CATALOGUE & GUIDE
To
GOVERNMENT MUSEUM, ALWAR
PART I
SCULPTURES—INSCRIPTIONS, ARTS—CRAFTS & PAINTINGS—MANUSCRIPTS SECTIONS

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

Closed on Fridays & Gazetted Holidays.

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Jahāngīr playing Holi in his pleasure garden
Moghul School of Painting-17th Century.
AUTHENTIC documentary evidence is lacking in to show that indigenous arts flourished in Alwar State (modern Alwar District in Rajasthan). It was the royal court from which knowledge emanated. Owing to the interest and patronage of the rulers like Maharaja Vinaya Singh, Balwant Singh of Tijara, Mangal Singh and others, many rare and valuable specimens of Indian art were purchased and collected for the Palace for being preserved. These were acquired to serve as fine examples for the artists to inspire and to guide them as well. Maharaja Vinaya Singh took interest in accumulating rare samples of almost every kind of art and craft. Several such pieces now adorn the galleries of the present museum.

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

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

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

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

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

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

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

Lala Nand Kishor, Pannalal and others of Alwar
produced superior type of workmanship in gold and silver
plates, tea-sets, snuff boxes and card cases. Some of the
works are on display in the first hall of the museum.
Models in plaster of various palaces and buildings, testifying to the fact that the art of architecture was well practised in the former Alwar State, are also on display here.

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

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

The next exhibit, worthy of being mentioned here, is a beautifully illustrated copy of the Qurān, which was purchased from a Mohammadan traveller by Maharaja
Vinaya Singh, for three thousand rupees and a dress of honour. The labour and energy spent on the execution of this exquisite work were so great that the Maharaja appears to have been very fortunate in obtaining it rather cheap. Every page is written and illustrated with utmost care and skill.

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

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

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

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

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

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

In these days of atomic warfare, shields have no important place among the defensive weapons but that these were indispensable when people fought with bows and arrows need not be over-emphasised. Most of the shields displayed in the hall are modern ones. Some of these are beautifully inlaid with gold and silver. In damascened shields, a
channel is cut in the steel and gold wire firmly hammered into the depression, specially made for it. Burnishing with agates and other tools is employed to finish the work and in some instances the ground is plated with silver. When both silver and gold wires are used, the inlaying is termed as Gaṅgā-Jamuni. The term is also used where the gold effect is applied against the silver ground. Such shields appear to have been prepared for decorative purposes or served as coats of arms. Such a shield is uniformly circular, as was the case with it in Assyria, some two or three thousand years ago.

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

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

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

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

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

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<th>Language</th>
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<td>Sanskrit</td>
<td>4863</td>
</tr>
<tr>
<td>Persian</td>
<td>608</td>
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<tr>
<td>Hindi</td>
<td>374</td>
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<td>Urdu</td>
<td>73</td>
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<td><strong>Total</strong></td>
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The Museum at Alwar is, in short, a museum of Socio-Military type and houses in it rare treasures of art and culture, most of them being rare and unique.

P. L. Chakravarti,
Curator
1. GANESÁ, the Lord of Wealth; seated inside the replica of a temple; four-armed; ornamented; almost intact.
Grey Stone.
Size: 2'7" × 1'4".
11th Century.
Findspot unknown.

2. GANESÁ, the Lord of Wealth. The image, unlike many others, radiates a grace not often found in the elephant-headed God. The belly is not so protuberant and the dance pose is convincingly suggested. Four armed, holds a snake in the upper two hands in a bow shape; duly ornamented; garland bearers, musicians and vehicle (rat) on the ground; inscription on the pedestal.
It is dated Monday, the third day of the bright half of Vaisákhá, V. Samvat 1101 (A.D. 1044) and records the erection of the image of Ganesá by Mahalokas, who had come there from Barabara nagara, which is probably Bawal near Rewari; almost intact.
Blue Stone.
Size: 2'7" × 1'7".
11th Century.
Rajorgarh.

3. GODDESS, unidentified; seated on a throne; four-armed (broken); ornamented; attended by two standing ladies; damaged.
Pink Stone.
Size: 1'6" × 1'6".
10th Century.
Sainthali.

4. VISHNU, preserver of the universe. Standing; four-armed (broken), mace in the upper right hand; richly ornamented and finely executed; lotus-halo at the back; attended by males and females on the pedestal; Brahmá and Śiva, the creator and destroyer of the universe respectively, seated on lotus seat in the fore-ground.
Black Stone.
Size: 2'3" × 1'9".
13th Century.
Provenance unknown.

5. VISHNU, preserver of the universe. Garuḍa, king of birds, carrying the God (not existed) on shoulder; two devotees seated on the pedestal with folded hands; inscription on the pedestal obliterated; damaged.
Blue Stone.
Size: 1'7" × 1'9".
17th Century.
Provenance unknown.
6. SIVA-PĀRVATI, the Eternal Parents. Seated on the vehicle-Bull; Śiva four-armed, holds a club, flower and snake; richly ornamented; halo at the back; Brahmā and Vishnu, the creator and preserver of the universe respectively: seated on lotus-seat on the fore-ground; three attendants and Ganesha, their son, standing on the ground; intact.
Grey Stone.
Size: 1'4" × 10".
12th Century.
Nilkantha.

7. SIVA-PĀRVATI, the Eternal Parents. Seated on the vehicle-Bull; Śiva four-armed, holding trident in one of them; ornamented; Brahmā and Vishnu, the creator and the preserver of the universe respectively on the foreground; five attendants on the ground; damaged.
Grey Stone.
Size: 1'3" × 10".
8th—9th Century.
Sainthali.

8. SIVA-PĀRVATI, the Eternal Parents. Stand embracing each other; Śiva, four-armed, holds a snake; duly ornamented; damaged.
Blue Stone.
Size: 1'6" × 1'1".
10th Century.
Provenance unknown.

9. BUST OF A LADY, Executed in round; beautiful anatomy; duly ornamented; lower part missing; damaged.
Grey Stone.
Size: 1'2".
10th-11th Century.
Provenance unknown.

10. DOOR-JAMB PIECE, Figure of Śiva’s attendant and standing ladies with vase; damaged.
Grey Stone.
Size: 2'8" × 1'.
9th Century.
Provenance unknown.

11. BROKEN PANEL, Male dancers and musicians in action; hair knotted; damaged.
Sand Stone.
Size: 1' × 8".
14th Century.
Provenance unknown.
12. BROKEN PANEL, Male musicians and female dancer in action; hairs knotted; damaged.
    Sand Stone.
    Size: 1' × 9'.
    9th 10th Century.
    Provenance unknown. 43

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

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

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

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

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

18. DOOR-JAMB PIECE, Dancers and musicians with ladies; damaged.
    Sand Stone.
    Size: 1'4" × 11'.
    12th Century.
    Findspot unknown. 14
19. BROKEN PILLAR, Upper part; Brahmā, standing with water
vase in left hand and **akshamālā** in the right; damaged.
Sand Stone.
Size: 2'9" × 1'2".
12th Century.
Findspot unknown.

20. BROKEN PILLAR, Upper part; **dōrāpāla**, standing; damaged.
Sand Stone.
Size: 2'9" × 1'5".
12th Century.
Findspot unknown.

21. BROKEN PILLAR, Upper part-a lady, standing in a beautiful
pose; damaged.
Sand Stone.
Size: 2'8" × 1'1".
12th Century.
Findspot unknown.

22. BROKEN PILLAR, Upper part-a lady, standing with lotus
flower in left hand; damaged.
Sand Stone.
Size: 2'9" × 1'2".
12th Century.
Findspot unknown.

23. GODDESS, unidentified: Standing; four-armed (broken);
richly ornamented, finely carved; damaged.
Grey Stone.
Size: 3'2" × 1'5".
12th Century.
Sainthali.

24. TORSO, Vishnu, preserver of the universe; conch in the lower
left hand; duly ornamented; damaged.
Sand Stone.
Size: 11" × 5".
12th Century.
Sainthali.

25. TORSO, 'Dvārāpāla'; right hand rests on thigh; duly ornamented;
damaged.
Sand Stone.
Size: 1' × 6".
12th Century.
Sainthali.
26. BROKEN LINTAL (probably of Śiva temple) Bhairavī, seated on a lotus seat; four-armed, holding a trident in the upper right hand; duly ornamented; damaged.
Grey Stone.
Size: 8" × 8".
10th Century.
Sainthali.

27. NANDI (Bull), Vehicle of the god Śiva. The sacred Bull is carved in the round. Badly damaged.
Black Stone.
Size: 3½' × 2'.
Circa 14th Century.
Rajorgarh.

28. JAIN TĪRTHĀNKARA, Sambhava Nātha, seated in meditation; with horse symbol and three lines inscription in the Devanāgarī script and in the Sanskrit language on the pedestal; intact; dated the 11th day of the dark half of Jyeshṭha, Samvat 1510 = A.D. 1459.
Marble Stone.
Size: 2'4" × 2".
V.S. 1510 = A.D. 1453.
Bahadurpur.

29. PĀRŚVANĀTHA, Jain tīrthankara. Seated in meditation; Seven-hooded snake on the head; intact.
Marble Stone.
Size: 2'7" × 1'10".
Findspot unknown.
15th Century.

INSCRIPTIONS

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

The record, however, mentions that the fort and the gate of the tower of Navaganwa, which had fallen in ruins, were reconstructed in the reign of Bahlol Shah and during the Governorship of Masanad-i-Ali (King’s deputy—Naibul-Mulk) Atawal Khan, by Jalal, son of Zakariya. The work was begun on the 22nd Zil-
Qaida, and completed in the month of Muharram, A.H. 888. The yellow sandstone, on which the epigraph is inscribed, is damaged but the inscription is legible. The text of the record, which comprises of three lines in Persian is executed in Naskh without any trace of Tughra. As very few epigraphs of Bahlol Shah have come to light, the present one may be found interesting by the students of medieval Indian palaeography.

Translation:

1) O God, this edifice of the city wall and the gate of the town Navaganwa, which had, through lapse of days and passage of years, come to ruins —

2) in the auspicious reign of Bahlol Shah, the king and during the Governorship of the Governor of the district (Dali-Dilayal) Masanad-i-Ali, Alawal Khan, the servant of the court of the compassionate Lord, (Namely)

3) Jalal, son of Zakariya, son of Ahmad, son of Jalal constructed it anew on the 22nd of the month of Zil-Qa‘da. And it was ready in the month of Moharram, year eight hundred and eighty-eight (A.H. 888, Muharram = Feb.-March 1483 A.D.).

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

Size: 3" × 10" × 8".

A.H. 888 — A.D. 1483.

Navaganwa.

13
31. **INSCRIPTION OF AKBAR**: This inscription was found from a wall near the Gumbad in Navaganwa. It belongs to the reign of Akbar and records the construction of a well in the town of Navaganwa by two brothers, viz., Shahbaz Khan and Sarwar Khan Karori, sons of Nathu Dhusar. The epigraph comprises of eight lines, of which the first is in Arabic and the rest in Persian. The style of writing is Nasta’liq, which is of indifferent execution. The inscription slab is somewhat damaged and measures about $1'4" \times 1'6"$.

**Translation:**

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

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

Persian; Lines 8.
Size: $1'4" \times 1'6$.
16th Century.
Navaganwa.

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

**Translation:**

1) What a life-giving hamnam Iskandar-i-Isawi that grand man has constructed;
2) that, the said pleasant abode, in respect of greatness and beauty has become celebrated in the world due to its life refreshing quality.
3) Since the chronogram for the hamnam of Iskandar is sought, O Ghubari, say; (it is) a place which imparts life to Jamshed.
4) Year 1013 (A.H. = 1604-5 A.D.)
Iskandar, the builder of the bath, does not find mention in the annals of the period accessible to us. His epithet, Isawi, which, literally means related to ‘Isa (Jesus Christ) may be taken to indicate that he practised Christianity. It is very likely, however, that he is identical with Iskandar, the Armenian, who is mentioned by Jahangir as having enjoyed his father Akbar’s favour and whose marriage with the daughter of Abdul-Hayi, the Armenian, working in the royal seraglio, was arranged by Akbar himself. The poet Ghubari, who is the composer of the fragment comprising the inscription is not to be confounded with another poet of this period with the same pen-name, who had died about a decade earlier.

Persian; Lines 3
Size: 2'2" × 1'1".
16th Century.
Tijara.

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

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

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

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

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

Their other centre was founded in Rajyapura (Rajorgarh), the western part of Alwar District. It is corroborated by the present inscription of A.D. 959. It comprises 23 lines in all, engraved on a black stone slab measuring 1'6" × 1'4". Script of the inscription is Kūṭila while the language is Samskṛita. The slab is quite intact and is in a very good state of preservation.
"In Vikrama Samvat 1016=A.D. 959, MaharajadhiraJA Paramesvara Shri MathandeVA, son of MaharajadhiraJA Shri Savatt of Gurjara Pratihara dynasty, Counsellor of Parama Bhattacharya MaharajadhiraJA Paramesvara Shri VijayapaladeVA, son of Parama Bhattacharya MaharajadhiraJA Paramesvara Shri KshitipaladeVA of Kanauj, constructed temple of Lachchhusvar MahadeVA of Vyaghrapatak (modern Rajgarh) in commemoration of his mother Lachchhuk in the bright half of Māgha 13th on Saturday, V. S. 1016 (A.D. 959) and donated the village Vyaghrapatak for its expenses. The epigraph is written and inscribed by masons Dado and Harina respectively." The appellations, prefixed to the King Mathandev and his father Savatt suggest that they enjoyed a considerable high status among the border kings of Shri VijayapaladeVA and KshitipaladeVA. There is much controversy regarding the origin of Gurjara-Pratihara. In the opinion of most of the scholars they belong to a foreign stock. But the inscription from Nawsari of Gurjara-Pratihara King Jayabhata during V. S. 762 traces their origin from Karna (famous in Mahābhārata). It is, therefore, right to presume that the Gurjara-Pratiharas were of indigenous origin and were also Khatriya by caste.

Script: Kūṭila; Language: Sanskrit; Lines 23
Size: 1'6" × 1'4".
V. S. 1016=A.D. 959
Rajgarh.

34. RAJORGARH INSCRIPTION: Like the previous one this fragmentary inscription was also found from the house of a mahājana (moneylender) at Rajorgarh. It is evidently the left hand portion of a big prāṣasti and contains the last 18 lines only. Script of the inscription is Kūṭila and the language is Sanskrit. The present state of the slab is considerably poor. It shows signs in it of its having been used at some stage for grinding spices. It is dated the 13th day of the bright half of Māgha, Samvat 1052 (A.D. 996) and mentions some member of the Mathur Kāyastha family (name not preserved), who probably erected a temple of Śiva. It also mentions a Queen named Prabhāvatī and someone is referred to as having married the daughter of Gaunaka. The prāṣasti was engraved by sūtradhāra (mason) Trivikrama, son of Chhajjuka.
Script: Kūṭila; Language: Sanskrit; Existing lines 18
Size: 1'2" × 1'
V. S. 1052=A.D. 996
Rajgarh.

35. INSCRIPTION OF HIRANAND: The inscription was originally placed in a Jain Temple near Alwar Bus Stand. The temple for a long time was hidden under the boundary wall of the city, and came into light only in 1941 when the wall
was demolished for the extension of town. The inscription belongs to the reign of Akbar and records the construction of a *chaitiya* temple for the Jain Tirthankara Pārvānātha, in the town of Alwar, by Sah Hiranand, a resident of Agra. It is dated the 13th day of the dark half of Māgha, Saturday, V. Samvat 1645 = A.D. 1589. The epigraph comprises of 19 lines in Devanāgarī script in Sanskrit language, and is engraved on marble stone. The slab is quite intact and is in a very good state of preservation.

**Script:** Devanāgarī; **Language:** Sanskrit; **Lines:** 19
**Size:** 1'6" × 11".
**V. S. 1645 (A.D. 1589)**
Alwar Town.

### 36. ŚRĀDDHA INSCRIPTION:

**Summary:**

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

**Script:** Devanāgarī; **Language:** Hindi; **Lines:** 15
**Size:** 1'5" × 9".
**V. S. 1839 = A.D. 1782.**
Alwar Town.

### 37. INSCRIPTION OF BAHADURPUR:

This inscription was found at Bahadurpur, a village, 15 miles east of Alwar. It belongs to the beginning of the reign of Akbar, and records the construction of a *chaitiya* Temple in Fort Kharatara for the Jain Tirthankara Ādinātha. It is dated the 4th day of the dark half of Ashādha.

**Script:** Devanāgarī; **Language:** Sanskrit; **Lines:** 3
**Size:** 2'4" × 9".
**V. S. 1573 (A.D. 1517)**
Bahadurpur.

### 38. JAIN INSCRIPTION:

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

**Script:** Devanāgarī; **Language:** Sanskrit; **Lines:** 9
**Size:** 9½" × 8½".
**V. S. 1626 (A.D. 1570)**

### 39. SATĪ-STONE INSCRIPTION:

The inscription with a human figure and three birds was originally found in the village of
Macheri, Tahsil Rajgarh. It contains 9 lines in Devanagari Script, engraved on a sandstone slab and it records that in V. S. 1426=A.D. 1370 at the time of Gajadeva of Bargujara family, some lady became 'Sati' (burnt herself alive with her dead husband on the same pyre).

Size: 1'1" x 2'4".

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

Macheri.

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

Size: 2'8" x 1'7".

18th Century.

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

Script: Devanagari; Lines: 10

Size 1'5" x 1'7".
42. **MANDIL** (turban), border with gold embroidery. It was used by the Late H. H. Alwar, Sawai Maharaja Jai Singhji on occasions like marriage. Dark Pink Colour.
Size: Di. 10".
Acquired from the Store of Costumes on 22-12-37.

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

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

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

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

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

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

49. **FURGAL** (baby garment), silver embroidery-work; used by the Fourth Ruler Shivadāna Singh in his childhood.
Size: 24" × 12".
Acquired from the Store of Costumes on 22-12-37.
50. TOPI (cap) Persian Style; gold and silver embroidery work; golden lace round the neck; used by the Fourth Ruler Maharaja Shivadana Singh.
Malina cloth.
Size: L. 11".
Acquired from the Store of Costumes on 22-12-37.

51. MANDIL (turban), rich gold and silver embroidery-work at the skirts; golden stripes on body; used by the Late His Highness Maharaja Jai Singh.
Size: 40' × 7'.
Acquired from the Store of Costumes on 22-12-37.

52. MANDIL (turban), rich gold and silver embroidery work at the skirts; used by the Late H. H. Maharaja Jai Singh.
Size: 37'8" × 7'4".
Acquired from the Store of Costumes on 22-12-37.

