CATALOGUE & GUIDE

To

GOVERNMENT MUSEUM, KOTA
Museum Timings:

Summer  7:30 to 10:30 a.m.  3:30 to 6:00 p.m.

Winter  10 a.m. to 4:30 p.m.

Closed on Fridays & Gazetted Holidays.

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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 Brajvillas 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 Vishṇu 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 Gīlā, written in the minutest letters on a paper-scroll measuring $5'' \times 8'', 7/10''$. 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
1. Map of Kota Division
   Size: 2'11" × 3'4"; scale = 4 miles to an inch
   Showing metalled and non-metalled 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 Jahāngīr. 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 Vana-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)
Garuda-dhwaja — Kota Emblem
Size: 4' × 3'
Emperor Jahangir had honoured Rao Raja Ratan Singh of Bundi by presenting Saffron Dhewaja 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 (Brajabāl), 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)

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 continous 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)
Size: $1'\times 1\frac{1}{4}'$
Mansabdari of 2,000 dinars. Always at war for the Emperor in Deccan. Died in Hyderabad. (1953 ; 3)

Size: $1'\times 1\frac{1}{4}'$
Served Aurangzeb and distinguished himself in the sieges of Qandhar, Khajuha, 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: $2'\times 1\frac{1}{4}'$
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: $1'\times 1\frac{1}{4}'$
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: $1'\times 1\frac{1}{4}'$
Bundi became free and independent. (1953 ; 7)

Religious minded. Installation of Mathuradhisha 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: $1'\times 1\frac{1}{4}'$
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 Scindia realised Rs. 40 lakhs as nazrânâ or fine. (1953 ; 9)

23. *Maharao Shatru Sal I*— (photograph) (1815-21 Vikrama)  
Size: $1'\times 1\frac{1}{4}'$
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)

Size: $1'\times 1\frac{1}{4}'$
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" x 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" x 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" x 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" x 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" x 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" x 1'4"
   A true gentleman. (1954; 17)

31. **Jhala Zalim Singh** — (photograph)
   Size: 1" x 10"
   An accomplished politician. All-powerful Prime Minister of Kota rulers for four generations. (1953; 18)

32. **Jhala Madan Singh** — (photograph)
   Size: 1" x 10"
   Prime Minister of Kota. Proclaimed independent ruler of Jhalawar on Ashadha Shukla 3, 1894 Vikrama. (1953; 19)

33. **Kesar Khan — Dokar Khan** — (photograph)
   Size: 1" x 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 Morgandi**  
   Size: \(2'9'' \times 4'3''\)  
   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: \(4'5'' \times 1'8''\)  
   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: \(3'10'' \times 1'8''\)  
   It is made of beautiful silk, and was used by old rulers of Kota.  
   (1954; 25)

37. **Bagha Malmal Kesaria**  
   Size: \(4'8'' \times 120''\)  
   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', 'beebjail' 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: \(10'' \times 4''\)  
   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)

<table>
<thead>
<tr>
<th>No.</th>
<th>Size</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>41.</td>
<td>3'-6&quot;</td>
<td>(1959:31)</td>
</tr>
<tr>
<td>42.</td>
<td>3'-11&quot;</td>
<td>(1959:32)</td>
</tr>
<tr>
<td>43.</td>
<td>4'-0&quot; with makkhi</td>
<td>(1959:33)</td>
</tr>
<tr>
<td>44.</td>
<td>4'-2&quot; black barrel</td>
<td>(1959:34)</td>
</tr>
<tr>
<td>45.</td>
<td>4'-4&quot;</td>
<td>(1959:35)</td>
</tr>
<tr>
<td>46.</td>
<td>4'-1'5&quot;</td>
<td>(1959:36)</td>
</tr>
<tr>
<td>47.</td>
<td>4'-2&quot;</td>
<td>(1959:37)</td>
</tr>
<tr>
<td>48.</td>
<td>4'-1&quot;</td>
<td>(1959:38)</td>
</tr>
</tbody>
</table>

**Toredar Guns** (seven)

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<thead>
<tr>
<th>No.</th>
<th>Size</th>
<th>Date</th>
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<tbody>
<tr>
<td>49.</td>
<td>4'-6&quot;</td>
<td>(1954:1)</td>
</tr>
<tr>
<td>50.</td>
<td>6'-3&quot;</td>
<td>(1954:2)</td>
</tr>
<tr>
<td>51.</td>
<td>4'-7&quot;</td>
<td>(1954:3)</td>
</tr>
<tr>
<td>52.</td>
<td>5'-2&quot; hexagonal barrel</td>
<td>(1959:39)</td>
</tr>
<tr>
<td>53.</td>
<td>5'-4&quot; ornamental barrel</td>
<td>(1959:40)</td>
</tr>
<tr>
<td>54.</td>
<td>5'-6&quot; hexagonal and round mixed.</td>
<td>(1959:41)</td>
</tr>
<tr>
<td>55.</td>
<td>4'-10&quot;</td>
<td>(1959:42)</td>
</tr>
</tbody>
</table>

**Patthar-Kala Guns** (five)

<table>
<thead>
<tr>
<th>No.</th>
<th>Size</th>
<th>Date</th>
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</thead>
<tbody>
<tr>
<td>56.</td>
<td>3'-9&quot; pentagonal ornamental</td>
<td>(1959:43)</td>
</tr>
<tr>
<td>57.</td>
<td>4'-3&quot; round barrel white</td>
<td>(1959:44)</td>
</tr>
<tr>
<td>58.</td>
<td>4'-6&quot; black barrel</td>
<td>(1959:45)</td>
</tr>
<tr>
<td>59.</td>
<td>3'-9&quot; white barrel</td>
<td>(1959:46)</td>
</tr>
<tr>
<td>60.</td>
<td>3'-0&quot; broad barrel end</td>
<td>(1954:5)</td>
</tr>
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**Jhajhawal**

<table>
<thead>
<tr>
<th>No.</th>
<th>Size</th>
<th>Date</th>
</tr>
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<tbody>
<tr>
<td>61.</td>
<td>6’-8&quot;</td>
<td>(1954:4)</td>
</tr>
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</table>

**Spear**

<table>
<thead>
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<th>No.</th>
<th>Size</th>
<th>Date</th>
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<tbody>
<tr>
<td>62.</td>
<td>5’-4&quot;</td>
<td>(1954:6)</td>
</tr>
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</table>

**Sang—steel—(Javelin)**

<table>
<thead>
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<th>No.</th>
<th>Size</th>
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<tbody>
<tr>
<td>63.</td>
<td>6’-4&quot;</td>
<td>(1954:7)</td>
</tr>
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</table>

**Bhujaval**

<table>
<thead>
<tr>
<th>No.</th>
<th>Size</th>
<th>Date</th>
</tr>
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<tbody>
<tr>
<td>64.</td>
<td>11' x 2½&quot;</td>
<td>(1954:22)</td>
</tr>
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</table>

**Bow (Painted)**

<table>
<thead>
<tr>
<th>No.</th>
<th>Size</th>
<th>Date</th>
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<tbody>
<tr>
<td>65.</td>
<td>2’-3½&quot;</td>
<td>(1959:123)</td>
</tr>
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</table>

**Quiver (Velvet)**

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<thead>
<tr>
<th>No.</th>
<th>Size</th>
<th>Date</th>
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<tbody>
<tr>
<td>66.</td>
<td>2’-8&quot;</td>
<td>(1959:122)</td>
</tr>
</tbody>
</table>

**Katar (Dagger)** (seven)

<table>
<thead>
<tr>
<th>No.</th>
<th>Size</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>67.</td>
<td>1’-3&quot; x 2½&quot;</td>
<td>(1954:12)</td>
</tr>
</tbody>
</table>

