

Delhi Museum of Archæology

# LOAN EXHIBITION OF ANTIQUITIES

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AN ILLUSTRATED SELECTION OF THE  
PRINCIPAL EXHIBITS

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## P R E F A C E .

IT was suggested by the Archaeological Department that the occasion of the Coronation Durbar of December 1910 would be a unique opportunity for the gathering together on loan of many articles to which the general public had not hitherto had access. All the exhibits, it was thought, should have some intimate connection with the history of Delhi, its rulers, or its famous characters.

Nearly 1,000 exhibits were sent on loan from all parts of India, Mr. J. P. Thompson, I.C.S., being responsible for the collection of many from Delhi, while the Honorary Secretary took advantage of a visit to Rajputana to collect many objects from native states. Two hundred and fifty exhibits were lent by the Delhi Museum of Archaeology, while the Lahore Museum, the local Government of the Punjab and many private owners also contributed to the collection. The names of the lenders of each exhibit have been given hereafter, wherever possible. On the representation of the Director General of Archaeology, Rs. 4,000 were granted by the Government of India for the expenses of the Exhibition, and a local committee of the following gentlemen were selected :—

### P R E S I D E N T :

Lieutenant-Colonel C. M. DALLAS, I.A., Commissioner of Delhi.

### M E M B E R S :

C. A. BARRON, Esquire, I.C.S., Deputy Commissioner of Delhi.	RĀJ NARAYAN, Esquire, Barrister-at-Law.
J. P. THOMPSON, Esquire, I.C.S.	MIR NĀSIR ALI, Khan Bahādur.
J. PH. VOGEL, Esquire, Ph.D., Officiating Director-General of Archaeology in India.	M. GHULĀM MUHAMMAD HASAN KHAN, Khan Bahādur.
A. LATIFI, Esquire, I.C.S.	HĀZIK-UL-MULK HARĪM MUHAMMAD AJMAL KHAN.
The Rev. C. F. ANDREWS, M.A., Cambridge Mission.	SHIFA-UL-MULK HAKĪM MUHAMMAD BAZI-UD-DIN AHMAD KHAN.
Herr IMRE SCHWAIGER.	KHWĀJAH MAHMŪD HUSAIN, Munsif.

MAHAMAHOPADHYAYA P. BANERJEE.

### H O N O R A R Y S E C R E T A R Y :

GORDON SANDERSON, Esquire, Superintendent, Muhammadan and British Monuments, Northern Circle, and Hon. Curator, Delhi Museum of Archaeology.

At the suggestion of Sir Louis Dane, His Honour the Lieutenant-Governor of the Punjab, who throughout took an active interest in the Exhibition, the Muntāz Mahal in the Delhi Fort (see Plate X a) was chosen to house the Exhibition. Rs. 10,913 were spent on the conservation of the building<sup>1</sup> (it had been used till then as a Sergeants' Mess), and Rs. 2,000 were spent on cases and cabinets for the exhibits.

<sup>1</sup>See *Annual Progress Report, 1911-1912, of Superintendent, Muhammadan and British Monuments, Northern Circle*, p. 25.



Two thousand one hundred and ninety-six people visited the Museum, proceeds from entrance fees, etc., amounting to R1,448-2, while R371 were realised from the sale of catalogues. The actual expenses were not so much as anticipated, and only amounted to R3,337-1-10. Their Imperial Majesties the King and Queen visited the Exhibition with their suite on the afternoon of the Royal Garden Party of December 12th, 1911, and examined the collection, being received by Sir Louis Dane, the Lieutenant-Governor of the Punjab.

The Museum closed at the end of March 1912, and, it being considered that some more permanent record of the collection, many of the articles of which might never again be seen by the public, was necessary, this volume has consequently been prepared.

A catalogue of the Exhibition was prepared by Mr. J. P. Thompson, I.C.S., who was placed on special duty in this connection by the Punjab Government, and the notes accompanying the Plates hereafter are taken therefrom. The numbers, given with each exhibit, are those of the Exhibition catalogue, a few unsold copies of which may still be obtained from the Honorary Secretary.

Especial thanks are due to Khan Bahādur Mir Nāsir Ali Khan, and Khwaja Mahmud Husain of Delhi for their assistance in cataloguing the exhibits, while Maulvi Shuaib of the Archæological Department has been responsible for the transcription of the *farmāns* and the inscriptions on the arms and pictures.

The preparation and arrangement of the volume, with the notes on the colouring of the pictures, are the work of Mr. Gordon Sanderson, the Honorary Secretary, assisted by Maulvi Zafar Hasan of the Archæological Department.

## SECTION I.—ARMS AND ARMOUR.

NOTE.—*A. I. M.* (see footnote)—*Army of the Indian Moghuls*, by W. Irvine, late Bengal Civil Service, London, Luzac & Co., 1903.

### PLATE I.

(a)

A. 1. Collection of 15 SABRES. (The word 'sabre' is here used throughout for all curved, cutting swords.)

Names of the various parts of the sword are:—*Teghah*, blade, *nābah*, furrows on blade, *qabzah*, hilt, *jūnarela* (?), *sarnāl*, or *muhāl*, and *tahnāl*, metal mountings of scabbard, *kamrāl* (the belt?),<sup>1</sup> *bandlar*(?).

The quality, or temper of a blade, was its *āb*, (water), the term for the "watering" of a blade being *jauhar*.<sup>2</sup>

Another name for the belt was *hamā,il*.<sup>3</sup> The words used to denote swords in general were *talwār* (Hindi), *tegh*, *shamsher* (Persian), and occasionally *saif* (Arabic).

The word *shamsher*, "when used with a more specific meaning, was applied to the curved weapon familiar to us as the oriental sword, or, as it is frequently called, the scimitar. It is purely a cutting weapon, as its shape and the small size of its grip sufficiently demonstrate."<sup>4</sup> Flexibility was not required, and the steel used was harder and took a finer cutting edge than that used in the west. It was also proportionately more brittle. The word "scimitar" is probably a corruption of *shamsher*.

Lent by the Delhi Museum of Archaeology.

(b)

A. 2. COAT OF MAIL (*Zirih*).

The cuirass, etc. (*Chahār āīnah*) were sometimes worn over this *zirih*.

Lent by Mr. Imre Schwaiger, of Delhi.

A. 3. STRAIGHT SWORD (*khānda*), with spiked pommel.

These swords, as will be seen from the old pictures, e.g. C. 153, Plate XXXVIII *b* and C. 255a Plate LIV *d*, were not worn with a sword-belt like the sabre, but were carried in the hand in a sheath. (See also note on A. 45, Plate III *d*.)

Lent by the Heir-Apparent of Bhopal.

A. 4. STRAIGHT SWORD widening towards the point.

Lent by the Delhi Museum of Archaeology.

A. 5. DAGGER (*Katār* or *jandhār*).

Blade chiselled in low relief, with representation of fighting elephants. The blades of these daggers were generally straight, but their most striking characteristic is the 'H' shaped hilt.

Lent by Mr. Imre Schwaiger, of Delhi.

A. 6 and 7. SWORD-STICKS. *Guplā* (concealed) is the term applied to sword-sticks.

Lent by the Delhi Museum of Archaeology.

A. 8. SHIELD (*Dhāl* or *Sīpar*), of steel with recurved edges, gilt bosses with cut steel borders, and inner edge of raised border decorated with trefoil design, cut in the steel. "A shield

<sup>1</sup> Mr. Irvine on page 75, 'A. I. M.', says that this is described in *Qanone Islām*, Ap. XXVIII, as a belt worn by women consisting of square metal tablets hinged together. He finds it named in native authors as part of men's equipment.

<sup>2</sup> *Op. cit.*

<sup>3</sup> *Op. cit.* p. 75.

<sup>4</sup> *Op. cit.* p. 76.



was inseparable from the sword as part of the horseman's equipment. It was carried on the left arm, or when out of use, slung over the shoulder. . . . They were of steel or hide, generally from 17 to 24 inches in diameter.<sup>1</sup>

(c)

A. 13, 14. BOWS (*Kamān*).

The first two are of the lacquered wood, and bear the motto, "May the result be fortunate," *i.e.*, "May the arrow find its mark." They have still their old strings (*zih* or *chillah*), of gut, whipped round with strands of silk. The bow was the favourite weapon of the Moghul horsemen.

Lent by the Lahore Museum.

A. 17 is a bow unstrung. It was used by the grandfather of the present Nawab of Pataudi, during the Mutiny on the side of the British, and together with the fourteen arrows (*tir*), below, were lent by Nawab Muhammad Ali Khan of Pataudi.

Mr. Irvine quotes another instance of the use of the bow during the mutiny.<sup>2</sup>

A. 28. COAT OF MAIL (*zirih*), with decorated leather collar.

Lent by Mr. Imre Schwaiger of Delhi.

A. 29. PEAR-SHAPED HELMET (*tōp*, *khōd* or *dabalgah*), with arrow-head spike, porte-aigrettes, and sliding nose guard, decorated with gold inlay.

Lent by the Gwalior Museum.

A. 30. AFGHAN KNIFE (*Kārd*).

Lent by the Lahore Museum.

(d)

A. 35 and 36. CAVALRY PISTOLS of English manufacture, dated 1808 and 1820 respectively. These weapons were known as *Sher-bachah* (tiger-cub), and seem to have been introduced into India by Nādir Shah or Ahmad Shah Durrāni, about the middle of the 18th century. One has a flint lock. The lock of the other one must have been converted, as percussion locks were unknown in 1808.

Lent by H. H. the Maharajah Scindia of Gwalior.

A. 38. DAGGER. The *jambiyah* or Arab dagger, largely worn by the Arab soldiers who served in the Deccan.

Lent by Mr. Imre Schwaiger of Delhi.

A. 39. STRAIGHT SWORD (*Khānda*), with spiked pommel.

Lent by Delhi Museum of Archæology.

A. 41. SMALL SHIELD of leather with four metal bosses.

A. 42. STRAIGHT SWORD (*Khānda*). This specimen has no spike on the pommel. The blade broadens towards the point, and is strengthened at the back.

Lent by the Delhi Museum of Archæology.

A. 43. DAGGER-STICK (*Gupī-kārd*).<sup>3</sup>

A. 41 and 43 lent by the Delhi Museum of Archæology.

A. 44. QUIVER (*tarkash*), ARROWS (*tir*) and ARM GUARD (*godhu*), worn on the left arm to protect it from being bruised by the string. A quiver like this was worn attached to a waist-belt. This specimen is of scarlet cloth embroidered with gold thread. (See C. 162, Plate XLVIII.)

<sup>1</sup> *Op. cit.*, p. 78.

<sup>2</sup> *A. I. M.* p. 90.

<sup>3</sup> *Op. cit.*, p. 89.

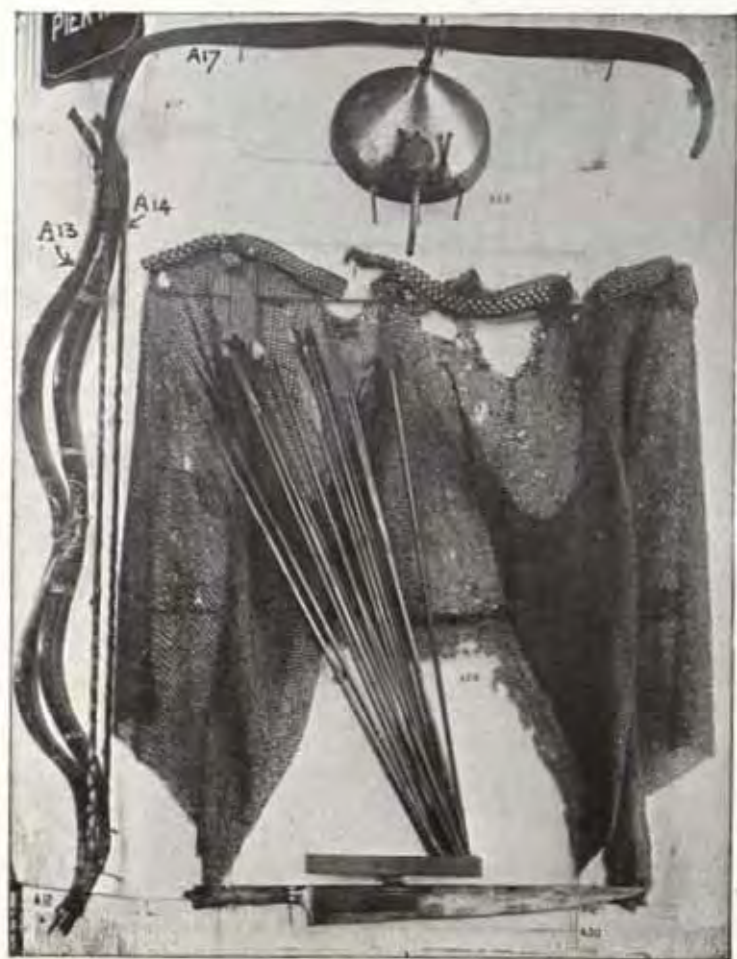




(a). A 1.



(b). A 2-8.





## PLATE II.

(a)

A. 9, 10, 11, 12. DAGGERS. (*Katōr or jamdhar.*)

Lent by the Delhi Museum of Archaeology.

A. 18. SABRE with hilt and blade inlaid with gold; hilt with circular pommel, cross-guard and knuckle-guard.

There is the following inscription on the blade:

"Allah"<sup>1</sup>

الله

"The work of Asad " 'Ali' " عمل اسد علي

Lent by the Lahore Museum.

A. 21. SABRE, gold pistol-shaped hilt, with cross-guard.

On the blade is faintly legible a prayer to 'Ali.

Lent by the Heir-Apparent of Bhopal.

A. 22. STRAIGHT SWORD (*Khānda*), with hilt inlaid with gold.Spiked pommel and knuckle-guard. (See note on A. 45, Plate III*d.*)

A. 21 and 22 lent by the Delhi Museum of Archaeology.

A. 23. The same.

Lent by the Delhi Museum of Archaeology.

A. 24. GOLDEN SCABBARD of A. 21, with floral design in relief.

A. 25. SABRE, with broad blade, heavy hilt, with circular pommel and cross-guard, inlaid with gold. These broad-bladed sabres are known as *teghah*; the back of the blade bears the following inscription in poor *nasta'liq* :—

این تیغه کمر اشجع جنگ شیخ حبیب الله بکتر پوش است

"This scimitar, which is girded to the loins, belonged to Ashja-i-jang, Shaikh Habtullah, the armour clad."<sup>2</sup>

Lent by Nawab Muhammad Ali Khan of Pataudi, and used by his grandfather on the side of the British during the Mutiny.

A. 26. SABRE, inlaid silver hilt, with cross-guard, circular pommel and knuckle-guard; the blade narrows in the middle, and broadens again towards the point.

On the right side of the blade is the following inscription from the Korān :—

ما شاء الله ولا حول ولا قوة الا بالله العلي العظيم [حسبنا الله و نعم الوكيل]<sup>2</sup>"What God wills! There is no power nor strength except in God the high, the great. God is all-sufficient and a good Protector."<sup>2</sup>

On the left side—يا قاضي الحاجات "O supplier of needs!"

Lent by the Heir-Apparent of Bhopal.

A. 27. SABRE with gold inlaid hilt, with cross-guard, circular pommel and knuckle-guard.

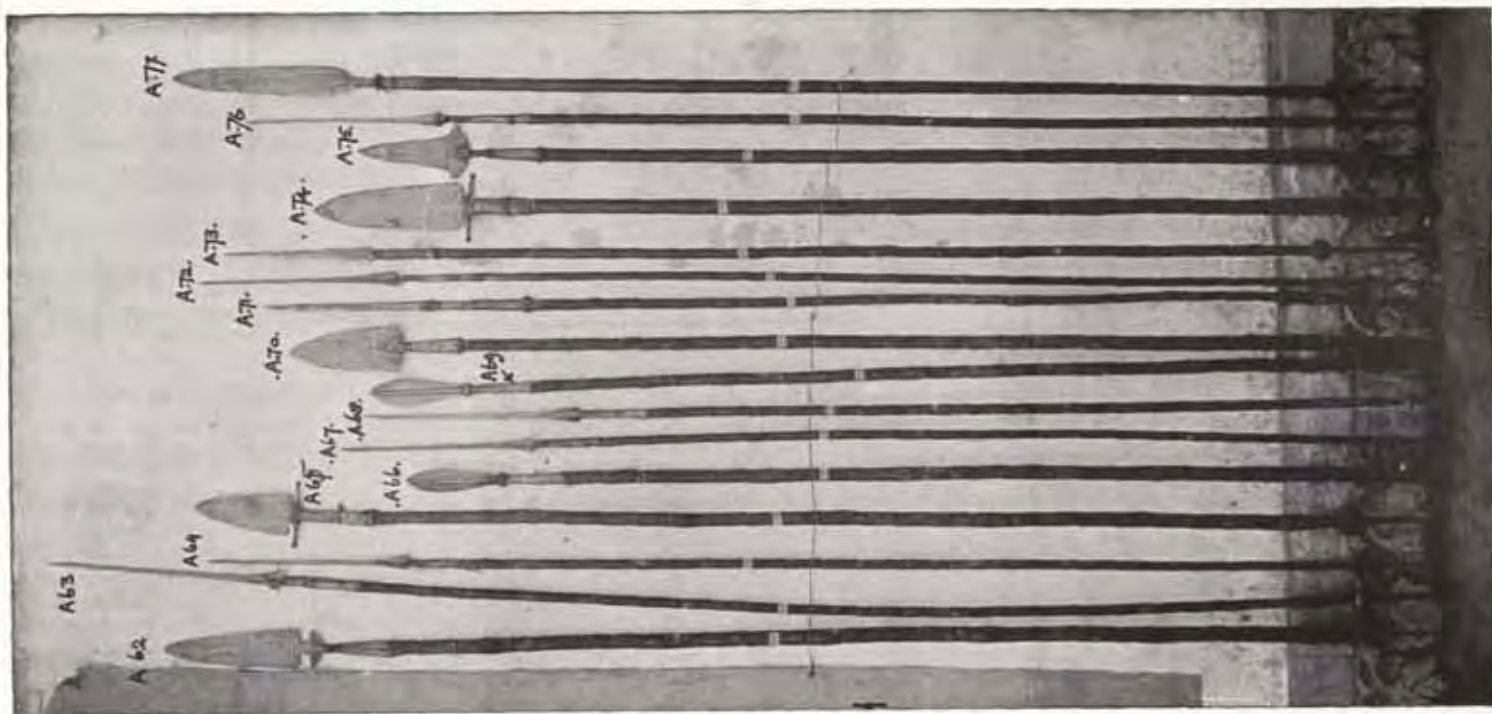
Made by Asad-ullah of Isfahan.

Lent by Nawab Ibrahim Ali Khan of Kunjpurah.

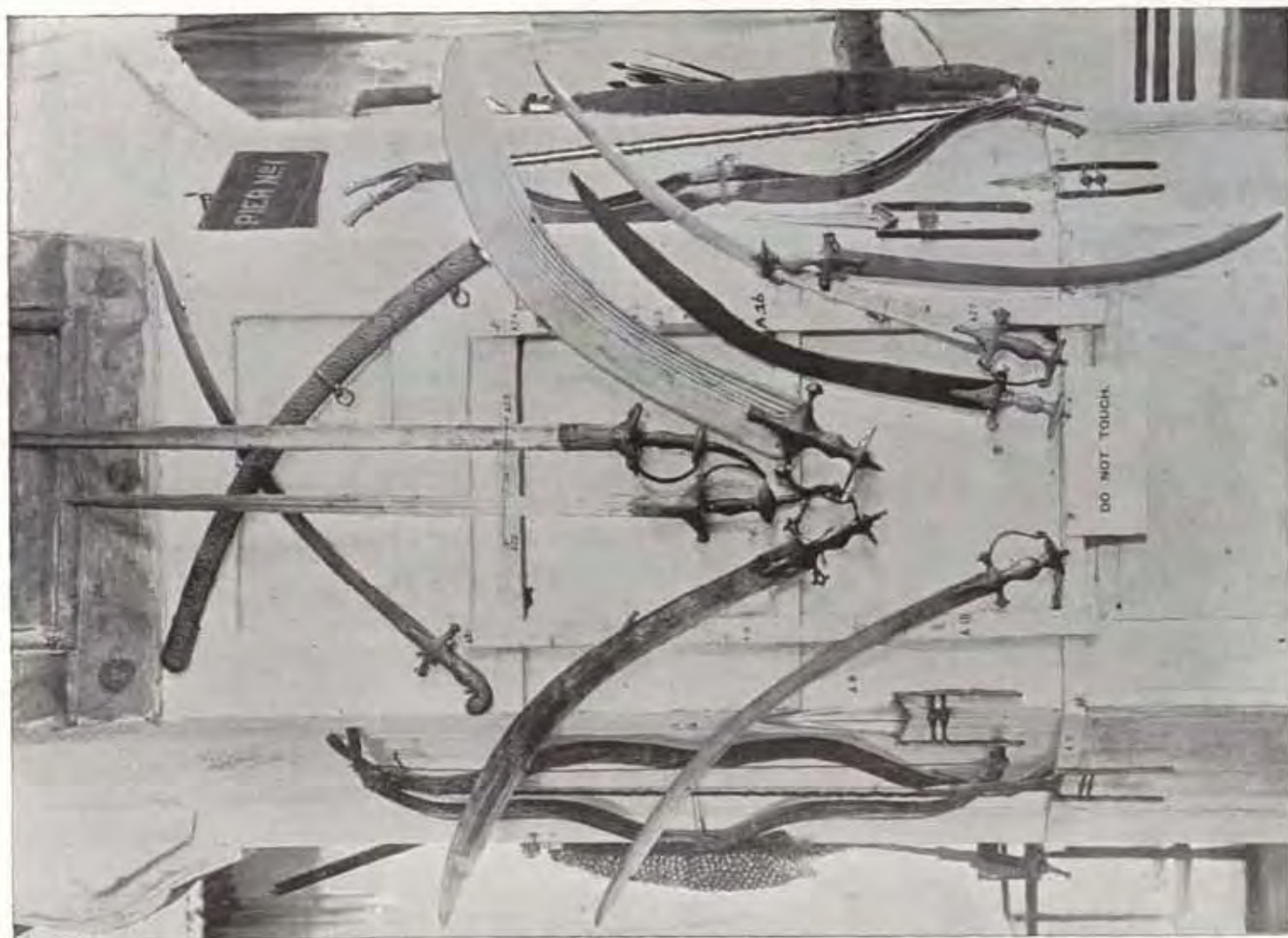
(b)

A. 62—67. SPEARS, see note on A. 57—61, Plate III*d.*<sup>1</sup> Manvi Zafar Hasan considers this has been possibly misread for "Asad-ullah."<sup>2</sup> The portion of the inscription, shown in brackets, is hidden under the hilt.





(b). A 62-77.



(a). A.9 12, 18, 21-27.

Photo-Msiehl, Dept., Thimraunt College, Hoopkes



## PLATE III.

(a)

A. 19. SABRE, inlaid with gold.

On the top of the hilt is carved the 'Bismillah' ("in the name of God, the merciful, the compassionate"). On the hilt and the blade are the following texts from the Korān:—

On the top of the hilt—

بِسْمِ اللّٰهِ الرَّحْمٰنِ الرَّحِیْمِ لِشَکْرِ اللّٰهِ مُحَمَّدٍ عَلِیٍّ  
اللّٰهُ مُحَمَّدٌ عَلِیٌّ عَمْرٌ  
اللّٰهُ اللّٰهُ اللّٰهُ

Translation:—

"In the name of God, the merciful, the compassionate. The Army of God, Muhammad (and) 'Alī. Allāh, Muḥammad, Alī (and) Umar. Allāh, Allāh, Allāh, Allāh."

Below the top—

بِسْمِ اللّٰهِ الرَّحْمٰنِ الرَّحِیْمِ اِنَّا فَتَحْنَا لَكَ فَتْحًا مُّبِیْنًا

"In the name of God, the merciful, the compassionate. Verily we opened for you a sure victory."<sup>1</sup>

On the hilt—

بِسْمِ اللّٰهِ الرَّحْمٰنِ الرَّحِیْمِ نَصْرٌ مِنَ اللّٰهِ فَتْحٌ قَرِیْبٌ

"In the name of God, the merciful, the compassionate.

Help from God [and] coming victory."

بِسْمِ اللّٰهِ الرَّحْمٰنِ الرَّحِیْمِ حَوَالِیْهِ مِنْ كُلِّ فِجٍّ عَمِیْقٍ

"In the name of God, the merciful, the compassionate. Round it [people come] from every quarter."<sup>2</sup>

On the right side of the hilt—

اللّٰهُ ١٠٥٥

"Allāh 1055 A. H." (1645 A. D.)

On the right and left sides of the blade—

بِسْمِ اللّٰهِ الرَّحْمٰنِ الرَّحِیْمِ اِنَّ دَلِيْلَ الْكِتٰبِ الْزَيْبِ فِيْهِ هُدًى لِّلْمُتَّقِيْنَ الَّذِيْنَ يُؤْمِنُوْنَ بِالْغَيْبِ  
وَيُقِيْمُوْنَ الصَّلٰوةَ وَ مِمَّا رَزَقْنٰهُمْ يُنْفِقُوْنَ وَ الَّذِيْنَ يُؤْمِنُوْنَ بِمَا اَنْزَلَ الْيَكَّ وَ مَا اَنْزَلَ مِنْ قَبْلِكَ  
وَ بِالْآخِرَةِ هُمْ يُوقِنُوْنَ اُولٰٓئِكَ عَلٰی هُدًى مِنْ رَبِّهِمْ وَ اُولٰٓئِكَ هُمُ الْمُقْلَبُوْنَ اِنَّ الَّذِيْنَ كَفَرُوْا سَوَاءٌ  
عَلَيْهِمْ اَنْذَرْتَهُمْ اَمْ لَمْ تُنذِرْهُمْ لَا يُؤْمِنُوْنَ خَتَمَ اللّٰهُ عَلٰی قُلُوْبِهِمْ وَ عَلٰی سَمْعِهِمْ وَ عَلٰی اَبْصَارِهِمْ غَشٰوَةً  
وَ لَهُمْ عَذَابٌ عَظِيْمٌ وَ مِنَ النَّاسِ مَنْ يَقُوْلُ اٰمَنَّا بِاللّٰهِ وَ بِالْيَوْمِ الْآخِرِ وَ مَا هُمْ بِمُؤْمِنِيْنَ يُخَدِّتُوْنَ  
اللّٰهَ وَ الَّذِيْنَ اٰمَنُوْا وَ مَا [يُخَدُّ] عَنْ اَنْفُسِهِمْ وَ مَا يَشْعُرُوْنَ فِيْ قُلُوْبِهِمْ مَرَضٌ فِزَادَهُمُ اللّٰهُ مَرَضًا  
وَ لَهُمْ عَذَابٌ اَلِيْمٌ بِمَا كَانُوْا يَكْذِبُوْنَ وَ اِذَا قِيْلَ لَهُمْ لَا تُفْسِدُوْا فِي الْاَرْضِ قَالُوْا اِنَّمَا نَحْنُ مُصْلِحُوْنَ  
اِنَّهُمْ هُمُ الْمُفْسِدُوْنَ وَ لٰكِنْ لَا يَشْعُرُوْنَ وَ اِذَا قِيْلَ لَهُمْ اٰمَنُوْا كَمَا اٰمَنَ النَّاسُ قَالُوْا اِنَّمَا نَحْنُ مُصْلِحُوْنَ  
اِنَّهُمْ هُمُ الْمُفْسِدُوْنَ وَ لٰكِنْ لَا يَعْلَمُوْنَ وَ [اِذَا] لَقُوا الَّذِيْنَ اٰمَنُوْا قَالُوْا اَعْمٰوُ وَ اِذَا

<sup>1</sup> This is the first verse of *Sūrah* 48 of the *Qurān*. Sale thus 48 translates it, — "verily we have granted thee a manifest victory." See Sale's translation of the *Korān*, p. 377.

<sup>2</sup> It is really the second hemistich of the following Arabic verse by Shaikh Sa'di in praise of the door of his King:—

فَتَوْبَىٰ لِبَابِ كَبِيْتِ الْعَتِيْقِ حَوَالِیْهِ مِنْ كُلِّ فِجٍّ عَمِیْقِ

"Hail to the door! which is like unto the ancient house."

(Mosque of Mecca, in attracting the attention of the people.)

"Round it [people assemble] from every quarter."





(a). A 19, 181.



(b). A 161-64, 173.



These are the first thirteen verses of the *Sūrah* 2 of the Qurān. For rendering see p. 2 of Sale's translation.

Lent by the Edward Museum, Bhopal.

A. 181. SABRE with silver hilt, decorated and strengthened blades, and green leather scabbard.

It bears the following Persian inscriptions in *nastāliq* character:—

On the right side of the blade—

معز الدوله معز محمد خان بهادر فتح جنگ ۱۱۱۳

"Mu'izzu-d-daulah Mu'izz Muhammad Khān Bahādur Fath Jung 3513."<sup>1</sup>

On the left side of the blade—

بمشيده ميان خطيب احمد ولد مرشدنا ميان رزاق احمد كه از بيت الله آوردند

"Given by Miyā Khatīb Ahmad, the son of our spiritual leader, the late Miyā Raūf Ahmad, who brought it from Mecca."

Lent by the Edward Museum, Bhopal.

(b)

A. 161. SABRE with modern gold inlaid hilt.

The blade bears the following inscription:—

شاهنشاه انبيا محمد

عمل حاجي اكبر شيرازي سنه ۸

"The Emperor of prophets is Muhammad.

"The work of Hājī Akbar of Shirāz. "The year 8."<sup>2</sup>

A. 162. SABRE with silver hilt, long and slightly curved.

The maker's name appears to be Asad-ullah of Isfahan.

A. 163. SABRE with gold-inlaid hilt.

Bears the following inscription on the right side of the blade:—

شاه عباس

بنده ولايت

"Shāh 'Abbās, the slave of the sanctity (of 'Alī)."

A. 164. SABRE with gold-inlaid hilt.

A. 161-4. Lent by Thakur Kesri Singh of Jaipur.

A. 173. Straight sword with gold inlaid hilt and leather silver-mounted scabbard. The sword is of an unusual pattern, broad and short.

Lent by Captain Lyon, 42nd Deoli Regiment.

<sup>1</sup> These figures perhaps refer to the number of this weapon in the armour of the above-named.

<sup>2</sup> Probably refers to the year of accession of some king.



(c)

A. 31, 32. BLACK VELVET HELMET AND QUILTED COAT, decorated and strengthened with brass nails.

The quilted coat was known as *chilla*, and when decorated in this way as *chilla hazār mekha*, i.e., 'the *chilla* with a thousand nails.' It was worn over the armour, or alone. The helmet (*tōp*) bears the prayer to Alī which so frequently appears on arms and armour.

Lent by H. H. the Maharajah of Alwar.

(d)

A. 45. STRAIGHT SWORD (*Khānda*), with gold inlay. The *khānda* was the national sword of Orissa, and on the other side of India, was known by the name of *Farangī*, which seems to indicate that it was introduced there by the Portuguese. The blade was sometimes strengthened, as in this and other examples. It was a favourite weapon of accomplished swordsmen of cavalry and often carried by men of rank.<sup>1</sup>

A. 46-47. FERRARA BLADES of bright flexible steel. No. 46 bears the legend, "Andrea Ferrara," and No. 47, "Ferrara." The name of Ferrara is peculiarly associated with Scottish blades, and appears to have originally belonged to a Venetian maker, or family of makers, towards the end of the 16th century. The hilts, too, are European, that of No. 46 being the regular Scotch basket type. Lent by the Heir-Apparent of Bhopal.

A. 48. SABRE, with silver hilt (A. 49) of European make. Velvet scabbard with silver mounts. Lent by the Heir-Apparent of Bhopal.

A. 50. STRAIGHT BLADE, with strengthened back and base. Lent by the Heir-Apparent of Bhopal.

A. 51. STRAIGHT SWORD (*Khānda*) with spiked pommel, and velvet scabbard (A. 52).

A. 53. SABRE, pistol-handled hilt of jade and gold inlay, with knuckle-guard. Velvet scabbard with silver mounts (A. 54). Made by Asad-ullāh.

On the right side of the blade is inscribed—

يا قاضي الحاجات  
عمل اسد الله

"O supplier of needs."

"The work of Asad-ullāh."

A. 55. TWO EDGED STRAIGHT SWORD (*Khānda*), with silver-inlaid hilt. Lent by the Heir-Apparent of Bhopal.

A. 56. DAGGER (*Katār* or *jawdhar*), with gold-inlaid hilt and velvet sheath with gold-inlaid mounts.

Lent by the Lahore Museum.

A. 57—61. SPEARS.

There are numerous local names for the lance, among the best known being *nozāh*, *bhātā* and *barchhak*. All the lances in this group as well as those in Plate II<sup>b</sup>, have wooden or bamboo shafts, but steel shafts were common, especially among the Marāthas. The cavalry

<sup>1</sup> *Indian and Oriental Armour* by Lord Egerton of Tatton, p. 117.

lance, as some of the pictures show, was not held in rest, but lifted above the head at arm's length. Nos. 58—61 (Plate III*d*), 63, 64, 67, 68, 71, 72 and 76 (Plate II*b*) all have heads of a similar type, long, narrow, 3 or 4 sided and barbed. No. 73 (Plate II*b*) has no barbs. The remainder have all broad heads. Nos. 65 and 74 have a cross bar of steel, below the base of the blade. In No. 57 the base angles of the blade end in scrolls.

The following is taken from Mr. Irvine's note on spears :—

"The usual generic term used for spears of all kinds was the Arabic word *sinān*, the head or point being called *sunān*,.....and the butt was the *bunān*. The *nezah*, or lance, was so prominent a part of the Marāṭha equipment, that one writer Mhd. Qāsim, Aurangābādī (Aḥwāl-ul-Khawāqīn, fol. 201*a* and elsewhere), instead of the usual "accursed enemy" (*ghānīw-i-l'ā-im*) calls them *nezah-bāzān*, "lance wielders." He thus describes, fol. 205*b*, their mode of using the lance : "They so use it that no cavalry can cope with them. Some 20,000 to 30,000 lances are held up against their enemy, so close together as not to leave a span between their heads. If horsemen try to ride them down, the points of the spears are levelled at the assailants and they are unhorsed. While the cavalry are charging them, they strike their lances against each other, and the noise so frightens the horses, that they turn round and bolt."<sup>1</sup>



## PLATE IV.

(a)

A. 78. SABRE, and leather scabbard (A. 79), with chased silver mounts.  
On the right side of the blade is inscribed—

عباس بنده رلايت

“Abbās, the slave of (the King of) Sainthood.” Abbās was king of Persia (1588—1629 A. D.), and ‘the King of Sainthood’ is ‘Ali, the son-in-law of the Prophet. This legend is often found on the blades of the famous sword-maker, Asad-ullāh of Isfahān, who flourished during his reign.

Lent by Mirza Ahmad Säid Khan of Delhi.

A. 80. STRAIGHT SWORD (*Khanda*), with spiked pommel, decorated with gold inlay, blade much strengthened, broadening towards a triangular point.

Also see A. 22, 39, 42, 45, 51.

Lent by the Heir-Apparent of Bhopal.

A. 81. SABRE, with velvet scabbard (A. 82). Pistol-handled cross hilt decorated with bone. Said to have been taken in the first Afghan war, and to have been worn at the battle of Baddowāl (1846).

Lent by Pandit Amar Nath of Delhi.

A. 83. SHIELD (*Dhāl*), of steel, decorated with floral designs in bas-relief.

A. 84. SABRE, with gold-inlaid hilt, and velvet scabbard (A. 85).

A. 83, 84 lent by the Lahore Museum.

A. 86. STRAIGHT SWORD (*Khanda*), with leaf-shaped blade and spiked pommel.

Lent by the Heir-Apparent of Bhopal.

A. 87. SABRE, with hilt inlaid with silver and gold, and velvet scabbard with gold mount (A. 88).

Lent by L. Ramji Dass of Delhi.

(b)

A. 106. Dagger (*Katār* or *jamdhar*).

This example has a bas-relief on the blade, representing a man riding an elephant and attacked by a tiger.

(See also A. 106 below.)

Lent by the Gwalior Museum.

A. 107. STRAIGHT SWORD (*Khanda*), with spiked pommel, inlaid with gold; strengthened blade widening towards the point; scabbard of velvet with pierced silver mount (A. 108).

(See note on A. 45, Plate III*d*.)

A. 109. SABRE, with silver-inlaid hilt and velvet scabbard (A. 110).

A. 111-112. The same.

A 107—112. Lent by the Heir-Apparent of Bhopal.



(a). A 78-88.



(b). A 106-116.