53. TOPI (cap), hexagon in shape; gold and silver rich embroidery work; used by the Third Ruler Maharaja Vinaya Singh.
Size: Di. 8'.
Acquired from the Store of Costumes on 22-12-37.

54. MANDIL (turban), embroidery work in gold and silver throughout; used by the Third Ruler Maharaja Vinaya Singh.
Size: Ms. 57'4" × 1', Wt. 4 Sr. 13 Chhs.
Acquired from the Store of Costumes on 22-12-37

55. CHOOGA (male, upper garment); fine quality Kashmir needlework; cotton pad inside; used by the Third Ruler Maharaja Vinaya Singh.
Size: 5'5" × 38'.
Acquired from the Store of Costumes on 22-12-37.

56. PĀYAJĀMĀ (trousers or Pantaloons), cotton-pad inside; green and violet embroidery work; used by the Third Ruler Maharaja Vinaya Singh.
Size: 4'1" × 38'.
Acquired from the Store of Costumes on 22-12-37.

57. MANDIL (turban), embroidery work in gold and silver throughout; used by the Third Ruler Maharaja Vinaya Singh.
Size: Ms. 46'4" × 8'1", Wt. 1 Sr. 11 Chhs.
Acquired from the Store of Costumes on 22-12-37.
58. **TOPÍ** (cap) round; divided into two wings; embroidery work; golden lace round the neck; used by the Fourth Ruler Maharaja Shivadāna Singh.

Red Velvet.

Size: Di. 7" H. 7".

Acquired from the Store of Costumes.

59. **TOPÍ** (cap) round; with four wings; rich gold and silver embroidery work throughout; used by the Fourth Ruler Maharaja Shivadāna Singh.

Size: Di. 7" H. 8".

Acquired from the Store of Costumes.

60. **JĀMĀ** (upper garment for male) rich embroidery work; pearls round the neck; nine laces on chest; used by the Fourth Ruler Maharaja Shivadāna Singh.

Size: 40" × 16".

Acquired from the Store of Costumes.

61. **JĀMĀ**, same as No. 60.

62. **PĀYAJĀMĀ** (trousers or Pantaloons) red, green and violet colour; embroidery work on the golden coloured cloth; used by the Fourth Ruler Maharaja Shivadāna Singh.

Size: 45" × 23".

Acquired from the Store of Costumes.

63. **PĀYAJĀMĀ** (trousers or Pantaloons); golden striped embroidery work on blue cloth; used by the Fourth Ruler Maharaja Shivadāna Singh.

Size: 44" × 23".

Acquired from the Store of Costumes.

64. **ANGARAKHĀ** (upper garment for male); golden embroidery work on violet coloured body; used by the Fourth Ruler Maharaja Shivadāna Singh.

Banaras Cloth.

Size: 40" × 14½".

Acquired from the Store of Costumes.

65. **CHĀBŪKA** (whip), two bands of gold work on the handle; figures of horses at the end; made in London; used by the Fourth Ruler Maharaja Shivadāna Singh.

Size: 34".

Acquired from the Store of Costumes.
66. LUNGI (turban), golden horizontal stripes on red surface with golden threads at ends; used by the Fifth Ruler Maharaja Mangal Singh.
Size: 30' × 1' 9½".
Acquired from the Store of Costumes.

67. ACHAKAN (upper garment for male), golden embroidery work on shoulders, sleeves and borders; fourteen pairs of golden pendants round the chest; used by the Fifth Ruler Maharaja Mangal Singh.
Red Velvet.
Size: 53" × 24".
Acquired from the Store of Costumes.

68. LUNGI (turban) with white spotted violet coloured stripes on white surface, golden threads at ends; used by the Fifth Ruler Maharaja Mangal Singh.
Size: 44' 4" × 19".
Acquired from the Store of Costumes.

69. CHĀBŪK (whip) gold work on the top; presented by H. R. H. the Prince of Wales, K.C., G.C.S.I. to H. H. Maharao Raja Mangal Singh Bahadur, the Fifth Ruler of the State.
Size: 2' 10".
Acquired from the Store of Costumes.

70. PETI (shoulder-band) with golden lace and two needles at the back; small bag (batuā) at the bottom, having a monogram on it; used by the Fifth Ruler Maharaja Mangal Singh.
Size: L. 36".
Acquired from the Store of Costumes.

71. PETI (shoulder band) with silver lace on the band and two needles at the back; silver chains on borders; small bag (batuā) at the bottom having a monogram on it; used by the Fifth Ruler Maharaja Mangal Singh.
Size: L. 36".
Acquired from the Store of Costumes.

72. BATUĀ (bag), golden lace on borders, and a monogram on the surface; used by the Fifth Ruler Maharaja Mangal Singh.
Size: L. 14" × 8" (top) 11½" (bottom).
Acquired from the Store of Costumes.

73. JĀMĀ (upper garment for male), gold and silver embroidery work; used by the Late H. H. Maharaja Jai Singh.
Size: 4' 4" × 1' 5".
Acquired from the Store of Costumes
74. **ACHAKAN** (upper garment for male), beautiful embroidery work (flower motif) in gold, green, blue and red; used by the Late H. H. Maharaja Jai Singh.
   Size: $4'3" \times 1'5"
   Acquired from the Store of Costumes.

75. **ANGARAKHĀ** (upper garment for male), cotton pad inside, beautiful embroidery work (flower and creeper motif) in gold, green and red; used by the Late H. H. Maharaja Jai Singh.
   Size: $4'4" \times 1'8"
   Acquired from the Store of Costumes.

76. **KANWAL**, lace of gold attached to the borders; yellow tie and dye work on the red body, used by the Late H. H. Maharaja Jai Singh.
   Size: $48" \times 7"
   Acquired from the Store of Costumes.

77. **WAIST BAND**, golden embroidery work; double; used by the Late H. H. Maharaja Jai Singh.
   Size: $11" \times 3'4"
   Acquired from the Store of Costumes.

78. **WAIST BAND** (belt), Golden embroidery work; used by the Late H. H. Maharaja Jai Singh.
   Size: $3'4" \times 2"
   Acquired from the Store of Costumes.

79. **GUPTĪ** (stick containing weapon inside); Stone handle (agate) gold rings at the grip; used by the Late H. H. Maharaja Jai Singh.
   Size: $3'
   Acquired from the Store of Costumes.

80. **NOTE BOOK CASE**: gold polish; used by the Late H. H. Maharaja Jai Singh.
   Size: $4" \times 2'4"
   Acquired from the Store of Costumes.

81. **CHĀDAR** (bed-cover): fine embroidery work in red, blue, white and yellow on green surface. Silk threads on three borders.
   Size: $6'4" \times 4'5"
   Acquired from the Store of Costumes.

82. **CHĀDAR** (bed cover): fine embroidery work with human and animal figures in action on deep red surface; silken coloured threads on borders.
   Size: $5'5" \times 5'4"
   Acquired from the Store of Costumes.
83. **CHĀDAR** (small bed cover); fine embroidery work (flower and creepers) on woollen surface.
Size: 6'9" × 6'9".
Acquired from the Store of Costumes.

84. **CHĀDAR** (small bed cover); fine embroidery work (flower and creeper) in white silk on white surface, threads on borders.
Size: 4'11" × 6'4".
Acquired from the Store of Costumes.

85. **CHĀDAR** (small bed cover); rich embroidery work (flower motif) on red surface with borders.
Size: 4'5" × 2'9".
Acquired from the Store of Costumes.

86. **SADRI** (waist coat) of velvet (of imitation tiger skin); used by Late H. H. Maharaja Jai Singh.
Acquired from the Store of Costumes.

87. **CHĀDAR** (bed cover); Fine embroidery work (flower-motif) on cream colour; silken surface with red silken border; used by the Late H. H. Maharaja Jai Singh.
Size: 6'8" × 5'6".
Acquired from the Store of Vijaya Mandir Palace.

88. **CHĀDAR** (bed-cover); fine embroidery work (flower motif) on red silken surface with black silken borders; used by the Late H. H. Maharaja Jai Singh.
Size: 6'7" × 5'7".
Acquired from the Store of Vijaya Mandir Palace.

89. **DUSHĀLĀ** (wrapper), high quality Kashmiri needle-work throughout the woollen surface; used by the Late H. H. Maharaja Jai Singh.
Size: 10'3" × 4'5".
Acquired from the Store of Vijaya Mandir Palace.

90. **DUSHĀLĀ** (wrapper) Same as No. 89.
Size: 10'2" × 4'5".

91. **ZER ANDĀZ** (seat for enjoying hubble-bubble); rich gold and silver embroidery work, showing flowers, creepers, human figures and birds on black velvet; silver threads on borders; used for enjoying pipe.
Size: 4'5" × 2'.
Acquired from the Store of Costumes.
GHILÅF (cover). similar work as above on black velvet used for Hubble-bubble.
Size: 2'.
Acquired from the Store of Costumes. 50

PHARSI (pipe for smoking tobacco) base, enamel work on body; pipes wrapped with silver threads.
Size: H. 28'. Pipe 3'.
Acquired from the Store of Costumes. 51

HUBBLE-BUBBLE, silver plated on wood.
H. 19', Pipe 2'2''. 52

Gaṭṭā (tobacco-case), painted; with ivory inlay work, flattened and round.
Wood.
Size: Di. 6'. 53

FLY-WHISK (Chamara), sandalwood; carving on handle.
Size: 3'. 48

FLY-WHISKS. same as No. 96. 48

FLY-WHISKS, ivory work; carving on handle. 47

FLY-WHISKS (Chamara). Same as No. 96. 47

LETTER BOX; open with five pockets; golden design on black surface; Kashmir work.
Wood.
Size: 10" × 3½".
Acquired from Daulatkhânà H. H. Alwar. 55

LETTER BOX; covered with four pockets, flower and creeper design in gold, red and green on emerald-green surface, Kashmir work.
Wood.
Size: 9½" × 4".
Acquired from Daulatkhânà H. H. Alwar. 54

BOX; body round beautifully painted with flower and creeper design on deep green surface, inside black.
Wood.
Size: Di. 8".
Acquired from Toshakhânà. 56
103. PEN-HOLDER (box), with two ink-pots; body designed with birds and flowers in yellow, green and red on black. One corner of the lid is broken.
Wooden.
Size: $11'' \times 3''$.
Acquired from the Store of Toshakhânâ.

104. BOX; painted with geometrical designs in gold, red, green and blue. Rectangular in shape.
Wood.
Size: $1' \times 8''$.

105. MODEL OF A BOAT; painted with gold, green, red and blue, three seats.
Wood.
Size: $1' 4\frac{1}{4}''$.
Acquired from the Store of Daulatkhânâ.

106. PEN-HOLDER (box) with two ink-pots, body designed with flowers in yellow and gold on black surface.
Wood.
Size: $10\frac{1}{2}'' \times 3''$.
Acquired from the Store of Daulatkhânâ.

107. BOX; octagonal in shape; painted with geometrical designs in gold, red, yellow, green and blue. It contains five more boxes of the same design and gradually smaller in size, put one after another.
Wood.
Size: $8\frac{3}{4}'' \times 6\frac{3}{4}''$
Acquired from the Store of Toshakhânâ.

108. MODEL OF WATER-VASE; painted with flower design in gold, blue and green on white surface.
Wood.
Size: L. 7''
Acquired from the Store of Daulatkhânâ.

109. MODEL OF WATER-VASE; same as No. 106.
Size: L. 6\frac{1}{4}''.

110. PEN-HOLDER (box); one ink-pot inside; painted with flowers in gold, and red on green surface; placed on a tray.
Wood.
Size: $1' 4'' \times 8\frac{1}{4}''$
Acquired from the Store of Daulatkhânâ.

111. CUP with lid, round, painted with flowers in gold, red, green on yellow surface.
Wooden.
Size: Di. $6\frac{1}{2}'' \times 4' 5''$
Acquired from the Store of Toshakhânâ.
112. BOX; round; painted; contains six more such boxes gradually smaller in size.
Wooden.
Size: Di. $3\frac{3}{4}''$ H. $4\frac{1}{4}''$.
Acquired from the Store of Toshakhânâ. 65

113. KIŠTI (tray); octagonal; painted with animals and human figures in the action of dance and music.
Wooden.
Size: $2' \times 1'4''$.
Acquired from the Store of Toshakhânâ. 66

114. KIŠTI (tray); rectangular; design in gold on black surface.
Wooden.
Size: $9\frac{1}{2}'' \times 3''$.
Acquired from the Store of Daulatkhânâ. 67

115. PAPER-CUTTER; with designs in gold on black surface.
Wooden.
Size: $11'' \times 1''$.
Acquired from the Store of Daulatkhânâ. 67

116. PEN-HOLDER; one ink-pot; with designs in gold and red flowers on green surface.
Wooden.
Size: $10'' \times 2''$. 63

117. PEN-HOLDER; two ink-pots; flower and creepers designs on body, conch shell (coloured) inlay work on the lid of ink-pots.
Wooden.
Size: $1' \times 5\frac{1}{2}''$. 60

118. BOX; painted with birds, animals and human figures on body, rectangular in shape.
Wooden.
Size: $1'94'' \times 1'4\frac{1}{4}''$. 205

119. CUP; its lid contains one band of inscription round the neck in Persian characters.
Size: Di. $3''$ H. $6''$. 79

120. CUP; same as No. 119, without lid.
Size: $3''$ H. $6''$. 79

121. HUBBLE-BUBBLE; for smoking cigarette.
Size: Di. $6'' \times 7''$ Di. $4\frac{1}{2}''$ H. $5''$. 94
122. HUBBLE-BUBBLE; same as No. 121.

123. BOX; octagonal in shape, contains five pockets; set with ivory, and eight legs (one broken).
Size: $9\frac{1}{2}'' \times 7''$.

124. BOX; rectangular in shape; contains mirror and several pockets; set with ivory.
Size: $1'3'' \times 8\frac{1}{2}''$.

125. BOX; rectangular in shape.
Size: $4'' \times 3\frac{3}{4}'' \times 5\frac{1}{4}''$.

126. BOX; same as No. 122; bigger in size.
Size: $1'9'' \times 11''$.

127. BOX FOR TOILETS; painted with gold on black polished surface; contains three pockets.
Size: $1\frac{1}{4}'' \times 8\frac{1}{2}''$.

128. BOX FOR SHAVING; painted with gold, red, green and white on black surface; contains five pockets.
Size: $1'1'' \times 8''$.

129. BOX; its lid contains a carving (hunting scene) on bronze plate; border of the lid contains a band of designs in geometrical patterns.
Size: $7'' \times 9''$.

130. BOTTLE for milk or water; contains zinc vase inside; body almost round in shape; paintings on black surface, stands on three legs.
Size: Di. 6'' H. 5''.

131. BOX; contains mirror and various useful objects like scissors; couch shell inlay work on lid.
Size: L. $11\frac{1}{4}''$ H. $3\frac{3}{4}''$.

132. BOX; small, round and flat; contains some floral designs on lid.
Size: Di. $2\frac{1}{2}''$.

133- BOX; same as No. 132.

134. BOX; smaller than the above one.
Size: Di. $1\frac{3}{4}''$.

135- BOX; same as No. 134.

136. BOX; rectangular; contains eight pockets and six drawers. Black body richly painted with gold and inlaid with coloured conch-shell work.
Size: $11\frac{1}{4}'' \times 84''$. 
137. BOX; octagonal; contains a painting of Radhā and Kṛṣṇa (Rajput School) inside the lid, body inlaid with coloured glass work.  
Size: $7\frac{1}{2}'' \times 6''$.  

138. BOX for wine bottles; lid contains a painting of hunting scene (Western School); body painted with golden design on black surface.  
Size: $1'1'' \times 11'' \times 1''$.  

139. STICK; ivory.  
Size: $2'9''$.  

140. BOX FOR TOILETS; mirror set inside the lid; contains several pockets; silver and ivory inlay work on body; octagonal in shape with four legs.  
Size: $1'1'' \times 9''$.  

141. BOX; octagonal; mirror set on lid; ivory inlay work on body.  
Size: $D. 3\frac{1}{4}''$.  

142. PEN-HOLDER; rectangular; contains eight pockets; ivory inlay work on body.  
Size: $1' \times 5''$.  

143. PEN-HOLDER; same as No. 142; design work different.  
Size: $1' \times 5''$.  

144. BOX; rectangular; contains several pockets; mirror set on lids; ivory inlay work on body; borders and four legs plated with metal.  
Size: $1'3'' \times 1'$.  

145. PEN-HOLDER; ivory inlay work on body.  
Size: $11'' \times 5''$.  

146. BOX; rectangular; its lid contains a mirror inside and ivory inlay work on body.  
Size: $1'1'' \times 8\frac{1}{2}''$.  

147. ALMIRAH; contains six desks; body designed with thick golden colour on black and red surface.  
Size: $1'2\frac{1}{4}'' \times 9''$.  

148. LEGS; four; style of work same as in No. 147.  
Size: $H. 11''$.  

29
149. BOX; rectangular; painted with geometrical and floral designs in gold, red, green and blue on black surface; contains two pockets. Size: $1\frac{3}{4}'' \times 1\frac{3}{4}'' \times 2\frac{1}{2}''$.  
150. BOX; same as No. 149.  
151. BOX; smaller in size; contains two pockets; body designed with gold on black surface. Size: $3\frac{1}{4}'' \times 2\frac{1}{4}'' \times 4''$.  
152. BOX; same as No. 151.  
153. BOX; square, flattened; contains four pockets; body designed with gold on black surface. Size: $3'' \times 3''$.  
154. PLATE; surface designed with flower motif. Size: Di. $3\frac{3}{4}''$.  
155. PEN-HOLDER; writing on lid in Persian characters; body designed with gold and green on red surface. Size: $11'' \times 2\frac{1}{4}''$.  
156. BOX; rectangular; body designed with birds and flowers in gold, black, red and blue. Size: $9'' \times 5\frac{3}{4}''$.  
157. BOX; square; body designed with flower motif in gold and blue on white surface. Size: $3\frac{3}{4}'' \times 3\frac{3}{4}''$.  
158. BOX; square; body designed with flower motif in gold, red, blue and pink on light green surface. Size: $3'' \times 3''$.  
159. BOX; round; body designed with flower motif in gold, green, red, and blue. Size: Di. $3''$.  
160. PEN-HOLDER; lid contains mirror inside; ivory inlay work on body, placed on a tray. Size: $1' \times 8''$.  
161. BOX; rectangular; body designed with flower motif in gold, blue and red on cream surface. Size: $7\frac{1}{4}'' \times 4''$.  
162. BOX; rectangular; contains two pockets; body designed with flower motif in gold, green, blue and red. Size: $3'' \times 2\frac{3}{4}''$.  