**Katar (Udaipur)**

<table>
<thead>
<tr>
<th>No.</th>
<th>Size</th>
<th>Date</th>
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</thead>
<tbody>
<tr>
<td>68.</td>
<td>1’-6&quot; x 4&quot;</td>
<td>(1954:11)</td>
</tr>
<tr>
<td>69.</td>
<td>1’-4&quot; x 2&quot;</td>
<td>(1959:57)</td>
</tr>
<tr>
<td>70.</td>
<td>1’-4&quot; x 2&quot;</td>
<td>(1959:58)</td>
</tr>
<tr>
<td>71.</td>
<td>1’-3½&quot; x 3&quot;</td>
<td>(1959:59)</td>
</tr>
<tr>
<td>No.</td>
<td>Description</td>
<td>Size</td>
</tr>
<tr>
<td>-----</td>
<td>------------------------------</td>
<td>--------------</td>
</tr>
<tr>
<td>72</td>
<td>Katar Ornamental No. 66 Size</td>
<td>$1' - 3^{1/4} \times 2^{3/4}$</td>
</tr>
<tr>
<td>73</td>
<td>Simple</td>
<td>$1' - 3^{1/4} \times 3^{3/4}$</td>
</tr>
<tr>
<td>74</td>
<td>Chhuri—velvet quilt</td>
<td>No. 47 Size</td>
</tr>
<tr>
<td>75</td>
<td>—— elephant handle</td>
<td>$1' - 5' \times 1'$</td>
</tr>
<tr>
<td>76</td>
<td>—— goat headed</td>
<td>$1' - 1' \times 1^{3/4}$</td>
</tr>
<tr>
<td>77</td>
<td>—— horn handle</td>
<td>$1' - 2'$</td>
</tr>
<tr>
<td>78</td>
<td>—— lotus petal</td>
<td>$1' - 3' \times 2'$</td>
</tr>
<tr>
<td>79</td>
<td>—— steel handle</td>
<td>$1' - 1^{3/4} \times 2'$</td>
</tr>
<tr>
<td>80</td>
<td>—— golden ornamentation</td>
<td>$1' - 10^{3/4} \times 2'$</td>
</tr>
<tr>
<td>81</td>
<td>—— wheel marked</td>
<td>$1' - 9' \times 2'$</td>
</tr>
<tr>
<td>82</td>
<td>—— ivory handle</td>
<td>$1' - 8' \times 2^{3/4}$</td>
</tr>
<tr>
<td>83</td>
<td>——</td>
<td>$2' - 1^{3/4} \times 2'$</td>
</tr>
<tr>
<td>84</td>
<td>—— parrot headed</td>
<td>$1' - 3' \times 2'$</td>
</tr>
<tr>
<td>85</td>
<td>—— horn handle (Kilif)</td>
<td>$1' - 1^{3/4}$</td>
</tr>
<tr>
<td>86</td>
<td>Shield—ornamental No. 82 Size</td>
<td>$1' - 10' \times 1' \times 10'$</td>
</tr>
<tr>
<td>87</td>
<td>—— black</td>
<td>$1' - 11' \times 1' \times 11'$</td>
</tr>
<tr>
<td>87</td>
<td>—— with 7 holes</td>
<td>$1' - 9^{3/4} \times 1' - 9^{3/4}$</td>
</tr>
<tr>
<td>89</td>
<td>—— painted</td>
<td>$1' - 10' \times 1' - 10'$</td>
</tr>
<tr>
<td>90</td>
<td>—— crescent marked</td>
<td>$2' \times 2'$</td>
</tr>
<tr>
<td>91</td>
<td>Sword—on the wall No. 20</td>
<td>$2' - 9' \times 2^{3/4}$</td>
</tr>
<tr>
<td>92</td>
<td>—— on the wall</td>
<td>$2' - 9' \times 2^{3/4}$</td>
</tr>
<tr>
<td>93</td>
<td>—— in show case</td>
<td>$2' - 11' \times 1^{3/4}$</td>
</tr>
<tr>
<td>94</td>
<td>—— in show case</td>
<td>$2' - 8' \times 1' - 5'$ wheel marked</td>
</tr>
<tr>
<td>95</td>
<td>—— in show case</td>
<td>$2' - 10' \times 1^{3/4}$ saw shaped</td>
</tr>
<tr>
<td>96</td>
<td>—— in show case</td>
<td>$2' - 11' \times 1^{3/4}$ Man marked</td>
</tr>
<tr>
<td>97</td>
<td>—— in show case</td>
<td>$2' - 11^{3/4} \times 1^{3/4}$ straight</td>
</tr>
<tr>
<td>98-99</td>
<td>Swords Two—in one quilt Nos. 92, 93 Size</td>
<td>$3' - 2' \times 2'$</td>
</tr>
<tr>
<td>Arrow No.</td>
<td>Description</td>
<td>Length</td>
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<tr>
<td>97</td>
<td>(2'-3') Round head cane shaft</td>
<td></td>
</tr>
<tr>
<td>98</td>
<td>(2'-3') Flat head</td>
<td></td>
</tr>
<tr>
<td>99</td>
<td>(2'-3.5') Ball head</td>
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<tr>
<td>100</td>
<td>(2'-4.5') Flat head</td>
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<tr>
<td>101</td>
<td>(2'-5') Flat head</td>
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<tr>
<td>102</td>
<td>(2'-5') Round head</td>
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<td>103</td>
<td>(2'-4.5') Flat head</td>
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<tr>
<td>104</td>
<td>(2'-4.5') Ball head</td>
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<td>105</td>
<td>(2'-5') Flat head</td>
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<tr>
<td>106</td>
<td>(2'-5.5') Round head</td>
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<td>107</td>
<td>(2'-6') Flat head</td>
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<tr>
<td>108</td>
<td>(2'-6.5') Flat head</td>
<td></td>
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<tr>
<td>109</td>
<td>(2') Steel crescent head</td>
<td></td>
</tr>
<tr>
<td>110</td>
<td>(2'-6.5') Bored flat head</td>
<td></td>
</tr>
<tr>
<td>111</td>
<td>(2'-6') Flat head</td>
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</tr>
<tr>
<td>112</td>
<td>(2'-6') Round head</td>
<td></td>
</tr>
<tr>
<td>113</td>
<td>(2'-5') Triangular head</td>
<td></td>
</tr>
<tr>
<td>114</td>
<td>(2'-5') Flat head</td>
<td></td>
</tr>
<tr>
<td>115</td>
<td>(2'-4.75') Round head</td>
<td></td>
</tr>
<tr>
<td>116</td>
<td>(2'-5.5') Round head</td>
<td></td>
</tr>
<tr>
<td>117</td>
<td>(2'-4.5') Flat head steel shaft</td>
<td></td>
</tr>
<tr>
<td>118</td>
<td>(2'-5') Round head cane shaft</td>
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</tr>
<tr>
<td>119</td>
<td>(2'-4.5') Round head cane shaft</td>
<td></td>
</tr>
<tr>
<td>120</td>
<td>(2'-2.75') Flat head steel shaft</td>
<td></td>
</tr>
<tr>
<td>121</td>
<td>(2'-2.75') Flat head steel shaft</td>
<td></td>
</tr>
<tr>
<td>No.</td>
<td>Spear No.</td>
<td>Dimensions</td>
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<td>128</td>
<td>8</td>
<td>(4' - 1&quot; x 2&quot;)</td>
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<td>129</td>
<td>9</td>
<td>(6' - 3&quot; x 1.5&quot;)</td>
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<tr>
<td>130</td>
<td>10</td>
<td>(6' - 11.5&quot; x 2&quot;)</td>
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<td>131</td>
<td>62</td>
<td>(8')</td>
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<td>136</td>
<td>67</td>
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<td>137</td>
<td>68</td>
<td>(9' - 5&quot;)</td>
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<td>138</td>
<td>69</td>
<td>(8')</td>
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<td>139</td>
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<td>(8')</td>
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<tr>
<td>140</td>
<td>71</td>
<td>(5' - 9.75&quot;)</td>
</tr>
<tr>
<td>141</td>
<td>72</td>
<td>(9' - 3.5&quot;)</td>
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<tr>
<td>142</td>
<td>73</td>
<td>(8')</td>
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<td>143</td>
<td>74</td>
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<tr>
<td>144</td>
<td>75</td>
<td>(6' - 9.5&quot;)</td>
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<td>145</td>
<td>76</td>
<td>(8')</td>
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<td>146</td>
<td>77</td>
<td>(8')</td>
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<td>149</td>
<td>80</td>
<td>(8')</td>
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<tr>
<td>150</td>
<td>81</td>
<td>(8')</td>
</tr>
</tbody>
</table>
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 Kṛṣṇa 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. **Shamik Sarpa**, Size: 13" × 8"