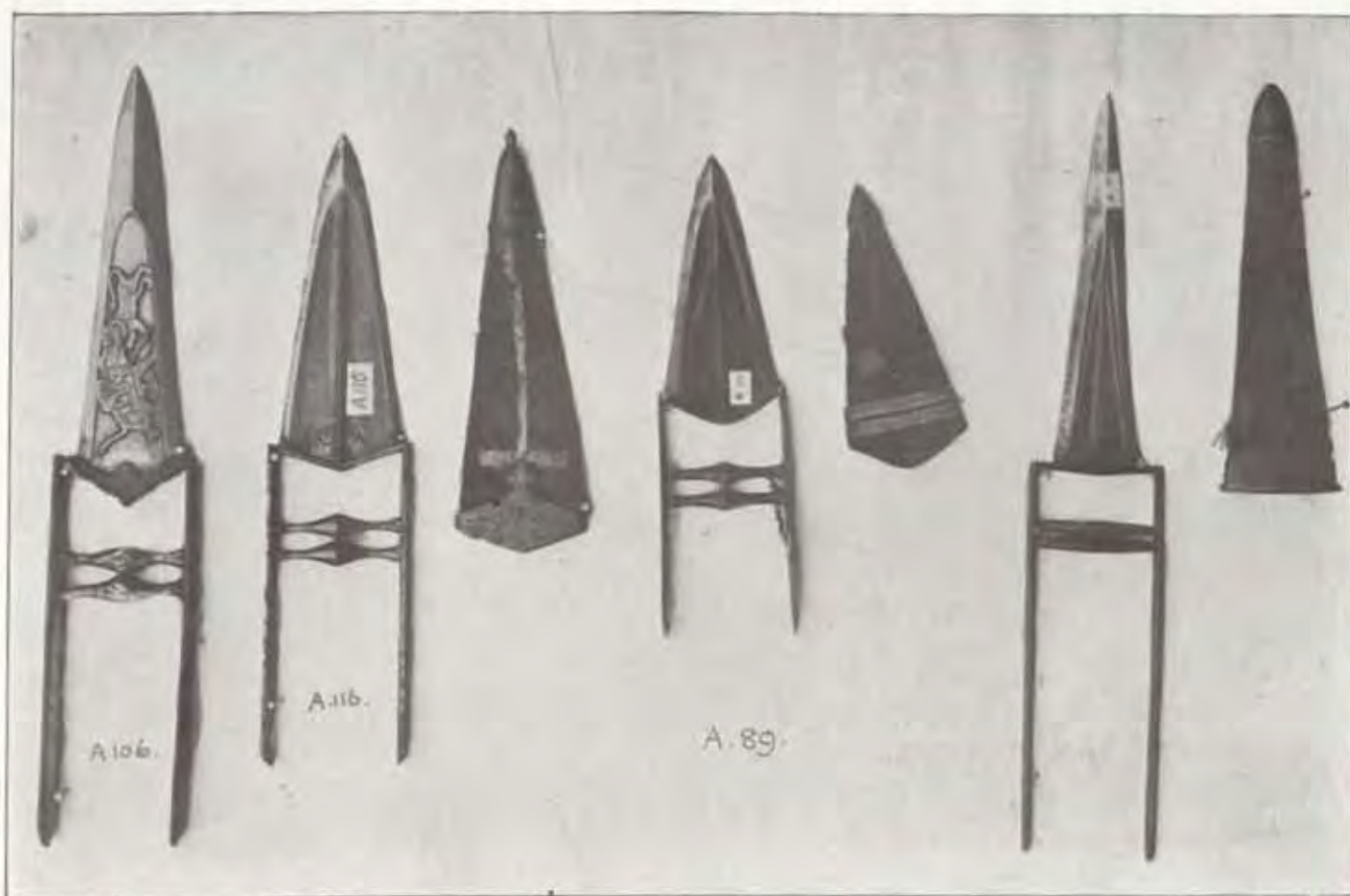


Photo-Mechl. Dept., Thomson College, Boorloo.

(c). A 89, 106, 116.





A. 113. SHIELD (*Dhāl*), of steel, decorated with hunting scenes in bas-relief.  
Lent by the Lahore Museum.

A. 114. SABRE, with gold-plated hilt and spiked pommel.  
This sword, which is only slightly curved, has the hilt usually fitted to straight blades.  
Leather scabbard (A. 115).  
Lent by the Heir-Apparent of Bhopal.

A. 116. DAGGER (*Katār* or *jamdkar*).  
Lent by the Lahore Museum.

(c)

A. 106. A. 116, 89. See p. 10 and above.  
Lent by the Lahore Museum.



## PLATE V.

(a)

COAT AND CAP OF CHAIN MAIL, worn by Rajah Sarup Singh of Jind, when he led his troops in person in the Mutiny of 1857. He was the only ruling chief of India who was present at the siege of Delhi, and his men sealed the walls side by side with the British troops.

NOTE.—This exhibit arrived too late for entering in the Exhibition catalogue, so consequently has no number.

(b)

A. 150. WAR MACES, of steel, covered with decoration in bas-relief. Those with curved heads, of which there are five, are known as *gudias*, while the seven straight ones are called *baluoris*.

Lent by H. H. the Maharajah of Bikaner.

A. 150a. TWO PANJAHIS.

Held in the left hand by swordsmen, and used as a shield. Made of wood. It seems probable that they were only used in sword play.

Lent by H. H. the Maharana of Jodhpur.

(c)

A. 105 *d to g*. THE SADDLE, BRIDLE, MARTINGALE AND CRUPPER of the Rajput hero, Maharana Partab Singh of Udaipur (1572—1597 A.D.) The leather straps are decorated and strengthened with bosses and plates of gilded filagree ironwork, and the high fronted saddle is protected with pierced and gilded metal plates, with a dragon design, adorned with a few turquoises. Underneath the saddle are four metal plates in the same style. The dragons are repeated in the stirrup irons. The bit is a plain snaffle.

The helmet, coat of mail, and spear of Partab Singh, were also lent by his descendant, H. H. the present Maharana. Partab Singh lived in the time of Akbar. He met with a severe defeat at the hands of Man Singh of Amber, who was commanding the imperial troops, in 1576, and had made up his mind to abandon his kingdom and found a new one on the banks of the Indus. The generosity and patriotism of his minister, Bhim Sah, however, supplied him with the necessary funds at the critical moment, and he returned and renewed the struggle with such success that after a few years he had recovered almost the whole of his kingdom.

A. 105 *d to g* lent by H. H. the Maharana of Udaipur.

(d)

A. 141, 142, 146, 147. SPEAR HEADS, of steel, with decoration in bas-relief.

Lent by H. H. the Maharajah of Bikaner.



(a). Coat and cap of chain mail worn during the mutiny by Raja Sarup Singh of Jhind.



(b). A. 150. 1700.





## PLATE VI.

(a)

A. 151. EMBROIDERED QUILTED COAT (*chilla, dog/a*) and HELMET. These are described as *tūshfai* in the Bikaner list. The piece, protecting the back of the neck, is much ampler than in the other examples.

Lent by H. H. the Maharajah of Bikaner.

(b)

A. 152—157. DAGGERS (*katār or jandhar*), No. 155 is set with rubies. The rest are enamelled. Their sheaths are of velvet or flowered cloth, with enamelled mountings.

Lent by H. H. the Rajah of Chamba.

(c)

A. 170. DAGGER, with doubly curved blade, pistol-shaped haft of agate, and sheath with pierced gold mountings. This is the *khanjar*, or Turki dagger. Our word, "hanger" is derived from *khanjar*.<sup>1</sup>

Lent by Thakur Kesri Singh, of Jaipur.

A. 165. DAGGER (*peshqabz or chhuri*), with parrot-head haft and enamelled sheath.  
Lent by H. H. the Rajah of Chamba.

A. 171. DAGGER (*peshqabz or chhuri*), with arabesque decoration in low-relief. The blade bears the legend, "the work of Muhammad, the meanest of men."  
Lent by Mr. Inre Schwaiger, of Delhi.

A. 168. DAGGER, with pistol-shaped haft of jade, inlaid with silver. It is said that Ghulam Kadir, who blinded the Emperor Shah Alam, was finally despatched after days of torture with this *khanjar*.

Lent by H. H. the Maharajah Scindhia of Gwalior.

A. 167. DAGGER (*peshqabz or chhuri*), with horse-head haft of jade, and sheath with gilded mountings.

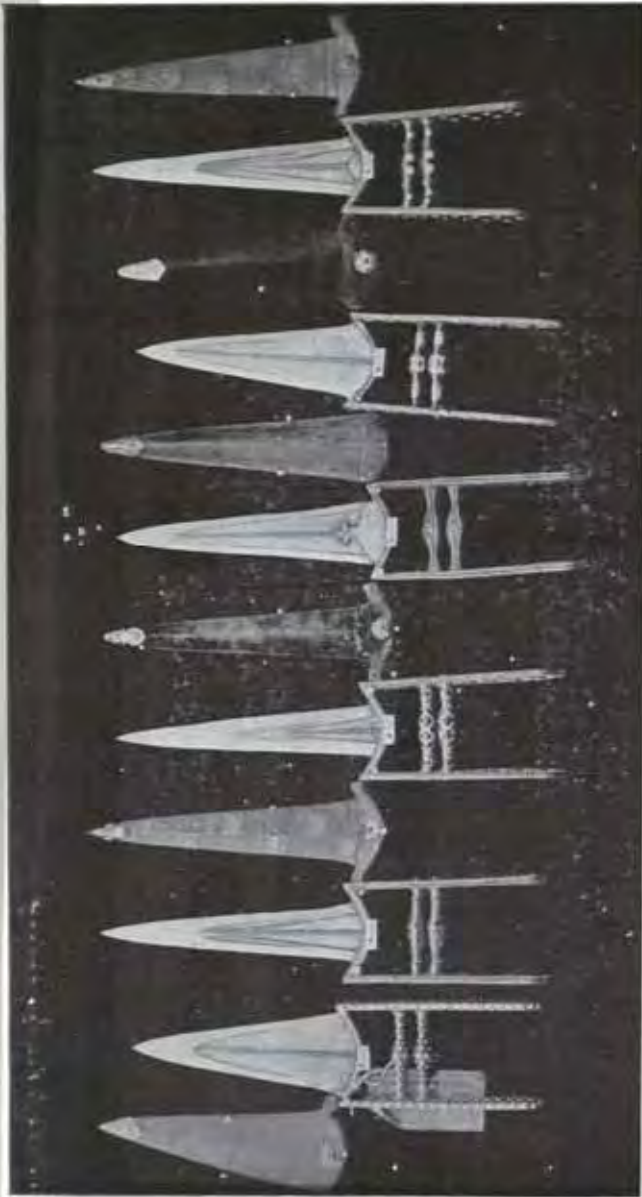
Lent by H. H. the Maharajah Scindhia of Gwalior.

A. 172. DAGGER (*Katār*), with velvet sheath.  
Lent by Nawab Ibrahim Ali Khan of Kunjpurah.

A. 169. DAGGER (*peshqabz or chhuri*). The smaller knife fits inside the larger one.  
Lent by Mr. Inre Schwaiger, of Delhi.

A. 166. DAGGER (*peshqabz or chhuri*), sheath with enamelled mounts.  
Lent by H. H. the Rajah of Chamba.

<sup>1</sup> Yule and Burnell: *Hobson-Jobson*, p. 312 (d. 1836), quoted by W. Irvine. *A. I. M.*, p. 87.



(b). A 152-57.



(c). A 170, 165, 171, 168, 167, 172, 169, 166. (Read from left to right and downwards).



Photo-Meehl, Dept., Thomaston College, Bourke.

(a). A 151.





## PLATE VII.

(a)

A. 182. SABRE, with gold-inlaid hilt and velvet scabbard. The blade narrows in the middle.

On the right side of the blade is the following inscription in *naskh* character:—

ما شاء الله لا حول ولا قوة إلا بالله العلي العظيم حسبنا الله ونعم الوكيل

"What God wills! There is no power nor strength, except in God, the high, the great God is all-sufficient and a good protector."

On the left side of the blade—

يا قاضي الحاجات

"O supplier of needs!"

Lent by the Heir-Apparent of Bhopal.

A. 180. SABRE, inlaid in gold; bone and gold-inlaid pistol-hilt and velvet scabbard with gold-inlaid mounts.

On the right side of the blade the following is inscribed, in bad *naskh* characters:—

ذوالفقار شاه عباس

"Dhu-l-faqār<sup>1</sup> of Shāh Abbās."

There are also two more illegible inscriptions.

On the scabbard is an invocation to Ali.

Lent by H. H. the Maharajah Scindhia of Gwalior.

A. 183. SABRE, with saw-edge, gold-inlaid blade and silver-inlaid hilt.

The right side of the blade bears the following inscriptions in gold letters (*nasta'liq* characters):—

عمل اسد الله اسفهانى

"The work of Asad-ullah of Isfahān."

Two of the four words are wrongly spelled. عمل should be spelled with س and اسفهانى with ص.

Lent by the Lahore Museum.

A. 184. SABRE.

The blade bears the following inscription in *naskh* characters:—

يا قاضي الحاجات

عمل اسد الله

"O supplier of needs!"

"The work of Asad-ullah."

A. 183g. SMALL MATCHLOCK GUN, decorated with gold inlay. It is exceptionally light, and in its day must have been considered a dainty little weapon.

It formerly belonged to Mahārājah Ranjit Singh, the "Lion of the Punjab," (1700-1839 A. D.)

Lent by H. H. the Mahārāj-Rāna of Dholpur.

<sup>1</sup> The name of the sword of the infideliver, *عصا بن عمرو* (ع.أ.أ. son of Munāshih), slain at Badr, which became the property of Muhammad, and subsequently of Ali. See *Persian English Dictionary*, Steingass, p. 204. (cf. A. 19 below.)



(b)

A. 189. HEAVY STRAIGHT SWORD, hilt with cross-guard and circular pommel. This sword bears an inscription showing that it once belonged to Mahārājah Bakht Singh of Jodhpur.

A. 190. HEAVY SWORD WITH LEAF SHAPED BLADE.

This sword once belonged to Mahārājah Ajit Singh of Jodhpur, who reigned from 1678—1724 A. D., and was murdered by his sons Abhai Singh and Bakht Singh.

The former succeeded him, and when he died in 1750 A. D., his son Rām Singh was ousted by Bakht Singh, who was himself murdered, in turn, by means of a poisoned robe given to him by his aunt.

This sword, like A. 189, is probably a "sword of state" (*dihāp*). (Also see Plate XI*a*.)

A. 192. PISTOL DAGGER, gilt; sheath, with perforated gold mountings.

There is a percussion pistol on either side of the *katōr*. (Cf. A. 191. Plate VIII*c*.)

A. 189, 190, 192 lent by H. H. the Mahārājah of Jodhpur.

(c)

A. 130. DAGGER CRUTCH (*Gupī-āsā*), inlaid with silver.

These were used for leaning on, when in a sitting posture.

Lent by Mr. Imre Schwaiger, of Delhi.

A. 131. EIGHT-BLADED MACE (*Gurz*) (Cf. Plate X*c*).

The shaft is of steel and the head of brass.

Lent by Mr. Imre Schwaiger, of Delhi.

A. 132. BATTLE AXE. Another form of the *zāghuok* (Cf. Plate X*e*).

Lent by the Lahore Museum.

A. 133. BATTLE AXE (*Tabar*) (Cf. Plate X*e*).

Lent by the Delhi Museum of Archaeology.

A. 134. COAT OF MAIL, with breast pieces (*zirih-baktar* or *bagtar*).

Lent by H. H. the Mahārājah Scindhia of Gwalior.

(d)

A. 90. SABRE, with pistol-handled hilt, with cross-guard inlaid with gold. The steel mounts of the leather scabbard (A. 91) are also inlaid with gold.

The sword bears on its right side the following inscription in *naskh* and *nastāliq* :—

لا فتم [ فتم ] الا على لا سيف الا ذوالفقار

"There is no youth (brave) save 'Ali and no sword save Dhu-l-faqār." (See footnote 1 on previous page.)

On the left side—

شمشیر خاص گمر سند ۱۱۶۰  
نادر شاه درانی

"The chief sword girded to the loins of Nādir Shāh Durrānī. The year 1160." (1747 A.D.)<sup>1</sup>  
Lent by H. H. the Mahārājah of Alwar.

<sup>1</sup> This inscription is probably a forgery. The famous Nādir Shāh was not a Durrānī.



(a). -A 182, 180, 183, 184, 183a.



(b). A 189, 190, 192.



Photo-Machi, Dept., Thomason College, Roorkes.

(c). A 130-34.



(d). A 90-98.





A. 92. SHORT SABRE, with gold-inlaid hilt, and embroidered velvet scabbard (A. 93).

A. 94. STRAIGHT SWORD, with inlaid silver hilt.

A. 95. SABRE, and embroidered velvet scabbard (A. 96).

On the blade is a bas-relief of animals fighting.

A. 93 to A. 95. Lent by the Heir-Apparent of Bhopal.

A. 97. SABRE; pistol-handled hilt, with cross-guard inlaid with gold, and leather scabbard with steel mounts inlaid with gold (A. 98).

On the blade (right side) is inlaid—

يا قاضي الحاجات

نادر شاه غازی

"O supplier of needs;"

"Nādir Shāh, the champion of faith."



## PLATE VIII.

(a)

A. 158, 159, 160. DAGGERS, with enamelled hafts.

Lent by H. H. the Rājāh of Chamba.

A. 160 a. DAGGER with carved jade haft, set with rubies, and sheath of silver, with floral design in relief.

Lent by Mr. Imre Schwaiger, of Delhi.

(b)

A. 175. SABRE, gold inlaid, with cross-guard and circular pommel hilt. The inscription on the back of the blade—

هست این شمشیر خاص ثانی صاحب قرآن شاه غازی بادشاه بحریر شاه جهان  
لا اله الا الله محمد رسول الله ۱۰۴۶

states the sword was made in 1046 H. (1636-7 A.D.), for Shāh Jahān, "Emperor of Ocean and land." There is also the *Kalimah*, or Muhammadan confession of faith, "there is no God except Allāh, and Muhammad is the prophet of God." The hilt seems to be modern.

Lent by H. H. the Mahārājāh of Alwar.

A. 174. SABRE, with silver-inlaid hilt, with cross-guard, circular pommel, and knuckle-guard. The inscription on the back of the blade, inlaid in gold—

حسب العکم ظل الله حضرت جهانگیر بادشاه تیار شد  
صاحب قرآن ثانی

states that the sword was made by order of Jahāngīr (1605—1627 A. D.), but there is also a punch mark of Shāh Jahān (1627—1658 A. D.), on the blade.

Lent by Mirza Ahsan Akhtar (of the ex-royal family of Delhi), of Benares.

A. 178. SHORT SABRE (*Zafar-takyah*), with gold-inlaid hilt with cross-guard, crutch-pommel, and old leather sheath. Lower half of blade wider than upper.The *Zafar-takyah* used to be placed close to the Emperor, on his *masnad* or *divān*, and the handle was shaped so that the arm might rest on it.The following inscription is inlaid, in gold *nasta'liq* letters, on the back of the blade:—

... [این] ظفر تکیه که با قدم و هیبت است ... شرف از قبضه ارننگ زیب است

"... [This] *Zafar-takyah* which has with it victory and awe ..... honour from the arm of Aurangzeb."

Lent by M. Yunus Beg, of Delhi.

A. 177. SABRE, with gold-inlaid hilt and stamped leather sheath. This is another sword bearing the name of Asad-ullāh of Isfahān. On the back of the blade is inlaid in gold (*nasta'liq* characters), شاه عالم گیر ۱۱۱۰ بادشاه, from which it appears that the sword came into possession of Aurangzeb in 1698-9 A.D.

Lent by H. H. the Mahārājāh of Alwar.



(b). A 175, 174, 178, 177, 176, 179.



(d). A 185-188a.



(a). A 158-160a.



(c). A 191-196a.

Photo.-MehL. Dept., Thomas College, Roorkee.





A. 176. SMALL SABRE, with gold-inlaid hilt and velvet sheath. The punch mark on the blade gives the name *Sālih* and the date 1030 H. (1621 A. D.); on the back of the blade is a doggerel inscription inlaid in gold letters (*nasta'liq* character)—

این تیغ شاه زاده دارا شکر [ه] نام  
 کر هزار خصم بیکدم کند تمام

"This sword of the Prince named *Dārā Shikoh*,"

"Will slay a thousand enemies at one blow."

The final 'h' of the name is omitted, and the number of the sword, which is inlaid in Hindi, appears to be by the same hand. The sword also bears the name of *Asad-ullāh*, the famous *Isfahāni* sword maker.

*Dārā Shikoh* was about five when this sword was made.

Lent by H. H. the *Mahārājah* of *Alwar*.

A. 179. SABRE, with gold-inlaid and guarded hilt, globular fluted pommel, and velvet scabbard.

The punch mark reads "*Ālangīr Shāhi 1071*," which corresponds to 1661 A. D.

On the back of the blade are two lines of poetry in Persian, and two in Urdu in praise of the sword, as follows:—

*Persian.*

سر تیغ را چون بدست آوریم  
 بصفهائی دشمن شکست آوریم  
 بشمشیر من فیلهها سد در نیم  
 چو دریائی نیل است مصای کلیم

"When we hold the handle of this sword,"

"We bring defeat to the ranks of the enemy."

"Elephants have been cut in twain with my sword,"

"As the foot of the Nile was divided by the staff of Moses."

*Urdu.*

بہ رہ تیغ ہی کہیںچیلے رقت جنگ  
 تو رستم بھی ہرجای دیکھ اسگردنگ  
 اگر دیکھے بجلی بھی اسکی چمک  
 تو بے اختیار آنکھ کر دے چہیک

"When this sword is drawn at the time of war,"

"Rustum (the hero of Persia) will express surprise,"

"If even the lightning were to see its gleam,"

"It would blink its eye involuntarily."

سرکار نواب منصور علیخان بہادر سنہ ۱۱۷۷

On the blade is

"*Sarkār-i-Nawwāb Mansūr Ali Khān Bahādur. 1177*." The best known *Mansūr Ali Khān* was *Safdar Jang*, but he died in 1167 H. (1754 A. D.).

Lent by H. H. the *Mahārāja* *Scindhia* of *Gwalior*.

(e)

A. 190a. BROAD-BLADED SABRE (*tegha*), very heavy, with velvet scabbard, silver-mounted. This was probably a "state sword." It is described as *khanman shāhi*.

Lent by H. H. the *Maharaj Rāna* of *Dholpur*.

A. 191. PISTOL-SWORD, with gilt hilt and scabbard of blue velvet, decorated with pierced gold mountings.



The pistol has a percussion lock, and the weapon cannot be earlier than 1825 A. D. (Cf. A. 192. Plate VII *b*).

Lent by H. H. the Malārājah of Jodhpur.

(d)

A. 185. SABRE : pistol-hilt with cross-guard ; bears the following inscription in *nasta'liq* characters on the blade :—

شاه عباس بنده ولایت  
عمل اسد اللہ

"Shāh Abbās, the slave of the sanctity (of Ali)."

"The work of Asad-ullāh."

Lent by M. Yunas Beg, of Delhi.

A. 186. SABRE : pistol-hilt ; bears the following inscription in *nasta'liq* characters :—

شاه عباس بنده ولایت  
عمل اسد اللہ

"Shāh Abbās, the slave of the sanctity (of Ali)."

"The work of Asad-ullāh."

Lent by the Heir-Apparent of Bhopal.

A. 187. SABRE : bears the following inscription in *nasta'liq* characters :—

عمل اسد اللہ اصفهانی

"The work of Asad-ullāh of Isfahan."

Lent by the Lahore Museum.

A. 188. SABRE : bears the following inscription in *nasta'liq* characters :—

نصر من اللہ و فتح قریب  
عمل اسد اللہ اصفهانی

"Help from God, (and) coming victory."

"The work of Asad-ullāh of Isfahan."

Lent by Mīrza Ahsan Akhtar, of Benares.

A. 188a. SABRE ; bears the following inscription in *nasta'liq* characters :—

شاه عباس بنده ولایت  
عمل اسد اللہ ۱۰۸۱

"Shāh Abbās, the slave of sanctity (of Ali)."

"The work of Asad-ullāh 1081 (1670—A. D.)."

This sabre was presented by the late Nizām of Hyderabad, to Dāgh, one of the most popular of modern poets (1900-1905).

Lent by Mīrza Sirāj-ud-din Khan, of Delhi.





## PLATE IX.

(a)

A. 193. SHIELD OF HIDE (*Dhāt*), with four pistols concealed behind the four bosses. Each trigger fires two pistols.

The pistols are of the same kind as that in A. 191 (see Plate VIII c), and the period of manufacture is probably the same.

Lent by H. H. the Mahārājah of Dholpur.

(b)

MUGHAL CANNON.

Lent by the Lahore Museum.

SHELL, found at Panipat.

Lent by Major Buck, I.A., Deputy Commissioner, Karnal.

NOTE.—These two exhibits arrived too late to be inserted in the catalogue and consequently bear no number.

(c)

A. 212 a, b, c, THREE PERSIAN HELMETS, richly decorated, with perforated and chiselled work and gold inlay; with spikes, sliding nose guards and mail hoods (*niq̄far*). Each bears an inscription which it has not been possible to decipher.

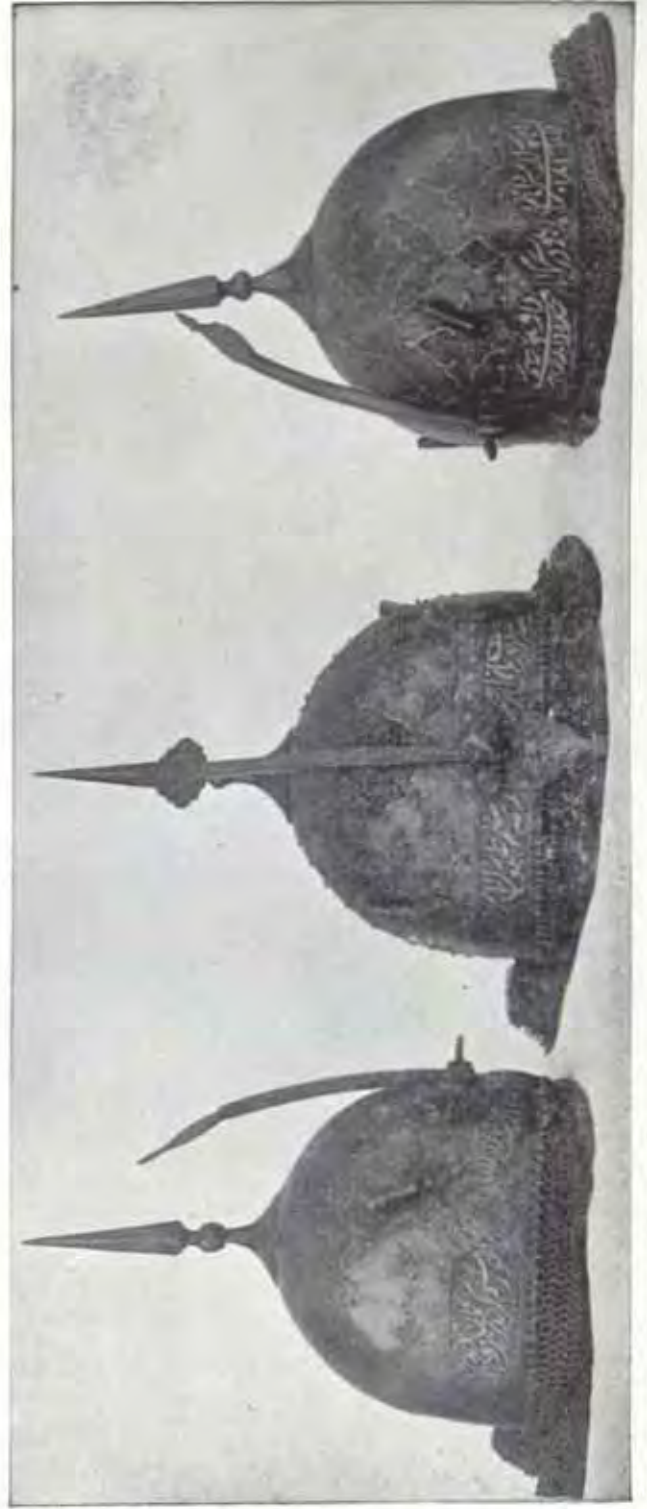
Lent by H. H. the Mahārāna of Udaipur.



(b). Mughal cannon : shell found at Panipat.



(a). A 193.



(c). A 212 a, b, c.

Photo-Muséi. Dept., Thomaston College, Boonville.



## PLATE X.

(a)

A. 217. CANNON, with carriage, captured from the mutineers at the battle of Bādli ki Sarai on 5th June 1857, and presented to Rājah Sarūp Singh of Jhind by the Commander-in-Chief in recognition of the assistance given by his troops during action. The building in the background is the Mumtāz Mahall which contained the Exhibition.

Lent by H. H. the Rājah of Jind.

(b)

A. 213. SHIELD (*Dhāt*), of steel, overlaid with rich decoration in brass, representing warriors, mythological heroes, and hunting scenes.

Lent by the Lahore Museum.

(c)

ZĀGHNOL (see A. 132, Plate VII c).

Lent by H. H. the Rājah of Nabha.

BATTLE AXE (*Tabar*) (also see A. 133, Plate VII c).

Lent by H. H. the Rājah of Nabha.

WAR MACE (*Garz*), with eight-bladed head and basket hilt (also see A. 131, Plate VII c).

Lent by H. H. the Rājah of Nabha.



(a). A 217. Mughal cannon ; Mumtaz in the background.



Photo.-Mechl. Dept., Thomason College, Roorkee.

(A) A 212



(c). *Zaghnol*, battle-axe and war-mace.



## PLATE XI.

(a)

**SWORD OF STATE** (*Dhap*), formerly owned by Rājah Ālā Singh, the founder of Patiala State (cf. A. 190, Plate VII *b*).

Lent by H. H. the Mahārājah of Patiala.

**DAGGER** (*Peshqabz* or *chhurī*), with crystal hilt.

Lent by H. H. the Maharajah of Patiala.

**SABRE**, with parrot-head cross-hilt, with knuckle-guard.

Lent by Seth Sobhag Mal Mehta, of Ajmer.

**JEWELLED DAGGER** (*Peshqabz* or *chhurī*).

Lent by Seth Sobhag Mal Mehta, of Ajmer.

**KNIFE.** The two smaller knives can be concealed in the largest one.

Lent by Seth Sobhag Mal Mehta, of Ajmer.

**KNIFE** (*Kard* or *chhurvā*).

(b)

**WAR MACE** (*Gurz*). The dagger to the left of the mace can be concealed in the handle.

The head of the mace bristles with flamboyant steel spikes.

"The mace usually formed part of the panoply of a Moghul warrior, at any rate, if he were of any considerable rank."<sup>1</sup>

Lent by the Jaipur Museum.

**WAR MACE** (*Gurz*), with disappearing blades (also see A. 131, Plate VII *c*).

Lent by H.H. the Rājah of Nabha.

**WAR MACE** (*Gurz*).

Lent by the Jaipur Museum.

NOTE.—These exhibits arrived too late to be inserted in the Exhibition catalogue and consequently bear no number.

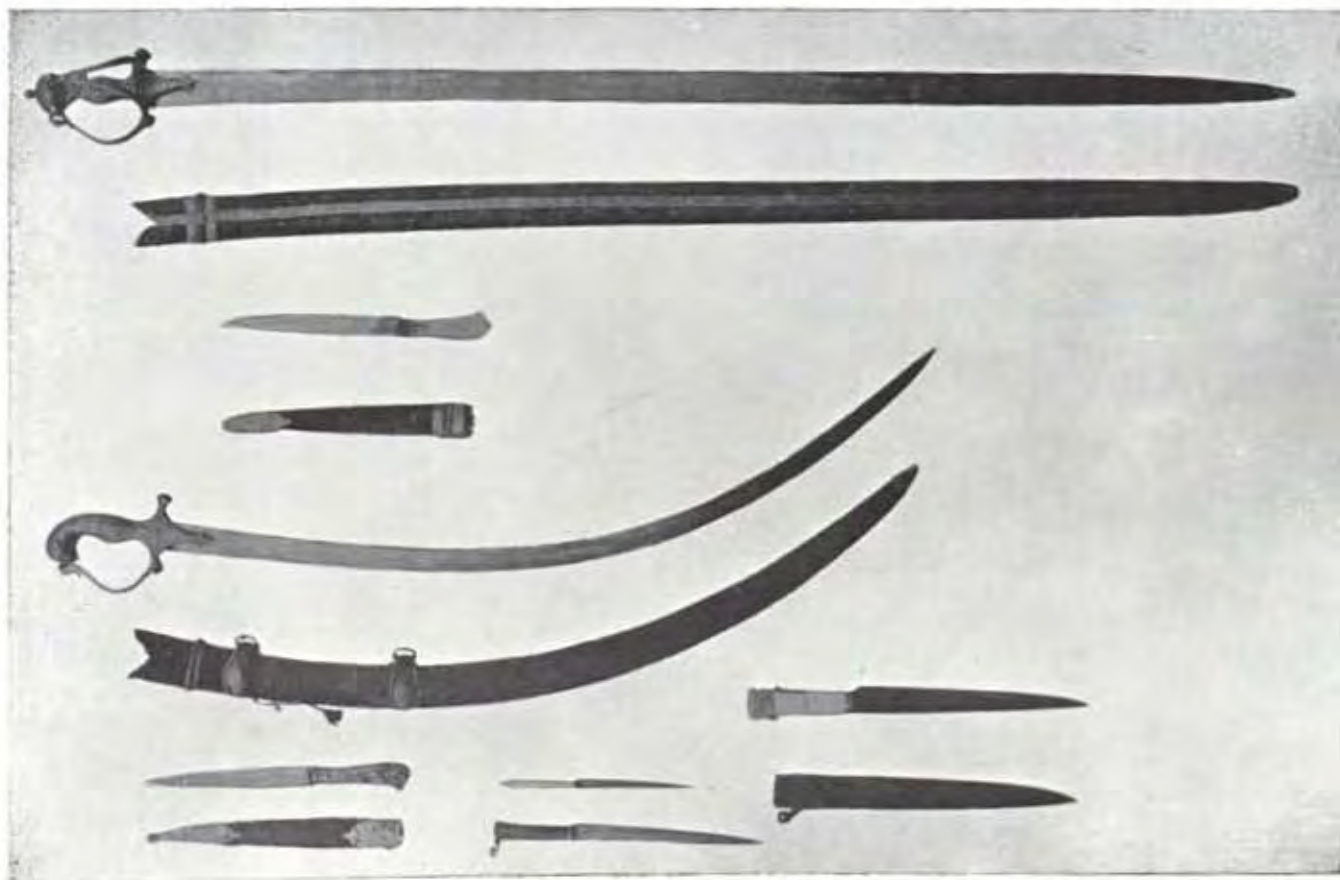
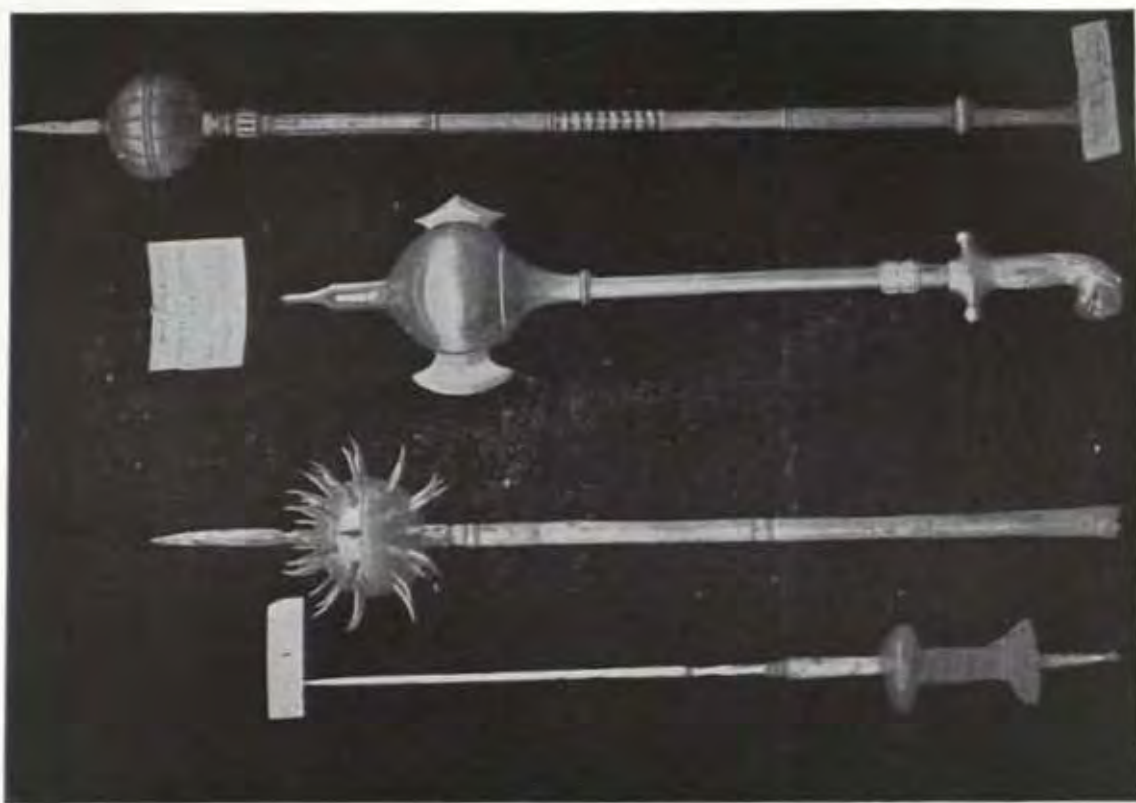


Photo-Musich, Dept., Thomason College, Baltimore.

(a). State sword, dagger, sabre, jewelled dagger and two knives.



(b). War maces.





## II.—STANDARDS AND INSIGNIA.

The best known of the ensigns of royalty in the east is the umbrella (*chattr*). It is not peculiar to India, but is found also in the sculptures of Nineveh and Egypt. It has been thought that its use as a royal emblem was originally due to a belief that it was unlucky for the sun to shine on a person. Another ensign used for a similar purpose was the *āftābgīr*, shaped like a palm-leaf fan, and sometimes bearing the sun's face embroidered on it (*sūraj-mukhī*). We also find circular sun-emblems (*sūraj-mukhī* or *āftāb*). This emblem of the sun's face is met with in the history of ancient Persia.

The *kankabāh* or *quinqumāh* was a ball of polished steel suspended from a long pole.

The *panjah*, or outspread hand, is sometimes said to represent the hand of Alī, which Timūr is recorded to have had carried before him, as a sacred relic, but the outspread hand was used by the Romans long before the time of Muhammad.

The ensign of the *Mīzān* or balance had reference to the scales of justice.

The *azhdahā-pāikar* (dragon-face), like the *panjah*, is said to originate with Timūr, who was presented with some dragon-idols in India, but the Romans too had a dragon-standard, borrowed from the Parthians, which was "the image of a large dragon fixed upon a lance, with gaping jaws of silver, and with the rest of its body formed of coloured silk. When the wind blew down the open jaws, the body was inflated."

This description of the *draco* or dragon-standard of the Romans is curiously like Thorn's description of the fish standard or *māhī* conferred on Lord Lake by Shah Ālam in 1804, which represented "a fish with a head of gilt copper and the body and tail formed of silk, fixed to a long staff and carried on an elephant." The [similarity suggests that the *māhī* was in origin merely a variation of the dragon. But the *māhī* or fish was sometimes made of brass or gilded copper throughout. Its significance is not quite clear, but it possibly represented the fish on which the world, according to the Persian mythology, rests. This world-supporting fish appears in picture C. 115, Plate XXXIX a.

