1}{2}'' \times 2\frac{1}{2}''$.	1858
1919.	Bust of a lady with open breast; watch on wrist. Size : $2\frac{1}{4}'' \times 1\frac{1}{4}''$.	1915

Mughal School : 17th-18th Century :

1920.	Portrait of Nawab Ali Mardan Khan with a fly-whisk bearer. Size : $12\frac{1}{2}'' \times 8\frac{1}{2}''$.	1106
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1921. Portrait of Nawab Afzal Khan, minister of Shāh Jahān, who was killed by Rathore Amar Singh in Court; writing on border.
Size : $15'' \times 10''$. 1082
1922. Portrait of Sultana Raziā Begum, with a hunting hawk on her hand, on horse-back.
Size : $17'' \times 13''$. 831
1923. Portrait of an unknown king, with a hunting hawk on hand, with attendants.
Size : $6'' \times 5''$. 1144
1924. Portrait of a prince and princess playing polo.
Size : $8'' \times 5''$. 1160
1925. Portrait of Sultan Nasiruddin Mohammad Shah.
Size : $6'' \times 3\frac{1}{2}''$. 984
1926. Portrait of Nawab Shah Nawaz Khan, minister of Shah Alam Badshah; Late 17th century.
Size : $6\frac{1}{2}'' \times 4''$. 1089
1927. Court of the Emperor Shāh Jahān; every courtier having been demarcated; Late 17th century.
Size : $14\frac{1}{2}'' \times 10''$. 936
1928. Portrait of prince Dara Shikoh; Late 17th century.
Size : $8'' \times 4''$. 1064
1929. Portrait of Bahadur Shah Badshah; Late 18th century.
Size : $4'' \times 4''$. 1022
1930. Portrait of Emperor Shāh Jahān; Early 19th century.
Size : $7\frac{1}{2}'' \times 6''$. 943
1931. Portrait of Mumtaz Begum wife of Shāh Jahān; 19th century.
Size : $9\frac{1}{2}'' \times 7''$. 1038
1932. Portrait of Bahadur Shah Badshah; 19th century.
Size : $8'' \times 6\frac{1}{2}''$. 1033
1933. Portrait of Bahadur Shah Badshah.
Size : $8'' \times 6\frac{1}{2}''$. 1023
1934. Portrait of General Bhim Singh Thapa.
Size : $8'' \times 6\frac{1}{2}''$. 103

1935. Portrait of Sultan Majauddin Abdul Nasar Ahmad Shah with ladies; 18th century.
Size : $7\frac{1}{2}'' \times 4\frac{1}{2}''$. 994
1936. Portrait of Muhammad Shah Kachar of Iran; 18th century.
Size : $5'' \times 4''$. 1116
1937. Court of Akbar II (1806-1837); A very fine example of the late Delhi style, showing the Emperor with his courtiers and his sons Mirza Jahangir and Mirza Saleem. Most of the important courtiers are named and General Ochterlony is also seen in the picture. Painted by Azam, the great Court painter (1810 A.D.); Early 19th century.
Size : $19\frac{1}{2}'' \times 15\frac{1}{2}''$. 1014
1938. Portrait of a Mughal prince; 19th century.
Size : $4'' \times 3\frac{1}{2}''$. 1154
1939. Portrait of Saiyad Abdul Hasan Tānāshāh Badshah of Deccan with ladies; Early 18th century.
Size : $7\frac{1}{2}'' \times 4\frac{1}{2}''$. 1139
- Mughal School : 18th Century :
Rāga-Rāginīs (Musical Tunes).
1940. Bhairava : Rag.
Size : $9\frac{1}{2}'' \times 6\frac{1}{2}''$. 1295
1941. Bhairavī : Rāginī of Rāga Bhairava.
Size : $10'' \times 6''$. 1296
1942. Bangālī : Rāginī of Rāga Bhairava.
Size : $10'' \times 6''$. 1297
1943. Barāri : Rāginī of Rāga Bhairava.
Size : $9'' \times 5\frac{1}{2}''$. 1298
1944. Madhumādhavī : Rāginī of Rāga Bhairava.
Size : $9\frac{1}{2}'' \times 6''$. 1299
1945. Saindhavī : Rāginī of Rāga Bhairava.
Size : $9'' \times 5\frac{1}{2}''$. 1300
1946. Mālkosh : Rāga.
Size : $9\frac{1}{2}'' \times 6''$. 1301
1947. Tōḍī : Rāginī of Rāga Mālkosh.
Size : $9\frac{1}{2}'' \times 6''$. 1302

1948.	Gouḍī : Rāginī of Rāga Mālkosh. Size : 9" × 6".	1303
1949.	Guṇakālī : Rāginī of Rāga Mālkosh. Size : 9" × 6".	1304
1950.	Khambhāvati : Rāginī of Rāga Mālkosh. Size : 9" × 6".	1305
1951.	Kukubha : Rāginī of Rāga Mālkosh. Size : 9½" × 6".	1306
1952.	Hiṇḍol : Rāga. Size : 9½" × 6".	1307
1953.	Rāmakālī : Rāginī of Rāga Hiṇḍol. Size : 9½" × 6".	1308
1954.	Patamañjarī : Rāginī of Rāga Hiṇḍol. Size : 9" × 6".	1309
1955.	Devsākh : Rāginī of Rāga Hiṇḍol. Size : 9½" × 6".	1310
1956.	Lalit : Rāginī of Rāga Hiṇḍol. Size : 10" × 6".	1311
1957.	Vilāwal : Rāginī of Rāga Hiṇḍol. Size : 9½" × 5½".	1312
	Mughal School : 18th Century. Rāga Rāginī—(Musical Tunes).	
1958.	Deepaka : Rāga. Size : 10" × 6".	1313
1959.	Deshī : Rāginī of Rāga Deepaka. Size : 9" × 5½".	1314
1960.	Nat : Rāginī of Rāga Deepaka. Size : 9" × 6".	1315
1961.	Kāngrā : Rāginī of Rāga Deepaka. Size : 9½" × 6".	1316
1962.	Kedāra : Rāginī of Rāga Deepaka. Size : 9½" × 6½".	1317
1963.	Kamod : Rāginī of Rāga Deepaka. Size : 9½" × 6½".	1318

1964.	Śrī Rāga. Size : $9\frac{1}{2}'' \times 6''$.	1319
1965.	Dhanaśrī : Rāgini of Rāga Śrī. Size : $9\frac{1}{2}'' \times 5\frac{3}{4}''$.	1320
1966.	Āśāvārī : Rāgini of Rāga Śrī. Size : $9\frac{1}{2}'' \times 5\frac{3}{4}''$.	1321
1967.	Mārū : Rāgini of Rāga Śrī. Size : $9\frac{3}{4}'' \times 6''$.	1322
1968.	Vasanta : Rāgini of Rāga Śrī. Size : $9'' \times 6''$.	1323
1969.	Mālaśrī : Rāgini of Rāga Śrī. Size : $8\frac{1}{2}'' \times 5\frac{3}{4}''$.	1324
1970.	Megha : Rāga. Size : $9\frac{1}{2}'' \times 5\frac{1}{2}''$.	1325
1971.	Malhār : Rāgini of Rāga Megha. Size : $9'' \times 6'$.	1326
1972.	Gurjarī : Rāgini of Rāga Megha. Size : $9\frac{1}{2}'' \times 5\frac{3}{4}''$.	1327
1973.	Deshkar : Rāgini of Rāga Megha. Size : $8\frac{1}{2}'' \times 6''$.	1328
1974.	Tonk : Rāgini of Rāga Megha. Size : $9\frac{3}{4}'' \times 6''$.	1329
1975.	Vibhas : Rāgini of Rāga Megha. Size : $10'' \times 6\frac{1}{2}''$.	1330

MISCELLANEOUS

1976.	Aurangzeb : enjoying music from ladies, Mughal School, Artist Hiralal; Early 20th century. Size : $19\frac{1}{2}'' \times 14''$.	953
1977.	Portrait of the Nawab of Rampura, coloured photograph. Size : Life-size (3 quarter).	Nil
1978.	Aurangzeb in jungle on hunting, (Mughal School); 19th century. Size : $15'' \times 10''$.	951

1979. Scene of hunting a tiger, Company School, Early 20th century.
Size : 321" × 13". Nil
1980. Scene of hunting a tiger, Company School; Early 20th century.
Size : 320½" × 12½". Nil
1981. Scene of hunting a tiger, Company School; Early 20th century.
Size : 320½" × 134". Nil
1982. Bust of Maharaja Surajmal of Bharatpur; Oil Artist Gulabchand of Jaipur; (20th century).
Size : 29" × 21". Nil
1983. Portrait of Khwaja Moinuddin Chisti, Mughal School; 18th century.
Size : 9½" × 6½". 470
1984. Court of Maharaja Daulat Rao of Sindhia with his Courtiers.
Size : 16" × 14". 763
1985. Mythological Scene : Court of Rāja-Rājeswari (Durgā) with gods, saints and yoginīs; Jaipur School; 19th century.
Size : 18" × 14½". 279
1986. Procession of L. H. H. of Alwar, Maharaja Jai Singh during Dashahara festival, water colour; Artist Ramsahaya Nepalia; Early 20th century.
Size : 26" × 2'—4". Nil
1987. Portrait of Maharaja Mangala Singh, Fifth Ruler of Alwar, Ivory.
Size : 4" × 3½". 555
1988. Procession of Gan-Gaur (a great festival of Rajasthan); Jaipur School.
Size : 20½" × 13". 338
1989. Portrait of Maharaja Umed Singhji Hada of Bundi on horse-back; Bundi School.
Size : 31" × 22". 761
1990. Portrait of Maharaja Ranajita Singh of Punjab on horse-back, Rajput School.
Size : 31" × 23". Nil

