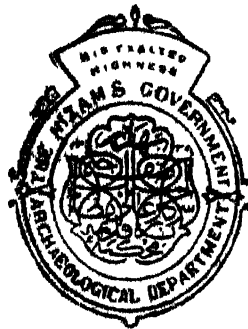


REPORT
OF THE
ARCHÆOLOGICAL DEPARTMENT
OF
HIS EXALTED HIGHNESS THE NIZAM'S DOMINIONS



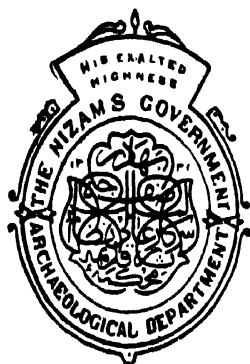
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1335 F.
1925-26 A.C.

CALCUTTA
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1928

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*Proceedings of the Government of His Exalted Highness the Nizam
in the Judicial, Police and General Departments (Archæological).*

No. $\frac{8}{4}$ Miscellaneous.

DATED, HYDERABAD-DECCAN, { 11TH KHURDĀD, 1337 FASLĪ
15TH APRIL, 1928 A.C.

SUBJECT

**Review of the Report on the working of the Archæological Department
for the year 1335 Fasli (1925-26 A.C.).**

The report, apparently owing to pressure of work, was submitted very late when the year 1336 Fasli was about to close. It is hoped that in future it will be submitted in due time.

Personnel.—There was no change in the personnel of the Department during the year under review.

Tours.—The Director was on tour for 38 days during the year in the Gulbarga, Warangal and Aurangabad Districts. He was obliged to curtail his tour programme owing to the inadequacy of the travelling grant. The recommendations of the special Retrenchment Committee have subsequently come into force and the grant of the Department has been raised from Rs. 2,000 to Rs. 3,000 *per annum*.

Monuments Surveyed.—The group of tombs situated at Gulbarga, including the tombs of the Baihmani kings, 'Ala'u'd Din Hasan, Muhammad Shāh I and Muhammad Shāh II, as well as the great mosque at Shāh Bazar and the Haft Gumbaz, etc., were surveyed during the year. The report contains a very interesting description of these monuments.

Conservation.—The most important work which was done during the year was the special repairs to the Ellora Caves. In Cave VI, the supports on the western side of which had disappeared and there was a danger of its falling down, three columns of ashlar masonry were built to support the overhanging rock. Steps were constructed for the convenience of passengers in the verandah between Caves VII and IX and the front columns of Cave IX, which had decayed, were restored. Caves X and XV were also thoroughly repaired and repairs to Indra Sabha (Cave XXXII) were taken in hand and a beginning was made in regard to the conservation of the frescoes in the Kailasa. Considerable progress was also made in the conservation of the frescoes of Ajanta. The remaining two miles of the new road between the Fardapur Bungalow and the Caves at Ajanta were completed and the construction of a road between the Ajanta village and the caves was taken in hand.

Other monuments repaired during the year were the following:—

The Forts at Bhongir and Warangal, the Dharasimha caves in the Osmanabad

District, the tomb of Qāsim Barīd at Bidar, the seven Domes at Gulbarga and the Toli Masjid at Hyderabad.

Numismatics.—4,674 coins were received for the cabinet of the Department during the year ; of these three were of gold, 232 silver, and 4,439 copper.

The sources of acquisition were as follows :—

Treasure Trove : 3 Gold, 228 silver and 55 copper.

Purchased : 2 silver.

Presented : 2 silver. Received from the Central Treasury : 4,384 Copper.

Besides the above, 4,920 tolas of old coins of some alloy with copper were received from Dandāpahār a village in the Nalgonda District, during the year. These coins belong to the Eastern Chalukyas. Considerable progress was made during the year in the compilation of the Catalogue of the coins collected by the Department and the volume relating to the Mughal kings is expected to be published next year.

Epigraphy.—In the domain of Muslim Epigraphy several new inscriptions were discovered at Daulatabād Fort relating to the reign of Ghīyais'u'd Dīn Tughlaq and his son Muḥammad bin Tughlaq. The Director intends publishing the epigraphs in the form of an article in the next number of the *Epigraphia Indo-Moslemica*.

Estampages of several inscriptions at Paithan (Pratisthan), which was an important commercial town until the 17th century, have also been secured and an article is being compiled by the Director about them.

In the field of Hindu Epigraphy an inscription, which is in Deonagari characters, has been copied at Jainad (or Jainath) at Adilabad and the Director is arranging to have it deciphered and edited by an expert.

Museum.—The modified scheme submitted by the Director is receiving the attention of Government.

Hyderabad Archæological Society.—Mr. L. Munn, one of the members of the Society, carried on his researches in the prehistoric remains of the Dominions. He is also making a survey of all sites where prehistoric antiquities are to be found. Rev. Father Colli has collected some interesting information regarding M. Raymond. His contribution will be published in the next number of the *Journal* of the Society.

Publications.—The Department published the following during the year under review :—

Annual report for the year 1334 Fasli (1924-25), the Guide to Ajanta Frescoes (Revd. Edition) and the Guide to Ellora Caves (Revd. Edition).

Photographs and Drawings.—Seventy new photographs were taken during the year and the pictorial post-cards relating to Ajanta, Ellora and Daulatabād were published. The Department intends publishing a few more sets relating to the monuments at Gulbarga, Bidar, Warangal and Hyderabad.

Through the kind help of Sir John Marshall and Sir Aurel Stein the services of Mr. E. L. Vasey were secured for a week to make some experiments in copying the Ajanta frescoes by the new methods of Colour photography. His experiments proved very successful and Government have sanctioned the proposal to

engage him for a period of four months to take the photographs of the entire series of the frescoes.

Expenditure on Conservation and Survey and Maintenance of the Department — The expenditure on the conservation of monuments amounted to O.S. Rs. 29,146 as against O.S. Rs. 46,971 in the previous year. The Director suggests that in including the works relating to the Archæological Department in the P.W.D. Budget the principle of two-thirds of pre-retrenchment provision should not be rigidly observed ; but the magnitude of work which has still to be executed should be taken into consideration. It is hoped that this matter will receive the due consideration of the Public Works Department. The expenditure on the maintenance of the Department amounted to Rs. 42,851 as against Rs. 41,339 in the year 1334 Fasli, showing an excess of Rs. 1,512 which is due to the increase in the salaries of the Staff under the Time Scale.

Conclusion.—In conclusion His Exalted Highness' Government are pleased to record their appreciation of the excellent work of Mr. Yazdani. They are also pleased to note that the Assistant Director, Mr. T. Streenivas, carried out his work satisfactorily.

(By Order)

(Sd.) ZOOLCADER JUNG,

*Secretary to Government, Judicial, Police
and General Departments.*

Copy forwarded to :—

- (1) The Peshi office of His Exalted Highness the Nizam.
- (2) The Secretary to His Excellency the President, Executive Council.
- (3) The Secretary to Government, Political Department.
- (4) The Secretary to Government, Finance Department.
- (5) The Secretary to Government, Revenue Department.
- (6) The Secretary to Government, Public Works Department (General Branch).
- (7) The Director, Archæological Department.
- (8) The Superintendent, Government Press, for publication in the *Jarida*.

No. 621

FROM

GHULAM YAZDANI, ESQ., M.A.,
Director, Archæological Department,
H.E.H. the Nizam's Dominions,
Hyderabad-Deccan.

TO

THE SECRETARY TO GOVERNMENT,
Archæological Department,
Hyderabad-Deccan.

Dated, Hyderabad (Deccan) the 4th October, 1927.

SIR,

With reference to the correspondence ending with this office Urdu Murasala No. 572 dated the 10 Tir, 1336 Fasli, I have the honour to submit herewith two copies of the Annual Report of the Department for the year 1335 F. (1925-26 A.C.).

I regret very much the delay which has occurred in submitting the Report this year.

I have the honour to be,
SIR,
Your most obedient servant,
G. YAZDANI,
Director of Archæology.

Annual Report of the Archæological Department Hyderabad

for
1335 F. (1925-26 A.C.)

There was no change in the staff of the Department during the year under **Personnel** report.

In the Report for the last year a reference was made to our representation **Tours** for an increase in our travelling grant, the inadequacy of which has hampered our work in different lines of research, particularly exploration. The Special Committee for Retrenchment has kindly accepted our views and fixed a grant of Rs.3,000 p.a. for us; but the orders previously issued are proving somewhat irrevocable and we have not yet been able to avail ourselves of the grant fixed by the Committee. As the direct result of this I have not been able to carry out the programme of my tour, submitted to Government in the beginning of the year, and could remain in camp for 38 days only. During this period my tours have extended to Gulbarga, Warangal, and Aurangabad districts, the details of which are given in the diary published herewith as Appendix C.

In Gulbarga at a distance of about a couple of furlongs from the South Gate **Monuments** of the Fort is situated a group of tombs, three of which are attributed to the **Surveyed** Baihmani kings, 'Alāu'd Dīn Ḥasan (1347-58 A.C.), Muḥammad Shāh I (1358-75 A.C.) and Muḥammad Shāh II (1378-97 A.C.). The tomb of 'Alāu'd Dīn is built at the extreme end, towards the west, and although its architecture is not imposing enough for the tomb of a monarch, yet it possesses features which are of great interest to the student of Islamic architecture in the Deccan. The plan of the building comprises a square hall (40' 6"), built on a platform which is about 4 ft. high from the surrounding ground. The hall is crowned by a flat-shaped dome of the Tughluq type, which style is also to be noticed in the construction of the walls having a sharp slope towards the base (Plate Va). The height of the walls from the platform is about 20 ft. and at the top they are bordered by a parapet of arch-heads with ornamental finials (*guldastas*) at the four corners. The finials are again reminiscent of the Tughluq style. The interior of the tomb is entered by three arched doorways, towards the North, East and South; the western side, being occupied by the prayer-niche, is closed. The openings of the doorways are wider at their base than near the springers, the form apparently suggesting how the architect has contrived to counteract the thrust of the dome in maintaining the equilibrium.

The interior of the tomb is square at the base (26'6" each way), but higher up it becomes octagonal in order to better suit the ring of the dome. The transition from the square plan to the octagonal has been arranged by the insertion of squinches in the four corners. The walls have no decoration except a band of deep blue enamel tiles arranged in the form of orbs and diamonds occurring alternately. This decoration is again reminiscent of the contemporary tombs of Northern India. The walls are built of large blocks of masonry laid in mortar, but the dome is constructed of bricks, the courses of which arranged concentrically are to be seen where the plaster has peeled off.

Below the dome are three graves: one in the middle and the other two to the west of it. The grave in the middle is reported to be that of 'Alāu'd Din Husain Shāh. It has a casket-shaped sarcophagus of polished black stone, measuring 8 ft. in length, 3 ft. 6 in. in breadth and 3 ft. 6 in. in height.

The cause of the great resemblance of this tomb to a contemporary Tughluq building is not difficult to ascertain. In the second quarter of the 14th century Muhammad Tughluq, the second king of the dynasty, conceived the idea that Delhi was not sufficiently central to be a suitable capital for his vast empire. He accordingly gave orders that all the inhabitants of Delhi should shift to Daulatābād and if anyone disobeyed the royal orders he would be severely punished. The imperial commands did not signify only a transfer of the Imperial residence, but they meant that all that made Delhi what it was should be transferred to the new capital in the Deccan. Daulatābād at this time must have been flooded with artists and craftsmen enjoying the patronage of the Imperial court and the marked influence of the architecture of Delhi on the early buildings of the Deccan therefore can be appreciated.

The tomb attributed to Hasan Baihmani's son, Muhammad Shāh (d. 1375 A.C.) is a replica of the father's tomb, only with the difference that the former has an open mosque attached to the west of it. At the apex of the dome the traces of a ruined finial of the Tughluq style may be seen, which is not to be found in the later tombs of the Deccan. The interior of the building is square in plan, measuring 26 ft. each way. The walls which are extremely thick—8 ft. near the base—are built of irregular courses of masonry.

The tomb, reported to be that of Muhammad Shāh II (d. 1397 A.C.), is situated to the north of the two buildings described above. It is similar in style to the latter, although its dome is somewhat stilted, suggesting a change from the flat domes of the Tughluqs.

The remaining two tombs of this group are anonymous and one of them, which is built almost along the Humnabad road, is incomplete, only one half of its dome being finished. The other tomb, although of smaller dimensions measuring externally 18' 4" square, has a beautiful fluted dome (Plate Vb). The interior of this building is adorned with plaster work bearing a strong resemblance to the carvings of the Egyptian monuments of the Fatimide period (10th century). But this tomb must have been built some time in the 15th century, when Persian influence began to permeate the Deccan.

Another building at Gulbarga, showing influence of the Tughluq architecture

is the Great Mosque in Shāh Bazar which, although mentioned in the '*Preliminary Report*' of Captain Cole, is often left out by writers in favour of its more important rival in the Fort. The Shāh Bazar mosque bears no inscription, but according to tradition it was built during the reign of Muḥammad Shāh Baihmani I (1358-75 A.C.), which does not seem to be unlikely, for the dome of its porch is an exact replica of the dome of that monarch's tomb (Plate VIa). The plan of the building besides the porch comprises an enclosed court and a spacious prayer-hall. The latter measures 150 ft. north to south and 60 ft. east to west, being divided into ninety square bays by the insertion of square masonry columns. The ceiling is divided into an equal number of domes, which are rather of a small size. The façade of the prayer-hall is pierced with fifteen arched openings, which are of very pleasing proportions bearing resemblance to the arches of the 'Alā'i buildings. The court shows no traces of any pavement or of the cistern for ablution, but they may be found if an excavation were made. The building has no decoration and its internal appearance is somewhat squat (Plate VIb).

Now, while tracing the connection of the Delhi architecture in the early Muslim buildings of the Deccan, one should not overlook the historic fact that the Baihmani dynasty had established itself in defiance of the Sultanate of Delhi, and to maintain its position had to employ Persians and Turks in large numbers. Firishṭa observes that the favourite companions of Prince Mujāhid Shāh, the son of Muḥammad Shāh I, "were for the best part either Persians or Toorks." The extraneous elements having been in favour at the Deccan court, the architecture of the place began to be influenced by them and, in the later buildings of the Deccan, an unmistakable imitation of certain Persian and Turkish architectural features may be noticed. To elucidate this point the style of the Great Mosque in the Fort of Gulbarga may be discussed here. According to an inscription found in the building it was constructed in 1367 A.C. during the latter part of Muḥammad Shāh's reign—whose tomb built almost in the Tughluq style has been noticed above. The architect was a native of Qazwin in N.-W. Persia about 100 miles from Tehran. He seems to be a person of importance for his pedigree is traced in the record up to three generations.¹

The plan of the building is somewhat peculiar for it has no open courtyard, the entire area being roofed over. Owing to this special feature some writers have compared the building to the Great Mosque of Cordova, although the latter has a most pleasing court—*Pateo de los Naranjos*, attached to its *lwan*. As a matter of fact there is not a single mosque in the Islamic world which does not have an enclosed or open court attached to the prayer hall, excepting only

1 The inscription is noticed in the *Epigraphia Indo-Moslemica* for 1907-8 (pp 1-2), from which the English translation may be quoted here:—

TRANSLATION

(Benedictory verses). "Rafi', the son of Shams, the son of Manṣūr, of Qazwin, of God's servants the most in need of His mercy and forgiveness, by His favouring inspiration and exalted grace built this mosque in the reign of the great, the invincible, and honoured king Abu'l Muẓaffar Muḥammad Shāh, the Sulṭān son of the Sulṭān, may God strengthen the pillars of his kingdom, soliciting from Him avoidance of (the desire for) notoriety and hypocrisy and hoping from Him acceptance (thereof) in mercy and approval. On the 4th of the first month of the year 769 H., and God knoweth best what is right."

The date corresponds with September 1, 1367 A.C.

certain mosques of Turkey and neighbouring countries, which were originally either Byzantine churches or Roman basilicas, or are copies of such buildings converted into mosques. The original plan of the mosque built by Prophet Muhammad is known with a fair amount of certainty: it comprised a hall built at the head of an enclosed court. The basement of the hall was of masonry, but the roof was supported on palm trunks and covered over with matting. The plan of this simple mosque became the model of the Abode of God among the believers in all lands and for all time. Rafi', the builder of the Gulbarga mosque, coming from the slopes of the Elburz mountain, did not realise the tropical conditions of India and he perhaps had also the plan of some Turkish mosque built in Byzantine style in view, so he omitted the open court. Fergusson, while admiring very much the plan of the building, observes: "Probably the cause of its being abandoned was the difficulty of draining so extensive a flat roof during the rains. Any settlement or any crack must have been fatal." The roof of the building, however, is not flat, being divided into a number of domes and gables, the arrangement of which is such that the decay or collapse of a part of the roof cannot affect the whole. The probable reasons why the precedent of Gulbarga was not followed elsewhere in India were first, that the plan did not conform to the traditional model of a mosque, secondly, that it did not suit the climate of India, for one familiar with the heat of this country can understand that it would not have been very pleasant for a large congregation to assemble in the close atmosphere of a covered hall late in the evening or early at dawn.