The above, with the exception of the *āftābgīr* and the *māhī*, were the peculiar emblems of the Moghul sovereigns. The *āftābgīr* was sometimes conferred on royal princes, and the *māhī* was bestowed on distinguished servants of the crown, but even among them it was reserved, something like the English Garter, for those of high rank.

The term *māhī-o-marātīb* (lit. fish and dignities) was used collectively for the emblems of royalty, but it was also used in a special sense for the fish and certain adjuncts which were conferred on distinguished nobles.

Other ensigns which were conferred on subjects were the *chattr-tok*, and the *tuman-tok*, yak-tail standards, which recall the horse-tail standards of the Turks, and standards with flags attached of different forms, known as the *'alam* and the *jhanda*.

We read also of the *sher marātīb* (see A. 219, Plate XII b), and there is a tiger-standard in picture C. 355, Plate L b. There does not seem to have been any standard pattern or size for the fish or tiger-standards, and the specimen of the latter in the exhibition (A. 219) is quite a different thing from that shown in the picture.

Representations of most of the above will be found in the picture of the State-procession of Akbar II, now in the Delhi Museum of Archeology, and in picture C. 166, Plate XLIX, and there are fine specimens of several in the Edward Museum at Bhopal.



## PLATE XII.

(a)

A. 238. FISH STANDARD. Different in form from A. 230 and A. 231, Plate XIII. It consists of a gilt effigy of a fish at the top of a pole and has a long fish body attached, made of tinsel cloth. Below that are green, yellow and red drapings.

A. 239, 240. PAIR OF STANDARDS, with gilt balls at top of staff, and green, yellow and red drapings.

A. 238-240. Lent by H. H. the Mahārājah of Bikaner.

(b)

A. 241. *PANJAH* (see C. 355, Plate L b, and C. 508, Plate XXXVIII a).

A. 238. *PANJAH*, with green yellow and red drapings. The hand is here displayed against a gilded disk and it is possible that this standard is a combination of the *Panjah* and the *Aflāb*. A. 241 is the more usual form of *Panjah*.

A. 232. STANDARD, with gilt balls at top.

A. 219. TIGER'S HEAD (*Sher marātib*). Probably used with a flag or some hanging drapery.

A. 233. STANDARD, with gilt ball at top.

A. 245. STANDARD, with gilt disk at top of staff, and green, yellow and red drapings. This is possibly a sun emblem.

A. 244. TRIDENT of gilded metal, with velvet sheaths for the prongs, fixed at the end of a pole.

The trident is generally met with as the emblem of the Hindu deity Siva, but we find it as a Moghul ensign in C. 355, Plate L b. That however may be a mistake on the part of the artist who was probably a Hindu.

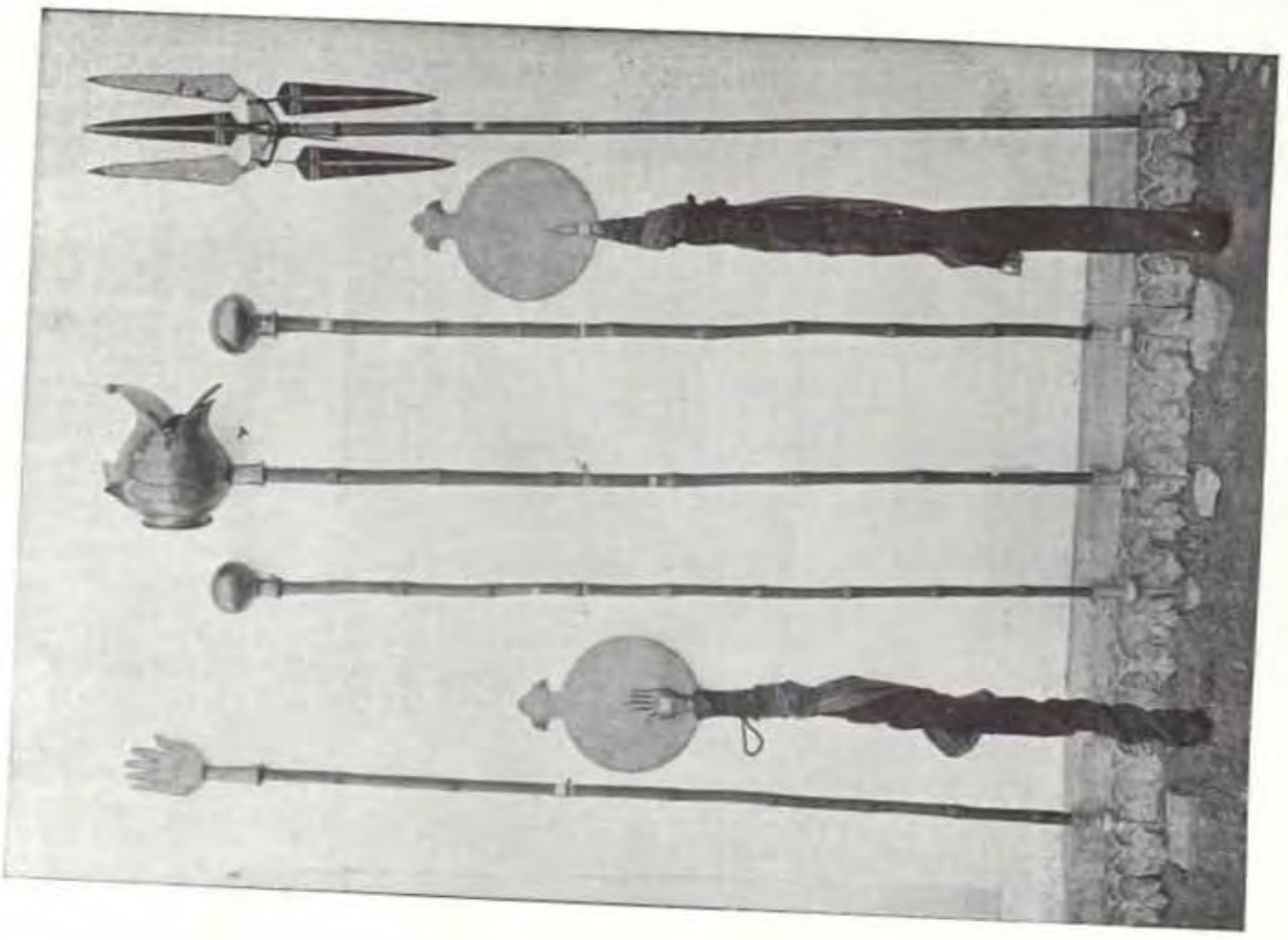
This collection of *Māhī-o-Marātib* was lent by H. H. the Mahārājah of Jodhpur.

STANDARDS AND INSIGNIA.



Photo-Muséi, Dept., Thomason College, Bhojpur.

(a). A 238, 239, 240.



(b). A 241, 218, 232, 219, 233, 245, 244. (Read from left to right).









## PLATE XIII.

(b)

## A. 230-1. PAIR OF FISH STANDARDS.

The heads are of gilded metal and both carry small tinsel plumes. The bodies are of calico, stamped with gold, while attached to the poles below the heads are drapings, on which the scales and fins of the fish are represented. The description given in the note above of the Roman Dragon-standards applies almost exactly to these, and a pictorial representation of standards of this kind is to be seen in the picture representing Aurangzeb at the siege of Golconda (see C. 166, Plate XLIX).

Lent by the Edward Museum, Bhopal.



(a). A 372, Turban of Shah Jahan.  
(For note on this exhibit see next page).

STANDARDS AND INSIGNIA.



Photo.-Mechl. Dept., Thomason College, Boorkee.

(b). A 230, 231.





III.—MISCELLANEOUS EXHIBITS.

(a)

A. 372. TURBAN OF SHĀH JAHĀN, Moghul Emperor. The colour is pink with a combination of silver flowers and binding.

Lent by H. H. the Mahārāna of Udaipur.



## PLATE XIV.

(a)

A. 375. *TAD* OR CAP OF STATE said to have been worn by one of the Kings of Oudh.  
Lent by L. Kanji Mal, of Delhi.

A. 376. ENAMELLED SCENT-BOX (*Utr-dān*), set with jewels.

A. 377. SILVER FILAGREE BOX. This and the last are both said to have belonged to one of the Kings of Oudh.

A. 376-377. Lent by Mr. Imre Schwaiger, of Delhi.

(b)

A. 251. LACQUERED *NALKI*, with silver-gilt fittings (some of which seem to have been recently replaced by silver fittings) and silk cushions. The *jhālor-dār* or fringed *nālki* was a special mark of distinction. This one was presented by the Emperor Ālamgir II to Jayāpa Sindhia. *Nālki*s of this kind were carried empty in processions. The *nālki-khānah* in the Delhi Fort was to the north of the vaulted passage inside the Lahore Gate.

Lent by H. H. the Mahārājah Sindhia of Gwalior.



(a). A 376, 375, 377. Scent box, cap of state, and filagree box. (Read from left to right).



Photo-Mechl. Dept., Thomason College, Roorkie.

(b). A 251, *Nalki*.

## PLATE XV.

(a)

A. 378. MARBLE UNGUENT DISH, from Delhi Palace.  
Lent by the Delhi Museum of Archaeology.

(b)

A. 409. PORTABLE PLANISPHERIC ASTROLABE in 9 pieces.

"It was used for taking the altitude of sun, moon and stars: for calculating latitude: for determining the points of the compass and time: for ascertaining heights of mountains, etc., and for construction of horoscopes. The instrument was a marvel of convenience and ingenuity, and was called 'the mathematical jewel'. Nevertheless it passed out of use, because incapable of any great precision." *Encyc. Brit.*, 11th ed., where there is a full-page plate of an astrolabe very much like this one, but of later date.

Made by Muhammad Badī' in 1071 H. (1660 A.D.).  
Lent by Mirza Ahmad Sāid Khan, of Loharu.

(c)

A. 253. CARVED AND GILDED CHAIR, from Delhi Palace.  
Lent by the Lahore Museum.

(d)

A. 261. EMBROIDERED SHAWL (*Khil'at*), of Kashmir workmanship, conferred as a *khil'at* by one of the late Moghul Emperors on a Chief of Bikaner.

The *khil'ats*, as they were called, were given to everyone who was presented at Court. After presentation to the Emperor, the person honoured with the *khil'at* retired and was clad in the vestments he had received. The *khil'ats* consisted of a number of pieces which varied with the importance of the person receiving them, and on rare occasions the Emperor as a special mark of favour conferred articles of dress which he had worn himself.

Lent by H. H. the Mahārājah of Bikaner.





(a). A 378, Marble unguent dish.



(b). A 409, Astrolabe.



(c). A 253, Chair from Delhi Palace.  
Photo, Mechl. Dept., Thomason College, Roorkie.



(d). A 261, Embroidered Kilat.

## PLATE XVI.

A. 248, 249, 250. ELEPHANT HOUSINGS of red velvet, embroidered with gold (also see Plates XVII, XVIII *a* and notes thereon).

Lent by the Edward Museum, Bhopal.



MISCELLANEOUS EXHIBITS.



A 248, 249, 250. Elephant housings.

Photo.-Meehl, Dept., Thonaburi College, Bangkok.



## PLATE XVII.

(a)

A. 251a. Picture of an ELEPHANT CARRIAGE. These ponderous vehicles were not uncommon. At Jodhpur a pair of discarded elephant carriages are lying in a godown below the Fort.

The elephant in the picture is adorned with a head piece very similar to those shown in the previous illustration. An elephant carriage belonging to the Maharajah of Alwar appeared at the Review of Native retainers in Lord Curzon's Darbar of 1902.

The above picture, with another like it now placed in the Taj Museum at Agra, was bought in London by the Director-General of Archaeology.

On loan from the Delhi Museum of Archaeology.



A 251a. Picture of an Elephant carriage.

Photo. Mehta, Dept., Thomason College, Bikaner.

## PLATE XVIII.

(a)

A. 246. ELEPHANT *JHŪL*. These covered the royal elephants on state occasions (also see Plates XVI and XVII and notes thereon).

Lent by Mr. Imre Schwaiger, of Delhi.

(b)

A. 379. WALKING STICK, which formerly belonged to Bahādur Shāh II (1837—1857 A.D.), carved with Persian verses, the date 1257 H. (1841 A.D.) and the proverb "He who has the stick has the buffalo," or "Might is right."

Lent by L. Sheo Parshad, of Delhi.

A. 380. ANOTHER WALKING STICK, carved in the same manner, but dated 1881 A.D. This stick was carved by Mirzā Sulemān Shāh, of the ex-royal family of Delhi.

It seems probable that A. 379 was also carved by him.

Lent by Mirza Ahmad Süid Khan, of Loharu.

(c)

A. 354. *THĀLI-JOR* of tin-plated copper.

The bowl and the dish on which it rests are covered with passages from the Qurān. The *thālī-jor* was and is still used for sherbet at weddings. Dishes with texts from the Qurān engraved on them are supposed to possess therapeutic qualities, and portions administered in them are generally the first remedy resorted to in cases of children's ailments.

A. 355. DISH-COVER (*sarposh*), with Persian verses inscribed on it.

A. 354-355 lent by M. Zahīr-ud-din Khan of Delhi.





(a).  
A 246. Elephant *jhul*.



(b).  
A 380 (above) A 379 (below).  
Walking sticks.



A 354. *Thaliyor*.



A 355. Dish cover.

(c).

## PLATE XIX.

(a)

A. 368. Blue and white CHINA DISH, said to have belonged to Mirzā Jahāngīr, son of Akbar II (1806-1837 A.D.).

A. 369. Blue and white CHINA DISH, said to have belonged to Akbar II.

A. 368-369 lent by M. Muhammad Hamid of Delhi.

(b)

A. 361. OLD PERSIAN ENAMELLED TERRA COTTA in high relief.

This bears the inscription *Bārgāh-i-Salīm Shāh*, and is said to have come from the Salīm-garh Fort. Two of the figures are Tūr and Iraj, legendary Persian heroes.

Lent by Khan Bahādur Mir Nāsir Ali Khan, of Delhi.





(c). A 259. *Sanaad* from Lord Lake. (For note on this exhibit see next page).



(a). A 368, 369. China Dishes.



(b). A 361. Enameled Terra-cotta tile from Salimgarh.

Photo-Meehl, Depts., Thomson College, Bhojpur.





## IV.—FARMĀNS, LETTERS, ETC.

The word *farmān* (*firmān*) signifies a command, and is applied to patents of rank, deeds of grant and other documents which required the imperial seal.

A *farmān* was usually in the following form. It began with a dedication, such as the 'Bismillah' ("In the name of God, the merciful, the compassionate"). Below the dedication, but above the body of the document, came the *Tughra* which took the place of the sign manual, and gave the name and titles of the king in the ornamental *naskh* character, and the Great Seal. Under the Moghuls the great seal gave the name and titles of the ruling Emperor in the middle, and in small circles round it, the names of his ancestors up to Timur. Below the *tughra* and the seal, came the text of the document.

On the reverse, we find extracts from the State records, relating to the patent or grant, notes regarding the checking of the *farmān*, the filing of copies in the different departments concerned, etc., and the seals of officials who dealt with the case. Finally, there is the order for the affixing of the great seal, and a note of the date on which the seal was affixed.

During the palmy days of the Moghul empire, and for some time after decay had set in, these entries are generally very full, and they show the elaborate system of check and registration which was observed so long as the empire was a reality. Under the last Emperors, these business-like endorsements disappear, and the *farmān* itself, which was formerly written on plain paper, develops into a gorgeous illuminated document, whose imperial character is emphasized by the addition of the umbrella over the great seal.

## PLATE XIX.

(c)

A. 280. *SANAD* from Lord Lake (see C. 260, LXXIV<sup>b</sup>), dated 3rd March 1806, addressed to the officials of the *panyah* of Karnāl, informing them that 7 villages have been granted for life to Bahādur Jang Khān, chief of Kunjpurah, for his services in pursuit of Holkar into the Punjab in 1805.

Lord Lake's seal and signature are at the head of the document. In the seal he is described as "Commander-in-Chief of the army of the King of England and the East India Company, and the devoted servant of Shāh Ālam."<sup>23</sup>

Lent by Nawab Ibrahim Ali Khan, of Kunjpurah.

[Transcription.]

صمصام الدوله اشجع الملک خاندوران خان جنرل جبار فایز بہادر سپہ سالار فتح جنگ بکے از  
صاحبان کونسل و سر لشکر امواج بادشاہ انگلستان و کمپنی انگریز بہادر متعلقہ کشور ہندوستان ہندوی  
شاہ عالم بادشاہ مغربی سنہ ۱۲۱۸ ۱۸۰۳

(Sd.) Lake

عامان حال و استقبالی و چونہریان و قانونگویان و مقدمان و مزارعان برگندہ کرتال بداند  
رحمت خان التماس نمود کہ سابق ازم انجہ ملک در جائید بزوران خان مذکور بود منجملہ ان قلیل  
در تصرف باقیمانده اوقات بعسرت میگذرد و نیز بد نظر انگہ در پورش پنجاب کہ خصوصت با مباراجہ جسوت



راو هولکر بود مصدر رفاقت و در لتخر اھی گردیده همراه زکاب ظفر انتساب عساکر فیروززی مانده بعلد ری ایند معنی مواضعات رانور و غیره هفت موضع مفصل الذیل عملہ پرگندہ مذکور سوای سائر باغات و املاک و آلمہ و معافی و روزیدہ و پن ارتہہ کہ از قدیم معمول و مستمر است از ابتدای فصل ربیع سنہ ۱۲۱۳ فصلی تاحین حیات بفام جنگ بہادر خان خلف الصدق رحمت خان مذکور از حضور مقرر و مفروض گردیدہ می باید کہ انہا خان مذکور را جاگیر دار مستقل دانستہ پدش نایبان مشار الیہ حاضر برنہ ادای بالواجب نمایند و دقیقہ از دقایق اطاعت و فرمان بوداری مہمل و معطل نگذارند و سبیل مورم الیہ انکہ رعایا و سکنای انجا از حسن سلوک خود راضی داشته در تکثیر زراعت کوشد کہ موجب آبادی و رفاهیت رعایا گردد درینباب تاکید مزید دانستہ حسب المسطور بعمل آرند لا

کھلاس ۲	ارنجہ سوانہ ۲	جمعیت گدہ ۲	رانور ۲
۱	دہہ کندوہان ۲	پدیل والے ۲	رامن پورہ ۲

مترجم سیوم مارچ سنہ ۱۸۰۶ عیسوی مطابق یازدہم شہر ذی الحجہ سنہ ۱۲۲۰ ہجری المقصدہ

پتاریخ ۱ شہر صفر سنہ ۱۲۰۰ . . . جاپوں  
نقل بدقت صاحب ترجمہ زبیر احمد سکندر  
۴ محرم سنہ ۱۲۰۰

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(On reverse)

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[Transcription:]

A. 273. *FARMAAN OF AURANGZEB* (see C. 101, Plate XXXVII), dated 1st Safar, in the 14th year of the reign (1671 A.D.), granting 50 *ghahas* of land in the village of ..... in the *Sahab* of Delhi to Muhammad Zaman.

(a)

PLATE XX



سنه ۱۴ جلوس والا بموجب تصدیق . . . قلمی شد شرح بخط فضیلت پناه صدارت دستگاه شیخ مخدوم  
 انکه داخل واقعہ نمایند شرح بخط واقعہ نویس مطابق واقعہ اسمت شرح بخط وزارت پناه فضایل و کمالات  
 دستگاه مرید مراحم بیکران مدار الہامی وارث محمد خان انکہ بعرض منبر رسالید شرح بخط رفعت پناه  
 محمد حسین انکہ بقاریخ چہارم محرم الحرام سنہ ۱۴ جلوس عمایین منبر بعرض عالی متعالی رسید  
 شرح بخط مدار الہامی انکہ از ابتدای فصلتخریف تیکور ذیل نشان واجب الادعان قلمی نمایند

ماہ سالیانہ بموجب اسناد حکام و

موضع در دست

— بیگہ زمین افغانہ

سوزا درینوہ مرحمت شد

بقاریخ شہر صفر سنہ ۱۴  
 انکہ از ابتدای فصلت

بقاریخ ۲۶ صفر سنہ ۱۴  
 نقل بدفتر دیوان رسید



فی القاریخ ۲۶ صفر  
 سنہ ۱۴ ... شد



فی القاریخ سنہ ۱۴ جلوس  
 ۱۰ شہر صفر مطلع شد



فی القاریخ سنہ ۱۴ جلوس وارث  
 مطلع شد ۱۲ صفر

برسائہ فضیلت و صدارت پناه شیخ مخدوم رنوہ واقعہ رام زائے

(D)

A. 268. *FARMĀN* OF GHĪYĀS-UD-DIN BALBAN, Sultān of Delhi, dated 7th Shabān, 671 H. (27th Feb. 1273 A.D.), in the 4th year of the reign.

A building site measuring four chains, which had been used by Kuwājah Haīdar, had been included within the line of the walls of the royal fortress at Delhi. The *farmān* grants the land to Kuwājah Haidar, and his descendants.

The *farmān* is written in Persian. The style of writing is the ornamental *na'kḥ*, such as we find in the inscriptions on the Qutb Minār, which were carved in the early part of the same century.

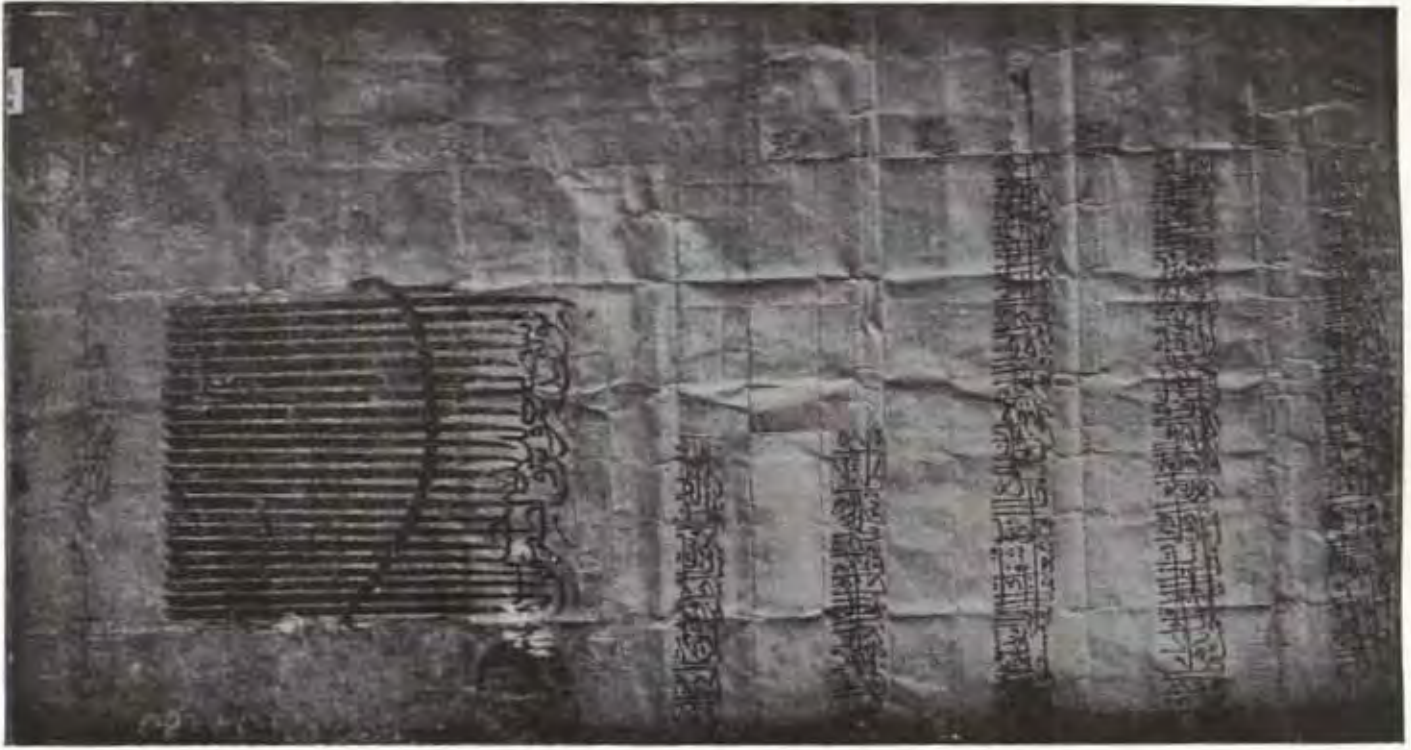
In the *tughrā*, the King is styled Ziyā-ud-dunyā wad-dīn, Abū Zafar, Ghīyās-ud-dīn, Sultān. In the seal he is called Abū Zafar, Ghīyās-ud-dīn, Muhammad Bādshāh Ghazī.

On the margin are notes showing that copies had been received by the four great departments of State, the *Diwān-i-adālat*, the *Diwān-i-ālā*, the *Diwān-i-wazārat*, and the *Diwān-i-sadarat*. On the back is an abstract of the petition and the order passed, with the *sād* (the initial letter of the word *sahīḥ* = "correct") of the official who checked it. The *sād* also appears on each of the marginal notes.

If this *farmān* is genuine, it must be almost unique, and it is nearly four centuries older than any other in the Exhibition. But it is probably not genuine. Balban came to the throne in A.H. 664, and not in 667 or 668, and the titles given in the *tughrā* and the seal are unusual.

Lent by Chaudhri Bahādur Ali, of Palwal.





A 268. *Farmān* of Ghiyās-ud-din Balban.



A 273. *Farmān* of Aurangzeb.

Photo-Meschi, Dept., Thomason College, Meerut.





... و ...  
 ... و ...  
 ... و ...

(On the reverse)

...  
 ...  
 ...  
 ...

...  
 ...  
 ...

[Transcription]



## PLATE XXI.

(a)

A. 278. *FARMĀN* OF ĀLAMGĪR II (see C. 207, Plate LVIIa), dated 27th Shawwāl in the 6th year of the reign (A.D. 1759) granting to the heirs of Har Sahāi the village of Dhir Kherah in the *parganah* of Hāpur.

The seal on the back, in the bottom right-hand corner, is that of the Vazīr Nizām-ul-mulk Asaf Jāh, to whom Ālamgīr owed his elevation and his death.

Lent by P. Amr Nath, of Delhi.

[Transcription.]

بِسْمِ سُبْحَانِهِ وَتَعَالَى شَانِهِ

هُوَ الْعَالِبُ

ابو العدل عزیز الدین محمد عالم گیر بادشاہ غازی احد سنہ ۱۱۶۷

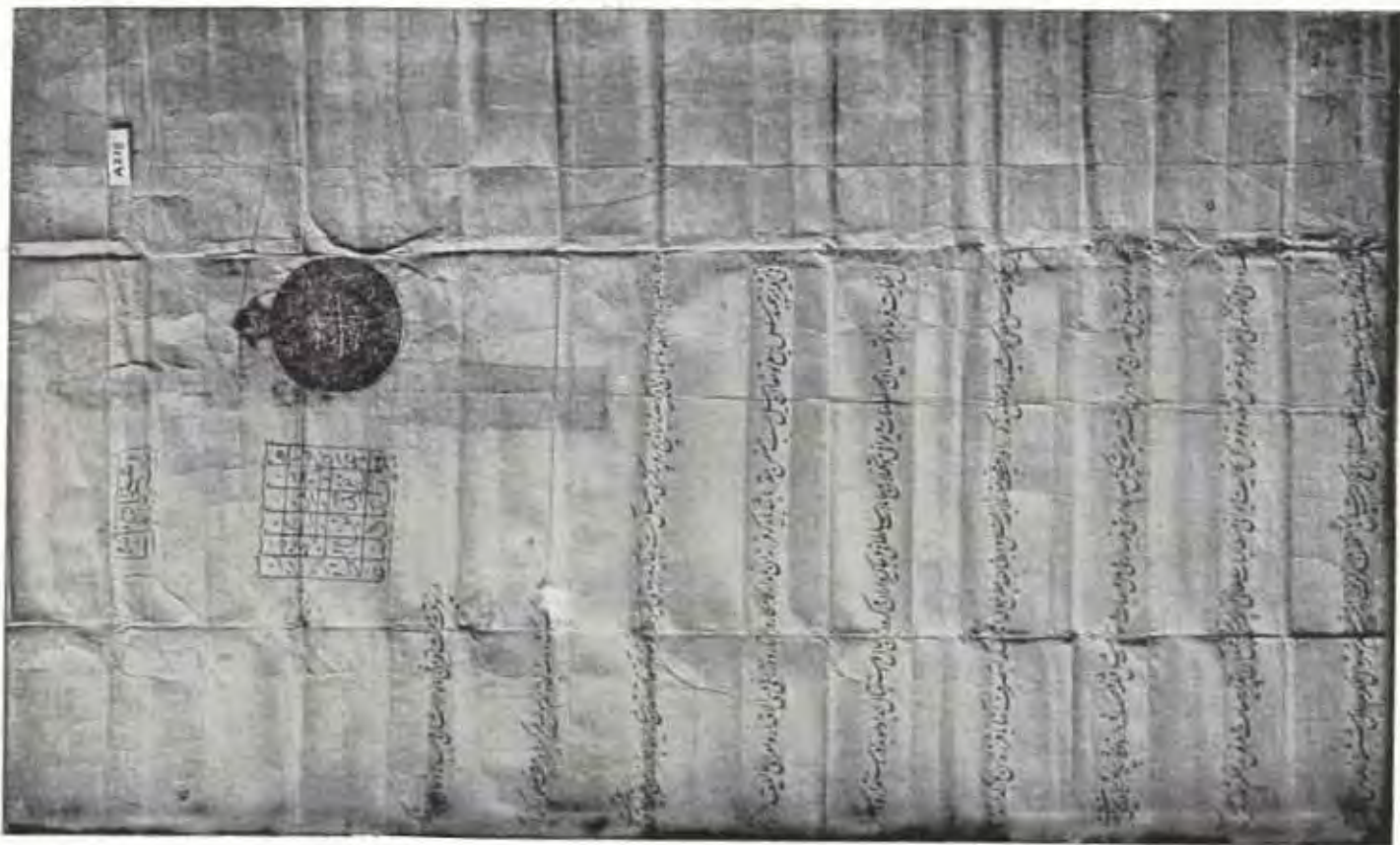
ابن جهاندار شاہ ابن شاہ عالم بادشاہ ابن عالمگیر بادشاہ ابن شاہ جهان بادشاہ ابن جهانگیر بادشاہ  
ابن اکبر بادشاہ ابن ہمایون بادشاہ ابن بابر بادشاہ ابن عمر شیخ شاہ ابن سلطان ابو سعید شاہ  
ابن سلطان محمد شاہ ابن میران شاہ ابن امیر تیمور صاحب قرآن  
فرمان ابوالعدل عزیز الدین محمد عالمگیر بادشاہ غازی

درینوقت میمنت اقتراں فرمان والا شان واجب الاذعان صادر شد کہ مبلغ یک لک و در صد  
و پنجاہ دام موضع دھیر کھیرہ در بست معہ مزروعہ عملہ یرگنہ ہاپور سرکار و صوبہ دارالخلافہ شاہجہان آباد  
کہ سیصد و پنجاہ و پنج روپہ کٹوری حامل آنست از جاگیر ہرسہاسہ وغیرہ در وجہ انعام الذمغہ متعلقان مشار  
الہیما یا فرزندان بلاقید آسامی و قسمت بمعافی توفیر از پنچسدمس ربع توشقان لیل حسب الضمن مقرر  
باشد باید کہ فرزندان نامدار کھگار والا تبار و وزراے ذری الاقندار و امرای عالیقدر و حکم کریم و عمال  
کفایت فرجام و مقصدیان مهمات دیوانی و متفقان معاملات سلطانی و جاگیر داران و کورریان حال  
و استقبال ابدأ و مریداً در استقرار و استمرار این حکم مقدس معلی کوشیدہ موضع مذکور را در بست  
معہ مزروعہ نسل بعد نسل و بطناً بعد بطن خالداً و مخداً بتصرف آنها با فرزندان باز گذارند و از عوانم  
تغیر و تبدیل مصئون و محروس دانستہ بعلت پیشکش صوبہ داری و فوجداری و مال رجہات و اخراجات  
منڈل قتلغہ و محصلانہ و داروغگانہ بیکار و شکار دہنیمی مقدمی و صدرئی و قانونکوی مزاحم و متعوض  
نشنوند و توفیر کل تکالیف دیوانی و مطالبات سلطانی و آنچه از حسن تردد در جمع آن بدفزیاد معاف  
و مرفوع القلم شمارند درین باب تاکید اکید و قد غن بلوغ دانستہ ہر سال سند مجددہ نطلبند و ازیرلیغ  
کرامت تبلیغ والا تحلف و انحراف فرزند بیست ہفتم شہر شوال المعرم سال ششم از جلوس والا  
نہشتہ شد

(On the reverse.)

شرح یادداشت واقعہ بتاریخ روز پنجشنبہ ۲۳ شہر جمادی الثانی سنہ ۵ جلوس مبارک معلی  
موافق سنہ ۱۱۷۲ ہجری مطابق تہہ اسفندار برسالہ سیادت و نجابت مرتبت امارت و ایالت منزلت  
دانای مدارج دین و دولت شناساے مراقب ملک و مملکت فرازندہ لوای شوکت و حشمت طرازندہ  
بساط ابہت و عظمت اعتضاد خلانت و فرمانروائی اعتماد سلطنت و کشور کشالی ظفر پیرایہ ممالک  
جہانستالی عیش آراے محافل کامرانی دقیقہ یاب سرائر بادشاہی رمز شناس مزاجدانی و اکھبی





(a). A 278. *Farmān* of Alamgir II.

Photo. Meuhl, Dept., Thomson College, Hoorker.



(b). Reverse of A 279. A *Sanad* from the office of the *Fazir* of Alamgir II.





