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NATURAL HISTORY SECTION

COMMITTEE OF THE PRINCE OF WALES MUSEUM

Dewan Bahadur K. M. Jhaveri, M.A., LL.B., (Chairman elected).


Dr. S. B. Setna Ph.D., from 5th April 1950.

Mr. Salim Ali, upto 6th May 1950.

Mr. Humayun Abdulali, from 6th May 1950.

STAFF

Mr. J. F. Jacobs, B.Sc., Secretary upto 12th January 1951.

Dr. Moti Chandra, M.A., Ph.D. (Lond.), Curator, Art Section, and Secretary, from 10th October 1950.

Mr. R. G. Gyani, M.A., Curator, Archaeological Section.

Mr. S. N. Chakravarthy, M.A., Assistant Curator, Archaeological Section.

Mr. E. D’Lima, Assistant Curator, Art Section.

Mr. V. K. Chari, B.A., L.T., Assistant Curator Natural History Section.
FOREWORD

The Prince of Wales Museum of Western India, located in Bombay, the Gateway of India, is one of the finest sights of the City, a visit to which no one who visits the city, misses. To realise the attraction it affords one has only to watch the cosmopolitan crowds which visit it daily, and that also in large numbers, men, women and children, the latter pre-dominating and viewing the Exhibits with unabated interest. Scholars and artists, painters and research workers find much in its varied contents to help them in their work. Culture and scholarship, Archaeology and Natural History are some of its prominent representative features. The display of bird and animal life, of the life of the denizens of the deep and of reptiles in the wing specially devoted to it, is unique—perhaps the finest in the country and attracts immense crowds. The Board of Trustees, the Director, the Curators and the Staff are always on the look out for material to improve it still further. The publication of the Bulletin is one of its new ventures. May it achieve its object!

KRISHNALAL M. JHAVERI,
Chairman.
Board of Trustees,
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A BRIEF REPORT ON THE PROGRESS OF THE MUSEUM

Adequate finance is the pivot on which the wheels of Museum activities move. The Prince of Wales Museum has been more fortunate in this respect than some other Indian Museums, but side by side with its development it has been found that its finances are inadequate to meet the demands of a modern Museum catering for research and popular education.

Since the day of its opening to the public in 1922, the Prince of Wales Museum of Western India has depended for its maintenance upon a grant-in-aid of Rs. 30,000/- per annum, from the Government of Bombay and a statutory grant of Rs. 25,000/- per annum, from the Bombay Municipal Corporation. These sources of income were supplemented by the interest derived from certain funds donated to the Museum from the day of its inception, entrance fees and the sale of garden flowers. In the days when the Museum was still in its infancy it was possible to balance the budget from the grants-in-aid leaving the Reserve Fund severely alone. But this state of affairs could not continue for long. New collections were being acquired which entailed the problems of accommodation and reinforcement of Staff which meant additional expenditure. Further appeal for donations was made by the Trustees, but except for a donation of Rs. 50,000/- from the House of Tatas, the public response was very poor. The Trustees, however, could not postpone the pressing problem of space and decided to provide additional accommodation from the funds at their disposal. After much deliberation and taking stock of their financial position, and making allotments of funds for the maintenance of the Building, acquisition of Exhibits, and for overhead expenditure beyond the regular income, the Trustees could manage to set apart a sum of Rs. 2½ lakhs only. The New Wing was completed in 1937.

As was anticipated the appointment of more Staff and the increased cost of maintenance began to tell upon the financial resources of the Museum. Year after year the Trustees were compelled to draw upon the income of their Reserve Fund to meet the recurring deficits. The aftermath of World War II brought about a situation resulting in abnormal rise in the cost of maintenance and establishment. This would have put the financial position of the Museum completely out of joint, were it not for the relief forthcoming from the Government of Bombay, who generously sanctioned additional grants for meeting payment of dearness allowance and revised pay scales to the members of the inferior Staff, etc. The Bombay Municipal Corporation also responded to an appeal made
to them and agreed to double their grant to the Museum from Rs. 25,000/- to Rs. 50,000/- from the year 1951-52. The Trustees are grateful for this opportune help.

These increased grants, together with the increased income from admission fees now charged on two days a week instead of on one day only as in the past, have eased the financial difficulties of the Museum to a great extent.

A statement of income and expenditure as it stands now is given below :-

\[
\begin{array}{ll}
\text{Current Fund} & \\
\text{Income on account of grants-in-aid, admission fees, etc. (approximate)} & \text{Rs. 1,35,000/-} \\
\text{Expenditure} & \text{1,38,000/-} \\
\text{Deficit} & \text{Rs. 3,000/-} \\
\text{Building Fund} & \\
\text{Income} & \text{Rs. 10,500/-} \\
\text{Expenditure} & \text{12,500/-} \\
\text{Deficit} & \text{Rs. 2,000/-} \\
\text{Exhibits Fund} & \\
\text{Income} & \text{Rs. 6,500/-} \\
\text{Expenditure} & \text{5,200/-} \\
\text{Balance} & \text{Rs. 1,300/-} \\
\text{Reserve Fund} & \\
\text{Income} & \text{Rs. 21,000/-} \\
\end{array}
\]

From the above statement it will be seen that in spite of additional grants-in-aid received from the Government of Bombay and the Bombay Municipal Corporation, there is still a deficit of Rs. 3,000/- under the Current Fund and Rs. 2,000/- under the Building Fund, and that to meet these deficits moneys will have to be drawn from the income of the Reserve Fund.

The development of the Museum activities, such as better galleries, efficient lighting, popular and research publications, employment of Guide-Lecturers, etc. will depend upon better finances and it is hoped that both Government and the public will give generous help to an Institution which has been doing much for the cultural and artistic education of our people.

The Natural History Section of the Museum is the result of an agreement between the Bombay Natural History Society on the
one hand and the Government of Bombay and the Prince of Wales Museum on the other. According to the said agreement, the Government of Bombay makes a separate grant of Rs. 30,000/- for its maintenance and upkeep, and the Bombay Natural History Society provides the Exhibits and arranges for their exhibition. Besides the above grant, Government are giving in the same way as they are giving to the Museum proper, additional grants to meet the payment of dearness, house rent and washing allowances to the Staff of the Natural History Section.

As stated above, the New Wing has solved the problem of additional space to a certain extent and relieved congestion for the time being. But the Museum is growing and more space for housing the Reserve Collection is urgently required. This will enable us to open to the public some of our galleries which are crammed to their full capacity with reserve collections. The Natural History Section has also no accommodation for its Reference Collections and in consequence the Invertebrate Gallery and the Office Room are being utilised for accommodating the entire Reference Collection. A work room and a laboratory, the two essential pre-requisites of a Natural History Museum, have also to be provided for. It is, therefore, imperative that the Natural History Wing as originally contemplated is completed as early as possible, as that will meet the full requirements of the Natural History Section and release the much needed extra accommodation for the Art and Archaeological Sections on the first floor.

The Trustees are also committed to the establishment of an Industrial Section to be housed in a separate block to the west of the main building. They have appointed a Committee to consider ways and means for establishing the Industrial Section at an early date. It is needless to mention that an Industrial Museum is vital to the needs of an Industrial City like Bombay, and it is hoped that the public-spirited citizens and industrialists of Bombay will come forward with generous donations to make the idea of an Industrial Museum a fait accompli in the near future.

The aim of the Museum being the education of the people, its activities are directed towards the fulfilment of that basic purpose. To popularise the Museum collection, popular guide-books, catalogues and picture postcards were being published from time to time. Visitors are being taken round the galleries by previous appointment, and school teachers trained to take their pupils intelligently round the Natural History Galleries, under the Nature Education Scheme financed by the Government of Bombay. Mr. V. K. Bhatt, a great enthusiast, has volunteered to act as a guide lecturer
for the Art and Archaeological Sections and a good number of visitors take advantage of his lectures.

But this is not all. The Museum authorities have in view the publication of popular literature such as booklets bearing on Museum subjects, a Museum Bulletin (with the Museum Annual Report incorporated in it), folders, etc., arranging of temporary Exhibitions of latest acquisitions and Archaeological finds, and rearrangement of the galleries in such a way as would create interest in the visitor. In this connection it is proposed to obtain on loan important Exhibits from other Museums for temporary Exhibitions. So also with a view to enrich the Museum collections, it is proposed to exchange Exhibits of a duplicate nature with good specimens of other Museums. As a preliminary step in this direction, weeding out of secondary and duplicate Exhibits has been taken up.

To extend the educational activities and to make better display of the Exhibits by rearranging the galleries of the Archaeological Section, a scheme, subject to the availability of funds, to be considered in due course, has been adopted by the Trustees. The new scheme envisages improvement in the display of coins by exhibiting more plaster casts with a larger number of portraits of the Rulers and explanatory notes, maps, etc.; popular lectures on Archaeology, Numismatics, etc.; the rearrangement of the Prehistoric Gallery with suitable display of maps indicating find spots, sketches and photographs showing the use of stone implements by the prehistoric man, and proper display of the burial pots from various pre-historic sites, side by side with actual photographs of the sites. It has, however, been found that the Archaeological Exhibits, bereft of their surroundings and proper atmosphere hold little attraction for common visitors. In order to attract more visitors to the Archaeological galleries it has been decided to set up dioramic cases visualising the urban culture of ancient India. For instance the model of a section of the city of Mohen-jo-daro with its busy streets should be a great attraction to the visitors.

It has also been decided to carry on exploration and research either independently or in collaboration with other research institutes. In future temporary exhibitions of archaeological finds from time to time and lectures by eminent scholars will be an important part of the Museum's activities.

On account of the congestion in the Art Section galleries, one important exhibition gallery had to be closed to store the exhibits of duplicate nature or secondary importance, as a suggestion to exhibit them in a separate gallery or galleries as study collection for the
benefit of scholars could not be put into execution for want of space. As an alternative the Trustees appointed a committee to consider the various aspects of the question relating to the disposal of the said Exhibits and others lying in Museum godowns.

The members of the Committee after scrutinising the spare collection separated them in broadly two groups viz., (1) Exhibits to be retained by the Museum for the proposed Industrial Section; and (2) Exhibits from the Tata and the School of Art collections and others acquired by the Trustees by way of purchase or gift, but not required by the Museum.

They recommended that the rejected Exhibits from the Tata collections may be returned back to the Tata Trustees, and that the rejected Exhibits from the School of Art collection and other might be disposed of either by sale or as gifts to other Institutions.

The recommendations of the Sub-Committee, adopted by the Trustees will solve the problem of space to a certain extent, besides getting rid of the Exhibits not required by the Museum. Moreover by doing so it will be possible to throw open the entire Museum to the public.

With a view to introduce efficiency and economy in the Museum administration, the system of administration of different Sections by the Departmental Heads has been abolished by integrating the various offices and bringing them under the charge of a Director.
A PAINTED SCROLL FROM NEPĀL
(Story of Sudhana Kumāra).

By Motichandra

Nepāl could boast of continuous art traditions dating back to the Gupta period and continuing till recently. The earliest examples of the Nepalese School are found in the illustrated palm-leaf manuscripts of the 12th Century greatly influenced by the Pāla School of Bihār and Bengal. The tradition of this early School imported from India continued till the end of the 17th Century when a mixed Rājpūt-Mughal style was introduced in Nepāl. This new style seems to have flourished in the 18th Century. There are several scrolls painted in this style.¹ The Kapiśa and Pīṇḍapātra Avadānas in the Boston Museum (C. 1725), belong to the 18th Century and are notable for the Mughal-Rājput influence.

Recently the Prince of Wales Museum has acquired a scroll datable to the early part of the 18th Century depicting the story of Sudhanakumāra. The scroll measures 39' 2" × 10½". The upper edge is damaged and the end panels have peeled off badly. The material on which it is painted is rough khaddar cloth and the scenes are painted in fifty panels usually separated from one another with decoratively treated sinuous trees, hills and rivers. The panels have an uniform red background and green foreground. The colours used are red, black, white, yellow, green, pink, blue, chocolate, etc. The scroll is framed at the lower end with bands decorated with a tile pattern. The treatment of hills by piled up serrated rocks painted in red, yellow, blue and green is reminiscent of Western Indian tradition. The animals are treated conventionally.

There are two facial types—one reminiscent of the Rājpūt type is roundish and the second is elongated and finely chiselled indicating the survival of indigenous traditions. The muḍrās have been used freely and in this respect the School of Nepāl differs from the Rājasthān School.

The costume forms an interesting part in the scroll. Men wear jāmah reaching a little below the knees, tight chūrīdār pāijāmah, kamarband, dupaṭtā, turban and tall caps. Women are usually dressed in skirt, bodice and chādar, which usually does not cover the

head but is simply wrapped across the chest. They wear at times tall hats. The garments are usually striped or flowered.

It is interesting to note that the style of our scroll is so close to the scroll reproduced by Dr. Bagchi (J.I.S.O.A., 1940, pp. 181-184) that both the scrolls seem to be the work of the same artist. The plates reproduced by Dr. Bagchi give the first part of the story while our scroll continues it after the capture of Manoharā. It would be interesting to inquire whether two scrolls illustrating the story of Sudhana were prepared separately or whether both scrolls belong to one piece.

STORY OF SUDHANA KUMĀRA, DIVYĀVADĀNA, PP. 435 FF.

In the kingdom of Pañchāla there were two prosperous regions, Uttara and Dakshinapañchāla. In Uttara Pañchāla, at Hastināpura, which had a lotus lake inhabited by a Nāga who caused rainfall from time to time, there reigned Mahādhana. The King of Dakshiṇa Pañchāla was a cruel fellow who inflicted punishment on his subjects and as a result rains often failed his country and his subjects migrated to other countries. Once, while on tour, he saw prosperous villages without men. The ministers when asked the reason told him that the people for fear of him had migrated to Uttara Pañchāla as the king there gave them protection and plenty reigned there. Thereat the Dakshiṇa Pañchāla king promised to rule righteously in order to bring back his people. The ministers also advised him to get Nāgachitraka who caused rain and for that purpose one snake charmer was employed to capture him.

The Nāga knew that he would be captured after taking food offered to him for seven days. Near the tank lived two hunters, Sāraka and Hālaka who made their living by fishing and hunting. Sāraka was dead and Chitraka, therefore, went to Hālaka assuming human form and questioned him about the prosperity of the land. The hunter told him that it was due to the righteous conduct of the king and the presence of Jannachitraka Nāga who brought rains from time to time. When asked what would happen if the Nāga was caught the hunter replied that it would end in calamity for Uttara Pañchāla. Thereat the Nāga revealed himself to him and told him how the snake charmer from Dakshiṇa Pañchāla had made arrangements to capture him by charm and that he should shoot him with an arrow when he (Nāga) came out of the lake and thereafter cut off his head if he did not recant his charm. The things happened as previously arranged and the Nāga shaking off the influence of the charm praised Hālaka and took him to his home,
gave him jewels and introduced him to his parents as his saviour. After this Hālaka went to a Rishi living near the lake and related the story to him. The Rishi advised him to beg of him the Invincible Noose and he did so. The Nāga pleaded that as it saved him from Garuḍas he could not part with it but when he insisted he gave it to him. With it the hunter returned to his home.

Rājā Dhana was not blessed either with any progeny. Worried at this he called the Śramaṇas and Brāhmaṇas who advised him to worship gods to get a son. He did so and in course of time his queen was blessed with a son and the occasion was celebrated with great pomp and show. After three weeks the new born prince was named Sudhana. When the prince came to age he received a liberal education and became adept in the art of warfare. His parents built him three palaces where he could pass his time in different seasons.

Once upon a time the hunter Hālaka while on an hunting expedition reached a mountain and saw on its side a hermitage by the side of a lotus tank. There he saw a venerable Rishi and asked him whether in his long sojourn there he had seen some wonders. The hermit informed him that on the 15th of every month Manohará, daughter of Drumarāja, king of the Kinnaras, came there to take her bath and that by her music birds and beasts were attracted. Thereat Hālaka decided to ensnare Manohará when she visited the lake. When caught she wanted to run away, but later on she handed over to the hunter her head-jewel which had the miraculous power of forcing her to stay with the man who possessed it. The hunter gladly took it and tightening the noose round her started.

At that time prince Sudhana, who had come out on a hunting expedition, was seen by the hunter who was struck by his beauty and decided to present Manohará to him before he forcibly took her away. He took her to the prince and extolling her beauty handed her over to him. The prince at once fell in love with her. Accompanied by her he proceeded to Hastināpur and lived happily with her on the top storey of his palace and never left her even for a moment.

In the meantime two Brahmins came to Hastināpur from Jeta-vana. One of them became the king’s Purōhita and the other stayed comfortably with the prince who promised to appoint him as his chaplain after his father’s death. The first Brahmin heard the news and to save his position contrived at the extermination of the Prince. At that time one of the feudal chiefs had risen in rebellion. For seven times expeditionary forces were despatched to defeat him but they all failed. The king thereat consulted his chaplain who, determined at the destruction of the prince, advised the king to send
him to suppress the rebellion. The king’s order was carried to the prince, but Manoharā’s sight made him forget it. When the king came to know about this through the chaplain it was agreed that he should be allowed to lead the expeditionary force consisting of elephants, horses, chariots and infantry, without seeing Manoharā. Thereupon he went to see his mother with the magical jewel which he deposited with her requesting her not to give it to Manoharā. After this he started with his force and encamped near the feudal chief’s land. It so happened that at that time Vaiśravaṇa accompanied by Yakshas had started on a tour but his aerial car struck in the sky, the reason being the presence of Sudhana Kumāra. Realising his predicament Vaiśravaṇa ordered Pāṇchika to prepare his force and bring the feudal chief to subjection without shedding blood. Accompanied by Pāṇchika, Sudhana reached his enemy’s capital and captured it without any opposition. After appointing his own officers there he returned.

