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PREFACE.

It was suggested by the Archaeological Department that the occasion of the Coronation Durbar of December 1910 would be a unique opportunity for the gathering together on loan of many articles to which the general public had not hitherto had access. All the exhibits, it was thought, should have some intimate connection with the history of Delhi, its rulers, or its famous characters.

Nearly 1,000 exhibits were sent on loan from all parts of India, Mr. J. P. Thompson, I.C.S., being responsible for the collection of many from Delhi, while the Honorary Secretary took advantage of a visit to Rajputana to collect many objects from native states. Two hundred and fifty exhibits were lent by the Delhi Museum of Archaeology, while the Lahore Museum, the local Government of the Punjab and many private owners also contributed to the collection. The names of the lenders of each exhibit have been given hereafter, wherever possible. On the representation of the Director General of Archaeology, R4,000 were granted by the Government of India for the expenses of the Exhibition, and a local committee of the following gentlemen were selected:—

PRESIDENT:
Lieutenant-Colonel C. M. Dallas, I.A., Commissioner of Delhi.

MEMBERS:
C. A. Barron, Esquire, I.C.S., Deputy Commissioner of Delhi.
J. P. Thompson, Esquire, I.C.S.
J. Ph. Vogel, Esquire, Ph.D., Officiating Director-General of Archaeology in India.
A. Latifi, Esquire, I.C.S.
Hert Imre Schwäger.

ELJI NARAYAN, Esquire, Barrister-at-Law.
MIR NASIR ALI, Khan Bahadur.
M. GHULAM MUHAMMAD HASAN KHAN, Khan Bahadur.
HAZIR-U-MULK HAKIM MUHAMMAD AZAM KHAN.
SHIFA-U-MULK HAKIM MUHAMMAD RAZI-UD-DIN AHMAD KHAN.
KHWAJAH MAHMUD HUSAIN, Munsif.

MAHAMADOPADHYAYA P. BANKE RAI.

HONORARY SECRETARY:
GORDON SANDERSON, Esquire, Superintendent, Muhammadan and British Monuments, Northern Circle, and Hon. Curator, Delhi Museum of Archaeology.

At the suggestion of Sir Louis Dane, His Honour the Lieutenant-Governor of the Punjab, who throughout took an active interest in the Exhibition, the Muntáz Mahal in the Delhi Fort (see Plate X a) was chosen to house the Exhibition. R19,913 were spent on the conservation of the building 1 (it had been used till then as a Sergeants' Mess), and R2,000 were spent on cases and cabinets for the exhibits.

1 See Annual Progress Report, 1911-1912, of Superintendent, Muhammadan and British Monuments, Northern Circle, p. 25.
Two thousand one hundred and ninety-six people visited the Museum, proceeds from entrance fees, etc., amounting to Rs1,448-2, while Rs371 were realised from the sale of catalogues. The actual expenses were not so much as anticipated, and only amounted to Rs3,337-1-10. Their Imperial Majesties the King and Queen visited the Exhibition with their suite on the afternoon of the Royal Garden Party of December 12th, 1911, and examined the collection, being received by Sir Louis Dane, the Lieutenant-Governor of the Punjab.

The Museum closed at the end of March 1912, and, it being considered that some more permanent record of the collection, many of the articles of which might never again be seen by the public, was necessary, this volume has consequently been prepared.

A catalogue of the Exhibition was prepared by Mr. J. P. Thompson, I.C.S., who was placed on special duty in this connection by the Punjab Government, and the notes accompanying the Plates hereafter are taken therefrom. The numbers, given with each exhibit, are those of the Exhibition catalogue, a few unsold copies of which may still be obtained from the Honorary Secretary.

Especial thanks are due to Khan Bahadur Mir Nasir Ali Khan, and Khwaja Mahmud Husain of Delhi for their assistance in cataloguing the exhibits, while Maulvi Shuaib of the Archaeological Department has been responsible for the transcription of the farmans and the inscriptions on the arms and pictures.

The preparation and arrangement of the volume, with the notes on the colouring of the pictures, are the work of Mr. Gordon Sanderson, the Honorary Secretary, assisted by Maulvi Zafar Hasan of the Archaeological Department.
SECTION I.—ARMS AND ARMOUR.


PLATE I.

(a)

A. 1. Collection of 15 SABRES. (The word 'sabre' is here used throughout for all curved, cutting swords.)

Names of the various parts of the sword are:—Tehshah, blade, nábah, furrows on blade, qabzah, hilt, juncavela (?), surnāl, or mehdī, and taknāl, metal mountings of scabbard, kamarth (the belt?), 1 bandīlar(?)

The quality, or temper of a blade, was its ʿab, (water), the term for the "watering" of a blade being jauhar. 2

Another name for the belt was kamarth. 3 The words used to denote swords in general were tāhēr (Hindi), tegh, shamshar (Persian), and occasionally saif (Arabie).

The word shamshar, "when used with a more specific meaning, was applied to the curved weapon familiar to us as the oriental sword, or, as it is frequently called, the scimitar. It is purely a cutting weapon, as its shape and the small size of its grip sufficiently demonstrate." 4 Flexibility was not required, and the steel used was harder and took a finer cutting edge than that used in the west. It was also proportionately more brittle. The word "scimitar" is probably a corruption of shamshar.

Lent by the Delhi Museum of Archaeology.

(b)

A. 2. COAT OF MAIL (Zirīḥ).
The cuirass, etc. (Chahār āṭhah) were sometimes worn over this zirīḥ.
Lent by Mr. Imre Schwaiger, of Delhi.

A. 3. STRAIGHT SWORD (kāhāla), with spiked pommel.
These swords, as will be seen from the old pictures, e.g. C. 153, Plate XXXVIII b and C. 255a, Plate LVIV d, were not worn with a sword-belt like the sabre, but were carried in the hand in a sheath. (See also note on A. 45, Plate IIIId.)
Lent by the Heir-Apparent of Bhopal.

A. 4. STRAIGHT SWORD widening towards the point.
Lent by the Delhi Museum of Archaeology.

A. 5. DAGGER (Kātir or jaukhār).
Blade chiselled in low relief, with representation of fighting elephants. The blades of these daggers were generally straight, but their most striking characteristic is the 'H' shaped hilt.
Lent by Mr. Imre Schwaiger, of Delhi.

A. 6 and 7. SWORD-STICKS. Gaptā (concealed) is the term applied to sword-sticks.
Lent by the Delhi Museum of Archaeology.

A. 8. SHIELD (Dhāl or Sipar), of steel with recurved edges, gilt bosses with cut steel borders, and inner edge of raised border decorated with trefoil design, cut in the steel. "A shield

1 Mr. Irvine on page 75, 'A. J. M.,' says that this is described in Qumrane Isaiah, Ap. XXVIII, as a belt worn by women consisting of square metal tablets hinged together. He finds it named in native authors as part of men’s equipment.


was inseparable from the sword as part of the horseman’s equipment. It was carried on the left arm, or when out of use, slung over the shoulder. They were of steel or hide, generally from 17 to 24 inches in diameter.”

(c)

A. 13, 14. BOWS (Kauḍā). The first two are of the lacquered wood, and bear the motto, “May the result be fortunate,” i.e., “May the arrow find its mark.” They have still their old strings (zīb or chillah), of gut, whipped round with strands of silk. The bow was the favourite weapon of the Moghul horsemen. Lent by the Lahore Museum.

A. 17 is a bow unstrung. It was used by the grandfather of the present Nawab of Pataudi, during the Mutiny on the side of the British, and together with the fourteen arrows (tīr), below, were lent by Nawab Muhammad Ali Khan of Pataudi. Mr. Irvine quotes another instance of the use of the bow during the mutiny.

A. 28. COAT OF MAIL (cōrīk), with decorated leather collar. Lent by Mr. Inare Schwaiger of Delhi.

A. 29. PEAR-SHAPED HELMET (tōp, khūl or dabalghu), with arrow-head spike, porte-sigarettes, and sliding nose guard, decorated with gold inlay. Lent by the Gwalior Museum.

A. 30. AFGHAN KNIFE (Kārd). Lent by the Lahore Museum.

(d)

A. 35 and 36. CAVALRY PISTOLS of English manufacture, dated 1808 and 1820 respectively. These weapons were known as Sher-bachak (tiger-cub), and seem to have been introduced into India by Nadir Shah or Ahmad Shah Durrani, about the middle of the 18th century. One has a flint lock. The lock of the other one must have been converted, as percussion locks were unknown in 1808. Lent by H. H. the Maharajah Scindia of Gwalior.

A. 38. DAGGER. The jumāblīyā or Arab dagger, largely worn by the Arab soldiers who served in the Deccan. Lent by Mr. Inare Schwaiger of Delhi.

A. 39. STRAIGHT SWORD (Khānda), with spiked pommel. Lent by Delhi Museum of Archaeology.

A. 41. SMALL SHIELD of leather with four metal bosses.

A. 42. STRAIGHT SWORD (Khānda). This specimen has no spike on the pommel. The blade broadens towards the point, and is strengthened at the back. Lent by the Delhi Museum of Archaeology.

A. 43. DAGGER-STICK (Gupt-kārd).

A. 44. QUIVER (torkhud), ARROWS (tīr) and ARMGUARD (gudhā), worn on the left arm to protect it from being bruised by the string. A quiver like this was worn attached to a waist-belt. This specimen is of scarlet cloth embroidered with gold thread. (See C. 162, Plate XLVIII.)

PLATE II.

(a)

A. 9, 10, 11, 12. DAGGERS. (Kisār or jamālī)
Lent by the Delhi Museum of Archaeology.

A. 13. SABRE, with hilt and blade inlaid with gold; hilt with circular pommel, cross-guard and knuckle-guard.

There is the following inscription on the blade:

“Allah”

“The work of Asad ‘Ali”

Lent by the Lahore Museum.

A. 21. SABRE, gold pistol-shaped hilt, with cross-guard.

On the blade is faintly legible a prayer to ‘Ali.

Lent by the Heir Apparent of Bhopal.

A. 22. STRAIGHT SWORD (Khanda), with hilt inlaid with gold.

Spiked pommel and knuckle-guard. (See note on A. 45, Plate III.d.)

A. 21 and 22 lent by the Delhi Museum of Archaeology.

A. 23. The same.

Lent by the Delhi Museum of Archaeology.

A. 24. GOLDEN SCABBARD of A. 21, with floral design in relief.

A. 25. SABRE, with broad blade, heavy hilt, with circular pommel and cross-guard, inlaid with gold. These broad-bladed sabres are known as teghah; the back of the blade bears the following inscription in poor nasta’liq:

يَا تَغْهَ يَدُوْرُ لاَ يَغَيْرُ اللَّهِ الْحَبِّ السَّمِيْنَ ۛ اللَّهُ الْقَدِيمُ الْأَكْبَرُ

“This scimitar, which is gifted to the lines, belonged to Ashja-i-jung, Shaikh Habibullah, the armour clad.”

Lent by Nawab Muhammad Ali Khan of Patanji, and used by his grandfather on the side of the British during the Mutiny.

A. 26. SABRE, inlaid silver hilt, with cross-guard, circular pommel and knuckle-guard; the blade narrows in the middle, and broadens again towards the point.

On the right side of the blade is the following inscription from the Koran:

ۚۚ مَا أَنتَ إِلَّا نَزْلًا مِّنَ اللَّهِ ۚ حَسَبُنا إِلَّا نَزْلًا مَّعَهُ ۚ ۚ

“What God wills! There is no power nor strength except in God, the high, the great. God is all-sufficient and a good Protector.”

On the left side—“O supplier of means!”

Lent by the Heir Apparent of Bhopal.

A. 27. SABRE with gold inlaid hilt, with cross-guard, circular pommel and knuckle-guard.

Made by Asad-ullah of Isfahān.

Lent by Nawab Ibrahim Ali Khan of Kurseepah.

A. 62—67. SPEARS, see note on A. 57—61, Plate III.d.

1 Mansur Zafar Hasan considers this has been possibly misread for “Asad-ullah.”
2 The portion of the inscription, shown in brackets, is hidden under the hilt.
PLATE III.

(a)

A. 19. SABRE, inlaid with gold.

On the top of the hilt is carved the ‘Bismillah’ (‘in the name of God, the merciful, the compassionate’). On the hilt and the blade are the following texts from the Koran:

On the top of the hilt—

بسم الله الرحمن الرحيم

فِي حَدِيثِ الْكُفَرِ يُصِيبُ اللهُ عُمَّالَ

alles ۴۷۳۴

Translation:

"In the name of God, the merciful, the compassionate. The Army of God, Muhammad (and) ‘Ali. Allah, Muhammad, Ali (and) Umar. Allah, Allah, Allah, Allah."

Below the top—

بسم الله الرحمن الرحيم

فِي حَدِيثِ الْكُفَرِ يُصِيبُ اللهُ عُمَّالَ

alles ۴۷۳۴

"In the name of God, the merciful, the compassionate. Verily we opened for you a sure victory.

On the hilt—

بسم الله الرحمن الرحيم

فِي حَدِيثِ الْكُفَرِ يُصِيبُ اللهُ عُمَّالَ

alles ۴۷۳۴

"In the name of God, the merciful, the compassionate.

Help from God [and] coming victory.

"In the name of God, the merciful, the compassionate. Round it [people come] from every quarter.

On the right side of the hilt—

۱۰۰۰

"Allah ۱۸۵۵ A. H." (1645 A. D.)

On the right and left sides of the blade—

بسم الله الرحمن الرحيم

فِي حَدِيثِ الْكُفَرِ يُصِيبُ اللهُ عُمَّالَ

alles ۴۷۳۴

"In the name of God, the merciful, the compassionate. What is the desert of the unbeliever?"

1 This is the first verse of Sura 48 of the Qur'an. See Sale's translation of the Koran, p. 577.

2 It is really the second hemistich of the following Arabic verse by Shatkh Sadi in praise of the door of his King:

"Hail to the door! which is like unto the ancient house." (Mosque of Mecca, in attracting the attention of the people.)

"Round it [people assemble] from every quarter."
These are the first thirteen verses of the Sūrah 2 of the Qurān. For rendering see p. 2 of Sale’s translation.

Lent by the Edward Museum, Bhopal.

A. 181. SABRE with silver hilt, decorated and strengthened blades, and green leather scabbard.

It bears the following Persian inscriptions in aastālig character:—

On the right side of the blade—

مُعَزَّ الْبَلَاء مُعَزُّ مُحَمَّد خَلِيْلُ الْبَلَاء تَفَحَّقَ جَنَّٰكَ

"Mu’izzu-d-daulah Mu’izz Muhammad Khān Bahādur Fath Jung 3513."!

On the left side of the blade—

تَفَحَّقَ جَنَّٰكَ مُحَمَّد بْنِ خَلِيْلُ بْنِ رَأْفَتُ بْنِ حَمَدَتْ كْتَزُّ لِثْرَةَ الْلَّهُ أَرْضَنَا

"Given by Miya Khattib Ahmad, the son of our spiritual leader, the late Miya Rauf Ahmad, who brought it from Mecca.”

Lent by the Edward Museum, Bhopal.

A. 161. SABRE with modern gold inlaid hilt.

The blade bears the following inscription:—

شَاهِدُ الْعَهْدِ عَلَى اَنْيَاءٍ مُحَمَّد

عمل حاجي البكر شرطي سنة

"The Emperor of prophets is Muhammad.

"The work of Hajj Akbar of Shiraz. "The year 8.""

A. 162. SABRE with silver hilt, long and slightly curved.

The maker’s name appears to be Asad-ullah of Isfahan.

A. 163. SABRE with gold-inlaid hilt.

Bears the following inscription on the right side of the blade:—

شاَهِدُ عِبْدِ

بَنَاتِ رَأْفَتُ

"Shah ‘Abbās, the slave of the sanctity (of ‘Ali)."

A. 164. SABRE with gold-inlaid hilt.


A. 173. Straight sword with gold inlaid hilt and leather silver-mounted scabbard. The sword is of an unusual pattern, broad and short.

Lent by Captain Lyon, 42nd Deoli Regiment.

1 These figures perhaps refer to the number of this weapon in the armour of the above-named.
2 Probably refers to the year of accession of some king.
A. 31, 32. BLACK VELVET HELMET AND QUILTED COAT, decorated and strengthened with brass nails.

The quilted coat was known as chillu, and when decorated in this way as chillu hasar mekha, i.e., 'the chillu with a thousand nails.' It was worn over the armour, or alone. The helmet (topp) bears the prayer to Ali which so frequently appears on arms and armour.

Lent by H. H. the Maharajah of Alwar.

(d)

A. 45. STRAIGHT SWORD (Khanda), with gold inlay. The khanda was the national sword of Orissa, and on the other side of India, was known by the name of Pariangi, which seems to indicate that it was introduced there by the Portuguese. The blade was sometimes strengthened, as in this and other examples. It was a favourite weapon of accomplished swordsmen of cavalry and often carried by men of rank.

A. 46-47. FERRARA BLADES of bright flexible steel. No. 46 bears the legend, "Andrea Ferrara," and No. 47, "Ferrara." The name of Ferrara is peculiarly associated with Scottish blades, and appears to have originally belonged to a Venetian maker, or family of makers, towards the end of the 16th century. The hilts, too, are European, that of No. 46 being the regular Scotch basket type. Lent by the Heir-Apparent of Bhopal.

A. 48. SABRE, with silver hilt (A. 49) of European make. Velvet scabbard with silver mounts. Lent by the Heir-Apparent of Bhopal.

A. 50. STRAIGHT BLADE, with strengthened back and base. Lent by the Heir-Apparent of Bhopal.

A. 51. STRAIGHT SWORD (Khanda) with spiked pommel, and velvet scabbard (A. 52).


On the right side of the blade is inscribed—

"O supplier of needs."
"The work of Asad-ullah."

A. 55. TWO EDGED STRAIGHT SWORD (Khanda), with silver-inlaid hilt. Lent by the Heir-Apparent of Bhopal.

A. 56. DAGGER (Kalir or jamahar), with gold-inlaid hilt and velvet sheath with gold-inlaid mounts.

Lent by the Lahore Museum.

A. 57—61. SPEARS.

There are numerous local names for the lance, among the best known being nezak, bhala and barekhal. All the lances in this group as well as those in Plate II, have wooden or bamboo shafts, but steel shafts were common, especially among the Marathas. The cavalry

1 Indian and Oriental Armour by Lord Egerton of Tatton, p. 117.
lance, as some of the pictures show, was not held in rest, but lifted above the head at arm's length. Nos. 58—61 (Plate IIIa), 63, 64, 67, 68, 71, 72 and 76 (Plate IIIb) all have heads of a similar type, long, narrow, 3 or 4 sided and barbed. No. 73 (Plate IIIb) has no bars. The remainder have all broad heads. Nos. 65 and 74 have a cross bar of steel, below the base of the blade. In No. 57 the base angles of the blade end in scrolls.

The following is taken from Mr. Irvine's note on spears:—

"The usual generic term used for spears of all kinds was the Arabic word śindū, the head or point being called ruma'in...and the butt was the ēnma'in. The nezāh, or lance, was so prominent a part of the Marāṭha equipment, that one writer Mhd. Qasim, Anrangabādī (Aḥwāl-ul-Khawāqin, fols. 201a and elsewhere), instead of the usual "accursed enemy" (ghāˈm-i-kāˈtim) calls them neṣāh-bāzin, "lance wielders." He thus describes, fol. 205b, their mode of using the lance: "They so use it that no cavalry can cope with them. Some 20,000 to 30,000 lances are held up against their enemy, so close together as not to leave a span between their heads. If horsemen try to ride them down, the points of the spears are levelled at the assailants and they are unhorsed. While the cavalry are charging them, they strike their lances against each other, and the noise so frightens the horses, that they turn round and bolt."1

1 A. I. M., p. 82.
PLATE IV.

(a)

A. 78. SABRE, and leather scabbard (A. 79), with chased silver mounts.
On the right side of the blade is inscribed—

عباس بن محمد، رايت

"Abbas, the slave of (the King of) Sainthood." Abbas was king of Persia (1588—1629 A. D.), and 'the King of Sainthood' is 'Ali, the son-in-law of the Prophet. This legend is often found on the blades of the famous sword-maker, Asad-ullah of Isfahan, who flourished during his reign.
Lent by Mirza Ahmad Siid Khan of Delhi.

A. 80. STRAIGHT SWORD (Khanda), with spiked pommel, decorated with gold inlay, blade much strengthened, broadening towards a triangular point.
Also see A. 22, 30, 42, 46, 51.
Lent by the Heir-Apparent of Bhopal.

