

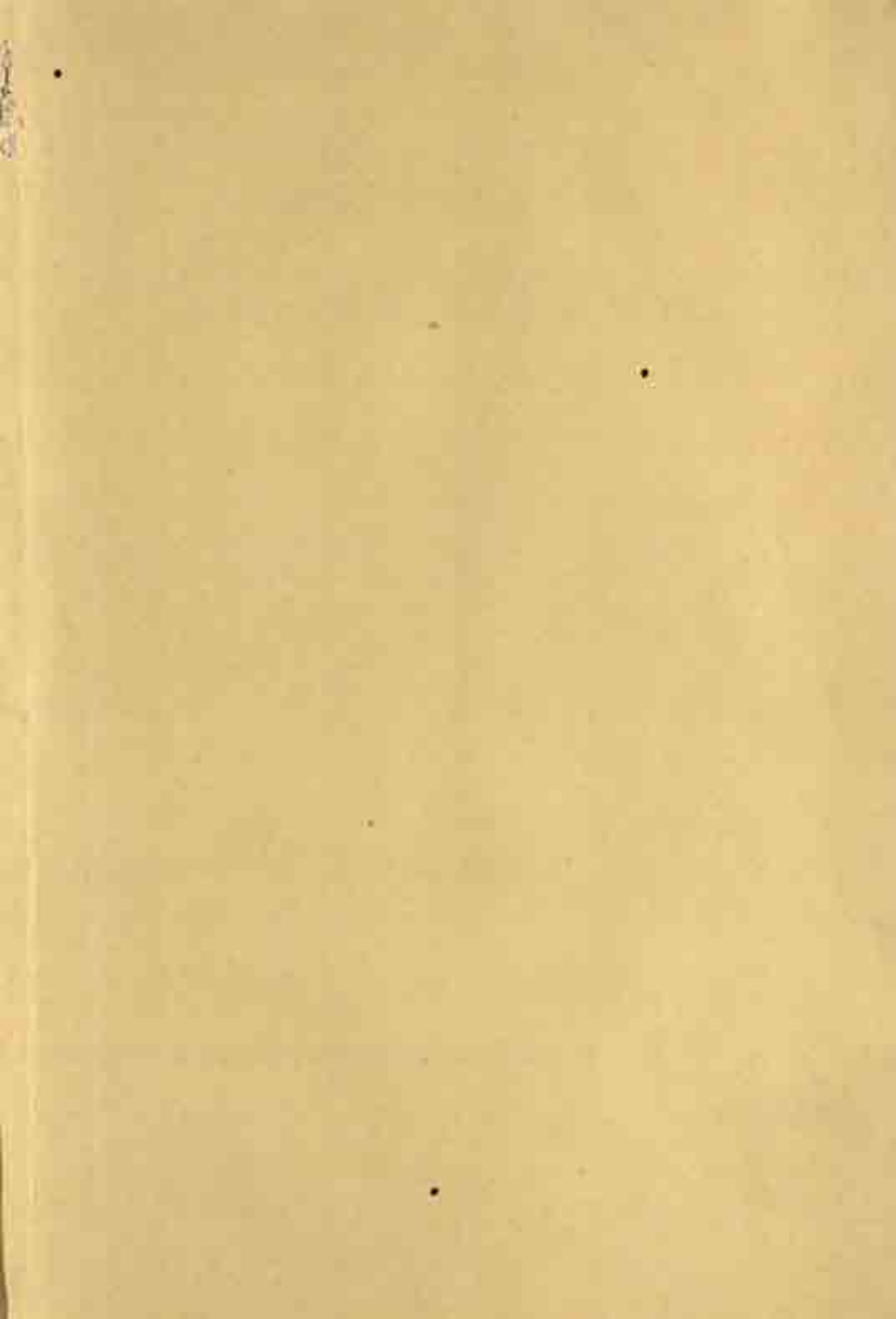
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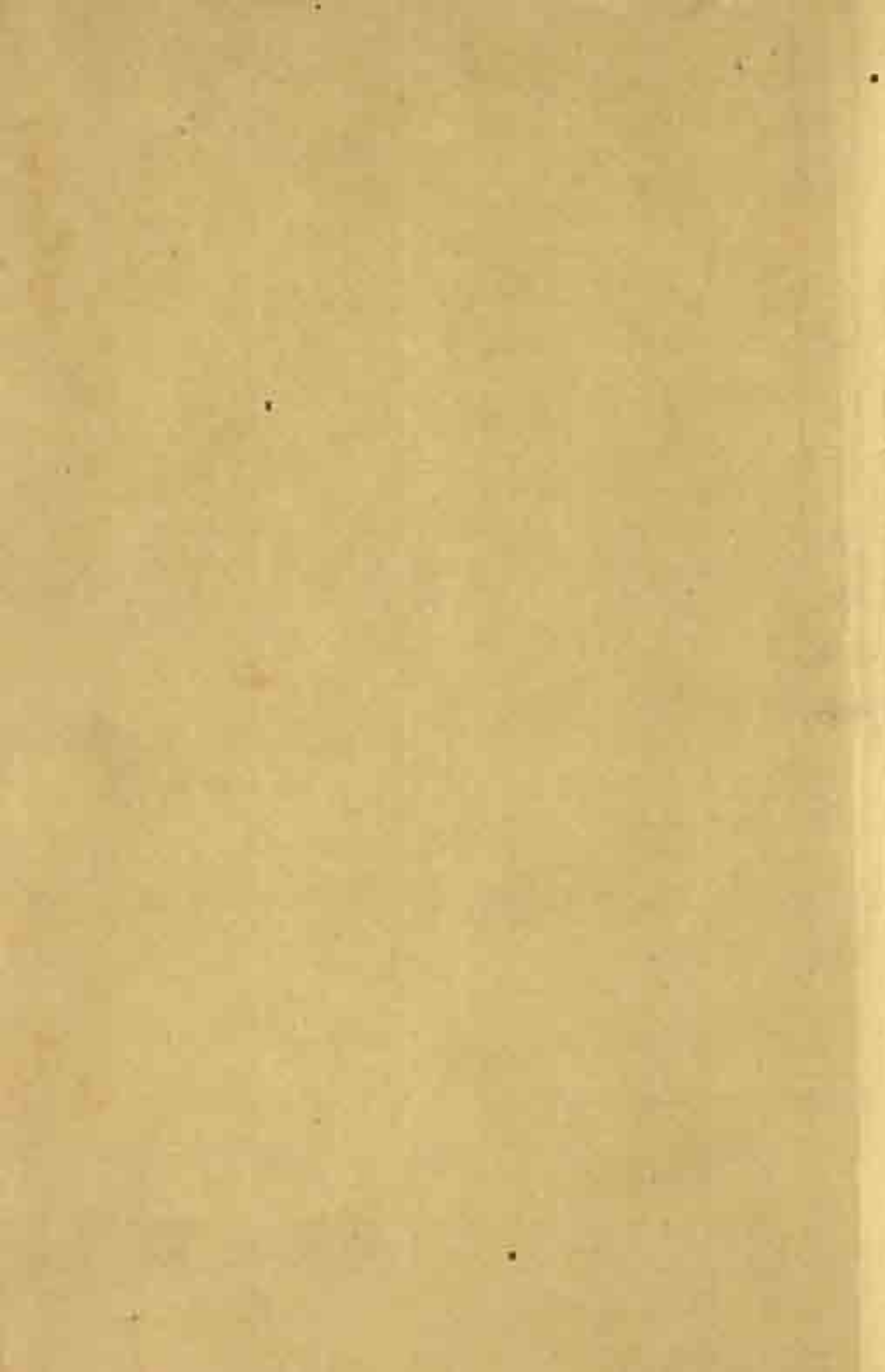
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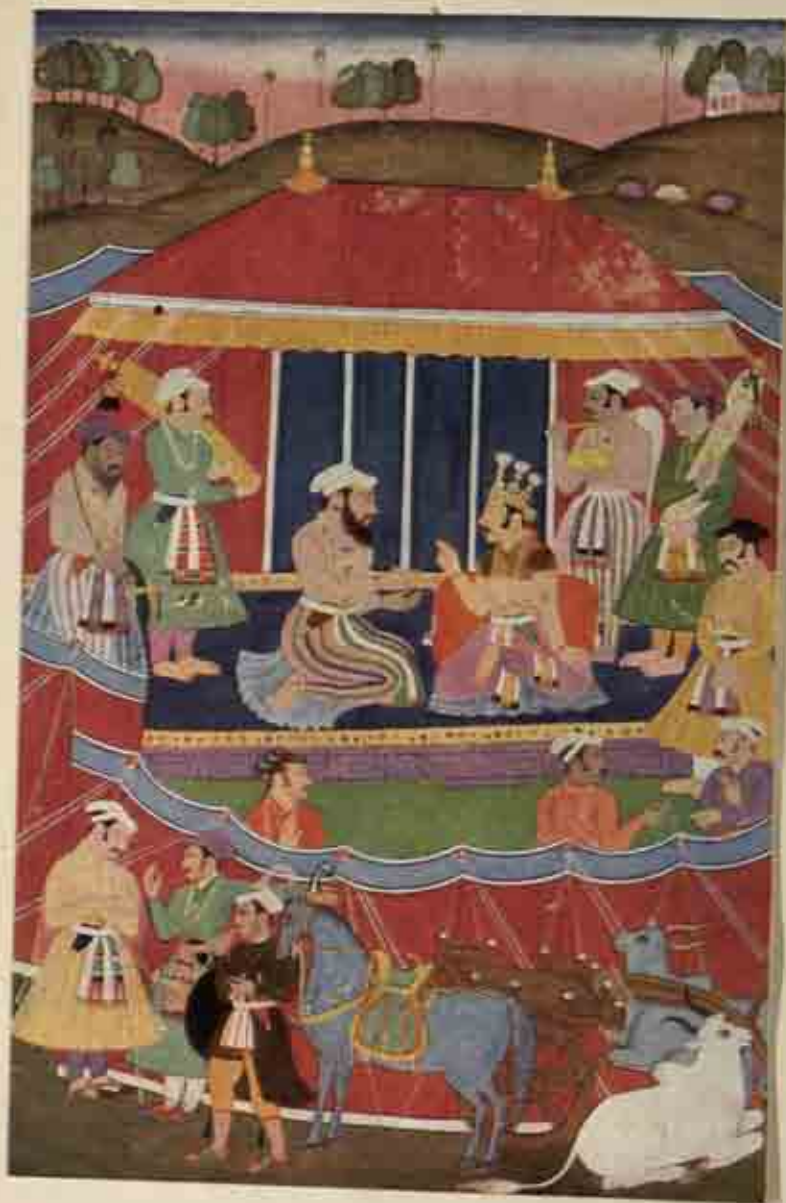
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Nand-Kans Sammelan, 14" x 9" 18th Century.

INTRODUCTION

IT was as early as in March of the year 1936 that the need of starting a museum was felt in the former State of Kota. At that time the late Dr. A. S. Altekar, the then Professor of Banaras Hindu University had given his exploratory tour report to the Government after exploring about 14 sites near about Kota. He had stressed at length the historical and cultural importance of the region in his report. It was owing to this that the former Director General of Archaeology — Rai Bahadur K. N. Dikshit paid a hurried visit to this region and saw conservation work done at certain temples. Rai Bahadur was not satisfied with it. He persuaded the Maharaja of the former State of Kota to establish a department of Archaeology and the State Government in the year 1943 desired its State historian and the then Vice-Principal of Herbert College, Dr. M. L. Sharma, to collect inscriptions and sculptures for the museum, which was proposed to be established at Kota. When about a hundred pieces of sculptures were collected, Kota Museum was established in the year 1945-46. It remained a purely archaeological museum till 1951, when this museum was taken over by the Archaeology and Museums Department of the Government of Rajasthan. Since then its gradual expansion started. The Museum was transferred from the Brajavilas Palace to the Hawa Mahal. Thanks are due to the keen interest shown by the enlightened ruler of Kota, Maharao Bhim Singh, for the gift of a good deal of cultural material to the Museum.

At present there are, in the main, the following five sections in the Museum but these have been divided into several sub-sections according to the classification of exhibits to suit the needs of visitors and the limitation of space in the building. These sub-sections have been dealt with in detail in the Catalogue.

1. Archaeological Section,
2. Paintings Section,

3. Manuscripts Section,
4. Local Arts and Crafts of Hadoti region,
5. Local Section (Miscellaneous).

ARCHAEOLOGICAL SECTION:

The Museum has got from different places of the region about two hundred sculptures and inscriptions belonging to different periods. In the numismatic section are preserved a number of coins, discovered from the various sites of the Kota State. * Generally, the sculptures belong to the period from the 8th to the 12th century A.D. During this period Atru, Baran, Ramgadh, Vilas and Badoli flourished as great centres of plastic art. In the numismatic section are preserved a number of coins discovered from various sites of the former Kota State.

Important sculptures of the Museum are Śeshashāyī Viṣṇu from Badoli, Jain Sculpture of Vardhaman from Baran and a dancing pair from Atru.

In the Museum are displayed only eight inscribed pieces, the oldest one being of 238 A.D., Vikrama 295 from Badava Village, situated at a distance of 35 miles east of Kota.

PAINTINGS SECTION:

The Paintings Section of the Museum displays in it some of the unique and rare pieces of pictorial art. The paintings of the *Śrīmad Bhāgavata* of the late 16th and early 17th centuries are most exquisite from the point of view of workmanship. Besides the *Bhāgavata* paintings, there are displayed in the Museum several paintings of Bundi, Kota, Nathadwara and Jaipur Schools.

MANUSCRIPTS SECTION OR THE SARASWATI BHANDAR:

This is a section dealing with manuscripts, illustrated and unillustrated ones. It is one of the most important sections of the Museum. It contains thousands of

manuscripts in Sanskrit language. The subjects of manuscripts include the Veda, astronomy and astrology. Some manuscripts in Hindi are also preserved in it. Among the works of calligraphy may be mentioned *Gītā*, written in the minutest letters on a paper-scroll measuring $5'' \times 8'' \frac{7}{10}$. The whole *Bhāgavata* is also written on a scroll of $3\frac{1}{2}'' \times 60''$.

LOCAL ARTS & CRAFTS OF HADOTI REGION:

In this section are displayed arms, several kinds of handicrafts, costumes, etc.

LOCAL SECTION (miscellaneous)

Through photographic representations, charts, maps, etc., a panoramic view of the cultural history of the region has also been presented.

The Museum, in short, is a composite museum of regional character.

M. M. Shastri

HISTORY SECTION

1. *Map of Kota Division*

Size : 2' 11" × 3' 4" ; scale = 4 miles to an inch

Showing metallad and non-metallad roads; railway lines, ancient and historical monuments and rest houses; with short introduction; besides this, photographs of the monuments are pasted at appropriate places to show the location of the monuments. (1957 ; 53)

2. *Rao-Ratan — (photograph)*

Size : 1' × 1' 4"

Rao Ratan was the ruler of Bundi during the reign of the Emperor Jahāṅgīr. On the instructions of the Emperor, Rao Ratan had imprisoned Prince Khurram in the fort of Burhanpur. Madho Singh — second son of Rao Ratan — treated the captive prince cordially. In return of his services Madho Singh was made the full-fledged ruler of Kota by Shāh Jahān. (1961 ; 321)

3. *Beauty Spots of Kota*

Size : 1' 10" × 2'

A brief description of nineteen beauty spots showing distance and direction. (1957 ; 26)

4. *Hādās in the Chauhāna clan of Rajputs*

Size : 1' 10" × 2'

A short history of Hādā Rajputs has been quoted from *Vansha-Prakāsha* with a short introduction of the rulers of Bundi and Kota. (1957 ; 21)

5. *Genealogical Tree of Bundi Royal family*

Size : 1' 10" × 2'

Twenty-four generations of Hādā rulers of Bundi from the founder Rao Deo Singh to the present ruler Rao Bahadur Singh. (1957 ; 22)

6. *Genealogical Tree of Kota Rulers*

Size : 1' 10" × 2'

Seventeen generations of Kota rulers from the Hādā Rao Madho Singh to the present ruler Maharao Bhim Singh. (1957 ; 23)

7. *Dignity and Splendour of Kota Rulers*

Size : 1' 10" × 2'

Battles, territory, administration and achievements of Kota rulers. (1957 ; 24)

8. *Construction work in Kota*

Size : 1' 10" × 2'

Survey of the construction work done since 1846 A.D. to the times of the present ruler Maharao Bhim Singh. (1957 ; 25)

9. *Genealogical Tree of Jhala Rajputs*

Size : 1' 1" × 9"

Historical introduction of eleven generations of Jhala Rajputs related to the rulers of Kota. (1957 ; 28)

10. *Garuda-dhwaja — Kota Emblem*

Size : 4' × 3'

Emperor Jahāngir had honoured Rao Raja Ratan Singh of Bundi by presenting Saffron Dhwaja and Dhonsa (flag and drum). Maharao Bhim Singh I, of Kota, brought these symbols of ancestral honour, after a victory, to Kota, and made it the State Flag of Kota. As Maharao Bhim Singh I was an initiated devotee of Vishnu (Ballabh Sampradāya) he got imprinted a Garuda — *vāhana* of Vishnu — on the flag. Thus came Garuda-dhwaja. (1954; 162)

11A. *1857 Independence Struggle and Kota*

Sizes : 1'10" × 5'

The year 1857 was of revolution and uprising against British rule in India. Major Burton was the British Political Agent stationed at Kota for looking after the administration of the then Kota ruler Maharao Ram Singh.

Along with rest of the country Kota also had an armed revolution led by Lala Jaidayal (Brajabāsi) and Maharab Khan Pathan. As a result of it, Major Burton and his family were killed.

Maharao Ram Singh, with the help of Rajputs, tried to calm down the situation. This picture shows his attempts for peace.

(1953; 44)

12B. *1857 Independence Struggle and Kota*

Size : 2'5" × 7'

Hearing of the death of Major Burton, General Roberts came to Kota with an army of 2,000 British soldiers equipped with latest weapons. The inhuman cruel scenes of oppression by this army are painted in this picture.

(1953; 45)

13. *Old Rulers of Rajasthan — (photographs)*

Mr. W. G. Archer had sent from England a set of photographs of rulers of Udaipur, Bundi, Kota, Jaipur, Jodhpur, Bikaner, Jaisalmer, Kishangarh, Karauli and Bharatpur from 13th century A.D. to 19th century A.D. as a present to the Museum. These photographs are put on show on a revolving stand.

(1954; 57-66)

14. *Rao Madho Singh — (photograph) (1681-1705 Vikrama)*

Size : 1' × 1'4"

First Chauhāna ruler of Kota; was granted Mansab or dignity of 5,000 dinars and the command of 2,500 cavaliers in the Royal Army of Shāh Jahān; was busy in continuous battles since the early age of fourteen.

(1953; 1)

15. *Rao Mukund Singh — (photograph) (1706-14 Vikrama)*

Size : 1' × 1'4"

Mansab of 3,000 dinars and command of 2,000 cavaliers. Fortification of Mukund Darrah. Died at Dharmat (Fatehabad) while fighting against Aurangzeb.