چوهر مرآت حقیقت و وفا فروغ شمع یکرنگی و صفا همدم دلکشی مجلس خاص معصوم خلوت سراسر صدق و اخلاص کار فرمائی سیف و قلم مدبر امور عالم قدوه خوانین بلند مکان عمده امرای عظیم الشان وزیر صائب تدبیر ممالک مدار امیر روشنضمیر عالیقدر لازم الاختصاص والا عزاز واجب الاحترام والا متیاز رکن السلطنت بادشاه سلیمان اقتدار وزیر الممالک جمله الملك مدار المهام آصفجاه نظام بهادر فتح جنگ سیه سالار یار وفادار و نوبت واقعه نگاری کمترین بددهای درگاه خلائق پناه لعل سنگه قلمی میگردن حکم صادر شد که یک لک و در صد پنجاه دام مرزغ دهیر کبیره در بست معده مزروعه عمله پرگنده هاپور سرکار و صوبه دار الخلافه شاهجهان آباد از جاگیر هر سه پانصد و شصت و شصت و شصت و شصت متعلقان مشار الیه با فرزندان بلا قیدی اسامی و قسمت نسلاً بعد نسل و بطناً بعد بطن و آنچه از حسن ترداد بر جمع آن بیفزاید مزاحم نشوند بمعافی توفیر مرحمت فرمودیم واقعه ۱۹ جمادی الثاني سنه ۵ بموجب تصدیق یادداشت قلمی شد

مزارع نوزدهم ذی قعدة سنه ۶ جلوس والا  
۲۳ جمادی الثاني سنه ۵ بخارنج ۵ شوال  
سنه ۶ داخل انجانب شد لا  
معه مشار الیه

مزارع نوزدهم ذی قعدة سنه ۶ جلوس والا  
مزارع نوزدهم ذی قعدة سنه ۶ جلوس والا  
مزارع نوزدهم ذی قعدة سنه ۶ جلوس والا  
مزارع نوزدهم ذی قعدة سنه ۶ جلوس والا

شرح دستخط سیادت و نجابت مرتبت امارت و ایالت منزلت دالای مدارج دین و دولت شامای مراتب ملک و ملت فرازنده لوامی شوکت و حشمت طرازنده بساط اہمت و عظمت اعضاء خلانت و فرمانروائی اعتماد سلطنت و انور کشائی ظفر پیرای ممالک جهانستائی عیش ارای محافل کامرانی دقیقه یاب سرائر بادشاهی رمز شناس مزاجدائی و آگاهی جوهر مرآت حقیقت و وفا فروغ شمع یکرنگی و صفا همدم دلکشی مجلس خاص معصوم خلوت سراسر صدق و اخلاص کار فرمای سیف و قلم مدبر امور عالم قدوه خوانین بلند مکان عمده امرای عظیم الشان وزیر صائب تدبیر ممالک مدار امیر روشنضمیر عالیقدر لازم الاختصاص والا عزاز واجب الاحترام والا متیاز رکن السلطنة بادشاه سلیمان اقتدار وزیر الممالک جمله الملك مدار المهام آصفجاه نظام الملک بهادر فتح جنگ سیه سالار یار وفادار آنکه داخل واقعه نمایند شرح دستخط واقعه نگار کل آنکه مطابق واقعه کل است شرح دستخط وزیر الممالک جمله الملك مدار المهام آصفجاه نظام الملک بهادر فتح جنگ سیه سالار یار وفادار آنکه بغرض مکرر رساند شرح دستخط مدبر الملک اعز الدوله ذکریا خان بهادر منور جنگ آنکه بیست و نهم شعبان سنه ۶ جلوس والا مکرر بعرض مقدس معالی رسید شرح دستخط وزیر الممالک جمله الملك مدار المهام آصفجاه نظام الملک بهادر فتح جنگ سیه سالار یار وفادار آنکه فرمان والا شان قلمی نمایند

مزارع بیست و نهم شهر ذی قعدة سنه ۶ جلوس والا  
نقل بدقت تقسیم ممالک معروضه رسید  
معه مشار الیه صحیح  
داخل از آنجه نموده شد

مزارع بیست و نهم شهر ذی قعدة سنه ۶ جلوس والا  
مزارع بیست و نهم شهر ذی قعدة سنه ۶ جلوس والا  
مزارع بیست و نهم شهر ذی قعدة سنه ۶ جلوس والا  
مزارع بیست و نهم شهر ذی قعدة سنه ۶ جلوس والا

اسمها بیکه بخته  
مسمی بیکه سرور و غیره  
اسمها بیکه لایق زراعت



شرح دستخط

وزیر الممالک جملة الملك مدار المهام آصفجاء نظام الملك بهادر فتح جنگ سید سالار یار وفادار  
آنکه از پنجسدس ربیع توشقان نیل عرضی دستخطی ۱۹ جمادی الثانی سنه ۵ مبارک سیاهه  
شوال سنه ۶

شرح دستخط وزیر الممالک جملة الملك مدار المهام آصفجاء نظام الملك بهادر فتح جنگ  
سید سالار یار وفادار آنکه بنظر در آمد

مقرررا شرح سیاهه

مالسه بیگه موضع دهیر کبیره

المصره تنخواه از پرگنه هایور سرکار و صوبه دارالخلافه شاهجهان آباد از جاگیر هرصهای و غیره در  
وجه انعام التمعن متعلقان مشار الیهما با فرزندان بلاقید و اسامی و قسمت بمعافی توفیر مرحمت شد  
مالسه بیگه موضع دهیر کبیره در بست معه مزرعه

حاصل سالتمام مالسه ۱۱	بذام متعلقان بهگوانداس صه بیگه	بذام متعلقان مشار الیهما مالسه بیگه
حاصل سالتمام مالسه ۱۱	مالسه بیگه موضع دهیر کبیره در بست معه مزرعه بذام متعلقان بهگوانداس صه بیگه	بذام متعلقان مشار الیه مالسه بیگه

نقلخط انور آنکه

سند انعام التمعن بدهد لا

شرح عرضی فرز گذرانیده هرصهای و غیره عزین بدستخط بهمر عبد اللہ خان بهادر رسید که یک لک  
در صد و پنجاه درم موضع دهیر کبیره در بست معه مزرعه عدله پرگنه هایور سرکار و صوبه دارالخلافه شاهجهان آباد  
بچاکر مردمان تنخواه است امیدوارند که نام مذکور در وجه انعام التمعن متعلقان فدویان با فرزندان بلاقید  
اسامی و قسمت نسلاً بعد نسل و بطلاً بعد بطن و آنچه از حسن تودن و جمع ان بیفزاید مزاحم نشوند  
بمعافی توفیر مرحمت شود و بذام دیوان باشد دستخط مزین شوند که سند انعام التمعن کرده بدهد لا

۱۹ هست نهم ذی قعدة سنه ۶ طهر رسید لا

برساله سیادت و نجابت مرتبت امارت و ایالت منزلت دانای مدارج دین و دولت شناسان  
مراتب ملک و ملت فرازنده لوالی شوکت و حشمت طرازنده بساط ابهت و عظمت اعتقاد خلافت  
و فرمانروایی اعتماد سلطنت و کشور کشای ظفر پیرایه معارف جهانستدانی عیش آرایه محاذل کمرانی  
دقیقه یاب سرالر بادشاهی رمز شناس مزاجدانی و آگاهی جوهر مرات حقیقت و وفا فروغ شمع یکرنگی  
و صفا همدم دلکشی مجلس خاص محیم خاوت سراسر صدق و اخلاص کار فرمای سیف و قلم مدبر

بناایم بیست و پنجم شهری قعدة سنه ۶ جلیس  
بلا نقل بدفتر توشقان متصل رسید معه مشار الیه

بناایم بیست و نهم ذی قعدة سنه ۶  
مبارک داخل سلسه حضور کال نبوده شد

امروز عالم قدوه خوانین بلند مکان عمده امرای عظیم الشان وزیر صائب تدبیر ممالک مدار امیر روشن ضمیر عالیقدر لازم الاختصاص والا عراز واجب الاحترام والا متیاز رکن السلطه بادشاه سلیمان اقتدار وزیر الممالک جمله المملک مدار المهام اصغیاه نظام الملک بهادر فتح جنگ سپه سالار یار وفادار



دس و بیجم شهر ذی قعدہ  
سنه ۶ جنوس والا ثبت شد



بقریم ۲۲ ذی قعدہ سنه ۶ جلوس فی القاریم ۱۹ ذی قعدہ ثبت شد  
م



(6)

A. 279. *SANAD* from the office of Nizām-ul-Mulk, the *Facir* of Alamgir II (see C. 207, Plate LVI a), notifying to the heirs of Har Sahāi, the granting of the village of Dhūr Kherah, in the *parganah* of Hapur. It is dated 21st Dhī-Qad, in the 6th year of the reign, A.D. 1759. Only the reverse of this *sanad* is illustrated.

[Transcription.]

وزیر الممالک جمله المملک مدار المهام اصغیاه نظام الملک بهادر فتح جنگ یار وفا دار  
سپه سالار فدوی بادشاه سلیمان اقتدار عالمگیر غازی سنه ۱۱۷۱

متصدیان مهمات حال و استقبال پرگنه هایور سرکار و صوبه دارالخلافه شاهجهان آیاد بدانند که چون برطبق فرمان والا شان واجب الادعان مسطور بیست و هفتم شهر شوال الحکوم سنه ۶ مبارک مبلغ یک لک درسد و پنجاه نام موضع دهیر کهیر در بستان معه مزرعه عماله پرگنه مذکور که سید و پنجاه و پنجروریده کثری حاصل آنست از جاگیر هر سه اسه و هجره من ابتدای پنچسدس ربیع توشقان لیل مطابق ضمن در وجه انعام التمغا متعلقان مشار الیهما با فرزندان بلا قید اسامی و قسمت بمعافی توفیر مقرر گشته باید که دامهاس مذکور را موضع در بستان معه مزرعه بر وفق فرمانوالا شان من ابتدای مسطور نماد بعد نسل و بطناً بعد بطن خالداً مخالداً در وجه انعام التمغا متعلقان مشار الیهما مقرر دانسته بتصرف عامل اهل انعام واگذارند و بعلت پوشاکش مریدداری فرجداري و مال رجیات و اخراجات مثل قتلغه و محصلان و داروخانه بیکار و شکار ده نیمی مقدمی صددرلی قانونگویی مزاحم و معترض نشوند و آنچه از حسن تردد از جمع آن بیهیزاید معاف و مرفوع القام شمارند درینباب قاندد اکید



و قدغن بلیغ دانسته هر سال سند مجدد نطلبند و از بلیغ کرامت تبلیغ و الا تخلف و انحراف نورزند  
تاریخ ۲۱ ذی قعدة سنه ۶ جلوس قلمی شد صح

(On the reverse of the Sanad.)

۲۷

مقررأ ضمن بموجب فرمان والا شان مرقومه بیست هفتم شوال المکرم سال ششم از جلوس والا  
در وقت میمنت اقران فرمان واجب الانعان صادر شد که مبلغ یک لک و در صد و پنجاه دام موضع  
دهیر کبیره در بست معه مزرعه عمه برگنده هاپور سرکار و صوبه دارالخلافه شاهجهان آباد که بیصد و پنجاه  
و پنچروپیه کثرت حاصل آنست از جاگیر هوسپای زغیره در وجه انعام التمتع متعلقان مشارالیه با فرزندان  
بلا قید اسامی و قسمت معافی توفیر از پنچسدس ربيع توشقان نیل حسب الضمن مقرر باشد باید که  
فرزندان نامدار کامگار والا شان و وزراء ذوالاقتدار و امرای عالی مقدار و حکم کرام و عمال کفایت فرجام  
و متصدیان مهمات دیوانی و متکفلان معاملات سلطانی و جاگیر داران و کرزریان حال و استقبال ابداء  
مربدا در استقرار و استمرار اینصکم مقدس معلی کوشیده موضع مذکور را در بست نسل بعد نسل و بطناً  
بعد بطن خالدأ و صحا ..... بقصر آنها یا فرزندان بار گذارند و از صوامع آغیر و تبدیل معدن و محروس  
دانسته بعلت پیشکس صوبه داری و فرج داری و مال وجهات و اخراجات مثل قتلغ و محصلانه و داروغخانه  
و بیگار و شکار و ده نیمی مقدمی و صدوقی قانونگویی مزاحم و معترض نشوند و توفیر و کل تکالیف  
دیوانی و مطالبات سلطانی و آنچه از حسن تردد به جمع ان بیفزاید معاف و مرفوع القلم شمارند درین  
باب تأکید اکید و قدغن بلیغ دانسته هر سال سند مجدد نطلبند و از بلیغ کرامت تبلیغ تخلف و  
انحراف نورزند شرح یادداشت واقعه بتاریخ روز پنجشنبه بیست و سوم شهر جمادی الثانی سنه ۵ جلوس  
مبارک معلی موافق سنه ۱۱۷۲ هجری مطابق غره اسفندیار برساله سعادت نجابت مرتبت امارت و ایالت  
منزله دانی مدارج دین و دولت شناسی مراتب ملک ملت فرازنده لواء شوکت و حشمت  
طراننده بساط ابهت و عظمت اعتضاد خلقت و فرمانروای اعتماد سلطنت کشور کشالی ظفر پدای  
معارک جهانستانی عیش آرای محافل کامرانی دقیقه یاب سرالر بادشاهی رمز شناس مزاجدانی و  
اکاهی جوهر مرات حقیقت و وفا فروغ رسم بکرنگی و صفا هدم دلکشالی مجلس خاص محرم خلوت  
سرای صدق و اخلاص کار فرمان سیف و قلم مدبر امور عالم فرد خرائین بلند مکان عمده وزراء  
عظیم الشان وزیر صالح تدبیر ممالک مدار امید روشن ضمیر عالی مقدار لازم الاختصاص والاعزاز واجب  
الاحترام والامتیاز رکن السلطنه بادشاه سلیمان اقتدار وزیر الممالک جعله الملک مدار الهام اصفجاه  
نظام الملک بهادر فتح جنگ سپه سالر یار وفادار ولایت واقعه نکاری کمترین بنده عامه درگاه خلایق پناه  
لعل سنگه قلمی میگردد حکم صادر شد یک لک و در صد و پنجاه دام موضع دهیر کبیره در بست معه  
مزرعه عمه برگنده هاپور سرکار و صوبه دارالخلافه شاهجهان آباد از جاگیر هوسپای زغیره در وجه انعام التمتع  
متعلقان مشارالیه با فرزندان بلا قید اسامی و قسمت نسل بعد نسل و بطناً بعد بطن و آنچه از حسن  
تردد به جمع ان بیفزاید مزاحم نشوند بمعافی توفیر مرحمت فرمودیم واقعه ۱۹ جمادی الثانی سنه ۵  
بموجب تصدیق یادداشت قلمی شد شرح دستخط سعادت و نجابت مرتبت امارت و ایالت منزلت  
دارای مدارج دین و دولت شناسی مراتب ملک و ملت فرازنده لواء شوکت و حشمت طراننده  
بساط ابهت و عظمت اعتضاد خلقت و فرمان رزای اعتماد سلطنت کشور کشالی ظفر پدای معارک  
جهانستانی عیش آرای محافل کامرانی دقیقه یاب سرالر بادشاهی رمز شناس مزاجدانی و اکاهی

صحن نویسد

مؤلف

تاریخ ۲۱ ذی قعدة سنه ۶  
نقل بدقت رسیده



جوهر مرات حقیقت و وفا قریح شمع یکرنگی و صفا همدم دلنشای مجلس خاص محرم خلوت سراسر صدق و اخلاص کار قریب سیف و قلم مدبر امور عالم فرد خوانین بلند مکان عمده امرای عظیم الشان وزیر صالح تدبیر ممالک مدار امیر روشضمیر عالی مقدار لازم الاحتصاص والامراز واجب الاحترام والامتیاز رکن السلطنه سایمان اقتدار وزیر الممالک جمله الملک مدار المہام آصفیاء نظام الملک بہادر فتح جنگ سپہ سالار یار وفادار آنکہ داخل واقعہ نمایند شرح دستخط واقعہ نگار کل آنکہ مطابق واقعہ کل است شرح دستخط وزیر الممالک جمله الملک مدار المہام آصفیاء نظام الملک بہادر فتح جنگ سپہ سالار یار وفادار آنکہ بعرض مکرر ساند شرح دستخط مدبر الملک امیرالدولہ ذکریا خان بہادر مذکور جنگ آنکہ بیست و نہم شعبان سنہ ۶ جلوس مکیہ بعرض مقدم معلی رسد شرح دستخط وزیر الممالک جمله الملک مدار المہام آصفیاء نظام الملک بہادر فتح جنگ سپہ سالار یار وفادار آنکہ فرمان والاشار قلمی نمایند

اسماعیل بیگہ رقمہ

اسماعیل شہزادہ وغیرہ

الایق زراعت

شرح دستخط وزیر الممالک جمله الملک مدار المہام آصفیاء نظام الملک بہادر فتح جنگ سپہ سالار یار وفادار آنکہ از پنجم دس ربیع توشقان لیل عرضی دستخطی ۱۹ فصلی سنہ ۵ ..... سال سنہ ۶ شرح دستخط وزیر الممالک جمله الملک مدار المہام آصفیاء نظام الملک بہادر فتح جنگ سپہ سالار یار وفادار آنکہ بنظر در آمد

مقررہ شرح سیاہہ

مالہ سے بیگہ موضع دھیر کھیرہ در بستی معہ مزرعہ المورآ تلخواہ از پرگنہ ہاپور سرکار و صوبہ دار الخلافہ شاہجہان آباد از جاگیر ہرسپاہ وغیرہ در وجہ انعام التمغہ متعلقان مشار الیہا با فرزندان بلاقید اسامی و قسمت معافی توفیر مرحمت شد

بنام متعلقان بہگوانداس

خاص

بنام متعلقان مشار الیہ

ص بیگہ

ص خاصہ

ص مالہ بیگہ

نقل خط انور آنکہ

سند انعام التمغہ بدہند

شرح عرضی فرزندانیہ ہرسپاہ وغیرہ مزین بدستخط بہر اسد اللہ خان بہادر رسیدہ کہ یک لک و نہ صد پنجاہ نام موضع دھیر کھیرہ در بستی معہ مزرعہ عملہ پرگنہ ہاپور سرکار و صوبہ دار الخلافہ شاہجہان آباد بجاکیر قدریان تلخواہ حسب امیدوار آنکہ نامہاے مذکور در وجہ انعام التمغہ متعلقان با فرزندان بلا قید اسامی و قسمت تسلماً بعد نسل و بطناً بعد بطن و انچہ از حسن قردن بر جمع آن بیفزایند مزاحم نشوند معافی توفیر مرحمت شود بنام دیوان باشد دستخط مزین شود کہ سند انعام التمغہ گذرانند

مالہ سے بیگہ موضع دھیر کھیرہ در بستی معہ مزرعہ

بنام متعلقان بہگوانداس بافرزندان

ص بیگہ

بنام متعلقان مشار الیہ بافرزندان

ص مالہ بیگہ ۱

بنام بیگہ و قلم شہزادہ ہاپور سنہ ۶  
داخل سیاہہ حضور کال لہوہ شد

بستی و نام بیگہ سنہ ۶  
بہر زمین



## PLATE XXII.

(a)

A. 284. This document is apparently a copy of the entries in the archives relating to the grant of the dignity of 3000 *zāt* and 1000 *sanār*, and the titles of Ghauth-ud-daulah and Ghālīb Jang to Ghauth Muhammad Khan, at the request of his father. These are the entries we usually find on the back of *farmāns*. It seems probable that, as is expressly stated in a similar document (A. 287) also shown in the Exhibition, the original *farmān* had been lost.

The document bears the seal of Akbar Shāh, then the Heir Apparent, and is dated 15th Jumāda II in the 34th year of Shah Ālam (1792 A.D.).

Lent by the Heir-Apparent of Bhopāl.

[Transcription.]

الهی

هو الرب الرشید

بقاریخ روز پنجشنبه ۱۵ شهر جمادی الثانی سنه ۳۴ جلوس مبارک معلی موافق سنه ۱۲۰۶ هجری مطابق ۱۵ در ماه . . . برسانه و کلامی نواب قدسی القاب بلند جناب عالمیان مآب فرزند بچان پیوند سعادت مند برخوردار کامگار منصور بختیار والا نسب عالی تبار گلدسته بوستان سلطنت بانی مبانی سعادت ثمره نوحه عظمت قره باصره سعادت عمره ناصیه حشمت رافع لرای نصرت عزیز پیشه دلوزری و دلوزری شہسوار عرصه شیر مردی و شیرینی درة التاج خلافت اختر برج سعادت حامی دین متین مروج احکام سید المرسلین مصباح ابد فروغ جهانبانی مونس اساس کورکائی فروغ دردمان صاحبقرانی بادشاهزاده عالم و عالمیان نور حدیقه جهان و جهانیان نور چشم راحت القلوب رفیع القدر بلند مکان المختص بدمان ملک مڈان مہبط انوار عنایت ایزد سبحان عالیجاهی صاحبعالم بادشاہ زادہ ولیعهد مرزا اکبر شاہ بہادر و ثوبت واقعه نگاری محقرین خانہ زاد ان درگاہ فلک احترام بخشی رام قلمی میگردند حکم جهانمطامح صادر شد کہ محمد غوث خان بمنصب سہ ہزاری ذات و یکہزار سوار و خطاب غوث الدولہ غوث محمد خان بہادر غالب جنگ سرافراز باشد واقعه ۱۱ شهر جمادی الثانی سنه ۳۴ بموجب تصدیق یادداشت قلمی شد

تایم رجب سنه ۳۴ جلوس والا معلی  
مبارک معلی رسدند  
بمعرض حضور رسدند

شرح دستخط

وکلامی نواب قدسی القاب بلند جناب عالمیان مآب فرزند بچان پیوند سعادت مند برخوردار کامگار منصور بختیار والا نسب عالی تبار گلدسته بوستان سلطنت بانی مبانی سعادت ثمره نوحه عظمت قره باصره سعادت عمره ناصیه حشمت رافع لرای نصرت عزیز پیشه دلوزری و دلوزری شہسوار عرصه شیر مردی و شیرینی درة التاج خلافت اختر برج سعادت حامی دین متین مروج احکام سید المرسلین مصباح ابد فروغ جهانبانی مونس اساس کورکائی فروغ دردمان صاحبقرانی بادشاهزاده عالم و عالمیان نور حدیقه جهان و جهانیان نور چشم راحت القلوب رفیع القدر بلند مکان المختص بدمان ملک مڈان مہبط انوار عنایت ایزد سبحان عالیجاهی صاحبعالم بادشاہ زادہ ولیعهد مرزا اکبر شاہ بہادر آنکہ داخلواقعه نمایند

نقل خط انور

صاد

عرضی وکیل جناب محمد خان بہادر مزین بصاد خاص بدفتر رسیده کہ هرکل خانہ زاد از تفصلات خسروانہ امید وار است کہ غوث محمد خان پسر هرکل بمنصب سہ ہزاری ذات و یکہزار سوار و خطاب غوث الدولہ غوث محمد خان بہادر غالب جنگ سرافراز شود شرح دستخط صاحب عالم بادشاهزادہ ولیعهد مرزا اکبر شاہ بہادر آنکہ مطابق صاد خاص بعمل آرند

سہ ہزاری ذات یکہزار سوار و خطاب

تحریر افی القاریخ شہر صدر سنه الیہ جلوس مبارک معلی

مطابق واقع کل اسناد

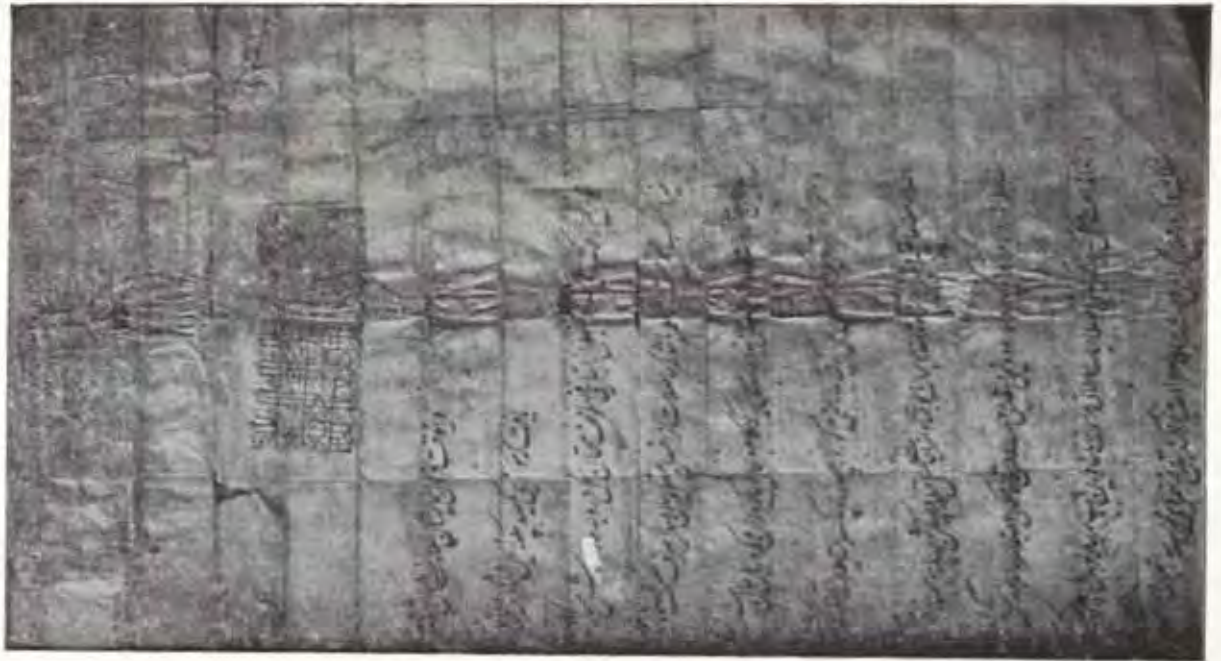


FARMĀNS, LETTERS, &c.



Photo-Mech. Dept., Thomas College, Boston.

(a). A 284. Document of Akbar II.



(b). A 271. Farmān of Aurangzeb.



(c). A 281. Farmān of Shah Ālam.





(b)

A. 271. *FARMAN* OF AURANGZEB, dated 9th Dhil-hijj in the 3rd year of the reign (1660 A.D.), granting 100 *bighas* of land in the *parganah* of Naroli in the *sarkar* of Sambhal, to a lady named *Aishah*.

Lent by Nawab Dāūd Ali Khan, of Sambhal.

[Transcription.]

بِسْمِ اللّٰهِ الرَّحْمٰنِ الرَّحِیْمِ

فرمان ابوالظفر محیی الدین محمد اورنگ زیب بہادر عالمگیر بادشاہ غازی

بقرایع ۱۷ صفر سنہ ۳  
جلوس والا نقل بدقتی ترمیہ  
مصرعہ رسید

یا فتاح ابوالظفر محیی الدین محمد اورنگ زیب بہادر عالمگیر بادشاہ غازی سنہ ۱۰۹۹ یا رافع

این شاه جهان بادشاہ ابن جهانگیر بادشاہ ابن اکبر بادشاہ ابن عمایون  
بادشاہ ابن یابیر بادشاہ ابن عمر شیخ مرزا ابن سلطان ابوسعید

یا رافع ابن سلطان محمد مرزا ابن میران شاه ابن صاحب قرآن ثانی

بقرایع ۱۷ صفر سنہ ۳  
جلوس والا نقل بدقتی ترمیہ  
مصرعہ رسید

در بلوچت فرمان عالیشان سعادت نشان شرف صدور یافت کہ موازی ایکصد بیگمہ زمین افتادہ  
لائق زراعت خارج جمع از پرتگہ سرولی ؟ سرکار سبیل از ابتدای فصلا شریف سبحان لیل در وجہ مدد  
معاش مسماۃ عایشہ و غیرہا حسب الضمن مقرر و مسلم باشد کہ حاصلات انرا فصل بفصل و سال  
بسال صرف معیشت خودہا نمودہ بدعای بقا دولت ابد مدت اشغال مینمودہ باشند می باید کہ حاکم  
و عمال و جاگیر داران و کروریان حال و استقامت در استمرار و استقامت اہلکام اقدس اعلی نوشیدہ اراضی  
مذکورہ را پیمودہ و چک بستہ بتصرف انہا باز گذاشتہ اصلا و عطلقا تغیر و تبدیل بدائرا نہ مند و بعلت  
بالوجبات و اخراجات مثل قتاغہ و پیسکش و جریبانہ و محصلانہ و مہرانہ و ضابطانہ و داروغخانہ و بیکار و  
سکار و دہ نیمی و مقدمی و صدوری و قالوگری و ضبط ہر سالہ بعد تشخیص چک و تکرار زراعت و  
کل تکالیف دیوانی و مطالبات سلطانی مواظمت نرسانند و درین باب ہر سالہ فرمان و پیرانچہ محمد  
تظاہرند و اگر در محلہ دیگر چیزی داشدہ انرا اعتبار نکنند بقاریع ہم فی حجتہ سنہ ۳ از جلوس  
الا نوشدہ شد

مقتبلہ کردہ شد بقاریع ۲۵ صفر سنہ ۳  
جلوس والا نقل بدقتی ترمیہ  
مصرعہ رسید

بقرایع ۱۲ صفر سنہ ۳  
جلوس والا نقل بدقتی ترمیہ  
مصرعہ رسید

(On the reverse.)

شرح یادداشت رافعہ قاریع روز جمعہ چہارم شہر فی قعدہ سنہ ۳ جلوس میمنت مانوس موافق  
سنہ ۱۰۷۰ ہجری . . . ماہ الہی بہ سالہ سعادت و نقابت یفاہ نجابت و صفوت دستگاہ مرود مراحم پادشاہی  
مطرح عنایات شادشاہی صدر جلیل القدر مدبرک شیخ و نوبت واقع نویس کمترین بددگان درگاہ خلائق  
پذہ محمد ناظم قلمی می گردن کہ . . . مسماۃ عایشہ و غیرہا مسحقہ و صالحہ اند و از ہیچ  
ممر وجہ معیشت مقرر ندارند حکم جهانمطام افتاب شعاع واجب الاتباع شرف فغان یافت کہ موازی  
یکصد بیگمہ زمین افتادہ لائق زراعت خارج جمع . . . مدد معاش انہا مرحمت فرمودیم و اگر در

مصرعہ رسید  
نوشدہ شد  
فرمان عالی شان قلمی  
نمودہ شد



معلی دیگر حدی داشته باشند انرا اعتبار نکنند بموجب پروانگی بمهر عصمت پناه عفت دستگاه ماه بانو تصدیق قلمی شد واقعه تاریخ ۲ سوال سنه ۳ جلوس والا بموجب تصدیق باید داشت قلمی شد شرح بخط سیادت و نقابت پناه صفوت و نجابت دستگاه صدر جناب القدر متبرک شم آنکه داخل واقعه نمایند شرح بخط وزارت پناه کفایت دستگاه راجه و رگهنازه آنکه داخل واقعه نمایند شرح بخط واقعه نویس آنکه مطابق واقعه است شرح بخط وزارت پناه کفایت دستگاه شایسته اصناف مراحم و تفقدات راجه رگهنازه آنکه بعرض مکرر رسانند شرح بخط عزت انار محمد تقی خان آنکه روز سه شنبه پانزدهم ۱۵ شهر ذی قعدة سنه ۳ جلوس مبارک ۱۰۷۰ هجری مقدسه . . . . بخط وزارت پناه کفایت دستگاه شایسته اصناف مراحم و تفقدات سزارار صدف عواطف و تلطفات راجه رگهنازه آنکه از ابتدای خریف محقق اول فرمان عالیشان قلمی نمایند ص

شرح بخط سیادت و نقابت پناه صفوت و صفوت دستگاه صدر الصدر متبرک شم آنکه بگذرانند ص

مشار الیه	مسماء
— بیگم	حقیظه
	ص — بیگم
مسماء	مسماء
زیب	چائے
ص — بیگم	ص — بیگم

Four impressions of Seals of different officers with dates written below :—



فی القاریخ ۲۷ صفر سنه ۳  
جلوس ثبت شد



فی القاریخ ۱۴ شهر محرم  
سنه ۳ جلوس قلمی شد



فی القاریخ ۳ شهر صفر  
سنه ۳ مطلع شد



بقاریخ ۲۵ محرم سنه ۳  
جلوس ثبت شد

The following is written at the end of the reverse side :—

برسالہ سیادت و نقابت پناه صفوت و صفوت دستگاه مررد مراحم پادشاهی مطرح عنایات شامنشاهی صدر جناب القدر مدرک شم و نوبت واقعه نویسی محمد کاظم

(c)

A. 281. *FARMA'IN* OF SHĀH ĀLAM, dated 1st Ramazān, in the 15th year of the reign (1778 A.D.), conferring on Mīrzā Muhammad Jahāndār Shāh (Prince Jawān Bakht) the governorship of Agra, with instructions to him to administer the country well, and to root out evil-doers, etc.

Lent by Mīrzās Ahsan Akhtār and Akbar Bakht (of the ex-royal family of Delhi), of Benares.

## [Transcription.]

باسمه سبحانه و تعالی شانہ

و الغالب

ابوالمظفر جلال الدین محمد شاه عالم بادشاه غازی سنه احد ۱۱۷۳

ابن عالمگیر بادشاه ابن جهاندار شاه ابن شاه عالم بادشاه ابن عالمگیر بادشاه ابن شاه جهان  
بادشاه ابن جهانگیر بادشاه ابن اکبر بادشاه ابن همازین بادشاه ابن بابر بادشاه ابن عمر شیخ شاه  
ابن سلطان ابو سعید شاه ابن سلطان محمد شاه ابن میران شاه ابن امیر تیمور صاحب قران  
قران ابوالمظفر جلال الدین محمد شاه عالم بادشاه غازی

فرزند بجان پیوند سعادت مند برخوردار نامدار کامگار نوبت منصور بختیار والا نسب عالی تبار  
گلدسته بهارستان سلطنت پاتی مبدائی معدت ثمره درجه عظمت قوه باصه شوکت عرو ناصیه حشمت  
رافع لوی نصرت هزبر بوشه دلوزری و دلپوری شہسوار جولا نگاہ شیر مردی و شیری دره التاج خلافت  
اختر بوج سعادت حاضی دین متین مروج احکام حضرت سید المرسلین صاحب ابد فروغ جهانبانی موسس  
اساس گورکانی فروغ دردمان صاحبقرانی بادشاهزاده عالم و عالمیان نور حده جهان و جهانیان نور چشم  
راحت القلب رفیع القدر بلند مکان المخلص بمیامن ملک الممان مہبط انوار ایزد سبحان عالمجاهی  
میرزا محمد جهاندار شاه بہادر حفظ اللہ تعالی درین ایام سعادت آغاز مسرت انجام فضل و کرم بادشاہانہ  
آن فرزند ارجمند را بعنایت صوبہ داری صوبہ مستقر الخلاء اکبر آباد معہ فوجداریہا حسب الضمن  
سرمایہ اندوز مہامات ساخت باید کہ شہر و سہاس این تطبیق بقداس جناب نزلتباب والا بجا آورده  
در تدقیق و انتظام و معموری آن بلاد و تالیف و استمال مالگذاران و رعایت خواطر رعایا و قلع مفسدان  
و اہدام و استیصال مواقع متمردان و اخراج و اذعاج اہل عصیان و تقویت ضعیقان و تائید مظلومان  
مساعی جمیل و کوشش فراوان بعمل آرد و در حسن معاشرت با بندہ ہائے درگاہ بہر اعتلا و کافہ رعایا  
و عامہ برابرا و منع عنہیات و سکرات و دفع فقرات و قطع و فصل دعوی و معاملات بروفق شریعت  
غراسعی ستودہ بکار برد تا عموم ساکنین انجا با دل ایمن و خیاط مطمئن بکسب و بوشہ خردها اشغال  
نمودہ شکرانہ درگاہ احدیت و ظل سعادت بجا آند و از قوی بر ضعیف حیف و عیل نرون لازم  
کہ مالگذاران و زمینداران آن صوبہ فرزند بجان پیوند مسطور را صاحب صوبہ و حاکم مستقل دانستہ  
از صلاح و صوابدید او کہ ہر آئینہ مراقب حساب و قانون اید مقرون باشد بفرز نرون درین باب تائید



اکید پداشته حسب الحکم اقدس اعلى بعمل آرند بتاريخ غره شهر رمضان المبارک سال پانزدهم  
از جلوس ابد مانوس معنی زیب تحریر یافت

نقلخط آنرر آنکه

(On the reverse.)

ۛ

مرزا جهاندار شاه بهادر

مقررہ شرح ضمن بموجب سیدہ خالصہ شریفہ عرض گذرانیدہ وکلاے مرشد زاده آفاق مرزین  
بصاف بدو ترسید کہ هرکل غلام امیدوار فصل و گرم اند کہ خدمت صوبہ داری صوبہ مستقر الخلافہ  
اکبر آباد معہ فوجداریها سرفراز شود و فرمان والا شان مرحمت گردن واقعہ ۱۹ شوال سنہ ۱۵ مبارک

شرح دستخط

نایب وزیر الممالک جملہ الملک مدار المہام آنکہ

مرافق صاد خاص بعمل آرند

بسالہ شرافت و نجابت مرتبت امارت و ایالت منزلت فرازنده لوای شرکت و حشمت طرازنده  
بساط ابہت و عظمت اعتضاد و خلاوت و فرمانروائی اعتماد سلطنت و کشور کشائی ظفر پیرای  
معارک جهانستانی عیش ارامی محافل کامرانی جہرہ مرات حقیقت و وفا فروغ شمع یکتونی و صفا  
ہمدم دلکشہ مجلس خاص محرم خاوتسرای صدق و اخلاص کارفرماہ سیف و القلم تدبیر آموز امور  
عالم زیدہ فدریان خرائین بلند مکان عمدہ اصریان عظیم الشان وزیر صائب تدبیر ممالک مدار امیر  
روشن ضمیر عالمقدار لازم الخصاص والا عراز واجب الاحترام و الامتياز وکن الساطنہ بادشاہ سلیمان  
اقتدار وزیر الممالک جملہ الملک مدار المہام یاز وفاتار شجاع والدورہ برغان الملک والا رتار اصغیاء  
ابو المنصور خان بہادر صفدر جنگ سپہ سالار

بموجب سیدہ خالصہ  
شریفہ فرمان والا شان قاصر شد





## PLATE XXIII.

(a)

A. 285. *SANAD* addressed to the officials of *parganah* Karnal, dated 20th Muharram, in the 39th year of the reign of Shāh Ālam (1797 A.D.), informing them of the grant of the village of Shaikhopūrah in *jagir* to Nawāb Gulsher Khān of Kunjpurah, subject to the deduction of the amount required for the expenses of the shrine of the Saint Bū Ali Qalandar.

At the top is the seal of Daulat Rao Sindhia, and the signature of some British official who inspected the *sanad* in 1817. The name of the Saint is too sacred to be mentioned in the body of the *sanad*, so a blank space is left and the name written at the top.

A similar practice was observed in regard to the names of Emperors.

Lent by Nawab Ibrahim Ali Khan, of Kunjpurah.

[Transcription.]

حضرت شاه شریف بوعلی قلندر قدس سره

تمام حال و استقبال پرگنه کرنال مضاف صوبہ دار الخلافہ شاہجہان آباد بداند

درینوزموضع شیعہ پورہ تمامہ پرگنه مذکورہ سوائے مصارف درگاہ و سوائے املاک و باغات درجہ

جائیدر خانوالہ شان محمد گلگیر خان بہادر از ابتدای فصلیہ ۱۲۷۵ فصلی مقرر نموده شد باید کہ

بتصرف و اختیار مشارالہ را گزارند و بجز من الوجہ مراحم و متعرض نشوند درینباب تا اید نزنسند

حسب المسطور بعمل آرند

بموضع سوائے وجوہات مصارف درگاہ

و سوائے املاک باغات

تحریر فی التاریخ بہست نہم محرم سده ۳۹ جلوس

(b)

A. 294. *FARMAAN* recording that Muhammad Akbar Shāh II conferred the title of "Nāṣiru-d-daula Bahādur Ghālib Jang" on Colonel James Skinner (see C. 258, Plate LXIXc). It is written in very careful handwriting. On the right side of the *farmān* we find an impression of the seal of the above-mentioned king. It is circular, with a decorative border of conventional flowers. A representation of a parasol<sup>1</sup> overshadows the seal, which contains the name

<sup>1</sup>The parasol is also found on the coins of Akbar II; see *British Museum Catalogue of Mughal Coins*.



Photo.-Mehi. Dept., Thomason College Buekree.

(a). A 285. *Sanad* of Shah Álam's reign.

(b). A 294. *Farmán* of Akbar Shah II.





of the king referred to, and his forefathers up to Timūr. His Majesty's name is found in the centre, and it is encircled by the names of his forefathers.<sup>1</sup> The impression of the seal is as follows:—



"Abū-n-naṣr Mu'īnu-d-dīn Muḥammad Akbar Shāh Bādshāh-i-Ghāzī, 1st year of accession (corresponding to A.H. 1021), son of Shāh 'Ālam Bādshāh, son of 'Ālamgīr Bādshāh, son of Jahāndār Bādshāh, son of Shāh 'Ālam Bādshāh, son of 'Ālamgīr Bādshāh, son of Shāh Jahān Bādshāh, son of Jahāngīr Bādshāh, son of Akbar Bādshāh, son of Humāyūn Bādshāh, son of Bābar Bādshāh, son of 'Umar Shaikh Shāh, Sultān Abū Sa'īd Shāh, son of Sultān Muḥammad Shāh, Mirān Shāh, son of Timūr, the Lord of Conjunction."

[Transcription.]

