Annual Report of the Dacca Museum for
1936–37

1936–37
1937–38
1938–39
1939–40
1940–41
1941–42
1942–43
1943–44

Bound together

12.7.58

Published by
N. K. BHATTASALI, M.A., PH.D.
Curator, Dacca Museum.
PUBLICATIONS OF THE DACCA MUSEUM.

by

N. K. BHATTASALI, M. A., Ph. D.
Curator, Dacca Museum.
AUTHOR OF "COINS AND CHRONOLOGY OF THE EARLY INDEPENDENT SULTANS OF BENGAL".

1. ICONOGRAPHY OF
BUDDHIST AND BRAHMANICAL SCULPTURES
IN THE DACCA MUSEUM

Introduction of 39 page giving the history of Bengal. Architecture and Sculpture.
A full Index of 35 pages.

Preface by Mr. H. E. Stapleton, M. A., B. Sc., I. E. S. Director of Public Instruction, Bengal; 83 plates, containing 10 collotype and 146 half-tone illustrations and one map. Double crown Octavo,

SOME OPINIONS.

1. Sir John Marshall, Director General of Archaeology in India.
   "I have no doubt that it will prove a useful and attractive publication."

2. Dr. Sunitikumar Chatterjee, Khaira Professor of Linguistics, Calcutta University, in the Modern Review, January, 1930, in an article on "The Pala Art of Gauda and Magadha."
   "And only recently has been published from Dacca Mr. Nalinikanta Bhattasali's book Iconography of Buddhist and Brahmanical sculptures in the
Annual Report of The Dacca Museum
FOR
1936–37

1. THE RE-ORGANIZED DACCA MUSEUM COMMITTEE.

The constitution of the Reorganized Dacca Museum Committee was noted in the last year's Report. The Committee held its first sitting on the 3rd July 1936 and took over charge.

The Committee adopted by circulation on the 10th October, 1936, a Resolution of condolence on the death of Khan Bahadur Sayyid Aulad Hasan, one of the founders of the Dacca Museum, and Honorary Secretary to its Committees for a number of years.

On the appointment of Dr. R. C. Majumdar as Vice-Chancellor of the University of Dacca, and consequently the President of the Museum Committee, Dr. S. K. De, M. A., D. Lit. was elected by the Academic Council of the University to take Dr. Majumdar's place on the Dacca Museum Committee.

2. ESTABLISHMENT.

There was no change in the Establishment.

3. FINANCE.

As recommended in the Report of the Dacca Museum Reorganization Committee, the annual contribution of the University of Dacca towards the Funds of the Dacca Museum was increased from Rs. 500/- to Rs. 1000/-. An equivalent grant was received from the Government of Bengal. Unfortunately, Government did not find their way to lift the 20% cut on all their grants imposed some years ago. This cut is responsible for a reduction of Rs. 880/- from the total amount of Government grants, viz. Rs. 4400/-.
The Receipts and Expenditure of the Dacca Museum for the year are shown below in a tabular form.

Receipts:

1. By balance from the previous year: Rs. 681-0-9
2. Contribution from Dacca University: Rs. 1000-0-0
3. Annual Maintenance grant from Bengal Government: Rs. 3000/-
4. Grant for Duty on Spirit: Rs. 400/-
5. Grant equivalent to contribution from Dacca University: Rs. 1000/-

Reduced by 20%: Rs. 4400/-

Expended by 20%: Rs. 3520/-

Total: Rs. 5201-0-9

Expenditure:

1. Salary of the staff: Rs. 3266 6 0
2. Provident Fund Contribution: Rs. 207 0 0
3. Natural History Section: Rs. 39 12 0
4. Specimens: Rs. 103 6 0
5. Travelling Allowance: Rs. 120 1 6
6. Library: Rs. 206 7 3
7. Annual Repairs: Rs. 58 5 9
8. Furniture: Rs. 60 13 6
9. Contingency: Rs. 120 7 0
10. Taxes: Rs. 110 15 0
11. Electricity: Rs. 87 5 0

Total: Rs. 4380 15 0
Receipts  Rs. 5201  0  9
Exp.       Rs. 4380  15  0

Balance Rs. 820  1  9

4. PUBLICATIONS.

Three copies of the Iconography were sold during the year. The printing of Catalogues of Coins presented by Hakim Habibar Rahman and by Sayyid A. S. M. Taifoor was completed by the end of the year under report but the preparation of the plates will take some more time. These two Catalogues are likely to be published by the middle of 1937—38. The following account will show the condition of the Fund.

Receipts:—

1. By balance from previous year            Rs. 1435-9-11
2. By sale of 3 copies of Iconography       Rs. 61-6-0

Total Rs. 1496-15-11

Expenditure:—

1. Curator's share of the Sale-proceeds
   for 1934-35, 1935-36                   Rs. 36  7  0
2. Advertisement Charges                 Rs. 33  0  0
3. Postage                              Rs.  1  9  6
4. Paper for Coin Catalogues             Rs. 22  4  0
5. Photo-plates and Prints for ditt o      Rs.  8 13  0
6. Printing charges for Taifoor-Catalogue  Rs. 60  0  0
7. Part printing charge of Hakim-Catalogue Rs.  9  0  0

Total Rs. 171 1 6

Receipts: Rs. 1496-15-11
Exp.      Rs. 171-1-6
Balance Rs. 1325-14-5
5 ARCHAEOLOGICAL SECTION.

Two miniature images of Haraparvati, one in metal and the other in Terra-Cotta, were presented by Rai Sahib Upendra Nath Ghose, Chief Manager, Bhowal Raj State. They were found while re-excavating an old tank called Kasir Chhit at the village of Bhagnahati, near Sripur, P. S. Sripur, D. T. Dacca. The Terra-Cotta image, though very crude, is a distinct type, and is typical of the Terra-Cotta images that obtained in these parts in pre-Muhammadan days. A similar, but much better executed piece depicting Krishna playing on flute and the Gopis dancing in pairs, was recently obtained from Sabbar, well-known for its terra-cottas, and will be noticed in the next year's Report. The terra-cotta Haraparvati is exactly 5 in height. The metal one is only 2 3/4 in.

The year was a particularly fortunate one from the point of view of addition to our existing excellent collection of Copper-Plates. The Curator undertook a tour in the Faridpur district in search of three Copper-Plates, all of which had been noticed and published long ago, but all traces of which were lost since then. These are the Idilpur Plate of Sri-Chandra, the Madanpad Plate of Visvarupasena and the Samantasar plate of Harivarmma. The Curator visited Samantasar, Idilpur, Madanpad and other places in this connection and was fortunate enough to recover two of the plates, viz: the Madanpad grant of Visvarupasena and the Samantasar plate of Harivarmma.

The Madanpad grant of Visvarupasena, like his other grant now preserved in the Vangya Sahitya Parisat of Calcutta, is a marvellous sample of the art of the Calligraphist, as well as of the engraver. A fine image of Sadasiva, 3' x 2 1/2', is affixed to the conical top of the plate as the Royal Seal. The plate itself measures 12' 1/2' x 10 1/4'. It contains thirty lines of writing on each side. The writing is in a bold, firm, neat hand and the engraving is uniform and very well-executed. The contents of the plate were first published by Mr. N. Bose in the Journal of the Asiatic Society of Bengal for 1896. The plate has been re-edited by Mr N. G. Majumdar in his Inscriptions of Bengal, Vol. III. It is a grant of Visvarupasena Deva, son of Laksmana Sena Deva, issued on the first day of Aswin in the 14th year of his reign, from his Jayskandhavara or Capital,
situated at Phalgugrama. It grants the village of Pinjakasthi to a Brahmin named Visvarupa, belonging to the Vatsya Gotra and Pancha-pravara. The grant had an annual income of 627 Puranas. The land was situated in the Vikramapura division of Vanga in the Bhukti of Paundravardhana.

The Samantasar plate of Harivarmma is an inscription of very great importance for the history of Bengal. It was noticed by Mr. N. Bose in the second volume of his *Vanger Jatiya Itihasa*, thirty-three years ago. The plate was damaged by fire before it reached Mr. Bose's hands and he could publish only a tentative reading of the reverse. Unfortunately, the reading was vitiated by preconceived notions formed from what the custodians of the plate told Mr. Bose about its supposed contents. This reading, containing unwarranted names and dates, has so long served to puzzle scholars interested in the reconstruction of the history of the Varmma dynasty of Eastern Bengal. It was even uncertain what the name of the father of Harivarmma was. The new Vajrayogini plate of Samalavarmma made it clear that Harivarmma belonged to the same dynasty and was a predecessor of Samalavarmma; but no clue could be obtained regarding the relationship between them. A re-examination of Harivarmma’s plate was thus a pressing necessity. Fortunately, the Curator succeeded in searching the plate out and securing it for the Dacca Museum. It has now been chemically cleaned and an accurate and complete reading of the reverse has been prepared by the Curator. It can be definitely asserted now that the plate is not dated in the 44th regnal year as made out by Mr. Bose. In fact, it is an undated plate and lacks the usual endorsement of the *Karanas* of *Mahaksapatalika* (The Chief Record-keeper) and *Mahasandhivigrahika* (Minister for Peace and War) which is found on other plates.

The obverse of the plate is almost obliterated and no sure reading of the name of Harivarmma’s father can be attempted. It can be said, though not without some hesitation, that the name is probably not Jyotirvvarma, as made out by Mr. Bose. All attempt will be made to decipher the important obverse side, but the condition of the plate promises very little hope for success.

One gold coin of Pratapa Deva Raya and eight billion coins of the early Sultans of Delhi were added to the cabinet during the year.
6. LIBRARY

The following Journals were subscribed during the year.

3. Indian Historical Quarterly.
4. Indian Culture.
6. Epigraphia Indica. (Presented by the Government of India.)
7. Bengal Past and Present. (Presented by the Curator.)

The other important additions to the library were the following.

2. Tabakat-i-Akbari, Persian Text.
4. Ditto, Vol. II.
5. Vanger Jatiya Itihas, Brahma Kanda, Part VI.
6. Ditto, Kayastha Kanda Parts II to VI.
10. Udaygiri and Khandagiri Cave Inscriptions, by Dr. B. M. Barua.
12. Imperial Gazetteer of India, Map Volume.
13. Cambridge Shorter History of India.
15. Muir's Life of Muhammad.
16. Some Aspects of Bengali Social Life. by Dr. T. C. Dasgupta.
19. The Upanishads, I, II, III.
20. Gauda-vaho by Bakpati.

The Director of Land Records and Surveys, Bengal, continued his presentations of $1' = 1m$ Maps.

7. VISITORS

The Museum was open for 284 days during the year. The total number of visitors during the period was 41679 of which 37803 were males and 3876 females. The daily average works out as 146.7. The increase over last year's figures is 45. This remarkable increase over last year's figures shows the growing popularity of the institution.

N. K. Bhattasali
Hony. Secretary, Dacca Museum Committee
PUBLICATIONS OF THE DACCA MUSEUM.

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Pages 274 + 39. Half-Morocco. Price Rs. 25/-

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Annual Report of the Dacca Museum
for 1937—38.

1. THE DACCA MUSEUM COMMITTEE

The Committee met thrice during the year under report.
The first meeting was held on the 17th April, 1937, in which the Budget for 1937-38 was passed. The second meeting was held on the 27th September, 1937. In this meeting, the Annual Report for 1936-37 was adopted. In response to our appeal for an annual grant, the authorities of the Dacca District Board informed us that they would be prepared to sanction an annual grant to the Dacca Museum Library on certain conditions. These conditions were accepted by the Dacca Museum Committee in the meeting of the 27th September. But we regret to have to observe that the Dacca District Board did not find their way to sanction the annual grant, of which a hope was held out, in spite of our acceptance of the conditions laid down by them. It is desirable that the Committee should move further in the matter.

The Committee met for the third time on the 2nd February, 1938, and passed the Budget for 1938-39. An important item discussed was the move on the part of Government in the Department of Communication and Works, to hand over the two buildings of the Dacca Museum, to the Dacca Museum Committee entirely. The Dacca Museum holds these two buildings as loans from the Department of Education and the Annual Repairs are done by the Public Works Department and the owners’ share of the Municipal taxes is also paid by them. If Government now decide to hand over the two buildings entirely to the Dacca Museum Committee, it will entail an additional annual expenditure of about Rs 500/- to the Committee. The Committee can ill afford to consent to this additional burden on their impoverished resources, rendered still more slender by the persistence of the 20% cut imposed by Government. A representation to this effect was addressed to the Education Department in May 1938, but no reply has yet been received.

2. ESTABLISHMENT

There was no change in the Establishment. The want of a librarian-clerk is being keenly felt for some years. But there appears to be no hope of employing one, as long as Government do not find their way to lift the 20% cut imposed on all grants received from them.
3. FINANCE

The 20\% cut is taking away the amount of Rs. 880/- from our slender resources every year. The result is a crippling of activities in all directions.

The receipts and expenditure of the Dacca Museum are shown below in a tabular form.

Receipts

1. By balance from previous year 820-1-9
2. Contribution from Dacca University 1000-0-0
3. Annual maintenance grant from Bengal Government 3000/-
4. Grant for duty on spirit 400/-
5. Grant equivalent to contribution from Dacca University 1000/-

\[\text{Total receipts: } 4400/-\]
\[\text{Reduced by } 20\%: \frac{4400}{1.2} = \text{Rs. 3520/-}\]

Expenditure

1. Salary of staff 3312/-
   Curator @ 250/- 3000/-
   Darwan @ 14/- 160/-
   Chaprashi @ 12/- 144/-

\[\text{Total salaries: } 3312/-\]
2. Provident Fund 207/-
3. Natural History Section
4. Travelling 20-4-0
5. Library 5-2-0
6. Annual Repairs 330-3-0
7. Furniture 123-3-
8. Contingency 91-4-0
9. Printing 112-8-6
10. Taxes 38-1-3
11. Electricity 110-15-0

\[\text{Total expenditure: } 4434-1-6\]

\[\text{Receipts: } \text{Rs. 5340-1-9}\]
\[\text{Exp.: } \text{Rs. 4434-1-6}\]

\[\text{Balance: } 906-0-3\]
4. PUBLICATIONS

The Catalogues of Coins presented to the Dacca Museum by Hakim Habibar Rahman Khan and by Sayyid A. S. M. Taifoor were published during the year, the former illustrated with three plates and the latter with six plates. Hakim’s catalogue describes 213 coins and illustrates 56 out of them. Taifoor’s catalogue describes 210 coins, and illustrates 63 out of them. An old sanad of Shah Shuja dated 1051 preserved in the family of Mr. Taifoor is also described and illustrated in his catalogue. All these excellent plates were prepared and printed by the Bharat Phototype Studio of Calcutta.

The following list will give an idea of the Hakim Collection and its strength.

One coin of Yasovarmma, King of Kashmir
One coin of Samanta Deva of Ohind.
One coin of Madanapala Deva of the Gaharwar dynasty of Kanauj.
Two Silver coins of Nasiruddin Mahmud Shah (Sultan of Delhi).
Two billon coins of Ghiyasuddin Balban
Two silver and six billon coins of Alauddin Muhammad Shah Khalji
Five billon coins of Muhammad Tughlaq.
Eight billon coins of Sikandar Lodi.
Fifty-nine silver coins of Sher Shah, including a unique coin of 945 H.

Putting back the hitherto accepted date of his coronation by one year, as well as several new varieties and mints.

Seventeen silver coins of Islam Shah
The following Sultans of Bengal are represented in the collection by their silver coins, the totals being noted against their names.

Shamsuddin Firoz Shah 1
Ghiyasuddin Bahadur Shah 3
Jalaluddin Muhammad Shah 1
[ This coin is a unique one with a Tughra reverse, from the Chittagong mint and dated 827 H. ]
Ruknuddin Barbak Shah 8
[ Contains new types ]
Jalaluddin Fath Shah 1
Shamsuddin Muzaffar Shah 1
[ It is a gold coin from the Khajah, clearly dated 896 H. ]
Alauddin Husen shah 12
Nasiruddin Nasrat Shah 10
Alauddin Firoz Shah 4
Ghiyasuddin Mahmud Shah 6
Ghiyasuddin Bahadur Shah bin Muhammad Shah
Sultan Jalaluddin bin Muhammad Shah

Of the Mughal coins, a unique coin of Humayun from the Tanda mint deserves mention.

There is an excellent series of silver coins of the kings of Kabul in the collection, beginning from Taimur Shah, son of Ahmad Shah Durrani.

The following list will give an idea of the Taifoor collection and its richness.

Nine punch-marked silver coins from the bank of an old course of the Brahmaputra in the north-east corner of the Dacca District. These are probably the earliest historical finds in the District.

Fifty two silver coins of Sher Shah, one of them being of 945 H. Two more coins of 945 H are known; one in the Hakim collection already described and the other in a private collection. All these coins are from the Raipara find described by Mr. Stapleton in J. A. S. B., 1929.

Thirty one silver coins of Islam Shah.

Nineteen silver coins of Barbak Shah, containing many new types.

Twenty-six silver coins of Husen Shah, giving some new types and mints.

Twenty four silver coins of Nasrat Shah.

Six silver coins of Firoz Shah, son of Nasrat Shah.

Nine silver coins of Mahmud Shah. There was a silver coin of Deva Manikya of Tippera dated in 1448 Saka and another coin of his son Vijaya Manikya dated in 1458 Saka in the collection, but they were transferred to the Dacca Museum on exchange.

Two copies of the Iconography and one copy each, of the Hakim and the Taifoor catalogues of coins were sold during the year. The following account will show the condition of the Publication Fund.

**Receipts.**

1. By balance from the previous year Rs. 1325-I4-5
2. By sale of publications Rs. 32- 0-0

**Total** Rs. 1357-I4-5

**Expenditure.**

1. Curator’s share of the sale proceeds of last year 20- 7-3
2. Paper for catalogues 7-I1-I9
3. Postage 1-I4-3
4. Printing of the Hakim-catalogue 63- 0-0
5. Blocks for the catalogues 108- 6-0
6. Binding the catalogues 20- 0-0

**Total** 221- 7-3
5. ARCHAEOLOGICAL SECTION.

The most remarkable addition to the Archaeological Section during the year under report is a terra-cotta cone of red earth, 5" in height, exactly like the cone crudely depicting images of Hara and Parvati, obtained last year from a village in the Bhowal Pargana of this district. The height of the both the cones is the same, but the Hara-parvati cone was dark in colour and the present cone is light red. It was dug up in excavating a new tank at Sabhar, a well-known place containing the ruins of an old city, about 17 miles north-west of the city of Dacca. The cone was presented to the Dacca Museum by Sj. Kalicharan Saha of Sabhar. There are good reasons to believe that the ruins at Sabhar are pre-Pala in date and it may be noted here that of the numerous gold coins of the Imitation Gupta type discovered in the ruins of Sabhar, no less than seven are in the Dacca Museum.

The terra-cotta cone obtained from Sabhar during the year under report, unlike the other terra-cotta sculptures from the same locality, is a heavily decorated piece, depicting Krishna and the milk-maids dancing in the Rasa-mandala. It is difficult to be sure whether the piece is of the same age (7th-8th century A.D.) as the other terra-cotta antiquities discovered in the locality; but there appears to be little doubt that the piece is pre-Muhammadan in age. The central figure is that of Krishna playing on the flute in a Tribhanga pose. His cloth does not come below the knee, and he wears heavy ear-rings and ornaments. He is flanked on either side by two milkmaids, who listen to his music enraptured and with folded hands. The figures are rather crude, but the smile of satisfaction and deep enjoyment that plays on the face of the girl to the right and the raptures and self-forgetfulness on the face of the maid to the left, are too evident to be ignored even by a casual observer. The mandala is complete with the figures of four more milk-maids, who dance in pairs interlocking each other in close embrace. The arms and, the wrists of the girls are covered by, profuse ornaments and big circular pendants hang from the lobes of their ears. The saris they wear are heavily patterned and folds hang down to the ankles in their front. The breasts of the girls are covered with prominent kanchulis. It is worth noting that though altogether six girls are depicted on the piece, no one of them has been made the chief favourite of Krishna,—a feature met with only in the earliest Krishna legends.
Of the two stone images secured during the year under report, an unfinished image of Lokanatha in black stone is an interesting one, as it shows the process of manufacture. The image is only a rough-dressed one, showing chisel-marks all over its body and it lacks the polish usually met with in images. The other stone image is a very crude one of Suryya, probably of modern manufacture. These two images were worshipped by an up-country man of the town, who presented them to the Dacca Museum on his leaving Dacca. Probably they were secured from some place in Bihar.