(1953; 2)

16. *Rao Jagat Singh* — (photograph) (1714-40 Vikrama) •
Size: 1' × 1'4"
Mansabdari of 2,000 dinars. Always at war for the Emperor in Deccan. Died in Hyderabad. (1953 ; 3)
17. *Rao Kishore Singh* — (photograph) (1741-52 Vikrama)
Size: 1' × 1'4"
Served Aurangzeb and distinguished himself in the sieges of Qandhar, Khajurha, Bijapur and Hyderabad. Remained busy throughout his life in subjugating Jats, Gauds and Marhattas. Died at Arni. (1953 ; 4)
18. *Rao Ram Singh* — (photograph) (1752-64 Vikrama)
Size: 1' × 1'4"
Fought in Deccan for Aurangzeb. Was honoured with the present of Dhonsa (drum). (1954 ; 5)
19. *Maharao Bhim Singh I* — (photograph) (1764-77 Vikrama)
Size: 1' × 1'4"
Conquered Bundi thrice. Brought the flag and Dhonsa, the symbols of ancestral honour, to Kota. Issued his own coin. Extended his territory to Narmada. Was granted Mansab of 5,000 dinars and the title of Maharao. (1953 ; 6)
20. *Maharao Arjun Singh* — (photograph) (1777-80 Vikrama)
Size: 1' × 1'4"
Bundi became free and independent. (1953 ; 7)
21. *Maharao Durjan Sal* — (photograph) (1780-1813 Vikrama)
Religious minded. Installation of Mathurādhishā at Kota. Spent an amount of Rs. 1 lakh in the Sat Svaroop Celebrations at Nathadwara. Tried to prevent cow-slaughter. (1953 ; 8)
22. *Maharao Ajit Singh* — (photograph) (1813-15 Vikrama)
Size: 1' × 1'4"
Durjan Sal had left no issue. Nearest in the line of succession, the Jagirdar of Anta, succeeded. As no consent of the Marhattas was taken, Ranoji Scindhia realised Rs. 40 lakhs as *nazrānā* or fine. (1953 ; 9)
23. *Maharao Shatru Sal I* — (photograph) (1815-21 Vikrama)
Size: 1' × 1'4"
Ahmad Shah Abdali had given the fort of Ranthambore to Sawai Madho Singh of Jaipur. As a result of this Madho Singh wanted to take Kota and Bundi in his possession. He attacked the enemy but was defeated. (1953 ; 10)
24. *Maharao Guman Singh* — (photograph) (1821-27 Vikrama)
Size: 1' × 1'4"
Pious and god-fearing. When he was free from political troubles, he fell seriously ill. He placed the child-prince Ummaid Singh in the lap of Zalim Singh Jhala. (1953 ; 11)

- *25. *Maharao Ummaid Singh* — (photograph) (1827-76 Vikrama)
Size: 1' × 1'4"
Had friendship with the British; Sought protection of the State from Pindaris; Had cordial relations with the rulers of Bundi. Taxes realised in cash. Poverty and dissatisfaction among the people due to new and increased taxes. (1953 ; 12)
26. *Maharao Kishore Singh* — (photograph) (1876-84 Vikrama)
Size: 1' × 1'4"
Power was centred in the hands of Prime Minister Zalim Singh Jhala. The ruler was dissatisfied. There was a conflict. Power of the ruler was partially increased. (1953 ; 13)
27. *Maharao Ram Singh* — (photograph) (1884-1922 Vikrama)
Size: 1' × 1'4"
The unlimited freedom enjoyed by the Prime Minister Madan Singh Jhala caused the ever-increasing dissatisfaction to the ruler. According to the decision of the British Government, Jhala Madan Singh was given a part of Kota State with an annual revenue of Rs. 15 lakhs, and was proclaimed the ruler of Jhalawar. The British Political Agent was given special powers. Independence Struggle of A.D. 1857 started. (1953 ; 14)
28. *Maharao Shatru Sal II* — (photograph) (1922-45 Vikrama)
Size: 1' × 1'4"
Very generous. The State was under heavy debt. The administration was taken over by Political Agent and Council of Ministers. (1953 ; 15)
29. *Maharao Ummaid Singh II* — (photograph) (1945-97 Vikrama)
Size: 1' × 1'4"
Pioneer of all-round development and progress of Kota State. Hindi became State language. Took many *parganas* which were formerly in Kota State, back from Jhalawar. (1953 ; 16)
30. *Maharao Bhim Singh* — (photograph) (1997 Vikrama)
Size: 1' × 1'4"
A true gentleman. (1954 ; 17)
31. *Jhala Zalim Singh* — (photograph)
Size: 1' × 10"
An accomplished politician. All-powerful Prime Minister of Kota rulers for four generations. (1953 ; 18)
32. *Jhala Madan Singh* — (photograph)
Size: 1' × 10"
Prime Minister of Kota. Proclaimed independent ruler of Jhalawar on Āshadhā shukla 3, 1894 Vikrama. (1953 ; 19)
33. *Kesar Khan — Dokar Khan* — (photograph)
Size: 1' × 10"
Pathan of Malwa. Nawab of Kota from 1588 to 1614 Vikrama. His mausoleum stands in front of Sabzi Mandi with the name of Haziri. (1954 ; 41)

COSTUMES

34. *Chogha Morgardani*

Size: 2'9" × 4'3"

This was used by the old rulers of Kota and is about 150 years old. It is made of peacock green velvet embroidered with silken and golden threads in floral design. (1954 ; 23)

35. *Chogha Makhmal Surmai*

Size: 4'5" × 1'8"

It is made of dark grey velvet with golden embroidery about 150 years old. Used by old rulers of Kota. (1954 ; 24)

36. *Pashmina Robe*

Size: 3'10" × 1'8"

It is made of beautiful silk, and was used by old rulers of Kota. (1954 ; 25)

37. *Bagha Malmal Kesaria*

Size: 4'8" × 120"

According to local custom, this muslin saffron robe was put on by rulers at the time of marriage. It was put on by Maharao Bhim Singh II on the occasion of his wedding. It has heavy decoration of 'chhari', 'lappi', 'beejbail' and golden ribbon. Its fringe is 40 yards in length. (1954 ; 27)

38. *Armour (Zirah Bakhtar)* — steel

This whole body armour has been received from the Household Armoury of the present Kota ruler. It is a complete set with helmet, trousers, gloves and coat. It is exhibited in a show case. (1954 ; 15-19)

39. *Armour (Zirah Bakhtar)*

This armour has been received from Jaipur Museum. It has a helmet, coat and trousers, and is displayed on the model of a warrior. (1957 ; 28-30)

40. *Sur Plate*

Size: 10" × 4"

This plate has lotus ornamentation with a couplet 'a brave is greater than gods'. (1960 ; 29)

ARMS

Jhala Zalim Singh has been one of the most famous Prime Ministers in the history of Kota. He captured the complete sovereign power of the State and deprived the rulers of their rights. Maharao Kishore Singh (1876-1884 Vikrama) was annoyed and dissatisfied. He collected some of his trusted Rajputs and declared war against Zalim Singh in 1878 Vikrama. The army of the State and the British sided Zalim Singh. Maharao was defeated and many of his comrades were killed. Arms of most of these Rajputs, who died fighting for the Maharao, are exhibited in the Museum.

These are :—

Muzzle Guns — (eight)

41.	Size : 3'—6"	(1959 ; 31)
42.	" 3'—11"	(1959 ; 32)
43.	" 4'—0" with makkhi	(1959 ; 33)
44.	" 4'—2" black barrel	(1959 ; 34)
45.	" 4'—4" " "	(1959 ; 35)
46.	" 4'—1'5" " "	(1959 ; 36)
47.	" 4'—2" " "	(1959 ; 37)
48.	" 4'—1" " "	(1959 ; 38)

Toradar Guns — (seven)

49.	Size : 4'—6"	(1954 ; 1)
50.	" 6'—3"	(1954 ; 2)
51.	" 4'—7"	(1954 ; 3)
52.	" 5'—2" hexagonal barrel	(1959 ; 39)
53.	" 5'—4" ornamental barrel	(1959 ; 40)
54.	" 5'—6" hexagonal and round mixed.	(1959 ; 41)
55.	" 4'—10"	(1959 ; 42)

Patthar-Kala Guns — (five)

56.	Size : 3'—9" pentagonal ornamental	(1959 ; 43)
57.	" 4'—3" round barrel white	(1959 ; 44)
58.	" 4'—6" black barrel	(1959 ; 45)
59.	" 3'—9" white barrel	(1959 ; 46)
60.	" 3'—0" broad barrel end	(1954 ; 5)
61.	<i>Jhajhawal</i> No. 4 Size : 6'—8"	(1954 ; 4)
62.	<i>Spear</i> " 6 " 5'—4"	(1954 ; 6)
63.	<i>Sang—steel — (Javelin)</i> " 7 " 6'—4"	(1954 ; 7)
64.	<i>Bhujawal</i> " 22 " 11" × 2½"	(1954 ; 22)
65.	<i>Bow (painted)</i> " 123 " 2'—3½"	(1959 ; 123)
66.	<i>Quiver (velvet)</i> " 122 " 2'—8"	(1959 ; 122)

Katars (Dagger) — (seven)

67.	Katar (Udaipur) No. 12 Size : 1'—3" × 2½"	(1954 ; 12)
68.	" Kota " 11 " 1'—6" × 4"	(1954 ; 11)
69.	" Bundi " 57 " 1'—4" × 2"	(1959 ; 57)
70.	" Bundi " 58 " 1'—4" × 2"	(1959 ; 58)
71.	" Udaipur " 59 " 1'—3½" × 3"	(1959 ; 59)

400. Sword—in show case No. 94 Size: $3'-6" \times 1\frac{1}{2}"$ elongated (1959 ; 94)
 101. " — " " 95 " $3'-1" \times 3"$ khadag (1959 ; 95)
 102. " — " " 96 " $2'-10.5" \times 2"$ " (1959 ; 96)

Arrows — (twenty-five)

103. Arrow No. 97 ($2'-3"$) Round head cane shaft
 ivory bottom (1959 ; 97)
 104. " " 98 ($2'-3"$) " " (1959 ; 98)
 105. " " 99 ($2'-3.5"$) " " (1959 ; 99)
 106. " " 100 ($2'-4.5"$) " " (1959 ; 100)
 107. " " 101 ($2'-5"$) " " (1959 ; 101)
 108. " " 102 ($2'-5"$) Flat head " (1959 ; 102)
 109. " " 103 ($2'-4.5"$) " " (1959 ; 103)
 110. " " 104 ($2'-5"$) Ball head " (1959 ; 104)
 111. " " 105 ($2'-5"$) Flat head " (1959 ; 105)
 112. " " 106 ($2'-5.5"$) Round head " (1959 ; 106)
 113. " " 107 ($2'-6"$) Flat head " (1959 ; 107)
 114. " " 108 ($2'-6.5"$) Flat head
 double bored " (1959 ; 108)
 115. " " 109 ($2'$) Steel crescent
 head " (1959 ; 109)
 116. " " 110 ($2'-6.5"$) Bored flat head " (1959 ; 110)
 117. " " 111 ($2'-6"$) Flat head " (1959 ; 111)
 118. " " 112 ($2'-6"$) " " (1959 ; 112)
 119. " " 113 ($2'-5"$) Round head " (1959 ; 113)
 120. " " 114 ($2'-5"$) Triangular head " (1959 ; 114)
 121. " " 115 ($2'-4.75"$) " " (1959 ; 115)
 122. " " 116 ($2'-5.5"$) Round head " (1959 ; 116)
 123. " " 117 ($2'-4.5"$) " " (1959 ; 117)
 124. " " 118 ($2'-5"$) Flat head steel shaft (1959 ; 118)
 125. " " 119 ($2'-4.5"$) Round head cane shaft
 ivory bottom (1959 ; 119)
 126. " " 120 ($2'-2.75"$) " " (1959 ; 120)
 127. " " 121 ($2'-2.75"$) " " (1959 ; 121)

Spears — (twenty-three)

128.	Spear No. 8	(4'—1" × 2")	in show case	(1954 ; 8)
129.	" "	9	(6'—3" × 1.5") in show case	(1954 ; 9)
130.	" "	10	(6'—11.5" × 2") exhibited in the hand of armoured model	(1954 ; 10)
131.	" "	62	(8') triangular head exhibited on southern wall	(1959 ; 62)
132.	" "	63	(8') " "	(1959 ; 63)
133.	" "	64	(8') " "	(1959 ; 64)
134.	" "	65	(8') " "	(1959 ; 65)
135.	" "	66	(8') " "	(1959 ; 66)
136.	" "	67	(8') " "	(1959 ; 67)
137.	" "	68	(9'—5") Flat head exhibited on western wall A	(1959 ; 68)
138.	" "	69	(8') Triangular head " "	(1959 ; 69)
139.	" "	70	(8') " "	(1959 ; 70)
140.	" "	71	(5'—9.75") Flat head " "	(1959 ; 71)
141.	" "	72	(9'—3.5") Triangular exhibited on head western wall B	(1959 ; 72)
142.	" "	73	(8') " "	(1959 ; 73)
143.	" "	74	(8') " "	(1959 ; 74)
144.	" "	75	(6'—9.5") Triangular & saw shaped head exhibited on western wall B	(1959 ; 75)
145.	" "	76	(8') Triangular head exhibited on northern wall	(1959 ; 76)
146.	" "	77	(8') " "	(1959 ; 77)
147.	" "	78	(8') " "	(1959 ; 78)
148.	" "	79	(8') " "	(1959 ; 79)
149.	" "	80	(8') " "	(1959 ; 80)
150.	" "	81	(8') " "	(1959 ; 81)

PAINTINGS SECTION

Kota Museum has a very rich collection of Rajasthani paintings. Forty paintings of Jahāngīr period in Mewar style constitute priceless treasure of the museum. These are both rare and unique. The subject of these paintings is Kṛishṇa Līlā. According to the statement of W. G. Archer, Keeper of the Victoria and Albert Museum, London, "such paintings are not available elsewhere in India."

Following is a list, with brief description, of these paintings:—

151. *Shamīk Sarpa*, Size: 13" × 8"
King Parīkshit is putting a dead snake round the neck of the *rishi* with one end of his bow. The *rishi* is undisturbed and lost in meditation. The dress of the King is Mewari. The colour scheme is harmonious. Mineral colours have been used in it.
(1950 ; 1)
152. *Kaṁsa Goshthī*, Size: 14" × 9"
In this painting Kaṁsa is conspiring with his demon ministers. Though incomplete, this painting is a good example of contemporary art.
(1950 ; 2)
153. *Nanda-Kaṁsa Sammelana*, Size: 14" × 9"
Nanda and Kaṁsa are in conversation. Expressions and feelings are very vivid in this painting.
(1950 ; 3)
154. *Nanda-Vasudeva Samāgama*, Size: 14" × 9"
Nanda and Vasudeva are talking and carts loaded with wealth are standing nearby.
(1950 ; 4)
155. *Trīṇāvarta Vadha*, Size: 14" × 8½"
The demon Trīṇāvarta has taken Śrī Kṛishṇa to the sky. Nanda, Yaśodā and *gopīs* are struck by anxiety and grief. Śrī Kṛishṇa at last strangles Trīṇāvarta to death.
(1950 ; 5)
156. *Kṛishṇa Lālana*, Size: 14" × 9"
In this painting Yaśodā, with Kṛishṇa in her lap, is feeling exalted. *Gopīs* are standing with folded hands.
(1950 ; 6)
157. *Nāma Karaṇa*, Size: 13½" × 9"
Gargāchārya has come for *nāma karaṇa* ceremony of Kṛishṇa. Nanda and Yaśodā have come to the gate to receive him respectfully. Gargāchārya is finding a name with astrological calculations.
(1950 ; 7)
158. *Bāl Līlā and Dadhi Manthana*, Size: 14" × 9"
In this piece Kṛishṇa is feeding on the breast of Yaśodā. *Gopīs* are churning curd.
(1950 ; 8)

159. *Mākhan Chorī*, Size: $13'' \times 9''$

In this painting Kṛishṇa and Balarāma are making fun amongst the ladies. At another place in the same painting, Kṛishṇa with the help of playmates is trying to take down the pitcher of butter from the hanger. He has put a wicker stool on the cot. (1950 ; 9)

160. *Dadhi Manthana*, Size: $13\frac{1}{2}'' \times 8\frac{1}{2}''$

In this picture three different moods of childhood are shown. In one, Kṛishṇa is feeding on his mother's breast. In another, Kṛishṇa is taking butter from the pitcher and the mother is churning curd. In the third, the mother has gone to take care of the boiling milk and meanwhile Kṛishṇa has broken the pitcher and is escaping with butter in the mouth. (1950 ; 10)

161. *Yamlārjuna Shāpa and Moksha*, Size: $13\frac{1}{2}'' \times 9''$

In this painting Yamlārjuna are shown drinking and enjoying with the naked ladies in Yamunā and Nārada is cursing them. In the lower half of the painting, Kṛishṇa tied with wooden mortar is shown giving salvation to Yamlārjuna from their tree form. (1950 ; 11)

162. *Ukhal Bandhana*, Size: $13\frac{1}{2}'' \times 9''$

In this painting Nanda is tying Kṛishṇa to mortar. Kṛishṇa's playmates are standing afraid; on the other side ladies are shown pained at this sight. (1950 ; 12)

163. *Go-Chārana*, Size: $13\frac{1}{2}'' \times 8\frac{1}{2}''$

Kṛishṇa and Balarāma, with playmates, are taking the calves for grazing in the forest. They have taken their breakfast in their hands. The cows are also trying to go with them. The cowherds are finding it difficult to stop them. (1950 ; 13)

164. *Bāla Līlā*, Size: $13\frac{1}{2}'' \times 8\frac{1}{2}''$

In the painting Kṛishṇa and Balarāma are running after the calves holding their tails. Mother is preventing them. (1950 ; 14)

165. *Bakāsura Vadha*, Size: $13\frac{1}{2}'' \times 8\frac{1}{2}''$

Bakāsura has come to kill Kṛishṇa. Kṛishṇa is killing him by tearing open his beak. Cowherds are looking at him in amazement. (1950 ; 15)

166. *Veṇu Nāda*, Size: $13'' \times 8\frac{1}{2}''$

Kṛishṇa is playing on his flute under a tree in the forest. Birds and beasts are overjoyed. At another place cows are shown coming running at the call of Kṛishṇa and the *gopīs* are trying to calm down the pangs of separation by lying down on the lotus beds at their houses. (1950 ; 16)

167. *Aghāsura Vadha*, Size: $13'' \times 8''$

In this painting Aghāsura is lying with his mouth wide open like a cave in the forest. Kṛishṇa, with his playmates and cows,

- has entered into it. There, Kṛishṇa kills the demon by enlarging his own body. (1950 ; 17)
- 168. *Vatsa Haraṇa*, Size : $13\frac{1}{2}'' \times 8''$
Brahmā has come to pilfer the calves and Kṛishṇa has defeated him. (1950 ; 18)
- 169. *Yamunā Vishodhāna*, Size : $13'' \times 8\frac{1}{2}''$
Kṛishṇa's playmates and the cows have drunk poisoned water of Yamunā and have become unconscious. Kṛishṇa is full of anxiety at their plight. (1950 ; 19)
- 170. *Kāliyachuda*, Size : $13'' \times 8\frac{1}{2}''$
Śrī Kṛishṇa has jumped into Yamunā to overpower Kāliya Nāga. The snake has pressed him in coils. Seeing this all the men, women, and the cows have become anxious and agitated. (1950 ; 20)
- 171. *Kāliya Damana*, Size : $13\frac{1}{2}'' \times 8\frac{1}{2}''$
Śrī Kṛishṇa, after overpowering Kāliya Nāga—the demon snake—is dancing and playing on his flute standing on the hood of the big snake. The Nāga ladies are praying with folded hands. On the bank of river, Nanda etc. are amazed and playmates and friends of Śrī Kṛishṇa are enjoying the big occasion by playing on different musical instruments. (1950 ; 21)
- 172. *Garuḍa-Kāliya*, Size : $13'' \times 8''$
In this picture Garuḍa is giving a blow to Kāliya with his mace. At another place Rishi Saubhari is cursing Garuḍa on taking fish from Yamunā. (1950 ; 22)
- 173. *Dāvānala*, Size : $13\frac{1}{2}'' \times 8''$
Dāvānala or the great forest-fire has surrounded Kṛishṇa with Balarāma, playmates and cows. Everybody is terrorised while Kṛishṇa is swallowing the fire. (1950 ; 23)
- 174. *Greeshma Ritu*, (Summer), Size : $13\frac{1}{2}'' \times 8\frac{1}{2}''$
In this picture Kṛishṇa and Balarāma are lying on banana leaves. Friends are fanning and massaging the legs. At another place, Kṛishṇa is massaging the feet of his elder brother Balarāma. (1950 ; 24)
- 175. *Dāvānala Pāna*, Size : $13\frac{1}{2}'' \times 8\frac{1}{2}''$
In this picture the great forest fire has surrounded Kṛishṇa and Balarāma with friends and cows. Everybody is confounded and has closed his eyes. Kṛishṇa is swallowing the fire and Balarāma is looking in amazement. (1950 ; 25)
- 176. *Govardhana Pradakṣiṇā*, Size : $13\frac{1}{2}'' \times 8\frac{1}{2}''$
In this painting the people are going around Govardhana either on foot or in carts. This incomplete picture is of great importance for those who are interested in art. (1950 ; 26)

177. *Govinda-Indra Stuti*, Size: $13'' \times 8\frac{1}{2}''$
In this painting Indra has come with Nārada to worship Kṛishṇa. Airāvata is standing nearby. Kṛishṇa is sitting on a high seat. (1950 ; 27)
178. *Varuṇa Darshana*, Size: $13'' \times 8''$
In this painting Nanda has been taken away as a captive by Varuṇa. Kṛishṇa has entered Yamunā to liberate him. Varuṇa is much pleased to see Kṛishṇa. Kṛishṇa's playmates are waiting for him on the bank of Yamunā. (1950 ; 28)
179. *Rāsa Kreedā*, Size: $13'' \times 8\frac{1}{4}''$
In this painting Kṛishṇa is shown dancing with *gopīs* at a certain place. The night is moon-lit. A happy peacock is dancing nearby. At another place, Kṛishṇa is in conversation with *gopīs* under a tree. The special feature of this painting is that no *gopī* is shown in *sāri*. (1950 ; 29)
180. *Ambikā Poojana*, Size: $13\frac{1}{2}'' \times 8\frac{3}{4}''$
The people have come to the bank of river Sarasvatī for Ambikā *poojana*. There, they are shown bathing in the river and offering alms. (1950 ; 30)
181. *Nanda Vimochana*, Size: $13'' \times 8\frac{1}{4}''$
In this painting, Sudarshana Vidyādhara who was transmigrated in the form of a snake has caught hold of Nanda in his mouth and did not free him even on burning. Kṛishṇa kicked him to death, and disengaged Nanda. Sudarshana Vidyādhara too was freed of the shape of a snake. (1950 ; 31)
182. *Śaṅkha Choorā Maṇi Haraṇa*, Size: $13'' \times 8\frac{1}{4}''$
In this painting Śaṅkha Choorā has stolen Śyāmantaka Maṇi. Kṛishṇa has recovered it by killing Śaṅkha Choorā, and is presenting it to Balarāma. (1950 ; 32)
183. *Vṛishabhāsura Vadha*, Size: $13'' \times 8\frac{1}{4}''$
In this painting Śrī Kṛishṇa is shown killing Vṛishabhāsura (Bull-shaped demon) by pulling out his horn and tearing open his stomach. Vṛishabhāsura had come to kill Kṛishṇa. (1950 ; 33)
184. *Kaṁsa-Nārada Samvāda*,—A. Size: $14'' \times 9''$
Muni Nārada is giving the news to Kaṁsa of the birth of a child to Devakī, who will kill Kaṁsa. (1950 ; 34)
185. *Kaṁsa-Nārada Samvāda*,—B. Size: $12'' \times 8''$
Kaṁsa is proceeding to kill Devakī, and Nārada is preventing him. (1950 ; 35)
186. *Keśi Vadha*, Size: $13'' \times 8\frac{1}{4}''$
Śrī Kṛishṇa is killing horse-shaped demon Keśi by putting his hand into demon's mouth and thus asphyxiating him. Balarāma