King Parikshit 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. **Kamsa Goshthi**, Size: 14" × 9"

In this painting Kamsa is conspiring with his demon ministers. Though incomplete, this painting is a good example of contemporary art. (1950 ; 2)

153. **Nanda-Kamsa Sammelana**, Size: 14" × 9"

Nanda and Kamsa 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. **Trīṇācvara Vadha**, Size: 14" × 8½"

The demon Trīṇācvara has taken Śrī Kṛṣṇa to the sky. Nanda, Yaśodā and gopīs are struck by anxiety and grief. Śrī Kṛṣṇa at last strangles Trīṇācvara to death. (1950 ; 5)

156. **Kṛṣṇa Lālana**, Size: 14" × 9"

In this painting Yaśodā, with Kṛṣṇa 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 Kṛṣṇa. 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 Kṛṣṇa is feeding on the breast of Yaśodā. Gopīs are churning curd. (1950 ; 8)
159. **Mākhan Chori**, Size: $13^\prime\times 9^\prime$

In this painting Kṛṣṇa and Balarāma are making fun amongst the ladies. At another place in the same painting, Kṛṣṇa 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: $13\frac{3}{4}^\prime\times 8\frac{3}{4}^\prime$

In this picture three different moods of childhood are shown. In one, Kṛṣṇa is feeding on his mother’s breast. In another, Kṛṣṇa 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 Kṛṣṇa has broken the pitcher and is escaping with butter in the mouth. (1950; 10)

161. **Yamlārjuna Shāpa and Moksha**, Size: $13\frac{3}{4}^\prime\times 9^\prime$

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, Kṛṣṇa tied with wooden mortar is shown giving salvation to Yamlārjuna from their tree form. (1950; 11)

162. **Ukhil Bandhana**, Size: $13\frac{3}{4}^\prime\times 9^\prime$

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

163. **Go-Chārana**, Size: $13\frac{3}{4}^\prime\times 8\frac{3}{4}^\prime$

Kṛṣṇa 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: $13\frac{3}{4}^\prime\times 8\frac{3}{4}^\prime$

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

165. **Bakāsura Vadha**, Size: $13\frac{5}{8}^\prime\times 8\frac{3}{4}^\prime$

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

166. **Veṇu Nāda**, Size: $13^\prime\times 8\frac{3}{4}^\prime$

Kṛṣṇa 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 Kṛṣṇa 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. **Aghāśura Vadha**, Size: $13^\prime\times 8^\prime$

In this painting Aghāśura is lying with his mouth wide open like a cave in the forest. Kṛṣṇa, with his playmates and cows,
has entered into it. There, Kṛishṇa kills the demon by enlarging his own body. (1950; 17)

168. **Vatsa Harāṇa, Size: 13\frac{1}{2}" \times 8\frac{1}{2}"
Brahmā has come to pilfer the calves and Kṛishṇa has defeated him. (1950; 18)

169. **Yamunā Vishodapāṇa, Size: 13" \times 8\frac{3}{4}"
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. **Kāliyaachuda, 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{3}{4}" \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. **Garuda-Kāliya, Size: 13" \times 8"
In this picture Garuda is giving a blow to Kāliya with his mace. At another place Rishi Saubhari is cursing Garuda on taking fish from Yamunā. (1950; 22)

173. **Dāvānala, Size: 13\frac{1}{2}" \times 8'
Dāvānala or the great forest-fire has surrounded Kṛishna with Balarāma, playmates and cows. Everybody is terrified 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{3}{4}" \times 8\frac{1}{4}"
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 Pradakshina, 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: $13^\circ \times 8\frac{3}{4}$

In this painting Indra has come with Nārada to worship Kṛṣṇa. Airāvata is standing nearby. Kṛṣṇa is sitting on a high seat.

(1950 ; 27)

178. *Varuna Darshana*, Size: $13^\circ \times 8$

In this painting Nanda has been taken away as a captive by Varuna. Kṛṣṇa has entered Yamunā to liberate him. Varuna is much pleased to see Kṛṣṇa. Kṛṣṇa’s playmates are waiting for him on the bank of Yamunā.

(1950 ; 28)

179. *Rāsa Kreedā*, Size: $13^\circ \times 8\frac{1}{4}$

In this painting Kṛṣṇa is shown dancing with gopīs at a certain place. The night is moon-lit. A happy peacock is dancing nearby. At another place, Kṛṣṇa is in conversation with gopīs under a tree. The special feature of this painting is that no gopī is shown in sālī.

(1950 ; 29)

180. *Ambikā Poojana*, Size: $13\frac{1}{8}^\circ \times 8\frac{3}{4}$

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: $13^\circ \times 8\frac{1}{4}$

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. Kṛṣṇa kicked him to death, and disengaged Nanda. Sudarshana Vidyādhara too was freed of the shape of a snake.

(1950 ; 31)

182. *Śaṅkha Choora Māpi Haraṇa*, Size: $13^\circ \times 8\frac{1}{4}$

In this painting Śaṅkha Choora has stolen Śyāmantaka Mani. Krishna has recovered it by killing Śaṅkha Choora, and is presenting it to Balarāma.

(1950 ; 32)

183. *Vrishabhāsura Vadha*, Size: $13^\circ \times 8\frac{1}{4}$

In this painting Śrī Kṛṣṇa is shown killing Vrishabhāsura (Bull-shaped demon) by pulling out his horn and tearing open his stomach. Vrishabhāsura had come to kill Kṛṣṇa.

(1950 ; 33)

184. *Kаṁsa-Nārada Samvāda*,—A. Size: $14^\circ \times 9$

Muni Nārada is giving the news to Kaṁsa of the birth of a child to Devaki, who will kill Kaṁsa.

(1950 ; 34)

185. *Kаṁsa-Nārada Samvāda*,—B. Size: $12^\circ \times 8$

Kaṁsa is proceeding to kill Devaki, and Nārada is preventing him.

(1950 ; 35)

186. *Kesi Vadha*, Size: $13^\circ \times 8\frac{3}{4}$

Śrī Kṛṣṇa is killing horse-shaped demon Kesi 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.

187. *Nanda-Akrūra Milana*, Size: 13" × 8"

Akrūra and Nanda are talking about taking of Kṛṣṇa to Mathura.

188. *Akrūra Brahma Darshana*, Size: 13" × 8"

On the way to Mathura, Akrūra goes for a dip in Yamunā. After bath, he sees Kṛṣṇa as Par-Brahma worshipped by Brahmā and celestial beings.

189. *Rajaka Vadha*, Size: 13$\frac{1}{8}$" × 8$\frac{1}{4}$"

In this painting Kṛṣṇa is killing the notorious washerman of Kāṁsa and Balarāma is selecting suitable dresses for himself.