باسم سبحانه و تعالی شانہ

فرمان ابوالنصر محمد معین الدین اکبر شاه بادشاه غازی

درین زمان میمنت اقتراں فرمان والا شان

واجب الاطاعت و الادعان صادر شد کہ

بمقتضای رفور مراسم خاقانی و فرط تفضلات خسروانی کہ نمونه افضل یزدانیست فدیو بخاص

عقیدت و ارادت نشان کرنل جمس اسکندر را بخطاب ناصرالدوله بہادر غالبجنگ بین الاعیان و الاقربان و قبی

الامثال و الارکان سوزراز و سمقاز فرخودیم باید کہ فرزندان نامدار کامگار والا تبار و وزرائی ذوالاقتدار و امرای

عالیقدر و جمیع ازبان دربار جهانمدار و حکام ممالک فدیو بخاص معزز الیہ را از جذاب فیضآب بادشاهی

بشمول الخطاب برگزیده و القاب بسندیدہ معزز و مباهی دانستہ انظار عنایت ما بدولت و اقبال را

ناحوال فرخندہ مآل بہادر معزز الیہ یوما فیوما متزاید و بی نہایت دانندہ بتاریخ پنجم جمادی الاول سال

بیست و پنجم از جاپوس ابد مانوس مقدس معلی زبیب تحریر و زیادت تسطیر پذیرفت

<sup>1</sup> Cf. G. P. Rouffier's paper on the seals of the great Mughals in *Bijdr. Taal. Landen Folktenk v. Ned. Indië*, v. 2, lx (1906).



## PLATE XXIV.

(a)

A. 287. LETTER FROM GENERAL PERRON (see C. 259) to Rājah Sahib Singh of Patiala, dated 21st Ramazān 1216 H. (1802 A.D.). The letter is called a *qaulnāmah*. In it General Perron allies himself with the Rājah, and the Rājah would be expected to send a similar communication to the General.

The General takes Christ to witness that he will abide by the agreement, but, as in the case of A. 285 (see Plate XXIII<sub>a</sub>), the name of Christ is written above, and a blank is left in the text.

The envelope is pinned at the top.

It is difficult to say what the letters are in the signature at the foot of the letter. They might be read as "C. S. Perron," "C[omte] or C[olonel] or G[eneral] de Perron."

Lent by H. H. the Mahārājah of Patialah.

[Transcription.]

ناظم الدواہ سیف الملک ارچفیلدسین . . . .

بسامیہ مطالہ مہاراجہ صاحب مشفق مہرمان کرم فرمای مخلصان مہاراجہ راجگان

راجہ صاحب سنگھ و مہندرا بہادر .

حضرت عیسیٰ

نظام الدواہ ناصر الملک جرنیل پیرن بہادر جنگ . . .

قولنامہ

قیدایین اینجانب و راجہ راجگان مہد اندر صاحب سنگھ بہادر درستی واحدیت و طریق برادری ہزار یافتہ و درست دشمن و رنج راحت طرفین واحد گوید ۔ ۔ ۔ کہ بوقت و استدعاے راجہ راجگان بہادر فوج کہہو برائے درستی و اسلوبي کارها فرستادہ خواهد شد و وقتیہ در سرکار اینجانب مطلوب باشد فوج خود معہ راجہ بہاک سنگھ و بہائی لعل سنگھ و سیفدازان شامل شوند و نیز از طرفین بے راہ بمیان نہ آید و تا عرصہ یک در ماہ از ہر دو طرف سوال جرح بمیان نہ آید و اگر کسی اہلغرض سخنان نوبدیگر نمودہ خلیل در امتداد کردن خواهد از طرفین بگوش نہ آرد بناہران اینچند کلمہ بطریق قولنامہ نوشتہ دادہ شد کہ ثانی الحال مند باشد و درمیان اند ہرگز تغارت نخواہد شد تحریر فی بتاریخ ۱۰ ۳۰ ۳۰ رمضان المبارک سنہ ۱۲۱۶ ہجری سنہ ۱۸۰۲ جلوس والا

(Sd.) C. V. PERRON. (?)

(b)

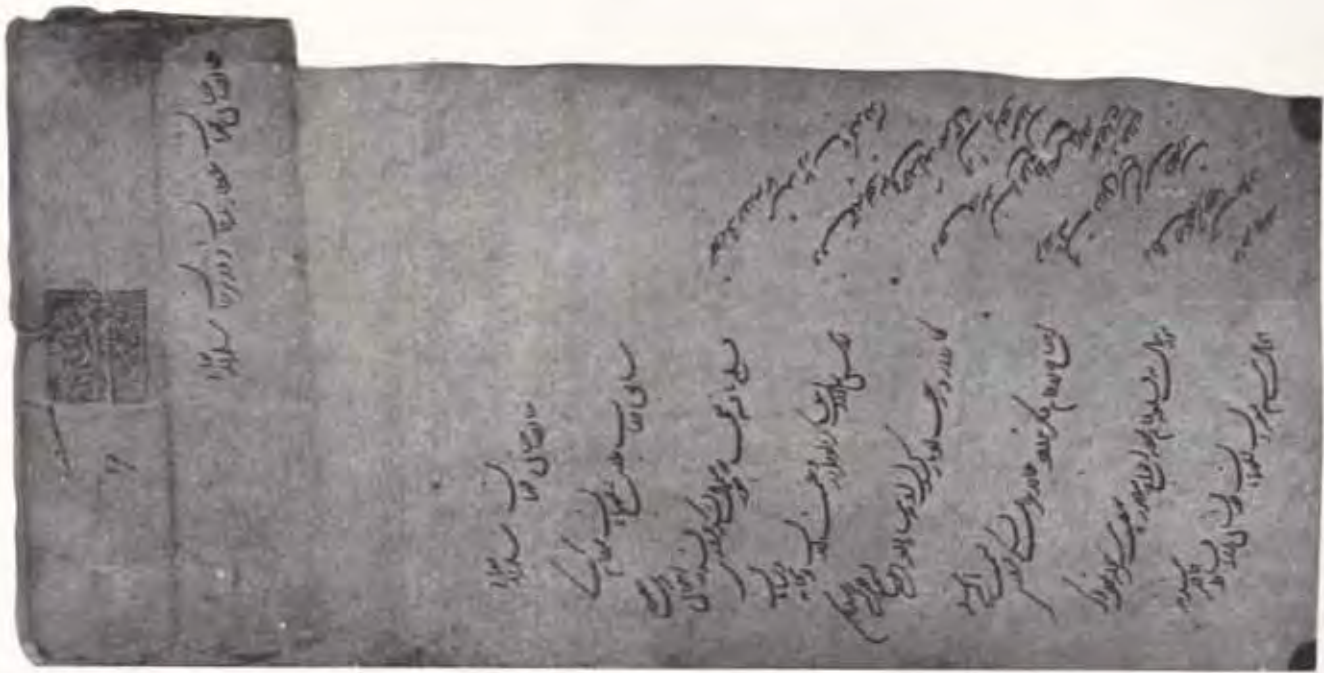
A. 291. LETTER from Lord Minto, Governor-General, without date (said to be of 18th January 1808), to the Chief of Kunjpurah, in reply to a letter from him to Sir G. H. Barlow asking



(a). A 287. Letter from General Perron.



(b). A 291. Letter (dated 1808?) from Lord Minto, Governor-General.



(c). A 288. Letter from Major Louis Bourquin.

Photo-Mach. Dept., Thomson College, Bombay.





for a *sanad* in regard to the seven villages granted by Lord Lake, and informing him that he should send a copy of the original *sanad* for Lord Minto's signature.

Lent by Nawab Ibrahim Ali Khan of Kunjpurah.

[Transcription.]

خاتصاحب مہربان استظہار درستان سلامت

مکتوبہ مسرت طراز متضمن استدعای سند جاگیر ہفت موضع واقعہ پرگنہ کرنال بہار و دستخط اینجانب بادیکو مراتب درلتخواہی و خیر اندیشہا مرسومہ توایصاحب مشفق بسیار مہربان سر جارج ہلز بارلو ڈپٹی صاحب بہار معرفت رقعہ پناہ گدیش داس یذکت رسیدہ مرصول بمطالعہ اینجانب گردید و دریافت مراتب عمدہ ان و اظہار زبانی پنڈت مشار الیہ موجب و فور ابتہاج و انبساط خاطر گشت و اینجانب از تمامی مدارج احوال ان مہربان و مراتب خیر اندیش و وفاداری کہ ان مہربان در هنگام ہم گذشتہ نسبت باہالی سرکار انگریز بہار بتقدیم رسانیدہ اند بخوبی اگہی حاصل دارد و شہامت و عوالمیزبت ابہت و معالیمیزات، فاطم الدولہ سید الملک ارچبلڈ سیدن بہار صاحب جانشین در بار معلی آنچه احوال پیوستہ ارقام مینمایند بخوبی است کہ از روز ان مراتب نیکو نہادی و حسن رویہ و رفتار ان مہربان زیادہ از سابق منقوش و مرتسم خاطر می گردد درینصورت استدعای ان مہربان اینکہ قطعہ سند جاگیر ہفت موضع واقعہ پرگنہ کرنال مطابق سند عذایتی صاحب عالیجاہ رفیع جائگاہ مصام الدولہ اشبح انملک خاندوزان خان لارڈ لیک صاحب بہار فتح جنگ سپہ سالار مژین بہار دستخط اینجانب مرحمت گردد بکمال سرور و ابتہاج خاطر مقررین یا جاہت ساخت لازم کہ ان مہربان نقل سند اصل مژین را برای مہر و دستخط اینجانب معرفت صاحب جانشین موصوف پیش اینجانب ارسالدارند و اینکہ در باب دلجمعی و طمانیت خاطر ان مہربان سپہ سالار ممدوح بن مہربان نگاشتہ اند کہ آنچه مکانات از وقت ابا و اجداد ان مہربان مقرر است ازان اہالی سرکار دولتخدا انگریز بہار مزاحم و متعرض نخواہد شد مہربانا اظہر من الشمس است کہ کسانیکہ لوازم وفاداری و عقیدت شعاری نسبت سرکار ممدوح بعمل می آرند یا از ارتکاب امرے کہ موجب خسارت سرکار باشد اجتناب میورزند انہا را گاہی جائے اندیشہ اینمعنی نمی تواند بود کہ از طرف اہالی این سرکار هیچگونہ مضرت عاید حال انہا گردن از انجا کہ اینجانب ایشان را از زمرہ درستان صداقت نشان اہالی این سرکار تصور می دارد لہذا دریافت حالات خیر و خوبی و صلح و بیبودی ان مہربان هموارہ ذریعہ خورسندیہاے خاطر اینجانب خواہد گردید باتیمراتب از ارقام پنڈت مشار الیہ واضح خواہد شد رجا کہ اینجانب را پیوستہ خواہان خیر و خوبی ہا انگاشتہ مدام بارقام مکانات مسرت آیات مسرور و منبسط ساختہ باشند زیادہ چہ نگاشتہ آید

(Sd.) MINTO,

(On the reverse).



(c)

A. 288. LETTER FROM MAJOR LOUIS BOURQUIN to Atā-ullāh Khān and Wazīr Khān, rebuking them for not having joined him, and telling them that they must have heard of the defeat of the enemy, the capture of his guns, and his flight to Hānsi. The writer states his intention of pursuing him and besieging him there, and adds that if Atā-ullāh Khān and Wazīr Khān bring a portion of the instalments of money due from them, the agreement made with the General (Perron) will be carried out to the letter. If however, they delay and do not send their agents before the army reaches Hānsi, they will be dealt with as seems fitting.

This letter must have been written after the defeat of George Thomas (see C. 256, Plate LXIX b) at Jahāzgarh, and his flight to Hānsi and before Bourquin's advance in pursuit of him.

The envelope bears the seal of Bourquin. The date must be some time in the autumn of 1801. Atā-ullāh Khān was the chief of Maler Kotla and Wazīr Khān was his nephew.

Lent by H. H. the Maharajah of Patiala.

[Transcription.]

۱۲۱۶  
برهان  
بهادر  
میدو نوی

خانصاحبان مهربان عطاء الله خان و وزیر خان سلمه الله تعالی

خانصاحب مهربان سلمه الله تعالی

سابق درباب طلبی آن مهربان بمقام کهنه گرو قلمی یافته اعجاب که هنوز شمول لشکر فیروزی  
نشوند احوال عزیزیت مفور از پیش بهادران عساکر ظفر طراز و ثقیمت آمدن توپخانه و سامان کارزار  
و رحمت ادبار کشیدن او به بغاه قلعه هانسی بسمع دستنی رسیده شد احتیاج ارقام دیگر ندارد حاله عزیزیت  
لشکر فیروزی بسمت هانسی شده مور چال به قلعه قائم نموده افواج مفصوه نهضت شهر خواهد  
آمد اگر الحال هم معتبران انمهربانان معه نشان زر اقساط حاضر شوند معامه که روز اول که بحضور  
چراغیل صاحب بهادر قرار یافته است در آن شکر نیست و بصورت ترقیب رسیدن افواج در انضاع هرچه  
مقتضای صلاح وقت خواهد بود بعمل خواهد آمد بهتر همین است که زود معتمدان خود را روانه  
نمایند در بغواب تا کبود دارند



## SECTION V.—SPECIMENS OF THE ART OF CALLIGRAPHY.

It is difficult for Europeans to understand that among Muhammadans in the East calligraphy takes rank far above the arts of painting and architecture. Painting was a hereditary occupation, and it would not be an unfair comparison to say that painters were generally regarded much as photographers are nowadays regarded in the West. The Leonardos and the Titians of the East were the great masters of calligraphy, men like Mīr Alī, Imād, and Abd-ur-rashīd. Masterpieces by men such as these were collected by kings, and even their *mashq* or exercises (A. 318—9) were eagerly sought after, much in the same way as sketches by the great masters of painting are sought after in the West. A story is told of Mīr Panjāh-kash that on one occasion he went out to make some purchases. When he had got what he wanted, he found that he had forgotten his purse, and could not pay in money, but a pen and paper were put into his hand and each letter he wrote was accepted as a rupee. A similar story is told of other masters, and tradition records instances in which artists were remunerated at the rate of a gold *mohar* a letter.

The *nasta'liq* style in which almost all the exhibits are written was evolved by the Persians. It is a much rounder and more flowing style than the Arabic *nāshk* and lent itself readily to artistic treatment. It was by far the most popular style of writing in India, and the *nāshk* style is reserved almost exclusively for the Qurān and religious works written in Arabic.

Another style frequently met with in India in the *shikastah* or broken style, in which abbreviations are used. Its beauties are more difficult to appreciate than those of the *nasta'liq*, and it is often difficult to read, but it can be written much more rapidly than the *nasta'liq*, in which almost every letter takes an appreciable time to form.

There are rules laid down for the proportions of the different letters, their alignment, the sweep of the curves, etc., which are not difficult to understand, but mastery of them will not make the calligraphist. Infinite patience, a perfect hand, and instinct for beauty of form and finish are all required, and beyond them all there is the indescribable something which led Mīr Alī to exclaim, when criticizing the writing of his master, Sultān Alī, that though, when judged by every tangible standard, it was inferior to his own, it still possessed a 'zest' (*namakī*—lit. saltiness) that he could never acquire.

It requires long experience to enable one to form a correct opinion on the merits of a specimen of writing, and much that appears beautiful to the untrained eye will be rejected at once by the expert. The letters on which most stress is laid are naturally those which figure most largely on the page, those composed of curved or of long, sweeping lines. The alignment should be perfect, and the curves of the different letters uniform throughout. There must be no slovenliness, no trace of fatigue or flagging interest from start to finish, and the last pages must be as perfect as the first.

Many of the specimens in the exhibition consist of a few lines of poetry written on a sheet of paper or a card. Much skill was often bestowed on the illumination of the borders and the interlinear spaces, which corresponds in a way to the framing of the picture, or, more exactly perhaps, to the setting of a jewel.

One reason why this art has flourished in the East is to be found in the Muhammadan prohibition of representations of living things. The artistic spirit craved for satisfaction, and found it in calligraphy. That prohibition, which rests on tradition, is less strictly observed by Shi'a Muhammadans than by Sunnīs, and some of the Moghul Emperors discarded it altogether.

It is often a matter of extreme difficulty to form an opinion regarding the genuineness of a reputed specimen of a great master's work, owing to the prevalence of a practice for which, perhaps, *forgery* is too hard a name. A student would select some particular calligraphist as his model, and make it his endeavour so to perfect his own hand that, after years of practice, he might be able to pass off what he had himself written as the work of his master. Such specimens would bear, as a matter of course, the signature of the master.

It is perhaps unnecessary to observe that the writing is done with a reed pen and thick ink. The art is still practised, but the printing press, the steel pen, and the pressing claims of English education are slowly killing it.



## PLATE XXV.

(a)

A. 297. Illustrated copy of the Persian translation of the MEMOIRS of BABAR.

On the first page are impressions of the seals of Humāyūn, Akbar and others, and various entries intended to show when the book was examined or taken out of the Imperial library.

On the last page it is stated that the book was written by Mīr Alī al-kātib in accordance with the order of Prince Humāyūn in 1530 A.D. (the year of Bābur's death).

Mīr Alī al-kātib was one of the most famous of the early writers in the *nasta'liq* style. He was a native of Herāt, and died about 1543 A.D.

Lent by H. H. the Maharajah of Alwar.

(b)

A. 329. *QATAH* in the *naskh* style written by Bahādur Shah II (see C. 226a, Plate I.Vb), the last of the Moghul Emperors (1837—1857).

Lent by L. Sri Ram, of Delhi.

(c)

A. 307. *QATAH* in praise of the Emperor Shāh Jahān (1627—1658), written by Muhammad Darvish of Samarqand.

Lent by P. Amr Nath, of Delhi.

(d)

A. 309. *QATAH* written by Muhammad Ārif, a calligraphist of the time of Bahādur Shah I (beginning of 18th century).

Lent by Mr. Raj Narayan, of Delhi.

(e)

A. 313. QUATRAIN written by Hāfiz Nūr-ullāh, a Lucknow calligraphist who flourished at the end of the 18th century.

Lent by Mr. Raj Narayan, of Delhi.

(f)

A. 311. QUATRAIN written by Muhammad Afzal, a calligraphist of the time of Muhammad Shāh (first half of the 18th century).

Lent by M. Zahir-ud-din Khan, of Delhi.

(g)

A. 312. QUATRAIN written by Hāfiz Muhammad Ali, a calligraphist who flourished in the middle of the 18th century.





(a). A 297.



(b). A 329.



(c). A 307.



(d). A 309.



(e). A 311.



(f). A 313.



(g). A 322.



(h). A 319.



(i). A 325.





(i)

A. 319. A *MASHQ* of Mir Panjah-kash (see A. 315, below).

These sheets on which the masters had practised their art were highly prized by students and collectors.

Lent by Mr. Raj Narayan, of Delhi.

(j)

A. 832. QUATRAIN written in 1848 by the Prince Fateh-ul-mulk, known as Mirzā Fakhrū who died in 1856 A.D. He was Heir-Apparent to the throne of Delhi from 1852 till his death. The peculiarity of this specimen is that every letter used is a dotted letter. The Prince was one of the pupils of Mir Panjah-kash.

Lent by M. Zahir-ud-din Khan, of Delhi.

(k)

A. 315. *QATĀH* written by Mir Panjah-kash, the most famous calligraphist of modern times in 1852. He is said to have met his death, defending his house after the storming of Delhi in 1857, at the age of 91. This was written by him in 1850, when he was well over 80.



## PLATE XXVI.

(a)

A. 300. The last line of the *BOSTĀN* of SADI, written by Mir Imād in 1606 A.D.  
Lent by Qāri Ābd-us-Salām, of Alwar.

(b)

A. 314. *KARĪMĀ* OF SADI, written by Mir Panjah Kash.  
Lent by Qāri Ābd-us-Salām, of Alwar.

(c)

A. 324. *GULISTĀN* OF SADI, written by one of the pupils of Mir Panjah Kash in 1833 A.D., with illustrations.  
Lent by M. Zahīr-ud-din Khan, of Delhi.

(d)

A. 330. A *MASHQ* (see A. 318-9, Plate LV), in the *naskh* style, by Prince Dārā Bakht, the Heir-Apparent in 1840 A.D.  
Lent by L. Sri Ram, of Delhi.

(e)

A. 318. A *MASHQ*, written by Mir Panjah Kash.  
Cf. A. 319, Plate XXVh.

(f)

A. 298. "COUNSELS OF LUQMĀN" (the oriental Æsop), commonly known as "The Hundred Useful Maxims," and a tract on the science of Physiognomy, written by Mir Ali al-kātib in 1542 A.D.  
Lent by Mirzā Ahmad Saīd Khan, of Loharu.

(g)

A. 308. ANECDOTE of Imām Ja'far, written by Muhammad Sālih, who died in 1650 A.D.  
Lent by M. Abul Hasan, Hakkāni, of Delhi.



(a). A 300.



(b). A 314.



(c). A 324.



(d). A 330.



(e). A 318.



(f). A 298.



(g). A 308.





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## PLATE XXVII.

(a)

A. 331. *KATĀH* written by Bahādur Shāh II.  
Lent by His Highness the Maharajah of Alwar.

(b)

A. 303. *KATĀH* in praise of the prophet Muhammad, written by Ābd-ur-rashid, one of the great masters. He was a nephew and pupil of Mir Imād. After the murder of his uncle, he came to India, to the Court of Shah Jahān, where he was appointed instructor to Dārā Shikoh, who became proficient in the art. He died about 1672 and was buried at Agra. A petition from him to Shāh Jahān, asking permission to be allowed to retire, is found at the back of picture C. 161 (Plate XXXVI b).

(c)

A. 302. QUATRAIN, written by Ābd-ur-rahim in 1619. Ābd-ur-rahim was a famous calligraphist of the court of Jahāngir, who had the title of *ambarīn qalam* (ambergris-pen).

(d)

A. 301. QUATRAIN, written by Mir Imād. Mir Imād of Kazwin is one of the great masters. He lived the life of a *faqīr*, and was put to death by Shāh Ābbās of Persia (1588—1629 A.D.) on account of his Sunnī views. His writing was so highly esteemed in India that it is said that Shāh Jahān used to bestow a captain's commission on anyone who brought him a specimen of his work.

Lent by Qārī Ābd-us-Salām, of Alwar.

(e)

A. 326. *QĀTĀH*, written by Ibād-ullāh I'jāz Raqam Khān, a pupil of Mir Panjah Kash, and one of the calligraphists of the court of Bahādur Shāh II. He also had the title of *zumurrud-qalam* (emerald-pen).

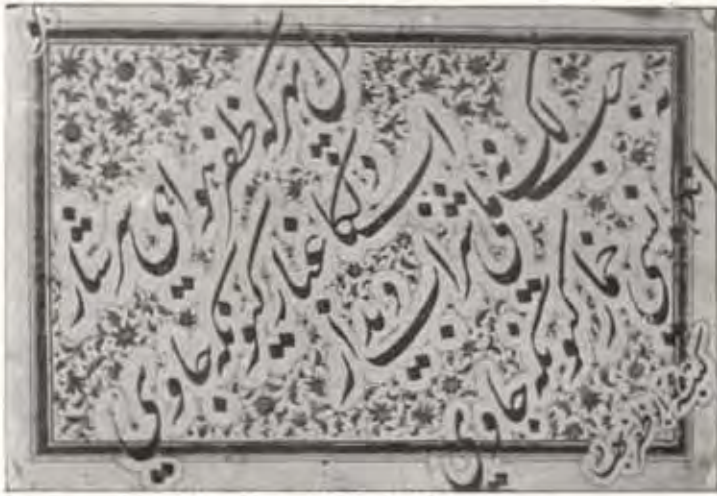
Lent by Mr. Raj Narayan, of Delhi.

(f)

A. 323. *KARIMĀ*, written by Āghā Mirzā in 1832.  
Lent by L. Bulāki Das, of Delhi.

(g)

A. 297. An illustration from a copy of the Persian translation of the *Memoirs of Bābur*.  
Lent by His Highness the Mahārājah of Alwar.



(a). A 331.



(b). A 303.



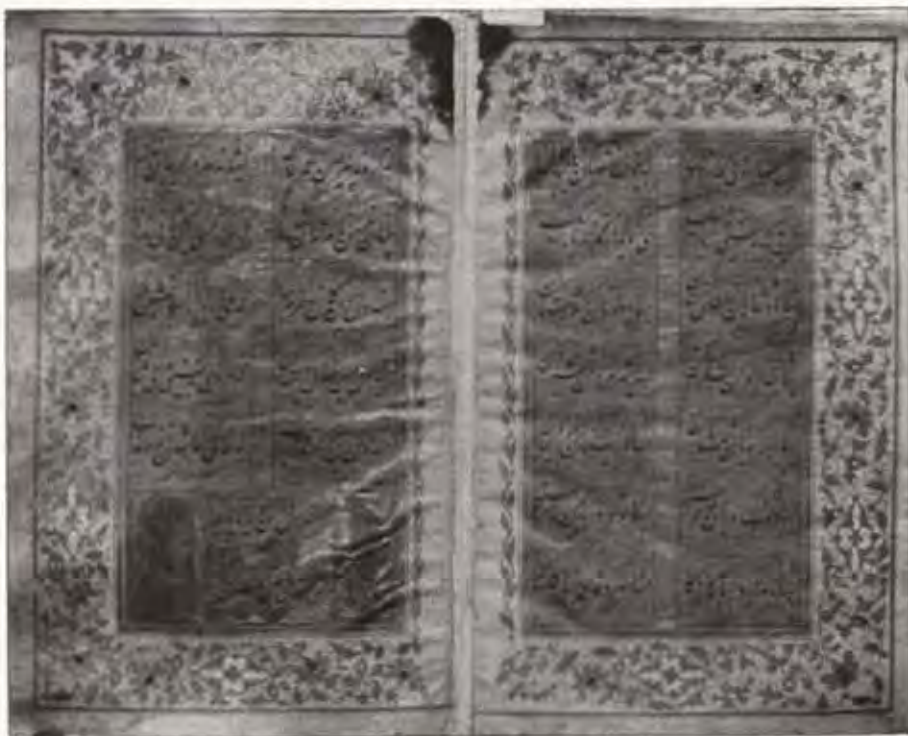
(d). A 301.



(c). A 302.



(e). A 326.



(f). A 323.



(g). A 297.



## VI.—PICTURES.

Many of the pictures are of much later date than the persons they represent, but in the great majority of cases such pictures reproduce earlier portraits. Most of them bear inscriptions giving the name of the subject, but these cannot always be relied on. Where there are no inscriptions, and the identity of the subject cannot be established by comparison with other portraits, the only warrant for the descriptions given is, as a rule, the belief of the owner, which in some instances, no doubt, rests on family tradition. The study of Indian pictorial art is still in its infancy, and the dating of pictures is rendered extremely difficult by the frequency and accuracy with which old pictures are reproduced. With regard to portraits of royal ladies, Manucci gives a warning: "If anyone has produced such portraits, they should not be accepted, being only likenesses of concubines and dancing girls, etc., which have been drawn according to the artist's fancy."

## PLATE XXVIII.

(a)

C. 5. HAZRAT ALI, and his sons Hasan and Husain. Ali was the son-in-law and cousin of the prophet Muhammad.

(b)

C. 61. MIR JUMLAH. A favourite of the Emperor Farrukh-siyar (see C. 180, Plate LVd).

(c)

C. 4. ALEXANDER THE GREAT (356—323 B.C.).

Invaded India in 326 B.C., and spent the hot weather in the country. He crossed the Indus near Attock, defeated Porus on the Jhelam, and advanced as far as the Beas. His troops refused to go any further, and after erecting on the eastern bank the famous "Twelve Altars," he turned south and made his way through the Punjab and down the Indus to the sea.

The portrait is, of course, an imaginary one. The features are, however, distinctly European, and it would be interesting to know the origin of this painting.

(d)

C. 58. QAMR-UD-DIN KHAN (see C. 190, Plate LVIIIa), Vizier of Muhammad Shāh. Killed at Sirhind in the battle in which Prince Ahmad Shāh defeated Ahmad Shāh Durrāni (see C. 217, Plate LIVc), in 1748 A.D.

All the above lent by the Lahore Museum.



(a). C 5. Hazrat Ali and his sons Hasan and Husain.



(b). C 61. Mir Jumlah.



Photo-Mechl. Dept., Thomason College, Roorkee.

(c). C 4. Alexander the Great.



(d). C 58. Qamr-ud-din Khan.



## PLATE XXIX.

(a)

## C. 72. RAZIYYAH, SULTĀN OF DELHI (1236—1239 A.D.).

Daughter of Shams-ud-dīn Iltutmish (Altamsh), who left her in charge of the Government in preference to any of his sons, when absent on his southern campaigns. She succeeded her brother Rukn-ud-dīn. She "evinced all the qualities of a just and able sovereign," but the favour she showed an Abyssinian slave disgusted the nobility. A rising ensued, and she was defeated near Kaithal. The manner of her end is uncertain, but Ibn Batūtah says she fled away alone from the battle-field towards Delhi. She lay down to sleep in a field, wearied with her long ride, and was murdered by a rustic for the sake of her rich dress, and buried on the spot where her body was found. The tomb is still shown near the Turkman Gate of modern Delhi. She adopted male attire, and is always known by the masculine title of Sultān.

The portrait is, of course, imaginary and executed long after her time. The Queen carries a white hawk on her hand. White storks are depicted in the background, while in front is a stream in which are shown birds and fish.

Lent by the Delhi Museum of Archaeology.

(b)

C. 55. MUHAMMAD SHĀH, Moghul Emperor (1719—1748 A.D.). (Also see C. 190, Plate LVIII *a*, and C. 197, Plate LIX.)

Born 1702 A.D. Set up by the Sayyid "King-makers" (see C. 45, Plate LI*a*), whose power did not long survive his accession. During his reign the southern provinces of the empire were lost, and Delhi was sacked by Nādir Shāh (see C. 54, Plate XXXIII *a*, and C. 197, Plate LIX), in 1739, after which the power and magnificence of the empire rapidly declined. Died in 1748, a few weeks after the engagement at Sirhind in which the Durrāni king (see C. 27, Plate LIV*c*) was repulsed by his son Prince Ahmad Shāh. Buried close to the shrine of Nizām-ud-dīn Auliya at Delhi.

Lent by the Lahore Museum.



PICTURES.



Photo-Mech. Dept., Thomson College, Boorkee.

(a). C. 72. Raziyah, Sultan of Delhi (1236 - 39).



(b). C. 55. Muhammad Shah.



## PLATE XXX.

(a)

C. 76. AMĪR TIMŪR (also see next plate) and the Turkish Emperor, Bāyazīd.  
Painted by 'Ālim, son of Muhammad Talib, in the reign of Shāh 'Ālam.

Timūr is better known to European writers as Tamerlane, which is a corruption of *Timūr-i-lang* (Timur the lame). Born at Kesh near Samarkand in 1336 A.D. His father was the head of the Turkī tribe of Barlās. In 1370, after ten years of fighting, Timūr established himself as an independent sovereign at Samarkand. He established himself at Samarkand and thence conquered or overran Persia, Mesopotamia, Armenia, and Kurdistan, as well as a large part of Western Turkestan. In 1398, he descended on India and sacked Delhi, then ruled over by Mahmūd, the last of the Tughlaq kings. In 1402, he overthrew the Turkish Sultān Bāyazīd (Bajazet), whom he is said to have carried about in an iron cage. After the Greek Emperor and the Sultān of Egypt had acknowledged his supremacy, he returned to Samarkand. He died in 1405, when on the point of invading China, and was buried at Samarkand. He was the ancestor of the Moghul Emperors of Delhi (1526—1857 A.D.). Doubt has been thrown on the genuineness of the memoirs which pass under his name. English contemporaries—John of Gaunt (1340—1399) and Chaucer (1340—1400).

Lent by H. H. the Maharajah of Alwar.

(b)

C. 87. AKBAR, Moghul Emperor (1556—1605 A.D.).

Son of Humāyūn and a lady of Khurāsāni descent, whom Humāyūn married shortly after his expulsion by Sher Shāh Sūr in 1540 A.D. Born at Amarkot in the Sīnd desert in October 1542. After Humāyūn's restoration, he was sent to the Punjab with Bairām Khān against Sikandar Sūr, and it was while he was there that news was received of the death of Humāyūn. He ascended the throne at the age of thirteen, in 1556, with Bairām Khān as Regent. The last hope of the Sūrs vanished in November of that year with the defeat and death of Hīmū at Panipat. The Moghuls owed their restoration to Bairām Khān, but he conducted himself with such haughtiness and severity that in 1560 Akbar determined to "drop the pilot." He was only seventeen and a half when he took the government into his hands. The task before him was a heavy one. He could hardly count on the loyalty even of his own followers. The non-Moghul Muhammadan chiefs throughout the country were against him, and his title was not acknowledged except in the Punjab, and the country round Delhi and Agra. Until 1567, he was principally occupied in reducing his own officers to obedience. He then turned his attention to Rajputana, and captured Chitor in 1568. From there he passed on to the annexation of Gujarat in 1572. The conquest of Bengal in 1575 plunged him in difficulties with the Afghāns of that country, which were not settled till 1592. Kashmir submitted in 1587, Sīnd in 1591, and Kandahār in 1594. His troops suffered a serious reverse in the campaign against the Yūsufzāis in 1580, when Raja Bir Bal (see C. 96, Plate XLVII c) was killed, and it took him thirteen years, from 1587 to 1600, to suppress the fanatical Roshaniyas in the hills to the south of Peshawar, but it may be said that by 1594, which marks the beginning of his Deccan campaigns, he had established his power north of the Nerbada. The year 1594 was made memorable by the gallant defence of Ahmadnagar by Chānd Bibī, who purchased peace by the cession of Berār. The war broke out again, and in the second siege of Ahmadnagar in 1600 she was murdered by her own





(a). C 76. Amir Timur and the Turkish Sultan Bayazid.







followers, and the city stormed. Khandesh was annexed about the same time, and peace made with the kings of Golconda and Bijapur, who had espoused the cause of Ahmadnagar. The declining years of Akbar were clouded by the revolt of Prince Salim (Jahāngir) (see C. 112, Plate XLII $b$ ) in 1600, the murder of Abul Fazl (see C. 102, Plate XLIII $d$ ) at his instigation in 1602, and the death of Prince Dānyāl early in 1605. His own end came in the autumn of that year.

According to western ideas, he was beyond compare the most enlightened of the Moghul emperors. From the first he set his face against bigotry and intolerance, and tried to conciliate all classes of his subjects. He rejected Islām, and promulgated the *Din-i-Ilāhī*, the divine Faith. He adopted and extended the land-revenue system of Sher Shāh. Among his buildings may be mentioned the Fort at Agra and Fathpur Sikri. In the *Ain-i-Akbari* of Abul Fazl we have a faithful record of his administration, court ceremonies, etc. He was a man of abounding physical strength and energy, and loved hunting. With all his greatness, his son tells us that he could neither read nor write. His reign was almost exactly contemporaneous with that of Queen Elizabeth (1558-1603) and he was born in the same year as Mary, Queen of Scots.

This picture is probably a most excellent and characteristic likeness of Akbar. The costume is flowered gold, and the sash richly jewelled. He is wearing a pearl necklace and bracelets, while the gold turban is also bound with a pearl circlet. He carries a jewel in his right hand, and his left hand rests on the hilt of a rich jewelled sword in a green sheath. He wears a blue-sheathed and jewelled *katār* (cf. A. 5, Plate V  $b$ ) in his sash.

Lent by Mr. Imre Schwaiger, of Delhi.

(e)

C. 67. MIRZĀ SALIM (see C. 224 $a$ , Plate LX $a$ ), son of Akbar II. Died in his father's life-time. The custom of wearing the hair long came into fashion in the later Moghul Empire. The portrait shows unmistakable European influence, and the artist has, perhaps unconsciously, given his subject quite European features.

Lent by the Lahore Museum.



## PLATE XXXI.

(a)

C. 73. AMĪR TIMŪR (see note on previous Plate).

The Emperor is clothed in green, with red sleeves, and is leaning against a crimson cushion. The throne, on which he is sitting, is of gold inlaid with precious stones. He is holding a crown in his right hand. There is an elaborate border to this picture.

Lent by H. H. the Maharajah of Alwar.

(b)

C. 35. DĀRĀ SHIKOH (see note on C. 156, Plate LII *b*), and the priest LĀL DAYĀL. Dārā Shikoh was the eldest son of Shāh Jahān and Mumtāz Mahall. Born 1615 A.D. Died 1659. The history of the struggle with Aurangzeb, his defeat, his wanderings, and his death is well told by Bernier. His broad views on religion were made the pretext for putting him to death. He is buried at the mausoleum of Humāyūn. He was the author of some well-known works on subjects connected with religion.

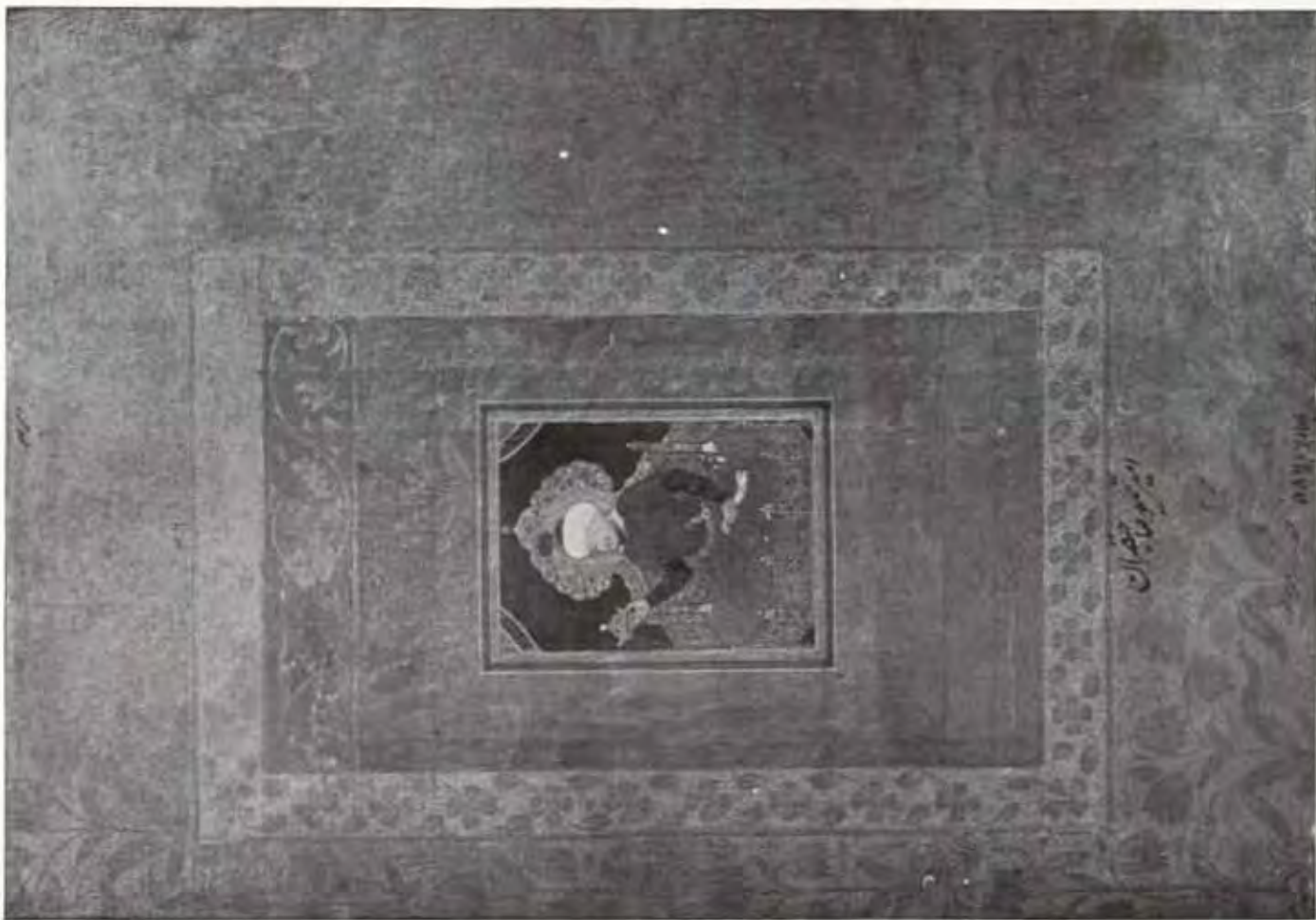
Lent by the Lahore Museum.