Oil-Paintings :

1991. Portrait of Maharaja Shivadāna Singhji, Fourth Ruler of Alwar, on horse-back.
Size : 72" × 60". Nil

1992. Portrait of Maharaja Vinaya Singhji, Third Ruler of Alwar.
Size : 25" × 32". Nil
1993. Portrait of Saddiq gymnast, the physical instructor of M. Vinaya Singhji.
Size : 43" × 34". Nil
1994. Portrait of Maharaja Bakhtawar Singhji, Second Ruler of Alwar, seated on throne.
Size : 60" × 35". Nil
1995. Portrait of Rao Raja Balawanta Singhji of Tijara; contemporary of M. Vinaya Singhji.
Size : 47" × 35½". Nil
1996. Portrait of Prince Shivadāna Singhji, Fifth Ruler of Alwar.
Size : 32" × 24".
1997. Portrait of Hansa Svarūpaji, the religious teacher of the Late His Highness Maharaja Jai Singhji of Alwar.
Size : 78" × 50. Nil
1998. Portrait of Shri Rāmaji, Minister during the Period of Maharaja Mangal Singh.
Size : 34" × 24½". Nil
1999. Portrait of Mohammad Agha Sahib, the copy-writer of *Gulistan*; during the Period of Vinaya Singhji.
Size : 29½" × 25". Nil
2000. Portrait of Nawab Hisamuddin; during Vinaya Singh's time.
Size : 30" × 25". Nil
2001. Portrait of Mirza Isphandiyar Beg, minister during the Period of Shivadāna Singhji.
Size : 32" × 25". Nil
2002. Portrait of Sri Bhurji Charan (Court poet); during the Period of Bakhtawar Singh.
Size : 32" × 25". Nil
2003. Portrait of Baladevaji Dhabhai.
Size : 32" × 25". Nil
2004. Portrait of Balji Rathor, Jagirdar Incharge of Alwar Fort, during the Period of Maharaja Mangal Singhji.
Size : 32" × 25". Nil
2005. A Painting, depicting Rāma and Sītā; Alwar School; Early 20th century.
Size : 60" × 41". Nil

2006. Portrait of present H. H. Teja Singhji of Alwar with courtiers
1942, Artist: R. S. Nepalia.
Size : 40" × 30". Nil
2007. Portrait of Raja Padma Singhji, during the Period of Vinaya
Singhji.
Size : 28" × 24". Nil
2008. Portrait of Karna Singhji of Garhi Jagirdar.
Size : 30" × 25". Nil
2009. Portrait of Balamukundaji, Prime Minister during the Period
of Vinaya Singhji.
Size : 30" × 25". Nil
2010. Portrait of Kedai, a Prime Minister during the Period of
Shivadana Singhji.
Size : 83" × 57". Nil
2011. Portrait of Henry Lawrance.
Size : 31" × 24". Nil
2012. Portrait of Hanumanta Singhji, brother of Maharaja Vinaya
Singh.
Size : 32" × 25". Nil
2013. Portrait of Nanda Singhji, Jagirdar of Shrichandapura during the
Period of Vinaya Singhji.
Size : 32" × 25". Nil
2014. Bust of an unknown European Military man.
Size : 30" × 25". Nil
2015. Portrait of Maharaja Madhavasinghji of Bhilwara, brother-
in-law of Maharaja Vinaya Singh.
Size : 76" × 54". Nil

MANUSCRIPTS

Sanskrita :

2016. *Bhāgavata* : One scroll, coloured illustrations 185; Late, 18th
century.
Size : 117" — 2" × 2½". 9761
2017. *Śiva-kavacha* : three scrolls, coloured illustrations two in two, four
in one; 1876 Samvat-57-1819 A.D.
Size : 2' × 1½". 4769

2018. *Durgā-Pat-kavacha*: one scroll, coloured illustrations five; Early 19th century.
Size: 10'-9" × 2". 4767
2019. *Mahābhārata*: one scroll, coloured illustrations fifty-four with ornamentation of gold; Late 18th century.
Size: 257'-3" × 5". 4759
2020. *Bhagavadgītā*: one scroll; coloured illustrations ten with ornamentation of gold; Late 18th century.
Size: 11'-9" × 2". 9766
2021. *Bhagavadgītā*: one scroll; coloured illustrations eighteen; Late 18th century.
Size: 13'-5" × 1". 4765
2022. *Śiva-stotra*: coloured illustrations five, leaves eighty-three; 18th century.
Size: 5" × 3". 4264
2023. *Kālī-sahasra-nāma*: coloured illustrations five, leaves ninety-eight; 18th century.
Size: 7" × 4". 4060
2024. *Mahimnastotra*: coloured illustrations two, leaves nineteen; 18th century.
Size: 4½" × 3". 4229
2025. *Gīta-goindā*: coloured illustrations thirty-five, leaves seventy-seven; 18th century.
Size: 8" × 5". 2219
2026. *Pañcha-stotra*: (*Śiva-stotra*, *Mahimna-stotra*, *Saundarya-lahar*, *Indrākṣhī stotra*): coloured illustrations 13; writing in gold and silver ink, leaves 186. Samvat 1861-57-1804 A.D.
Size: 9½" × 4½". 4228
2027. *Saptasthōki Gītā*: no illustration; leaves thirty, Late 19th century.
Size: 9" × 5". 4230
2028. *Śiva-stotra*: no illustration; Leaves seven; Late 19th century.
Size: 6" × 4". 4247

2029. *Pañcha-stratra*: impressed writing and figures eight, leaves forty-three.
Size: $7\frac{1}{2}'' \times 4\frac{1}{2}''$. Nil
2030. *Durgā-saptasatī*: coloured illustrations seventy-eight; writing in gold and silver ink, leaves 215; 18th century.
Size: $5\frac{1}{2}'' \times 3\frac{1}{2}''$. 4090
2031. *Bhagavadgītā*: coloured illustrations twenty-two, writing in gold, and silver ink, leaves 261; 18th century.
Size: $7\frac{1}{2}'' \times 4\frac{1}{2}''$. 4300
2032. *Bhagavadgītā*: one scroll, coloured illustrations twenty-three; 18th century.
Size: $15'-3'' \times 2''$. 4764
2033. *Bhagavadgītā*: one scroll, coloured illustrations one hundred & seven; 18th century.
Size: $92'-11'' \times 4\frac{1}{2}''$. 4760
2034. *Bhagavadgītā*: one scroll, coloured illustrations thirty-eight; 18th century.
Size: $61'-3'' \times 4\frac{1}{2}''$. 4762
2035. *Durgā-kavacha*: one scroll, coloured illustrations ten; 18th century.
Size: $10'-9'' \times 2''$. 4768
2036. *Vedānta Kalpataru*: no illustration, pages one hundred & ninety-four, Samvat 1542-57-A.D. 1485.
Size: $10'' \times 4\frac{1}{2}''$. 1087
2037. *Togafāstra*: coloured illustrations ninety-five, leaves ninety-five, Early 19th century.
Size: $8'' \times 5\frac{1}{2}''$. 963
2038. *Pañcharatna Bhagavadgītā, Gajendra-moksha*: coloured illustrations twenty-three, writing in gold and silver ink, leaves two hundred & fifty-six; 18th century.
Size: $7'' \times 4''$. 4301
2039. *Bhagavadgītā, Gajendra-moksha*: coloured illustrations twenty-three, writing in gold and silver ink, leaves two hundred & sixty-two; 18th century.
Size: $7\frac{1}{2}'' \times 4''$. 4302

2040. *Kumāri-stotra* : no illustration, leaves seven; 19th century.
Size : 7" × 4½". 4165
2041. *Bhāgavata* : coloured illustrations twenty six leaves seven hundred & seventy-three; 18th century.
Size : 5" × 3". 4297
2042. *Siva-kavacha* : no illustrations, leaves nineteen; 19th century.
Size : 7" × 4½". 4236
2043. *Bhagavadgītā* : coloured illustration ten, leaves four hundred & twenty-five; 18th century.
Size : 6" × 4". 4298
2044. *Bhāgavata* : one scroll; 18th century.
Size : 86' × 4½". 4763

Hindi

2045. *Rāmāyaṇa-Tulastkṛita* : coloured illustration one; leaves five hundred & fifteen; Samvat 1888-57—A.D. 1831.
Size : 11" × 6". Nil

Stand No. 108 :

2046. *Rāmāyaṇa-Tulastkṛita* : coloured illustrations seventeen, leaves two hundred & ninety-eight; Samvat 1959-57—A.D. 1802.
Size : 1'-2" × 1'. Nil
2047. Specimens of minute writings on rice, peas, wheat etc.

