

বাংলাদেশে ইসলামী শিল্পকলা

ঢাকা যাদুঘরে আয়োজিত
বিশেষ প্রদর্শনীর পরিচিতি-গ্রন্থ
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CATALOGUE OF
THE SPECIAL EXHIBITION OF
ISLAMIC ART IN BANGLADESH

IN DACCA MUSEUM APRIL 3-28 1978

ISLAMIC ART IN BANGLADESH

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**CATALOGUE OF A SPECIAL
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APRIL 3-28 1978

by

ENAMUL HAQUE

**DACCA MUSEUM
BANGLADESH**

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P R E F A C E

It was the long standing wish of many to see an organised display of the historic works of art created or patronised by the Muslims in this country, what may be called the Islamic art in Bangladesh. The recent emphasis on the detailed study and elaborate exposition on a global basis of similar materials at various centres of the Western world prompted us to update our plan. It was decided, inspite of our limited capacity, to try something on the same line in our country, but with objects from our own collections.

Pursuant to such a programme, it is with some pride that the Dacca Museum presents a special exhibition of Islamic Art in Bangladesh. For the first time in the history of the Museum as well as the country a large number of valuable and important objects of art, many of which were previously neither published nor seen by the members of the public, have been assembled in five of its twelve public galleries in the present building. Comparatively younger in age among the principal museums of the subcontinent Dacca Museum, ever since its inception in 1913 A. D., survived in neglect till very recently. Even then it earned a name for its fine and continuously growing specimens of Hindu-Buddhist art. For a long time the Muslim collections were confined to stone inscriptions, coins and a few pieces of arms only. But this deficiency was not in any way the result of any particular policy pursued by the Museum authority. The extreme financial crisis of the Museum and the consequent inadequacy of its space and other arrangements may have discouraged potential donors from parting with their collections.

But mere physical shortcomings could not stand in the way of the fundamental functions required of a museum. The efforts of the Museum were rewarded soon. The first substantial presentations of Islamic art objects were to come from Syed Muhammed Taifoor (1885-1972 A. D.), the antiquarian scion of Sultan Alauddin Hussain Shah (1492-1519 A. D.) of Bengal. He had already donated 210 coins in 1934. From him came a hoard of mediaeval land grant documents including a *Farman* of Emperor Shahjahan, illustrated manuscripts, miniature paintings, specimens of calligraphy, arms, porcelain and textiles. Then followed a similar gift from Khan Saheb Moulvi Abul Hasnath Ahmad (1891-1970 A. D.), a notable *Zamindar* and a patriarch of Dacca. These two donors subsequently made further donations to the Museum.

The transfer of the collections of the now defunct renowned Baldha Museum to the Dacca Museum of course made us instantly rich, among others, in Indo-Persian mediaeval arms and weapons. We are beholden to the founder of this collection Late Narendra Narayan Roy Choudhury (1880-1943 A. D.). Earlier in 1934 Hakim Habibur Rahman Khan (1881-1947 A. D.) also presented 221 coins. His sons, Irtizaur Rahman Khan, Ejtebaur Rahman Khan and Ejtefaur Rahman Khan, lately donated from their family hoards valuable illustrated manuscripts, coins, porcelains and textiles. Simultaneously, Khaleda Fahmi presented the Persian manuscripts belonging to her late father Salimullah Fahmi (1905-1975).

The confidence that was found in the new endeavour to enrich the principal museum of the country inspired many others to present their treasures. We appreciate the gifts of Nawabjada

Latifur Rahman, Nawabjada Khawaja Ahsanullah, Professor A. B. M. Habibullah, Mehedi Ali Khan Panni, Siddiqui Hasan, Rashidul Hasan. Obaidul Hasan, Sayeedul Hasan, G. M. E Karim, Abdul Rahman Choudhury, Abdul Matin Choudhury, Mohammad Serajuddin, Salahuddin Ahmad, Shah Mohammad Salahuddin, Sayedur Rahman, Begum Kazi Jalaluddin Akbar, Abu Hamid Anwarul Huq, Khawaja Shamsuddin Mohammad, Choudhury Mohammad Hossain and Dewan Muhammad Shamim al-Hasan. We are indeed not only grateful to these and many other donors but we are really proud of them. Many of these large-hearted persons are no more with us. But they will be remembered forever by the nation for their very generous and thoughtful gesture, for their spirit and patriotism that have added to our pride and respectability as a nation steeped in tradition and culture.

It may be mentioned here that with the improvement of its financial situation in recent time, the Museum has also embarked upon a programme of augmenting its collection through purchase. Important objects have been acquired in this process including valuable items from the collections of the Dacca Nawab family.

The dawn of the thirteenth century introduced a new epoch in the history and culture of Bangladesh. The victory of Muhammad Bakhtyar Khalji in 1204 A. D. established a new administration of the adventurist Muslims in northern and western parts of Bangladesh and within a century or so the entire Ganges-Brahmaputra delta was brought under their sway. The early Muslim contact with Bangladesh through the Arab sailors or pioneering saints appears to have left no

recognisable impact on this fertile soil. The first century of Muslim rule was in fact an unsettled period which saw the conquering generals either quarrelling among themselves, or throwing away the central authority of the Delhi Sultanate and administering the region as independently as possible. But in 1338 A. D., there appeared the unbroken, two-century long, independent Sultanate which really saw the consolidation and expansion of the Muslim rule in Bangladesh.

The independent Sultanate was followed by an interregnum of about three quarters of a century when Bangladesh became a land of scattered battles between the local chieftains of an independent nature on the one hand and the imperial armies of the Delhi monarchs on the other. Ultimately, by the beginning of the 17th century when the Mughals firmly established themselves, Bangladesh began to enjoy the provincial stability of a well administered empire. The next century saw the gradual decline of the Mughals and a process of degeneration setting in among the erstwhile dominant ruling forces. Consequent upon the rise of the European power, by the middle of nineteenth century, the Muslims, as any other native community, were a defeated political power, lamenting over their lost glory. But, all through these vicissitudes they continued to imbibe a cultural pattern which was hardly isolated from the extant world of Islam.

The centuries of Muslim rule in Bangladesh fostered an atmosphere in which a fusion occurred between the newcomers and the locals. A sort of unitary feeling was born among the inhabitants which later was to make the foundation of a distinct nationhood. The long territorial and political sovereignty gave an opportunity to a peaceful

conflict between all that was imported and all that was indigenous. The new society was seized with a revolutionary fervour and the outcome was evidenced during the following centuries. The new cultural impulse, while endorsing the liberal co-existence of ideals and faiths, severely dented the ancient and firmly established social and religious structure of the land. There was a release of a new mass of energy hitherto enchained by the tyranny of rituals and sanctions imposed by a distant hierarchy. The resultant expression in literature, art and architecture are too well known to be recounted here.

One can say that when Islam came to Bangladesh its impact rather than being based on manifestation of physical domination expressed itself as a cultural power. The strength of its universality, transformation and adjustment contributed to its peaceful and general acceptance. Deeply saturated in rich art traditions as it already was, Bangladesh, with the coming of Islam, received and absorbed waves of artistic influences from various regions of Central and West Asia, East Africa, China, and, to some extent, from the littoral countries of its own Bay. The ruling dynasties and authorities were a significant contributing factor in the making of this culture, and they came mainly from Turkey, various principalities of Central Asia, Afghanistan, Arabia, and even Abyssinia. But as they marched towards and ultimately established themselves in the heart of Bangladesh, they adopted the highly developed culture of Persia. Since then, as in many other parts of the subcontinent, Bangladesh has, all through the era of Muslim supremacy, borrowed heavily from the Persian treasury of art, architecture, language and literature. The Arabia-born Islam

which had been known to the Bangali masses and scholars, obviously had a Persian cloak and flavour.

Nevertheless, the features and vocabulary of Islamic art in Bangladesh, at once display multi-national and multiregional characteristics. At the same time it is hardly ever divorced from the local geography, human skill and tradition. In its making saints, soldiers and sailors from abroad were as much participants as were the indigenous scribes, painters, masons, potters, craftsmen and, not the least, the hordes of immigrants and recent converts, and their descendants, through the centuries.

The term 'Islamic' may not be understood as conveying a rigidity of sanctions dictated by religion, at least when it has been applied to identify an art. Islamic art is the heritage of the Muslims. The manifestations of this art are not governed by any canon of laws to be found in the *Quran*. These are expressions of ideals suited to the socio-religious needs of the Muslims. They unmistakably demonstrate some universal characteristics or trends which have been and, to some extent, are still being nourished and developed wherever the Muslims are living as a community.

The prohibition of images for veneration or worship led the Muslims to turn their mind to utilitarian and decorative objects such as textiles, ceramics, glass, wood works, metal wares, carpets, calligraphy, miniature paintings and above all to architectural monuments of all purposes and varieties. The sectarian opposition to the representation of human and animal forms never really got an upper hand; although absolute restraint was observ-

ed in cases of objects and buildings directly connected with religious functions. A predilection for the abstract dominated Islamic art expressed through the infinite variation of abstracted vegetal and geometric forms woven into unending patterns. The climax was demonstrated through the fullest possible exploitation of the art of calligraphy. The beautiful writing in Arabic script was employed to enhance the appeal of the words of the *Quran* which was cultivated by the Muslims from the earliest times. Though we do not have till now any evidence in Bangladesh of the practice of the pioneer *Kufic* style, nonetheless the innumerable examples of *Naskh Suls* and *Nastaliq* writing make their delightful appearances in inscriptions, coins and manuscripts, and on the surface of many pieces of decorative arts, such as, arms, porcelains, glass, metal wares etc.

Islamic art has indeed expanded the horizon of civilisation. A refined and rythmical expression of a rich and inspiring aesthetic experience epitomises its spirit. The words and ideals of Islam may hold a sizeable part of humanity in a kind of universal brotherhood. But among the many elements and conditions which identify an object as belonging to Islamic art, the ever present use of elegant Arabic script has held in no less firmer bondage not only the community which produced it but also the art lovers from all corners of the world. The loving eye gives up the distinction between the religious and secular, as it refuses to discriminate between the local and alien. The radiating influence not only reached the hearts of so many classical civilisations spread over at least three continents but forced to bring about a metamorphoses wherever contemporary life expressed itself through art.

To know Islamic art visually and emotionally is to experience a vast space and time gently gliding down its lyrical valley. To even a casual viewer of the vast canvas stretching from Morocco to Indonesia, the most striking thing Islamic art offers is a kind of uniformity in style drawing on a repertory of definite motifs and distinct delineations. The various other arts which had been associated with or are the products of other great religions indeed reveal more diversity between the arts of the different regions in which they are practised. If the creators of Islamic art had confined themselves to comparatively fewer themes and models, they did so for their proven merit. Instead of exploring the unfamiliar and unconventional they preferred to recreate the earlier examples with subtle variations of detail so as to generate a new appeal. Therefore, it is often as puzzling to understand Islamic art in any exact regional sense as it is to identify the numerous and confusing schools. The present exhibition truly represents this multi-regional aspect of Islamic art throughout the ages, as many of the items presented here originated outside Bangladesh, coming from the wide world of Islam. It reveals a multiplicity of styles and idioms often acting and interacting simultaneously.

The exhibition displays 341 objects, ranging from elemental to sophisticated, all from the collection of the Dacca Museum except 4 which have been borrowed from outside. The selection spans more than seven centuries. The earliest exhibit is the earliest Muslim inscription (1254 A. D.) so far discovered within Bangladesh and the latest, demonstrating the great tradition of calligraphy, is a manuscript *Quran* copied in 1977 A. D.

This preface cannot be concluded without a frank admission. While putting up this special exhibition, it was painfully realised that for whatever reasons, Bangladesh, the country of the second largest Muslim population, possesses very little human resources to study Islamic art. This is true both with regard to trained scholars as well as the minimum facilities needed for such scholarly exercises. In fact, the study of art history as a whole is at this moment very much underdeveloped in Bangladesh. Therefore, I would crave for very liberal indulgence of all viewers and, more particularly, the readers of this catalogue to appreciate what may appear to be inadequacies in proper identification and interpretation of many exhibits, some of which undoubtedly deserved more elaborate treatment than has been provided for here. This shortcoming however, could not deter us from presenting the exhibition for one very simple reason mentioned earlier, that almost all the exhibits, except a few inscriptions and coins, are previously unpublished, the world should know of them, however imperfectly, so that the Dacca Museum, and through it Bangladesh, is known to possess a hoard of Islamic treasures such as these.

In the preparation of the exhibition as well as the catalogue, I have received valuable cooperation from all my colleagues. Particular mention should be made of the Display Officer Mr. Mohammad Mohsin, Assistant Keeper Mr. Firoz Mahmud, Research Officer Mr. Muhammad Nizamuddin, Photographer Mr. Saadot Hossain and Publication Assistant Mr. Kazi Saifuddin Omar, who did not fail to respond to any demand made on their time or ability in connection with the preparation of the exhibition.

The importance of the exhibition has been duly recognised we hope, by the fact that the Honourable President of Bangladesh Major General Ziaur Rahman has agreed to inaugurate it. The Trustees appreciate this consideration and express their sincere thanks to the President for his kind patronage.

Lastly, the wishes of the Trustees will have been fulfilled if the exhibition would have inspired the owners of similar relics to give an opportunity to the Dacca Museum to draw upon their resources for further enriching the collection of Islamic art.

April 3, 1978

Enamul Haque

CATALOGUE

*Asterisks denote illustration

I. MANUSCRIPT QURAN

1.* Quran

H. $7\frac{1}{4}$ " ; W. 5"

Copied by Khawajah Shaikh in 1091 A. H./1680 A. D.
Accession No. 2651

Presented by Syed Muhammed Taifoor

Written in *Naskh*. Opening pages are ornamented with broad abstract designs in gold on a deep blue ground and the punctuations and headings are picked up in gold.

2. Quran

H. $7\frac{1}{4}$ " ; W. $4\frac{1}{2}$ "

Copied in Surat by Muhammad Riza, son of Muhammad Taqi, a merchant from Tabriz, on 17th Shawal 1141 A. H. / 5th May 1729 A. D. Accession No. 2652

Presented by Syed Muhammed Taifoor

Opening double page is profusely ornamented with floral motifs on a gold ground and the text enclosed within gold-ruled border and lines. Punctuations and headings are picked up in gold.

3.* Quran

H. $10\frac{3}{4}$ " ; W. $6\frac{1}{2}$ "

Date and name of copyist not recorded ; Late 17th century
Accession No. 72.814

Presented by Nawabzada Khawaja Ahsanullah

Written in *Naskh*. Opening four pages are richly illuminated in gold, green, blue and red. The borders of third and fourth pages are beautifully decorated in floral and vegetal designs. Each page contains nine lines, each line being bound in separate cusped panel bordered with gold. Sub-sections are indicated within pendants of round, various lozenge-shaped and eight-pointed stars. Chapter headings are inscribed in white on gold and orthographical notes in the margin are in red. A sumptuous volume.