The same night king Dhana dreamt that a vulture after disembowelling him took the entrails with which it encircled the city. The king fearing for his life consulted the chaplain who suggested the performance of a magical rite to ward off the danger. In this rite a small tank was to be filled with the blood of small animals and the king was supposed to step into it for bathing from each of the flight of steps at a time. Four Brahmins were expected to lick his feet fumigating them at the same time with Kinnara fat. When the king asked where he could get Kinnara fat the wily Brahmin suggested Manoharā. The king after some objection agreed to carry out the wishes of the chaplain. When the news reached Manoharā through the inmates of the harem she approached Sudhana’s mother requesting her help. After thinking the matter over she gave her back the magical head jewel. At the time when the king after performing the magical rites asked for Manoharā’s fat she flew to the sky and reached the Rishi’s hermitage and asked him to hand over her signet ring to Sudhana Kumāra if he came in search of her and tell him that the path which she had taken was a difficult one. First came three Kālaparvatas, then came Himavān and to its north came Utkūlaka, Jalapatha, Ekadhāraka, Vajraka, Kāmarūpi, Utki-laka and Airāvata mountains. Khadiraka was approachable through caves, Ekadhāraka by pegs (kilaka) and Vajra on Garuḍa. They were inhabited by gods and the ram-headed men who were to be killed. There he was destined to meet two fighting rams, riding on one of them he could find his way. There he was to see two men of iron and after defeating them he could get his way. After meeting a Rākshasi, opening and shutting her mouth, a stake was to be put on her forehead. Then crossing the Sūlāvarta well he was to meet a
Rākshasa who was to be shot down. Then rivers such as Raṅgā inhabited by Rākshasis, Pataṅgā by ghosts, Tapanti by crocodiles, Chitракā by Kāmarūpis, Rudanti by the servants of Kinnaras, Hasanti by Kinnaris, Āśivishi by serpents and Vetravati covered by Sālmali trees were to be crossed. He was expected to show courage in crossing them. Then he would see a forest with five hundred Yakshas who had to be subdued. Then came the palace of Drumarāja Kinnara where he could find Manoharā. After giving this information to the hermit she departed.

Sudhana Kumāra, after defeating the feudal lord, returned to the Capital and met his father who welcomed him. But when he came to his house he did not find Manoharā there. Troubled by the pangs of separation he approached her mother who told him what had happened and asked him to take his pleasure with other women of the palace. Inconsolable he decided to go out in search for her. He at first went to the hunter Hālaka who advised him to see the Rishi at Brahmāsabhā lake but he returned. The king looking at the condition of his son ordered him to be confined to his palace watched by the palace guards day and night, but the prince escaped and asking the news of his beloved from the moon and a doe he reached a jungle and there again sought the news of Manoharā from a bumble bee, a serpent, a cuckoo and finally came to the hermitage. He was welcomed by the hermit who gave him the ring entrusted by Manoharā. He told him about the difficulties of the route and advised him to cook in ghee a certain herb and eat it in order to banish hunger and thirst. After that he recounted to him the topography of the land as mentioned above. There he ate the cooked herb, got a monkey and crossing the forest and mountains with its help reached the house of Kinnara Druma. There he saw a large number of Kinnaris congregated at a lake for fetching water. Asked by Sudhana why they were carrying so much water they said that it was required to remove the human odour from Manoharā. The prince thereat managed to slip Manoharā’s ring in one of the pitchers. When the water from that pitcher was poured on Manoharā’s head the ring fell on her lap. She asked her attendant to bring privately the man who had slipped the ring. She also approached her father and told him what had happened. At first he was angry, but then he asked the attendants to bathe and decorate Sudhana and bring him to his presence. In order to test his prowess he made ready golden columns, seven drums, seven palm trees and seven boars and asked Sudhana to show his mastery of archery by cutting them with one shot. Sudhana went near the golden columns and cut them to pieces like plantain trees and then shot down the seven palm trees, the seven boars and the seven drums. Everybody
was astounded. To test him once more the king offered him another woman who had assumed the form of Manoharā. Sudhana at once detected the ruse. Pleased at his feats the king gave him rich presents and married Manoharā to him. After enjoying his life for sometime in the Kinnara land he wanted to see his parents and with the full consent of Druma he with his wife came by the 'birds' passage' to Hastināpur. There he was given a great welcome. He met his father who, impressed by the prowess of his son, crowned him. In honour of this happy reunion alms were distributed and a yajña of twelve years’ duration was performed.

**DESCRIPTION OF THE SCROLL**

**Panel 1.** A palace scene with three women one of them being Manoharā.

2. Two Brahmins from Jetavana accompanied by an officer; top obliterated.

3. Top, one of the Brahmins meeting the king; four attendants at the bottom.

4. Top, the royal chaplain advising the king to send Sudhana to suppress the rebellion of a feudal chief; bottom, three attendants.

5. Top, the king's message being delivered to the prince, on the right Manoharā; bottom; three women attendants.

6. Top, Sudhana on horse-back preceded by two attendants; bottom, two soldiers and two musicians.

7. Top, the meeting of the Sudhana and Vaiśravaṇa, on the right Pāñchika Yaksha; bottom, four sleeping soldiers.

8. Top, Sudhana on horseback fighting his enemy with the help of Pāñchika; bottom; Sudhana fighting with his bow and arrows his enemy; a soldier on either side.

9. Top, Vaiśravaṇa and Sudhana appointing an officer to govern the conquered territory; bottom; three male attendants.

10. Top, the king on his bed dreaming, a woman shampooing his feet; bottom; two royal chaplains.

11. Top, the king consulting his royal chaplain about the dream; bottom, two Brāhmaṇa priests.
Panel 12. A hunter leading a couple of deer whose blood was expected to fill a tank.

13. Top, four Brāhmīns expected to lick his feet for the fulfilment of a magical rite.

14. Manoharā’s palace. On the top floor Manoharā being told by an inmate of the harem how the king had ordered her to be killed to obtain her fat for the fulfilment of a magical rite; bottom, three attendants.

15. Top, Manoharā seeking the help of Sudhana’s mother seated on the left; bottom, two female attendants.

16. Palace scene; on the top story Sudhana’s mother is offering Manoharā the magical jewel; two female attendants on the ground floor.

17. Top, the king performing magical rites with the help of two Brahmin priests; bottom, three attendants.

18. The Rishi squatted on a hill top; on the right Manoharā handing him over her signet ring.

19. The king’s palace; three attendants on the ground floor.

20. Top, the return of Sudhana, the procession consisting of an elephant, a horseman and an attendant; bottom, four musicians playing horn and drum headed by a standard bearer.

21. Sudhana meeting his mother. Top, Sudhana bowing before his mother; bottom, three female attendants on the ground floor.

22. Top, the king in his palace; bottom, three attendants.

23. Top, the king conversing with Sudhana; bottom, two attendants.

24. Top, the king ordering an attendants to lock up Sudhana; bottom, two attendants.

25. Top Sudhana confined to a room; bottom, three guards.

26. Top, escape of Sudhana; Sudhana wandering in the forests enquiring the whereabouts of Manoharā from a serpent entwining a tree and a deer; bottom, Sudhana asking the whereabouts of Manoharā from the moon.

27. The Rishi on Himalaya, Sudhana kneeling before him.
Fig. 1. Sudhana meets a couple of rams.

An incident from the Story of Sudhana Kumāra. Nepalese School. Circa 1725 A.D.
Fig. 2. Sudhana shooting the palm trees and a wild boar.

An incident from the Story of Sudhana Kumara. Nepalese School. Circa 1725 A.D.
Panel 28. Top, Sudhana at the Pushkara lake meeting the monkey; bottom, Sudhana crossing the Kālaparvata, the monkey showing him the way.

29. Top, Sudhana crossing a hill; bottom, Sudhana looking at the herb which had to ensure him against the pangs of hunger and thirst.

30. Top, Sudhana fighting a demon; bottom, the shot demon lying on the ground.

31. Sudhana meets a couple of rams; riding on the horns of one of them he negotiates a difficult mountain. Pl. I, 1.

32. Sudhana stepping over a defeated iron man.

33. Sudhana standing on the Śūlāvarta well talking with the demons; Sudhana subduing the demon.

34. A woman playing cymbals on the bank of Vilāri river.

35. Sudhana in the cane forest. In the bottom panel he is making his path by cutting the thick undergrowth with his sword.

36. The Palace of Druma. Top, Druma with two women; on the ground floor three women attendants.

37. Six women attendants in two rows proceeding to the tank.

38. Bottom, Manoharā’s three female attendants at the tank; top panel, (a) Sudhana slipping the ring in a pitcher held by a woman; (b) an attendant on either side pouring water on the head of Manoharā from the pitchers.

39. Manoharā’s house. On the top floor she is talking with an attendant; three women attendants on the ground floor.

40. Top, Sudhana approached by one of the attendants of Manoharā; bottom, Sudhana led by two attendants of Manoharā.

41. Top, Druma seated on the throne with his queen; an attendant stands behind. On the right Manoharā with an attendant; bottom, king Druma seated on throne with his wife talking to Manoharā, two attendants on the right.

42. Palace scene. On the top Druma with his queen; on the right Manoharā and Sudhana; bottom, three attendants.
43. Top, Sudhana shooting seven palm trees; bottom, Sudhana shooting a wild boar. Pl. II, 2.

44. Top, Sudhana cutting the golden column with his sword; two attendants follow him; bottom, three attendants.

45. The Marriage of Sudhana. Top, on the left Druma giving away Manoharā to Sudhana; on the right sacrificial fire with two priests offering libations; bottom, three male and four female attendants.

46. Top, Sudhana and Manoharā inside their bed-room, an attendant on the right; bottom, four male attendants.

47. Top, Sudhana and Manoharā taking leave of Druma and the queen; bottom, three male and a female attendants.

48. Top, procession with an elephant; bottom, Manoharā being carried by two bearers on a litter.

49. The king of Panchāla’s palace.

50. Reception of Sudhana.
IDENTIFICATION OF THE SO-CALLED SURYA AND INDRA FIGURES IN CAVE NO. 20 OF THE BHÄJÄ GROUP.

By Shri R. G. Gyani

Of a large number of cave temples in Western India the Bhorhāṭ group consisting of Bhājā and Konḍāne which is now almost in ruins with Bedsā and Kārle, cover a period from 150 B.C. to 100 A.D. They belong to the earliest group of Western Indian Caves and show some peculiarities of the art of Hinayāna Buddhism which are preeminently noticeable at Bhājā.

This group of Bhājā Caves is situated about a mile from Malavli Station on the Central Railway and is about 2½ miles from south of Bombay-Poona Road that turns off at 78½ miles from Bombay leading to the strip of hill near the village of Bhājā. The cave temples are situated just above the village from which they are approached by an easy pathway.

There is a very beautiful Chaitya Cave which though suffering from the ravages of time shows a highly developed art and is comparatively older than the Kārle group. In this series there is a very remarkable Cave which was for the first time noticed in 1879 and as such we do find any mention of the beautiful sculptures in this Cave in the earlier accounts. This Cave is situated at the eastern end of this group and is numbered as Cave No. 20 by the Archoeological Department. When first discovered, the Cave was filled nearly to the roof of the verandah with mud. The verandah pillars and the sides of the entrance doors have disappeared. The Cave facing north is a small vihāra (i.e., monastery) with a somewhat irregular hall measuring 16' 6'' x 17' 6''. There are two cells in the inner wall with a stone bed and two cells in the east wall. At one end of the verandah, is a pilaster with bell-and pot-shaped capital surmounted by fabulous animals, and human female busts with bodies of cows. This Cave has some remarkable sculptures in the hall and verandah.

The sculptures in the hall and the verandah differ from the sculptures in other caves in Western India in technique and are very elaborate in the details of costumes and ornaments, etc. The figure sculpture bears resemblance to the post-Mauryan terracotta figurines found at Pātaliputra in Bihār and to Mathurā and Kauśāmbi in U.P. The terracotta technique is followed in
stone in this Cave which is rarely done elsewhere. The Cave can be assigned to slightly earlier date than the Chaitya Cave and placed in about 100 B.C. The influence of the 2nd Century B.C. Suṅga art is clearly noticed in these sculptures. The reliefs are really remarkable and present a problem before the scholars from the iconographical point of view.

Besides the figures looking like warriors or royal personages there are two panels which are distinguished by the confusing details of human and animal figures and have defied all attempts at correct identification. Dr. Coomaraswamy identified the figure in the chariot drawn by four horses as Sūrya, the Sun God, and the huge demonic figures as Rākhasas or the spirits of darkness and ignorance being crushed under the chariot wheels of the Sun God, symbolising light. The central figure in the other panel riding the elephant is identified as Indra. Both the Sun and Indra are important Gods in the Brahmanical pantheon but they do not play any important role in Buddhist iconography.

Further investigations, however, have resulted in a correct identification of these panels. A few months back while going through the Sculpture Gallery of the Prince of Wales Museum with Dr. V. S. Agrawala and Dr. Moti Chandra our attention was drawn to certain details in the plaster casts from Bhājā particularly to a tree laden with garlands and necklaces of precious jewels and decorated figures of beautiful women hanging like fruits from them. This gave us a clue and strengthened our belief that the panels were in some Buddhist literature way related to Buddhism. While going through the Sanskrit text of the Divyāvadāna edited by Cowell and Neil (pages, 210-228) we came across the description of Rājā Māndhātā’s adventures and found several scenes in the narrative of his conquest of Uttara Kuru, in conformity with the scenes illustrated in these panels.

Let us, therefore, study the sculptural details of the panels one after the other before seeing what the text of the Divyāvadāna has to say about Māndhātā, as these sculptures in our opinion represent the King himself and the scenes in the other panels illustrate his enterprises.

As we enter the verandah we see a standing warrior (Pl. III, 3) who is evidently a king, to the left corner of the front wall. His hair is arranged in a top-knot tied with a complex arrangement of bands. He wears a tubular ear-ring in his left ear and a circular ear-ring in the right. A three stranded ornament is attached to his turban on the left. He wears a necklet and two necklaces made
Fig. 3. Standing Warrior.
Bhâjâ Cave. Circa 100 B.C.

Fig. 4. Demons being trampled by a horseman.
Bhâjâ Cave. Circa 100 B.C.
of rosette panels. The armlets are shaped after the lotus and honeysuckle pattern. His wrists are covered with bangles. The flowing dhoti is secured with a waist belt. He holds a bow in his right hand and a quiver is attached to his left shoulder. His left hand is on the handle of the dagger attached to his waist-band.

The side and lower panels adjacent to the lattice window depict demons being trampled by a horseman (Pl. III. 4). In the lower panel a demoness is holding a hand-axe in her right hand. The demon by her side, holding a knife in his right hand, is being trampled by a horse.

On the side panel there is another demon with huge belly squatting on the ground over which is seen the figure of a rider on a richly caprisoned horse. His feet are resting on the stirrups. He wears ring, ear-rings, a necklace, bangles and a dhoti coming up to the knees. Adjacent to it is a chariot drawn by horses mounted by a king and two attendants passing over the prostrate figure of a demon.

In the corner panel, on the right wall, is depicted an elaborate scene (Pl. IV, 5). In the foreground is seen a huge pot-bellied demon in a crouching position. At the top, in the centre, is represented a chariot drawn by four horses. On this chariot is seated a royal figure attended by two female attendants one holding an umbrella and the other a chauri.

The royal figure wears an elaborate turban, ear-rings, necklace, armlets and bangles. The female attendants also wear very elaborate headdresses apparently made from the folds of decorative veils. At the right hand corner at the top is seen a horseman proceeding to the right.

In the right hand corner there is another very interesting scene (Pl. IV, 6). The centre and the top are occupied by a mighty elephant wearing ornaments and provided with an elaborately figured elephant carpet. He has uprooted a tree with his trunk. The rider wears an elaborate turban, spiral shaped ear-rings, a necklace, a long garland, elaborate bangles and a dhoti. The attendant at his back wearing a tunic with crenellated ends holds aloft a banner on whose pole top stands the Nandipada symbol. He wears a turban over his top knot one end of which passess under his chin. On the left is a Chaitiya tree surrounded with railings on which are hanging a large number of women. On the top of the tree may be seen a couple of women apparently pulled out from the tree. A soldier
with a dagger is also shown pulling out a woman from the tree for himself.

In the foreground some interesting details are given. On the left a man of position is seated on a cane moḍhā. Behind him stands a woman with a chaurī. A lady on his left is standing with her right hand resting on a moḍhā. Below these figures is a man playing a lyre and a dancing girl is giving her performance. In the centre there is a Chaitya again decorated with garlands, necklaces and an umbrella. On the right there are curious mythical animals among which faces of an elephant, a boar and a crocodile can be recognised. A horseheaded Yakshiṇī is dragging a male.

Now let us examine the text of the Divyāvadāna which gives a detailed description of the career of Rāja Māndhātā or Mūrdhātā. The narrative can be summed up as under:—

Once upon a time there reigned a king named Uposhadha. It is said that a prince was born of him from a boil grown on his forehead. As many women wanted to wean the child saying, "Suckle me, Suckle me (Māndhaya)"; he was named Māndhātā or Mūrdhātā because he was born from the head. Once when Māndhātā had gone on tour his father fell ill. Seeing his end near, the ministers sent a message to him to return but he refused. After the death of his father he was again invited by his ministers for the crowning ceremony. To this he replied that as he was accepting the kingdom lawfully the crowning ceremony could be held where he was. The ministers thereupon told him that for such a ceremony Ratna-śilā or jewelled slab, the Royal Seat and a capital city were required. All these were brought where the King was and the city where the ceremony took place was named Sāketa (Ayodhyā).

At the time of the coronation the royal turban was tied to his head by the gods. At that time seven jewels viz., Chakra Ratna, Aśva Ratna, Hasti Ratna, Maṇi Ratna, Pariṇāyaka Ratna, Strī Ratna and Gṛihapti Ratna manifested themselves.