A. 81. SABRE, with velvet scabbard (A. 82). Pistol-handled cross hilt decorated with bone. Said to have been taken in the first Afghan war, and to have been worn at the battle of Buddhowal (1846).
Lent by Pandit Amar Nath of Delhi.

A. 83. SHIELD (Dhal), of steel, decorated with floral designs in bas-relief.

A. 84. SABRE, with gold-inlaid hilt, and velvet scabbard (A. 85).
A. 88, 84 lent by the Lahore Museum.

A. 86. STRAIGHT SWORD (Khanda), with leaf-shaped blade and spiked pommel.
Lent by the Heir-Apparent of Bhopal.

A. 87. SABRE, with hilt inlaid with silver and gold, and velvet scabbard with gold mount (A. 88).
Lent by L. Ramji Dass of Delhi.

(b)

A. 106. Dagger (Katar or jambhur).
This example has a bas-relief on the blade, representing a man riding an elephant and attacked by a tiger.
(See also A. 106 below.)
Lent by the Gwalior Museum.

A. 107. STRAIGHT SWORD (Khanda), with spiked pommel, inlaid with gold; strengthened blade widening towards the point: scabbard of velvet with pierced silver mount (A. 108).
(See note on A. 45, Plate IIId.)

A. 109. SABRE, with silver-inlaid hilt and velvet scabbard (A. 110).

A. 111-112. The same.

A 107—112. Lent by the Heir-Apparent of Bhopal.
A. 113. SHIELD (Dīhl), of steel, decorated with hunting scenes in bas-relief.  
Lent by the Lahore Museum.

A. 114. SABRE, with gold-plated hilt and spiked pommel.  
This sword, which is only slightly curved, has the hilt usually fitted to straight blades.  
Leather scabbard (A. 115).  
Lent by the Heir-Apparent of Bhopal.

A. 116. DAGGER (Kalār or jandhar).  
Lent by the Lahore Museum.

A. 106. A. 116, 80. See p. 10 and above.  
Lent by the Lahore Museum.
**Plate V.**

(a)

COAT AND CAP OF CHAIN MAIL, worn by Rajah Sarup Singh of Jind, when he led his troops in person in the Mutiny of 1857. He was the only ruling chief of India who was present at the siege of Delhi, and his men scaled the walls side by side with the British troops.

Note.—This exhibit arrived too late for entering in the Exhibition catalogue, so consequently has no number.

(b)

A. 150. WAR MACES, of steel, covered with decoration in bas-relief. Those with curved heads, of which there are five, are known as *gudias*, while the seven straight ones are called *balamis*.

Lent by H. H. the Maharajah of Bikaner.

A. 150a. TWO PANCHAIS.

Held in the left hand by swordsmen, and used as a shield. Made of wood. It seems probable that they were only used in sword play.

Lent by H. H. the Maharana of Jodhpur.

(c)

A. 105 d to g. THE SADDLE, BRIDLE, MARTINGALE AND CRUPPER of the Rajput hero, Maharana Partab Singh of Udaipur (1572—1597 A.D.). The leather straps are decorated and strengthened with bosses and plates of gilded filagree ironwork, and the high fronted saddle is protected with pierced and gilded metal plates, with a dragon design, adorned with a few turquoises. Underneath the saddle are four metal plates in the same style. The dragons are repeated in the stirrup irons. The bit is a plain snaffle.

The helmet, coat of mail, *and* spear of Partab Singh, were also lent by his descendant, H. H. the present Maharana. Partab Singh lived in the time of Akbar. He met with a severe defeat at the hands of Man Singh of Amber, who was commanding the imperial troops, in 1576, and had made up his mind to abandon his kingdom and found a new one on the banks of the Indus. The generosity and patriotism of his minister, Bhim Sah, however, supplied him with the necessary funds at the critical moment, and he returned and renewed the struggle with such success that after a few years he had recovered almost the whole of his kingdom.

A. 105 d to g lent by H. H. the Maharana of Udaipur.

(d)

A. 111, 112, 146, 117. SPEAR HEADS, of steel, with decoration in bas-relief.

Lent by H. H. the Maharajah of Bikaner.
(a). Coat and cap of chain mail worn during the mutiny by Raja Sarup Singh of Jhind.

(b). A 150. 150n.

(c). A 105. 105.

(d). 141, 142, 146, 147.
PLATE VI.

(a)
A. 151. EMBROIDERED QUILTED COAT (shilta, dagla) and HELMET. These are described as āstkhāri in the Bikaner list. The piece, protecting the back of the neck, is much ampler than in the other examples.
Lent by H. H. the Maharajah of Bikaner.

(b)
A. 152—157. DAGGERS (katar or jamiīkāri), No. 155 is set with rubies. The rest are enamelled. Their sheaths are of velvet or flowered cloth, with enamelled mountings.
Lent by H. H. the Rajah of Chamba.

(c)
A. 170. DAGGER, with doubly curved blade, pistol-shaped haft of agate, and sheath with pierced gold mountings. This is the khunjiār, or Turki dagger. Our word, "hanger" is derived from khanjār.1
Lent by Thakur Kesri Singh, of Jaipur.

A. 165. DAGGER (poshghuz or chhuri), with parrot-head haft and enamelled sheath.
Lent by H. H. the Rajah of Chamba.

A. 171. DAGGER (poshghuz or chhuri), with arabesque decoration in low-relief.
The blade bears the legend, "the work of Muhammad, the meanest of men."
Lent by Mr. Imre Schwaiger, of Delhi.

A. 108. DAGGER, with pistol-shaped haft of jade, inlaid with silver. It is said that Ghulam Kadir, who blinded the Emperor Shāh Alum, was finally despatched after days of torture with this khanjār.
Lent by H. H. the Maharājah Scindūh of Gwalior.

A. 167. DAGGER (poshghuz or chhuri), with horse-head haft of jade, and sheath with gilded mountings.
Lent by H. H. the Maharajah Scindūh of Gwalior.

A. 170. DAGGER (Katār), with velvet sheath.
Lent by Nawāb Ibrahim Āli Khān of Kunjpūrah.

A. 169. DAGGER (poshghuz or chhuri). The smaller knife fits inside the larger one.
Lent by Mr. Imre Schwaiger, of Delhi.

A. 166. DAGGER (poshghuz or chhuri), sheath with enamelled mounts.
Lent by H. H. the Rajah of Chamba.

1 Yu's and Bussell: Hōton-Geon, p. 512 (1. 1830), quoted by W. Irvine. A. I. M. p. 87.
(a). A 151.

(b). A 152–57.

(c). A 170, 165, 171, 168, 167, 172, 169, 166. (Read from left to right and downwards).
PLATE VII.

(a)

A. 182. SABRE, with gold-inlaid hilt and velvet scabbard. The blade narrows in the middle.

On the right side of the blade is the following inscription in nastāḥ character:

ماشاه الله لا حول ولا قوة إلا بالله العلي العظيم حسبنا الله ونعم الرب

"What God wills! There is no power nor strength, except in God, the high, the great God is all-sufficient and a good protector."

On the left side of the blade—

"O supplier of needs!"

Lent by the Heer-Apparent of Bhoqual.

A. 180. SABRE, inlaid in gold; bone and gold-inlaid pistol-hilt and velvet scabbard with gold-inlaid mounts.

On the right side of the blade the following is inscribed, in bold nastāḥ characters:

ذللفتار الله شاء مبته

"Dhu-l-faqār" of Salāh Abīs,"

There are also two more illegible inscriptions.

On the scabbard is an invocation to Allāh.

Lent by H. H. the Mahārāj Scindhiā of Gwalīr.

A. 183. SABRE, with saw-edge, gold-inlaid blade and silver-inlaid hilt.

The right side of the blade bears the following inscriptions in gold letters (nasta'ḥiq characters):

عمل اسد الله اسفهانی

"The work of Asad-ullāh of Isfahān."

Two of the four words are wrongly spelled. اسد should be spelled with ص and اسفهانی with ص.

Lent by the Lahore Museum.

A. 184. SABRE.

The blade bears the following inscription in nastāḥ characters:

"O supplier of needs!"

"The work of Asad-ullāh." 2

A. 182a. SMALL MATCHLOCK GUN, decorated with gold inlay. It is exceptionally light, and in its day must have been considered a dainty little weapon.

It formerly belonged to Mahārāj Ranjit Singī, the "Lion of the Punjab," (1700-1839 A.D.)

Lent by H. H. the Mahārāj-Rāna of Dholpur.

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1 The name of the sword of the unbeliever. (اسم ابن ملوك, slain at Bādir, which became the property of Muhammad, and subsequently of Allāh. See Periplus English Dictionary, Steingass, p. 334. (cf. A. 100 below.)
A. 189. HEAVY STRAIGHT SWORD, hilt with cross-guard and circular pommael. This sword bears an inscription showing that it once belonged to Maharajah Bakht Singh of Jodhpur.

A. 190. HEAVY SWORD WITH LEAF SHAPED BLADE.
This sword once belonged to Maharajah Ajit Singh of Jodhpur, who reigned from 1678-1724 A.D., and was murdered by his sons Abhai Singh and Bakht Singh. The former succeeded him, and when he died in 1750 A.D., his son Ram Singh was ousted by Bakht Singh, who was himself murdered, in turn, by means of a poisoned robe given to him by his aunt.

This sword, like A. 189, is probably a "sword of state" (dhūjp). (Also see Plate XL.)

A. 192. PISTOL DAGGER, gilt; sheath, with perforated gold mountings. There is a percussion pistol on either side of the katar. (Cf. A. 191. Plate VIII.)

A. 189, 190, 192 lent by H. H. the Maharajah of Jodhpur.

A. 130. DAGGER CRUTCH (Gupta-ṣaṅgī), inlaid with silver. These were used for leaning on, when in a sitting posture. Lent by Mr. Imre Schwaiger, of Delhi.

A. 131. EIGHT-BLADED MACE (Gurz) (Cf. Plate Xc). The shaft is of steel and the head of brass. Lent by Mr. Imre Schwaiger, of Delhi.

A. 132. BATTLE AXE. Another form of the ṣāṅghol (Cf. Plate Xc). Lent by the Lahore Museum.

A. 133. BATTLE AXE (Tusar) (Cf. Plate Xc). Lent by the Delhi Museum of Archaeology.

A. 134. COAT OF MAIL, with breast pieces (zirih-bakhtar or baghtar). Lent by H. H, the Maharajah Scindia of Gwalior.

A. 90. SABRE, with pistol-handled hilt, with cross-guard inlaid with gold. The steel mounts of the leather scabbard (A. 91) are also inlaid with gold.

The sword bears on its right side the following inscription in naskh and nastalīq:—

لا ءٌلا ءٌلا نسب من ذل الكفار

"There is no youth (brave) save 'Ali and no sword save Dhu-l-faqar." (See footnote 1 on previous page.) On the left side—

شمس شیر خاص کمر سال ۱۱۴۰
تاش شاه فراني

"The chief sword girded to the loins of Nādir Shah Durrānī. The year 1160." (1747 A.D.)

Lent by H. H. the Maharajah of Alwar.

1 This inscription is probably a forgery. The famous Nādir Shah was not a Durrānī.
A. 92. **SHORT SABRE**, with gold-inlaid hilt, and embroidered velvet scabbard (A. 93).

A. 94. **STRAIGHT SWORD**, with inlaid silver hilt.

A. 95. **SABRE**, and embroidered velvet scabbard (A. 96). On the blade is a bas-relief of animals fighting.

A. 93 to A. 95. Lent by the Heir-Apparent of Bhopal.

A. 97. **SABRE**; pistol-handled hilt, with cross-guard inlaid with gold, and leather scabbard with steel mounts inlaid with gold (A. 98). On the blade (right side) is inlaid—

\[
\begin{align*}
\text{يا} & \text{ تأقييِ} \\
\text{الفجر} & \text{ فانشأ غاصب} \\
\end{align*}
\]

"O supplier of needs;"

"Nadir Shah, the champion of faith."
PLATE VIII.

(a)

A. 158, 159, 160. DAGGERS, with enamelled hafts.
Lent by H. H. the Rajah of Chamba.

A. 160 a. DAGGER with carved jade haft, set with rubies, and sheath of silver, with floral design in relief.
Lent by Mr. Imro Schwaiger, of Delhi.

(b)

A. 173. SABRE, gold inlaid, with cross-guard and circular pommel hilt. The inscription on the back of the blade—

لا اله الا الله محمد رسول الله

states the sword was made in 1046 H. (1636-7 A.D.), for Shah Jahan, "Emperor of Ocean and land." There is also the Kalimah, or Muhammadan confession of faith, "there is no God except Allah, and Muhammad is the prophet of God." The hilt seems to be modern.
Lent by H. H. the Maharajah of Alwar.

A. 174. SABRE, with silver-inlaid hilt, with cross-guard, circular pommel, and knuckle-guard. The inscription on the back of the blade, inlaid in gold—

حب الحكيم ظل الله حضرت جهانگیر با داشته نوزاد شد
صلل الله ثلث

states that the sword was made by order of Jahangir (1605—1627 A. D.), but there is also a punch mark of Shah Jahan (1627—1658 A. D.), on the blade.
Lent by Mirza Aliam Akhtar (of the ex-royal family of Delhi), of Benares.

A. 178. SHORT SABRE (Zafar-takyah), with gold-inlaid hilt with cross-guard, crutch-pommel, and old leather sheath. Lower half of blade wider than upper.
The Zafar-takyah used to be placed close to the Emperor, on his masnad or divan, and the handle was shaped so that the arm might rest on it.
The following inscription is inlaid, in gold nastaliq letters, on the back of the blade:

[...] ظفر کبیر که با فتح رهبت است [...] شرف از نزدیک زمبد است [...] [This] Zafar-takyah which has with it victory and awe ...... honour from the arm of Aurangzeb.
Lent by M. Yunus Beg, of Delhi.

A. 177. SABRE, with gold-inlaid hilt and stamped leather sheath. This is another sword bearing the name of Assad-ullah of Isfahan. On the back of the blade is inlaid in gold (nastaliq characters), شاه جام کور 1111 با داشته، from which it appears that the sword came into possession of Aurangzeb in 1688-9 A.D.
Lent by H. H. the Maharajah of Alwar.
A. 176. SMALL SABRE, with gold-inlaid hilt and velvet sheath. The punch mark on the blade gives the name Šālih and the date 1020 H. (1612 A. D.); on the back of the blade is a dagged inscription inlaid in gold letters (mubasting character)—

"This sword of the Prince named Dām Shīkoh,"

"Will slay a thousand enemies at one blow."

The final 'k' of the name is omitted, and the number of the sword, which is inlaid in Hindi, appears to be by the same hand. The sword also bears the name of Asad-nīlāh, the famous Isfahān sword maker.

Dām Shīkoh was about five when this sword was made.
Lent by H. H. the Māharajah of Alwar.

A. 179. SABRE, with gold-inlaid and guarded hilt, globular fluted pommel, and velvet scabbard.

The punch mark reads "Ālamgir Shāhi 1071," which corresponds to 1661 A. D.

On the back of the blade are two lines of poetry in Persian, and two in Urdu in praise of the sword, as follows:—

**Persian.**

سر تاغ را دزدی کریست آریم. دوست همان سپرخست آریم.

"When we hold the handle of this sword,"

"We bring defeat to the ranks of the enemy."

"Elephants have been cut in twain with my sword."

"As the foot of the Nile was divided by the staff of Moses."

**Urdu.**

پر درم بھی هر جگہ تیر نہ کئے. تو وہ سب سے بہت ملک.

"When this sword is drawn at the time of war,"

"Rustum (the hero of Persia) will express surprise."

"If even the lightning were to see its gleam,"

"It would blink its eye involuntarily."

Sarkār-i-Nawwâb Mansūr Ali Khān Bahādur. 1177. The best known Mansūr Ali Khān was Safdar Jang, but he died in 1167 H. (1754 A. D.).
Lent by H. H. the Māharaj Seindhī of Gwalior.

(c)

A. 196a. BROAD-BLADED SABRE (tugah), very heavy, with velvet scabbard, silver-mounted. This was probably a "state sword." It is described as "Mansūr Shāhī.
Lent by H. H. the Māharaj Rana of Dholpur.

A. 191. PISTOL-SWORD, with gilt hilt and scabbard of blue velvet, decorated with pierced gold mountings.
The pistol has a percussion lock, and the weapon cannot be earlier than 1825 A. D. (Cf. A. 182. Plate VII 6). Lent by H. H. the Mahānajah of Jodhpur.

(d)

A. 185. SABRE: pistol-hilt with cross-guard; bears the following inscription in nasta’liq characters on the blade:—

شاه عباس بنه ولايت
عمل اسد الله

"Shāh Abbās, the slave of the sanctity (of Ali)."
"The work of Asad-ullāh."
Lent by M. Yunus Beg, of Delhi.

A. 186. SABRE: pistol-hilt; bears the following inscription in nasta’liq characters:—

شاه عباس بنه ولايت
عمل اسد الله

"Shāh Abbās, the slave of the sanctity (of Ali)."
"The work of Asad-ullāh."
Lent by the Heir-Apparent of Bhopal.

A. 187. SABRE: bears the following inscription in nasta’liq characters:—

عمل اسد الله اصفهاني

"The work of Asad-ullāh of Isfahan."
Lent by the Lahore Museum.

A. 188. SABRE: bears the following inscription in nasta’liq characters:—

نصر الله وفتح فترب
عمل اسد الله اصفهاني

"Help from God, (and) coming victory."
"The work of Asad-ullāh of Isfahan."
Lent by Mirza Ahsan Akhtar, of Benares.

A. 188a. SABRE: bears the following inscription in nasta’liq characters:—

شاه عباس بنه ولايت
عمل اسد الله 1881

"Shāh Abbās, the slave of sanctity (of Ali)."
"The work of Asad-ullāh 1081 (1670—A. D.)."
This sabre was presented by the late Nisām of Hyderabād, to Dāghi, one of the most popular of modern poets (1900–1905).
Lent by Mirza Siraj-ud-dīn Khan, of Delhi.
PLATE IX.

(a)

A. 193. SHIELD OF HIDE (Dīkāl), with four pistols concealed behind the four bosses. Each trigger fires two pistols.

The pistols are of the same kind as that in A. 191 (see Plate VIII c), and the period of manufacture is probably the same.

Lent by H. H. the Maharajah of Dholpur.

(b)

MUGHAL CANNON.

Lent by the Lahore Museum.

SHELLS, found at Panipat.

Lent by Major Buck, I.A., Deputy Commissioner, Karnal.

NOTE.—These two exhibits arrived too late to be inserted in the catalogue and consequently bear no number.

(c)

A. 212 a, b, c, THREE PERSIAN HELMETS, richly decorated, with perforated and chiselled work and gold inlay; with spikes, sliding nose guards and mail hoods (ma'īfū'f). Each bears an inscription which it has not been possible to decipher.

Lent by H. H. the Maharana of Udaipur.
(c). Mughal cannon; shell found at Panipat.

(a). A 193.

(c). A 212 a, b, c.


PLATE X.

(a)

A. 217. CANNON, with carriage, captured from the mutineers at the battle of Badli ki Sarai on 8th June 1857, and presented to Rajah Sarup Singh of Jhind by the Commander-in-Chief in recognition of the assistance given by his troops during action. The building in the background is the Muntaz Mahal which contained the Exhibition.

Lent by H. H. the Rajah of Jhind.

(b)

A. 218. SHIELD (Dkul), of steel, overlaid with rich decoration in brass, representing warriors, mythological heroes, and hunting scenes.

Lent by the Lahore Museum.

(c)

ZIGHNOOL (see A. 132, Plate VII c).

Lent by H. H. the Raja of Nabha.

BATTLE AXE (Tubor) (also see A. 133, Plate VII c).

Lent by H. H. the Rajah of Nabha.

WAR MACE (Guru), with eight-bladed bead and basket hilt (also see A. 131, Plate VII c).

Lent by H. H. the Rajah of Nabha.
(a). A 217. Mughal cannon; Mumtaz in the background.

(b). A 213.

(c). Zaghnol, battle-axe and war-mace.
PLATE XI.

(a)

SWORD OF STATE (Dhap), formerly owned by Rājah Ālā Singh, the founder of Patiala State (cf. A. 196, Plate VII b).
Lent by H. H. the Maharājah of Patiala.

DAGGER (Peshqabz or ehkuri), with crystal hilt.
Lent by H. H. the Maharajah of Patiala.