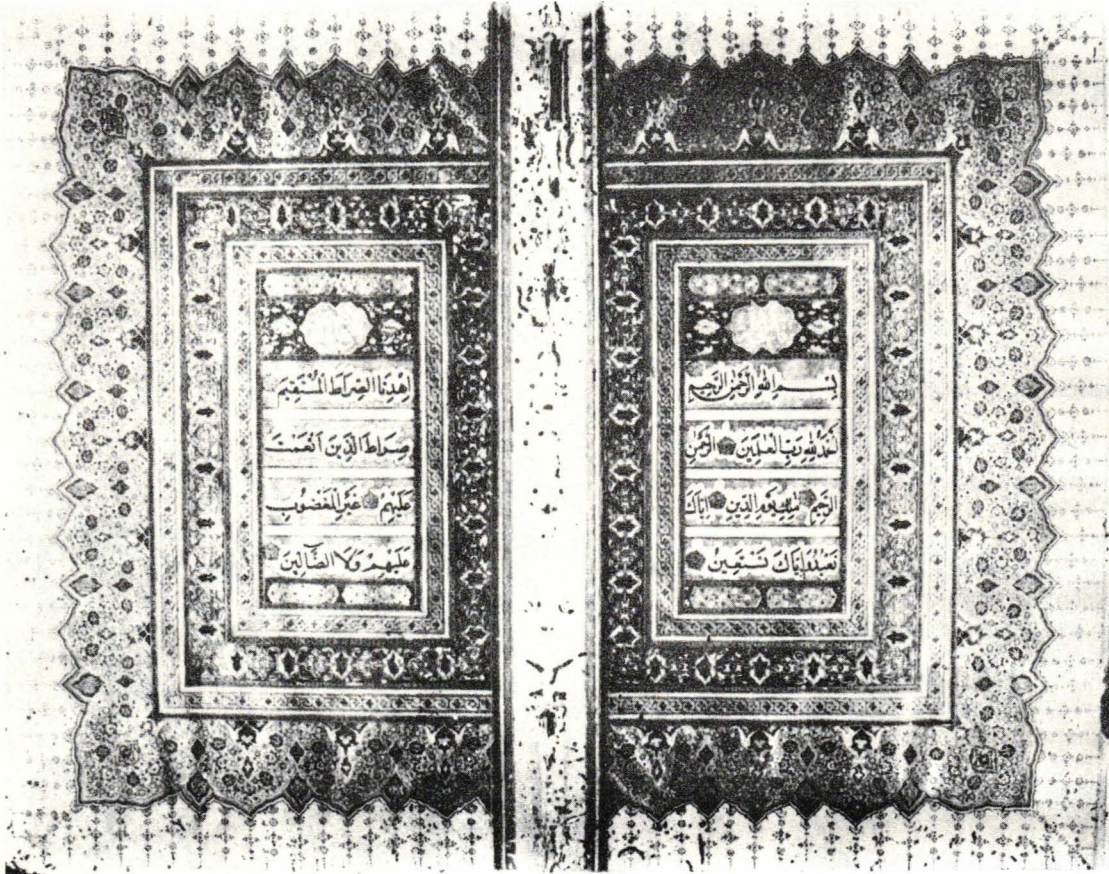


4. Quran

H. 10" ; W. $6\frac{1}{2}$ "

Date and name of copyist not recorded ; 18th century
Accession No. 76.253

Written in *Naskh*. Opening double page is illuminated in gold, blue, red and black. The text portions of the pages throughout the whole volume are outlined in gold and blue. Each page contains eleven lines with underlined translations in Persian. Marginal notes in Persian are in black and the quotations from the text are in red. Chapter headings in white.



3

5. Quran

H. 12" ; W. $7\frac{3}{4}$ "

Date and name of copyist not recorded ; Early 19th century ; Accession No. 67.405

Presented by Ghulam Jilani

Written in *Naskh*. Pages at the beginning are missing. Each page contains fifteen lines of which first, middle and last lines are in red and the remaining in black. Wherever the word *Allah* occurs, it is written in red. Chapter headings in gold are decorated with floral designs in red, blue and black against white background.

6.* Quran in scroll

L. 35'-1" ; W. 4"

Copied by Abul Fath on cloth-backed paper. Date not recorded ; circa 19th century A.D. ; Accession No. 77.426

Presented by Ejtebaour Rahman Khan

Written in *Naskh*. Opening portion illuminated in gold. The scroll proceeds with the verses on arabesque in light gold as background. Chapter headings not recorded.

The verses are calligraphed intelligently to produce at intervals *Tasmia*, name of Prophet Muhammad (Sm.), followed by names of eleven *Imams* of the *Shia* sect. The names are outlined like *Gulzar* type of *Naskh* and the space within is filled up by the text of *Quran* written in minute *Naskh*.

7. Quran : Octagonal shape

Each side $11\frac{1}{8}$ " ; Date and name of copyist not recorded ;

19th century ; Accession No. 77.427

Presented by Ejtebaour Rahman Khan

Text is written in *Nastaliq* within round area outlined by double lines in red. The text in each of the opening pages is enclosed by circular bands illuminated in orange, blue and gold. Chapter headings and first line of each chapter written in red.

8. Quran

H. 12" ; W. $8\frac{1}{2}$ "

Copied by Jahanara Begum at Dacca in 1977 A.D.

On loan from the copyist.

Written in *Naskh* on machine manufactured pink paper from Bangladesh. Each page is enclosed by a string of printed asterisks and contains 20 lines of texts with diacritic marks by black ball-point. Each line is separated from the other by double-ruled space. At the end of the volume is some instructions in Urdu on the merit of reciting the Quran, followed by an index of the Chapters.

II. OTHER MANUSCRIPTS

9. Sharh-I-Rubaiyat

H. 8 $\frac{5}{8}$ " ; W. 5" ; Accession No. 2650

Presented by Syed Muhammed Taifoor

A holograph manuscript of Persian poems with interpretation, composed by Nur al-Din Abd al-Rahman better known as Jami (1414-1492 A. D.). The original work was completed in 875 A. H./1470-71 A.D. The present volume was calligraphed in *Nastaliq* in 882 A. H./1477-78 A. D. in Herat by Sultan Ali al-Mashhadi, the most eminent Persian calligraphist, miniature artist and master of *Nastaliq* writing. Copied in gold, black and blue within double-ruled gold and blue border.

10. Leaves from Makhzan-Al-Asrar

H. 7 $\frac{3}{4}$ " ; W. 5" ; Accession No. 456

Presented by Professor A. B. M. Habibullah

Written in minute *Nastaliq*, the leaves belong to one of the books of *Khamsa*, the famous Persian poetical work of Ilyas Abu Muhammad Nizam al-Din, better known as Nizami (1140-1202 A. D.) of Ganja. The leaves (14 in number) are framed separately within glass. These were calligraphed and illuminated by Muhammad Ali, a well-known calligraphist of Herat, in 919 A. H./1513-14 A. D. Done in gold and blue the manuscript is a significant example of the art of the illuminated book of the early Safavid period.

11*. Shah-Namah

H. 9 $\frac{1}{4}$ " ; W. 5 $\frac{1}{8}$ " ; Accession No. 77.431

Presented by Ejtebaour Rahman Khan

Famous historical epic of Persia in verse by Abul Qasim Firdausi (937-1020 A. D.) of Tus. The original work comprising sixty thousand verses was completed in 400 A.H./1010 A.D. in seven volumes. The present copy contains the colophon page of first volume, the second volume including its colophon page, and the first part of the third. The manuscript has 19 illustrations dove-tailed into the text. Opening double pages of both volumes, are richly illuminated in gold, blue and white with creeper border set in orange. The third volume opens with one illustration. Colophon pages are richly decorated with floral motifs in yellow, red, green and purple. Chapter headings are in red within rectangular panels filled with deep green. Copying of the first volume was completed on Wednesday 14th Jamada II, 1007 A.H./ 2nd January 1599 A.D., while the second volume, on Saturday 19th Shawal 1007 A.H./5th May 1599 A.D.

One illustration reproduced is the fight between Turanian king Afrasiab and Rustam's grandson Barzu (cover and fig. 11a). This episode is said to be an interpolation into the *Shah-Namah* about 1100 A.D. The other illustration (fig. 11b) is of the colophon of the first volume.

12. Shah-Namah

H. 18 $\frac{7}{16}$ " ; W. 11 ; Late 18th century

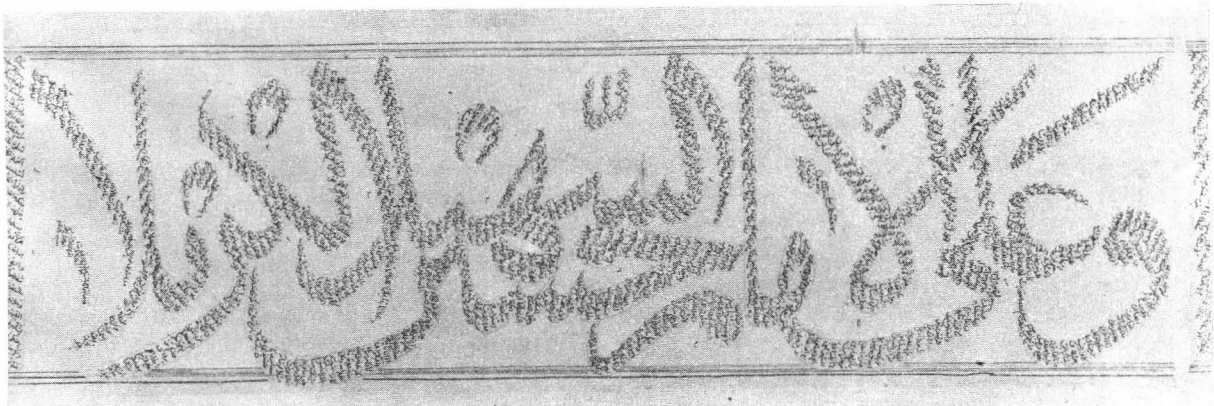
Accession No. 76.146 ; Presented by Saidur Rahman
Incomplete ; The third volume with 26 illustrations.

13.* Bustan, Emperor Shah Jahan's personal copy.

H. 11" ; W. 7" ; Circa. 1650 A.D. Accession No. 77.430

Presented by Ejtebaour Rahman Khan

Written in *Nastaliq* this famous Persian poetical work of Shaikh Saadi (1182-1192 A.D.) bears the hand wri-



ting of Emperor Shah Jahan and a seal-stamp of Emperor Aurangzib Alamgir on its first blank page. That the copy was in the royal library of the Mughals is testified to by a number of other seal-stamps on its back blank page. Its opening double page is richly illuminated with floral designs in gold, green, blue and red. All the leaves are gold-sprinkled and the text is written in two columns separated by double-ruled space. Copied by Muhammad Murad at a cost of Rupees one thousand. Date not mentioned, but on the basis of a dated seal it appears to have been calligraphed before 1063 A.H./1652-53 A. D

14. Lataif-I-Ashrafi

H. 13 $\frac{1}{4}$ " ; W. 8 $\frac{3}{4}$ " ; Accession No. 69.195

A book on Sufism compiled by Haji Gharib al-Yamini at Murshidabad during the reign of Emperor Ahmad Shah (1748-54 A. D.) and the governorship of Muhabbat Jang Bahadur (1740-56 A.D.). Copied in *Nastaliq* by Lal Muhammad Hossaini Manikpuri in 1167 A.H./1753-54 A. D.

Presented by G.M.E. Karim

15. Fatwa-I-Alamgiri

H. 15" ; W. 9 $\frac{1}{2}$ " ; Language Arabic ; Accession No. 67.241

Presented by Siddiqui Hasan, Rashidul Hasan, Obaidul Hasan and Sayeedul Hasan, descendants of the original owner Syed Obaidul Hasan.

A 4-Volume book on *Fiqh* (Muslim Jurisprudence) in Arabic was compiled during the reign of the Emperor Aurangzib Alamgir (1658-1707 A.D.) by a board of eminent *Ulemas* of the time headed by Mulla Nizamuddin Burhanpuri (d. 1103 A.H./1691-92 A.D) at the request of the Emperor himself. The present volume, last of the four, was copied in *Naskh* at Hyderabad (Deccan) by Shaikh Nazibullah in Jamadial-Awwal 1243 A. H/ December 1827 A.D. for Moulana Syed Obaidul Hasan.

16. Unnamed Manuscript

H. 8 $\frac{3}{4}$ " ; W. 5 $\frac{1}{8}$ " ; Accession No. 2654

Presented by Syed Muhammed Taifoor

The manuscript consists of two parts. The first part contains 18 pages recording 104 names of Allah and 94 names of Muhammad (Sm) and was copied in 1119 A.H./1707-8 A.D. by Hafiz Muhammad Hussain, son of Hafiz Muhammad. The second part contains 6 pages recording 99 names of Hazrat Ali, the fourth caliph of Islam and was copied in the last days of Zilhaj 1195 A.H. 1780 A.D, by Muhammad Mohsin at Jahangirnagar (Dacca). The top of the opening page is illu-

minated with floral scrolls in gold, red and blue and the text is written in *Naskh* in black on gold ground throughout the copy.

17. Maqtul Husain

H. 12" ; W. 7" ; From Chittagong ; Accession No. 66.34

An interesting Bengali manuscript in Arabic script copied in mid-19th century A.D. The original poetical work was composed by Muhammad Khan in 1645 A. D. narrating the tragic killing of Husain, son of Hazrat Ali and grandson of Muhammad (Sm).