In course of years thousands of sons were born to him. While Māndhātā was reigning, there lived 500 hermits in the forests of Vaiśāli. Troubled by the chirping of the birds which disturbed the meditation of hermits one of them named Durmuṅkha became very angry and pronounced a curse thereby cleaving the wings of the cranes. When this news reached Māndhātā, he was very angry with the hermits and banished them from his kingdom. Thereat they proceeded to Sumeru mountain.
After reigning for six cycles he was advised by Yaksha Divaukasa to conquer Pūrva-Videha. He proceeded there with his army, conquered it and reigned there for six cycles. After that he conquered Apara Godāniya and reigned there also for six cycles. After this he was advised by Divaukasa to lead an expedition against Uttara Kuru.

While proceeding to that country he saw by the side of Sumeru mountain many kinds of trees growing garlands and cloths. On some of them he also saw Apsarases (i.e., heavenly damsels) (Pl. IV Fig. 6). He ordered his followers to enjoy the fruit of those trees. He also saw the products of those trees and the self-growing paddy which he asked his followers to eat. In this way he also reigned over Uttara Kuru for six cycles. Thereafter he was advised by Divaukasa to proceed against Pūrva-Videha. He proceeded against that country and in the course of his march conquered Vinayandhara, Vinata, Āsvakarṇagiri, Sudarśana, Khadiraka, Ishadhāra and Yugandhara mountains, reigning for six cycles at each one of them. At Sumeru he met the 500 hermits who had migrated from his kingdom. Durmukha tried to stop the progress of his army by magic but he was told that it was not as easy as the cleaving of the wings of cranes. The king hearing this ordered that their matted locks should be shaved off.

Proceeding further they saw the city of Sudarṣana situated on the summit of Sumeru. There the gods arranged the five lines of defence. The first line of defence consisting of the Nāgas seeing the progress of the army, tried to stop it. But the king forced them to accompany him.

Some of the Nāgas approaching the Karoṭapāṇi gods and mixing themselves with them tried to stop the army but they were also forced to become the attendants of Māndhātā. In this way he forced the lines of defence made up by Mālādhāra gods, Sadā Mattaka gods and Chatura Mahārājika gods. In the end the thirty two gods were informed that Māndhātā was approaching.

They came to realize that they could not oppose him. Thereafter on the summit of Sumeru Parvata he saw the huge tree of Pārijākata under whose shade the gods played and enjoyed four months of the year.

Māndhātā ordered his commanders to proceed there with his forces and enjoy like the gods. At the summit, he also saw the Council hall of god. He asked the commander also to proceed there. After this, he saw Sudarṣana the city of the gods made of gold and jewels and whose grounds were covered with soft vege-
tation and flowers. It had a thousand gates and at every gate were painted figures of the Yakshas wearing indigo dyed garments. It had very extensive roads and lotus ponds of clear water and aquatic birds. Near it there were flower and fruit trees. The city was also provided with four kinds of Kalpa Dūshyus (cloth). Then there were Kalpa Vriksha trees which provided any article wanted by gods and goddesses. There were trees which provided musical instruments and different kinds of wines. Then there were houses provided with pleasure grounds and windows, full of music and merriments. There were in the city seats for Indra and Upendra. Here Māndhātā was welcomed by the gods. Indra gave him a seat by his side. He was informed that the Asuras were troubling the gods. At that Māndhātā twanged his bow which the Asuras heard. The Rājā started his chariot and the Asuras were either crushed or took to flight. In the end he returned with all riches to Mrityuloka i.e., Bhāratavarsha.

It is evident from the above story that it has close connection with Bhājā sculptures. Attention may be drawn to the conquest of Sumeru by Māndhātā. Here, he saw Kalpavriṣkha growing garlands, cloths, and also some trees which actually grew heavenly damsels. He ordered his followers to enjoy the products of these trees. Actually these incidents are depicted on the so called Indra panel at Bhājā where the soldiers are pulling out women from the Kalpavriṣkha.

This Kalpavriṣkha motif has been very popular in ancient Indian sculpture, poetry and literature. The central idea behind the Kalpavriṣkha motif is that it is a ‘Wishing Tree’ which fulfills all desires. So long as a man is under its shade he realizes whatever he conceives—wealth, women and all sorts of articles of enjoyment, issue-forth from its boughs. The Mahāvaṇika Jātaka (No. 493) mentions that a group of merchants who had set out in search of treasure came to a mighty banyan tree from whose eastern branch trickled clear water, the southern branch yielded various kinds of food, the western branch yielded a bevy of beautiful girls resplendent in their gorgeous attire and ornaments and from northern branches issued forth streams of gold, silver, precious ornaments and costly textile pieces. The same idea of a ‘Wishing Tree’ yielding garments, costly gems, furniture, costly drinks and fruits, maidens fair and gay, growing in Uttara Kuru is expressed in the Rāmāyana.

In this connection it is remarkable to note that on the South gateway of the great Stūpa at Sānci, there are several bands of

2. Kiskindhā Kāṇḍa, Ch. 43, Verses, 43 to 48.
lotus creepers intertwined with women. The idea behind this motif also seems to be apparently the same viz., the Wishing Tree producing lovely women.

Another incident from the same story is when Mândhātā after reaching the summit of Sumeru sees a huge tree of Pārijātaka under whose shade the gods enjoyed music for four months of the year. This is also depicted in the panel where a man seated under a tree is enjoying dance and music.

In the end the story tells us how the gods invited Mândhātā to defeat the Asuras who were troubling them. Accepting their invitation Mândhātā twanged his bow, mounted his chariot and crushed the Asuras under the wheels of his chariot. This part of the story is quite clear from the so-called Sūrya panel where the king seen mounted in a chariot drawn by four horses is crushing the demons under its wheels.

From the evidences discussed above it should be clear that the identification of the Bhājā panels with Sūrya and Indra is no longer tenable but they depict certain incidents from the story of Mândhātā which seems to have been popular even in the 1st Century B.C.
SOME KUSHANA SCULPTURES FROM MATHURA

By Shri S. N. Chakravarti

The collection in the Museum includes the following few fragments: (1) Pedestal of a standing Buddha image. The pedestal bears an inscription which purports to mention the installation of the statue of Śākyamuni in the year forty-five of the reign of the Kushāṇa king Huvishka1. Of the image vestiges of the feet only are visible. A small female figure stands between the legs. (2) Pedestal of a seated Buddha image. The figure, of which the legs remain, is seated cross-legged on a lion throne. The pedestal is adorned with a relief representing the Wheel between Jambhala and Hāritī, both seated. (3) Cross bars of the railing of a Jain stūpa. (4) Male head. (5) Buddha head, with hair in ringlets. (6) Buddha head which is shaven.

The school of Mathurā under the Kushāṇa dynasty which is easily recognised by its material, the yellow-flecked red sandstone of Fatehpur Sikri, Rupbas or Tantpur, and the more important examples of which are preserved in the Calcutta, Mathurā and Lucknow Museums, represents a direct development of the old Indian school of Bharhut. It is a well known fact that at Bharhut the figure of Bodhisattva, as he was in his previous births, appears, but the figure of Gautama himself, either as Bodhisattva or as Buddha, does not occur. He is represented by means of symbols only. In Mathurā, however, we meet with his human representations, either as detached statues or in bas-reliefs illustrating scenes from his life. This is indeed an innovation. But the position is complicated by the fact that the Mathurā school exhibits Western influence. This is specially evident in a group of sculptures, stylistically Indian but strongly suggestive of the West in respect of its theme. The well known examples include the so-called Herakles strangling the Nemean lion in the Calcutta Museum and the various Bacchanalian groups. The so-called Silenus attended by Cupids in the two Bacchanalian groups, the one from Palikhera in the Mathurā Museum discovered by Growse and the other, probably originating from the same site, in the Calcutta Museum obtained by Stacy, is really the representation of the pot-bellied bearded god Kubera, lord of wealth and king of Yakshas, with his retinue. In the

1. The inscription was first noticed by D. R. Bhandarkar, "A Kushana stone inscription and the question about the origin of the Saka are' Journal Bombay Branch of the Royal Asiatic Society, Vol. XX, pp. 269 ff. Cf. Lüders, A list of Brāhmī Inscriptions, No. 43.
other examples, such as the group from Maholi in the Mathurā Museum, the figures represent mortal men and women. On the fact of Western influence betrayed by the school of Mathurā two quite different theories have been propounded. According to V. A. Smith, the Mathurā sculptures have very little in common with those of Gandhāra and seem to be the work of a different school. Smith and, following him, Grünwedel assume the existence of an Indo-Hellenic school at Mathurā prior to the school of Gandhāra to which a later date is assigned. Foucher and, following him, Vogel, however, correctly point out the mixed character of the Mathurā school “in which we find on the one hand a direct continuation of the old Indian art of Bharhut and Sāñchi and on the other hand the classical influence derived from Gandhāra”. But too much attention seems also to have been paid to the fact of Gandharan influence upon the school of Mathurā by Foucher and Vogel, for they regard the Buddha image (and so the Jaina and Brahmanical images) of Mathurā as an Indian adaptation of the art of Gandhāra. The question of the origin of the Buddha image has not been decided once for all in favour of Gandhāra; for, there are grounds for believing that the Buddha image originated in Mathurā and was copied by Gandhāra. But Gandhāra, while copying its Buddha image from Mathurā, transformed it into something quite different; the clumsy, rigid and expressionless Buddha of Mathurā with shaven head and bare right shoulder was made into an Apollo with wavy hair and covered shoulders.

There is in the Sārnāth Museum a colossal free sculpture of Buddha-Bodhisattva from Sārnāth, dated in the third year of Kanishka’s reign. It was executed by a sculptor at Mathurā and subsequently set up at Sārnāth by a monk named Bala. It is a standing figure in the round, but meant for frontal view. There is a small lion between the legs. The figure of Buddha-Bodhisattva is covered with a thin drapery that leaves his right shoulder bare. The head is shaven. The uṣṇiṣa is broken away. The halo is also broken away. But it must not have shown the lotus petal decoration along

5. The uṣṇiṣa, i.e., a miraculous protuberance of the skull, is one of the thirty-two signs of a Mahāpurusha (superman) attributed to the Buddha in the Pali and Buddhist-Sanskrit works. For the question whether the early Buddha images of India bear on the head an uṣṇiṣa or not, see J. N. Banerji, Indian Historical Quarterly, Vol. VII (1931), pp. 499 ff.
the edge, which is typical for images of the later Kushāna period. There is a close relationship in form between this statue and the portrait statues of Kaṇīshka and Wima Kadphises. The statue of Wima Kadphises was executed in the sixth year of Kaṇīshka's reign. All three statues are in a purely Indian style of art. But whereas the costume of the Buddha-Bodhisattva statue is Indian, that of the royal statues, consisting of a pointed cap, tunic, open coat, trousers and high heavy boots, is Central Asian. Again, the Buddha-Bodhisattva statue is more finely modelled than the royal statues. The more primitive style of the royal statues seems to be due to the fact that the sculptors were accustomed to execute, not portrait sculpture, but religious sculpture with familiar and established types. But by degrees they overcame the embarrassment, as a comparison of the styles of the statues of Kaṇīshka, Wima Kadphises II and Chaśṭāna in the Mathurā Museum will show.

Let us now study the well-known Katra relief (Pl. V, 7) bearing the figures of Buddha-Bodhisattva and four attendants with chauris, in the Mathurā Museum. The Bodhisattva figure is seated cross-legged on a lion throne. It is arrayed in a fine garment. But its shoulder and feet are uncovered. The head is shaven. The ushnīsha, wrapped round from left to right with a lock of hair, is in the shape of a snail-shell (Kaparddā). The halo shows the lotus petal decoration around the edge. Also, the figures reveal a greater mastery in modelling than the Buddha-Bhodisattva of Sārnāth. Thus the work of Katra is of a later date than the Sārnāth work. But the two go together; for everything in them is Indian.

Besides the type of Buddha with shaven head and bare right shoulder there occurs another type in which the head is not shaven and both shoulders are covered. Vogel mentions a colossal standing Buddha image preserved in the Public Library at Allahabad. This image is clad in a robe which covers both shoulders. The halo, of which only two fragments are left on both sides of the shoulder, shows the lotus petal decoration along the edge. The head and ushnīsha are covered with spiral locks. There are three miniature attending figures, a Bodhisattva between two worshippers. Another example of the second type is a seated Buddha from Śrāvastī (now Saheṣṭh-Maheṣṭh) in the Lucknow Museum (Pl. V, 8). Unlike the lion throne of the Buddha-Bodhisattva of Katra that of the Śrāvastī Buddha is adorned with a relief representing a Bodhisattva in meditation between four devotees, two standing on each side. Again, the Śrāvastī lions are of a more natural type than those of Katra; in the lions of Katra the plinth runs above the animals and their mouths are shut, while in the lions of Śrāvastī the plinth intersects their heads and their mouths are open. There is a halo around the head
Fig. 8. Buddha from Sahrth-Mahesh.
Lucknow Museum. Third-fourth century A.D.

Fig. 7. Buddha-Bodhisattva.
From Kāraṇī, Mathurā. Circa second century A.D.

Plate V
of the Buddha. But it is decorated also on the centre, not on the border only. These characteristics of the Śrāvastī Buddha also apply to the Sitalāghāṭi Buddha statue in the Mathurā Museum. In the Buddha of Allahabad and Śrāvastī the folds executed on the dress point to Gandharan influence. Again, as in Gandhāra, at Mathurā the pedestal is carved, in the Allahabad statue on the top of the base and in the Śrāvastī statue on the front side, with a relief showing a Bodhisattva between worshippers. The spiral head, too, points to Gandhāra 6. But the Allahabad and Śrāvastī statues, though they go together, cannot be dated to the same period. As the profusely decorated halo is a feature of the Gupta period, the Śrāvastī statue should be assigned, not to Bachhofer's date of C.130 A.D., but to the 3rd-4th Century A.D., as Vogel had done from the evidence of the script of the inscription on the pedestal of the image. The Allahabad figure is of an earlier date than the Śrāvastī work; for the former's halo shows the decoration along the edge only.

As we have already noticed, there are works at Mathurā which do not exhibit Gandharan influence. The question, therefore, arises when Gandharan influence upon the art of Mathurā began to make itself felt. There is a statue of a seated Buddha from Anyor, A.65 of the Mathurā Museum 7. This Buddha image goes together with the Buddha images of Śrāvastī and Sitalāghāṭi, as everything

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6. In Gandhāra, the Buddha is represented with both spiral and wavy locks. According to Foucher, the spiral hair in Gandhāra is a gradual transformation of the wavy hair. But Bachhofer points out that the excavations of Marshall at Taxila show that in Gandhāra the two styles existed side by side in the 3rd and 4th centuries A.D., the old style with the wavy hair even predominating. Further, according to Bachhofer, the spiral locks of the Buddha head originated at Mathurā. But in reality Mathurā borrowed spiral locks on its Buddha image from Gandhāra just as it borrowed the wavy locks of the seated Buddha in a lintel frieze in the Lucknow Museum. In the Buddha of Anyor in the Mathurā Museum, which is the first Mathurā sculpture exhibiting Gandharan influence and is dated in the year 51 of Huvisika's reign (129 A.D.), the head is spiral and both shoulders are covered. There is not a single example of the Mathurā Buddha with bare right shoulder, but with spiral locks, prior to the Anyor Buddha. We, therefore, cannot accept Bachhofer's view that the spiral head is characteristic of Mathurā. There is, however, an inscribed Buddha statue from Buddha-Gayā in the Indian Museum, dated in the year 64 of Mahārāja Trikamala, with bare right shoulder and spiral locks. According to Bachhofer, the style of the image excludes a date after the second century A.D. But we prefer to assign it, both on the style of the statue of the script of the inscription, to the third-fourth century A.D. In other words, in our opinion the date refers to the Kālacakrī era of 248 A.D., not to the Saka era of 78 A.D. This would place the Buddha-Gayā statue at 312 A.D. Unfortunately, the halo is broken away. But there is one important feature to note. This is that the eyes are half shut in the manner customary in the Gupta Buddhhas, not wide open as in the Kushāṇa Buddhhas. But the Buddha-Gayā Buddha, though it should have both shoulders covered, exhibits the old style of Mathurā, namely, bare right shoulder. In this connection we may mention that the head of the Buddha Image of Maṅkuwār (448 or 449 A.D.) is of spiral, as it should have been like the Gupta Buddha heads, but exhibits the old style of Mathurā in that the head is shaven.

points to Gandhāra. The drapery, indicated in a schematic manner, covers both shoulders. The lion throne bears a relief representing a Buddha in meditation between two devotees standing at his sides. The halo is broken. But it must have decoration along the edge only, not on the centre also. Of extreme importance is the fact that the image is dated in the year 51 of Huvishka (A.D. 129). Thus, for the present, we can look upon this image from Anyor as the first Mathurā sculpture exhibiting Gandharan influence.

The Indian character of the Mathurā school under the Kushāna dynasty is best exemplified by the carved railings which once surrounded the Buddhist and Jaina buildings of that place. Such railings do not occur in Gandhāra. Those of Mathurā, as is evident from their decoration and construction, are derived from the old Indian examples of Bharhut. No complete railings have been found in Mathurā. But parts, such as pillars and pillar-bases, cross-bars, coping stones and torāṇa architraves, occur. The railing pillars bear in high relief on the front sides Buddhas and Bodhisattvas, Yakshas and Yakṣīs, Nāgas and Nāgis, and mortal men and women; and the backs of the pillars bear either medallions with rosettes, fantastic animals, and sacred symbols, or panels containing scenes, a few of which are connected with Buddha’s pre-births (Jātakas). The Yakṣīs, represented as nude or semi-nude female figures standing under trees or balconies, seem to have been a particular favourite of the Mathurā school. They are doubtless descendants of the Yakṣīs of Bharhut. They exhibit “the same ideal of feminine beauty as at Bharhut and Śāńchi, the full bust and the heavy breasts contrasting with the slender waist, and the sideward thrust of the hip elevated into an aesthetic canon. But, while losing none of its intoxicating charm, this voluptuous style of Indian beauty now gained in refinement. Its proportions became more harmonious, its seduction more sophisticated. We are on the way towards Amarāvati and Mávalipuram.”