30
163. LETTER-BOX; contains four pockets; body set with ivory, painted flowers and figures in black ink.
Size: 9" × 5".

164. PERFORATED BOX; round; small mirror on lid.
Size: Di. 4½".

165. BOX; rectangular; contains several pockets for pens and inkpots; carvings (foliage) on body; set with ivory.
Size: 1'2½" × 10½".

166. BOX; ivory with four metal legs; lid contains a painting of a lady; flowers painted with gold.
Size: 7½" × 4".

167. BOX; small, oval, plain.
Size: 2½" × 1½".

168. BOOK COVER; carvings of flowers and animals on body; borders inlaid with ivory and silver flowers.
Size: 10" × 9".

169. BOOK COVER; same as No. 168.
Size: 10" × 6½".

170. CARD-CASE; carvings of human figures and foliage on body.
Size: 4½ × 2½".

171. CARD-CASE; inlaid and plated with silver and ivory.
Size: 3½" × 2½".

172. CARD-CASE; same as No. 171.
Size: 3½" × 2½".

173. BOX; rectangular, body inlaid and set with ivory work; used for writing purpose.
Size: 1'3½" × 11½".

174. BOX; rectangular; contains several pockets; mirror inside the body carved with foliage.
Size: 1'4½" × 11".

175. SPOON; in one piece of wood.
Size: L. 8⅛".

176. SPOON; same as No. 175; painted with gold.
Size: L. 8".
177. PAPER CUTTER; carvings on handle.
Size: L. 11\(\frac{3}{4}\)" x 1\(\frac{1}{4}\)".

178. BOX; rectangular; perforated; finely carved with foliage, gods, birds and animals.
Size: 1" x 9".

179. PLATES; nine in number of various sizes; round; carved with flowers and creepers.

180. TRAY; six of various sizes; rectangular.

181. TRAY; two in number of the same size; oval.
Size: L. 8".

182. GRAPE-LEAF; finely carved out.
Size: 10" x 7".

183. LID; jade, plain.
Size: Di. 9\(\frac{1}{4}\)".

184. SPOUTED VASE; Chinese letters on lid; dragon on handle; jade.
Size: 9" x 9".

185. STOOL; borders carved with foliage; corners painted with gold.
Size: 9" x 9".

186. PLATE; plain jade; oval.
Size: 1\(\frac{1}{2}\)" x 8\(\frac{1}{2}\)".

187. LEAF; plain jade.
Size: 5\(\frac{1}{4}\)" x 3\(\frac{1}{4}\)".

188. BOX; octagonal; perforated; set with gold leaves and wires; stones-red and green inlaid on the lid; jade.
Size: Di. 6".

189. SPOON; carved; coloured stone.
Size: 3\(\frac{1}{4}\)".

190. WATER VASE with base and lid; gold and gem work on body; jade.
Size: H. 5\(\frac{1}{4}\)".

191. FORK; handle with gold cap; coloured stone.
Size: L. 7".
192. BOX; rectangular; marble, inlay work of flowers and creepers in coloured stone.
Size: $3\frac{1}{4}'' \times 2\frac{1}{2}''$.  

193. PLATE with gold work; round; jade.
Size: Di. 5''.  

194. SMALL BOX; oval; coloured stone; gold work on lid.
Size: $2\frac{3}{4}'' \times 2''$.  

195. SMALL PLATE; white stone; oval.
Size: $4\frac{1}{2}'' \times 3''$.  

196. PLATE; transparent; round; borders with gold work; jade.
Size: $6\frac{1}{4}'' \times 6''$.  

197. PLATE; oval; carving work of flower and creeper; jade.
Size: $4\frac{1}{2}'' \times 3''$.  

198. HANDLE OF FLY-WISK; crystal stone; golden paint; set with red gems.
Size: L. 1'4\frac{1}{4}'''.  

199. HANDLE OF FLY-WISK; same as No. 198.  

200. PEN-HOLDER; jade stone; with tray and lid; one ink-pot; body set with gold wire and rubbies.
Size: 1'2'' \times 5''.  

201. BOOK STAND of a single jade stone; perforated.
Size: 10'' \times 6\frac{1}{4}'''.  

202. HANDLE OF FLY-WISK; painted with gold; jade.
Size: L. 9\frac{1}{2}'''.  

203. MORTAR; oval, coloured stone.
Size: $3\frac{1}{2}'' \times 2\frac{1}{2}''$.  

204. CUP; round; plain; jade.
Size: Di. 5\frac{1}{4}'''.  

205. CUP; round with two knobs; jade.
Size: Di. 5\frac{1}{4}'''.  

206. CUP; round with two knobs; white and black rings round the body are natural; black stone.
Size: Di. 7''.
207. RULE; solid.  
Size: L. 1'8".  

208. WATER VASE; flat and round; with two pieces of stone.  
Size: Di. 8" H. 5".  

209. HANDLE OF A KNIFE.  
Size: L. 4'8".  

210. WATER VASE, with lid; round.  
Size: H. 6'8".  

211. TIGER FIGHTING WITH A MAN.  
Size: L. 53" H. 5".  

212. ELEPHANT; standing.  
Size: L. 5'4" H. 5'8".  

213. WATER VASE; same as No. 210.  
Size: 6'4" × 2'4".  

214. PEN-HOLDER; contains four pockets with lid.  
Size: 10'4" × 5".  

215. LION; sitting.  
Size: 6'4" × 2'4".  

216. LION; same as No. 215.  

217. WATER VASE with separate base; long neck; body painted with gold.  
Size: H. 9".  

218. PEN-HOLDER; richly carved, with three ink-pots (middle one broken); soft stone.  
Size: 11" × 8".  

219. WATER CONTAINER for tobacco pipe (plaster of paris); painted with flower design; pink-coloured body;  
Size: Di. 5'8" H. 5".  

220. WATER CONTAINER; glass; painted with gold.  
Size: Di. 6'4" H. 7".  

221. WATER CONTAINER; marble stone; body painted with gold and green.  
Size: Di. 9" H. 9".  
222. PLATE; marble; conch-shell work; twelve-sided.
   Size: Di. 1'.

223. PEN-HOLDER; contains four pockets with lid; body painted with gold, blue, green and red.
   Size: 9½" × 5".

224. VASE FOR SPITTING; marble; body painted with gold.
   Size: Di. 6" H. 8½".

225. PLATE; black stone; octagonal; contains a carving of a footprint, painted with gold.
   Size: Di. 5½".

226. PLATE; same as No. 225.
   Size: Di. 5".

227. PLATE; round; same as No. 225.
   Size: 5".

228. PLATE; black stone; round; painted with gold.
   Size: Di. 9".

229. CUPS WITH LIDS; black-stone; body painted with gold.

235. Size: 3½" H. 4".

236. CUP; green stone; plain.
   Size: Di. 3½" H. 4".

237. HORSE-RIDER WITH ATTENDANT; black stone.
   Size: 3½" × 2".

238. RHINOCEROS; standing; black-stone.
   Size: 8" × 2½"; 6½" × 3"; 6" × 3".

240. DOG; sitting; black-stone.
   Size: 5½" × 24".

242. ELEPHANT WITH RIDER; black-stone; lotus in trunk.
   Size: 4" × 2".

243. STONE SLAB showing specimens of various coloured stones available in Alwar district.
   Size: 1'6" × 1'6".

244. CHESS BOARD; marble with different colours of stone.
   Size: 11¾" × 11¾".

35
245. TOP OF A TABLE; with eight round corners.
   Size: Di. 5\frac{1}{4}".

246. RULE; solid.
   Size: L. 17\frac{1}{2}".

247. CUP; base contains carving.
   Size: Di. 5".

248. HANDLE OF A KNIFE; carved.
   Size: L. 4".

249. HANDLE; same as No. 248.
   Size L. 4".

250. PLATE with twelve round corners.
   Size: Di. 6\frac{1}{2}".

251. CUP; plain.
   Size: Di. 5".

252. CUP; same as No. 251.
   Size: Di. 6".

253. HANDLE OF A KNIFE; plain.
   Size: L. 4".

254. HANDLE; same as No. 253.
   Size: L. 4".

255. CUP; plain, round.
   Size: Di. 5\frac{1}{4}".

256. BOX WITH LID; oval.
   Size: 4" \times 3".

257. PLATE; round; plain.
   Size: Di. 7\frac{1}{4}".

258. SPOON; plain; broken.
   Size: L. 8".

259. MACE; painted with gold.
   Size: L. 2'1".

260. FAN; folding; with carvings; local product.
   Size: L. 10".
261. FAN; same as No. 260.
Size: L. 8''.

262. FAN; same as No. 260; from Udaipur.
Size: L. 7''.

263. FAN; unfolded.
Size: L. 1'3½''×8''.

264. SPECTICAL of Late H.H. of Alwar.
Size: 6½''×5½''×4½''.

265. A BUNCH OF BUDS; ivory; coloured, with coloured wooden case.
Size: L. 1''.

266. BALL; containing five more inside it; all being equally carved.
Size: L. 5''.

267. BALL; unfinished.
Size: Gelāi 7½''.

268. CUP; plain.
Size: Di. 1½'' H. 3''.

269. SPECTACLES; folding; frame with ivory case of Late H.H. of Alwar.
Size: L. 3''.

270. PLATE; richly carved with eight rounded corners.
Size: Di. 8¼''.

271. EAR CLEANER; carved.
Size: 2½''×5''.

272. WRIST ORNAMENT; in one chain; flower motifs.
Size: L. 7''.

273. WRIST ORNAMENT; same as No. 279.
Size: L. 7''.

281. POINTER FOR ARROW.
Size: L. 7''.

282. PEN-HOLDER with lid and one ink-pot; painted with gold, green and red; flower motif.
Size: 11''×2''.

283. PEN-HOLDER with two ink-pots; body carved.
Size: 1''×4½''.
284. SLIPPER; ivory-plated one pair; of Late H.H. of Alwar; contains border design.
Size: 10" × 3".

285. COSMETIC BOX; contains six pockets for scents; carved.
Size: 4" × 2".

286. DINING TABLE; oval; with seven figures, three seated and four standing.
Size: 8½" × 7".

287. BOXES; round; carved.
292. Size: Di. 5" to 1".

293. BANGLES; snake design.
294. Size: Di. 3" and 2".

295. CARD CASE; carved.
Size: 4" × 2".

296. STICK; of jade for applying eye ointment, with ivory case.
Size: L. 4".

297. COMBS; perforated carvings.
298. Size: 7" × 1¼"; 3" × 2½".

299. TOYS; human and animal figures, chariot, bullock cart, palanquin, juggler etc.; some being coloured.
Size: 138, 139, 179, 307

372. CHESS-MOHARAS; 5 sets; 22 in each; some being painted.

531. DICE CHAUSAR; 34 moharās; 16 of stone and the rest of ivory.

565. DIARY with metal cover and one ivory leaf.

567. CHESS BOARD with 32 moharās, some being coloured; Chinese.
Size: 1'5" × 1'5".

568. CHESS; same as No. 567.
569. BOX; rectangular; ivory inlay work on wood.  
Size: $3\times2\frac{1}{2}$.

570. BOX; flat ivory inlay work on wood.  
Size: $4\frac{1}{4}\times1\frac{3}{4}$.

571-588. SAMPLES OF IVORY INLAY WORK on wood.

589. MODEL OF THE PALACE (Vinaya Vilāsa) wooden; during the period of the Third Ruler of the State, Maharaja Vinaya Singh Bahadur. During the time of the Late H.H. of the State, Maharaja Sawai Jai Singhji, it was given for the accommodation of the Degree College, named Raj Risi College.  
Size: L. $5'10'' \times 1'3'' \times 1'3''$.

590. MODEL; showing the layout of a modern village.  
Size: $3'5'' \times 2'7''$.

591. MODEL OF THE PALACE OF SIRISKA, ALWAR; (plaster of Paris). It was founded by the Fifth Ruler of the State, Maharaja Mangal Singhji and completed during the period of the Late H. H. Maharaja Jai Singhji.  
Size: $1'9\frac{1}{2}'' \times 1'3\frac{1}{2}'' \times 10''$.

592. MODEL OF THE PALACE AT MT. ABU, (plaster of Paris). It was named 'Jaivilāsa' during the period of the Late H. H. Maharaja Jai Singhji.  
Size: $1'11'' \times 7''$.

593. MODEL OF BUILDING ARCHITECTURE in Northern India (plaster of Paris).  
Size: $1'6'' \times 1'3'' \times 1'$.

594. MODEL; same as No. 593.  
Size: $1'3'' \times 1'11''$.

595. MODEL; same as No. 593.  
Size: $1'6'' \times 10'' \times 9''$.

596. MODEL OF TEMPLE ARCHITECTURE in Southern India; inner-stuff of stalk of wheat plant.  
Size: $10'' \times 6'' \times 9''$.

597. MODEL OF KASHMIR HOUSE BOAT (wood) India.  
Size: L. $3'5'' \ H. 1'3''$.  

598. STAND FOR CANDLE STICK; placed on a octagonal stool, richly carved with flower motif; border with ivory; setting work, Mahogany, India.
Size: L. 1' 5" Di. 1' 7½".

599. MODEL OF RAJASTHANI BULLOCK CART (from Chittorgarh) wood.
Size: L. 2' 1".

600. IMAGE OF RAGHUNĀTHAJI; the portable deity of Late H. H. Maharaja Jai Singhji, duly clothed and ornamented; stone painted with colour (Indian).
Size: 3' 4".

601. MĀH-I-MARĀṬĪB; Symbol of highest mobility, presented to the First Ruler of the State, Rao Raja Pratāpa Singhji by the Mughal Emperor Shah Ālam in 1773 A.D. Iron painted with gold.
Size: 1' 6" × 1' 4" × 1' 6".

602. CAGE FOR TINY BIRDS; wood and ivory.
Size: 2' 1½" × 5".

603. CAGE; same as No. 602.

604. FOLDING BOX CUM DESK; wood; two in number; Alwar.
Size: 2' 10" × 1' 6".

605. PLATE; round; lacquered painting in flower and creeper motif (India).
Size: Di. 2".

606. MODEL OF LAL GATE: the central place of Alwar; hard-board.
Size: 4' 3" × 3' 5".

607. MODEL OF HOPE CIRCUS; the central place of Alwar; hard-board.
Size: 4' 5" × 3' 5".

608. SHOW-CASE; contains Marāṭhā Darbār (seven figures); opium eaters (10 figures); Sardārās (11 figures).

609. WATERMAN’S PEN; larger size; with wooden case.
Size: L. 6".

610. GLASS WITH FIVE CIRCLES; on wall.
Size: 1' 5½" sq.
611. GLASS; convex on wall.  
Size: 1'5½" Sq.

612. SHOW-CASE; contains models of shop, beggars (figures 5) and various traders (figures 21).  
Size: 363

613. GLASS; concave on wall.  
Size: 1'5½" Sq.

614. GLASS; concave cum convex on wall.  
Size: 1'5½".

615. EGGS OF OSTRICH; one ornamented with embroidery-work;  
617. 257

618. SLIPPER; one pair of grass; made by prisoners of Alwar.  
Size: 9" x 3".  
206

619. SLIPPER; single pair of grass; made by prisoners of Alwar.  
Size: 10" x 1".  
206

620. BOTTLE WITH LID; contains red liquor.  
Size: H. 1'.  
229

621. COCONUT SHELL; carvings on body; used for enjoying tobacco.  
Size: L. 7½".

622. BOTTLE; contains writings inside.  
Size: H. 1'.  
228

623. CONCH; pink colour.  
Size: 6" x 4".  
363

624. CONCH; white.  
Size: L. 10".  
361

625. CONCH; white figure of Ganesa on the body in bas-relief.  
Size: L. 9".

626. FREEZED FOAMS of ocean in 3 pieces.  
62

627. SHOW-CASE; contains stuffed unidentified animals; and 2  
629. models of deer; clay (Jaipur).  
363

630. DIORAMA; contains a pair of wood-cock; stuffed; shot by the  
Late H. H. of Alwar from Scotland.  
210

631. SHOW-CASE; contains stuffed panther; shot by Late H. H. of  
Alwar.  
Size: 7' 2".  
209
632. DIORAMA; contains a pair of pheasants; stuffed; shot by Late H. H. of Alwar from Scotland.

633. DIORAMA; contains a pair of chickens; stuffed; shot by Late H. H. of Alwar from Scotland.

634. DIORAMA; contains a pair of red-legged ptarmigans; stuffed; shot by Late H. H. of Alwar from Scotland.

635. DIORAMA; contains a pair of pigeons; stuffed; shot by Late H. H. of Alwar from Scotland.

636. DIORAMA; contains a pair of ptarmigans; stuffed; shot by Late H. H. of Alwar from Scotland.

637. DIORAMA; contains a pair of Rails; stuffed; shot by Late H. H. of Alwar from Scotland.

638. SHOW-CASE; contains a stuffed bear. Size: 6'.

639.-TĀNAPŪRĀ; no string; painted (Local).

643. TĀNAPŪRĀ with 4 strings; body beautifully painted with flower, birds and animal figures.

650. SITĀR with extra double Tumbā; body painted.

651. SITĀR without extra Tumbā; body painted.

652. VIṆĀ; body painted with gold.

661. GUITAR; with case (English).

663. VIOLIN; with megaphone (English).

664. VIOLIN; larger size.

665. TABLĀ; one pair.

666. TUMBĀS; 24 in number; for Sitār and VIṆĀ; body painted.

667. DILRUBĀ; border with golden lace (Local Musical instruments).

670. SĀRANGI; plain

671. TĀNAPŪRĀ; plain.

673.
SITĀR; bigger and smaller size; plain.  

VIOLIN with case (English).  

VIOLIN; bigger size.  

DHAP; round; bigger size (Local).  

WHISTLE with three prongs (English).  

STICK OF BAND MASTER; handle plated with silver (English).  

KASHIST; wooden (Local).  

FLUTE; two smaller and one bigger size, wooden (English).  

CLARIONATE; wooden.  

GHŪNGHARU; one pair (Local).  

IRON-ROD; triangular.  

HARMONIUM; one pair.  

DHOLAKA; cloth in place of leather (Local).  

JALATARANGA; wooden (India).  

JALATARANGA; iron rod (India).  

JALATARANGA; iron plate (India).  

JALATARANGA; fitted with machine in wooden box.  

STONE SLAB with eight round corners; border and centre decorated with coloured conch shell inlay work in foliage design.  