- is looking in amazement from behind. Brahmā and other celestial beings are showering flowers. (1950 ; 36)
- 187. *Nanda-Akrūra Milana*, Size : 13" × 8"
Akrūra and Nanda are talking about taking of Kṛishṇa to Mathura. (1950 ; 37)
- 188. *Akrūra Brahma Darshana*, Size : 13" × 8"
On the way to Mathura, Akrūra goes for a dip in Yamunā. After bath, he sees Kṛishṇa as *Par-Brahma* worshipped by Brahmā and celestial beings. (1950 ; 38)
- 189. *Rajaka Vadha*, Size : 13½" × 8½"
In this painting Kṛishṇa is killing the notorious washerman of Kāṁsa and Balarāma is selecting suitable dresses for himself. (1950 ; 39)
- 190. *Kuvalayāpīḍa Vadha*, Size : 13½" × 8½"
In this painting Śrī Kṛishṇa is killing the elephant named Kuvalayāpīḍa kept on the gate of Kāṁsa's *mallashālā* or wrestling arena for crushing Kṛishṇa and Balarāma to death. Kāṁsa and his big wrestlers are watching the act with awe and fear. (1950 ; 40)
- 191. *KOTA AND BUNDI STYLE OF PAINTING*, Size : 28" × 20"
In this chart is given an introduction of the Kota and Bundi style of painting and of its patrons. (1960 ; 30)
- 192. *Rao Dev Singh, Bundi*, Size : 11½" × 9"
Rao Dev Singh was the first Hāḍā ruler of Bundi. He had captured the State by killing Jeta Meena on Ashāḍha Kṛishṇa 9, 1298 Vikrama. This painting presents the Rao in a standing pose with bow and arrow in his hands. The *jāmah* with *kalees* reflects Mughal effect. (1954 ; 129)
- 193. *Rao Nar Pal, Bundi*, Size : 11½" × 9"
Rao Nar Pal was the grandson of Rao Dev Singh, and elder brother of Jet Singh who conquered Kota. Nar Pal is in a standing pose with sword and shield tied on the waist and having a spear in one hand. (1954 ; 130)
- 194. *Rao Hameer, Bundi*, Size : 11½" × 9"
This painting of Rao Hameer, grandson of Rao Samar Singh, is in a standing pose with shield on the back, sword tied to the waist and mace in one hand. (1954 ; 131)
- 195. *Rao Var Singh, Bundi*, Size : 11½" × 9"
Sitting by the royal cushion, with bow and arrow in his hands, shield and sword placed in front of him is seen Rao Var Singh. He built the fort of Bundi. (1954 ; 132)

196. *Rao Beri Shal, Bundi, Size: 11½" × 9"*
 Rao Beri Shal was the son of Var Singh. In this painting he is wearing a *jāmah* of Mughal style. He has a spear in one hand and a shield in the other. (1954; 133)
197. *Rao Narain Das, Bundi, Size: 11½" × 9"*
 He was one of the bravest rulers of Bundi. He killed his convert-Muslim uncles, Umar Kand and Samar Kand, and recovered the fort of Bundi. He had also helped his brother-in-law the Maharana. He used to take opium weighing 27 *lakās* thrice a day. (1954; 134)
198. *Rao Arjun, Bundi, Size: 11½" × 9"*
 He was the son of elder brother of Rao Narain Das. Karmavati of Chittor, his aunt, kept him there for protection. In this painting he is presented in a standing pose. His *jāmah* is of Mughal style and his long moustaches are hanging on the chest. (1954; 135)
199. *Rao Budh Singh, Size: 11½" × 9"*
 In this painting Rao Budh Singh is sitting by royal cushion. The turban is of Bundi style. Two sons, Ummad Singh and Deep Singh, are sitting in front of him. The home conflict of Bundi and Kota started first during his time. (1954; 136)
200. *Rao Bhav Singh, Size: 10" × 9½"*
 This painting is done in Bundi style. Rao Bhav Singh is himself driving his elephant. The elephant is painted with deftness and is full of life. (1954; 137)
201. *Rao Ummad Singh, Bundi, Size: 9½" × 8"*
 He was the ablest and most pious of the Bundi rulers. He retired to *vānprastha* in old age. In this painting he is shown with wooden sandals instead of shoes. The painting is done in pure Bundi style. (1954; 138)
202. *Rao Durjan Sal, Kota, Size: 13" × 9½"*
 The painting of Rao Durjan Sal on the horseback is in Kota style. The horse is restive; it has tiger nails and a talisman tied round its neck. Two attendants with flapper and *morchhal* are walking in front and rear of the Royal Horse. (1954; 139)
203. *Maharao Ram Singh, Kota, Size: 12½" × 9½"*
 This painting of the Maharao of Kota hunting tigers and boars at Bharakya is done in Kota style. His son Shatru Sal is with him. The Machan is covered with green net-cloth. It testifies the presence of ladies. The artist has shown clouds with lightning—thereby depicting rainy season. (1954; 140)
204. *Maharaja Man Singh, Jodhpur, Size: 11½" × 9"*
 The painting is in Jodhpur style. The Maharaja is wearing Jodhpuri turban and Jodhpuri shoes. The horse is very beautiful.

- Ornaments are inlaid with gems. Five attendants, with rod, flapper, morchhal and adani, are walking near the royal horse. (1954 ; 141)
- 205. *Ajit Singh, Shahpura, Size : 11½" × 9"*
The horse in this painting is Bundela, and is very beautiful. Ajit Singh is wearing an *angarkhā* and turban. The signs of the moustaches yet to grow on the youthful face are painted in deft masterly strokes of the artist. (1954 ; 142)
- 206. *Vishva-Darshan Ashva, Size : 10" × 8"*
The horse has been drawn and painted combining many animals together. One animal is devouring the other. Jambwan is showing them standing in front of the horse. (1954 ; 143)
- 207. *Vishva Darshana, Hāthī, Size : 11" × 8"*
This too has been painted by combining many animals together. The difference is that either one animal is devouring the other or loving. A man with sword is riding on this elephant. This is perhaps a symbol of human control over other animals of the world. (1954 ; 144)
- 208. *Maharana Amar Singh, Udaipur, Size : 12" × 8"*
This painting of Maharana Amar Singh II of Udaipur is done in Udaipur style. The Maharana is giving a flower to his son Sangram Singh standing in front of him. The Maharana is wearing an *angarkhā* embroidered in golden floral designs. Both, father and son, have *ūrdhva pundra tilaka* on their forehead which shows their initiation in Ballabh Sampradāya. (1954 ; 145)
- 209. *Maharana Pratap, Udaipur, Size : 12" × 7½"*
This is a beautiful portrait of the famous hero of Indian history in his early youth. The Maharana is holding a spear in his hand. Two swords and a shield are tied on his waist and a shield on his back. He is wearing gold ornaments inlaid with gems. (1954 ; 146)
- 210. *Maharaj Vijai Singh, Jodhpur, Size : 11½" × 8"*
He is 14th in the line of Jodhā the founder of Jodhpur. He is shown sitting on a velvet cushioned silver chair under a royal umbrella. Three attendants are standing behind him with fan, morchhal and sword. (1954 ; 147)
- 211. *Maharaja Madho Singh, Jaipur, Size : 11½" × 9"*
This has been painted in Jaipur style. Maharaja Madho Singh is sitting at the window of Hawa Mahal. (1954 ; 148)
- 212. *Bakhtawar Singh, Jhalay, Size : 11" × 8"*
This portrait of Bakhtawar Singh of Jhalay is a beautiful piece of art. The *jāmāh* is transparent. The ornaments, the shawl, and

the sword with velvet quilt are beautifully done with golden work. Bakhtawar Singh has a sword in one hand and counting-beads in the other. This portrait throws ample light on the mastery of the artist and life of Bakhtawar Singh. (1954 : 149)

213. *Rajaji, Sadari, Size: 11½" × 8"*

This is a portrait of Raja of Sadari in a standing pose. He has a bow and an arrow in his hands. The *jāmah* is transparent and the turban has a local touch in its style. Three attendants are standing behind with morchhal, quiver and sword in their hands. (1954 : 150)

214. *Rao Raja Ram Singh, Bundi, Size: 9½" × 5½"*

This portrait of the Bundi ruler presents him in his adolescence. He has *khaggadār* turban and his *jāmah* is of Gāj with drapery. (1954 : 151)

215. *Maharaja Anup Singh, Bikaner, Size: 9" × 6"*

This is a standing pose and the dress shows local touch. (1954 : 152)

216. *Maharaja Man Singh, Jodhpur, Size: 11" × 8"*

This painting of Maharaja Man Singh, sitting on an inlaid wicker stool under a beautiful royal umbrella, is exquisite. Five attendants with morchhal, shield and sword etc. are standing behind. Two courtiers and a pandit are sitting in front of the Maharaja. The turban of the pandit is Gujarati while others are wearing Jodhpuri turbans. (1954 : 153)

217. *Rawat Gokul Das, Size: 21" × 14"*

In this picture Rawat Gokul Das is shown going on the horseback for hunting. He has two hounds with him. The attendants are carrying the 'bag' and a hawk. (1954 : 154)

218. *Maharao Durjan Sal, Kota, Size: 14" × 12"*

In this picture Durjan Sal is on the horseback. The restive horse is Bundela. Five attendants are walking along with flapper, 'adani', bow etc. The Maharao has a bow and tiger-nailed arrows. (1954 : 155)

219. *Maharaj Ishwari Singh, Jaipur, Size: 13½" × 9½"*

This is a standing pose of Mirza Raja Ishwari Singh of Jaipur in Jaipur style. Ishwari Singh is wearing an *anga* or overcoat on *bāgā* indicative of winter season. (1954 : 156)

220. *Maharaja Pratap Singh, Jaipur, Size: 13½" × 9½"*

This is a standing pose in Jaipur style. The Maharaja has a sword in one hand and counting-beads in his right hand. (1954 : 157)

221. *Maharaja Bhim Singh, Jodhpur, Size: 11" × 10½"*

This picture has been painted in Jodhpur style. The Maharaja is sitting on a golden chair under a royal umbrella. Four attendants are standing behind with morchhal, shield, sword etc. in their hands. A courtier is sitting on the ground in front of him. A shield and a sword is tied round the waist of the courtier.

(1954 ; 158)

222. *Maharaja Bakht Singh, Jodhpur, Size: 14" × 11"*

This painting in Jodhpur style depicts the Maharaja sitting on *veerāsana* under a royal umbrella—ready to shoot an arrow. Three attendants are standing behind with shield, morchhal etc.

(1954 ; 159)

223. *Maharana Arsi, Udaipur, Size: 11½" × 8½"*

This Mewar style painting shows the Maharana on horseback with seven attendants following with flappers, umbrella, adani etc.

(1954 ; 161)

224. *Maharana Bhim Singh, Udaipur, Size: 11½" × 8½"*

The Maharana is on the horseback, with two attendants having flappers walking along. It is done in Mewari style. The horse of the Maharana is bluish and beautiful.

(1954 ; 162)

225. *Maharana Jawan Singh, Udaipur, Size: 11" × 8"*

This is a standing pose of the Maharana. The face is highly impressive.

(1954 ; 163)

226. *Maharana Pratap Singh II, Udaipur, Size: 11" × 8"*

The Maharana is in a sitting pose holding a flower. A dagger and a chhuri are tied round his waist.

(1954 ; 164)

227. *Maharao Ummaid Singh I, Kota, Size: 13" × 8"*

This painting of the Maharao on the horseback with a beautiful forest in the background and five attendants walking along with flapper, adani, hukka and bow, is done in Kota style.

(1954 ; 165)

228. *Jhala Zalim Singh with family, Size: 11" × 10"*

The Jhala, in royal grandeur is sitting by the cushion on a cushioned seat and is talking to his sons etc., who are sitting on a choice carpet. He is smoking hukka which is inlaid with gems. No such hukka is painted in any of the other paintings.

(1954 ; 166)

229. *Maharana Bhim Singh, Udaipur, Size: 21" × 13"*

This painting is in pure Mewari style. The Maharana is riding on a horse, the value of which is Rs. 25,000/-. The horse is fully decorated with ornaments. Even the horse-shoes are of gold. The Maharana has two hounds and eight attendants with royal umbrella, flapper, adani and hukka, walking with him. A hawk is sitting on the hand of the Maharana who is smoking hukka.

(1954 ; 167)

230. *Maharana Arsi, Udaipur, Size : $6\frac{1}{2}'' \times 4''$*
The Maharana is wearing a *bāgā* of spotted Gāj. He has a sword in right hand and a lotus flower in the left. The portrait is in a standing pose. (1954 ; 168)
231. *Maharana Amar Singh, Udaipur, Size : $7\frac{1}{2}'' \times 5''$*
A sword in right hand and a lotus flower in left hand, the Maharana is posed standing in this painting. (1954 ; 169)
232. *Kamodini Rāgini, Size : $7\frac{1}{2}'' \times 4''$*
Here Kamodini Rāgini of Shree Rāga group is painted in Jodhpur style. This symbolic painting shows the Rāgini as a charming damsel sitting on a beautiful seat playing on *sitar*. Her enchanted girl companion is absorbed in the tune of the Rāgini. (1954 ; 170)
233. *Thakur Sher Singh Meratia, Size : $12'' \times 9''$*
This portrait of the Meratia Sardar on the horseback is done in Jodhpur style. His turban is extraordinarily high. He is smoking a hukka. Six attendants are following him with hukka, rod, flapper, etc. (1954 ; 171)
234. *Thakur Swaroop Singh, Size : $12'' \times 9''$*
This too is painted in Jodhpur style. The Thakur is going on a horseback, smoking his hukka. His *lahariā* turban is also pretty high. (1954 ; 172)
235. *Utkanṭhitā Nāyikā, Size : $8\frac{1}{2}'' \times 7''$*
The maiden is suffering from the pangs of separation and is lying on the bed half dressed. Two girl friends are taking the lover or *nāyaka* to the *nāyikā*. The garments of the *nāyikā* are put nearby. A jug of water, a flower garland and a betel are also kept there. (1954 ; 173)
236. *Nawab Roshan Baig, Size : $7'' \times 5''$*
This painting is life-like and can be compared favourably with Mughal paintings. The Nawab has a sword in his right hand and a rose flower in his left. (1954 ; 174)
237. *Emperor Jahāngir, Size : $5\frac{1}{2}'' \times 3\frac{1}{2}''$*
This miniature standing portrait of Jahāngir is a good example of art. (1954 ; 175)
238. *Akbar Badshah Ghazi, Size : $5\frac{1}{2}'' \times 3\frac{1}{2}''$*
This is a standing portrait of Akbar. A hawk is sitting on the right finger. The Emperor is wearing a golden glove and watching the hawk whose claws are tied with a silken thread. The painting, on the whole, is beautiful. (1954 ; 176)
239. *Chamnaji, Size : $6\frac{1}{2}'' \times 4\frac{1}{4}''$*
This too is a good painting and reminds one of the perfection of the Mughal art. It seems that this painting and that of Nawab Roshan Baig have been painted by the same artist. (1954 ; 177)

240. *Maharao Shatrusal, Kota, Size: $13\frac{1}{2}'' \times 18\frac{1}{2}''$*

In olden times the rulers of Kota used to slay a buffalo bull on Dashahra after offering *poojā* to Balaji of Rang Bari. This painting depicts the same scene. The ruler has put on his armour and is riding on a horse. He is giving a blow of the sword to the infuriated buffalo. Four attendants are running behind with sword, spear, flapper and adani. This painting has been done by contemporary Kota artists. (1954; 178)

241. *Maharao Ummaid Singh, Kota, going a-hunting, Size: $13'' \times 21''$*

The Maharao has gone with his family to the fields of Radi for a tiger and boar hunting on elephants. On one elephant the Maharao with his elder son Kishore Singh is aiming at the tiger with muzzle guns. A courtier is sitting behind the Maharao in the same hauda holding a morchhal, and the flapper-keeper is walking with other attendants. The elephants seem to be fully trained for the purpose and the Mahawats are trying to move them by the blows of spears and guns. Contemporary paintings were generally profile but some figures in this painting are in front-pose. (1954; 179)

242. *Maharao Ummaid Singh I, Kota, Size: $17'' \times 16''$*

This is painted in pure Kota style. The Maharao is riding on a horse and is perhaps going towards Raontha for hunting. He has four attendants with him — running in front and behind the horse, carrying flapper, adani, shield, bow etc. (1954; 180)

243. *Maharao Durjan Shal, Kota — Tiger hunt with ladies, Size: $18'' \times 13''$*

The Maharao is sitting on a *machān* in a net near Dolya-ka-Kua at Karondane. He has queens with him, who are not participating in the hunting but are watching it. (1954; 181)

244. *Tiger-hunt in Karais, Size: $26'' \times 19\frac{1}{4}''$*

The rocky banks of Chambal are called Karais. There are many big caves inhabited by tigers, boars and bears. Karais are very important for hunting. In this picture, the Maharao is sitting in a boat and hunting a golden tiger in Karais. On another boat is a *shahnāi* and *nakkārā*, while on the third the dancing girls are giving their performance. (1953; 108)

245. *Tiger-hunt at Alnia, Size: $25\frac{1}{2}'' \times 19\frac{1}{2}''$*

This painting is of tiger hunt at Alnia in Radis on a river bank. The ruler is hunting a golden tiger from a *machān*, and a leopard is seen running at a distance. The trackers are firing in the air, and the beaters are beating drums. (1953; 109)

246. *Holi-Nahān at Kota, Size: $21'' \times 13\frac{1}{2}''$*

In this painting men are pouring coloured water while the women are holding them and beating with twisted cloth. This painting is full of activity and life. (1953; 110)

247. *Gangaur Procession*, Size: $21'' \times 18\frac{1}{2}''$

On Gangaur festival the rulers of Kota used to go to the State Ghats of river Chambal on the horseback. There the women offered flowers and garlands to the ruler. Same scene is painted in the picture.

(1953 ; 111)

248. *Navodhā Priyā*, Size: $6\frac{1}{4}'' \times 4\frac{3}{4}''$

In this picture the newly wedded bride is trying to escape from the bed room, and the husband is trying to take her back.

(1954 ; 182)

249. *Dampatī Vihāra*, Size: $5\frac{1}{4}'' \times 5''$

In this painting the couple is out for a ride in the forest. They are riding side by side. The horses are galloping behind the running deer. The lady, bending on the horseback is trying to put the noose round the fawn's neck.