The Dacca Museum purchased some years ago a set of mss. of the Mahabharata, complete in 20 thick Puthis within wooden covers, from Sj. Prafulla Ch. Sen Gupta of Kurashi, P.S. Palang, Dl. Faridpur. Prafulla Babu is a descendant of the famous Raja Rajaballabha, and these mss. were Prafulla Babu’s heirlooms. All the mss. were enclosed within leather folds and the wooden covers were all painted with excellent pictures, depicting scenes from the Mahabharata. These were taken out during the year under review to be exhibited in the Museum and the manuscripts were provided with plain teak-wood covers. Twelve pairs of covers were thus placed in the museum on exhibition and the following list will convey an idea of the comprehensive nature of the pictures on them.

1. A. Narayana in Ananta-sayana.
   B. Dhritarashtra and Pandu with their family.
2. A. Durbar of Draupadi and Subhadra.
   B. Duruyyodhana’s illusion at the Sabha prepared by Maya-danava.
3. A. The deceitful dice-play. The affront to Draupadi.
   B. The Pandavas with Draupadi start on their exile.
   B. The War-council.
5. A. The War-council.
   B. The battle of Kuruksetra begins. Krishna explains Gita to the dejected Arjuna.
6. A. Bhishma on his bed of arrows.
   B. Council.
7. A. Bhishma on his bed of arrows.
   B. Council.
8. A. Bhishma on his bed of arrows.
   B. Battle starts again.
9. A. Karna trying to lift the wheel of his chariot sunk in mud.
   B. Bhima breaks the thigh of Duruyyodhana and drinks the blood of Duhsasana.
10. A. The women of the Kauravas and the Pandavas mourning for their dead. The killing of Draupadi’s five sons.

11. A. The horse of Asvamedha roaming at large.
   B. Arjuna fights Babhrubahana.

12. A. The Yadavas kill one another.
   B. The Pandavas on their last journey.

A judgment in Persian dated 1837 A. D. = 1244 Bengali year, written on several sheets of paper joined together, the total length of the sheets being 5'9", is an interesting addition. It was presented by Sj. Charu Chandra Banerji, M. A., who obtained it from Sj. Hariprasanna Das Gupta of Outshahi, P.s. Tangibari, Dt. Dacca. The document has not yet been deciphered.

The following list will show the additions to the Coin-cabinet during the year.

<table>
<thead>
<tr>
<th>Date</th>
<th>Number of coins</th>
<th>Metal</th>
<th>Description</th>
<th>How obtained</th>
</tr>
</thead>
<tbody>
<tr>
<td>2.7.1937.</td>
<td>26</td>
<td>Silver</td>
<td>Omayyad and Abbaside.</td>
<td>Presented by captain M.F. C. Martin of the Royal Engineers.</td>
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<td></td>
<td>2</td>
<td>Copper</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>8.7.1937.</td>
<td>6</td>
<td>Silver</td>
<td>Yasomanikya-deva of Tippera and the Queens Laksmigauri and Jaya, Date 1522 saka.</td>
<td>Presented by Sj. Hemanta K. Chatterjee.</td>
</tr>
<tr>
<td></td>
<td>1</td>
<td>Silver</td>
<td>Rajadharamanikya of Tippera and Queen Satyavati. Date 1508 saka.</td>
<td></td>
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<td></td>
</tr>
<tr>
<td>1.9.1937.</td>
<td>1</td>
<td>Copper</td>
<td>Siva Chhatrapati.</td>
<td>Bombay Government.</td>
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<td></td>
<td>2</td>
<td>Silver</td>
<td>Aurangzib.</td>
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<tr>
<td></td>
<td>1</td>
<td>Silver</td>
<td>Indo-Sassanian.</td>
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<tr>
<td></td>
<td>1</td>
<td>Copper</td>
<td>Kushana (defaced).</td>
<td></td>
</tr>
</tbody>
</table>

The serial number stood at 3028 at the end of the year under review.
6. LIBRARY

The additions to the library were numerous during the year under review. The serial number stood at 2015 at the end of the year 1936-37. It is 2179 at the end of the year under review. Thus, the number of individual volumes added during the year is 164. The following are some of the important additions.

4. Cambridge History of India, Vol. IV.
5. Imperial History of India, K. P. Jayswal.
17. Indian influences on the literature of Java and Bali, H. B. Sarkar.
72—78. Annual Reports of the Archaeological Department, Mysore State, 1929—1935.
80. No. 3. The Lakshmi Devi temple at Dodda-Goddaballi.

[Nos. 72—80 Received in exchange from the Archaeological Department of the Government of Mysore]
81. Catalogue of Indian coins in the British Museum, Ancient India, John Allan.
82. The Age of the Imperial Guptas, R. D. Banerji.
86. The Rastrakutas and their times. A. S. Altekar.
88. Proceedings of the 7th All-India Oriental Conference at Baroda, 1925.
89. Catalogue of coins in the Prince of Wales Museum of Western India, Bombay.
[The following were received in exchange from the Govt. Museum, Madras.]
[The following were presented by the Archaeological Survey of India]
106. Do. No. 50. Sravasti in Indian Literature, B. Law.
110. Epigraphia-Indo-Moslemica, 1933—34, supplement.
111. Annual Report of the Archaeological Survey of India, 1934—35. [Nos. 112-118 were presented by the Archaeological Department of the Government of His Exalted Highness, the Nizam of Hyderabad.]
112—15. Annual Reports. 1929—34.
   No. 9. Sitab Khan of Warangal.
118. Do. No. 12. The Kannada Inscriptions from Kopbal.

119. The Centenary volume of the Royal Asiatic Society of Great Britain and Ireland.
120. The Centenary Supplement to ditto.

The following periodicals were subscribed during the year.
3. Indian Historical Quarterly.
4. Indian Culture.

Received as presents:

The Director of Land Records and Surveys is continuing his presents of 1:1 m final Thana maps of Bengal.

A suitable Almirah was provided during the year under review for storing the map-volumes, which have become numerous.

Two new Almirahs were purchased for the library.
The library has grown so big now that it is difficult to take proper care of the books and prepare proper catalogues without the help of a librarian-clerk. But the way in which Bengal Government is treating this institution and the callous disregard with which the Dacca District Board and the Dacca Municipality are meeting our request for small annual grants, make the hope of appointing one only an empty dream.

7. VISITORS.

Batches of girls and boys of nearly all the institutions of Dacca visited the Museum all through the year, especially in December 1937, after the Annual Examinations were over. The Curator always attended these batches, showed them round and explained the exhibits to them. Nearly all the teachers under training of the Teachers' Training College of Dacca visited the Museum in a batch. The Curator explained exhibits to them and they were observed to take brisk notes of the informations supplied to them.

The Curator was also present in the Museum on the first Sundays of every month. to explain the exhibits to the visitors, as directed by the Committee by a special resolution and this resulted in a general stimulation of interest among them.

The Museum was open to the public for 284 days during the year. The total number of visitors during the period was 36314, of which 32706 were males and 3608 females.

DACCA MUSEUM,
The 20th September, 1938,

N. K. Bhattachasali,
Hony. Secretary,
Dacca Museum Committee.
(a) Krishna playing on flute

(b) The milkmaid to his left

(c) The milkmaid to his right

(d) A pair of milkmaids dancing
Annual Report of the Dacca Museum

For

1938-39.

Published by
N. K. Bhattasali, M.A., Ph.D.
Curator, Dacca Museum.
PUBLICATIONS OF THE DACCA MUSEUM

BY

N. K. BHATTASALI, M. A., Ph. D.
Curator, Dacca Museum.

Author of:—
COINS AND CHRONOLOGY
OF
THE EARLY INDEPENDENT SULTANS OF BENGAL.

1. ICONOGRAPHY
OF
BUDDHIST AND BRAHMANICAL SCULPTURES
IN THE DACCA MUSEUM

Introduction of 39 pages giving the history of Bengal
Architecture and Sculpture,
A full index of 35 pages.

Preface by Mr. H. E. Stapleton, M. A., B. Sc., I. E. S. Late Director of Public
Instruction, Bengal; 83 plates, containing to collotype and 146
half-tone illustrations and one map. Double crown Octavo,
Pages 274 + 39. Half-Morocco. Price Rs. 25/-

SOME OPINIONS.

1. Sir John Marshall, Late Director General of Archaeology in
India.

"I have no doubt that it will prove a useful and attractive publication."

2. Dr. Sunitykumar Chatterjee, Khaira Professor of Linguistics,
Calcutta University, in the Modern Review, January, 1930, in an article
on "The Pala Art of Gauda and Magadha."
Annual Report of the Dacca Museum

For 1938-39.

1. THE DACCA MUSEUM COMMITTEE.

There were two meetings of the Committee during the year under report.

The first meeting was held on the 20th September, 1938, in which the Annual Report for 1937-38 was passed.

A Museums Conference met in New Delhi and had its sittings from the 6th to the 8th Dec. 1937. In this conference, a number of Resolutions were passed suggesting improvement of the Museums in India and of their administration, as well as calling attention of the Government of India and of the Provincial Governments to the poor financial assistance that the Museums generally received. Government of Bengal, in the Department of Education, by their letter No. 2753—Mis, dated the 8th Aug. 1938, forwarded these resolutions with their observations, for the consideration of the Dacca Museum Committee. In the meeting of the 20th September, these resolutions were considered and a lengthy resolution on them was unanimously passed. It was pointed out that this small Museum, in spite of inadequate financial assistance from the Government of Bengal, had continued its useful activities. It had already published a sumptuously illustrated iconographical catalogue and three other works and catalogues dealing with coins. It has always given publicity to its acquisitions by detailed reports in the newspapers. The utility of the institution as an educative agency has also been efficiently maintained by the curator giving all help and guidance to the batches of students visiting the Museum. As regards placing the Museum under expert management, it was pointed out that the Dacca Museum was very fortunate in this respect in having the
services of Dr. N.· K. Bhattasali as its Curator, who was an able scholar and organiser. While thus the Museum had done its part well, the Committee regretted that the same could not be said of the Government of Bengal. It was pointed out how, started in 1913 and supported liberally in the beginning by the Education Department and by Lord Carmichael, Bengal Government soon refused to be responsible for the entire expenses of the Dacca Museum and reduced its annual grant from Rs. 6000/- to Rs. 3000/- promising to supplement it by a further annual grant, equal to the amount of local contribution for its maintenance. In the terrible years of the Great War and during the bad years that followed, hardly any local contribution was forthcoming and the Museum had to eke out a precarious existence on the meagre Government Grant. Even these grants were reduced by a cut of 20% in 1932 which is still being continued. In 1933, Government appointed a committee for reorganising the Dacca Museum, but Government have not yet found their way to implement the financial recommendations of the committee.

The Committee met for the second time on the 21st Feb. 1939. The Dacca Museum re-organisation committee appointed by Government in 1933 recommended that the re-organised committee should, within a period of three years from the date of its establishment, review the activities and finances of the Museum and make further recommendations to Government in the matter of financial assistance. This was done in the meeting of the 21st Feb. 1939 and the committee prayed for an increment of the Annual Grant from Rs. 3000/- to Rs. 4000/- and also for removing the 20% cut imposed in 1932. Government did not find their way to accede to any of these requests of the Dacca Museum Committee.

2. Establishment.

There was no change in the establishment during the year. A temporary assistant worked for about a month at 8as per day for assisting the Curator in the work of preparing a revised classified catalogue of the Dacca Museum Library, as well as of the map-collection. The Curator devoted the entire Puja Vacation to the work and both the catalogues were completed satisfactorily.
3. **FINANCE**

The Receipts and Expenditure of the Dacca Museum are shown below in a tabular form.

### Receipts

<table>
<thead>
<tr>
<th>Description</th>
<th>Rs.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Opening balance</td>
<td>996-0-3</td>
</tr>
<tr>
<td>2. Contribution from the Dacca University</td>
<td>1000-0-0</td>
</tr>
<tr>
<td>3. Government contributions</td>
<td></td>
</tr>
<tr>
<td>(a) Annual maintenance grant from Bengal Government</td>
<td>3000/-</td>
</tr>
<tr>
<td>(b) Grant for duty on spirit</td>
<td>400/-</td>
</tr>
<tr>
<td>(c) Grant equivalent to contribution from Dacca University</td>
<td>1000/-</td>
</tr>
<tr>
<td></td>
<td>4400/-</td>
</tr>
<tr>
<td>Reduced by 20%</td>
<td>3520/-</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>5426-0-3</td>
</tr>
</tbody>
</table>

### Expenditure

<table>
<thead>
<tr>
<th>Description</th>
<th>Rs.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Salary of staff</td>
<td></td>
</tr>
<tr>
<td>Curator, April, 38</td>
<td>250/-</td>
</tr>
<tr>
<td>Ditto for 11 months</td>
<td>260/-</td>
</tr>
<tr>
<td></td>
<td>3160/-</td>
</tr>
<tr>
<td>Darwan</td>
<td>14/-</td>
</tr>
<tr>
<td>Chaprashi</td>
<td>12/-</td>
</tr>
<tr>
<td></td>
<td>166/-</td>
</tr>
<tr>
<td></td>
<td>3422- 0-0</td>
</tr>
<tr>
<td>2. Provident Fund</td>
<td>213-14-0</td>
</tr>
<tr>
<td>3. Natural History Section</td>
<td>82-6-0</td>
</tr>
<tr>
<td>4. Specimens</td>
<td>126-7-6</td>
</tr>
<tr>
<td>5. Travelling</td>
<td>76-9-0</td>
</tr>
<tr>
<td>6. Library</td>
<td>190-13-0</td>
</tr>
<tr>
<td>7. Annual Repairs</td>
<td>229-7-0</td>
</tr>
<tr>
<td>8. Furniture</td>
<td>113-0-0</td>
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<td>9. Contingency</td>
<td>235-4-0</td>
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<tr>
<td>10. Printing</td>
<td>43-4-0</td>
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<tr>
<td>11. Taxes</td>
<td>110-15-0</td>
</tr>
<tr>
<td>12. Electricity</td>
<td>88-10-6</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>4932-10-0</td>
</tr>
</tbody>
</table>

**Balance Rs.**: 493-6-3
4. PUBLICATIONS

Two copies of the Iconography and one copy of the Hakim catalogue were sold during the year. Of the Taifoor catalogue, two copies were sold to the public while three copies were supplied to Mr. Taifoor himself at the concession price of Re 1/- per copy. The accounts of the fund are shown below.

Receipts.

1. Opening balance
   Rs. 1136-7-2
2. By sale of Publications
   52-12-0
   Total-Rs. 1189-3-2

Expenditure.

1. Curator's share of the sale proceeds of last year
   Rs. 10-10-8
2. Postage
   1-2-9
   Rs. 11-13-5

Receipts Rs. 1189-3-2
Exp. II-13-5
Balance Rs. II77-5-9
Plate I

Date Portion of the Gaolhi Mosque inscription of 925 H
of the reign of Husen Shah

Suryya from Nasirkot
5. ARCHAEOLOGICAL SECTION.

Numerous additions were made to the Archaeological Section during the year under review.

An image of Suryya in black stone 4' 1 1/2" x 18", from the village of Nasirkot, P. S. Hajiganj, Dt. Tippera was secured through the good offices of a villager, Mr. A. Quddus, B. A., Asst. Headmaster, Daudkandi High School. The image has the krillimukha at the top and all the usual features of an image of the sun-god.

Sm. Dalim Kumar Guha of Vajrayogini, P. S. Munsiganj, Dt. Dacca, presented the Museum with two small images found in his native village, which was at one time a part of the capital city of Sri-Vikramapura, and which, in consequence, is always yielding objects of antiquarian interest. One is an image of Mahisasamaddini in black stone, 5 1/2" in height. The image has eight arms which carry clockwise 1. A trident plunged into the abdomen of the Asura just emerged out of the decapitated Mahisa with the left leg still sticking in; 2. A mirror; 3. An arrow, being drawn out of a full quiver on the back; 4. A broad sword; 5. A bower; 6. A buckler; 7. A bow; 8. A tuft of the Asura's hair. The goddess is in the Pratyalidha attitude of striking. The Lion, the vehicle of the goddess is depicted in a furious mood to her right, while two tiny figures of the donor and his wife appear on the pedestal to the extreme proper right. The goddess tramples the severed head of the Buffalo under her left foot. Although the image is a very small one, it has all the features of an eight-armed Mahisa-marddini complete.

The other is an image of Revanta in octo-alloy and is a much more interesting and important specimen than the one just described. It is 8 1/2" in height. Revanta rides on a horse. His head is covered by a conical crown, from beneath which curls flow down to the shoulders. He holds a cup in his right hand, while the left hand is in the attitude of controlling the reins. The legs of Revanta are covered by high boots. Four companions are depicted on the piece, a pair in front of the deity and a second pair on his back. Of the figures on front, the one on proper left is broken away and lost. The one on proper right carries a sword and a buckler in his two hands. The figure on proper right at the back is a female figure, carrying what looks like a lotus bud in her right hand and something of the shape
of a manuscript in her left. The figure on proper left at the back is a male figure and he holds with both his hands the long butt of a parasol which tops the piece and is held over the head of the deity. A dog is placed on either side of the horse, while between the two front hoofs of the horse, a miniature boar is placed. A devotee is placed in a kneeling posture in front at the extreme proper right bottom.

The importance of the specimen is enhanced by the short votive inscription in two lines on the back of the pedestal in the script of the 10th century A.D. which reads as follows:—

Sri Nagara vode suta vase
deva dharmmo’yam

(Trans.) This is the religious gift of Vase, son of Vode, the townsman.

The letter Sri is defective. The under-script ra is absent, while the mark for e appears before sa.

In my “Iconography of Buddhist and Brahmanical Sculptures in the Dacca Museum” published in 1929, I dealt with the image of Revanta at some length, on pages 174-177. At that time the mutilated image of Revanta in the Dacca Museum from Badkamta, Dt. Tippera, was practically the only image of Revanta from Bengal known. A number of images of Revanta have been discovered after the publication of the work. An image of Revanta in excellent preservation came up from Chandaripasha in Bakarganj district (Annual Report of the Archaeological Survey of India, 1928-29 P. 160, Pl. LIV-b.) Another image of Revanta was described and illustrated in the Annual Report of the Varendra Research Society of Rajshahi for 1927-28, Plate I-2. Two more images of Revanta were reported in the Annual Report of the same society for 1934-35, and one of them was illustrated. The Markandeya Purana (Ch. 108, V 11,19-22) describes Revanta with a sword and a bow in his hands, while Kalika Purana, Ch. 80 lays down that Revanta should have a sword in his right hand and a whip in the left. The present image, however, has a cup in his right hand and the reins in his left. In this respect, it is similar to the image of Revanta illustrated in the Annual Report of the Varendra Research Society for 1934-35, as well as the one illustrated in the Ann. Rep. Arch. Surv. 1928-29, Plate LIV-b. The image illustrated in the
Ann. Rep. V.R.S. 1927-28, has, however a whip in its right hand and the reins in the left. It would appear, therefore, that none of the two varieties discovered conform exactly to the Puranas. This fact again confirms the suspicion expressed several times by scholars that we have still to discover the *silpa-sastra*, which guided the Bengal sculptors.

A miniature *octo-alloy* image of the Dhyani Buddha, with something like a fruit in his right hand, was presented by Sm. Dhirendra Chandra Bhattasali, son of sj. Sarat-Chandra Bhattasali of Paikpara, P. S. Tangivadi, Dt. Dacca. Similar miniature Buddhas are often picked up in this village and in the villages surrounding, as these villages are practically the suburbs of the great city of Vikramapura.

Sj. Bepin Behari Datta of Ghat Farad Beg, Chittagong, very kindly presented two big iron Cannon, 7' 2" and 6' 1" respectively. The smaller one has a rectangular flag embossed on it. These cannon originally belonged to a Dutch pirate ship which foundered on the Chittagong coast. A fishing vessel took possession of two of its cannon and the grandfather of Bepin Babu, who himself is about 84 years old now, obtained these two cannon from that fishing vessel. Mr. Amnada Sankar Roy, M.A., I.C.S., Additional Magistrate of Chittagong persuaded Bepin Babu to present these two relics of old to the Dacca Museum, and the grateful thanks of the Committee are due to both of them.