BUST OF MAHARANI VICTORIA, 1837-1897; bronze.  

FLAG; presented by the Queen Victoria to the Maharaja Mangala Singh Bahadur of Alwar in 1877.  

BICYCLE OF THE Late H. H. OF ALWAR; Maharaja Sawai Jai Singhji with peddle brake and thread seat.  

43
726. **BED-COVER SHEET**; green surface; violet border; embroidery work on body with golden thread.
Size: $17' \times 12' 8''$.

727. **CLOTHE PIECE**; deep red with silver and golden embroidery work on body.
Size: $7'4'' \times 2'9''$.

728. **CLOTHE PIECE**; rich embroidery with gold and silver thread on black surface.
Size: $8' \times 1'7''$.

729. **BED COVER SHEET**; with border and golden embroidery work on pink surface.
Size: $8'' \times 4\frac{1}{2}''$.

730. **CLOTHE PIECE**, with green vertical bands and silver embroidery work in flower and creeper design on pink surface.
Size: $7' \times 4'4''$.

731. **STORAGE JAR**; baked clay with polish; gray colour.
Size: Di. $8''$ H. $1'4''$.

732. **STORAGE JAR**; same as No. 731.
Size: Di. $8''$ H. $1'2''$.

733. **STORAGE JAR**; with flower design on green body.
Size: H. $1'9''$ Di. $9''$.

734. **VASE** with lid; conventional designs on red body, Ceylon product.
Size: Di. $6\frac{1}{2}''$ H. $1'1''$.

735. **PLATE**; round with green colour foliage design on white surface.
Size: Di. $1'$.

736. **PLATE**; round; design (Goose), copied from Ajanta Frescoes.
Size: Di. $1\frac{1}{2}$.

737-747. **WATER VASES**; plaster of paris; design in green and blue; Jaipur product.

748. **WATER VASES**; painted with gold, red and blue; from Bikaner.
761.- BASE OF HUKKĀ with gold, red and blue; from Bikaner.

762. Size: Di. 5" H. 5". 363

763. TEA-POT with lid; black polish; from Bengal.
    Size: Di. 4" H. 6". 363

764. INK-POT with 6 round corners; black; from Bengal.
    Size: Di. 5" H. 3". 363

765. WATER VASE with black polish; from Bengal
    Size: Di. 2½" H. 5". 363

766. MILKPOUT with spout; from Bengal.
    Size: Di. 1½" H. 3". 363

767. CUP; round; black polish; from Bengal.
    Size: Di. 6". 363

768. FLOWER VASE from Amroha.
    Size: H. 1'2" Di. 7". 363

769. WATER VASE; outer body perforated; from Alwar.
    Size: H. 1'. 363

770. WATER VASE; outer body perforated; from Alwar.
    Size: H. 8". 363

771. CHILAM with lid;
    Size: H. 9½". 363

772. CHILAM; same as No. 769;
    Size: H. 9". 769

773. CHILAM; seven in one;
    Size: H. 10". 363

774. HUBBLE-BUBBLE with two pieces;
    "    " 363

775. FLOWER VASE; Alloy with enamelling work.
    Size: H. 1'10", Di. 1'2". 362

776. FLOWER VASE; same as No. 775.
    Size: H. 1'2" Di. 1'2½". 362

777. FLOWER VASE; smaller size; same as No. 775.
    Size: Di. 9" H. 7". 362

778. FLOWER VASE; same as No. 777.
    Size: Di. 9" H. 7". 362
779. PLATE; round; bigger size; with rich enamelling work.  
Size: Di. 1'11".  
780. MODEL OF HORSE; bronze; on stand (Foreign).  
Size: 1'9" × 7" × 1'3".  
781. CARPET from Persia; on stand.  
Size: 8'7" × 6'.  
782. TABLE with desks and eight round corners; Kashmir lacquered work.  
Size: Di. 1'17" H. 2'6".  
783- COINS of Greek kings of Kabul and India; obverse and reverse.  
904-  
785- Coins of Indo Scythic kings of Northern India; obverse and reverse.  
1014-  
SHOW-CASE NO. 28 (Coins):  
1015- COINS of Nadir Shah, obverse and reverse.  
1016-  
1017- COINS of Shah Alam; obverse and reverse.  
1024-  
1025- COINS of H. H. Shivadan Singh obverse and reverse.  
1058-  
1059- MEDALS in casket; copper and silver.  
1077- 259, 261, 262, 263, 264, 265, 266.  
1078- MEDALS in casket; copper.  
1079- MEDALS in casket; silver.  
1080- COINS of 10, 5, 2 and 1 N. P.  
1083-  
1084- CASTS of seals from Mohenjodaro; plaster.  
1099- 267  
1100- COINS of Early Hindu Kings; obverse and reverse.  
1211-  
1212- COINS of Pathan Kings of Delhi.; obverse and reverse.  
1315-  
1316- MODEL of chariot, drawn by four elephants. Its original was used by Late H. H. of Alwar while passing through the market in the procession on the occasion of Dashahara festival. Local.  
Size: 8'.  
356
1317. DINING TABLE; oval, four-legged; silver plated on wood with a machine to demonstrate the fish floating on the water. Local product. 
Size: 11' 6" x 4' 4".
357

1318. SHOW-CASE; contains tiger; stuffed; shot by the Late H. H. of Alwar Sawai Jai Singhji.
Size: 9' 6".
358

1319. CHAIR; wooden; cushioned; of Late H. H. Maharaja Jai Singhji for the seat at Delhi Darbar. Local.
Size: 2' 2" x 2' 1" x 3' 2½".
254

1320. INCENSE BURNER; combined with a woman and snake figures; placed in a round tray with four legs.
Size: Di. 7½" H. 10½".
110

1321. IMAGE of an old Chinese, sitting; polished with copper.
Size: 2½" x 2½".
107

1322. IMAGE; same as No. 1321.
107

1323. FIGURES; man fighting with a demon; Chinese.
Size: 10½" x 7½".
111

1324. SAINT WITH A DEER; Chinese.
Size: 5" x 5½".
106

1325. BUDDHA seated in meditation.
Size: 4½" x 3½".
361

1326. IMAGE seated with full garments and shoes; crescent mark on head-dress.
Size: 8½" x 7½".
361

1327. HORSE; standing.
Size: 5" x 3½".
361

1328. HORSE; part of incense burner.
Size: 6½" x 3½".
361

1329. WINGED LION; sitting.
Size: 4½" x 4½".
361

1330. LADY; standing.
Size: H. 5½".
361
1331. LADY; same as No. 1330. Size: H. 5½".

1332. VISHNU; standing; four arms with attributes. Size: H. 8".

1333. CHARIOT with horse and man. Size: 6" × 3½".

1334. BULLOCK CART with one passenger and driver. Size: 5½" × 2½".

1335. BULL; seated on a pedestal. Size: 2¼" × 2".

1336. LADY; standing. Size: H. 9".

1337. CHILD KRISHNA; taking sweet. Size: 2½".

1338. CHILD KRISHNA; same as No. 1337. Size: 3½".

1339. ŚRI KRISHNA; killing the Snake Kāliya. Size: H. 2½".

1340. LAMP; lady holding a lamp. Size: H. 1½".

1341. LAMP; same as No. 1340. Size: H. 9".

1342. CHAIR; with foot stool; cushioned; with ivory work. Local. Size: 3½" × 1½" × 1½".

SHOW-CASE NO. 35. (Stone objects).

1343. BUTTON; crystal stone. 23.

1344. STONE PIECES for rings; 28 in number; on a tray.

1345. STONE PIECES for decoration; 38 in number.

1346. MORTAR AND PESTLE; smaller size; green colour stone. Size: 2½" × 1½".

1347. STONE PIECE; round with a metal ring. Size Di. 1".
1348. CUP; with metal stand.
   Size: $1\frac{3}{4}" \times 1\frac{1}{4}"$.  

1349. CUP; brown colour with white bands.
   Size: Diam. $1\frac{1}{4}"$.  

1350. CUP; round; gray; with white bands.
   Size: Diam. $1\frac{1}{8}"$.  

1351. CUP; round; whitish.
   Size: $1\frac{1}{8}"$.  

1352. STONE PIECES; 3 in number; oval.

1353. STONE PIECES; one; round.

1354. ROD; small with round ends; greenish.
   Size: $2\frac{1}{4}"$.  

1355. STONE PIECE; part of the lid.

1356. RING; red.

1357. RING; for shooting arrow. 12.

1358. SEALS; 5—two in Devanāgarī and three in Persian character.
   157, 162

1359. STONE PIECE; having a bas-relief of male bust; red; oval.
   159

1360. RINGS; coloured stone.
   158, 168

1361. HANDLES of knives and daggers; 8 in number.
   151

1362. PIPES for smoking; 3 in number.
   153

1363. NECKLACE of 41 round beads; black with white ring; smaller and bigger size.
   292

1364. NECKLACE of 28 round beads; gray colour; smaller and bigger size.
   291

1365. NECKLACE of 21 round beads; red colour; smaller and bigger size.
   171

1366. NECKLACE of 9 pieces (4 red, 3 yellow, 2 white).
   170

1367. STICK composed of small pieces of coloured stone.
   166

1368. WASHING-POT with lid; enamel work in blue and green.
   Size: Diam. 10" H. 5".  

97
1369. WASHING POT; same as No. 1368.

1370. CUP; bigger size; enamel work in blue and green.
   Size: Di. 8½" H. 5½".

1371. ASH-TRAY; round; with lid in two pieces; enamel work in blue and green.
   Size: Di. 3½" H. 3½".

1372. ASH-TRAY; same as No. 1371.

1373. WATER-VASE with spout, lid and handle; enamel work in blue and green.
   Size: H. 8".

1374. BOX; oval-shaped with four legs and lid; enamel work in blue, green, red, white and yellow (base is missing).
   Size: 6½" × 5½".

1375. BOX; round, with lid; carvings on body; enamel work in green.
   Size: Di. 2½" H. 4½".

1376. SMALL BOX; oval-shaped with painting on lid; plaster of Paris.
   Size: 1½" × 1¼".

1377. SMALL BOX; same as No. 1374.

1378. SNAKE with raised hood.

1379. SNAKE; same as No. 1376.

1380. GOOSE seated on a base.

1381. BIRDS, crow 1; peacock 1; parrots 2; crane and vulture 1.

1382. ANIMALS, rhinoceros 2; tiger 1; kangaroo 1; elephant 1;
   camels 2; dogs 2; deers 3; tortoise 1.

1383. BEGGAR; standing; with a musical instrument.

1384. ELEPHANT with houdah.

1385. CHAIR; iron frame with gold inlay work and cane seat.
   Size: 1'5" × 1'10" × 2'11½".

1386. WATCH in case for set in handle of a walking stick (Foreign).
   Size: Di. 1¼" H. 1½".
1404. POCKET WATCH with gold polish; enamel work in blue, red and white.
Size: Di. 1½".

1405. POCKET WATCH; round and plain.
Size: Di. 1".

1406. SMALL BOX; fitted with a watch.
Size: 3½" × 2".

1407. HUBBLE-BUBBLE; silver with enamel work in blue and green.
Wt. 180 tolas. (Local).
Size: 2'2".

1408. SPRINKLER; silver with enamel work in blue and green.
Wt. 34 tolas (India).
Size: H. 10".

1409. CUP; with tray (Di. 5½") and lid; enamel work and relief plaques of stone on body gold. Wt. (India).
Size: 3½" × 3¼".

1410. BETAL CASE; with tray (9½" × 8") on eight legs, enamel work in red, blue and green (India).
Size: 4½" × 4½".

1411. PEN-HOLDER; plaster of paris; painted with flower designs.
Size: 9½" × 1½".

1412. DICE; with sixteen silver pieces (India).

1413. DICE; with sixteen enameled pieces and three sticks.

1414. CONCH; 6 in number; silver (India).

1415. VĨNÃ; having paintings on tumbás.

1420. SITĀR; 10 in number, some contains paintings on body.

1430. SITĀR of one stone; painted; in box.
Size: L. 3¼".

1431. TĀNĀPURĀ, two smaller and six bigger size, with paintings on body.

1432. TAOOS; body painted.
1441- DILRUBĀ; paintings on tumā.

1442.

1443- SURMANDAL; oblique cut with 29 strings.

1444- DHOLAK; 2 in number; cloth instead of leather.

1445.

1446- TABLĀ; one pair; cloth instead of leather.

1447- DHAP; round, bigger size; cloth instead of leather.

1448- PAKHAWĀJ; 2 in number; colour red.

1449.

1450- STAND, for candle stick; flower and creeper design.  
Size: H. 11".

1451.

1452- STAND; same as No. 1450 with deer.  
Size: H. 9".

1453- INCENSE BURNER; on a conventional horse.  
Size: H. 8".

1454- INCENSE BURNER; same as No. 1452.  
Size: H. 8".

1455- WATER CONTAINER; for worshipping the deity.  
Size: 9½" × 4".

1456- MODEL OF A SHIP; presented by Police party to Maharaja Jai Singh when he returned from the Round Table Conference.  
Size: 10" × 1'2" × 3".

1457.

1458- PIPE; for smoking cigarettes.  
Size: 3".

1459.

1460- PIPE; for enjoying hubble-bubble.  
Size: 4".

1461.

1462- SPRINKLER; filigree work.  
Size: 1'1" × 4".

1463.

1464- SPRINKLER; filigree work.  
Size: 1'1" × 4".

1465.

1466- TRAY, with nine cups for scents; round; filigree work.  
Size: Di. 1".
1461. WATER VASE; enamelling work in blue and green.

1464. Size: Di. $3\frac{1}{4}$"; Di. 3."

1465. BOX; octagonal with lid.
Size: Di. $4\frac{3}{4}$" H. 2".

1466. WATER VASE; with two handles; enamelling work in blue and green.
Size: Di. 4" H. 9¼".

1467. HANDLE of a fly-whisk.
Size: L. 8¼".

1468. WATER CONTAINER for worshipping the deity; in boat shape with pedestal.
Size: $1'4" \times 6"$.

1469. NUT-CUTTER; detail work on body.
Size: $6" \times 2"$.

1470. COSMETIC CASE in the shape of a fruit with two leaves on a round tray.
Size: Di. 7".

1471. MODEL of a water vase with lid and chain on a round tray (Di. 6")
Size: H. 6¼".

1472. WATER VASES with two handles.
1473. Size: Di. $4\frac{1}{4}$" H. 1'2".

1474. BOX; rectangular with lid.
Size: $10" \times 7"$.

1475. BOX; rectangular with four legs.
Size: $9" \times 5\frac{1}{4}"$.

1476. HANDLES of bottles; crystal stone.
1477. Size: L. 2".

1478. SMALL BOTTLES; glass for scents; almost round.
1481. Size: H. 1".
1482. CASE for cosmetics, shell of mother of pearl with tray (5" × 4"); oval. 
    Size: 2" × 1".

1483. CASE for gun powder; conch-shell. 
    Size: L. 6" Di. 4".

1484. CASE for the diary of Maharaja Shivadan Singhji; conch shell work; rectangular. 
    Size: 4\(\frac{1}{4}\)" × 3\(\frac{1}{4}\)".

1485. CASE for cosmetics, made of the shell of mother of pearls; oval. 
    Size: 3" × 2".

1486. CASE for cosmetics, made of the shell of mother of pearls; oval. 
    Size: 3\(\frac{1}{4}\)" × 2\(\frac{1}{4}\)".

1487. HANDLE; crystal stone. 
    Size: 2\(\frac{1}{4}\)".

1488. AMULET; oval; some letter in Persian on surface; green enamelling work on golden body. 
    Size: 2\(\frac{1}{4}\)" × 1\(\frac{1}{4}\)".

1489. BOX; rectangular; conch-shell work. 
    Size: 3" × 2".

1490. CASE for small bottles (two) of scents; shell of mother of pearl. 
    Size: 6\(\frac{1}{4}\)".

1491. BOOK COVER rectangular; conch-shell work; front portion contains figures of children; used by the Fifth Ruler of the State Maharaja Shivadan Singh Bahadur. 
    Size: 9" × 6".

1492. LOOKING GLASS; ornamental. 
    Size: 10" × 6".

1493. SMALL BOTTLES; round; netting work on body. 
    Size: H. 2" Di. 2".

1494. SHAVING BOX; rectangular; gold polish. 
    Size: 11" × 7\(\frac{1}{4}\)".

1495. EGG of an ostrich; ornamental; on three-legged wooden stand. 
    Size: 257

1497. NECKLACE of crystal stone beads — eighteen; oval. 
    Size: 343
1498. NECKLACE; round stone beads — seventeen.

1499. CAGE; of two tiny birds; fitted with watch; octagonal.
Size: H. 1'1". Di. 5'1".

1500. PHIALS; in case; brass; green; for scents.
Size: H. 2'4".

1501. BOX; for tiny birds, moving and chirping.
Size: 4" x 2'4".

1502. BOX; for tiny birds, moving and chirping.
Size: 3" x 2".

1503. CLOCK; cylindrical; glass; fixed hand; dial moves.
Size: H. 1'4".

1504. CLOCK; rectangular; with birds moving and chirping.
Size: H. 10"; 4" Sq.

1505. BOX; rectangular; contains three phials for scents.
Size: 6" x 3".

1506. MODEL of a Meo Lady, in traditional costume.
Size: 4'4".

1507. MODEL of a Meo male; in traditional costume.
Size: 5'2".

1508. LION; marble; standing with a ball under left front paw on two pillar stands.
Size: 2'4" x 11".

1509. ELEPHANT; standing; marble; on two pillar stands.
Size: 2'2" x 11".

1510. DIAL OF BRASS; depicting twenty-seven constellations and twelve Rāṣis (Zodiac signs) on stand.
Size: Di. 9'8" H. 10'8".

1511. FLEXIBLE STONE; from Charkhi Dadri, Punjab.
Size: 30" x 7".

1512. METEORITE PIECE; fallen in 1892 in Bansur, Alwar.
Size: 12" x 6".

1513. SEMI-PRECIOUS STONES; for handles of daggers, swords, etc.
Size: 15" x 14".

1514. MORTAR AND PESTLE; for grinding pearls.
Size: 19" x 11".
ALWAR SCHOOL:

1516. Portrait of Late His Highness of Alwar, Maharaja Sawai Jai Singhji (1802-1937), G.C.S.I., G.C.I.E., born on 19th June, 1882; succeeded to Gaddi in 1892; oil-painted in 1926.
Size: 28" × 24".

Water colour: 19th Century.