SABRE, with parrot-head cross-hilt, with knuckle-guard.
Lent by Seth Sobhag Mal Mehta, of Ajmer.

JEWELLED DAGGER (Peshqabz or ehkuri).
Lent by Seth Sobhag Mal Mehta, of Ajmer.

KNIFE. The two smaller knives can be concealed in the largest one.
Lent by Seth Sobhag Mal Mehta, of Ajmer.

KNIFE (Kard or ehkuri).

(b)

WAR MACE (Gurz). The dagger to the left of the mace can be concealed in the handle.
The head of the mace bristles with flamboyant steel spikes.
"The mace usually formed part of the panoply of a Moghul warrior; at any rate, if he were of
any considerable rank."  
Lent by the Jaipur Museum.

WAR MACE (Gurz), with disappearing blades (also see A. 131, Plate VII c).
Lent by H.H.H. the Rājah of Nabhā.

WAR MACE (Gurz).
Lent by the Jaipur Museum.

Note.—These exhibits arrived too late to be inserted in the Exhibition catalogue and consequently bear no number.
(c) State sword, dagger, sabre, jewelled dagger, and two knives.
II.—STANDARDS AND INSIGNIA.

The best known of the ensigns of royalty in the east is the umbrella (chattr). It is not peculiar to India, but is found also in the sculptures of Nineveh and Egypt. It has been thought that its use as a royal emblem was originally due to a belief that it was unlucky for the sun to shine on a person. Another ensign used for a similar purpose was the afšābyr, shaped like a palm-leaf fan, and sometimes bearing the sun's face embroidered on it (šīrōj-munkhī). We also find circular sun-emblems (šīrōj-munkhī or āfšāh). This emblem of the sun's face is met with in the history of ancient Persia.

The bankubak or qanqunah was a ball of polished steel suspended from a long pole.

The panjah, or outspread hand, is sometimes said to represent the hand of Ali, which Timūr is recorded to have had carried before him, as a sacred relic, but the outspread hand was used by the Romans long before the time of Muhammad.

The ensign of the Mīrān or balance had reference to the scales of justice.

The azhdah-pair (dragon-face), like the panjah, is said to originate with Timūr, who was presented with some dragon-ids in India, but the Romans too had a dragon-standard, borrowed from the Parthians, which was "the image of a large dragon fixed upon a lance, with gaping jaws of silver, and with the rest of its body formed of coloured silk. When the wind blew down the open jaws, the body was inflated." This description of the draco or dragon-standard of the Romans is curiously like Thorn's description of the fish standard or mūkhi conferred on Lord Lake by Shah Alam in 1804, which represented "a fish with a head of gilt copper and the body and tail formed of silk, fixed to a long staff and carried on an elephant." The similarity suggests that the mūkhi was in origin merely a variation of the dragon. But the mūkhi or fish was sometimes made of brass or gilded copper throughout. Its significance is not quite clear, but it possibly represented the fish on which the world, according to the Persian mythology, rests. This world-supporting fish appears in picture C. 115, Plate XXXIX a.

The above, with the exception of the afšābyr and the mūkhi, were the peculiar emblems of the Moghul sovereigns. The afšābyr was sometimes conferred on royal princes, and the mūkhi was bestowed on distinguished servants of the crown, but even among them it was reserved, something like the English Garter, for those of high rank.

The term mūkhi-a-marātib (lit. fish and dignities) was used collectively for the emblems of royalty, but it was also used in a special sense for the fish and certain adjacents which were conferred on distinguished nobles.

Other ensigns which were conferred on subjects were the chattr-tok, and the tūman-tok, yolk-tail standards, which recall the horse-tail standards of the Turks, and standards with flags attached of different forms, known as the tālas and the jhanda.

We read also of the šeir marātib (see A. 219, Plate XII d), and there is a tiger-standard in picture C. 355, Plate L b. There does not seem to have been any standard pattern or size for the fish or tiger-standards, and the specimen of the latter in the exhibition (A. 219) is quite a different thing from that shown in the picture.

Representations of most of the above will be found in the picture of the State procession of Akbar II, now in the Delhi Museum of Archaeology, and in picture C. 186, Plate XLIX, and there are fine specimens of several in the Edward Museum at Bhopal.
PLATE XII.

(a)

A. 238. FISH STANDARD. Different in form from A. 239 and A. 231, Plate XIII. It consists of a gilt effigy of a fish at the top of a pole and has a long fish body attached, made of tinsel cloth. Below that are green, yellow and red drapings.

A. 239, 240. PAIR OF STANDARDS, with gilt balls at top of staff, and green, yellow and red drapings.

A. 238-240. Lent by H. H. the Mahārājāh of Bikaner.

(b)

A. 241. PANJAH (see C. 355, Plate L b, and C. 508, Plate XXXVIII a).

A. 238. PANJAH, with green, yellow and red drapings. The hand is here displayed against a gilded disk and it is possible that this standard is a combination of the Panjah and the Aṣṭāk. A. 241 is the more usual form of Panjah.

A. 232. STANDARD, with gilt balls at top.

A. 219. TIGER'S HEAD (ṣker marāṭīb). Probably used with a flag or some hanging drapery.

A. 233. STANDARD, with gilt ball at top.

A. 245. STANDARD, with gilt disk at top of staff, and green, yellow and red drapings. This is possibly a sun emblem.

A. 244. TRIDENT of gilded metal, with velvet sheaths for the prongs, fixed at the end of a pole.

The trident is generally met with as the emblem of the Hindu deity Śiva, but we find it as a Moghul ensign in C. 355, Plate L b. That however may be a mistake on the part of the artist who was probably a Hindu.

This collection of Māḥēt-a-Marāṭīb was lent by H. H. the Mahārājāh of Jodhpur.
A. 230-1. PAIR OF FISH STANDARDS.

The heads are of gilded metal and both carry small tinsel plumes. The bodies are of calico, stamped with gold, while attached to the poles below the heads are drapings, on which the scales and fins of the fish are represented. The description given in the note above of the Roman Dragon-standards applies almost exactly to these, and a pictorial representation of standards of this kind is to be seen in the picture representing Aurangzeb at the siege of Golconda (see C. 166, Plate XLIX).

Lent by the Edward Museum, Bhopal.
(For note on this exhibit see next page.)

STANDARDS AND INSIGNIA.

(b). A 230, 231.
III—MISCELLANEOUS EXHIBITS.

(a)

A. 373. TURBAN OF SHAH JAHAN, Moghul Emperor. The colour is pink with a combination of silver flowers and binding.

Lent by H. H. the Maharana of Udaipur.
PLATE XIV.

(a)

A. 375. TAJ or CAP OF STATE said to have been worn by one of the Kings of Oudh. Lent by L. Kanji Mal, of Delhi.

A. 376. ENAMELLED SCENT-BOX (हर-दान), set with jewels.

A. 377. SILVER FILAGREE BOX. This and the last are both said to have belonged to one of the Kings of Oudh.

A. 376-377. Lent by Mr. Imre Schwaiger, of Delhi.

(b)

A. 251. LACQUERED Nālkhī, with silver-gilt fittings (some of which seem to have been recently replaced by silver fittings) and silk cushions. The ḥāler-dār or fringed nālkhī was a special mark of distinction. This one was presented by the Emperor Alamgir II to Jayāpa Sindhia. Nālkhīs of this kind were carried empty in processions. The nālkhī-khānah in the Delhi Fort was to the north of the vaulted passage inside the Lahore Gate.

Lent by H. H. the Mahārájah Sindhirā of Gwalior.
MISCELLANEOUS EXHIBITS.

(a). A 376, 375, 377. Scent box, cap of state, and filagree box. (Read from left to right).

(b). A 251, Nālki.
PLATE XV.

(a)

A. 378. MARBLE UNGUENT DISH, from Delhi Palace.
Lent by the Delhi Museum of Archaeology.

(b)

A. 469. PORTABLE PLANISPHERIC ASTROLABE in 9 pieces.
"It was used for taking the altitude of sun, moon and stars; for calculating latitude; for
determining the points of the compass and time; for ascertaining heights of mountains, etc., and for
construction of horoscopes. The instrument was a marvel of convenience and ingenuity, and was
called 'the mathematical jewel'. Nevertheless it passed out of use, because incapable of any great
precision." *Euge. Brit.*, 11th ed., where there is a full-page plate of an astrolabe very much like
this one, but of later date.

Made by Mūhammad Bādī in 1071 H. (1660 A.D.).
Lent by Mirza Ahmad Sīād Khan, of Lohārā.

(c)

A. 253. CARVED AND GİLDED CHAIR, from Delhi Palace.
Lent by the Lahore Museum.

(d)

A. 261. EMBROIDERED SHAWL (Kha'īyat), of Kashmir workmanship, conferred as a
kha'īyat by one of the late Mughul Emperors on a Chief of Bikaner.

The kha'īatts, as they were called, were given to everyone who was presented at Court. After
presentation to the Emperor, the person honoured with the kha'īyat retired and was clad in the
vestments he had received. The kha'īatts consisted of a number of pieces which varied with the
importance of the person receiving them, and on rare occasions the Emperor as a special mark of
favour conferred articles of dress which he had worn himself.
Lent by H. H. the Maharājāh of Bikaner.
(e). A 405. Astrolabe.


(g). A 375. Marble 4-egg dish.

(h). A 253. Chair from Delhi Palace.
PLATE XVI.

A. 248, 249, 250. ELEPHANT HOUSINGS of red velvet, embroidered with gold (also see Plates XVII, XVIIIa and notes thereon).

Lent by the Edward Museum, Bhopal.
MISCELLANEOUS EXHIBITS.

A 428, 249, 250. Elephant housings.

Plate XVI.
PLATE XVII.

(a)

A. 251a. Picture of an ELEPHANT CARRIAGE. These ponderous vehicles were not uncommon. At Jodhpur a pair of discarded elephant carriages are lying in a godown below the Fort.

The elephant in the picture is adorned with a head-piece very similar to those shown in the previous illustration. An elephant carriage belonging to the Maharajah of Alwar appeared at the Review of Native retainers in Lord Curzon's Darbar of 1902.

The above picture, with another like it now placed in the Taj Museum at Agra, was bought in London by the Director-General of Archaeology.

On loan from the Delhi Museum of Archaeology.
A 251a. Picture of an Elephant carriage.
PLATE XVIII.

(a)
A. 246. ELEPHANT JHUL. These covered the royal elephants on state occasions (also see Plates XVI and XVII and notes thereon).
Lent by Mr. Imre Schwaiger, of Delhi.

(b)
A. 379. WALKING STICK, which formerly belonged to Bahadur Shāh II (1837—1857 A.D.), carved with Persian verses, the date 1257 H. (1841 A.D.) and the proverb "He who has the stick has the buffalo," or "Might is right."
Lent by L. Sheo Parshad, of Delhi.

A. 380. ANOTHER WALKING STICK, carved in the same manner, but dated 1881 A.D. This stick was carved by Mirza Suleiman Shāh, of the ex-royal family of Delhi.
It seems probable that A. 379 was also carved by him.
Lent by Mirza Ahmad Sād Khan, of Loharu.

(c)
A. 384. THALI-JOR of tin-plated copper.
The bowl and the dish on which it rests are covered with passages from the Qurān. The thali-jor was and is still used for sherbet at weddings. Dishes with texts from the Qurān engraved on them are supposed to possess therapeutic qualities, and portions administered in them are generally the first remedy resorted to in cases of children's ailments.

A. 385. DISH-COVER (sarpoth), with Persian verses inscribed on it.
A. 384-385 lent by M. Zahir-ud-din Khan of Delhi.
MISCELLANEOUS EXHIBITS.

Plate XVIII.

(a).
A 246. Elephant jhul.

(b).
A 380 (above) A 379 (below).
Walking sticks.

A 354. Thakijor.
Photograph, Mushi Dept., Thomas College, Howkoo.

(c).
A 355. Dish cover.
PLATE XIX.

(a)

A. 368. Blue and white CHINA DISH, said to have belonged to Mirza Jahangir, son of Akbar II (1806-1837 A.D.).

A. 369. Blue and white CHINA DISH, said to have belonged to Akbar II.

A. 368-369 lent by M. Muhammad Hamid of Delhi.

(b)

A. 361. OLD PERSIAN ENAMELLED TERRA COTTA in high relief. This bears the inscription Burgah-i-Salim Shah, and is said to have come from the Salim-garh Fort. Two of the figures are Tūr and Imāl, legendary Persian heroes.

Lent by Khan Bahadur Mir Nāṣīr Ali Khan, of Delhi.
MISCELLANEOUS EXHIBITS.

(a) A 368, 369. China Dishes.

(b) A 361. Enamelled Terra-cotta tile from Salingarh.

(c) A 289. Sanad from Lord Lake.

(For note on this exhibit see next page.)
IV.—FARMANS, LETTERS, ETC.

The word *farmān* (firmān) signifies a command, and is applied to patents of rank, deeds of grant and other documents which required the imperial seal.

A *farmān* was usually in the following form. It began with a dedication, such as the 'Bismillah' ("In the name of God, the merciful, the compassionate"). Below the dedication, but above the body of the document, came the *tughrā*, which took the place of the sign manual, and gave the name and titles of the king in the ornamental *naskh* character, and the Great Seal. Under the Moghuls the great seal gave the name and titles of the ruling Emperor in the middle, and in small circles round it, the names of his ancestors up to Timur. Below the *tughrā* and the seal, came the text of the document.

On the reverse, we find extracts from the State records, relating to the patent or grant, notes regarding the checking of the *farmān*, the filing of copies in the different departments concerned, etc., and the seals of officials who dealt with the case. Finally, there is the order for the affixing of the great seal, and a note of the date on which the seal was affixed.

During the palmy days of the Moghul empire, and for some time after decay had set in, these entries are generally very full, and they show the elaborate system of check and registration which was observed so long as the empire was a reality. Under the last Emperors, these business-like endorsements disappear, and the *farmān* itself, which was formerly written on plain paper, develops into a gorgeous illuminated document, whose imperial character is emphasized by the addition of the umbrella over the great seal.

**PLATE XIX.**

(e)

A. 289. *SANAD* from Lord Lake (see C. 260, LXXIVb), dated 3rd March 1803, addressed to the officials of the purganah of Karnal, informing them that 7 villages have been granted for life to Bahādur Jamāl Khān, chief of Kunjpurah, for his services in pursuit of Holkar into the Punjab in 1803.

Lord Lake's seal and signature are at the head of the document. In the seal he is described as "Commander-in-Chief of the army of the King of England and the East India Company, and the devoted servant of Shāh ʿĀlam."

Lent by Nawab Ibrāhīm Ali Khan, of Kunjpurah.

**Transcription.**

"His Excellency, the Emperor of all the earth, Shāh ʿĀlam...

Mughal seal...

Lord Lake...

(8d.) Lake"
LOAN EXHIBITION OF ANTIQUITIES.

Zar Hormozan, Bazaar, Tehran, Iran. Date: 1900, Exhibition Title: "Antiquities". The exhibition includes items from various periods, including Persian, Isfahan, and Zanjan. The collection consists of pottery, sculptures, and other artifacts.

<table>
<thead>
<tr>
<th>City</th>
<th>Period</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Isfahan</td>
<td>Persian</td>
<td>1300</td>
</tr>
<tr>
<td>Zanjan</td>
<td>Isfahan</td>
<td>1301</td>
</tr>
<tr>
<td>Tehran</td>
<td>Zanjan</td>
<td>1302</td>
</tr>
</tbody>
</table>

The exhibition aimed to showcase the rich cultural heritage of Iran, particularly in the context of the Islamic period. The items on display were selected to highlight the artistic and technological achievements of the region.

Shahriyar, Caspian Sea, 1300. The exhibition concludes with a brief mention of the importance of water management in ancient Iran, emphasizing the role of the Caspian Sea in the region's history.

The exhibition wasWell attended by scholars and enthusiasts alike, who were fascinated by the diversity and quality of the artifacts on display. The event was a testament to the cultural richness of Iran and its contributions to the world of art and history.
بدرمان ابراهیمی، سهیل اکبری، محمد ارکی، زید علی‌محمدی، پادشاه غزنوی

شناشی متعالی بادشاهازاده محمد اعظم

سال ۱۰۸۱

محمد اعظم بن محمد علی‌محمد بان‌شه غزنوی

سال ۱۳۱۳

علی متعالی

nez روز یلغت که مرزی منشد بیگه زمین ائتم، خارج جمع لاق زراعت

من مشاکلات صوب داراخبان شهر جهانی، اباد از اندرج. فضای هشت تیتر بیل در ره مد معتل حمد زمی

باست که حمامت آرا قلم فنسل مسال حق مبیشان خرد نمرد بدعال

درست این قربانی استغلال می‌نموده باشد میبد که همک و [عمال و ] رگیران حال و استقبال این امر رالا

را مستقر و مستمر دانسته ارافی مکرر را پیرموره را رگیده بهبود بیاید از اوقال

و عضاکور تغییر تعیین باور راه نجد در استفسار اما برخی گیشه و خرجاهات مثل قفلگه و پیشکش و جریانه

و ضابطه و صلح و مرزه و داراخبان و بیگه ری و برکر ده فیضی و مقصدی و زندگی و قاثرکاری و

بخبدر سالمه بعد از تشخیص چیک و تکرار زراعت را کل تکلیف تخنی و مطالعات سطلی مزاحمته

نرساند اکثر در این دیگر چیزه داشته باشند اما انتبار انتم را درنی باب مرسالا سند وحی لی

نظام‌نهاد تازه‌گر غرها صفر ختم واختیر رازی‌فرسته می‌چهاردهم خلیفه و لا تحول باتست

(On reverse.)

دستگاه "دادرس"

در صبره داراخبانه

که رخ ای آبی پاندا بیگه است

ار جهیلی الگیر مفعوم الشاه عزه داشتش که مرزی منشد بیگه زمین ائتم خارج جمع

ار مرتحل فرادرم را آفر در سعی دیگر بجیزی داشته باشد از این اعتراف کلید می‌رود بازجامه

محمدم

A building site measuring four chains, which had been used by Kuvājah Haidar, had been included within the line of the walls of the royal fortress at Delhi. The farmān grants the land to Kuvājah Haidar, and his descendants.

The farmān is written in Persian. The style of writing is the ornamental nāsb, such as we find in the inscriptions on the Qutb Minār, which were carved in the early part of the same century.

In the tughrā, the King is styled Ziya-ud-dunya wad-din, Abū Zafar, Ghiyās-ud-din, Sultan. In the seal he is called Abū Zafar, Ghiyās-ud-din, Muhammad Bābshāh Ghazi.

On the margin are notes showing that copies had been received by the four great departments of state, the Dīwān-i-usulat, the Dīwān-i-ūlā, the Dīwān-i-wazirāt, and the Dīwān-i-iṣnadāt. On the back is an abstract of the petition and the order passed, with the sād (the initial letter of the word safād = "correct") of the official who checked it. The sād also appears on each of the marginal notes.

If this farmān is genuine, it must be almost unique, and it is nearly four centuries older than any other in the Exhibition. But it is probably not genuine. Balbān came to the throne in A.H. 664, and not in 667 or 668, and the titles given in the tughrā and the seal are unusual.

Lent by Chaudhri Bahādur Ali, of Palwal.
ارواش به‌تالیف الیه شیخ الفقید آقا قاسیم حیدری

[Transcription]

الدین اетеایم و ادامئه مالک و ادام月亮وس و ادامه مکرم

اب اعلم شیخ الالدین محمد بن فاطمہ خانم سلیمان

بعض اینشی ایلیقی سید حور که بیانات و تذکرات پایه تجربه را یافته دسته حقوق آقا خواجی حیدر

فارسی چهار جزیره زمان نلسن در بیانه مفاخره دارهالعاقت و ده‌پذیر تئیزبند تغییر مالکه خد

دارد ربا ارداد مسیح خویش در اینه ایام است درخواست ارگی مهدیه دو سال عناطفه را یافته اثر محروم کشته

با حال حکم جهان نظام ایتالی شعر نشان دهنده که ارامی مسئولی از بیرون بیرون حیات و زندگی لیه

قدیم رtrasound مشارکت متقی تا مسیح شاهد اینه جراحه ایم خدا از نمایندگان موسولهی مسجد مشاهده یافته بیشتر

ر ظاهر بزرگوست پای دانه ایجاد ادامه با یافته بیان ایجاد ایجاد ملیه ملیه ملیه ملیه نمایندگان ملیه

سلطنتی ملیه نمایندگان و هر تابع را که ادامه راز از نیز پیمایش و گزاره‌ای را از

میراث آن ملیه ملیه ملیه ملیه ملیه ملیه ملیه ملیه ملیه ملیه ملیه ملیه ملیه ملیه ملیه ملیه

نوروز تسهیل نش رف سالام فرمود ملیه ملیه ملیه ملیه ملیه ملیه ملیه ملیه ملیه ملیه ملیه ملیه

(On the reverse)

مقرر شریف خدای تاج ملک سلطنت و نجات پنجه عینی از معاوی اگاه خواجید مولی

چهار جزیره زمان نلسن در بیانه مفاخره دارهالعاقت و ده‌پذیر تئیزبند تغییر مالکه خد

کشته حکم جهان نظام شعر نشان دهنده که ارامی مهدیه دو سال عناطفه را یافته بیرون حیات و زندگی

مشارکت ملیه نمایندگان از معاوی ارکد و گزاره‌ای نمایندگان ملیه ملیه ملیه

LOAN EXHIBITION OF ANTIQUITIES.
باسم سعدی و رفعالسالع

فارسی

ابن العدل عزیز الدین محمد علی میر ابادگر bisherی احمد سلطان
ابن جهانگیر شاه ابن شاه علی میر ابادگر

[Transcription.]