The arrangement of the building, however, shows great ingenuity. First, there is a cloister of wide spanned arches on three sides of the building, in the construction of which the objective of the architect was apparently to avoid congestion of votaries on festive occasions. Adjoining the cloister and running parallel to its north and south wings are seven corridors of pointed arches, all leading to the prayer chamber which is built at the extreme western end. The corridors are divided into square bays by rows of square columns, the abundance of which produces a forest like effect to the eye of the spectator. The arrangement of the roof is equally pleasing. The roof of the side cloisters is gable-shaped except at the corners where domes (25 ft. in diameter) are built. The square bays of the corridors are also surmounted by domes, but they are much smaller in dimensions than those built at the corners and are concealed from view on the outside by an ornamental parapet built on the top of the wall. The prayer chamber is roofed by a large dome and, as it is raised on a clerestory and flanked on either side by six small domes, it presents rather a majestic appearance (Plate VII). While looking at the arrangement of the roof from above it may occur to the spectator that the four corner domes of the building are the four legs of a tortoise, the large dome of the Prayer-hall is the head and the smaller domes of the avenues and the gables of the cloister are respectively circular and oblong shells covering the back and sides of the reptile. The representation of living creatures is against the Muslim doctrine but artists have not observed it strictly and one often notices religious texts arranged in the form of a parrot, a tiger, or some other bird or animal. The building apart from its spaciousness—measur-

ing 216 ft. east to west and 176 ft. north to south—presents certain architectural features which were introduced for the first time in the Deccan. In describing above the tombs of 'Alāu'd Din Ḥasan and his son Muḥammad Shāh it has been observed that the domes of the Deccan were in the beginning flat (of the Tughluq type) and their thrusts were counteracted with buttress-shaped walls. In the Fort mosque the domes have a stilted appearance (in the Persian style) and their thrusts instead of being counterbalanced by buttress-shaped walls have been counteracted by other devices. To wit, the large dome of the building (over the prayer hall) is flanked by six small domes, two on each of its sides towards the north, south and east and towards the west its equilibrium is maintained by the projection of the Mihrab which serves a double purpose—counteracting the thrust of the dome on the one hand and breaking the monotony, of the otherwise uniform surface of the west wall, on the other. The stilted dome of Persia once used in this great Mosque soon came into fashion, but in the 16th and 17th centuries it assumed very peculiar shapes at the hands of the Hindu architects employed by the Deccan kings.

Again, the walls of this Mosque rise perpendicularly and, after they had been constructed, the practice of building sloping-buttress-shaped walls, which were not pleasing to the eye, gradually lost favour. Another important feature to be noticed for the first time in the building is a wide-spanned arch on extremely low piers which at once became popular in the Deccan and is frequently to be seen in the later buildings at Bijapur, Bidar and Golconda. The features described above infused a new spirit into the style of the Deccan which was becoming dull and atrophied on account of receiving no fresh impulse from the architects of Delhi. It may however be remembered that the number of Persian or Turkish master-builders employed by the Baihmani kings was very small and consequently the building principles introduced by the architects (and their progeny) who migrated to the Deccan in the train of Muḥammad Tughluq, remained in vogue here for a considerable time even after the employment of the Persian experts. Another important fact to be borne in mind is that the merit of the local Hindu builder, although despised in the earlier buildings, was soon recognised and the later Islamic buildings of the Deccan bear a strong influence of the Hindu architecture in building methods as well as in decoration.

To illustrate the point, that the Tughluq style survived in the Deccan even after the building of the Fort Mosque by a Persian architect, I shall describe the group of tombs popularly styled the Haft Gumbaz (or the Seven Domes). They are situated outside the present town of Gulbarga in the vicinity of the shrine of Ḥaḡrat Banda Nawāz. Five of them are built on a large platform about 600 ft. long and 132 ft. broad, while the remaining two are situated near the same platform to the north of it. The westernmost tomb on the platform is ascribed to Muḡahid Shāh Baihmani, the third king of the dynasty, who ruled from 1375 to 1378 A.C. The tomb is a massive structure, although it consists of a single dome which has been built on a square base, measuring 61'9" each way externally (Plate VIII*a*). Inside the building there are five graves—the two prin-

cipal ones are those of Mujāhid Shāh and his wife, the third is ascribed to his sister and the remaining two are anonymous.

The exterior of the tomb presents no appreciable difference from the tombs of the first two kings of the Baihmanī dynasty noticed above—the sloping walls, the flat domes, the corner *guldastas* (finials) are all to be seen in this monument. It was however built eleven years after the completion of the Great Mosque, and the slowness in the assimilation of foreign forms was apparently due to the fact that up to then only few architects had arrived from Persia and they could not change old methods at once.

Proceeding eastward from the last tomb the visitor notices two domes joined together by a narrow corridor, built in the thickness of their walls. The dimensions and general appearance of these domes are identical to those of the tomb of Mujāhid Shāh, the apparent reason being that they all were built about the same time. The eastern dome of this pair contains five graves, the principal of which is attributed to Dā'ūd Shāh, who ruled only for a few months and died in 1378 A.C. The western dome has only one grave reported to be that of Prince Sanjar, who did not succeed to the throne and was blinded when Rūh Parwar Āgha placed the crown on Maḥmūd Shāh's head (1378 A.C.).

The arches of the doorways of the tombs described above are reminiscent of the arches of the 'Ala'i Gateway of Delhi (Qutb) built in 1310 A.C., that is about seventy years earlier than these buildings.

The next tomb of this group in chronological order is that of Ghiyāthu'd Dīn, the sixth king of the Baihmanī dynasty, who occupied the throne only for a year and died in 1397 A.C. The tomb is built below the main platform and although it is a replica of the previous three tombs both in general form and dimensions yet the carvings of its prayer-niche show Hindu workmanship which is interesting as showing the first influence of the Hindu art on a building of Muslim style built of new material. Adjoining the tomb of Ghiyāthu'd Dīn is another tomb of the same style and dimensions, reported to be the family vault of that king.

The remaining two tombs of the group, which are situated at the extreme eastern end of the platform, are ascribed to king Firoz Shāh (1397–1422 A.C.) and to his family (Plate IXa). Firishṭa while writing of this king observes: "Feroz Shah excelled his predecessors in power and magnificence, and in his reign the house of Bahmeny attained its greatest splendour. He compelled the Rai of Beejanuggur to give him his daughter in marriage though contrary to the custom of the Hindus who marry in their own caste.¹" The tomb of the king, which is the most imposing sepulchre at Gulbarga, shows a free mingling of the Muslim and Hindu arts, denoting that the latter was gradually gaining recognition and was no longer despised. The exterior of the monument has two rows of arches, one built above the other, the openings of the upper row being filled with tracery of beautiful geometric patterns. The jambs of the doorways are of polished black stone carved in the Hindu style (Plate IXa), which is also prominent in the

¹ Briggs, II, 363.

form of the beautiful brackets supporting the *chhajja* over the doorways. Above the *chhajja* an ornamental parapet is built the design of which with slight alterations is frequently to be seen in the later buildings of Bijapur.¹ Above the doorways and behind the ornamental parapet a plain masonry pediment is built the object of which is not quite clear (Plate IXa). It is apparently a recent addition for it obstructs the view of the fine *jālī* screens of the upper band of arches.

The walls of this monument do not slope outwardly as those of the other tombs of the group and the form of the arches is also slightly different, resembling rather the form of the arches of Egypt during the Fatimide period.¹ The stucco decoration above the arch-heads and in the spandrils is a new feature for the earlier Musalman buildings of the Deccan do not bear such decoration (Plate Xa). The cut plaster work was quite common in Egypt during the Fatimide period (909-1171 A.C.), but in the Deccan it was probably introduced by Persian artists employed at the Baihmanī court.

The interior of the building consists of two spacious halls (each 50' 6" square) connected together by a narrow gallery. The plaster ornamentation on the inner walls of the halls is profuse and the ceiling is painted in vermilion and blue with decorative patterns worked out in relief and gilded over. Both the halls are crowned with large domes and the interior of the eastern dome has concave fluting² which, interspersed with elegant calligraphic devices, produces somewhat the same effect as the fluting of the lower part of the Qūṭb Minar (Delhi), adorned with intricate bands of writing (Plate IXb). The decorative devices worked out in the ceiling of the halls are the same as are found on Persian embroidery, shawl work and book-binding, e.g. *Madākhhal*, *Bandi-Rūmī*, etc.

The general disposition of the building shows a free play of fancy and great love of decoration on the part of the builder and these features present a striking contrast to the spirit of the earlier Muslim buildings of the Deccan, which is characterized by its austerity.

The tomb measures 158 ft. by 78 ft. externally, while the height of the walls is nearly 42 ft. up to the top parapet above which the domes rise another 30 ft..

To the south of Firoz Shāh Baihmani's tomb there is another dome containing the grave of a child. It is a replica of Mujāhid Shāh Baihmani's tomb and possesses no distinguishing features. The interior of the tomb measures 34' 3" square.

A small but fine building of the early fifteenth century at Gulbarga is a mosque associated with the name of Qalandar Khān, a Governor of Gulbarga after the transfer of the seat of government to Bidar. It consists of a triple hall (37' 6" × 23' 4") divided by square masonry pillars of a plain but becoming design. The hall has five arched openings towards the east, which again show a very fine sense of proportion. The façade of the building on a small scale

¹ Creswell's *Chronology of the Muhammadan Monuments of Egypt*, Pls. II-IV and Mrs. Devonshire's *Some Cairo Mosques*. Pls. I-II.

gives the impression of the façade of the well-known mosque of Cairo, the Jami' Azhar, although the Gulbarga mosque is several centuries later than its Cairo prototype (Plate Xb).¹

In strong contrast to the chaste and pure style of the mosque of Qalandar Khān is the architecture of Afzal Khān's Masjid, built in the court of Hazrat Banda Nawaz's tomb. Its tall but thin minarets are the work of Hindu masons whose skill may also be noticed in the carvings of the pedestals of the columns as well as in the stone chains hanging from the *chhajja* (Plate XIa). The profusion of plaster decoration and other ornamental features is very characteristic of Hindu taste and the mosque represents a style which grew up in the Deccan when the indigenous craftsman had a free hand in building. Afzal Khān's mosque consists of a single hall measuring 23' 9" × 15'.²

Conservation.

In the domain of conservation the most important work relates to the special repairs of the Ellora caves. In Cave VI, which consists of a central hall with a subsidiary hall flanking it on either side, the supports on the western side had completely disappeared and there was danger of its falling down. Three columns of ashlar masonry, aligned with the old pillars of the verandah of the cave, have been built up to support the overhanging rock. In the small verandah between Caves 7 and 9 steps have been constructed for the convenience of visitors, and the front columns of the latter cave which had decayed, have been thoroughly restored.

In Cave 10, which is the only *Chaitya* at Ellora, the upper story of the north wing was in a parlous condition. Further, the roof of the corresponding wing on the south side having fallen down, water found its way from the floor into the gallery below. Columns have now been built up to support the roof of the northern wing and all cracks carefully filled up with cement concrete. Square stone spouts have been inserted to drain off water accumulating on the floor of the upper story of the southern wing and ashlar masonry patches put in wherever the old rock floor had decayed. Considerable repairs have also been carried out to the steps of this cave which were broken in several places and offered no small inconvenience to visitors.

In Cave 15 the rock forming the lintel of the doorway had developed a big crack. It has been properly grouted with cement and two props have been built up along the jambs of the doorway to give additional support to the lintel. The steps of the approach of this Cave have also been thoroughly repaired.

At the Indra Sabha (Cave 32) the great mass of rock, which was slipping from its bed on the west side of the cave, is being propped by the construction of a massive buttress. The work is in progress and when completed it is hoped the safety of the west wing of the cave will be guaranteed.

¹ Close to the mosque there is a dome which is also associated with the name of Qalandar Khān and is reported to be his tomb. It is similar in design to the tombs of the early Bahmani kings. Between the mosque and the dome there is a small square room the pyramidal roof of which is worthy of notice (Plate Xc).

² Afzal Khān was a general in the service of Bijapur kings in the latter half of the sixteenth century. For his history see *Basā'ir-us-Salāṭin*, pp. 130 ff.

Apart from the structural repairs carried out at Ellora, the conservation of the frescoes in the Kailasa is being handled with necessary care. Mr. Ghulam Nabi was deputed for a month to Ellora, during which time he treated the ceiling of the porch and has ensured it from further decay. The frescoes in other parts of this cave and in the Jaina group will be conserved by Mr. Ghulam Nabi gradually when his hands are a little free from the work to be done at Ajanta.

Adverting to our work at the latter place (Ajanta) the progress made in the conservation of the frescoes is very considerable. Mr. Ghulam Nabi has been cleaning and preserving the paintings, according to the methods approved by the greatest experts of the Continent, and he is now occupied in treating the frescoes of Cave 1. In the Report for the last year it has already been announced that the frescoes of Cave 17 (interior as well as verandah) had been thoroughly conserved. As a result of our cleaning operations the *Jataka*, relating to the letting loose of a mad elephant by Deo Datta, the malicious cousin of Buddha, in order to kill him, can be interpreted with perfect certainty now, although before cleaning its interpretation was extremely doubtful.

As regards facilities to visitors, the remaining two miles of the new road, between the Fardapur Bungalow and the Caves, have been completed during the year. There has been the usual rush of visitors, who have expressed in no unstinted terms their approbation of the enlightened policy of His Exalted Highness in preserving and making accessible this unique heritage of India's past culture and glory. Amongst the distinguished visitors names may be mentioned of Their Majesties the King and Queen of the Belgians, Their Royal Highnesses the Crown Prince and Princess of Sweden, His Highness the Maharaja Gaekwad of Baroda and His Excellency Sir Montagu Butler, Governor of the Central Provinces. In conducting the visitors round the caves, as also in the general supervision of the work carried out at Ajanta, Mr. Sayed Ahmad has discharged his duties most efficiently.

In the Report for the previous years reference was made to the completion of a road between Aurangabad and the Ajanta village. But as the latter is situated on the top of the hill, five miles off the caves, the visitors motoring from Aurangabad had to leave their cars at Ajanta and either walked down the hill or drove in a country tonga. Thanks to the interest and kind help of Nawab Ali Nawaz Jung Bahadur, the able Secretary of the Public Works Department, during the year the construction of a broad motorable road down the hill from Ajanta has been taken in hand and the work is being pushed on with great vigour. This road in skirting along the hill presents a glorious view of the Ajanta valley and the Khandesh plains and, when completed, will be an additional attraction to visitors.

Passing on to the Nalgonda district mention must be made of the Bhongir Fort where repairs have been executed to the bastions and walls, to the several gateways and to the *Baradari* built at the crest of the hill. • The Bhongir Fort is one of the earliest in the Deccan and like the Warangal fort it was once protected

by a strong mud wall (*Bumi Kota*)¹ the remains of which may be seen to the S.-E. of the Fort. The inner walls represent different styles in their construction. Those comprising huge blocks of masonry, laid one above the other without any mortar and having no regular courses in their construction, are the work of early Hindu builders. The walls of the Muslim period on the other hand are generally built of ashlar masonry ; but the joints are not so perfectly fitted as those of the Hindu masonry.

In building the Fort advantage has been taken of a high rock, rising about 500 ft. from the surrounding country, and having steep sides all round except towards the S.-E. in which direction the approach to the Fort has been built and it is well defended by curtains and bastions (Plates XII-XIII). For access to the Fort the visitor first has to climb up a sloping rock, the sides of which are protected by massive walls and bastions. At a height of about 125 ft. the first gateway is reached which is of Muslim style and has a barbican in front of it. The arch of the gateway has very fine proportions and the masonry work is also very neat (Plate XI*b*). The arch is fitted with massive wooden doors studded with iron clamps and nails. Passing through this gateway the visitor notices a flight of steps going northward, on ascending which another gateway is seen which is smaller in dimensions than the first gateway. The passage between the first and second gateways is well protected by bastions and curtain walls built at various points. The steps continue beyond the second gateway until the third gateway is reached which is built in the pillar-and-lintel style and the lower blocks of its masonry are very irregular in their shape, although the joints are perfectly fitted. A little further up there is another gateway of the Muslim style close to which a small mosque is built. There are also the remains of a house here and several store rooms which are intact. The hill at this point has an extensive landing which must have been utilised for the dwellings of the garrison and the storage of ammunition. The hump of the rock, on which the *Baradari* is built, presents a formidable sight from here. It rises perpendicularly to a height of 100 ft. from the level of the landing and its titanic stretches to the left of the passage, make one think that some uncanny beings are ready to crush the visitor by rolling down heavy boulders from the top.

For storing water in the Fort an embankment has been built along the sloping passage which goes up to the *Baradari*.

The top of the hill is somewhat flat and in the middle the remains of the *Baradari* may be seen. The southern wing of the building is intact and it consists of three halls with arched openings on all the four sides (Pl. XIII*b*). The heads of arches are cusped and in the interior of the halls there is a profusion of cut plaster and niche decoration, a characteristic of the Quṭb Shāhi style (Pl. XIV*a*). The ceiling is flat with curves at the sides. The plaster decoration of some of the niches shows miniature models of the *Baradari* itself, which is apparently the work of Hindu masons who in decorating the walls of temples generally resort

¹ The walls of the Bhoṅgir Fort are, however, not so massive as those of the Warangal Fort which are 80 ft. thick (near the base) and rise to a height of 100 ft.

to such devices. The central hall has a pentagonal projection, which has given a very pleasing form to the design of the building. The walls of the *Baradari* are extremely thick.

In the Warangal district repairs have been executed to the historic Fort.¹ The approaches to the gateways have been cleared of jungle and all cracks and apertures in walls and bastions made good by grouting. The flights of steps along the inner gateways towards the east and west, which are a special feature of the defences of the Fort, have also been cleared of grass and rank vegetation and thoroughly tidied up.

Inside the Fort the audience-hall of Shitāb Khān, has been thoroughly conserved. The cistern in the middle of the hall has been excavated,² the rubble fillings of the various openings removed, the floor of the building repaired and a barbed wire fencing fixed for protection against cattle and other undesirable intruders.

It may be interesting to note that this hall in its architectural style is an exact replica of the well-known Hindola Maḥal of Mandu, although it is a little smaller in dimensions than the latter (Plate XV*a*). Shitāb Khān's hall measures 86 ft. by 24 ft. and it has arches built in its length which rise to a height of 28 ft. and once supported the ceiling which has fallen down now (Plate XIV*b*). Like the roof of the Hindola Maḥal it appears that the roof of Shitāb Khān's hall also consisted of flat vaulting and not having been built on sound principles it fell down shortly after its construction. There are arched openings in the sides of the hall and above them windows have been built for ventilation and light. The walls slope towards the base externally and their thickness near the floor is 20 ft. (Plate XV*b*.) The bold arched cornice, supported on stone brackets and built on the exterior of the building, is very striking.

The height of the walls is 36 ft. 10 inches and the platform on which the hall has been built rises $7\frac{1}{2}$ ft. above the surrounding ground. On the platform a clear space of 12 ft. has been left towards the north and south of the hall while the promenades towards the east and west are only 10 ft. wide. The main access to the building was from the north where a lofty arch has been built (Plate XV*a*). The masonry of the facing of the building has been arranged according to its width and thickness in alternate courses thus presenting a very pleasing style. This device has been freely resorted to in the buildings of Mandu as well.