(1954 ; 183)

• SCULPTURES AND ILLUSTRATIVE AIDS

250. *24 kinds of Vishnu Image*, Size : 24" × 22"
In this chart is discussed twenty four varieties of Vishnu idol as brought by the change of order in conch shell, wheel, mace and lotus. (1957 ; 18)
251. *Śiva Svarūpa Virechana*, Size : 24" × 22"
In this chart five faces of Lord Śiva, eight images, eleven Rudras and 25 *Lilā Mūrtis* are discussed. (1957 ; 19)
252. *Śiva Keshava*, Size : 30" × 12"
This is a 9th century stone image found at Baran in Kota district. (1950 ; 18)
253. *Vishnu*, Size : 30" × 12"
This is also a 9th century stone image found at Baran in Kota district. (1950 ; 17)
254. *Trivikrama*, Size : 28" × 19"
This is a beautiful stone image found at village Atru in Kota district, belonging to 9th century A.D. At the lower end of this idol, on both the sides, are persons with conch shell, wheel etc. At the upper end, on one side is Brahmā and on the other is Śiva. (1950 ; 16)
255. *Śeshashāyī Vishnu*, Size : 42" × 23"
This is a grey stone image found at Baran in Kota district. It seems to have been sculptured in the 8th century as it is shown wearing a single lace necklace. Lord Vishnu is lying on the Śesha ; Lakshmi is massaging his legs and the *Dikpālas* are fighting with the demons Madhu and Kaitabha etc. (1950 ; 15)
256. *Trivikrama*, Size : 22" × 13"
This 9th century stone image is obtained from Vilas in Kota district. Like the image no. 255 it shows Brahmā and Śiva at the upper end and *puruṣa* with conch shell etc. at the lower end. (1950 ; 14)
257. *Adhokshaja*, Size : 33" × 16"
This is a 9th century stone image found at Atru in Kota district. (1950 ; 13)
258. *Padma-nābha*, Size : 33" × 16"
This is 9th century image found at Ganoli village of Bundi district. (1950 ; 12)
259. *Trimūrti Vishnu*, Size : 24" × 22"
This Vishnu image of 9th century was found at Shahabad village of Kota district. It has three faces and fourteen hands. The Nārāyaṇa form is in the centre and the Lion and Boar incarnation

of God Vishṇu are on the left and right respectively. The crown of Nārāyaṇa and the hair of Nṛsiṃha and Varāha are very artistic. (1954 ; 11)

260. *Nārāyaṇa*, Size : 23" × 12"

This stone image (9th century) ordinary in sculpture was found at village Shahabad of Kota district. (1950 ; 10)

261. *Vishṇu*, Size : 22" × 12"

Found at Vilas of Kota district this ordinarily sculptured image is of 9th century. (1950 ; 9)

262. *Haya Grīva*, Size : 22" × 14"

Three such images have been found in village Atru of Kota district. They are all of 9th century. One hand of all the images is in *varadamudrā* and other three hands are brandished with different *āyudhas* (weapons). This piece has lotus, snake and *kamaṇḍala*. (1950 ; 8)

263. *Haya Grīva*, Size : 24" × 17" (9th century)

Found at Atru, one hand of this image is in *varadamudrā* and in the other three are shruva, book and *kamaṇḍala*. (1950 ; 7)

264. *Haya Grīva*, Size : 23" × 17" (9th century)

One hand of this image is in *varadamudrā* and in the other three are book, lotus and *kamaṇḍala* respectively. This too was found at Atru. (1950 ; 6)

265. *Varāha Avalāra* (Boar incarnation of Vishṇu), Size : 26" × 16"

This stone image of 9th century was found at Atru in Kota district. The Varāha is bringing out Goddess Earth from the sea. (1950 ; 5)

266. *Vishṇu*, Size : 26" × 16" (9th century)

This image was found at Vilas in Kota district. On one side of Vishṇu is the image of *yālī*. (1950 ; 4)

267. *Shrīdhara Keshava*, Size : 26" × 16" (9th century)

This image was found at Vilas in Kota district. This too has a *yālī* on one side. (1950 ; 3)

268. *Purushottama*, Size : 26" × 20" (9th century)

This image was found at Ram Garh in Kota district. (1950 ; 2)

269. *Śeṣashāyī Vishṇu*, Size : 77" × 41" (9th century)

This image was found at Badoli, 30 miles south of Kota. It is one of the most beautiful images in the Kota museum. The crown, *kīrtimukha*, *kuṇḍalas*, *keyura*, ornaments of the neck, Brahmā on the *nābhī* lotus and the ten incarnations of Vishṇu, the seven fishis, consort Lakshmi at the feet, and the fight of Madhu and

- Kaṭabha in the centre all testify the height of perfection in the art of sculpture of that time. On both the sides are male and female Dvārapālas and Dvārapālikās in a jovial mood. One leg of Viṣṇu, head of Lakṣmī and stem of lotus and all the hoods of Śeṣha are badly damaged. (1951 ; 1)
270. *Nārāyaṇa*, Size : 30" × 16" (9th century)
This image was found at Vilas of Kota district. The head is totally damaged. On both sides are the *āyudhas*, conch shell and *chakra* and at the foot is Goddess Earth. A Nāga couple is worshipping. On the upper corners are the images of Brahmā and Śiva. (1950 ; 19)
271. *Sthānaka Devatā*, Size : 45" × 16" (9th century)
This life-like image, full of activity, was found at Baran in Kota district. (1950 ; 20)
272. *Chandramaulīśvara* (Head), Size : 6" × 3" (8th century)
This head of God Śiva is of grey stone. The expression on the face and setting of the hair is impressive. (Found at Badoli) (1954 ; 40)
273. *Chandramaulīśvara* (Head), Size : 5" × 2.5" (8th century)
This sand stone head of God Śiva is in *yogamudrā*. (Found at Badoli) (1954 ; 41)
274. *Kuvera*, Size : 32" × 11" (9th century)
This image was found at Ramgarh of Kota district. (1950 ; 30)
275. *Sapatnika Vāyu*, Size : 27" × 21" (9th century)
This stone image was found at Atru of Kota district. (1950 ; 29)
276. *Śiva*, Size : 32" × 16" (9th century)
This image was found at Vilas in Kota district. (1950 ; 28)
277. *Śiva-Pārvatī*, Size : 25" × 15" (9th century)
This image of God Śiva and his consort Pārvatī riding on Nandi with Bhṛīṅgi dancing in front has Gaṇeśa on one side and Skanda on the other. It was found at Baran in Kota district. (1950 ; 27)
278. *Śiva*, Size : 41" × 16" (9th century)
This blue stone image of Shikharabaddha Śiva in standing pose seems to be older than other images. Śiva has *triśula*, snake and *kamaṇḍala* in his three hands. The fourth one is in *varadamudrā*. It is being licked by Nandi the Bull. (1950 ; 26)
279. *Śiva-Pārvatī*, Size : 25" × 16" (9th century)
God Śiva with his consort Pārvatī is sitting on Nandi. Śiva has snake and *triśula* in upper two hands. With the lower left he is embracing Pārvatī and the right is in *varadamudrā*. Bhṛīṅgi is

dancing in front of Nandi while Ganeśa and Skanda are sitting on either sides.

This stone image was found at Vilas in Kota district. (1954 ; 23)

280. *Kuvera*, Size : 38" × 21" (9th century)

This stone image was found at village Ram Garh of Kota district. Kuvera has a bag in his hand. (1950 ; 24)

281. *Śiva-Pārvatī*, Size : 31" × 19" (9th century)

This stone image was found in village Kakuni near Bhim Garh. Śiva and Pārvatī are sitting on Nandi. Bhṛīṅgī is dancing in front of Nandi. Ganeśa and Kārtikeya are standing on either sides. On the top corners are the small images of Brahmā and Viṣṇu and in the middle is that of Śiva. (1954 ; 23)

282. *Śiva*, Size : 43" × 15" (9th century)

This stone image was found at Atru in Kota district. In the hair of Śiva is the crescent moon and the third eye on the forehead is beautifully set. The neck ornaments, *keyura*, *kardhani* are well carved. All the hands are damaged. (1950 ; 22)

283. *Śiva-Pārvatī*, Size : 28" × 21" (9th century)

This stone image of Śiva-Pārvatī, sitting on Nandi, with Bhṛīṅgī dancing in front and Kārtikeya and Ganeśa on both sides in dancing pose, was found at village Atru of Kota district. (1950 ; 21)

284. *Kārtikeya*, Size : 27" × 16" (9th century)

This image was found at Kakuni near Bhim Garh. Kārtikeya has a bow, arrow, shield, sword and mace in his five hands; with his sixth hand he is feeding *modaka* to his vehicle (*vāhana*) peacock. (1954 ; 39)

285. *Śiva*, Size : 18" × 16" (9th century)

This stone image was found at Vilas in Kota district. Śiva has a snake, *triśula*, noose and *kamaṇḍala* in his four hands. (1950 ; 38)

286. *Śiva*, Size : 20" × 14" (9th century)

This stone image was found at Ram Garh in Kota district. God Śiva is riding on Nandi. He has snakes in two hands, *triśula* in the third and *kamaṇḍala* in the fourth. (1950 ; 37)

287. *Lakulīṣa*, Size : 18" × 19" (Circa 9th century)

This image was found at Atru in Kota district and represents. लकुलीश ऊर्ध्वमेदं पद्मासनमुसंस्थितम् । दक्षिणे मातुलिङ्गं वामे दण्डं प्रकीर्तितम् ॥ (1950 ; 36)

288. *Dancing Troupe*, Size : 30" × 17" (9th century)

This stone image was found at Ram Garh in Kota district.

A woman is performing *kanduk* dance nearby and a man is playing on *mridahga*. (1950 ; 35)

289. *Vāyu*, Size : 21" × 15" (9th century)

This stone image was found at Ram Garh in Kota district. *Vāyu devatā* is in a standing pose holding his dress with two hands; in the third he has a *kamaṇḍala* and the fourth is in *varadamudrā*.

(1950 ; 34)

290. *Śiva*, Size : 20" × 20" (9th century)

This stone image was found at Vilas in Kota district. God *Śiva* is in a reclining pose. *Nandi* is resting nearby. *Śiva* has *triśula*, snake, counting-beads and *kamaṇḍala* in his four hands.

(1950 ; 33)

291. *Śiva*, Size : 30" × 20" (9th century)

This stone image of God *Śiva* was found at Baran in Kota district. *Śiva* is in a reclining pose. He has *triśula*, snake and *kamaṇḍala* in his three hands; the fourth is in *varadamudrā*. *Rati* and *Kāma* are embracing each other nearby.

(1950 ; 32)

292. *Śiva : Killer of Andhakāsura*, Size : 19" × 14" (9th century)

In this image God *Śiva* has eight hands, of which two are covered with elephant hide; with the other two he is holding the spear by which he is killing *Andhakāsura*; in the rest of the hands he has bow, arrow, shield and sword. This image was found at Atru in Kota district.

(1950 ; 31)

293. *Harihara Mahesha*, Size : 32" × 15" (9th century)

This stone image was found at Baran in Kota district. In the middle is carved the image of *Hari*; *Hara* and *Maheśa* are on the right and left respectively.

(1950 ; 42)

294. *Brahmā*, Size : 25" × 18" (9th century)

This stone image was found at Vilas in Kota district. It presents *Brahmā* in reclining pose. *Gāyatrī* and *Sāvitṛī* are sitting on both the sides. His three faces are visible and are having long beard and dense hair which justify his being *Pūrāṇa Puruṣha*. *Brahmā* is holding *Sruva*, *Vedas*, counting-beads and *kamaṇḍala*. *Gāyatrī* and *Sāvitṛī* have *kalasha* in their left hands and the right hands are in *varadamudrā*.

(1950 ; 43)

295. *Brahmā*, Size : 24" × 18" (9th century)

This image was found at village Ram Garh in Kota district. *Brahmā* is in a standing pose holding *Sruva*, *Vedas*, counting-beads and *kamaṇḍala*.

(1950 ; 44)

296. *Brahmā*, Size : 18" × 17" (9th century)

This image of *Brahmā* is in standing pose holding *Sruva*, *Vedas*, counting-beads and *kamaṇḍala*. Besides beard *Brahmā* has

moustaches. On two sides are the images of a man and Indra. The Airāvata is standing nearby. Indra has Vajra in the one hand and the mace in the other, and *kamaṇḍala* in the third; the fourth one is damaged. This image was found at Vilas in Kota district. (1950 : 45)

297. *Brahmā*, Size : 21" × 16" (9th century)

This image was found at Baran in Kota district. Brahmā is in a standing pose with Sruva, Vedas, and *kamaṇḍala* in his three hands and the fourth one is in *varadamudrā*. (1950 : 46)

298(A) *Agni*, (God of Fire), Size : 47" × 20" (9th century)

Three hands of this image are damaged and the fourth one has a pitcher. Vāhana Mesha (ram) is sitting nearby. The halo around the face is of flames. One leg is damaged. On both the sides are armed guards-men. This image was found at Vilas of Kota district. (1950 : 47)

298(B) *Agni*, Size : 4' × 3' (9th century) found at Atru in Kota district.

(1950 : 49)

299. *Kshetrapāla*, Size : 19½" × 15" (9th century)

The Batuk is naked having shield, sword, dagger, and human skull in his four hands. This image was found at Ram Garh of Kota district. (1950 : 48)

300. *Varuṇa Dampatī*, Size : 27" × 23" (9th century)

The couple is in a happy mood. Vāhana Makara (crocodile) is sitting near by. This stone image was found at Atru in Kota district. (1950 : 50)

301. *Yama Rāja*, Size : 42" × 19" (9th century)

The Yama is in a standing pose. All the four hands are damaged. Vāhana buffalo is sitting near by. On both sides are standing swordsmen. This image was found at Vilas in Kota district. (1950 : 51)

302. *Yama Rāja*, Size : 19½" × 11" (9th century)

This undamaged image of Yama with a cock was found at Atru in Kota district. It has mace, cock, noose, and *kamaṇḍala* in his four hands. (1950 : 52)

303. *Āndri and Vārāhi*, Size : 23½" × 14" (Circa 9th century)

These two stone images are on the two faces of a pillar, which was found at Atru in Kota district. Āndri has a bajra and a book in her hands and is on an elephant. Vārāhi with a boar head has conch shell, *chakra*, mace and lotus in her four hands. (1950 : 53)

304. *Ambikā*, Size : 36" × 24" (9th century)

This image of mother with a baby in her lap holding her breast with the left hand was found at Baran in Kota district.

- Amralumbis are hanging on both sides of the forehead of the mother and a roaring lion is on her feet. (1950 : 54)
- 305. *Brahmāṇī*, Size : 26" × 23" (9th century)
This image of a lady in a standing pose, having a book, lotus, counting-beads and *kamaṇḍala* in her hands, was found at Baran in Kota district. (1950 : 55)
- 306. *Lakshmī*, Size : 25½" × 21" (9th century)
This beautifully carved image of a lady is in reclining pose. The neck ornaments, the belt, bracelets and armlets are perfect. The crown is befitting to the image of Lakshmī. This image was found at Ram Garh in Kota district. (1950 : 56)
- 307. *Chāmara Dhārīṇī*, Size : 40½" × 11½" (9th century)
This standing image of a lady with a flapper in one hand and the other one resting on her thigh, was found at Kakuni in Kota district. (1954 : 57)
- 308. *Brahmāṇī*, Size : 19" × 17" (9th century)
This image was found at Baran (Kota district) and has a lotus, book, counting-beads and *kamaṇḍala*, in her four hands. The Vāhana—swan—is sitting nearby. Two flapper-women are standing on both the sides ; one of them is ringing a bell. (1950 : 58)
- 309. *Nāga Dampatī*, Size : 39" × 24" (9th century)
The image of half-human and half-snake couple was found at Kakuni. (1954 : 60)
- 310. *Bhakta Rāj*, Size : 31" × 14" (9th century)
In this image the Bhaktarāj in loin cloth is standing with folded hands. It was found at Kakuni village. (1954 : 61)
- 311. *Chandra*, Size : 22" × 22" (9th century)
This standing image with running deer at the bottom was found at Kakuni village. (1954 : 62)
- 312. *Maṅgala*, Size : 22" × 22" (9th century)
This stone image of Maṅgala with sword in one hand and the Vāhana sitting at the feet was found at Kakuni village. (1954 : 63)
- 313. *Ashvini Kumāra*, Size : 24" × 19" (9th century)
This stone image of the two medicine men of the gods with horse heads was found at Kakuni. They have a pot of nectar in one hand. The *shikhara* of the temple is beautifully decorated with buntings of *kārtimukha*. (1954 : 64)
- 314. *Yālī*, Size : 22" × 10" (9th century)
This stone image with lion-body and goat-head was found at Ram Garh in Kota district. (1950 : 65)

315. *Humā*, Size : $13'' \times 9''$ (9th century)
It is said that the shadow of this bird has the power of making one a king. It was found carved as a stone image at Baran in Kota district. (1950 ; 66)
316. *Chamarikā*, Size : $32\frac{1}{2}'' \times 14''$ (9th century)
This image of a woman with flapper was found at Atru in Kota district. (1950 ; 67)
317. *Chamarikā*, Size : $20'' \times 16''$ (9th century)
This image of a woman with flapper was found at Atru in Kota district. (1950 ; 68)
318. *A Lintel Stone*, Size : $57'' \times 16''$ (9th century)
This stone seems to be of some Jaina temple. It has the image of a Tirthaṅkara carved in the centre with two ascetics standing with folded hands on both the sides. This stone was found at Baran in Kota district. (1950 ; 69)
319. *Pārivaṇātha*, Size : $52'' \times 31''$ (9th century)
This stone image of Jaina Tirthaṅkara, sitting on a throne with two men standing on either sides with flappers was found at Baran in Kota district. (1950 ; 70)
320. *Pārivaṇātha*, Size : $21'' \times 16''$ (9th century)
This stone image of Jaina Tirthaṅkara standing on the throne with hoods of the Śeṣha shading over-head and two men standing with flappers on both sides was found at village Ram Garh in Kota district. (1950 ; 71)
321. *Pārivaṇātha*, Size : $69'' \times 30''$ (9th century)
In this image the Tirthaṅkara is standing on a lotus seat. The Śeṣha is shading with its hood. Nāga ladies are praying on both sides. Ascetics are sitting in *dhyānamudrā* and Vidyādhara are offering flower-garlands. This image was found at Atru in Kota district. (1950 ; 72)
322. *Pārivaṇātha*, Size : $52'' \times 31''$ (9th century)
In this image the Tirthaṅkara is standing on a lotus seat, the Śeṣha is shading overhead with its spread hood. On the upper corners two ascetics are sitting in *dhyānamudrā*; in the lower corners are the images of Kubera and Lakṣmī. This image was found at Atru in Kota district. (1950 ; 73)

In addition to the above mentioned sculptures other stone images which have, recently, been collected from different villages in Kota district are listed as under. These have been arranged systematically in the museum.

- | | | |
|--------------------|--------------------|--------|
| 323. Kubera couple | $30'' \times 18''$ | (74) |
| 324. Kubera | $18'' \times 16''$ | (75) |

• 325.	Gaja-Lakshmi	18" × 21"	(76)
326.	Elephant	46" × 18"	(77)
327.	Lion	21" × 8"	(78)
328.	Woman	27" × 16"	(79)
329.	Yālī	31" × 14"	(80)
330.	Yālī	33" × 15"	(81)
331.	Woman	47" × 16"	(82)
332.	Woman	42" × 13"	(83)
333.	Harihara	15" × 21"	(84)
334.	Vishnu	16" × 21"	(85)
335.	Man and Flapper-woman	26" × 19"	(86)
336.	Chaturbhujā	21" × 16"	(87)
337.	Two women	27" × 18"	(88)
338.	Rati and Kāmadeva	17" × 15"	(89)
339.	Two men	15" × 15"	(90)
340.	Three Mendicants	14" × 17"	(91)
341.	Four Mendicants	16" × 17"	(92)
342.	Lady with a mirror	25" × 13"	(93)
343.	Hansa Mithūna	14" × 12"	(94)
344.	Two women	32" × 17"	(95)
345.	Lady holding a mirror	24" × 17"	(96)
346.	Chaturbhujā	20" × 15"	(97)
347.	Ganges	24" × 18"	(98)
348.	Woman	24" × 11"	(99)
349.	Man and Woman	36" × 22"	(100)
350.	Two women	24" × 15"	(101)
351.	Gate Pillar	69" × 24"	(102)
352.	Dvārapāla (Gate keeper)	44" × 15"	(103)
353.	Chamardhārīṇī (Flapper woman)	27" × 15"	(104)
354.	Kalashadhārīṇī (Lady with pitcher)	33" × 18"	(105)
355.	Sadya-Snātā (After bath)	31" × 15"	(106)
356.	Two Flapper women	32" × 12"	(107)

357.	Shrīdhara and Yālī	28" × 18"	(108) e
358.	Shishumati and Padmahastā	34" × 17"	(109)
359.	Male figure	46" × 12"	(110)

BRICKS

360-361.	Bricks of Badoli temple — (2) $13\frac{1}{4}" \times 10" \times 2\frac{1}{4}"$	(1951 : 163-164)
362.	A brick from the palace of Khinchis at Gagron Fort	9" × 6" (1954 : 165)

PHOTOGRAPHS OF MONUMENTS

363.	Bhīma Chaurī Maṇḍapa	12" × 10"	(1954 : 53)
364.	Shīva Temple, Bādoli	8" × 6"	(1953 : 25)
365.	Yajña Maṇḍapa, Bādoli	8" × 6"	(1953 : 28)
366.	Gagron Fort	8" × 6"	(1954 : 32)
367.	Shīva Temple, Hindoli	12" × 10"	(1953 : 22)
368.	Gadgach Temple, Atru	12" × 10"	(1954 : 36)
369.	Bhand Devrā, Rām Garh	12" × 10"	(1954 : 35)
370.	Sāt Sahelion kā Mandir, Jhālra Pātan	8" × 6"	(1953 : 29)
371.	Art Pieces of Rajasthan	24" × 22"	(1956 : 303)
372.	Nāhargarh Fort	8" × 5"	(1953 : 33)
373.	Bādal Mahal, Shahabad	12" × 10"	(1954 : 38)
374.	Shīva Temple, Chār chaumā	12" × 9"	(1953 : 20)
375.	Shīva Temple, Kanswā	12" × 9"	(1953 : 21)
376.	Jain Stone Image, Darā	12" × 10"	(1953 : 24)
377.	Map of Indian Archaeology	36" × 24"	(1953 : 52)
378.	Map of Kota Division Archaeology	40" × 35"	(1953 : 322)

INSCRIPTION SECTION

- 379-382. *Pillars of Badwa village*
 Badwa village is situated at a distance of 35 miles east in Anta tehsil of Kota. These four *yūpa* pillars—each 16 ft. high—have been brought from there. They are constructed in Vedic style—square at the base, octagonal in the middle with chasala at the top. These have inscriptions of 295 Vikrama in Brahmi script of Kushāṇa period. The inscriptions testify that the pillars were erected by the princes of Maukhri dynasty in 3rd century Vikrama after performing Trirātra and Jyotishtom yajña. On completion of the yajña, every prince gave away one thousand cows in offerings.
 (1951; 1-4)
- 383-386. *Hindi version*
 Hindi version of the above inscriptions (380-383) is kept in Kota Museum.
 (1957; 9)
387. *Inscriptions of Char-chauma Shiva temple*
 Village Char chauma is situated in the east of Kota at a distance of about 15 miles. On the gate of the Shiva temple there is an inscription in Gupta script and in Sanskrit language. It describes the favourite flowers and incenses of Lord Śiva.
 Devanāgarī version of this inscription is exhibited in Kota Museum.
 (1957; 16*)
388. *Gupta Period Inscription of Char-chauma Shiva temple*
 Besides the Inscription cited above (No. 388), there is one more found inside the temple describing the beauty and charm of the Śiva idol and emphasising the importance of a donor and the value of a donation.
 Devanāgarī version of this inscription is exhibited in Kota Museum.
 (1957; 16*)
389. *Inscription of Kanswa Shiva temple*
 Village Kanswa is located 4 miles east of Kota. There is a Shiva temple built by Śivgaṇa Maurya in 795 Vikrama. Outside this temple is an inscription on grey stone in Brahmi script and Sanskrit language.
 Devanāgarī version of the inscription is exhibited in Kota Museum.
 (1957; 12)
390. *Shergarh Fort Inscription. — 870 Vikrama*
 Shergarh is at a distance of 80 miles from Kota in Atru tehsil. Near Barkneri Gate there is an inscription of 870 Vikrama in Sanskrit by Buddhist king Deva Dutta of Nāga dynasty; it refers to the construction of a Bodh Vihāra.
 Devanāgarī version of the inscription is exhibited in Kota Museum.
 (1957; 14)

391. *Bhand Devra (Ram Garh) Shiva Temple Inscription (10th century Vikrama)*

Ram garh is in Kishenganj tehsil of Kota — at a distance of 70 miles. King Malaya Varmā had built a Shiva temple named Bhand Devrā to commemorate his victory over certain enemy. Only a part of this inscription is exhibited in the museum. The inscription is in Sanskrit.