Six big stone slabs, one of them worked with scrolls and figures, were added to our collection during the year, through the exertions of our Honorary Collector Sm. Ganesh Ch. Chakravarti. These with numerous other slabs, were obtained, possibly from the Sonargaon and the Vikrampur areas, by Mr. Walters, Magistrate of Dacca, when he constructed the iron suspension bridge over the Dolai canal in 1832 A.D., and these were used by him in tightening up the grip of the ground on the huge iron chains on which the bridge rested. When the suspension bridge was supplanted by a girder bridge a few years ago and the huge chains were dug up, these slabs came to view. Most of them were allowed to lie scattered below the new bridge and a great many were taken away by different persons. On information from Ganesh Babu, the Curator saw the Chairman of the Dacca Municipality, the late lamented Birendranath Majumdar, who kindly persuaded the Municipality to present six of the slabs to the Dacca Museum.
Only one of the slabs has ornamental work on it. It is 5' 6" x 1' 3 1/2" x 1' 3 1/2". One of the sides is decorated by foliage, containing seven coils. The first and the second coils are indistinct. The third coil contains a lion; the fourth coil, an elephant, the fifth coil a boy-hunter shooting arrows; the sixth coil, an antelope, and the seventh coil, a peacock.

A copper Vat, 10' 6" x 6' 5 1/2" x 6" obtained from the tank inside the compound of an old indigo factory, at Barmi, P. S. Sripur, Dk. Dacca, used presumably to boil indigo juice, is a mournful memento of this industry, which became a terrible curse to the district during the second quarter of the 19th century. This factory belonged to the notorious planter Mr. G. P. Wise, and it was only after some hot and bloody encounters with Sj. Golaknarayan Roy, Zamindar of Bhowal, that Mr. Wise sold off his property and assests to the latter. The vat was dug up some years ago from the Nilkuthi tank at Barmi, and brought to the notice of Rai Bahadur Upendra Nath Ghose, the enthusiastic General Manager of the Bhowal Wards’ Estates. Rai Bahadur U. N. Ghose presented the vat to the Dacca Museum.

The most valuable specimen of the year came from the Vikrampur area. It is a wooden image of Lokanatha of excellent workmanship, 47" x 16". It was discovered in re-excavating the old tank adjacent to the Sonarang High School building (P. S. Tangivadi, Dk. Dacca). This tank is to the west of the canal, and directly to the east of this tank, on the eastern bank of the canal, is situated the Deul or ruins of an ancient temple, from which a number of antiquities were secured for the Dacca Museum. The wooden Capital, the granite pillar, 17 5/8" in length, the stepped stone, etc. were obtained from this Deul, and the site was undoubtedly a flourishing one in pre-Muhammadan days. The image was presented to the Dacca Museum by the Sonarang High School Committee, on condition of the free supply of a copy of our Iconography.

This excellent wooden image is unfortunately mutilated to some extent. The right arm of the deity is gone, as well as both the legs, up to half of the thighs. The legs were fashioned out of a separate piece of wood and attached to the stumps of the thighs. They got detached and were not found with the main image.

The god sits in Lalitasana with the weight of the body thrown on the left arm placed on the seat. Though the wood is cracked all over,
Wooden Lokanatha from Sonarang
the graceful nature of the entire composition can still be noted. Below the lotus seat of the god, two miniature figures are represented. The one to the proper right balances a Vajra in his right hand and is thus Vajrapani. The figure to the proper left has an upraised knife in his right hand and an object looking like a book in the left. It is probably a representation of Manju-Sri. The image is an excellent product of Bengal art and enriches the already rich collection of wooden sculptures in the Dacca Museum.

6. TOURS.

Four tours were undertaken by the Curator during the year under review.

The first tour was directed to Idilpur and other places on the Bakarganj-Faridpur border. The chief purpose of this tour was to make an attempt to recover the Idilpur plate of Sri-chandra, which was known to exist with the Roy-Choudhury family of Mulgaon, P. S. Gosainhat, Dr. Faridpur. The Family is an educated and cultured one and many of its members have distinguished themselves in different spheres of life. Sj. Baikunthanath Roy-Choudhury of the family was a well-known professor of the Berhampur College, Murshidabad; and Sj. Satish Chandra Roy-Choudhury is a non-co-operating pleader and a leader of the congress-movement in the locality. Sj. Sarat Chandra Roy Chaudhury B. Sc. is a teacher of the local High School. The Head of the family Sj. Kali Mohan Roy Choudhury is the manager of Messrs. Lal Mohan Shaha & sons of Dacca. It is a strange irony of fate that preserved in such an educated and cultured family of very great standing in the entire pargana, if not in the District, this important document of history is practically lost to the world of scholars. A meeting of the local gentry and school students was organised in the local High school building and the Curator on request spoke for more than an hour on the process of piecing together authentic history from these old charters and inscriptions. But all went to no purpose. The Curator was refused even a sight of the Copperplate and had to return disappointed. The family now appears to be under a superstitious belief that the Lakshmi (prosperity) of their family will disappear, if the plate is shown to anybody,—completely oblivious of the fact that the plate was once
shown to the late lamented Ganga Mohan Laskar and it is from his note published in the Dacca Review for 1912 that we know of the existence of the plate.

The next tour was undertaken in the Vikrampur area and resulted in the acquisition of a metallic image of Buddha already noticed, presented by Sm. Dhirendra Chandra Bhattasali of Paikpara P. S. Tangivadi, Dt. Dacca. The other objective of the tour was the acquisition of some wooden pillars discovered at Arial, P.S. Tangivadi Dt. Dacca. Six excellent photographs of the carved pillars were taken, but as the organisers of the Vikrampur Museum at Arial had taken possession of the finds, no attempt was made to acquire them for the Dacca Museum.

The finds include a finely carved pillar, about 10 feet in height, a carved cross-bar, a wooden pedestal and the figure of a man in half-relief in the Atibhanga pose, carrying a dagger in his right hand.

In the village of Arial, there is a place called Shan-vadi. Shan is evidently a contraction for Pashan, meaning stone. The proper meaning of the term, therefore, is—“A house of stones.” This curious appellation is borne by many old temple-sites in Vikrampur, and there is no doubt about the fact that the Shan-vadi at Arial was also a temple site in Pre-Muhammadan days. Several stone images of Suryya unearthed on casual excavation in its vicinity got scattered about and two of them are preserved in the collection of the Dacca Sahitya Parisat. This discovery of antiquities in the Shan-vadi area was undoubtedly a potent factor in firing up the imagination of some village youths and impelling them to start a village-Museum in their own village, now called the Vikrampur Museum.

The enthusiasts of the movement have succeeded in gathering together a small, but decent collection of images and other antiquities, and some of the specimens collected are unique in character. The wooden pillar and other articles under discussion will undoubtedly form valuable additions to their collection.

These fine specimens of old wood-carving were discovered inside a tank in the Shan-vadi area. The most important of the specimens is the carved pillar. As already recorded, it is about 10' feet in height with a diameter of about two feet. It is only one-half of a complete pillar and the find of the other half from the same tank was reported some time ago. These pillars are used in temples generally
Carved wooden pillar from Arial
in pairs. It is quite possible that another whole pillar may turn up on further excavation.

The present pillar, like the two pillars now in the Dacca Museum, discovered from the great tank at Rampal, is square at the base, hexagonal in the middle and rounded at the top. A glance at the photograph of the entire pillar will show that it is really a work of art of pleasing proportions. A stone pillar discovered in the Deul at Sonarang and now in the Dacca Museum, is of much larger proportions, being more than seventeen feet in height. Though there is undoubted stylistic resemblance between the two pillars, the stone pillar from Sonarang is easily beaten by the wooden pillar from Arial in artistic finish.

For facility of studying the minute carvings on the Arial pillar in detail, three separate photographs were taken of the three carved sections. The base-section depicts a prominent Krittiramukha, from the mouth of which hangs four lines of stringed beads in graceful curves. In the bigger of the two circles above, the outlines of a frisking animal, probably a hare or an antelope, can be distinguished. This circle, with another smaller circle, decorates the sharp-angled triangles, one on each base of the hexagon.

The central section is even more beautifully carved. The central design is a raised band flanked by two other bands. Krittiramukhas are depicted on each corner of the hexagon, below the lower flanking band and flying Gandharbhas are depicted between each pair of Krittiramukhas, flanked by two lines of beaded garlands. A number of figures appear above the upper flanking band, of which a child shooting a lion is a rather curious spectacle. Behind the child is the figure of an animal, probably a buffalo. The capital section of the pillar is also elaborately carved, but entirely with floral and foliage designs.

A wooden pedestal and a wooden male figure in Atibhanga pose carrying a dagger, as well as a carved cross-bar were also discovered along with the pillar. The male figure is just more than 14 inches in height. Similar figures in Atibhanga pose in stone were also discovered from Vikrampur. One such figure is illustrated in the late Mr. R. D. Banerji’s “Eastern School of Medieval Sculpture (Plate XCIII-b.)” Banerji surmises that these figures served the purpose of windows, artistically designed without bars. The wooden figure from Arial,
however could hardly have been used for such a purpose, as it is not in round but in *alto-relievo*.

The third tour, also in the Vikramapur area, resulted in the acquisition of the splendid wooden image of Lokanatha, already noticed.

The fourth tour was in the Sonargaon area. It was undertaken, mainly to verify the date of the Goaldi mosque inscription of the reign of Husen Shah of 925 H. As no coin of Husen Shah for this year is known, whereas coins of his son Nasrat Shah dated in this year are very numerous, and coins of Nasrat Shah of 922 H are also known, it was necessary to be sure of the date on the Goaldi mosque inscription. The mosque was accordingly visited during this tour. It is a small one-domed mosque in dilapidated condition, though the dome is still standing. The elaborately decorated mihrab and other decorations inside are also more or less intact. The inscription, however got detached long ago and is preserved in a later mosque close to its north. A rubbing of the date-portion of the inscription was obtained. There is no doubt that the mosque was built during the reign of Husen Shah in 925 H. The paucity of the coins of Husen Shah during the closing years of his reign and the appearance of the coins of his son Nasrat Shah in 922 H. from the Khalifatabad mint are very significant; but this is hardly the place to discuss the problem.

7. THE COIN CABINET.

Thirty-nine coins were added to the Cabinet during the year under review. Thirty four of them are Naga copper coins purchased from the Gwalior Darbar. Four are gold coins of Vijaynagar presented by Bombay Government, and one is a silver coin of Sher Shah presented by Sj. Guruprasad Choudhuri of the Sabhar High School, Dt. Dacca.

The Naga coins have assumed some importance on account of the large claim of emperorship put forward on behalf of the Naga or the Bharasiva monarchs by the late Mr. Jayswal. Hence it was considered desirable to obtain a set, when that became available.
8. The Library.

Fifty six books were added to the library during the year under review. The more important of them are noted below.

Presented by the Archaeological Survey.

2. Ditto, Part II by ditto.

Presented by the Government of Bengal.

1. Sannyasi and Fakir Raiders of Bengal.

Presented by the Curator.

2. Bengali Past and Present.
3. Archaeology of Hindu Sumatra, by F. M. Schnitger.

Presented by Sm. Ganesh Chandra Chakravarti of Wari, Dacca.


Presented by the Madras Museum.

2. Social and Physical Anthropology of the Nayadis of Malabar. A. Aiyappan,
VII.

The President and General will give during the year and the
months of June and July the following lectures on different subjects.

\[ \text{Attachment:} \]

The list of lectures:

1. History of the Indian Army
2. Military Engineering
3. Artillery Sublime
4. Design by Mr. P. C. Bates
5. J. R. C. Smith
6. A. B. G. case

The library was regularly visited by the advanced students and
the teachers of the Bates University.

Published by
N. K. BHATTASALI, M.A., PH.D.
Curator, Dacca Museum.
PUBLICATIONS OF THE DACCA MUSEUM

BY

N. K. BHATTASALI, M. A., Ph. D.
Curator, Dacca Museum.

AUTHOR OF
"Coins and Chronology of the Early Independent Sultans of Bengal."

1. ICONOGRAPHY
OF
BUDDHIST AND BRAHMANICAL SCULPTURES
IN THE DACCA MUSEUM

Introduction of 39 page giving the history of Bengal Architecture and Sculpture.

A full Index of 35 pages.

Preface by Mr. H. E. Stapleton, M. A., B. Sc., I. E. S., Director of Public Instruction, Bengal; 83 plates, containing 10 collotype and 146 half-tone illustrations and one map. Double Crown Octavo, Pages 274 + 39. Half-Morocco. Price Rs. 25/-

SOME OPINIONS

1. Sir John Marshall, Director General of Archaeology in India.
   "I have no doubt that it will prove a useful and attractive publication."

2. Dr. Sunitikumar Chatterjee, Khaira, Professor of Linguistics, Calcutta University, in the Modern Review, January, 1930. in an article on "The Pala Art of Gauda and Magadha."

   "And only recently has been published from Dacca Mr. Nalinikanta Bhattasali's book "Iconography of Buddhist and Brahmanical sculptures in the"
Annual Report of the Dacca Museum
for the year 1939-40.

1. The Dacca Museum Committee.

The committee met twice during the year under report.

The first meeting was held on the 1st September 1939. In this meeting the Annual Report for 1938-39 was read and adopted. Mr. Ramachandran, Superintendent of the Archaeological Section, Indian Museum, Calcutta, brought to the notice of the Committee a series of burglaries in some of the Museums of India, with a view to rob their coin cabinets. It was thereupon resolved to direct the Chaprashi-bearer to sleep in the office room armed with the gun of the curator, as his retainer.

The By-laws of the Dacca Museum were finally considered and approved in this meeting.

The proposal of the Bengal Government to hand over the buildings of the Dacca Museum entirely to the Dacca Museum Committee, with an annual grant of Rs. 350/- for maintenance and owner’s share of the taxes, was accepted. It was resolved that the usual deed of agreement be registered by all the members of the Committee at an early date.

Mr. Ramachandran reported in this meeting that on the representation of the Curator, the Director-General of Archaeology had formulated a scheme of equitable rotation in the matter of appropriation of Treasure Trove finds between the Indian Museum and the Dacca Museum, regarding objects of antiquarian interest other than coins, found in the Dacca and the Chittagong Divisions of Bengal. The scheme was approved.
The Second Meeting of the Committee was held on the 14th March 1940. In this Meeting, the Budget for 1940-41 was passed.

In view of the fact that almost all available space in the Dacca Museum had been occupied, and further acquisition of important specimens from Pahadpur and other places was expected, the Committee resolved to approach Government for a capital grant for the erection of a fairly large room, forming part of an well-planned building to be erected gradually, as Funds became available. The reply of Government to the request of the Committee has not been encouraging.

The Dacca Municipality was thanked in this meeting for sanctioning an annual grant of Rs. 120/- to the Dacca Museum and the Committee expressed the hope that the authorities of the Dacca Municipality would find their way to give the Museum an increased and adequate grant in the coming year.

Khan Bahadur Nawabzada Khajeh Muhammad Afzal, a Member of the Committee, died during the year. He was a nominee of the Commissioner of the Dacca Division, and took keen interest in the affairs of the Museum.

2. Establishment.

There was no change in the establishment during the year.

3. Finance.

The Receipts and Expenditure of the Dacca Museum are shown below in tabular form.

Receipts

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Opening Balance</td>
<td>493-6-3</td>
</tr>
<tr>
<td>2. Government grants</td>
<td></td>
</tr>
<tr>
<td>(a) Annual maintenance grant</td>
<td>3000/-</td>
</tr>
<tr>
<td>(b) Grant for duty on spirit</td>
<td>400/-</td>
</tr>
<tr>
<td>(c) Grant equivalent to contribution from Dacca University</td>
<td>1000/-</td>
</tr>
<tr>
<td>Total</td>
<td>4400/-</td>
</tr>
</tbody>
</table>
Reduced by 20% 3520-0-0  
3. Government grant for repairs and Taxes 350-0-0  
4. Grant from Dacca University 1000-0-0  
5. Grant from Dacca Municipality 120-0-0  

Total Rs. 5483-6-3  

Expenditure  
1. Salary of Stuff.  
   Curator @ 260/-  
   Darwan @ 14/- for one month  
   and @ 15/- for 11 months  
   Chaprashi one month @ Rs. 12/-  
   11 months @ Rs. 13/-  
   
   \[
   \begin{array}{l}
   3120/- \\
   179/- \\
   155/- \\
   \hline
   3454/-
   \end{array}
   \]  

2. Provident Fund 215-14-0  
3. Natural History Section 42-0-0  
4. Travelling Allowance 131-2-0  
5. Library 155-9-6  
6. Quadrennial Repairs 553-15-6  
7. Furniture 63-2-0  
8. Contingency 243-12-9  
9. Printing 75-0-0  
10. Taxes 245-7-0  
11. Electricity 76-10-6  
12. Specimens 192-2-9  

\[
\begin{array}{l}
\text{Expenses} \\
5448-12-0
\end{array}
\]

Receipts—Rs. 5483-6-3  
Expenditure—Rs. 5448-12-0  

Balance—Rs. 34-10-3
Hitherto, our normal expenditure on taxes used to be Rs. 110-15 annually; but under recent arrangements with the Government, Rs. 134-8 had to be paid as the owner’s share of the taxes. Our budget for Annual Repairs was Rs. 50/-; whereas we had to spend Rs. 553-15-6 on the Quadrennial Repairs, an excess of Rs. 503-15-6. Thus on taxes and repairs, an amount of Rs. 134-8 + Rs. 503-15-6 was spent against a receipt of Rs. 350/- from Government, necessitating an excess expenditure of Rs 288-7-6 over the receipts. Information of a large find of coins in Sylhet led to the despatch of two agents there followed by the Curator in person. This swelled the expenditure under the Heads “Contingency” as well as “Travelling Allowance”. These factors combined to reduce the balance at the end of the year.

4. Publications

Three copies of the Iconography and two copies each of the Taifoor and the Hakim Catalogue were sold during the year. The accounts of the Publication Fund are shown below.

Receipts

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Opening balance</td>
<td>Rs. 1177-5-9</td>
</tr>
<tr>
<td>2. By sale of publications</td>
<td>Rs. 70-15-0</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>Rs. 1248-4-9</strong></td>
</tr>
</tbody>
</table>

Expenditure

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Curator’s share of the sale proceeds of last year</td>
<td>Rs. 17-9-4</td>
</tr>
<tr>
<td>2. Postage</td>
<td>Rs. 2-4-6</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>Rs. 19-13-10</strong></td>
</tr>
</tbody>
</table>

**Receipts**: Rs. 1248-4-9

**Exp.**: Rs. 19-13-10

**Balance**: Rs. 1228-6-11
The Inscribed Buddha from Madhyapāḍā and Inscription.
5. Archaeological Section

(a) Sculpture and Epigraphs.

Of the items added to the Archaeological section during the year under review, the following deserve special mention.

1. An image of Dhyani Buddha in black stone in the Bhumi-Sparsa Mudra, 3' 4" x 1' 9". It was dug up from a ditch in the village of Madhyapara in the Pargana of Vikrampur, P. S. Sirajdikhan, Dt. Dacca, in raising earth for repairing the approach-road to the Bangachandra Charitable Dispensary of the village and taken possession of by Rai Sahib R. K. Sen of the village. From him, it was acquired under the Treasure Trove Act by the Government of Bengal and placed in the Dacca Museum.

The image has a short inscription on the pedestal in the script of the 10—11th century A. D. in bold and clear-cut letters.

The Buddha sits on a full-blown lotus in the Adamantine Pose (Vajrasana) and his two hands are in the Bhumi-Sparsa Mudra. A folded Urna appears on his left shoulder. The lobes of his ears almost touch the necks. The Buddha is flanked on either side by two male figures, each holding a lotus in his left hand. The right hand of the figure on the right is in the Abhaya Mudra, while the figure on the left appears to be performing Arati or Bandana by his right hand. These are easily recognised as Maitreya on the right and Lokesvara on the left. But the attributes of their hands do not tally exactly with those prescribed in the Sadhanas in the Sadhana-mala.

Below the seat of the Buddha, a powerful elephant crouches on its haunches and is flanked by two frisking lions. The figure of Vajradhara appears on the proper left-bottom corner.

A trefoil arch resting on two solid pillars surmounted by a terrace-roofed temple ending in a prominent Amalaka is depicted above the head of the Buddha. The foliage of an Asvattha tree are depicted above the Amalaka. A Krittimukha appears on the apex of the arch.

The five Dhyani Buddhas, with Aksobhya in the middle, appear on the terraces of the roof of the temple.

The image is almost in perfect preservation and the short inscription enhances its value as a dated piece of sculpture from Vikrampur, the seat of the Buddhist Chandra Kings.
2. An image of Dipankara Buddha in black stone, $12\frac{1}{2}'' \times 6''$, standing in Bhiksu-garb. The top is rounded and flanked by two Vidyadharas. The proper right-bottom corner, as well as the entire bottom, are broken away and lost. On either side of the Buddha stood a figure in Bhiksu garb. The one on the proper right is broken away and lost. The figure on the left holds a small drum on the left palm, while a circular and flexible knotty striker held by the handle, is ready in the right hand. The things may also be a big cup and a circular spoon with a long handle, respectively. The flanking figures are probably of Sariputtra and Maudgalayana.