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NETSUKE AND INROS

By Shri E. D’Lima

The Japanese are a mixed race formed from the Northern Koreans and the Mongols. On the whole the Japanese are short in stature with flat fore-heads, small noses, light fawn skin and black hair. The intellectual powers of the Japanese are superior to those of all other Mongol peoples and they have far more quickly than any other Asian nation adapted themselves to the Western mode of living.

It is to Buddhism that Japan owes a great deal of its progress. The flourishing condition of art in Japan commenced from the time of the introduction of Buddhism into the country through Korea in the 6th century. Buddhist nuns and monks flocked over from Korea in large numbers and established Buddhism as the chief religion of the land. For centuries all education was concentrated in Buddhist hands. Through Buddhism art made rapid progress and the science of medicine was firmly established. Buddhism influenced politics and every sphere of social and intellectual life.

Japan also owes a great debt to China for the progress that she has made in her art and craft creations. In some of these like wood and ivory carvings she is now superior to her teacher though in carving hard stone like jade, agate, etc. she still remains the pupil.

In the year 1614 the Emperor Hidetada had passed an order that every house must have installed in it the image of some deity. As a consequence of this order the idol makers did a flourishing trade and the quality of their work reached a high level. But when every house was furnished with its miniature god most of the craftsmen found themselves out of occupation. These artisans then explored fresh fields wherein their inherent genius for art creation could expand itself, and they soon found an outlet for their creative ingenuity.

The Japanese for several centuries carried on the waist girdle a miniature medicine chest (also called inro) and tobacco pouch. The medicine chest consisted of from one to seven compartments fitting one into the other. These medicine chests or pill boxes, as they were sometimes called, were used later as toilet or vanity cases in which face powder and other toilet preparations were car-
ried, particularly by ladies to serve them on their journeys, or wherever required. The medicine chest was secured and suspended by a pair of silk cords running through the ends of each compartment. These cords were then passed through two holes in the ornament called netsuke or toggle, which helped to keep the inros suspended to the belt. It was the fashion amongst men to carry inros, snuff bottles, tobacco pouches and other small articles suspended from the waist girdle as Japanese costumes made no provision for pockets.

Netsuke carving was the new field into which the craftsman entered. The artists have made netsukes of all kinds of materials, but chiefly of wood and ivory, and of all forms. Ideas for netsuke carving were taken from practically everything existing which may have, in some inexplicable manner, caught the fancy of these carvers. They represented gods and philosophers, scenes of history and even of the comical side of life. But in the representations of flowers, plants, birds, insects and reptiles the skilful fingers of the artists have modelled pieces of work so marvellous and exquisite to behold that they seem to possess an ethereal beauty about them. Mr. S. Strang in his "Catalogue of Japanese Lacquer" tells us that "a representative collection of netsukes would cover not only the whole ground of Japanese folk-lore, legend and historical romance, but include also so great number of other themes as to furnish nearly a complete index of motives of decoration executed in miniature and with extraordinary skill." Mr. Anderson, a well-known writer on netsukes, also pays a fitting tribute to the makers of netsukes. "The designs of the netsuke-carvers embrace the whole range of Japanese motives, and the artist tells his story with the utmost lucidity. Nothing is safe from his humour, except, perhaps, the official powers that be, of whom the Japanese citizen has a salutary dread. Religion, history, folk-lore, novels, incidents of daily life, all provide material for his tools, and his subjects are mostly treated in a comic or even flippant vein. The pious Dharma, aroused from his nine years' motionless contemplation by the attentions of an obtrusive rat, who ventures to nibble the saintly ear, is made to assume an expression suggestive of the strongest equivalent for swearing, of which we may suppose a good Buddhist to be capable. The Thunder God is seen extracting the storm cloud from the basket that gives it storage room in idle days of sun-shine. An inquisitive bird has unwarily inserted his long beak between the valves of a giant clam whose gaping shell had invited the incautious search after the unknown, and now, with straining thighs and flapping wings, struggles vainly to regain his liberty. An expectant domestic party surround a fish-kettle, while the head of the family triumphantly extracts a carp of tempting proportions,
Fig. 9. Polished gold lacquer Inro with ivory netsuke

Fig. 10. Kamakura-Bori tobacco pouch shaped as a leather bag.
Late 18th century. Japanese work.

Fig. 11. Carved ivory seated figure holding a rope.

Fig. 12. Ivory netsuke decorated with a dancing figure.

Fig. 13. Ivory netsuke shaped as a rat sitting on two brinjals for his meals.
but the averted heads, disgusted faces and finger-tweaked noses of the hungry group eloquently proclaim the central idea of Buddhism—the impermanency of all things and the vanity of human wishes. Such examples might be multiplied without end."

One of the most famous carvers of netsukes in the early 18th century, Shunzan, lived at Nara a city well known for its temples. He worked in wood, chiefly of the cherry tree, which acquires a rich warm brown tone. Towards the middle of the 18th century another artist Miwa I, who also lived at Nara, executed figures of men and animals in miniature of exquisite beauty endowing them with dramatic expression. Miwa II and Miwa III, who also gained fame as carvers of netsuke, were the makers of some of the earliest netsukes in ivory. The extraordinary fineness and quality of their handiwork gained for them a great reputation. The later artists had a speciality of their own. Itshimin was noted for his carvings of ruminants, Tadatoshi for snails, Ikuan for mice, Masano for fowls and birds and Masatami for rabbits.

At the present time there is great interest shown by young collectors in purchasing old netsukes. But modern art dealers are not slow to catch the anxious collectors by imitating the old ones. The old netsukes, made of wood and ivory, are generally rubbed by friction of the cords passing through their holes. In course of time they assume a warm brown and milky tone respectively which forms a kind of patina on them. The dealers of to-day rub and colour the modern netsukes to make them appear as old. They colour the wooden ones, and coffee-stain the ivory curios to give them the above patina in order to deceive the unsuspicuous young collector.

The Prince of Wales Museum has a rich collection of netsukes and inros which are there through the princely generosity of Sir Ratan and Sir Dorab Tata. The tobacco pouches and medicine chests are beautifully lacquered with designs of animals, landscape scenes, birds, flowers, etc. The netsuke collection displays the marvels of Japanese creations in carving. The fineness of the work, the delicacy of the chiselling and the accurate proportions in the designs give us a wonderful idea of their workmanship and expression. There is, perhaps, scarcely any single object which has exerted so keen an interest among collectors of oriental curios as these netsukes.
AGE OF DIFFERENTIATION OF DIGAMBARA AND ŚVETĀMBARA IMAGES AND THE EARLIEST KNOWN ŚVETĀMBARA BRONZES

By U. P. Shah

The find of a hoard of Jaina bronzes from modern Akoṭā (the site of the ancient Aṇkoṭṭaka) near Baroda makes it necessary for us to revise our belief regarding the evolution of the Śvetāmbara and the Digambara Tīrthaṅkara sculptures. The former show the dhoti when the Tīrthaṅkara is standing or sitting, while the latter represent him naked. This is evidently due to a difference in beliefs of the two sects regarding the wearing or otherwise of garment by the Jaina monks.

The Jainas believe in twenty-four Tīrthaṅkaras, the first being Rishabhanātha, the twenty-third being Pārśvanātha and the last being Mahāvīra (died, 527 B.C.). Of these, Pārśvanātha, who died 250 years before Mahāvīra, is also regarded as a historical figure. He laid stress on four main precepts while Mahāvīra added one more to them.

A dialogue between Keśi of the school of Pārśvanātha and Gautama, the first pupil of Mahāvīra, recorded in the Uttarādhyayana sūtra, shows that the doctrine of Pārśva allowed an under and an upper garment (santaruttaro) while that of Mahāvīra forbade clothing altogether. Gautama cleverly bridges over this difference of the two law-givers pursuing the same end by saying that the outward symbols were introduced as they were useful for spiritual life and that as a matter of fact, knowledge, faith and right conduct were the only true causes of liberation.¹

The Brhat-Kalpa-Bhāshya Sanghadāsa Gaṇi Kshamaśramaṇa (c.5th-6th century A.D.) says that the doctrine of the first and the last Tīrthaṅkaras prescribed nudity while that of the intervening pontiffs allowed the option of both nudity and wearing garments.²

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अचेलको धर्मो पूर्णस्य व पश्चिमस्य य जिज्ञसः
मन्त्रसमग्र जिज्ञाश्च होति अचेलो सचेलो वा ॥

The Śvetāmbara writers had to try to explain away the term achela by saying that even with tattered worn out garment a person can be generally called achela, see also, op. cit., p. 1680, vv. 626ff; p. 1688, vv. 6402 ff.
This seems to have sowed the seed of difference between the Svetāmbaras and the Digambaras so far as image-worship is concerned. The Āchārāṅga sūtra, regarded as the oldest section of the extant Jaina canons, says about Mahāvira: For a year and a month he did not leave off his robe (devadāśhya—a piece of divine cloth). After that time the Venerable One, giving up his robe, became a naked world relinquishing houseless sage.³

From very early times there were two modes of conduct practised by the Jaina monks, namely, the Jinakalpa and the Sthavirakalpa. The first enforced nudity and rigorous austerities while the second enjoined a modified living with a few bare necessities including garment, alms-bowl, etc. According to the Āvaśyaka Chūrṇī (c.700 A.D.) Munichanda, a contemporary of Mahāvira and a follower of the school of Pāśva, who called himself a sāmaṇa-nigaṇṭha, placed his disciple at the head of the gachchha, and went to practise the Jinakalpa outside the town. The ascetics of the order of Munichanda are said to have indulged in the activities, which, according to the doctrines of Mahāvira, constituted preliminary sin; they put on clothes (s aparīgga) and also practised the Jinakalpa towards the end of their lives.⁴

The Sthānāṅga sūtra sanctions the use of garments for Jaina monks and nuns under certain circumstances.⁵ The Āchārāṅga sūtra devotes a whole section to the rules for begging of garments.⁶ The Uttarādhyayana sūtra says that a monk should not worry that he would be without any garment when his garment has become old and ragged.⁷ Such references to the use of garment by monks show that the practice was allowed even though nudity was the highest ideal amongst the followers of Mahāvira.

In the early days both the Jinakalpa and the Sthavirakalpa monks were allowed to remain in the Jaina saṅgha, and there were no strict rules about one's wearing clothes or going about naked. The Āchārāṅga says if a naked monk thought that he could bear the prickling of grass, cold and heat, stinging of flies and mosquitos, or any other painful thing then he could leave the privities uncovered,

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For details on Jinakalpa, see, Brihat-Kalpa-Bhāṣhya, III, vv. 3962ff. About the Sthavirakalpa monks, see, Āchārāṅga sūtra, 7. 4. 208ff; also see, Schubring, Die Lehre Der Jainas (Berlin und Leipzig, 1935), pp. 162ff. Muni Kalyanivijaya, Samanana Bhagavana Mahavira (Hindi, Jâlor, 1998 V. S.), pp. 285ff. For the Digambara view, see, Jain, Kāmrātprasād, Jaina Antiquary (Arrah), vol. ix, no. 11.
6. Uttarādhyayana sūtra, ii. 12, p. 92; S.B.E. xlv, p. 11.
but when the number of articles in a monk’s equipment increased and when the monks began staying more and more among the people, then he could cover the privities with the kaṭīibandha. In later stages the kaṭṭībandha (loin-cloth) was replaced by a cholapaṭṭa.

Ārya Mahāgiri, a senior contemporary of Sampratī, grandson of the Mauryan ruler Aśoka, was an exponent of the Jīnakalpa, while Ārya Sūhasti, teacher of Sampratī followed the Sthavira-kalpa. Naturally, Sūhasti had a larger following. But the Jīnakalpa possibly lingered up to the age of Ārya Rakṣita. When Ārya Rakṣita initiated his family, his father was unwilling to discard clothes due to modesty. Later on after great persuasion he accepted a kaṭīpaṭṭa.

The division of the Jaina community into two sects, according to the Śvetāmbara accounts, is ascribed to Śivabhūti, a pupil of Ārya Kanha, in the city called Rathavirapura. Koḍinnā and Koṭṭivīra were his first two disciples.

The Digambaras relate another legend according to which during the reign of Chandragupta in Ujjain, Bhadrabāhu predicted a twelve years’ famine. At this Viśākhāchārya, a disciple of Bhadrabāhu, led the Śamgha to the Puṇḍāta kingdom in the south, while Bhadrabāhu and others migrated to Sindhu. In course of time when all returned to Ujjain, famine was still raging though not so terrible, and the monks were allowed to use a piece of garment (ārdhaphālakām purāṇ kṛitvā) while going out for alms. When the famine was over all did not follow their elders’ advice of reverting to nudity and some retained the piece of cloth, which brought about the schism in Jainism dividing it into the Digambara and the Śvetāmbara sects. The earliest available literary source for this Digambara legend is the Brihat-Kathā-Kośa of Harisheṇa (vis. 989–942 A.D.), while the earliest source for the Śvetāmbara account of the schism is the Uttarādhyāya Niryukti of Bhadrabāhu II, who cannot be placed later than c.500 A.D. According to the Śvetāmbaras, the origin of the

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8. Āchāraṅga sūtra, I. 7, 6-7. S.B.E. xii, pp. 69-73.
10. Āvaśyaka Chūrṇi, II. pp. 155ff.
Boṭikas (Digaṇṭharas) is 609 years after Mahāvīra’s Nirvāṇa, that is, 82 A.D. 15

Introduction of Jainism in the South certainly dates at least to the first two centuries of the Christian era and even earlier as is evident from the Tamil classics, Maṇimekhalai and the Śilappadikāram 16 and the Śvetāmbara accounts show that it was the Mauryan ruler Samprati who first patronised the migration of Jaina monks to Dakshināpatha, to the land of the Andhras and to other places in the south. 17 It is indeed difficult to say which of the two—the Digaṇṭharas or the Śvetāmbara legends regarding the schism is correct. In fact, the division into two sects was a gradual process. 18 Even Harisena refers to a third big sect of the Yāpanīyas, who, unlike the modern Digaṇṭharas, believed in the Jaina canons preserved by the Śvetāmaras but retained the practice of nudity. 19

The first known archaeological evidence of the name of the Śvetāmbara sect, discovered hitherto, is the grant of the Kadamba ruler Śiva Mrigayavāman 20 who, issuing a village grant in his 4th regnal year from his capital Vaijayanti, divides the village income into three shares, the first for the holy Arhat, the second for the congregation of the eminent ascetics called the Śvetapaṭas (Śvetapatya-mahā-śramaṇa-saṃgha), who were intent on practising the true religion declared by the Arhat, and the third for the enjoyment of the congregation of the eminent ascetics called the Nirgranthas. What is noteworthy in this record is the fact that the same image of the holy


It may be noted that the Digambara writer Devasena in his Darśanasāra, v. 11 says that this schism arose 136 years after Vikrama, that is, in 79 A.D. For Pandit Nāthurām Premī’s remarks on above, Jaina Hitaishi, xiii, pp. 254ff. 265ff.

For the age of the Nirvukti, see Muni Puṇyavijaya’s remarks in the Mahāvīra Jaina Vidyālāya Raajat Mahotsava Smāraka Grantha, 1915-40. Charpentier in his intro. to the Uttarādhyāyana sūtra (Upasala, 1922.) p. 49ff. places Bhadrābāhu, the author of the Nirvukti in c. 4th cent. A.D. According to Leumann, the Nir. were compiled in c. 80 A.D. Schubring, op. cit., p. 60. Ghatge, A.M., The Daśavākālikā Nirvukti, IHQ. vol. xi, p. 629. Muni Catuvijaya, Śrīmad-Bhadrabāhuvśāmi, Atmānanda Janma-Satābdi-smaraka-grantha (Bombay, pp. 20ff.


18. Schubring, op. cit., p. 6. Jaina doctrinal differences, by this time, i.e., at the close of the century A.D., had become visibly acute so far as popular appreciation of these differences is concerned.


Arhat in the village seems to have been respected by the followers of both sects, even though they lived in different quarters and differed in certain beliefs.

The same practice is evident by the finds of a large number of sculptures of the Kushāṇa period from the Kaṅkāli Tilā, Mathurā. The names of the monks and the branches to which they belonged, mentioned in the inscriptions on the pedestals of these sculptures are available in the Śvetāmbara tradition of the Sthāvīrāvalī while all the Tirthāṅkaras represented here show no trace of a garment on their person.\(^{21}\) The standing images are all nude, while those shown in the ātīṣāna posture show neither the mark of nudity nor of any garment. It is therefore quite certain that in the second century A.D., both the sects worshipped the naked images of the Tirthāṅkaras.

The hitherto known Jaina Gupta sculptures especially from Rājpur, Mathurā, and Besnagar, though only limited in number, show no trace of a garment on the person of a Tirthāṅkara.\(^{22}\) But the Mathurā finds include a stone plaque representing a sage sāmaṇa Kaṅha by name, holding on his arm a piece of cloth to cover his privity, which suggests the existence of the Aḍḍhaphālakas in the second century A.D.\(^{23}\)

Of the Mauryan age, only one Jaina sculpture, showing the torso of a standing Tirthāṅkara, represented naked, has been discovered from Lohānipur, near Patnā. Of the period intervening between the Kuṣṭhāṇa rulers and the Gupta emperors, no Jaina image has been yet published. But a few Jaina bronzes from Chausā near Buxur, preserved in the Patnā Museum, must be assigned to this age. They represent Tirthāṅkaras in standing attitude and naked. Only one of them is illustrated here (Pl. VII, 14) but the whole set is very valuable for its antiquity and for the fact that some of the bronzes show unmistakable Gandhāra influence while others seem to be directly related to the ancient Mathurā School of Sculpture.