(1954 ; 5)

392. *Devanāgarī version of No. 392*

Devanāgarī version of the above inscription is exhibited in Kota Museum.

(1957 ; 16A)

393. *Sher Garh Fort Inscription of Patwar King (11th century Vikrama)*

In Lakshmi Narain Temple of Shergarh fort this inscription in Sanskrit language describes the donations given for the purpose of worship and offerings.

Devanāgarī version of the inscription is exhibited in Kota Museum.

(1957 ; 13B)

394. *Shergarh Fort Inscription of Pawar King (12th century Vikrama)*

This inscription in the Lakshmi Narain Temple of Shergarh fort gives the lineage of Parmar kings of Dhar from Vākpati Deo to Udayāditya.

Devanāgarī version of this Sanskrit inscription is exhibited in Kota Museum.

(1957 ; 13B)

395. *Bhand Devra (Ram Garh) Inscription No. 2 (13th century Vikrama)*

This Sanskrit inscription on a pillar inside the temple testifies to the repairs of this temple by a king of Med dynasty in the 13th century Vikrama.

Devanāgarī version of the inscription is exhibited in Kota Museum.

(1957 ; 16A)

396. *Shiva Mandir (Neel Kantha) Kota Patra Lekh (1552 Vikrama)*

This letter written in Hadoti testifies the construction of this temple in 16th century Vikrama during the reign of Rao Raja Surjan of Bundi.

Devanāgarī version of this letter is available in Kota Museum.

(1957 ; 17)

397. *Gaiparnath Stone inscription (1636 Vikrama)*

Shiva temple of Gaiparnath stands in the deep gorge, 11 miles south of Kota, in a setting of Nature's beauty. Here is an inscription in Hadoti testifying to the building of a Dharmshālā at that place by a Dāmōdarpuri saint during the times of Prince Bhoj of Kota.

Devanāgarī version of this inscription is exhibited in Kota Museum.

(1957 ; 16B)

398. *Copper Plate Inscription of Rao Madho Singh, (1674 Vikrama)*
This copper plate inscription in Hadoti language and local Kāithī script testifies the offering of land to Yogi Nandā Nāth by Mādho Singh of Kota.
Hindi version of this inscription is available in the museum.
(1957 ; 10)
399. *Jain Temple Inscription at Chānd Kherī (1746 Vikrama)*
Chānd Kherī is about 53 miles from Kota in Khānpur tehsil. Here, this Sanskrit inscription testifies the building of the underground Jaina temple in the reign of Aurangzeb.
Images of Mahāvīra and other Jaina Tirthaṅkaras are installed in the temple.
Hindi version of this inscription is available in Kota Museum.
(1957 ; 15)
400. *Copper Plate Inscription of Ummed Singh of Bundi (1806 Vikrama)*
This inscription is in testimony of the present of land to the forefathers of Purohit Udai Rām by Ummed Singh.
(1957 ; 7)
401. *Devanāgarī version of No. 401*
Devanāgarī version of the above inscription is available in the Kota Museum.
(1957 ; 11)
402. *Copper Plate Inscription of Roop Singh (Sāngodiā) (1820 Vikrama)*
This copper plate inscription is in Hādōtī language and Kāithī script. It testifies the offering of land by Roop Singh to Pandit Ghāsi Brahmin at the time of solar eclipse.
(1957 ; 8)
403. *Inscription at Borkhedī Gate in Shergarh fort (1867 Vikrama)*
This inscription in Kāiathī script in Hādōtī language testifies the building of boundary wall of the fort in the rule of Maharao Ummaid Singh of Kota and Prime Ministership of Jhala Zalim Singh.
Devanāgarī version of the above inscription is available in the Kota Museum.
(1957 ; 16)
404. *Hawa Mahal Fort Inscription (1921 Vikrama)*
The inscription which is in Hādōtī language and Kaithī script testifies the foundation laying ceremony and building of Hawā Mahal Garh by Shri Ram Singh, ruler of Kota.
(1950 ; 6)
405. *Jaina Image inscription (1953 Vikrama)*
This image of Jaina Tirthaṅkara Shreyansha Nāth has been received from Nand Lal Pujari of Shiva temple near Bhitariyā Kund about two miles south of Kota. The inscription is on the seat of the image in Hādōtī language and Kāithī script.
(1960 ; 31)

406. *Coin Die Inscription*

Following is the text of urdu inscription on the steel die :—

"*Memnat Manus Hizri San 12 Julus Zarab Kota Nand Ka.*"

(1953 ; 57)

407. *Coin Die Inscription*

Urdu text of the inscription on the steel die reads thus :—

"*Sikka Mubarak Badshah Gazi Shah Alam Bahadur.*" (1953 ; 58)

TEXT OF WAX SEALS used on *khalitās* for correspondence between Kota State and the then Government etc.

408. "*Shri Lakshmi Nārāin Charan Saran Rājādhirāj Mādho Singh.*"

(1953 ; 59)

409. "*Shri Rādhā Brijchandrānghri Sevakasya Mahāpatch Balwant Sahadevasya Gorendrasya Sammudrikā* : 84."

(1953 ; 60)

410. "*Vazīruddolā Amīrul Mulk Md. Vazīr Khān Bahādur Nasrat Jung 1223 Hizri.*"

(1953 ; 61)

411. "*Mo. Akbar Shāh Hizri 1236 Bādshāh Ghāzī Fidbī Mahārāo Rām Singh Bahādur.*"

(1953 ; 62)

412. "*Shri Lakshmanji Sahāi Mahārāj Brijendra Sawāi 1241 Hizri Balwant Singh Bahādur Bahādur Jung.*"

(1953 ; 63)

413. "*Mo. Akbar Shāh 1244 Hizri Bādshāh Ghāzī Fidbī Mahārāo Rām Singh.*"

(1953 ; 64)

414. "*Mo. Akbar Shāh 1244 Hizri Bādshāh Ghāzī Fidbī Mahārāo Rām Singh.*"

(1953 ; 65)

415. "*1822 San Jannat Mumalik Mhafooj Insāf Satlaj George Russel Clerk Bahādur Sāhib.*"

(1953 ; 66)

416. "*Albis Sāhib Bahādur 1826.*"

(1953 ; 67)

417. "*Mohar Katchahri Agent Hādōti Governor General Nāzim Āzam Mumalik Mahrusā Sarkār Daulat Madār Angrez Bahādur Company 1829.*"

(1953 ; 68)

418. "*Mohar Katcheri Agent Hādōti Az Taraf Governor General Nāzim Āzam Mumalik Mahrusā Sarkār Daulat Madār Angrez Bahādur Company 1829.*"

(1953 ; 69)

419. "*Mohar Agency Hādōti San Isvi 1860.*"

(1953 ; 70)

420. "*Governor General Bahādur Nāzim Āzam Mumalik Mehrusa Sarkār San 1862.*"

(1953 ; 71)

421. "*Sāhib Wilkins Salet Lān Bahādur.*"

(1953 ; 72)

STAMP DIES OF KOTA

422.	Rs. Twenty	(1953 ; 56)
423.	Rs. Ten	(1953 ; 54)
424.	Rs. Five	(1953 ; 52)
425.	Rs. Two	(1953 ; 50)
426.	Re. One	(1953 ; 48)
427.	Annas Eight	(1953 ; 45)
428.	Annas Four	(1953 ; 41)
429.	Annas Two	(1953 ; 39)
430.	Anna One	(1953 ; 1)
431.	Court Fee Kota State	(1953 ; 15)
432.	Match Box Stamp — Rs. one annas eight (60 matches)	(1953 ; 25)
433.	Match Box Stamp — Re. one (40 matches)	(1953 ; 26)

COINS

434. *Punch Marked* : This is almost square silver coin with flower marks. It was in circulation in 3rd century B.C. (1960 ; 73)
435. *Coin of Huvishka* : This is a round silver coin with deer imprint. It was in circulation in 1st and 2nd century A.D. (1960 ; 74)
436. *Indo-Sassanian* : This is a point marked round copper coin which was in circulation in 7th and 8th century. (1960 ; 75)
437. *Mewar Coin* : This silver coin with Śiva Liṅga mark is of the time of Mahārānā Swaroop Singh (1648). (1960 ; 76)
438. *Bundi State Coin* : This is a silver coin of Bundi Ruler Rām Singh with a turbaned brave man having katār on the obverse and Bundeesh Rām Singh in Sanskrit in Nāgarī script on the reverse. (1960 ; 77)
439. *Kota State Coin* : This silver coin was issued by Maharao Shatru Sal II (1866). The inscription is in Persian Script. (1960 ; 78)
440. *Jhalawar State Coin* : This silver coin was issued by Prithvi Singh (1845) — ruler of Jhalawar. The inscription is in Persian Script. (1960 ; 79)
441. *Jaipur State Coin* : This coin was issued in the name of Mohammad Shah from the Madhopur Mint of Jaipur State. The inscription is in Persian Script. (1960 ; 80)
442. *Jodhpur Coin* : This silver coin was issued by Vijay Singh (1753) — ruler of Jodhpur. The inscription is in Persian Script. (1960 ; 81)
443. *Bikaner Coin* : This silver coin of Bikaner was issued by its ruler Gaj Singh. The inscription is in Persian Script. (1746) (1960 ; 82)
444. *Jaisalmer State Coin* : This silver coin was issued by Akhaya Singh — ruler of Jaisalmer (1722). The inscription is in Persian Script. (1960 ; 84)
445. *Kishangarh Coin* : This silver coin was issued by Prithvi Singh, the ruler, in 1841, with the inscription in Persian Script. (1960 ; 83)
446. *Karauli Coin* : This is a silver coin with an inscription in Persian Script. It was issued by Manak Pal, the ruler, in 1772. (1960 ; 85)

447. *Bharatpur State Coin*: This silver coin was issued by Maharaja Suraj Mal, the hero of the Independence Struggle. The inscription is in Persian Script. (1960 ; 86)
448. *Tonk State Coin*: This silver coin with Urdu inscription was issued by Nawab Mohammad Ali Khan of Tonk. (1960 ; 87)

THE MUGHAL SILVER COINS of Raniheda Hoard of Kota District.

449. Allah Akbar Jalil-Jalal Hoo, Lahore. (1953 ; 1)
450. Allah Akbar Jalil-Jalal Hoo. (1953 ; 3)
451. Allah Akbar Jalaluddin. (1953 ; 4)
452. Mohammad Akbar Badshah Jalaluddin. (1953 ; 5)
453. Jahangir Shah Akbar Shah, Delhi. (1953 ; 8)
454. Jahangir Shah Akbar Shah, Kandahar. (1953 ; 10)
455. Jahangir Shah Akbar Shah. (1953 ; 13)
456. Shah Alam Jahangir Shah, Lahore. (1953 ; 16)
457. Badshah Gazi Shah Jahan, Multan. (1953 ; 17)
458. Badshah Gazi Shah Jahan, Surat. (1953 ; 18)
459. Badshah Gazi Shah Jahan, Shahabuddin, Multan. (1953 ; 49)
460. Badshah Gazi Shah Jahan, Shahabuddin. (1953 ; 20)
461. Badshah Gazi Shah Jahan, Shahabuddin. (1953 ; 21)
462. Badshah Gazi Shah Jahan. (1953 ; 27)
463. Shahabuddin Mohammad Shah Jahan. (1953 ; 39)
464. Shah Alam Aurangzeb. (1953 ; 43)

465. Shah Alam Aurangzeb, Multan. (1953 ; 50)

466. Shah Aurangzeb, Ahmadabad. (1953 ; 53)

SILVER COIN found at *Jhadota village in Kota District*

467. Inglishtan, Samvat 1956 (Maharao Ummaid Singh II) (1956 ; 68)

SILVER COINS found at *village Budhadeet of Kota District.*

468. Mohammad Shah Bahadur Shah. (1960 ; 112)

469. Maharao Ram Singh. (1960 ; 113)

SILVER NECKLACE found with *silver coins at Budhadeet ;*

470. Silver necklace — weight $9\frac{1}{2}$ tolas. This necklace seems to be a part of a Hindu family hoard worn by ladies. This necklace has a central piece with the image of Shri Nathji. (1960 ; 114)

MANUSCRIPTS

There are more than 5,000 manuscripts written in different languages in Saraswati Bhandar, Kota. Most of these manuscripts are unpublished. Research students consult these books for references.

These manuscripts are preserved scientifically on the lines of National Archives, New Delhi.

Following are the main subjects of these manuscripts :

Veda, Brahmana, Sūtras, Vedānta, Gītā, Nyāya, Yoga, Smṛiti, Religion, Karmakāṇḍa, Astrology, History, Purāṇa, Bhāgavatā, Literature, Poetry, Poetic Prose, Dramas, Champu, Subhashita, Ethics, Sexology, Chhanda-Shāstra, Dictionary, Grammar, Ayurveda, Mantra Shāstra, Stotra, Kathā, Mahātmya, Pūjana, Shālihotra, Ballabh Sampradāya Nirṇaya, Ballabh Sampradāya Sevā Vidhi, Ballabh Sampradāya Kirtana, and Ballabh Sampradāya Vārtā.

All these manuscripts have been classified and catalogued in ledger system, and are arranged in the almirahs in alphabetical order.

Many of these manuscripts have paintings, illustrations Suvarṇa akshari, Sukshma akshari, Śveta akshari, Kartarit akshari, Varṇa Gumphit, Chitra kāvyā, Bhoj patri, and Nakkashi decoration. Some of these manuscripts have been put in show cases and exhibited on the walls, classification of which is as follows :—

Illustrated and Painted Manuscripts :

471. *Bhāgavatā painted*—complete—Size of the leaves 1'4"×6½", average lines per page—11. No. of pages—1190
beginning with :—

ॐ नमः श्री परमहंसास्वादितचरणकमलचिन्मकरन्दाय भक्तजनमानस निवासाय
श्री रामचन्द्राय ॥१॥

ending with :—

प्रीयतां परमानन्द नृहरिः सद्गुरुः स्वयं
श्री परमानन्द संप्रीत्यै गुह्यं भागवता मया ॥
विवृतं तन्मतेनेदं ह्यातं न तु मन्मति वैमवात् ॥ इति श्री० ॥
द्वादश स्कन्धे त्रयोदशोऽध्यायः ॥ श्री समाप्तपु ॥

There are 4,760 paintings in this manuscript at an average of about 4 paintings per page. (1950; 1138)

472. *Bhāgavatā Sukshmaākshari*—illustrated—in the form of a scroll—complete—Size: 69'×3". Average letters per line 53.

This manuscript has golden line illustrations and 18th century paintings of Dashāvātāra in the beginning,

beginning with :—

ॐ जन्माद्यस्य यतोन्वयादित रतः ।

ending with :—

नाम संकीर्तनं यस्य सर्वं पाप प्रणाशनं । प्रणामो दुःख क्षमनस्तु नमामि हरि परम् ॥
इति भागवते महा पुराणे पारम हंस संहितायां वैयासिक्यां द्वादश स्कन्धे पुराण
संख्या वर्णनं प्रबोधशोभाम् ॥१३॥ शुभमस्तु सर्वं जगतम् ॥ (1950 ; 1137)

- 473- *Gītā Sukshmāksharī* — Size of leaf $8\frac{1}{2}'' \times 5\frac{1}{2}''$. Average lines per page — 84. Pages — 2. Incomplete. Upto 16th canto of 11th Chapter,

beginning with :—

श्री गणेशाय नमः । ॐ अस्य श्री भगवद्गीता माला मन्त्रस्य भगवान् वेद व्यास ऋषिः

ending with :—

नास्तं न मध्यं न पुनस्तवादि पश्यामि विश्वेश्वर विश्वरूप ।

This manuscript is written in so small letters that it is difficult to read it even with the help of a powerful magnifying lens.

(1950 ; 250)

- 474- *Gāyatrī Mantra* — measurement — 2 sūt × 1 sūt

On a single corn of rice the whole Gāyatrī Mantra is written in 268 letters including introduction,

beginning with :—

ॐ भूर्भुवः स्वः

ending :—on the occasion of H. H's Birthday Ceremony held on 11th September, 1939 (prepared by Museum Darul-falah, Delhi, India).

(1957 ; 5302)

- 475- *Gītā Saptashloki (Kartarītāksharī)* — leaf size $3'' \times 5''$. Average lines per page — 3. Complete. No. of pages — 11.

beginning with :—

श्री कृष्णाय नमः । ॐ इत्येकाक्षरं ब्रह्म..... ।

ending with :—

समाप्ता शुभमस्तु लिखतं प्रोक्तं सनमुख जी का बेटा ।

Every letter of this manuscript is cut out of paper.

(1950 ; 290)

476. *Gītā Pancha Ratna*—Leaf size— $6\frac{1}{2} \times 3\frac{1}{2}$ ". Average lines—Complete. Pages 236. Illustrations 23

beginning with

श्री गणेशाय नमः । ॐ गजवदन मञ्जित्यं तीक्ष्ण दन्तं त्रिनेत्रं ॥

ending with :—

इति श्री महाभारते शत साहस्र्यां संहितायां वैयासिक्यां शान्ति पर्वणि गजेन्द्र मोक्षर्ण नाम सम्पूर्णम् ॥ शुभम् ॥

This manuscript includes Gaṇeśa Stotra, Gītā, Vishṇu Sahasra-nāma, Bhishmastavraja, Anusmṛiti, and Gajendramoksha. Beautiful carving is a speciality. Special cantos are written in golden letters. (1950 ; 249)

477. *Shri Shatru Shalya Stotra* (in golden letters)—Leaf size— $8 \times 6\frac{1}{2}$ ". Average lines per page—7. Complete. Pages—2.

beginning with :—

श्री कृष्णाय नमः । श्री गोपीजन बल्लभाय नमः ॥ स्वस्ति श्री ब्रजनाथ देव चरण ।

ending with :—

कोटिन्द्रोऽखिल बैरवृन्द विजयी श्री शत्रु शल्या ह्वयः ॥१॥ शुभं ॥

This manuscript is written in liquid gold. (1950 ; 2799)

478. *Antahkarana Prabodha (Kartaritākshari)*—Leaf size— $7\frac{1}{2} \times 5$ ". Average lines per page—8. Complete. Pages—2.

beginning with :—

श्री कृष्णाय नमः ॥ अन्तःकरण मद् वाक्यं सावधानं तया शृणु ।

ending with :—

इति श्री बल्लभाचार्यविरचित अन्तःकरण प्रबोधः समाप्त ॥ ध्योस्तु ॥ श्री ॥

This manuscript is written in cut out letters. (1950 ; 104)

479. *Durjana Shalya Stotra*—Leaf size— $8\frac{1}{2} \times 5$ ". Average lines per page—12. Complete. Page 1.

beginning with :—

श्री गणेशाय नमः श्री ब्रजवल्लभ शिर पर सदा ।

ending with :—

तप श्री दीवान दुर्जनसाल, साल साल रावरोप्रताप बद्धिबु करो ॥१॥

This manuscript is written in white on black pages.

(1950 ; 3506)

480. *Pañch Mel Gutkoh* — Leaf size — $8\frac{1}{2}'' \times 5\frac{1}{2}''$
Average lines per page — 7. Complete. Pages — 128.
Illustrations — 6.
beginning with :—
श्री कृष्णाय नमः ॥ श्री गोपीजन वल्लभाय नमः । नमामि यमुनामहं सकल
सिद्धि हेतु मुदा ।
ending with :—
स्नेहेन बन्धय २ श्री फट् स्वाहा ॥१॥ ८००० सहस्र संख्या जपः ॥
(1950 ; 301)
481. *Kalpa Sūtra* — Leaf size — $11'' \times 5''$
Average lines per page — 9. Pages — 14.
This manuscript is in a torn condition and contains thirteen pictures
of Apabhraṃśa period. (1953 ; 3770 (ख))
482. *Chakrasāra* — Leaf size — $7\frac{1}{2}'' \times 5\frac{1}{2}''$. Average lines — 7.
Complete. Pages — 180.
beginning with :
श्री गणेशाय नमः ॥ श्लोक ॥ माहेस्वरं नमस्कृत्य गणनाथं सरस्वति ॥
ending with :—
इति श्री शुक्ल अमीशंकरात्मज कृता चक्रसारे सर्वं निर्णयं सम्पूर्णं ॥
शुभं भवतु ॥ सम्बत् १९०३ ॥
(1950 ; 3216)
483. *Ashirvachana* (Blessings) — Leaf size — $8'' \times 3''$. Average lines — 5.
Complete. Page — 1.
beginning with :—
श्री कृष्णाय नमः । कालिंदी कूल कुञ्जे मुररिपु मुरली नाद माधुर्यं ।
ending with :—
मंगलं वो विवाहे ॥१॥ श्री ब्रजनाथो विजयते ॥
This manuscript is written on black sheet with white.
(1950 ; 2072 (ख))
484. *Ballabhotsava Chandrikā* — Leaf size — $11'' \times 6\frac{1}{2}''$.
Average lines — 28. Complete. Pages — 45. Pictures — 38.
beginning with :—
श्री गोपीजन वल्लभाय नमः ॥ श्री ब्रजराज श्री की नतिप्रति सेवाप्रकार लीक्यते ।
ending with :—Samvat 1861.