As this building has many features in common with the Hindola Maḥal it is not unlikely that it was built by an architect who was familiar with the latter building. At the end of the fifteenth century and the beginning of the sixteenth century there was considerable intercourse between Malwa and the Deccan and Shitāb Khān's hall seems to have been constructed about that time. According to contemporary history Shitāb Khān was the Governor of Warangal under the Baihmanids at the close of the 15th century. But later he allied himself with

¹ For a description of the Fort see the *Journal of the Hyderabad Archaeological Society* for January, 1916, pp. 42-6.

² The cistern measures 31' 6" × 10'.

Year		Amount		
		Rs.	As.	P.
1331 F.	(1921-22 A.D.)	28,241	3	9
1332 F.	(1922-23 A.D.)	42,884	15	5
1333 F.	(1923-24 A.D.)	29,225	0	0
		<hr/>		
		100,351	3	2
		(B.G. 86,015 4 11)		

In addition to this a sum of Rs. 61,605-13-0 (B.G. 52,805-0-4) was spent on the conservation of the frescos at Ajanta during the year 1331 F. (1921-22 A.D.).

The detail of the expenditure incurred on the conservation of monuments is given in Appendix E.

Expenditure on the maintenance of the Department A total sum of O.S. Rs. 126,162-2-5 (B.G. 108,138-14-0) has been spent during the years under review on the maintenance of the Department—

Year		Amount		
		Rs.	As.	P.
1331 F.	(1921-22 A.D.)	46,649	9	7
1332 F.	(1922-23 A.D.)	39,992	11	6
1333 F.	(1923-24 A.D.)	39,519	13	4
		<hr/>		
		126,162	2	5
		(B.G. 108,138 14 0)		

The detail of the various items of expenditure is given in Appendix D, published with this report.

Tour Programme for 1334 F. (1924-25 A.D.) Owing to my illness the programme of tour could not be submitted to Government in the beginning of the year. I however went over to Ajanta and Ellora twice in Bahman last (December) on the occasion of the visit of His Excellency the Viceroy to these places.

A detailed programme of tour has been submitted recently which includes visits to Warangal, Bidar, Gulbarga, Khuldabad and Paithan. At the first four places conservation works of an important nature await inspection, while the object of going over to Paithan is to select a suitable site for excavation in the next cold weather (1925-26 corresponding to Fasli 1335).

G. YAZDANI,
Director of Archaeology,
H. E. H. the Nizam's Dominions.

5th Amurdad, 1334 F.

APPENDICES

APPENDIX A

Parenda : an historical Fort.

By G. VAZDANI.

The earliest mention of the Fort in history occurs in the reign of Mahmūd Shāh Bahmanī (1482-1518 A.D.), when the intriguing minister, Nizāmū'l Mulk, in order to strengthen his party, entrusted the command of the Fort to one Maqhdum Khān Deccanī entitled Khān Jahān.¹ The Fort, however, must have been in existence long before that, and although in the *Imperial Gazetteer* (XX 1), it is stated to have been built by Khwāja Mahmud Gāwan, I have not been able to find any confirmation of the statement in contemporary history. In the Deccan it is customary to attribute the origin of every noble institution to this Grand Wazir, it is, therefore, not unlikely that the compiler of the *Gazetteer*, has made the above statement on the basis of a similar tradition regarding the origin of the Fort.

The Fort remained the fief of Khān Jahān and his son, Nūr Khān, who also enjoyed the same title, for about seventy years, first under the Bahmanids, and, after their fall, under the Nizām Shāhīs of Ahmadnagar, until 1554 A.D. when Khān Jahān, the son, for espousing the cause of Prince Haidar, to whom his daughter had been married, incurred the displeasure of King Nizām Shah I (1554-65 A.D.). Khān Jahān and the pretender, Haidar, had to take refuge at the court of Bijapūr and the Fort fell to the Nizām Shāhī forces.²

During the governorship of Khān Jahān, Parenda, owing to its extreme strategic importance, being situated on the borders of the kingdoms of the three rival dynasties, the Nizām Shāhī, the 'Ādil Shāhī and the Quṭb Shāhī, was the scene of constant warfare, but it always remained under the suzerainty of the Ahmadnagar kings, except for a spell of three days when Ibrāhīm 'Ādil Shāh I (1534-57 A.D.) suddenly appeared there and finding the gates open rushed into the Fortress which submitted and was given over to one of his officers. Burhān Nizām Shāh on receiving the news marched towards Parenda to recover the Fort; but before he arrived within many miles, the Governor, being alarmed, fled by night. Firishṭa narrates the event in a pleasing manner and I quote him in full:

“The Nizām Shahy troops continued to advance towards Parenda; and the dastardly Governor, whom Ibrāhīm 'Ādil Shāh had left there, fled during the night, before the enemy had arrived within forty miles of the place. Shah Jumal-ood-Din Anjoo, a contemporary told me,³ that the Governor of Parenda persisted in declaring he heard the trumpets of Boorhan Nizām Shah when he was forty miles distant, and this proved to be nothing, but the buzzing of a gnat in his room.”

In the last days of the Nizām Shāhī dynasty, when the Mughals 'stormed and carried Ahmednagar,' and sent the unfortunate King Bahādur Shāh as a prisoner to the Imperial court, the Nizām Shāhī officers selected Murtuza, son of Shāh 'Ali, as their King and transferred the seat of government to Parenda.⁴ The place seems to have enjoyed this distinction till very nearly the fall of the dynasty, but just at the end we find a greedy Governor named Āqa Rizwān bargaining with the Bijapūr King regarding the Fort and selling it to him for a sum of 300,000 *huns*, which according to the present gold value of the coin will amount to about £ 150,000.

Parenda was besieged twice by the Mughals during Shāhjahān's reign, but both times the Fort proved unconquerable and at last when during Aurangzeb's reign it was annexed to the Mughal kingdom we read that 'it was won without a blow.' The historian, Muḥammad Kāzīm who gives an account of the annexation of the Fort, writes that the 'Ādil Shāhī Governor, Ghālib, who made over the Fort to the Mughals, received a present of Rs. 75,000 in cash, an elephant, nine horses, a dagger—the handle of which was decorated with jewels, and a robe of honour. Similar presents

¹ *Briggs*, III, 520.

² *Ibid.*, II, 238.

³ Firishṭa was a contemporary and thus confirms the events of his own times. Cf. *Briggs*, II, 235. ⁴ *Ibid.*

were also made to his three sons and his son-in-law. Ghālib later on was honoured with the rank of commanding four thousand foot and four thousand horse. This was again a case of bribery although the Mughal historian has highly praised the tact and wisdom of the disloyal Governor.

In later times we find Parenda mentioned in history in connection with the war between Sābajī Bhonsla and Raghunath Rao in 1774, and in 1795 the Nizam's army was marching towards the Fort, when a battle between them and the Peshwa's troops ensued at Kardla.

Parenda was a mint town under the Mughals, although the coins belonging to the place were until recently assigned to Porbandar. Mr. Hodivala was the first Numismatist to hazard the reading Parenda on these coins,¹ and now Mr. Sreenivas, the Curator of the Hyderabad Museum, has confirmed the guess of Mr. Hodivala by the find of two coins on which the reading Parenda is unquestionable. A note by Mr. Sreenivas on this subject is published as Appendix B of this report.

The Fort itself is a fine specimen of the Military Engineering of India in the Mediaeval period, I therefore describe it in some detail. The outer-most defence consists of a glacis which in regard to the general level of the adjoining land rises to such a height as to afford complete protection to the walls of the Fort from missiles and shots thrown from a long range. At the end of the glacis is a retaining wall which like the former, encircles the Fort completely and rises to a height of 13 ft. reaching the brim of the glacis. Beyond this wall there is a belt of clear space varying from 125 to 150 ft. in width. In military architecture, it is styled the 'covered way.' Adjoining the 'covered way' is a deep moat with 'scarp' and 'counterscarp' at each end. The height of the counterscarp varies from 16 to 19 ft. and the average width of the moat is 86 ft. The moat was kept filled with water and there was only one approach to the Fort, over a drawbridge, which was destroyed in time of danger. The drawbridge does not exist now; but the heavy chains by which it was hung are still to be seen at the gateway in the north-east corner of the Fort. In place of the drawbridge, a modern frail masonry bridge now stands.

The form of the Fort is like a parallelogram, the northern and southern walls being slightly longer than the eastern and western ones. They are built of large blocks of dressed masonry with closely fitting joints. The outer wall, which also serves as the scarp of the moat, is defended by five bastions in each of its sides towards the east and west, and by six in each of the sides towards the north and south. The bastions are semi-decagonal in shape and surmounted by a parapet consisting of alternate solids and open spaces. On some of the bastions below the parapet are knob-like abutments of solid masonry with apertures in their middle apparently for shooting or dropping missiles on the assailing army. Along with the bastions the scarp has also on each side two to four posterns defended by semi-circular curtains. The posterns were built for surprise attacks in time of a close siege, and they were also the means of a silent escape when the fall of the Fort seemed certain.

Proceeding further from the modern masonry bridge, alluded to above, we approach the first gateway which is built at the north-east corner of the Fort. It has an arch-shaped entrance fitted with heavy iron-plated doors. On entering the gateway the visitor passes through a vaulted passage which first turns towards the west and then towards the south, ultimately leading to a narrow court over-shadowed by grim and lofty bastions, serving the purpose of a barbican for the second gateway of the Fort which faces east. The bastion along the northern side of this gateway although most massive in construction has a pretty balcony projecting half way up its height. The small arch-shaped openings of the balcony with dainty carvings have a somewhat quaint effect in the otherwise stern appearance of the tower.

In front of the second gateway two small guns bearing the name Nizām 'Alī Khān are lying. They exhibit no superior workmanship, and were probably made by French or Dutch Engineers in the service of the Nizam at the end of the 18th and the beginning of the 19th centuries. On the bastions of the Fort however two very fine old guns are mounted; one of them is styled *اژدها پیکر* (Dragon Body)² and the other *ملک میدان* (Battle King).³ Both of them bear the maker's name—

¹ *Numismatic Supplement XXXI to J. A. S. B.*, pp. 365-71.

² The Dragon Body is mounted on a bastion built in the south west corner of the ramparts. The inscriptions carved on this gun are given at the end of the article

³ The Battle King is lying on the north east bastion.

The names of these guns—poetic as they are—were used in more than one place, for in the Fort of Golconda is a gun mounted on the Mūsa Burj, which is also styled *اَلدَّهَاءُ بَکَر*—Dragon Body.¹ It was made in 1085 H. (during Aurangzeb's reign) by Muḥammad 'Alī 'Arab, the son or brother of Muḥammad Ḥusain 'Arab, the maker of the Parenda guns. The name Malik Maidān again is of considerable interest for the well-known large gun of Bijapur also bears this name. The latter according to an inscription carved on it was made by a Turkish Engineer named, Muḥammad, the son of Ḥasan Rumī.² In 956 H. (1549 A.D.) it was tested by the Turkish Governor, Āqa Murād, who was employed at the Parenda Fort, and whose name is preserved to this day in an inscription carved at the Fort at Qandhār.³ Khāfi Khān mentions the gun in connection with the siege of the Parenda Fort by Prince Muḥammad Shujā', and also refers to the fact that in 1032 A.D. Muḥammad 'Adil Shāh on acquiring possession of the Fort ordered the removal of the gun to Bijapūr. This author further adds:—

توپ ملک میدان را که در پرینده بود به بیجاپور طلب داشت - گویند که بدان کلانی و خوش ساخت توپی دیگر کم شصیده شده - و ادم مسلح بفرای در آن توپ می نشست - و این توپ در ابتدا در قلعه احمد نگر بود از بدیل مع روزگار سیدی عنبر از احمدنکر بقلعه پرینده فرستاده نگاهداشت ©

Translation

“He (Muḥammad 'Adil Shāh) sent for the Malik Maidan, which was at Parenda, to Bijapur. It is reported that another gun of such a large size and superior make has never been heard of. An armed man can sit with ease in the gun.⁴ This gun was in the beginning at the Fort of Ahmadnagar, but when circumstances changed (for the Nizām Shāhī kings), Sidi 'Ambar sent it to the Parenda Fort.”⁵

The present Malik Maidan at Parenda was apparently cast during the Mughal possession of the

¹ Cf. *Epigraphia Indo-Moslemica*, 1913-14, pp. 55-56.

² *Bijapur Architecture*, by H. Cousens, A.S.I. (Imperial), Vol. XXXVII, pp. 29-30.

³ *Epigraphia Indo-Moslemica*, 1919-20, p. 25.

⁴ The maximum diameter of the gun is 4 ft. 11 inches and the bore, at the muzzle, 2 ft. 4 inches. I have seen a photograph of the late Lord Curzon in which he is leaning against the muzzle of the gun.

⁵ *Muntakhabul Lubāb* (Bibl. Ind.), Vol. 1, p. 495. As regards this gun the following account given in the *Basātinu's Salātin* (Hyderabad lithograph, pp. 294-95) may be of interest to readers:—

• اورین مراری توپ ملک میدان را از پرینده به بیجاپور نامر سلطان محمد عادلشاه © بیشتر ازین بیچند مدت آقا رضوان که از جانب برهان نظام شاه قلعه داری پرینده متعین بود در هنگام فترت مملکت و انقلاب سلطنت نظام شاهی با بادشاه عازی (عادلشاه) در ساخته و قلاعه اطاعت برقیه، جان انداخته قلعه را تفویض ملازمان درگاه نمود - و درین وقت که مراری راو از دعاف آصف خان برگشته به پرینده رسید حکم بادشاه عازی (عادلشاه) بمراری راو صادر شد که توپ ملک میدان را که بقلعه پرینده بود به بیجاپور رساند - مراری حسب الحکم توپ مذکور را از پرینده به بیجاپور آوردند بتاریخ یانزدهم صفر سنه هزار و چهل و دو بر فواز برج غربی که سابقین مکه دروازه و شاهپور دروازه واقع است قرار بخشید - و آن منجنقی است عظیم و کلان که از هشت دهات و روئین ریخته - وزن جرش گویند شصت کهنده اما در عمل انگریز بهادر یکی از اهل صناعت این قوم بمقیاس حساب و زینش بر گرفت سه هزار دو صد رطل بر آمد - و آن در وصول در احمدنکر بحکم حسین نظام شاه یکی از کاربگران آنرا ساخته - و در مهم سفر رامراج همراه رکاب حسین شاه بود - و آن چنانکه کالبدش در آن ریخته اند هنوز در احمدنکر بمامله یک کروزه از شهر موجود آثارش نایبست - درازی آن توپ نه دست از دست مرد دراز فد و دوزش نمر همان قدر نه دست و جوفش که فرازگاه گلوله باشد بوسعتی است که آدمی جسم در آن می نشیند - بلکه گویند نشسته دسار نواند بست - عرض نظاره گاهی است که از عجوبات و نوادرات روزگار هست و در اطراف و اکناف مشهور - هرکس که نو وارد بیجاپور می شود بخواهش نظاره آن می نماید - و مردم که از بلاد دور دست می آیند دیده به بی نظیرش فائل می شوند *

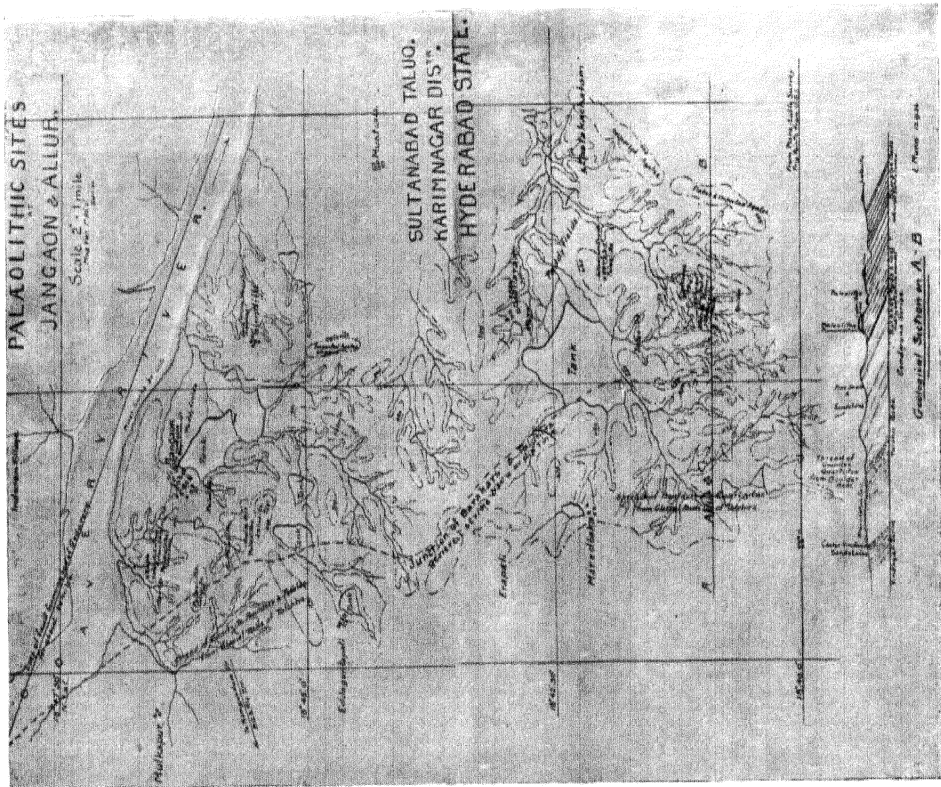
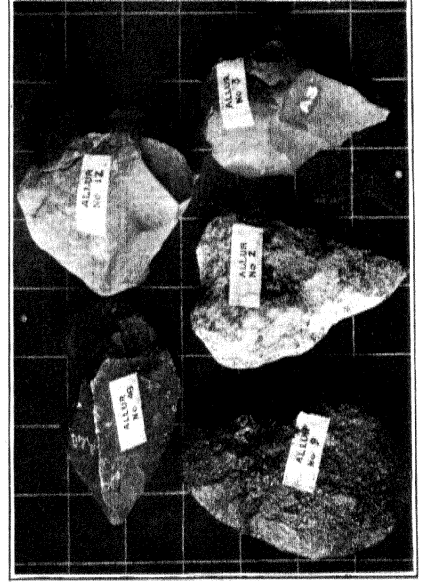
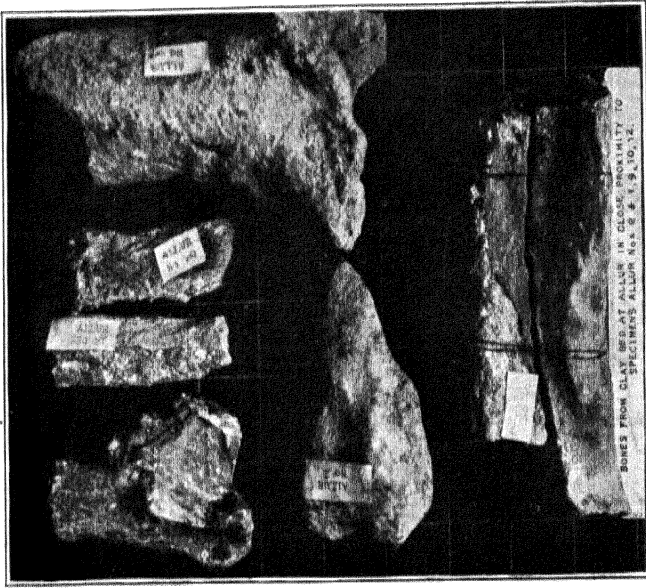
Translation

By the command of Sultan Muḥammad 'Adil Shāh, Murari carried the gun, Malik Maidan, from Parenda to Bijapur.