190. *Kuvalayāpida Vadha*, Size: 13$\frac{1}{4}$" × 8$\frac{3}{4}$"

In this painting Śrī Kṛṣṇa is killing the elephant named Kuvalayāpīḍa kept on the gate of Kāṁsa’s mallaśāla or wrestling arena for crushing Kṛṣṇa and Balarāma to death. Kāṁsa and his big wrestlers are watching the act with awe and fear.

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.

192. *Rao Dev Singh, Bundi*, Size: 11$\frac{1}{4}$" × 9"

Rao Dev Singh was the first Hāḍā ruler of Bundi. He had captured the State by killing Jeta Meena on Āshādha Kṛṣṇa 9, 1298 Vikrama. This painting presents the Rao in a standing pose with bow and arrow in his hands. The jāmāḥ with kāleś reflects Mughal effect.

193. *Rao Nar Pal, Bundi*, Size: 11$\frac{3}{4}$" × 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.

194. *Rao Hameer, Bundi*, Size: 11$\frac{3}{4}$" × 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.

195. *Rao Var Singh, Bundi*, Size: 11$\frac{1}{2}$" × 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.
196. Rao Beri Shal, Bundi, Size: \(11\frac{1}{2}'' \times 9''\)
Rao Beri Shal was the son of Var Singh. In this painting he is wearing a \(jâma\) of Mughal style. He has a spear in one hand and a shield in the other. (1954: 133)

197. Rao Narain Das, Bundi, Size: \(11\frac{1}{4}'' \times 9''\)
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 \(kâàs\) thrice a day. (1954: 134)

198. Rao Arjun, Bundi, Size: \(11\frac{1}{8}'' \times 9''\)
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 \(jâma\) is of Mughal style and his long moustaches are hanging on the chest. (1954: 135)

199. Rao Budh Singh, Size: \(11\frac{1}{4}'' \times 9''\)
In this painting Rao Budh Singh is sitting by royal cushion. The turban is of Bundi style. Two sons, Ummed 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 Bhaw Singh, Size: \(10'' \times 9\frac{1}{2}''\)
This painting in done is Bundi style. Rao Bhaw Singh is himself driving his elephant. The elephant is painted with deftness and is full of life. (1954: 137)

201. Rao Ummed Singh, Bundi, Size: \(9\frac{1}{4}'' \times 8''\)
He was the ablest and most pious of the Bundi rulers. He retired to \(vinprastha\) 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: \(13'' \times 9\frac{1}{2}''\)
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: \(12\frac{1}{4}'' \times 9\frac{1}{4}''\)
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: \(11\frac{1}{2}'' \times 9''\)
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 : 11\(\frac{1}{2}\)" × 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. Vishna-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. Vishna 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 ārdhva pandra tilaka on their forehead which shows their initiation in Ballabh Sampradāya. (1954 : 145)

209. Maharana Pratap, Udaipur, Size : 12" × 7\(\frac{1}{2}\)"
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 : 11\(\frac{1}{2}\)" × 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 : 11\(\frac{1}{2}\)" × 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 jāmah 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. (154:149)

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 jānumah 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. (154:150)

214. Rao Raja Ram Singh, Bundi, Size: 9½" × 5½"
This portrait of the Bundi ruler presents him in his adolescence. He has khaggādūr turban and his jānumah is of Gāj with drapery. (154:151)

215. Maharaja Anup Singh, Bikaner, Size: 9" × 6"
This is a standing pose and the dress shows local touch. (154:152)

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. (154:153)

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. (154:154)

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. (154:155)

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 aṅga or overcoat on bāgā indicative of winter season. (154:156)

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. (154:157)
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 verášana 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: 6½" × 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: 7½" × 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: 7½" × 4"  
Here Kamodini Rāgini of Shree Rāga group is painted in Jodhpur style. This symbolic painting shows the Rāgini as a charming damsels sitting on a beautiful seat playing on sitār. Her enchanted girl companion is absorbed in the tune of the Rāgini. (1954 ; 170)

233. Thakur Sher Singh Meratia, Size: 12" × 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" × 9"  
This too is painted in Jodhpur style. The Thakur is going on a horseback, smoking his hukka. His laharia turban is also pretty high. (1954 ; 172)

235. Utkanāthītā Nāyikā, Size: 8½" × 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" × 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 Jahāngīr, Size: 5½" × 3½"  
This miniature standing portrait of Jahāngīr is a good example of art. (1954 ; 175)

238. Akbar Badshah Ghazi, Size: 5½" × 3½"  
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. Channaji, Size: 6½" × 4½"  
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 1/2" x 18 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 Ummad Singh, Kota, going a-hunting, Size: 13" x 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 Ummad Singh I, Kota, Size: 17" x 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" x 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" x 19 1/2"**

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 shahndi and nakkārā, while on the third the dancing girls are giving their performance.

(1953: 108)

245. **Tiger-hunt at Alnia, Size: 25 1/4" x 19 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" x 13 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" × 18½"

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. *Navodha Priya*, Size: 6¼" × 4¼"

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. *Dampati Vihara*, Size: 5½" × 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)
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 Vivechana, Size: 24" × 22"
In this chart five faces of Lord Śiva, eight images, eleven Rudras and 25 Līlā Mūrtis are discussed.
(1957; 19)

252. Śiva Kishana, 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. Śeshashāyi Vishnu, Size: 42" × 29"
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 Śeṣha; Lakshmī 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 purusha 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 Vishnu are on the left and right respectively. The crown of Narayana and the hair of Nrisimha and Varaha are very artistic.

260. *Narayana*, Size: 23" × 12"
This stone image (9th century) ordinary in sculpture was found at village Shahabad of Kota district.

261. *Vishnu*, Size: 22" × 12"
Found at Vilas of Kota district this ordinarily sculptured image is of 9th century.

262. *Hayagriva*, 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 varadamudra and other three hands are brandished with different ayuddhas (weapons). This piece has lotus, snake and kamanjala.

263. *Hayagriva*, Size: 24" × 17" (9th century)
Found at Atru, one hand of this image is in varadamudra and in the other three are shruva, book and kamanjala.

264. *Hayagriva*, Size: 23" × 17" (9th century)
One hand of this image is in varadamudra and in the other three are book, lotus and kamanjala respectively. This too was found at Atru.

265. *Varaha Avatara* (Boar incarnation of Vishnu), Size: 26" × 16"
This stone image of 9th century was found at Atru in Kota district. The Varaha is bringing out Goddess Earth from the sea.

266. *Vishnu*, Size: 26" × 16" (9th century)
This image was found at Vilas in Kota district. On one side of Vishnu is the image of yali.

267. *Shridhara Keshava*, Size: 26" × 16" (9th century)
This image was found at Vilas in Kota district. This too has a yali on one side.

268. *Purushottama*, Size: 26" × 20" (9th century)
This image was found at Ram Garh in Kota district.

269. *Śeshādyāi Vishnu*, 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, kirtimukha, kundalas, keyura, ornaments of the neck, Brahmā on the nābhi lotus and the ten incarnations of Vishnu, the seven rishis, consort Lakshmi at the feet, and the fight of Madhu and
Kaitabha 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 Vīṣṇu, head of Lakṣmi and stem of lotus and all the hoods of Śesha are badly damaged.

270. Nārāyana, 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.

271. Sthānaka Devatā, Size: 45" × 16" (9th century)
This life-like image, full of activity, was found at Baran in Kota district.

272. Chandramaulisvarā (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. Chandramaulisvarā (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.

275. Sapatnikā Vāyu, Size: 27" × 21" (9th century)
This stone image was found at Atru of Kota district.

276. Śiva, Size: 32" × 16" (9th century)
This image was found at Vilas in Kota district.

277. Śiva-Pārvati, Size: 25" × 15" (9th century)
This image of God Śiva and his consort Pārvati riding on Nandi with Bhringi dancing in front has Ganesha on one side and Skanda on the other. It was found at Baran in Kota district.