Varāhamihiṇa, who lived in c. 392-451 A.D. prescribes in his Bṛihat-Samhīta that the god of the followers of Arhat is to be represented naked, peaceful, young and beautiful in appearance, with

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21. It is not possible to illustrate them in this short paper. See also, Chandā, Ramāprasad, Śvetāmbara and Digambara Images, Annual Report of the Archaeological Survey of India for 1925-26, pp. 180ff.
22. Chandā, Ramāprasad, op. cit., pp. 121ff, pl. LVI, figs. b, c. A few sculptures from Rājgir, Mathurā etc. are discussed in my paper Jaina Art and Antiquities: North, Cultural Heritage of India (Revised ed., in Press, Calcutta).
23. Smith, Jaina Stupa and Other Antiquities from Mathurā, pl. xvii, fig. 2, discussed by Chandā, op. cit., p. 179.
Fig. 14. A bronze Jina figure from Buxur, Bihar. Patnā Museum. 2nd-3rd century A.D.

Fig. 15. Bronze figure of Rishabhanātha. Akoṭā Baroda. Early 6th century A.D.
arms reaching the knees, and with the śrīvatsa mark on the chest. His silence over the Śvetāmbara type of Jaina image is significant, especially when he is regarded as brother of Bhadrabāhu, the Śvetāmbara author of the Nirvānā.. It is quite obvious that the Śvetāmbara type, even if it existed, had not been popular enough to obtain recognition in the Brīhat-Saṁhitā.

Now, the Śvetāmbara traditions speak of a dispute over the ownership of the Jaina temples at Mt. Girmār, which took place in the times of Bappabhaṭṭi sūri (743-838 A.D.). The case was decided, with the help of the supernatural elements, in favour of the Śvetāmbaras, against the Digambaras. From that time onwards, in order to avoid further disputes, the Śvetāmbaras started the practice of representing an aṅchala or the end of garment of the Tirthaṅkaras on Jina figures. Enraged at this the Digambaras also made images showing the male organ.

The account given by writers of the 14th to 17th centuries A.D., may not be wholly reliable, but one fact emerges that there was a dispute over the Girmār temples in the times of Bappabhaṭṭi. It should, however, be remembered that the dispute could arise only about the seated Jina figures which left the matter ambiguous while, on the other hand, ancient standing images like those at Mathurā, Lohānpur, Rājgir and other places clearly represented them as naked. It is quite reasonable to suppose that the dispute over the ownership was settled with the help of the historical evidences produced by both parties and by the doctrinaire discussions. It must be remembered that representations of images was never the main point of the schism; probably the difference of opinion about the Jinakalpa and the Sthavirakalpa practices was responsible for the designations Śvetambara (clad in white garb) and Digambarās (sky-clad) and this was naturally reflected on the image worship at a much later date. With the help of the literary evidence of the Girmār dispute, an attempt was made by some writers to suggest that the differentiation of the Śvetambara and the Digambara images in general started only about the end of the 8th century A.D.

24. अज्जनलम्बराः: श्रीव-साङ्गः: प्रशान्तमृतिष्टि ।
दिखवातात्तिशो हृदप्रवाह कर्यांहस्तां देवः || Brīhat-Saṁhitā, 58.45

His Paśchasiddhāntikā is d. 327 śaka year. See Indian Culture, Vol. VI. No. 2, pp. 191ff.


This was because of the absence of substantial archaeological evidence. But as early as 1915, the late Dr. D. R. Bhandarkar had obtained from Valâ, the site of Valabhîpura in Saurâshṭra, five beautiful bronzes, which, on the evidence of the script of a few letters visible on the pedestals, were assigned by him to the 6th century A.D. 27 They were supposed to have been recovered by the local ruler who had also recovered a hoard of silver coins of Kumarâgupta. The bronzes were deposited in the Prince of Wales Museum.

Pl. VIII, 17 shows all the five standing figures of Tîrthaṅkaras obtained from Valâ. There is no mark of a sacred thread or an upper garment which clearly shows that they represent Tîrthaṅkaras. The dhōti with the zig-zag folds in the centre is noteworthy as it shows the Gupta tradition. The modelling is chaste, the figures are graceful and the expression of the faces retains the classical charm. The style of the dhōti would also lead us to assign them to the middle of the sixth century A.D.

The inference further obtains support from the find of a Jaina bronze from Akoṭa, near Baroda, with an inscription on the pedestal in the characters of c.600 A.D. and showing similar types of folds. Unfortunately, the upper half of the figure including the head is mutilated.

But the find of a more beautiful Jaina bronze figure (Pl. VII, 15; Pl. VIII, 16) of Rîshabhanâtha, the first Tîrthaṅkara, from the hoard of Jaina bronzes recently discovered from the same site (Akoṭa-ancient Ankoṭtaka of the Râṣṭrakûta grant of Karkka Suvarṇavarṣa, d.812 A.D.) 28 is most interesting and valuable. Unfortunately it is broken into several pieces, but the head is luckily well preserved. The torso and the head are sufficiently preserved to show the drapery and the modelling. The bronze had a pedestal as can be inferred from the nails on the soles of the feet.

The head is an excellent example of Indian art, comparing favourably with the famous bronze statue of Buddha from Sultânagânj preserved in the Birmingham Museum. The straightpointed long nose, the beautiful meditative face expressing the joy of spiritual bliss, the short schematic curls of the hair locks on the shoulders, and the long ear-lobes, show the hand of the classical artist of the Gupta period. The wearing of the dhōti along with the wavy folds at the centre are noteworthy. A comparison with the other inscribed bronzes from this hoard, the two big Piṇḍâdā and bronzes with
Fig. 16. Bronze head of Rishabhanātha. Akotā, Baroda. Early 5th century A.D.
the five Vala bronzes illustrated above should leave no doubt that it is one of the best examples of the art of the Gupta period, assignable to the early sixth century A.D. Coming as it does from Central Gujarat, it shows the extent of the influence of the Central Indian art traditions in the Gupta age, and is a rare specimen of sculpture from the ancient Lata.

It is besides one of the few earliest known Svetambara Jain images with a beautiful dhoti. With this evidence it is obvious that the Girmar dispute pertained only to the ancient seated images existing there and that the Svetambara types of images were introduced much earlier than the age of the dispute. One may be pardoned here to stretch the imagination and tentatively regard the Second Valabhi Council held by Devardhigani as synchronising with the introduction of the dhoti on Jaina sculptures. It was probably in the fifth century A.D. that the differences between the Svetambaras and the Diganbaras regarding doctrines, practices and rituals became largely marked out and reached a crisis.

The first Jaina Council for the preservation of the canons was held at Pataliputra 160 years after Mahavira (c. 367 B.C.), another Council was held at Mathura by Skandilacharya in c. 300-313 A.D. while a third Council was held at Valabhi in Saurashtra by Vachaka Nagarijuna. Only about 160 years later we find Devardhigani holding another Council at Valabhi, when, according to the Svetambara belief, the canons were first put to writing. But one need not take up for granted that this Council was called for the purpose of reducing the scriptures to writing as written scriptures existed even before that age. Again, it is interesting to note that the canon re-edited by this last Council mainly follows the text of the Mathura Council and not of the First Valabhi Council. It seems that some serious differences amongst the Jaina monks made it necessary to re-edit the canons, at the end of which the final separation of the two sects took shape. The Second Council at Valabhi, viewed under this light, would show that it had a special significance, if we further remember that the Diganbaras do not accept these canonical texts as original or fully correct. Harisena, the Diganbara author of Brihat-Katha-Kosa, actually associates Valabhi with the activities of the Arddhaphalakas and shows that the Kambala-tirtha arose in Lata where the monks willingly discarded the Arddhaphalaka.

29. For the Gupta rule in Gujarath, (c. 400-495 A.D.) see Dr. Sankalia, H. D. Archaeology of Gujarath (Bombay, 1941), pp. 11f.
31. People of Lata are also associated with this crisis in the two sects of the Jainas. The following verses of Harisena, Brihat-Katha-Kosa, p. 319 may be noted:—
practice and took to the covering of the body with kambala (woollen shawl).

We have shown that Jainism was introduced in the South at least in the beginnings of the Christian era and even probably much earlier. But it is just possible that in the accounts connected with the origin of the Digambara sect, its monks committed the error of regarding Chandragupta, the pupil of Bhadrabahu, as the Mauryan ruler Chandragupta. Bhadrabahu I, whose date according to the Jaina tradition is 170 years after Mahavira, and who is supposed to have been connected with the migration of the Mauryan ruler in the South, is regarded in all Jaina traditions as knowing the fourteen Pūrṇa texts. Nowhere he is called a Nimitta jña (knowing the science of prediction or divination). There were more than one Bhadrabahu and the Nimitta jña Bhadrabahu must be Bhadrabahu II, brother of the famous astronomer Varahamihira. The Niryuktis of Bhadrabahu are the work of this Nimitta jña. It will not be surprising to find that this Bhadrabahu is the author of the original Vasudeva-charita referred to in Śvetāmbara texts. The Śravaṇa Belgola inscriptions, on the basis of which the Digambaras regard the migration of the Maurya ruler Chandragupta as a historical fact, expressly address Bhadrabahu as ashtāṅga-mahāmittattatvajña and a trailokiyadarśin.\(^{32}\) The Pañchakaḷpa-Bhāṣyya, an unpublished work possibly by Saṅghadāsa Kṣhamāśramaṇa, suggests that there were more than one Bhadrabahus, and regards Bhadrabahu I as prāchina (ancient or earlier).\(^{33}\)


33. The Pañcha Kalpa-Bhāṣyya has the following verse in the beginning. It is interesting to note that the same is given in the Niryukti on Daśāśrutaskandha śūtra, showing that the author the Niryukti is another Bhadrabahu:

वेंतामि महान्यास्म भार्या चिरंसंवलतैनात्राः

गुलस्त कारणमिव कस्तुप कन्या य ववहारो॥

I have translated पार्थिव=ancient, though tradition says he belonged to प्राचीन गोपन.

The Pañcha Kalpa-Mahā-Bhāṣyya (in Mss.) further says:

अण्य वि महान्यास्म विस्तेसि मोक्षया व्यापयति॥

अण्यिं परित्वं विस्तेसि चिरंसंवलतैनात्राः॥ ॥
A question naturally arises: who was the Gupta ruler connected with the account of the migration—Chandragupta Maurya or Chandragupta II? It is indeed impossible at this stage to arrive at any definite conclusion, with practically no data available. However

I am thankful to Muni Punyavijayaji for these references. My conclusions about the authorship of Nir. are borrowed from his published Introduction to the Brihat-Kalpa-Bhashya.

The Pañcha Kalpa Churni, one of the earlier Churnis, certainly earlier than the Churnis of Jinadasa, commenting on the verse Jyotim Balhany etc., explains शरीरं शरीरीना जनित: etc. This explanation would suggest that Bhadrabahu hailed from Eastern India, Magadha or Bengal. It is, therefore, pretty certain that the explanation of शरीरि was uncertain, some took it as a Gotra-name, some as designating his native land and very probably there was a pun on the word, differentiating the ancient (First) Bhadrabahu from the later one (or more) Bhadrabahu. This is not improbable, for it is generally accepted that there were at least three Kalakacharyas.

The Pañcha-Kalpa-Churni is still in Ms. Another noteworthy feature of this work lies in the fact that it tries to interpret the name Bhadrabahu in various ways.

“...मल्लक्षणे पुले वा भुवमुक्ते। साल्पकर्यविनाति निवाणी तयासि सामनायैवप्रयुक्ते
इत्यतो भुवमुक्ते। भुवं व भद्र व निवाणी बहुवर्णबहृत:।”

Does it mean that Bhadrabahu was an honorific or a second name of the Acharya? At least in the case of Bhadrabahu, the first it does not seem so, since all authors call him Bhadrabahu only, but the Churni interpretation cited above brings to our mind the name of Suhastin the contemporary of the Mauryan ruler Samprati. Bhadrabahu and Suhastin are equivalent in meaning. Was he Bhadrabahu II, the निर्माणम् मद्वान् being Bhadrabahu III?

We have to be very cautious in regarding Samghadasa Vachaka and Samghadasa Kshamasa Ramana as really two different names. Vachaka, Kshama Ramana and Divakara are regarded as interchangeable epithets or paryaya words by Bhadreshvara, the author of Kahavali (in Ms.). “वायुम्यमामानकाल्य सामान्य वायु विशालाका, खमासमन, दिवायथा,” Hitherto it was argued that Samghadasa, the author of Vasudeva-charita was different from Samghadasa the author of the Brihat-Kalpa-Bhashya as while the first was called a वायुक the second was called a सामान्यमन But the evidence of Kahavali is both old and reliable and that Pañcha-Kalpa-Churni actually refers to Siddhasena—Kshama Ramana, who can be no other than the great Siddhasena Divakara. Hence the probable inferences would be:

(a) Authors of the Vasudeva-hindi (the real title according to the text itself being Vasudeva-Charita) and Brihat-Kalpa-Bhashya are identical.

(b) Since Vasudeva-Charita is ascribed to Bhadrabahu in later Jaina traditions, does it suggest that Bhadrabahu the second was another title of Samghadasa?

(c) Our conclusions regarding the dates of Bhadrabahu II, the author of the Niruykta and Dr. Sanidasa conclusions about the age of the Vasudevahindi point to practically the same age for both of them Dr. Sanidasa’s Intro. to his Guj. transl. of Vasudevahindi). In this case we are again reminded of the attempt of the Pañcha Kalpa Churni to give an interpretation of the name of Bhadrabahu I. Since Bhadrabahu II had another name, it suspected the name of Bhadrabahu I as well.

34. One of the introductory verses to the Allahabad Praśasti of Samudragupta shows that “in the presence of a full assembly in the open Durbar, the king embraced his son Samudragupta and overcome with emotion, with his hair standing erect, said, with tears in his eyes, ‘Thou art worthy, rule this world’. Cf. Vākāṭaka-Gupta Age, pp. 137ff— “the emotion of the king so vividly described, suits more with his abdication and final leave-taking than merely a formal announcement of his successor.”

Could it be that it was this Chandragupta II who turned a Jaina ascetic? What was the reason for the abdication?
it must be noted that in the account of Harisena, the provenance Ujjain, the seat of the Guptas, and that Bhadrabahu does not go to
the south in the Punnātavishayā, but goes to the Sindhu land while
his followers go to the South. It is also interesting to note that even
in the Digambara Jaina tradition given by Jinasena, author of
the Ādipurāṇa, we find two Bhadrabahu in the list of earlier monks
and authors. 35

We have tried to trace the evolution of the Śvetāmbara and the
Digambara sects to the period between the first or second and the
fifth century A.D. As hinted above, the monks started prolonging
their stay in temples in the cities, in the midst of people, with the
result that the Chaityavāsa (lit. staying in temples) with all its evil
consequences, though with greater popular appeal, came into promi-
nence. Jaina traditions ascribe the rise of the Chaityavāsīs to 882
years after Mahāvīra, that is, to 355 A.D. 36 Only about a century
later we find the Second Valabhi Council and the differentiation of
the Śvetāmbara and the Digambara Jaina images must therefore be
assigned to the period between c. 400 and 500 A.D.

It may be noted here that the whole of the Ankoṭṭaka hoard of
bronzes belongs to the Chaityavāsīs, since Droṇāchārya, a Chaitya-
vāsī monk and the maternal uncle of the Chālukyan ruler Bhīma I,
figures in one of the inscriptions.

For another interesting identification— with Chandragupta II, see, Dr. Shama
Shastry’s remarks in Mysore Archaeological Report for 1923, p. 23.

35. Kashāya-Pāhuḍam, Vol. I (The Dig. Jaina Samgha Granthamālā, 1, All India
Dig. Jaina Samgha, Mathurā, 1944), Intro. p. 49, gives a table of several Dig.
traditions. Jinasena, the author of Adipurāṇa, lived in c. 815-877 A.D.

36. Jaina Sāhityano Saṅkṣipta Itihāsa, by Desai, M. D. (Jaina Śve. Conference,
347-369.
Fig. 18. Musk-Deer.
Natural History Section. Prince of Wales Museum.
THE MUSKDEER—MOSCHUS MOSCHIFERUS LINN.

*(Ver: Kastura)*

By V. K. Chari

Though ordinarily included in the deer family—Cervidae—the muskdeer possesses certain characters, both external and internal, which incline some zoologists to place it in a separate family. Others contend that it is the most primitive form of the Cervidae.

In general appearance the muskdeer can be compared to a large stoutly built hare, the hind pair of limbs being longer than the front pair. The lateral hoofs are well developed and touch the ground. The ears are large. The tail is short and beset with glands, ending in a tuft of hair in the male. The canines are well developed and dagger-like in the male, possibly compensating for the lack of antlers normally owned by males in the deer family. The only other member in which antlers are absent in the male, is the Chinese River Deer—*Hydropotes inermis*. The general colour is dark brown sometimes mottled with white. The fairly long, coarse, thick and brittle hairs, pith-like in structure, each hair with a blackish tip and a subterminal white ring followed by grey, form a dense body-covering which is well designed to resist the cold in the Himalayas. The Indian muskdeer has a distinct summer and winter coat (Pl. IX, 18).

**Dimensions:**
- Height at shoulder: 20"
- Head and Body: 36"
- Tail without hair: 1½" to 2"
- Ear: 4"

The male has a preputial gland on the abdomen, which secretes the musk. Foot-glands, characteristic of the tribe, are wanting in both sexes. Other important differences which separate muskdeer from the rest of the family are the presence of a gall bladder as in ox family (Bovidae) and the brain showing fewer convolutions.

The muskdeer is found in the Himalayas at altitudes between 8,000 to 12,000 feet, from Gilgit in the west through Central Asia into Siberia.