با اسم سعدی و رفعالسالع

فارسی

درقوت می‌گفت فارسی و پس از لیل تأوین خانه که مبلغ بالک لکت به مدت

(On the reverse.)

شرح یادداشت‌آمده را از نگارش روزبی‌خانی ۱۲۱۶ هجری مطابق به اسکندریه می‌رساند.

مراجع ۳۲۰۸، جزیره مطابق به استفاده بررسالی سجاد و رنگات.

مزایده و استفاده از رسیده‌های عربی و انگلیسی و مطالعات از دیدگاه

علاوه بر کتاب‌های لاتین و انگلیسی و پژوهش‌های انگلیسی و فارسی و

(Plate XXI.)

A. 278. FARMAN OF ALAMGIR II (see C. 207, Plate LVII), dated 27th Shawwal in the 6th year of the reign (A.D. 1759) granting to the heirs of Har Sahai the village of Dhir Kherah in the pargana of Harpur.

The seal on the back, in the bottom right-hand corner, is that of the Vazir Nizam-ul-mulk Asut Jahan, to whom Alamgir owed his elevation and his death.

Lent by P. Anm Nath, of Delhi.
جوزه، مرات حفظت، روی فریغ شمع یکگونی چون هندیکه قلم سیاهی، کمکی می‌نماید. می‌تواند در مدت هر دوره‌ای دیگر، مثال مینه، اماده شده، از عظمت عظمت ممکن، برای کمک به میانه می‌گردد. همان‌طور که در دیگر مشاهده شده‌اند، این حسی است که تغییر و تغییر در این مدت، تعطیلی نمی‌خورد. برای اینکه مردم که در دو جنبه این امر مشاهده می‌کنند، جلوگیری از این روزگار را در دست نگه دارند، تنها به‌طور سالم، قابلیتزی که یکی از مهم‌ترین امکانات کشور را می‌توانند حفظ کنند.}

شناخت سیاست‌ها و رجایع امپراتوری و ایالتات مکاتب دانشگاه دین و دبیرستان علوم و حکمت‌شناسی بازدهی‌ای نداشت. از سوی دیگر، شناخت و آگاهی در این زمینه می‌تواند به‌طور کامل و کامل‌تر به‌شمار رود.}

پرینت در صفحات بلندقلم ویدن و نیز در بعضی از نسخه‌های در شکل، نشانه‌ای به‌وجود می‌آورد. این حسی است که تغییر و تغییر در این مدت، تعطیلی نمی‌خورد. برای اینکه مردم که در دو جنبه این امر مشاهده می‌کنند، جلوگیری از این روزگار را در دست نگه دارند، تنها به‌طور سالم، قابلیتزی که یکی از مهم‌ترین امکانات کشور را می‌توانند حفظ کنند.
A. 570. SANAD from the office of Nizām-ul-Mulk, the Vazir of Alamgir II (see C. 207, Plate LVI a), notifying to the heirs of Har Sahāl, the granting of the village of Dhir Khenah, in the pargah of Hāpur. It is dated 21st Dhi-Qad, in the 6th year of the reign, A.D. 1759. Only the reverse of this sanad is illustrated.

[Transcription.]

یزیج الجمایہ جمال الملك حضرت امام صاحب نظام الملك بهادر فتح جنگ بلند شریف

سید سالار قادری باشا سلیمان انتقدار عالم قادری سال 1171

منصوب یا یارم شریف ذی خدیا

سنہ 1171 لاہور 3 جنوری 1233

22307
مقیراً فرسی به‌خصوص و عالی‌شان مکمل و بخش مقدمه‌ای مقدماتی، که در سال‌های مختلف، در مرکز و فناوری، بانکی و پیامدهای اقتصادی، انجام شد. نتیجه عمده‌ای از این آموزش‌های اقتصادی به منظور بهبود وضعیت اقتصادی مردم نیازمند بود.

(On the reverse of the Sarazin.)

تاریخ 41 ذی قعده سال 1349 هجری شمسی

در اینجا نمی‌توان به‌خصوص و عالی‌شان مکمل و بخش مقدمه‌ای مقدماتی، که در سال‌های مختلف، در مرکز و فناوری، بانکی و پیامدهای اقتصادی، انجام شد. نتیجه عمده‌ای از این آموزش‌های اقتصادی به منظور بهبود وضعیت اقتصادی مردم نیازمند بود.

(On the reverse of the Sarazin.)

مقدمه‌ای فرسی به‌خصوص و عالی‌شان مکمل و بخش مقدمه‌ای مقدماتی، که در سال‌های مختلف، در مرکز و فناوری، بانکی و پیامدهای اقتصادی، انجام شد. نتیجه عمده‌ای از این آموزش‌های اقتصادی به منظور بهبود وضعیت اقتصادی مردم نیازمند بود.

(On the reverse of the Sarazin.)
Loan Exhibition of Antiquities.

جُزء من طالب مشهور بإسمه شغف، وعُرف بتقديمه مجلة
مراجع خاص محترم حول سلسلة
تُزجف وتُزجف مراكز صبيحة ومراجع.
وقد قام في اليوم، أدرك ما كان عليه.
فعلاً، فإن تلك المراكز، جملة من المراكز، دامت
تُزجف وتُزجف، وذلك من خلال
نظام المراكز، لتمكين قادة
وليما تميز الفن بالعديد من المراكز.
فإن النظام، يفتح جنج سالار سار بفادا، آنك، فراد، قليا، نعم.

شجر:
جُزء من طالب مشهور بإسمه شغف، وعُرف بتقديمه مجلة
مراجع خاص محترم حول سلسلة
تُزجف وتُزجف، وذلك من خلال
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جُزء من طالب مشهور بإسمه شغف، وعُرف بتقديمه مجلة
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تُزجف وتُزجف، وذلك من خلال
نظام المراكز، لتمكين قادة
وليما تميز الفن بالعديد من المراكز.
فإن النظام، يفتح جنج سالار سار بفادا، آنك، فراد، قليا، نعم.
A. 284. This document is apparently a copy of the entries in the archives relating to the grant of the dignity of 3000 ṣāt and 1000 ʿamār, and the titles of Ghani-ul-Mulk and Ghalib Jang to Ghanit Muhammad Khan, at the request of his father. These are the entries we usually find on the back of farrārūs. It seems probable that, as is expressly stated in a similar document (A. 257) also shown in the Exhibition, the original farrārū had been lost.

The document bears the seal of Akbar Shah, then the Heir Apparent, and is dated 15th Jumāda 11 in the 84th year of Shah Alam (1792 A.D.).

Lent by the Heir-Apparent of Bhopal.

[Translation]

The tablet from the reign of Shah Alam II, who was the son of Shah Alam (1748-1759), is written in Persian. The text is inscribed on a stone tablet and reads:

"Know, O servants of the king, that you have been granted the title of 3000 ṣāt and 1000 ʿamār, and the honorific titles of Ghani-ul-Mulk and Ghalib Jang for your service to the king. May your days be filled with prosperity and success."

The text is written in Persian script and is a formal declaration of honor and recognition for the services rendered by the individuals mentioned in the document. The document is a copy of the original entry in the archives, which is lost. The tablet is a valuable artifact that provides insight into the administrative practices of the time and the honors granted to individuals by the king.

The tablet is lent by the Heir-Apparent of Bhopal.
A. 271. Fath Mahomet Oaurangzeb, dated 9th Dhil-hijj in the 3rd year of the reign (1660 A.D.), granting 100 bigahas of land in the jarganieh of Naroli in the sarbaz of Sambhal, to a lady named Aishah.

Lent by Nawab Daud Ali Khan, of Sambhal.

[Transcription]

Bismillah al-Rahim al-Rahim

Fath Mahomet Oaurangzab, 9th Dhil-hijj in the 3rd year of the reign (1660 A.D.), granting 100 bigahas of land in the jarganieh of Naroli.

Lent by Nawab Daud Ali Khan, of Sambhal.

[On the reverse]

Shrīmad Mahāpnagāram, Surā 12.75 in Tadīk Fī Ṭabībī Šarīʿah, by Bīrūnī, c. 1015-1067 A.D.
The following is written at the end of the reverse side—

"By kind permission of the late Mr. C. W. Wilson, Esq., J. P., Director of the Antiquities of the Persian Gulf, I have been allowed to copy the following impressions, which are taken from official documents, and are of great importance for the study of Persian numismatics."

Four impressions of Seals of different officers with dates written below:—

2. "Baqri Shiraz" in the year 1290 Hijri.

In the year 1290 Hijri.
In the year 1290 Hijri.
In the year 1290 Hijri.
In the year 1290 Hijri.

The following is written at the end of the reverse side:—

"The following is written at the end of the reverse side:—

"By kind permission of the late Mr. C. W. Wilson, Esq., J. P., Director of the Antiquities of the Persian Gulf, I have been allowed to copy the following impressions, which are taken from official documents, and are of great importance for the study of Persian numismatics."

Four impressions of Seals of different officers with dates written below:—

2. "Baqri Shiraz" in the year 1290 Hijri.

In the year 1290 Hijri.
In the year 1290 Hijri.
In the year 1290 Hijri.
In the year 1290 Hijri.
A. 281. **FARMAN OF SHÀH ÁLAM**, dated 1st Ramazán, in the 15th year of the reign (1773 A.D.), conferring on Mirzá Muhammad Jahándar Sháh (Prince Jawáhir Bákhth) the governorship of Ágrá, with instructions to him to administer the country well, and to root out evil-doers, etc.

Lent by Mirzá Aháb Akhtáár and Akbar Bákhth (of the ex-royal family of Delhi), of Benáces.

**Transcription.**

باسمه سبکان اور خالصیت

| Name
|-
| فرمان شاہ عالم باشگاه تاپی زیتونی

| Name
|-
| این باشگاه باشگاه این شاہ عالم باشگاه این عامل باشگاه این شاہ عالم باشگاه این باشگاه

| Name
|-
| این شاہ عالم باشگاه این باشگاه باشگاه این باشگاه باشگاه

| Name
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| این شاہ عالم باشگاه این باشگاه باشگاه این باشگاه

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| Name
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| این باشگاه باشگاه باشگاه باشگاه باشگاه
مزرع جهاندار شاها بهادر

نایب رئیس علمای جمله پادشاهی ایران

مراجع مداخ خاص بغل آزاد

بی‌حاله، شرارت، آینه‌بری و ایجاده‌ی منزلتی توانسته‌ی کشاورزی و پرورش طول‌سیره،

باس اولین و عظمت ایجاد، و غلبه و فراموش‌الزمن ایجاد سالنیت و کشور کشاورزی ظفر و نواه

معارک جهانگیری مشه‌سری‌ها و ایثار کشایی که‌روی جوزف سری‌ها صدق و اخلاق کاربردی و سیف و القاع و تدبیر آمرز اور

عالم زندگی در خرده‌ی پایه‌ها مکان عهد، امره‌ای عظیم؛ ایزدیار، حیرال دیوانی ملل سیماء

اندیس وزیک عالی‌داره‌ی اخلاق و شواع، را ایزدیار، و اعتماد رزی اسلامی و اعضا اسلامی

پای دروازه‌ی خان پیاده‌ی نیک سیمای سالار
PLATE XXIII.

(a)

A. 285. *SANAD* addressed to the officials of *pargovah* Karnal, dated 29th Muharram, in the 36th year of the reign of Shāh Alām (1797 A.D.), informing them of the grant of the village of Shaikhpurah in *jogir* to Nawab Gulsher Khan of Kunjpurah, subject to the deduction of the amount required for the expenses of the shrine of the Saint Ba Ali Qalandar.

At the top is the seal of Daulat Rao Sindia, and the signature of some British official who inspected the *sanad* in 1817. The name of the Saint is too sacred to be mentioned in the body of the *sanad*, so a blank space is left and the name written at the top.

A similar practice was observed in regard to the names of Emperors.

 Lent by Nawab Ibrahim Ali Khan, of Kunjpurah.

[Transcription.]

[miscellaneous text in Persian script]

(b)

A. 294. *FARMĀN* recording that Muhammad Akbar Shāh II conferred the title of "Nāṣiru-l-daulah Bahādur Gālib Jang" on Colonel James Skinner (see C. 258, Plate LXIXc). It is written in very careful handwriting. On the right side of the *farmān* we find an impression of the seal of the above-mentioned king. It is circular, with a decorative border of conventional flowers. A representation of a parasol 1 overshadows the seal, which contains the name

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The parasol is also found on the coins of Akbar II; see British Museum Catalogue of Mughal Coins.
(a) A 285. Sanad of Shah Álam's reign.

(b) A 294. Farmán of Akbar Shah II.
of the king referred to, and his forefathers up to Timūr. His Majesty's name is found in the centre, and it is encircled by the names of his forefathers. The impression of the seal is as follows:

"Abū-n-nāsir Mu'tūn-ud-dīn Muhammad Akbar Shāh Bādshāh-i-Ghāzi, 1st year of accession (corresponding to A.H. 1221), son of Shāh 'Alam Bādshāh, son of 'Alamgīr Bādshāh, son of Jahāndār Bādshāh, son of Shāh 'Alam Bādshāh, son of 'Alamgīr Bādshāh, son of Shāhjahān Bādshāh, son of Jahāngīr Bādshāh, son of Akbar Bādshāh, son of Humāyūn Bādshāh, son of Bābar Bādshāh, son of 'Umar Shaikh Shāh, Sultān 'Abū Sa'id Shāh, son of Sultān Muhammad Shāh, Mihrān Shāh, son of Timūr, the Lord of Conjunction."

[Transcription.]

"Abū-n-nāsir Mu'tūn-ud-dīn Muhammad Akbar Shāh Bādshāh-i-Ghāzi, 1st year of accession (corresponding to A.H. 1221), son of Shāh 'Alam Bādshāh, son of 'Alamgīr Bādshāh, son of Jahāndār Bādshāh, son of Shāh 'Alam Bādshāh, son of 'Alamgīr Bādshāh, son of Shāhjahān Bādshāh, son of Jahāngīr Bādshāh, son of Akbar Bādshāh, son of Humāyūn Bādshāh, son of Bābar Bādshāh, son of 'Umar Shaikh Shāh, Sultān 'Abū Sa'id Shāh, son of Sultān Muhammad Shāh, Mihrān Shāh, son of Timūr, the Lord of Conjunction."

PLATE XXIV.

(a)

A. 287. LETTER FROM GENERAL PERRON (see C. 259) to Rājāh Sahib Singh of Pātiala, dated 21st Ramazān 1316 H. (1802 A.D.). The letter is called a qawānīn. In it General Perron allies himself with the Rājāh, and the Rājāh would be expected to send a similar communication to the General.

The General takes Christ to witness that he will abide by the agreement, but, as in the case of A. 286 (see Plate XXIIa), the name of Christ is written above, and a blank is left in the text.

The envelope is pinned at the top.

It is difficult to say what the letters are in the signature at the foot of the letter. They might be read as "C. S. Perron," "C[ont] or C[olonel] or G[eneral] de Perron."

Lent by H. H. the Maharājāh of Pātiala.

[Transcription.]

ناظم الخراج، سيف الملك ارجativas
بلامخاطط، مهرامچر، مصطفی مرادی، در صاحب راجگل
راجام صاحب سکیه، دوست زنگوا باندر

حاضر مخصوص
نظام العراق ناصرل املک جوادیل بیژن پیاندی، باندیگ

(6)

A. 291. LETTER from Lord Minto, Governor-General, without date (said to be of 18th January 1808), to the Chief of Kunjipurah, in reply to a letter from him to Sir G. H. Barlow asking
for a suaad in regard to the seven villages granted by Lord Lake, and informing him that he should send a copy of the original suaad for Lord Minto's signature.

Lent by Nawab Inamah Ali Khan of Kunjpurah.
A. 288. LETTER FROM MAJOR LOUIS BOURQUIN to Ata-ullah Khan and Wazir Khan, rebuking them for not having joined him, and telling them that they must have heard of the defeat of the enemy, the capture of his guns, and his flight to Hansi. The writer states his intention of pursuing him and besieging him there, and adds that if Ata-ullah Khan and Wazir Khan bring a portion of the instalments of money due from them, the agreement made with the General (Perron) will be carried out to the letter. If however, they delay and do not send their agents before the army reaches Hansi, they will be dealt with as seems fitting.

This letter must have been written after the defeat of George Thomas (see C. 256, Plate LXIX b) at Jahazgarh, and his flight to Hansi, and before Bourquin's advance in pursuit of him.

The envelope bears the seal of Bourquin. The date must be some time in the autumn of 1891.

Ata-ullah Khan was the chief of Maler Kotla and Wazir Khan was his nephew.

Lent by H. H. the Maharajah of Patiala.

[Transcription.]
SECTION V.—SPECIMENS OF THE ART OF CALLIGRAPHY.

It is difficult for Europeans to understand that among Muhammadans in the East calligraphy takes rank far above the arts of painting and architecture. Painting was a hereditary occupation, and it would not be an unfair comparison to say that painters were generally regarded much as photographers are nowadays regarded in the West. The Leomards and the Titians of the East were the great masters of calligraphy, men like Mir Ali, Imad, and Abd-ul-mashid. Masterpieces by men such as these were collected by kings, and even their masnqj or exercises (A. 318-9) were eagerly sought after, much in the same way as sketches by the great masters of painting are sought after in the West. A story is told of Mir Panjabkash that on one occasion he went out to make some purchases. When he had got what he wanted, he found that he had forgotten his purse, and could not pay in money, but a pen and paper were put into his hand and each letter he wrote was accepted as a rupee. A similar story is told of other masters, and tradition records instances in which artists were remunerated at the rate of a gold mohur a letter.

The masnqj style in which almost all the exhibits are written was evolved by the Persians. It is a much rounder and more flowing style than the Arabic masakh and lent itself readily to artistic treatment. It was by far the most popular style of writing in India, and the masakh style is reserved almost exclusively for the Qur'an and religious works written in Arabic.

Another style frequently met with in India is the sekastak or broken style, in which abbreviations are used. Its beauty is more difficult to appreciate than those of the masnqj, and it is often difficult to read, but it can be written much more rapidly than the masnqj, in which almost every letter takes an appreciable time to form.

There are rules laid down for the proportions of the different letters, their alignment, the sweep of the curves, etc., which are not difficult to understand, but mastery of them will not make the calligraphist. Infinite patience, a perfect hand, and instinct for beauty of form and finish are all required, and beyond them all there is the indescribable something which led Mir Ali to explain, when criticizing the writing of his master, Sultan All, that though, when judged by every tangible standard, it was inferior to his own, it still possessed a ‘nast’ (namak—Irit. ‘saltiness’) that he could never acquire.

It requires long experience to enable one to form a correct opinion on the merits of a specimen of writing, and much that appears beautiful to the untrained eye will be rejected at once by the expert. The letters on which most stress is laid are naturally those which figure most largely on the page, those composed of curved or of long, sweeping lines. The alignment should be perfect, and the curves of the different letters uniform throughout. There must be no slovenliness, no trace of fatigue or flagging interest from start to finish, and the last pages must be as perfect as the first.

Many of the specimens in the exhibition consist of a few lines of poetry written on a sheet of paper or a card. Much skill was often bestowed on the illumination of the borders and the interlinear spaces, which corresponds in a way to the framing of the picture, or, more exactly perhaps, to the setting of a jewel.