In this manuscript the pictures of Shri Ballabhāchārya, his son Vitthal Nātha, his seven sons; seven *varūpas*, and the celebrations of twelve months are given. All these pictures are exhibited on stands in the museum. (1950 ; 3454)

485. *Sarvottama Nava Ratna ; Varṇa Gumphit*: Leaf size — $1'7'' \times 8\frac{1}{2}''$
Average lines — 4. Complete. Page — 1.

beginning with :—

श्री कृष्णाय नमः । श्री गोपीजन प्रियाय । प्राकृत धर्मानाश्रय..... ।

ending with :—

साठोदरा नागर भट पूत्र श्री घुसाई जी के खवास केवल राम श्री श्री श्री श्री श्री महाराजो जी सदा राज्य करो ।

'The above two *Stotras* are written in strange gumphit varṇa style of chitrakārī. The letters complete Shri Ballabhāchārya's Mahāvākya 'Jānti Paramam Tatvam'. (1950 ; 2306)

486. *Siddhānta Rahasya*: Leaf size — $9'' \times 3\frac{1}{4}''$. Average lines — 3.
Complete. Pages — 4.

beginning with :—

श्रीः । श्रावणस्यामले पक्षे एकादस्यां महानिशि ।

ending with :—

श्री बल्लभाचार्य विरचितं सिद्धान्त रहस्यं सम्पूर्णम् ॥६॥

चम्पा बेलि गुलाब को सब सींचत जगमाह ॥

एक दुनी मधि दूबहे बारिद तेरी बाह ॥

This manuscript is written on black sheet with white.

(1950 ; 2875)

487. *24 Classification of Vishnu Image*: Leaf size — $1'1'' \times 9''$. Average lines — 15. Complete. Pages — 2.

beginning with :—

शंख	चक्र
केशव	
पद्म	गदा ।

ending with :—

इति श्री आयुधभेदेन मूर्तिभेद निरूपणं समाप्तिमगमत् ।

फाल्गुन कृष्ण ७ भृगुवासरे ॥ सं. १८७४

(1950 ; 386-387)

488. *Ummed Singh Charita Kāvya* : Leaf size — $1' \times 5\frac{1}{2}'$.
Average lines — 5. Incomplete. Pages — 75.
beginning with :—
श्री गणेशाविका गृहभ्यो नमः । श्री सत्याकरकमलं स्वकरेणादाय ।
ending with :—
व्यदयत बहुभाष्य भागि सिंहासन निव भूप जगत् कृतं स्वहर्म्यम् ॥५६
This historical poetic work is composed on the name of Maharao Ummed Singh I (1827-76 Vikrama) of Kota. It is a good treatise on the old history of Kota. (1950; 1285)
489. *Prithvi Raj Yuddha* : Leaf size — $10' \times 5\frac{1}{2}'$. Average lines — 20.
Complete. Pages — 136.
beginning with :
श्री गणेशाय नमः ॥ फैली गणेशा सारद बिनबो, लागी गवर के पाय ।
ending with :—
राजा मान जाने प्रधी मान मार लियो । प्रधी की टूटी न नैन ।
सुख घोदो वाने ले उडीयो बाँका बैकुण्ठा मे बास ॥ (1951; 3691)
490. *Dung Singh Ki Veer Gāthā* : Leaf size — $10' \times 7'$. Average lines — 18.
Complete. Pages — 11.
beginning with :—
प्याला फिरया प्रेम का शीशा को अन्त न पार ।
ending with :—
रहि गियो अमर नाम । अस्या भी भरती पे न होगा रजपूत (1955; 3899)
491. *Quran majid* : Leaf size — $7' \times 4'$. Average lines — 15. Complete.
Pages — 764.
beginning with :—Bismillah ur Rahman-e-Rahim.
ending with :—Ae Mālik Hamen Shaitānaun ke Dhokhe aur Jaalsaazion se bachānā.
This manuscript is written in Arabic and is a religious book of Muslims. Decorated with beautiful carvings, it was written by Ale Sarvar Habubullah Ibn Syed Munnabbar Saqin Jamusar dated 14 Jamaadiul Avval San 1098 Hizri. (1957; 5301)
492. *Dravidian Shikshā* : Leaf size — $6' \times 9'$. Average lines — 22.
Complete. Pages — 40.
It is a Telugu dictionary beginning with —
Shrimate Ramanujaya Namah. (1950; 3330)

493. *Sanat Kumāra Ghakri Charita Mahākāya* (photo copy).

The photo copies of the first and last pages of this Jain epic, which is in possession of Muni Vinaya Sagara, a local scholar, is exhibited in the museum. It was written in Samvat 1278 Vaishakh Badi 5.

beginning with :—

ॐ नमो जिनपतये ॥ त्रिवोऽपि वासात्कमलान्मनोना वासापि हृष्टेव यदीय वक्त्रे ।
स्याद्वाद भंयान विनति बाणो नद्यात्सदेवो जिन पत्वभिरुपः ।

ending with :—

तेषां लब्ध युग प्रधान यशसां विश्वोत्तमैः सद्गुणैः ।
कश्चिच्छिष्यलवश्चकार चरितं तुर्यस्य चक्रेषुतुः ॥
धातत्सत्पद.....स्वसन्मुनि कथा श्रयो विनोदे महा ।
लम्पटधादपरिष्टबुद्धि सचिवोऽप्येकान्तभक्तो गुरौ ॥२४॥६॥
सम्बत १२७८ ॥ वैशाख वदि ५ लिखिता ।

(1960 ; 5619)

494. *Gajendra Moksha* : Leaf size — 6" × 6" (photo copy).

A photo copy of an old manuscript in which Lord Vishnu is hurriedly running to rescue the elephant from a crocodile on hearing his piteous call, leaving behind his Vāhana (vehicle) Garuḍa.

(1955 ; 31)

495. *Chitra Kāvya* : Leaf size — 2'8" × 1'10".

This Chitra Kāvya contains Kharag bandh, Dhvajā bandh, Chhatra bandh, Kamal bandh, Vṛaksha bandh, Hār bandh, and Ārām bandh etc.

(1960 ; 5620)

496. *Ashva Parikshā* : Leaf size — 1'8" × 2'4".

This is a painting of a horse, in which according to Shālihotra, the auspicious and inauspicious points of a horse are illustrated.

(1953 ; 112)

497. *Jñāna Chopar* : Leaf size — 2' × 1'9".

This is like the present Snake ladder and is about hundred years old. This illustrates the reward of good and bad deeds according to Hindu belief.

(1950 ; 3715)

YANTRAS

498. *Dvādashāditya Yantra* : $1'10'' \times 1'11''$.
In this chart the twelve shapes of sun, in accordance with the twelve *rāshis*, are discussed. (1950 ; 1720)
499. *Saptamukhi Hanumad Yantra* : $1'11'' \times 2'1''$.
In this chart the seven-faced Hanuman is painted with Tantrik value of each face. (1950 ; 1995 ₹)
500. *Pañchmukhi Hanumad Yantra* : $2' \times 1'8''$.
In this chart five faces of Hanuman with their Tantrik value are painted. (1950 ; 1995 ₹)
501. *Shakti & Ashtamūrti* : $1'10'' \times 2'4''$.
In this Yantra Goddess Shakti on lion-back with other eight *shaktis* of God Śiva are painted. (1950 ; 1970)
502. *Ādhyātmic Unnati* (Spiritual uplift) : $1'2'' \times 1'9''$.
In this chart the easy ways and methods of self-purification and spiritual uplift are given. (1957 ; 20)

ILLUSTRATED EDUCATIVE CHARTS OF SĀRANGDHARA

503. *Nāyaka-Nāyikā Sandeśa* : 1'3" × 9".
In this picture are painted the scenes depicting despatch of love messages through lady-messengers by the passionate lovers. (1954 ; 113)
504. *Manasvi Puruṣa Stuti* : 1'3" × 9".
This painting illustrates the value of self-respect. It is also shown that persons leading a life of humiliation and dishonour are worse than the crust. (1954 ; 114)
505. *Śrīṅgāra Varnana* : 1'3" × 9".
In this chart simple *saṁyoga śrīṅgāra* is described. (1954 ; 115)
506. *People worthy of Sārangdhara's following* : 1'3" × 9".
This picture claims only the gentlemen as worthy of Sārangdhara's teaching while the vicious being unworthy of it. (1954 ; 116)
507. *Jāti Svabhāva Varnana* : 1'3" × 9".
This picture depicts innate marital love of man and woman. It further illustrates the habitual quarrelsomeness of *Kukkuṣa jāti* (Fowl variety). (1954 ; 117)
508. *Value of Virtues* : 1'3" × 9".
This picture shows a virtuous though poor person as greater than one who is rich but lacks good qualities. (1954 ; 118)
509. *Denouncing Self-praise* : 1'3" × 9".
Giving examples, this picture proves that self-praise is a bad practice. (1954 ; 119)
510. *Condemnation of a Fool* : 1'3" × 9".
Attempting to make a fool see sense is presumably more difficult than extracting oil out of sand. This is the subject of the picture. (1954 ; 120)
511. *Why Vanity?* : 1'3" × 9".
This picture describes a person who is subordinated by several weaknesses and yet takes to pride. (1954 ; 121)
512. *Dependence is the root of all troubles* : 1'3" × 9".
This picture shows wild and free animals as better than a dependent person. (1954 ; 122)
513. *Lakṣmī — A marine fish* : 1'3" × 9".
This is a symbolic picture in which Lakṣmī — the Goddess of Wealth — has been compared to a marine fish and the scholars

to fishermen. As a fish always tries to escape the fishermen, so does Lakshmi from the learned pandits. (1954 ; 123)

514. *Matyāntāra Stuti* : 1'3" × 9".

The Fish Incarnation of God is praised in this picture.

(1954 ; 124)

515. *Gaṇeśa Stuti* : 1'3" × 9".

In this picture worship of Gaṇeśa is done through the imagination of a poet—

"Gaṇeśa has dug a hole, with the tip of his tusk, through the earth upto Pātāla. Light emitting from by the gem on the head of Śeṣha Nāga reaches upwards; Gaṇeśa takes this band of light to be a pillar against which he tries to rub his head. Lord Śiva and consort Pārvatī, seated at a distance, are looking smilingly at this innocent act of their child. The poet praises this innocent child-god and prays for protection."

(1954 ; 125)

516. *Sūrya and Brahmā ki Stuti* : 1'3" × 9".

In this picture Lord Brahmā and Sun God are praised and worshipped. The three-threaded sacred thread is compared to Trivenī.

(1954 ; 126)

517. *Influence of Company* : 1'3" × 9".

A good company turns a bad person into a gentleman whereas a virtuous is not influenced by a bad company. This is the subject of this picture.

(1954 ; 127)

518. *Raja Hamir* : 1'3" × 9".

This picture depicts spiritual discourses of Chauhan Raja Hamir — a lover of learning and the learned — with his Court Pandit Sārangdhara.

(1954 ; 128)

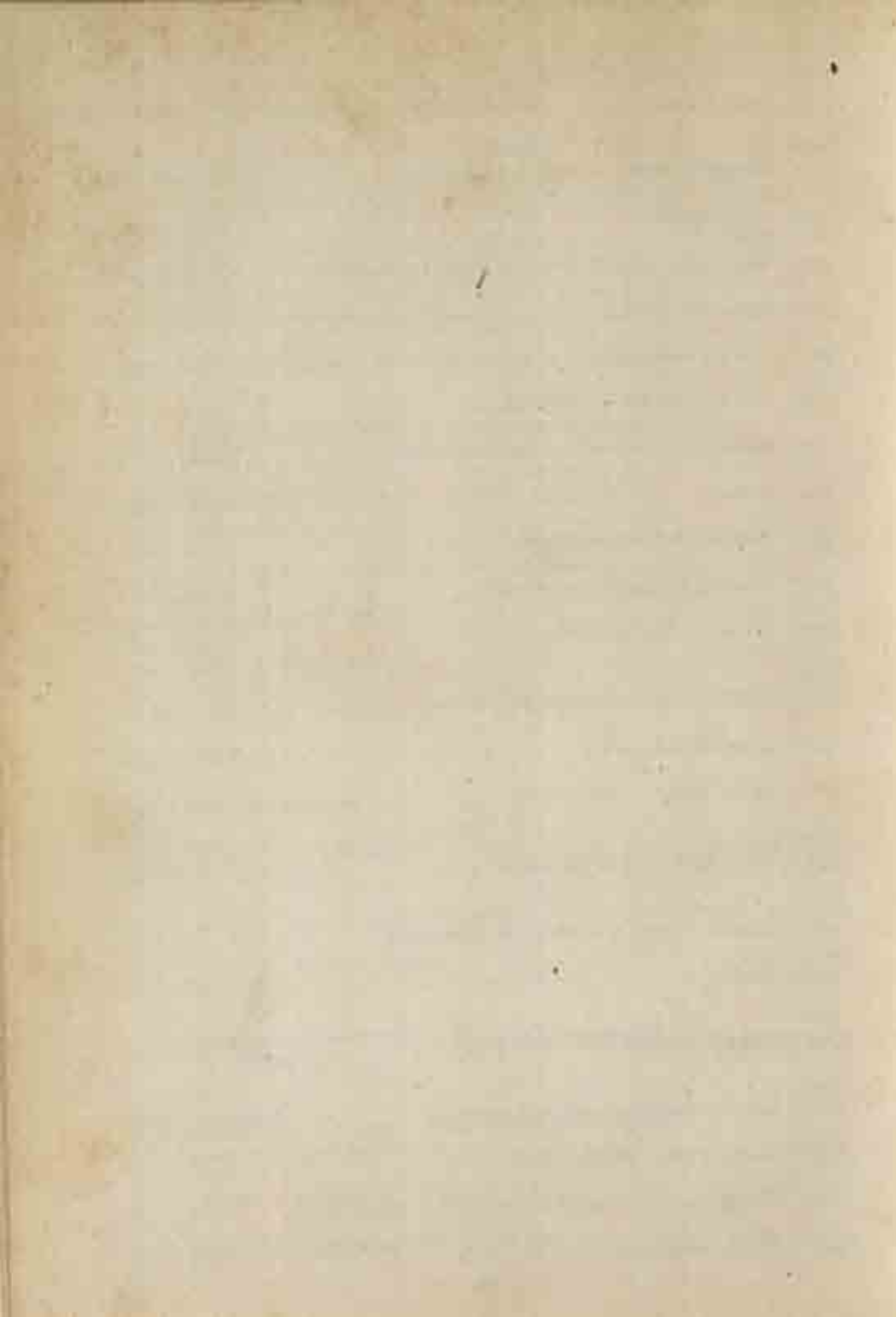
CHILDREN'S SECTION

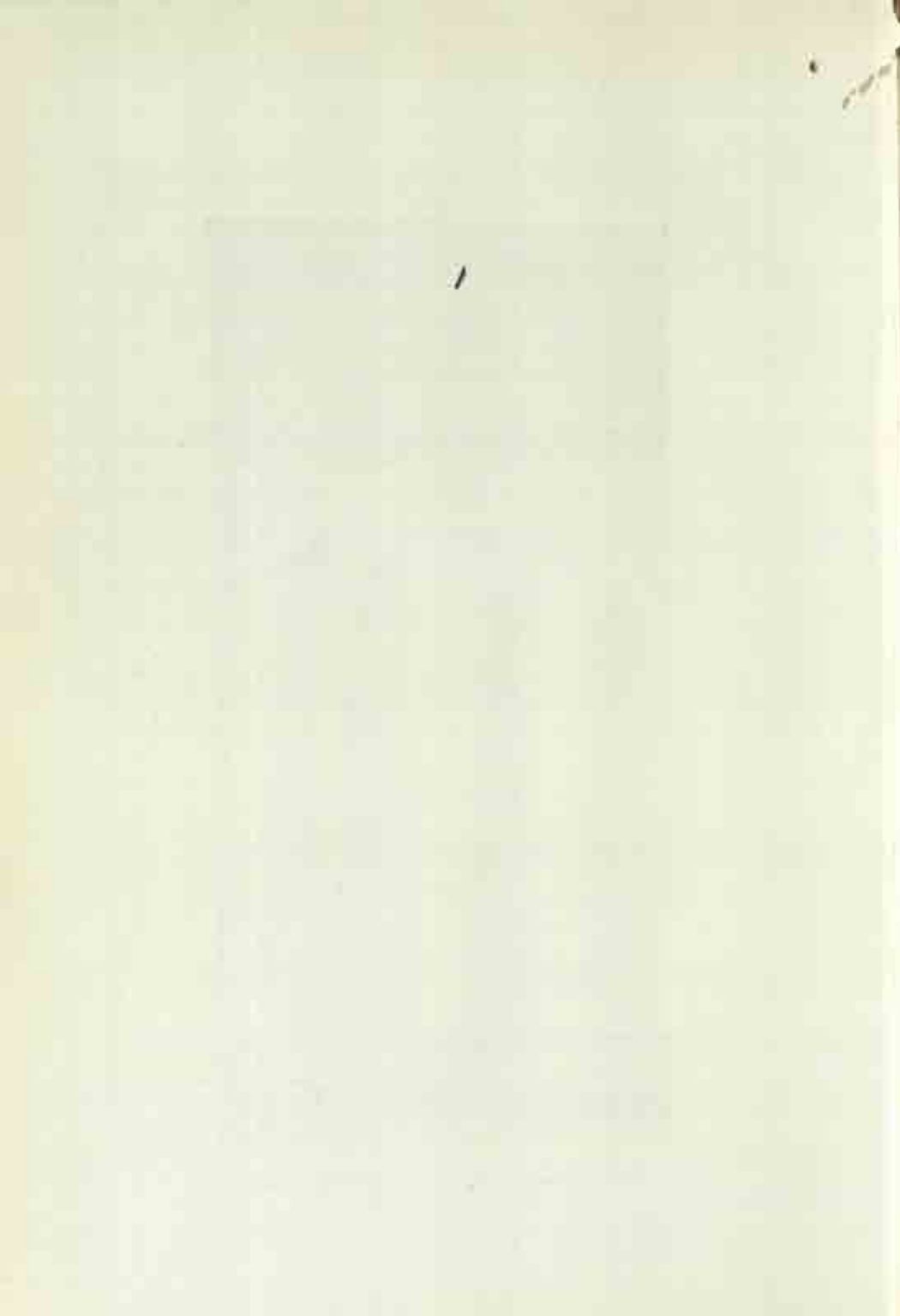
MISCELLANEOUS OBJECTS

- | | | |
|------|---|--------------|
| 519. | Flapper (chanwari) (ivory fibres) | (1956 ; 160) |
| 520. | Elephant (black stone, big) | (1956 ; 88) |
| 521. | „ (black stone — with Hauda) | (1956 ; 89) |
| 522. | Camel (white stone, big, with beautiful saddle) | (1956 ; 90) |
| 523. | „ (black stone, small) | (1956 ; 91) |
| 524. | Turban (Gujarati Brahmin) | (1956 ; 97) |
| 525. | „ (Pareek Brahmin) | (1956 ; 98) |
| 526. | „ (Gaur Brahmin) | (1956 ; 99) |
| 527. | „ (Dahima Brahmin) | (1956 ; 100) |
| 528. | „ (Kilanol Rajput) | (1956 ; 101) |
| 529. | „ „ | (1956 ; 102) |
| 530. | Jāt lady — with <i>ektārā</i> and <i>tumbī</i> in hand | (1956 ; 74) |
| 531. | Jat — with <i>lotā</i> and rope on the shoulder and a stick in hand. | (1956 ; 75) |
| 532. | Ascetic — standing — wearing red <i>kopin</i> ; one hand resting on the other. | (1956 ; 78) |
| 533. | Nirguṇa Sādhu — sitting by a log. | (1956 ; 82) |
| 534. | Child God — lying on a Banyan leaf, with toe in the mouth. | (1956 ; 73) |
| 535. | Haṭha Yogi Sādhu — lying on a bed of thorns. | (1956 ; 84) |
| 536. | Shaiva Sādhu — sitting by the fire. | (1956 ; 79) |
| 537. | Nāgā Sādhu — blowing Raṇ Seengā horn. | (1956 ; 85) |
| 538. | Beggar (damaged) — with <i>tripuṇḍra</i> , rope and <i>lotā</i> on the shoulder. | (1956 ; 86) |
| 539. | Water Carrier (lady) — a baby in the lap with a pitcher on the head and a bucket in one hand. | (1956 ; 76) |

540. Mālin (woman-gardener) (damaged) — preparing a flower garland. (1956 ; 87)
541. Māli (gardener) — selling vegetables. (1956 ; 77)
542. Ganapati — with Riddhi & Siddhi — black stone. (1956 ; 92)
543. Śiva — *Padmāsana* posture — black stone. (1956 ; 96)
544. Yoga Nārāina — *Padmāsana* posture with two hands in *Yoga-mudrā* — black stone. (1956 ; 95)
545. Rādhā-Kṛṣṇa — standing under a tree — black stone. (1956 ; 94)
546. Veer Hanuman — Mace in one hand, Dronāchal Hill, lifted by the other — black stone. (1956 ; 93)
547. Bhikshuka — Old lady on the shoulders ; cap on the head. (1956 ; 80)
548. Bhikshuka — Old lady on the shoulders ; bare head. (1956 ; 81)
549. Sugar Cane — red. (1956 ; 104)
550. Sugar Cane — green. (1956 ; 105)
551. Cocoanut — complete. (1956 ; 106)
552. Pumpkin — ripe, red in colour. (1956 ; 107)
553. Banana — green. (1956 ; 108)
554. Banana — *deshi* (local) (1956 ; 109)
- 555-
564. Bananas — red (ten in number) (1956 ; 110-119)
565. Nāspati (Pear) — yellow (1956 ; 120)
- 566-
568. Oranges — yellow, green and orange-coloured (3 in number) (1956 ; 121-123)
- 569-
570. Seetā-phal (Custard apple) small and big size (two in number) (1956 ; 124-125)
571. Apple — Kashmiri — red and yellow. (1956 ; 126)
572. Anar (Pomegranate) — without seed (1956 ; 127)