1517. A Scene from Rāmāyaṇa: The monkey leader Hanumān starts for Lānkā (Ceylon).
Size: 16½" × 13".

1518. Fish Incarnation: sword instead of club in Viṣṇu's hand.
Size: 13½" × 8½".

1519. Tortoise Incarnation.
Size: 13½" × 8½".

1520. Boar Incarnation.
Size: 13½" × 8½".

1521. Human-cum-Lion Incarnation (Nṛṣिर्मhāvatāra). 18th Century.
Size: 11" × 7½".

1522. Dwarf Incarnation.
Size: 13¾" × 8½".

1523. Rāma Incarnation.
Size: 13½" × 8½".

1524. Parāśurāma Incarnation.
Size: 13½" × 8½".

1525. Kṛishṇa Incarnation.
Size: 13⁶⁄₈" × 8½".

1526. Buddha Incarnation.
Size: 13⁶⁄₈" × 8½".

1527. Kalki Incarnation.
Size: 13⁶⁄₈" × 8½".
| 1528. Bhūpālī: Rāgini of Rāga Megha. | Size: 14" × 9". | 1369 |
| 1529. Tonk: Rāgini of Rāga Megha. | Size: 14" × 9". | 1368 |
| 1530. Gurjarī: Rāgini of Rāga Megha. | Size: 14" × 9". | 1365 |
| 1531. Mālhār: Rāgini of Rāga Megha. | Size: 14" × 9". | 1367 |
| 1532. Megha: Rāga. | Size: 14" × 9". | 1363 |
| 1533. Gauḍi: Rāgini of Rāga Malkosh. | Size: 14" × 9". | 1342 |
| 1534. Mānapatra; given to Sawai Maharaja Jai Singhji by the Kshatriyas of Alwar on 15th Dec., 1903 illustrating the enthronement of Rāma and Sītā. | Size: 13" 9½". | 62 |
| 1535. Rāma and Sītā: seated on throne, attended by brothers and monkey devotees. | Size: 26" × 18½". |  |
| 1536. Khambhāvatī: Rāgini of Rāga Malkosh, | Size: 14" × 9½" | 1344 |
| 1537. Kukubha: Rāgini of Rāga Malkosh, | Size: 14" × 9½" | 1345 |
| 1538. Ṭoḍi: Rāgini of Rāga Malkosh. | Size: 14" × 9½" | 1341 |
| 1539. Gunakalt: Rāgini of Rāga Malkosh. | Size: 14" × 9½" | 1343 |
| 1540. Malkosh: Rāga. | Size: 14" × 9½" | 1340 |
| 1541. Mālārī: Rāgini of Rāga Śrī. | Size: 14" × 9½" | 1362 |
| 1542. Āśāvarī: Rāgini of Rāga Śrī. | Size: 14" × 9½" | 1360 |
1543. Dhanāśrī: Rāgini of Rāga Śrī.
Size: 14" × 9½".

1544. Marwa: Rāgini of Rāga Śrī.
Size: 14" × 9½".

1545. Śrī: Rāga.
Size: 14" × 9½".

1546. Madhumāla: Rāgini of Rāga Bhairava.
Size: 14" × 9½".

1547. Saindhavi: Rāgini of Rāga Bhairava.
Size: 14" × 9½".

1548. Bangālī: Rāgini of Rāga Bhairava.
Size: 14" × 9½".

1549. Birārī: Rāgini of Rāga Bhairava.
Size: 14" × 9½".

1550. Bhairavī: Rāgini of Rāga Bhairava.
Size: 14" × 9½".

1551. Bhairava: Rāga.
Size: 14" × 9½".

1552. White Parrot.
Size: 5" × 3".

1553. Bird.
Size: 5" × 3".

1554. Nightingale: (bulbul).
Size: 5" × 3".

1555. Parrot.
Size: 5" × 3".

1556. Bird.
Size: 5" × 3".

1557. Bird.
Size: 5" × 3".
1558. Elephant.
   Size: 5½" × 3".
   2217

1559. Horse with rider.
   Size: 5½" × 3½".
   2218

1560. Camel with rider.
   Size: 5" × 3½".
   2219

1561. Fish.
   Size: 6⅓" × 4⅓".
   2220

1562. Tiger Shooting.
   Size: 6⅓" × 4⅓".
   2221

1563. Waterman: with bull and leather water vase.
   Size: 6⅓" × 4⅓".
   2222

1564. Bullock Cart.
   Size: 6⅓" × 4⅓".
   2223

1565. Chariot.
   Size: 5½" × 3¼".
   2224

1566. Bullock Cart.
   Size: 4" × 5".
   2225

1567. Chariot: drawn by elephants.
   Size: 6⅓" × 4⅓".
   2226

1568. A Lady: preparing some paste.
   Size: 5½" × 3½".
   2227

1569. A Lady: spinning.
   Size: 5" × 4½".
   2228

1570. A Potter.
   Size: 5" × 3½".
   2229

1571. Lady: carrying earthen pots.
   Size: 5" × 3½".
   2230

   Size: 4⅓" × 3".
   2231

1573. Musician: playing on a violin.
   Size: 4⅓" × 3".
   2232
1574. A Palanquin.
   Size : $5\frac{1}{2}'' \times 3''$.

1575. A Tailor.
   Size : $4\frac{3}{4}'' \times 3''$.

1576. Musicians : with a female dancer.
   Size : $6\frac{1}{2}'' \times 4\frac{1}{2}''$.

1577. A Palanquin : King of Pandukota sitting.
   Size : $6\frac{3}{4}'' \times 4\frac{1}{4}''$.

1578. A Bullock Cart.
   Size : $6\frac{1}{4}'' \times 4\frac{1}{4}''$.

1579. Funeral Procession.
   Size : $6\frac{1}{4}'' \times 4\frac{1}{4}''$.

1580. Vessel (Ship).
   Size : $6'' \times 4\frac{1}{2}''$.

1581. Ratha (Chariot) : peoples carrying the deity.
   Size : $6'' \times 4\frac{1}{2}''$.

1582. Dhekli : taking water from a well.
   Size : $6\frac{1}{4}'' \times 4\frac{1}{4}''$.

1583. Jaipur Rulers : from Pratāpa Singh (before Bharmal) to Sawai Jai Singhji, 18 in number.
   Size : $2''-5'' \times 2''$.

1584. Rana Sangrāma Singhji of Udaipur.
   Size : $15'' \times 11''$.

1585. Rana Jawan Singhji of Udaipur (Kota School).
   Size : $12'' \times 9\frac{1}{2}''$.

1586. Rana Amar Singhji II of Udaipur.
   Size : $12'' \times 8''$.

1587. Rana Bhīma Singhji of Udaipur V.S. 1877=1820 A.D.
   Size : $14'' \times 12''$. 

60
Bārahmāsā (Twelve Indian Months) with verses composed by poet Anandarāma.

1588. Rana Jawan Singhji of Udaipur V.S 1892 (1835 A.D.).
Size: 17" × 11 1/2".

1589. Phālguna: Rādhā and Kṛishṇa enjoying Holi with the maidens.
Size: 6 1/4" × 9 1/2".

1590. Agraḥana: Rādhā and Kṛishṇa walking in a garden.
Size: 6 1/4" × 9 1/2".

Size: 6 1/4" × 9 1/2".

Size: 6 1/4" × 9 1/2".

1593. Sāvana: Rādhā and Kṛishṇa enjoying a swing.
Size: 6 1/4" × 9 1/2".

Size: 6 1/4" × 9 1/2".

Size: 6 1/4" × 9 1/2".

Bārahmāsā (Twelve Indian Months) with verses composed by poet Keśavadāsa.

1596. Māgha: Rajput lady requesting her lover to remain at home.
Size: 12" × 7 1/2".

1597. Pausha: Rajput lady requesting her lover to remain at home.
Size: 12" × 7 1/2".

1598. Asoja: Rajput lady requesting her lover to remain at home.
Size: 12" × 7 1/2".

1599. Āshadhā: Rajput lady requesting her lover to remain at home.
Size: 12" × 7 1/2".

1600. Chaitra: Rajput lady requesting her lover to remain at home.
Size: 12" × 7 1/2".
Alwar School:

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

1602. Lady: dressing herself after bath, 19th century.
      Size: $6'' \times 4''$.

1603. Lady: dressing her hair, 19th century.
      Size: $2'' \times 2''$.

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

1605. Portrait of Late His Highness (1892-1936) Sawai Jai Singhji,
      beginning of the 20th century.
      Size: $2\frac{1}{2}'' \times 2''$.

1606. Portrait of the Fourth Ruler Maharaja Shivadan Singh (1857-74)
      Late 19th century.
      Size: $1\frac{1}{2}'' \times 1''$.

1607. Portrait of the Third Ruler Maharaja Vinaya Singh (1815-57).
      Early 19th century.
      Size: $2'' \times 1\frac{1}{4}''$.

1608. Portrait of the Fifth Ruler, Maharaja Mangala Singh, (1875-91).
      Late 19th century.
      Size: $2'' \times 1\frac{1}{2}''$.

1609. Portrait of the Second Ruler Maharaja Bakhtawar Singh
      (1792-14). Early 19th century.
      Size: $3\frac{1}{8}'' \times 2\frac{1}{8}''$.

      (Jaipur School) Early 19th century.

1610. Portrait of Sawai Jai Singh of Jaipur.
      Size: $5'' \times 3''$.

1611. Portrait of Madhava Singh of Jaipur.
      Size: $1\frac{1}{2}'' \times 1''$.

1612. Portrait of Prithvi Singh of Jaipur.
      Size: $4'' \times 2\frac{1}{2}''$.

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

62
1614. Portrait of Jagat Singh of Jaipur. Size: $4\frac{1}{4}^\circ \times 2\frac{1}{4}^\circ$. 651

1615. Portrait of Pratāpa Singh of Jaipur. Size: $2^\circ \times 1\frac{1}{4}^\circ$. 694

Rāgas:

1616. Bhairava. Size: $12^\circ \times 9^\circ$. 1417

1617. Mālkosh. Size: $12^\circ \times 9^\circ$. 1458

1618. Dipaka. Size: $12^\circ \times 9^\circ$. 1505

1619. Śrī. Size: $12^\circ \times 9^\circ$. 1517

1620. Meghamalhāra. Size: $12^\circ \times 9^\circ$. 1511

1621. Hindol. Size: $12^\circ \times 9^\circ$. 1463

1622. Bhairava. Size: $12^\circ \times 9^\circ$. 1452

1623. Mālaśāri: Rāgini of Rāga Bhairava. Size: $12^\circ \times 9^\circ$. 1455

1624. Lalita: Rāgini of Rāga Bhairava. Size: $12^\circ \times 9^\circ$. 1492

1625. Nāda: Rāgini of Rāga Bhairava. Size: $12^\circ \times 9^\circ$. 1454

1626. Padamañjarī: Rāgini of Rāga Bhairava. Size: $12^\circ \times 9^\circ$. 1456

1627. Bhairavi: Rāgini of Rāga Bhairava. Size: $12^\circ \times 9^\circ$. 1453

1628. Rādhā and Kṛishṇa with Pāṇḍavas and Nandas. Size: $14^\circ \times 10\frac{1}{4}^\circ$. 244
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<tr>
<td>1633</td>
<td>Pratāpa Singh of Jaipur.</td>
<td>$11\frac{1}{4}'' \times 8''$</td>
<td>694</td>
</tr>
<tr>
<td></td>
<td><em>(Jodhpur School) 18th century.</em></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1634</td>
<td>Lady standing with a veil.</td>
<td>$11'' \times 7\frac{1}{4}''$</td>
<td>1822</td>
</tr>
<tr>
<td>1635</td>
<td>Lady holding an apple in right hand.</td>
<td>$14'' \times 10''$</td>
<td>1811</td>
</tr>
<tr>
<td>1636</td>
<td>Lady sitting with open breast; wine-cup in hand.</td>
<td>$7\frac{3}{4}'' \times 5\frac{3}{4}''$</td>
<td>1032</td>
</tr>
<tr>
<td>1637</td>
<td>Lady sitting with open breast; wine-cup in hand.</td>
<td>$6\frac{1}{4}'' \times 8\frac{1}{4}''$</td>
<td>1028</td>
</tr>
<tr>
<td></td>
<td><em>(Jodhpur School) 18th century.</em></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1638</td>
<td>Lady sitting behind the window.</td>
<td>$15'' \times 11''$</td>
<td>1816</td>
</tr>
<tr>
<td>1639</td>
<td>Kṛishna-līlā; with a verse by poet Kṛṣṇahavadāsa.</td>
<td>$13\frac{1}{4}'' \times 9\frac{1}{4}''$</td>
<td>205</td>
</tr>
<tr>
<td>1640</td>
<td>A couple in Mohammedan dress.</td>
<td>$14\frac{1}{4}'' \times 9''$</td>
<td>1162</td>
</tr>
<tr>
<td>1641</td>
<td>Kṛishna-līlā; Rādhā and Kṛishna enjoying boating.</td>
<td>$16'' \times 11''$</td>
<td>183</td>
</tr>
<tr>
<td>1642</td>
<td>Dholā-Mārū: (a romantic scene) on camel's back.</td>
<td>$12\frac{1}{4}'' \times 9\frac{1}{4}''$</td>
<td>749</td>
</tr>
<tr>
<td>No.</td>
<td>Description</td>
<td>Date</td>
<td>Artist</td>
</tr>
<tr>
<td>------</td>
<td>-----------------------------------------------------------------------------</td>
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</tr>
<tr>
<td>1643</td>
<td>Lailā-Majanū: (a romantic scene) Laila meets Majnu.</td>
<td></td>
<td></td>
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<tr>
<td>1644</td>
<td>Kṛishṇa-līlā: Rādhā and Kṛishṇa enjoying a swing.</td>
<td>18th century</td>
<td>Chhotelal</td>
</tr>
<tr>
<td>1645</td>
<td>Kṛishṇa-līlā: Kṛishṇa playing on flute.</td>
<td>18th century</td>
<td>Rangipal</td>
</tr>
<tr>
<td>1646</td>
<td>Kṛishṇa-līlā: Rādhā-Kṛishṇa enjoying music.</td>
<td>18th century</td>
<td>Rangipal</td>
</tr>
<tr>
<td>1647</td>
<td>Kṛishṇa-līlā: Rādhā-Kṛishṇa in one veil.</td>
<td></td>
<td>Jamunadas</td>
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<tr>
<td>1648</td>
<td>Maharaja Rāma Singh of Jaipur.</td>
<td>19th century</td>
<td></td>
</tr>
<tr>
<td>1649</td>
<td>Lady: standing, holding water vase.</td>
<td>Later 18th century</td>
<td>Nandarama</td>
</tr>
<tr>
<td>1650</td>
<td>Lady: holding a kerchief.</td>
<td>Artist: Śāligrāma, 18th century</td>
<td></td>
</tr>
<tr>
<td>1651</td>
<td>A Prince: sitting with a sword.</td>
<td>Artist: Śāligrāma, 18th century</td>
<td></td>
</tr>
<tr>
<td>1652</td>
<td>Mohammad Rangila: with ladies.</td>
<td>Artist: Śāligrāma, 18th century</td>
<td></td>
</tr>
<tr>
<td>1653</td>
<td>Portrait of Maharao Jagat Singh of Jaipur.</td>
<td>19th century</td>
<td></td>
</tr>
<tr>
<td>1654</td>
<td>Portrait of Maharao Madhava Singh.</td>
<td>19th century</td>
<td></td>
</tr>
<tr>
<td>1655</td>
<td>Portrait of Vakthavar Singh of Alwar.</td>
<td>19th century</td>
<td></td>
</tr>
<tr>
<td>1656</td>
<td>Lady: holding a flower.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

1658. Śiva-Pārvatī with Gaṇeṣa and Kārtikeya, on paper. (Alwar School). Size: 2" × 1½".

1659. Rāma-līlā: Rāma and Sītā seated on throne. (Alwar School.) Size: 1⅛".

1660. Mahākālī: standing on Śiva. Size: 3" × 2". (Bundi School) Later 18th century.

1661. Ladies: watching the dark rolling clouds. Size: 13½" × 9½".

1662. Ladies: painting portrait of lover. Size: 10½" × 7½".

1663. Portrait of Maharaja Umed Singh Hada of Bundi. Size: 15½" × 11".

1664. Prince and Princess: enjoying music. Size: 11" × 8½".

1665. Kṛishṇa-līlā. Size: 13" × 9½". (Alwar School)

1666. Portrait of Maharaja Mangala Singh of Alwar (1875-91) 1-9-26, Artist: Hiralal. Size: 6½" × 4½".

1667. Portrait of Maharaja Shivadāna Singh of Alwar (1857-74). Size: 14½" × 8½".


1669. Portrait of Maharaja Vakthawar Singh of Alwar (1792-1814). Size: 11½" × 9½".

1671. Portrait of a savâra on horse back with attendants. Kota School. Size: $14\frac{3}{4}'' \times 10\frac{1}{2}''$.


1674. Painting of Râga-Râgini, Kangra School. Size: $12'' \times 9\frac{1}{4}''$.

1675. Râdhâ-Krishna in conversation, dagger hanging from the waist of Kârishna. Kishangarh School. Size: $9\frac{1}{2}'' \times 7''$.

1676. Painting of Râga-Râgini, Kangra School. Size: $12'' \times 9\frac{1}{4}''$.

Mughal School.

1677. ZebUnnisâ: daughter of Aurangzeb. Later 18th century. Size: $17'' \times 11\frac{1}{2}''$.


1679. Shirin-Farhâd: A romantic scene, Later 18th century. Size: $16\frac{3}{4}'' \times 11\frac{1}{4}''$.

Mughal School; Later 18th century.

1680. ZebUnnisâ: daughter of Aurangzeb. Size: $16\frac{1}{2}'' \times 11\frac{3}{4}''$.

1681. Rûpamati and BâzBahâdûr on horse-back, night scene. Size: $17'' \times 11\frac{1}{4}''$.

1682. ZebUnnisâ: daughter of Aurangzeb. Size: $17'' \times 11\frac{1}{4}''$.

1683. Lady: with a lion. Early 18th century. Size: $15\frac{1}{2}'' \times 12''$. 2089
1684. Ladies: dancing together. 18th century.
Size: $11" \times 7"$. 1707

1685. Painting: depicting a male seated on throne with halo round the head and engaged in conversation with a lady standing in front. Early 18th century.
Size: $3" \times 2"$. 1639

Mughal School:

1686. Portrait of Jahāngīr holding a cup of wine. Early 18th century.
Size: $7\frac{1}{2}" \times 5\frac{1}{2}"$. 931

Size: $11\frac{1}{2}" \times 8"$. 928

1688. Jahāngīr seated on throne with nobles standing in front. 18th century.
Size: $8" \times 5\frac{1}{2}"$. 927

1689. Jahāngīr with a golden orb in his hand (painted on the 11th anniversary of his reign). 17th century.
Size: $17\frac{1}{2}" \times 13\frac{1}{2}"$. 924

Size: $14" \times 11"$. 1171

Size: $11\frac{1}{2}" \times 8"$. 908

Size: $17\frac{1}{2}" \times 13\frac{1}{2}"$. 904

Mughal School: 19th century.