MAP AND SPECIMENS OF BONES AND ARTEFACTS.

b

c



a

APPENDIX A.

Notes on Human Artefacts and Fossilized Bones found in the Godavery Valley Hyderabad State
(Lat 18° 45' Long 79° 32').

By L. MUNN.

The area under review is clearly indicated in the Map (Pl. 1), on which also the geological strata is noted. The Godavery river here runs on the line of very big fault which stretches up beyond the site of the new Godavery Railway Bridge at Goliara, 8 miles up the river to the West. In consequence of this I do not think the river has altered its course during the Pliocene or Pleistocene periods. To the South and West the area is bounded by Sandstone hills of the "Sullavai Series" of the Purana rocks, which to the south rise 1,300 ft. abruptly from the plain, and are there surmounted by the ancient fort of Ramgir.

During the three years in which I have been boring for Coal in this area I had frequently picked up artefacts, but stress of work made a careful search impossible. Among the stones to the South of Jangaon were a lot of what I thought to be quartzite scrapers, but as they had very little evidence of chipping I was diffident in defining them as such as they might easily have been washed out of the glacial beds of the Permo-Carboniferous age which lie a little distance to the west. However, lately I have discovered similar chipped quartzite scrapers on a plateau to the east of Allur village at such an elevation above the plain that in my opinion they could only have been transported there by human agency. Further careful search resulted in finding a very fine collection of artefacts, photos of the best specimens of which I now submit for your consideration, together with certain bones which I discovered in a *nullah* at the depth of about 12 ft. from the average level of the plateau protruding out of a bed of clay which caps the plateau. A boucher which was found in the same *nullah* a little distance away, and at the same horizon is shown on the same plate. The bones have been examined by the Geological Survey of India. No. 94 is a humerus of *Bos frontalis*; No. 96 possibly a radius of the same species and the unnumbered bones in Plate c part of an antler of *Cervus* Sp. Ind.

The artefacts are all of quartzites of Vindyan age which are found in great quantities in the glacial boulder beds before mentioned, save Nos. 2, 4, 9, 10, 11, 14, which are made from Haematitic quartzite which is found in the upper beds of the Kamptee sandstones of the Gondwana series.

A little to the South of this plateau on a slightly lower contour to the east of Jallaram Tank (*vide* map) I picked up a few more specimens and near by I found some sherds of pottery in the same clay bed. The pottery is undoubtedly very old but of course I cannot vouch for it being of the same age as the artefacts.

The remainder of the specimens marked J, I picked up on the hills to the south of Jangaon village (*vide* map), and on the same hills I found the neolith No. 17. My assistant Geologist had found several polished stone axes to the north of the Godavery in the village lands of Indaram, (*vide* map) but had unfortunately given them away to members of the camp staff who lost them, I am therefore of opinion that this neolith is a stray from a neolithic encampment of the North bank of the river which should be searched for.

In spite of constant and careful search the black cotton soil banks of the Godavery did not yield a single artefact.

The other specimens which I picked up near the village of Yempalli in the Adilabad district Lat 19°, 10', Long 79°, 30', are made of chert from the Deccan Trap, and the biggest No. 1 is made from a hard trap rock. A little search in this area would quickly be rewarded.

I would like to draw your attention to a collection of discoids, among which is a boucher of a very larger size. I understand these large bouchers have been already picked up in the Sirpur Tandur area and are therefore typical.

So few people take the trouble to look for these remains and if found so seldom report them, that little is known of the Palaeolithic and Neolithic sites in India. The spread of quartzite shingle from the glacial beds of the Talchirs cover a large area in the Adilabad, Warangal, and Khammamet areas and as they are an ideal rock for the making of artefacts in the absence of flint, I feel sure a careful search in these areas would be rewarded with a very fine collection.

I have plotted on a map which I submit for your inspection all the palaeolithic and neolithic sites found by me in the State, to which I have added all those referred to by Mr. Bruce Foote in his notes.

If the Government of India Archaeological Dept. could be induced to plot on to the map attached to Mr. Bruce Foote's Notes all the sites of neoliths and palaeolithic remains in the Central Provinces and Bombay Baluchistan and Sind areas I feel certain that a most instructive map would be obtained which would probably trace out the course taken by these early immigrants through Baluchistan into Southern India, down the course of the river valleys. On the same map you will find I have also plotted all the known sites of magelithic remains in the State, together with the known old gold and copper workings. You are at liberty to make what use you like of this information, only I hope if you have any information not shown on my map you will favour me with it in return.

I must also mention that I have to thank Mr. Sreharry, my Head Driller for assisting me in my search.

APPENDIX B.

Silver Coins of the Western Chalukyas.

By T. STREENTIVAS.










39 *Silver* Coins of the Western Chalukyas were received during the year 1335 Fasli (6th October 1925 to 5th October 1926). 4 of these were from Mauza Rastiguda, Taluq Huzurnagar, and 35 from Mauza Rangpani, Jangaon Taluq, in the Nalgonda District. These are *Varāhas* of the Padmatanka type. They are roughly round and preserve their cup shape, more or less, and bear various punch marks on the concave side while the other side is blank. The most conspicuous of these marks is the undoubted impress of the Chalukya *Varāha* (Boar), generally in the middle, the others being the lotus and the auspicious syllable ॐ in old Telugu-Kannada script. On most of the coins there are, in addition, the names, in Telugu-Kannada, of the Kings or Chiefs who issued the coins, in two rows of two letters and one letter each on opposite sides of the coins or even close together. The names are not full but the names ರಾಯ ಖಜ ಕೆಸರಿ and ವಾಯ ಖಜ ಕೆಸರಿ could be made out from a study of all of them. It may be mentioned here that in the year 1920-21 (see page 23 of the Annual Report for that year) 20 *gold Varāhas* (14 carats fine) of a similar type were received as Treasure Trove—12 from Gulbarga and 4 from Muminabad. They were much more worn than our present *Silver* find, with only faint traces of the legends giving the names of the Kings or Chiefs. These were very kindly examined by my friend, Mr. R. Srinivasa Raghava Ayyangar, M.A., Archaeological Assistant, Government Museum, Madras, who correctly attributed them to ವಾಯ ಖಜ ಕೆಸರಿ (see Nos. 1 and 2 Plate XVIII) and ರಾಯ ಖಜ ಕೆಸರಿ , subordinate chiefs of the Chalukya Kings, and one or two, tentatively, to ಖಂಭ ಖಜ ಕೆಸರಿ , a title assumed by Tribhuvanamalla Vikramaditya VI (1075-1126 A.C.) of the Western Chalukyan Dynasty, though only very faint traces of the legends were left on those *gold Varāhas*.


















Our present *Varāhas*, 32 in number, are as stated above, of *Silver* and though worn, are, on the whole, in a better condition than the said *Gold Varāhas*. They thus enable us to read the legends with more certitude. Of the 39 Coins, the four from Mauza Rastiguda, Huzurnagar Taluq, are illustrated as Nos. 3 to 6 of Pl. XVIII. They all bear traces of the name ರಾಯ ಖಜ ಕೆಸರಿ as does No. 7 which is the only one of the 35 Coins from Mauza Rangpani, Jangaon Taluq, bearing the name ರಾಯ ಖಜ ಕೆಸರಿ . The letters of the legends giving the name of ರಾಯ ಖಜ ಕೆಸರಿ on these five coins (Nos. 3 to 7) it will be noticed, are much bolder than those of the other coins bearing the name of ವಾಯ ಖಜ ಕೆಸರಿ .














Coin No. 3 of Plate XVIII. The legend is ರಾಯ ಖಜ ಕೆಸರಿ . The lower portion of ಕೆ , part of ಕೆಸರಿ and the upper portion of ರಿ are visible in front of the snout of the boar. While a portion of ಯ of ರಾಯ is visible where the body of the boar ought to have been. Traces of *three* lotuses and portions of two ॐ , are also visible. That is, the impressions consist of lotuses, ॐ , the Boar and the letters. The Boar stands facing the left (our left). There is a short vertical line above the Boar's neck with a dot on the left and a crescent on the right, representing the Sun and the Moon.




























A comparison with the marks on the other coins, *e. g.*, Nos. 4, 7, 17, 18, 25 and 28 of the Plate shows that four lotuses were originally impressed on the coins and it is to be inferred that there was a fourth lotus and this had been superimposed by the ॐ at the bottom and by ಸ of ಕೆಸರಿ above this ॐ , on coin No. 3.

It is generally presumed that the various marks on these coins were made with different punches and at the same time. With due deference to this opinion, a careful scrutiny of these silver coins and the *gold Varāhas* alluded to above, makes me think that such was not the case. On the other hand I am led to believe that originally, in all likelihood, there were only four lotuses, nearly

equi-distant from each other, impressed on the coins. Later on two s opposite to each other were added. The third mark to be added was that of the Boar in the middle and lastly the legend giving the name of the King or Chief who issued the coins, in two pairs of two letters and one letter each. This inference holds good as far as the marks on most of these coins are concerned. As regards coin No. 3, I have not the least hesitation that this was the order in which the marks were impressed at various times. For, here the three lotuses which are visible are decidedly much older, because they are more worn than the two s. Of the two s, the one above the Boar has been superimposed between the two lotuses to the right and left of the Boar. Similarly, the  below the Boar, though the fourth lotus to the left of the bottom  is no more visible owing to its having been twice superimposed first by  and again by . Then again, of the Chief's name, portions of  and  are visible and these have been impressed right across the body of the Boar in the middle.

Coin No. 4 of Pl. XVIII. Here traces of four lotuses, two s, the Boar and portions of the legend  , viz.,  and  (nearly whole) are visible. No traces of  are to be found. Of the four lotuses, two, one to the right and one to the left of the Boar (which is not quite in the centre), seem to be older than the other two, one of which is above and the other below the Boar. The lotus to the left (our left) of the Boar has been superimposed by the  at the top (the portion above the Boar in its standing position is taken as the top) and this  has been superimposed by the lotus at the top, which is also superimposed on the legend   on the other side of it. The letters   are superimposed on the lotus to the right (our right) of the Boar, while the second  on this coin is superimposed on the lotuses on either side of it—and on the Boar itself. The Boar appears to have been struck over the lotus below. That is, two of the lotuses seem to be the earliest marks struck, then probably the  at the top and  , then the lotuses at the top and bottom, then the Boar and finally the  below the Boar, for, it cuts the Boar and the lotuses on either side of it.

Coin No. 5. The marks visible are, a Boar nearly in the centre, very, very faint traces of a lotus over the tail of the Boar and part of another lotus at the top above the Boar's head, very faint traces of a  between it and the head of the Boar, another  below the Boar, portions of the legend   in two rows of two letters and one letter each near the Boar's snout and portions of  and  above the Boar. Here the earliest mark seems to be the fainter of the two lotuses. Next is the  above the Boar's snout of which slight traces are seen. Then the second  below the Boar, then the Boar and lastly the legend   in two rows of two letters each in front of the Boar and   above and  below—over the Boar.

Coin No. 6. The marks visible are, four lotuses, two of which could be easily made out and the other two with some difficulty, the Boar in the middle and the letters   of which  and  are superimposed on the left by   of which  could be clearly made out. Here the lotuses seem to have been the earliest marks, then the legends and lastly the Boar, for, the legends superimpose three of the lotuses, and the Boar is struck over the legend  . I could not make out the traces of any  on this coin. This coin is very interesting for the reason that we have first the legend   which is superimposed by another   leading to the inference that the names of two Chiefs have been struck on it. As we get the names of two chiefs, viz.,    and    from these coins and the name   is superimposed by  , it is only reasonable to presume that a second chief, in all likelihood   , utilized his predecessor's coin and had his own name superimposed on it. It is quite

possible that what I take to be ra of ra is ra of ra but comparing this with the ra of ra of fig. 12, where it is very clear, I am inclined to think that it is ra and not ra .

Coins Nos. 3 to 6, as already stated, are from Mauza Rastiguda, Huzurnagar Taluq.

Coin No. 7. This also belongs to the chief *Rāyagaja Kēsari* and is the best preserved of all the Coins in this find. The marks are, four lotuses, two ra , a Boar in the middle and the legend ra ra ra . One of the lotuses, is above the Boar, the second to the side near the Boar's tail, and the third and fourth are below the Boar—one to the left and the other to the right of it. One of the ra is between the first two lotuses and the second ra between the two lotuses at the bottom. Of the legend the words ra and ra in two rows of two letters each are struck vertically across the coin in front of the Boar and ra and ra the first two letters in a row and ra below them at the feet of the Boar. As regards the order, the ra at the top of the coin is superimposed between the two lotuses there, while the ra at the bottom is superimposed by the lotus at the left bottom, then comes the Boar in the middle on the snout of which the first two letters ra are struck. The ra also cuts a portion of the lotus at the top left, while ra cuts both the top right lotus and the bottom right one. That is, the lotuses and the ra are the oldest, next is the Boar and lastly the legend.

Coin No. 8. Marks:—Very faint traces of two lotuses, traces of two ra , the Boar and the legend ra ra ra . The two lotuses are on the right side of the coin, one above the tail, and the other below the hind feet, of the Boar; a ra is superimposed between them and another ra is on its opposite side. And the Boar is superimposed between them, while ra ra is above and ra is below the Boar. The order here is, the lotuses first, then the ra , next the Boar and lastly the legend.



No. 9. Marks:—Traces of two lotuses and very faint traces of a third one, clear traces of a ra and the letters ra ra and ra . The lotuses are the oldest then ra , the Boar next and ra ra last. But it looks that the ra , as I read it, is superimposed by the Boar in the middle.

No. 10. Marks:—Two lotuses, two ra , the Boar, portions of ra ra and probably of ra ra . One of the lotuses at the bottom is superimposed by a ra which is s. imp. by ra ra . The other lotus which is at the top appears s. imp. on what I take to be portions of ra ra . The order seems to be, first lotus, next ra , then ra (ra) and lastly the Boar which clearly cuts the ra of ra and is therefore an exception.





No. 11. Traces of two lotuses at the top, one above and another to the left of the Boar; two ra s and ra are seen. The lotuses are very faint. The Boar cuts the ra at the right bottom and ra cuts the other ra in front of the Boar. Order:—lotuses, ra and then ra and the Boar.

No. 12. Marks:—Traces of four lotuses, two ra , the Boar and portions of the legend ra (ra) ra ra . Order:—Two of the lotuses seem to be the oldest marks. One lotus above the Boar is s. imp. by a ra . The second faint old lotus at the bottom left was first s. imp. by a ra , then both these have been s. imp. by ra of ra , then the Boar in the middle and lastly ra (ra).




Nos. 13 and 14. *No. 13.* Marks:—Traces of two lotuses, two ra , the Boar and ra ra ra . One of the lotuses at the top is s. imp. by a ra and ra . The second ra at the bottom is s. imp. by the word ra on the right and partly by the Boar on the top, while the snout of the Boar is cut by the second lotus. There seem to be some short straight lines on this second lotus;






which I cannot make out. No. 14. Marks:—Traces of three (probably four) lotuses, two , the Boar and దాయ గజ and కే(స)రి. The two s seem to be s. imp. on two lotuses, one at the top and the other at the bottom. దాయ is s. imp. on a lotus (?) at the bottom right and కే(స) on the snout of the Boar.




On these two coins (Nos. 13 and 14) there is a departure from the usual way in the disposition of the letters forming కేసరి, noticed on the other coins. Namely—while on the other coins the letters కే and స are written in a line and రి is put below కేస, on these two coins the letter రి is above కేస.





No. 15. Marks:—Traces of two lotuses, two , the Boar and the letters కే(స) and upper part of రి, and కేస(రి) and దా and part of య. One of the lotuses was in the centre; this has been s. imp. by the second lotus and these two by a  on the right and on the left by the second . This second  and the first lotus have been s. imp. by the Boar in the centre. The lower portion of the boar has been first s. imp. by the letters కే(స)రి the right portion of which has been again s. imp. by another set of the letters కేస(రి).






Like the coin No. 6 considered above, this one also proves that the coins of an earlier chief had been made to serve his successor by having the latter's name s. imp. on them. Now there are two కేసరిs, but only one దాయ (గజ) visible. As the name of the first Chief, probably రాయ, is not found and as దాయ is quite clear, this chief దాయ (గజకేసరి) must have come after the other who in all likelihood was రాయగజ కేసరి, whose name we found on coins Nos. 3 to 7 above.





No. 16. Marks:—Three lotuses, two , the Boar and portion of (కే)సరి and another set of కేసరి (?). One  which is at the bottom has been s. imp. by one of the lotuses. The second lotus to the right and the second  at the top are both s. imp. by (కే)సరి, while the third lotus at the top left and the snout of the Boar is s. imp. by the letters కేసరి (?) This coin also shows by the presence of two కేసరిs that the coin of one chief was utilized by another who came after him. No trace of any letters like రాయ గజ or దాయ గజ are to be found on this coin, though it is possible that one or other of these names was on the bottom right of the coin which is worn quite smooth now.