Muskdeer are solitary and never found in herds. It is only during the breeding season that they may be encountered in pairs. Their food consists chiefly of grass, tender shoots and lichens. Leaves and flowers are also said to be eaten. The animal is seen grazing
only during the cool hours of the morning and evening and resting in shady retreats during the warmer part of the day.

The longer hind limbs enable the animal to travel swiftly in a series of bounds. The strong and well developed lateral hoofs secure an excellent grip on the rocky surfaces which form its ordinary habitat.

No call of this animal has been heard, but it is said to scream when captured.

The breeding season is usually in January, and the period of gestation is 150—160 days. Normally a single fawn is born, but two have been recorded. They are usually spotted with white and grow rapidly, having been known to reproduce when a year old.

When the male is three years old, the abdominal gland produces during the breeding season, an odorous secretion which is the musk of commerce. While fresh it is a viscid brown liquid which solidifies quickly. After extraction from the dead animal it is tied up in the hairy skin covering the gland, which is the "Musk-pod". Each such pod is said to contain about an ounce of musk.

Musk is largely used in the manufacture of Indian and other perfumery preparations, and is also said to have curative properties according to Indian system of medicine. The material commands a high value, which leads to the ruthless destruction of muskdeer by hunting, snaring, and trapping. If this destruction is not checked, it will not be long before this interesting animal becomes extinct within Indian limits. Attention of local governments concerned must be drawn to the necessity of affording it suitable protection.

It will not be out of place here to refer to a note on "Musk and Muskdeer" published in Nature, Volume 166, p. 262 by Mr. T. H. Hawkins where attention is drawn to the speed with which muskdeer are being destroyed in China, Manchuria, Korea and other places. He notes that in 1925 the quantity of musk exported from China and Eastern Tibet was stated to amount to about 27,000 Chinese ounces per annum valued at £100,000. The number of animals slaughtered annually in China and Tibet then, was estimated to be between 10,000 and 15,000 heads.
FEMALE CHAURI-BEARER FROM ANKOṬTAKA
AND THE SCHOOL OF THE ANCIENT WEST.

By Umakant Premaman Shah

The accompanying Plate X (19a, b) shows the front back view of a beautiful bronze figure of a female chāmara-dhāriṇī from the Ankoṭtaka hoard of Jaina bronzes acquired and presented by the writer to the M.S. University of Baroda. The find of this unique specimen of bronze (height 8.5 inches) in ancient Lāṭa-deśā at once shows that the contribution of Central Gujarāṭ to Indian art was important and valuable since our specimen, as also some of the other specimens from this hoard, could be ranked along with the finest bronzes found from other places in India. Hitherto, only the bronze image of Brahma from Sindh, assignable to C. sixth century A.D. claimed to be a good specimen known from Western India. A later figure of C. 8th century A.D., identified as the Jaina Sarasvatī from Vasantagāḍh near Sirohi and published by the present writer, attracted little attention. It is a very beautiful example of the bronze of the post-Gupta period (Pl. XI, 20), and may possibly be assigned to the School of the Ancient West started by Śāṅgadeva in Marudeśa in the seventh century A.D. as referred by Tārānātha. Still earlier examples of this art have been found in Vasantagāḍh, consisting of two big bronzes of standing Tirthaṅkaras cast by the architect Sivāṇāga and installed in Samvat 744 (686 A.D.), according to the inscription on the pedestal of one of them. The crown of Sarasvatī is very elaborate with a disc on the top and the makara head on either end. Two leaves hanging on each side of the crown may also be noted. The oval halo with a dotted rim reminds us of similar halos from Northern India. The broad forehead, the straight long nose, small thick lips, elongated eyes and the plump face with a tendency of the cheek-bones which became squarish in later miniatures from Western India, may be noted. The goddess wears two necklaces an ckāvālī with a small pendant in the centre, and the other an urāḥ-sūtra, which is longer and passes in a sweeping curve through fully developed breasts. Especially noteworthy is the design on the lower garment and also the mode of wearing the long scarf passing across the shoulders and reaching the ankles in two wavy lines. In the treatment of these features the artist has shown an advanced sense of composition and effect. The goddess holds the

1. Iconography of the Jaina Goddess Sarasvati, Journal of the University of Bombay, September, 1941, fig. 2, p. 199.
lotus in her right hand held aloft, while the left hanging loose carries
the book. She stands on the full lotus with a maṅgala-kalāśa or Full
Vase (symbol of amrita or ambrosia) placed on either side. The
eyes of the goddess are inlaid with silver. The local worshippers
have marred the beauty of the face with thickening the lines of the
eye-brows.

Now turning to the chāmaradhārini, the modelling is of a much
superior order than that of the Sarasvati image; the ornamentation
has increased. Unfortunately, the nose has been rubbed off and
deformed by the illiterate persons who first obtained it in search of
gold. She stands in a graceful tribhaṅga pose on a big lotus pedestal
with the lotus vessel carved in its minutest detail. The hair is tied
into a big bun decorated with beautiful roses placed at
the back. The front of the big bun is adorned with the
chūḍāmaṇi ornament made of three gold leaves inset with jewels.
The armlet is of the same design. The hands are adorned with two
circular bracelets. A gold necklace, with pendants inlaid with jewels,
adorns the neck. A long necklace (uraḥ-sūtra) passes in a curve
through well developed breasts and hangs on one side. The slim
waist, the graceful limbs visible from the transparent lower garment,
the right hand holding the long end of the scarf, and the whole figure
full of life and movement standing at ease on the pedestal, un-
mistakably show the hand of a master artist.

The figure has a broad forehead, long straight nose and small
lips, the lower one being slightly thicker and protruding. The face
is slightly more squarish than in the figure of Sarasvati noted above.

Her waist is adorned with a beautiful zone (kāṃchī-mekhalā),
while the garment at the waist is doubly secured with another lower
girdle from which hangs an uru-jālaka or an ornament made of the
strands of beads or pearls, with an ornamental hanging in the centre.
This girdle successfully relieves the monotony of the plain lower
garment and balances the graceful poise of the body.

Stylistically, the figure has nothing to do with sculptures from
the South, but is allied to Northern Indian tradition and, therefore,
could be assigned to Gurjara-Pratihāra period, probably dating from
the time of Nāgabhaṭa I.

The legend of the Western School originating in the post-Gupta
period and being the predecessor of the mediaeval School of Western
Indian Painting and Sculpture can be supported now with tangible
evidences. The existence of this School as pointed by Tārānātha
is further supported by a group of bronzes from Vasantagaḍh and
Fig. 19-a. A bronze figure of a fly-whisk bearer. Akoṭā, Baroda. 8th century A.D.

Fig. 19-b. Back view of Fig. 19-a.
Fig. 20. Bronze figure of Sarasvati
Mārwār. 7th century A.D.
Fig. 21. Bronze figure of Rishabhanatha. Akoṭa, Baroda. 7th century A.D.

Fig. 22. Bronze figure of the attendant of Yakshi Ambikā. Akoṭa, Baroda. 7th-8th century A.D.
Fig. 23. Tri-Tirthika bronze of Pārśvanātha.
Akoṭā, Baroda. Middle of the 11th century A.D.

Fig. 24. Bronze figure of Pārśvanātha.
Vasantagāth, Mārwār. Early 8th century A.D.
a few sculptures from Gujārāt. The discovery of a big hoard of bronzes from Aṅkoṭā or ancient Aṅkoṭṭaka near Baroda has finally removed all doubts regarding the existence of this School founded by Sāṅgadeva, a great artist from Mārwār, which probably flourished in the time of the Gurjara Pratihāras of Bhīllamāla and also in the time of the Maitrakas of Valabhi.

In support of the above contention we reproduce here an enlargement of the bust of a beautiful metal image of Rīshabhānātha (Pl. XII, 21), installed by Jinabhadra Vāchanāchārya of Nirvṛti Kūla whom the present writer has reasons to identify as Jinabhadra Gaṇi Kshamāsramaṇa, author of the Viśeṣāvṣyaka-mahābhāshya and Viśeṣaṅnavatī who flourished between C. 550-620 A.D. The bronze in question could be assigned to this period on the strength of an inscription at the back whose letters bear resemblance to the letters of the 7th century Maitraka and Valabhi grants.

The bust shows elongated eyes, and the tendency of the face is towards squarishness, which are distinguishing features of later Western Indian miniatures. The bust is besides a beautiful example of bronze-casting, earlier than the metal images of the Eastern School discovered from Nālandā and Kurkihāra, and stylistically different from the Gupta bronzes. It is one of the best examples of the art of the Ancient West, which can further be illustrated by the figure of the attendant Yākṣinī Ambikā (Pl. XII, 22) accompanying the figure of Rīshabhānātha noted above.

Yet another example of the art of the Ancient West is obtained from a beautiful Tri-Tirthika bronze of Pārśvanātha (Pl. XIII, 23) with an attendant Yākṣa and Ambikā, obtained from the Aṅkoṭṭaka hoard. It has an inscription on the back in the characters of C. 650 A.D. The figure was installed by a female ascetic who was a disciple of Siddha Mahattara of Nāgendra Kūla. The motif on the oblong halos of the two standing Tīrthaṅkaras can now be taken as a peculiarity of the art of the Gurjara Pratihāras. Possibly it was meant to depict flamboyance of the prabhāmanḍala. The silver inlaid design on the cushion suggests needle-work. The patterns on the lower garments suggest tye-dyed (bāndhanī) work of Indian textiles. Seen from one side, the Yākṣa figure would show the origin of the facial type of later Western Indian miniatures. Caps on the heads of the eight plants on the pedestal are noteworthy as they suggest the influence and existence of foreign tribes in Western India, from beyond the North Western frontiers of India.

Incidentally, it may be mentioned here that the Yākṣa figure which holds a citron and the money-bag in his two hands, who icono-
graphically resembles Jambhala of Buddhist pantheon and Kubera of the Brahmanical pantheon, erroneously identified as Indra in the Jaina caves at Ellora and whose original name in Jainism was unknown hitherto, is really Sarvānubhūti Yakṣa daily remembered even to-day by a pious Jaina in reciting the hymn known as the Snātasyā-Stuti:

निष्दक्कोयमीविश्विन्दियमिलस्तं बालाभन्नार्वानंतम्।
मतं धर्मार्गेण प्रृत्तमदजलं पूर्ववत् समन्तात।।
आस्थो विवेकानां वितड़ति गपने कामद्र कामहरी।
यज्ञसर्वानुभूतिनिर्वन्दृतम मम सदा सर्वकार्यं चिन्द्रम्।।

Another peculiarity of the earlier bronzes of about the seventh and the eighth centuries from Vasantagāḍh, which seems to be typical of the earlier phase of the art tradition of Marudeśa and of the Gūjrara-Pratīhāra culture, is given here. The accompanying reproduction of a big bronze (h. 16" × 15.2" width at base) of Pārśvanātha sitting in centre with Rishabhanātha standing on the right and Mahāvīra on the left, along with a standing four-armed figure on either side, proves our point. Yakṣa Sarvānubhūti on elephant on the right and the Ambikā riding the lion seated on the left deserve our notice (Pl. XIII, Fig. 24). The bronze, originally from Vasantagāḍh, is now fixed into the wall of a Jaina shrine in Pīṇḍavaḍā which houses all brones from Vasantagāḍh. Inscription, if any on the back, cannot be seen. But the bronze is a typical example of the art of the Gūjrara-Pratīhāras. The peculiar folds of the dhotis of the two standing Tīrthāṅkāras may be noted. Similar folds are seen on a number of specimens from this side including the two standing bronze figures of Tīrthāṅkāras cast by Śivanāga dated Samvat 744, that is 686 A.D., referred to above. From a study of other bronzes from Aṅkoṭṭaka etc., the present writer is inclined to assign this figure to C. 700-25 A.D.²

² Mr. U. P. Shah’s article raises some very interesting points regarding the history of Western Indian School and its relation to Sāraṅgadhara’s School of the Ancient West referred by Tārānātha. It would be interesting to examine his theory in greater detail when he publishes his monograph on Aṅkoṭṭa bronzes.—Editor.
REPORT OF THE PRINCE OF WALES MUSEUM OF WESTERN INDIA FOR THE YEAR 1950-51

General

The popularity of the Museum increased during the year. The average attendance of daily visitors rose from 3,334 as against last year to over 4,000 during the year.

Mr. J. F. Jacobs, Secretary to the Board of Trustees, retired from the Museum after a long and meritorious service extending over 30 years. On his retirement the Trustees, in order to co-ordinate the administrative of the Museum for introducing both efficiency and economy, combined the post of Secretary and the Curator of the Art Section, and appointed Dr. Moti Chandra as Director of the Museum. Some reorganisation and rearrangement in the staff of the subordinate cadre were also introduced for the above purpose.

The construction of the Jehangir Art Gallery has made much headway, and it is hoped that the Art Gallery will begin to function in the coming year.

The financial position, looking at the increased cost of maintenance and establishment prevailing, was not satisfactory. An appeal to the Bombay Municipality to give increased grant to the Museum was made, and we are happy to report that the Corporation has generously agreed to raise their annual grant to the Museum from Rs. 25,000/- to Rs. 50,000/- from the year 1951-52, which, together with the increased income derived from admission fees now charged to visitors on two days a week, will go a long way to ease the financial difficulties of the Museum.

During the year a revised edition of the Handbook to the Pre-historic Gallery was published. Popular organised lectures in Nature Study to school teachers and students were continued.

Suitable additions have been made to the collections in the Museum, and the usual activities and co-operation with other Museums and the general public were continued. To give wider publicity to the Museum and its collections, permission to shoot documentary films of the Museum collections, and to reproduce exhibits in publications was given. Radio talks and lectures were given by the Museum staff, who also contributed articles on Museum subjects to periodicals and journals.
ART SECTION

Labels

The work of labelling the exhibits was continued. Bilingual labels in Hindi and English attract a greater number of visitors than before when specific labels in English only were used. Generic labels in Hindi and English for each class of exhibits have also been introduced. A large number of visitors take advantage of such labels which contain historical and technical information which could be easily understood by an average visitor.

Guide-Lecturer

The importance of a guide-lecturer for the Museum was felt for a long time, but inadequate finances stood in the way of his appointment. Mr. V. K. Bhatt, has however, offered his free services as a guide-lecturer, and he has been taking round parties of visitors to the painting and sculpture Galleries on Tuesdays and Thursday. The Museum hopes to extend this service in near future.

Weeding out of the Exhibits

The Trustees with a view to weed out the exhibits not required by the Section appointed a Sub-Committee. The report of this Sub-Committee has been approved by the Trustees and the donors of the weeded out exhibits have been approached to take them back. When this is done the galleries which have hitherto remained closed will be opened to visitors.

Publicity

A large number of research workers and journalists took advantage of our collections. The Films Division of the Ministry of Information and Broadcasting have been taking advantage of our collections in connection with the preparation of their documentaries. The All India Radio, Bombay, has also been giving publicity tour collections from time to time.

Publications

Owing to the paucity of funds no fresh publication could be taken in hand. The Trustees have, however, decided to publish the Prince of Wales Museum Bulletin in order to give due publicity to Museum collections and research work of the members of its staff. They have also decided to publish folios of important paintings and sculptures. It is hoped that these publications will be out by the beginning of 1952.
Research Work

The Curator continued his researches in the field of cultural and art history of India. His book 'Technique of Mughal Painting' was recently published by the U.P. Historical Society, Lucknow. The Bharati Bhandar, Allahabad, has published his book 'Prachina Bharatiya-Vesha-Bhusa' (History of Indian Costume) in Hindi. He hopes to publish its English edition soon.

Educational activities

The number of students visiting the Section is increasing every year; with the appointment of a guide-lecturer it is hoped their visit to the Museum will be made more profitable than before.

As the Museum is the only centre in Bombay where expert opinion about different kinds of art objects could be obtained, we have made it a point to help the connoisseurs of art. Foreign visitors have readily taken the advantage of free advice and this has in many cases prevented them from acquiring spurious objects.

Fresh Acquisitions

(1) Three leaves from an unknown illustrated manuscript were acquired. They are painted on both sides. Judging from the style of the miniatures it is possible to say that these were probably painted in the second decade of the 17th century and are the works of Ustād Salivahana, a well-known artist of Jahangir period.

The folio 50.1 depicts 'King and his Courtiers' on one side and a 'Battle Scene' on the other; folio 50.2 depicts 'Jungle Scenes' on both sides and folio 50.3 depicts 'Bidding Farewell' on one side and 'A Procession' on the other.

(2) No. 50.4: 'Amorous Dalliance', South Rajasthani School (probably Udaipur); Middle of the 17th century.

(3) Two leaves, probably from the illustrated manuscript of Hātim Tai. The miniatures are of the early 18th century workmanship.

No. 51.1 depicts 'A man on tree surrounded with Animals;' and No. 51.2—'A Witch and a Prince.'

(4) Two scenes from some folk legend of Kulu, probably of the late 18th century workmanship.

No. 51.3: On the right depicts a winged horse with human head and three angels in the sky. On the left there is a bull with a rock resting on its horns, holding a scorpion by its tail.
No. 51.4: On the right a pink hill with water reservoir and a large number of crows. On the left a large number of nagins devouring scorpions.

(5) No. 51.5: A late 18th century Pahari (Kangra) painting depicting 'Yaśodā holding the finger of the boy Krishna.'

(6) Two Pahari (Basholi?) paintings datable to circa 1775 A.D. No. 51.6, depicting, 'Proshîlpatikā Nāyikā' and No. 51.7—'Lady lying on a bed—Rāgini subject.'

(6) No. 51.8 is a beautiful kimkhāb piece of Aurangābād workmanship, datable to the late 18th century; gold and purple ground; floral diaper in green, gold and purple.