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 kamandalā in his three hands. The fourth one is in varadāmudrā. It is being licked by Nandi the Bull.

279. Śiva-Pārvati, Size: 25" × 16" (9th century)
God Śiva with his consort Pārvati is sitting on Nandi. Śiva has snake and triśula in upper two hands. With the lower left he is embracing Pārvati and the right is in varadāmudrā. Bhringi is
dancing in front of Nandi while Ganesa 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-Pārvati, Size: 31” × 19” (9th century)
This stone image was found in village Kakuni near Bhim Garh. Śiva and Pārvati are sitting on Nandi. Bhūpingī is dancing in front of Nandi. Ganesa and Kārtikeya are standing on either sides. On the top corners are the small images of Brahma and Vishnu 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, kardhami are well carved. All the hands are damaged. (1950 ; 22)

283. Śiva-Pārvati, Size: 28” × 21” (9th century)
This stone image of Śiva-Pārvati, sitting on Nandi, with Bhūpingī dancing in front and Kārtikeya and Ganesa 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. Lakulīśa, Size: 18” × 19” (Circa 9th century)
This image was found at Atru in Kota district and represents. लक्षुनीसं ऊध्वेष्ठे प्राप्तमुसुत्त्वितम्। दलिते मातुलिक्ष्यूष वामे दश्ये प्रकीकितं ॥ (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 mridanga.

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 kamandala and the fourth is in varadamudrā.

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 trisula, snake, counting-beads and kamandala in his four hands.

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 trisula, snake and kamandala in his three hands; the fourth is in varadamudrā. Rati and Kāma are embracing each other nearby.

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.

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.

294. Brahma, Size: 25" × 18" (9th century)
This stone image was found at Vilas in Kota district. It presents Brahma in reclining pose. Gāyatrī and Sāvitrī are sitting on both the sides. His three faces are visible and are having long beard and dense hair which justify his being Purāṇa Purusha. Brahma is holding Sruva, Vedas, counting-beads and kamandala. Gāyatrī and Sāvitrī have kalasha in their left hands and the right hands are in varadamudrā.

295. Brahma, 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 kamandala.

296. Brahma, Size: 18" × 17" (9th century)
This image of Brahmā is in standing pose holding Sruva, Vedas, counting-beads and kamandala. 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 kamandala in the third; the fourth one is damaged. This image was found at Vilas in Kota district.

297. *Brahmā*, Size: $21" \times 16"$ (9th century)
This image was found at Baran in Kota district. Brahmā is in a standing pose with Sruva, Vedas, and kamandala in his three hands and the fourth one is in varadamūrā.

298(A) *Agni* (God of Fire), Size: $47" \times 20"$ (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 guardsmen. This image was found at Vilas of Kota district.

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

299. *Kshetrapāla*, Size: $19\frac{1}{2}" \times 15"$ (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.

300. *Varuṇa Dāmpati*, Size: $27" \times 23"$ (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.

301. *Yama Rāja*, Size: $42" \times 19"$ (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.

302. *Yama Rāja*, Size: $19\frac{1}{2}" \times 11"$ (9th century)
This undamaged image of Yama with a cock was found at Atru in Kota district. It has mace, cock, noose, and kamandala in his four hands.

303. *Aindri and Vārāhi*, Size: $23\frac{1}{2}" \times 14"$ (Circa 9th century)
These two stone images are on the two faces of a pillar, which was found at Atru in Kota district. Aindri 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.

304. *Ambikā*, Size: $36" \times 24"$ (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 kamanḍala in her hands, was found at Baran in Kota district. (1950; 55)

306. **Lakshmi, Size: 25 1/2″ × 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 Lakshmi. This image was found at Ram Garh in Kota district. (1950; 56)

307. **Chāmara Dhārtirī, Size: 40 1/2″ × 11 1/2″ (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 kamanḍala, 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 Dampati, 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 bunting of kārtimukha. (1954; 64)

314. **Yāṭī, 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" × 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: 32½" × 14" (9th century)
This image of a woman with flapper was found at Atru in Kota district.
(1950; 67)

317. *Chamarikā*, Size: 20" × 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" × 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. *Pārśvanātha*, Size: 52" × 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. *Pārśvanātha*, Size: 21" × 16" (9th century)
This stone image of Jaina Tirthaṅkara standing on the throne with hoods of the Śesha shading over-head and two men standing with flappers on both sides was found at village Ram Garh in Kota district.
(1950; 71)

321. *Pārśvanātha*, Size: 69" × 30" (9th century)
In this image the Tirthaṅkara is standing on a lotus seat. The Śesha is shading with its hood. Nāga ladies are praying on both sides. Ascetics are sitting in dhyānamudrā and Vidyādharas are offering flower-garlands. This image was found at Atru in Kota district.
(1950; 72)

322. *Pārśvanātha*, Size: 52" × 31" (9th century)
In this image the Tirthaṅkara is standing on a lotus seat, the Śesha 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 Lakshmi. 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" × 18"
(74)

324. Kubera
18" × 16"
(75)
<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Size</th>
<th>Page</th>
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</thead>
<tbody>
<tr>
<td>325</td>
<td>Gaja-Lakshmi</td>
<td>18&quot; × 21&quot;</td>
<td>(76)</td>
</tr>
<tr>
<td>326</td>
<td>Elephant</td>
<td>46&quot; × 18&quot;</td>
<td>(77)</td>
</tr>
<tr>
<td>327</td>
<td>Lion</td>
<td>21&quot; × 8&quot;</td>
<td>(78)</td>
</tr>
<tr>
<td>328</td>
<td>Woman</td>
<td>27&quot; × 16&quot;</td>
<td>(79)</td>
</tr>
<tr>
<td>329</td>
<td>Yāli</td>
<td>31&quot; × 14&quot;</td>
<td>(80)</td>
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<tr>
<td>330</td>
<td>Yāli</td>
<td>33&quot; × 15&quot;</td>
<td>(81)</td>
</tr>
<tr>
<td>331</td>
<td>Woman</td>
<td>47&quot; × 16&quot;</td>
<td>(82)</td>
</tr>
<tr>
<td>332</td>
<td>Woman</td>
<td>42&quot; × 13&quot;</td>
<td>(83)</td>
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<td>333</td>
<td>Haripura</td>
<td>15&quot; × 21&quot;</td>
<td>(84)</td>
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<td>334</td>
<td>Vishnu</td>
<td>16&quot; × 21&quot;</td>
<td>(85)</td>
</tr>
<tr>
<td>335</td>
<td>Man and Flapper-woman</td>
<td>26&quot; × 19&quot;</td>
<td>(86)</td>
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<td>336</td>
<td>Chaturbhuja</td>
<td>21&quot; × 16&quot;</td>
<td>(87)</td>
</tr>
<tr>
<td>337</td>
<td>Two women</td>
<td>27&quot; × 18&quot;</td>
<td>(88)</td>
</tr>
<tr>
<td>338</td>
<td>Rati and Kāmadeva</td>
<td>17&quot; × 15&quot;</td>
<td>(89)</td>
</tr>
<tr>
<td>339</td>
<td>Two men</td>
<td>15&quot; × 15&quot;</td>
<td>(90)</td>
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<tr>
<td>340</td>
<td>Three Mendicants</td>
<td>14&quot; × 17&quot;</td>
<td>(91)</td>
</tr>
<tr>
<td>341</td>
<td>Four Mendicants</td>
<td>16&quot; × 17&quot;</td>
<td>(92)</td>
</tr>
<tr>
<td>342</td>
<td>Lady with a mirror</td>
<td>25&quot; × 13&quot;</td>
<td>(93)</td>
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<td>343</td>
<td>Hansa Mithūna</td>
<td>14&quot; × 12&quot;</td>
<td>(94)</td>
</tr>
<tr>
<td>344</td>
<td>Two women</td>
<td>32&quot; × 17&quot;</td>
<td>(95)</td>
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<tr>
<td>345</td>
<td>Lady holding a mirror</td>
<td>24&quot; × 17&quot;</td>
<td>(96)</td>
</tr>
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<td>346</td>
<td>Chaturbhuja</td>
<td>20&quot; × 15&quot;</td>
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<td>347</td>
<td>Ganges</td>
<td>24&quot; × 18&quot;</td>
<td>(98)</td>
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<td>348</td>
<td>Woman</td>
<td>24&quot; × 11&quot;</td>
<td>(99)</td>
</tr>
<tr>
<td>349</td>
<td>Man and Woman</td>
<td>36&quot; × 22&quot;</td>
<td>(100)</td>
</tr>
<tr>
<td>350</td>
<td>Two women</td>
<td>24&quot; × 15&quot;</td>
<td>(101)</td>
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<tr>
<td>351</td>
<td>Gate Pillar</td>
<td>69&quot; × 24&quot;</td>
<td>(102)</td>
</tr>
<tr>
<td>352</td>
<td>Dvārapāla (Gate keeper)</td>
<td>44&quot; × 15&quot;</td>
<td>(103)</td>
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<tr>
<td>353</td>
<td>Chamardhārini (Flapper woman)</td>
<td>27&quot; × 15&quot;</td>
<td>(104)</td>
</tr>
<tr>
<td>354</td>
<td>Kalashadārini (Lady with pitcher)</td>
<td>33&quot; × 18&quot;</td>
<td>(105)</td>
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<tr>
<td>355</td>
<td>Sadya-Snātā (After bath)</td>
<td>31&quot; × 15&quot;</td>
<td>(106)</td>
</tr>
<tr>
<td>356</td>
<td>Two Flapper women</td>
<td>32&quot; × 12&quot;</td>
<td>(107)</td>
</tr>
</tbody>
</table>
357. Shridhara and Yāli  28" × 18"  (108)
358. Shishumati and Padmahastā  34" × 17"  (109)
359. Male figure  46" × 12"  (110)