About a mile east of the north-east corner of the Dacca City (Malibag), there was a fairly large-sized tank, almost dry and overgrown with rank vegetation. The tank from time immemorial was known as the Indrapuri tank and was associated with a prince called Indradaman. By the side of the old tank was a smaller tank called the Thandapukur,—or the Cold Tank. The present image, with another image of Krishna in black stone, appears to have been dug out of the smaller tank. The image of Dipankara was obtained by Rai Sahib Abinash Ch. Mitra, proprietor of the Indrapuri tank and presented to the Dacca Museum. The image of Krishna, described below, was taken away by one of the labourers and secured for the Dacca museum, after some trouble, on the payment of a reward of Rs. 5/-. The rounded top of the image of Dipankara is an indication that it belongs to a fairly old age, viz.: about 1000 A. D. An image of Harihara in black stone was discovered a few years ago from a tank about three miles north of the Indrapuri tank. Gold coins of Imitation-Gupta type were discovered from the western outskirts of the city of Dacca, at Manesvar. (J. A. S. B. 1910. Pp. 142). A number of images of Visnu in black stone, some of them about 6' in height, discovered from a tank in the neighbourhood of Jaydevpur (Dt. Dacca) are worshipped as family deities in a temple adjoining the house of the Raja of Bhawal. A Buddhist image of Tara from the neighbourhood is now in the Dacca Museum. Finally, the Bhawal plate of Lakshmana Sena Deva, dated in his 27th regnal year, donates land to a Brahmin, on the bank of the river Banahara, modern Banar, which bounds the Bhawal pargana of the Dacca District on the east. All these would show, that long before the rise of Dacca as a Mughal metropolis in 1608 A. D., the entire region of Bhawal
PLATE—II.

Krṣṇa from Khilgaon.

Dīpankara from Khilgaon.
which begins directly north of the Dacca city, was occupied and populated, though it looks so forlorn and jungly at present.

3. An image of Krishna in black stone, 14" in height, from the same tank.

It is a beautifully well-modelled image in Tribhanga pose in the round, in the attitude of playing on the flute. The right palm is unfortunately broken away and lost. The god stands on a lotus pedestal. The head has a conical knot of hairs (Chuda) at the top. The ears are perforated. The face has large eyes and a perfect nose, and the expression is altogether very pleasant.

It is difficult to be sure about the age of this piece of sculpture. The history of Krishna-worship in Bengal has many peculiar features. In the early sculptures of Bengal, as found at Pahadpur, representations of Krishna and his achievements are common. But subsequently, Krishna-worship appears to have declined in Bengal, and in spite of Jayadeva’s Gita-Govinda in the middle of the 12th Century A. D., sculptural representations of Krishna of the period appear to be almost non-existent in a field otherwise crowded with images. The Krishna-worship, however, had a vigorous revival with the preachings of Chaitanya (1485—1533 A. D.) and most of the extant images of Krishna in wood, metal and stone date from the period. The present image is in the round and in the absence of a background with sculptural devices and designs, there is nothing to go by, for the determination of its age. This much can be said, however, that the piece appears to have been produced during a period when art-traditions were still alive in Bengal and when sculptors could still infuse inert stone with life and expression.

4. Image of Maitreya Bodhisattva in black stone, 7" × 4". Found in Dinajpur District and presented by Sj. Bhabaniprasad Neogi, retired Deputy-Magistrate, who served in that district.

The main figure along with two smaller replicas on either side, sit on a high bench, with legs hanging down and resting on lotuses. The figures all exhibit by their hands the Dharma-Chakra-pravarttana mudra, all have tonsured curly head and all are in the Bhikshu-garb.

There were important epigraphical acquisitions during the year.

(a) A rather black piece broken into two parts, the entire piece measuring $5\frac{1}{2} \times 4\frac{1}{2}$. The letters of the inscription are very neatly incised and belong to the period 1000 A.D. — 1100 A.D. The inscription on it reads:

\[
7 \text{ স্বপ্ন } \text{ ভোজেস্যায় } \quad \text{হুজিনো জনানাং} \quad ॥
\]

(Trans.) Peace. For the welfare of the good Buddhists.

(b) A greyish piece, broken into four fragments, the entire piece measuring $6\frac{1}{2} \times 4\frac{1}{2}$. The inscription on it reads:

\[
7 \text{ শৈল } \quad \text{(নেমে) ভগবতে বাহ্যেবায় } \quad \text{(নেমে) বুদ্ধায়} \quad ॥
\]

\[
\text{ষ্টী নিরিশেষ্যায় } \quad \text{হুজিনো জনানাং} \quad ॥
\]

\[
\text{মনে ভগবতে} \quad \text{নন্দ সার্ধি কারাবধ্যে} \quad ॥
\]

\[
\text{নেমে ভগবতে} \quad \text{বাহ্যেবায়}
\]

Leaving out an individual "Siddhir-astu" figure and the Sri following, the inscription has five lines, the last three of which appear to be incomplete. The fourth line appears to pray for the death or incarceration of one Manara-Sarmma (Manoratha Sarmman ?) and helps us to understand the trend and the nature of these curious inscriptions. They pray for the welfare of the good followers of Buddhism and invoke death or jail for Manara-Sarmma, showing thereby that they are mantras or charms for Abhichara or Marana (Killing or injuring one's foes) and the unclean nature of the material on which the inscriptions are incised also bespeaks a sinister design. It would appear from these curious tablets that sometime between 1000 A.D. and 1100 A.D., the Buddhists were in a bad way in Vikrampur where these tablets were found: and the hands of one Manara-Sarmma lay specially heavily on them. This helps us to understand to some extent the religious history of the period following the fall of the Buddhist Chandras of Vikrampur, who where supplanted by the Brahmanical Varmmans, when Bhdbadeva Bhatta, minister of Harivarmma Deva is boastfully described as the Agastya of the Jaina and the Buddhist seas in his Bhuhanesvar Inscription.
6. The most important epigraphical acquisition, however, was a copper-
plate inscription of Samachara Deva, purchased from a gentleman of Kotalipara,
Dh. Faridpur. The plate appears to have been found at Kurpala, about two
miles north-west of Ghugrahati, (P. S. Kotalipara, Dh. Faridpur), the find-place
of the first plate of Samachara Deva.

The plate measures \(6\frac{1}{2}\times 5\frac{3}{8}\) inches. The seal is lost from the conical
portion with a triangular slit inside. It contains 12 lines of writing on the
obverse and 9\(\frac{1}{2}\) lines of writing on the reverse.

The plate is dated in the 7th year of the reign of Samachara Deva. The
Ghugrahati plate is dated in his 14th year. Land is purchased and donated by
the present plate in the Kotta-Visaya, by Dharmadatta, Pratihara in the
Visaya of Bilvapara, through appointment from Mahapratihara Matrisena,
while Samachara Deva was ruling the earth. The rate per Kulyavapa appears
to have been 12 rupakas and the value of the land purchased was three hundred
Churnnikas. An article on the plate for the Epigraphia Indica is under
preparation by the Curator.

(b) Coins.

The years was a particularly fortunate one in the matter of acquisition of
Coins. In the beginning of the year, 160 coins of the Sultans of Bengal were
purchased from a gentleman from a village on the other side of the Buriganga
river. The gentleman stated that the coins were his heirlooms, but they appear
to be from a lucky find underground. The following list will show the contents
of the purchase.

1. Ghiasuddin Bahadur Shah       1
2. Fakhruddin Mubarak Shah       2
3. Shamsuddin Iliyas Shah        32
4. Sikandar son of Iliyas      38
5. Azam Shah, son of Sikandar  76
6. Hamza Shah, son of Azam Shah  7
7. Bayazid Shah                  3
8. Nasiruddin Muhammad Shah     1

Total 160
Of these, Mubarak Shah's coins are, as usual, from the Sonargaon mint. Both the coins are of 745 H. The best preserved coin of Iliyas Shah is from the same mint and of 755 H. Of the coins of Sikandar Shah from Firozabad mint, five have the clear dates of 759, 761, 765, 791 and 791.

The coins of Ghiyasuddin Azam Shah in the find are very interesting. On one coin from the Firozabad Mint, the date is probably 792H, but the unit is doubtful. Some more coins from the same mint bear the clear dates of 795, 799, 800, 807, 810, 812 and 813. The dates on the last two coins are in figures. There are three more coins from the Satgaon mint with the date of 813 H in words.

Of the seven coins of Hamza Shah, one is from the Muazzamabad mint with the date cut off; another is of 815H with the mint cut off; the rest are worthless.

In my "Coins and Chronology of the Early Independent Sultans of Bengal", I had to remark (p. 98) "As matters now stand, the year 815H. seems to be a blank, no coin, either of Bayazid or of Hamza, has yet been found, which can be said to be unquestionably dated in that year."

The present find has only three coins of Bayazid. Fortunately one of them is from the Firozabad mint and is clearly dated in 815 H. Another also bears the same date but only the unit of the date is preserved.

By far the most interesting is the last coin. The King's name reads clearly Nasiruddin Muhammad Shah. It has been shown in my "Coins and Chronology" that Alauddin Firoz Shah, son of Bayazid Shah succeeded his father in 817 H. In 818 H appear numerous coins of Ja'aluddin Muhammad Shah the Muslim name of Jadu, the renegade son of Raja Ganesh, while a very few coins of 819 H of the same king are also known. Soon after, Jalaluddin was reconverted to the Hindu faith and Raja Ganesh ascended the throne of Bengal under the significant appellation of Danuja-marddana Deva. He was succeeded on the throne by Jadu under the appellation of Mahendra Deva. Danujamar-ddana's coins have been found in large numbers while Mahendra's coins are far fewer in number. Jadu threw up his Hindu faith and again assumed the name of Jalaluddin Muhammad Shah and from 821H his coins run in an unbroken series up to 835H. His son Ahmad Shah is said to have reigned for 16 or 18 years,
when he was murdered by his slave Nasir Khan who succeeded him on the throne of Bengal for a very short time. After that, in about 853H the Ilyias Shahi dynasty was restored in the person of Nasiruddin Mahmud Shah.

The present hoard was buried evidently during the troublesome and eventful days following the death of Bayazid Shah in 817 H. Therefore, a coin of a king who came to the throne 36 years later cannot appear in this hoard. And then again, the name of that king is Nasiruddin Mahmud and not Muhammad. Thus the coin of Nasiruddin Muhammad under discussion, the date of which is probably 819H, would either be a coin issued by a forger, who did not know whether the Muhammad reigning in 819 was a Nasiruddin or a Jalaluddin; or it was a coin minted in the name of a rival of Jalaluddin Muhammad Shah, set up by the Muslim adversaries of Raja Ganesh. Unfortunately, the coin is very much mutilated by shroff marks. The name of the mint is Muazzamabad, while the date can be read 819 with hesitation. The second figure can also be read 4, in which case it would be a coin of 849H. and may be ascribable to Nasir Khan, the murderer of Ahmad Shah. Anyway, there is no doubt that it is a unique coin.

Coins of Ahmad Shah, son of Jalaluddin Muhammad Shah are extremely rare. The Indian Museum has no specimen of Ahmad Shah; the British Museum catalogues only two, while a third was illustrated by Marsden. Fortunately two coins of Ahmad Shah were purchased from Sylhet under circumstances to be narrated under the section "Tours." None of them has any legible date or mint-name.

A coin of Sikandar Shah of 759 H found in Khulna and presented by the Government of Bengal and the plaster cast of a coin of Danujamaraddana Deva from the Saptagrama or Satgaon mint and dated 1339 saka presented by the curator of the Rajshahi Museum, are notable additions. The latter is from a coin of Danujamaraddana presented to the Varendra Research Society of Rajshahi by Kumar Sarat Kumar Roy, M.A., the founder-president of the society. Coins of Danujamaraddana of 1339 saka, from the mints of Pandunagara (Pandua = Firozabad) Chatigrama (Chatgaon = Chittagong) and Suvarnagrama (Sonargaon) are known. This unique Coin of the Rajshahi Museum adds the name of Satgaon to the list.
Another remarkable addition to the cabinet is a gold coin of the "Imitation-Gupta", type found in Sylhet and presented by Sj. Manoranjan Roy, M. A., Librarian, Dacca University. These coins generally bear no inscription on them, except sometimes a prominent "Sri". A coin of this class from Kotalipara (Dt. Faridpur) bear the clear initial letter of a name, 'Sta' or 'Stha' (J. A. S. B. 1923, P. N. 58) or 'Suta' or 'Sudha'. The name of the king on the present coin reads like "Surendra De".

The Director General of Archaeology placed on loan in this Museum a lot of 115 (1 Gold, 2 Silver, 3 Lead, and 109 copper) Indo-Greek, Kusana and Sassanian coins from the cabinet of the Taxila Museum, and another lot of 17 copper coins of Vasudeva and others from the cabinet of the Museum of the Central Asian Antiquities, New Delhi.

Five punch-marked copper coins in an excellent state of preservation were purchased from the Archaeological Department of the Gwalior State. The Dacca Museum possesses silver punch-marked coins in abundance, but these are the first copper punch-marked coins in our collection.

6. Tours

In August, 1939, a well-preserved Coin of Jalaluddin Muhammad Shah of 823 H and from Chatgaon mint was presented to the Dacca Museum Cabinet by Sj. Bisvesvar Chakravarti, B. T., who informed the Curator that it was one of a huge find of about 2000 coins of the period, found at Bagbari south of the village of Chudkhai, in the district of Sylhet, midway between Karimganj and Sylhet on the motor-road running from Sylhet to Karimganj. Bisvesvar Babu volunteered to go to the spot in search of more coins, as the report was that the coins were being rapidly melted down. Our Honorary Collector Sj Ganesh Chandra Chakravarti and Bisvesvar Babu were accordingly sent by the Chairman to the find-spot and they reported that a large number of coins were available on cash purchase and they requisitioned three hundred rupees for the purpose. As selective purchase appeared advisable, the Chairman sent the Curator there with the money. Unfortunately, some mischief-mongers circulated the report that
the police was after the finders, and anyone selling coins to the agents from the Dacca Museum ran the risk of being sent to jail. Thereupon, all possessors of coins fought shy of our agents and it was with the greatest difficulty that the Curator could secure five coins with the help of Sj. Pramathanath Das, son of the late Pabitra Nath Das, Zamindar of Dasgram, Panchakhanda. Fortunately two of them proved to be of Ahmad Shah, son of Jalaluddin Muhammad Shah, no specimen of whose coinage exists in any Museum in India. An elaborate report on the find was sent to the Government of Assam and to the Superintendent Archaeological Survey, Eastern Circle. It was lately learnt that the Assam Government were going to start criminal proceedings against the despoilers of this remarkable Treasure trove.

As there came a call from the Superintendent, Archaeological Survey, Eastern Circle, to receive at Calcutta the Dacca Museum share of the Pahadpur finds, it was decided to send the Curator to Calcutta. About this time the discovery of a rock inscription of Maharajadhiraja Bhuti Varmma, King of Assam, written in Gupta script, was reported from the Nowgong District, Assam, and Rai Bahadur Kanaklal Barua, sometime minister to the Government of Assam and Mr. R. M. Nath, B. E. of the Assam P. W. D. requested the Curator to go to the locality of the inscription, take estampages and photographs, and attempt a complete decipherment by personal inspection. As funds were insufficient to meet the regular travelling expenses of the Curator, he volunteered to go out on an X-mas concession "Travel-as-you-like" ticket and cover both Nowgong and Calcutta in one trip. The Curator started on the 2nd January, 1940, and after visiting Pahadpur and Rajshahi Museum on the way, went via Gauhati to Nowgong. Thanks to the excellent arrangements made by Mr. Nath, and the personal interest taken by Mr. Chandra Sekhar Purkayastha, Divisional Forest Officer, Nowgong, and Sj. Jitendranath Banerjee, Medical Practitioner and Contractor, the difficult journey to the site of the inscription was accomplished with comparative ease. Mr. Purkayastha himself drove the Curator in his car for nearly 36 miles,—the journey for the remaining 3 miles up to the site of the inscription being made on a Forest Department Elephant. The last half-a-mile was through dense jungle, the home of wild elephants and tigers. A number of photographs and estampages of the new inscription were taken and an article by the Curator
for the Epigraphia Indica on the new inscription and its historical importance is ready. It may be briefly stated here that Bhutivarmman is described in this inscription as a Maharajadhiraja and as the performer of an Asvamedha sacrifice and the inscription is dated in 234 G. E. = 554 A. D.

The small collection of antiquities in the Marar Park, Nowgong, formed by Mr. Nath, and the newly started Provincial Museum at Gauhati were visited during this trip. On the return journey, a visit was paid to Dinajpur and photographs were taken of the pre-Muhammadan inscribed pillar and gateways in the house of the Raja of Dinajpur.

The journey to Calcutta, however, proved abortive, as the gentleman in charge of the Pahadpur finds was ill and absent on leave.

7. Library

Thirty five volumes were added to the Library during the year under report, of which the following deserve mention.

2. Sri-Krishna-Kirttana, 2nd Ed.
5. Works of Vidyasagar Vol. II.

The following Journals were obtained either by subscription, or by presentation.

3. Indian Historical Quarterly.
The pillar with the inscription of the Lord of Gauda of the Kāmboja family in the garden of the Mahārājā of Dinajpur.

The Nāga-gate from Bāngad in the house of the Mahārājā of Dinajpur.
4. Indian Culture.
5. The New Indian Antiquary.
7. Annual Bibliography of Indian Archaeology. 1937. Vol. XII.
8. Bengal Past and Present.

The Library was regularly utilised by the advanced students and the teachers of the University of Dacca.

8. Visitors and Publicity

The Museum was open to the public for 284 days during the year. The total number of visitors was 30122, of whom 3254 were females and 26868 males. Boys and girls of the different institutions of the town and of some of the mofussil schools visited the Museum at different parts of the year and received guidance from the Curator in going round the galleries and in inspecting the coin-cabinet.

The Curator attended the Comilla session of the Vangiya Sahitya Sammlan on the 8th and the 9th April, 1939. Here he had the privilege of taking part in two symposiums on the Bengali Epic Literature and the Empire of the Guptas. In the latter symposium, Dr. Radhakumud Mukherjee, Dr. Bimanbehari Majumder, Dr. S. N. Sen and the Curator took part. The Curator delivered a lantern lecture on Bengal Sculpture on the 9th April. As an exhibition was held in this connection in which a series of valuable coins of the independent Kings of Tippera was exhibited, the Curator took this opportunity to get rubbings and readings of the most important ones among the lot.

On the 7th January, 1940, the curator addressed a combined meeting of all the High Schools at Nowgong (Assam) on New lights on the History of Assam from recently discovered inscriptions.

On the 15th February, the Curator spoke on the significance of images before a literary gathering at Dhamrai, Dt Dacca.
On the 25th February, he spoke before the Dacca Rotary Club on the rise of the city of Dacca and its early history.

On the 8th March, the Curator spoke before the students of the Dacca Hall of the Dacca University on the Symbolism of images. Next day, he delivered a lantern lecture before the students of the Jagannath Hall of the Dacca University on Brahmanical Gods and Goddesses.

Dacca Museum,  

The 12th Sept. 1940.

N. K. Bhattasali  
Secy. Dacca Museum Committee.
Annual Report of the Dacca Museum for 1940-41

Committee of Management

Ex-officio Members
Dr. R. C. Majumdar, Chairman.
Vice-Chancellor, Dacca University.

Mr. A. S. Larkin, I. C. S.,
Commissioner, Dacca Division.

Mr. T. N. Ramachandran, M. A.

Nominated by the Government of Bengal
Khan Sahib Sayyid A. S. M. Taifoor

Raji Kesab Chandra Banerji Bahadur

Nominated by the Commissioner, Dacca Division
Bai S. N. Bhadra Bahadur
Shifaulmulk Hakim Habibar Rahman Khan Akhunzada.

Elected by the Academic Council, Dacca University
Dr. S. M. Husain
Dr. D. C. Ganguly

Ex-officio Secretary, but not a member
Dr. N. K. Bhattacharji,
Curator, Dacca Museum.
PUBLICATIONS OF THE DACCA MUSEUM.

By
N. K. BHATTASALI, M. A., Ph. D.
Curator, Dacca Museum.
Author of "Coins and Chronology of the Early Independent Sultans of Bengal."

1. ICONOGRAPHY OF
BUDDHIST AND BRAHMANICAL SCULPTURES
IN THE DACCA MUSEUM

Introduction of 39 pages giving the history of Bengal Architecture and Sculpture.
A full index of 33 pages.