ARCHAEOLOGICAL SECTION

Acquisition

During the year under Report 287 coins were added to the Coin Cabinet, 4 gold, 21 silver and 262 copper. Of the gold coins, 2 were presented by the Madhya Pradesh Government. The coins were found at Kalamb, Yeotmal District. One of them is the issue of Mahādeva and the other of Rāmachandra. The other two gold coins are the Rāma Taṅkis. They were purchased from a dealer, Sri S. M. Contractor, of Bombay. As many as 20 silver coins were presented by the Uttara Pradesh Government. They comprise 19 Mughal and 1 Khilji. Of the 19 Mughal coins, as many as 11 coins belong to Akbar, 1 to Jehangir, 3 to Muhammad Shah, 1 to Alamgir II and 3 to Shah Alam II. The issues of Akbar and Jehangir came from the Kanpur Treasury. One of the coins of Muhammad Shah and three coins of Shah Alam II were found in the Jhansi District, while the coin of Alamgir II and two coins of Muhammad Shah in the Nainital District. The Khilji coin belongs to Muhammad II. The 21st silver coin, also acquired by way of presentation, is an issue of the Indo-Parthian king Azes II. The copper coins, which number as many as 262, were presented by the Treasury Officer of Palanpur (Bombay). They are very much corroded and as such they cannot be assigned.

Plaster cast of the unique Śaiva sculpture from Parel was prepared and erected on a masonry bench near the entrance to the Gallery of Sculptures on the Ground Floor. The sculpture was discovered in 1931 in the course of building a road from the Village of Parel to Sewri, in the vicinity of Bombay. But it could not be acquired for the Museum as public opinion was in favour of installing the sculpture in a temple at the site of its discovery. The block of stone containing the sculpture is a kind of white granite and is 13½
feet high. It is elliptic in shape and the whole of the available space is carved. The sculpture, which is to be read from bottom to top, seems to be a combination of the Pañchamūrti and Maheśvara aspects of Śiva, as pointed out by A. Zieseniss in the Annual Bibliography of Indian Archaeology for the year 1931. The three figures of the main group represent Śiva as Vīshṇu in his sāttvika aspect, Brahmā in his rājas, and Kālarudra in his tāmasa aspect, stress being laid on the Maheśvara aspect of Śiva by means of the general resemblance of the figures to each other. The four secondary figures represent the four secondary manifestations of Śiva Pañchamūrti: Sadyojāta, Vāmadeva, Tatpurusha and Aghora, the central figure being Iṣāna. At the bottom are musicians, gaṇas, of which only two are more or less complete, whereas of the others only faint outlines have been traced. On account of its less ornate style the sculpture, though belonging to the same school of art, may be placed earlier, in the sixth and seventh century, than the sculptures of Elephanta which are usually ascribed to the period between the seventh and eighth century.

Numismatics

The work of preparing classified lists of the Museum Coin collection, to be made available to other museums and numismatists, was undertaken. For speedy work, the coin collection was divided into four groups: (1) Coins of the Ancient period. (2) Coins of the Sultans of Delhi and their contemporary dynasties. (3) Coins of the Mughal and post-Mughal periods and (4) Foreign coins. During the year classified lists of the exhibited and duplicate coins of the Ancient period and of Foreign coins were completed. The exhibited coins number 4227, the duplicate coins 2224, and the Foreign coins 1610. Besides the classified lists of Ancient Indian and Foreign coins, preparation of the classified lists of the coins of the Sultans of Delhi and their contemporary dynasties was undertaken. The work is in progress.

Educational and Research Activities

The Curator gave four Radio talks on (1) The evolution of Hindi Literature (in Hindi), (2) The Mughal and Kangra schools of Indian paintings (in Gujarati), (3) Influence of Indian culture on Burma in a series of talks on Indian influence on the countries of South-East Asia (in Hindi) and (4) Education through Museum in the Home Front Series (in Gujarati). The Curator also took part in the Brain Trust programme in Hindi (Buddhi Vikāśa Mandal) at the Bombay Station of the All India Radio when he enlightened listeners on some points of Archaeological and cultural interest.
The second edition of the *Handbook to the Prehistoric Gallery* by the Assistant Curator was printed. It was revised and largely rewritten. He also published one article on 'The story of agriculture from stone' in the weekly issue of the Bombay Chronicle dated the 2nd July 1950 and another on 'The Copper Plates of Dadda III' in *Epigraphia Indica*, Vol. XXVII.

The Gallery Assistant undertook to write 'Bibliography of Indian Coins, Part II (Muhammadan and later series)', to be published by the Numismatic Society of India. The work is now ready for the Press. He also contributed a note on 'The Hapur mint of Jehangir' to the Journal of the Numismatic Society of India.

Prof. V. V. Mirashi was supplied with photograph and plaster cast of the seal, which is not well-preserved, of the Navasāri copper-plate grant of the Gujarat Chālukya prince Pulakesīrājā for reproduction in his forthcoming volume of the *Inscriptions of the Kalachuri era* to be published by the Archaeological Department of the Government of India. It is interesting to note that Prof. Mirashi has for the first time read the legend on the seal.

**Museum Training**

Sri Annegiri, Assistant Director of Kannada Research Institute, Dharwar, Sri Dharam Singh, Gallery Assistant of the Museum at Hyderabad, and Sri B. M. Mankad, Assistant Curator, Baroda Museum and Picture Gallery, were given practical training in Museum method in the Archaeological Section for about a month.

**Tour**

The Curator went on tour to Ladol to select Jain sculptures out of those collected and preserved as *Treasure Trove* by the Mamlatdar. He also visited Patan and Siddhapur in search of sculptures and other antiquities from the historical monuments there.

**Library**

As it is proposed to have one Library for the whole Museum, the work of checking the books and journals of the Section Library and preparing Card Index was undertaken.

**Cleaning And Preservation**

The work of cleaning and preservation of antiquities was attended to by the Chemical Assistant. He cleaned and treated 39 lead, 347 copper, 17 billon and 5 silver coins; 60 minor antiquities, mostly copper, discovered during the recent excavations at Nasik conducted by Dr. H. D. Sankalia of the Deccan College Post-Graduate...
Research Institute; swords and daggers belonging to the Anthropological Society of Bombay; enamelled tiles and 30 wooden sculptures belonging to the Section.

NATURAL HISTORY SECTION

Sub-Committee of Trustees in charge of the Natural History Section

Members of the Sub-Committee of Trustees in charge of administration of the Section were:

Dewan Bahadur K. M. Jhaveri, M.A., LL.B.,
Dr. S. B. Setna, Ph. D.,
Mr. Humayun Abdulali.

Finance:—The funds for maintenance and operation of the Natural History Section were provided from a grant of Rs. 45,773-8-8 received from the Government of Bombay Rs. 26,250/- (Rs. 30,000/- less 12½%) as the basic grant, Rs. 7,319-6-8 as Dearness Allowance, Rs. 437-8-0 for Washing and House Allowances to inferior servants and Rs. 11,766-10-0 for Spirit Duty, with the Bombay Natural History Society making the additional contribution required under terms of the agreement.

Research collections:—The work of the staff was directed mainly on the conservation and proper classification and cataloguing of the existing collections.

Vertebrates

Mammals:—Of the 25 specimens added to the collections mention may be made of the following:

1. The Common Yellow Bat—Scotophilus kuhlii
   Leach.
2. The Tree Shrew—Anathana pallida (Waterhouse).
3. The Ruddy Mongoose—Herpestes smithi Gray.

(1, 2 and 3—)
(Loc. Chikalda: Donor: Mr. Salim Ali).

Birds:—184 birds were added to the collection of which the following deserve mention:

2. Kentish Plover—*Leucopolius alexandrinus* (Linn.)
Loc. Karwar seashore.


(2, 3, and 4—)
(Donor: Mr. Humayun Abdulali, H.)


6. Black Partridge (An albino)—*Francolinus francolinus* (Linn.)
Loc. Kutch: Donor: Mr. Sarosh Naoroji.

The cataloguing of the entire collection of birds was concluded in the course of the year and card indexing is to be started.

*Reptiles & Amphibians*: 2 lizards were added to the collection one of which, the Flying Lizard—*Draco dussumieri* Dum. & Bibr. donated by Mr. R. C. Morris, may be mentioned.

40 snakes were added to the collection.

2 Frogs—*Rana rufescens* (Jerdon) and *Rhacophorus maculatus* (Gray) donated by Mr. Humayun Abdulali were the additions to the Amphibian collection.

*Fish*:—23 fish formed additions to the collections.

*Invertebrate Section*

*Insecta*:—27 Moths donated by Miss N. D. Nazir of Khandala were added to the collection.

*Public Galleries*

*Mammal Gallery*:—Minor renovations were done to the existing exhibits and habitat groups.

A case showing the geographical distribution and racial variations in the Indian Giant Squirrels—*Ratufa*—was prepared for exhibition, with a map of India in the background indicating in colours the different Forest types as classified by H. G. Champion.

*Bird Gallery*:—Renovations to the habitat groups and replacements of the worn out exhibits in the classification series were carried out.
The following additions were made during the year under review:

1. Pochard or Dun-bird—*Nyroca ferina* ferina (Linn.)
2. Wigeon—*Anas penelope* Linn.
3. Whimbrel—*Numenius phaeopus* (Linn.)
4. Little Stint—*Erolia minuta* (Leister.)
5. Magpie-robin—*Copsychus saularis* (Linn.)
7. Blue Jay—*Coracias benghalensis* (Linn.)
8. Pintail—*Anas acuta* Linn.
9. Small Minivet—*Pericrocotes peregrinus* (Linn.)
10. Northern Golden-backed Wood-pecker—*Brachypternus b. benghalensis* (Linn.)

The following birds were mounted and fitted in a portable case for circulation among schools in connection with Nature Education Scheme:

1. White-breasted Kingfisher—*Halcyon smyrnensis* (Linn.)
2. Common Kingfisher—*Alcedo atthis* (Linn.)
3. Red-vented Bulbul—*Molapastes cafer* (Linn.)
4. Red-whiskered Bulbul—*Otocompsa jocosa* (Linn.)
5. Little Stint—*Erolia minuta* (Leister)
6. Tree Pie—*Dendrocitta vagabunda* Latham
7. The Black Drongo—*Dicrurus macrocerus* Vieillot
8. The Common Bee-eater—*Merops orientalis* Latham.

Reptiles, Amphibians & Fish Gallery:—While no additions were made in the year under report, all the existing exhibits and groups were carefully renovated with the help of colour sketches preserved for this purpose.

Invertebrate Gallery:—The work in connection with this Gallery is progressing rather slowly. The Reptile and Insect and other collections are stored in the proposed gallery and this hampers work to a large extent. Additional accommodation to house all the existing reference collections, seems a primary necessity if the invertebrate gallery is to be opened to the public.

Expeditions and Explorations:—A collecting expedition was undertaken by Mr. Salim Ali with two Museum assistants, during
January-February 1951, to Chikalda (Madhya Pradesh) for about three weeks. 6 mammals and 104 birds were collected and added to the existing research collections.

**Assistance to Public institutions & to other individuals:**—Guided tours were arranged for parties of students from various schools, colleges and universities, and facilities were afforded to those interested in research work in the different groups of natural history. Instruction in methods of preserving Natural History specimens, was imparted to several in person or by correspondence.

Various specimens sent in for identification and report were attended to.

**Nature Education Scheme:**—Recognising the increasing popularity and usefulness of this scheme the Government of Bombay extended the grant for a further period of two years. Fifteen hundred teachers, and 5,000 pupils have taken advantage of the regular lectures and guided tours and of the temporary exhibitions, film-shows, excursions, etc. organised from time to time. It is hoped that the Government of Bombay will make organised nature education a permanent feature of the Natural History Section.

**Publications:** Mr. V. K. Chari published the following Miscellaneous notes in the Journal of Bombay Natural History Society:


**Staff:**—The Assistant Curator Mr. V. K. Chari continues to hold charge of the Section. Mr. A Fernandes resigned his post of junior assistant, grade II in the Bird Department on 1-1-1951 and left for South Africa. Mr. Cyril Daniel, M. Sc. was appointed as senior assistant on 1-11-1950.

**General:**—The Section continues to be popular attracting large number of visitors but lack of accommodation for the ever growing reference collections acts as a check on all progress. A workroom-cum-laboratory and an office for the staff are essential. A separate lecture-hall would add to the effective functioning of the Nature Education Scheme operating at the Museum and also permit other activities for public education.
APPENDIX 'A'

A list of coins acquired during 1950-51.

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<th>Name of Dynasty</th>
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<th>Purchased</th>
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<td>Copper</td>
<td>Gold</td>
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<td>Yadavas</td>
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<td>Rām Tanki</td>
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<tr>
<td>Palanpur State</td>
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<td>262</td>
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<td>Khilji</td>
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<td>Mughal</td>
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<td>262</td>
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APPENDIX "B"

List of books acquired during the year 1950—51.

Purchased.

ARCHAEOLOGY

1 Hindu Civilization, by R. K. Mookerji.
3 Life in Ancient India, by Adolf Kaegi.
4 Prehistoric India, by Stuart Piggott.
5 Early Man, Dina Dobson.
6 Excavations at the Njoro River Cave, by M. D. and L. S. Leakey.
7 The Dance of Shiva, by G. Coomaraswami.
8—9 Two Lamaistic Pantheons, Vols. I—II.
10—11 Memoirs of the Colombo Museum, Series A. No. 1, by A. K.
     Coomaraswamy; Series A. No. 4, Volume I, by W. A. De Silva.

EPIGRAPHY

    B. Ryckmans.

GUIDES.

13 Chitramaya Achalgadh (in Gujerati).
14 The Chenna Kesava Temple at Belur.
15 About India.
16 Colombo Museum—Set of 59 pictures.
### HISTORY.

18. Harshacharita, Purvardha, Tr. by Suryanarayan Chaudhari.
20. Map of India showing Architectural and Sculptural Monuments.
21. The Third Year.
22. Our Flag.
23. I could not save Bapu, by J. C. Jain.
29. Modern Indian Culture, by D. P. Mukerji.
30. Min Kan, by Rev. M. Heras, S. J.
34. History of Religions, by E. W. Hopkins.

### JOURNALS


49. The Poona Orientalist, Vol. XII, Nos. 1 and 2, January and April 1948.


56—64. Antiquity, No. 73, March 1945; No. 74, June 1945; No. 75, September 1945; No. 76, December 1945; No. 80, December 1946; No. 81, March 1947; No. 82, June 1947; No. 83, September 1947; No. 84, December 1947; No. 85, March 1948.


73—75. Art and Letters, Vol. XXIV, No. 1; Vol. XXIV, No. 2; Vol. XXV, No. 1.


79. Sanshodhak, Quarterly (Marathi), Yr. 18th, Nos. 3 and 4, September and December 1949.
LITERATURE.

80  Gautama the Buddha, by S. Radhakrishnan.
81  Jain Miniature Paintings from Western India, by Dr. Moti Chandra.
82  A History of the Canonical Literature of the Jains, by H. R. Kapadia.
83  Buddhist India, by T. W. Rhys. Davids.
84  Historical Grammar of Apabhramsa, by G. V. Tagare.
85  Historical Grammar of Inscriptional Prakrits, by M. A. Mehendale.
86  A Dictionary of Wisdom, by B. N. Motivala.
87  Pahlavi—Pazend—English glossary and English—Pahlavi Pazend glossary, by S. D. Bharucha.
88  Lessons in Avesta, Part II, by S. D. Bharucha.
89—90 Lessons in Pahlavi-Pazend, Part I; Part II, by S. D. Bharucha.
91  Vastuvidyā Savyakhyā (Sanskrit).
92  The Consolidated English Indian Dictionary, by Dr. Raghu Vira.
94  The Vedanta Philosophy, by Max Muller.

(ii) Presented.

ANNUAL REPORTS.

3  Report on the working of the Government Museum, Bangalore, for the year ending 30th June 1948.
7  Administration Report of the Sri Chitrālayam for 1124 M. E.
9  Eleventh All India Oriental Conference, Hyderabad Session, 1941.
10  Administration Report of the Museums, Zoos and Government Gardens for 1124 M. E.
11  A Report on the working of the State Museum, Pudukkottai for Fasli 1356 (July 1, 1946 to June 30, 1947).

GUIDES.

12  A Handbook to the Indian Prehistoric Antiquities, by S. N. Chakravarti.
13  The State Museum, Pudukkottai.

HISTORY.

14  The Second Afghan War, 1878—80, by Lt. Cordew.
15  Everyday Life in Ancient India, by Padmini Sengupta.
Antiquity, No. 86, June 1948; No. 87, September 1948; No. 88, December, 1948.


Ancient India, No. 5, January 1949.

Epigraphia Indo-Moslemica, 1939—40.


LITERATURE.

The Origin of the Buddha Image, by S. N. Chakravartti.

Use of Beeswax for Museum Exhibits, by V. M. Norman.

NUMISMATICS.

Bibliography of Indian Coins, Part I, Compiled by C. R. Singhal and Ed. by Dr. G. S. Altekar.

APPENDIX "C"

List of Negatives prepared during the year 1950—51.

Registered No.
692—94 3 Plates of a model of a ship.
695 1 Plate of a bearded bust figure from Mohenjodaro.
696 1 Plate of an Assyrian figure from a book.
697—98 2 Plates of front and back view of a Nepali bronze image (inscribed) of Buddha.
690 1 Plate of a seal of a copper plate.
700—704 5 Plates of copper plate grant of St. Xavier’s Institute.