No. 17. Marks:—Traces of four lotuses, three , the Boar and something which looks like a portion of య. The top left lotus is free, the top right is s. imp. on a , the bottom left  is s. imp. on a lotus on its left and by the third  on the right. This last is s. imp. by, or on, the bottom right lotus. The Boar's snout is s. imp. by the bottom left , which appears to be the last mark to be impressed.





No. 18. Marks:—Traces of four lotuses, two , the Boar and some marks which may be portions of letters. There is one lotus each at the top left and right and at the bottom right and left. The s are one on each side of the Boar, i.e., in front of and behind it. The Boar is s. imp. on the lotus at the top left and the left  on the lotus at the bottom left.


No. 19. Marks:—Trace of three lotuses, two , the Boar and the letters—య and ఋ and కేసరి. One  to the left of the Boar is clear and almost full, the second  above the Boar is slightly s. imp. by it. While it (this ) is s. imp. on the lotus at the top right, and it is in turn s. imp. by the two lotuses at the top left which overlap each other. The letters...య...ఋ slightly cut the upper part of కేసరి. It is noticeable that the letters కేసరి are well formed while—య and ఋ appear to have been engraved by a slovenly hand which may be due to their having been done by another hand and impressed after some interval.





No. 20. Marks:—Traces of two lotuses (and probably a third one), two , the Boar and the legend (𑀓𑀭𑀯) 𑀭𑀯 𑀲𑀺 (𑀲). The lotus at the top right is s. imp. by a , which also has cut the hind part of the Boar. The  at the bottom left is s. imp. by the letters 𑀲𑀺𑀲 on the right and by a lotus on the left. The traces of probably another lotus are found s. imp. on this lotus, while (𑀓𑀭𑀯) 𑀭𑀯 is s. imp. on this faint lotus and the upper part of the Boar. That is, the top right lotus is the earliest, then the , next the Boar and 𑀓𑀭𑀯 𑀭𑀯 latest, while the bottom  is older than the lotus on the left and 𑀲𑀺𑀲 on the right.






No. 21. Marks:—Traces of four lotuses, two , the Boar and what appears to be the lower portion of 𑀭 with 𑀓 below it at the top right and a 𑀭 and part of 𑀲(?) in one line and a 𑀓(?) below it at the bottom left. The lotuses seem to be oldest marks. The lotus above the Boar and in front of it is s. imp. by one of the . Another lotus is below the Boar and is cut by the second , while the fourth lotus appears to have been s. imp. on this .




No. 22. Marks:—Traces of portions of three (?) lotuses, two , and the Boar. Even the closest scrutiny fails to reveal traces of any letters. This is also a well worn coin. One lotus below the Boar is s. imp. by the top of  and the second  at the top is cut by the Boar in the middle. The lotuses are the oldest marks, then the two  and lastly the Boar. An examination of the marks, leads to the inference that the two  were impressed sometime after the lotuses and the Boar much later. The absence of even the slightest traces of any letters shows that this is one of the oldest coins in the find and that it had escaped being impressed with the name of any chief. That practice must have come into vogue at a much later period.






No. 23. Marks:—Traces of three lotuses, one  and probably faint traces of a second one and the Boar. No traces of letters could be found. A lotus at the top is s. imp. by one of the  on its right. The other two lotuses are in front of and below the Boar. Of these the former has almost cut out the second  while the latter is partly s. imp. on the fore legs of the Boar. The snout of the Boar seems to have been cut by the second . The top lotus is much worn. Probably this, like No. 22, is also another old coin.

No. 24. Marks:—Traces of four lotuses, two of which at the bottom are free, one  at the top s. imp. on the third lotus and the Boar which is s. imp. on the said third lotus on the right top and the fourth lotus in front. No traces of letters. Two of the lotuses, the top right and bottom left, seem to be the oldest.



No. 25. Marks:—Portions of four lotuses, two , and the Boar. The lotuses are equidistant from each other—two at the top left and right and the other two at the bottom left and right respectively. The two  are placed opposite to each other, on either side of the Boar in the centre. I am inclined to think that the four lotuses were the very first marks impressed on the coins, then the two , for, the  on the left slightly cuts the lotus at the bottom left, and lastly the Boar. Great care seems to have been taken in the punching of the marks on this coin. There are no traces of any letters. And a point to be noted is that this coin seems to have some gold in it as there is a yellowish tinge about it. Another old coin like No. 22 without any chief's name.

No. 26. Marks:—Traces of four lotuses, two , and the Boar. One lotus is at the bottom while the other three are crowded together between the top and the left of the Boar. The bottom lotus is s. imp. by the first  on the right, on which is s. imp. the Boar which is also struck on the top lotus, while the remaining two  overlap each other and are further s. imp. on the second . Here the top and the bottom lotuses seem to be the oldest marks, next come the two , then the Boar and probably the other two lotuses afterwards.* Here also there are no letters.

No. 27. Marks :—Traces of three lotuses and also a fourth perhaps and two s. Nearly a half of the obverse is much battered and may be there was a Boar in the middle. The  at the top is s. imp. on the lotus at the top left, while the second  at the bottom is s. imp. on the lotus at the bottom left and is itself partly s. imp. by the lotus at the bottom right. Besides the above marks there are three small circles which may or may not be traces of letters. If they are they may be traces of $\text{𑀓}(\text{𑀚})\text{𑀭}$.

No. 28. Marks :—Traces of two s, four lotuses and the Boar. There are no letters. On this coin the two s are beyond doubt the earliest marks. One of these is on the right, a little above, and the other to the left of the Boar, the right  is s. imp. by the lotus at the top as well as by that on the right and also by the Boar in the middle. The  on the left is s. imp. by the Boar on one side and a lotus on the left. The bottom  seems to cut the Boar's legs.

The remaining thirteen coins of these two finds are too much worn to be of any help to us.

Thus the majority of the coins of these two finds of 39 (4+35) are found to belong to the chief Dāya Gaja Kēsari while only five belong to Rāya Gaja Kēsari who probably preceded the former. Apparently, the coins figured as Nos. 22 to 25 and 28 (and probably 27 also) are the oldest among them and on these there is absolutely no trace of a portion even of a single letter of any legend. Only the impress of the lotus, the auspicious syllable , and the Boar is found, thereby leading to the not unreasonable inference that the coins of the early Kings or Chiefs had only these marks impressed on them and that the fashion of having the *name* of the Chief on the Coins came into vogue at a later period. Even of these three marks the lotus appears to have been the earliest, followed by the  and then by the Boar, as discussed above. Two of the coins at least (Nos. 6 and 15) are clearly double-struck showing that the coins of one Chief served a second one by the latter's name being again impressed on those of the former. They are also interesting because of their being of *silver* instead of *gold* like the 20 *Varāhas* received for the Museum Cabinet in 1920-21 referred to above.

(B)

Coins of VISHAMASIDDHI or Kubja-Vishnuvardhana, the first king of the Eastern Chalukya Dynasty of Vengi (615-633 A.C.).

Vishnuvardhana or Vishamashiddhi was a grandson of Pulakesi I, of the Early (Western) Chalukya Dynasty, who performed a great Aśvamedha or Horse Sacrifice and made Vatāpipura (Bādāmi) his Capital, and the next younger of Pulakesi II, who was undoubtedly the greatest prince of the Chalukya Dynasty and whose fame had reached even foreign countries. In the beginning of the Seventh Century, the Chalukyas, under Kubja Vishnuvardhana, pushed forward towards the East and overran the maritime province of Vengi, the seat of a Pallava principality. Kubja Vishnuvardhana established himself at Rajamahendri and founded another flourishing (Eastern) branch of the Chalukya Dynasty, between the lower Krishna and the Godavari, which lasted for about three centuries.

Elliot, in his *Coins of Southern India* (p. 86) says :—"I have not met with any coins of this (Eastern Chalukya) Dynasty, although I was in charge of the provinces which formed their dominions for five years. A few small gold fanams of the Chola period were the only result of my enquiries."

Hultzsch, in his article on "Miscellaneous South Indian Coins" in the *Indian Antiquary*, XXV, p. 322, speaks of some *copper* coins of the first Eastern Chalukya King, Vishamasiddhi or Kubja Vishnuvardhana, seventy-one specimens of which had been sent to him by Mr. Thurston of the Madras Museum. They were discovered near Yellamanchili in the Vizagapatam district. They are described but not figured as they were received by Hultzsch after he had passed the Plates for printing :—

Obv : Within a dotted border, a lion facing the proper left. Above the lion is punched on the legend :—

విషమసిద్ధి Vishamasiddhi

Rev : Within a border of rays, a double trident, surmounted by a crescent and flanked by two lamps.




Next we have Smith dealing with these coins of Vishamasiddhi, only five in number, in the *Indian Museum Catalogue*, Vol. I. p. 311., Pl. XXX. I. He calls them of "Base Silver."


And Brown also, in his handy volume *Coins of India*, p. 59, speaks of them and, following Smith, puts them as of "Base Silver."

Besides the above seventy-one coins Hultzsch mentions (which it may be presumed are in the Government Museum, Madras), and the five shown in the *Calcutta Museum Catalogue*, I am not aware if any of the other Indian Museums possess specimens of Vishamasiddhi's coins.

It is therefore highly gratifying to record that during the year under report, a very large find of these coins, weighing 4,920 tolas, was received as Treasure Trove for the Cabinet of the Hyderabad Museum. They were found in Mauga Dundapahad, in the Nalgonda District. The coins which seem to have remained long buried in the ground are entirely encrusted with verdigris, are badly disintegrating and many are peeling off in layers, while many are sticking together and a good many have been reduced to a sort of greenish powder. Some of these are a little thick and big in size and others are smaller and thinner. These latter are in a somewhat better state of preservation than the former, for, when cleaned with some care and trouble the marks on them could be made out while the thicker and bigger coins are not so amenable to this treatment. It may be added that many of these pieces seem to have been cast and that too in various moulds as will be clear from figs. 51 to 55 of Plate XVIII. On some coins the letters forming the legend are beautifully engraved, on some they are indifferently done, and on many they appear to have been engraved by a man who did not know they were letters he was engraving, for, they are extremely bad. Various specimens of these coins are figured in the Plate (Nos. 29 to 69).

The obverse of the coins shows that the lion device is enclosed within parts of two circles—the outer one of dots—the circles being completed by the letters of the legend giving the King's name. The reverse shows "a double trident surmounted by a crescent and flanked by two lamps" contained "within a border of rays."

No. 29 of Plate XVIII *Obv* : Lion facing the proper left with a vertical sword in front of his open mouth (The sword is also seen at various angles on other coins). The animal is very spiritedly drawn and the artist has given a twirl to his raised tail which, with his open mouth, makes him look formidable. The legend reads  విషమసి. The last letters,  of  are not to be seen and there is no room for them on the coin either. The letters it will be seen are finely engraved.

All the coins figured as Nos. 29 to 36 of Plate XVIII bear the prefix  while the remaining coins, like the one figured by Smith (*I.M.C.* Vol. I, Plate XXX, I.) do not have it. It will also be noticed that the coins figured as 51 to 55 and 61 had been cast in moulds as the protruding excess metal which had not been filed or broken off, still remains on them. The variety of moulds or dies used and the good, bad and indifferent formation of the letters of the legend may be judged from Nos. 29 to 35 of the Plate. Fig. 57 has some marks which are probably meant for letters.

Two of the coins figured, *viz.*, Nos. 58 and 59 are rather interesting on account of the lion on them facing the proper *right* and not the proper *left* as on the other coins.

No. 58 although rather worn yet shows a mark above the lion which perhaps stands for a letter and there is also the sword mark in front of the lion. Another noticeable feature about the obverse of this coin is that the lion device and the said mark are *within two complete circles*, the outer one of dots, which is an exception, for, as we have seen above the lion is enclosed within portions of circles which are completed by the letters of the legend.

No. 59 of the plate is the most interesting of all and it is the one which gave me most

trouble in deciphering the letters of the legend till it struck me that the engraver might have blundered. So when the letters were read from a good rubbing with the aid of a mirror, it was easy enough and the legend proved to be the same old one, viz., విషమసిద్ధి, only they were carved as written and were the negatives, so to say, and the mirror clearly showed the positive.

The coin figured as No. 60 is quite a unique one, in that the legend, beyond doubt, is different from that on the other coins. Even in the unsatisfactory state of the obverse, its rubbing clearly shows the first three letters to be శ్రీ, స and శ్యా though the remaining letter (or letters) of the King's name could not be made out. It looks as if there was at least one letter, now abraded, after శ్యా on the coin.

Now the question arises as to who this King was whose name began with సశ్యా. According to Bhandarkar, of the early Chalukyas, Palakesi I, the grandfather of Vishamasiddhi, was known as Satyasraya Sri Pulakesi Vallabha, and Pulakesi II, the elder brother of Vishamasiddhi, as Satyasraya Sri Prithvivallabha. But as it was during the reign of Pulakesi II, that his brother Vishamasiddhi penetrated the eastern countries and it was Palakesi II, himself who established his supremacy throughout the south of the peninsula in which (Nalgonda district) this coin was found, one may take this coin to be that of Pulakesi II.

Figures 61 to 69 of the Plate illustrate some of the various types of the "double trident" on the reverse of the coins. Of these No. 61 is the reverse of No. 33, 62 of 29, 64 of 60, 68 of 30 and 69 of 36 respectively. The reverse of some of these show the "crescent" which surmounts the "double trident" and some do not.

As regards the obverse of the coins, I would like to draw the attention of Numismatists to the *obverse* of the coins figured as Nos. 49 and 50 of Plate II in Elliott's *Coins of Southern India* and assigned by him to the Pallava dynasty of Vengi. On both these coins the lion faces the proper left and there is also the sword in front of the lion's mouth and so the obverse resembles that on the coins of our present find; and differs from it in two respects, viz., there are no letters of any legend visible on it and then the lion device is enclosed within two complete circles of which the outer one is of dots like No. 58 of our Plate. Brown also in his *Coins of India* illustrates a coin—No. 8, Plate VII, which is very much like No. 49 of Elliott's. In his key to Plate VII, 8, he entertains some doubt about the dynasty, for, he calls it, "Pallava or Chalukya(?)" and further in the footnote on p. 62 says: "This attribution is somewhat doubtful." His hesitation is probably due to the fact that that obverse was just the same as that on the coins discovered by then, with the legend *Vishamasiddhi*, the first Eastern Chalukya king to which also he refers at p. 59. I venture to suggest that the above three coins, the two figured by Elliott and the one figured by Brown, belong to the Early Chalukyas, as I believe that the Pallava device, as seen on the seals of their Copper plates, is a bull, either standing or recumbent, and that even if the maned lion was their device, Vishamasiddhi, when he conquered the Pallavas of Vengi and founded a flourishing dynasty, would not have been content to adopt the device of those rulers whom he defeated. It may however be said that though there is a great resemblance between their obverse, still the reverse on the said three coins is different from that on Vishamasiddhi's coins. We should, however, bear in mind that both these types—Vishamasiddhi's and what are assigned to the Pallavas—have on the reverse a "lamp" on either side of the object in the middle, enclosed within a circle of rays. Only on the coins attributed to the Pallavas, the middle object is clearly seen to be a "Vase on stand" whereas the said object on Vishamasiddhi's coins is described as a "trident" or a "double trident." I am rather inclined to think that what is taken to be a "trident" or a "double trident" is really a crude imitation (cf. the rude imitation of Sassanian bust and fire altar on the Gadhaiya coins consisting of meaningless dots, lines and curves) of the "Vase on stand" seen on the coins assigned to the Pallavas. These latter may therefore be taken to belong to the Chalukyas, probably to

one of the earliest of them, issued long before the practice of having the legend with the King's name on the coin came into vogue and not to the Pallavas.

As regards the metal, of which these coins of Vishamasiddhi are made, we have seen that Hultzsch calls it copper, while Smith and Brown call it base silver. To remove the doubt on the point, I sent a few of these coins to the Government Industrial Laboratory and I am indebted to Mr. D. N. Mutyala, the Senior Chemist of the Laboratory, for the result of the analysis given below :—

“Copper	..	..	..	..	..	..	71 ·04%
Tin	..	..	..	..	..	..	24 ·84
Iron	..	..	..	..	..	..	1 ·33
Verdigris	..	..	..	..	..	..	2 ·79
Zinc	..	..	..	..	..	..	Traces

No Silver, Gold or Lead.”

APPENDIX C

The diary of the Director for the year 1335 F. (1925-26 A.D.).

Month	Dated	Place
1925 A.C. (1335 F.) October to November (<i>Ādhur to Dai</i>)	5th-13th (1st-9th) 14th (10th)	.. Duty at headquarters. . Hyderabad to Gulbarga.
"	15th-18th (11th-14th)	.. Halt at Gulbarga.
"	19th (15th)	.. Gulbarga to Hyderabad.
November to December (<i>Dai to Baihman</i>)	20th-26th (16th-23rd)	.. Duty at Headquarters.
"	27th (24th)	.. Hyderabad to Bhongir.
"	28th (25th)	.. Bhongir to Warangal.
"	29th (26th)	.. Halt at Warangal.
"	30th (27th)	.. Warangal to Palampet and back.
"	31st (28th)	. Warangal to Hyderabad.
1926 A.C. (1335 F.) January to February (<i>Baihman to Farwardī</i>)	1st-8th (29th-7th)	.. Duty at headquarters.
"	9th-10th (8th-9th)	.. Hyderabad to Aurangabād.
"	11th (10th)	.. Halt at Aurangabād.
"	12th (11th)	.. Aurangabād to Khuldabād.
"	13th-14th (12th-13th)	.. Halt at Khuldabād.
"	15th (14th)	.. Khuldabād to Ajanta.
"	16th-18th (15th-17th)	.. Halt at Ajanta.
"	19th-20th (18th-19th)	.. Ajanta to Aurangabād.
"	21st (20th)	.. Aurangabād to Pattan and back.

APPENDIX C—concl'd.