BRICKS

360-361. Bricks of Badoli temple — (2)  13½" × 10" × 2½"  (1951 : 163-164)
362. A brick from the palace of Khinchis at Gagron Fort  9" × 6"  (1954 : 165)

PHOTOGRAPHS OF MONUMENTS

364. Shiva Temple, Bādoli  8" × 6"  (1953 : 25)
365. Yajña Manḍapa, Bādoli  8" × 6"  (1953 : 28)
366. Gagron Fort  8" × 6"  (1954 : 32)
367. Shiva Temple, Hindoli  12" × 10"  (1953 : 32)
368. Gadgach Temple, Atru  12" × 10"  (1954 : 36)
369. Bhand Devrā, Rām Garh  12" × 10"  (1954 : 35)
370. Sāt Sahelion kā Mandir, Jhālārā Pātan  8" × 6"  (1953 : 29)
371. Art Pieces of Rajastān  24" × 22"  (1956 : 393)
372. Nāhargarh Fort  8" × 5"  (1953 : 33)
373. Bādal Mahal, Shahabad  12" × 10"  (1954 : 38)
374. Shiva Temple, Chār chaumā  12" × 9"  (1953 : 20)
375. Shiva 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)
379-382. Pillars of Badwa village

Badwa village is situated at a distance of 35 miles east in Anta tehsil of Kota. These four yāpa 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 Brahmī 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 8)

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 10)

389. Inscription of Kanswa Shiva temple

Village Kanswa is located 4 miles east of Kota. There is a Shiva temple built by Śivgana Maurya in 795 Vikrama. Outside this temple is an inscription on grey stone in Brahmī 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 Deora (Ram Garh) Shiva Temple Inscription** (10th century Vikrama)

Ram garh is in Kishenganj tehsil of Kota — at a distance of 70 miles. King Malaya Varma had built a Shiva temple named Bhand Devra 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. **Devanagari version of No. 392**

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

(1957 : 161)

393. **Sher Garh Fort Inscription of Pawar 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.

Devanagari version of the inscription is exhibited in Kota Museum.  

(1957 : 138)

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 Vâkpati Deo to Udayâditya.

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

(1957 : 139)

395. **Bhand Deora (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.

Devanagari version of the inscription is exhibited in Kota Museum.  

(1957 : 169)

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.

Devanagari 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 Dharmshala at that place by a Dâmodarpuri saint during the times of Prince Bhoj of Kota.

Devanagari version of this inscription is exhibited in Kota Museum.  

(1957 : 169)
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 Nath by Mādhō Singh of Kota.

Hindi version of this inscription is available in the museum.  
(1957; 10)

399. **Jain Temple Inscription at Chānd Kheri (1746 Vikrama)**
Chānd Kheri 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 Tīrthaṅkaras 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 Uday Rām by Ummed Singh.  
(1957; 7)

401. **Devānāgari version of No. 401**
Devānāgari 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 Hadoti 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 Borkhedi Gate in Shergarh fort (1867 Vikrama)**
This inscription in Kāithī script in Hadoti language testifies the building of boundary wall of the fort in the rule of Maharao Ummad Singh of Kota and Prime Ministership of Jhala Zalim Singh.

Devānāgari version of the above inscription is available in the Kota Museum.  
(1957; 167)

404. **Hawa Mahal Fort Inscription (1921 Vikrama)**
The inscription which is in Hadoti 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 Tīrthaṅkara Shreyansha Nath has been received from Nand Lal Pujari of Shīva temple near Bhitariyā Kund about two miles south of Kota. The inscription is on the seat of the image in Hadoti language and Kāithī script.  
(1960; 31)
Following is the text of urdu inscription on the steel die:

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

(1953; 57)

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

"Sikka Mubarak Badshah Gazi Shah Alum Bahadur."

(1953; 58)

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

"Shri Lakshmi Nārāi Charan Saran Rājādhūrij Mādho Singh."

(1953; 59)

"Shri Rādhā Brijchandānghir Sevakasya Mahāpateh Balwant Sahadevasya Gorendrasya Sammutrikā 84.1"

(1953; 60)

"Vaziruddollā Amirul Mulk Md. Vazir Khān Bahādur Nasrat Jung 1223 Hizri."

(1953; 61)

"Mo. Akbar Shāh Hizri 1246 Bādshāh Ghāzi Fidhi Mahārāo Rām Singh Bahādur."

(1953; 62)

"Shri Lakshmanjī Sahāi Mahārāj Brijendra Sāwāi 1241 Hizri Balwant Singh Bahādur Bahādur Jung."

(1953; 63)

"Mo. Akbar Shāh 1244 Hizri Bādshāh Ghāzi Fidhi Mahārāo Rām Singh."

(1953; 64)

"Mo. Akbar Shāh 1244 Hizri Bādshāh Ghāzi Fidhi Mahārāo Rām Singh."

(1953; 65)

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

(1953; 66)

"Albis Sāhib Bahādur 1826."

(1953; 67)

"Mohar Katchahri Agent Hādoti Governor General Nāzim Āzam Mumalik Mhrusā Sarkār Daulat Mādār Angrez Bahādur Company 1829."

(1953; 68)

"Mohar Katcheri Agent Hādoti Az Taraf Governor General Nāzim Āzam Mumalik Mehruṣā Sarkār Daulat Mādār Angrez Bahādur Company 1829."

(1953; 69)

"Mohar Agency Hādoti San Isvi 1860."

(1953; 70)

"Governor General Bahādur Nāzim Āzam Mumalik Mehruṣā Sarkār San 1862."

(1953; 71)

"Sāhib Wilkins Salet Lān Bahādur."