APPENDIX "D"

No.
50.1—a. King and his courtiers, Mughal School (Jehangir Period), 2nd decade of the 17th Century.
50.1—b. A battle Scene, Mughal School (Jehangir period), 2nd decade of the 17th century.
50.2—a. A scene in a jungle, Mughal School (Jehangir Period), 2nd decade of the 17th century.
50.2—b. A scene in a jungle, Mughal School (Jehangir Period), 2nd decade of the 17th century.
50.3—a. Bidding farewell, Mughal School (Jehangir Period), 2nd decade of the 17th century.
50.3—b. A Procession, Mughal School (Jehangir Period), 2nd decade of the 17th century.
50.4. Amorous Dalliance, South Rajasthani School (probably Udaipur), middle of the 17th century.
51.1 Painting showing a man on a tree, Deccani School, 18th century.
51.2 A witch and a Prince, Deccani School, early 18th century.
51.3 Two scenes from folk legend—1. A mythical horse with wings and Angels; 2. Bull with rock resting on its horns. Kangra School (Kulu). End of the 18th century.
51.4 A mountain with crows and Nāgins, Kangra School, (Kulu). End of the 18th century.
51.5 Boy Krishna and Yaśodā, Pahari School (Kangra); end of the 18th century.
51.6 Proshiptapatikā Nāyika, Pahari School (Basholi ?), Circa 1775 A. D.
51.7 Lady on a bed—Rāgini Subject, Pahari School (Basholi, Circa 1775 A. D.)
51.8 A kimkhab piece, Aurangabad workmanship; late 18th century.

APPENDIX "E"

List of Books and Journals acquired during the year 1950—51.

1 History of Shri Vijaya, by K. A. Nilakanta Sastri, Madras, 1949.
2 Museums in Modern Life, Pub by the Royal Society of Art, London.
7 Ganesa—Monogram on Elephant faced God, by Alice Betty, Oxford, 1936.
18 Begram—Kouchans, R. Ghirshman, 1946.
20 A Study of Vastuvidya, by Tarapada Bhattacharya, Patna, 1947
23 Paintings of Ishwardass, Intro. by Manu Thacker, Pub. Times of India.
### CURRENT FUND

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<tr>
<td>(a) Electric Energy</td>
<td>370 4 0</td>
<td></td>
</tr>
<tr>
<td>(b) Municipal Taxes</td>
<td>457 0 0</td>
<td></td>
</tr>
<tr>
<td>Sale of Catalogues and Picture</td>
<td>349 0 0</td>
<td></td>
</tr>
<tr>
<td>Postcards Sale Proceeds from</td>
<td></td>
<td></td>
</tr>
<tr>
<td>the Garden</td>
<td>2,033 9 0</td>
<td></td>
</tr>
<tr>
<td>Transfer from Exhibits</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fund towards Purchase of</td>
<td>1,000 0 0</td>
<td></td>
</tr>
<tr>
<td>Books</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Transfer from Reserve Fund</td>
<td>19,000 0 0</td>
<td></td>
</tr>
<tr>
<td>to meet deficit</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Transfer from Reserve Fund</td>
<td>500 0 0</td>
<td></td>
</tr>
<tr>
<td>towards Purchase of Books</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Transfer from Provident Fund</td>
<td>72 6 0</td>
<td></td>
</tr>
<tr>
<td>on a/c. of Forfeitures</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Establishment—Art Section—</td>
<td>66 11 0</td>
<td></td>
</tr>
<tr>
<td>Recoveries from U. P.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Government</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Rs. 1,37,624 15 8</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Bombay, 10th December 1951.

MOTI CHANDRA,
Director,
Prince of Wales Museum of Western India.
### BUILDING FUND

<table>
<thead>
<tr>
<th>INCOME</th>
<th>Rs. a. p.</th>
</tr>
</thead>
<tbody>
<tr>
<td>To Opening Balance:</td>
<td>4,343 9 0</td>
</tr>
<tr>
<td>Imperial Bank Rs.</td>
<td>885 9 6</td>
</tr>
<tr>
<td>Chartered Bank 3,357 15 6</td>
<td></td>
</tr>
<tr>
<td>Permanent Advance</td>
<td>100 0 0</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>Rs. 4,343 9 0</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>EXPENDITURE</th>
<th>Rs. a. p.</th>
</tr>
</thead>
<tbody>
<tr>
<td>By Maintenance—Museum Buildings</td>
<td>4,394 1 9</td>
</tr>
<tr>
<td>摸索 for Supervision—Museum Bldgs.</td>
<td>180 0 0</td>
</tr>
<tr>
<td>Maintenance—Elec. Installation</td>
<td>2,670 0 0</td>
</tr>
<tr>
<td>Insurance—Servants’ Quarters</td>
<td>42 1 0</td>
</tr>
<tr>
<td>Insurance—Museum Bldgs. and Contents</td>
<td>4,140 1 0</td>
</tr>
<tr>
<td>Renewal of Fire Extinguishers</td>
<td>984 6 0</td>
</tr>
<tr>
<td>Transfer to Reserve Fund</td>
<td>1,000 0 0</td>
</tr>
<tr>
<td>Unforeseen Expenses</td>
<td>18 0 0</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>13,428 9 9</strong></td>
</tr>
</tbody>
</table>

By Closing Balance: 6,419 15 3

<table>
<thead>
<tr>
<th>IMPROVEMENT FUND</th>
</tr>
</thead>
<tbody>
<tr>
<td>To Opening Balance—Chartered Bank</td>
</tr>
<tr>
<td>Subscribers’ contributions (including repayment of loans)</td>
</tr>
<tr>
<td>Board’s contribution</td>
</tr>
<tr>
<td>Interest on Securities</td>
</tr>
<tr>
<td>Interest on Current Account</td>
</tr>
<tr>
<td>Sale of Securities: (face value Rs. 15,500)</td>
</tr>
<tr>
<td><strong>Total</strong></td>
</tr>
</tbody>
</table>

Amount of Securities held (face value) Rs. 1,40,000.

### PROVIDENT FUND

<table>
<thead>
<tr>
<th>EXPENDITURE</th>
<th>Rs. a. p.</th>
</tr>
</thead>
<tbody>
<tr>
<td>By Payment to Subscribers (including loans)</td>
<td>38,965 10 0</td>
</tr>
<tr>
<td>Transfer to Current Fund—Forfeitures to the Board</td>
<td>72 6 0</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>39,038 0 0</strong></td>
</tr>
</tbody>
</table>

By Closing Balance: Chartered Bank 5,764 14 10

| TOTAL | Rs. 44,802 14 10 |

Amount of Securities held (face value) Rs. 1,40,000.

Bombay, 10th December 1951.

MOTI CHANDRA,
Director,
Prince of Wales Museum of Western India.
### PRINCE OF WALES MUSEUM OF WESTERN INDIA.

**Abstract of Income and Expenditure for the year 1950-51.**

#### RESERVE FUND.

<table>
<thead>
<tr>
<th>Income</th>
<th>Expenditure</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Rs. a. p.</strong></td>
<td><strong>Rs. a. p.</strong></td>
</tr>
<tr>
<td><strong>To Opening Balance:</strong></td>
<td><strong>By Transfer to Current Fund</strong> to meet deficit</td>
</tr>
<tr>
<td>Imperial Bank Rs 2,950 9 3</td>
<td>19,000 0 0</td>
</tr>
<tr>
<td>Chartered Bank 5,431 1 0</td>
<td><strong>Transfer to Current Fund</strong> towards Purchase of Books</td>
</tr>
<tr>
<td><strong>Rs. 8,381 10 3</strong></td>
<td><strong>Jehangir Art Gallery—Compensation to Mango Contractor</strong> 275 0 0</td>
</tr>
<tr>
<td><strong>To Interest on Securities</strong></td>
<td><strong>By Closing Balance:</strong></td>
</tr>
<tr>
<td><strong>Interest on Current Account</strong></td>
<td><strong>Imperial Bank Rs. 2,858 3 3</strong></td>
</tr>
<tr>
<td><strong>Donation to the Museum by Major Nariman</strong> 50 0 0</td>
<td><strong>Chartered Bank 9,530 2 0</strong></td>
</tr>
<tr>
<td><strong>Jehangir Art Gallery—Sale Proceeds of trees felled</strong> 200 0 0</td>
<td><strong>12,388 5 3</strong></td>
</tr>
<tr>
<td><strong>Transfer from Building Fund</strong> 1,000 0 0</td>
<td><strong>Rs. 32,163 5 3</strong></td>
</tr>
<tr>
<td><strong>Rs. 32,163 5 3</strong></td>
<td><strong>EXHIBITS FUND.</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Income</th>
<th>Expenditure</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>To Opening Balance:</strong></td>
<td><strong>By Purchase and Conveyance of Exhibits, Arch. Section</strong> 1,200 0 0</td>
</tr>
<tr>
<td>Imperial Bank Rs. 455 8 10</td>
<td><strong>Purchase and Exhibiting Specimens—Art Section</strong> 1,586 0 0</td>
</tr>
<tr>
<td>Chartered Bank 5,290 4 7</td>
<td><strong>Transfer to Current Fund towards Purchase of Books</strong> 1,000 0 0</td>
</tr>
<tr>
<td><strong>Rs. 5,745 13 5</strong></td>
<td><strong>By Closing Balance</strong> 3,786 0 0</td>
</tr>
<tr>
<td><strong>Interest on Securities</strong> 7,055 14 0</td>
<td><strong>Imperial Bank Rs. 402 10 10</strong> 9,015 11 5</td>
</tr>
<tr>
<td><strong>Rs. 12,801 11 5</strong></td>
<td><strong>Chartered Bank 8,613 0 7</strong></td>
</tr>
<tr>
<td><strong>Amount of Securities held (face value) Rs. 1,94,200/-</strong></td>
<td><strong>Rs. 9,015 11 5</strong></td>
</tr>
<tr>
<td><strong>JEHANGIR ART GALLERY.</strong></td>
<td><strong>JEHANGIR ART GALLERY.</strong></td>
</tr>
<tr>
<td><strong>By Payments towards construction of the Jehangir Art Gallery</strong> 1,60,444 9 0</td>
<td></td>
</tr>
<tr>
<td><strong>To Donation Received from Sir Cowasji Jehangir towards construction of the Jehangir Art Gallery</strong> 1,61,000 0 0</td>
<td><strong>Closing Balance—Chartered Bank</strong> 561 11 0</td>
</tr>
<tr>
<td><strong>Interest on Current Account</strong> 6 4 0</td>
<td><strong>Rs. 1,61,006 4 0</strong></td>
</tr>
</tbody>
</table>
| **Rs. 1,61,006 4 0** | **MOTI CHANDRA,**
| **Director,** | **Prince of Wales Museum of Western India.**

Bombay, 10th December 1951.
NATURAL HISTORY SECTION, PRINCE OF WALES MUSEUM.

Receipts and Payments Account for the Period 1-4-1950 to 31-3-1951.

<table>
<thead>
<tr>
<th>RECEIPTS.</th>
<th>Rs. a. p.</th>
<th>PAYMENTS.</th>
<th>Rs. a. p.</th>
</tr>
</thead>
<tbody>
<tr>
<td>To: Opening Balance</td>
<td></td>
<td>By Establishment Charges</td>
<td>16,041 12 0</td>
</tr>
<tr>
<td>Chartered Bank</td>
<td>Rs. 6,125 18 11</td>
<td>&quot; Dearness Allowance, Interim Relief and Cost of Living</td>
<td>7,758 2 0</td>
</tr>
<tr>
<td>Permanent Advance with Curator</td>
<td>100 0 0</td>
<td>&quot; Washing and Housing Allowance for Inferior Servants</td>
<td>994 0 0</td>
</tr>
<tr>
<td>&quot; Government Grant</td>
<td></td>
<td>&quot; Board's Contribution to Staff Provident Fund</td>
<td>1,092 2 0</td>
</tr>
<tr>
<td>&quot; Do. Additional Grant on account of Dearness Allowance etc.</td>
<td>6,225 18 11</td>
<td>&quot; Contingent Charges</td>
<td>1,048 6 9</td>
</tr>
<tr>
<td>&quot; Do. Additional Grant for Washing Charges and Housing Allowance for inferior servants</td>
<td>26,250 0 0</td>
<td>&quot; Stationery and Printing</td>
<td>79 6 3</td>
</tr>
<tr>
<td>&quot; Do. Additional Grant for Spirit Duty—100 gallons.</td>
<td>7,319 6 8</td>
<td>&quot; Postage and Telegrams</td>
<td>6 11 6</td>
</tr>
<tr>
<td>&quot; Interest on Current Account</td>
<td>11,766 10 0</td>
<td>&quot; Electric Energy and Bulbs</td>
<td>2,654 4 0</td>
</tr>
<tr>
<td>&quot; Contingent Charges—Sale of booklets on Exhibition</td>
<td>19 0 0</td>
<td>&quot; Mounting Specimens</td>
<td>959 14 3</td>
</tr>
<tr>
<td></td>
<td>16 8 0</td>
<td>&quot; Repairs to show cases</td>
<td>591 14 0</td>
</tr>
<tr>
<td></td>
<td>Total 52,034 14 7</td>
<td>&quot; Invertebrate Gallery</td>
<td>1,300 0 0</td>
</tr>
<tr>
<td></td>
<td></td>
<td>&quot; Rent for Work Room</td>
<td>720 0 0</td>
</tr>
<tr>
<td></td>
<td></td>
<td>&quot; Municipal Taxes</td>
<td>228 8 0</td>
</tr>
<tr>
<td></td>
<td></td>
<td>&quot; Labels and Catalogues</td>
<td>85 0 0</td>
</tr>
<tr>
<td></td>
<td></td>
<td>&quot; Office Furniture</td>
<td>390 0 0</td>
</tr>
<tr>
<td></td>
<td></td>
<td>&quot; Spirit Duty</td>
<td>9,347 8 0</td>
</tr>
<tr>
<td></td>
<td></td>
<td>&quot; Scientific Expedition</td>
<td>1,222 1 6</td>
</tr>
<tr>
<td></td>
<td></td>
<td>&quot; Closing Balance:—</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Chartered Bank</td>
<td>Rs. 7,415 4 4</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Permanent Advance with Curator</td>
<td>100 0 0</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Total 7,515 4 4</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Total 52,034 14 7</td>
<td></td>
</tr>
</tbody>
</table>

K. M. JHAVERI

Chairman,
Natural History Section,
Prince of Wales Museum.

Bombay, 12th July 1951.
# NATURAL HISTORY SECTION, PRINCE OF WALES MUSEUM

## Abstract of Receipts and Payments for the Year 1950-51.

### STAFF PROVIDENT FUND.

<table>
<thead>
<tr>
<th>RECEIPTS</th>
<th>PAYMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Rs. a. p.</strong></td>
<td><strong>By Loans to Subscribers</strong></td>
</tr>
<tr>
<td>To Bank Balance on 1st April 1950</td>
<td>Rs. 1,147 0 0</td>
</tr>
<tr>
<td>Subscribers’ Contributions</td>
<td>Refund of Subscribers’ contribution with interest to Mr. Anthony Fernandes, Junior Assistant who resigned on 2nd January 1951.</td>
</tr>
<tr>
<td>Board’s Contributions</td>
<td>131 3 0</td>
</tr>
<tr>
<td>Interest on Securities</td>
<td>Cost of 3% First Development Loan 1970-75 purchased 18-7-1950</td>
</tr>
<tr>
<td>——collected</td>
<td>Rs. 3,683 1 0</td>
</tr>
<tr>
<td>Less—Interest on 3% 1970-75 Loan Rs. 3,700 due to the seller from the due date to the date of sale, viz. 18-7-1950</td>
<td>Loans repaid by subscribers</td>
</tr>
<tr>
<td></td>
<td>Rs. 2,374 0 11</td>
</tr>
<tr>
<td>Interest on Loans to subscribers</td>
<td>Total .. 7,345 4 11</td>
</tr>
<tr>
<td>Loans repaid by subscribers</td>
<td>Total .. 7,345 4 11</td>
</tr>
<tr>
<td></td>
<td><strong>Total .. 7,345 4 11</strong></td>
</tr>
</tbody>
</table>

**Securities held on 1st April 1951:**

| 3% Conversion Loan 1946 | 21,000 |
| 3% First Development Loan 1970-75 | 3,700 |

(Rupees twenty-four thousand seven hundred only).

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K. M. JHAVERI  
Chairman,  
Natural History Section,  
Prince of Wales Museum.  
Bombay, 12th July 1951.
# LIST OF PUBLICATIONS ON SALE AT THE MUSEUM

<table>
<thead>
<tr>
<th></th>
<th>Title</th>
<th>Rs.</th>
<th>a.</th>
<th>p.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Guide to the Brahmanical Gallery (in Gujarati and Marathi)</td>
<td>0</td>
<td>2</td>
<td>0</td>
</tr>
<tr>
<td>2</td>
<td>Catalogue of the Coins of the Sultans of Gujarat</td>
<td>5</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>3</td>
<td>The History of Indian Costume from the 3rd Century A.D. to the end of the 7th Century A.D.</td>
<td>5</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>4</td>
<td>A Guide to the Prehistoric Gallery</td>
<td>1</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>5</td>
<td>Kala Nidhi</td>
<td>5</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>6</td>
<td>Animals in Indian Art</td>
<td>0</td>
<td>6</td>
<td>0</td>
</tr>
<tr>
<td>7</td>
<td>The Technique of Mugal Painting</td>
<td>10</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>8</td>
<td>Geographical and Economic Studies in the Mahabharata: Upayana Parva</td>
<td>5</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>9</td>
<td>The Patolu of Gujarat</td>
<td>4</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>10</td>
<td>The Book of Indian Birds</td>
<td>16</td>
<td>8</td>
<td>0</td>
</tr>
<tr>
<td>11</td>
<td>The Book of Indian Animals</td>
<td>16</td>
<td>8</td>
<td>0</td>
</tr>
<tr>
<td>12</td>
<td>Circumventing the Mahseer and other Sport-ishing Fish in India and Burma</td>
<td>15</td>
<td>7</td>
<td>6</td>
</tr>
<tr>
<td>13</td>
<td>Coloured Picture Postcards</td>
<td>0</td>
<td>2</td>
<td>0</td>
</tr>
<tr>
<td>14</td>
<td>Coloured Picture Postcards of Common Indian Birds (a set of 12 Post cards)</td>
<td>2</td>
<td>5</td>
<td>0</td>
</tr>
</tbody>
</table>