Arabic, Persian and Urdu

2048. *Sikandar-nāmā* or History of Alexander; binder Abdul Rahman of Alwar; coloured illustrations eleven, leaves three hundred & twenty-four, H. 1236; author Sheikh Nizami Ganjui; A.D. 1820.
Size : 11½" × 8". 125
2049. *Nala-Damayanti* : coloured illustrations twelve; leaves three hundred & thirty eight, translated by Faizi in Akbar's time.
Size : 9" × 5". 203
2050. *Mahābhārata* : coloured illustrations forty-four, leaves six hundred & thirty two, translated by Nakib Khan, H. 1174.
Size : 1' × 8". 677

2051. *Shir'in-Khusro*: (love story), leaves forty-six; 18th century,
author: Nizami.
Size: $6'' \times 4''$. 201
2052. *Ghazliyat-i-jami*: poems of Jami; leaves seventy-six; 18th
century.
Size: $7'' \times 4''$. 218
2053. *Diwan-saki*: poems of Saki; leaves three hundred & fifty-three;
G. H. 1092.
Size: $7'' \times 4''$. 316
2054. *Karima*: leaves eighty-six, copied by Ghulam Mustafa by nail,
originally written by Sadi on moral education.
Size: $1' \times 7''$. 275
2055. *Haft-i-Aurang*: (instructions to the saints); coloured illustrations
four, leaves two hundred & ninety-three H. 985.
Size: $7'' \times 4''$. 217
2056. *Subah-Sadiq*: History of Mughal Period, leaves forty-one;
H. 1034.
Size: $8'' \times 5''$. 87
2057. *Yusuf-zulekha*: (love story), leaves one hundred & ninety-eight;
author Ibna Hamam, c. 16th century. 191
Size: $7'' \times 4''$.
2058. *Kuliyat Jāfarzatali*: (vulgar poems); author: Jāfar, 18th
century, coloured illustrations six, leaves two hundred &
sixteen.
Size: $1'-2'' \times 8''$. 115
2059. *Kulliyat-Zahuri*: (poems of Zahuri) leaves four hundred &
sixty-one, 18th century.
Size: $1' \times 6''$. 214
2060. *Mant-Kuttair*: (religious poems) leaves one hundred & eighty-
four; H. 1088.
Size: $7'' \times 4''$. 258
2061. *Diwan-i-Qasim*: (poems of Kasim) leaves one hundred &
nineteen; H. 1220.
Size: $7'' \times 4''$. 312

2062. Akhlaqul-mohsanin: (subject: Ethics) leaves four hundred & sixty-nine; H. 1250, copy writer Abdullah Beg, binder Abdul Rahman of Alwar.
Size: 8" × 4". 622
2063. Tohfatul Arakin with kulliyat Khakani: (poems of Khakani), leaves 589. Khakani was in Akbar's time.
Size: 8" × 5". 215
2064. Diwan-i-Jami: (poems of Jami) leaves two hundred & sixty-four, c. 16th century.
Size: 9" × 5". 308
2065. Diwan Nasir Ali: (poems of Nasir Ali), leaves ninety-one, H. 1159.
Size: 7" × 4". 317
2066. Shah-nāmā: leaves four hundred & twenty-eight, copied by Ali Bin Ahmed in the time of Sultan Mubarak Shah.
Size: 1'-4" × 8". 115
2067. Akbar-nāmā: leaves five hundred & forty-three, copied by Mir Kallan, H. 1212.
Size: 1'-8" × 8". 14
2068. Shah-nāmā: coloured illustrations 19, leaves 474, 17th century.
Size: 1'-4" × 9". 114
2069. Khbar-nāmā: (Mahomedan History in Poems), leaves two hundred & eighty-two H. 1017, author Allah Dad Chisti.
Size: 1'-1½" × 7". 140
2070. Gulistan: leaves 153, copy-writer Mohammad Masahidi Khurasani, under the patronage of Bahwant Singh of Tijara, H. 1236.
Size: 1' × 7". 610
2071. Diwan-Khākāni: (poems of Khākāni); leaves three hundred & eighty-one, 16th century approximately
Size: 1' × 5". 319
2072. Gulistan: leaves two hundred & fifty-three, copyist Ibadullah Beg during Maharaja Vinaya Singhji's reign.
Size: 7" × 4". 603

2073. *Khulaasit-ul-tawarikh*: (brief history of Mughal Emperors); leaves 429. In Samvat 189: Maharaja Vinaya Singh got it written by Shekh Ahmad.
Size: $1' \times 7''$. 55
2074. *Qasayad-Khākāni*: (poems of Khākāni), leaves three hundred & five; C. 16th century.
Size: $1' \times 6''$. 322
2075. *Quransharif*: leaves three hundred, 18th century approximately.
Size: $6'' \times 4''$. 787
2076. *Diwan-i-Hafiz*: (An anthology of verses of Hafiz), leaves two hundred & thirty-six, H. 1107.
Size: $6\frac{1}{2}'' \times 4''$. 292
2077. *Gulistan*: leaves one hundred & forty-nine, C. 18th century.
Size: $7\frac{1}{2}'' \times 4\frac{1}{2}''$. 608
2078. *Gulistan*: A copy of it was produced under the orders of Maharaja Vinaya Singhji of Alwar. The preparation of each page is said to have taken 15 days and the whole book 12 years. *Gulistan* (a Rose-Garden) was originally written by Shekh Muslihu'd-din-Sādi in A.D. 1258. Date of copy H. 1265 (A.D. 1856); Artist: Baldeo of Alwar, and Gulam Ali Khan of Delhi; Caligraphist: Agha Mirza of Delhi; Borders: Executed by Natha Shah Punjabi and Q. Abdul Rehman of Alwar; Binding: Done by Q. Abdul Rehman of Alwar. The book contains eight chapters or gates, such as: (1) Morals of Kings; (2) Morals of Darwaishes; (3) Excellency of contentment; (4) Advantage of silence; (5) Love and Youth; (6) Weakness and Old Age; (7) Force of education; (8) One hundred and six rules of Conduct. The book was dedicated to Abubakar bin Sadbin Jangi, sixth King of Turkuman Arabak family, who ruled from A.D. 1184 to 1264. The total cost of the Alwar copy is said to have been One Lakh of rupees. All the pages are beautifully illuminated. Coloured illustrations seventeen; pages two hundred & eighty-seven.
Size: $1'-1\frac{1}{2}'' \times 7''$. Nil
2079. *Quran*: leaves four hundred & seventy-two, purchased from a Mohomedan traveller by M. Vinaya Singh at a cost of three thousand rupees and a dress of honour. For Indian connoisseurs, the principal beauty of the work consists in the regularity in the design of the white border which is left round each of the letters of the text. The commentary is written in diagonal lines in the margin. The title is written in light blue letters in a space

at the top of the central part of the page. The verses of the Quran are written in Arabic in dark blue characters and the translation is given into Persian below them in red letters.

Size: $1' \times 8''$

784

2080. Bostān: (poems), leaves two hundred & fifty-seven, H. 945, author: Shekh Saādi; copyist: Mohammad Bin Ishaq (A.D. 1538) coloured illustrations ten. The calligraphy of this Mss. is remarkably fine.

Size: $10' \times 6''$.

265

2081. Waqayāt-Babari: (Autobiography of Emperor Babar): leaves four hundred & fifty-seven, illustrations eighteen. The original is in Turkish. This was copied in Persian during the time of Humāyūn; translated by Bairam Khān Khān Khānā; calligraphist: Ali-ul-Katib of Hirat, H. 937. (A.D. 1530); artists: Saadullah, Mohammed and others; binder: Abdul Rahman of Alwar; contains seals—one of Humāyūn, two of Akbar, one of Jahāngīr and two of Shahjahān.

Size: $1' \times 8''$.

2082. Akbarnāmā: leaves five hundred fifty-eight, incomplete.

Size: $1'2'' \times 10''$.

16

2083. *Bhagvadgītā*: leaves eighty-two, translated by Bihari Lal during M. Vinaya Singh's time; calligraphist: Shankarnath, Samvat 1886.

Size: $1'4'' \times 11''$.

2084. Tawārīkh-Farishtā: (History of Rulers); leaves three hundred & ninety-one, Part I, copy 18th century approximately, author: Mohammad Qasim Farishta.

Size: $1'3'' \times 9''$.

60

2085. Tawārīkh Farishtā: (History of Rulers); leaves three hundred & ninety-five, Part II, copy 18th century approximately, author: Mohammad Qasim Farishta.

Size: $1'3'' \times 9''$.

61

2086. Bostan: leaves two hundred, H. 1008, copyist Abidullah (originally written by Shekh Saādi on education in poems).

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

263

2087. Khulasātul Hisab: leaves one hundred & fifty-four, H. 1203, A.D. 1814; subject: Mathematics, author: Ghulam Qaisar; binder: Abdul Rahman.

Size: $10'' \times 6''$.