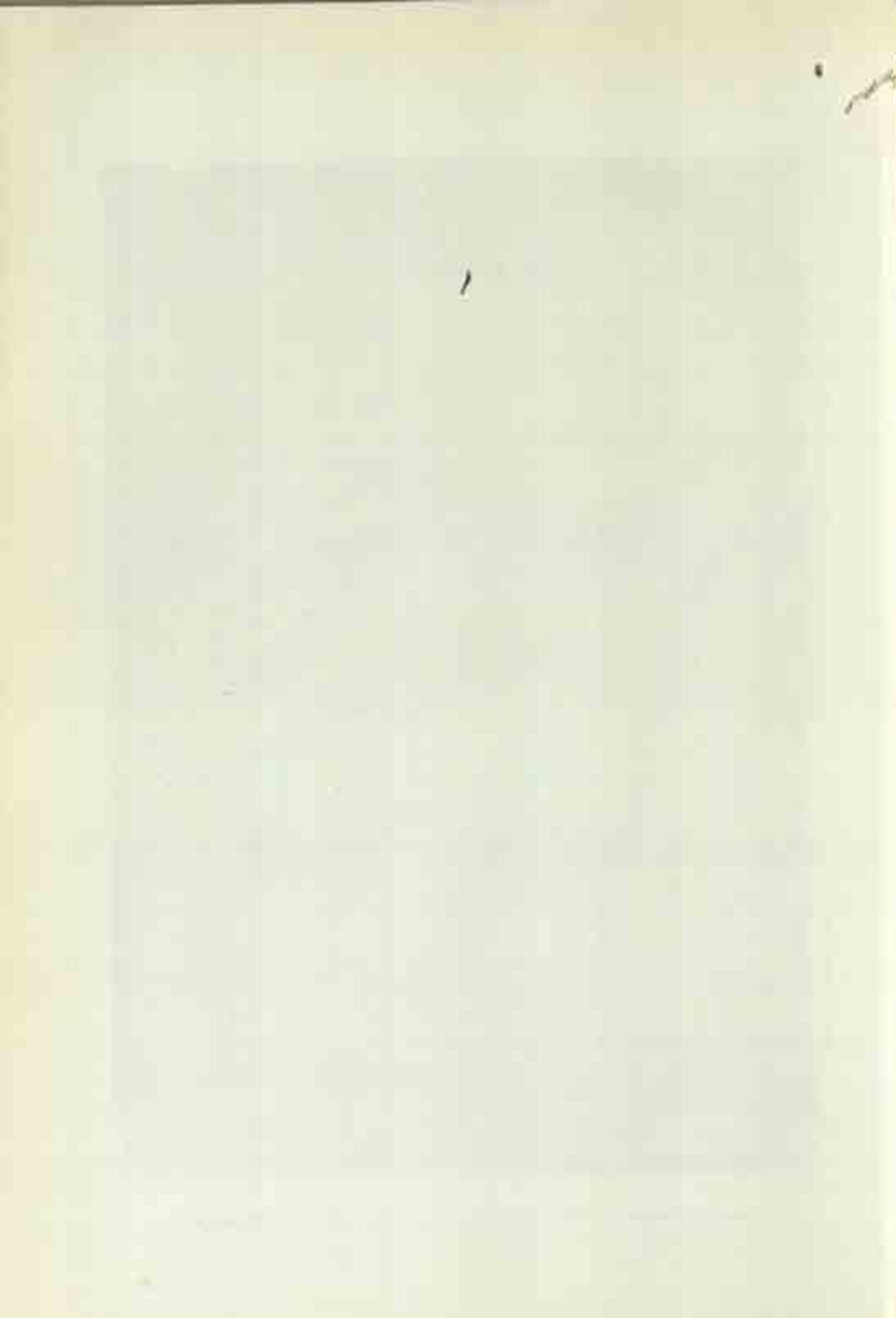
573- 575.	Anar (Pomegranate) — Kandahari (3 in number)	(1956 ; 128-130)
576- 577.	Bijore (Citrons) — small and big (2)	(1956 ; 131-132)
578.	Pine-Apple	(1956 ; 133)
579.	Khat phal (A sour fruit) — orange coloured.	(1956 ; 134)
580.	Rataaloo (yam)	(1956 ; 135)
581.	Turnip — small	(1956 ; 136)
582.	Turai (Gourd) — thick size.	(1956 ; 137)
583.	Kakari (Cucumber) — Baalaun, small.	(1956 ; 138)
584.	Potato	(1956 ; 139)
585.	Karela (A bitter vegetable)	(1956 ; 140)
586.	Kamrakh (<i>anethoia carambola</i>)	(1956 ; 141)
587.	Carrot — big size, red	(1956 ; 142)
588- 589.	Chillies — Kota and Jaipur variety	(1956 ; 143-144)
590.	Sweet Potato — red	(1956 ; 145)
591.	Bālol (bean) — sky colour	(1956 ; 146)
592- 594.	Tamarind — (3 in number)	(1956 ; 147-149)
595- 596.	Tomato — red and white (2 in number)	(1956 ; 150-151)
597.	Garlic	(1956 ; 152)
598- 599.	Brinjal — white and blackish (2)	(1956 ; 153-154)
600- 601.	Lady's Fingers — red and green (2)	(1956 ; 155-156)
602.	Maize fruit — yellow seeds	(1956 ; 157)
603.	Tinda (a green round vegetable) — small, green.	(1956 ; 158)
604.	Nut — with seed coat.	(1956 ; 159)







Dancing Troupe. Sl. No. 288, Ram Garh (30" x 17") 9th Century A.D.



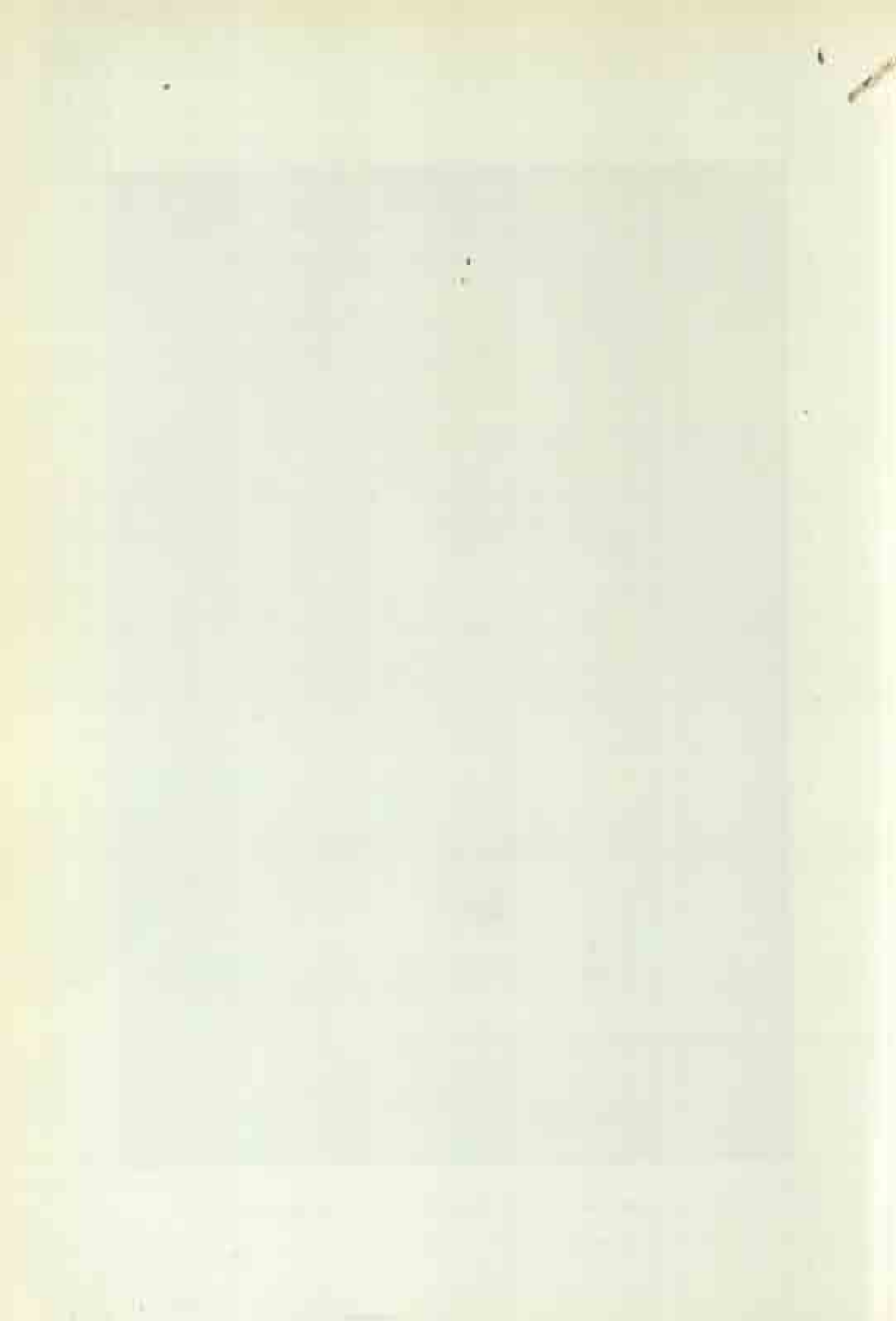


Yam Raj, Sl. No. 301, Vilas (42" x 19") 9th century A.D.



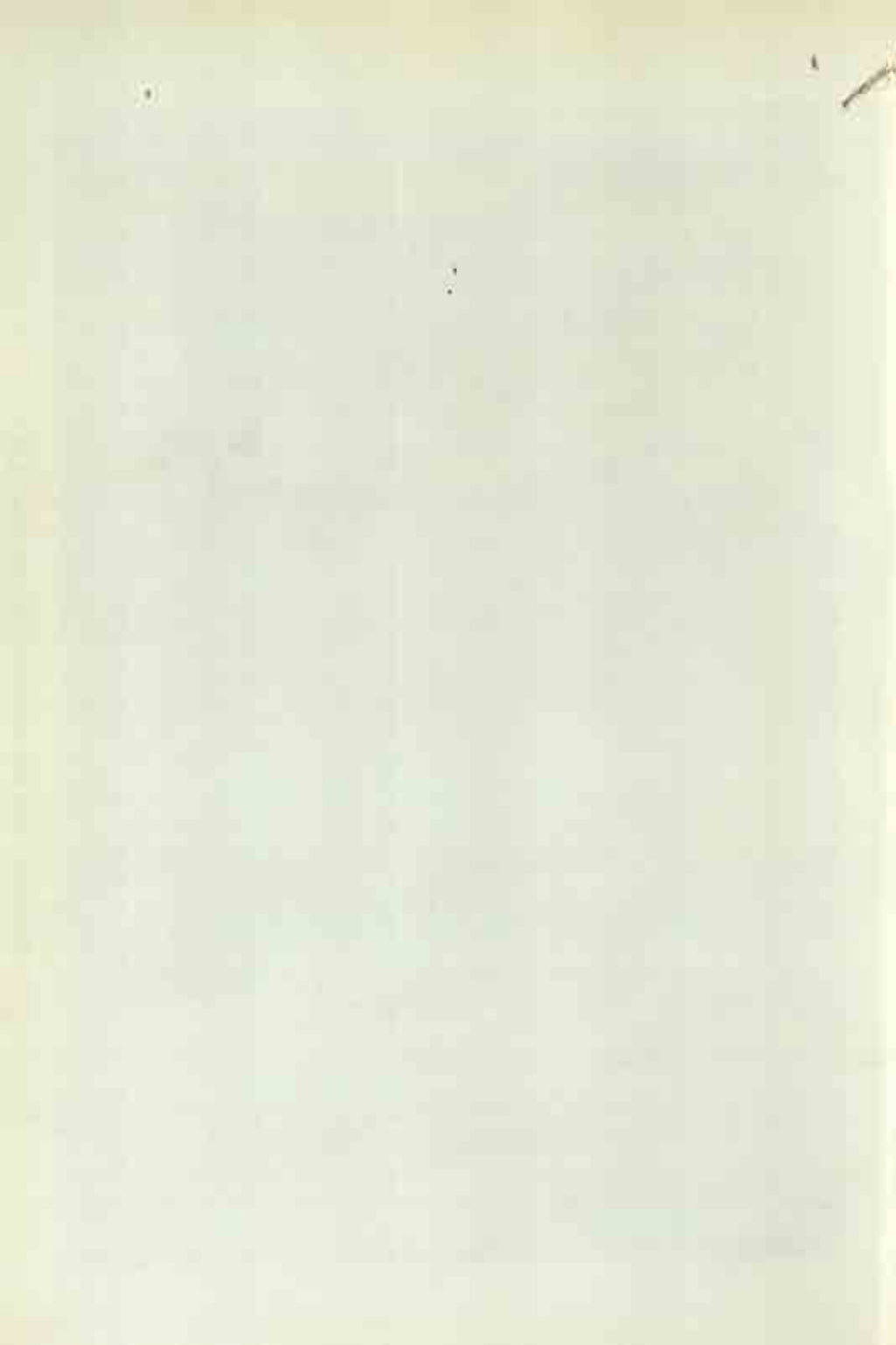


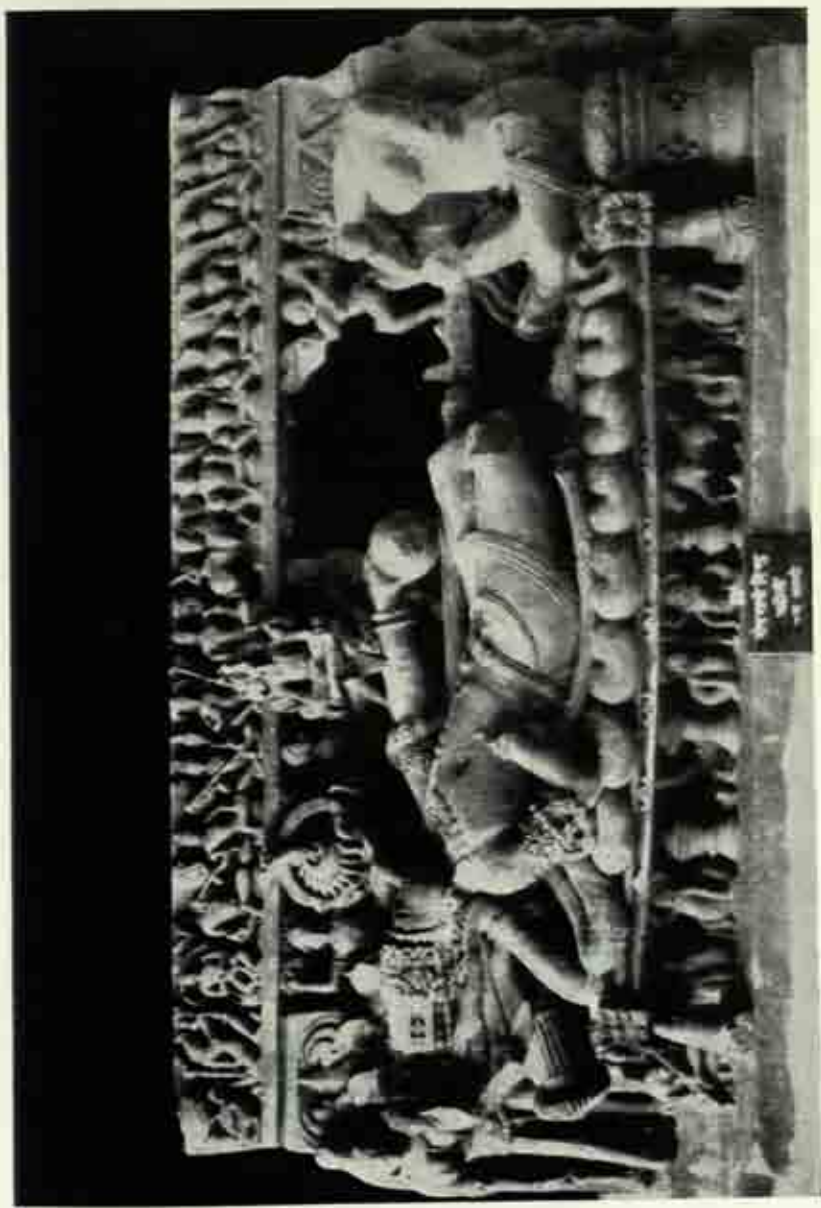
Trimūrti Vishnu, Sl. No. 259, Shahabad (24" × 22") 9th century A.D.



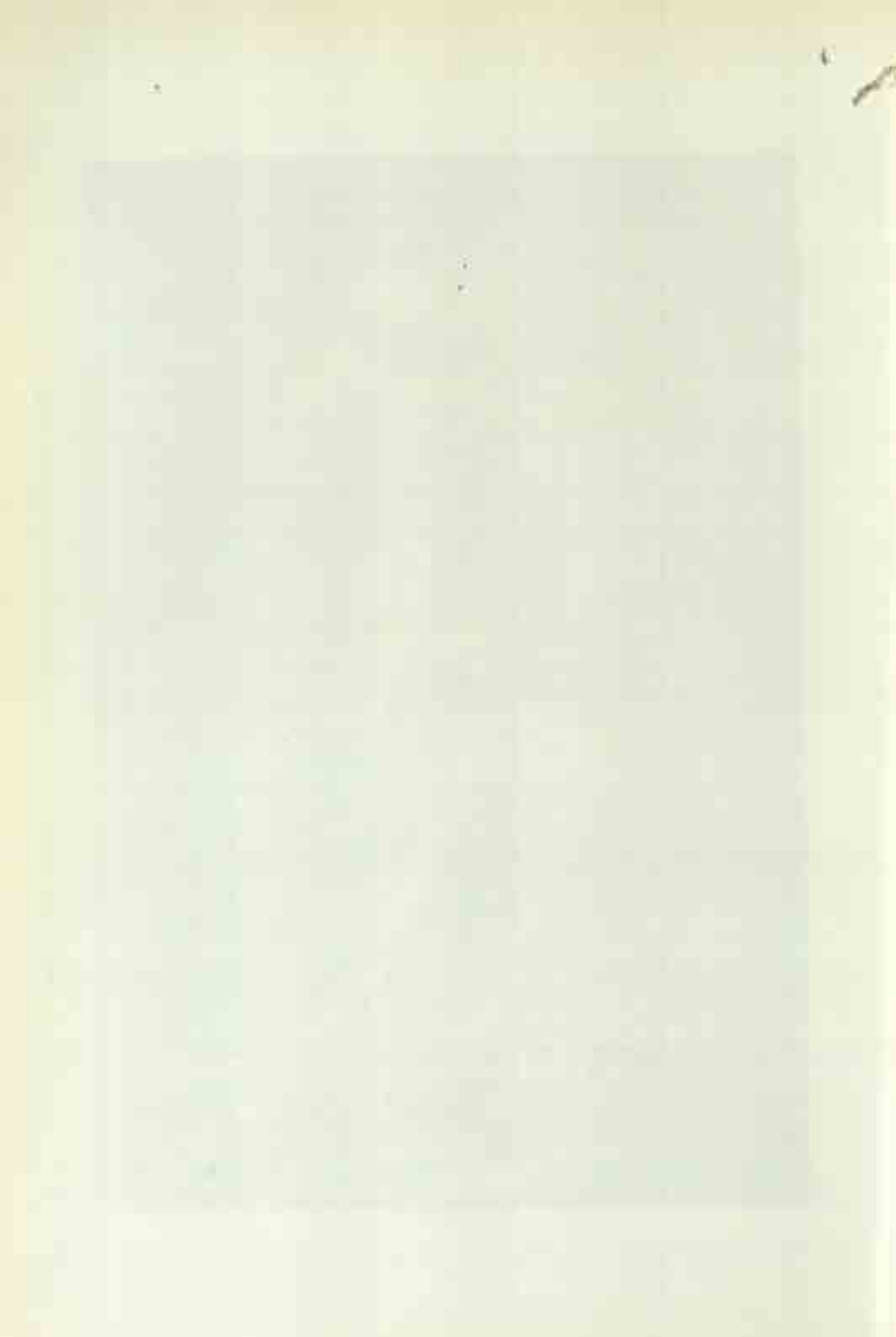


Kartikeya, Sl. No. 284, Kakum (27' x 16') 9th century A.D.