(1953; 72)
<table>
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<tr>
<th>Stamp Die Code</th>
<th>Description</th>
<th>Date</th>
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<tr>
<td>422</td>
<td>Rs. Twenty</td>
<td>(1953; 56)</td>
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<tr>
<td>423</td>
<td>Rs. Ten</td>
<td>(1953; 54)</td>
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<td>424</td>
<td>Rs. Five</td>
<td>(1953; 52)</td>
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<td>425</td>
<td>Rs. Two</td>
<td>(1953; 50)</td>
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<td>426</td>
<td>Re. One</td>
<td>(1953; 48)</td>
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<tr>
<td>427</td>
<td>Annas Eight</td>
<td>(1953; 45)</td>
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<td>428</td>
<td>Annas Four</td>
<td>(1953; 41)</td>
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<td>429</td>
<td>Annas Two</td>
<td>(1953; 39)</td>
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<td>430</td>
<td>Anna One</td>
<td>(1953; 31)</td>
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<td>431</td>
<td>Court Fee Kota State</td>
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</tr>
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<td>432</td>
<td>Match Box Stamp — Rs. one annas eight (60 matches)</td>
<td>(1953; 25)</td>
</tr>
<tr>
<td>433</td>
<td>Match Box Stamp — Re. one (40 matches)</td>
<td>(1953; 26)</td>
</tr>
</tbody>
</table>
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 Linga 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 katar 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 Mahārāo 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 Rani Hedâ Hoard of Kota District.

<table>
<thead>
<tr>
<th>No.</th>
<th>Coin Details</th>
<th>Year</th>
<th>Page</th>
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<tr>
<td>449</td>
<td>Allah Akbar Jalal-Jalal Hoo, Lahore.</td>
<td>1953</td>
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<td>Allah Akbar Jalal-Jalal Hoo.</td>
<td>1953</td>
<td>3</td>
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<td>451</td>
<td>Allah Akbar Jalaluddin.</td>
<td>1953</td>
<td>4</td>
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<td>452</td>
<td>Mohammad Akbar Badshah Jalaluddin.</td>
<td>1953</td>
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<td>453</td>
<td>Jahangir Shah Akbar Shah, Delhi.</td>
<td>1953</td>
<td>8</td>
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<td>454</td>
<td>Jahangir Shah Akbar Shah, Kandahar.</td>
<td>1953</td>
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<td>Jahangir Shah Akbar Shah.</td>
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<td>456</td>
<td>Shah Alam Jahangir Shah, Lahore.</td>
<td>1953</td>
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<td>Badshah Gazi Shah Jahan, Multan.</td>
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<td>Badshah Gazi Shah Jahan, Surat.</td>
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<td>18</td>
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<td>459</td>
<td>Badshah Gazi Shah Jahan, Shahabuddin, Multan.</td>
<td>1953</td>
<td>49</td>
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<td>Badshah Gazi Shah Jahan, Shahabuddin.</td>
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<td>Badshah Gazi Shah Jahan, Shahabuddin.</td>
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<td>Shahabuddin Mohammad Shah Jahan.</td>
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<td>39</td>
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<tr>
<td>464</td>
<td>Shah Alam Aurangzeb.</td>
<td>1953</td>
<td>43</td>
</tr>
</tbody>
</table>
455. Shah Alam Aurangzeb, Multan.          (1953:50)


SILVER COIN found at Jhadota village in Kota District


SILVER COINS found at village Budhadeet of Kota District.


SILVER NECKLACE found with silver coins at Budhadeet;

470. Silver necklace — weight 9½ 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:


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, Svēta 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. Bhāgavata painted—complete—Size of the leaves $1\frac{1}{4} \times 6\frac{1}{4}$. Average lines per page — 11. No. of pages — 1190

beginning with:

ॐ नमः श्री परमात्मानं त्रिविरङ्गकस्मिन्नकर्त्तव्यं भक्तज्ञानमानस निवासाय
श्री रामचन्द्रभागी

ending with:

श्रीरघु भक्तमानम् नृहि: करसु: स्वयं श्री भक्तमानम् सुप्रात्मितं गुह्यं भागवतं मया
वीरं तत्ततोऽस्वातं न तु मामति वैविद्यतु || इति श्रीः ||
श्रीशाल न्यथोऽभोजयिष्याय: || श्री समाबेशव: ||

There are 4,760 paintings in this manuscript at an average of about 4 paintings per page.

(1950 : 1138)

472. Bhāgavata Sukshmākshari — illustrated — in the form of a scroll — complete — Size : 69' x 3'. Average letters per line 53.
This manuscript has golden line illustrations and 18th century paintings of Dashavatara in the beginning.

beginning with :

ending with :

Гитá Sukshмāкshàrī — Size of leaf $8\frac{1}{4}'' \times 5\frac{1}{4}''$. Average lines per page — 84. Pages — 2. Incomplete. Upto 16th canto of 11th Chapter.

beginning with :

ending with :

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

Гàйatrí Mànтра — measurement — 2 süt × 1 süt

On a single corn of rice the whole Gàyatrí Màntra is written in 268 letters including introduction.

beginning with :

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

Гитá Saptashlokí (Kartaritākshārī) — leaf size $3'' \times 5''$. Average lines per page — 3. Complete. No. of pages — 11.

beginning with :

ending with :

Every letter of this manuscript is cut out of paper.

beginning with:

श्री गणेशाय नमः। श्री गजवदन मचिल्यं तीक्ष्ण इत्यादि निमेश्व।

ending with:

इति श्री महानार्ते शत साहसयों संहिताया। शैवासिक्यों स्तानिता पवित्र गजेन्द्र 
मोक्षर्यान्यान्यां नाम समूहम्। II शुमम्।

This manuscript includes Gānēśa Stotra, Gītā, Viṣṇu Sahasra-nāma, Bhishmastavṛajya, Anusmrity, and Gajendramoksha. Beautiful carving is a specialty. Special cantos are written in golden letters. (1959; 249)


beginning with:

श्री कुमाराय नमः। श्री गोपीजन बल्मिक नमः। स्वल्प श्री ब्रजाभ देव तरण।

ending with:

कोंदेन्द्रलिङ्ग बैरवद्वृद्ध विजयी श्री शानु शल्या झयः। II शुमम्।

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


beginning with:

श्री कुमाराय नमः। आत्म-करण मदु वाक्यं सावधान तथा अध्यो।

ending with:

इति श्री बल्मिकायं विरितं आत्म-करण प्रयोगं समाप्त। II शोरस्तु। II श्री।

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


beginning with:

श्री गणेशाय नमः। श्री ब्रजवल्लभ शिर प्र च चद।

ending with:

तप श्री दीवन दुर्जनसार, साह चाह रावरोधान विदव करो। II श्री।

This manuscript is written in white on black pages. (1950; 3506)

Beginning with :

श्री कृष्णाय नमः || श्री गोपीजन कल्याणं नमः || नमं संयुक्तमहे सकल सिद्धे हेतु मुदार ||

Ending with :

स्लेहेन स्वतं २ श्री फुट स्वाहाः || ॥ १००० महास संख्या जपः ॥

(1950 ; 301)


This manuscript is in a torn condition and contains thirteen pictures of Apabhṛṣṭa period. (1953 ; 3770 (8))


Beginning with :

श्री गणेशाय नमः || शोकं || माहेश्वरं नमस्तुर्य गणनां सरस्यति ||

Ending with :

इति श्री शुकल अमीशंकरात्मजं हुतं चक्षसारं सर्वं निध्वं सम्पूर्णं ||

श्रुमं महतु || सम्बत् १९०३ ||

(1950 ; 3216)


Beginning with :

श्री कृष्णाय नमः || कालिन्दी कूल कुले मुरणिपु मुरली नाद माधुर्यं ||

Ending with :