842

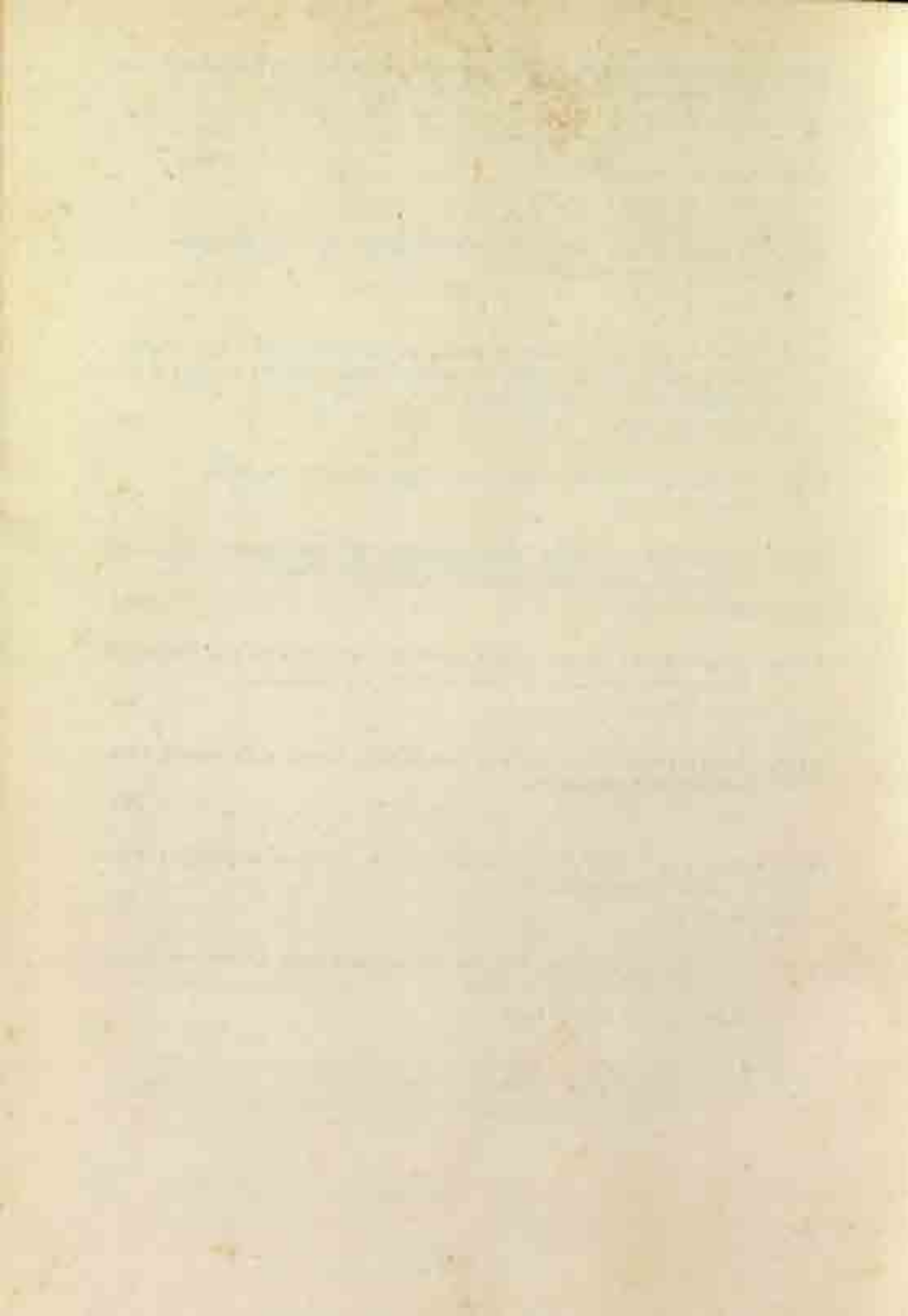
2088. Jame-ul-Hikāyat: (Story book); leaves six hundred & thirty-three, H. 1238, binder: Abdul Rahman.
Size: 1' × 9". 642
2089. Bostan: leaves two hundred, A.D. 1599.
Size: 5" × 3". 262
2090. Ahwāl Nai Duniyā: (History & Geography of the new world) pages one hundred & thirty-eight, author: Absan Ullah; 19th century approximately.
Size: 8" × 6". 50
2091. Akbarnāmā: leaves six hundred & forty-three, incomplete copy.
Size: 1' 2" × 7". 13
2092. Nafayas-Ulfanun: leaves five hundred & sixty-four, Subject: Art; 18th century approximately.
Size: 1' 2" × 9". 735
2093. Anwar Suheli: leaves six hundred & nine, Subject: Education, binder: Abdul Rahman, written in the time of Vinaya Singh, the Third Ruler of Alwar; copyist Abdullah Beg.
Size: 1' 1" × 8". 633
2094. Fasane Ajāyab (Story), leaves twenty-three, and beautifully illuminated, author: Rajab Ali Beg Surur, copyist: Rahim-Ullah; incomplete, Subject:
Size: 12" × 7½". 169
2095. Quran: Arabic, leaves four hundred & seventy-four; 17th century approximately.
Size: 10" × 6". 793
2096. Quran-Bemukat: leaves three hundred & sixty-five, author: Faizi in Akbar's time, copyist not known, presented by Mir Husain to H. H. Vinaya Singhji of Alwar in V.S. 1907.
Size: 1' 1" × 9". 794
2097. Diwan-i-Hafiz: (poems of Hafiz) leaves two hundred & sixteen, copyist: Mir Mohamunad Shah in H. 1233, binder: Abdul Rehman.
Size: 11" × 6". 289
2098. Zulekha: (Romantic Tale) leaves two hundred & five, H. 1111, author: Nāzim Harbi, copyist: Abdul Rasul.
Size: 10" × 6". 189

2099. Gulistan: leaves twenty-three, H. 1238, Eighth Chapter, written by Maharaja Vinaya Singh, Third Ruler of Alwar in V.S. 1890. Size: $9'' \times 5''$. 620
2100. Shahnāmā: leaves six hundred & thirty-four coloured illustrations twenty, H. 1253, copyist: Naun-ul-Maliquil Bhale. Size: $1' \times 7''$. 116
2101. Kuliyaṭ-i-Amir Khusru: leaves three hundred & seventy-three, author: Amir Khusru, binder: Abdul Rahman of Alwar. This Manuscript was brought by Diwan Ammūjān of Alwar from Delhi in the year 1846 at the time of Maharaja Vinaya Singhji; 17th century approximately. Size: $1' \times 7''$. 211
2102. Diwan-i-Hafiz: (poems of Shamsiuddin Hafiz) leaves three hundred & fifteen, calligraphist: Agha Mirza of Delhi, H. 1249, (A.D. 1833), binder: Abdul Rahman of Alwar. Size: $10'' \times 6''$. 297
2103. Kuliyaṭ-i-Sādī: leaves four hundred & eight, author: Sheikh Sādī, H. 1011, (A.D. 1602), binder: Abdul Rahman. (The complete works of Sheikh Sādī). This is a beautiful and sumptuously bound volume containing calligraphy borders and illuminations of the highest class; 16th century approximately. Size: $1' \times 7''$. 206
2104. Karima and Mahmud Nāmāh: Karima of Sheikh Sadi and Mahmud Namah of Mohammad Gaznavi were copied by Mirza Mohammad of Mashad in 1840 A.D., leaves twenty-three, H. 1230. Size: $10'' \times 6''$. 277
2105. Dah-Pand: leaves 23, H. 1281, author: Luqman, calligraphist: Rahim-Ullah, binder: Abdul Rehman. Luqman's ten moral principles written and presented to Maharaja Shivadāna Singhji. Size: $9'' \times 5\frac{1}{2}''$. 654
2106. Nāsah-i-Hakim Luqman: (Luqman's moral principles), leaves nine, author: Hakim Luqman, H. 1287 (A.D. 1864), calligraphist: Maharaja Shivadāna Singh of Alwar, binder: Abdul Rahman. Size: $10'' \times 7''$. 648
2107. *Dasdāteer*: leaves one hundred & forty-seven, H. 1265 (A.D. 1848) copyist: Madad Ali of Alwar, beautifully written and illuminated. Size: $11'' \times 7''$. 719

2108. *Shareh Dasdeer*: leaves one hundred & eleven, author: Najaf Ali Khan, copyist: Madad Ali of Alwar, H. 1265 A.D. 1848), beautifully written and illuminated.
Size: $11\frac{1}{2}'' \times 8''$. 722
2109. *Fars Nāmah Manzūm*: leaves one hundred & sixty-one, author: Sawadt Yar Khan, Subject: Veterinary, Samvat 1909, Urdu.
Size: $12'' \times 9''$. 361
2110. *Thofatul Irāqīn*: leaves one hundred & eighty-seven author: Afzal-Uddin Imam Khakani, (poetry) calligraphist: Madad Ali, H. 1270 (A.D. 1853), binder: Abdul Rehman.
Size: $12\frac{1}{2}'' \times 8''$. 234
2111. *Quran Sharif*: leaves four hundred & sixty-six H. 1266; 17th century approximately.
Size: $13\frac{1}{2}'' \times 8''$.
2112. *Gulistan*: leaves two hundred & eighty-five coloured illustrations eighteen, incomplete, calligraphist: Agha Mirza of Delhi in the time of Maharaja Vinaya Singh.
Size: $12'' \times 7''$. 601
2113. *Badr-e-Munir*: (love story in poems) leaves one hundred & thirty six; coloured illustrations twenty-four, H. 1248, Urdu author: Mir Hasan, copyist: Ibādullah Beg.
Size: $12'' \times 7''$. 283
2114. *Zulekhan*: (love story in poems) leaves two hundred & sixty one H. 1246, author: Jami, copyist: Agha Mirza of Delhi.
Size: $12'' \times 7\frac{1}{2}''$. 185
2115. *Sikandarnāmah*: leaves two hundred & thirty-seven coloured illustrations fourteen, author: Nizami, copyist: Aishfaq; 18th century approximately.
Size: $11\frac{1}{2}'' \times 7''$. 126
2116. *Karimā*: leaves eighteen, author: Sheikh Sādi, copyist: Yaqub Beg; 19th century approximately.
Size: $12'' \times 8''$. 274

2117. Sad Pand: leaves eighteen, H. 1262, author: Hakim Luqman, copyist: Agha Mirza, binder: Abdul Rahman, Luqman's hundred moral principles written and presented to Maharaja Vinaya Singhji by Agha Mirza, the calligraphist.
Size: $10^{\circ} \times 7^{\circ}$. 652
2118. Badr-e-Munir: (love story of Prince Be-Nazir and his sweet-heart Badre Munir) leaves one hundred & fifteen, coloured illustrations ten, author: Mir Hassan of Lucknow, H. 1248 (A.D. 1832), calligraphist: Mohammad Bakhsh.
Size: $13^{\circ} \times 8\frac{1}{2}^{\circ}$. 284
2119. Yusuf Zulekha: leaves two hundred & fourteen, H. 1247, author: Mulla Abdul Rahman Jami, calligraphist: Mohammad Bakhsh (A.D. 1831). It is stated by the calligraphist in the book that it was written when Akbar Shah II completed the 26th year of his reign.
Size: $12^{\circ} \times 7^{\circ}$.
2120. Khat-i-Nastaliq: style of writing in Persian on Obverse and Reverse, writer: Mohammad Nasim, H. 1272.
Size: $9^{\circ} \times 6^{\circ}$.
2121. Khat-i-Shakista and Nastaliq: styles of writing in Persian.
2122. Khat-i-Kuffi and Muskh: styles of writing in Persian.
2123. Khat-i-Gulzar: A style of writing in Persian.
2124. Khat-i- Saryani, Sarva, Nasim, Garib and Tughra
2125. Ajāyabul Makhluqat: leaves seven hundred & nine, coloured, illustrations two hundred & seventy-five, H. 1214. This book was written by Abdul Hasan (pen name Mir Kallan) under the guidance of Shah Nawaz Khan, Minister of Badshah Shah Alam in A.D. 1832.
Size: $14^{\circ} \times 8\frac{1}{2}^{\circ}$. 714
2126. Shahnāmāh: leaves four hundred, & thirty-four, coloured illustrations one hundred & seventy-eight, author Firdausi, copyist unknown; 18th century approximately; total verses one lac & twenty thousand, written on Mahmūd Gaznavi.
Size: $22^{\circ} \times 12^{\circ}$.
2127. Quran: in small box, printed.
Size: $1^{\circ} \times 1^{\circ}$. 789