(c)

C. 125a. IBRĀHĪM ĀDIL KHAN.

Possibly intended for Ibrāhīm Adil Shāh, King of Bijapur (1580—1626 A.D.). Nephew of Chānd Bibī (see note on C. 89, Plate XXXIII *d*).

PICTURES.



(a). C 73. Amir Timur.

Photo.-Mashh., Dept., Thomason College, Roorkee.



(b). C 35. Prince Dara Shikoh and the priest Lal Dayal.



(c). C 125a. Ibrahim Adil Khan.



## PLATE XXXII.

(a)

C. 19. BĀBAR (see C. 20, Plate XXXIV *d*), sitting in darbār.

(b)

C. 7. CHINGIZ KHĀN.

This is labelled as a portrait of Chingiz Khān (Jenghis Khān), the Mongol Emperor, the greatest conqueror the world has known. His conquests extended from the Dnieper to the Pacific Ocean. He never undertook any regular expedition against India, though in 1221 A.D. he defeated Sultān Jalālud-dīn of Khwārizm on the Indus, and sent a force across the river in pursuit of him, which ravaged portions of the western Punjab. Born 1162. Died 1227. English contemporary—King John (1167—1216).

The portrait is certainly not one of the Mongol Emperor; it may probably represent a grandee of Akbar's court who bore the same name.

C. 7 and C. 19 lent by the Lahore Museum.

PICTURES.



(a). C 19. Bábar.

Photo.-Mechi, Dept., Thomason College, Roorkhee.



(b). C 7. Chingiz Khan.



## PLATE XXXIII.

(a)

C. 54. NĀDIR SHĀH (c. 1687—1747 A.D.), (also see C. 197, Plate LXIX.)

A Persian robber chief, who expelled the Afghan usurpers from Persia in 1729, and restored the Safawī dynasty, but seven years later had himself proclaimed Emperor. He conquered Afghanistan, and in 1738 invaded India. Early in the following year, he defeated Muhammad Shāh (see C. 55, Plate XXIX *b*) at Karnāl, and sacked Delhi (see note on C. 409, Plate LXV *a*), carrying away a vast booty, including the Peacock Throne and the Koh-i-nūr. After his withdrawal from India, he extended his empire northwards to the Oxus, and made Mashhad his capital. In his later years, he became gloomy and savage, and was assassinated in 1747. European contemporaries—Marshall Saxe (1696—1750), Pope (1688—1744) and Sir Robert Walpole (1676—1745).

Lent by the Lahore Museum.

(b)

C. 88. AKBAR (see note on C. 87, Plate XXX *b*).

The Emperor carries a hooded hawk. The clothing is white except for the sash which is relieved with gold.

Lent by Mirzas Akbar Bakht and Mahmūd Bakht (of the ex-royal family of Delhi), of Benares.

(c)

C. 84. HUMĀYŪN, Moghul Emperor (1530<sup>?</sup>—1540 and 1555—1556 A.D.).

Born 1508. Son and successor of Bābar (see C. 20, next plate). Driven out by Sher Shāh Sūr in 1540, but returned fifteen years later. Killed by a fall down the staircase at the Sher Mandal in the Old Fort. His tomb is a mile further south. The father of Akbar (see C. 87, Plate XXX *b*). English contemporary—Queen Mary I (1516—1558).

The picture is a comparatively modern one and its interest chiefly centres in the elephant fight which is shown in the background. A ring of soldiers encircles the animals and "catherine wheels" (*chakkar*) are being used to separate them. In Manucci's account of the state elephants, he says that two men were specially told off "for the fireworks, and to assist the others if necessary."

Lent by L. Kānji Mal, of Delhi.

(d)

C. 89. AKBAR (see note on C. 87, Plate XXX *b*).



(a). C 54. Nádír Shah, King of Persia.



(b). C 88. Akbar.





## PLATE XXXIV.

(a)

C. 30. JAHĀNGĪR, Moghul Emperor 1605—1627 A.D. (also see C. 112, C. 110, Plates XLIIa and b; C. 504, Plate XXXVIa, and C. 508, Plate XXXVIIIa), with a hawk.

Son of Akbar (see C. 87, Plate XXXb) and a Jaipur Princess, who received the title of *Maryam-uz-zamānī*. Born 1569, and named Salīm, after Shaikh Salīm Chishtī, as Akbar believed that it was to the prayers of that saint that he owed the blessing of a son. He gave his father a good deal of trouble, and in 1600 made a half-hearted attempt at independence. In 1602, he procured the assassination of Abul Fazl (C. 102, Plate XLIIId), an event which affected the Emperor very deeply. In 1605, he ascended the throne, and in 1611 married Nūr Jahān. Died in 1627 and is buried at Shahdara near Lahore. Like Bābar, he left Memoirs. Sir Thomas Roe, who visited his court as ambassador of James I of England, remained in India for three and a half years (1615—1618), and has left a very interesting account of what he saw. English contemporary—James I (1566—1625).

(b)

C. 20. BĀBAR, with a hawk (also see C. 19, Plate XXXIIa).

The first Moghul Emperor of Delhi (1526—1530 A.D.). Born in 1483, the fifth in descent from Amīr Timūr, he succeeded his father as king of Farghāna at the age of 12. Two years later he seized Samarkand, only to lose both it and his own kingdom. Fought with varying success for many years, but ultimately had to abandon everything north of the Hindu Kush. He had seized the kingdom of Kābul in 1504, and it was from there that he launched his attacks on India. His first invasion took place in 1519, and in 1526 he defeated the Pathān Sultān of Delhi, Ibrāhīm Lodī, at Pānīpat. In 1527 he overthrew the Rājput confederacy under Rāna Sanga of Chītor at Khānna, near Bharatpur. Died at Agra and was buried at Kābul. His memoirs, which have been translated into English, are most interesting. European contemporaries—Henry VIII (1491—1547), Cardinal Wolsey (1475—1530), Pizarro (1476—1541).

(c)

C. 36. AURANGZEB'S ENCOUNTER WITH AN INFURIATED ELEPHANT.

An unfinished picture of this well-known incident. Shāh Jahān is in the top left-hand corner. Below Shāh Jahān are the princes Dārā Shikoh and Murād Baksh. The figures below Aurangzeb, are Mahābat Khān and Rāja Jai Singh.

C. 20, C. 30, C. 36, lent by the Lahore Museum.



(a). C 30. Jahāngir.



(b). C 20. Bābar.





## PLATE XXXV.

(a)

## C. 113. PRINCE SALIM (JAHĀNGĪR).

The prince is attired in green, embroidered with gold flowers. Flowers are growing on the ground over which he is riding. The background is green, while towards the top there is an effective treatment of orange-hued clouds.

The picture is attributed to Daswanth, one of the most celebrated painters of the period.

Lent by M. Muhammad Hāmīd, of Delhi.

(b)

C. 93. AKBAR (?), as a boy, getting water at a well while returning from the chase. (Compare C. 110, Plate XLIs.) The subject is a favourite one with Moghul painters. In the distance are seen a group of buildings and some troops, while there is a mango tree behind the well.

Lent by M. Muhammad Hāmīd, of Delhi.

PICTURES.

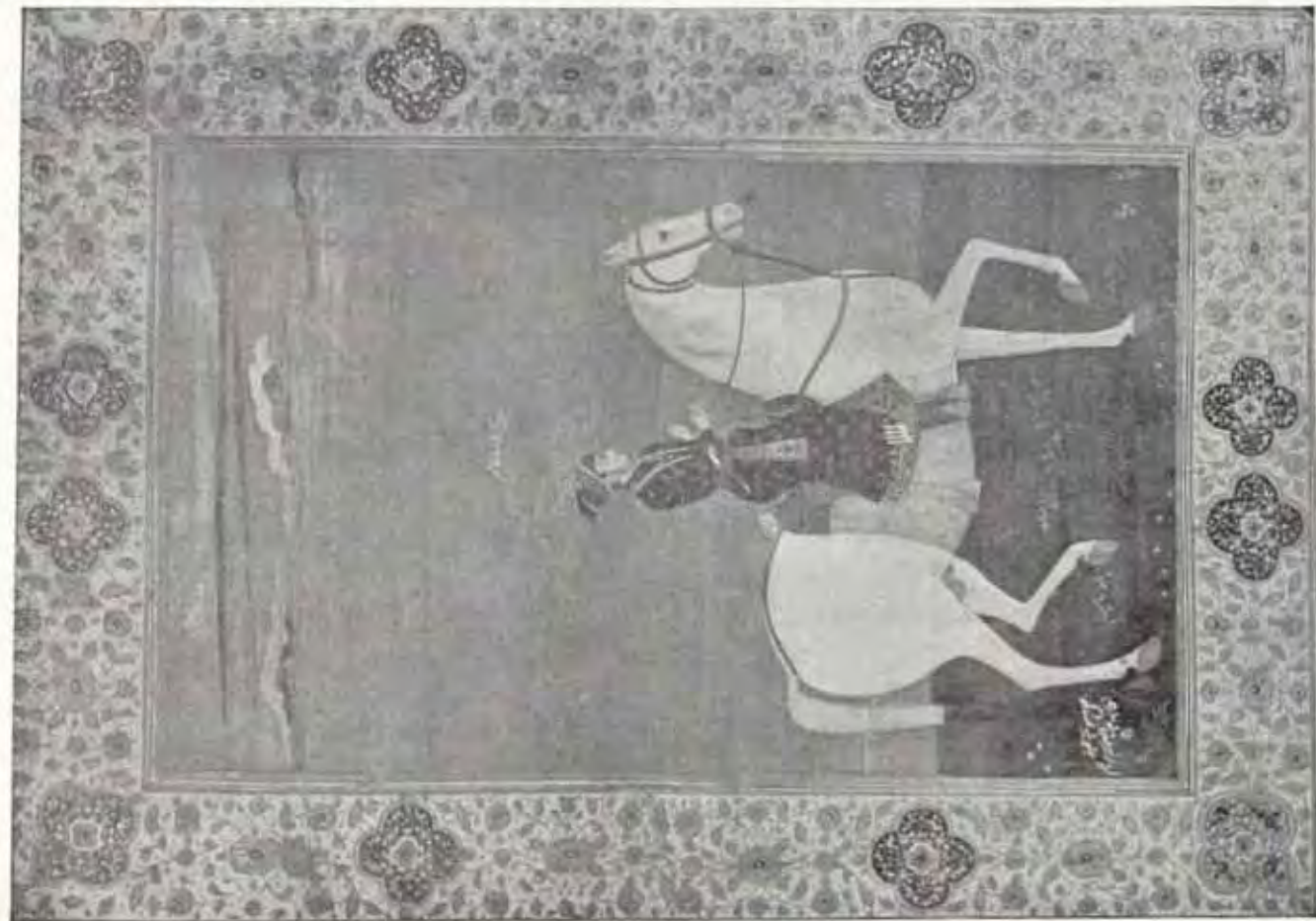


Photo. Mechi, Dept., Thomaston College, Boston

(a). C. 113. Prince Salim (Jahangir).



(b). 93. Akbar as a Prince drinking at a well while returning from the chase.



## PLATE XXXVI.

(a)

C. 504. JAHĀNGIR (also see C. 30, Plate XXXIVa), and his grandson SHUJĀ', son of Shāh Jahān.

The Emperor is dressed in green, with a small surcoat of flowered gold, edged with fur. He carries a white hawk on his right hand and the bird's hood is in his left. Prince Shujā' is in crimson and carries a sword with blue scabbard. Both the turbans are orange coloured. Wild flowers are delicately portrayed in the foreground. C. 504, Plate LXXIIIb, the reverse of this picture, shows an Emperor (Shāh Jahān?) at a lion hunt. The Emperor is just firing at the lion, which is lying in the waving grasses; his elephant is already trampling on one lion. The Emperor seems to be riding a special "*shikār*" elephant, its housings being comparatively simple. The *haudak* of the other elephant, which carries the Emperor's "loader," is more splendidly attired than the larger elephant. The Emperor has probably ridden up on it to the scene of the hunt.

Lent by His Highness the Maharana of Udaipur.

(b)

C. 161. AURANGZEB.

On the reverse is a petition to the Emperor Shāh Jahān from the famous calligraphist Ābd-ur-Rashīd (see note on A. 303, Plate XXVIIb), asking permission to retire from service and to live at Agra or Delhi.

Lent by M. Zahir-ud-din Khan, of Delhi.



Painted by Mughal, Imps., Thaneson College, Bombay.

(a). C 504. Jahangir and his grandson Shuja, son of Shah Jahan.



(b). C 161. Aurangzeb.



## PLATE XXXVII.

(a)

## C. 92. THE HOLI FESTIVAL in the SERAGLIO of AKBAR.

The Hindû festival of the Holi takes place in the spring and is made the occasion for a great deal of horseplay and not over-refined merriment. The squirting of red water, and the throwing of red powder, play a great part in the proceedings.

The picture is certainly not contemporaneous. Several of the ladies are seen squirting the red water over their companions.

Lent by H. H. the Maharajah of Alwar.

(b)

C. 117. JAHĀNGĪR AT THE *JHARŌKA*. (Compare C. 508 next Plate.)

The picture shows several of the most distinguished personages of the time of Jahāngīr. On the left of the spectator stand Mirzā Ābd-ur-Rahim Khan, Khān Khānān, in orange (C. 104, Plate XLb), Sharif Khān, son of the famous painter Ābd-us-Samad, and himself a noble of very high rank (in green), and Rāja Karan of Udaipur (in pale yellow). On the other side, beginning from the top, are Rāja Mān Singh of Amber (with gold turban), Khān-i-Āzam (in brown), who is buried in the Chausath Khambah near the shrine of Nizām-ud-dīn, Mirzā Ghiyās, the Minister, Jahāngīr's father-in-law (C. 151, Plate XLIIIa), and the father of Nūr Jahān, Shaik Farid, a well-known commander (in maroon), and Mirzā Shāh Rukh (in white with a sword), a brother-in-law of the Emperor. The man in red is Jahāngīr Quli Khān, Governor of Bengal.

The *jharōka* (lit. "showing place") is found in all the palaces of the Moghul Emperors. The Emperor used to appear daily to his subjects from some prominent part of the palace, which in consequence received this name.

The picture is attributed to Basāwan, pupil of Ābd-us-Samad, one of the most famous painters of the period. The figure of Jahāngīr and that of the man (unnamed), in the lowest left corner of the picture appear to have been touched up at a later date.

Lent by M. Muhammad Hāmid, of Delhi.

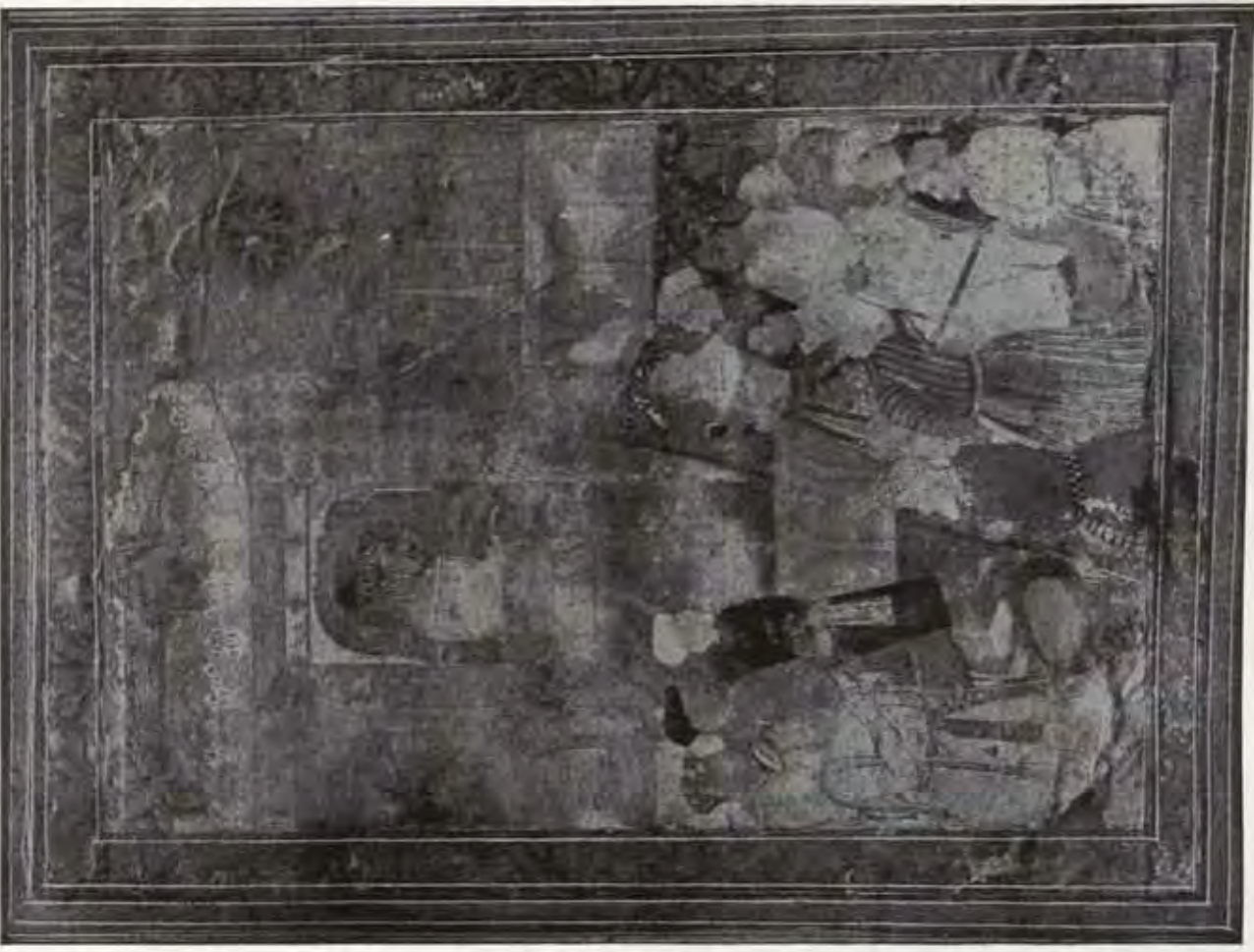


PICTURES.



(a). C 92. The *holi* festival in the Seraglio of Akbar.

Photo.-Meethi, Dept., Thomason College, Roorkee.



(b). 117. Jahangir at the *Jharoka*.



## PLATE XXXVIII.

(a)

C. 508. JAHĀNGĪR AT THE *JHARŌKA* (see C. 117 previous Plate).

One of the most interesting pictures in the collection. To the left of the picture is seen the chain of bells, put up by Jahāngīr outside the palace at Agra, for the use of suppliants (also see next Plate). The arrangement of the buildings on the wall, however, does not tally with Jahāngīr's buildings at Agra, or for that matter Lahore, but the picture is interesting as showing the pierced screen that was usually placed on the outside walls of the Moghul palaces. To the left, is a pavilion with the curved "Bengali" type of roof. To the right, is a building with golden columns and resembling some form of "Audience hall," while below it three windows point to a series of underground chambers of which there is such a well-known example at Agra. The *jharōka*, in which the Emperor is appearing to the people gathered on the low ground below, is gilt roofed. To the left three attendants are seen bearing a *panjah* (see A. 241, 218, Plate XII *b*), and two other insignia, wrapped up in cloths. The names of those standing immediately under the *jharōka* are all given. Among the crowd in the foreground are noticed a Persian and an African negro. Attendants are keeping order, while musicians, with horns and cymbals, are contributing to the proceedings.

Lent by H. H. the Maharāna of Udaipur.

(b)

C. 153. NAWĀB HABSH KHĀN.

An Abyssinian officer of the time of Shāh Jahān.

The head dress is curious. The *khānda*, or long sword (see A. 3, Plate I *b*) is illustrated in this picture.

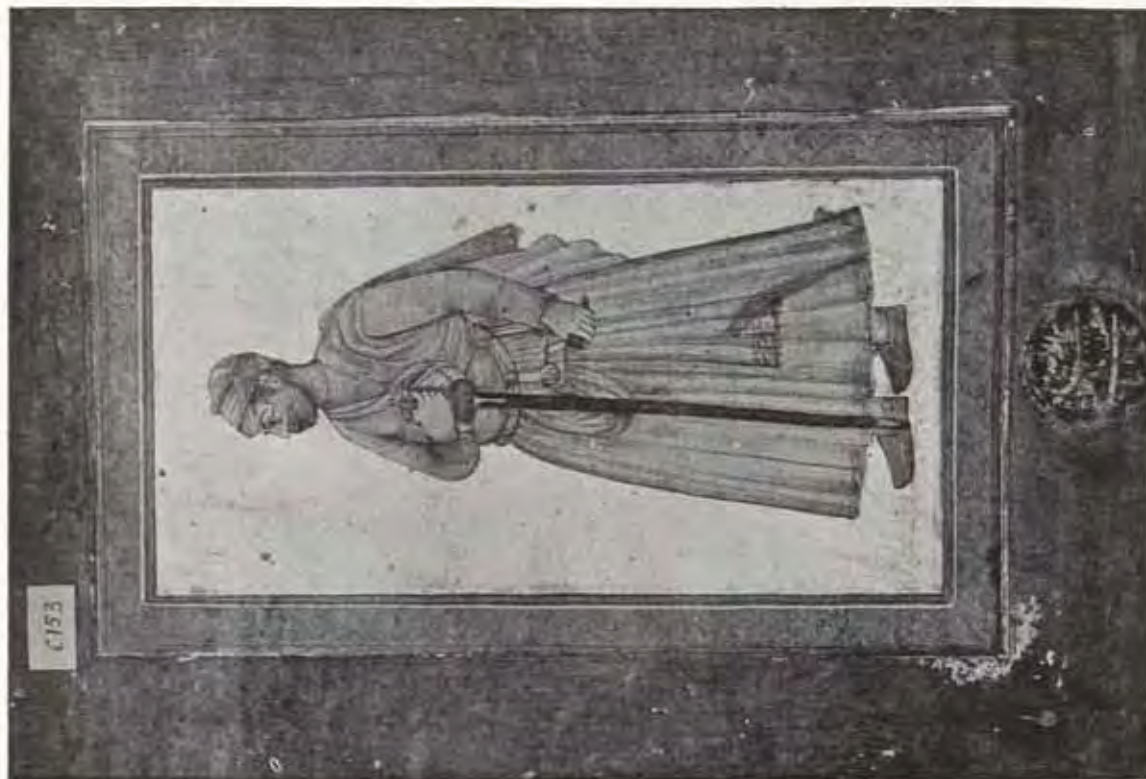
Lent by M. Muhammad Hāmid, of Delhi.

PICTURES.



Photo.-Mehdi Depeh, Tumman College, Boorkee.

(a). C. 508. Jahangir at the *Jharoka*.



(b). C 153. Nawab Habsh Khan.



## PLATE XXXIX.

*(a) and (b).*

## C. 115. JAHĀNGĪR AND HIS ANCESTORS.

Three angels are hovering above with crown, sword, and umbrella, emblems of sovereignty, for the house of Timūr, who is seen seated at the top of the picture, with a banner in one hand, and a sword and bow (in case) in the other. Next to him on the spectator's left is Miran Shāh Mirzā his son, who is in turn succeeded by his son, and so on until we reach Bābar (see C. 20, Plate XXXIV*b*), the fifth in descent from Timūr (see C. 76, Plate XXX*a*). Above him is Humāyūn (see C. 84, Plate XXXIII*c*) and above him (top right-hand) Akbar (see C. 89, Plate XXXIII*d*).

In the centre is Jahāngīr (see C. 30, Plate XXXIV*a*) who has just transfixed the human head with an arrow, and is preparing to discharge another. An owl (a bird of ill omen) rests on the head. Two angels are offering Jahāngīr a sceptre and more arrows. The sceptre shows the influence of the West, as it is not an Eastern emblem of royalty.

Against the shaft of the spear, on which the head is fixed, is a musket. On the other side is a repetition of the device which appears on a larger scale on the reverse. Over it stoops a bird of paradise, a bird of happy omen.

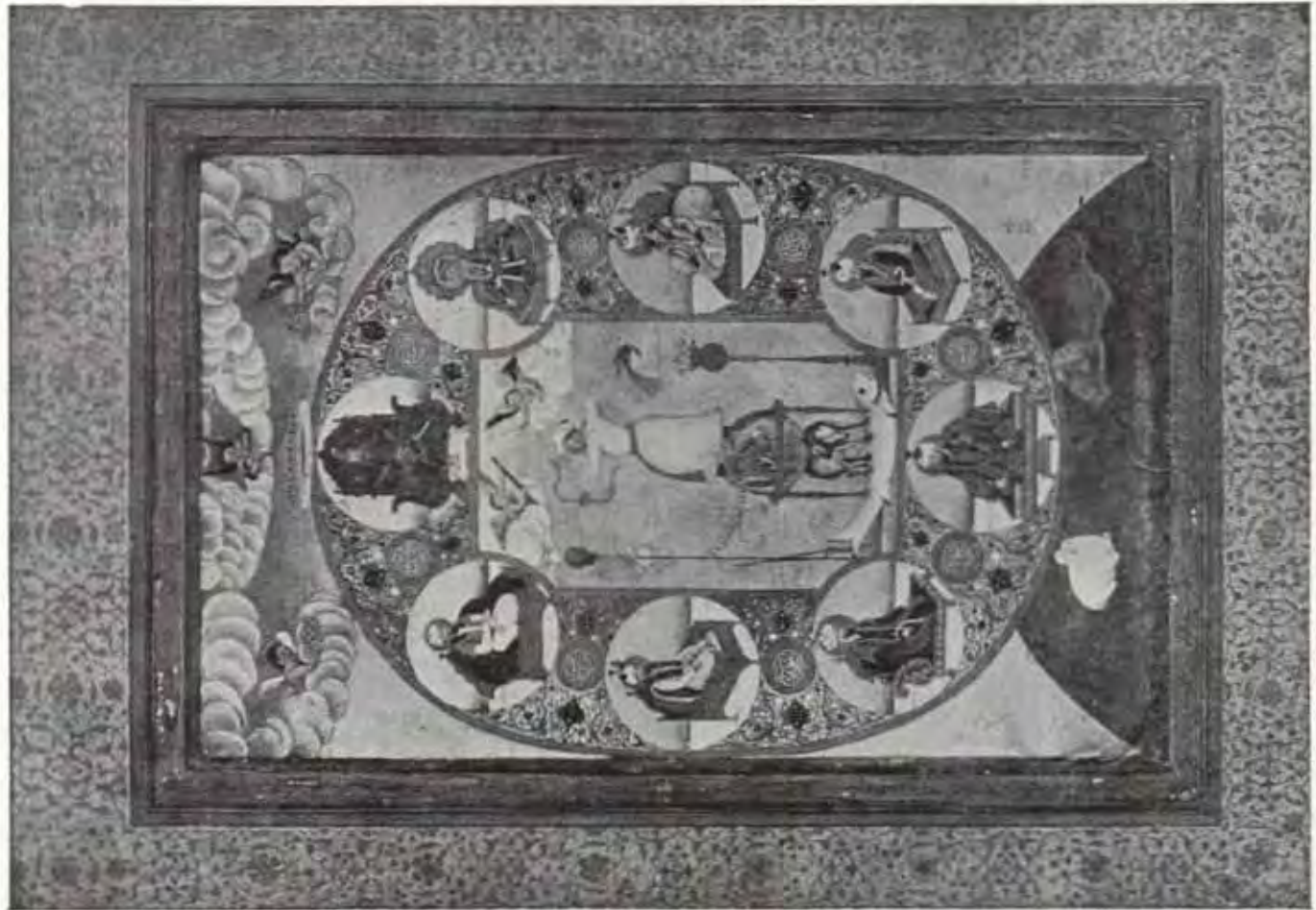
The Emperor stands on a globe, which itself rests on the horns of a bull, which in turn stands on a fish. An inscription shows that this symbolizes the perfect balance of the affairs of the world in the time of Jahāngīr.

Close to the Emperor's right foot is the golden chain of bells, which he had erected in his palace for suppliants (see note on previous Plate). On it hang the scales of justice, which appear again at the bottom of the picture, where the lion is lying down with the lamb.

On the reverse the artist has constructed his picture round an impression of the seal of the Emperor. At the top is suspended the royal umbrella, on each side of which a bird of paradise hovers. Below are the scales of justice, while on either side are Mullās praying for his long life.

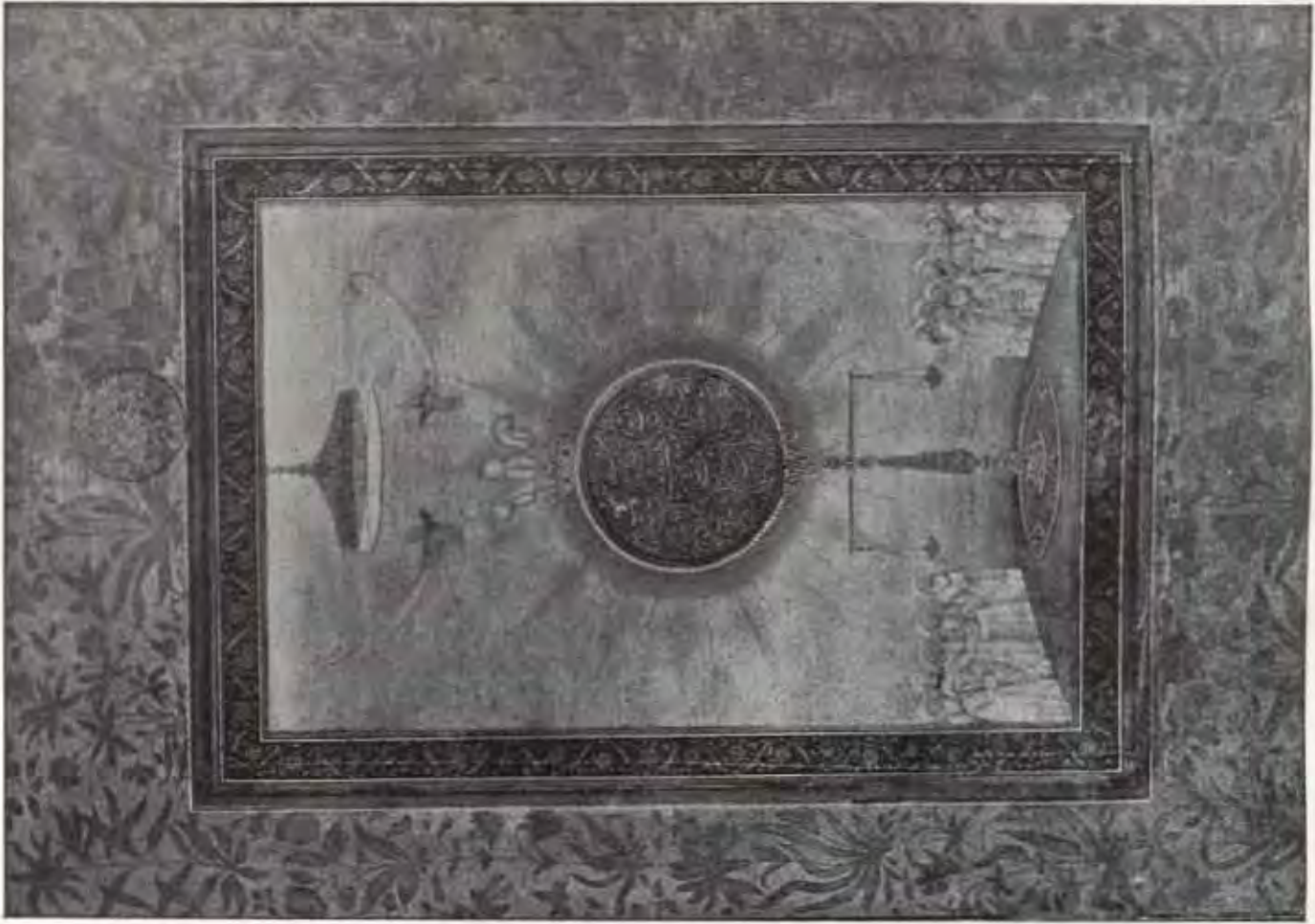


PICTURES.



(a). C. 115. Jahangir and his ancestors.

Photo-Mechl. Dept., Thomson College, Bombay.



(b). C. 115. Reverse.



## PLATE XL.

(a)

C. 530. IFTIKHAR KHĀN as a youth (also see C. 529, Plate LI*b*).

A nephew of Mahābat Khān (C. 511, Plate XLIV*c*). Killed in the battle in which Aurangzeb defeated the Imperial troops under Rājah Jaswant Singh in 1658 A.D., on his march towards Agra.

Dressed in flowered white, with green and gold turban.

(b)

C. 104. MIRZĀ ĀBD-UR-RAHĪM KHĀN, KHĀN KHĀNĀN.

Son of Bairām Khān. Born in 1556 A.D. On his father's death in 1560, Akbar took charge of him.

He became perhaps the most famous of all the grandees of the Moghul Empire. When he was only 26, he suppressed the rebellion of Sultān Bahādur in Gujarāt. Eight years later, he conquered Sind. He fought with distinction in the Deccan, and took Ahmadnagar in 1600. Under Jahāngīr, he was less successful, and the part he played in the intrigues for the succession did him little credit. He died in 1626, and was buried at Delhi, near the tomb of Humāyūn. He was a *man* of culture like his father, and translated the memoirs of Bābar into Persian. He was famous for his magnificent generosity.

The picture is attributed to Hāsham, a well-known painter, but these ascriptions should be regarded with some suspicion. There are notes on the picture of the colours to be used in finishing it.

Lent by the Delhi Museum of Archæology.

(c)

C. 105. RAJĀH BĪR SINGH DEO, chief of ORCHHA.

The murderer of Abul Fazl (see C. 102, Plate XLII *d*).

Lent by M. Muhammad Hāmīl, of Delhi.

(d)

C. 509. NŪR-UD-DĪN QULĪ.

*Kotwal* of Agra under Jahāngīr. Served also under Shāh Jahān and was murdered in 1631 A.D.

C. 530 and C. 509 lent by H. II. the Maharāna of Udaipur.



(a). C 530. Istikhâr Khan.



(b). C 104. Mirza Abdur-Rahim Khan, Khan Khanan.



Photo-Mechl, Dept., Thomason College, Roorkee.

(c). C 105. Rajah Bir Singh Deo.



(d). C 509. Nur-ud-din Kull.



## PLATE XLI.

(a)

C. 110. PRINCE JAHĀNGIR, (?). getting water at a well, on his return from the chase (cf. C. 93, Plate XXXV b).

The Emperor is in green, as are his attendants, one of whom bears the gun, the other carrying an orange-hooded hawk.

A city is represented in the distance.

Lent by L. Bulāki Das, of Delhi.

(b)

C. 112. JAHĀNGIR (above) (see C. 30, Plate XXXIVa) and PRINCE KHUSRAU (below). Prince Khusrau was the eldest son of Jahāngir. Born 1587. Died 1622. Buried at Allahabad.

Lent by Mr. Imre Schwaiger, of Delhi.



(a). C 110. Jahāngir (as a Prince) drinking at a well on his return from the chase.