18. Kifayat-UI-Musallin

H. 11" ; W 6 $\frac{1}{2}$ " ; From Chittagong ; Accession No. 66.259

A Bengali manuscript composed by Shaikh Muttalib in C. 1639 A. D. on methods and rituals of prayers by Muslims ; copied in Arabic script in 1218 Maghi Era/ 1856 A.D

III. MUGHAL MINIATURES

19-29* Illustrations from Shah-Namah

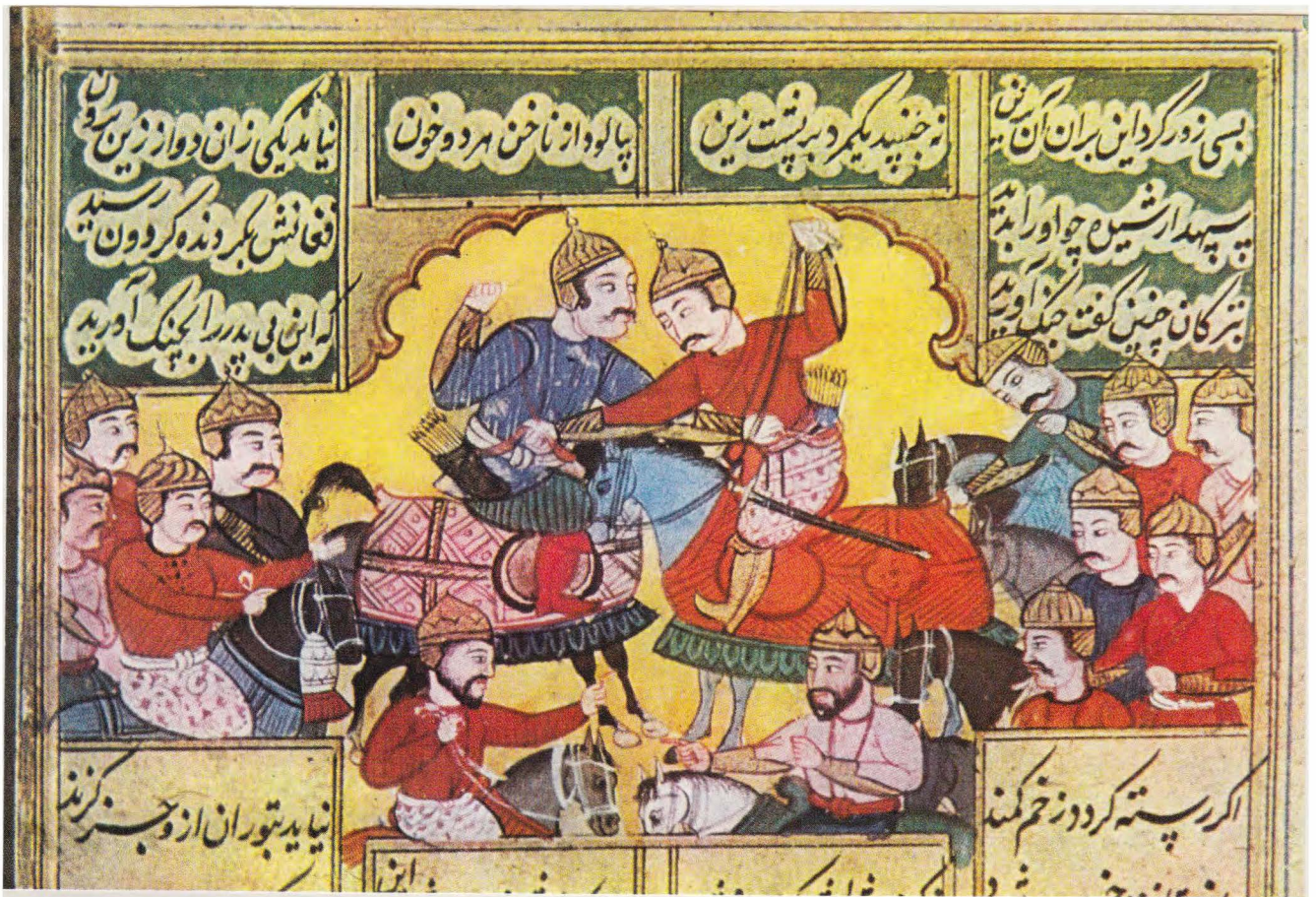
Eleven paintings are mounted separately which originally formed parts of the *Shah-Namah* (H. 12" ; W. 7 $\frac{3}{8}$ " ; Accession No. 2852) copied by Abdul Rasul Chisti of Kol. The date recorded in the manuscript is 4th Jamadial-Awwal 1088 A. H./25th June 1677 A. D. The full-page illustrations show various scenes from the great epic. The name of the painter is not recorded. However, the works lean heavily on the Persian idiom of the late Safavi period.

Accession Nos. are serially : 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207 and 2208

Presented by Syed Muhammed Taifoor

30. Portrait of Timur (1336-1405) of Samarkand in Transoxiana ; Water-colour ; Dated 1184 A. H./1770-71 A. D. ; H. 10 $\frac{1}{2}$ " ; W. 8" ; Accession No. 2186

31. Portrait of Mughal Emperor Muhammad Shah (1719-1748) ; Water-colour ; Late 18th Century H. 11 $\frac{1}{4}$ " ; W. 8 $\frac{1}{4}$ " ; Accession No. 2187



11a

32. Portrait of a Darvesh

Water-colour; Late 18th Century; H. $8\frac{1}{2}$ " ; W. $5\frac{1}{2}$ " ;
Accession No. 2190

33. Portrait of a noble

Water-colour ; Late 18th Century; H. $7\frac{1}{4}$ " ; W. 4" ;
Accession No. 2191

34. A court-scene

Water-colour ; Late 18th Century; H. $8\frac{1}{8}$ " ; W. $5\frac{2}{8}$ " ;
Accession No. 2193

35. Portrait of a noble with his attendants

Water-colour ; Late 18th Century; H. $9\frac{1}{8}$ " ; W. 7" ;
Accession No. 2194

36. A harem-scene

Water-colour ; Late 18th Century; H. $9\frac{1}{4}$ " ; W. $8\frac{3}{4}$ " ;
Accession No. 2197

IV. CALLIGRAPHY

37.* Specimen of Calligraphy

19th century; H. $8\frac{1}{2}$ " ; W. $12\frac{1}{2}$ "

Gulzar type of *Nastaliq*. This is the only surviving work of Mirza Bahadur Husain, son of Mirza Ghulam Husain of Becharam Dewri of Dacca. The calligraphy speaks of the importance of the rosary (*tasbeeh*) in Muslim prayer. The most remarkable features are to be seen in the letters. These have been employed to produce an outline for various designs which fill the blank spaces within. The detail shows human and animal figures along with varieties of plants and flowers. Each one of them has been outlined in black and shaded in red ink.

Accession No. 2215

Presented by Khawaja Shamsuddin Muhammad

38. Specimen of Calligraphy

19th century ; H. 5½" ; W. 9½"

Bold *Nastaliq*; calligraphy by Ilahi Buksh.

Accession No. 2217

Presented by Khawaja Shamsuddin Muhammad.

39. Specimen of Calligraphy

19th century ; H. 5½" ; W. 8½"

Nastaliq ; calligraphed by Jawhar

Accession No. 2216

Presented by Khawaja Shamsuddin Muhammad

40. Specimen of Calligraphy

1301 A.H./1883-84 A.D.; H. 25" ; W. 18"

Nastaliq; the words *Allah* and *Muhammad* are written in *Gulzar* style in such a way that the last two letters of both the words are written once but common to both of them. Calligraphed by Muhammad Yusuf.

On loan from Khaleda Fahmi

41. Specimen of Calligraphy

1304 A.H./1886-87 A.D.; H. 16" ; W. 23½"

Persian verse written in *Gulzar* style of writing.

Calligraphed by Muhammad Yusuf.

On loan from Khaleda Fahmi.

V. DACCA WATER-COLOUR PAINTINGS

A series of water-colour paintings showing ceremonial 'Id and Muharram processions are of special interest. These paintings, drawn in Dacca in the earlier part of nineteenth century A. D., are among the earliest surviving paintings in water-colour from Bengal. Each of the 39 pieces which together constitute the series is on an average 24"×18" in size done on country made paper with liberal use of red, green, yellow, brown and black. These paintings depict a wide range of social life in nineteenth-century Dacca.

Very vividly represented in the paintings are different sections of people, their costumes and customs, landmarks and buildings of the then city of Dacca. Some of which have survived even to this day. So realistic are the paintings that even beggars, dogs or snake charmers on the streets did not escape the attention of the painters, of whom Alam Musawwar was one. The paintings representing an assimilation of the Mughal and European styles, may be classified as belonging to the Company School yet different.

Local traditions mention that the paintings were drawn under the patronage of Intezem al-Daula Nasir al-Mulk Nawab Syed Ali Khan Bahadur Nusrat Jung (1796-1823), the *Naib Nazim* of Dacca. But in fact these may be of a later date around the middle of the nineteenth century. It may be mentioned here that Nusrat Jung has been represented in some of the paintings. This may be a recapitulation of his likeness done in memory of his

popularity. The series is of considerable historical and documentary value for a study of social life in Dacca in the nineteenth century A.D. Fifteen selected views are offered here.

All the 39 pieces of painting have been recorded under the same Accession No. 2860.

Presented by Khan Shaheb Abul Hasnat Ahmad.

42. Part of the 'Id procession showing Nawab Nusrat Jung seated in a litter on a caparisoned elephant in front of the gate-house of his residence (the gate-house now houses the Asiatic Society of Bangladesh).

43. Part of the 'Id procession showing princes and nobles mounted on four elephants with umbrellas held over their heads.

44. Part of the 'Id procession marked out by three elephants with a *naqarah*-beater and a bugler seated on one of them.

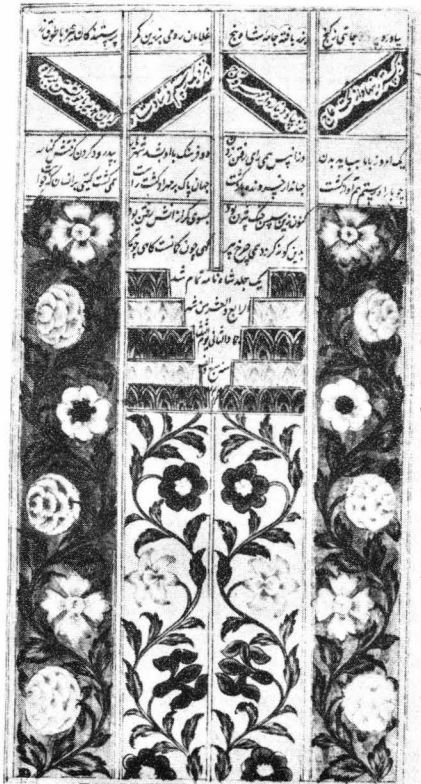
45. Part of the 'Id procession marked out by two elephants with three riders mounted on each.

46. Part of the 'Id procession showing a small jubilant group.

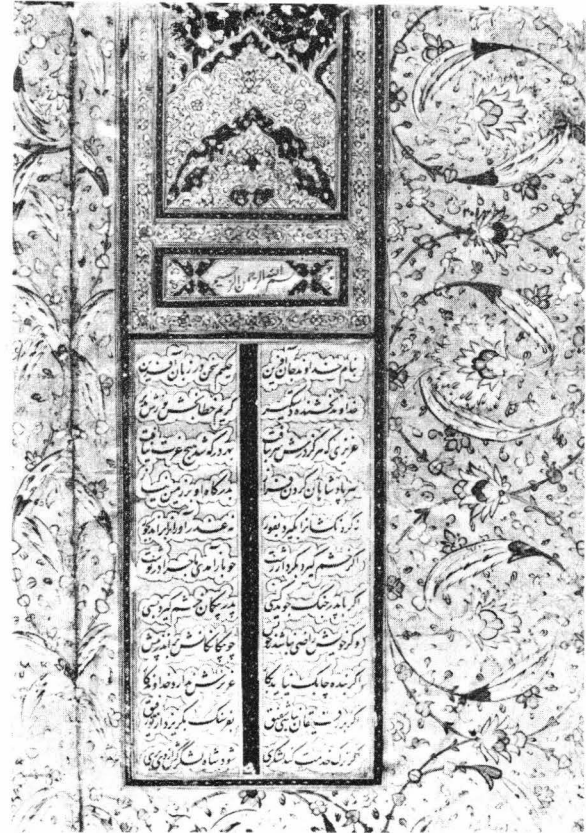
47.* Part of the 'Id procession showing Nawab Nusrat Jung seated inside a *hawdah* on a caparisoned elephant with an attendant holding a peacock-fan just behind him.

48. Part of the 'Id procession showing some soldiers on parade carrying muskets with ceremonial gun-covers on their shoulders. The band party follows. A triangular-shaped flag flutters with the symbol of a bifurcated sword and some Arabic writing on it.

49. Part of the 'Id procession showing the crowd at Chawk Bazar around the famous cannon of Subadar Mir Jumla called *Bibi Mariyam*.



11 b



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50.* Part of the Muharram procession going out of the Hussaini Dalan with the *Tazia* being carried by the mourners.

51. Part of the Muharram procession showing the *Tazia* being carried.

52. Part of the Muharram procession proceeding in front of Kar Talab Khan's mosque near the Dacca Central Jail.

53. Part of the Muharram procession showing some bare-footed participants with colourful standards tied with their waist-bands while two beggars are asking for alms.

54.* Part of the Muharram procession proceeding in front of a two-storey building and some thatched *Bangla dochala* huts.

55. Part of the Muharram procession showing two caparisoned camels.

56. Part of the Muharram Procession showing the arrow-struck horse of Hussain called *Duldul* accompanied by six men with swords in their hands.

VI. DOCUMENTS

57. Farman of Emperor Shah Jahan (1627-1658) Paper; H. 43"; W. 20 $\frac{1}{4}$ "; From Dinajpur; Accession No. 66.258

It records an imperial order pertaining to the reinstatement of a dismissed *Qanungo* to his former post. Issued on 15th Muharram 1067 A.H./25th October, 1656 A. D. during the Viceroyalty of Prince Shah Shuja. Full title of the Emperor written in *Tughra* is *Shihab al-Din Abul Muzaffar Muhammad Shah Jahan Badshah Ghazi*.

58.* Kabīn Namah

H. 12½"; W. 8½"; Accession No. 2700; 1823 A.D.;
Presented by S. M. Taifoor

Written on paper in *Nastaliq* with black ink. This Persian document registers the marriage solemnised between Hosainuddin Chowdhury, *Zamindar* of Talibabad (Baliadi), and Afsarunnissa Khatun, daughter of Sayed Nejabat Ali Chowdhury of Mukimpur, on October, 1823 A.D. The dowery of this marriage was five thousand gold coins and fifty thousand silver coins. Some of the conditions of this marriage are : (a) The husband is not allowed to marry for the second time without the consent of the present wife; (b) the husband is not allowed to remain aloof from his wife for continuously six months or above; and (c) the husband is allowed to give his wife a good beating for her fault, but on condition that no scar mark should be left on her body.



VII. INSCRIPTIONS

59. Sitalmath inscription of Abul Fath Yuzbak

H. 14¾"; W. 53¾"; Language Arabic and Persian; Date Ramadan 652 A.H./1254 A.D. From Sitalmath, Rajshahi; Accession No. 68.89

Inscribed in *Naskh* on a slab of black basalt which was apparently used in an earlier Hindu structure, possibly as a door jamb, as is proved by the existence on the back of a rectangular design containing rosettes enclosed by a beaded chain motif carved in low relief on a sunken polished surface. This is the earliest Muslim inscriptions so far discovered in Bangladesh.

The inscription consisting of four lines records the erection of a sacred structure *imarat al-mubarak* dedicated to devotional use of pious and devout men constantly engaged in prayers and the reading of the sacred scriptures day and night, on the orders of the just, exalted Khan Abdul Fath Yuzbak al-Sultani, and endowed by Ahmad bin Mas'ud in the month of Ramadan, 652 A. H./November, 1254.

Published: *Bangladesh Lalit Kala*. Vol. I, No. 2, Dacca, 1975, pp. 91-94.