1693. Lady with a dog. Artist: Chhotelal.
Size: $3\frac{1}{2}" \times 3"$. 1895

Size: $3\frac{1}{2}" \times 3"$. 1044

1695. Lady: Artist: Balarāma.
Size: $3\frac{1}{2}" \times 3"$. 1891

Size: $1" \times 1"$. 1838
1697. Lady with open breast. Artist: Baladeva. Size: 4" × 3".

1698. Lady with a wine bottle; influenced by Company School. Size: 3½" × 2½".

1699. Lady with a boy holds a monkey; influenced by Company School, Artist: Śaligrāma. Size: 4" × 3½".

1700. Anwarzamān: wife of Ahmad Shah Badshah. Size: 3½" × 3".

1701. Lady with a wine cup; Artist: Nandarāma. Size: 2" × 1½".

1702. Lady: standing, ivory; Artist: Nandarāma. Size: 2½" × 2".

1703. Lady with a flower in hand; ivory; Artist: Nandarāma. Size: 2" × 1½".

1704. Camel-rider; ivory. Size: 1" × 1".

1705. Lady; Artist: Budharāma. Size: 2½" × 2".

1706. Lady; ivory. Size: 2½ × 2".

1707. Lady; Artist: Balarāma. Size: 2½" × 2".

1708. Lady; Artist: Nandarāma. Size: 3" × 2½".

1709. Lady, holding a cat; ivory; Artist: Chhotelal. Size: 3" × 2".

1710. Lady; with open breast; Artist: Śaligrāma. Size: 2½" × 2½".

1711. Lady; with flower in hand; Artist: Śaligrāma. Size: 2½" × 2½".

1712. Lady; with flower in hand; ivory; Artist, Nandarāma. Size: 3½" × 3".
Lady.
Size: $3^{\frac{1}{2}} \times 2^{\frac{1}{2}}$.

Lady; Artist: Nandarāma.
Size: $2^{\frac{1}{2}} \times 2^{\frac{1}{2}}$.

Mughal School: Early 18th century.

Hamīdabānu: wife of Ḥūmāyun.
Size: $14^{\frac{1}{2}} \times 9^{\frac{1}{2}}$.

Shāh Abbās of Iran.
Size: $8^{\frac{1}{2}} \times 5^{\frac{1}{2}}$.

Prince, listening to music.
Size: $8^{\frac{1}{2}} \times 7^{\frac{1}{2}}$.

Ladies, old and young (princess).
Size: $15^{\frac{1}{2}} \times 10^{\frac{1}{2}}$.

Bust of a lady.
Size: $14^{\frac{1}{2}} \times 9^{\frac{1}{2}}$.

Lady; dressing her hair. This picture is often seen in full-length study in Mughal paintings. The present example is a very fine specimen of the subject.
Size: $15^{\frac{1}{2}} \times 17^{\frac{1}{2}}$.

Zulekhā Begam; standing; writings on the borders.
Size: $13^{\frac{1}{2}} \times 8^{\frac{1}{2}}$.

Mughal School.

Akbar; leaning on the way side; Early 18th century.
Size: $14^{\frac{1}{2}} \times 11^{\frac{1}{2}}$.

Ḥūmāyun: Painting showing distinct Persian influence, probably executed in Persia during his visit to Shah Tahmasp (A.D. 1545-50).

Bābar; with his son Ḥūmāyun in fighting kit with Mirzā Hoshiyār in attendance. An example of the Indo-Persian style of painting; Late 16th century.
Size: $14^{\frac{1}{2}} \times 11^{\frac{1}{2}}$.

Taimūr Shah: listening to music; writings on borders, 17th century.
Size: $15^{\frac{1}{2}} \times 11^{\frac{1}{2}}$.
1726. Taimūr Shah: resting on couch; 18th century. 
Size: 18" × 14".

1727. Amir Taimūr: with the imprisoned Sultan Bayazid of Turkey (1402) and attended by Agha Ishaq Kabuli and Agha Fida Kabuli. Painted by Alam, son of Mohammad Talib during the reign of Shah Alam Ghazi. (probably Shah Alam Bahadur Shah, son of Aurangzeb), 1707-1712. 
Size: 11 1/4" × 7".

Mughal School:— Late 18th Century.

1728. Bābar: seated on throne; Late 18th century. 
Size: 7 1/2" × 6".

1729. Painting: depicting a young girl under a tree engaged in conversation with an old woman. 
Size: 7 3/8" × 5 3/8".

Size: 17 1/4" × 12 1/4".

1731. Mohammad Mirza Badshah: seated on throne. 
Size: 7 1/2" × 6".

Size: 6 1/2" × 7 3/4".

Mughal School.

1733. Kazi Faizullah Taimurshahi; 18th century. 
Size: 15 1/2" × 10 1/2".

1734. Lady: standing, holding cups; Early 18th century. 
Size: 15 1/4" × 10".

1735. Lady: enjoying hubble-bubble; Sitār in left hand; Late 18th century. 
Size: 15" × 11".

1736. Portrait of King Mīra Shah, son of Taimur; Late 17th century. 
Size: 17 1/2" × 13".

1737. Rāga: Malkosh; 18th century. 
Size: 14" × 9 3/4".
1738. Portrait of Jahan Khan Amir; Late 17th century.
Size: $17\frac{1}{2}'' \times 13''$.

1739. Mirza Hindal, son of Bābar, hunting scene; 18th century.
Size: $14'' \times 9\frac{1}{2}''$.

1740. Portrait of Raja Birbal; Early 18th century.
Size: $14'' \times 13''$.

1741. Portrait of Mirza Abdul Rahim Khānkhānā; Late 17th century.
Size: $17\frac{1}{2}'' \times 11\frac{1}{2}''$.

Mughal School: 18th century.

1742. Punishment of Akhmal: killed by elephant.
Size: $16\frac{1}{2}'' \times 12''$.

Size: $14'' \times 9\frac{1}{2}''$.

1744. Portrait of Sultan Jalāluddin Muhammad Akbar Bādshāh.
Size: $16\frac{1}{2}'' \times 12''$.

1745. Shāh Jahān: taking the cup from an ape.
Size: $8'' \times 5\frac{1}{2}''$.

1746. Royal prince and princess: enjoying wine.
Size: $11\frac{1}{2}'' \times 8''$.

1747. Rādhā-Kṛishṇa: under a kadamba tree.
Size: $14'' \times 9\frac{1}{2}''$.

Size: $12'' \times 8''$.

Mughal School: Early 19th Century.

Ivory plaque, (Oval):

1749. Monument: front portion.
Size: $2\frac{1}{2}'' \times 2''$.

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

Size: $1\frac{1}{4}'' \times 1''$.  

72
1752. Monument: cenotaph of Safdarjung, Delhi.
Size: 2 1/4" x 2".

Size: 2" x 4 1/4".

1754. Monument: Moti Masjid.
Size: 4" x 1 1/4".

1755. Monument: cenotaph of Humāyūn.
Size: 1 1/4" x 1 1/4".

Size: 2 1/4" x 2".

1757. Monument: unknown.
Size: 2 1/4" x 2".

1758. Monument: Qutub etc. total nine.
Size: 5" x 4" Paper.

1759. Monument: unknown.
Size: 2 1/4" x 2".

1760. Monument: unknown.
Size: 1 1/4" x 1 1/4".

1761. Monument: Masjid, Old Delhi.
Size: 1 1/4" x 1 1/4".

1762. Monument: Kotla, Firoz Shah, Delhi.
Size: 1 1/4" x 1".

1763. Monument, Golden Masjid, Delhi.
Size: 2 1/4" x 2".

1764. Monument: Qutub Minar, Delhi.
Size: 2" x 4".

1765. Monument: Qutub Minar, Delhi.
Size: 2" x 4 1/4".

1766. Monument: Diwān-e-Khās (Private Assembly Hall), Red Fort, Delhi.
Size: 2 1/4" x 2".

1767. Bust: unknown.
Size: 4" x 3".
<table>
<thead>
<tr>
<th>No.</th>
<th>Description</th>
<th>Size</th>
<th>Code</th>
</tr>
</thead>
<tbody>
<tr>
<td>1768</td>
<td>Bust: unknown, enjoying hubble-bubble.</td>
<td>$2\frac{1}{4}'' \times 2''$</td>
<td>230</td>
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<tr>
<td>1769</td>
<td>Bust: unknown.</td>
<td>$1\frac{1}{4}'' \times 1\frac{1}{2}''$</td>
<td>2310</td>
</tr>
<tr>
<td>1770</td>
<td>Assembly of Akbar II.</td>
<td>$2\frac{1}{2}'' \times 3\frac{1}{2}''$</td>
<td>1009</td>
</tr>
<tr>
<td>1771</td>
<td>Procession of Akbar II in Iid.</td>
<td>$2\frac{1}{2}'' \times 2''$</td>
<td>1010</td>
</tr>
<tr>
<td>1772</td>
<td>Bust: unknown.</td>
<td>$1\frac{1}{2}'' \times 1''$</td>
<td>2305</td>
</tr>
<tr>
<td>1773</td>
<td>Bust: unknown.</td>
<td>$1\frac{1}{2}'' \times 1''$</td>
<td>2301</td>
</tr>
<tr>
<td>1774</td>
<td>Bust of Bahadur Shāh Bādshāh.</td>
<td>$2\frac{1}{4}'' \times 2''$</td>
<td>1020</td>
</tr>
<tr>
<td></td>
<td>Monuments (Ivory):</td>
<td></td>
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</tr>
<tr>
<td>1775</td>
<td>Monument: Qutub Minār, Delhi.</td>
<td>$2'' \times 2''$</td>
<td>2827</td>
</tr>
<tr>
<td>1776</td>
<td>Monument: Qutub Minār, Delhi.</td>
<td>$2\frac{1}{4}'' \times 2''$</td>
<td>2836</td>
</tr>
<tr>
<td>1777</td>
<td>Monument: Qutub Minār, Delhi.</td>
<td>$2'' \times 1\frac{1}{2}''$</td>
<td>2855</td>
</tr>
<tr>
<td>1778</td>
<td>Monument: Taj Mahal, Agra.</td>
<td>$5'' \times 4''$</td>
<td>2829</td>
</tr>
<tr>
<td>1779</td>
<td>Monument: Jama Masjid, Delhi.</td>
<td>$6\frac{1}{4}'' \times 3\frac{1}{2}''$</td>
<td>2856</td>
</tr>
<tr>
<td>1780</td>
<td>Monument: Taj Mahal, Agra.</td>
<td>$2'' \times 1\frac{1}{2}''$</td>
<td>2888</td>
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<tr>
<td>1781</td>
<td>Monument: cenotaph of Humayūn, Delhi.</td>
<td>$2'' \times 1\frac{1}{2}''$</td>
<td>2853</td>
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<tr>
<td>1782</td>
<td>Monument: Jummā Masjid, Delhi.</td>
<td>$1\frac{1}{2}'' \times 1''$</td>
<td>2839</td>
</tr>
<tr>
<td>1783</td>
<td>Monument: Qutub Minār, Delhi.</td>
<td>$5'' \times 4''$</td>
<td>2831</td>
</tr>
</tbody>
</table>
1784. Monument: Qutub Minār, Delhi.
Size: $2\frac{1}{2}'' \times 2''$.  

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

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

1787. Monument: Takht-e-tāūs, Delhi.
Size: $1\frac{1}{2}'' \times 1\frac{1}{2}''$.  

1788. Monument of Takht-e-tāūs, Delhi.
Size: $2\frac{1}{2}'' \times 2''$.  

1789. Monument of Qutub Minār, Delhi.
Size: $3'' \times 2''$.  

1790. Monument: unknown hall.
Size: $5\frac{1}{2}'' \times 4''$.  

Mughal School: Late 17th century.

1791. Portrait of Nawāb Khan Dauran Khan.
Size: $17\frac{1}{2}'' \times 13''$.  

1792. Portrait of Siddhi Faulad Khan.
Size: $17\frac{1}{2}'' \times 13''$.  

1793. Portrait of an Arabian Noble.
Size: $17\frac{1}{2}'' \times 13''$.  

1794. Portrait of a Mohammedan Noble in pen & ink.
Size: $13'' \times 9''$.  

1795. Portrait of Rafiudarjat Badshah, seated on throne; 18th century.
Size: $10\frac{1}{2}'' \times 7\frac{1}{2}''$.  

1796. Portrait of a prince.
Size: $13'' \times 9''$.  

Mughal School: 17th century.

1797. Emperor Jahāngīr, hunting a lion.
Size: $14'' \times 9''$.  

1798. Emperor Jahāngīr with a golden orb in his hand.
Size: $17'' \times 13''$.  

75
1799. Portrait of Azizuddin Alamgir Sani; 18th century.
Size: 8\(\times\)5\(\)\.
997

Size: 9\(\times\)6\(\)\.
975

Size: 12\(\frac{1}{2}\)\(\times\)10\(\)\.
1129

1802. Portrait of Ahmad Shah Durrani; Early 20th century.
Size: 9\(\times\)5\(\frac{1}{2}\)\.
1131

1803. Portrait of Sultan Abdul Nasir Mouinuddin Muhammad Akbar Badshah; 19th century.
Size: 9\(\times\)5\(\frac{1}{2}\)\.
1008

1804. Portrait of Bahadur Shah; Early 19th century.
Size: 7\(\frac{1}{2}\)\(\times\)5\(\)\.
1021

1805. Sultan Jalaluddin Akbar: enjoying with ladies in garden, night scene; Late 17th century.
Size: 15\(\times\)10\(\)\.
922

1806. Procession of some festival; 18th century.
Size: 14\(\frac{1}{2}\)\(\times\)10\(\)\.
936 B

1807. Rustam: hunting a dragon; writing on border; Late 17th century.
Size: 14\(\times\)10\(\frac{1}{2}\)\.
815

1808. Procession of Akbar Shah II, painted by Mohammad Ismail, Delhi; Early 19th century.
Size: 76\(\times\)17\(\frac{1}{2}\)\.
1012

1809. Portrait of Ahmad Shah Durrani; Early 18th century.
Size: 12\(\times\)10\(\)\.
1126

1810. Portrait of Nadir Shah, who sacked Delhi in 1740 and carried away the famous Peacock throne and the Kohi-Noor diamond, Late 18th century.
Size: 18\(\times\)13\(\)\.
1127

1811. Portrait of Nadir Shah Durrani; writing on border; Early 20th century.
Size: 9\(\times\)5\(\)\.
1125
1812. Portrait of Nādir Shah Durrānī; Early 18th century.  
Size: $8" \times 5"$. 1119

1813. Portrait of Ahmad Shah; Late 18th century.  
Size: $7\frac{1}{2}" \times 5"$. 996

1814. Portrait of Humāyūn Badshah; Early 19th century.  
Size: $11\frac{1}{4}" \times 6\frac{1}{4}" \times 4\frac{3}{4}"$. 895

1815. Portrait of Rafiūddurjat Khalaq Badshah; Late 18th century.  
Size: $7" \times 4\frac{3}{4}"$. 782

1816. Portrait of Bahadur Shah Badshah with prince; 18th century.  
Size: $16\frac{1}{4}" \times 12\frac{1}{4}"$. 970

1817. Portrait of Farruksiyar Badshah; Early 19th century.  
Size: $7\frac{1}{2}" \times 5\frac{3}{4}"$. 981

1818. Portrait of Bahādur Shah Badshah; Early 19th century.  
Size: $11" \times 7\frac{1}{4}"$. 968

1819. Portrait of Nawāb Āswafuddaula; 18th century.  
Size: $11" \times 6"$. 1094

Mughal School: Early 18th Century:

1820. Portrait of Bahadur Shah Badshah.  
Size: $8" \times 6"$. 965

1821. Portrait of Farruksiyar Badshah.  
Size: $11" \times 7\frac{3}{4}"$. 980

Size: $12" \times 7\frac{3}{4}"$. 991

Size: $16\frac{1}{4}" \times 13"$. 972

1824. Portrait of Prince Dārā Ṣikoh on horse-back.  
Size: $17" \times 13"$. 1063

1825. Portrait of prince Dārā Ṣikoh drinking water at a well from the hand of a Hindu village maiden.  
Size: $16" \times 11\frac{1}{4}"$. 1061

1826. Portrait of prince Dārā Ṣikoh on horse-back with the treacherous General Khabibullah Khan.  
Size: $16\frac{1}{4}" \times 11\frac{3}{4}"$. 1062
Mughal School: 18th Century:

1827. Rāmāyana Scene: Sitā under the asoka tree being tempted by Rāvaṇa and surrounded by demons. Reverse: Life-study of a goat.
Size: 23" × 15".

Size: 23" × 15".

1829. Rāmāyana Scene: Monkeys fighting with demons and snakes, Reverse Life study of a bird.
Size: 23" × 15".

1830. Rāmāyana Scene: the golden city of Lāṅkā after its conquest by Śrī Rāma; Reverse Life study of a bird.
Size: 23" × 15".

Mughal School: 19th Century (Ivory):

1831. Bust of a lady with cat.
Size: 2¾" × 2".

1832. Bust of a lady with pipe of hubble bubble (stone).
Size: 11" × 11".

1833. Portrait of Shāhjahān on elephant.
Size: 1½" × 1½".

1834. Bust of Zinat Mahal, wife of Bahādur Shah.
Size: 1¾" × 1".

1835. Bust of a lady; Artist: Budharāma.
Size: 1" × 1".

1836. Bust of a lady.
Size: 1" × 1".

1837. Bust of Mumtāz Mahal, wife of Shāh Jahān.
Size: 2" × 2".

1838. Bust of Mumtaz Mahal, wife of Shāh Jahān (broken).
Size: 2½" × 2".

1839. Bust of Akhtarjahān, wife of Farruksiyar Badshah.
Size: 1½" × 1".

78
1840. Bust of a lady with the pipe of a hubble-bubble; Artist: Chhitarmal.
Size: $1\frac{1}{4}'' \times 2''$.