2128. Quran: octagonal, printed, leaves seven hundred & thirty-one.
H. 1209.
Size: $2'' \times 2''$. 792
2129. Quran: one scroll.
Size: $11' \times 3\frac{1}{4}''$. 799
2130. Diwan-i-Hafiz: leaves three hundred & twenty-eight; 17th century approximately.
Size: $3'' \times 2''$. 288
2131. Haft Band Kashi: on ivory plate, leaves thirteen, H. 1253, writer: Nūrullah in A.D. 1835, author: Kashi Shayar, a poet from Kashi.
Size: $7\frac{1}{2}'' \times 5''$. 252
2132. Panch Sūri: leaves twenty-two, Quran in five chapters.
Size: $2'' \times 1\frac{1}{4}''$. 790
2133. *Bhagavadgītā*: leaves one hundred & twenty-five, coloured illustration one; 18th century approximately.
Size: $2'' \times 1\frac{1}{4}''$. 14757
2134. *Bhagavadgītā*: leaves three hundred & twenty-four, coloured illustrations seventeen; 18th century approximately.
Size: $3'' \times 2''$. Nil.
2135. Japji: (a religious book of the Sikhs), leaves eighty-five; 18th century approximately.
Size: $\frac{1}{4}''$. Nil.
2136. Japji: (a religious book of the Sikhs), leaves ninety-eight; 18th century approximately.
Size: $\frac{1}{4}''$. Nil.
2137. 'LONG LIVE' in Persian characters; two leaves of silver containing writing in gold.
Size: $9'' \times 6''$ and $9'' \times 6\frac{1}{4}''$.





DANCING GANESH

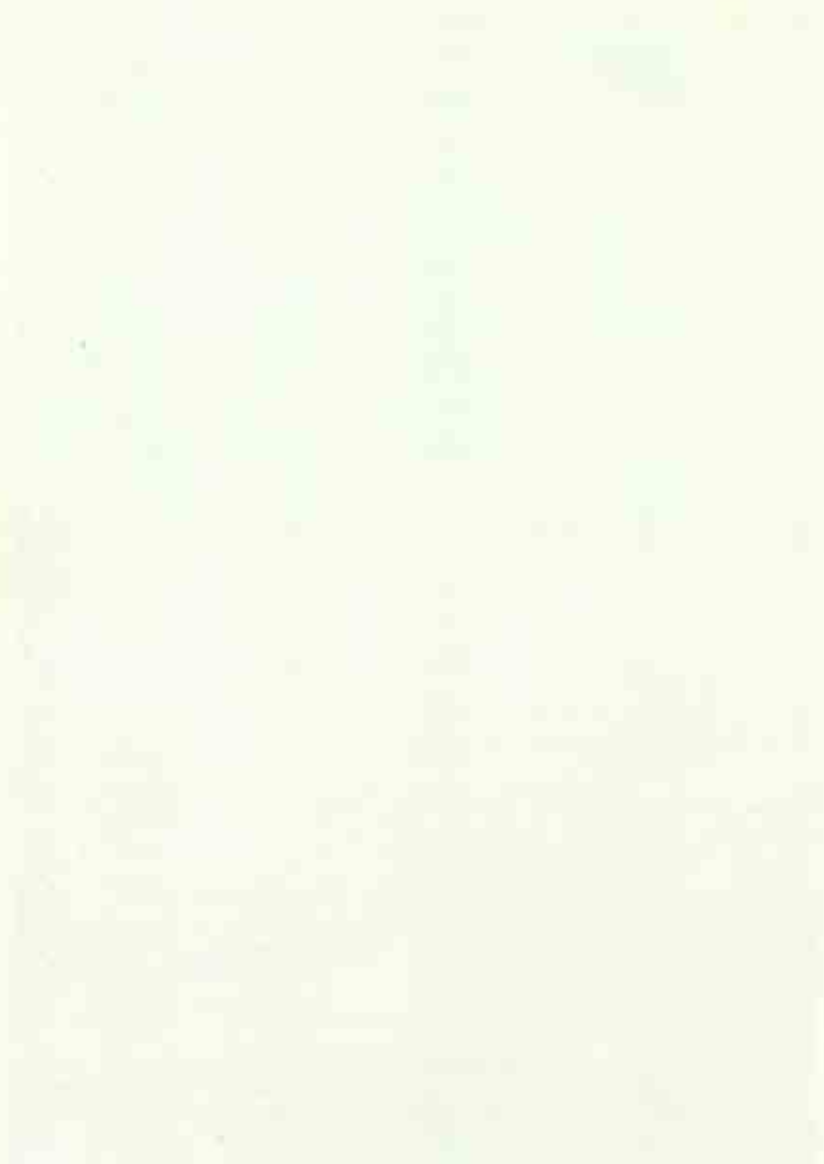


FIG. 10. The spatial distribution of the correlation coefficient between the first two principal components of the 500-hPa geopotential height and the 500-hPa geopotential height anomaly.



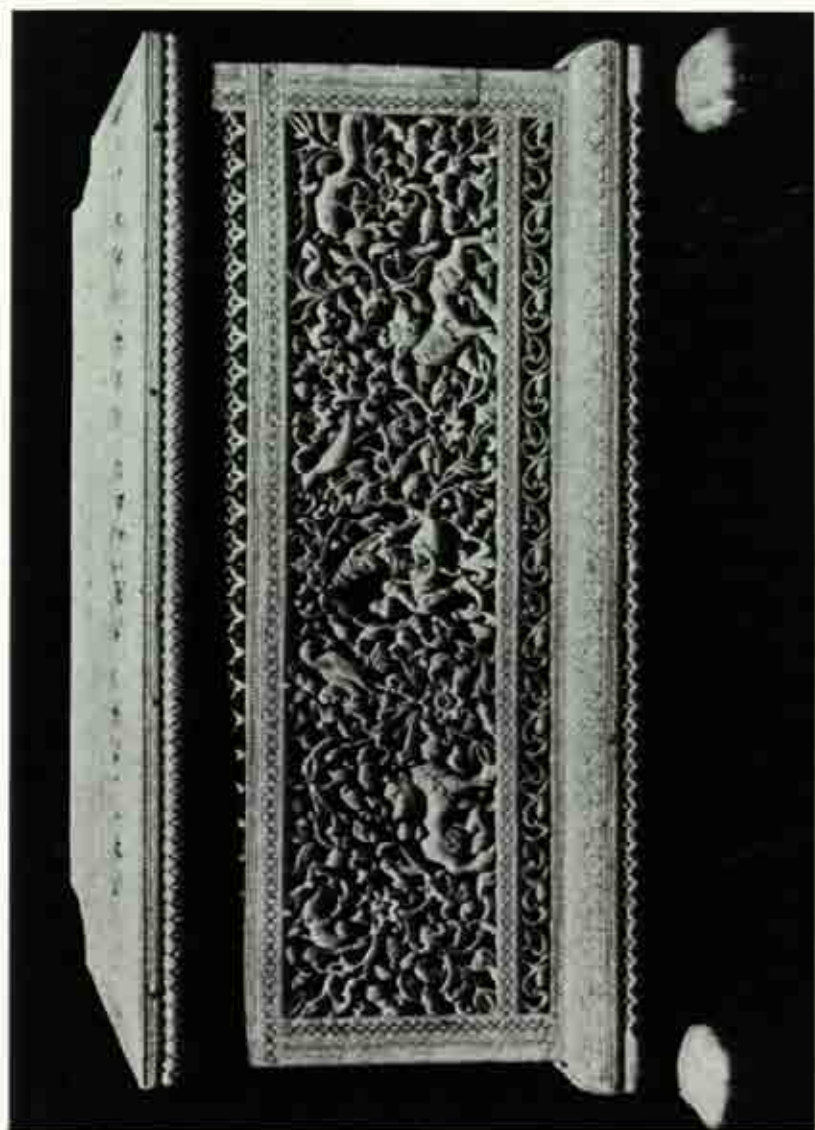
SHIVA PARVATI (Standing)



CHOGA (Upper garment for male)