60. Mandra inscription of Jalal al-Din Muhammad Shah

H. 21"; W. 30½"; Language Arabic; Date 10th Jamadial Awwal 1, 830 A.H./11th March 1427 A.D. From Mandra, Dacca; Accession No. 143

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Inscribed in *Tughra* on a slab of black basalt which was earlier used for a sculpture. It records the construction of a mosque during the reign of Sultan Jalal al-Din Muhammad Shah (1415-1431 A.D.) by one Ulugh Dinar Khan.

Published: *Journal of the Asiatic Society of Bengal* (Henceforth *JASB*), 1952, ff. 165; *Inscription of Bengal* (Henceforth *IB*) Vol. IV, 1962; ff. 44.

61. Naswalagali Inscription of Nasir al-Din Mahmud Shah.

H. 13"; W. 23½"; Language Arabic; Date 20th Shaban, 863 A.H./23rd June, 1459 A.D. From Naswalagali, Dacca; Accession No. 141.

Inscribed in *Tughra* on a slab of black basalt. It records the renovation of a gate of a mosque during the reign of

Sultan Nasir al-Din Mahmud Shah (1437-59 A.D.) by one Khawja-i-Jahan.

Published: *JASB*, 1872, Pp. 107-8; *IB*, IV, ff. 62.



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62. Tejpur inscription of Rukn al-Din Barbak Shah

H. 20"; W. 23½"; Language Arabic; Date 863 A.H./1458-59 A.D. From Tejpur, Tangail; Accession No. 70.1350; Presented by the people of Tangail

Inscribed in four lines of *Tughra* on black basalt. It records the construction of a congregational mosque (*Masjid-al-Jamiya*) during the reign of Sultan Rukn al-Din Barbak Shah (1459-74 A.D.).

63. Sylhet inscription of Alauddin Husain Shah

H. 13"; W. 27½"; Language Persian; Date 918 A.H./1512-13 A.D. From Sylhet; Accession No. 137

Inscribed in *Naskh* on black basalt. Its text is divided into two parts. The upper part records the first conquest of Sylhet by the Muslims in 703 A.H./1303 A.D. under the generalship of Sikandar Khan Ghazi during the reign of Sultan Shams al-Din Firuz Shah Delvi, while the lower part refers to the construction of a building in 918 A.H./1512-13 A.D. during the reign of Ala al-Din Husain Shah by Rukn Khan, the *Wazir*. The reverse of the slab containing another inscription, not yet been fully deciphered, records the erection of a mosque by *Masnad Ali* Fath Khan in 1588 A.D. during the reign of Emperor Akbar (1556-1605 A.D.)

Published: *JASB*, 1922, ff. 413; *IB*, IV, ff. 24-26

64.* Sonargaon inscription of Nasir al-Din Nusrat Shah

H. 15¾"; W. 47"; Language Arabic; Date 929 A.H./1522-23 A.D. From Sonargaon, Dacca; Accession No. 66.262

Inscribed in *Tughra* on black basalt. It records the erection of a mosque along with a drinking house (*bait al-seqaya*) during the reign of Nasir al-Din Nusrat Shah (1519-1531 A.D.) by one Taqi al-Din, son of Ain al-Din, surnamed as Bar Malik al-Majlis, son of Mukhtar al-Majlis, son of Sarwar.

Published: *JASB*, 1872, ff. 337; *IB*, IV, ff. 209

65. Karatia inscription of Emperor Jahangir

H. 14"; W. 53"; Language Persian; Date 1019 A.H./1610-11 A.D. From Karatia, Tangail; Accession No. 74.99; Presented by Mehdi Ali Khan Panni

Inscribed in *Nastaliq* on sandstone slab. It records the construction of a mosque during the reign of Nur al-Din Muhammad Jahangir Padshah Ghazi (1605-1627 A.D.) by Saeed Khan Panni.

66. Bara Katra inscription of Shah Shuja

(a) H. 55"; W. 50"; (b) H. 84"; W. 50"; Language Arabic; Date 1644 A.D. From the ruins of

Bara Katra, Dacca ; Accession No. 67.239 ; Presented by Hakim Irtijaur Rahman Khan

Inscribed in *Naskh* on a large slab of sandstone now broken into pieces twelve of which have been recovered and are framed into two panels. Reading has not been completed excepting the first line containing *Tasmia* and *Hamd*.

67.* Sylhet inscription of Emperor Aurangzib
H. 23"; W. 45"; Language Persian ; Date 1085 A.H./1674-75 A. D. From a ruined bridge in the suburb of Sylhet town. Accession No. 74.165

Inscribed in *Nastaliq* on a slab of black basalt. It records the construction of a bridge during the reign of Muhi al-Din Muhammad Aurangzib Alamgir (1658-1707 A.D.) by Farhad Khan, the then *Faujdar* of Sylhet.

68. Satalur inscription of Emperor Muhammad Shah
H. 16½"; W. 32½"; Language Persian ; Date 1151 A.H./1738-39 A.D. From Satalur, Barisal ; Accession No. 142

Inscribed in *Nastaliq* on a slab of black basalt. It records the construction of a mosque during the reign of Emperor Muhammad Shah (1719-1748 A.D.) by one Ghulam Muhammad.

69. Phulchauki inscription of Emperor Shah Alam II
H. 53"; W. 13¾"; Language Arabic and Persian; Date 1186 A.H./1772 A.D. From Phulchauki, Rangpur; Accession No. 67.10.

Inscribed in *Nastaliq* on a black basalt stone slab. It records *Tasmia*, *Kalima*, *Sura Ikhlas*, *Darud*, *Dua-i-*

Kunut etc. The date of the inscription is recorded in words also.

70. Karatia wooden inscription
H. 11" ; W. 59½" ; Language Arabic ; Date 1327 A. H./1909-10 A. D. From Karatia, Tangail ; Accession No. 75. 14

The inscription carved in *Naskh* on a wooden plank records the repair of a *Masjid-i-Niyat* originally constructed by Saeed Khan Panni in 1028 A.H./1618-19 A. D. The repair was carried out by Rowshan Khatun Choudhurany in 1327 A. H./1909-10 A. D. with the help of Wajed Ali Khan Panni.

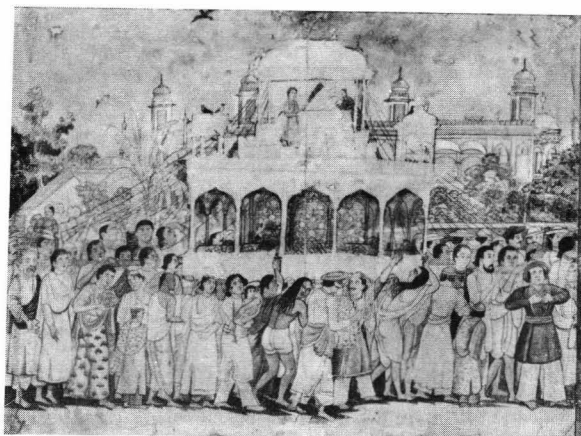
71. Karatia Wooden inscription
H. 11" ; W. 60" ; Language Arabic ; Early 20th century ; From Karatia, Tangail ; Accession No. 75.15

Actually it is a copy of a stone inscription, reported to have been taken to the Indian Museum, Calcutta. The inscription is carved in *Naskh* on a wooden panel.

It being a copy of a stone epigraph, records the construction of a mosque in 922 A. H./1516-17 A. D. during the reign of Sultan Ala al-Din Husain Shah.

72.* Brick inscription
(a) L. 6½" ; W. 6" ; (b) L. 11" ; W. 5¾" (c) L. 8" ; W. 6" ; Language Arabic ; 16th Century A. D. From a ruined mosque of Sadeqdanga, Porsha, Rajshahi. Accession No. 77.1834.1, 77.1834.2 and 77.2001.

Inscribed in *Naskh* on brick. *Tasmia* and *Ayat al-Kursi* have been recorded on a panel of 18 bricks surrounding the *Mihrab* from three sides. These bricks are the first three of them.





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VIII. COINS

(I) GOLD COINS OF SULTANS AND EMPERORS OF DELHI

73. Ala al-Dunya wal-Din Abul Muzaffar Muhammad Shah, Khalji (1295-1315 A.D.); Mint not found
Accession No. 67.321

74. Farid al-Dunya wal-Din Abul Muzaffar Sher Shah (1540-1545 A.D.); Mint not found
Accession No. 74.58

75. Jalal al-Din Muhammad Akbar Padshah Ghazi (1556-1605 A.D.); Mint Urdu Zafar-Qarim
Accession No. 76.1261

76. Shihab al-Din Muhammad Shah Jahan Padsha Ghazi (1627-1658 A.D.); Mint Surat
Accession No. 76.1208

77. Muhi al-Din Muhammad Aurangzib Alamgir Padsha Ghazi (1658-1707 A.D.); Mint Shah Jahanabad
Accession No. 75.925

78. Muhammad Shah Alam Padshah Ghazi (1759-1806 A.D.); Mint Murshidabad; Accession No. 76.560

(II) GOLD COINS OF SULTANS OF BENGAL

79. Sultan Fakhr al-Dunya wal-Din Abul Mazaffar Mubarak Shah (1338-1349 A.D.);
Mint Hazrat Jalal Sonargaon Accession No. 67.322

80. Sultan Saif al-Dunya wal-Din Abul Muzaffar Firuz Shah (1487-1489 A.D.); Mint not found
Accession No. 73.259

(III) SILVER COINS OF SULTANS OF DELHI

81. Ghiyas al-Dunya wal-Din Abul Muzaffar Balban (1266-1287 A.D.); Mint not found
Accession No. 75.949

82. Muhammad bin Tughlaq (1325-1351 A.D.);
Mint Sonargaon; Accession No. 75.747

83. Farid al-Dunya wal-Din Abul Muzaffar Sher Shah (1540-1545 A.D.); Mint Jahanpara
Accession No. 76.1143

84. Jalal al-Dunya wal-Din Abul Muzaffar Islam Shah (1545-1552 A.D.); Mint not found
Accession No. 76.1367

85. Muhammad Adil Shah (1552-1556 A.D.) ; Mint not found ; Accession No. 76.1307

(IV) SILVER COINS OF SULTANS OF BENGAL

86. Shams al-Dunya wal-Din Abul Muzaffar Firuz Shah (1301-1322 A.D.) ; Mint not found
Accession No. 77.65

87.* Fakhr al-Dunya wal-Din Abul Muzaffar Mubarak Shah (1338-1349 A.D.); Mint Hazrat Jalal Sonargaon
Accession No. 77.613

88. Shams al-Dunya wal-Din Abul Muzaffar Ilyas Shah (1342-1357 A.D.); Mint Firuzabad
Accession No. 77.319

89.* Imam al-Azam Abul Mujahid Sikandar Shah (1357-1389 A.D.); Mint not found
Accession No. 77.614

90. Ghiyas al-Dunya wal-Din Abul Muzaffar Azam Shah (1389-1410 A. D.) ; Mint Hazrat Firuzabad
Accession No. 77.615

91. Jalal al-Dunya wal-Din Abul Muzaffar Muhammad Shah (1415-1432 A. D.) ; Mint not found
Accession No. 77.383

92. Nasir al-Dunya wal-Din Abul Muzaffar Mahmud Shah (1433-1459 A. D.) ; Mint not found
Accession No. 76.2

93. Rukn al-Dunya wal-Din Abul Majahid Barbak Shah (1459-1474 A. D.) ; Mint not found
Accession No. 77.3

94. Jalal al-Dunya wal-Din Abul Muzaffar Fath Shah (1481-1487 A. D.) ; Mint Fatehabad
Accession No. 70.1370

95.* Ala al-Dunya wal-Din Abul Muzaffar Husain Shah (1493-1519 A. D.) ; Mint Fatehabad
Accession No. 76.1273

96. Nasir al-Dunya wal-Din Abul Muzaffar Nusrat Shah (1519-1531 A. D.) ; Mint Daral-Zarb
Accession No. 76.1151

97. Ghiyas al-Dunya wal-Din Abul Muzaffar Mahmud Shah (1532-1538 A. D.) ; Mint not found
Accession No. 77.11

98. Ghiyas al-Dunya wal-Din Abul Muzaffar Bahadur Shah (1556-1560 A. D.) ; Mint not found
Accession No. 77.86

99. Jalal al-Dunya wal-Din Abul Muzaffar Muhammad Shah (1560-1563 A. D.) ; Mint not found
Accession No. 75.819

100.* Daud Shah Karrani (1572-1576 A. D.) ; Mint not found ; Accession No. 76.1370

(V) SILVER COINS OF MUGHAL EMPERORS

101. Zahir al-Din Muhammad Babur Padshah Ghazi (1526-1530 A. D.) ; Mint not found
Accession No. 77.442

102. Muhammad Humayun Padshah Ghazi (1530-1540 A. D.) ; Mint not found
Accession No. 73.1662

103.* Jalal al-Din Muhammad Akbar Padshah Ghazi (1556-1605 A. D.) ; Mint not found
Accession No. 77.66

104. Nur al-Din Muhammad Jahangir Padshah Ghazi (1605-1627 A. D.) ; Mint Jahangirnagar
Accession No. 76.1220

105. Shihab al-Din Muhammad Shah Jahan Padshah Ghazi (1627-1658 A. D.) ; Mint not found
Accession No. 76.179

106. Muhi al-Din Muhammad Aurangzib Alamgir Padshah Ghazi (1658-1707 A. D.) ; Mint Surat
Accession No. 75.76

107. Farrukh Siyar Padshah (1713-1719 A. D.) ; Mint not found ; Accession No. 76.1198

108. Muhammad Shah Padshah Ghazi (1719-48 A.D.); Mint not found ; Accession No. 76.359

109. Muhammad Shah Alam Padshah Ghazi (1759—1806 A. D.) ; Mint Arakat
Accession No. 74.34

IX. ARCHITECTURAL PIECES

110. Designed brick

15th century ; H. $5\frac{1}{4}$ " ; W. $7\frac{1}{8}$ " ;
From Auliar Masjid, Patrail Dighirpar, Faridpur.
Accession No. 67.70

111. Designed brick

17th century ; H. $5\frac{1}{8}$ " ; W. $6\frac{1}{8}$ " ; From Rajshahi
Accession No. 74.109

112. Designed brick

17th century ; H. $2\frac{3}{4}$ " ; W. $6\frac{3}{4}$ " ; From Rajshahi
Accession No. 74.114

113. Designed brick

17th century ; H. $4\frac{5}{8}$ " ; W. $6\frac{1}{2}$ " ; From Rajshahi
Accession No. 74.115

114. Designed brick

18th century ; H. $6\frac{7}{16}$ " ; W. $6\frac{7}{16}$ " ; From Bogra
Accession No. 76.618

115. Designed brick

18th century ; H. $3\frac{1}{2}$ " ; W. $5\frac{3}{16}$ " ; From Bogra
Accession No. 76.620