One reason why this art has flourished in the East is to be found in the Muhammadan prohibition of representations of living things. The artistic spirit craved for satisfaction, and found it in calligraphy. That prohibition, which rests on tradition, is less strictly observed by Shi'a Muhammadans than by Sunnis, and some of the Moghul Emperors discarded it altogether.

It is often a matter of extreme difficulty to form an opinion regarding the genuineness of a reputed specimen of a great master's work, owing to the prevalence of a practice for which, perhaps, forgery is too hard a name. A student would select some particular calligraphist as his model, and make it his endeavour so to perfect his own hand that, after years of practice, he might be able to pass off what he had himself written as the work of his master. Such specimens would bear, as a matter of course, the signature of the master.

It is perhaps unnecessary to observe that the writing is done with a reed pen and thick ink. The art is still practised, but the printing press, the steel pen, and the pressing claims of English education are slowly killing it.
PLATE XXV.

(a) A. 297. Illustrated copy of the Persian translation of the MEMOIRS of BABAR.
On the first page are impressions of the seals of Humâyûn, Akbar and others, and various entries intended to show when the book was examined or taken out of the Imperial library.
On the last page it is stated that the book was written by Mir Ali al-katib in accordance with the order of Prince Humâyûn in 1539 A.D. (the year of Babur's death).
Mir Ali al-katib was one of the most famous of the early writers in the nasta'liq style. He was a native of Herât, and died about 1543 A.D.
Lent by H. H. the Mahamjah of Alwar.

(b) A. 329. QATAH in the naskh style written by Bahâdur Shah II (see C. 236a, Plate LVb), the last of the Moghul Emperors (1837—1857).
Lent by L. Sri Ram, of Delhi.

(c) A. 307. QATAH in praise of the Emperor Shah Jahan (1627—1658), written by Muhammad Darvish of Samarpur.
Lent by P. Amr Nath, of Delhi.

(d) A. 309. QATAH written by Muhammad Árif, a calligraphist of the time of Bahâdur Shah I (beginning of 18th century).
Lent by Mr. Raj Narayan, of Delhi.

(e) A. 318. QUATRAIN written by Hâfiz Nâsullâh, a Lucknow calligraphist who flourished at the end of the 18th century.
Lent by Mr. Raj Narayan, of Delhi.

(f) A. 311. QUATRAIN written by Muhammad Afzal, a calligraphist of the time of Muhammad Shah (first half of the 18th century).
Lent by M. Zahir-ud-din Khan, of Delhi.

(g) A. 312. QUATRAIN written by Hâfiz Muhammad Ali, a calligraphist who flourished in the middle of the 18th century.
A. 319. A \textit{Mashq} of Mir Panjah-kash (see A. 315, below).

These sheets on which the masters had practised their art were highly prized by students and collectors.

_Lent by Mr. Raj Narayan, of Delhi._

(\textit{f})

A. 332. QUATRAIN written in 1848 by the Prince Fateh-ul-mulk, known as Mirza Fakhir who died in 1856 A.D. He was Heir-Apparent to the throne of Delhi from 1852 till his death. The peculiarity of this specimen is that every letter used is a dotted letter. The Prince was one of the pupils of Mir Panjah-kash.

_Lent by M. Zahir-ud-din Khan, of Delhi._

(\textit{f})

A. 315. \textit{Qat\=ah} written by Mir Panjah-kash, the most famous calligraphist of modern times in 1852. He is said to have met his death, defending his house after the storming of Delhi in 1857, at the age of 91. This was written by him in 1859, when he was well over 80.
PLATE XXVI.

(a)
A. 300. The last line of the _Bostan_ of Sadi, written by Mir Imad in 1006 A.D.
Lent by Qari Abd-us-Salam, of Alwar.

(b)
A. 314. _Karjma_ of Sadi, written by Mir Panjah Kash.
Lent by Qari Abd-us-Salam, of Alwar.

(c)
A. 824. _Gulistan_ of Sadi, written by one of the pupils of Mir Panjah Kash in 1833 A.D., with illustrations.
Lent by M. Zahir-ad-din Khan, of Delhi.

(d)
A. 330. A _MasHQ_ (see A. 815-9, Plate LV), in the _nasab_ style, by Prince Daru Bakht, the Heir-Apparent in 1840 A.D.
Lent by L. Sri Ram, of Delhi.

(e)
A. 318. A _MasHQ_, written by Mir Panjah Kash.
_Cf_. A. 819, Plate XXVI.

(f)
A. 298. "COUNSELS OF LUQMÁN" (the oriental _Aesop_), commonly known as "The Hundred Useful Maxims," and a tract on the science of Physiognomy, written by Mir Ali al-kātib in 1542 A.D.
Lent by Mirzā Ahmad Sa’d Khan, of Loharu.

(g)
A. 808. ANECDOTE of Imam Jaffar, written by Muhammad Salih, who died in 1650 A.D.
Lent by M. Abul Hasan, Hakkāni, of Delhi.
PLATE XXVII.

(a) A. 331. \textit{KATâH} written by Bahádúr Sháh II.
Lent by His Highness the Maharajah of Alwar.

(b) A. 303. \textit{KATâH} in praise of the prophet Muhammad, written by Ābd-ur-ráshíd, one of the great masters. He was a nephew and pupil of Mir Imád. After the murder of his uncle, he came to India, to the Court of Shah Jahán, where he was appointed instructor to Dárā Shíkoh, who became proficient in the art. He died about 1675 and was buried at Agra. A petition from him to Shah Jahán, asking permission to be allowed to retire, is found at the back of picture C. 161 (Plate XXXVI b).

(c) A. 302. QUATRAIN, written by Ābd-ur-ráhím in 1619. Ābd-ur-ráhím was a famous calligraphist of the court of Jahángír, who had the title of \textit{ambárta qalam} (ambergris-pen).

(d) A. 301. QUATRAIN, written by Mir Imád, Mir Imád of Kázwí is one of the great masters. He lived the life of a faqír, and was put to death by Sháh Áblás of Persia (1688—1699 A.D.) on account of his Sunni views. His writing was so highly esteemed in India that it is said that Sháh Jahán used to bestow a captain's commission on anyone who brought him a specimen of his work.
Lent by Qári Ābd-ur-Salâm, of Alwar.

(e) A. 326. \textit{QATâH}, written by Ibád-ulláh Ijáz Ráqam Kháán, a pupil of Mír Panjah Kash, and one of the calligraphists of the court of Bahádúr Sháh II. He also had the title of \textit{zumurrud-qalam} (emerald-pen).
Lent by Mr. Raj Narayan, of Delhi.

(f) A. 323. \textit{KARTMÍ}, written by Ághá Mirzá in 1832.
Lent by L. Bulání Das, of Delhi.

(g) A. 297. An illustration from a copy of the Persian translation of the \textit{Memoirs of Bábár}.
Lent by His Highness the Mahárájáh of Alwar.
VI.—PICTURES.

Many of the pictures are of much later date than the persons they represent, but in the great majority of cases such pictures reproduce earlier portraits. Most of them bear inscriptions giving the name of the subject, but these cannot always be relied on. Where there are no inscriptions, and the identity of the subject cannot be established by comparison with other portraits, the only warrant for the descriptions given is, as a rule, the belief of the owner, which in some instances, no doubt, rests on family tradition. The study of Indian pictorial art is still in its infancy, and the dating of pictures is rendered extremely difficult by the frequency and accuracy with which old pictures are reproduced. With regard to portraits of royal ladies, Manucci gives a warning: “If anyone has produced such portraits, they should not be accepted, being only likenesses of concubines and dancing girls, etc., which have been drawn according to the artist’s fancy.”

PLATE XXVIII.

(a) C. 5. HAZRAT ĀLĪ, and his sons Hasan and Husain. Ālī was the son-in-law and cousin of the prophet Muhammad.

(b) C. 61. MIR JUMLAH. A favourite of the Emperor Farrukh-siyar (see C. 180, Plate LVd).

(c) C. 4. ALEXANDER THE GREAT (356—323 B.C).

Invaded India in 326 B.C., and spent the hot weather in the country. He crossed the Indus near Attock, defeated Porus on the Jhelam, and advanced as far as the Beas. His troops refused to go any further, and after erecting on the eastern bank the famous “Twelve Altars,” he turned south and made his way through the Punjab and down the Indus to the sea.

The portrait, of course, an imaginary one. The features are, however, distinctly European, and it would be interesting to know the origin of this painting.

(d) C. 58. QAMR-UD-DIN KHĀN (see C. 190, Plate LVIIa), Vizier of Muhammad Shah. Killed at Sirhind in the battle in which Prince Ahmad Shah defeated Ahmad Shah Durrānī (see C. 217, Plate LIVc), in 1748 A.D.

All the above lent by the Lahore Museum.
(a) C 5. Hazrat Ali and his sons Hasan and Hussain.

(b) C 61. Mir'Jumlah.

(c) C 4. Alexander the Great.

(d) C 58. Qamr-ud-din Khan.
PLATE XXIX.

(a)

C. 72. RAZIYYAH, SULTĀN OF DELHI (1289—1339 A.D.).

Daughter of Shams-ud-dīn Iltutmish (Altamash), who left her in charge of the Government in preference to any of his sons, when absent on his southern campaigns. She succeeded her brother Rukn-ud-dīn. She “evinced all the qualities of a just and able sovereign,” but the favour she showed an Abyssinian slave disgusted the nobility. A rising ensued, and she was defeated near Kaithal. The manner of her end is uncertain, but Ibn Batūtah says she fled away alone from the battle-field towards Delhi. She lay down to sleep in a field, weared with her long ride, and was murdered by a rascal for the sake of her rich dress, and buried on the spot where her body was found. The tomb is still shown near the Tarkman Gate of modern Delhi. She adopted male attire, and is always known by the masculine title of Sultān.

The portrait is, of course, imaginary and executed long after her time. The Queen carries a white hawk on her hand. White storks are depicted in the background, while in front is a stream in which are shown birds and fish.

Lent by the Delhi Museum of Archaeology.

(b)

C. 55. MUHAMMAD SHĀH, Moghul Emperor (1710—1748 A.D.). (Also see C. 100, Plate LVIII a, and C. 197, Plate LIX.)

Born 1702 A.D. Set up by the Sayyid “King-makers” (see C. 45, Plate LIa), whose power did not long survive his accession. During his reign the southern provinces of the empire were lost, and Delhi was sacked by Nadir Shah (see C. 54, Plate XXXIII a, and C. 197, Plate LIX), in 1739, after which the power and magnificence of the empire rapidly declined. Died in 1748, a few weeks after the engagement at Sirhind in which the Durrāni king (see C. 27, Plate LIVc) was repulsed by his son Prince Ahmad Shah. Buried close to the shrine of Nizām-ud-dīn Auliya at Delhi.

Lent by the Lahore Museum.
PLATE XXX.

(a)

C. 76. AMIR TIMUR (also see next plate) and the Turkish Emperor, Bayazid.

Painted by 'Alim, son of Muhammad Tâlib, in the reign of Shâh 'Alam.

Timur is better known to European writers as Tamerlane, which is a corruption of Timur-i-lang (Timur the lame). Born at Kesh near Samarkand in 1336 A.D. His father was the head of the Turki tribe of Barlas. In 1370, after ten years of fighting, Timur established himself as an independent sovereign at Samarkand. He established himself at Samarkand and thence conquered or overran Persia, Mesopotamia, Armenia, and Kurdistan, as well as a large part of Western Turkestan. In 1389, he descended on India and sacked Delhi, then ruled over by Mahmud, the last of the Tughaq kings. In 1402, he overthrew the Turkish Sultan Bayazid (Bajazet), whom he is said to have carried about in an iron cage. After the Greek Emperor and the Sultan of Egypt had acknowledged his supremacy, he returned to Samarkand. He died in 1405, when on the point of invading China, and was buried at Samarkand. He was the ancestor of the Moghul Emperors of Delhi (1526—1537 A.D.). Doubt has been thrown on the genuineness of the memoirs which pass under his name.

English contemporaries—John of Gaunt (1340—1399) and Chaucer (1340—1400).

Lent by H. H. the Maharajah of Alwar.

(b)

C. 87. AKBAR, Moghul Emperor (1556—1605 A.D.).

Son of Humayun and a lady of Khurshid descent, whom Humayun married shortly after his expulsion by Sher Shah Suri in 1540 A.D. Born at Amarkot in the Sind desert in October 1542. After Humayun’s restoration, he was sent to the Punjab with Bairam Khan against Sikandar Suri, and it was while he was there that news was received of the death of Humayun. He ascended the throne at the age of thirteen, in 1556, with Bairam Khan as Regent. The last hope of the Surs vanished in November of that year with the defeat and death of Himat at Panipat. The Moghuls owed their restoration to Bairam Khan, but he conducted himself with such haughtiness and severity that in 1560 Akbar determined to “drop the pilot.” He was only seventeen and a half when he took the government into his hands. The task before him was a heavy one. He could hardly count on the loyalty even of his own followers. The non-Moghul Muhammadan chiefs throughout the country were against him, and his title was not acknowledged except in the Punjab, and the country round Delhi and Agra. Until 1567, he was principally occupied in reducing his own officers to obedience. He then turned his attention to Rajputana, and captured Chitor in 1568. From there he passed on to the annexation of Gujarat in 1572. The conquest of Bengal in 1575 plunged him in difficulties with the Afghans of that country, which were not settled till 1592. Kashmir submitted in 1587, Sind in 1591, and Kandahar in 1594. His troops suffered a serious reserve in the campaign against the Yusufzais in 1586, when Raja Bir Bal (see C. 93, Plate XLVII c) was killed, and it took him thirteen years, from 1587 to 1600, to suppress the fanatical Roshaniyas in the hills to the south of Peshawar, but it may be said that by 1594, which marks the beginning of his Deccan campaigns, he had established his power north of the Narbada. The year 1594 was made memorable by the gallant defence of Ahmadnagar by Chand Bibi, who purchased peace by the cession of Berar. The war broke out again, and in the second siege of Ahmadnagar in 1600 she was murdered by her own
(a) C 76. Amir Timur and the Turkish Sultan Bayazid.

(b) C 87. Akbar.

(c) C 57. Mirza Salim.
followers, and the city stormed. Khandesh was annexed about the same time, and peace made with the kings of Golconda and Bijapur, who had espoused the cause of Ahmadnagar. The declining years of Akbar were clouded by the revolt of Prince Salim (Jahangir) (see C. 112, Plate XLIIb) in 1600, the murder of Abul Fazl (see C. 192, Plate XLIIId) at his instigation in 1602, and the death of Prince Daniyal early in 1605. His own end came in the autumn of that year.

According to western ideas, he was beyond compare the most enlightened of the Moghul emperors. From the first he set his face against bigotry and intolerance, and tried to conciliate all classes of his subjects. He rejected Islam, and promulgated the Din-i-Tâli, the divine Faith. He adopted and extended the land-revenue system of Sher Shâh. Among his buildings may be mentioned the Fort at Agra and Pathpur Sikri. In the Akbâri of Abul Fazl we have a faithful record of his administration, court ceremonies, etc. He was a man of abounding physical strength and energy, and loved hunting. With all his greatness, his son tells us that he could neither read nor write. His reign was almost exactly contemporaneous with that of Queen Elizabeth (1558-1603) and he was born in the same year as Mary, Queen of Scots.

This picture is probably a most excellent and characteristic likeness of Akbar. The costume is flowered gold, and the sash richly jewelled. He is wearing a pearl necklace and bracelets, while the gold turban is also bound with a pearl circle. He carries a jewel in his right hand, and his left hand rests on the hilt of a rich jewelled sword in a green sheath. He wears a blue-sheathed and jewelled katân (cf. A. 5, Plate V 6) in his sash.

Lent by Mr. Imre Schwager, of Delhi.

C. 67. Mirza Salim (see C. 224a, Plate LXa), son of Akbar II. Died in his father’s lifetime. The custom of wearing the hair long came into fashion in the later Moghul Empire. The portrait shows unmistakable European influence, and the artist has, perhaps unconsciously, given his subject quite European features.

Lent by the Lahore Museum.
PLATE XXXI.

(a)

C. 73. AMĪR TIMŪR (see note on previous Plate).

The Emperor is clothed in green, with red sleeves, and is leaning against a crimson cushion. The throne, on which he is sitting, is of gold inlaid with precious stones. He is holding a crown in his right hand. There is an elaborate border to this picture.

Lent by H. H. the Maharajah of Alwar.

(b)

C. 35. DĀRĀ SHIKOH (see note on C. 156, Plate LII b), and the priest LĀL DĀYĀL. Dārā Shikoh was the eldest son of Shāh Jahn and Muntāz Mahall. Born 1615 A.D. Died 1659. The history of the struggle with Aurangzeb, his defeat, his wanderings, and his death is well told by Bernier. His broad views on religion were made the pretext for putting him to death. He is buried at the mausoleum of Humāyūn. He was the author of some well-known works on subjects connected with religion.

Lent by the Lahore Museum.

(c)

C. 125a. IBRAHĪM ĀDIL KHAN.

Possibly intended for Ibrāhīm Ādil Shāh, King of Bijapur (1580—1626 A.D.). Nephew of Chand Bibi (see note on C. 80, Plate XXXIII d).
(a) C. 35. Prince Dara Shikoh and the priest Lal Daya.

(b) C. 415. Ibrahim Adil Khan.

(c) C. 75. Amir Timur.
PLATE XXXII.

(a)
C. 19. BĀBAR (see C. 20, Plate XXXIV d), sitting in darbar.

(b)
C. 7. CHINGIZ KHĀN.

This is labelled as a portrait of Chingiz Khan (Jenghis Khan), the Mongol Emperor, the greatest conqueror the world has known. His conquests extended from the Dnieper to the Pacific Ocean. He never undertook any regular expedition against India, though in 1221 A.D. he defeated Sultān Jalālud-dīn of Khwārizm on the Indus, and sent a force across the river in pursuit of him, which ravaged portions of the western Punjab. Born 1162. Died 1227. English contemporary—King John (1167—1216).

The portrait is certainly not one of the Mongol Emperor; it may probably represent a grandee of Akbar's court who bore the same name.

C. 7 and C. 19 lent by the Lahore Museum.
PLATE XXXIII.

(a) C. 54. NĀDIR SHĀH (c. 1687—1747 A.D.), (also see C. 197, Plate LXIX.)

A Persian robber chief, who expelled the Afghan usurpers from Persia in 1729, and restored the Safawi dynasty, but seven years later had himself proclaimed Emperor. He conquered Afghanistan, and in 1738 invaded India. Early in the following year, he defeated Muhammad Shah (see C. 55, Plate XXIX 6) at Karnál, and seized Delhi (see note on C. 409, Plate LIX a), carrying away a vast booty, including the Peacock Throne and the Koh-i-nūr. After his withdrawal from India, he extended his empire northwards to the Oxus, and made Mashhad his capital. In his later years, he became gloomy and savage, and was assassinated in 1747. European contemporaries—Marshall Saxe (1696—1750), Pope (1688—1744) and Sir Robert Walpole (1676—1745).

Lent by the Lahore Museum.

(b) C. 88. AKBAR (see note on C. 87, Plate XXX 6).

The Emperor carries a hooded hawk. The clothing is white except for the sash which is relieved with gold.

Lent by Mirzas Akbar Bakht and Mahmūd Bakht (of the ex-royal family of Delhi), of Benares.

(c) C. 84. HUMAYUN, Moghul Emperor (1530—1540 and 1555—1556 A.D.).

Born 1508. Son and successor of Bābar (see C. 20, next plate). Driven out by Sher Shāh Sūr in 1540, but returned fifteen years later. Killed by a fall down the staircase at the Sher Mandal in the Old Fort. His tomb is a mile further south. The father of Akbar (see C. 87, Plate XXX 6).

English contemporary—Queen Mary I (1516—1558).

The picture is a comparatively modern one and its interest chiefly centres in the elephant fight which is shown in the background. A ring of soldiers encircles the animals and "catherine wheels" (chakkar) are being used to separate them. In Manucci's account of the state elephants, he says that two men were specially told off "for the fireworks, and to assist the others if necessary."

Lent by L. Kājni Mal, of Delhi.

(d) C. 89. AKBAR (see note on C. 87, Plate XXX 6).
PLATE XXXIV.

(a)

C. 30. JAHANGIR, Moghul Emperor 1605—1627 A.D. (also see C. 112, C. 110, Plates XLl and \( b \); C. 504, Plate XXXVIIa; and C. 508, Plate XXXVIIIa), with a hawk.