EMBROIDERY WORK



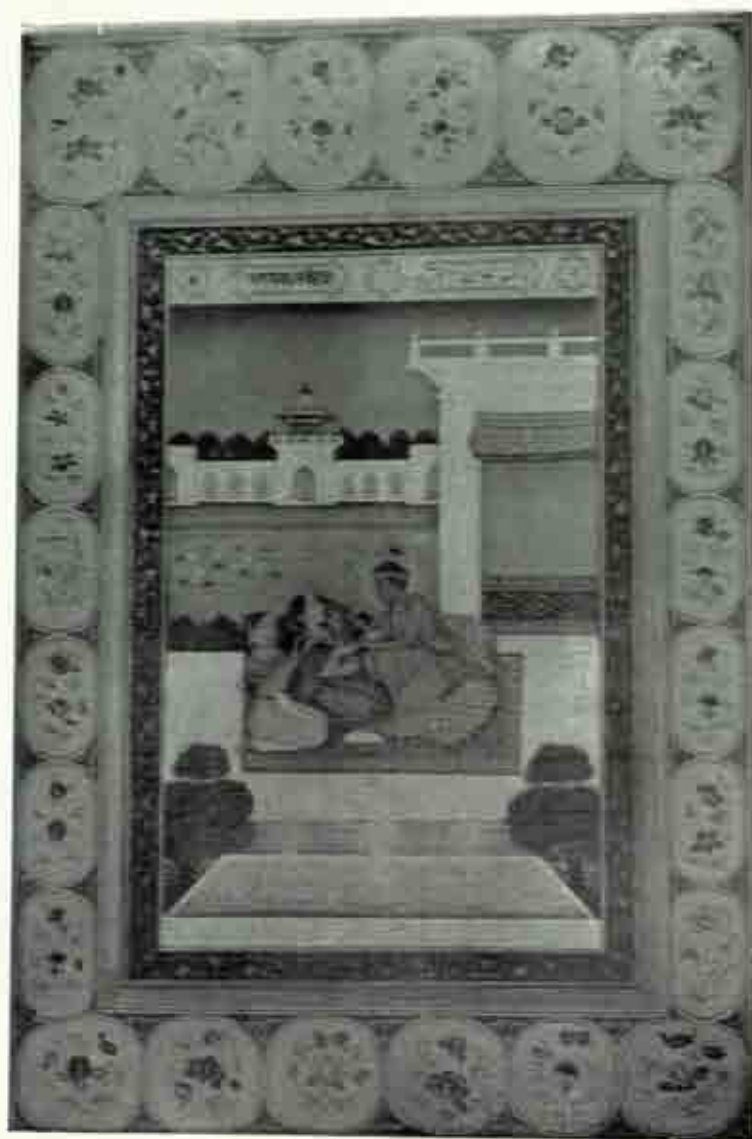
CARVING ON WOODEN BOX



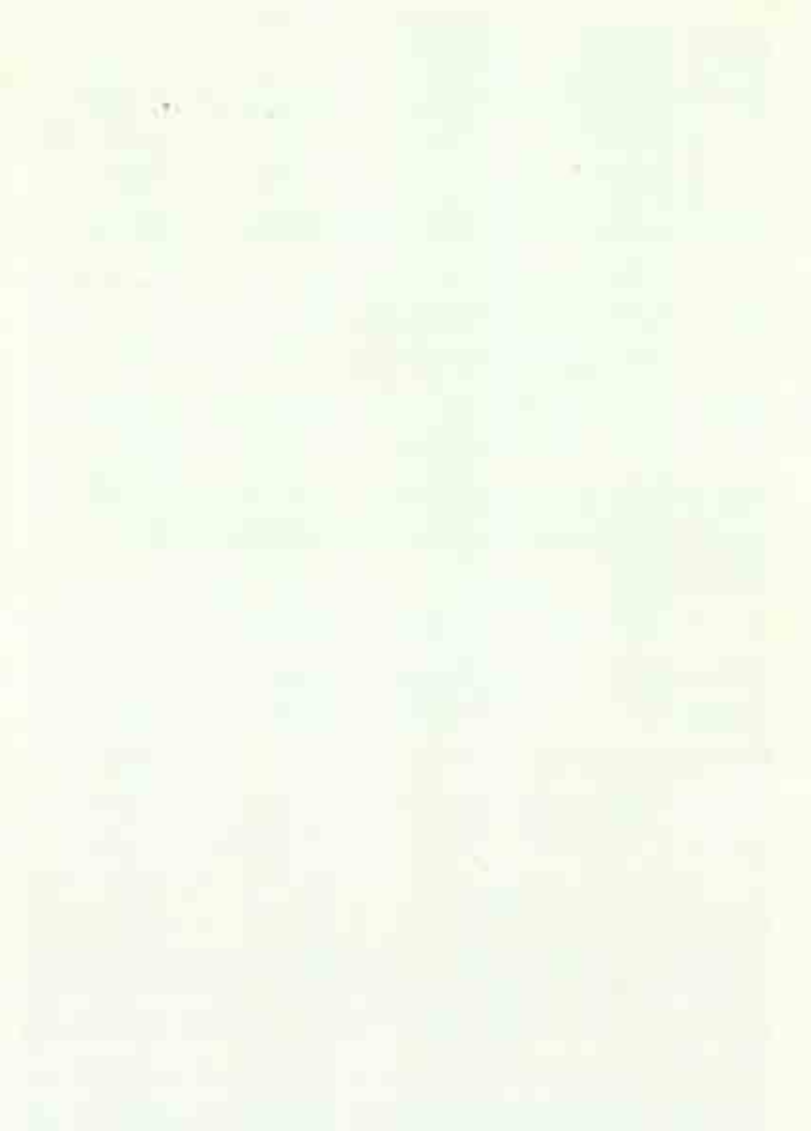
RAGINI—Todi



TORTOISE INCARNATION

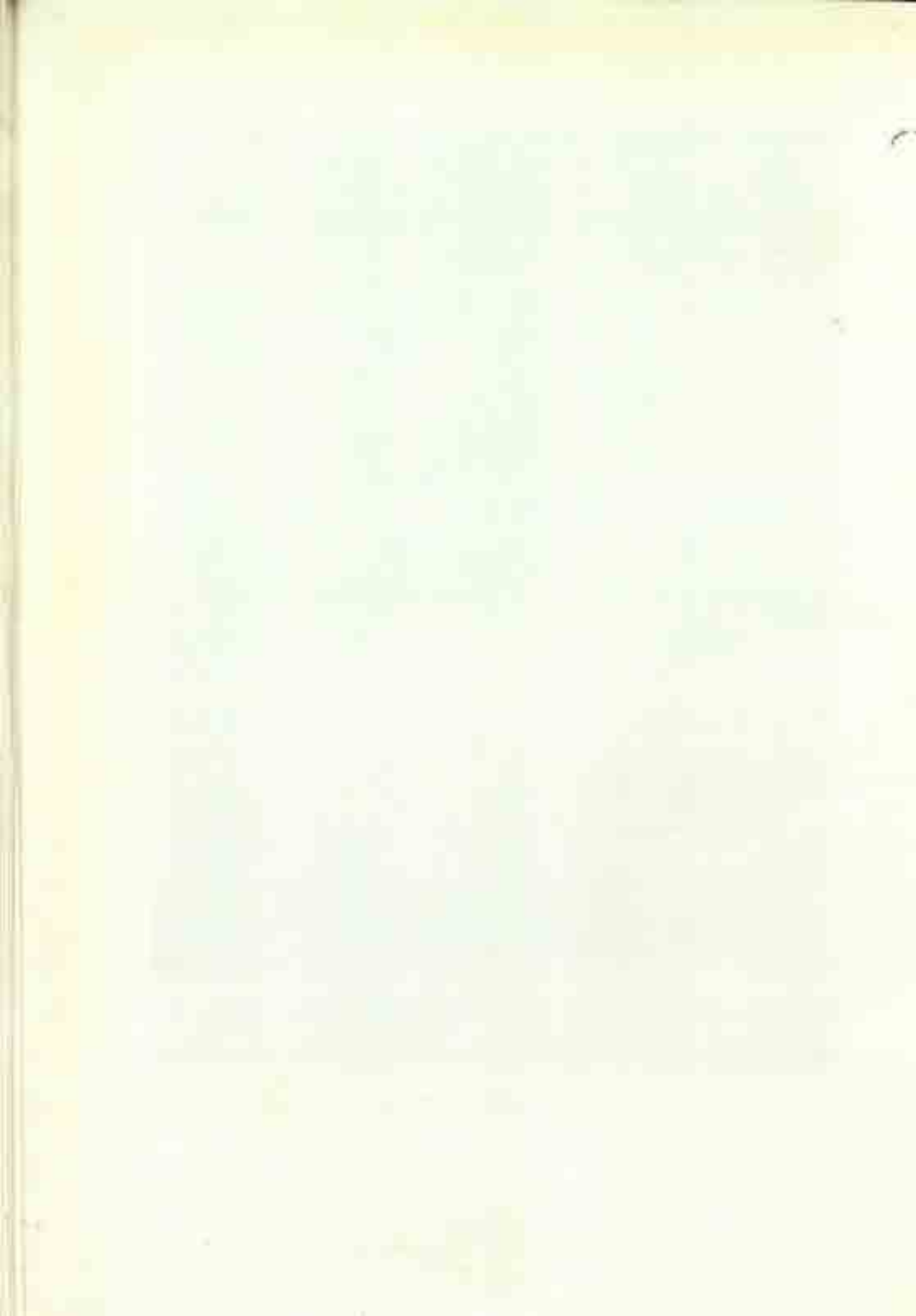


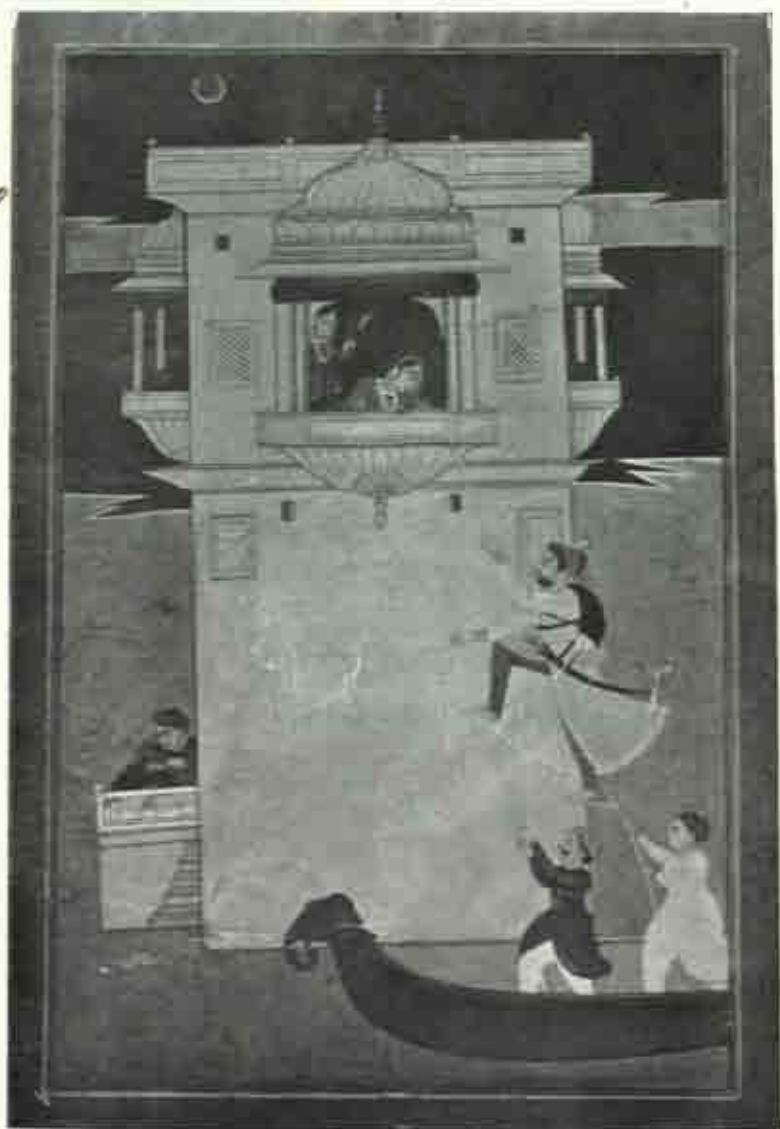