116.* Designed brick

18th century ; H. $3\frac{1}{2}$ " ; W. 7" ; From Ganguria, Rajshahi
Accession No. 77.1204

117. Designed brick

18th century ; H. $3\frac{1}{2}$ " ; W. 8" ; From Ganguria, Rajshahi
Accession No. 77.1230

118.* Designed brick

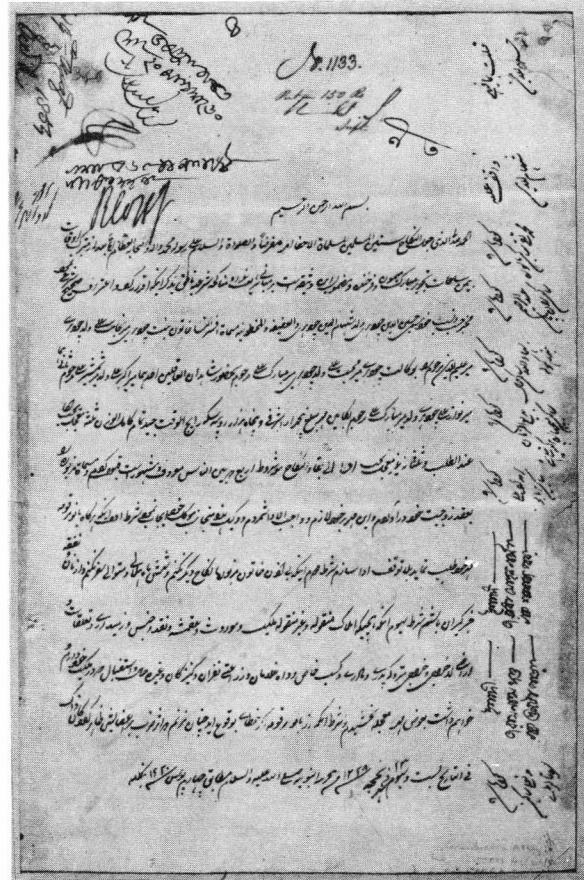
Circa 1450 A. D. ; H. $9\frac{1}{4}$ " ; W. $3\frac{3}{4}$ " ; Hanging bell &
chain motif rendered in terracotta. From a site of ruined
mosque at Bagherhat, Khulna
Accession No. 66.421

119.* Screen

13th century A.D. ; H. $31\frac{3}{4}$ " ; W. 21"
Sandstone ; outer frame with raised foliage pattern ; five
rows of perforations each row with five holes. Bands of
floral motifs hold the opposite frames. From Mahi-
Santosh, Rajshahi
Accession No. 75.539

120.* Column

14th century A.D. H. $45\frac{1}{2}$ "
Black basalt ; divided into three sections by two raised
bands. The upper & lower sections are square. The



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middle section forming the shaft and flanked by two raised bands, is octagonal only in the carved area, part of the surface being left plain. It is carved with stylized floral and hanging bell-and-chain motifs. From Gaur, Rajshahi

Accession No. 69.218

X. TEXTILES & COSTUMES

121. Palangposh

Bed-cover of *Pashmino* wool heavily embroidered on a red ground ; Early 20th century ; L. 86" ; W. 83".
Accession No. 77.601
Presented by Etejfaur Rahman Khan

122. Khanposh

Sundry cover of satin in four colours. D. 35".
Accession No. 77.419

123. Khanposh

Sundry cover of cotton with printed composite floral design in stripes lengthwise on a white ground. Early 20th century ; D. 37". Accession No. 77.420

124. Khanposh

Sundry cover of cotton with profusely printed design consisting of stylized flowers and scrolls in variegated colours on a red ground; Early 20th century; D. 35½".
Accession No. 77.421

125. Khanposh

Sundry cover of cotton with profusely printed design consisting of large red roses enclosed in medallions on a white ground and *kalkas*. The circular cloth-piece has a yellow border. Early 20th century; D. 47".
Accession No. 77.422

126. Masland

Ceremonial mat of silk with floral decoration in white shiny threads of a yellowish tint on a red ground with wide borders; Early 20th century; L. 67"; W. 52½"
Accession No. 77.62

127.* Horse breast-cloth

Velvet and wool with *Guldar* and *Karchob* work; Late 19th century; H. 51"; W. 29"; Baldha Collection
Accession No. B 2588

128.* Carpet

Wool; reportedly from the court of Nawab Siraj-ud-daula of Murshidabad; Mid. 18th century; L. 211"; W. 193"; Baldha Collection
Accession No. B 2569

129. Shawl

Loom-woven. The ground all over is cream. Main field is plain and bordered with large *kalkas*. The ground between the cones shows various floral motifs. The side border shows smaller *kalkas*.
Late 19th century; L. 116"; W. 51"; From Kashmir
Accession No. 779

130. Shawl

Loom-woven. The ground all over is cream. It is so heavily designed that the patterns almost completely cover and conceal the colour of the ground. There are in all three patterned bands all running horizontally. The one running between the other two is the narrowest and black with small *butas* in red and green. The wider patterns show flowers and foliage. Of the colours represented, green is dominant in one of the bands; in another the flowers and foliage are in variegated colours.
Mid. 19th century. L. 119"; W. 55½"; From Kashmir
Accession No. 915

131. Shawl

Loom-woven. The ground all over is red. The main field is plain. The four corners are marked by four *kalkas*

The large-patterned borders at two ends and narrow-patterned borders running down the sides are all heavily embroidered with *kalkas*. Late 19th century A. D. ;

L. 112" W. 44½" From Kashmir

Accession No. 77. 597

Presented by Ejtefaur Rahman Khan

132.* Dastkhwan

Long napkin of *Nakshi Kantha*; Early 20th century
H. 11¾"; W. 112"; From Faridpur
Accession No. 77.1448

133. Dastkhwan

Long napkin of *Nakshi Kantha*; Early 20th century
H. 13"; W. 78½"; From Faridpur
Accession No. 77.1811

134. Dastkhwan

Long napkin of *Nakshi Kantha*: Early 20th century
H. 7"; A. 60"; From Faridpur
Accession No. 77.1562

135. Masland

Ceremonial mat of *Nakshi Kantha*; Early 20th century
L. 51." W. 35"; From Mymensingh
Accession No. 76.127

136. Nakshi Kantha

Early 20th century; H. 8¾"; W. 19"; From Faridpur
Accession No. 77.1427

137. Ghilaf

Cover for *Quran* of *Nakshi Kantha*; Early 20th century
H. 10¾"; W. 7¼"; From Jessore
Accession No. 77.1154
Presented by Begum Sophia Ishaque

138. Ghilaf

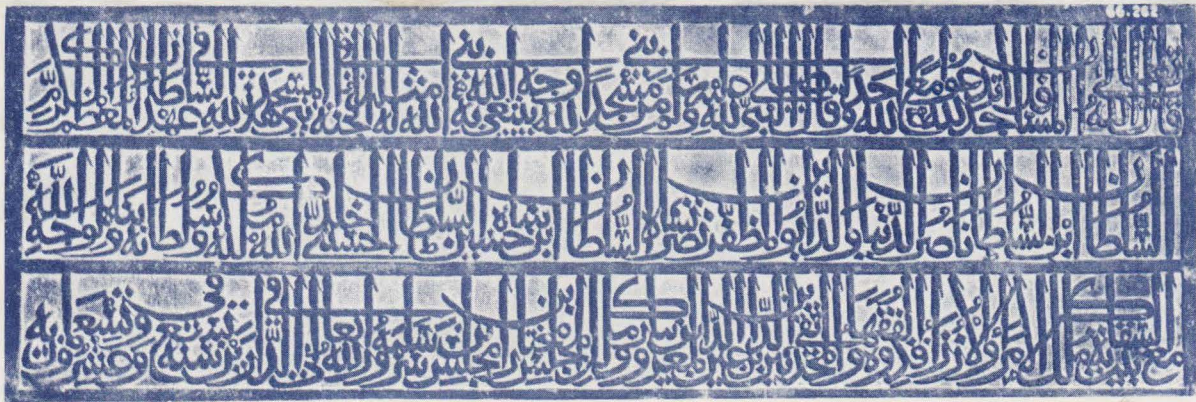
Cover for *Quran* of *Nakshi Kantha*; Early 20th century
H. 11¼"; W. 7¾"; From Faridpur
Accession No. 77.1821

139.* Ghilaf

Cover for *Quran* of *Nakshi Kantha*; Early 20th century
H. 10¼"; W. 7"; From Faridpur
Accession No. 77.1909

140. Choga

Light green Satin heavily studded with *Karchob* work. Ceremonial costume of Nawab Bahadur Abdul Latif (1828-1893), who was the pioneer of modern education for the Muslims in India. H. 52"
Accession No. 2500
Presented by Nawabzada Latifur Rahman



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141. Choga

Pashmino wool, Loom-woven. The field is orange with floral designs in variegated colours. Early 20th century; H. 50"; Accession No. 77.1145

Presented by Ejtefaur Rahman Khan in memory of his father late Hakim Habibur Rahman Khan Akhonzada who used it.

142. Achkan

Velvet; cream field with floral decoration; Mid 19th century; H. 43"; From Murshidabad
Accession No. 76.334

143. Sherwani

Velvet; violet ground with *Nimdar* work in Dacca; 19th century; H. 47"; Accession No. 2499
Presented by Khan Saheb Maulvi Abul Hasnat Ahmad

144. Sherwani

Kinkhab (profusely brocaded in gold); Early 20th century; H. 41"; Accession No. 77.630
Presented by Begum Kazi Jalaluddin Akbar in memory of her late husband who used it.

145.* Sherwani

Cotton, loom-woven. Filled with *kalkas* and variegated floral designs in red, orange, pink, violet, green and black; Early 20th century; H. 42"; Accession No. 77.631
Presented by Begum Kazi Jalaluddin Akbar in memory of her late husband who used it.

146. Dopalli Tupi

Woollen cap; Mid. 19th century; H. 3 $\frac{3}{4}$ "; W. 10 $\frac{3}{4}$ ";
From Murshidabad
Accession No. 76.349

147. Dopalli Tupi

Gold-brocaded; Mid. 19th century; H. 3"; W. 11 $\frac{1}{4}$ ";
From Murshidabad
Accession No. 76.350

148. Dopalli Tupi

Karchob work on red velvet; 19th century;
H. 4 $\frac{1}{2}$ "; W. 10 $\frac{1}{4}$ "
Accession No. 76.1224

149.* Ceremonial Fez Cap

Bold *Karchob* work on red velvet, the *funna* being made of gold threads; Mid. 19th century; H. 3";
From Murshidabad; Accession No. 76.348

150.* Ordinary Fez Cap

Last Fez cap of Sher-e-Bangla A.K. Fazlul Haque
Wool, red in colour,
the *funna* being of black linen threads; H. 7"
Accession No. 67.284
Presented by Syed Azizul Huq

151. Gol Tupi

Mid. 19th century; H. 7"; From Murshidabad
Accession No. 76.353

152. A Pair of shoes

For use of the bridegroom; *Karchob* work on red velvet
Mid. 19th century A.D.; L. 11"; From Murshidabad
Accession No. 76.343

153. A Pair of shoes

For use of the bride; *Karchob* work on red velvet
Mid. 19th century A.D.; L. 9 $\frac{1}{2}$ "
Accession No. 76.344

154. A Pair of chappals (sandals)

For use of the bride ; *Karchob* work on red velvet ;
Mid. 19th century ; L. 10" ; From Murshidabad
Accession No. 76.345

155. Hand-fan

Two pieces of linen cloth—one maroon and the other yellow—both ornamented with *Karchob* work with end-pieces in *badla*. The fan is attached to a silver handle.

Mid. 19th century ; H. (Handle) 17" ; H. (fan) 14" ; W. (fan) $9\frac{1}{4}$ " ; From Murshidabad

Accession No. 76.315



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XI. DECORATIVE ARTS

(I) METALWARES

156. Atardan

Perfume pot of silver filigree work in Dacca ;
19th century ; H. $12\frac{1}{2}$ " ; Accession No. 692

157. Atardan

Perfume pot of silver filigree work in Dacca ;
19th century ; H. 5" ; Accession No. 72.294

158. Atardan

Perfume pot of silver decorated by piercing
19th century ; H. $6\frac{3}{4}$ " ; From Dacca ; Accession No. 73.613

159. Atardan

Perfume pot of silver filigree work in Dacca.
The rims are gold plated 19th century ; H. $5\frac{1}{2}$ "
Accession No. 76.1043

160. Phuldan

Flower-vase with *Champleve* work, bowl-shaped ;
19th century ; H. $5\frac{3}{4}$ " ; D. $7\frac{1}{4}$ " ; Accession No. 1201

161.* Phuldan

Flower-vase of *Bidri* with *Zar Nashan* work,
bottle-shaped ; 19th century ; H. 9" ;
Accession No. 77.1143
Presented by Ejtefaur Rahman Khan

162. Besandan

Soap-case of silver with *Champleve* work ;
Mid 19th century ; H. $2\frac{1}{2}$ " ; From Murshidabad ;
Accession No. 76.298

163.* Khasdan

Casket of silver filigree work in Dacca ;
19th century ; H. $4\frac{1}{16}$ " ; D. $11\frac{3}{4}$ "
Accession No. 1290

164. Pandan

Betel-tray with covered receptacles of silver filigree work
in Dacca ; 19th century ; H. 5" ; D. 12"

Accession No. 766

165. Pandan

Betel-tray of gold and silver filigree work in Dacca ;
Mid 19th century ; H. 2" ; D. 13" Accession No. 73. 1472

166. Pandan

Betel-tray of brass. The cavetto is decorated by perforation
and is lined with a brass plate in the rear ;
19th century ; D. 12" Accession No. 1197

167. Pandan

Betel-tray of brass. The cavetto is decorated by
perforation ; 19th century ; D. 12"

Accession No. 1198



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168. Ogoldan

Broad-mouth spitoon of brass ; 19th century ; H. 39½" ;
D. 32½" at the base. Accession No. 67.256
Presented by Syed Muhammed Taifoor



169.* Pikdan

Spitoon of brass with *champleve* work ;
19th century ; H. 12½" ; Baldha Collection
Accession No. B2789

170. Pikdan

Spitoon of brass with decoration produced by chasing ;
19th century ; H. 4½" ; D. 4" Accession No. 77.1428

171. Pikdan

Upper part of spitoon of brass with incised decoration ;
19th century ; H. 7¼" Baldha Collection
Accession No. B2788

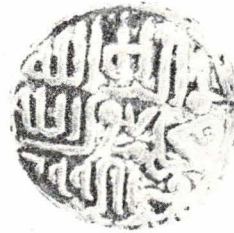


172. Kalamdan

Pen case of brass with *Koftgari* work ;
19th century ; H. 2¾" ; L. 3¼" ; W. 10¾"
Accession No. 159
Presented by Syed Muhammed Taifoor

173. Kalamdan

Brass with *Koftgari* work ;
19th century ; H. 3¾" ; L. 11½" ; W. 4¾"
Accession No. 1270