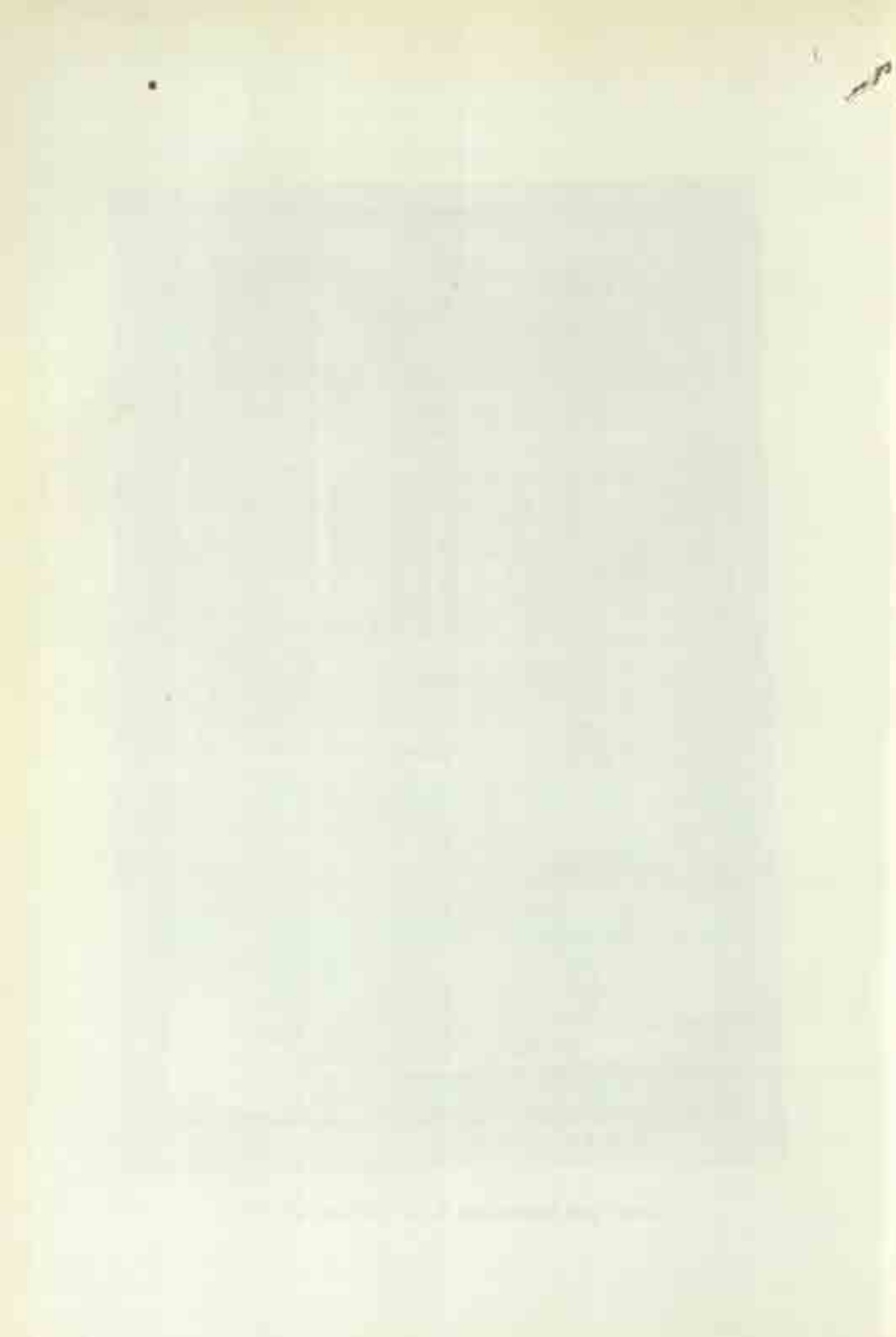


Shesh Shayi Vishnu, Si. No. 269, Badoli (77" x 41") 9th century A.D.





Kansa Nand Sammelana, S. N. 153, Size 14" x 19".



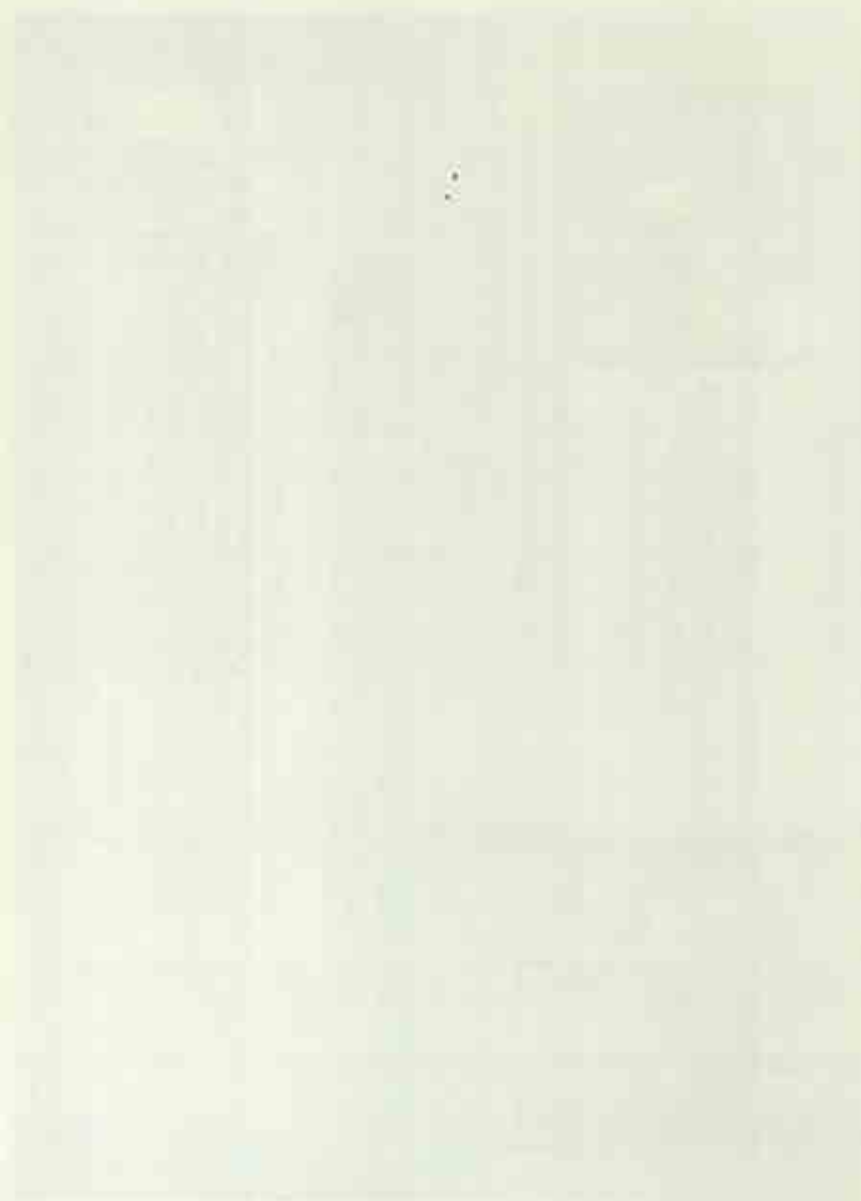
जस्तौर्द्विर्भक्तियोरुपयः। निपातोभेदशतसंयुष्टप्रापि केनाभेदः। तांसांमादलक्ष्यप्रापिभिर्नामांशपौर्णम्येष्यविधुगतैरेकैव। एषातितामोभयपताच्चातिगितान्

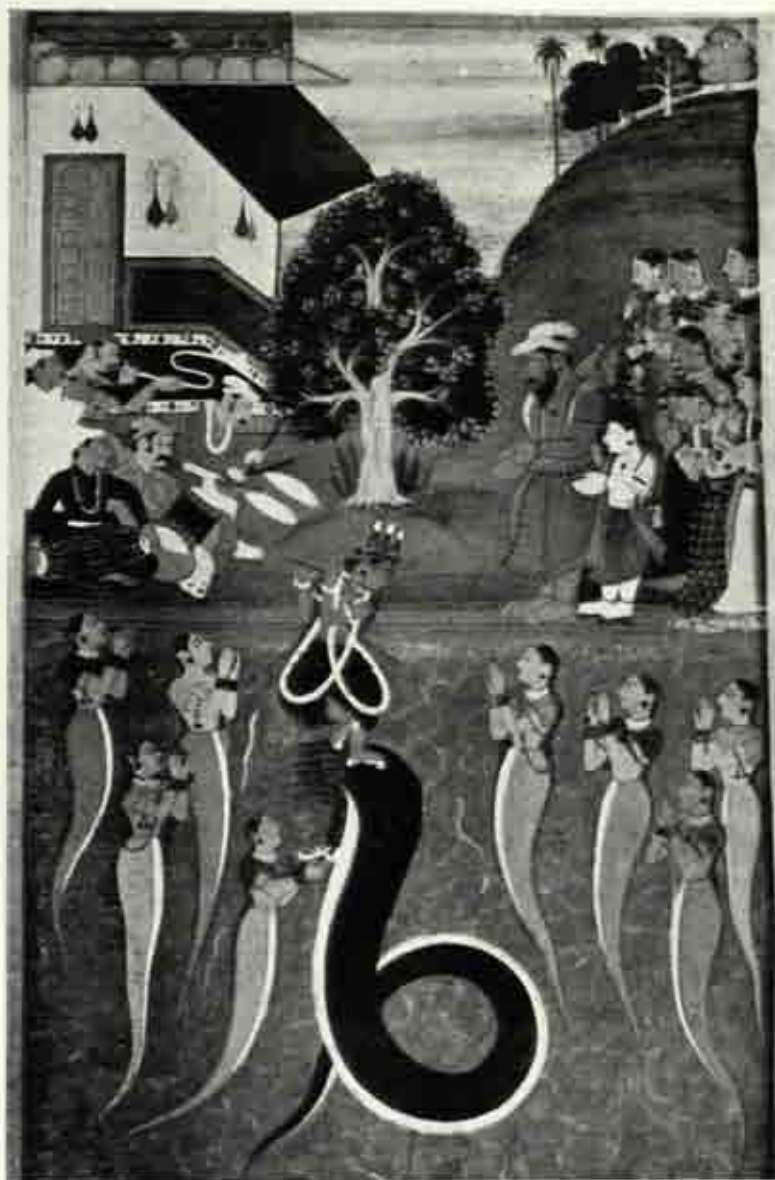


गणोऽस्मै । मं प्रहसागोपमिभ्रवसंश्रित । योगेश्वरोऽहोऽसं नतासांभवेऽपु
 योपयो । पवित्रेयुः दीनतांमतेऽन्विनः । किं पश्यामिभ्रवमेवतमासां पवि
 मन्तुतामज्जल । (दिगोऽस्माभ्यगागामोऽपुन्यपुन्यकृततामोऽपु । अतोऽऽ
 नयागोऽपि विवितपण्यमवय । । जगोर्ध्वमिदमपुः । सर्वोऽकाशांशोऽभ्येय

[illegible][illegible]

1. The first step is to identify the problem or question that needs to be answered. This involves understanding the context and the specific requirements of the task.

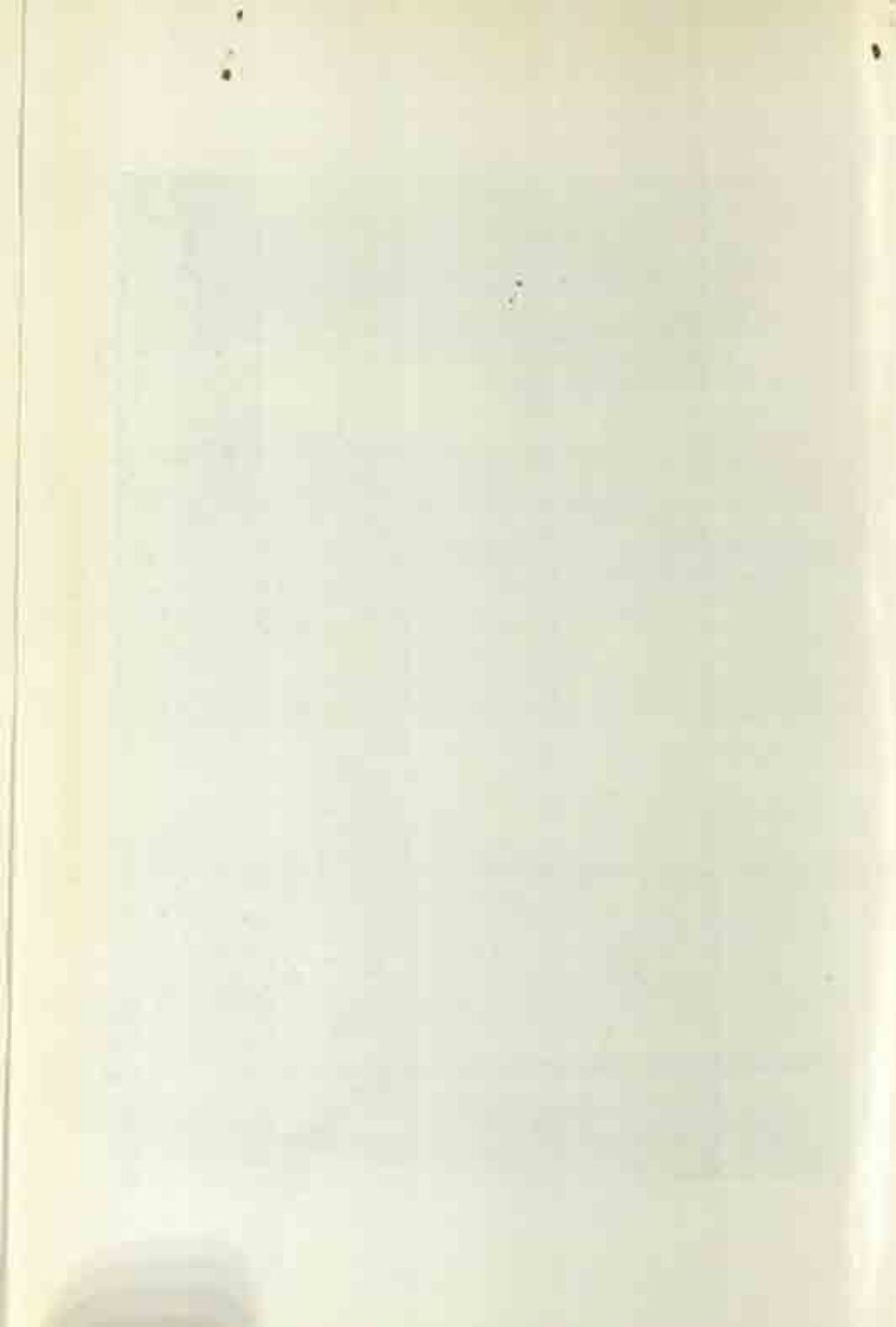


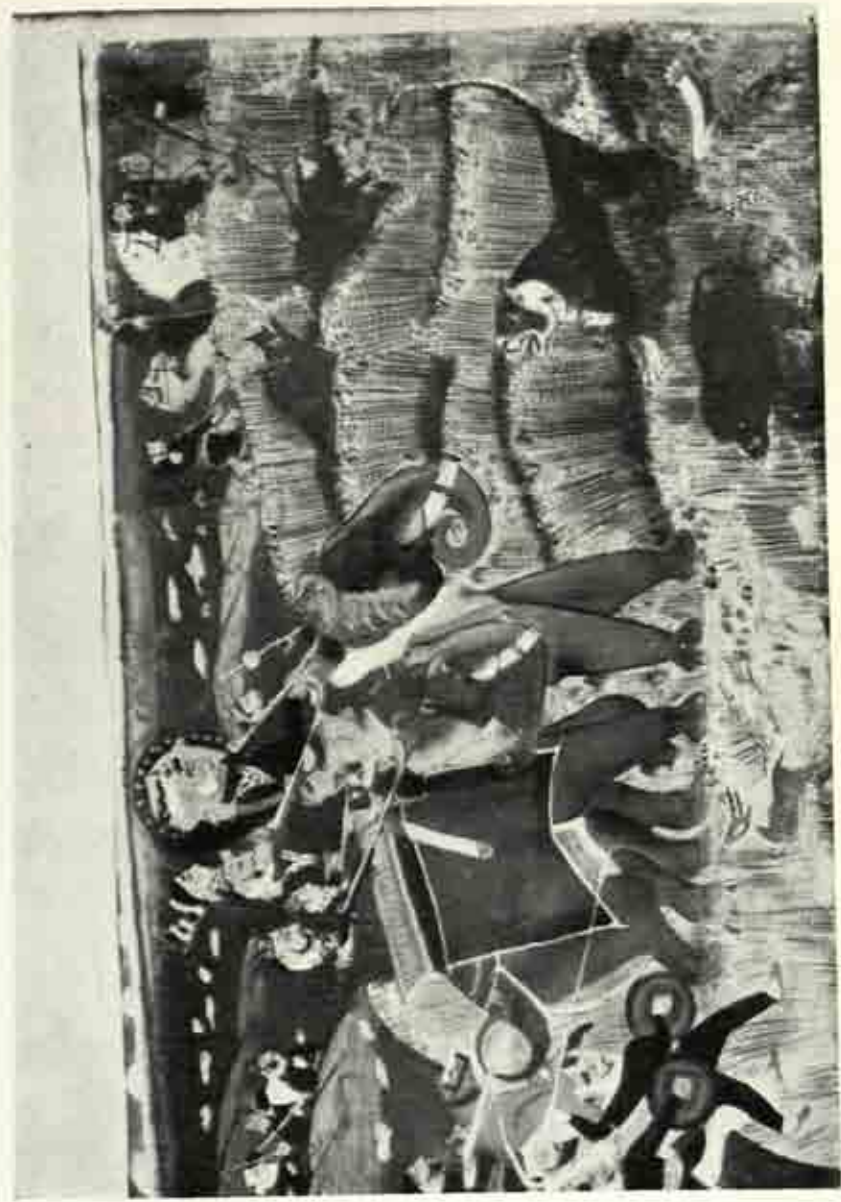


Kalia Daman, Sl. No. 171, Mewar School (13 $\frac{1}{2}$ " x 8 $\frac{1}{2}$ ") 18th Century A.D.



Arms, SI No. 49-102, Kotsa, 19th century.



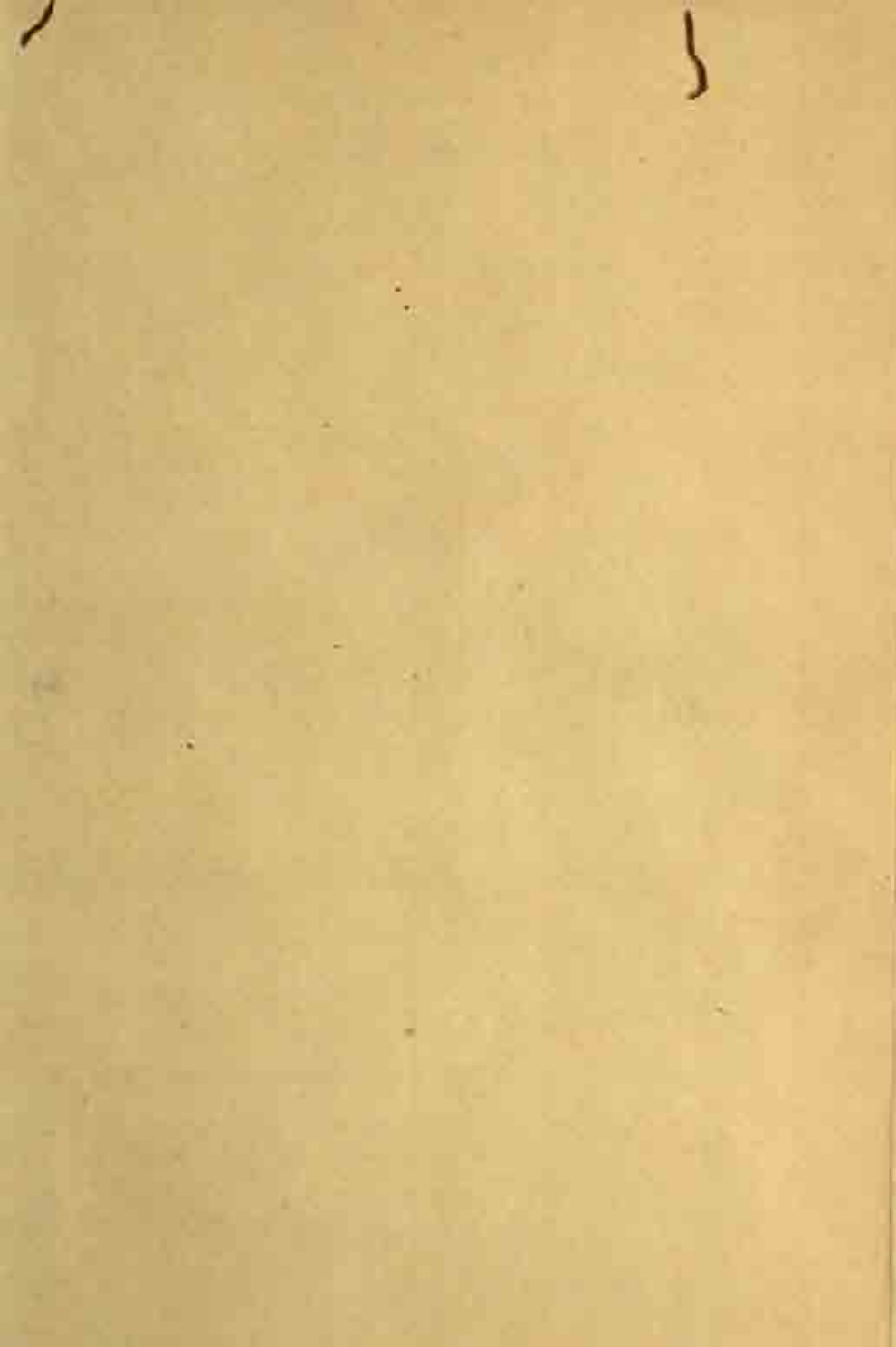


Maharao Ummed Singh, Kota, Sl. No. 241, Kota School, 19th Century A.D.



Choga & Baga, Sl. Nos. 34 & 37, Kotn (2'-9" x 4'-3" & 4'-8" x 120") 19th Century A.D.





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"A book that is shut is but a block"

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