मंगलं वै विवाहेः || ॥ श्री ब्रजनाथो विवाहेः ||

This manuscript is written on black sheet with white. (1950 ; 2072 (8))


Beginning with :

श्री गोपीजन कल्याणं नमः || श्री ब्रजराजं जीं की नामप्रति सेवाप्रकार लीखते ||

Ending with :- Samvat 1861.
In this manuscript the pictures of Shri Ballabhāchārya, his son Vitthal Nātha, his seven sons; seven mārūpas, and the celebrations of twelve months are given. All these pictures are exhibited on stands in the museum. (1950; 3454)

beginning with:
श्री कुर्माय नमः। श्री गोपीजन विषयै। प्राकृत धर्मनिषय...।
ending with:
साहोदरा नागर भव पूजा श्री तुमारी जी के खास कुल राम श्री श्री श्री श्री महाराजी जी सदा राज्य करो।
The above two Stotras are written in strange gumphit varṇa style of chitrakāri. The letters complete Shri Ballabhāchārya’s Mahāvākyā ‘Jānīt Paramām Tatvam’. (1950; 2306)

beginning with:
श्री:। आवधास्यामले पाणे एकादश्यां महानियश।
ending with:
श्री कल्याणार्थ विराजित सिद्धान्त रहस्य सम्पूर्णम्।
ब्रह्मा वेलिक गुलाब को सब सीता जगमह।
एक दुनि मद्दुः बारिक तेरी बाह।
This manuscript is written on black sheet with white. (1950; 2875)

beginning with:

ending with:
इति श्री आपुष्यमेदन मूर्तिमेद निरूपण समाप्तिमभवे।
काल्युन कुर्ण ओ भुज्वासरे।। सं. १५५४
(1950; 386-387)
488. *Ummed Singh Charita Kavya*: Leaf size — $1\times5\frac{1}{4}$". Average lines — 5. Incomplete. Pages — 75.
   beginning with:
   श्री गणेशाबिक गुरुभो नमः। श्री सत्याग्रहालं स्वकर्षणादाय।
   ending with:
   भवदत्त बुधवास भामि सिध्दान्त मिन ण्डु लगातु हृत्व स्हवस्यं।(1956)
   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. *Prithu Raj Yuddha*: Leaf size — $10\times5\frac{1}{4}$". Average lines — 20. Complete. Pages — 136.
   beginning with:
   श्री गणेशाय नमः। फैली गणेश शारद बिनबाँ, लागा गवर के पार।
   ending with:
   राजा मान बाने प्रथि मान मार लियो। प्रथि की डूंगी न नेन।
   सुंदर चौड़ी बाने से उड़ोयो बोका बंकुला मे बास॥ (1951; 3691)

   beginning with:
   धारा फिया प्रेम का शीत्ती की अलं न पार।
   ending with:
   रहि पियो बमर नाम । अस्मा भी बरती ये न होगा राजपूत। (1955; 3899)

   beginning with:—Bismillah ur Rahman-e-Rahim.
   ending with:—Ae Mâlik Hamen Shaitânaun ke Dhokhe aur Jaalsaaizion se bachānā.
   This manuscript is written in Arabic and is a religious book of Muslims. Decorated with beautiful carvings, it was written by Aē Sarvar Habubullah Ibn Syed Munnabbar Saqin Jumusar dated 14 Jamaadiul Avval San 1098 Hizri. (1957; 5301)

   It is a Telugu dictionary beginning with — Shrimate Ramanujaya Namah. (1950; 3330)
Sanat Kumāra Chakri Charita Mahākāvyā (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.

beginning with:—

अः नमो भजनते || शिवोपसीवासात्मकमधुमक्षोधोग || वासापि भुजैष्व यदीय वते ||

स्पष्टवाद संप्लन भि तांत्रिकमा भि समालिताये जित पत्निकिम: ||

ending with:—

वेशं लघु युग प्राणां यस्सां विद्वोलम: मदुमम्मे: ||

कटिचिन्ह्युलपद्वकार: बरितु गूंङ्गस्वयं चकेशितु: ||

गातलनपद....एवस्मुनि कथा भम्मो विनोदे महा ||

लम्पटःसादेपिरितलवुळ्ळो सर्वस्वाप्न्यकालम्भः गुरी ||२४१५११||

सम्बत १२७८ || वैशाख वति ५ || लिखिता।

(1960 ; 5619)

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 Vaḥana (vehicle) Garuda.

(1955 ; 31)

Chitra Kāvyā: Leaf size — 2 8″ × 1 10″.

This Chitra Kāvyā contains Kharag bandh, Dhwajā bandh, Chhatra bandh, Kamal bandh, Vṛāksha bandh, Hār bandh, and Ārām bandh etc.

(1960 ; 5620)

Ashva Partkshā: 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)

Jñana 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)
498. *Dvādashaśāṭiśa Yantra*: \(1'10'' \times 1'11''\).
   In this chart the twelve shapes of sun, in accordance with the twelve rāṣṭras, 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 र)

500. *Paṇchmukhi Hanumad Yantra*: \(2' \times 1'8''\).
   In this chart five faces of Hanuman with their Tantrik value are painted. (1950; 1995 र)

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 Uṇnati* (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 Sandesha: 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 Purusha 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. Śṛṅgāra Varṇana: 1'3" × 9".
In this chart simple sānyoga śṛṅgāra 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 Varṇana: 1'3" × 9".
This picture depicts innate marital love of man and woman. It further illustrates the habitual quarrelsomeness of Kukkuta 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. Lakshmi—A marine fish: 1'3" × 9".
This is a symbolic picture in which Lakshmi— 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.

514. *Matsyāntāra Stuti*: 1'3" × 9".
The Fish Incarnation of God is praised in this picture.

515. *Ganēśa Stuti*: 1'3" × 9".
In this picture worship of Ganēśa is done through the imagination of a poet—

"Ganēśa has dug a hole, with the tip of his tusk, through the earth up to Pāṭāla. Light emitting from the gem on the head of Śesha Nāga reaches upwards; Ganēśa takes this band of light to be a pillar against which he tries to rub his head. Lord Śiva and consort Pārvati, 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."

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.

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.

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.
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. " (Kilanot Rajput) (1956; 101)
529. " (1956; 102)
530. Jät lady — with ektařa and tumbi in hand (1956; 74)
531. Jat — with loṭā and rope on the shoulder and a stick in hand. (1956; 75)
532. Ascetic — standing — wearing red kopin; one hand resting on the other. (1956; 78)
533. Nirguna 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 triṇḍra, rope and loṭā 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 Nārāyaṇa — 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. Naspati (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-  Anar (Pomegranate) — Kandahari (3 in number)  (1956 : 128-130)
576-  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 (anethra carambola)  (1956 : 141)
587-  Carrot — big size, red  (1956 : 142)
588-  Chillies — Kota and Jaipur variety  (1956 : 143-144)
590-  Sweet Potato — red  (1956 : 145)
591-  Bâlôl (bean) — sky colour  (1956 : 146)
592-  Tamarind — (3 in number)  (1956 : 147-149)
595-  Tomato — red and white (2 in number)  (1956 : 150-151)
597-  Garlic  (1956 : 152)
598-  Brinjal — white and blackish (2)  (1956 : 153-154)
600-  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)
बड्वा याम के गुप (यज्ञस्तम्भ)
सम्यत: २६५ वि.

पillars of Badwa, Sl. No. 379-382, Badwa (16')
Samvat 295 Vikrami.
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" x 22") 9th century A.D.
Kansa Nand Sammelana, S. N. 153, Size 14" x 19".
Kalia Daman, Sl. No. 171, Mewar School (13\(\frac{3}{4}\) x 8\(\frac{1}{2}\)) 18th Century A.D.
"A book that is shut is but a block"

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