174.* Aftaba

Ewer with spout of silver with decoration produced by
chasing ; 19th century ; H. 11¾" Accession No. 72.418

175. Aftaba

Ewer with spout of iron and copper originally with gilded
carvings ; 19th century ; H. 15⅞" Accession No. 709

176.* Aftaba

Ewer with spout of brass with *Champleve* work
19th century ; H. 10¾" Accession No. 710



177. Surahi

High neck pot of silver with decoration produced by
chasing ; 19th century ; H. 11¾" Accession No. 183

178. Surahi

High neck pot of *Bidri* with *Zar Nashan* work ;
19th century ; H. 11¼" Accession No. 1297



179. Surahi

High neck pot of brass with chiselled decoration ;
19th century ; H. 7¾" Accession No. 73.1521.1

From top 87 89 95 100 103

180. Surahi

High neck pot of brass with chiselled decoration ;
19th century ; H. $7\frac{3}{4}$ " Accession No. 73.1521.2

181. Golabpash

Rose water sprinkler of silver with decoration produced
by chasing ; 19th century ; H. $21\frac{1}{2}$ " Accession No. 693

182. Golabpash

Rose water sprinkler of silver with decoration produced
by chasing ; 19th century ; H. $21\frac{1}{2}$ " Accession No. 694

183. Chilumchi

Wash basin of brass with decoration produced by pier-
cing ; 19th century ; H. $5\frac{1}{4}$ " ; D. 15"
Accession No. 76.241

184.* Tray

Brass with *Muradabadi* ;
19th century ; H. $17\frac{5}{8}$ " ; W. $11\frac{1}{2}$ " ; Accession No. 1262

185. Tray

Silver with filigree work in Dacca ;
19th century ; L. $9\frac{3}{16}$ " ; W. $7\frac{6}{16}$ " Accession No. 1238

186. Tray

Bronze with decoration by piercing and chiselling ;
19th century ; D. $24\frac{5}{8}$ " ; Accession No. 2714

187. Bowl

Brass with the surface heavily inscribed in Arabic. The
inner bottom is surmounted with a dome which has
some defaced inscription. The inner cavetto is intricately
inscribed with Quranic verses within compartments
forming into pentagonal stars. The lower part of the
outer cavetto records *Tasmia* and *Sura Nasr*. The
central part of the outer cavetto contains the Zodiac and
is also inscribed with incantations. The upper part of
the outer cavetto bears the names of the twelve Imams
of the *Shia* sect of the Muslim community.
Early 19th century ; H. $2\frac{3}{8}$ " ; $7\frac{1}{2}$ " Accession No. 70.476

188. Bowl

Brass with the surface elaborately inscribed in Arabic
with the following chapters and verses from the *Quran* :
Tasmia, *Sura Fatiha*, *Sura Kaferun*, *Sura Ikhlas*
Sura Falaq, *Sura Nas*, *Ayat al-kursi* and the first
part of *Sura Yasin*. Also inscribed are the names of the
four angels.
19th century ; H. $1\frac{5}{8}$ " ; D. $5\frac{3}{8}$ " ; Accession No. 76.1351

189. Bowl

Brass with the surface profusely inscribed in Arabic as
follows: At the inner bottom are recorded *Allah*,



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*Muhammad, Ali, Fatema, Hasan, Husain and Nasr
min Allah wa fathihun karib*. At the inner cavetto
is inscribed *Sura Ikhlas* within six oval compartments
above which *Ayat al-kursi* is inscribed. Also inscribed
at the rim is the first part of *Sura Yasin* and at the
outer cavetto, *Tasmia*, *Sura Falaq* and again, *Nasr
min Allah wa fathehun karib*.

19th century ; H. $1\frac{1}{16}$ " ; W. $7\frac{6}{16}$ "
Accession No. 76.1353

190. Hukka bowl

Silver with decoration in relief with flowers and foliage ;
19th century ; H. $8\frac{1}{4}$ "
Accession No. 76. 152

191.* Hukka bowl

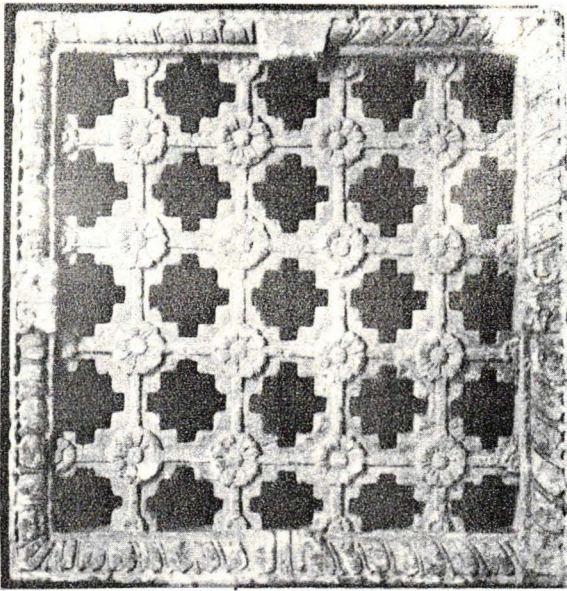
Silver with decoration in relief with flowers, foliage and
butas ; 19th century ; H. $5\frac{3}{4}$ "
Accession No. 153

192. Hukka bowl

Bidri with *Zar Nashan* work in Murshidabad ;
19th century ; H. $10\frac{1}{4}$ "
Accession No. 1220

- 193. Hukka bowl**
Bidri with *Zar Nashan* work in Murshidabad;
 19th century; H. $8\frac{5}{8}$ "
 Accession No. 1222
- 194. Hukka bowl**
 Silver with decoration in relief with *butas*;
 19th century; H. 8"
 Accession No. 1228
- 195. Hukka bowl**
Bidri with *Zar Nashan* work in Murshidabad;
 19th century; H. $8\frac{1}{2}$ "
 Accession No. 74.214
 Presented by Dr. Ashraf Siddiqi
- 196. Betel-box**
 Brass with *Koftgari* work ;
 19th century A.D.; H. $1\frac{5}{8}$ " ; W. $\frac{3}{8}$ "
 Accession No. 1269
- 197. Betel-box**
 Brass and nickel plated with *Koftgari* work ;
 19th century; $1\frac{1}{4}$ " ; L. $4\frac{7}{16}$ " ; W. $3\frac{5}{16}$ "
 Accession No. 76.248
- 198. Jewellery box**
 Silver with filigree work in Dacca;
 19th century; H. $3\frac{1}{16}$ " ; L. $8\frac{5}{16}$ " ; W. $5\frac{3}{16}$ "
 Accession No. 1283
- 199. Dome-shaped lid with finial**
 Brass with incised decoration. Inscribed in *Nastaliq*
 19th century; H. $5\frac{1}{4}$ "
 Accession No. 73 1520
- 200. Ogival pot**
Bidri with *Zar Nashan* work; 19th century; H. $4\frac{1}{4}$ "
 Accession No. 1293
- 201. Model of Ahsan Manzil**
 Gold and Silver filigree work in Dacca, c. 1905 A.D.
Ahsan Manzil, originally built in 1872, was the
 residence of the Nawabs of Dacca. It stands on the
 river Buriganga. L. 18" ; W. 20" ; H. 15"
 Accession No. 70.55
- 202. Model of Husaini Dalan**
 Gold and silver filigree work in Dacca, c. 1905 A.D.
Husaini Dalan, originally built in 1642, is the *Imambara*
 of the *Shia* sect of the Muslim community in Dacca.
 L. $30\frac{1}{2}$ " ; W. $24\frac{1}{2}$ " ; H. 13"
 Accession No. 70.552





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(II) GLASSWARE

203. Drinking Glass

Inscribed with *Ayat al-Kursi*; 20th century;
H. $5\frac{3}{8}$ " ; From Dacca; Accession No. 77.633
Presented by Begum Jalaluddin Akbar

(III) PORCELAIN WARES

204. Dish

Chinese porcelain, celadon, Sino-Persian class; Tsung Ching period (1628—1644) D. 18"
Accession No. 77.607
Presented by Ejtefaur Rahman Khan

205.* Dish

Chinese porcelain with blue and white belonging to the Sino-Persian class. The inner rim is inscribed with Arabic verses written in *Naskh* and the inner bottom designed with *Kufic* and geometric patterns. Keen-lung period (1736—1795); D. $21\frac{3}{4}$ "
Accession No. 1310
Presented by Khan Saheb Maulvi Abul Hasnat Ahmad

206. Ginger Jar

Chinese porcelain with blue and white belonging to the Sino-Persian class; Kea-king period (1796—1821); H. $7\frac{1}{8}$ " ; Accession No. 1306
Presented by Khan Saheb Maulvi Abul Hasnat Ahmad

207. Plate

Porcelain with various charms and incantations in Arabic
19th century ; D. 8" ; Accession No. 1343
Presented by Syed Muhammed Taifoor

208. A set of inscribed cups & saucers

Porcelain; 1292 A.H./1875—76 A.D. These, as recorded in the inscription in Persian, belonged to Honourable Maulvi Abdul Latif Khan Bahadur (1828—1893 A.D.). Later, he was awarded the titles of *Nawab* and *Nawab Baha'ur* by the British Government. H. (cup) 2"; D. (saucer) $5\frac{1}{4}$ " ; Accession No. 155.1—155.5
Presented by Nawabzada Latifur Rahman

(IV) WOOD & IVORY

209. Box

Sandal wood with carved decoration in low relief;
19th century ; H. $2\frac{1}{4}$ " ; L. $6\frac{7}{16}$ " ; W. $4\frac{6}{16}$ " ;
Baldha Collection ; Accession No. B191

210. Kalamdan

Pen-case of sandal wood with floral carvings;
19th century ; H. $2\frac{1}{4}$ " ; L. $10\frac{1}{2}$ " ; W. $3\frac{1}{8}$ "
Accession No. 1298

211. Box

Wood inlaid with ivory; 19th century; H. $2\frac{3}{4}$ " ; W. $3\frac{7}{8}$ "
Accession No. 1295

212. Box

Wood with carved decoration in bold relief;
19th century ; H. 4" ; L. 12" ; W. 7" ; From Kashmir
Accession No. 69.8
Presented by Khan Saheb Maulvi Abul Hasnat Ahmad

213. Kalamdan

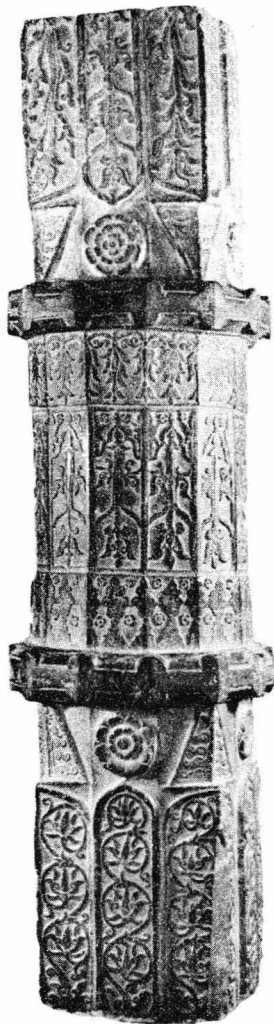
Pen-case of sandal wood with floral carvings ;
19th century ; H. $2\frac{7}{16}$ " ; L. $10\frac{10}{16}$ " ; W. $3\frac{11}{16}$ "
Accession No. 76.239

214. Box

Ivory ; 19th century ;
H. $5\frac{1}{4}$ " ; L. $11\frac{1}{16}$ " ; W. $7\frac{1}{16}$ " ; From Murshidabad ;
Accession No. 76.291

215.* Rihi

Quran stand of wood, profusely carved with floral designs in relief ; 19th century A.D. ; H. 30" ; W. 10" ;
From Jangalbari, Mymensingh
Loan for the exhibition by Dewan Muhammad Shamim al Hasan



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XII. ARMS & WEAPONS

In this section all Accession Numbers preceded by B indicate the objects to have come from the now-defunct Baldha Museum, Dacca.

(I) SWORDS

217. Firangi

L. $42\frac{1}{4}$ " ; India, 18th century

Sword of Nawab Siraj-ud-dawla (1756-57 A.D.) of Bengal, Bihar and Orissa ; Accession No. B 1752