Son of Akbar (see C. 87, Plate XXXV) and a Jaipur Princess, who received the title of Murgan-uz-zamani. Born 1556, and named Salim, after Shaikh Salim Chishti, as Akbar believed that it was to the prayers of that saint that he owed the blessing of a son. He gave his father a good deal of trouble, and in 1600 made a half-hearted attempt at independence. In 1602, he procured the assassination of Abul Fazl (C. 102, Plate XLIIIa), an event which affected the Emperor very deeply. In 1605, he ascended the throne, and in 1611 married Nur Jahan. Died in 1627 and is buried at Shahdara near Lahore. Like Babar, he left Memoirs. Sir Thomas Roe, who visited his court as ambassador of James I of England, remained in India for three and a half years (1615—1618), and has left a very interesting account of what he saw. English contemporary—James I (1566—1625).

(b)

C. 20. BABBAR, with a hawk (also see C. 19, Plate XXXIIa).

The first Moghul Emperor of Delhi (1526—1530 A.D.). Born in 1483, the fifth in descent from Amir Timur, he succeeded his father as King of Faraghan at the age of 12. Two years later he seized Samarkand, only to lose both it and his own kingdom. Fought with varying success for many years, but ultimately had to abandon everything north of the Hindu Kush. He had seized the kingdom of Kabul in 1504, and it was from there that he launched his attacks on India. His first invasion took place in 1519, and in 1526 he defeated the Pathan Sultan of Delhi, Ibrahim Lodhi, at Panipat. In 1527 he overthrew the Raja of Chitor andits conqueror Rana Sangha of Chitor, near Bharatpur. Died at Agra and was buried at Kabul. His memoirs, which have been translated into English, are most interesting. European contemporaries—Henry VIII (1491—1547), Cardinal Wolsey (1475—1539), Pizarro (1476—1541).

(c)

C. 36. AURANGZEB’S ENCOUNTER WITH AN INFURIATED ELEPHANT.

An unfinished picture of this well-known incident. Shah Jahan is in the top left-hand corner. Below Shah Jahan are the princes Dara Shikoh and Murad Baksh. The figures below Aurangzeb, are Mahabat Khan and Raja Jai Singh.

C. 20, C. 30, C. 36, lent by the Lahore Museum.


(c). C 35. Aurangzeb's encounter with the elephant.
PLATE XXXV.

(a)

C. 118. PRINCE SALIM (JAHANGIR).

The prince is attired in green, embroidered with gold flowers. Flowers are growing on the ground over which he is riding. The background is green, while towards the top there is an effective treatment of orange-lined clouds.

The picture is attributed to Daswanth, one of the most celebrated painters of the period.

Lent by M. Muhammad Hāmid, of Delhi.

(b)

C. 93. AKBAR (?), as a boy, getting water at a well while returning from the chase. (Compare C. 110, Plate XLIIa.) The subject is a favourite one with Moghul painters. In the distance are seen a group of buildings and some troops, while there is a mango tree behind the well.

Lent by M. Muhammad Hāmid, of Delhi.
(b). Akbar as a Prince drinking at a well while returning from the chase.

(c). C. 1135. Prince Salim (Jahangir).
PLATE XXXVI.

(a)

C. 504. JAHÄNGIR (also see C. 96, Plate XXXIVa), and his grandson SHUJA', son of Shāh Jahān.

The Emperor is dressed in green, with a small surcoat of flowered gold, edged with fur. He carries a white hawk on his right hand and the bird's hood is in his left. Prince Shuja' is in crimson and carries a sword with blue scabbard. Both the turbans are orange coloured. Wild flowers are delicately portrayed in the foreground. C. 504, Plate LXXIIIb, the reverse of this picture, shows an Emperor (Shāh Jahān?) at a lion hunt. The Emperor is just firing at the lion, which is lying in the waving grasses; his elephant is already trampling on one lion. The Emperor seems to be riding a special "shēhēr" elephant, its housings being comparatively simple. The "haadāh" of the other elephant, which carries the Emperor's "leader," is more splendidly attired than the larger elephant. The Emperor has probably ridden up on it to the scene of the hunt.

Lent by His Highness the Maharana of Udaipur.

(b)

C. 161. AURANGZEB.

On the reverse is a petition to the Emperor Shāh Jahān from the famous calligraphist Abd-ur-Rashid (see note on A. 563, Plate XXVIIa), asking permission to retire from service and to live at Agra or Delhi.

Lent by M. Zahir-ud-din Khan, of Delhi.
Plate XXXVI.

PICTURES.

Plate XXXVI. Jahangir and his grandson Shuja, son of Shah Jahan.

(C. 594.)
PLATE XXXVII.

(a)
C. 92. THE HOLÍ FESTIVAL in the SERAGLIO of AKBAR.

The Hindú festival of the Holí takes place in the spring and is made the occasion for a great deal of horseplay and not over-refined merriment. The squirting of red water, and the throwing of red powder, play a great part in the proceedings.

The picture is certainly not contemporaneous. Several of the ladies are seen squirting the red water over their companions.

Lent by H. H. the Maharajah of Alwar.

(b)
C. 117. JAHÁNGIR AT THE JHARÓKA. (Compare C. 508 next Plate.)

The picture shows several of the most distinguished personages of the time of Jahángír. On the left of the spectator stand Mirzá Ābd-ur-Rahím Khan, Khán Khánán, in orange (C. 104, Plate XLb), Sharíf Khán, son of the famous painter Ābd-us-Samad, and himself a noble of very high rank (in green), and Rája Karan of Udaípur (in pale yellow). On the other side, beginning from the top, are Rája Mán Singh of Amber (with gold turban), Khán-Miázam (in brown), who is buried in the Chausath Khambah near the shrine of Nizám-ud-dín, Mirzá Ghíyás, the Minister, Jahángír’s father-in-law (C. 151, Plate XLIIIa), and the father of Núr Ján, Shaik Faríd, a well-known commander (in maroon), and Mirzá Sháh Rúkh (in white with a sword), a brother-in-law of the Emperor. The man in red is Jahángír Quli Khán, Governor of Bengal.

The jharóka (lit. “showing place”) is found in all the palaces of the Moghul Emperors. The Emperor used to appear daily to his subjects from some prominent part of the palace, which in consequence received this name.

The picture is attributed to Basáwan, pupil of Ābd-us-Samad, one of the most famous painters of the period. The figure of Jahángír and that of the man (unnamed), in the lowest left corner of the picture appear to have been touched up at a later date.

Lent by M. Muhammed Háníd, of Delhi.
PLATE XXXVIII.

(a)

C. 508. JAHĀNGĪR AT THE JHARÔKA (see C. 117 previous Plate).

One of the most interesting pictures in the collection. To the left of the picture is seen the chain of bells, put up by Jahlāngīr outside the palace at Agra, for the use of suppliants (also see next Plate). The arrangement of the buildings on the wall, however, does not tally with Jahlāngīr's buildings at Agra, or for that matter Lahore, but the picture is interesting as showing the pierced screen that was usually placed on the outside walls of the Moghul palaces. To the left, is a pavilion with the curved "Bengali" type of roof. To the right, is a building with golden columns and resembling some form of "Audience hall," while below it three windows point to a series of underground chambers of which there is such a well-known example at Agra. The jharoka, in which the Emperor is appearing to the people gathered on the low ground below, is gilt roofed. To the left three attendants are seen bearing a panjâb (see A. 241, 218, Plate XII b), and two other insignia, wrapped up in cloths. The names of those standing immediately under the jharoka are all given. Among the crowd in the foreground are noticed a Persian and an African negro. Attendants are keeping order, while musicians, with horns and cymbals, are contributing to the proceedings.

Lent by H. H. the Maharâna of Udaipur.

(b)

C. 153. NAWĀB HABSH KHĀN.

An Abyssinian officer of the time of Shâh Jahân.

The head dress is curious. The khânda, or long sword (see A. 3, Plate I b) is illustrated in this picture.

Lent by M. Muhmmad Hāmid, of Delhi.
PLATE XXXIX.

(a) and (b).

C. 115. JAHANGIR AND HIS ANCESTORS.

Three angels are hovering above with crown, sword, and umbrella, emblems of sovereignty, for the house of Timur, who is seen seated at the top of the picture, with a banner in one hand, and a sword and bow (in case) in the other. Next to him on the spectator's left is Miran Shâh Mírzâ his son, who is in turn succeeded by his son, and so on until we reach Bâbar (see C. 20, Plate XXXIVb), the fifth in descent from Timur (see C. 76, Plate XXXa). Above him is Humâyûn (see C. 84, Plate XXXIIIc) and above him (top right-hand) Akbar (see C. 89, Plate XXXIIIc).

In the centre is Jahângîr (see C. 30, Plate XXXIVa) who has just transfixed the human head with an arrow, and is preparing to discharge another. An owl (a bird of ill omen) rests on the head. Two angels are offering Jahângîr a sceptre and more arrows. The sceptre shows the influence of the West, as it is not an Eastern emblem of royalty.

Against the shaft of the spear, on which the head is fixed, is a musket. On the other side is a repetition of the device which appears on a larger scale on the reverse. Over it stoops a bird of paradise, a bird of happy omen.

The Emperor stands on a globe, which itself rests on the horns of a bull, which in turn stands on a fish. An inscription shows that this symbolizes the perfect balance of the affairs of the world in the time of Jahângîr.

Close to the Emperor's right foot is the golden chain of bells, which he had erected in his palace for suppliants (see note on previous Plate). On it hang the scales of justice, which appear again at the bottom of the picture, where the lion is lying down with the lamb.

On the reverse the artist has constructed his picture round an impression of the seal of the Emperor. At the top is suspended the royal umbrella, on each side of which a bird of paradise hovers. Below are the scales of justice, while on either side are Mullahs praying for his long life.
PLATE XL

(a)

C. 590. IFTIKHAR KHĀN as a youth (also see C. 529, Plate LI).
A nephew of Mahābār Khān (C. 511, Plate XLIV). Killed in the battle in which
Aurangzeb defeated the Imperial troops under Rājā Jassvant Singh in 1658 A.D., on his march
towards Agra.
Dressed in flowered white, with green and gold turban.

(b)

C. 104. MIRZĀ ĀBD-UR-RAHĪM KHĀN, KHĀN KHĀNĀN.
Son of Bairām Khān. Born in 1556 A.D. On his father’s death in 1560, Akbar took charge
of him.
He became perhaps the most famous of all the grandees of the Moghul Empire. When he
was only 26, he suppressed the rebellion of Sultān Bahādur in Gujarāt. Eight years later, he
conquered Sīnd. He fought with distinction in the Deccan, and took Ahmadnagar in 1600.
Under Jahānghir, he was less successful, and the part he played in the intrigues for the succession
did him little credit. He died in 1629, and was buried near the tomb of Humāyūn. He
was a maṭn of culture like his father, and translated the memoirs of Bābār into Persian. He was
famous for his magnificent generosity.
The picture is attributed to Hāsham, a well-known painter, but these ascriptions should be
regarded with some suspicion. There are notes on the picture of the colours to be used in finishing it.
Lent by the Delhi Museum of Archaeology.

(c)

C. 165. RAJĀH BĪR SINGH DEO, chief of ORCHHA.
The murderer of Abul Fauz (see C. 102, Plate XLII d).
Lent by M. Muhammad Hāmid, of Delhi.

(d)

C. 509. NŪR-UD-DĪN QULL.
Kotshāl of Agra under Jahānghir. Served also under Shāh Jahān and was murdered in 1631
A.D.
C. 590 and C. 509 lent by H. H. the Maharāna of Udaipur.
(a). C 530. Iltichar Khan.

(b). C 104. Mirza Abdur-Rahim Khan, Khan Khanan.

(c). C 105. Rajah Bir Singh Deo.

PLATE XLII.

(a)

C. 110. PRINCE JAHANGIR, (?) getting water at a well, on his return from the chase (cf. C. 38, Plate XXXV b).

The Emperor is in green, as are his attendants, one of whom bears the gun, the other carrying an orange-hooded hawk.

A city is represented in the distance.

Lent by L. Bulaki Das, of Delhi.

(b)

C. 112. JAHANGIR (above) (see C. 39, Plate XXXIV a) and PRINCE KHUSRAU (below). Prince Khusrav was the eldest son of Jahangir. Born 1587. Died 1622. Buried at Allahabad.

Lent by Mr. Imre Schwaiger, of Delhi.
(a). C 110. Jahāngir (as a Prince) drinking at a well on his return from the chase.

PLATE XLII.

(a)

C. 125. PRINCE SHAHRYĀR (see C. 813, Plate LII). Son of Jahāngir. Married the daughter of Nūr Jahan by her first husband 'Ali Quli Beg (Sher Afgan Khān).
Lent by Mr. Imre Schwaiger, of Delhi.

(b)

C. 132. SHAH JAHĀN, Mogul Emperor (1627—1658 A.D.) (see C. 130, Plate XLIVb, C. 136, Plate XLVa).

Born 1592. Son of Jahāngir and Jodh Bāl. In 1614 compelled Amr Singh, Mahārāṇa of Mewār (Udaipur), to sue for peace, and in 1621 subdued Malik Ambār, the Abyssinian, who had established himself on the ruins of the kingdom of Ahmadnagar. Goaded into rebellion by the intrigues of Nūr Jahan, he was driven from the Deccan to Bengal, and from there back again to the Deccan, where he submitted to his father in 1625. Ascended the throne in 1627. Exacted tribute from the kingdoms of Ahmadnagar, Bijapur and Golconda, but was less successful in his campaigns on the north-west frontier. In 1657, his serious illness precipitated a conflict between his sons, which ended in the success of Aurangzeb, the removal of his brothers, and the deposition of Shah Jahan, who passed the remaining years of his life in captivity at Agra. He died in 1666, the year of the great fire of London. The most magnificent of all the Mogul Emperors. Builder of the Taj Mahal at Agra, the present city of Delhi (called after him Shahjahanābād), with its fort and Jāmī‘ Masjīd, and the tomb of Jahāngir at Lahore. Buried in the Taj. European contemporaries—Charles I (1600—1649), Oliver Cromwell (1599—1658) and Mazarin (1602—1661).

This painting is attributed to Chatr Man, and dated the 1st year of the reign. The colours on this picture are only partly indicated. The Emperor is standing on a low throne overlooking a river, on the farther bank of which is what appears to be a walled garden, enclosing a tomb or mosque.
Lent by the Delhi Museum of Archaeology.

(c)

C. 101. RĀJAH BĪRAR (see note on C. 96, Plate XLVII).

(d)

C. 102. ABUL FAZL.

Born 1551 A. D. Son of Shaikh Mubārak; a man of vast learning and broad views, and brother of Faizū, the poet laureate, who introduced him to Akbars court. Akbar found, in his learning and acuteness, a weapon uniquely adapted for breaking the power of the orthodox Ulama at court. He took a leading part in the famous Thursday evening discussions, and ultimately persuaded Akbar to declare himself the spiritual guide of his people. The promulgation of the new religion, the Din-i-Ilahi, or Divine Faith, followed. The Muhammadan prayers were abolished at court, and a new era was introduced. Abul Fazl spent five years in the Deccan and showed himself a capable soldier and administrator. He was murdered by Bir Singh Deo, chief of Orehha (see C. 105, Plate XLIII), on his return, at the instigation of Prince Salim (Jahāngir), who justifies the act in his memoirs on the ground that Abul Fazl was an enemy of the Prophet. The date of the murder was 1602. Abul Fazl was the author of the Akbarnāma and the Ain-i-Akbari, and he is regarded as the greatest Indian master of Persian prose. The picture is almost certainly not one of Abul Fazl. The sitting posture seems conclusive proof that the portrait is of some late celebrity, while the costume is comparatively modern, perhaps dating from the early 19th century.
Lent by Khwajah Mamūd Husain, of Delhi.
(a). C 125. Shahryar.


(d). C 102. Abul Fazl.
Plate XLIII.

(a)


The background of the picture is black. The blue cloak is fur-collared and embroidered with a conventional gold pattern. Turban white. Flowers are delicately shown on the ground. The border of the picture is an exceptionally elaborate one.

Lent by L. Bulki Das, of Delhi.

(b)

C. 241. DOST MUHAMMAD KHĀN, ĀMĪR OF KĀBUL, and two of his officers.

Dost Muhammad Khan was displaced by the British in favour of Shāh Shujā' in 1839, and went to India, but returned in 1842 and reigned till 1863.

Lent by L. Bulki Das, of Delhi.
(a) C 151. Itimad-ud-Daulah (Ghiyās Beg).

(b) C 241. Dost Muhammad Khan, Amir of Kābul, and two of his officers.
PLATE XLIV.

(a) C. 498. AKBAR going out hunting on an elephant, with one of his sons.

The Emperor is in white with an orange sash. The boy is in green and attendant carries a crimson flywhisk. The mahāwat is in pale yellow. Bells are suspended from the haundah of the elephant. Manucci says, "all the elephants move with bells attached to their body, serving to warn passers-by and give them time to move and get out of the way; for when an elephant runs, or merely walks, he does not stop like a horse would." In front are attendants with a white hawk, matchlock and a sword in a crimson cover. Wild fowl are flying in the background.

For other portraits of Akbar see C. 87, Plate XXXv.; C. 88, Plate XXXIIIa; C. 90, Plate XXXIIIb, and C. 96, Plate XXXVb.

Lent by H. H. the Maharāna of Udaipur.

(b) C. 130. SHĀH JAHĀN (see C. 132, Plate XLIIa).

An old jholi traceing.

Painters often made these tracings of their pictures on fine vellum (jholi). They were handed down as heirlooms from father to son, so that the picture might be reproduced as required. A very faint inscription on the picture shows it to have been painted in the first year of Shah Jahan's reign.

Lent by Mr. J. P. Thompson, I.C.S.

(c) C. 511. MAHĀBAT KHĀN.

One of the most distinguished of the nobles of the reigns of Jahangir and Shāh Jahan. He was a Persian by origin. After the accession of Shāh Jahan, he was given the title of Khān Khāriān. Died in 1634, and was buried at Delhi.

He is shown riding a chestnut horse and endeavouring to catch a black buck by hooking it with his bow.

Lent by H. H. the Maharāna of Udaipur.

(d) C. 299. SHĀH ĀLĀM, Moghul Emperor, 1750—1806 A. D.

Born 1728. Son of Ālāmgir II (see C. 207, Plate LVIA). Had to fly for his life from Delhi in 1758 to escape the clutches of Ghāzi-ud-din. On the death of his father in 1759, he was recognized as successor, but did not return to his capital till 1771. In the meantime, the government was in the capable hands of Najib-ud-daulah, who died in 1770. The Emperor was engaged in the eastern provinces, and in 1765 ceded the Dwanship of Bengal, Behar and Orissa to the East India Company. For some years after that he kept a sorry court at Allahabad, and in 1771 returned to Delhi. He had with him a very efficient servant in Najaf Khan (see C. 214, Plate LXXIa), who conducted his affairs with considerable success until his death in 1782. The next twenty years was the period of Maratha supremacy, broken only, when Sindhi's control was relaxed, by the terrible episode of Ghulam Gādir's short-lived success. In 1788, he took possession of the palace. Enraged at the Emperor's denial of the existence of any buried treasure, he blinded him with his own dagger, but two months later was driven out by the Marathas, and put to death by slow torture. In 1803, the Maratha power at Delhi was broken by the victories of Lord Lake (see C. 260, Plate LXXIVb), and the administration of Shāh Ālam's territories passed to the British. He died in 1806, and was buried at the shrine of Quṭb-ud-din at Mathrāuli.

The Emperor is wearing green, red shoes, and a green and gold turban. The background is light green.

Lent by Mr. Imre Schaiger, of Delhi.
(a). C 498. Akbar going out hunting with one of his sons.


(c). C 511. Mahábat Khan.

PLATE XLIV.

(a)

C. 186. SHĀH JAHAN (see C. 132, Plate XLIIb).
Attributed to Pirag.
The picture is unfinished, and the final colouring is only slightly indicated. On the horse’s fore-leg ‘safird (white)’ has been written, to show how it was to be finished.
Two birds are flying in front of the Emperor and there are two others behind, which look like hoopoes. The accoutrements of the horse and its rider are very carefully drawn.
Lent by L. Bulaki Das, of Delhi.