Month	Dated	Place
January to February (<i>Baiḥman to Farwardī</i>)	22nd-23rd (21st-22nd)	.. Aurangabād to Hyderabad.
..	24th (23rd)	.. Duty at headquarters.
..	25th-26th (24th-25th)	.. Hyderabad to Aurangabād.
..	27th-28th (26th-27th)	.. Aurangabād to Jalgaon en route to Ajanta
March (<i>Farwardī and Urdī</i> <i>Bihisht</i>)	1st-6th (28th-2nd)	.. Halt at Ajanta.
..	7th-9th (3rd-5th)	.. Ajanta to Hyderabad.
March to October (<i>Urdī Bihisht to Āban</i>)	10th-15th (6th-30th)	.. Duty at headquarters.

Touring. 38 days.

APPENDIX D

*Expenditure on the Archaeological Department, Hyderabad during the year 1335 F.
(1925-26 A.C.).*

	Rs.	As.	P.	Rs.	As.	P.
Salaries :—						
Director (B.G. Rs. 800—50—1,200 p.m.) ..	15,057	7	4			
House rent (Rs. 100 p.m.) ..	1,200	0	0			
Assistant Director (Rs. 250 p.m.) ..	3,000	0	0			
Curator of Ajanta Caves (Rs. 250—15—400 p.m.) ..	4,800	0	0			
Establishment ..	6,750	4	11			
				30,807	12	3
Travelling allowances :—						
Director ..	690	7	9			
Establishment ..	909	8	3			
				1,600	0	0
Contingencies :—						
Fixed Contingencies ..	1,270	0	0			
Extra Con-tingencies. { Livery of Peons ..	90	0	0			
{ Purchase of books ..	1,460	0	0			
{ Printing charges ..	1,500	0	0			
{ Service Postage ..	174	0	0			
				4,494	0	0
Supplies and services :—						
Purchase of Antiquities, etc., ..	5,000	0	0			
Purchase of Photo articles ..	950	0	0			
				5,950	0	0
GRAND TOTAL ..				42,851	12	3
				(B.G. Rs. 36,730	1	4)

APPENDIX E.

Statement of Expenditure on Ancient Monuments during the year 1335 Fasli (1925-26 A.C.)

Locality	Name of work	Amount of estimate			Expenditure in 1335 F. (1925-26 A.C.)			Expenditure up to date inclusive of previous years			REMARKS
		Rs.	As.	P.	Rs.	As.	P.	Rs.	As.	P.	
	SPECIAL REPAIRS.										
Ajanta (Aurang- abād Dis- trict).	Parapet wall and the footpath in front of the caves.	10,000	0	0	1,190	11	10	10,044	13	8	Completed.
Ellora (Aurang- abād Dis- trict)	Repairs to the caves	27,500	0	0	4,794	1	11	15,194	6	0	Work in pro- gress.
Bidar ..	Repairs to the Tomb of Qasim Barīd.	94	0	0	88	5	7	88	5	7	Completed.
Gulbarga ..	Repairs to the Seven Domes.	164	12	8	164	11	9	164	11	9	Completed.
Hyderabad	Repairs to the Toli Masjid.	8,732	0	0	1,417	0	0	7,641	8	0	Work in pro- gress.
Bhongir (Nalgonda District).	Repairs to the Fort	3,610	0	0	21	4	7	3,588	9	10	Completed.
Osmanabād	Repairs to the Dhara- siṃha caves.	9,160	0	0	3,096	7	2	7,070	9	4	Work in pro- gress.
Warangal	Repairs to the Fort	1,440	0	0	50	15	0	870	7	8	Work in pro- gress.
	MAINTENANCE.										
Ajanta (Aurang- abād Dis- trict).	Establishment for the preservation of Frescoes.	4,200	0	0	3,119	12	6	—	—	—	—
..	Establishment for the upkeep of the caves.	2,400	0	0	2,643	2	9	—	—	—	—
Ajanta (Aurang- abād Dis- trict).	Maintenance of the caves.	1,500	0	0	1,411	8	0	—	—	—	—
Anwa (Aurang- abād Dis- trict).	Salary of the watch- man for the temple	150	0	0	147	15	9	—	—	—	—
	Carried over ..	....			7,322	7	0				

APPENDIX E—contd.

Locality	Name of work	Amount of estimate		Expenditure in 1335 F. (1925-26 A.C.)		Expenditure up to date inclusive of previous years		REMARKS
		Rs	As. P.	Rs.	As. P.	Rs.	As. P.	
	Brought forward ..	....		7,322	7 0	—		—
Daulatabād (Aurangabād District).	Maintenance of the Fort.	2,500	0 0	2,540	9 11	—		—
Ellora (Aurangabād District).	Maintenance of the caves.	1,500	0 0	1,489	2 4	—		—
Ghatotkach (Aurangabād District).	Salary of watchman for the caves.	12	0 0	12	0 0	—		—
Aurangabād	Maintenance of the Maqbara.	....		3,974	11 7	—		—
„	Maintenance of the caves.	300	0 0	300	0 0	—		—
„	Maintenance of the Monuments in the District.	4,300	0 0	366	15 5	—		—
Bidar ..	Salaries of watchmen for the Madrasah and 'Ali Barīd's Tomb.	288	0 0	295	0 6	—		—
Bidar ..	Maintenance of Archæological Monuments.	288	0 0	264	0 0	—		—
Udgir (Bidar District).	Maintenance of the Bāghi-Husam.	....		175	0 0	—		—
Gulbarga ..	Salary of watchman for the Seven Domes.	144	0 0	144	0 0	—		—
„	Maintenance of the Seven Domes.	100	0 0	100	0 0	—		—
„	Maintenance of the Fort.	222	0 0	211	8 7	—		—
Bhongīr (Nalgonda District).	Salary of watchman for Fort.	89	0 0	88	10 3	—		—
Qandhār (Nanded District).	Maintenance of the Fort.	163	0 0	160	9 0	—		—
	Carried over ..	....		17,444	10 7			

APPENDIX E—concl'd.

Locality	Name of work	Amount of estimate		Expenditure in 1335 F. (1925-26 A.C.)		Expenditure up to date inclusive of previous years		REMARKS
		Rs.	As. P.	Rs.	As. P.	Rs.	As. P.	
	Brought forward ..	....		17,444	10 7			
Naldurg (Osman- abād Dis- trict).	Maintenance of the Pāni Mahall.	488	0 0	488	0 0	—		—
Hanamkon- da (War- angal Dis- trict).	Salaries of watchmen for the Thousand Pillars Temple. *	200	0 0	216	15 4	—		—
Palampet (Warangal District).	Salary of watchman for the Great Temple.	120	0 0	130	0 0	—		—
Warangal	Salary of watchmen for the Fort.	60	0 0	42	12 9	—		—
		....		18,322	6 8			
	Total for 1335 F. (1925-26 A.C.)	....		29,146	0 6			
			(B.G.)	24,982	4 11			

APPENDIX F

List of books acquired for the Library of the Director of Archæology during the year 1335 Fasli
(1925-26 A.C.).

Serial No.	Title	REMARKS
BIBLIOGRAPHY.		
1501	<i>Catalogue of the Nizam College Library; English Section, Part I (A and B), Third edition, 1925.</i>	Presented by the Nizam College.
ENCYCLOPÆDIAS AND DICTIONARIES.		
1502	<i>The Encyclopædia of Islam; Published under the patronage of the International Association of the Academies, Nos. 31-32 and Fascs. D and E.</i>	Purchased.
JOURNALS AND PERIODICAL PUBLICATIONS.		
1503	<i>The Journal of the Royal Asiatic Society of Great Britain and Ireland for 1926.</i>	Do.
1504	<i>The Journal of the Bombay Branch of the Royal Asiatic Society, Vol. II, No. 1 for 1926.</i>	Presented by the Publishers.
1505	<i>The Journal and Proceedings of the Asiatic Society of Bengal, Vol. XXI (Nos. 1-3).</i>	Purchased.
1506	<i>The Journal of the Mythic Society, Vol. XVII (Parts 1 and 2)</i>	Presented by the Mythic Society.
1507	<i>The Journal of the Bangiya Sahitya Parishad, Calcutta, for 1926.</i>	Presented by the Publishers.
1508	<i>The Journal of the Andhra Research Society; Vol. I (Parts 1-2)</i>	Presented by the Andhra Society.
1509	<i>The Journal of Department of Letters, Calcutta University; Vol. XIII, 1926.</i>	Presented by the Calcutta University.
1510	<i>The Magazine of the Mysore University; Vol. X (Nos. 35 and 36).</i>	Presented by the Mysore University.
	<i>Bulletin de l'École Française d'Extrême Orient: Tome XXV (Nos. 3-4).</i>	Presented by the Publishers.
1511	<i>Djawa; Tijdschrift van het Java Instituut, 6e Jaargang (Nos. 1-6).</i>	Presented by the Java Institute.
1512	<i>Epigraphia Indica, Vol. XVIII (Parts 4-6).</i>	Presented by the Government of India.
1513	<i>The Journal of Oriental Research, Madras, Vol. I, Part 1.</i>	Presented by the Publishers.
1514	<i>Man in India; Vol. VI (Nos. 1-4).</i>	Do.
1515	<i>Yoga-Mimansa, Vol. II (No. 2).</i>	Do.

APPENDIX F—*contd.*

Serial No.	Title	REMARKS
ARCHÆOLOGICAL SURVEY.		
ANNUAL REPORTS.		
1516	<i>Annual Report</i> of the Archæological Survey of India, 1923-24.	Presented by the Government of India.
1517	<i>Report</i> of the Superintendent, Archæological Survey, Burma, for the year ending on the 31st March, 1926.	Presented by the Government of Burma.
1518	<i>Annual Report</i> of the Archæological Department, Hyderabad, for the year 1334 Fasli (1924-25 A.C.).	Presented by H.E.H. the Nizam's Government.
1519	<i>Annual Report</i> of the Archæological Department, Mysore, for 1925.	Presented by the Mysore State.
1520	<i>Annual Report</i> of the South-Indian Epigraphy, for the year ending 31st March, 1925.	Presented by the Government of India.
1521	<i>Annual Report</i> of the Varendra Research Society, 1925-26. . .	Presented by the Publishers.
MONOGRAPHS.		
1522	<i>Blakiston, J. F.</i> : The Jami' Masjid at Badaun and other Buildings in the United Provinces ; Memoir No. 19 (A.S.I.).	Presented by the Government of India.
1523	<i>Chanda, Ramaprasad</i> ; The Indus Valley in the Vedic Period : Memoir No. 31 (A.S.I.).	Do.
1524	<i>Kaye, G. R.</i> ; Hindu Astronomy . Memoir No. 18 (A.S.R.).	Do.
1525	<i>Page J. A.</i> , An Historical Memoir on the Quṭb, Delhi. Memoir No. 22 (A.S.I.).	Do.
1526	<i>Sastri, Hirananda</i> ; Bhasa and the Authorship of the Thirteen Trivandrum Plays : Memoir No. 28 (A.S.I.).	Do.
1527	<i>Sastri, H. Krishna</i> ; Two Statues of Pallava Kings and Five Pallava Inscriptions in a Rock-temple at Maluabalipuram : Memoir No. 26 (A.S.I.).	Do.
1528	<i>Majumdar, N. G.</i> ; Nalanda Copper-plate of Devapaladeva. Memoir published by the Varendra Research Society.	Presented by the Varendra Research Society.
MUSEUMS.		
1529-30	<i>Report</i> of the Madras Government Museum and the Connemara Library, for the years 1924-25 and 1925-26.	Presented by the Government of Madras.
1531	<i>Annual Report</i> of the Watson Museum of Antiquities, Rajkot, for the years 1924-25 and 1925-26.	Presented by the Publishers.
1532	<i>Catalogue</i> of the Delhi Museum of Archæology ; Published by the Archæological Survey of India, 2nd edition (revised), 1926.	Presented by the Government of India.

APPENDIX F—*contd.*

Serial No.	Title	REMARKS
1533	<i>Catalogue of the Arabic and Persian Inscriptions in the Epigraphical Gallery, Prince of Wales Museum, Bombay.</i>	Presented by the Prince of Wales Museum.
1534	<i>A Guide to the Buddhistic Section of the Prince of Wales Museum, Bombay.</i>	Do.
1535	<i>Guide to Muslim Heraldry in the Palestine Museum of Antiquities, 1926.</i>	Presented by the Department of Antiquities, Palestine.
ARCHÆOLOGY.		
1536	<i>Godd, C. J. ; A Sumerian Reading Book.</i>	Purchased.
1537	<i>Mackay, L. , Report of the Excavation of the " A " Cemetery at Kish, Mesopotamia, Part I ; Published by the Field Museum of Natural History, Chicago, 1925.</i>	Presented by the Publishers.
EPIGRAPHY.		
1538	<i>Hultzsch, E. ; Inscriptions of Asoka Corpus Inscriptionum Indicarum, Vol. I, 1925.</i>	Presented by the Government of India.
1539	<i>Sastri, H. Krishna , South Indian Inscriptions (Texts), Vol. V, Archæological Survey of India, 1926.</i>	Do.
NUMISMATICS.		
1540	<i>Cunningham, Sir A. ; Coins of the Ancient India, from the earliest times down to the 7th century A.D., London, 1891.</i>	Purchased.
1541	<i>—, — ; Coins of Mediæval India, from the 7th Century down to the Muhammadan conquest, London, 1894.</i>	Do.
ART, ARCHITECTURE, ETC.		
1542	<i>Codrington, K. de B. ; Ancient India ; from the earliest times to the Guptas with notes on the Architecture and the Sculpture of the Mediæval period, London, 1926.</i>	Do.
1543	<i>Cousin, H. ; The Architectural Antiquities of Western India ; Published by the India Society, 1926.</i>	Do.
1544	<i>Ghulam Muhammad Dihlavi ; The Tadhkira-i-Khushnavisān : Bibliotheca Indica, New Series, No. 1233, Calcutta, 1910.</i>	Do.
1545	<i>Kühnel, E. and Goetz, H. ; Indian Book Painting: From Jahangir's Album in the State Library in Berlin, London, 1926</i>	Do.
1546	<i>Laufer, Berthold ; Ivory in China : Anthropology Leaflet 21 of the Field Museum of Natural History, Chicago, 1925.</i>	Presented by Publishers.
1547	<i>Mehta, N. G. ; Studies in Indian Painting, 1926.</i>	Purchased.
1548	<i>Solomon, W. E. Gladstone ; The Charm of Indian Art, London, 1926.</i>	Do.

APPENDIX F—concl'd.

Serial No.	Title	REMARKS
HISTORY, GEOGRAPHY AND TRAVELS, INDIA.		
1549	'Abdu'l Hamid Lahauri; Badshāh Nāmah, Vols. I-II: Bibliotheca Indica.	Purchased.
1550	Abu'l Fazl Baihaqi; Tarikh-i-Baihaqi: Bibliotheca Indica	Do.
1551	Abu Turab Wali; Tarikh-i-Gujarat: Persian Text, published by the Asiatic Society of Bengal.	Do.
1552	Bannerji, Brajendra Nath; Begam Samru, Calcutta, 1925.	Do.
1553	Bhandarkar, D. R.; Asoka: the Carmichael Lectures for 1923.	Presented by the University of Calcutta.
1554	Mc'crindle, J. W.; Ancient India as described by Megasthenes and Arrian, Calcutta, 1926.	Purchased.
1555	Panikkar, D. M.; Sri Harsha of Kanauj: a Monograph on the History of India within the First Half of the 7th Century A.D., Bombay, 1922.	Do.
1556	Prasad, Ishwari; History of Mediæval India, from 647 A.D. to the Mughal conquest.	Do.
GENERAL HISTORY.		
1557	Amir Yahyah 'Abdu'l Latif; Lubbu't Tawārikh, MS. (Ref. Rieu's C.B.M., Vol. I, p. 104).	Do.
1558	Coke, Richard; The Heart of the Middle East: London, 1925.	Do.
1559-60	Curzon, George N.; Persia and the Persian Question, Vols. I-II, London, 1892.	Do.
1561	Kennedy, Sir Alexander, B. W., Petra; its History and Monuments, London, 1925.	Do.
1562	Thomas, L.; With Lawrence in Arabia	Do.
RELIGION.		
1563	Luke, H. C.; Mosul and its Minorities, London, 1925 ..	Do.
MISCELLANEOUS.		
1564	Annandale, N.; Zoological Results of a Tour in the Far East, Vol. VI (Part 10): Memoirs of the Asiatic Society of Bengal.	Do.
1565	Brühl, P. and Biswas, K.; Algae of the Loktak Lake, Vol. VIII (No. 5): Memoirs of the Asiatic Society of Bengal, 1926.	Do.
1566	Sewell, R. B. Seymour; Geographic and Oceanographic Research in Indian Waters, Vol. IX (Part 2), Memoirs of the Asiatic Society of Bengal, 1925.	Do.

APPENDIX G

List of photographic negatives prepared by the Office of the Director of Archaeology during the year 1335 F.
(1925-26 A.C.).

Serial No.	Locality	Description	Size
772	Golconda ..	Pemamati's Mosque . General View ..	8½" × 6½"
773	" ..	" Another View ..	6½" × 4½"
774	" ..	" Façade ..	8½" × 6½"
775	" ..	" Interior ..	6½" × 4½"
776	" ..	Bāradari of Tāramati . General View ..	8½" × 6½"
777	Pillalmari (Surya- pet).	Temple No. I Someshvara Deva's Temple : General View.	"
778	" ..	" Another view ..	"
779	" ..	" Pillars ..	"
779A	" ..	" Another view ..	6½" × 4½"
780	" ..	" Shrine and pillars ..	8½" × 6½"
780A	" ..	" " " ..	6½" × 4½"
781	" ..	Narsimha Deva's temple . General View ..	8½" × 6½"
782	" ..	" Interior ..	"
782A	" ..	" " " ..	6½" × 4½"
783	" ..	Mukandeo's Temple : General View ..	8½" × 6½"
784	Nagulpad (Surya- pet).	Temple No. I . General View from North ..	"
784A	" ..	" Another view ..	6½" × 4½"
785	" ..	" Detail of carvings ..	8½" × 6½"
785A	" ..	" Another view ..	"
786	" ..	" Shrine door (detail) ..	6½" × 4½"
787	" ..	Temple No. II . General View ..	8½" × 6½"
788	" ..	" Ceiling ..	"
789	" ..	" Eastern shrine (detail) ..	"
790	" ..	" Southern shrine (detail) ..	"
791	" ..	Mosque : General View ..	6½" × 4½"
792	Ālampūr, Raichur Dt.	Deer story, carved on pillar near the main entrance of the Temples.	8½" × 6½"

APPENDIX G—concl'd.