218. Talwar

L. $38\frac{1}{2}$ " ; India, 18th century

Sword of Tipu Sultan (1750-1799) of Mysore
Accession No. B 1943

219. Talwar

L. $30\frac{1}{2}$ " ; India, 18th century ; Accession No. B 1685

220. Talwar

L. $34\frac{15}{16}$ " ; India, 18th century ; Accession No. B 1972

221. Talwar

L. 32" ; India, 18th century ; Accession No. B 1889

222. Talwar

L. $31\frac{1}{2}$ " ; India, 18th century ; Accession No. B 1906

223. Talwar

L. 37" ; India, 18th century ; Accession No. B 1907

224. Talwar

L. $32\frac{1}{2}$ " ; India, 18th century ; Accession No. B 1960

225. Talwar

L. $29\frac{3}{4}$ " ; India, 18th century ; Accession No. B 1962

226. Talwar

L. $34\frac{3}{4}$ " ; India, 18th century ; Accession No. B 1974

227. Talwar

L. $34\frac{1}{2}$ " ; India, 18th century ; Accession No. B 1987

228. Talwar

L. $35\frac{3}{4}$ " ; India, 18th century ; Accession No. B 1991

229. Shamshir

L. 35" ; Persia, 17th century ; Accession No. B 1919

230. Shamshir

L. 45" ; India, 18th century ; Accession No. B 1965

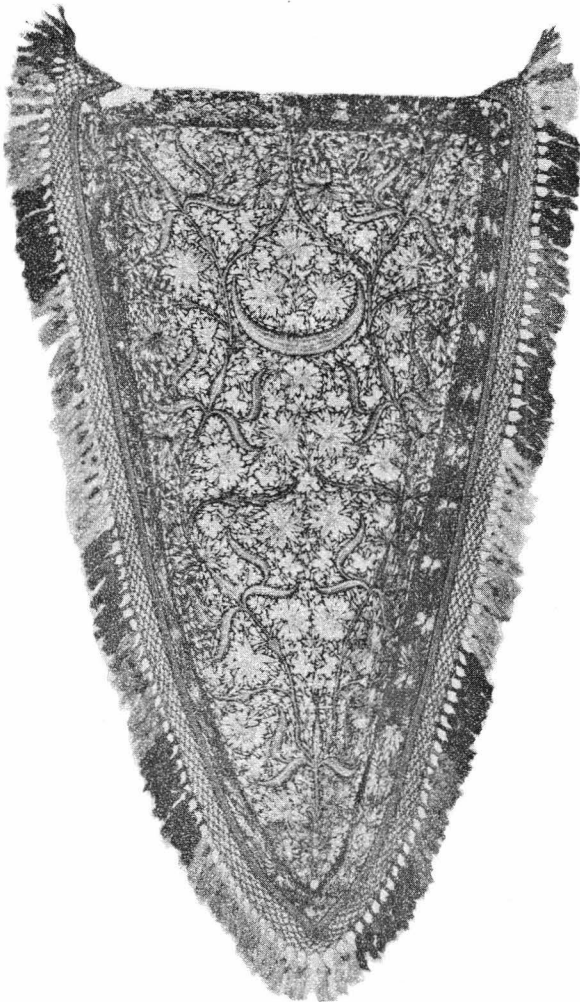
(V) LEATHER

216.* Quran Binding

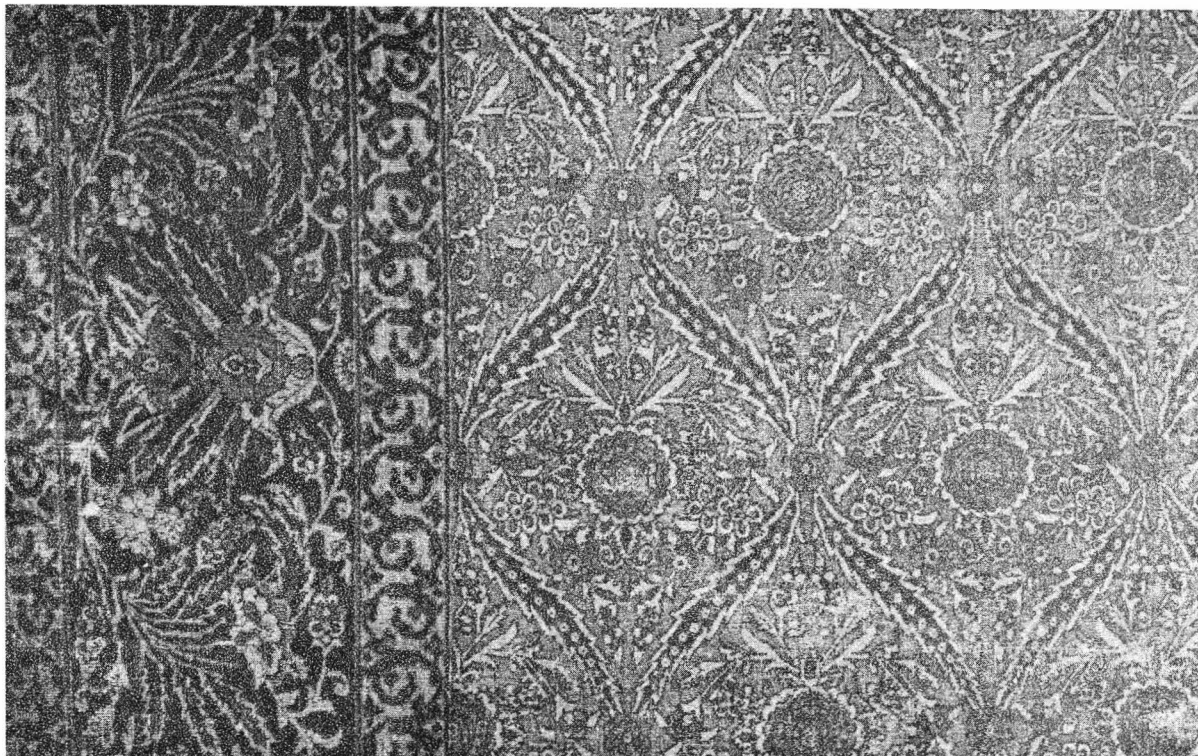
Book cover of dark brown leather for *Quran* stamped with gold. Four diminishing rectangles made of double-ruled lines enclose at the centre an elongated diamond shaped space. Scrolls of different floral motifs make the borders. The same design is repeated on the other cover. The flap that closes over the front edge of the book has floral and wavy line borders. The back edge has six rectangular boxes filled with arabesques.

19th century ; L. $18\frac{1}{2}$ " ; W. $9\frac{3}{4}$ " ; Cover of the manuscript *Quran* bearing Accession No. 76.1092

- 231. Kilij**
L. 29 $\frac{1}{4}$ " ; India, 18th century A.D. Accession No. B 1775
- 232. Kilij**
L. 32" ; Turkey, 16th century ; Accession No. B 1963
- 233. Kirach**
L. 33 $\frac{3}{4}$ " ; India, 18th century ; Accession No. B 1751
- 234. Sosun Pattah**
L. 31 $\frac{1}{2}$ " ; India, 18th century ; Accession No. B 1927
- 235. Zulfqar**
L. 33" ; India. 19th century ; Accession No. B 1681
- 236. Zulfqar**
L. 32" ; India, 19th century ; Accession No. B 1682



- 237. Katari** (Executioner's sword)
L. 35" ; India, 19th century ; Accession No. B 1897
- 238. Aradam**
L. 34" ; India 19th century ; Accession No. B 1891
- 239. Arapusta**
L. 31" ; India, 19th century ; Accession No. B 1961
- 240. Khanda**
L. 33" ; India, 18th century ; Accession No. B 1894
- 241. Khandoo**
L. 24 $\frac{1}{4}$ " ; India, dated 1165 A.H./1751-52 A.D.
Accession No. B 1878
- 242. Sukhela**
L. 33 $\frac{1}{2}$ " ; India, 18th century ; Accession No. 1639
- 243. Yatagan**
L. 29" ; India, 18th century ; Accession No. B 1644
- 244. Salawar Yatagan**
L. 27 $\frac{1}{2}$ " ; Khyber region in Afghanistan and Pakistan,
18th century ; Accession No. B 2013
- 245. Quaddara**
L. 30" ; Persia, 18th century ; Accession No. B 2012
- 246. Pata**
L. 38" ; India, 18th century ; Accession No B 1692
- 247. Pata**
L. 42 $\frac{1}{2}$ " ; India, 18th century ; Accession No. B 1750
- 248. Pata**
L. 50 $\frac{1}{4}$ " ; India, 18th century ; Accession No. B 1909
- 249. Pata**
L. 49" ; India, 18th century ; Accession No. B 1910
- 250. Pata**
L. 45 $\frac{3}{4}$ " ; India, 18th century ; Accession No. B 1911
- 251. Pata**
46" ; India. 18th century ; Accession No. B 1912
- 252. Ceremonial sword with sheath**
L. 32 $\frac{1}{2}$ " ; India, 19th century ; Accession No. B 1941
- 253. Ceremonial sword with sheath**
L. 35 $\frac{1}{2}$ " ; India, 19th century ; Accession No. B 1944



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254. Ceremonial sword with sheath

L. 35 $\frac{1}{8}$ " ; India, 19th century; Accession No. B 1945

255. Ceremonial sword with sheath

L. 36 $\frac{1}{4}$ " ; India, 19th century; Accession No. B 1946

256. Two-handed sword

L. 68" ; India, 18th century; Accession No. B 1904

(II) KNIVES AND DAGGERS

257. Katar

L. 13 $\frac{3}{4}$ " ; India, 18th century; Accession No. B 1830

258. Katar

L. 14 $\frac{3}{4}$ " ; India, 18th century; Accession No. B 1832

259. Katar

L. 17" ; India, 18th century; Accession No. B 1852

260. Katar

L. 16" ; India, 18th century; Accession No. B 1854

261. Katar

L. 18" ; India, 18th century; Accession No. B 1855

262. Katar

L. 18 $\frac{3}{4}$ " ; India, 18th century; Accession No. B 1864

263. Katar

L. 15" ; India, 18th century; Accession No. B 1875

264. Pattani Jamdadu

L. 17 $\frac{1}{4}$ " ; India, 18th century; Accession No. B 1862

265. Jambiya

L. 15 $\frac{1}{2}$ " ; Persia, dated 1110 A.H./1698-99 A.D.
Accession No. B 1653

266. Jambiya

L. 11 $\frac{3}{4}$ " ; India, 18th century; Accession No. B 1663

267. Jambiya

L. 12" ; Arabia, 17th century; Accession No. B 1816

268. Khanjar

L. 14 $\frac{1}{2}$ " ; India, 18th century; Accession No. B 1613

269. Kard

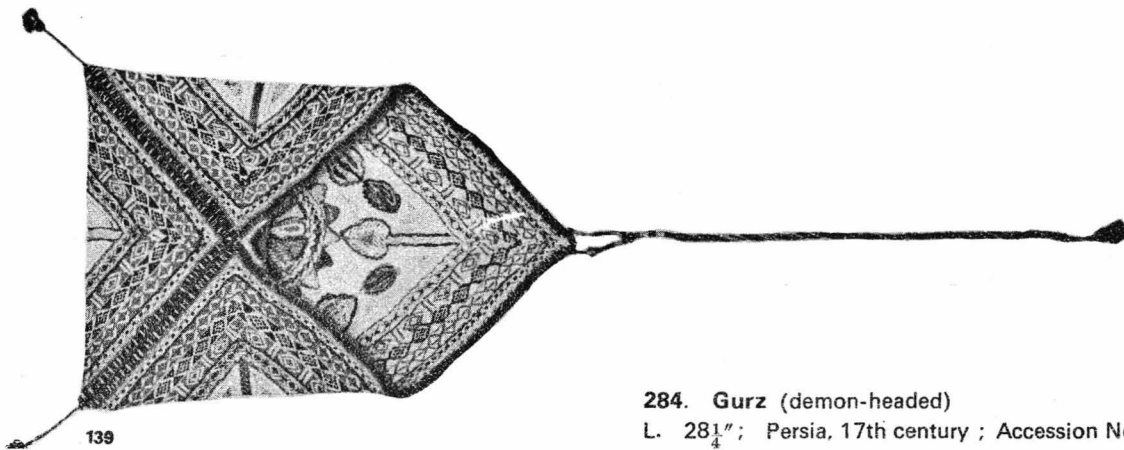
L. 14 $\frac{1}{2}$ " ; Khyber region in Afghanistan and Pakistan,
18th century; Accession No. B 1722

270. Karud

L. 14 $\frac{1}{2}$ " ; Afghanistan, 18th century; Inscribed with
the name of Ahmad Shah Durrani; Accession No. B 1754

271. Kindjal.

L. 21 $\frac{3}{4}$ " ; Caucasus, 18th century
Accession No. B 2016



272. Peshqabz

L. 14½"; India, 18th century; Accession No. B 1789

(III) SHAFTED WEAPONS

273. Spear

L. 82"; India, 18th century; Accession No. B 2041

274. Spear

L. 87"; India, 18th century; Accession No. B 2042

275. Spear

L. 112½"; India, 18th century; Accession No. B 2043

276. Spear

L. 97½"; India, 18th century; Accession No. B 2044

277. Spear

L. 84¼"; India, 18th century; Accession No. B 2045

278. Spear

L. 98½"; India, 18th century; Accession No. B 2047

279. Spear

L. 101½"; India, 18th century; Accession No. B 2048

280. Spear

L. 101¼"; India, 18th century; Accession No. B 2049

281. Spear

L. 94"; India, 18th century; Accession No. B 2050

282. Spear

L. 92"; India, 18th century; Accession No. B. 2051

283. Gurz (demon-headed Mace)

L. 46"; Persia, 17th century; Accession No. B 1403

284. Gurz (demon-headed)

L. 28¼"; Persia, 17th century; Accession No. B 1526

285. Gurz (bull-headed)

L. 26½"; Persia, 17th century; Accession No. B 1533

286. Gurz (bull-headed)

L. 26½"; Persia, 17th century; Accession No. B 1534

287. Mace (Morning-star)

L. 31"; India, 18th century; Accession No. B 1516

288. Tabar (Battle-axe)

L. (shaft) 14¼"; L. (Blade) 4½"; India, 18th century; Accession No. B 1542

289. Bhuj (Battle-axe)

L. 24"; Sind, Pakistan, 18th century; Accession No. B 1550

290. Processional axe

L. 43¼"; Persia, 16th century; Accession No. B 2002

291. Ankush (Elephant-goat)

H. 22¾"; India, 18th century, Accession No. B 1518

(IV) OTHER WEAPONS

292. Bow and arrows

L. 35"; India, 18th century; Accession No. B 1611

293. Gupti

L. 35"; India, 18th century; Accession No. B 1547

(V) ARMOUR

294. Dhal (Shield)

D. 17½"; Persia, 17th century; Accession No. B 2084

295. Dhal

D. 17½"; India, 18th century; Accession No. B 2085

296. Dhal

D. 18½"; 18th century ; Accession No. B 2086

297. Shield

D. 17¾"; Persia, 17th century; Accession No. B 2087

298. Dhal

D. 20½"; India, 18th century ; Accession No. B 2088

299. Shield of Emperor Shah Abbas the Great (1587-1628 A.D.) of Persia ; D. 30½"; Persia, 17th century A.D. Accession No. B 2089

300. Dhal

D. 18½"; India, 18th century ; Accession No. B 2090

301. Dhal

D. 17½"; India, 18th century ; Accession No B 2091

302 Dhal

D. 18½"; India, 18th century ; Accession No. B 2092

303. Dhal

D. 17¾"; India, 18th century ; Accession No. B 2093

304. Khulah Khud (Helmet)

H. 21", D. 12½"; Persia, 17th century A.D. Iron turban helmet of Emperor Shah Abbas the Great (1587-1628 A.D.) of Persia
Accession No. B 1418