Preface by Mr. H. E. Stapleton, M. A., B. Sc., I. E. S. Director of Public Instruction, Bengal; 83 plates, containing 10 collotype and 146 half-tone illustrations and one map; Double-crown Octavo, Pages 274 + 39. Half-Morocco. Price Rs. 25/-

SOME OPINIONS.

1. Sir John Marshall, Director General of Archaeology in India.
   "I have no doubt that it will prove a useful and attractive publication."

2. Dr. Suniti Kumar Chatterji, Khaira Professor of Linguistics, Calcutta University, in the Modern Review, January, 1930, in an article on "The Pala Art of Gauda and Magadha."
   "And only recently has been published from Dacca Mr. Nalinikanta Bhattachari's Book Iconography of Buddhist and Brahmanical sculptures in the..."
Annual Report of the Dacca Museum
for 1940-41

1. THE DACCA MUSEUM COMMITTEE

There were two meetings of the Committee during the year under report.

The first meeting was held on the 12th September, 1940. The Annual Report for 1939-40, as drafted by the Secretary, was adopted in this meeting. The Chairman reported the death of Khan Bahadur Nawabzada Khajeh Muhammad Afzal, who was a foundation-member of the Dacca Museum Committee, and a Resolution of Condolence was passed in the meeting and duly communicated to the heirs of the Khan Bahadur. Mr. Shamsuddin Ahmed of the Indian Museum, Calcutta, was thanked for presenting copies of the two Supplementary Coin Catalogues of the Indian Museum Cabinet.

As the term of the present Committee had expired, the Secretary was directed to write to the nominating and electing authorities to send in fresh nominations and elections. As a result, the Committee was reconstituted as follows:

Ex-officio

The Vice-Chancellor, Dacca University, Chairman.
The Commissioner, Dacca Division.
The Superintendent, Archaeological Section, Indian Museum, Calcutta.

Members elected by the University of Dacca, representing Hindu and Muslim History and Culture

Dr. S. M. Husain.
Dr. D. C. Ganguly

Members nominated by the Government of Bengal

Khan Sahib Sayyid A. S. M. Taifoor
Rai Keshab Chandra Banerjee Bahadur

Members nominated by the Commissioner of the Dacca Division

Rai S. N. Bhadra Bahadur
Shifa ul mulk Hakim Habibar Rahman Khan Akhunzada.
Dr. N. K. Bhattacharji. Curator, Dacca Museum.

The Second meeting of the year, in which the re-constituted Committee met for the first time, was held on the 25th Feb. 1941. In this meeting, the Budget for 1941-42 was passed.

2. ESTABLISHMENT

There was no change in the Establishment.

3. FINANCE

The receipts and expenditure of the Dacca Museum during the year are shown below.

**Receipts**

1. Opening balance 34-10-3
2. Grant from Dacca University 1000-0-0
3. Grant from Dacca Municipality 120-0-0
4. Government grant for repairs and taxes 350-0-0
5. Government grants:
   - Annual maintenance grant 3000/-
   - Grant for Spirit 400/-
   - Grant equivalent to contribution from Dacca University 1000/-
   - Grant equivalent to contributions from Dacca Municipality during the current and the past year 240/-
   - 4640/-

Reduced by 20% 3712-0-0

**Total 5216-10-3**

**Expenditure**

1. Salary of staff 3456-0-0
   - Curator @ 260/- 3120/-
   - Darwan @ 15/- 180/-
   - Chaprash @ 13/- 156/-
   - 3456/-

2. Provident Fund 216-0-0
3. Natural History Section 68-7-0
4. Travelling Allowance 10-5-6
5. Library 340-7-0
6. Annual Repairs and improvements 368-14-9
7. Furniture 11- 2-3
8. Contingency 101-11-9
9. Printing 131- 1-0
10. Taxes 245- 7-0
11. Electricity 105-12-6
12. Specimens 67-2-9

Total 5140-7-6

Receipts. Rs. 5216-10-3
Exp. 5140- 7-6
Balance 76-2-9

4. PUBLICATIONS

Six copies of the Iconography and a copy each, of the Hakim and the Taifoor catalogues were sold during the year. The account of the fund is shown below.

Receipts
1. Opening balance Rs 1228-6-11
2. By sale during the year 110-0-0
Total 1347-6-11

Exp:
1. Curator's share during 1939-40 Rs 22-14-0
2. Postage 2- 2-9
Total 25- 0-9

Balance 1322-6-2

5. ARCHAEOLOGICAL SECTION
(a) Sculptures

The additions to the Archaeological Section were unimportant and few in number during the year under report. A headless image of Visnu in black stone, of rather large size was the only notable addition. A well-preserved image of Visnu in black stone was purchased from Sj. Siva-prasanna Banerjee,
of Kaichail in Vikrampur,Dt. Dacca. Both the images were secured through the exertions of Sm. Ganesh Chandra Chakravarti.

The most remarkable discovery during the year, however, was a unique image of Haladhara or Balarama. It was discovered several decades ago in the village of Baghra in Vikrampur, in the house of the late Kumud Bandhu Mukherjee, a distinguished Pleader of Dacca, and was moved to the town of Dacca and installed in his residence at Nayabazar, when his family removed to town. It receives daily worship in the family.

The image is in rough black stone, only about 18 inches in height. The god stands with his weight thrown on the left leg and is thus in a slightly Tribhanga pose. The image has all the attributes of an ordinary image of Visnu, the lotus on the principal right hand being supplanted by a prominent and well-executed hala or plough, the distinguishing attribute of Haladhara Balarama. An umbrella on the top of the piece would signify that it is the production of a School of sculpture, different from the School that usually exhibits the Krittimukha (Gorgon’s head) at the top of the pieces. As far as known, the image of Balarama is a unique one, as no other individual image of Balarama exists in any of the Collections of Bengal Sculptures.

The Custodian of the Archaeological Museum at Harappa presented to the Dacca Museum fifty pieces of prehistoric painted potsherds of household pottery found at Harappa, under directions from the Director-General of Archaeology. The following list of designs will serve to give an idea of the wealth and variety of the motifs employed.


The Sherds have been placed inside a separate Show-case with bilingual labels.

(b) Coins.

The Director General of Archaeology placed on loan in the Dacca Museum a lot of 115 (1 gold, 2 silver, 3 lead and 109 copper) Indo-greek, Kusana and Sassanian coins from the Cabinet of the Taxila Museum.
Balarāma from Bāghrā.
Subsequently, another lot of 17 copper coins of Vasudeva and others from the Cabinet of the Museum of the Central Asian Antiquities. New Delhi, were placed on loan in the Dacca Museum.

A silver coin of the Ahom king Rudrasimha found in the company of many other Ahom coins at Toke, on the old course of the Brahmaputra, situated at the point where the river Banar takes off from it, was acquired by purchase during the year.

6. LIBRARY.

One hundred and twenty-two items were added to the Library during the year under report. The following works may be singled out for special mention:

8. Travels of Sebastien Manrique. I. II.
10. Ibn Batuta. Vols. I—IV.
11. Selections from Ibn Batuta (The Broadway Travellers).
15. The questions of Milinda.
Vol. II.
26. Ditto, to Vol. III.
27. Pauranic Records on Hindu Rites and Customs. Dr. R. C. Hazra.
28. Materials for the Life of Sri-Chaitanya (Bengali) by Dr. B. B. Majumdar.
29. Prithviraja-Vijaya by Jayanaka.
32. Punch-marked Coins from Taxila. E. H. C. Walsh.
33. Punch-marked Coins from Purnea. P. N. Bhattacharyya.
35. History of Bengali literature (Beng). Dr. Sukumar Sen.

The following Journals were subscribed to or obtained as presents during the year.

1. J. Royal Asiatic Society.
2. J. Royal Asiatic Society of Bengal.
3. Indian Historical Quarterly.
4. Indian Culture.
5. New Indian Antiquary.
7. Epigraphia Indica.
11. The Dacca University Studies.

7. VISITORS AND PUBLICITY.

The Museum was open to the public for 285 days during the year. The total number of visitors was 32356, of which 28677 were males and 3679 females. Girls of the Dacca University and boys and girls of the Intermediate Colleges and High schools of the city visited the Museum in successive batches and were shown round the Museum by the Curator. The Riots broke out in the middle of March, 1941, and for a number of days in succession, there were very few visitors to the Museum. All the same, the totals (last year's total was 30122) show that the number of visitors increased by 2234 during the year under report.

The publicity activities of the Curator were well-maintained throughout the year under report.

On the 20th July, 1940, His Excellency Sir John Herbert was pleased to summon the Curator to his presence in the Government House, Dacca, to explain to him the contents of the Bhawal plate of Lakshmana Sena Deva which the authorities of the Royal Asiatic Society of Bengal had invited the Curator to decipher and edit for their Journal, and which His Excellency himself had carried from London to Calcutta.

The following lectures were delivered by the Curator during the year.
<table>
<thead>
<tr>
<th>No.</th>
<th>Date</th>
<th>Place</th>
<th>Occasion</th>
<th>Subject</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>14th Apr. 1940</td>
<td>Mymensing</td>
<td>Presidential address at a conference of College students and gentlemen on the occasion of the Bengali New Year's day.</td>
<td>The life we ought to live.</td>
</tr>
<tr>
<td>2</td>
<td>15th Apr. 1940</td>
<td>do</td>
<td>Presidential address at the Sivaji Memorial Meeting.</td>
<td>Sivaji’s struggle for independence compared to the struggle of the Bengal Chiefs during the reign of Akbar.</td>
</tr>
<tr>
<td>3</td>
<td>24th June 1940</td>
<td>Dacca Rotary Club.</td>
<td>Fortnightly Meeting.</td>
<td>Early days of Mughal Rule in Bengal.</td>
</tr>
<tr>
<td>7</td>
<td>6th Dec. 1940</td>
<td>do</td>
<td>do</td>
<td>2. Early History of Bengal from Literary, Epigraphic and Numismatic Sources.</td>
</tr>
<tr>
<td>9</td>
<td>3rd Jan. 1941</td>
<td>do</td>
<td>do</td>
<td>4. Bengal after the fall of the Guptas and during the age of Harsha.</td>
</tr>
<tr>
<td>11</td>
<td>3rd March. 1941</td>
<td>do</td>
<td>do</td>
<td>The Capricious Kirtinatha.</td>
</tr>
<tr>
<td>13</td>
<td>8th Jan. 1941</td>
<td>Dacca Nababidhan Brahmosamaj</td>
<td>Presidential address at Keshab Memorial meeting.</td>
<td>2. The first flash of youth.</td>
</tr>
<tr>
<td>14</td>
<td>11th Feb. 1941</td>
<td>J. Hall, Dacca University</td>
<td>In the series: Lectures for the Religious Instruction of Hindu students.</td>
<td>3. Unabated foamy Fury.</td>
</tr>
<tr>
<td>15</td>
<td>12th Feb. 1941</td>
<td>D. Hall, Dacca University</td>
<td>do</td>
<td>4. The last phase.</td>
</tr>
</tbody>
</table>
The Curator also contributed the following papers to learned Journals and periodicals during the year:

2. Bengali version of Ditto in the "Bharatavarsha".
3. Early days of Mughal Rule in Bengal. "Islamic Culture", Hyderabad.

*Dacca Museum*

*The 2nd March, 1943.*

N. K. Bhattasali,

Secy. Dacca Museum Committee.
Annual Report of the Dacca Museum

for
1941-42.

Committee of Management.

Ex-officio.

1. The Vice-Chancellor, Dacca University : Chairman.
   Dr. R. C. Majumdar.

2. The Commissioner, Dacca Division.
   Mr. A. S. Larkin, I. G. S.

3. The Superintendent, Archaeological Section, Indian Museum,
   Calcutta :—Mr. T. N. Ramachandran, M. A
   Nominated by the Government of Bengal.


5. Rai Keshab Chandra Banerji Bahadur.
   Nominated by the Commissioner, Dacca Division.

   Shifa-ul-mulk Hakim Habibur Rahman Khan.
   Elected by the University of Dacca.

7. Dr. S. M. Hussain.

8. Dr. D. C. Ganguli.
   Ex-officio Secretary, but not a member.

Dr. N. K. Bhattasali, Curator, Dacca Museum.

Published by

N. K. Bhattasali
Curator, Dacca Museum.
PUBLICATIONS OF THE DACCA MUSEUM

By N. K BHATTASALI, M. A., Ph. D.
Curator, Dacca Museum
AUTHOR OF “COINS AND CHRONOLOGY OF THE EARLY INDEPENDENT SULTANS OF BENGAL.”

1. ICONOGRAPHY OF BUDDHIST & BRAHMANICAL SCULPTURES IN THE DACCA MUSEUM

Introduction of 59 pages, giving the history of Bengal Architecture and Sculpture.
A full Index of 33 pages.

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SOME OPINIONS:

1. Sir John Marshall, Director General of Archaeology in India.
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And only recently has been published from Dacca Mr. Nalinikanta Mukhopadhyaya’s Iconography of Buddhist & Brahmanical sculptures in the...
Annual Report of the Dacca Museum
FOR
1941-42.

1. THE DACCA MUSEUM COMMITTEE.

The following members constituted the Dacca Museum Committee during the year:

- Ex-officio:

  1. The Vice-Chancellor, Dacca University: Chairman.
     Dr. R. C. Majumdar.

  2. The Commissioner, Dacca Division.
     Mr. A. S. Larkin, I. C. S.

  3. The Superintendent, Archaeological Section, Indian Museum, Calcutta: Mr. T. N. Ramachandran, M. A.
     Nominated by the Government of Bengal.


  5. Rai Keshab Chandra Banerji Bahadur.
     Nominated by the Commissioner, Dacca Division.


     Elected by the University of Dacca.

  8. Dr. S. M. Hussain.

     Ex-officio Secretary, but not a member.

Dr. N. K. Bhattacharji, Curator, Dacca Museum.

The Committee met only once during the year—on the 17th March, 1942. The September meeting had to be dropped on account of the disturbances in the town.

In the meeting of the 17th March, the Budget for 1942-43 and the Annual Report for 1940-41 were passed. By another resolution, elaborate directions were given to the Curator regarding the S. R.
Protection measures to be undertaken for the safety of the belongings of the Museum. It was directed that if the Budget provision of Rs 200/- did not suffice, the amount necessary was to be taken out of the balance of Rs. 510/- and odd shown in the Budget. The directions of the Committee were carried out during 1942-43 and the sum of Rs. 306.3-3 was spent in excess of the Budget provision.

By another resolution, the Committee generally approved of the principle of sending the Curator as a delegate to the learned Conferences, but directed that this question was to be placed before the Committee during the year when such a delegation was likely to take place and was to be discussed as a separate item in the Budget meeting.

One more Resolution sanctioned an increment of Re 1/- to the salary of the Chaprashi, Matilal Dhar, for keeping guard in the office room at night; and a final resolution granted a loan of Rs. 100/- to the darwan Dwarika Kanu for his daughter’s marriage, out of the accumulations of his Provident Fund, to be recovered in twenty monthly and consecutive instalments of Rs. 5/-. 

2. **ESTABLISHMENT.**

There was no change in the Establishment.

3. **FINANCE.**

The income and expenditure of the Dacca Museum are shown below:

<table>
<thead>
<tr>
<th>Receipts</th>
<th>Rs.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Opening balance</td>
<td>76-2-9</td>
</tr>
<tr>
<td>Contribution from the Dacca University</td>
<td>1000/-</td>
</tr>
<tr>
<td>Contribution from the Dacca Municipality</td>
<td>120/-</td>
</tr>
<tr>
<td>Government Grants</td>
<td></td>
</tr>
<tr>
<td>Annual Grant</td>
<td>3000/-</td>
</tr>
<tr>
<td>Grant for spirit</td>
<td>400/-</td>
</tr>
<tr>
<td>Grant equivalent to D. U. grant</td>
<td>1000/-</td>
</tr>
<tr>
<td>Grant equivalent to D. M. grant</td>
<td>120/-</td>
</tr>
<tr>
<td>reduced by 20%</td>
<td>4520/-</td>
</tr>
<tr>
<td>Government grant for repairs and taxes</td>
<td>3616/-</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>5162-2-9</strong></td>
</tr>
</tbody>
</table>
4. PUBLICATIONS.

Three copies of the Hakim Catalogue of coins, three copies of the Indian catalogue of coins and one Copy of the Iconography were sold during the year. The account of the fund is shown below.

Received. Rs. 5162-2-9
Expenditure. Rs. 4874-8
Balance Rs. 287-10-9
5. ARCHAEOLOGICAL SECTION.

(A) SCULPTURES

Very important additions were made to the Archaeological section during the year.

The most important was an inscribed image of the sungod from Kulkudi, P. S. Gossainhat, Dt. Faridpur. The inscription says that the image was set up in the 12th year of king Govinda Chandra. The importance of this record is worth a thorough comprehension.

Rajendra Chola, (1012—1043 A.D.) the great South-Indian Emperor, in about 1023 A.D., advanced over Orissa towards Eastern India in the course of an expedition, details of which are found recorded on the Tirumalai Rock in the district of Arcot, 96 miles South-West of Madras. Reaching the present Bengal proper, he fought with and killed King Dharmmapala in the Midnapur district, put to flight King Ranasura in the Hooghly district and advancing farther east, he met and defeated the Vangala King Govinda Chandra. Hitherto our only insessional source of information regarding the existence of Govinda Chandra was this reference in the Tirumalai Rock inscription. An inscription of the very same King, namely the present Kulkudi sungod image inscription, now found almost on the bank of the mighty river Meghna, confirms the existence of this King of ancient Vanga and points to the geographical position of his territory.

The image in question is 3' 3'' in height and is an excellent specimen of the sculptor's art of Eastern India of the period. The image of the god is flanked by twelve circles of foliage on either side, each circle containing an Aditya in miniature. The twelfth circle is occupied by a bearded male figure holding a lotus in the right hand and a Komandalu in the left,—probably Bidhata or Brahma, who according to some texts, has a place on the sun's chariot. Underneath the lowest circle, on either side, two spirited female riders on horses are depicted shooting sun's rays in the form of shafts, while two more standing female figures underneath, are similarly engaged. The figure of Usa who is generally represented standing in front of the sun-god, is found absent in this image. The seven horses drawing the sun's chariot, as well as the single wheel on which it moves forward, are very well carved
The Kulkudi Inscribed Sun-god of the 12th year of Govinda Chandra.
out. The Gorgon's Head or the Krittimumka is figured on the top. This dated piece of sculpture should be regarded as an important landmark in the history of East Indian sculpture.

The image was presented to the Dacca Museum by the Guha brothers Durgamohan, Harendra, Nibaran and Nagendra of Kulkudi. Their mother told the agent of the Dacca Museum, Sm. Mukunda Behari Das, through whose information and exertions the image was secured for the Dacca Museum, that the image was worshipped either in the island of Hatiya or in the island of Sandwip at the mouth of the mighty river Meghna, on the north-eastern corner of the Bay of Bengal. The house in which the image was worshipped was being washed away by the sea, when the grandfather of the donors, who was passing by in a boat, rescued it at great risk to his life, and brought it to his native village of Kulkudi in the Faridpur district. The implication of this statement, if the image originally belonged to one of these islands on the north-eastern coast of the Bay of Bengal, is that Govinda Chandra's kingdom included these islands.

Fortunately, the discovery of another inscribed image dated in the 23rd regnal year of King Govinda Chandra became known almost simultaneously with that of the Kulkudi image. Details of this image and its inscription will be given under the heading TOURS.

The TEXT of the Kulkudi image inscription is given below. The inscription is in a single line, in four sections.