Serial No.	Locality	Description	Size
793	Ālampūr, Raichur Dt.	Temple No. II : General View from South ..	8½" × 6½"
794	" ..	" " Carvings on South wall ..	6½" × 4½"
795	" ..	" Pillars	8½" × 6½"
796	" ..	Temple No. III : General View ..	"
797	" ..	" Carvings on South wall ..	6½" × 4½"
798	" ..	Temple No. 5 : Pillars of the portico ..	8½" × 6½"
799	" ..	" Pillars of the hall	6½" × 4½"
799A	" ..	" " " " " " ..	"
800	" ..	Temples Nos. 6 and 7 : General View ..	8½" × 6½"
801	" ..	Temple No. 6 : Pillars	6½" × 4½"
802	" ..	Temple No. 7 : Carvings	"
803	" ..	" " " " " " ..	"
804	" ..	Dharamasala, Window	"
805	" ..	" Pillars	"
806	" ..	Gateway of the town	"
807	" ..	Sculptures built into the wall ..	"
808	" ..	" " " " " " ..	8½" × 6½"
809	" ..	Pāpnas Temples : General View ..	"
810	" ..	" Another View	"
811-850	Hyderabad ..	Copies of Mughal Paintings from the collection of Nawab Hydar Nawaz Jung.	8½" × 6½"

APPENDIX H.

List of Architectural drawings prepared during the year 1335 Fash (1925-26 A.C.).

Serial No.	Locality	Title	Scale
29	Pillalmari (Nalgonda District).	Plan of the Somesvara Temple	6 ft. to an inch.
30	„ ..	„ Ramesvara Temple	5 ft. to an inch.
31	Ālampūr (Raichur District).	„ Vira Brahma Temple.. ..	„ „
32	„ ..	„ Solkap Brahma Temple	4 ft. to an inch.
33	Daulatabād (Aurangabad District).	„ Jami' Masjid, Fort	15 ft. to an inch.
34	„ ..	„ Royal Bath	5 ft. to an inch.

APPENDIX I.

List of Coins acquired for the Cabinet of the Hyderabad Museum during the Fasli year 1335 (6th October, 1925, to 5th October, 1926)

Serial No.	Metal	No.	Description	How acquired	Remarks
1	A	3	Mughal ..	1st Taluqdar Aurangabad. T.T. ¹	Letter No. 4463, dated 29th Aban, 35 F.
2	R	4	Western Chalukya ..	Do. Nalgonda. T.T.	Letter No. 35, dated 17th Azar, 35 F.
3	"	35	Do.	Do. do. T.T.	Letter No. 639, dated 19th Bahman, 35 F.
4	"	52	Old Hali and Chalni	Do. Medak. T.T.	Letter No. 1333, dated 26th Bahman, 35 F.
5	"	2	Pre-Mughal ..	Bikanur Durbar. P. ²	Letter No. 98, dated 18th Isfandar, 35 F.
6	"	3	Mughal ..	Dr. General of Police Hyderabad. T.T.	Letter No. 3226, dated 21st Farwardi, 35 F.
7	"	20	Do. ..	1st Taluqdar Nalgonda. T.T.	Letter No. 1176, dated 24th Farwardi 35 F.
8	Æ	50	Old local dubs ..	Supt. Central Treasury.	Letter No. 1139, dated 18th Shahrawar, 35 F.
9	"	44	Tipu's Coins ..	Dt. Magistrate Mahbubnagar. T.T.	Letter No. 2747, dated 21st Shahrawar, 35 F.
10	"	11	Bahman and 'Adil Shāhī.	Commanding Officer Golconda Infantry. T.T.	Letter No. 404, dated 3rd Meher, 35 F.
11	R	48	Mughal ..	1st Taluqdar Nizamabad. T.T.	Letter No. 5019, dated 18th Meher, 35 F.
12	"	2	1 Mughal and 1 Kuchawan (Jodhpur).	Munsif, Hingoli, Parbhani. Pur. ³	Letter No. 2935, dated 3rd Meher, 35 F.
13	Æ	(4,920 tolas)	Eastern Chalukya ..	1st Taluqdar Nalgonda. T.T.	Letter No. 585 dated 5th Bahman, 35 F.
14	"	4,334	Old local dubs ..	Supt. Central Treasury.	Letter No. 360, dated 27th Meher, 35 F.
15	R	66	Old Hali and Chalni	Munsif, Criminal Court Basmatnagar Taluq, Parbhani. T.T.	Letter No. 2135, dated 17th Aban, 35 F.

¹ T.T.=Treasure Trove. ² P.=Presented. ³ Pur.=Purchased.

Total Gold .. 3

" Silver .. 232

" Copper .. 4,439 (besides 4,920 tolas of Eastern Chalukya coins)

Grand Total .. 4,674

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to

Annual Reports 1923-35 F. (1914-26 A.C.)

ABBREVIATIONS.

I	Annual Report for 1323-24	F. (1914-15 A. C.)
II	do.	1325 F. (1915-16 A. C.)
III	do.	1326 F. (1916-17 A. C.)
IV	do.	1327 F. (1917-18 A. C.)
V	do.	1328 F. (1918-19 A. C.)
VI	do.	1329 F. (1919-20 A. C.)
VII	do.	1330 F. (1920-21 A. C.)
VIII	do.	1331-33 F. (1921-24 A. C.)
IX	do.	1334 F. (1924-25 A. C.)
X	do.	1335 F. (1925-26 A. C.)

I. NAMES OF PERSONS.

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 'Ādil Shāh, 'Ali—V, vii, 8.
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 'Alī Muḥammad Khan—VII, 5 (Foot Note).
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 Axel, Jarl, Notes on Ajanta paintings by—I,
 ii, 42 ff.

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 Bruce, Foote—II, 7.
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 V, 4 ; VI, vii, 1.

Y

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ILLUSTRATIONS

PLAN OF THE HAFT GUMBAD: GULBARGA.
SCALE 60 FT TO 1 INCH

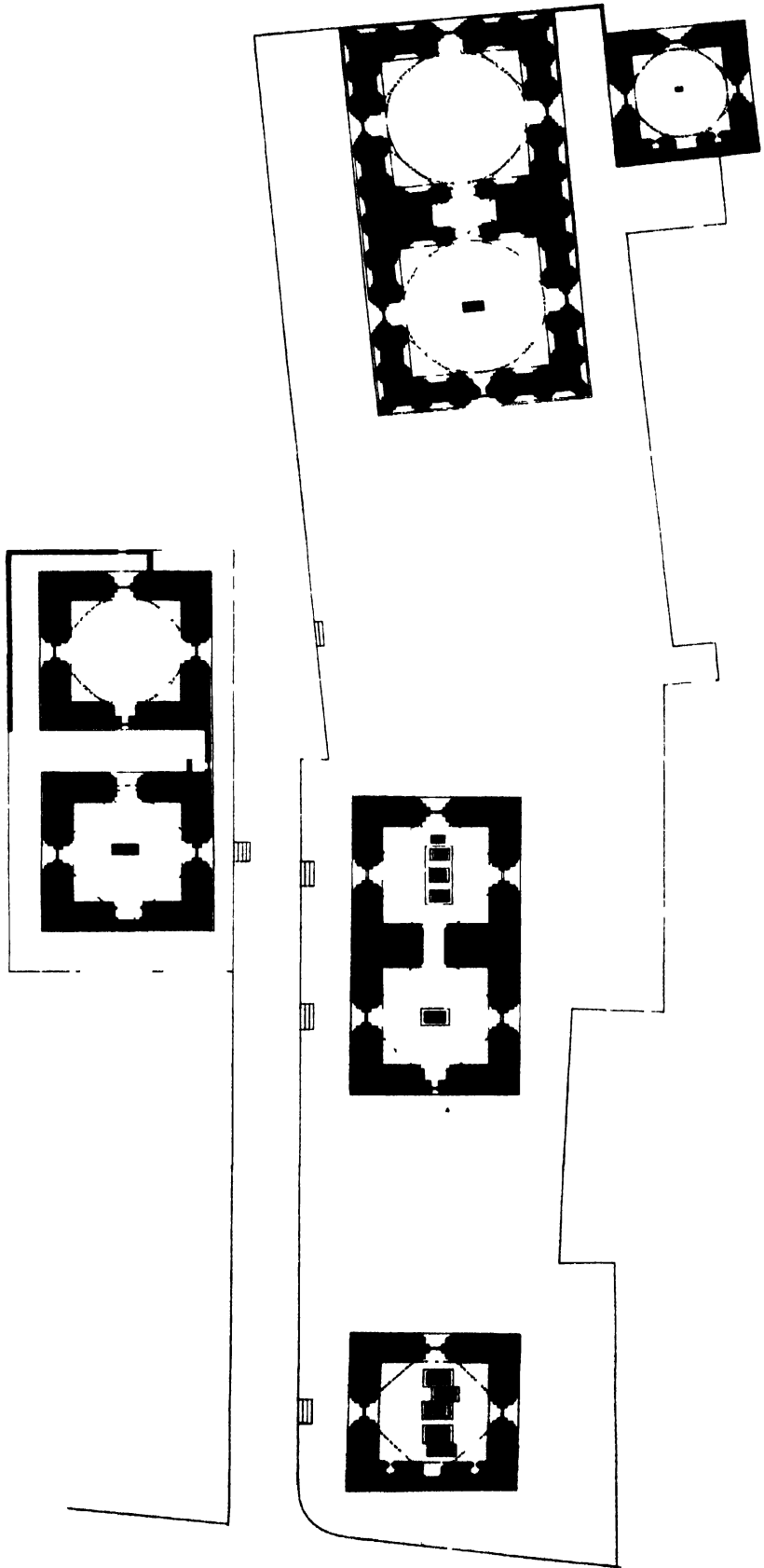
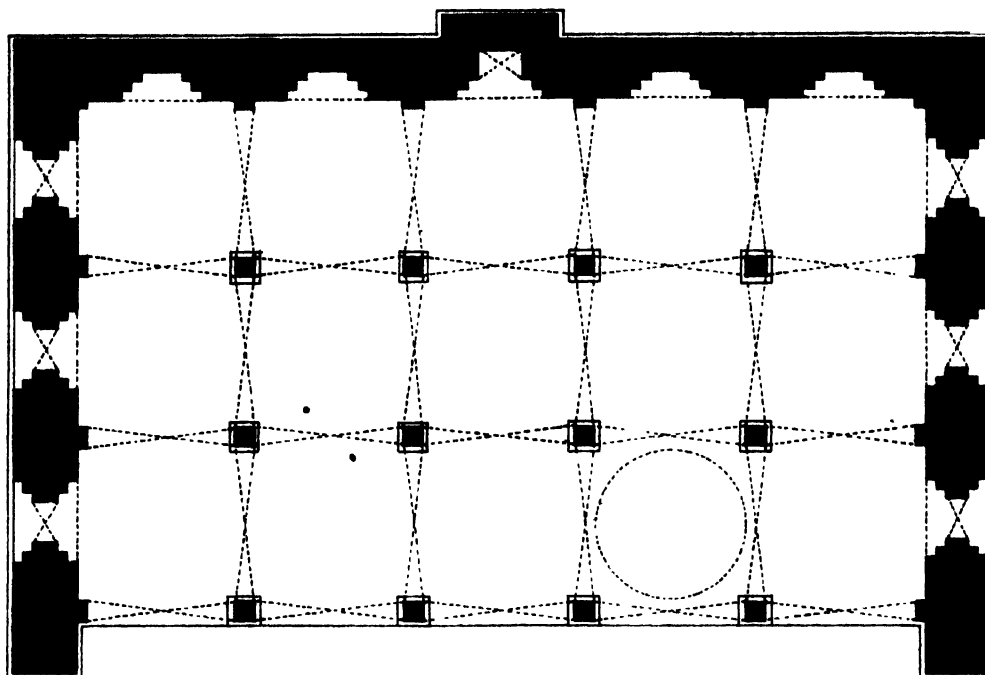


PLATE I. O. Gumbad

PLATE I. O. Gumbad

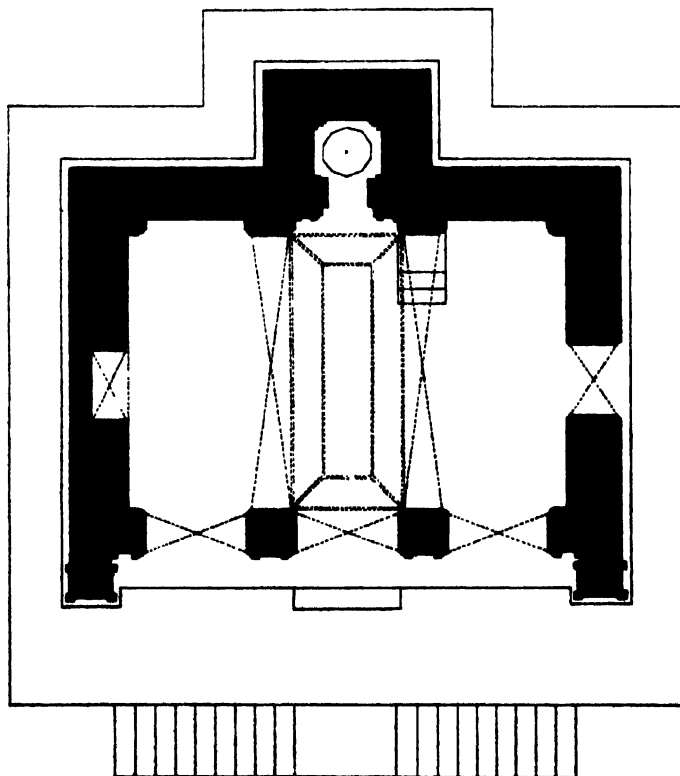
PLAN OF QALANDAR KHAN'S MOSQUE: GULBARGA.

SCALE 8 FT. TO 1 INCH.



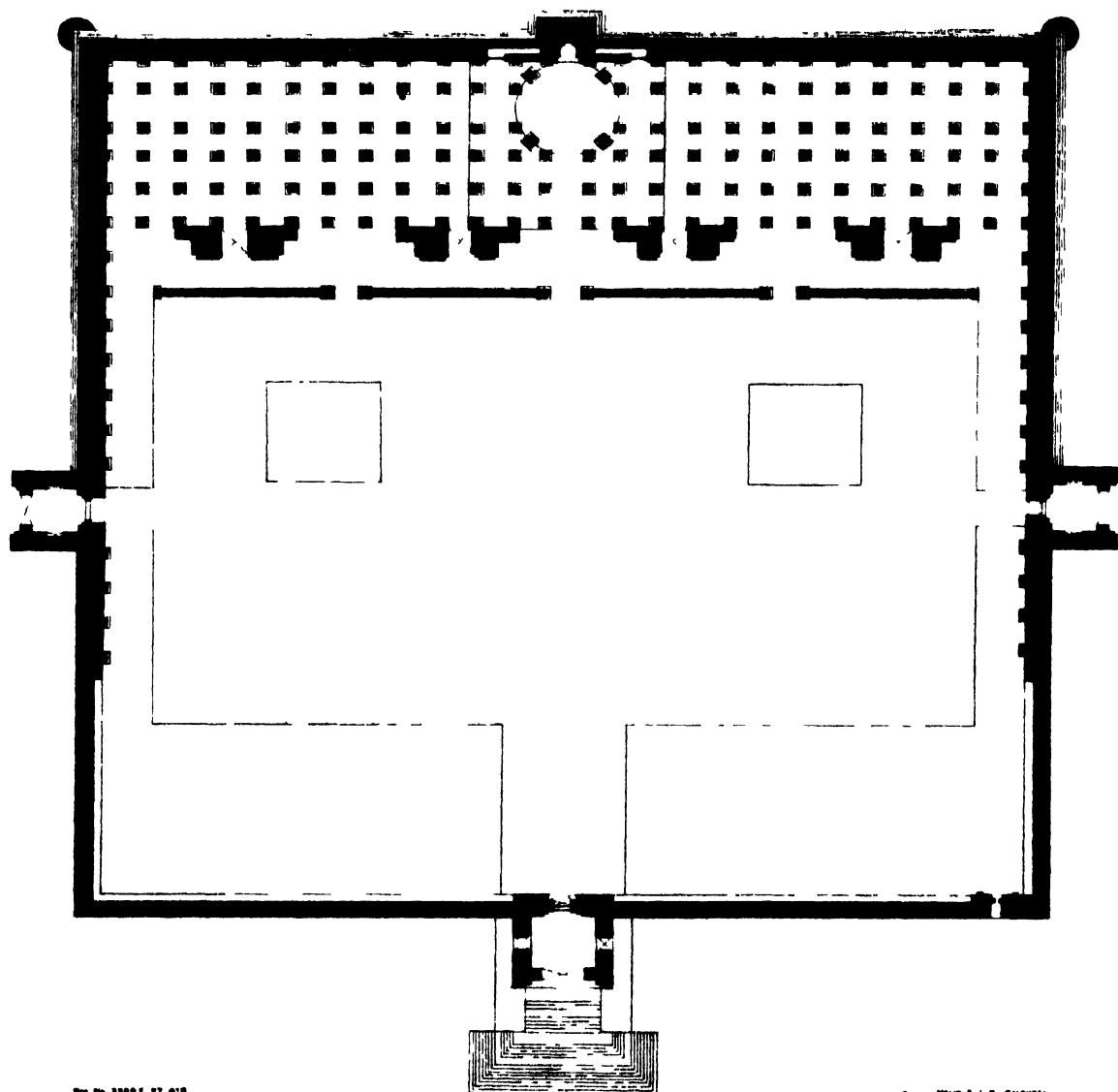
PLAN OF AFZAL KHAN'S MOSQUE: GULBARGA.