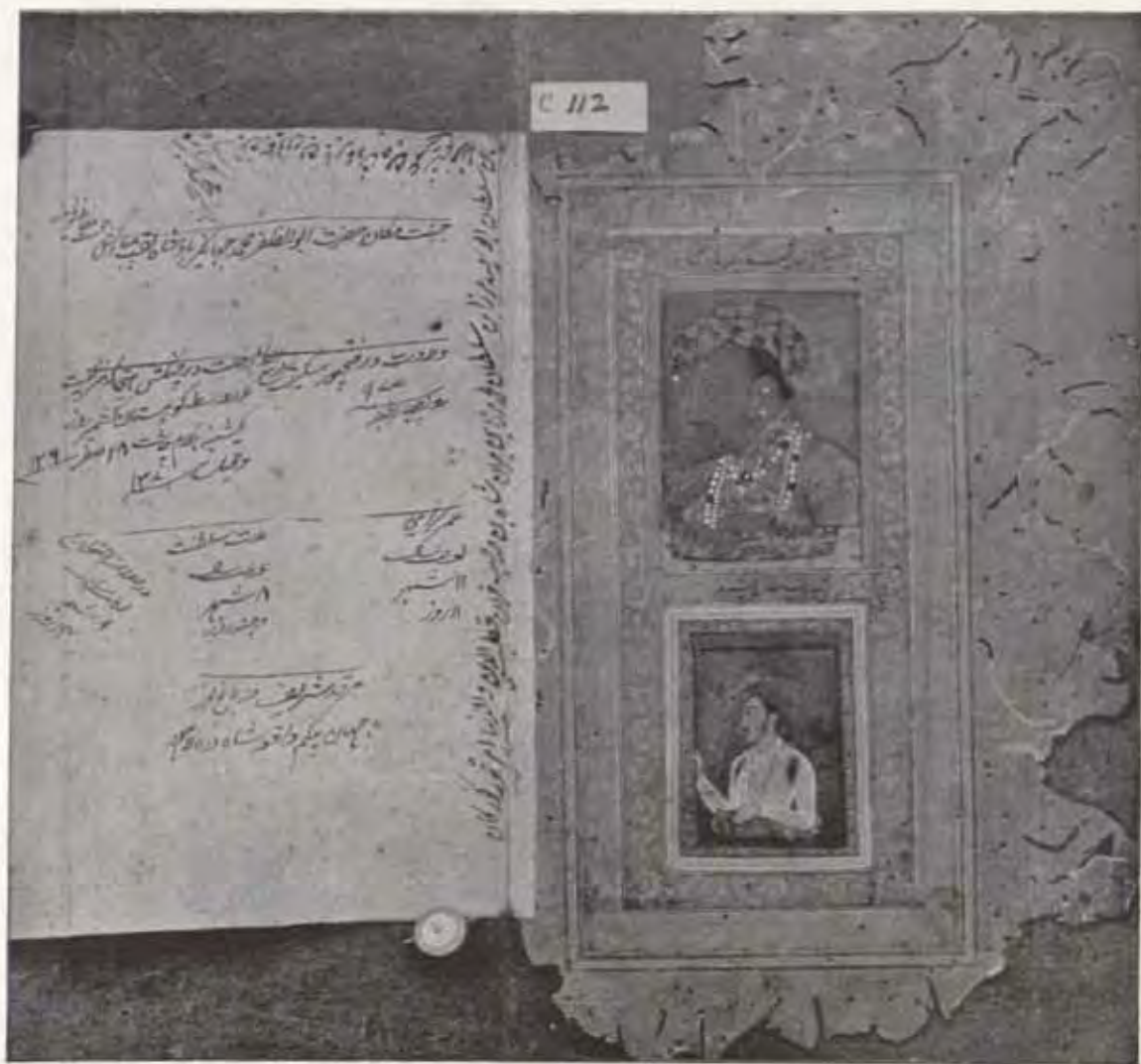


Photo-Mechl. Dept., Thomason College, Rootkee.



## PLATE XLII.

(a)

C. 125. PRINCE SHAHRYĀR (see C. 513, Plate LIe). Son of Jahāngīr. Married the daughter of Nūr Jahān by her first husband 'Alī Qulī Beg (Sher Afgan Khān).

Lent by Mr. Imre Schwaiger, of Delhi.

(b)

C. 132. SHĀH JAHĀN, Moghul Emperor (1627—1658 A.D.) (see C. 130, Plate XLIVb, C. 136, Plate XLVa).

Born 1592. Son of Jahāngīr and Jodh Bāī. In 1614 compelled Amr Singh, Mahārāna of Mewār (Udaipur), to sue for peace, and in 1621 subdued Malīk Ambar, the Abyssinian, who had established himself on the ruins of the kingdom of Ahmadnagar. Goaded into rebellion by the intrigues of Nūr Jahān, he was driven from the Deccan to Bengal, and from there back again to the Deccan, where he submitted to his father in 1625. Ascended the throne in 1627. Exacted tribute from the kingdoms of Ahmadnagar, Bijapur and Golkonda, but was less successful in his campaigns on the north-west frontier. In 1657, his serious illness precipitated a conflict between his sons, which ended in the success of Aurangzeb, the removal of his brothers, and the deposition of Shāh Jahān, who passed the remaining years of his life in captivity at Agra. He died in 1666, the year of the great fire of London. The most magnificent of all the Moghul Emperors. Builder of the Tāj Mahall at Agra, the present city of Delhi (called after him Shāhjahānābād), with its fort and Jāmi' Masjid, and the tomb of Jahāngīr at Lahore. Buried in the Tāj. European contemporaries—Charles I (1600—1649), Oliver Cromwell (1599—1658) and Mazarin (1602—1661).

This painting is attributed to Chitr Man, and dated the 1st year of the reign. The colours on this picture are only partly indicated. The Emperor is standing on a low throne overlooking a river, on the farther bank of which is what appears to be a walled garden, enclosing a tomb or mosque.

Lent by the Delhi Museum of Archaeology.

(c)

C. 101. RĀJAH BĪRBAĪ (see note on C. 96, Plate XLVIIc).

(d)

C. 102. ABUL FAZL.

Born 1551 A. D. Son of Shaikh Mubārak, a man of vast learning and broad views, and brother of Faizī, the poet laureate, who introduced him to Akbar's court. Akbar found, in his learning and acuteness, a weapon uniquely adapted for breaking the power of the orthodox *Ūlamā* at court. He took a leading part in the famous Thursday evening discussions, and ultimately persuaded Akbar to declare himself the spiritual guide of his people. The promulgation of the new religion, the *Din-i-Ilāhī*, or Divine Faith, followed. The Muhammadan prayers were abolished at court, and a new era was introduced. Abul Fazl spent five years in the Deccan and showed himself a capable soldier and administrator. He was murdered by Bīr Singh Deo, chief of Orhha (see C. 105, Plate XLe), on his return, at the instigation of Prince Salīm (Jahāngīr), who justifies the act in his memoirs on the ground that Abul Fazl was an enemy of the Prophet. The date of the murder was 1602. Abul Fazl was the author of the *Akbarnāmah* and the *Ain-i-Akbari*, and he is regarded as the greatest Indian master of Persian prose. The picture is almost certainly not one of Abul Fazl. The sitting posture seems conclusive proof that the portrait is of some late celebrity, while the costume is comparatively modern, perhaps dating from the early 19th century.

Lent by Khwajah Mamūd Husain, of Delhi.





(a). C. 125. Shahryár.



(b). C 132. Shah Jahán.



Photo.-Mechl. Dept., Thomason College, Roorkee.

(c). C 101. Birbal.



(d). C 102. Abul Fazl.



## PLATE XLIII.

(a)

C. 151. IʼTIMAD-UD-DAULAH (GHIYĀS BEG) (also see C. 117, Plate XXXVIII). A refugee from Persia. Father of Nūr Jahān and Asaf Khān (C. 506, Plate LI *d*). Minister of Jahāngīr. Died 1621 A. D., and is buried in a beautiful mausoleum at Agra.

The background of the picture is black. The blue cloak is fur-collared and embroidered with a conventional gold pattern. Turban white. Flowers are delicately shown on the ground. The border of the picture is an exceptionally elaborate one.

Lent by L. Bulāki Das, of Delhi.

(b)

C. 241. DOST MUHAMMAD KHĀN, AMĪR OF KĀBUL, and two of his officers. Dost Muhammad Khān was displaced by the British in favour of Shāh Shujāʿ in 1839, and went to India, but returned in 1842 and reigned till 1863.

Lent by L. Bulāki Das, of Delhi.

PICTURES.



(a). C 151. Itimad-ud-Daulah (Ghiyas Beg).

Photo-Veuhli, Dept., Thomason College, Banarkee.



(b). C 241. Dost Muhammad Khan, Amir of Kábul, and two of his officers.



## PLATE XLIV.

(a)

C. 498. AKBAR going out hunting on an elephant, with one of his sons.

The Emperor is in white with an orange sash. The boy is in green and attendant carries a crimson flywhisk. The *mahawat* is in pale yellow. Bells are suspended from the *handak* of the elephant. Manucci says, "all the elephants move with bells attached to their body, serving to warn passers-by and give them time to move and get out of the way; for when an elephant runs, or merely walks, he does not stop like a horse would." In front are attendants with a white hawk, matchlock and a sword in a crimson cover. Wild fowl are flying in the background.

For other portraits of Akbar see C. 87, Plate XXX3; C. 88, Plate XXXIII6; C. 89, Plate XXXIII8, and C. 96, Plate XXXV6.

Lent by H. H. the Maharana of Udaipur.

(b)

C. 130. SHAH JAHAN (see C. 132, Plate XLIII6).

An old *jhilli* tracing.

Painters often made these tracings of their pictures on fine vellum (*jhilli*). They were handed down as heirlooms from father to son, so that the picture might be reproduced as required. A very faint inscription on the picture shows it to have been painted in the first year of Shah Jahan's reign.

Lent by Mr. J. P. Thompson, I.C.S.

(c)

C. 511. MAHABAT KHAN.

One of the most distinguished of the nobles of the reigns of Jahangir and Shah Jahan. He was a Persian by origin. After the accession of Shah Jahan, he was given the title of Khan Khanan. Died in 1634, and was buried at Delhi.

He is shown riding a chestnut horse and endeavouring to catch a black buck by hooking it with his bow.

Lent by H. H. the Maharana of Udaipur.

(d)

C. 209. SHAH ALAM, Moghul Emperor, 1759—1806 A. D.

Born 1728. Son of Alamgir II (see C. 207, Plate LVI a). Had to fly for his life from Delhi in 1758 to escape the clutches of Ghazi-ud-din. On the death of his father in 1759, he was recognized as successor, but did not return to his capital till 1771. In the meantime, the government was in the capable hands of Najib-ud-daulah, who died in 1770. The Emperor was engaged in the eastern provinces, and in 1765 ceded the Diwanship of Bengal, Behar and Orissa to the East India Company. For some years after that he kept a sorry court at Allahabad, and in 1771 returned to Delhi. He had with him a very efficient servant in Najaf Khan (see C. 214, Plate LXXIa), who conducted his affairs with considerable success until his death in 1782. The next twenty years was the period of Maratha supremacy, broken only, when Sindhia's control was relaxed, by the terrible episode of Ghulam Qadir's short-lived success. In 1788, he took possession of the palace. Enraged at the Emperor's denial of the existence of any buried treasure, he blinded him with his own dagger, but two months later was driven out by the Marathas, and put to death by slow torture. In 1803, the Maratha power at Delhi was broken by the victories of Lord Lake (see C. 260, Plate LXXIV6), and the administration of Shah Alam's territories passed to the British. He died in 1806, and was buried at the shrine of Qutb-ud-din at Mahrauli.

The Emperor is wearing green, red shoes, and a green and gold turban. The background is light green.

Lent by Mr. Imre Schwaiger, of Delhi.



(a). C 498. Akbar going out hunting with one of his sons.



(b). C 130. Shah Jahán.



Photo-Mechl. Dept., Thomason College, Roorkee.

(c). C 511. Mahábat Khan.



(d). C 209. Shah Alam.



## PLATE XLV.

(a)

C. 136. SHĀH JAHĀN (see C. 132, Plate XLII*b*).

Attributed to Pirāg.

The picture is unfinished, and the final colouring is only slightly indicated. On the horse's fore-leg '*safed* (white)' has been written, to show how it was to be finished.

Two birds are flying in front of the Emperor and there are two others behind, which look like hoopoes. The accoutrements of the horse and its rider are very carefully drawn.

Lent by L. Bulāki Das, of Delhi.

(b)

C. 171. MIRZĀ MUĪZZ.

An immigrant from Persia who held important offices under Aurangzeb.

This is a beautiful picture.

The overcoat is green, gold-edged and embroidered with gold flowers. The fur round the neck seems to be a sort of stole, worn separately. The under garment is white, embroidered with gold, the sash embroidered with tulips, and the sheath of the sword, red.

Lent by Mr. Imre Schwaiger, of Delhi.

(c)

C. 172. NĀMDĀR KHĀN.

An officer of Dārā Shikoh (see C. 35, Plate XXXI*b*, and notes on C. 156, Plate LII*b*), after whose death he joined Aurangzeb. Governor of Agra.

The only colour in the picture, which is unfinished, is a faint indication of pink on the turban. The picture is interesting, as it shows the original lines of the artist's drawing.

Lent by Mr. Imre Schwaiger, of Delhi.

(d)

C. 517. SULTĀN MUHAMMAD, eldest son of Aurangzeb. Died in captivity in 1676, during his father's lifetime.

Orange robe ornamented with red flowers.

Lent by H. H. the Maharāna of Udaipur.



(a). C. 136. Shah Jahán.



(b). C. 171. Mirza Muizz.



Photo-Meshi Dept., Thomason College, Roorkee.

(c). C 172. Námdár Khan.



(d). C 517. Sultán Muhammad.



## PLATE XLVI.

(a)

C. 164. AURANGZEB (Ālamgīr I), Moghul Emperor (1658—1707 A.D.).

Third son of Shāh Jahān (see C. 132, Plate XLIII) and Mumtāz Mahall. Born in 1618, he was appointed Governor of the Deccan in 1636. Transferred to Afghanistan in 1647, he commanded the disastrous expedition to Balkh, and made two unsuccessful attempts on Kandahar. He returned to the Deccan in 1655, and gained some easy successes against the kingdoms of Golconda and Bijapur. In 1657, the serious illness of Shāh Jahān was the signal for an internecine struggle among his sons for the throne. Aurangzeb emerged triumphant, deposed his father, put to death his brothers Dārā Shikoh (see C. 95, Plate XXXIa) and Murād Bakhsh, and drove the third brother Shujā' into Arakan, where he disappeared. The rise of the Maratha power under Sivāji (1627—1680) was meanwhile changing the face of affairs in the Deccan. Bijapur and Golconda became his tributaries and the Moghul generals could make little head against him. Aurangzeb himself took the field in 1681, and during the last 26 years of his long life never once set foot in his capital. He conquered Golconda (see C. 166, Plate XLIX) and Bijapur, but his operations against the Marathas were fruitless. He died at the age of 88 at Ahmadnagar, and was buried in a simple tomb at Khuldabad near Aurangabad. In spite of his courage, his untiring energy and his great ability, the commencement of the decline of the Moghul Empire must be dated from his reign, though its external magnificence survived until the sack of Delhi by Nādir Shāh in 1739. His failure has often been ascribed to his uncompromising zeal for his faith. There is a saying that Akbar planted out the seedling of empire, Jahāngīr watered it, Shāh Jahān enjoyed its fruit, and Aurangzeb uprooted it. He built the Motī Masjid (Pearl Mosque) in the Delhi Fort, and his letters in Persian are still regarded as models of elegance.

Contemporary events in England—the Civil Wars, the Commonwealth, the Restoration and the Revolution. In France Louis XIV reigned from 1643 to 1715.

An uncoloured *jhillī* tracing. The two people shown on the right, one of whom from his appearance seems to be a Rājput Chief, are proffering daggers to the Emperor, who is holding a book in his left hand (probably the Qurān). Across his knees lies his small sword, probably a *Zafar-takyaḥ* (see A. 178, Plate VIII b), while another larger sword lies beside him on the *Diwān*. Aurangzeb is often represented in a prayerful attitude and holding a *Qurān*. (Compare C. 156, Plate LII b.) For further pictures of Aurangzeb see C. 355 and 356, Plates L a and b, C. 160, Plate XLVII a, and C. 112, Plate XLVIII.

Lent by Khan Bahadur Mir Nasir Ali Khan, of Delhi.

(b)

C. 385. THE DIWĀN-I-KHĀS. DELHI FORT.

Showing the scarlet awnings and screens. The low balustrade between the outer row of columns has now disappeared, as has also the small marble projecting feature in the centre of the plinth. The kiosks are shown as gilded. The gilded copper of these was taken away and sold after the occupation of the Fort by the British in 1857.

Lent by the Delhi Museum of Archaeology.





(a). C 164. Aurangzeb.



(b). C 385. The Diwan-i-Khas, Delhi Palace.



(d). C 501. Shabbáz Khan, Kambo.



(c). C 145. A favourite horse of Shah Jahán.

Photos-Mechli, Dept., Thomason College, Roerich.





(c)

## C. 145. A FAVOURITE HORSE OF SHĀH JAHAN.

The horse is white, with pink saddle and gold harness. The page is in white with green breeches.

Lent by Professor Ghulām Yazdāni, of the Rajshahi College.

(d)

## C. 501. SHĀHBĀZ KHAN, KAMBO.

He passed part of his early life as a *faqīr*, but afterwards rendered distinguished military service to Akbar. He acquired enormous wealth, and it is said that no less than ten of his servants received a lakh of rupees apiece as their yearly salaries. He died in 1599 A. D.

The principal figure is attired in a cream robe, striped with gold. His turban is orange coloured. To the right, an attendant, wearing a cream flowered coat, bears a sword in a green cover. The man to the left is dressed in orange. The cushions are green and the balustrade red. A golden huqqah stands on the pavement which is adorned with *pictra dura* work.

Lent by H. H. the Maharāna of Udaipur.



## PLATE XLVII.

(a)

C. 160. AURANGZEB (see note on C. 164, Plate XLVI), as a young man.

The oval background of the miniature is dark green; the red coat fur-edged: the turban pink, black and gold.

The multi-coloured "surround" of the picture is a most elaborate one.

Lent by Professor Ghulām Yazdāni, of the Rajshahi College.

(b)

C. 131. SHĀH JAHĀN. Another old *jhillī* tracing.

(See C. 130, Plate XLIVb.)

(c)

C. 96. THE EMPEROR AKBAR AND BIRBAL.

Akbar holding a hawk is seated under an umbrella, one of the emblems of sovereignty, while above are two birds of paradise, the birds of happy omen. The Emperor is attired in gray, and wears a pearl necklet and pearl-handled knife. Beside him is lying a short sabre, probably the *zafar-tukyah* (see A. 178, Plate VIIIb). Birbal, who stands behind the gold throne, is wearing green with a grey turban. Birbal was originally a poor minstrel, but his quick wit and ready tongue won Akbar's favour and affection. His sayings are still quoted. He was killed in the disastrous expedition to Swat in 1586.

Lent by Mirzas Akbar Bakht and Mahmūd Bakht (of the ex-royal family of Delhi) of Benares.

(d)

C. 255c. ĀBDULLĀH KHĀN.

This picture seems more characteristic of the Sayyid King-maker than C. 45 (see Plate LIa). Possibly that picture is wrongly described.

The picture is very vividly coloured. The coat is red, embroidered with gold flowers, the trousers are orange with green stripes, the shoes blue and yellow. The hilt of the sword is blue. The background of the picture is dark green.

Lent by H. H. the Maharāna of Udaipur.



(a). C 160. Aurangzeb as a young man.



(b). C 131. Shah Jahan.



Photo-Mechl. Dept., Thomason College, Roorkee.

(c). C 96. Akbar and Birbal.



(d). C 255 c. Abdullah Khan.



## PLATE XLVIII.

C. 162. AURANGZEB (see note on C. 164, Plate XLVI) as a prince.

Aurangzeb is wearing black chain armour, arm-pieces, breast-plate and helmet. The horse's trappings are of gold cloth, embroidered with flowers, and its head is covered with a black leather(?) head piece. The end of the horse's tail is dyed red. Behind are attendants, the first of them carrying a flywhisk made of peacock's feathers.

The attendant in the bottom left-hand corner of the picture carries a bag of coins, perhaps for distribution as bounty. In the distance in front of the horse are seen cavalry and artillery marching in line, while behind them are seen two hills, topped by Forts.

Lent by Mirzas Akbar Bakht and Mahmūd Bakht (of the ex-royal family of Delhi), of Benares.





## PLATE XLIX.

C. 166. THE SIEGE OF GOLCONDA BY AURANGZEB (see note on C. 164, Plate XLVIa).

The Emperor is seated in a litter, reading the Qurān. One prisoner has just been beheaded, and an attendant holds the severed head in his hand. Another prisoner is standing before the Emperor. The ear-rings on the severed head, and those he is wearing are of the same pattern, which suggests what his fate will be.

Behind the Emperor stand a row of officers, among them a European. They are all watching the proceedings of the Emperor with interest.

To the right above the Emperor are the European mercenaries and their Indian officer, while there is another European standing in the group behind the Emperor. To the left of them are some cavalry, some of whom are wearing corslets of scale-armor. The European gunners are hard at work serving the guns, and an elephant is seen pushing a gun into position. On the left of picture stand elephants carrying the *māhī o marātīb*, the royal Insignia (see note on 'Standards and Insignia,' section II, page 27).

Lent by Mirzas Ahsan Akhtar and Akbar Bakht (of the ex-royal family of Delli), of Benares.







## PLATE I.

(a)

## C. 256. AURANGZEB IN DARBAR.

In this picture, the Emperor is seen sitting in a raised recess at the back of a "Hall of Audience." To his right, is depicted Prince Bahādur Shāh (see C. 175, Plate LVa, and C. 47, Plate LIIIb), his son and successor, and to the left Prince Āzam Shāh, his third son. In the middle, and standing on a raised dais in the act of presenting a petition to the Emperor, is Asad Khān, the Prime Minister. He was also Prime Minister in the reign of Bahādur Shāh I. The figure standing beside him on the dais is unnamed.

To the left are standing Nawāb Rohilla Khān, Khalilullāh Khān and Sipahdār Khān; to the right the names of only two are given—Amir Khān (the second), and Fatehāllāh Khān the last of the four.

In the outer enclosure Mahābat Khān (see C. 511, Plate XLIVc), Rashid Khān, Zabardast Khān and Mun'im Khān are standing on the right. The last man is not named. To the left are Ibrahim Khān, Zulfiqār Khān, and Sadullāh Khān. The last two are unnamed. Outside the railing are ushers and mace bearers. This picture, like No. C. 355 below, clearly shows the railing separating the different ranks of those attending the Darbar.

## C. 355. The same.

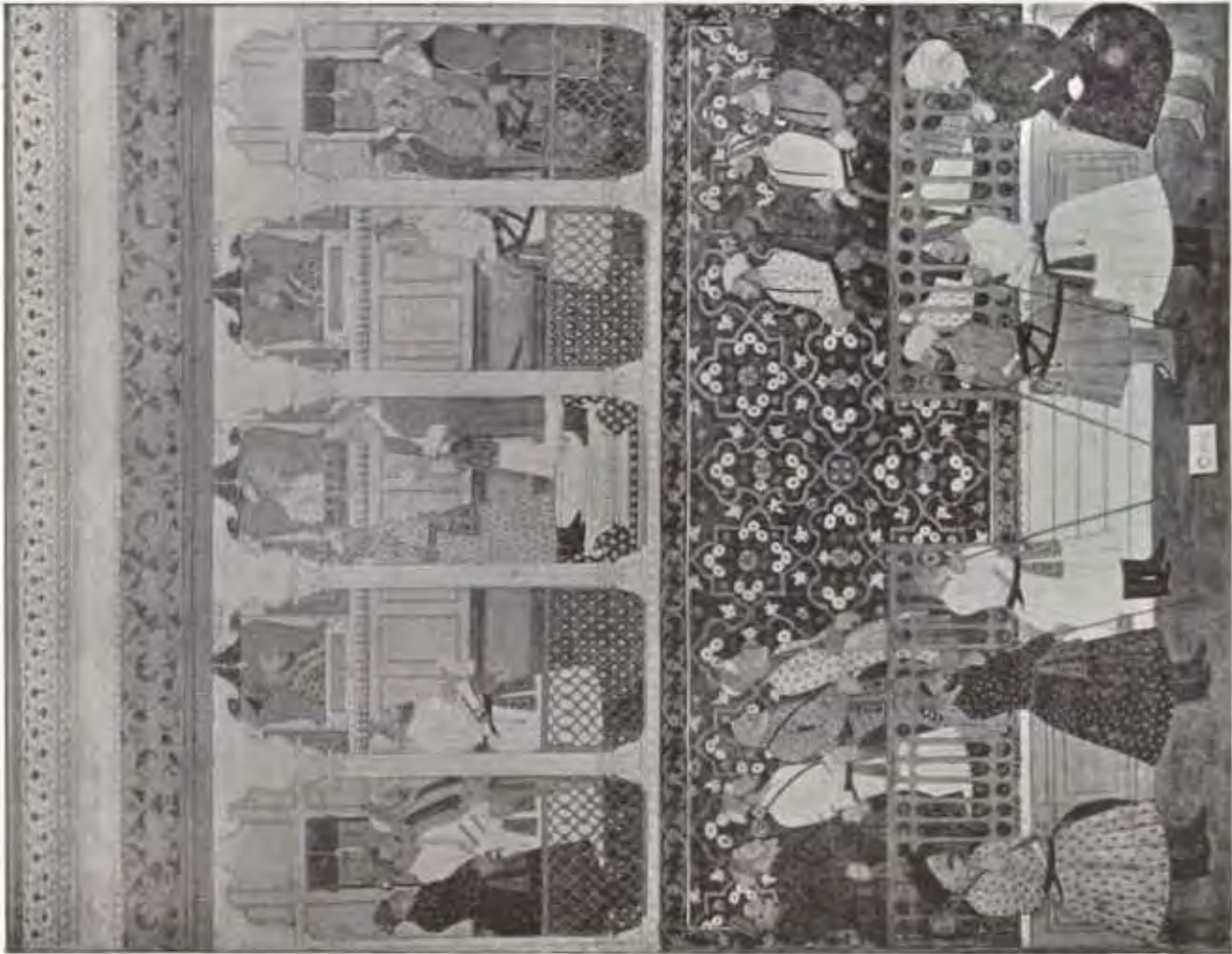
At the top of the picture are seen attendants bearing the *māhi-o-marātīb* (see note on Standards and Insignia, Section II, page 27). Two elephants bearing *haudahs* are seen on the left. The personages immediately in front of the Emperor are, two of them at least, strangers, as is evident from their features and different type of head-dress. Behind the Emperor are attendants bearing the *panjabs* (see A. 241, 218, Plate XIIb), trident (see A. 244, Plate XIIb), scales of justice and other symbolical insignia.

In the foreground are musicians, ushers with wands and *chobdārs* (mace-bearers).

This picture also shows the railing which separated the various ranks of those attending the Darbar.

C. 355, 356 lent by H. H. the Maharāna of Udaipur.

PICTURES.



(a). C. 356. Aurangzeb in Darbâr.

Photo-Musée, Deyrûz, Thomassin Collaps, Haarlem.



(b). C. 355. Aurangzeb in Darbâr.



## PLATE LI.

(a)

C. 45. SAYYID ĀBDULLĀH KHĀN, QUTB-UL-MULK (also see C. 255e, Plate XLVII*d*).

One of the "King-maker" brothers, who overthrew Jahāndār Shāh (see C. 495*a*, Plate LVII), and set up in succession Farrukh-siyar (see C. 180, Plate LV*d*), Rafi'ud-darajāt, Rafi'ud-daulah and Muhammad Shāh (see C. 55, Plate XXIX *b*, C. 190, Plate LVIII *a*, and C. 197, Plate LIX). In the year following the accession of Muhammad Shāh, the younger brother, Ḥusain Āli Khān, was assassinated. Ābdullāh revolted, and proclaimed yet another prince as Emperor, but was defeated and taken prisoner. He did not long survive his downfall, and died in 1723.

English contemporaries. The date of his birth is not known, but he died the year after the Duke of Marlborough, and four years before George I.

Lent by the Lahore Museum.

(b)

C. 529. IFTIKHĀR KHĀN (see C. 529, Plate LI *b*).

White dress; gold sash, ornamented with tulips. White and gold turban.

(c)

C. 513. SHAHR-YĀR (see C. 125, Plate XLII *a*).

The robe is orange coloured, and ornamented with gold flowers. Gold turban and sash.

(d)

C. 506. ĀSAF KHĀN.

Born C. 1571 A.D. Son of I'timād-ud-Daulah (see C. 151, Plate XLIII*a*), brother of Nūr Jahān, the wife of Jahāngīr, and father of Mumtāz Maḥall, the lady of the Tāj. Prime Minister of Jahāngīr and Shāh Jahān. His tomb is at Shāhdara near Lahore. A Persian by birth and a man of great culture. Died 1641. European contemporaries—Ben Jonson (1573—1637), and Cardinal Richelieu (1585—1642).

The gold coat is embroidered with tulips. The sash is of white and gold. The trousers are striped orange and gold; the shoes black. An orange handkerchief is suspended from the breast. The dagger is jewel-hilted with a red sheath.

(e)

C. 528. MUKARRAM KHĀN SAFAWĪ.

Held various appointments of secondary importance during the reigns of Shāh Jahān and Aurangzeb, and died in 1669.

Dressed in white and green. Orange and white turban.

(f)

C. 523. ISLĀM KHĀN.

The same difficulty exists in regard to this picture as in the case of C. 522, Plate LII *e*. There were four Islām Khāns known to fame in the 17th century.

C. 506, 513, 523, 528, 529 lent by H. H. the Maharāna of Udaipur.



(a). C 45. Sayyid Abdullah Khan.



(b). C 529. Ifikhâr Khan.



(c). C 513. Prince Shahryâr.



Photo.-Mechl. Dept., Thomason College, Roorkhee.  
(d). C 506. Asaf Khan.



(e). C 528. Mukarram Khan Safawi.



(f). C 523. Islam Khan.



## PLATE LII.

(a)

## C. 525. ĀLI MARDĀN KHĀN.

A Kurd by birth. Succeeded his father as Governor of Kandahar, then a Persian possession, in 1625 A.D. In 1637, he made it over to the Moghuls, and entered the service of Shāh Jahān. Honours were showered on him. He was made Governor of Kashmir, and afterwards of the Punjab as well. Later he was sent to Kābul, and saw a good deal of fighting in Afghanistan. Died in 1657 and was buried at Lahore. In 1639, when he was Governor of the Punjab, a canal was constructed from the point where the Ravi issues from the mountains, to Lahore, a distance of 100 miles, and in the following year, he undertook the laying out of the famous gardens of Shālamār near Lahore. The canal by which water was brought into the Fort at Delhi is attributed to him, and he is said to have introduced into Indian architecture the bulbous "Tartar" dome, of which examples may be seen in the Jāmi' Masjid at Delhi and the Taj at Agra.

Lent by H. H. the Maharāna of Udaipur.

(b)

## C. 156. AURANGZEB (ĀLAMGĪR I), Moghul Emperor (1658—1707).

The Emperor appears to be seated in a sort of *jharōka* (see C. 117, Plate XXXVII), and is in an attitude of meditation. He is reading a small crimson-backed book, most probably the Qurān.

Lent by Khan Bahādur Mir Nāsir Ali Khan, of Delhi.

(c)

## C. 532. SĀD-ULLĀH KHĀN.

Vizier of Shāh Jahān, "the most able and upright minister that ever appeared in India" (Elphinstone). Died in 1656 A.D.

(d)

## C. 526. DĀRĀB KHĀN.

Son of Mirzā Ābd-ur-Rahīm Khān, Khān Khānān (C. 104, Plate XLb). Joined Shāh Jahān in his rebellion, and was captured and beheaded. His head was sent in a cloth to his father by Mahābat Khān (see C. 511, Plate XLIVc), as "a present of a melon." He was put to death in 1625 A.D.

(e)

## C. 522. SAIF KHĀN.

There were three persons who had borne this title during the reigns of Akbar, Jahāngir and Shāh Jahān. It is impossible to say which of them this picture represents.

(f)

## C. 502. TĀNSEN.

The famous musician. Flourished in the time of Akbar and was employed by him. Died in 1588 A.D. His tomb is at Gwalior.

C. 502, 522, 526, 532 lent by His Highness the Maharāna of Udaipur.



(a). C 525. Ali Mardán Khan.



(b). C 156. Aurangzeb.



(c). C 534. Sadullah Khan.



Photo. Mechl. Dept., Thomason College, Rourkee.

(d). C 526. Dáráb Khan.



(e). C 522. Saif Khan.



(f). C 502. Tansen.



## PLATE LIII.

(a)

## C. 531. MIRZĀ NAUZAR.

An officer of high rank under Shāh Jahān. Famous for his generosity. Died in 1663 A.D. In white dress. Gold and white turban and sash.

(b)

C. 47. BAHĀDUR SHĀH I, Mogul Emperor (1707—1712) (see C. 175, Plate LVa, and C. 356, Plate La).

Bahādur Shāh I was the son and successor of Aurangzeb. He had to fight for the throne, and his brothers Āzam and Kāmbakhsh both lost their lives in the struggle. He is buried near the shrine of the saint Qutb-ud-dīn at Mehrauli. He built the Motī Masjid (Pearl Mosque) there.

Lent by the Lahore Museum.

(c)

C. 24. MULLĀ DU-PIYĀZAH. A celebrated wit and eccentric of Akbar's court. He was born in Arabia and came to India in the train of one of Humāyun's generals. He was called Dū-piyāzah from his fondness for a dish of that name,—a meat stew flavoured with onions.

Lent by the Hon. Mr. A. Earle, C.I.E., I.C.S.

(d)

## C. 255e. KHALIL-ULLĀH KHĀN.

Was with Jahāngīr when he was confined by Mahābat Khān, and rose to high office under Shāh Jahān. He was present at the battle between Aurangzeb and Dārā Shikoh on the side of Dārā (see note on C. 164, Plate XLVIa), but remained purposely inactive throughout the engagement. Under Aurangzeb, he became Governor of the Punjab. Died in 1662 A.D.

The coat is pink, embroidered with gold flowers. The sash of gold, embroidered with iris flowers. The shoes are crimson, and the scabbard of the sword green.

The background of the picture is light green.

C. 531 and C. 255e lent by H. H. the Maharāna of Udaipur.



(a). C 53f. Mirza Nauzar.



(b). C 47. Bahádur Shah I.



Photo-Musl. Dept., Thomason College, Borken.

(c). C 24. Mulla Du-Piyáyah.



(d). C 255 e. Khalil-ullah Khan.



## PLATE LIV.

(a)

C. 246*k*. BEDĀR BAKHT.

Son of Ahmad Shāh (see C. 201, Plate LVIII*b*), was set up as Emperor by Ghulām Qādir in 1788 A.D., but after his fall was seized and put to death by order of Shāh Ālam. The picture is that of a boy, but the verse at the top seems to have been written while he was actually on the throne, some years after the picture was painted.

The picture is a good one considering its late date.

(b)

C. 255*b*. FAZL-ULLĀH KHĀN, son of Siyādat Khān.

Lived in the time of Shāh Jahān and Aurangzeb.

The turban is gold. The sword belt and straps red and the sash of gold, embroidered with a red tulip.

(c)

## C. 217. AHMAD SHĀH DURRĀNĪ (C. 1722—1773 A.D.).

An Afghān chief, who rose to high office under Nādir Shāh (see C. 54, Plate XXXIII*a*), on whose assassination, in 1747, he was proclaimed king at Kandahar. He invaded India several times, annexed the Punjab as far as Sirhind, and in 1756 sacked Delhi. In 1761, he defeated the Maratha confederacy at Pānipat in one of the most decisive battles ever fought on Indian soil. European contemporaries—Frederic the Great (1712—1786) and the Young Pretender (1720—1788).

Lent by Thākur Kesri Singh, of Jaipur.

(d)

C. 255*a*. JA'FAR KHĀN.

This is probably a portrait of Ja'far Khān, who was a nephew of Asaf Khān (C. 506, Plate, LI*d*), and held at different times during the reign of Shāh Jahān, the Governorships of the Punjab, Delhi and Sind. At the end of Shāh Jahān's reign, he sided with Aurangzeb, who appointed him Governor of Malwa, and in 1663 Grand Vizier. Died in 1670 A.D.

The colours of this picture are only faintly indicated.

C. 246*k*, 255*a*, 255*b* lent by H. H. the Maharāna of Udaipur.





(a). C 246 k. Bedâr Bakht.



(b). C 255 d. Fazl-ullah Khan.





## PLATE LV.

(a)

C. 175. BAHĀDUR SHĀH I (see C. 47, Plate LIII*b*), with one of his nobles. The Emperor is the figure on the left.

Lent by Mirzas Akbar Bakht and Mahmūd Bakht (of the ex-royal family of Delhi), of Benares.

(b)

C. 226*a*. BAHĀDUR SHĀH II, Moghul Emperor (1837—1857 A.D.), as a young man.

The last of the Moghul Emperors, and the nominal head of the mutineers. Was sent to Rangoon after his trial in 1858 and died there in 1862.

Lent by Khwajah Mahmūd Husain, of Delhi.

(c)

C. 512. BĀQAR KHĀN.

A Persian immigrant, who owed his advancement to his marriage to the niece of Nūr Jahān. He became Governor of Multan, and died in 1637 A.D.

Lent by H. H. the Maharāna of Udaipur.

(d)

C. 180. FARRUKH-SĪYAR, Moghul Emperor, 1713—1719 A.D.

The creature and the victim of the Sayyid "King-makers." (See note on C. 45, Plate LI*a*.)

He was deposed and blinded and probably murdered. Buried in the tomb of Humayun. Attired in dark green, embroidered with gold flowers. The lower portion of the horse is coloured red. The attendant is in white.

Lent by Mr. Imre Schwaiger, of Delhi.

C. 216. HUSAINĪ BEGAM, wife of Shāh Ālam.

This little portrait shows strong European influence, both in its draftsmanship, and in the features of the lady represented.

Lent by L. Bulāki Das, of Delhi.



(a). C 175. Bahadur Shah I with one of his nobles.



(b). C 226 a. Bahadur Shah II as a young man.



(c). C 512. Baqar Khan.



Photo. Michl. Dept., Thomson College, Rooster.

(d). C 180. Farrukh Siyar.



(e). C 216 a. Husaini Begam, wife of Shah Alam.



## PLATE LVI.

(a)

C. 207*f*. ĀLAMGĪR II, Moghul Emperor (1754—1759 A.D.), and one of his nobles.

Son of Jahāndar Shāh (see C. 495*a*, Plate LVII). Ghāzī-ud-dīn Khān, after deposing and blinding Ahmad Shāh, proclaimed Ālamgīr Emperor. Five years later Ghāzī-ud-dīn Khān had him decoyed out almost alone to the Kotla of Fīroz Shāh and there murdered. Buried in the tomb of Humāyūn. During his reign Ahmad Shāh Durrānī (see C. 217, Plate LIV*c*) sacked Delhi.

The Emperor is seated on a jewelled throne and is wearing crimson. The nobleman standing in front and wearing cream with a gold turban is proffering some gift. Above the throne, which is standing on a gorgeous flowered crimson carpet, is a canopy of the same colour. The background of the picture is light green.

Lent by Mr. Imre Schwaiger, of Delhi.

(b)

C. 276. AN UNKNOWN LADY.

The portrait is a most interesting one, as showing the costume worn by Moghul ladies of the court.

The lady carries a lotus flower.

Lent by Mr. Imre Schwaiger, of Delhi.

PICTURES.