শ্রীতন্ত্রীকারাইতচর্টারক [৫] || শ্রীগোবিন্দচন্দ্রদেবগ || দীর্ঘ সমাধঃ ১২ ফাল্গুন ||

The reading of the first part of the inscription is beset with some difficulties. The first letter after Sri undoubtedly looks like a ত of the period, but having regard to the undented shape of ন in the word কারত্ত, Dr. D. C. Sarkar of the Calcutta University is inclined to read it as ন. We have to read the second letter of the inscription as ত, if we pay due regard to the fact that, whatever shape ত may have taken in a ligature, where its sound was sure not to be missed, ত when represented independently has always the form with the dented left limb. The second letter of the inscription has the standard shape of ত for the period, as may be seen in the copper-plates of Sri Chandra. This shape is different from the shape of the two other ত's in the inscription as found in the words কারীত্ত and সমাধূ. But such different shapes of the
same letter in the same inscription are constantly met with. The first
is the older form, while the second and the third are advanced forms.
The shape of ऋ is even more advanced in the Betka inscription of the 23rd
year of Govinda Chandra to be noticed under the heading TOURS.
In the Belaba plate of Bhogavarmman, the more developed form of ऋ
is used in the word अस्त्यावलि in the first line on the reverse, whereas
the scribe reverts to the older form in the very next line, in the
word সমেত।

The next letter is a ligature and is a bungled one. But even
through the bungling, we can recognise the presence of क and ष; and
if one wants to say that ष is also present there, very little can be said
against him. So this ligature has to be read either as रि or र्ष। कारीक
in any case, has to be corrected to कार्षिक। Thus the whole expression
has to be read either तक्षिणिकार्षितवर्तक: or तक्षिणिकार्षितवर्तक।

Takman is a kind of leprosy accompanied by fever, frequently mentioned
in the Atharva Veda (Atharva : Books 1, 4-6, 9, 11 and 19) and a
person suffering from Takman may be termed Takmin. The sun-god
is the reputed curer of leprosy, and it is probable that this image was
set up by the leper named Dina. If we accept the reading तक्षिण, the
word becomes more difficult of explanation. Takshan is a well-known
word for the carpenter or wood-carver and we have to assume that
this word mis-spelt as Takshman, with the addition of ईं for belittlement
(तुनां: तु) has given rise to the word तक्षिण, meaning a carpenter. If
this meaning is accepted, the carpenter called Dina installed this
image.

The translation of this inscription should, therefore, stand thus :—
The image of the sun-god made by the leper Dina (or the
carpenter Dina). The 12th year of (the reign of) the illustrious Govinda
Chandra Deva. The 19th day of Phalguna.

The next important addition to the Archaeological section during
the year under report is an unfinished image of Samvara in whitish
soap stone, 81 inches in height. The image was found in the village of
Paikpada, P. S. Tangivadi, Dt. Dacca, and presented to the Dacca
Museum by Brahmachari Pranesh Kumar, founder of the Ramkrishna
Sevasram at Paikpada. The image was dug out of an old tank in the
quarter of the village called Mahasraddhipada.
In the esoteric development of Buddhism called Vajrayana which prevailed in Eastern India during the ninth to the thirteenth centuries A.D., and thence spread to Tibet, Hevajra and Heruka were very popular deities. In a dedicatory inscription dated in 1276 A.D., we find Asoka Challa, king of the Sewallik hills region, called a bee of the honey of the lotus feet of Hevajra. The Nahar family of the Lower Circular Road, Calcutta, possesses a beautiful image of Hevajra, in Yab-yum, obtained from the Murshidabad district of Bengal. This latter image has several times been illustrated and is also being published in the History of Bengal projected by the Dacca University. A life-size image of Heruka in black stone from the Tippera District is now in the Dacca Museum. A broken image of Heruka is now in the collection of the Vikrampur Museum at Atrial. Vajrayogini, the consort of Heruka, has given her name to a well-known village of Vikrampur, Dt. Dacca, full of Buddhistic ruins. A beautiful metallic image of Vajratara was recently discovered in the village of Vajrayogini and has been acquired for the Dacca Museum. It will be described in the next Annual Report.

Samvara is only another form of Heruka. When Heruka is represented vitalised by union with his Sakti, he is called Vajradaka, a variety of which is known as Samvara. Samvara is thus usually to be depicted as in union with his Sakti. Elaborate description and explanation of this form of Samvara is to be found in the Sri-Chakra-Sambhara Tantra, pp. 21-30, edited by Kazi Dawa Samdup, a Sikimese scholar, and published by Luzac and Co. (1919) under the general editorship of Arthur Avalon (Justice Woodroff). The name of the work should correctly be Sri-Chakra-Samvara-Tantra (Vide Foreward by Avalon, P. XVII, lines 12 and 13), i.e. the tantra of the illustrious Samvara in Chakra i.e. Circle or Council, i.e., when he is accompanied by all his attendant deities.

The worshipper is to conceive himself as inside an eight-petalled lotus, with four faces symbolising the Four Purified Elements, the Four Boundless Wishes the Four Emancipations and the Four Acts. The front face is blue, the face in the back red, that on the right yellow and the one on the left green. Each face has three eyes, signifying that the Three Worlds and the Three Times are fully covered by his vision. To signify that the Twelve Causes of existence and cessation from existence are known to him, he has twelve arms. The two normal arms carry the Vajra and the Ghanta (the
Thunderbolt and the Bell) signifying that his is a perfect and penetrating Intelligence and his heart throbs with Universal Compassion. By his next two hands, he tears asunder and flays the Elephant of Ignorance, and holds aloft at his back the raw skin of that brute to show his triumph. By the other right hands, he holds the Kettle-drum, the Battle-axe, the Dagger and the Trident, each symbolical of an attribute. The left hands hold the Staff, surmounted by a Vajra, a Skull full of blood, the Adamantine Noose (Vajra-pasa) and the Head of the four-faced Brahma,—all similarly symbolical.

The god strides to the left and his bent left leg tramples down the prostrate form of the Black Destroyer (Vidhvansaka) with four arms, holding in his right hands the Damaru and the curved Dagger and in his left hands, the Khatvanga and the Skull. The right leg tramples down Time having the form of an emaciated woman, holding a curved Dagger and a Skull. The hairs of the god are restrained in a knot on the top of his head and are adorned with the gem Chintamani, which grants all the desires of the devotees. On the left side, the knot of hairs is adorned by the crescent Moon. His head is further adorned with the Vajra and a crown of five dried Skulls. He wears a long garland of fifty severed Heads signifying the fifty letters of the Sanskrit Alphabet. His garment is a loose Tiger-skin. His body has symmetry and grace; his visage is heroic, stern and severe. He is full of energy and awe-inspiring, and yet has a compassionate and peaceful look.

When depicted in union with his Sakti, he embraces her (Vajra-varahi) and she clings to him passionately. The Sakti has one face, and two arms. With the left hand holding a Skull full of blood, she embraces her lord: The right hand holds a curved Dagger, which she plies in all the ten directions, destroying all the sinful passions and delusions. When depicted in Chakra or Mandala, the pair is generally depicted inside an eight-petalled lotus, the four cross-petals being occupied by Dakinis, and the remaining four petals by urns of Water of Wisdom, surmounted by Skull-bowls holding the Five Nectars.

Miss AliceGetty in her "Gods of Northern Buddhism" publishes an excellent image of Samvarana without his Sakti on Pl. XLVII. c, which has general resemblance to the stone image from Paikpada. This image, however, has a curious unfinished look about it. While the outline of
the entire image was chiselled out, only the faces to the right and the left, out of the four faces of the deity, were finished off. The face at the back is not shown while the front face has been smoothed off into a furrowed elliptical plane, giving the whole piece a grotesque appearance. The petals of the lotus pedestal have a clean look, showing that they were also finished off by the artist.

A deity inside a copper eight-petalled lotus, of which a pair of feet in tiptoe attitude only remained on the pod of the lotus, was described under the heading Vajra-Tara in my Iconography of Buddhist and Brahmanical sculptures in the Dacca Museum (1929), pages 49 to 53. The tip-toe pair of feet would show that these were the feet of the god and the goddess in yab-yum, but I failed to recognise it, when describing the image. Two female deities of the Mandala that remain, however, dance with the right leg raised. Both of them hold the Skull-bowl in the left hand, while one holds the Kettle-drum in the right and the other the curved Knife. The stone image of Hevajra in the Nahar Collection has exactly these two among the deities of the Mandala, and the copper lotus described in my book should, therefore, be identified as the Mandala of Hevajra.

(b) COINS.

The additions to the Coin Cabinet are detailed below.

1. Presented by the U. P. Government:—Two copper coins of Humayun of 942 and 943 A. H. from the Agra and Delhi mints respectively.

2. Presented by the D. G. of Archaeology:—Three copper coins of Muhammad Qarlag of Sind.


4. Presented by the Bombay Government:—Two gold coins of Pratapa Harihara Raya and Pratapa Achyuta Raya of Vijayanagara.
6. TOURS.

Information regarding some important finds in the Vikrampur area made it imperative that a tour should be undertaken in that quarter. Unfortunately, the amount that we are able to provide in the Budget for the purpose is not sufficient for even one satisfactory tour of exploration. A short tour of only seven days was however undertaken by the Curator in the Vikrampur region to explore definite informations, from the 26th January to the 2nd February, 1942.

The most important of these informations was the one regarding the find of an inscribed image of Visnu at the village of Paikpada, P. S. Tangivadi, Dt. Dacca, inscribed in the 23rd year of Govinda Chandra, King of Vanga.

Starting by a Green-boat from the Dacca Ghat on the 26th January, Betka-ghat on the Dhalesvari was reached by evening on the same date. Next morning, the Curator walked to the village of Outshahi, three miles off, where the image had been taken and installed, in a room of the Palli Kalyana Asrama, a home-industry organisation, affiliated to the All India Spinner’s Association. Sj. Kiran Chandra Sen, the founder of the Asrama, was very courteous and compliant and raised no personal objection to the proposal of exchanging the inscribed image for an equally good image from the Dacca Museum. Outshahi is a well-known village of Vikrampur, the home of Principal Kshitimohana Sen of Tagore’s Visvabharati and a host of highly educated and cultured Vaidyas and Brahmins. The visit of the Curator brought together a large number of them, some of them the Curator’s old acquaintances of long standing. But, strange to say, even an institution of national importance like the Dacca Museum had come in for its share of the prevailing antipathy against anything connected with the Government, and the villagers evinced a keen desire to retain the image in the Asrama and opposed all reasonable proposals for its exchange with an image from the Dacca Museum. The Curator had therefore to content himself merely with the taking of photographs of the image and stampages of the important inscription on its pedestal.

On inquiry it was found, that the image had been discovered some years ago within the limits of the village of Betka, and not Paikpada, from an old tank, round which were the homesteads of
The Betkā Inscribed Vāsudeva of the 23rd year of Govinda Chandra.
several families of betel-planter from time immemorial. After discovery, the image lay unnoticed for some time, until the founders of the Palli Kalyana Asrama, in their search for a suitable image for installation in their Asrama, heard of the discovery and persuaded the finders to present the image to the Asrama.

The image is in black chlorite, about 4' 8" in height. It is really a very good specimen of the sculptor’s art of Eastern Bengal and judging by the Kulkudi inscribed sun-god image of the 12th year of Govinda Chandra, now in the Dacca Museum, and the present image of the 23rd year of the same king, the standard of the East Bengal sculptor’s art must be pronounced to be rather high during the early part of the 11th Century A.D. The piece is conical-topped and has a prominent Krittimukha at the top, showing that even these late features are not later than the end of the tenth century A.D. The face of the god, though rather soft and feminine for the August Ruler of the Universe, is a pleasant study, beaming with purity, beauty, innate goodness and benevolence. The faces of the two goddesses on either side are equally pleasing studies.

The inscription on the pedestal is incised in four lines in ten sections. It was first brought to the notice of the world of scholars by Sj. Jogendra Nath Gupta, who handed over rubbings of the inscription to Dr. Dinesh Chandra Sarkar of the Calcutta University. Dr. Sarkar published the inscription in the Bengali Journal Bharatavarsha for Jaistha, 1348 B. S., p. 769 ff. Subsequently, he published the inscription again in the Indian Culture, Vol. VII, 1940-41, pp. 405 ff. Dr. Sarkar named his contribution—“Paikpada Vasudeva Image Inscription”; but as already recorded, the image was actually found within the limits of the adjacent village of Betka and should be named accordingly.

The text and translation of the inscription are given below.

**Text**

1. শীতলদেব||বিন্দচঃ|ক্ষর্ম সরস||
2. বাদিক উ||পরণ||করহসুত;|  
3. গুষ্ণ||সকারিতা||হেদেব|  
4. অর্জনক [©]
Translation.

The 23rd year of the illustrious Govinda Chandra. [This is] the image of the god Vasudeva, made by Gangadasa, the betel-planter, son of the deceased Paradasa.

The word Balajika—Barajika in the inscription requires an explanation. Dr. Sarkar in his articles reads the word asRalajika. In this inscription, there is little to distinguish र and र; but a close study of the instances of undoubted र and र that occur, will show that the left angular stroke, which is common to both the letters, is comparatively more angular in र and rather rounded off in र. Judged by this test, the word appears to be Balajika and not Ralajika. As we find professional community-names often referred to in the votive inscriptions, Barajika is happily explained as meaning, the betel-planter. The class is at present generally called Barai in East Bengal and Barui in West Bengal and Barai appears to have been directly derived from the form of the name we meet with in this inscription.

After finishing with this image and inscription, the Curator proceeded by the Meghna and entered Vikrampur from the southern side through the Old Brahmaputra. He explored the site of the old tank called Nair-putur. The village around is called Nairpukur-par and is situated about a mile and a half north of Makkahati, an important mart on the old Brahmaputra, at the junction of the Mirkadim canal that leads to the Dholeaswari river. This old tank is interesting from more points of view than one.

In the introduction to the Curator's Iconography of Buddhist and Brahmanical Sculptures in the Dacca Museum, the measurement of a number of large tanks in the Vikrampur area was worked out. There, (Intro. P. X.) the following areas are given:

- The great Rampal Tank, traditionally believed to have been dug by Ballala Sena = 2200 ft. x 840 ft.
- The tank at Dhamaran = 2200 ft. x 800 ft.
- The Nairpukur = 2000 ft. x 700 ft.

The local cultivators, however, affirmed that the area of the Nairpukur was 3 dornas and 16 kanis, and it was bigger than the great tank at Rampal by 3 kanis.
(b) The Beka Vāsudeva image-inscription of Govinda Chandra: the 23rd year.

(a) The Kulkudi Sun-god image-inscription of Govinda Chandra: the 12th year.
That it is a much older tank, i.e. older than 1160-78 A.D., when Ballala Sena reigned, is apparent on the face of it. Tanks in this alluvial area can be taken down only to a fixed depth; and so all tanks, to begin with, have the same depth. Judging by this test, the Nai’s tank must be pronounced to be much older than the Rampal tank, as the latter has still a deep basin retaining water, whereas the bed of the former is now a vast tilled field, almost of the same level as the surrounding fields. Only the high banks mark it out as the site of a tank, and the name also clings to it. How older Nai’s tank is than the Rampal tank, it is difficult to say, but the period may be so long as four or five centuries. The existence of such a big tank in Vikrampur, of so remote antiquity, would point to the rise of independent royal power in the region during the period when the tank was dug. But at present, we have no material in our hand to push the date beyond about 975 A.D., when the Chandras, in the person of Sri Chandra, rose in Vikrampur and established a separate kingdom.

Finally, the name of the tank “Nairpukur” is a very interesting study. It may be remembered in this connection that there are places called Naihati on both the banks of the Bhagirathi,—one, the well-known junction-station north of Calcutta. The other is many miles further up the river, the find-place of a copper-plate of Ballala Sena Deva (Inscriptions of Bengal, Vol. III. P. 68), six miles north of Katwa. The popular tradition is that these places are connected with a mythical king called Nai. But a more rational explanation would be that these places, situated on the river = Nadi = Nai, became known as Nadi-hati = Naihati and Nadirpukur = Nairpukur. The east bank of the tank abuts on the west bank of the Old Brahmaputra, and the importance of this vast tank communicating with the river as a safe haven for boats plying on this once mighty river, can very well be imagined.

After finishing the inspection of the Nairpukur, the Curator returned to Betka-ghat via the Katakhal and the Munsirhat routes and secured from Brahmachari Pranesh Kumar the image of Samvara described under the Archaeological Section. He took photographs of some images in the locality and returned to Dacca on the 2nd February, 1942.
7. LIBRARY.

Forty nine items were added to the Library during the year under review, of which the following deserve mention.

   No. 63. The Historical Sculptures of the Vaikuntha Perumal Temple, Kanchi.
   No. 64. Excavations in Swat and explorations in the Oxus territories of Afghanistan.
8. Subject Index, South Indian Epigraphy, 1887-1936.
10. Epigraphia Indica. Vol. XXIII.
14. Indian Historical Quarterly, 1941.
15. Indian Culture, Vol. VII. 1940-41.
19. Art of War in Ancient India. Dr. P. C. Chakravarti.
22. Excavations at Rairh: Department of Archaeology. Jaipur.
23. বঙ্গীয় মহাকোষ, ২য় খণ্ড।
8. VISITORS AND PUBLICITY.

The Communal Riots in the Dacca city were responsible for a sharp decline in the number of visitors during the year under review. The following comparative table will bring out the situation at a glance.

<table>
<thead>
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<th>Year</th>
<th>No. of Days open</th>
<th>Visitors: Male</th>
<th>Visitors: Female</th>
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<td>1939-40</td>
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<td>26868</td>
<td>3254</td>
<td>30122</td>
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<td>1940-41</td>
<td>285</td>
<td>28677</td>
<td>3679</td>
<td>32356</td>
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<tr>
<td>1941-42</td>
<td>270</td>
<td>13575</td>
<td>1491</td>
<td>15066</td>
</tr>
</tbody>
</table>

The publicity activities of the Curator were well-maintained throughout the year.

On the 2nd May, 1941, the Curator gave a talk on Darvesh Shah Jalal of Sylhet at the Dacca Radio.

On the 16th May, he broadcast a talk on Kulunism in Bengal at the Dacca Radio.

On the 30th May, 1941, he presided over the public meeting held in connection with the foundation of a temple of Kali in the premises of the Dhakeswari Cotton Mill No. 1, the Sannyasi Kumar of Bhawal, Sj. Ramendra Narayan Roy, laying the foundation stone of the temple.

On the 1st July, 1941, the Curator broadcast a talk about the growth of the City of Dacca from the Dacca Radio in the series, "The Dacca Round-about".

On the 29th July, 1941, the second talk of the series entitled, "The first few years" was broadcast.

On the 10th August, 1941, the Curator presided over the meeting called by the Students' Federation to condole the death of Dr. Rabindranath Tagore and spoke at length on the writings of Tagore and the personal reminiscences of the Curator regarding the great poet.

On the 12th August, 1941, the Curator deposed before the Dacca Riots Inquiry Committee as a Court Witness.

On the 13th August, 1941, the Curator presided over a Memorial Meeting held in honour of Dr. Rabindranath Tagore at Kayettuly, Dacca.
On the 29th August, 1941, the Curator broadcast from the Dacca Radio, the third talk entitled "Refuse for the rebel prince" in the series "The Dacca Round-about".

On the 5th September, 1941, the fourth talk of the above series—"Anarchy reigns supreme" was broadcast.

On the 10th November, 1941, the Curator, presided over a meeting of the Sanskrit Sahitya Parisat, Calcutta, and spoke at length on the collection of manuscripts in Bengal and the Dacca University collection of manuscripts.

On the 15th December, 1941, the Curator broadcast a talk at the Dacca Radio on "The War Materials of Japan".

On the 22nd January, 1942, the Curator spoke on the spread of Indian Culture abroad at a public meeting, called by the Students' Association, Narayanganj, in connection with a literary gathering on the occasion of the Sarasvati Puja.

On the same date, in the afternoon, he presided over a literary gathering at Magbazar, Dacca, and spoke on the significance of the Sarasvati Puja and the services rendered by the literary gatherings.

On the 10th March, 1942, the Students of the Salimullah Muslim Hall called together a symposium on—"What is culture ?" and the Curator, on invitation, joined the symposium and spoke on Indian Culture.

On the 29th March, 1942, the Curator spoke on Hazrat Muhammad and his teachings, in a meeting organised by the Ahmadiyas of Dacca.

The following articles were contributed by the Curator to various Journals:

2. Two Inscriptions of Gopala III of Bengal. Indian Historical Quarterly, 1941.
4. The Second Newly discovered Inscription of King Govinda Chandra of Vanga. Bharatavarsha, Phalguna, 1348 B. S.
Annual Report of the Dacca Museum for
1942-43

Committee of Management

EX-OFFICIO

1. The Vice-Chancellor, Dacca University, Chairman.
   Dr R. C. Majumdar, then
   Captain Dr. M. Hasan, Khan Bahadur.

2. The Commissioner, Dacca Division.
   Mr. A. S. Larkin, C. I. E., I. C. S.

3. The Superintendent, Archaeological Section,
   Indian Museum, Calcutta.
   Mr. T. N. Ramachandran, M. A.

   Nominated by the Government of Bengal.

4. Khan Sahib Sayyid A. S. M. Taifoor

5. Rai Keshab Chandra Banerji Bahadur

   Nominated by the Commissioner, Dacca Division.

6. Rai S. N. Bhadra Bahadur

7. Shifa-ul-mulk Hakim Habibar Rahaman Khan.

   Elected by the University of Dacca.

8. Dr. S. M. Hussain

9. Dr. D. C. Ganguli

   Ex-officio Secretary, but not a member.