305. Helmet

H. 12", D. 8"; Persia, 17th century
Accession No. B 1419

306. Helmet

H. 11½", D. 8"; Persia 17th century
Accession No. B 1420

307. Helmet

H. ¾", D. 7; Persia, 17th century
Accession No. B 1424

308. Helmet

H. 11½", D. 8¼"; Persia, 17th century
Accession No. B 1428

309. Helmet

H. 11½", D. 8¼"; Persia, 17th century
Accession No. B 1429



310. Helmet

H. 10", D. 8½"; Persia, 17th century
Accession No. B 1430

311. Helmet

H. 11", D. 8"; Persia. 17th century
Accession No. B 1432

312. Breastplate

L. 9¾", W. 7"; India, 18th century
Accession No. B 1569

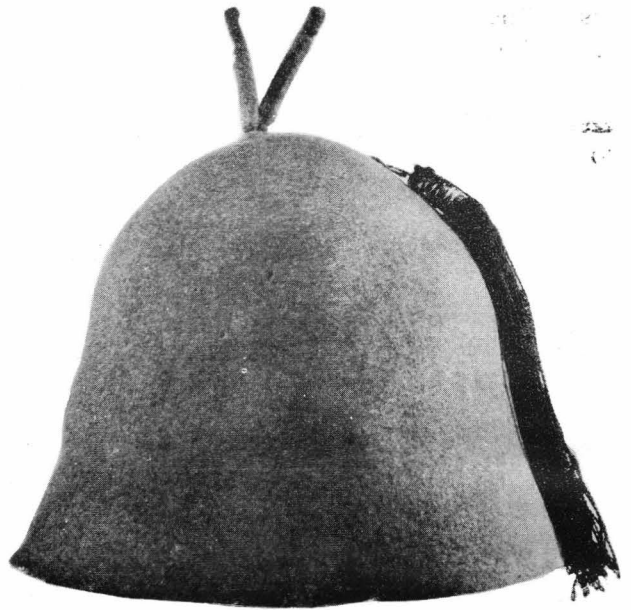
313. Breastplate

L. 9½", W. 7½"; India, 18th century
Accession No. B 1576

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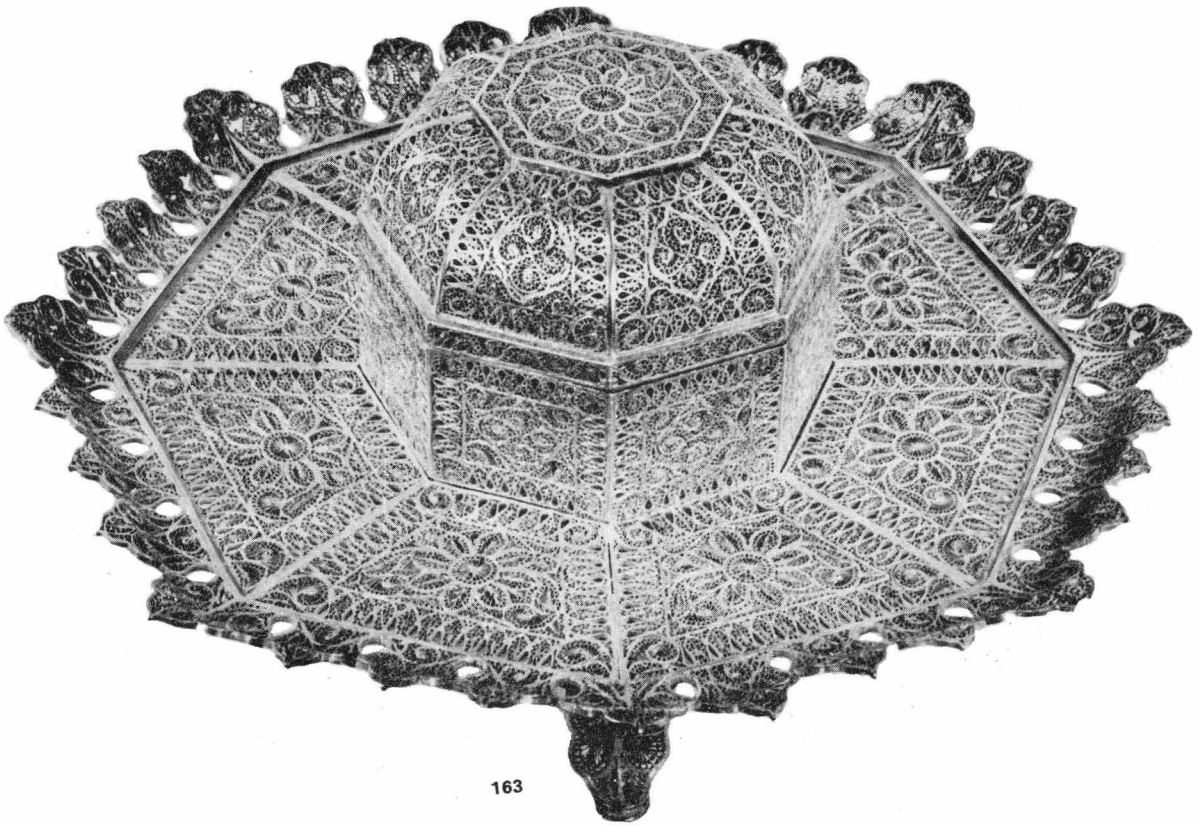
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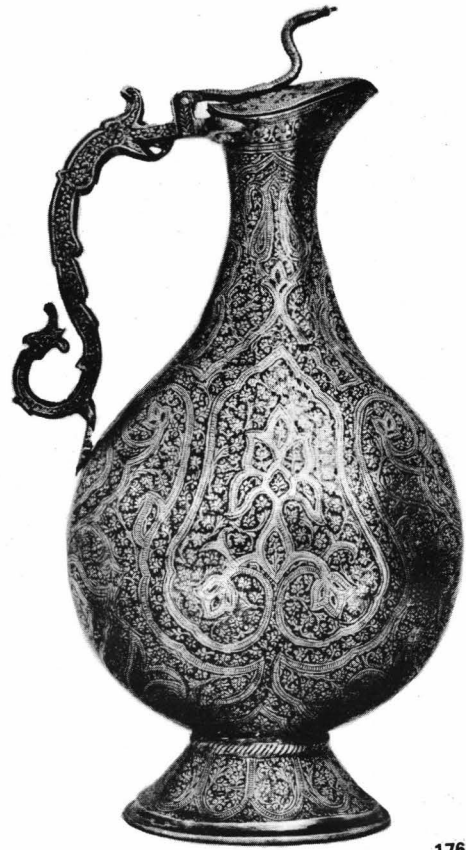
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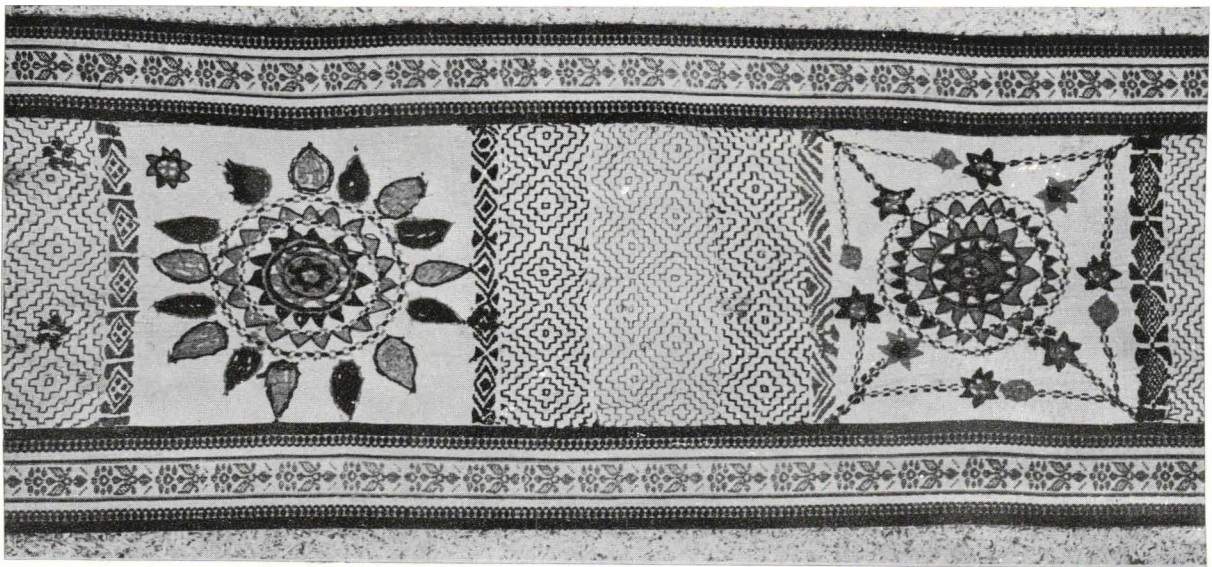


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314. Breastplate

L. 9½", W. 7½" ; India, 18th century
Accession No. B 1579

315. Armguard

L. 12" ; Persia, 17th century; Accession No. B 1601

316. Armguard

L. 12¼" ; Persia, 18th century; Accession No. 1594

317. Armguard

L. 12" ; Persia, 17th century; Accession No. 1602

318. Armguard

L. 12" ; India, 18th century; Accession No. 1604

319. Quirass

H. 15", W. 12½" ; India, 18th century
Accession No. B 1426

(VI) WAR-DRUMS

320. Naqarah

Copper ; H. 37½" ; D. 37" ; India, 17th century ;
Shaped like a deep bowl, tapering at the bottom and
widest at the mouth. The skin is now missing.
Accession No. B2030

321. Naqarah

Copper ; H. 36½" ; D. 43" ; India, 17th century ;
Same as above ; Accession No. B2031

(VII) FIRE ARMS

322. Musket (flint-lock)

L. 67" ; India, 18th century; Accession No. B1368

323. Musket (flint-lock)

L. 55½" ; India, 18th century; Accession No. B1370

324. Musket (flint-lock)

L. 59½" ; India, 18th century; Accession No. B1371

325. Musket (flint-lock)

L. 46¼" ; India, 18th century; Accession No. B1381

326. Musket (flint-lock)

L. 59½" ; India, 18th century; Accession No. B2053

327. Musket, (flint-lock)

L. 59½" ; India, 18th century A.D. Accession No. B 2081

328. Musketo on (flint-lock)

L. 29" ; India, Late 18th century A.D.
Accession No. B 1372

329. Musketo on (flint-lock)

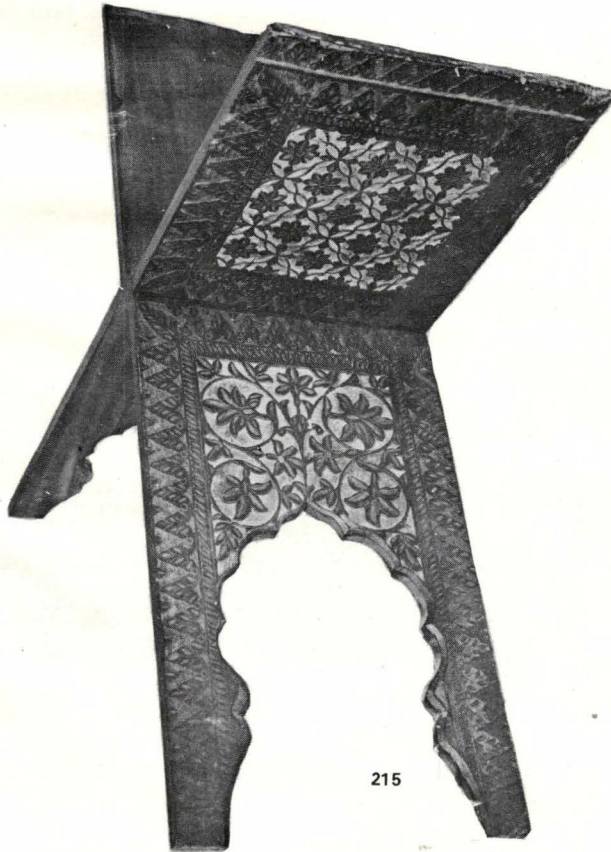
L. 31" ; India, Late 18th century A.D.
Accession No. B 1373

330. Musketo on (flint-lock)

L. 32¼" ; India, Late 18th century A. D.
Accession No. B 1374



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331. Musketoon (flint-lock)

L. 31 $\frac{3}{4}$ " ; India, Late 18th century A.D.

Accession No. B 1377

332. Musketoon (flint-lock)

L. 29" ; India, Late 18th century A.D.

Accession No. 1378

333. Musketoon (flint-lock)

L. 40 $\frac{1}{2}$ " ; India, Late 18th century A.D.

Accession No. B 2071

334. Cannon of Isa Khan (c. 1575-1599 A.D.)

Brass ; L. 48 $\frac{1}{2}$ " ; Bengal, dated 1002 A.H./1593-94 A.D.

Inscribed in Bengali. The inscription records as follows :

" *Sarkar Sriyut Masnadalvi san hizar (Hegira) 1002.*" From Dewanbagh, Dacca ; Accession No. 2287

335. Cannon of Isa Khan (c. 1575-1599 A.D.)

Brass ; L. 47" ; Bengal, late 16th century A.D.

From Dewanbagh, Dacca ; Accession No. 2285

336. Cannon of Isa Khan (c. 1575-1599 A.D.)

Brass ; L. 16 $\frac{1}{2}$ " ; Bengal, late 16th century

From Dewanbagh, Dacca ; Accession No. 2289

337.* Cannon of Sher Shah (1540-1545 A.D.)

Brass ; L. 57" ; Bengal, 949 A.H./1542-43 A.D.

The muzzle is shaped like a tiger's head. An inscription in Persian runs over the entire length of the cannon.

It records the name of Emperor Sher Shah and mentions that the cannon was cast by Syed Ahmed Rumi in 949 A.H., i. e., 1542-43 A.D. The inscription also refers to Fazal Ghazi of Bhawal, one of the *Bara Bhuiyans*. The weight of the cannon, as recorded on its body, is two *maunds* and seven *seers*.

From Dewanbagh, Dacca ; Accession No. 2284

338. Cannon of Sher Shah (1540-45 A. D.)

Brass ; L. 58" ; Mid 16th century A. D. The muzzle is

shaped like a tiger's head. From Dewanbagh, Dacca

Accession No. 2280

339. Cannon of Sher Shah (1540-45 A. D.)

Brass ; L. 56 $\frac{1}{2}$ " ; Bengal, Mid 16th century A. D. The

muzzle is shaped like a tiger's head. From Dewanbagh,

Dacca ; Accession No. 2281

340. Model of a cannon

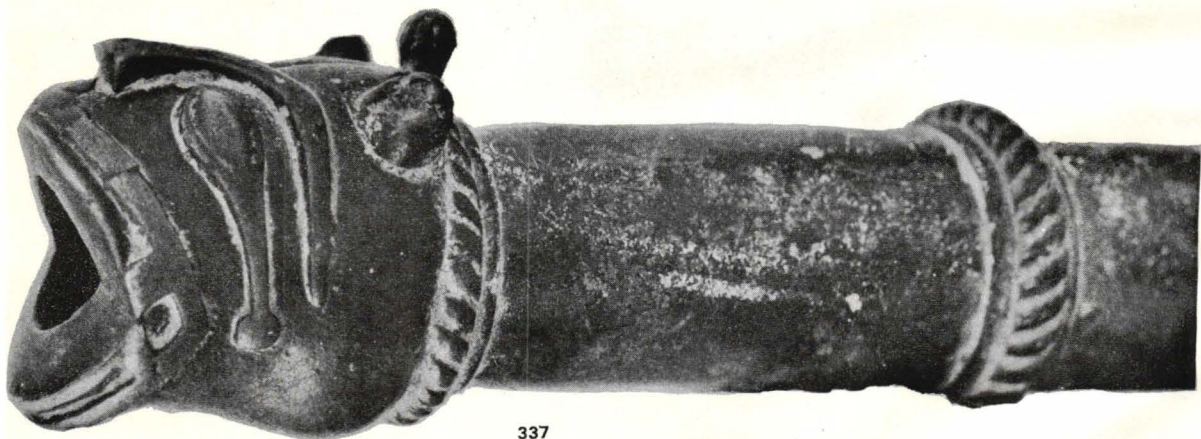
Brass ; L. 13" ; Bengal, 18th century

Accession No. B 1392

341. Model of a cannon

Brass ; L. 7 $\frac{1}{2}$ " ; Bengal, 18th century

Accession No, B 1393



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