Photo-Mechh. Dept., Thomason College, Banarkee.

(a). C 297. Alamgir II. and one of his nobles.



(b). C 276. An unknown lady.



## PLATE LVII.

C. 49*a*. JAHĀNDĀR SHĀH, Moghul Emperor (1712-13 A.D.)

Son and successor of Bahādur Shāh (see C. 47, Plate LIII*b*, and C. 175, Plate LV*a*). Overthrown by the Sayyid "King-makers" (see note on C. 45, Plate LI*a*), and put to death. Buried in the tomb of Humayun.

In the background troops are seen on the march.

Lent by H. H. the Maharāna of Udaipur.

PICTURES.



C 495 a. Jahāndār Shah.

Photo. Muehl, Deph., Thomason College, Boorkee.



## PLATE LVIII.

(a)

C. 190. MUHAMMAD SHĀH (see C. 55, Plate XXIX*b*), with a group containing some of the most distinguished men of the time.

On the extreme left of the picture stands Rājāh Jai Singh Sawāī (ob. 1743 A.D.), the founder of Jaipur and builder of several observatories, among which was the Jantar Mantar at Delhi. Next to him is Samsām-ud-daulah, Khān Daurān Khān, who was mortally wounded at the battle of Karnāl in 1739, when Nādir Shāh (see C. 54, Plate XXXIII*a*) defeated the Delhi forces under Muhammad Shāh. Next to him and rather behind is Āzīm-ullāh Khān, and in front of him stands Ptīmād-ud-daulah, the vizier, better known as Qamr-ud-dīn Khān (see C. 58, Plate XXVIII*d*), who was present at the battle of Karnāl, and was killed by a cannon-ball when praying in his tent during the successful action fought at Sirhind by Prince Ahmad Shāh against Ahmad Shāh Durrānī (see C. 217, Plate LIV*e*), in 1748. Beyond him is Nizām-ul-mulk, the founder of the Hyderabad State (ob. 1748), who also was present at the battle of Karnāl. On the right the lowest figure is that of Zafar Khān, better known as Roshan-ud-daulah. Above him is Burhān-ul-mulk, better known as Saʿādat Khān, the Governor of Oudh and ancestor of the Nawābs and Kings of that province, who fought at Karnāl and died the day before Nādir Shāh's massacre at Delhi in 1739. The furthest up the picture on the right is Muzaffar Khān. Like his brother, Samsām-ud-daulah, he was killed at the battle of Karnāl.

Lent by the Edward Museum, Bhopal.

(b)

C. 201. AHMAD SHĀH, Moghul Emperor (1748—1754 A.D.).

Son of Muhammad Shāh. Born 1725. As a Prince, he earned distinction by defeating the Durrānī king Ahmad Shāh (see C. 217, Plate LIV*e*), at Sirhind in the beginning of 1748, a month before his accession. As king, he devoted himself to pleasure and was ruined by the intrigues of his principal officers. He was deposed and blinded by Ghāzī-ud-dīn in 1754, and died in 1775. During his reign the Punjab was ceded to Ahmad Shāh Durrānī.

Lent by L. Bulāki Das, of Delhi.

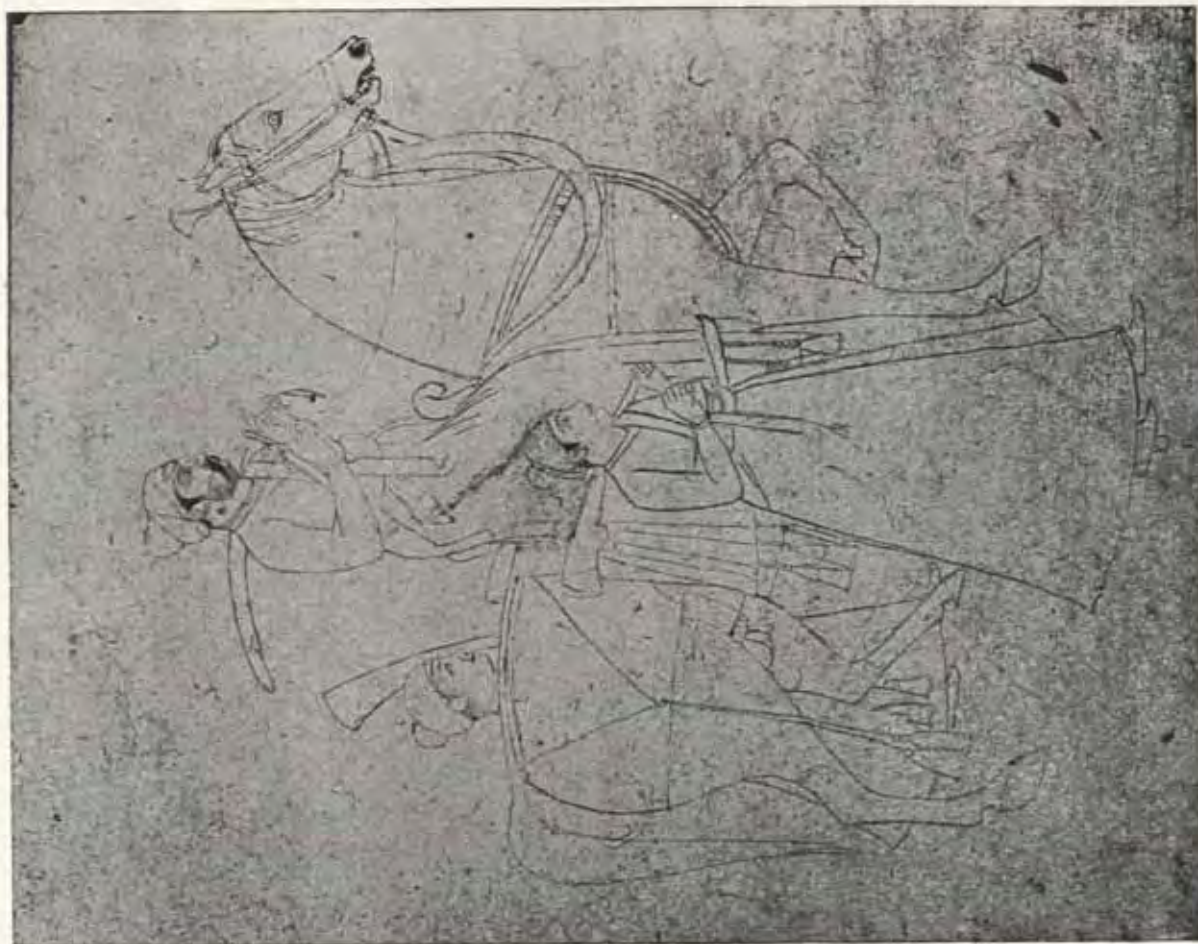


PICTURES.



Photo. Mechl. Dept., Thomason Collies, Roorkee.

(a). C 190. Muhammad Shah with a group of nobles.



(b). C 201. Ahmad Shah.



## PLATE LIX.

C. 197. MUHAMMAD SHĀH (see C. 55, Plate XXIX<sup>b</sup>) and NĀDIR SHĀH (see C. 54, Plate XXXIII<sup>a</sup>).

A moonlight scene representing the two Emperors seated together on a throne surrounded by ladies of the seraglio and their attendants. Nādir Shāh is wearing a fur-edged Persian cap of conical shape and his coat is fur-edged.

Lent by L. Bulāki Das, of Delhi.



C197

Photo. Mechl. Dept. Thomason Colls. Roerkee.

C 197. Muhammad Shah and Nādir Shah.



## PLATE LX.

(a)

C. 224a. MIRZA SALĪM (see C. 67, Plate XXXc).

Son of Akbar II. Died in his father's lifetime.

The colours are only faintly indicated.

Lent by the Delhi Museum of Archaeology.

(b)

C. 226. SADIQ, a famous wrestler of the time of Akbar II.

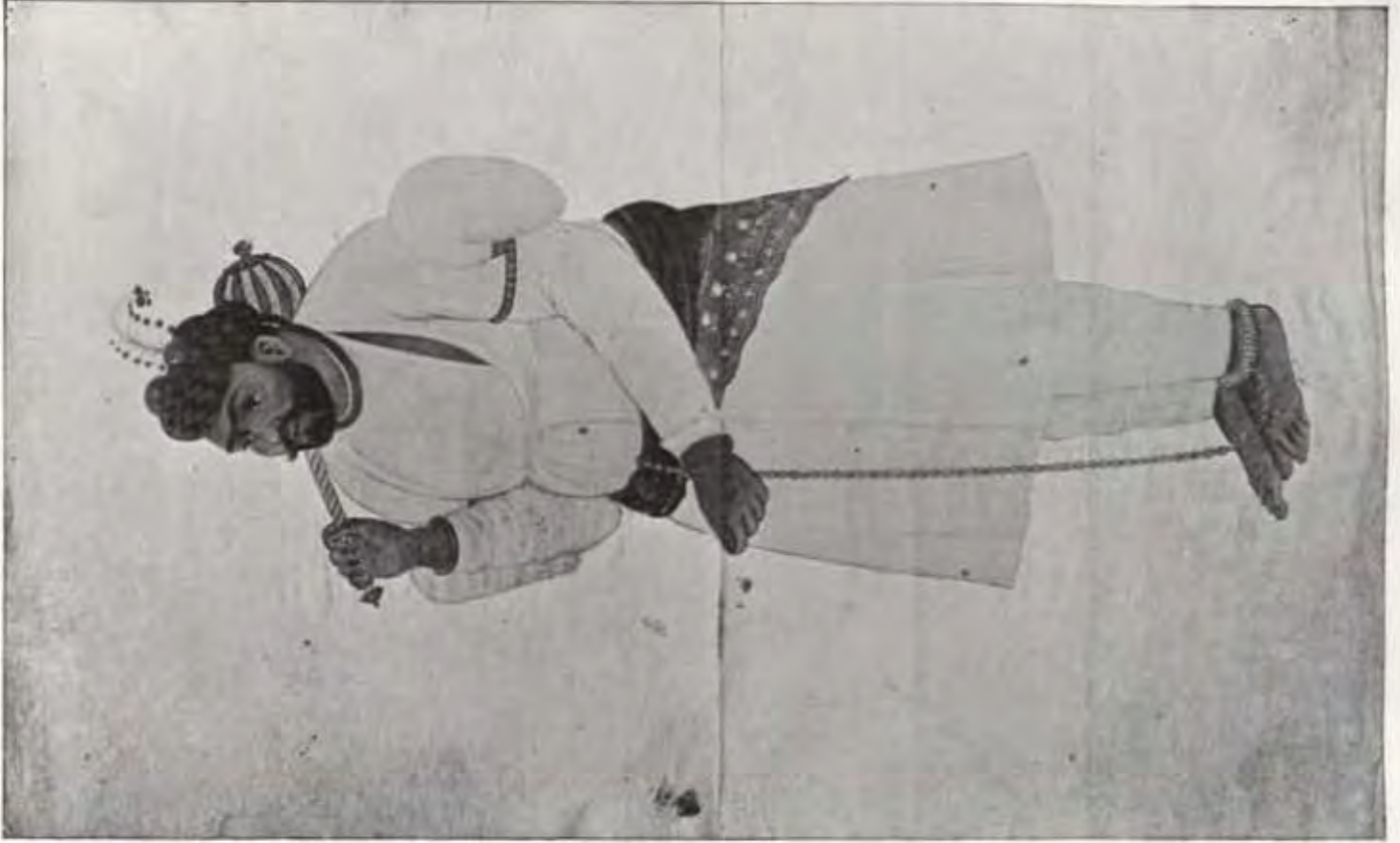
Lent by M. Abdul Karim, of Delhi.

PICTURES.



Photo.-Mehi, Dept., Thomason College, Boorkee.

(a). C 224 a. Mirza Salim.



(b). C 226 Sadiq (a famous wrestler in the time of Akbar II).



## PLATE LXII.

(a)

C. 251. NAWĀB SHAMS-UD-DĪN KHĀN, of Firozpur-Jhirka.  
Hung for his share in the murder of Mr. William Fraser (see below) in 1835 A.D.  
Lent by Khwājah Mahmūd Husain, of Delhi.

(b)

C. 252. MR. WILLIAM FRASER (1784—1835).

Entered the service of the East India Company in 1799. Resident at Delhi 1830—1835. Murdered at the instigation of Nawāb Shams-ud-dīn Khān of Firozpur (see above). A most interesting account of the events which led up to the murder is given by General Sleeman in his *Rambles and Recollections*. Mr. Fraser was second-in-command of Skinner's Horse, and distinguished himself at the siege of Bharatpur in 1826. He is buried in the churchyard at Delhi, and the touching inscription on his grave was written by his friend Lt.-Col. James Skinner (C. 258, Plate LXIXe).

Lent by Khwājah Mahmūd Husain, of Delhi.

(c)

C. 231. MIRZĀ JAWĀN BAKHT.

Favourite son of Zinat Mahall and Bahādur Shāh II, who did their best to get him recognized as Heir-Apparent. He was a mere boy at the time of the Mutiny, and shared his father's exile to Rangoon, where he died in 1884.

European influence is strongly marked in this picture. The colours are only faintly indicated.  
Lent by Mr. J. P. Thompson, I.C.S.

(d)

C. 234. MIRZĀ MUGHAL.

Son of Bahādur Shāh II. Leader of the mutineers. Killed by Hodson. The picture is uncoloured. The prince is wearing an European uniform.  
Lent by Khwājah Mahmūd Husain, of Delhi.



(a). C 251. Nawab Shams-ud-din Khan.



(b). C 252. Mr. William Fraser.



Photo.-Mechl. Dept., Thomson C. Hege, Roorkee.

(c). C 231. Mirza Jawan Bakht.



(a). C 234. Mirza Mughal.



## PLATE LXIII.

(a)

## C. 154. BHĪM KAUR.

A member of the Udaipur family, and a faithful adherent of Prince Khurram (Shāh Jahān). On the picture is written what appears to be a quotation of something said or written by Shāh Jahān.

"The best of my servants, while I was Prince, were Mahārajah Bhīm and Rājah Bikramājīt. They both died in my service."

The picture, which is attributed to Nanha, is unfinished.

Lent by L. Bulāki Das, of Delhi.

(b)

## C. 178. LĀL KAUR.

Mistress of Jahandār Shah (see C. 495a, Plate LVII). Originally a dancing-girl, she gained great influence with the Emperor, and caused great scandal at Delhi by her conduct.

Lent by M. Muhammad Hāmid, of Delhi.

(c)

## C. 253. HINDŪ RĀO.

Hindū Rāo was the brother of Baiza Bai, the wife of Daulat Rāo Sindhia of Gwalior. He died in 1855. His house on the Ridge, which had previously belonged to Mr. William Fraser (see C. 252, Plate LXIIb), is well-known in connexion with the siege of Delhi in 1857.

Lent by L. Kānji Mal, of Delhi.



(a). C 154. Bhim Kaur.



(b). C 178. Lal Kaur.



Photo.-Mechl. Dept., Thomason College, Roorkee.



## PLATE LXIV.

(a)

## C. 254. A NAUTCH PARTY AT HINDŪ RĀO'S HOUSE.

Hindū Rāo (see C. 253, Plate LXIII*e*) was popular with the British residents of Delhi, and this picture contains portraits of several British officers. One of them is smoking a huqqah, and his huqqah-bearer, whose business it was to prepare the huqqah for smoking, is standing behind him. In the old days, Englishmen used to take their huqqahs with them, even to dances. It was a deadly insult to step over another man's huqqah-snake, and it is said that more duels arose from incidents of this kind than from any other cause.

Lent by Khwājah Mahmūd Husain, of Delhi.

(b)

## C. 410. BELFRY.

This is said to have stood formerly in the Chāndnī Chauk, Delhi. The bastard style of architecture, in which it was built, was popular during the times of Akbar II and Bahādur Shāh II.

Lent by L. Bulāki Das, of Delhi.



(a). C 254. A nautch party at Hindu Rao's house.

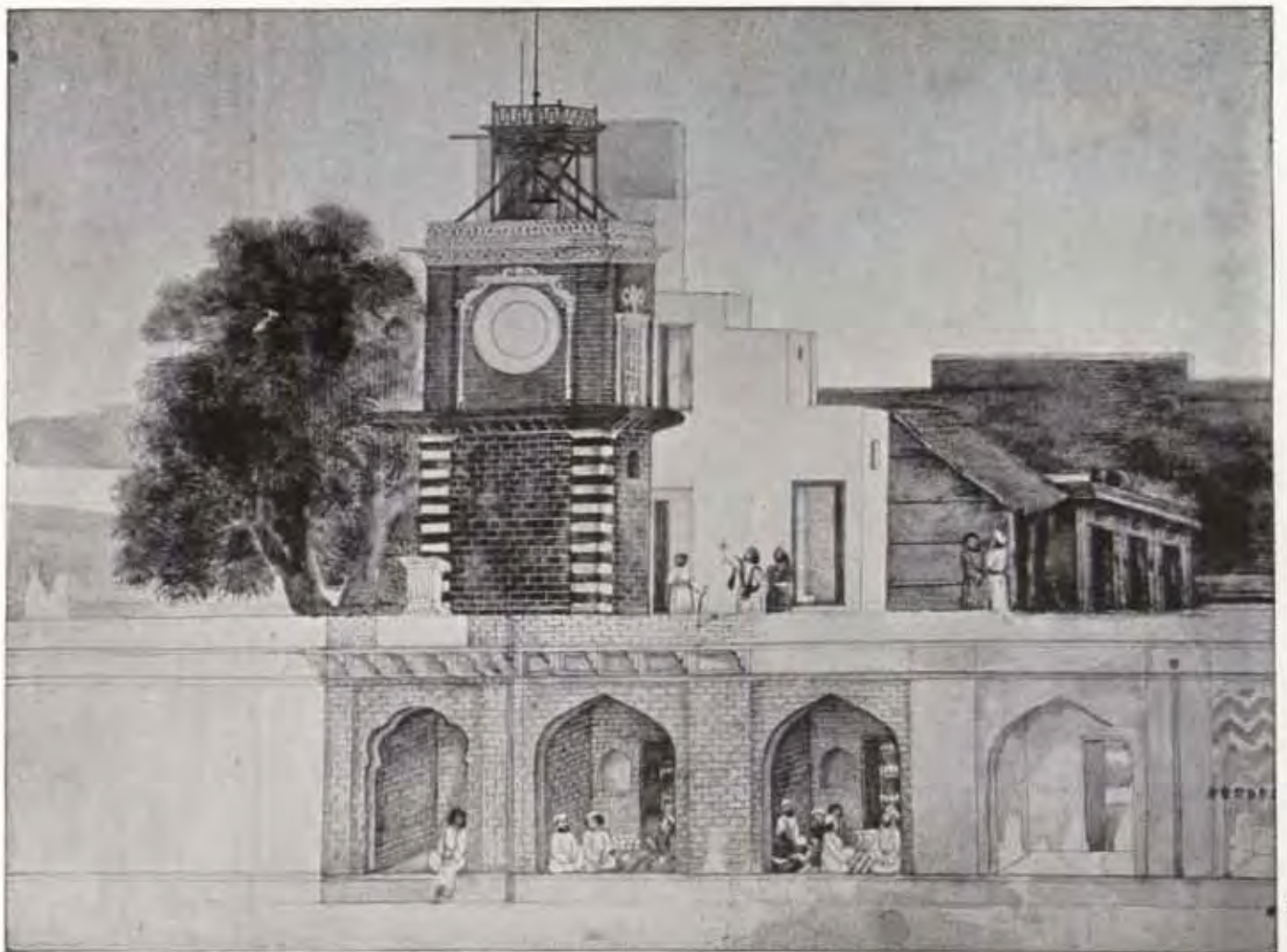


Photo.-Mechl. Dept., Thomason College, Roorkee.

(A). C 410. Belfry said to have stood formerly in Chândni Chauk.



## PLATE LXV.

(a)

C. 409. THE *KOTWĀLI* (CENTRAL POLICE STATION) and THE GOLDEN MOSQUE of Raushan-ud-daula.

The Moghul *Kotwālī* is still used as the central police station of the city. The mosque was built in 1721, and it was from the platform in front of it that Nādir Shah watched the massacre (see note on C. 54, Plate XXXIIa).

Lent by L. Bulāki Das, of Delhi.

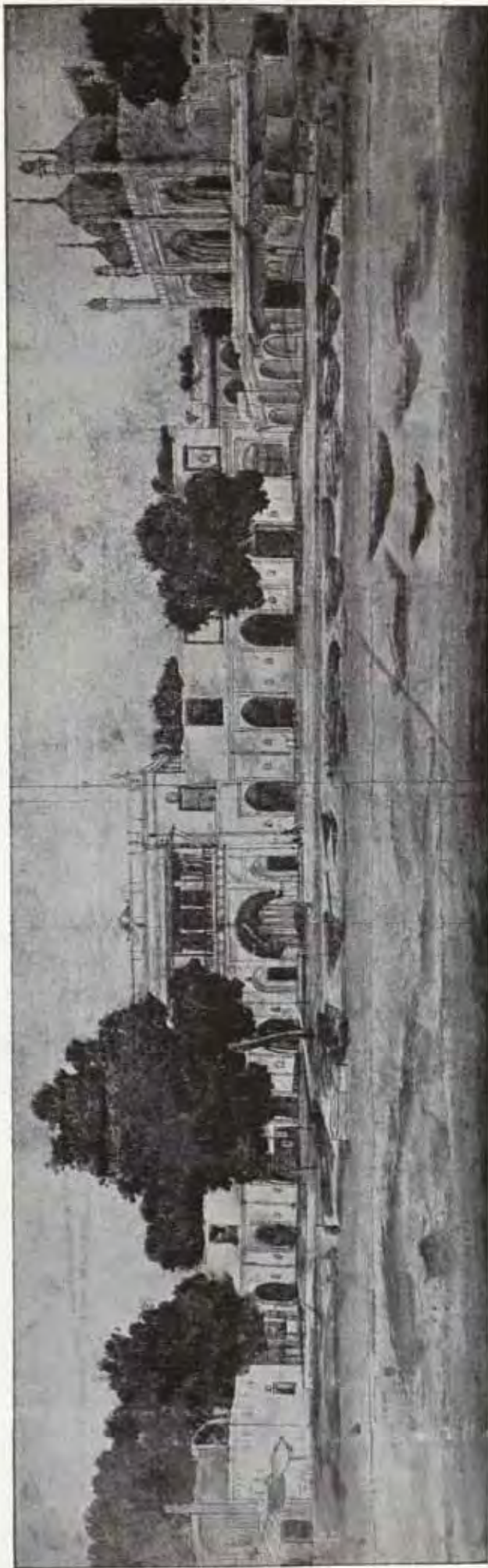
(b)

C. 397. SALĪMGARH, THE FORT and THE NIGAMBOD GHĀT.

The view shows the old bridge, constructed by Jahāngīr between Salimgarh and the Main Land, and which was removed to make way for the new railway bridge. The marble slab, recording the construction of this bridge by Jahāngīr in 1031 A.H. (1621 A.D.), is now in the Delhi Museum of Archaeology.

Lent by L. Bulāki Das, of Delhi.

PICTURES.



(a). C 409. The *Kotwali* (Central Police Station), and the Golden Mosque of Raushan-ud-daula, in the Chandni Chauk, Delhi.

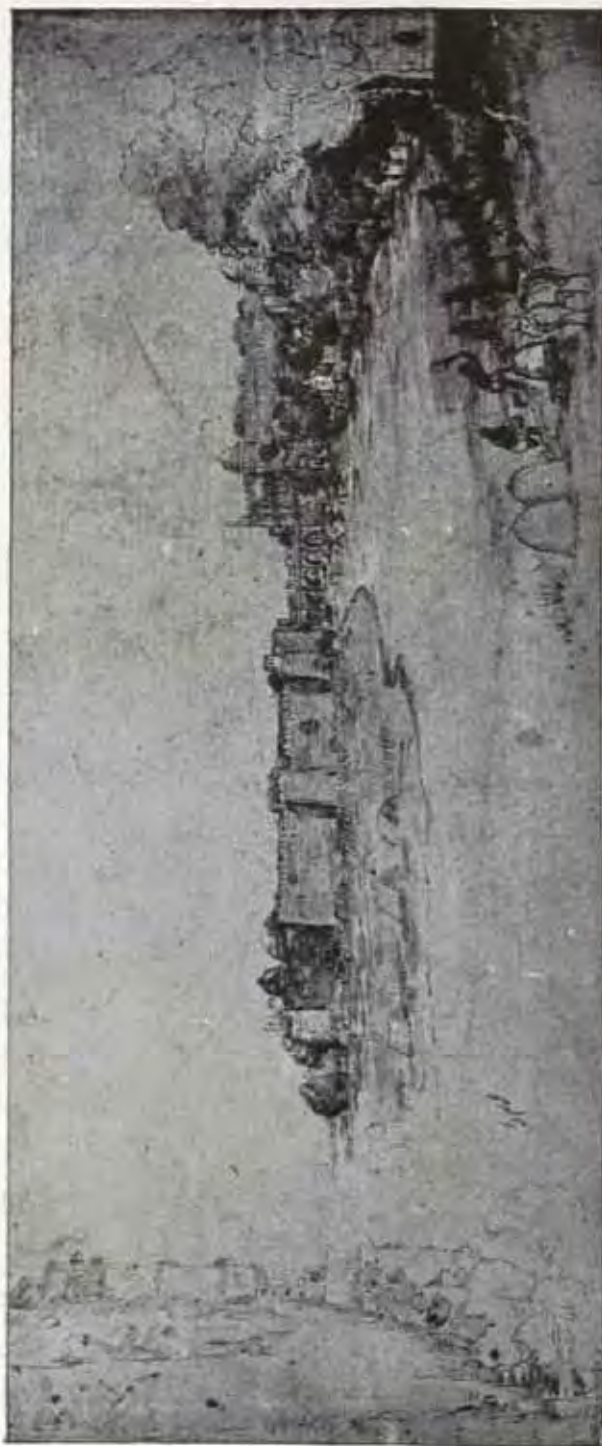


Photo. Mechi, Dept., Thomason College Libraries.

(b). C 397. Salimgarh, and Nigambod Ghat, Delhi.



## PLATE LXVI.

## C. 422. THE RIVER FRONT OF THE QUDSIYAH GARDEN PALACE.

The picture is one from "Daniell's Oriental Scenery." It bears the date 1795. Thos. Daniell, R.A., F.R.S., was in India from 1784 to 1794. This façade has now disappeared, although the garden remains. The mediocre quality of the late Moghul Architecture, of which this palace is an example, is in marked contrast with the earlier work in the Fort.

The palace was built by Qudsiyah Begam, the dancing girl who became the wife of Muhammad Shāh (see C. 55, Plate XXIX *b*), and the mother of Ahmad Shāh (1748—1754) (C. 201, Plate LVIII *b*). On the deposition of her son, both he and she were blinded by order of Ghāzi-ud-dīn Khān.

Lent by Mr. J. P. Thompson, I.C.S.

PICTURES.



Photo. Mechi, Depts., Thomson College, Iloilo.

C 422. The River Front of the Qudsiyah Garden Palace.



## PLATE LXVII.

## C. 389. JESUS CHRIST.

The history of this picture is not known. The suggestion that the miniature was taken out of some illuminated missal, and affixed in the centre of the illuminated mounting, seems the most probable one.

Lent by Mr. Imre Schwaiger, of Delhi.



Photo. Mech. Dept., Thomason College, Roorkee.

C 289. Jesus Christ.



## PLATE LXVIII.

(a)

C. 293. FATEH ĀLI SHĀH, King of Persia (1797—1834 A.D.).  
Lent by M. Muhammad Hāmid, of Delhi.

(b)

C. 227. THE PEACOCK THRONE of Bahādur Shāh II (Akbar II ?).  
When Akbar II returned the visit of the Governor-General, the throne was taken over to the Residency for his use.  
Lent by L. Bulāki Das, of Delhi.

(c)

C. 28. A EUROPEAN SOLDIER. Possibly one of the suite of Sir Thomas Roe, ambassador from James I to Jahāngīr (1615—1618 A. D.).  
Lent by the Lahore Museum.

(d)

C. 286. AN UNKNOWN LADY.  
Smoking a huqqah. The sketch is very delicately rendered, the colours, except for the face, being merely suggested.  
Lent by Mr. J. P. Thompson, I.C.S.



(a). C 293. Fatah Ali Shah, King of Persia (1797-1834).



(b). C 237. The peacock throne of Bahádur Shah II. (Akbar II. ?)





## PLATE LXIX.

(a)

## C. 290. THE VIRGIN MARY WITH MINISTERING ANGELS.

A night scene. The Virgin Mary is seated on a rock beside a fire. Near her is a book and a lighted candle. Angels are offering wine and food. In the distance there appears to be the shrine of some holy man or friar to whom other angels are making offerings.

Christian subjects were not uncommon in the time of Jahāngīr.

Lent Mr. by Imre Schwaiger, of Delhi.

(b)

## C. 267. LORD ELLENBOROUGH (1790—1871).

Governor-General of India (1842—1844). Withdrew from Afghanistan and annexed Sind. Recalled on account of differences with the Directors.

(c)

## C. 258. LIEUTENANT-COLONEL JAMES SKINNER, C.B.

Born in 1778 A.D., the son of a Scotch officer in the Company's service, and a Rājputnī captive. In 1796, he entered the service of Sindhiā just before the retirement of de Boigne, and saw a good deal of fighting, but was dismissed along with the other officers of British descent on the outbreak of war with the Company in 1803. Took service under Lake on condition that he should not be employed against his old master, and was given the command of a body of Perron's horse, which had come over after the battle of Delhi. Accompanied Lake in his pursuit of Holkar to the Beās in 1805. At the close of the war, his corps was disbanded, but in 1809 he was again employed in the settlement of Hariāna. For the Gurkha and Pindāri wars (1814—1817), the strength of his corps was raised to 3,000 men. In 1826, he served with distinction at the siege and storming of Bharatpur, and in 1831 was summoned with his regiment to the meeting between Maharajah Ranjit Singh, of Lahore, and the Governor-General (Lord W. Bentinck) at Rupa. In 1828, he had received the rank of Lieutenant-Colonel in His Majesty's service and had been made a C.B. He lived mostly at Hānsi, which was the headquarters of his corps, but he had a fine house inside the Kashmir Gate at Delhi. He died at Hānsi in December 1741, and his body was brought to Delhi to be buried in St. James' Church, which he had built in fulfilment of a vow made when lying desperately wounded on the battle-field of Uniyāra. It was said of his funeral that none of the Emperors was ever brought into Delhi in such state as "Sikandar Sahib." The present representatives of his corps are the 1st. D. Y. O. Lancers (Skinner's Horse) and the 3rd Skinner's Horse.

Lent by Mr. J. P. Thompson, I.C.S.



(a). C 290. The Virgin Mary with ministering angels



(b). C 267. Lord Ellenborough,



Photo-Mechl. Dept., Thomason College, Borekee.

(c). C 258. Lieutenant-Colonel James Skinner, C. B.



(d). C 261. Sir David Ochterlony, Bart.





(d)

C. 261. SIR DAVID OCHTERLONY, BART (1758—1825).

Appointed Resident at Delhi in 1803. Victor in the Gurkha campaign of 1814—1816. Resident at Delhi again in 1822. His action in regard to Bharatpur disapproved by Lord Amherst, who superseded him in favour of Metcalfe in 1825. Died, heart-broken at his supersession, in July 1825. A great figure in northern India.

Lent by Mr. J. P. Thompson, I.C.S.



## PLATE LXX.

(a)

## C. 268. LORD GOUGH (1779—1869).

Served in the Peninsula and China. Commander-in-Chief in India 1843—1849. Was in command throughout the Sikh Wars. "Said to have commanded in more general actions than any British officer in the century, the Duke of Wellington excepted."

(b)

## C. 265. SIR HENRY FANE (1778—1840).

Commander-in-Chief in India (1835—1839). Objected strongly to the first Afghān war, and resigned his appointment. Died on the voyage home.

(c)

## C. 256. GEORGE THOMAS.

A Tipperary sailor, born in 1756 A.D. Landed at Madras about 1781. After serving various chiefs in southern India, in 1787 he came north, and took service with the Begam Samra (C. 247, Plate LXIa). He left her in 1792, and after six years of active service under Appa Khandi Rāo, a Maratha leader, in the country north and west of Delhi, he conquered Hariāna and established himself as an independent chief at Hānsi. Fought with varying success against Jaipur, Bikanir, Jind, Patiala and Udaipur, carried his arms as far as the Sutlej, and offered to conquer the whole of the Punjab for the British. His power excited the apprehensions of Perron, who held Delhi and the Doab as Sindhia's lieutenant, and after some fruitless negotiations a strong body of Perron's troops under Bourquin advanced into Thomas' territory. After some initial successes, Thomas plunged into a long debauch, and allowed himself to be surrounded. Many of his troops deserted him, and his provisions failed, but he cut his way through the enemy at the head of 300 men, and made his escape to Hānsi (see note on A. 288, Plate XXIVc) where, after a gallant defence, he capitulated in December 1801. He died in the following August and was buried at Berhampore in Bengal. His memoirs were published after his death.

Lent by Mr. J. P. Thompson, I.C.S.

(d)

## C. 266. LORD AUCKLAND (1784—1849).

Governor-General of India (1836—1842). Recalled on account of the disasters in Afghanistan. These four charming miniatures if, as it is presumed, they are the work of Indian artists, show with what facility they adapted themselves to European art.

Lent by Mr. J. P. Thompson, I.C.S.



(a). C 268. Lord Gough.



(b). C 265. Sir Henry Fane.



Photo-Mechl. Dept., Thomason College, Roorkee.

(c). C 256. George Thomas.



(d). C 266. Lord Auckland.



## PLATE LXXI.

(a)

## C. 214. MIRZĀ NAJAF KHĀN.

A Persian who claimed descent from the Safavī kings. Joined Shāh Alam at Allahabad about 1760. Returned to Delhi with him in 1771, and managed affairs with success till his death in 1782. With him perished the last hope of the Moghul Empire. He is buried near the tomb of Safdar Jang, a few miles south of Delhi.

This painting only too unmistakably shows that, with the decline of the empire, the quality of its art likewise suffered. There is a lack of that refinement and delicacy about the later work which are the chief characteristics of the earlier paintings. The colours, too, are cruder, and the pictures of this date are apt to be on the whole larger and evidently less laboriously executed.

Lent by L. Kānji Mal, of Delhi.

(b)

## C. 317. A GROUP OF BRITISH OFFICERS.

"Picture of the Sahibs of the Council" is written in the middle of the picture, and on the back is "Warren Hastings Bahādur Viceroy of India." The central figure is not Warren Hastings. Possibly it is a picture of Lord Hastings (Governor-General, 1813—1823), and some officers of his time.

The first three, and the last but one, are wearing red coats, the other two wearing blue ones. In the background is a lake or river over which boats are crossing, while to the left is what looks like a church tower, built in the European style.

Lent by M. Abd-ul-Karīm, of Delhi.

PICTURES.



(a). C 214. Mirza Najaf Khan.  
Photo. Mechi, Dept., Thomason College, Bhoorke.



(b). C 317. A group of British officers.



## PLATE LXXII.

(a)

C. 313. A PORTUGUESE GENTLEMAN WITH A LADY.  
Lent by Mr. Imre Schwaiger, of Delhi.

(b)

C. 358. ASĀLAT KHĀN.

There were two men who bore this title during the seventeenth century, and it cannot be said which of the two these portraits represent.

The beautiful flowered border which surrounds this picture is especially worthy of remark.

Lent by H. H. the Maharāna of Udaipur.



Photo.-Meehl, Dept., Thomason College, Roorkhee.

(a). C 313. A Portuguese gentleman with a lady.



(b). C 358. Asrat Khan.



## PLATE LXXIII.

(a)

## C. 335. AN ELEPHANT FIGHT.

Elephant fights were a favourite pastime of the Moghul Emperors.

In the picture the low wall is seen, which was used to separate the fighting elephants. Attendants with fireworks, which were used to separate the animals when they had become unmanageable, are also shown (also refer C 84, Plate XXXIII c). On the walls in the background are shown spectators enjoying the fight.

Lent by the Delhi Museum of Archaeology.

(b)

C. 504. See note on Plate XXXVIa.



(a). C 335. An elephant fight.



Photo. Mechi. Dept., Thomason College, Hoorka.

(b). Reverse of C 504.  
(see Plate XXXVIa).



## PLATE LXXIV.

(a)

C. 338. HUNTING PARTY disturbed by Rhinoceros.  
Lent by L. Bulaki Das, of Delhi.

(b)

C. 260. LORD LAKE (Viscount Lake of Delhi and Laswāri).

Born 1744, and entered the Guards at the age of 14. Served in Germany, America and Flanders, and commanded the troops in Ireland during the early part of the rebellion of 1798, where he was a good deal criticized for over-severity and under-discipline. Came out to India in 1801 as Commander-in-Chief, and it was here that he made his name by his campaigns against the Marathas and their final overthrow in northern India. The campaign against Sindhia in 1803 was largely inspired by Wellesley's desire to destroy "the French State erected by M. Perron on the banks of the Jamna." M. Perron was a French adventurer, who had succeeded the great de Boigne in the command of Sindhia's regular forces, and held the Doāb with his head-quarters at Aligarh, practically as an independent chief, with an added prestige from his possession of the person of the Emperor, Shāh Ālam (see note on C. 200, Plate XLIV*d*). He was known to be in communication with Buonaparte and Wellesley determined to remove him. He gave himself up after his defeat at Aligarh. Bourquin assumed command, but on the 11th September 1803, he was defeated by Lake at the battle of Delhi, which was fought on the plain opposite Humayun's tomb. The crowning victory was at Laswāri on the 1st November. After peace had been made with Sindhia, Holkar, the Maratha Chief of Indore declared war, and was joined by the chief of Bharatpur. Lake stormed Dig, but failed in four assaults on Bharatpur. The Raja, however, sued for terms rather than risk another attack. Holkar made a wild dash for the Punjab in the hope of aid from Ranjit Singh, but was brought to terms on the banks of the Beās. Lake received a peerage in 1804, and died in 1808.

PICTURES



(b). C 260. Lord Lake.



Photo-Merill, Dept., Thammaen College, Bhowloo.

(a). C 335. A hunting party disturbed by rhinoceros