Dr. N. K. Bhattacherjee, Director, Dacca Museum
By
N. K. BHATTASALI, M. A., Ph. D.
Curator, Dacca Museum.
Author of “COINS AND CHRONOLOGY OF THE EARLY INDEPENDENT SULTANS OF BENGAL”

1. ICONOGRAPHY
OF
BUDDHIST AND BRAHMANICAL SCULPTURES
IN THE DACCA MUSEUM

Introduction of 39 pages, giving the history of Bengal Architecture and Sculpture.
A full Index of 33 pages.

Preface by Mr. H. E. Stapleton, M. A., B. Sc., I. E. S. Director of Public Instruction, Bengal; 83 plates, containing 10 collotype and 146 half-tone illustrations and one map: Double-crown Octavo, Pages 274 + 39. Half-Morocco. Price Rs. 25/-

SOME OPINIONS.
1. Sir John Marshall, Director General of Archaeology in India.
   “I have no doubt that it will prove a useful and attractive publication.”
2. Prof. Suniti Kumar Chatterji, Khaira Professor of Linguistics, University, in the Modern Review, January, 1930, in an article on the Art of Gauda and Kalinga.
   “Only recently has the sculptor and Brahmical sculptures in the...”
Annual Report of the Dacca Museum

FOR

1942-43.

1. The Dacca Museum Committee.

The following members constituted the Dacca Museum Committee during the year under review:

Ex-officio.

1. The Vice-Chancellor, Dacca University, Chairman.
   Dr. R. C. Majumdar, then
   Captain Dr. M. Hasan, Khan Bahadur.

2. The Commissioner, Dacca Division.
   Mr. A. S. Larkin, C. I. E., I. C. S.

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   Mr. T. N. Ramachandran, M. A.

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   Elected by the University of Dacca.

8. Dr. S. M. Hussain
9. Dr. D. C. Ganguli

   Ex-officio Secretary, but not a member.

Dr. N. K. Bhattacharji, Curator, Dacca Museum.
The Committee met on the 18th March, 1943. The Annual Report for 1941-42 was passed in this meeting. The two menials of the Dacca Museum having applied for Dearness Allowance, the matter had to be discussed at length along with the Budget for 1943-44. It was felt that the 20% cut imposed by Government on their grants to the Dacca Museum, which had been in force for more than a decade, had so crippled the resources of the institution that it was not possible for the Committee to provide for any money on a new Head like Dearness Allowance to menials. The money provided on some of the Heads, such as Travelling Allowance, was already so meagre that no satisfactory use could be made of those provisions, as a single effective tour would cost more money than we could ever provide; and a little energetic collection of specimens would far exceed the Budget provision on the Head. There was already, thus, little activity in those directions. But in view of the seriousness of the situation, the Committee were compelled still further to cut down Travelling Allowance by Rs. 50/-, Library by Rs. 20/-, Annual Repairs and Improvement of Compound by Rs. 50/-, Furniture by Rs. 25/-, Contingency by Rs. 10/-, and Specimens by Rs. 25/- and thus scraped together Rs. 180/- to provide Dearness Allowance to the two menials @ Rs. 7/8 per head.

The Committee requested Government to sanction this extra amount of Rs. 180/- in addition to their usual grants to the Dacca Museum. The Government, in sanctioning the Budget for 1943-44, could not find their way to accede to the Committee’s request.

The curator was directed by a resolution to prepare a list of the collections of the Dacca Museum for being sent to the Military Library at the Military Head Quarters, Dacca. Such a list was drawn up in the shape of a guide-book. But in view of the difficulty of printing the guide-book, the publications of the Dacca Museum, viz.: the Iconography and the two coin catalogues, were sent through the Commissioner, to the Military authorities.

The two menials were granted Dearness Allowance at Rs. 7/8 head per month.
At the request of Khan Sahib A. S. M. Taifoor, a copy each of the Hakim and the Taifoor coin Catalogues were presented to the District Judge, the District Magistrate, and the Additional District Magistrate, Dacca.

2. Establishment

There was no change in the establishment.

3. Finance.

The income and expenditure of the Dacca Museum are shown below:

<table>
<thead>
<tr>
<th>Receipts</th>
<th></th>
</tr>
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<tr>
<td>1. Opening balance</td>
<td>Rs. 287-10-9</td>
</tr>
<tr>
<td>2. Government grants:</td>
<td></td>
</tr>
<tr>
<td>Annual grant</td>
<td>3000/-</td>
</tr>
<tr>
<td>Grant for spirit</td>
<td>400/-</td>
</tr>
<tr>
<td>Grant equivalent to D. U. grant</td>
<td>1000/-</td>
</tr>
<tr>
<td>Grant equivalent to grant from Dacca Municipality</td>
<td>120/-</td>
</tr>
<tr>
<td></td>
<td>4520/-</td>
</tr>
<tr>
<td>Reduced by 20%</td>
<td>3616/-</td>
</tr>
<tr>
<td>3. Refund from the P. F. contribution of Manmohan Pal</td>
<td>2-11</td>
</tr>
<tr>
<td>4. Government grant for repairs and taxes</td>
<td>35c/-</td>
</tr>
<tr>
<td>5. Grant from Dacca University</td>
<td>1000/-</td>
</tr>
<tr>
<td>6. Grant from Dacca Municipality</td>
<td>120/-</td>
</tr>
</tbody>
</table>
Expenditure

1. Salary of the Staff:
   - Curator @260/-
   - Darwan @ 15/-
   - Chaprashi @ 13/- for one month and
     @ 14 for 11 months

   Total: 3467/-

2. Provident Fund
   - 213-14-0

3. Natural History Section
   - 43-8-0

4. Library
   - 190-10-0

   - 506-3-3

6. Furniture
   - 34-8-3

7. Contingency
   - 136-4-0

8. Printing
   - 7-5-6

9. Taxes
   - 240-14-0

10. Electricity
    - 81-6-6

11. Specimens
    - 26-13-0

Total Rs. 4948-6-6

Receipts Rs. 5416-6-9
Expenditure Rs. 4948-6-6
Balance Rs. 468-0-3

4. Publications.

Three copies each of the Haliem and the Tahfoor Catalogues of Coins and two copies of the Iconography were sold during the year. The account of the Fund is given below:
5. Aarchæological Section

(A) Sculptures.

Three items were added to the collections of the Dacca Museum during the year under review. The first is a big stone tortoise in granite stone, about ten maunds in weight and measuring 38" × 38" × 14". The diameter of the circle on the back is 28". In the centre of the back is a square notch, to which something must have been fixed. Two goddesses of the Brahmanical pantheon have tortoise as their vehicle, viz. Prthivi, (the Earth-goddess) and Yamuna, (goddess of the river of the same name). The image under discussion probably served as the vehicle of a huge image of either of these two goddesses.

The image was dug up at Panhata, which must have formed the western suburb of the ancient city (Sri-Vikramapura) now called Rampal, which was the metropolis of the Chardras, the Varmmas and the Senas successively from about 1000 A. D. to 1230 A. D. The image was secured for the Dacca Museum through the exertions of Sj. Nrīpendra Narayan Sarkhel of the adjacent village Paikpada.
The second acquisition is a beautiful Octo-alloy image of the Buddhist goddess Vajra-tara, 3½" in height. The image was found from the bed of a canal in the village of Vajrayogini with predominant Buddhist associations and secured by a Vairagi (Begging Friar). Brahmachari Pranesh Kumar, founder of the Ramkrishna Sevasram at Paikpada, secured the image from him and brought it to the Dacca Museum.

Images of Vajratara are rather rare. She is generally represented as an eight-armed and four-faced goddess, with different weapons in her eight different hands. The best known example of Vajratara is the one found at Patharghata in the Bhagalpur district, now preserved in the Indian Museum. There, the goddess is represented seated inside a beautiful lotus of eight movable petals, with a subsidiary goddess on each petal. This method of representing a deity inside a conclave or mandala was popular among the Buddhists, and several Buddhist deities, such as Hevajra, Heruka, Samvara and Kalarakshara are found represented in the same manner. As noticed in the last year's Annual Report, there is an exactly similar copper lotus in the Dacca Museum, which must be identified as the Mandala of Hevajra.

The present image, however, is a single image and not in Mandala. The pose and the composition of the image are very pleasing and the miniature breathes the freshness and aroma of a beautiful flower which has just opened its petals. That a thing of beauty is a joy for ever, was never more happily illustrated. The goddess sits on a double lotus in Vajrasana, with the legs closely locked and the soles apparent. The body has a slight bend to the right, but the head is thrown lightly to the left, and the eight arms are gracefully ranged round the supple young body in various angles and poses like the petals of a flower of inexpressible charm. The goddess wears a flowered and striped saree and a profusion of bracelets, armlets, girdles, chains and ear-rings and her heads are covered by a conical Usnisa with a five-leaved crown on each of the heads. The head to the front is prominent enough, but the remaining three heads on the back are no less so. The texts prescribe that the faces are to be of different colours, viz, yellow, black, white and red.
They are silent regarding the expressions that the faces should exhibit. While the colour of the faces has perforce to be the same on all the faces on a metal image, the direction that the faces are to be of different colours indicates that they are to represent different sentiments and bear different expressions. Curiously, each face does indeed bear a different expression. As far as it can be interpreted in language, the front face has an amused, indulgent and satirical expression,—as if her dealing was with the frailties, frivolities and the vanity of human aspirations. The next face to the right has an angry, at the same time amused look. The next face to the right has a face full of sorrow, compassion and forgiveness. The next face has an exasperated angry, spiteful and unforgiving look. Of course, interpretation of the expressions on the different faces will differ with different observers, but all observing connoisseurs will probably agree that there are expressions on each of the faces and each of them differs from the others.

The attributes on the eight hands, clock-wise, are, the Conch-shell, the Goad, the Arrow, the Thunder-bolt, the Blue Lotus, the Bow, the Lasso and the pose (Mudra) of threatening with the Forefinger. Dr. B. Bhattacharya has published four Sadhanas of Vajratara in the Sadhanamala edited by him, and the attributes of the Vajratara in all of them are the same, but slightly different in order from those we find on the present image. The Sadhanas all agree in placing Lasso to the right and the Goad to the left.

From the sadhanas, it appears that Vajratara was to the worshippers a desire-fulfilling goddess and she was widely invoked for securing the good things of the world, legal or illegal,—moral or immoral. The following list of the uses (Upachara) to which her worship was put, will be interesting from many points of view:

1. A scarf to which a knot has been tied with the mantra (invocation) of Tara recited over it, will give immunity from thieves, tigers and other beasts of prey.

2. If the goddess is worshipped with one hundred and eighty blue lotuses, desiring the love of damsel, she will submit to the worshipper's will.
3. If the feather of a crow, charmed with the charm of Vajratara twenty two times, is concealed in the roofing of a foe, the house will be mysteriously destroyed within a week.

4. If the worshipper desires to marry a particular girl, he has to worship the goddess with the libation of Asoka leaves and flowers five thousand times and the father of the girl will be mysteriously inclined towards him.

5. If the worshipper wants to win the love of some lady, she a king’s daughter, he has only to worship Tara with the libation of five thousand plum-thorns besmeared with the Svayambhu-Kusuma.

6. Gives one more process of attracting the love of refractory ladies.

7. The process of winning the favour of kings and receiving very favourable reception at courts.

8. An elaborate process of killing or subduing ladies by merely looking at them, with the thunderbolt from one’s own eyes.

9. A process of anointing the forehead with a Tilaka-mark made with the saliva of an infant who had not yet teethed, to win and retain the love of ladies.

10. A process for attracting another man’s married wife.

11. A process for retaining the love of a lady even after her death.

12. One more process of the same nature, in which the eclipse of the moon has to be taken advantage of.

13. One more process for attracting a lady’s love to oneself.


It may be recalled in this connection that Abhichara charms inscribed on tortoise shells in the characters of the 10th century A.D. were discovered from the same village from which the present image was found and described and illustrated in the Annual Report for 1939-40.

The present image would appear to belong to the same age of 1000-1200 A.D., but would appear to be a product of the closing years of the period.
The third piece of sculpture acquired during the year is the bust of an image of Nataraja in dancing pose, mutilated almost beyond recognition.

B. Coins

Twenty-eight billion Coins of Ghiyasuddin Balban, Alauddin Khalji and Ghiyasuddin Tughlak presented by the Government of Bombay were the only additions to the coin cabinet during the year. The serial number came up to 3468.


Seventy-six items were added to the Library during the year under report. Of them, the following may be specially mentioned.

1. Early History of the Vaisnava Faith and Movement in Bengal, by Dr. S. K. De.
2. Development of Hindu Iconography, by Dr. J. Banerji.
5. Rama-Charitam by Sandhyakara Nandi. Edited by Dr. R. C. Majumdar, Dr. R. G. Basak and Mr. Nanigopal Banerji. Published by the Varendra Research Society, Rajshahi.
Works on Bengali Literature.

11. বিহারীলাল চক্রবর্তীর গ্রন্থাবলী, ১ম খণ্ড।
12. পদ্মাপুরাণ। Ed. Dr. Tamonash Ch. Das Gupta, Pub. C. U.
15. সংসাহিত্য গ্রন্থাবলি ১ম ও ২য় খণ্ড।
  ১। হরেমাহ পাটচর নথি by কালীপ্রসন্ন সিংহ।
  ২। আলালের ঘরের দুর্গাল by খেলারাম ঠাকুর।
  ৩। ভাবিবিলাস by ঈশ্বরচন্দ্র বিদ্যাসাগর।
  ৪। বাসবদত্ত by মলনমোহন তর্কলিঙ্ক।
  ৫। বোতালপক্ষিশতি by বিদ্যাসাগর।
  ৬। শকুন্তলা by বিদ্যাসাগর।
  ৭। কাদরিয়া by তারাশঙ্কর।
16. রঞ্জলাল এলাহাবাদ।
17. ঈশ্বর গুপ্তের এলাহাবাদ।
18. রস এলাহাবাদ:—
  ১। দাশবধূর পাঁচাল।
  ২। কবির গান—রাম বন্ধু, মোহন বসুক, জয়নারায়ণ বন্দ্যো, নীলু ঠাকুর, হরু ঠাকুর, এফ্টনি ফিরিঙ্গি, নীলমণি পাঁচাল, বজ্রশক্তি।
  ৩। নিধু বাবুর গান।
  ৪। মধুসূদন কানের চল্লি কীভাবে।
19. মহেকেল মধুসূদন দত্তের এলাহাবাদ।
20. রামেশ্বর তৃতীয় নিবাস। বহুমুখী সংকলন।
21. জ্ঞানদাসের পদাবলী। বহুমুখী সংকলন।
22. চট্টোদাসের পদাবলী। ঐ, Ed. দীনেশকুমার রায়।
23. রামপ্রসাদ এলাহাবাদ।
24. দীনেশকু মিত্রের এলাহাবাদ।
25. রামরসায়ন, রসুন্দরন কূত। বঙ্কুশালী সংকলন।
26. শ্রীরঞ্জন মঙ্গল by মাধবচার্য্য। ঐ।
27. গোবিন্দ মঙ্গল by দ্বিতীয় শ্যামদাস। ঐ।
28. বৈষ্ণব পদ লহরী।
29. ধর্মমঞ্চল ব্য ঘনরাম।
30. কবি কঠিন চণ্ডী ব্য মুনুন্দ রাম।
31. মনসা মঞ্চল ব্য কীমানন্দ।
32. মুসলমান বৈষ্ণব কবি ব্য প্রিয়নুবদ সাতাল।

Sanskritic Works

33. বাঙালী রামায়ণ। Final parts of the Bengal Recension published by the Metropolitan Printing and Publishing House, Calcutta.
34. কবীর by Prof. Ksitimohan Sen.
40. প্রায়শ্চিত্ত তত্ত্ব by Raghunandana.
41. মলমাস তত্ত্ব।
42. শুদ্ধি তত্ত্ব।
43. জ্যোতিষিকত্বল্ল।
44. Chakradatta. Vangavasi Ed.
46. গজায়বুখোল সংহিতা। Trans. মহারাজ শশিকাংস্ক আচার্য চৌধুরী।
47. মহাভারত, কালীপ্রসন্ন সিংহের অনুবাদ। ৪খণ্ড। রহমতী সাংস্করণ।
Works on Art

49. বাগেখরী শিল্প প্রবক্ষাবলি। অগনীন্দ্রনাথ ঠাকুর।
50. ভারতের শিল্প কথা। অসিত হালদার।
51. ভারতের দেব দেউল। জোমিশচন্দ্র ঘোষ।

Local History

52. বিঞ্চিপুর বিবরণ by রমেশচন্দ্র বন্দ্যোপাধ্যায়।
53. কলারাজা। by রাজমোহন নাথ।
54. পঞ্চ মাণিক্য by কালীপ্রসাদ বিহারী।
55. রাজমালা—১ম, ২য়, ৩য় ভাগ। Published by the Tippera State.

Miscellaneous.

56. ভারতবর্ষীয় উপাচক সম্প্রদায়—অক্ষরকোষ লত।
57. Author Catalogue of the Imperial Library, Printed books in European languages. Vols. I, II. A-E.

Periodicals

58. Epigraphia Indica, XXIV.
59. Dacca University Studies. Vols. IV, V.
60. Journal of the Vangiya Sahitya Parisat, 1348 B. S.
64. Ditto, South Indian Epigraphy, 1937-38.
65. Ditto, Mysore Archaeological Department, 1941.
7. Visitors and Publicity.

The disturbed state of the country has reduced the scope for cultural and literary activities of the public associations. The Curator was all the same invited to speak on the following occasions:


5th June, 1942. Ramanrasad Chanda Memorial meeting under the auspices of the Dacca University Historical Association. Spoke on the archaeological contributions of Chanda.

7th Aug., 1942. Chairman of the Rabindra Jayanti at Narayanganj, Dt. Dacca, held under the auspices of the College Students' Union. Spoke on the life and works of Rabindranath Tagore.

The following papers were contributed by the Curator, during the year under review.

1. Two inscriptions of the reign of Govinda Chandra, king of Vanga. Epigraphia Indica.

2. Two copper-plate grants of the Varmma kings of Vanga and a curious Buddhist 'abhichara' inscription on tortoise shell. Epigraphia Indica.

3. The second struggle of Bhima and his friend Hari in the Ramacharitam. Indian Historical Quarterly, 1943.

4. Auto-biography of poet Krittibasha (Bengali), Bharatvarsha, Jaistha, 1349 B. S.

5. Vanger Mahasmasana Nimdighi. Monthly Vasumati, Sravana, 1349 B. S.

6. The idol-worship of the Hindus. Monthly Vasumati, Asvina, 1349 B. S.
7. The Bhawal plate of Laksmana Sena Deva. Monthly Vasumati, Agrahayana,, Phalguna, Chaitra, 1349 and Vaisakha, 1350 B. S.

The recrudescence of the communal riots in Dacca in June, 1942 and the political disturbances through which the town passed after the 9th August, 1942, greatly reduced the number of visitors to the Dacca Museum. All the same, the total number showed an increase over the last year's figures. The following comparative table will show the situation at a glance.

<table>
<thead>
<tr>
<th>Year</th>
<th>No. of days open</th>
<th>Visitors: Male</th>
<th>Visitors: Female</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1939-40</td>
<td>284</td>
<td>26868</td>
<td>3254</td>
<td>30122</td>
</tr>
<tr>
<td>1940-41</td>
<td>285</td>
<td>28677</td>
<td>3679</td>
<td>32356</td>
</tr>
<tr>
<td>1941-42</td>
<td>270</td>
<td>13575</td>
<td>1491</td>
<td>15066</td>
</tr>
<tr>
<td>1942-43</td>
<td>286</td>
<td>20951</td>
<td>1557</td>
<td>22508</td>
</tr>
</tbody>
</table>

N. K. Bhattasali
Secy. Dacca Museum Committee
Budget—Dacca Museum
1944-45

(Passed at a meeting of the Dacca Museum Committee held on the 22nd March, 1944.)