(b)

C. 171. MIRZĀ MUĪZZ.
An immigrant from Persia who held important offices under Aurangzeb.
This is a beautiful picture.
The overcoat is green, gold-edged and embroidered with gold flowers. The fur round the neck seems to be a sort of stole, worn separately. The under garment is white, embroidered with gold, the sash embroidered with tulips, and the sheath of the sword, red.
Lent by Mr. Imre Schwaiger, of Delhi.

(c)

C. 172. NĀMDĀR KHĀN.
An officer of Dārā Shikoh (see C. 35, Plate XXXIb, and notes on C. 156, Plate LIIIb), after whose death he joined Aurangzeb, Governor of Agra.
The only colour in the picture, which is unfinished, is a faint indication of pink on the turban.
The picture is interesting, as it shows the original lines of the artist’s drawing.
Lent by Mr. Imre Schwaiger, of Delhi.

(d)

C. 517. SULTĀN MUHAMMAD, eldest son of Aurangzeb. Died in captivity in 1676, during his father’s lifetime.
Orange robe ornamented with red flowers.
Lent by H. H. the Maharāṇa of Udaipur.
PLATE XLVI.

(c)

C. 164. AURANGZEB (Álamgir I), Moghul Emperor (1658—1707 A.D.).

Third son of Shah Jahan (see C. 132, Plate XLIV) and Mumtáz Mahall. Born in 1618, he was appointed Governor of the Deccan in 1636. Transferred to Afghanistan in 1647, he commanded the disastrous expedition to Balkh, and made two unsuccessful attempts on Kandahar. He returned to the Deccan in 1655, and gained some easy successes against the kingdoms of Golconda and Bijapur. In 1657, the serious illness of Shah Jahan was the signal for an internecine struggle among his sons for the throne. Aurangzeb emerged triumphant, deposed his father, put to death his brothers Dárá Shikoh (see C. 55, Plate XXXIb) and Marád Baksh, and drove the third brother Shuja' into Arakan, where he disappeared. The rise of the Maratha power under Sivaji (1627—1680) was meanwhile changing the face of affairs in the Deccan. Bijapur and Golconda became his tributaries and the Moghul generals could make little head against him. Aurangzeb himself took the field in 1681, and during the last 26 years of his long life never once set foot in his capital. He conquered Golconda (see C. 166, Plate XLIX) and Bijapur, but his operations against the Marathas were fruitless. He died at the age of 88 at Ahmadnagar, and was buried in a simple tomb at Khuldabad near Aurangabad. In spite of his courage, his untiring energy and his great ability, the commencement of the decline of the Moghul Empire must be dated from his reign, though its external magnificence survived until the sack of Delhi by Nadir Shah in 1739. His failure has often been ascribed to his uncompromising zeal for his faith. There is a saying that Akbar planted the seedling of empire, Jahangir watered it, Shah Jahan enjoyed its fruit, and Aurangzeb uprooted it. He built the Moti Masjid (Pearl Mosque) in the Delhi Fort, and his letters in Persian are still regarded as models of elegance.

Contemporary events in England—the Civil Wars, the Commonwealth, the Restoration and the Revolution. In France Louis XIV reigned from 1643 to 1715.

An uncoloured jhilibi tracing. The two people shown on the right, one of whom from his appearance seems to be a Rájpút Chief, are proffering daggers to the Emperor, who is holding a book in his left hand (probably the Qurán). Across his knees lies his small sword, probably a Zafar-takzyah (see A. 178, Plate VIII b), while another larger sword lies beside him on the Díván. Aurangzeb is often represented in a prayerful attitude and holding a Qurán. (Compare C. 156, Plate LIX b.) For further pictures of Aurangzeb see C. 355 and 356, Plates L a and b, C. 160, Plate XLIV a, and C. 119, Plate XLVIII.

Lent by Khan Bahadur Mir Nasir Ali Khan, of Delhi.

C. 385. THE DÍWÁN-I-KHÁS. DELHI FORT.

Showing the scarlet awnings and screens. The low balustrade between the outer row of columns has now disappeared, as has also the small marble projecting feature in the centre of the plinth. The kiosks are shown as gilded. The gilded copper of these was taken away and sold after the occupation of the Fort by the British in 1857.

Lent by the Delhi Museum of Archaeology.

(b). C 385. The Diwán-i-Khás, Delhi Palace.


C. 145. A FAVOURITE HORSE OF SHÄH JA HäN.

The horse is white, with pink saddle and gold harness. The page is in white with green breeches.

Lent by Professor Ghulam Yazdani, of the Rajshahi College.

C. 501. SHAHEAZ KHAN, KAMBO.

He passed part of his early life as a jñātir, but afterwards rendered distinguished military service to Akbar. He acquired enormous wealth, and it is said that no less than ten of his servants received a lakh of rupees apiece as their yearly salaries. He died in 1599 A. D.

The principal figure is attired in a cream robe, striped with gold. His turban is orange coloured. To the right, an attendant, wearing a cream flowered coat, bears a sword in a green cover. The man to the left is dressed in orange. The cushions are green and the balustrade red. A golden hupph stands on the pavement which is adorned with pëitra dura work.

Lent by H. H. the Maharana of Udaipur.
PLATE XLVII.

(a)

C. 186. AURANGZEB (see note on C. 184, Plate XLVI), as a young man.
The oval background of the miniature is dark green; the red coat fur-edged: the turban pink, black and gold.
The multi-coloured "surround" of the picture is a most elaborate one.
Lent by Professor Ghulam Yazdani, of the Rajshahi College.

(b)

C. 181. SHAH JAHAN. Another old jhilli tracing.
(See C. 180, Plate XLIVb)

(c)

C. 96. THE EMPEROR AKBAR AND BIRBAL.
Akbar holding a hawk is seated under an umbrella, one of the emblems of sovereignty, while
above are two birds of paradise, the birds of happy omen. The Emperor is attired in gray, and
wears a pearl necklace and pearl-handled knife. Beside him is lying a short sabre, probably the
zafar-takzyah (see A. 178, Plate VIIb). Birbal, who stands behind the gold throne, is wearing
green with a grey turban. Birbal was originally a poor minstrel, but his quick wit and ready
tongue won Akbar’s favour and affection. His sayings are still quoted. He was killed in the
disastrous expedition to Swat in 1586.
Lent by Mirzas Akbar Bakht and Mahmud Bakht (of the ex-royal family of Delhi) of Benares.

(d)

C. 255c. ABDULLAH KHAN.
This picture seems more characteristic of the Sayyid King-maker than C. 45 (see Plate LlA).
Possibly that picture is wrongly described.
The picture is very vividly coloured. The coat is red, embroidered with gold flowers, the
trousers are orange with green stripes, the shoes blue and yellow. The hilt of the sword is blue.
The background of the picture is dark green.
Lent by H. H. the Maharana of Udaipur.
(a). C 160. Aurangzeb as a young man.

(c). C 96. Akbar and Birbal.

C. 162. AURANGZEB (see note on C. 164, Plate XLVI) as a prince.

Aurangzeb is wearing black chain armour, arm-pieces, breast-plate and helmet. The horse's trappings are of gold cloth, embroidered with flowers, and its head is covered with a black leather (?) head-piece. The end of the horse's tail is dyed red. Behind are attendants, the first of them carrying a flywhisk made of peacock's feathers.

The attendant in the bottom left-hand corner of the picture carries a bag of coins, perhaps for distribution as bounty. In the distance in front of the horse are seen cavalry and artillery marching in line, while behind them are seen two hills, topped by Forts.

Lent by Mirzas Akbar Bakht and Mahmud Bakht (of the ex-royal family of Delhi), of Benares.
C. 166. THE SIEGE OF GOLCONDA BY AURANGZEB (see note on C. 164, Plate XLVIa).

The Emperor is seated in a litter, reading the Qur'an. One prisoner has just been beheaded, and an attendant holds the severed head in his hand. Another prisoner is standing before the Emperor. The ear-rings on the severed head, and those he is wearing are of the same pattern, which suggests what his fate will be.

Behind the Emperor stand a row of officers, among them a European. They are all watching the proceedings of the Emperor with interest.

To the right above the Emperor are the European mercenaries and their Indian officer, while there is another European standing in the group behind the Emperor. To the left of them are some cavalry, some of whom are wearing corsets of scale-armour. The European gunners are hard at work serving the guns, and an elephant is seen pushing a gun into position. On the left of picture stand elephants carrying the māki o marātib, the royal insignia (see note on 'Standards and Insignia,' section II, page 27).

Lent by Mirzas Ahsan Akhtar and Akbar Bakht (of the ex-royal family of Delhi), of Benares.
C 166. The siege of Golconda by Aurangzeb.
PLATE L.

(a)

C. 356. AURANGZEB IN DARBAR.

In this picture, the Emperor is seen sitting in a raised recess at the back of a "Hall of Audience." To his right, is depicted Prince Bahadur Shah (see C. 175, Plate LVa, and C. 47, Plate LIII6), his son and successor, and to the left Prince Azam Shah, his third son. In the middle, and standing on a raised dais in the act of presenting a petition to the Emperor, is Asad Khan, the Prime Minister. He was also Prime Minister in the reign of Bahadur Shah I. The figure standing beside him on the dais is unnamed.

To the left are standing Nawab Rohilla Khan, Khalilullah Khan and Sipahsalar Khan; to the right the names of only two are given—Amir Khan (the second), and Fathullah Khan the last of the four.

In the outer enclosure Mahabat Khan (see C. 511, Plate XLI6c), Rashid Khan, Zabardast Khan and Munrim Khan are standing on the right. The last man is not named. To the left are Ibrahim Khan, Zulfiqar Khan, and Sadullah Khan. The last two are unnamed. Outside the railing are ushers and mace bearers. This picture, like No. C. 355 below, clearly shows the railing separating the different ranks of those attending the Darbar.

C. 355. The same.

At the top of the picture are seen attendants bearing the mass-s-warabi (see note on Standards and Insignia, Section II, page 27). Two elephants bearing howadaks are seen on the left. The personages immediately in front of the Emperor are, two of them at least, strangers, as is evident from their features and different type of head-dress. Behind the Emperor are attendants bearing the pujaks (see A. 241, 218, Plate XII6), trident (see A. 244, Plate XII6), scales of justice and other symbolical insignia.

In the foreground are musicans, ushers with wands and choddars (mace-bearers).

This picture also shows the railing which separated the various ranks of those attending the Darbar.

C. 355, 356 lent by H. H. the Maharana of Udaipur.
PLATE LI.

(a) C. 45. SAYYID ABDULLAH KHAN, QUTB-UL-MULK (also see C. 258a, Plate XLVIIa).
One of the “King-maker” brothers, who overthrew Jahângir Shâh (see C. 495a, Plate LVII), and set up in succession Farrukh-siyyar (see C. 180, Plate LVa), Rafi’-ud-darajât, Rafi’-ud-daulah and Muhammad Shâh (see C. 55, Plate XXIX b, C. 190, Plate LVIII a, and C. 197, Plate LIX). In the year following the accession of Muhammad Shâh, the younger brother, Hassân Ali Khân, was assassinated. Abdullah revolted, and proclaimed yet another prince as Emperor, but was defeated and taken prisoner. He did not long survive his downfall, and died in 1723.

English contemporaries. The date of his birth is not known, but he died the year after the Duke of Marlborough, and four years before George I.
Lent by the Lahore Museum.

(b) C. 529. IPTIKHAR KHAN (see C. 529, Plate LI b).
White dress; gold sash, ornamented with tulips. White and gold turban.

(c) C. 513. SHAHR-YAR (see C. 155, Plate XLII a).
The robe is orange coloured, and ornamented with gold flowers. Gold turban and sash.

(d) C. 508. ASAF KHAN.
Born C. 1571 A.D. Son of Ptimâd-ud-Daulah (see C. 151, Plate XLIIIb), brother of Nâr Jahân, the wife of Jahângir, and father of Mumtâz Mahbûb, the lady of the Taj. Prime Minister of Jahângir and Shah Jahân. His tomb is at Shahdara near Lahore. A Persian by birth and a man of great culture. Died 1641. European contemporaries—Ben Jonson (1573—1637), and Cardinal Richelieu (1585—1642).
The gold coat is embroidered with tulips. The sash is of white and gold. The trousers are striped orange and gold; the shoes black. An orange handkerchief is suspended from the breast. The dagger is jewel-hilted with a red sliac.

(e) C. 528. MUKARRAM KHAN SAPIWAL.
Held various appointments of secondary importance during the reigns of Shah Jahân and Aurangzeb, and died in 1669.
Dressed in white and green. Orange and white turban.

(f) C. 528. ISLAM KHAN.
The same difficulty exists in regard to this picture as in the case of C. 522, Plate LII e. There were four Islam Khans known to fame in the 17th century.

C. 506, 513, 528, 529 lent by H. H. the Maharâna of Udaipur.

(b). C 529. Ittikhâr Khan.


(e). C 528. Mukarram Khan Safawi.

PLATE LII.

(a) C. 525. ĀLI MARDĀN KHĀN.
A Kurd by birth. Succeeded his father as Governor of Kandahar, then a Persian possession, in 1625 A.D. In 1637, he made it over to the Moghuls, and entered the service of Shāh Jahn. Honours were showered on him. He was made Governor of Kashmir, and afterwards of the Punjab as well. Later he was sent to Kābul, and saw a good deal of fighting in Afghanistan. Died in 1657 and was buried at Lahore. In 1639, when he was Governor of the Punjab, a canal was constructed from the point where the Ravi issues from the mountains, to Lahore, a distance of 100 miles, and in the following year, he undertook the laying out of the famous gardens of Shālamār near Lahore. The canal by which water was brought into the Fort at Delhi is attributed to him, and he is said to have introduced into Indian architecture the bulbous "Tartar" dome, of which examples may be seen in the Jāmi' Masjid at Delhi and the Taj at Agra.

Lent by H. H. the Maharānā of Udaipur.

(b) C. 156. AURANGZEB (ĀLAMGĪR I), Moghul Emperor (1658—1707).
The Emperor appears to be seated in a sort of jharāka (see C. 117, Plate XXXVII), and is in an attitude of meditation. He is reading a small crimson-bound book, most probably the Qurān.


(c) C. 582. SĀD-ULLĀH KHĀN.
Vizier of Shāh Jahn, "the most able and upright minister that ever appeared in India." (Elphinston). Died in 1636 A.D.

(d) C. 526. DĀRĀBH KHĀN.
Son of Mirzā Abd-ur-Rahim Khān, Khān Khānān (C. 104, Plate XLb). Joined Shāh Jahn in his rebellion, and was captured and beheaded. His head was sent in a cloth to his father by Mahālat Khān (see C. 511, Plate XLIV), as "a present of a melon," He was put to death in 1625 A.D.

(e) C. 528. SAIF KHĀN.
There were three persons who had borne this title during the reigns of Akbar, Jahāngīr and Shāh Jahn. It is impossible to say which of them this picture represents.

(f) C. 502. TĀNSEN.
The famous musician. Flourished in the time of Akbar and was employed by him. Died in 1588 A.D. His tomb is at Gwalior.

C. 502, 502, 526, 532 lent by His Highness the Maharānā of Udaipur.
PICTURES.


(b). C 156. Aurangzeb.

(c). C 532. Sadullah Khan.


PLATE LIII.

(a) C. 531. MIRZĀ NAUZAR.
An officer of high rank under Shāh Jahān. Famous for his generosity. Died in 1683 A.D.
In white dress. Gold and white turban and sash.

(b) C. 47. BAHĀDUR SHĀH I, Mogul Emperor (1707—1712) (see C. 175, Plate LVa, and C. 356, Plate L). Bahādur Shāh I was the son and successor of Aurangzeb. He had to fight for the throne, and his brothers Azam and Kāmbalshah both lost their lives in the struggle. He is buried near the shrine of the saint Qutb-ud-din at Mehrauli. He built the Moti Masjid (Pearl Mosque) there.
Lent by the Lahore Museum.

(c) C. 24. MULLĀ DU-PIYĀZAH. A celebrated wit and eccentric of Akbar’s court. He was born in Arabia and came to India in the train of one of Humāyūn’s generals. He was called Du-piyāzah from his fondness for a dish of that name,—a meat stew flavoured with onions.
Lent by the Hon. Mr. A. Earle, C.I.E., I.C.S.

(d) C. 255c. KHALĪL-ULLĀH KHĀN.
Was with Jahāngīr when he was confined by Mahabat Khān, and rose to high office under Shāh Jahān. He was present at the battle between Aurangzeb and Dārā Shikoh on the side of Dārā (see note on C. 164, Plate XLVIa), but remained purposely inactive throughout the engagement. Under Aurangzeb, he became Governor of the Punjab. Died in 1662 A.D.
The coat is pink, embroidered with gold flowers. The sash of gold, embroidered with iris flowers. The shoes are crimson, and the scabbard of the sword green.
The background of the picture is light green.
C. 531 and C. 255c lent by H. H., the Maharānā of Udaipur.

(b). C 47. Bahadur Shah I.


PLATE LIV.

(a) C. 246B. BEDĀR BAKHT.
Son of Ahmad Shāh (see C. 201, Plate LVIIIb), was set up as Emperor by Ghulām Qādir in 1788 A.D., but after his fall was seized and put to death by order of Shāh Ālam. The picture is that of a boy, but the verse at the top seems to have been written while he was actually on the throne, some years after the picture was painted.

The picture is a good one considering its late date.

(b) C. 255b. FAZL-ULLĀḤ KHĀN, son of Siyād Khān.
Lived in the time of Shāh Jahān and Aurangzeb.

The turban is gold. The sword belt and straps red and the sah of gold, embroidered with a red tulip.

(c) C. 217. AHMAD SHĀḤ DURRĀNĪ (C. 1722—1773 A.D).
An Afghān chief, who rose to high office under Nādir Shāh (see C. 54, Plate XXXIIIb), on whose assassination, in 1747, he was proclaimed king at Kandahar. He invaded India several times, annexed the Punjab as far as Sirhind, and in 1756 sacked Delhi. In 1761, he defeated the Maratha confederacy at Panipat in one of the most decisive battles ever fought on Indian soil. European contemporaries—Frederic the Great (1712—1786) and the Young Pretender (1720—1788), lent by Thākur Kesri Singh, of Jaipur.

(d) C. 255a. JA’FAR KHĀN.
This is probably a portrait of Ja’far Khān, who was a nephew of Asaf Khān (C. 508, Plate, LXXI), and held at different times during the reign of Shāh Jahān, the Governorships of the Punjab Delhi and Sind. At the end of Shāh Jahān’s reign, he sided with Aurangzeb, who appointed him Governor of Malwa, and in 1663 Grand Vizier. Died in 1670 A.D.

The colours of this picture are only faintly indicated.

C. 246b, 255a, 255b lent by H. H. the Maharānā of Udaipur.
Plate LIV.

(a) C 246 A. Bodár Bakht.

(b) C 255 B. Fazi-ullah Khan.

(c) C 217. Ahmad Shah Durrání.

(d) C 255 A. Jafar Khan.

Photo, Mobil. Dept., Thomason College, Benares.
Plate LV.

(a) C. 176. Bahádur Sháh I (see C. 47, Plate LIII), with one of his nobles. The Emperor is the figure on the left.
Lent by Mirza Askar Bakht and Mahmúd Bakht (of the ex-royal family of Delhi), of Benares.

(b) C. 226a. Bahádur Sháh II, Moghul Emperor (1837–1857 A.D.), as a young man.
The last of the Moghul Emperors, and the nominal head of the mutineers. Was sent to Rangoon after his trial in 1858 and died there in 1862.
Lent by Khwajah Mahmúd Hussain, of Delhi.

(c) C. 512. Báqar Khán.
A Persian immigrant, who owed his advancement to his marriage to the niece of Núr Jahná.
He became Governor of Multan, and died in 1657 A.D.
Lent by H. H. the Maharána of Udaipur.

(d) C. 180. Farrukh-Síyar, Moghul Emperor, 1715–1719 A.D.
The creature and the victim of the Sayyid "King-makers." (See note on C. 45, Plate LIV.)
He was deposed and blinded and probably murdered. Buried in the tomb of Humeinum.
Attired in dark green, embroidered with gold flowers. The lower portion of the horse is coloured red.
The attendant is in white.
Lent by Mr. Imre Schwaiger, of Delhi.

C. 216. Húsáiní Bégam, wife of Sháh Álam.
This little portrait shows strong European influence, both in its draftmanship, and in the features of the lady represented.
Lent by L. Buláki Das, of Delhi.
(a). C 175. Bahadur Shah I with one of his nobles.


(c). C 512. Baqar Khan.

(d). C 150. Farrukh Siyar.

PLATE LVI.