1841. Bust of a lady; Artist: Basantarâma.
Size: $2'' \times 2''$.

1842. Bust of a lady with the pipe of a hubble-bubble; Artist: Dalji Usta.
Size: $2\frac{1}{4}'' \times 2''$.

1843. Bust of a lady; Artist Chhitarmal.
Size: $1\frac{1}{4}'' \times 1''$.

1844. Bust of Nurwi, wife of Shâh Ālam.
Size: $1\frac{1}{4}'' \times 1''$.

1845. Bust of a lady with open breast; Artist: Balarâma.
Size: $2'' \times 1\frac{1}{4}''$.

1846. Bust of Hatmezama, wife of Fateh Ullmulk.
Size: $1\frac{1}{4}'' \times 1''$.

1847. Bust of a lady with the pipe of a hubble-bubble; Artist: Keâvarâma.
Size: $2\frac{1}{4}'' \times 2''$.

1848. Bust of Nûrjahān, wife of Jahângîr.
Size: $1\frac{1}{4}'' \times 1''$.

1849. Bust of Nûrjahân, wife of Jahângîr.
Size: $1\frac{1}{4}'' \times 1''$.

1850. Lady with a cat; Artist: Balarâma.
Size: $3'' \times 2\frac{1}{4}''$.

1851. Portraits of Miran Shah, Amir Taimûr and Gulâm Mohammad.
Size: $4\frac{1}{4}'' \times 3\frac{1}{4}''$.

1852. Portrait of Bahâdur Shâh Bâdshâh.
Size: $2\frac{1}{4}'' \times 2''$.

1853. Portraits of Bâbar, Sultan Umar Shekh and Sultan Umar.
Size: $4\frac{1}{4}'' \times 3\frac{1}{4}''$.

Mughal School: 17th Century:

Size: $14'' \times 10''$. 

79
1855. Procession of some festival. Reverse contains calligraphy. Size: 14" × 10".

1856. Portrait of Jahāngīr bearing the impression of his seal in Arabic. Reverse contains impression of seal. Size: 16" × 11 1/2".

1857. Portrait of Jahāngīr playing Holi in his pleasure garden. Reverse contains calligraphy. Size: 14 1/2" × 10".

1858. Portrait of Saiyad Motamid Khan, painted by Dalchand, a famous Court Painter, who worked during the time of Jahāngīr and Shāh Jahn (A.D. 1620-'50). The painting bears the impression of the imperial seal of Jahāngīr. Reverse contains calligraphy. Size: 14 1/2" × 10".

1859. Portrait of Shah Tahmasp of Persia, by Farruk Beg. This is a very fine portrait with beautiful subdued colouring and excellent line work. Reverse contains calligraphy probably early 16th century. Size: 14 1/2" × 10".

1860. Portrait of Tarbiyat Khan, by Dal Chand (A.D. 1620-'50). Retouched about 100 years ago. The painting bears the impression of the imperial seal of Jahāngīr. Reverse contains calligraphy. Size: 15" × 10".

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

1861. Portrait of Mouinuddin Nizamuddin with disciples. Size: 23" × 16 1/4".

1862. Portrait of Mouinuddin Nizamuddin with disciples. Size: 23" × 16 1/4".


1864. Portrait of a daughter of the Emperor Jahāngīr receiving a letter from a messenger. Reverse contains calligraphy. Size: 23" × 16 1/4".

1865. Painting depicting a night scene of a young prince in his Harem with the princess asleep on a bed. Reverse contains calligraphy. Size: 23" × 16 1/4".
1866. Portrait of Hazrat Mouinuddin Chishti. Nizamuddin Bakhatiyar Kaki and disciples. Reverse contains flower study.  Size: $23^\circ \times 16\frac{1}{2}^\circ$.  

1867. Portrait of Jahangir with his servants. Reverse contains calligraphy.  Size: $23^\circ \times 16\frac{1}{2}^\circ$.  

(Mughal School):  

1868. Portrait of Aurangzeb besieging the Fort of Daulatabad; Late 17th century.  Size: $14\frac{3}{4}^\circ \times 10\frac{3}{4}^\circ$.  

1869. Portrait of Aurangzeb with the ministers, receiving message; Early 18th century.  Size: $8^\circ \times 4\frac{3}{4}^\circ$.  

1870. Portrait of Aurangzeb the last of the great Mughals; Late 17th century.  Size: $8\frac{1}{2}^\circ \times 6^\circ$.  

1871. Portrait of Shâh Jahân; Early 18th century.  Size: $17\frac{3}{4}^\circ \times 13^\circ$.  

1872. Portrait of Shâh Jahân with the imperial seal in his left hand; painted by a pupil of the famous painter Abdul Hasan Nadiruz-Zaman; 17th century.  Size: $11\frac{1}{2}^\circ \times 8\frac{3}{4}^\circ$.  

1873. Portrait of the Emperor Shâh Jahân with a fly-whisk in hand; 17th century.  Size: $17\frac{3}{4}^\circ \times 13^\circ$.  

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

1874. Procession of Akbar II during the time of Iid.  Size: $8\frac{1}{4}^\circ \times 4\frac{3}{4}^\circ$.  

1875. Portrait of Muhammad Shah Badshah enjoying Holt with his Harem-ladies.  Size: $14\frac{3}{4}^\circ \times 10\frac{3}{4}^\circ$.  

1876. Portrait of David playing on his harp.  Size: $17\frac{1}{2}^\circ \times 13^\circ$.  

1877. Portrait of Dârâshikoh on horse-back.  Size: $10^\circ \times 6^\circ$.  

81
1878. Portrait of Hazrat Khwaja Khizra crossing the river on the back of a fish.
Size: 7½ × 4½"

1879. Portrait of Mahātmā Kabirdāsa, spinning.
Size: 9 × 6".

1880. Portrait of Jahāngīr with a baby prince; writing on the borders; 17th century.
Size: 13½ × 10½".

1881. Portrait of prince and princess in moon-light; 18th century.
Size: 17½ × 11½".

Size: 6 × 3½".

1883. Portrait of Maharaj Ranajit Singh of Punjab; Late 19th century.
Size: 7½ × 6".

1884. Portrait of Nawab Asafuddaulā of Avadh; Late 19th century.
Size: 7½ × 6".

1885. Portrait of Nawab Gazīuddin Haidar of Avadh; Late 19th century.
Size: 7½ × 6".

1886. Portrait of Shujauddaula of Avadh; Late 19th century.
Size: 7½ × 6".

1887. Portrait of Amir Yaqub Ali Khan of Kabul; Late 19th century.
Size: 7½ × 6".

1888. Portrait of Fateh-ul-mulk, said to have been a son of Bahadur Shah II; Early 19th century.
Size: 9 × 6½".

Mughal School:

1889. Portrait of a royal prince; Early 18th century.
Size: 5 × 3½"

1890. Portrait of Nawab Daldalel Khan; 17th century.
Size: 8 × 4½".
1891. Portrait of Shāh Jahān on horse-back; Early 17th century.  
Size: $13\frac{1}{2}'' 	imes 9''$.  

1892. Portrait of the son of Nawab Zakariat Khan; Early 17th century.  
Size: $4\frac{1}{2}'' 	imes 3''$.  

1893. Portrait of prince Murad Baksh with ladies; 18th century.  
Size: $16\frac{1}{2}'' 	imes 11''$.  

1894. Portrait of Allī Khatun wife of Aurangzeb; Late 17th century.  
Size: $9\frac{1}{2}'' 	imes 7''$.  

1895. Portrait of the Emperor Aurangzeb; Late 17th century.  
Size: $12\frac{1}{2}'' 	imes 7''$.  

1896. Portrait of princess Zebunnisā enjoying hubble-bubble; 18th century.  
Size: $16\frac{1}{2}'' 	imes 11''$.  

Company School: Early 20th Century on ivory plaques:  

1897. Bust of a French people.  
Size: $3'' 	imes 2\frac{1}{2}''$.  

1898. Bust of an European lady  
Size: $1\frac{1}{2}'' 	imes 1''$.  

1899. Bust of an European lady.  
Size: $2\frac{1}{2}'' 	imes 2''$.  

1900. Bust of an European lady; Artist: Nandarāma.  
Size: $2'' 	imes 2''$.  

1901. Bust of an European lady; Artist: Balarāma.  
Size: $2\frac{1}{2}'' 	imes 2''$.  

Size: $6'' 	imes 4\frac{1}{2}''$.  

1903. Bust of Metcalfe.  
Size: $3\frac{1}{2}'' 	imes 2''$.  

1904. Bust of Frazer.  
Size: $3\frac{1}{2}'' 	imes 2''$.  

Mughal School: 19th Century:  

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

83
1906. Bust of a lady.  
Size: $1\frac{1}{2}'' \times 2''$  
1912

Size: $2\frac{1}{2}'' \times 2''$.  
1049

1908. Bust of Mumtaz Begum, wife of Shah Jahan.  
Size: $2\frac{1}{2}'' \times 2''$.  
1040

Size: $3'' \times 2\frac{1}{2}''$.  
1102

1910. Bust of a lady; Artist: Nandarama.  
Size: $2\frac{1}{2}'' \times 2''$.  
1854

1911. Bust of a lady with open breast; Artist: Saligrama.  
Size: $1\frac{1}{4}'' \times 1\frac{1}{4}''$.  
1878

1912. Bust of Qudsia, wife of Rafiuddarjat Badshah.  
Size: $1\frac{1}{4}'' \times 1'''$.  
1051

1913. Bust of a lady with book in hand; Artist: Buddharama.  
Size: $3'' \times 2\frac{1}{2}''$.  
1852

1914. Bust of a lady.  
Size: $1'' \times 1'''$.  
1917

1915. Bust of a lady with the pipe of a hubble-bubble; Artist: Nandarama.  
Size: $2\frac{1}{2}'' \times 1\frac{1}{4}''$.  
1857

Size: $1\frac{1}{4}'' \times 1\frac{1}{4}''$.  
1876

Size: $2\frac{1}{2}'' \times 2''$.  
1879

1918. Bust of a lady.  
Size: $2\frac{1}{2}'' \times 2\frac{1}{4}''$.  
1858

1919. Bust of a lady with open breast; watch on wrist.  
Size: $2\frac{1}{2}'' \times 1\frac{1}{4}''$.  
1915

Mughal School: 17th-18th Century:

Size: $12\frac{1}{4}'' \times 8\frac{1}{4}''$.  
1106
1921. Portrait of Nawab Afzal Khan, minister of Shāh Jahān, who was killed by Rathore Amar Singh in Court; writing on border.
Size: $15'' \times 10''$.

1922. Portrait of Sultana Razīā Begum, with a hunting hawk on her hand, on horse-back.
Size: $17'' \times 13''$.

1923. Portrait of an unknown king, with a hunting hawk on hand, with attendants.
Size: $6'' \times 5''$.

1924. Portrait of a prince and princess playing polo.
Size: $8'' \times 5''$.

1925. Portrait of Sultan Nasiruddin Mohammad Shah.
Size: $6'' \times 34''$.

1926. Portrait of Nawab Shah Nawaz Khan, minister of Shah Alam Badshah; Late 17th century.
Size: $6\frac{1}{2}'' \times 4''$.

1927. Court of the Emperor Shāh Jahān; every courtier having been demarcated; Late 17th century.
Size: $14\frac{1}{4}'' \times 10''$.

1928. Portrait of prince Dara Shikoh; Late 17th century.
Size: $8'' \times 4''$.

1929. Portrait of Bahadur Shah Badshah; Late 18th century.
Size: $4'' \times 4''$.

1930. Portrait of Emperor Shāh Jahān; Early 19th century.
Size: $7\frac{1}{4}'' \times 6''$.

Size: $9\frac{1}{2}'' \times 7''$.

Size: $8'' \times 6\frac{1}{2}''$.

1933. Portrait of Bahadur Shah Badshah.
Size: $8'' \times 6\frac{1}{4}''$.

Size: $8'' \times 6\frac{1}{4}''$. 

85
Size: $7\frac{1}{4}'' \times 4\frac{1}{4}''$.

1936. Portrait of Muhammad Shah Kachar of Iran; 18th century.
Size: $5'' \times 4''$.

1937. Court of Akbar II (1806-1837); A very fine example of the late Delhi style, showing the Emperor with his courtiers and his sons Mirza Jahangir and Mirza Saleem. Most of the important courtiers are named and General Ochterlony is also seen in the picture. Painted by Azam, the great Court painter (1810 A.D.); Early 19th century.
Size: $19\frac{1}{4}'' \times 15\frac{1}{4}''$.

1938. Portrait of a Mughal prince; 19th century.
Size: $4'' \times 3\frac{1}{4}''$.

1939. Portrait of Saiyad Abdul Hasan Tānāshāh Badshah of Deccan with ladies; Early 18th century.
Size: $7\frac{1}{4}'' \times 4\frac{1}{4}''$.

Mughal School: 18th Century:
Rāga-Rāginīs (Musical Tunes).

1940. Bhairava: Rag.
Size: $9\frac{1}{4}'' \times 6\frac{1}{4}''$.

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

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

Size: $9'' \times 5\frac{1}{4}''$.

1944. Madhumādhavi: Rāginī of Rāga Bhairava.
Size: $9\frac{1}{4}'' \times 6''$.

Size: $9'' \times 5\frac{1}{4}''$.

Size: $9\frac{1}{4}'' \times 6''$.

Size: $9\frac{1}{4}'' \times 6''$.  

86
   Size: $9^\circ \times 6^\circ$.

   Size: $9^\circ \times 6^\circ$.

   Size: $9^\circ \times 6^\circ$.

   Size: $9\frac{1}{4}^\circ \times 6^\circ$.

   Size: $9\frac{1}{4}^\circ \times 6^\circ$.

1953. Rāmakali: Rāgini of Rāga Hīndol.
   Size: $9\frac{1}{4}^\circ \times 6^\circ$.

   Size: $9^\circ \times 6^\circ$.

   Size: $9\frac{1}{4}^\circ \times 6^\circ$.

1956. Lalit: Rāgini of Rāga Hīndol.
   Size: $10^\circ \times 6^\circ$.

1957. Vīlāval: Rāgini of Rāga Hīndol.
   Size: $9\frac{1}{4}^\circ \times 5\frac{1}{2}^\circ$.

   *Mughal School: 18th Century. Rāga Rāgini—(Musical Tunes)*.

   Size: $10^\circ \times 6^\circ$.

   Size: $9^\circ \times 5\frac{1}{4}^\circ$.

   Size: $9^\circ \times 6^\circ$.

   Size: $9\frac{1}{4}^\circ \times 6^\circ$.

   Size: $9\frac{1}{4}^\circ \times 6\frac{1}{4}^\circ$.

   Size: $9\frac{1}{4}^\circ \times 6\frac{1}{4}^\circ$. 

87
1964. Śrī Rāga.
   Size: $9\frac{1}{2}" \times 6"$.

   Size: $9\frac{1}{2}" \times 5\frac{1}{2}".

1966. Āśāvari: Rāgini of Rāga Śrī.
   Size: $9\frac{1}{2}" \times 5\frac{1}{2}".

   Size: $9\frac{1}{2}" \times 6"$.

   Size: $9" \times 6"$.

   Size: $8\frac{1}{2}" \times 5\frac{1}{2}".

   Size: $9\frac{1}{2}" \times 5\frac{1}{4}".

   Size: $9" \times 6"$.

   Size: $9\frac{1}{2}" \times 5\frac{1}{2}".

   Size: $8\frac{1}{2}" 6"$.

   Size: $9\frac{1}{2}" \times 6"$.

   Size: $10" \times 6\frac{1}{2}"$.

MISCELLANEOUS

   Size: $19\frac{1}{2}" \times 14"$.

1977. Portrait of the Nawab of Rampura, coloured photograph.
   Size: Life-size (3 quarter).

1978. Aurangzeb in jungle on hunting, (Mughal School); 19th century.
   Size: $15" \times 10$.

953

Nil

954
1979. Scene of hunting a tiger, Company School; Early 20th century. Size: 32½" × 13".
Nil

1980. Scene of hunting a tiger, Company School; Early 20th century. Size: 320½" × 12½".
Nil

1981. Scene of hunting a tiger, Company School; Early 20th century. Size: 320½" × 134".
Nil

1982. Bust of Maharaja Surajmal of Bharatpur; Oil Artist Gulabchand of Jaipur; (20th century). Size: 29" × 21".
Nil


1984. Court of Maharaja Daulat Rao of Sindhia with his Courtiers. Size: 16" × 14". 763

1985. Mythological Scene: Court of Raja-Rajeswari (Durgā) with gods, saints and yoginis; Jaipur School; 19th century. Size: 18" × 14½". 279

1986. Procession of L. H. H. of Alwar, Maharaja Jai Singh during Dashahara festival, water colour; Artist Ramsahaya Nepallia; Early 20th century. Size: 26" × 2'—4". Nil


1988. Procession of Gan-Gaur (a great festival of Rajasthan); Jaipur School. Size: 20½" × 13½". 338


Oil-Paintings:

1991. Portrait of Maharaja Shivadāna Singhji, Fourth Ruler of Alwar, on horse-back. Size: 72" × 60". Nil
Size: $25" \times 32"$.  
1993. Portrait of Saddiq gymnast, the physical instructor of M. Vinaya Singhji.  
Size: $43" \times 34"$.  
Size: $60" \times 35"$.  
Size: $47" \times 35\frac{1}{2}"$.  
Size: $32" \times 24"$.  
1997. Portrait of Hansa Svarâpaaji, the religious teacher of the Late His Highness Maharaja Jai Singhji of Alwar.  
Size: $78" \times 50"$.  
1998. Portrait of Shri Râmaji, Minister during the Period of Maharaja Mangal Singh.  
Size: $34" \times 24\frac{1}{2}"$.  
1999. Portrait of Mohammad Agha Sahib, the copy-writer of "Gulistan"; during the Period of Vinaya Singhji.  
Size: $29\frac{1}{2}" \times 25"$.  
Size: $30" \times 25"$.  
Size: $32" \times 25"$.  
2002. Portrait of Sri Bhurji Charan (Court poet); during the Period of Bakhtawar Singh.  
Size: $32" \times 25"$.  
Size: $32" \times 25"$.  
Size: $32" \times 25"$.  
2005. A Painting, depicting Râma and Sîtâ; Alwar School; Early 20th century.  
Size: $60" \times 41"$.  