RĀGĀ MĀLKOSH
Aḥwar School.





RADHA AND KRISHNA
Jaipur School.

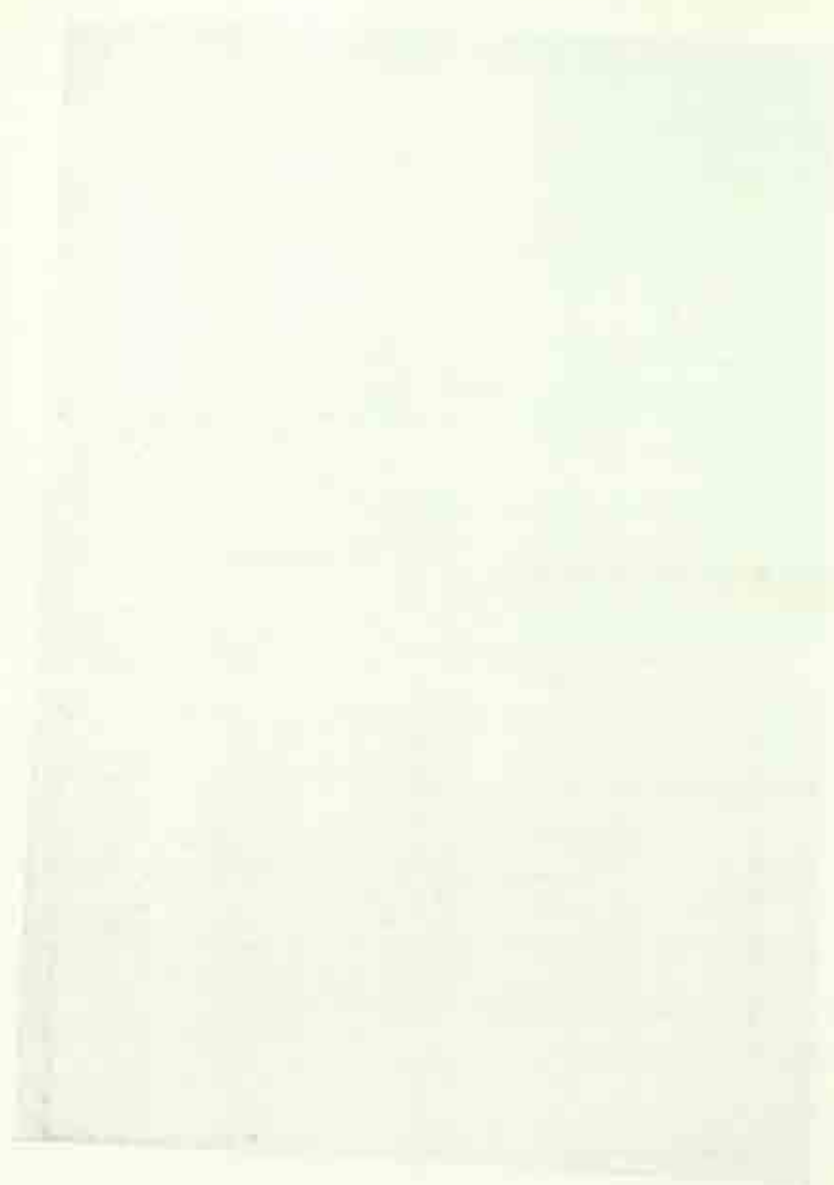


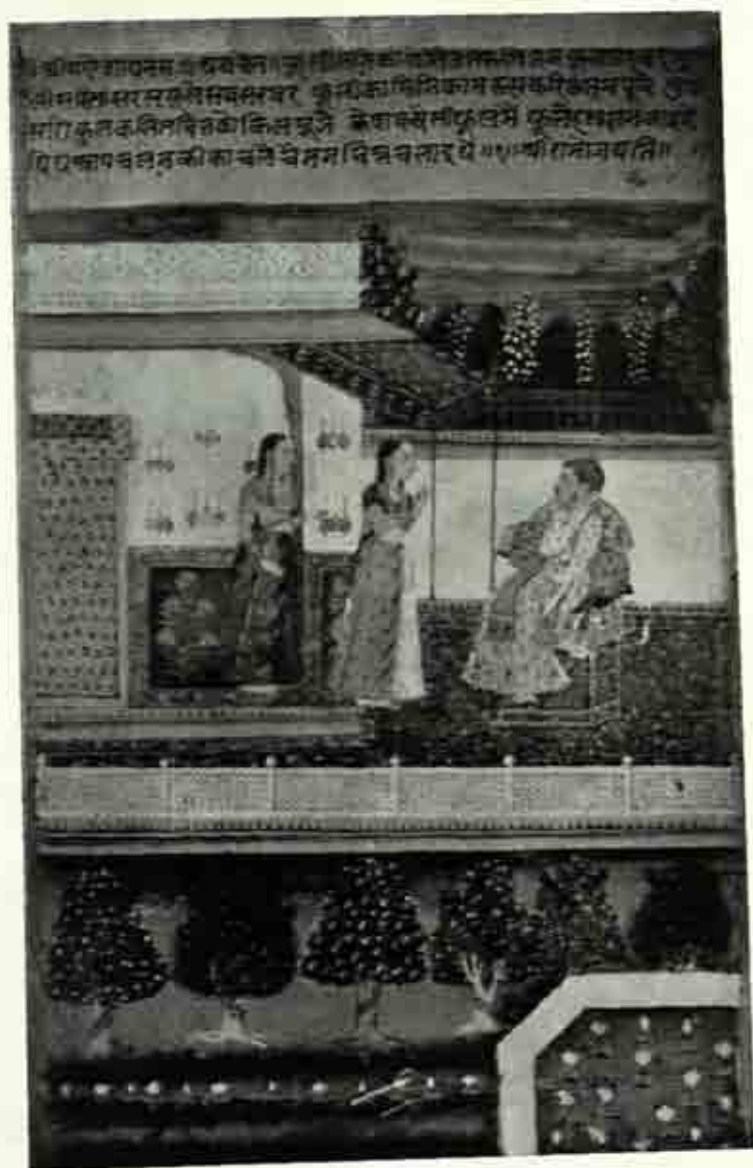


A lover reaching the chamber of his beloved with the help of a rope-ladder
Jodhpur School.