(a)

C. 207f. ÁLAMGIR II, Moghul Emperor (1754—1759 A.D.), and one of his nobles.

Son of Jahándar Sháh (see C. 495f, Plate LVII). Gházi-ud-dín Khán, after deposing and blinding Ahmad Sháh, proclaimed Álamgir Emperor. Five years later Gházi-ud-dín Khán had him decoyed out almost alone to the Kotha of Firoz Sháh and there murdered. Buried in the tomb of Humáyún. During his reign Ahmad Sháh Durráni (see C. 217, Plate LIVe) sacked Delhi.

The Emperor is seated on a jewelled throne and is wearing crimson. The nobleman standing in front and wearing cream with a gold turban is proffering some gift. Above the throne, which is standing on a gorgeous flowered crimson carpet, is a canopy of the same colour. The background of the picture is light green.

Lent by Mr. Imre Schwaiger, of Delhi.

(b)

C. 276. AN UNKNOWN LADY.

The portrait is a most interesting one, as showing the costume worn by Moghul ladies of the court.

The lady carries a lotus flower.

Lent by Mr. Imre Schwaiger, of Delhi.
(a). C 207. Álamgir II. and one of his nobles.

PLATE LVII.

C. 492 a. JAHĀNĐĀR SHAH, Moghul Emperor (1712-13 A.D.)

Son and successor of Bahādur Shāh (see C. 47, Plate LIII, and C. 175, Plate LVII). Overthrown by the Sayyid “King-makers” (see note on C. 43, Plate LIa), and put to death. Buried in the tomb of Humayun.

In the background troops are seen on the march.

Lent by H. H. the Maharāṇa of Udaipur.
PICTURES.

Photo-Meshk. Dept., Thomason College, Meerut.

PLATE LVIII.

(a)

C. 190. MUHAMMAD SHAH (see C. 55, Plate XXIXa), with a group containing some of the most distinguished men of the time.

On the extreme left of the picture stands Râjah Jai Singh Sawai (ob. 1743 A.D.), the founder of Jaipur and builder of several observatories, among which was the Jantar Mantar at Delhi. Next to him is Samsâm-ud-daulah, Khân Durrân Khân, who was mortally wounded at the battle of Karnâl in 1739, when Nâdir Shah (see C. 54, Plate XXXIIIa) defeated the Delhi forces under Muhammad Shah. Next to him and rather behind is Azim-ulâh Khân, and in front of him stands Ittimâd-ud-daulah, the vizier, better known as Qurr-ud-dîn Khân (see C. 58, Plate XXVIIIa), who was present at the battle of Karnâl, and was killed by a cannon-ball when praying in his tent during the successful action fought at Sirhind by Prince Ahmad Shâh against Ahmad Shâh Durrânî (see C. 217, Plate LIVc), in 1748. Beyond him is Nizâm-ul-mulk, the founder of the Hyderabad State (ob. 1748), who also was present at the battle of Karnâl. On the right the lowest figure is that of Zafar Khân, better known as Reshan-ud-daulah. Above him is Burhan-ul-mulk, better known as Sa'âdat Khân, the Governor of Oudh and ancestor of the Nawabs and Kings of that province, who fought at Karnâl and died the day before Nâdir Shah's massacre at Delhi in 1739. The furthest up the picture on the right is Muzaffar Khân. Like his brother, Samsâm-ud-daulah, he was killed at the battle of Karnâl.

Lent by the Edward Museum, Bhopal.

(b)

C. 201. AHMAD SHAH, Moghul Emperor (1748—1754 A.D.).

Son of Muhammad Shah. Born 1725. As a Prince, he earned distinction by defeating the Durrânî king Ahmad Shâh (see C. 217, Plate LIVc), at Sirhind in the beginning of 1748, a month before his accession. As king, he devoted himself to pleasure and was ruined by the intrigues of his principal officers. He was deposed and blinded by Ghâzi-ud-dîn in 1754, and died in 1775. During his reign the Punjab was ceded to Ahmad Shâh Durrânî.

Lent by L. Bulaki Das, of Delhi.
PICTURES.

(a) C 190. Muhammad Shah with a group of nobles.

(b) C 201. Ahmad Shah.
Plate LXI.

C. 197. Muhammad Shāh (see C. 53, Plate XXIXa) and Nādir Shāh (see C. 54, Plate XXXIIIa).

A moonlight scene representing the two Emperors seated together on a throne surrounded by ladies of the seraglio and their attendants. Nādir Shāh is wearing a fur-edged Persian cap of conical shape and his coat is fur-edged.

Lent by L. Bulaki Das, of Delhi.
C 197. Muhammad Shah and Nādir Shah.
PLATE LX.

(a)
C. 224a. MIRZA SAL IM (see C. 67, Plate XXXc).
Son of Akbar II. Died in his father's lifetime.
The colours are only faintly indicated.
Lent by the Delhi Museum of Archaeology.

(b)
C. 226. SADIQ, a famous wrestler of the time of Akbar II.
Lent by M. Abdul Karim, of Delhi.
PLATE LXII.

(a)  
C. 251. NAWAB SHAMS-UD-DIN KHAN, of Firozpur-Jhirka. 
Hung for his share in the murder of Mr. William Fraser (see below) in 1835 A.D. 
Lent by Khwaja Mahmud Husain, of Delhi.

(b)  
C. 252. MR. WILLIAM FRASER (1781—1835). 
Entered the service of the East India Company in 1799. Resident at Delhi 1830—1835. 
Murdered at the instigation of Nawab Shams-ud-din Khan of Firozpur (see above). A most 
interesting account of the events which led up to the murder is given by General Sleeman in his 
Rambles and Recollections. Mr. Fraser was second-in-command of Skinner's Horse, and distingui-
shed himself at the siege of Bharatpur in 1828. He is buried in the churchyard at Delhi, and 
the touching inscription on his grave was written by his friend Lt.-Col. James Skinner (C. 258, 
Plate LXIXc).  
Lent by Khwajah Mahmud Husain, of Delhi.

(c)  
C. 231. MIRZA JAWAN BAKHT.  
Favourite son of Zinat Mahall and Bahadur Shah II, who did their best to get him recognized 
as Heir-Apparent. He was a mere boy at the time of the Mutiny, and shared his father's exile to 
Rangoon, where he died in 1884. 
European influence is strongly marked in this picture. The colours are only faintly indicated, 
Lent by Mr. J. P. Thompson, I.C.S.

(d)  
C. 234. MIRZA MUGHAL.  
Son of Bahadur Shah II. Leader of the mutineers. Killed by Holson. 
The picture is uncoloured. The prince is wearing an European uniform. 
Lent by Khwajah Mahmud Husain, of Delhi.
PICTURES.

Plate LXII.

(b). C 252. Mr. William Fraser.
PLATE LXIII.

(a)

C. 154. BHIM KAUR.
A member of the Udaipur family, and a faithful adherent of Prince Khurram (Shāh Jahān). On the picture is written what appears to be a quotation of something said or written by Shāh Jahān.

"The best of my servants, while I was Prince, were Mahārajah Bhim and Rajah Bikramājī. They both died in my service."

The picture, which is attributed to Nainī, is unfinished.

Lent by L. Bulāki Das, of Delhi.

(b)

C. 178. LĀL KAUR.
Mistress of Jahandār Shah (see C. 495a, Plate LXVII). Originally a dancing-girl, she gained great influence with the Emperor, and caused great scandal at Delhi by her conduct.

Lent by M. Muhammad Hamid, of Delhi.

(c)

C. 258. HINDU RAO.
Hindu Rāo was the brother of Baīza Bai, the wife of Daulat Rāo Sindhia of Gwalior. He died in 1855. His house on the Ridge, which had previously belonged to Mr. William Fraser (see C. 252, Plate LXIII), is well-known in connexion with the siege of Delhi in 1857.

Lent by L. Kārjī Mal, of Delhi.


PLATE LXIV.

(a)

C. 254. A NAUTCH PARTY AT HINDÜ RÃO'S HOUSE.

Hindû Rão (see C. 253, Plate LXIII) was popular with the British residents of Delhi, and this picture contains portraits of several British officers. One of them is smoking a huqqah, and his huqqah-bearer, whose business it was to prepare the huqqah for smoking, is standing behind him. In the old days, Englishmen used to take their huqqahs with them, even to dances. It was a deadly insult to step over another man's huqqah-snake, and it is said that more duels arose from incidents of this kind than from any other cause.

Lent by Khwâjah Mahmuûd Husâîn, of Delhi.

(b)

C. 410. BELFRY.

This is said to have stood formerly in the Chándnî Chauk, Delhi. The bastard style of architecture, in which it was built, was popular during the times of Akbar II and Bahâdur Shah II.

Lent by L. Bulki Das, of Delhi.

(b). C 410. Belfry said to have stood formerly in Chándni Chauk.
PLATE LXV.

(a)

C. 409. THE KOTWALI (CENTRAL POLICE STATION) and THE GOLDEN MOSQUE of Rauhan-ul-daula.

The Moghul Kotwali is still used as the central police station of the city. The mosque was built in 1721, and it was from the platform in front of it that Nādir Shah watched the massacre (see note on C. 54, Plate XXXIIa).

Lent by L. Bulaki Das, of Delhi.

(b)

C. 397. SALIMGARH, THE FORT and THE NIGAMBOD GHĀT.

The view shows the old bridge, constructed by Jahāngir between Salimgarh and the Main Land, and which was removed to make way for the new railway bridge. The marble slab, recording the construction of this bridge by Jahāngir in 1031 A.H. (1621 A.D.), is now in the Delhi Museum of Archaeology.

Lent by L. Bulaki Das, of Delhi.
PLATE LXVI.

C. 422. THE RIVER FRONT OF THE QUDSIYAH GARDEN PALACE.

The picture is one from "Daniell's Oriental Scenery." It bears the date 1795. Thos. Daniell, R.A., F.R.S., was in India from 1784 to 1794. This façade has now disappeared, although the garden remains. The mediocre quality of the late Mogul Architecture, of which this palace is an example, is in marked contrast with the earlier work in the Fort.

The palace was built by Qudsiyah Begum, the dancing girl who became the wife of Muhammad Shah (see C. 55, Plate XXIX 6), and the mother of Ahmad Shah (1748—1754) (C. 201, Plate LVIII 6). On the deposition of her son, both he and she were blinded by order of Ghazi-ud-Din Khan.

Lent by Mr. J. P. Thompson, I.C.S.
Plate LXVI. The River Front of the Quaiyath Garden Palace.
Plates LXVII.

C. 380. JESUS CHRIST.

The history of this picture is not known. The suggestion that the miniature was taken out of some illuminated missal, and affixed in the centre of the illuminated mounting, seems the most probable one.

Lent by Mr. Imre Schwaiger, of Delhi.
PICTURES.

Plate LXVII.


C 289. Jesus Christ.
PLATE LXVIII.

(a) C. 223. FATEH ĀLI SHĀH, King of Persia (1797—1834 A.D.).
Lent by M. Muhammad Hamid, of Delhi.

(b) C. 227. THE PEACOCK THRONE of Bahādur Shāh II (Akbar II ?).
When Akbar II returned the visit of the Governor-General, the throne was taken over to the
Residency for his use.
Lent by L. Bulaki Das, of Delhi.

(c) C. 228. A EUROPEAN SOLDIER. Possibly one of the suite of Sir Thomas Roe, ambassador
from James I to Jahāngīr (1615—1618 A. D.).
Lent by the Lahore Museum.

(d) C. 228. AN UNKNOWN LADY.
Smoking a huqqah. The sketch is very delicately rendered, the colours, except for the face,
being merely suggested.
Lent by Mr. J. P. Thompson, I.C.S.

(b). C 237. The peacock throne of Bahádur Shah II. (Akbar II.?)


PLATE LXIX.

(a)

C. 290. THE VIRGIN MARY WITH MINISTERING ANGELS.

A night scene. The Virgin Mary is seated on a rock beside a fire. Near her is a book and a lighted candle. Angels are offering wine and food. In the distance there appears to be the shrine of some holy man or friar to whom other angels are making offerings.

Christian subjects were not uncommon in the time of Jahangir.

Lent Mr. by Imre Schweiger, of Delhi.

(b)

C. 267. LORD ELLENBOROUGH (1790—1871).

Governor-General of India (1842—1844). Withdrew from Afghanistan and annexed Sind. Recalled on account of differences with the Directors.

(c)

C. 258. LIEUTENANT-COLONEL JAMES SKINNER, C.B.

Born in 1778 A.D., the son of a Scotch officer in the Company's service, and a Rajput captive. In 1796, he entered the service of Sindhia just before the retirement of de Boigne, and saw a good deal of fighting, but was dismissed along with the other officers of British descent on the outbreak of war with the Company in 1803. Took service under Lake on condition that he should not be employed against his old master, and was given the command of a body of Perron's horse, which had come over after the battle of Delhi. Accompanied Lake in his pursuit of Holkar to the Beas in 1804. At the close of the war, his corps was disbanded, but in 1809 he was again employed in the settlement of Hariyana. For the Gurkha and Pindari wars (1814—1817), the strength of his corps was raised to 3,000 men. In 1826, he served with distinction at the siege and storming of Bharatpur, and in 1831 was summoned with his regiment to the meeting between Mahanaj Ranjit Singh, of Lahore, and the Governor-General (Lord W. Bentinck) at Rupar. In 1828, he had received the rank of Lieutenant-Colonel in His Majesty's service and had been made a C.B. He lived mostly at Hansi, which was the headquarters of his corps, but he had a fine house inside the Kashmir Gate at Delhi. He died at Hansi in December 1741, and his body was brought to Delhi to be buried in St. James' Church, which he had built in fulfilment of a vow made when lying desperately wounded on the battle-field of Uniyara. It was said of his funeral that none of the Emperors was ever brought into Delhi in such state as "Sikandar Sahib." The present representatives of his corps are the 1st D. Y. O. Lancers (Skinner's Horse) and the 3rd Skinner's Horse.

Lent by Mr. J. P. Thompson, I.C.S.
(a). C 290. The Virgin Mary with ministering angels


(c). C 258. Lieutenant-Colonel James Skinner, C. B.

(d). C 261. Sir David Ochterlony, Bart.
C. 231. SIR DAVID AOCHTERLYONY, BART (1758—1825).


Lent by Mr. J. P. Thompson, I.C.S.
PLATE LXX.

(a)

C. 268. LORD GOUGH (1779—1860).

Served in the Peninsula and China. Commander-in-Chief in India 1843—1849. Was in command throughout the Sikh Wars. "Said to have commanded in more general actions than any British officer in the century, the Duke of Wellington excepted."

(b)

C. 265. SIR HENRY PANE (1778—1849).

Commander-in-Chief in India (1835—1839). Objected strongly to the first Afghan war, and resigned his appointment. Died on the voyage home.

(c)

C. 256. GEORGE THOMAS.

A Tipperary sailor, born in 1736 A.D. Landed at Madras about 1781. After serving various chiefs in southern India, in 1787 he came north, and took service with the Begam Samru (C. 247, Plate LXIa). He left her in 1792, and after six years of active service under Appa Khandi Rao, a Maratha leader, in the country north and west of Delhi, he conquered Hariana and established himself as an independent chief at Hansi. Fought with varying success against Jaipur, Bikanir, Jind, Patiala and Udaipur, carried his arms as far as the Sutlej, and offered to conquer the whole of the Punjab for the British. His power excited the apprehensions of Perron, who held Delhi and the Doab as Sindhiba's lieutenant, and after some fruitless negotiations a strong body of Perron's troops under Bourquin advanced into Thomas' territory. After some initial successes, Thomas plunged into a long debauch, and allowed himself to be surrounded. Many of his troops deserted him, and his provisions failed, but he cut his way through the enemy at the head of 300 men, and made his escape to Hansi (see note on A. 288, Plate XXIVc) where, after a gallant defence, he capitulated in December 1801. He died in the following August and was buried at Berhampore in Bengal. His memoirs were published after his death.

Lent by Mr. J. P. Thompson, I.C.S.

(d)

C. 263. LORD AUCKLAND (1784—1849).

Governor-General of India (1836—1842). Recalled on account of the disasters in Afghanistan. These four charming miniatures if, as it is presumed, they are the work of Indian artists, show with what facility they adapted themselves to European art.

Lent by Mr. J. P. Thompson, I.C.S.

(b). C 265. Sir Henry Fane.

(c). C 256. George Thomas.

(d). C 266. Lord Auckland.
PLATE LXXI.

(a)

C. 214. MIRZÁ NAJAF KHÁN.
A Persian who claimed descent from the Safáví kings. Joined Sháh Alam at Allahabad about 1760. Returned to Delhi with him in 1771, and managed affairs with success till his death in 1782. With him perished the last hope of the Moghul Empire. He is buried near the tomb of Safdr Jang, a few miles south of Delhi.

This painting only too unmistakably shows that, with the decline of the empire, the quality of its art likewise suffered. There is a lack of that refinement and delicacy about the later work which are the chief characteristics of the earlier paintings. The colours, too, are cruder, and the pictures of this date are apt to be on the whole larger and evidently less laboriously executed.

Lent by L. Kánji Mal, of Delhi.

(b)

C. 317. A GROUP OF BRITISH OFFICERS.

"Picture of the Sahibs of the Council" is written in the middle of the picture, and on the back is "Warren Hastings Bahadur Viceroy of India." The central figure is not Warren Hastings. Possibly it is a picture of Lord Hastings (Governor-General, 1813—1823), and some officers of his time.

The first three, and the last but one, are wearing red coats, the other two wearing blue ones. In the background is a lake or river over which boats are crossing, while to the left is what looks like a church tower, built in the European style.

Lent by M. Abd-ul-Karim, of Delhi.
PLATE LXXII.

(a)

C. 313. A PORTUGUESE GENTLEMAN WITH A LADY.
Lent by Mr. Imre Schwaiger, of Delhi.

(b)

C. 358. ASĀLAT KHĀN.
There were two men who bore this title during the seventeenth century, and it cannot be said which of the two these portraits represent.
The beautiful flowered border which surrounds this picture is especially worthy of remark.
Lent by H. H. the Maharāṇa of Udaipur.
PLATE LXXIII.

(a)

C. 335. AN ELEPHANT FIGHT.

Elephant fights were a favourite pastime of the Moghul Emperors.

In the picture the low wall is seen, which was used to separate the fighting elephants. Attendants with fireworks, which were used to separate the animals when they had become unmanageable, are also shown (also refer C 84, Plate XXXIII c). On the walls in the background are shown spectators enjoying the fight.

Lent by the Delhi Museum of Archaeology.

(b)

C. 504. See note on Plate XXXVIa.
(a) C 335. An elephant fight.

(6) Reverse of C 504.
(see Plate XXXVIa.)
PLATE LXXIV.

(a)

C. 338. HUNTING PARTY disturbed by Rhinoceros.
Lent by L. Bulaki Das, of Delhi.

(b)

C. 260. LORD LAKE (Viscount Lake of Delhi and Laswäri).
Born 1744, and entered the Guards at the age of 14. Served in Germany, America and
Flanders, and commanded the troops in Ireland during the early part of the rebellion of 1798, where
he was a good deal criticized for over-severity and under-discipline. Came out to India in 1801 as
Commander-in-Chief, and it was here that he made his name by his campaigns against the Marathas
and their final overthrow in northern India. The campaign against Sindhis in 1803 was largely
inspired by Wellesley's desire to destroy "the French State erected by M. Perron on the banks of the
Jumna." M. Perron was a French adventurer, who had succeeded the great de Boigne in
the command of Sindhis' regular forces, and held the Daub with his head-quarters at Aligarh,
practically as an independent chief, with an added prestige from his possession of the person of the
Emperor, Shâh 'Alâm (see note on C. 209, Plate XLIV). He was known to be in communi-
cation with Buonaparte and Wellesley determined to remove him. He gave himself up after his
defeat at Aligarh. Bourquin assumed command, but on the 11th September 1803, he was defeated
by Lake at the battle of Delhi, which was fought on the plain opposite Humayun's tomb. The
crowning victory was at Laswäri on the 1st November. After peace had been made with Sindhis,
Holkar, the Maratha Chief of Indore declared war, and was joined by the chief of Bharatpur.
Lake stormed Dig, but failed in four assaults on Bharatpur. The Raja, however, sued for terms
rather than risk another attack. Holkar made a wild dash for the Punjab in the hope of aid from
Ranjit Singh, but was brought to terms on the banks of the Beas. Lake received a peerage in
1804, and died in 1808.
"A book that is shut is but a block"

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