Receipts

<table>
<thead>
<tr>
<th>Headings</th>
<th>Last year's proposals</th>
<th>Last year's actuals</th>
<th>This year's proposals</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Opening balance.</td>
<td>466—12</td>
<td>468—0—3</td>
<td>621—1—9</td>
</tr>
<tr>
<td>2. Contribution from Dacca University.</td>
<td>1000/-</td>
<td>1000/-</td>
<td>1000/-</td>
</tr>
<tr>
<td>3. Ditto from the Dacca Municipality.</td>
<td>120/-</td>
<td>120/-</td>
<td>120/-</td>
</tr>
<tr>
<td>4. Government grant for repairs and taxes.</td>
<td>350/-</td>
<td>350/-</td>
<td>350/-</td>
</tr>
<tr>
<td>5. Other Government grants.</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>1. Annual grant.</td>
<td>3000/-</td>
<td>3000/-</td>
<td>3000/-</td>
</tr>
<tr>
<td>2. Grant for spirit.</td>
<td>400/-</td>
<td>400/-</td>
<td>400/-</td>
</tr>
<tr>
<td>3. Grant equivalent to D. U. grant.</td>
<td>1000/-</td>
<td>1000/-</td>
<td>1000/-</td>
</tr>
<tr>
<td>4. Grant equivalent to Donations secured.</td>
<td>40/-</td>
<td>40/-</td>
<td>10/- 3624/-</td>
</tr>
<tr>
<td>5. Grant equiv to D. M. Grant.</td>
<td>120/-</td>
<td>120/-</td>
<td>120/-</td>
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<tr>
<td></td>
<td>4560/-</td>
<td>4560/-</td>
<td>4530/-</td>
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<tr>
<td>Reduced by 20%</td>
<td>3648/-</td>
<td>3648/-</td>
<td>Reduced by 20%</td>
</tr>
<tr>
<td>Reduced by</td>
<td>3648/-</td>
<td>3648/-</td>
<td>20%</td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td></td>
<td>5715-1-9</td>
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## EXPENDITURE

<table>
<thead>
<tr>
<th>Headings</th>
<th>Last year’s proposals</th>
<th>Last year’s actuals</th>
<th>This year’s proposals</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Salary</td>
<td>3468/-</td>
<td>3468/-</td>
<td>3468/-</td>
</tr>
<tr>
<td>Curator @260/- = 3120/-</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Darwan @ 15/- = 180/-</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chaprashi @ 14/- = 168/-</td>
<td></td>
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</tr>
<tr>
<td></td>
<td></td>
<td><strong>3468/-</strong></td>
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</tr>
<tr>
<td>2. Provident Fund</td>
<td>217/-</td>
<td>216-12-0</td>
<td>216-12</td>
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<tr>
<td>3. Natural History Sec.</td>
<td>50/-</td>
<td>2-12-6</td>
<td>50/-</td>
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<td>4. Travelling Allowance</td>
<td>75/-</td>
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<td>75/-</td>
</tr>
<tr>
<td>5. Library</td>
<td>170/-</td>
<td>250-11-0</td>
<td>200/-</td>
</tr>
<tr>
<td>6. Annual Repairs and improvement of compound</td>
<td>200/-</td>
<td>338-0-0</td>
<td>200/-</td>
</tr>
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<td>7. Furniture</td>
<td>50/-</td>
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<td>75/-</td>
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<td>8. Contingency</td>
<td>117/-</td>
<td>128-8-0</td>
<td>150/-</td>
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<td>9. Printing</td>
<td>100/-</td>
<td>106-4-6</td>
<td>100/-</td>
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<tr>
<td>10. Taxes</td>
<td>241/-</td>
<td>240-14-0</td>
<td>240-14</td>
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<td>11. Electricity</td>
<td>100/-</td>
<td>81-2-0</td>
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<tr>
<td>12. Specimens</td>
<td>100/-</td>
<td>27-2-9</td>
<td>100/-</td>
</tr>
<tr>
<td>13. Dearness allowance to 2 menials @$Rs 7/8 per head</td>
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<td>180/-</td>
<td>240/-</td>
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<tr>
<td></td>
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<td><strong>Total 5195-10-0</strong></td>
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<td><strong>Receipts Rs. 5715-1-9</strong></td>
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<tr>
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<td><strong>Exp. Closing Rs. 5195-10-0</strong></td>
<td></td>
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<tr>
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<td><strong>Balance Rs. 519-7-9</strong></td>
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</table>
Annual Report of the Dacca Museum for 1943-44

Committee of Management

Ex-officio Members

Lt. Col. Dr. M. Hasan, Khan Bahadur, Chairman.
Vice-Chancellor, Dacca University.

Mr. A. S. Larkin, C. I. E., I. C. S.
Commissioner, Dacca Division.

Mr. T. N. Ramachandran, M. A.

Nominated by the Government of Bengal

Khan Sahib Sayyid A. S. M. Taifoor
Rai Keshab Chandra Banerji Bahadur

Nominated by the Commissioner, Dacca Division

Rai S. N. Bhadra Bahadur
Shifaulmulk Hakim Habibar Rahman Khan Akhunzada

Elected by the Academic Council, Dacca University

Dr. S. M. Husain
Dr. D. C. Ganguly

Ex-officio Secretary, but not a member

Dr. I. K. Bhattasali,
PUBLICATIONS OF THE DACCA MUSEUM

BY

N. K. Bhattasali, M. A., Ph D.
Curator, Dacca Museum.

AUTHOR OF "COINS AND CHRONOLOGY OF THE EARLY INDEPENDENT SULTANS OF BENGAL."

1. ICONOGRAPHY
OF
BUDDHIST AND BRAHMANICAL SCULPTURES
IN THE DACCA MUSEUM

Introduction of 39 pages giving the history of Bengal Architecture and Sculpture.
A full Index of 33 pages.

Preface by Mr. H. E. Stapleton, M. A., B. Sc., I E. S., Director of Public Instruction, Bengal; 83 plates, containing 10 collotype and 147 half-tone illustrations and one map; Double-crown Octavo, Pages 274+39. Half-Morocco. Price Rs 25/-

SOME OPINIONS.
1. Sir John Marshall, Director General of Archaeology in India.
"I have no doubt that it will prove a useful and attractive publication."

2. Dr. Suniti Kumar Chatterji, Khaïra Professor of Linguistics, Calcutta University, in the Modern Review, January, 1930, in an article on "The Pala Art of Gauda and Magadha."
"And only recently has been published from Dacca Mr. Nalinikanta Bhattasali's book 'Iconography of Buddhist and Brahmanical sculptures in the"
Annual Report of the Dacca Museum
FOR
1943-44.

1. The Dacca Museum Committee.
The following members constituted the Dacca Museum Committee during the year under review:

Ex-officio.

1. The Vice-Chancellor, Dacca University, Chairman.
   Lt. Col. Dr. M Hasan, Khan Bahadur.
2. The Commissioner, Dacca Division.
   Mr. A. S. Larkin, C. I. E., I. C. S.
3. The Superintendent, Archaeological Section,
   Indian Museum, Calcutta.
   Mr. T. N. Ramachandran, M. A.
   *Nominated by the Government of Bengal.*
4. Khan Sahib Syyid A. S. M. Taifoor
5. Rai Keshab Chandra Banerji Bahadur
   *Nominated by the Commissioner, Dacca Division.*
6. Rai S. N. Bhadra Bahadur
7. Shifa-ul-mulk Hakim Habibar Rahaman Khan.
   *Elected by the University of Dacca*
8. Dr. S M. Hussain
9. Dr. D. C. Ganguli
   *Ex-officio Secretary, but not a member.*
   Dr. N. K. Bhattacharji, Curator, Dacca Museum.

The Committee met on the 22nd March, 1944. The Annual Report for 1942-43 was passed. The appointment of a gardener was discussed and negatived for financial stringency. The Dearness Allowance paid to the menials was increased from Rs. 7/8 per head per mensem to Rs. 10/- per head per mensem. The Budget for 1944-45 was passed.

In sending in the Budget for 1944-45 for Government sanction, Government was addressed as follows:

"In consideration of the prevailing conditions, the Committee were compelled last year to cut down their expenditure on other heads to provide
for Dearness Allowance to the two menials @ Rs 7/8 per head per mensem, which came to Rs. 180/- per annum. We requested Government to grant this extra amount to the Dacca Museum, in addition to the usual grants, but Government did not find their way to accede to the Committee’s request. In the present Budget enclosed, the Dearness Allowance has been increased to Rs. 10/- per head per month, making a total of Rs. 240/- per annum. In view of the policy of the Government to help the staff of the educational institutions of Bengal with Dearness Allowance, may I again request Government to Sanction a temporary Dearness Allowance grant to the Dacca Museum for 1944-45 to the extent of Rs. 240/- in addition to the usual grants?"

The reply of the Government was:
"It has not been possible for Government to make any grant to the Museum during the current financial year (1944-45) towards the payment of Dearness Allowance to the employees of the Museum."

2. Establishment.

There was no change in the establishment. The curator has been on the same pay for the last five years and it has not been found possible to give him the graded increment proposed by the Dacca Museum Re-organisation Committee, nor any Dearness Allowance.

3. Finance.

The income and expenditure of the Dacca Museum during the year under review are given below:

Receipts.

1. Opening balance.
   (i) Annual grant 3000/-
   (ii) Grant for spirit 400/-
   (iii) Grant equivalent to D. U. grant 1000/-
   (iv) Grant equivalent to grant from Dacca Municipality 120/-
   (v) Grant equivalent to donations secured last year 40/

   Total 4560/-

   Reduced by 20% = 3648/-

3. Contribution from the Dacca University 1000/-
4. Contribution from the Dacca Municipality 120/-
5. Government grant for repairs and taxes 350/-
6. Donation 10/-

Total Rs. 5596-0-3
### Expenditure

1. Salary of the staff.  
   - Curator @ 260/-  
   - Darwan @ 15/-  
   - Chaprashi @ 14/-  
   - Total: 3468/-

2. Provident Fund.  
   - 216-12

3. Natural History Section.  
   - 2-12-6

4. Travelling allowance.  
   - 4-11-9

5. Library.  
   - 280-11-0

6. Annual Repairs and improvement of compound.  
   - 338/-

7. Contingency.  
   - 128/ 8

8. Printing  
   - 106- 4-6

9. Taxes  
   - 240-14-0

10. Electricity  
    - 81- 2-0

11. Specimens.  
    - 27-2-9

12. Dearness Allowance to menials @ Rs. 7/8 per head per month.  
    - 180- 0-0

   **Total**: 5074-14-6

   **Receipts**: 559/- 0-3

   **Exp.**: 5074-14-6

   **Balance**: 521- 1-9

### Publications

Two Copies of the Iconography were sold during the year. The account of the fund is given below:

#### Receipts

1. By balance from the previous year.  
   - Rs. - 1361- 2-11
2. By sale proceeds during the year.  
   - 37-12- 0

   **Total**: 1398-14-11

#### Expenditure

1. Postage  
   - 0-II- 3
2. Curator's share of the proceeds  
   - 18- 3- 8

   **Total**: 18-14-II

   **Balance**: Rs. 1380/-
5. Archaeological Section.

A. SCULPTURES

Financial stringency has made the provision of adequate amounts under the Head "Travelling Allowance" an impossibility, with the result that hardly any tour is undertaken by the curator and consequently, even the little amount provided under the Head "Specimens" remains unspent. All space inside the Museum has been filled up and government turned down our proposal for the provision of additional space by the erection of a new building. It is a matter for satisfaction, however, that in spite of these depressing conditions, the Archaeological Section is continuing to receive important additions.

The following three items were added to the Section during the year:

(i) An image of Avalokitesvara in black chlorite stone, 16½" in height. Found somewhere in the Bogra district and obtained and presented by Sj. Kanailal Saha of 229, South Maisandi, Dacca. The right arm is broken; the left hand holds the lotus. The Buddhist creed "Ye Dharmma" etc. is inscribed on the back. The paleography of the inscription, as well as the rounded top of the piece shows that it is a fairly early one, viz: of about the 10th century A.D. Artistically, it is a rather unpretentious production.


This temple of Siva on the bank of the Laskardighi is known to have been erected by one Ruparam Laskar in 1412 B. S. or 1706 A. D. and thus belongs to the closing years of the reign of Emperor Aurangzib. Rupram was an officer of the Nawab, probably in the Nawara (war-boats) Department. The temple itself is a rectangular one-chambered building. The four outer faces of the temple are all heavily decorated with terra-cotta plaques, depicting numerous deities and scenes,—some hilarious, some comic and some serious. Unfortunately, the temple is a deserted one and the Linga installed inside disappeared long ago. Though the building still stands firm, vandalism and natural decay have combined to work havoc on the terracotta plaques, the priceless art treasures of the temple. Many of them have got detached and Sm. Ganesh Chandra Chakravartti picked up some of them and presented them to the Dacca Museum in the name of his grandfather. These plaques have been bound together into a panel and exhibited in the Museum. There are seven plaques altogether:
(1) Two dancing girls with hands locked above head, with a piper in between, dancing with energy, 8" x 8".

(2) Yamaduta (Pluto's agent), a large figure with matted locks, holding a sinner by the hair, 6" x 8".

(3) A rider on elephant. 6" x 8"

(4) The same as No. 2.

(5) Two pairs of a piper and a dancing girl, all dancing energetically, one of the pipers rather indelicately holding up the skirt of the girl next to him. 12" x 8"

(6) A spirited horseman, the horse leaping forward as if to charge. The man is armed with sword and buckler and below is the figure of a prostrate man. 6" x 8"

(7) Yamaduta (Pluto's agent) with matted locks. 7" x 8"

Artistically, the pieces are not of much excellence. But they undoubtedly serve to show that even in 1706 A. D. the art traditions of Bengal were very much alive. A number of other structures of the same period are known all over Bengal, similarly decorated with terracotta plaques of varying degrees of artistic excellence.

(iii) The third object acquired during the year is a curious copper-plate inscribed in Persian characters, 9\(\frac{1}{2}\) x 9\(\frac{1}{2}\)". The inscription contains a prayer invoking the aid of God, the Prophet, Ali, Fatima and her sons Husain and Hasan and the angels to protect a person from all evils. The person on whose behalf the prayer is invoked is Husain Khan. The document is undated, but cannot be very old. The orthodox Muslims generally use these inscribed tablets, most often written on paper or clay vessels, as charms against epidemics.

(B) Coins

Two gold coins presented by the Government of Bombay and two silver coins presented by the Government of Bengal were the only additions to the coin cabinet. The gold coins are the Padmatankas of the Yadavas of Devagiri, with the word Sri-Rama imprinted on them. One of the silver coins is of Jalaluddin Muhammad Shah of Bengal, the renegade son of Raja Ganesh. It is of the Tughra type and the date is probably 831 H. The other coin is of Nasiruddin Mahmud Shah and the date reads like 869 H.

The serial number came up to 3472.

6. Library

Forty-four items were added to the Library during the year under review, of which the following deserve notice.
2. Select Inscriptions bearing on Indian History and civilisation. Ed. Dr. D. C. Sarkar.
3. भारतचंद्रे का ग्रंथावली। Ed. Sajani Kanta Das and Brajendra Nath Banerji.
6. Sivaji and his times: By Sir J. N. Sarkar.
8. শাহেহ গুলনার ইতিহাস, প্রথম খণ্ড By S. C. Mitra.
11. Dara Shukho: By Dr. K. R. Qanungo.
16. মূর্শিদাবাদের কথা: By S. C. Chatterji.
24. History of Bengal. Vol. I. Ed. Dr. R. C. Majumdar. Published by the University of Dacca. Presented by the University.

The following Journals were subscribed or purchased during the year:
1. Journal of the Numismatic Society. IV, V-1942-44.
2. Indian Culture. Vol. VIII.
7. Visitors and Publicity.

The Publicity activities of the Curator were well-maintained throughout the year. Chief among them was a series of broadcasts from inside the Dacca Museum, explaining to the public the exhibits of the Dacca Museum. The authorities of the Dacca Station of the All India Radio made elaborate arrangements for the purpose and connected the Museum electrically with their Studio and the broadcasts were actually made from inside the Dacca Museum, where the Microphone and the other instruments were installed for every occasion. These broadcasts became very popular, but they were unaccountably stopped after the 8th broadcast, when only about one-fourth of the exhibits had been explained. The broadcasts were made on the following dates. I. 30-4-1943. II. 27-5-1943. III. 29-6-1943. IV. 2-7-1943. V. 29-7-1943. VI. 31-8-1943. VII. 1-10-1943. VIII. 26-10-1943.

A list of the other lectures is given below:

8th Aug. 1943, Lecture on Rabindranath at Jagannath Hall, Dacca University.


11th March. 1944. Lecture on the Folk Literature of Bengal as Chairman of a Symposium on the Subject called by the Dacca Hall Students' Union, Dacca University.

The students of the History Class of the Dacca Intermediate College, under the charge of two of their lecturers, visited the Museum in four batches on four different dates and were shown round by Curator with exhaustive guide lectures, the visits lasting for about four hours, on each occasion.
The number of visitors again declined during the year under review owing to the recrudescence of riots in July. The disturbed state of the town is faithfully reflected in the number of visitors to the Museum. The following comparative table is interesting.

<table>
<thead>
<tr>
<th>Year</th>
<th>No. of days open</th>
<th>Visitors : Male</th>
<th>Visitors : Female</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1939-40</td>
<td>284</td>
<td>26868</td>
<td>3254</td>
<td>30122</td>
</tr>
<tr>
<td>1940-41</td>
<td>285</td>
<td>28677</td>
<td>3679</td>
<td>32356</td>
</tr>
<tr>
<td>1941-42</td>
<td>270</td>
<td>13575</td>
<td>1491</td>
<td>15066</td>
</tr>
<tr>
<td>1942-43</td>
<td>286</td>
<td>20951</td>
<td>1557</td>
<td>22588</td>
</tr>
<tr>
<td>1943-44</td>
<td>286</td>
<td>18155</td>
<td>1714</td>
<td>19869</td>
</tr>
</tbody>
</table>

N. K. Bhattacharji.
Secy. Dacca Museum Committee
Dacca Museum, (Dacca, 1929). This work is not merely one on Iconography; it is an authoritative monograph on the ancient art of Bengal, especially in its later phase (i.e. 1000–1200 A.D.) and it is by far the most detailed and most scholarly work on the Art of ancient Bengal hitherto published. The introduction to the work forms a treatise of fundamental value on the Art and Culture of Pre-Muhammadan Bengal and with its numerous and admirable plates, the book is bound to remain for a long time indispensable not only for Gauda-Magadha sculpture, but also for Hindu Iconography as well.

3. Prof. G. Tucci of the University of Rome.

"A really solid contribution not only to Bengal Art, but to the study of Indian Iconography in general. You have done much more than one could guess from the title of the Book, which is and will remain one of the best studies for those who want to be initiated into the mysteries of Indian Art."


"Dacca Museum and its learned Curator Mr. Bhattasali are to be heartily congratulated on the production of this richly documented volume, which will be indispensable to the student of Medieval Indian Art and Iconography. A detailed review would occupy too great a space, but attention may be called, among other valuable features, to the discussion of the relation between the temple types of Pagan and those of Bengal. Most students will agree that some of the examples now illustrated are of really high aesthetic quality. The book is provided with an excellent index and is remarkably free from misprints."


"I do most heartily congratulate you on this magnificent piece of scholarship. So far as I can tell, it is easily the most distinguished work produced from Dacca University. You have placed your name on the list of a small but brilliant band of Bengali scholars, whose work will be regarded by future generations as something in the nature of a renaissance and I salute you accordingly."

7. "Merits the suffrages of any University whatever. True scholar, whether in the domain of historical Geography, Epigraphy or Numismatics"—A. Foucher.

8. "The work is sober and skilful, and the conclusions are usually such as to merit assent...A substantial contribution to the knowledge of Archaeology, Art and Religious History of Eastern Bengal."—F. W. Thomas.


Royal Octavo, P. 40. Introduction of 20 pages. Six excellent plates illustrating 78 coins. Catalogues important coins of Sher Shah, including one of 945H, which puts back the date of his coronation by one year; and also many unpublished types of the coins of the Sultans of Bengal and one coin of Humayun from the Tanda Mint. Price Rs. 2-

III. Catalogue of coins presented to the Dacca Museum by Hakim Habibar Rahman Khan.

Royal Octavo, P. 45. Preface, Introduction, etc. of 22 pages. Three plates, illustrating 56 coins. This collection also has important coins of Sher Shah, including one of 945H, and a coin of Humayun from the Tanda Mint, besides important coins of Bengal Sultans Jalaluddin Muhammad Shah, Barbak Shah, Fath Shah, Muzaffar Shah, Husen Shah, Nasrat Shah, and Firoz Shah. The Kabul kings from Timur Shah to Baccha-i-Sakku and Amir Nadir Shah, are well-represented in the Collection. Price Rs. 2-


N. B. No postage charges for individual Indian Customers, if taken directly from the Dacca Museum.

Bijoya Press, Dacca.
Catalogue No. 069.09(5476)/D.M.-7172.

Author: Dacca Museum

Title: Annual Report of Dacca Museum 1936-37 to 1943-44

"A book that is shut is but a block"

GOVT. OF INDIA
Department of Archaeology
NEW DELHI.

Please help us to keep the book clean and moving.