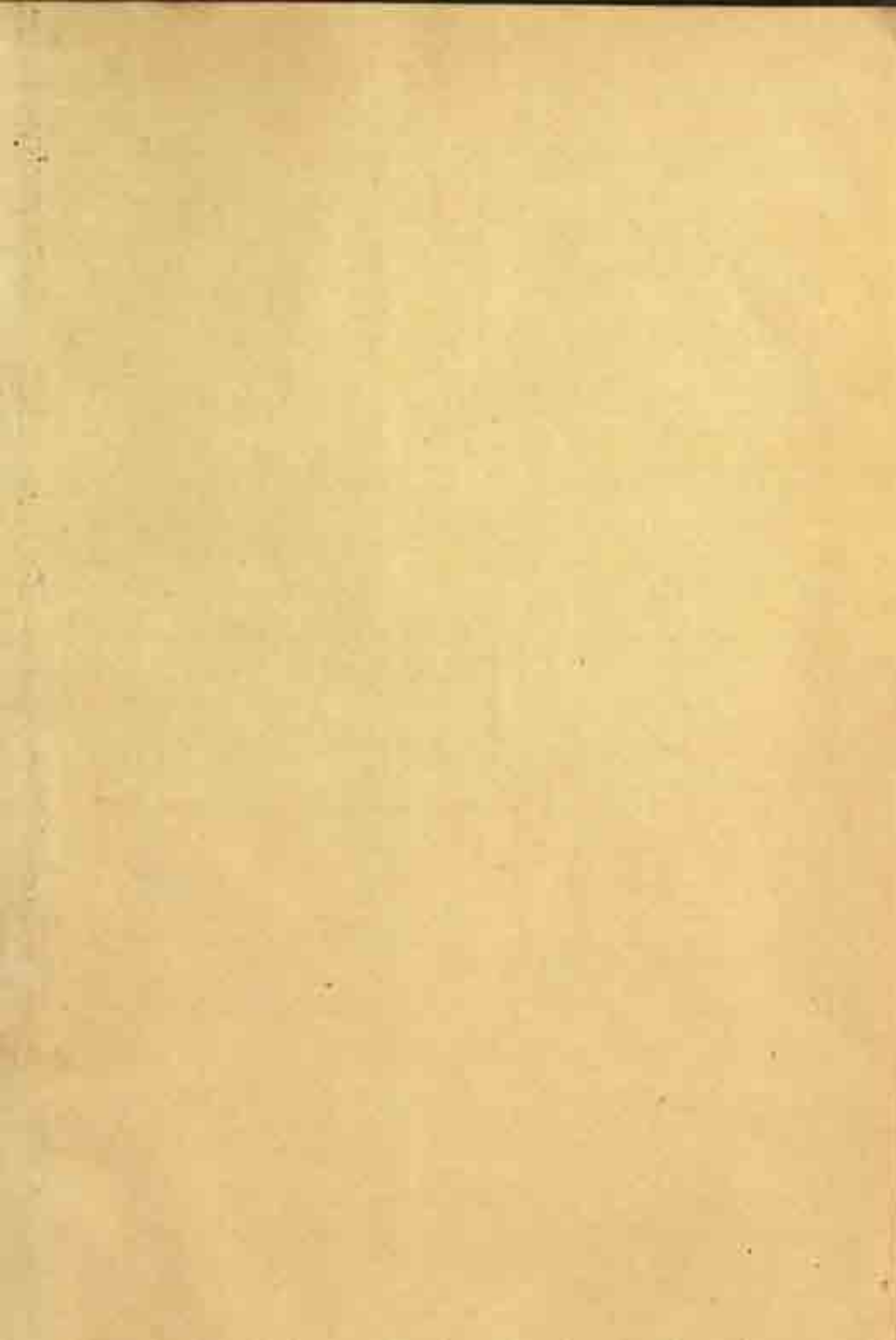
RAGA DEEPAK
Bundi School.

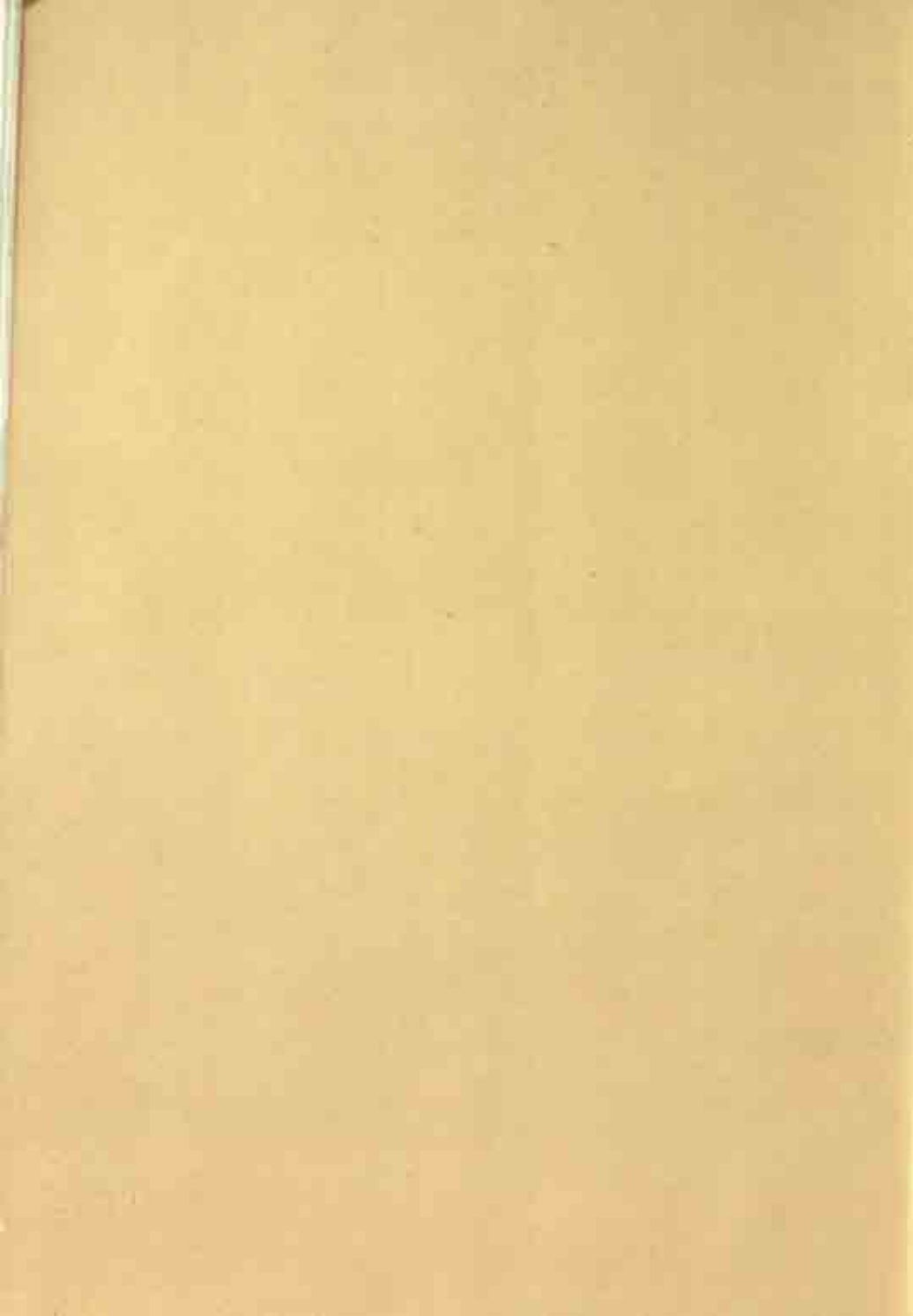


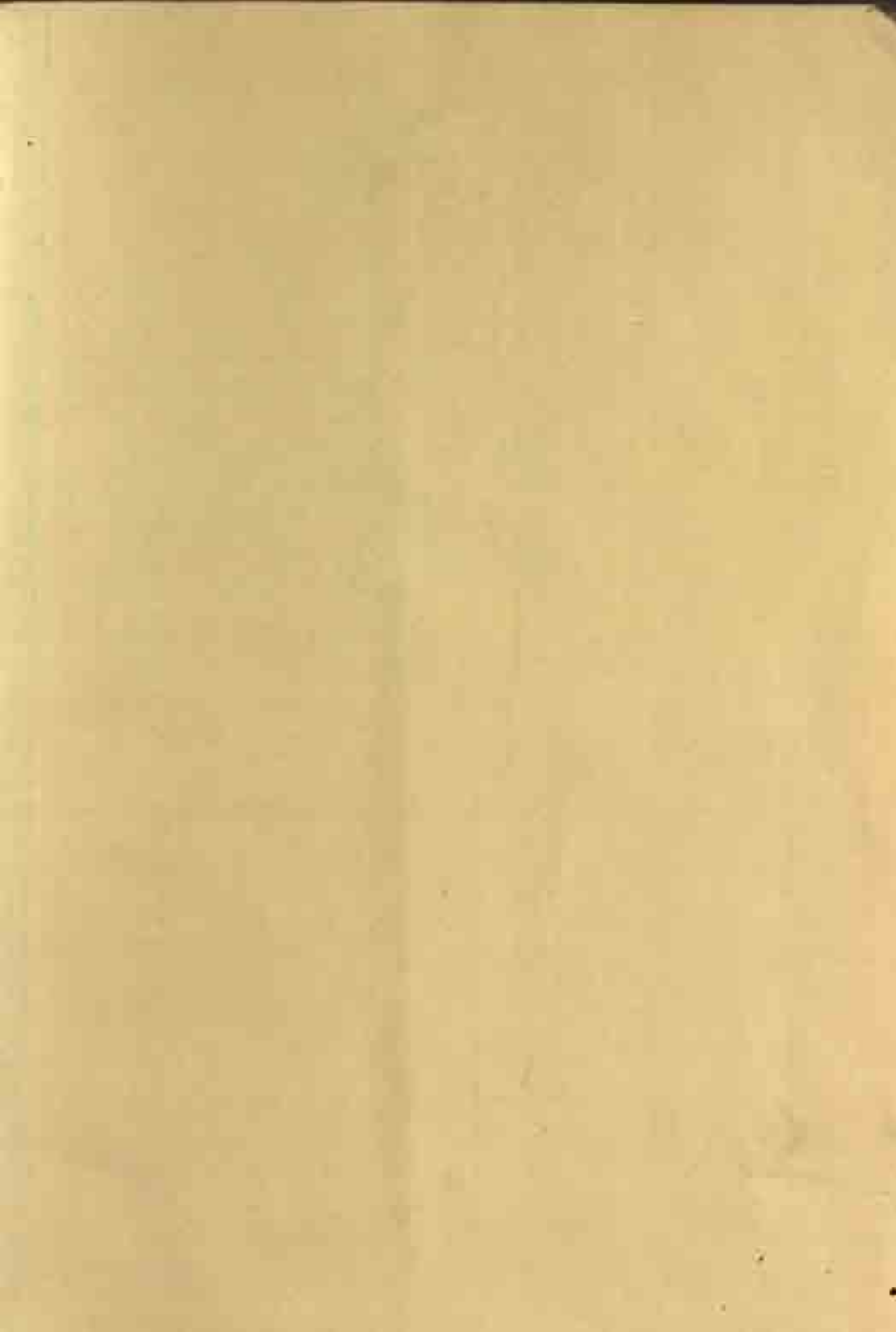


BĀRĀMĀSĀ (Chaitra)
Bikaner School.









22-
4/3/75

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