Nil
Size: 40" × 30".
Nil

Size: 28" × 24".
Nil

Size: 30" × 25".
Nil

2009. Portrait of Bālamukundaji, Prime Minister during the Period of Vinaya Singhji.
Size: 30" × 25".
Nil

2010. Portrait of Kedal, a Prime Minister during the Period of Shivadāna Singhji.
Size: 83" × 57".
Nil

Size: 31" × 24".
Nil

Size: 32" × 25".
Nil

2013. Portrait of Nanda Singhji, Jagirdar of Shrichandapura during the Period of Vinaya Singhji.
Size: 32" × 25".
Nil

Size: 30" × 25".
Nil

Size: 76" × 54".
Nil

MANUSCRIPTS

Śaṃskṛita:

2016. Bhāgavata: One scroll, coloured illustrations 185; Late, 18th century.
Size: 117"—2" × 24½".
9761

2017. Śiva-kāśaṇa: three scrolls, coloured illustrations two in two, four in one; 1876 Samvat-57-1819 A.D.
Size: 2' × 14½".
4769
2018. *Durgā-Pat-kavacha*: one scroll, coloured illustrations five; Early 19th century.
Size: 10¹⁄₂" × 2".

2019. *Mahābhārata*: one scroll, coloured illustrations fifty-four with ornamentation of gold; Late 18th century.
Size: 257¹⁄₄" × 5".

2020. *Bhagavadgitā*: one scroll; coloured illustrations ten with ornamentation of gold; Late 18th century.
Size: 11¹⁄₄" × 2".

2021. *Bhagavadgitā*: one scroll; coloured illustrations eighteen; Late 18th century.
Size: 13¹⁄₂" × 1".

2022. *Śiva-stotra*: coloured illustrations five, leaves eighty-three; 18th century.
Size: 5" × 3".

Size: 7" × 4".

2024. *Mahimnastotra*: coloured illustrations two, leaves nineteen; 18th century.
Size: 4⅓" × 3".

Size: 8" × 5".

Size: 9⅞" × 4⅝".

2027. *Saptaloki Gītā*: no illustration; leaves thirty, Late 19th century.
Size: 9" × 5".

2028. *Śiva-stratra*: no illustration; Leaves seven; Late 19th century.
Size: 6" × 4".
<table>
<thead>
<tr>
<th>Item</th>
<th>Description</th>
<th>Size</th>
<th>Reference</th>
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<tbody>
<tr>
<td>2029</td>
<td><em>Pañcha-stratra</em>: impressed writing and figures eight, leaves forty-three.</td>
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<td>Size: 7(\frac{1}{8})(\times)4(\frac{1}{8}).</td>
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<td>2030</td>
<td><em>Durgā-saptātī</em>: coloured illustrations seventy-eight; writing in gold and silver ink, leaves 215; 18th century.</td>
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<td>Size: 5(\frac{1}{4})(\times)3(\frac{1}{4}).</td>
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<td>2031</td>
<td><em>Bhagavadgītā</em>: coloured illustrations twenty-two, writing in gold and silver ink, leaves 261; 18th century.</td>
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<td>Size: 7(\frac{1}{2})(\times)4(\frac{1}{8}).</td>
<td>4300</td>
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<td>2032</td>
<td><em>Bhagavadgītā</em>: one scroll, coloured illustrations twenty-three; 18th century.</td>
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<td>Size: 15(\cdot)3(\times)2.</td>
<td>4764</td>
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<td>2033</td>
<td><em>Bhagavadgītā</em>: one scroll, coloured illustrations one hundred &amp; seven; 18th century.</td>
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<td>Size: 92(\cdot)11(\times)4(\frac{1}{8}).</td>
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<td>2034</td>
<td><em>Bhagavadgītā</em>: one scroll, coloured illustrations thirty-eight; 18th century.</td>
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<td>Size: 61(\cdot)3(\times)4(\frac{1}{8}).</td>
<td>4762</td>
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<tr>
<td>2035</td>
<td><em>Durgā-kavacha</em>: one scroll, coloured illustrations ten; 18th century.</td>
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<td>Size: 10(\cdot)9(\times)2.</td>
<td>4768</td>
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<tr>
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<td>Size: 10(\times)4(\frac{1}{8}).</td>
<td>1087</td>
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<tr>
<td>2037</td>
<td><em>Togaśāstra</em>: coloured illustrations ninety-five, leaves ninety-five, Early 19th century.</td>
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<td></td>
<td>Size: 8(\times)5(\frac{1}{4}).</td>
<td>963</td>
<td></td>
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<tr>
<td>2038</td>
<td><em>Pañcharatna Bhagavadgītā, Gajendra-moksha</em>: coloured illustrations twenty-three, writing in gold and silver ink, leaves two hundred &amp; fifty-six; 18th century.</td>
<td></td>
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<td></td>
<td>Size: 7(\times)4.</td>
<td>4301</td>
<td></td>
</tr>
<tr>
<td>2039</td>
<td><em>Bhagavadgītā, Gajendra-moksha</em>: coloured illustrations twenty-three, writing in gold and silver ink, leaves two hundred &amp; sixty-two; 18th century.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Size: 7(\frac{1}{2})(\times)4.</td>
<td>4302</td>
<td></td>
</tr>
</tbody>
</table>
2040. **Kumāri-stotra**: no illustration, leaves seven; 19th century. 
Size: $7" \times 4\frac{1}{4}"$.  
4165

2041. **Bhāgavata**: coloured illustrations twenty six leaves seven hundred & seventy-three; 18th century. 
Size: $5" \times 3"$.  
4297

2042. **Śiva-kavacha**: no illustrations, leaves nineteen; 19th century. 
Size: $7" \times 4\frac{1}{4}"$.  
4236

2043. **Bhagavadgītā**: coloured illustration ten, leaves four hundred & twenty-five; 18th century. 
Size: $6" \times 4"$.  
4298

2044. **Bhāgavata**: one scroll; 18th century. 
Size: $86" \times 4\frac{1}{4}"$.  
4763

**Hindi**

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

**Stand No. 108:**

2046. **Rāmāyaṇa-Tulasīkṛita**: coloured illustrations seventeen, leaves two hundred & ninety-eight; Samvat 1959-57—A.D. 1802. 
Size: $1\frac{1}{2}" \times 1\frac{1}{2}"$.  
Nil

2047. Specimens of minute writings on rice, peas, wheat etc.

**Arabic, Persian and Urdu**

2048. **Sīkandar-nāmā** or History of Alexander; binder Abdul Rahman of Alwar; coloured illustrations eleven, leaves three hundred & twenty-four, H. 1236; author Sheikh Nizami Ganjui; A.D. 1820. 
Size: $11\frac{1}{4}" \times 8"$.  
125

2049. **Nala-Damayanti**: coloured illustrations twelve; leaves three hundred & thirty eight, translated by Faizi in Akbar’s time. 
Size: $9" \times 5"$.  
203

2050. **Mahābhārata**: coloured illustrations forty-four, leaves six hundred & thirty two, translated by Nākib Khan, H. 1174. 
Size: $1\frac{1}{4}" \times 8"$.  
677
2051. Shirin-Khusro: love story, leaves forty-six; 18th century, author: Nizami.
Size: 6" x 4". 201

2052. Ghazliyat-i-jami: poems of Jami; leaves seventy-six; 18th century.
Size: 7" x 4". 218

2053. Diwan-saki: poems of Saki; leaves three hundred & fifty-three; C. H. 1092.
Size: 7" x 4". 316

2054. Karima: leaves eighty-six, copied by Ghulam Mustafa by nail, originally written by Sadi on moral education.
Size: 1" x 7". 275

2055. Haft-i-Aurang: instructions to the saints; coloured illustrations four, leaves two hundred & ninety-three H. 985.
Size: 7" x 4". 217

2056. Subah-Sadiq: History of Mughal Period, leaves forty-one; H. 1034.
Size: 8" x 5". 87

2057. Yusuf-zulekha: love story, leaves one hundred & ninety-eight; author Ibna Hamam, c. 16th century.
Size: 7" x 4". 191

2058. Kulliyat Jafarzatalli: vulgar poems; author: Jafar, 18th century, coloured illustrations six, leaves two hundred & sixteen.
Size: 1'-2" x 8". 115

2059. Kulliyat-Zahuri: poems of Zahuri) leaves four hundred & sixty-one, 18th century.
Size: 1" x 6". 214

2060. Mant-Kuttair: religious poems) leaves one hundred & eighty-four; H. 1088.
Size: 7" x 4". 258

2061. Diwan-i-Qasim: poems of Kasim) leaves one hundred & nineteen; H. 1220.
Size: 7" x 4". 312
2062. Akhlaqul-mohsanin: (subject: Ethics) leaves four hundred & sixty-nine; H. 1250, copy writer Abdullah Beg, binder Abdul Rahman of Alwar.
Size: $8\times 4^\prime$.

2063. Tohfatul Arakin with kulliyat Khakani: (poems of Khakani), leaves 589. Khakani was in Akbar's time.
Size: $8\times 5^\prime$.

2064. Diwan-i-Jami: (poems of Jami) leaves two hundred & sixty-four, c. 16th century.
Size: $9\times 5^\prime$.

Size: $7\times 4^\prime$.

Size: $1\times 4^\prime \times 8^\prime$.

Size: $1\times 8\times 8^\prime$.

Size: $1\times 4^\prime \times 9^\prime$.

2069. Khbar-nama: (Mahomedan History in Poems), leaves two hundred & eighty-two H. 1017, author Allah Dad Chisti.
Size: $1\times 1\frac{1}{4} \times 7^\prime$.

2070. Gulistan: leaves 153, copy-writer Mohammad Masahidi Khurasani, under the patronage of Balwant Singh of Tijara, H. 1236.
Size: $1\times 7^\prime$.

2071. Diwan-Khâkâni: (poems of Khâkâni); leaves three hundred & eighty-one, 16th century approximately.
Size: $1\times 5^\prime$.

2072. Gulistan: leaves two hundred & fifty-three, copyist Ibadullah Beg during Maharaja Vinaya Singhji's reign.
Size: $7\times 4^\prime$.
2073. Khulaasitul-tawarikh: (brief history of Mughal Emperors); leaves 429. In Samvat 189: Maharaja Vinaya Singh got it written by Shekh Ahmad.
Size: $1^\frac{1}{4} \times 7^\frac{1}{4}$.

2074. Qasayad-Khākāni: (poems of Khākāni), leaves three hundred & five; c. 16th century.
Size: $1^\frac{1}{4} \times 6^\frac{1}{4}$.

2075. Quransharif: leaves three hundred, 18th century approximately.
Size: $6^\frac{1}{4} \times 4^\frac{1}{4}$.

Size: $6^\frac{1}{4} \times 4^\frac{1}{4}$.

2077. Gulistan: leaves one hundred & forty-nine, c. 18th century.
Size: $7^\frac{1}{4} \times 4^\frac{1}{4}$.

2078. Gulistan: A copy of it was produced under the orders of Maharaja Vinaya Singhji of Alwar. The preparation of each page is said to have taken 15 days and the whole book 12 years. Gulistan (a Rose-Garden) was originally written by Shekh Muslimu'd-din-Sādi in A.D. 1258. Date of copy H. 1265 (A.D. 1856); Artist: Baldeo of Alwar, and Gulam Ali Khan of Delhi; Caligraphist: Agha Mirza of Delhi; Borders: Executed by Natha Shah Punjabi and Q. Abdul Rehman of Alwar; Binding: Done by Q. Abdul Rehman of Alwar. The book contains eight chapters or gates, such as: (1) Morals of Kings; (2) Morals of Darwaishes; (3) Excellency of contentment; (4) Advantage of silence; (5) Love and Youth; (6) Weakness and Old Age; (7) Force of education; (8) One hundred and six rules of Conduct. The book was dedicated to Abubakar bin Sadbin Jangi, sixth King of Turkuman Arabak family, who ruled from A.D. 1184 to 1264. The total cost of the Alwar copy is said to have been One Lakh of rupees. All the pages are beautifully illuminated. Coloured illustrations seventeen; pages two hundred & eighty-seven.
Size: $1^\frac{1}{4} \times 7^\frac{1}{4}$. Nil

2079. Quran: leaves four hundred & seventy-two, purchased from a Mohomedan traveller by M. Vinaya Singh at a cost of three thousand rupees and a dress of honour. For Indian connoisseurs, the principal beauty of the work consists in the regularity in the design of the white border which is left round each of the letters of the text. The commentary is written in diagonal lines in the margin. The title is written in light blue letters in a space
at the top of the central part of the page. The verses of the Quran are written in Arabic in dark blue characters and the translation is given into Persian below them in red letters.

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

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

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


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

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

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


98
Size: 1' × 9'.

Size: 5' × 3'.

2090. Ahwâl Nai Duniyâ: (History & Geography of the new world) pages one hundred & thirty-eight, author: Absan Ullah; 19th century approximately.
Size: 8' × 6'.

2091. Akbarnâmâ: leaves six hundred & forty-three, incomplete copy.
Size: 1'2' × 7'.

2092. Nafayas-Ulfanun: leaves five hundred & sixty-four, Subject: Art; 18th century approximately.
Size: 1'2' × 9'.

Size: 1'1' × 8'.

2094. Fasane Ajâyab (Story), leaves twenty-three, and beautifully illuminated, author: Rajab Ali Beg Surur, copyist: Rahim-Ullah; incomplete, Subject:
Size: 12' × 7½'.

2095. Quran: Arabic, leaves four hundred & seventy-four; 17th century approximately.
Size: 10' × 6'.

2096. Quran-Bemkat: leaves three hundred & sixty-five, author: Faizi in AKBHAR'S time, copyist not known, presented by Mir Husain to H. H. Vinaya Singhji of AIwar in V.S. 1907.
Size: 1'1' × 9'.

Size: 11' × 6'.

Size: 10' × 6'.

99
2109. Gulistan: leaves twenty-three, H. 1238, Eighth Chapter, written by Maharaja Vinaya Singh, Third Ruler of Alwar in V.S. 1890. Size: 9" x 5".


2111. Kuliyat-i-Amir Khusru: leaves three hundred & seventy-three, author: Amir Khusru, binder: Abdul Rahman of Alwar. This Manuscript was brought by Diwan Ammājān of Alwar from Delhi in the year 1846 at the time of Maharaja Vinaya Singhji; 17th century approximately. Size: 7" x 7".


2113. Kuliyat-i-Sadi: leaves four hundred & eight, author: Sheikh Sādi, H. 1011, (A.D. 1602), binder: Abdul Rahman. (The complete works of Sheikh Sādi). This is a beautiful and sumptuously bound volume containing calligraphy borders and illuminations of the highest class; 16th century approximately. Size: 7" x 7".

2114. Karima and Mahmud Nāmah: Karima of Sheikh Sādi and Mahmud Namah of Mohammad Gaznavi were copied by Mirza Mohammad of Mashad in 1840 A.D., leaves twenty-three, H. 1230. Size: 10" x 6".


2117. Dasāteer: leaves one hundred & forty-seven, H. 1265 (A.D. 1848) copyist: Madad Ali of Alwar, beautifully written and illuminated. Size: 11" x 7".
Size: \(11\frac{1}{4}\times8\)\(^a\). 722

2109. Fara Nāmah Manzūm: leaves one hundred & sixty-one, author: Sawadt Yar Khan, Subject: Veterinary, Samvat 1909, Urdu.
Size: \(12\times9\)\(^a\). 361

Size: \(13\frac{1}{4}\times8\)\(^a\). 234

2111. Quran Sharif: leaves four hundred & sixty-six H. 1266; 17th century approximately.
Size: \(13\frac{1}{4}\times8\)\(^a\). 601

Size: \(13\times7\)\(^a\). 283

Size: \(12\times7\)\(^a\). 185

2114. Zulekhan: (love story in poems) leaves two hundred & sixty one H. 1246, author: Jami, copyist: Agha Mirza of Delhi.
Size: \(12\times7\frac{1}{4}\)\(^a\). 126

Size: \(11\frac{1}{4}\times7\)\(^a\). 274
Size: 10" x 7".

2118. Badr-e-Munir : (love story of Prince Be-Nazir and his sweet-heart Badre Munir) leaves one hundred & fifteen, coloured illustrations ten, author: Mir Hassan of Lucknow, H. 1248 (A.D. 1832), calligraphist: Mohammad Bakhsh.
Size: 13" x 8½".

2119. Yusuf Zulekha : leaves two hundred & fourteen, H. 1247, author: Mulla Abdul Rahman Jami, calligraphist: Mohammad Bakhsh (A.D. 1831). It is stated by the calligraphist in the book that it was written when Akbar Shah II completed the 26th year of his reign.
Size: 12" x 7".

Size: 9" x 6".


2124. Khat-i- Saryani, Sarva, Nasim, Garib and Tughra

2125. Ajayabul Makhlouqat : leaves seven hundred & nine, coloured, illustrations two hundred & seventy-five, H. 1214. This book was written by Abdul Hasan (pen name Mir Kallon) under the guidance of Shah Nawaz Khan, Minister of Badshah Shah Alam in A.D. 1832.
Size: 14" x 8½".

2126. Shahnāmāh : leaves four hundred, & thirty-four, coloured illustrations one hundred & seventy-eight, author Firdausi, copyist unknown; 18th century approximately; total verses one lac & twenty thousand, written on Mahmūd Gaznavi.
Size: 22" x 12".

2127. Quran : in small box, printed.
Size: 1" x 1".
2128. Quran: octagonal, printed, leaves seven hundred & thirty-one; H. 1209.
Size: 2"×2".

2129. Quran: one scroll.
Size: 11"×3½".

2130. Diwan-i-Hafiz: leaves three hundred & twenty-eight; 17th century approximately.
Size: 3"×2".

Size: 7½"×5½".

2132. Panah Sūri: leaves twenty-two, Quran in five chapters.
Size: 2"×1¾".

2133. Bhagavadgītā: leaves one hundred & twenty-five, coloured illustration one; 18th century approximately.
Size: 2"×1¾".

2134. Bhagavadgītā: leaves three hundred & twenty-four, coloured illustrations seventeen; 18th century approximately.
Size: 3"×2".

2135. Japji: (a religious book of the Sikhs), leaves eighty-five; 18th century approximately.
Size: ¾".

2136. Japji: (a religious book of the Sikhs), leaves ninety-eight; 18th century approximately.
Size: ¾".

2137. 'LONG LIVE' in Persian characters; two leaves of silver containing writing in gold.
Size: 9"×6" and 9"×6½".
CHOCA (Upper garment for male)
RĀGĀ MĀLKOŠH
Alwar School.
RADHA AND KRISHNA
Jaipur School.
A lover reaching the chamber of his beloved with the help of a rope-ladder
Jodhpur School.
RAGA DEEPAK
Bundi School.
BĀRĀMĀŚĀ (Chaitra)
Bikaner School.
"A book that is shut is but a block."

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