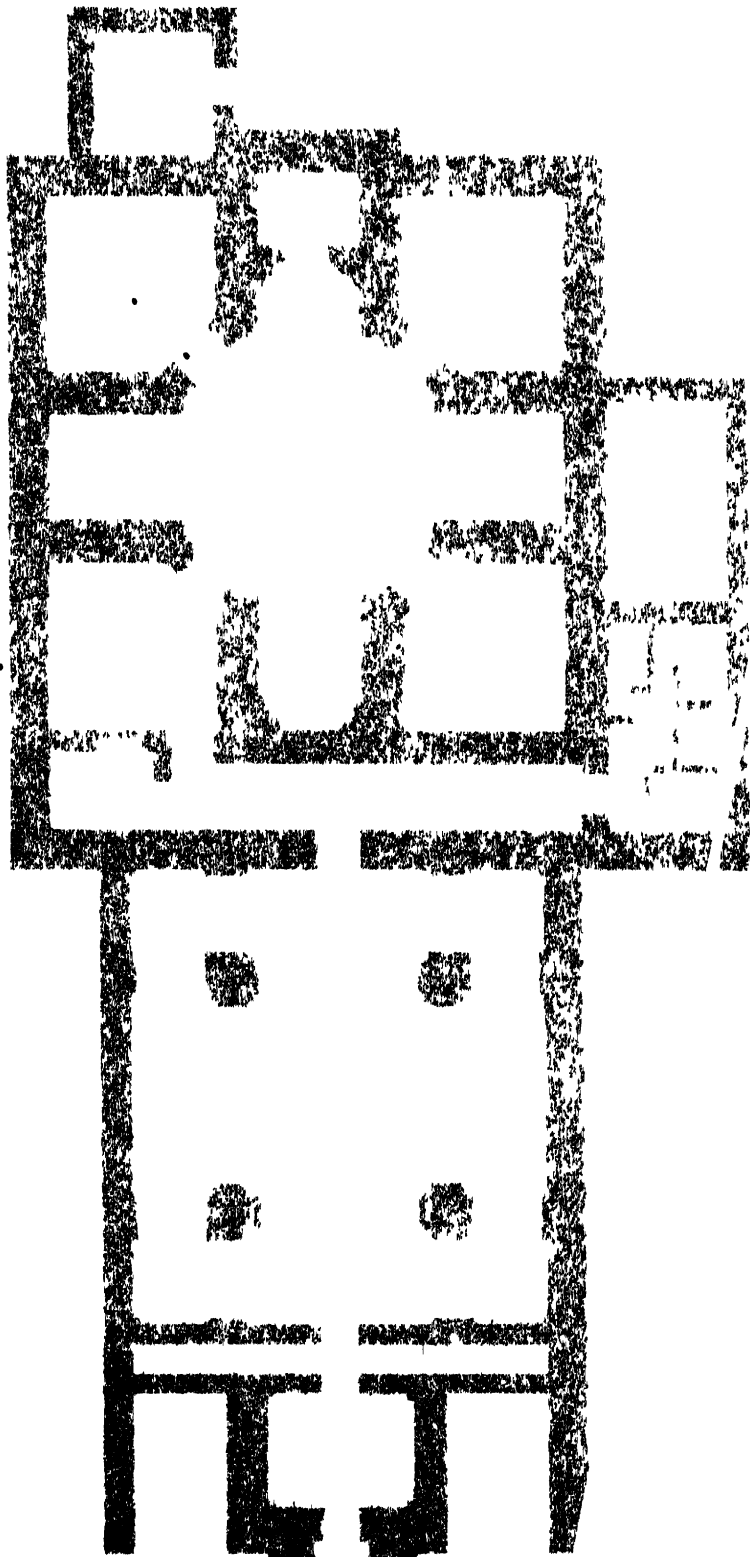
SCALE 8 FT. TO 1 INCH.



PLAN OF THE JAMI MASJID: DAULATABAD FORT.

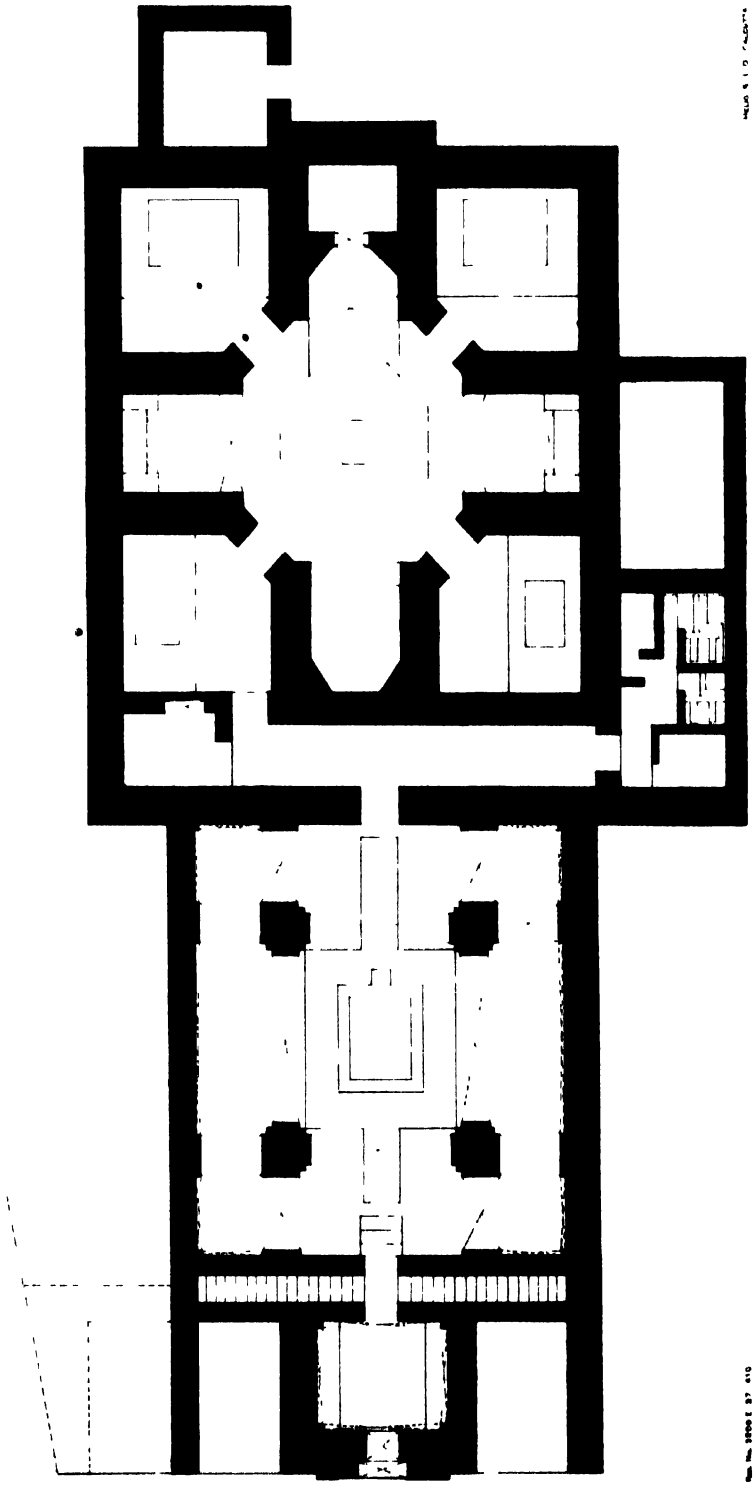
SCALE 45 FT TO 1 INCH





-PLAN OF THE BATH NEAR DAULATABAD FORT.

SCALE 16 FT TO 1 INCH.

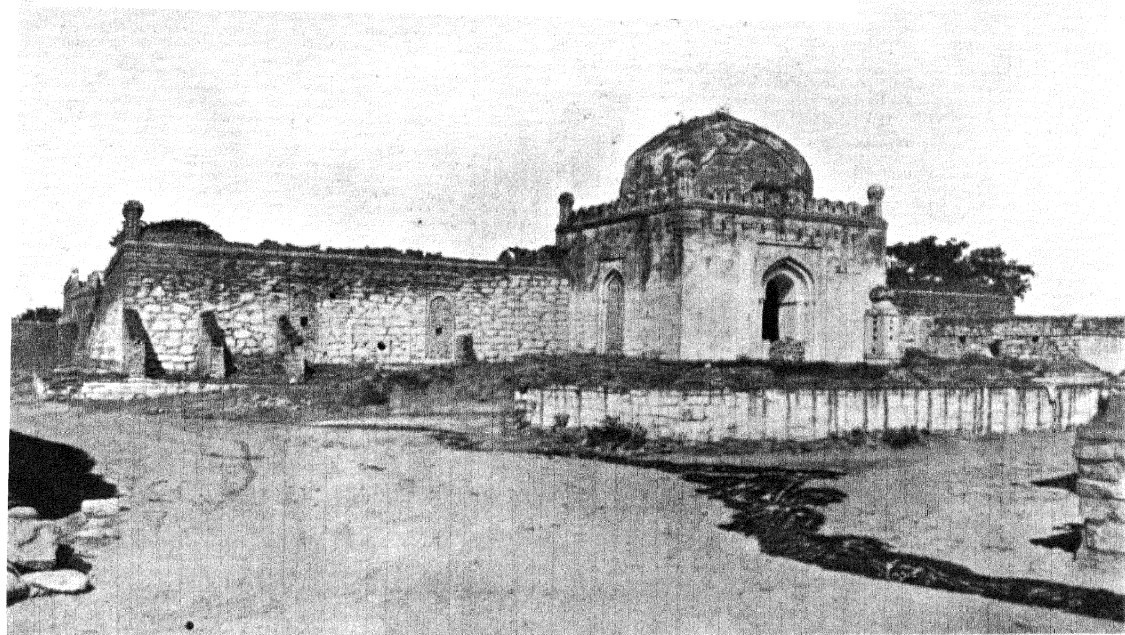




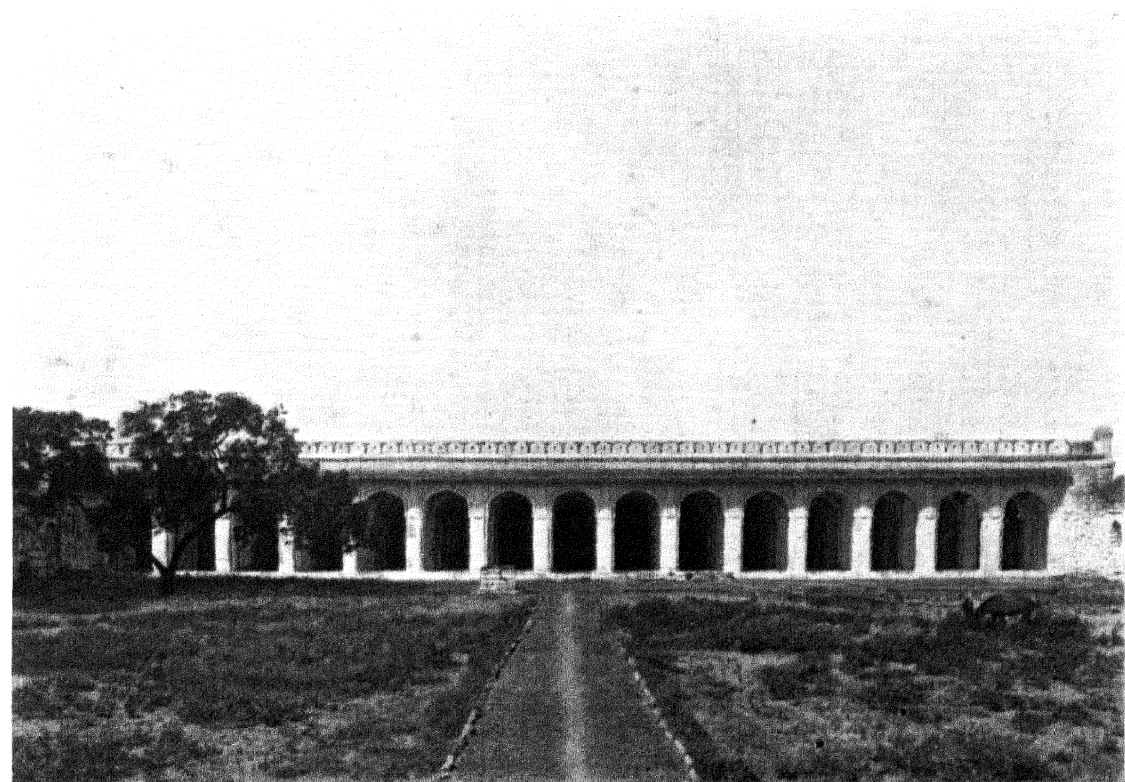
(a) TOMB OF HASAN GANGŪ BAHIMANI: GULBARGA.



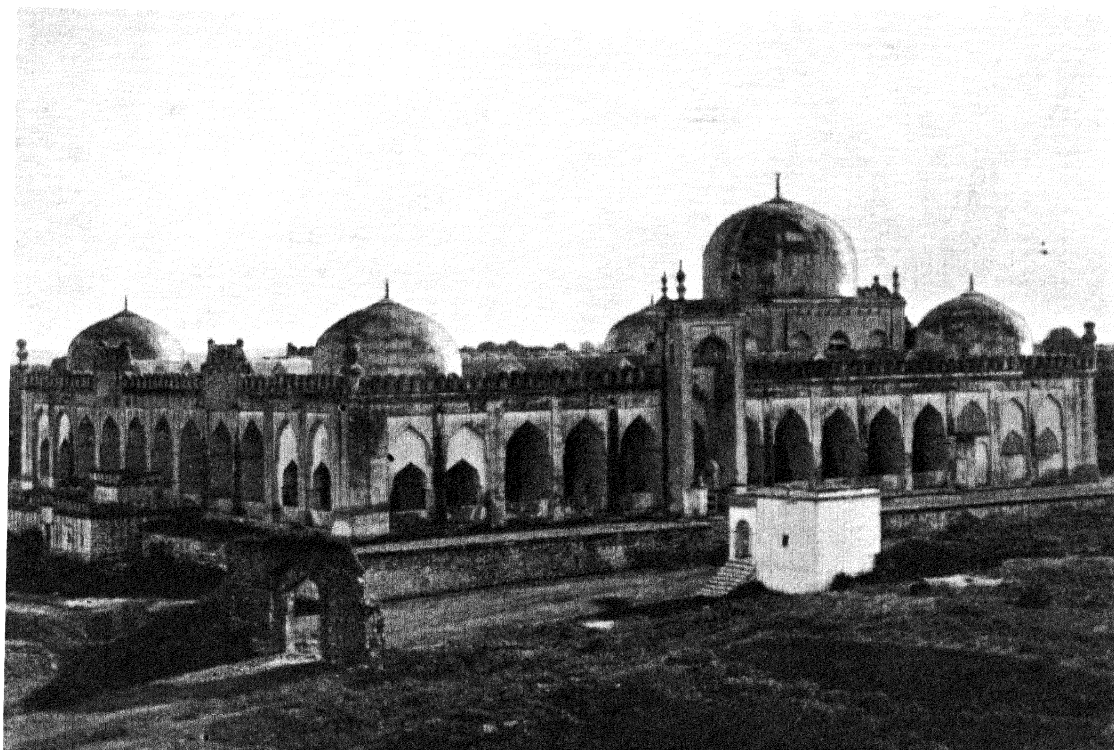
(b) ANONYMOUS TOMB NEAR THE ABOVE.



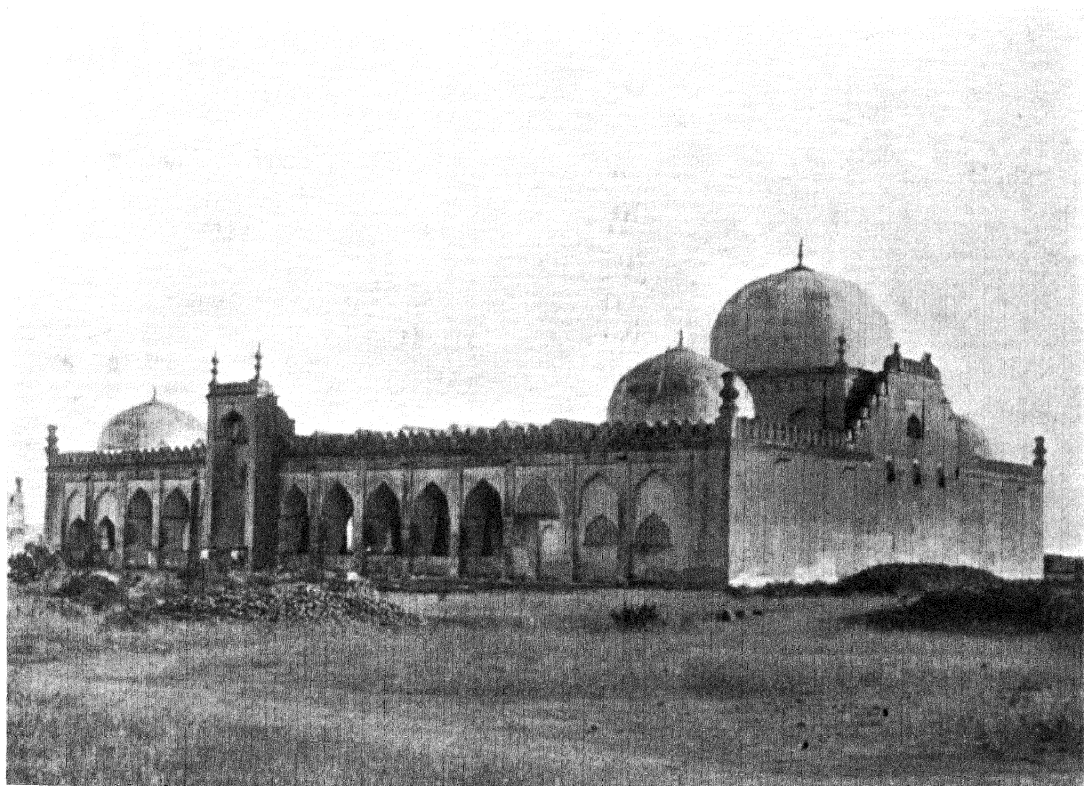
(a) SHAH BAZAR MOSQUE: GULBARGA. GATE AND ENCLOSURE WALL.



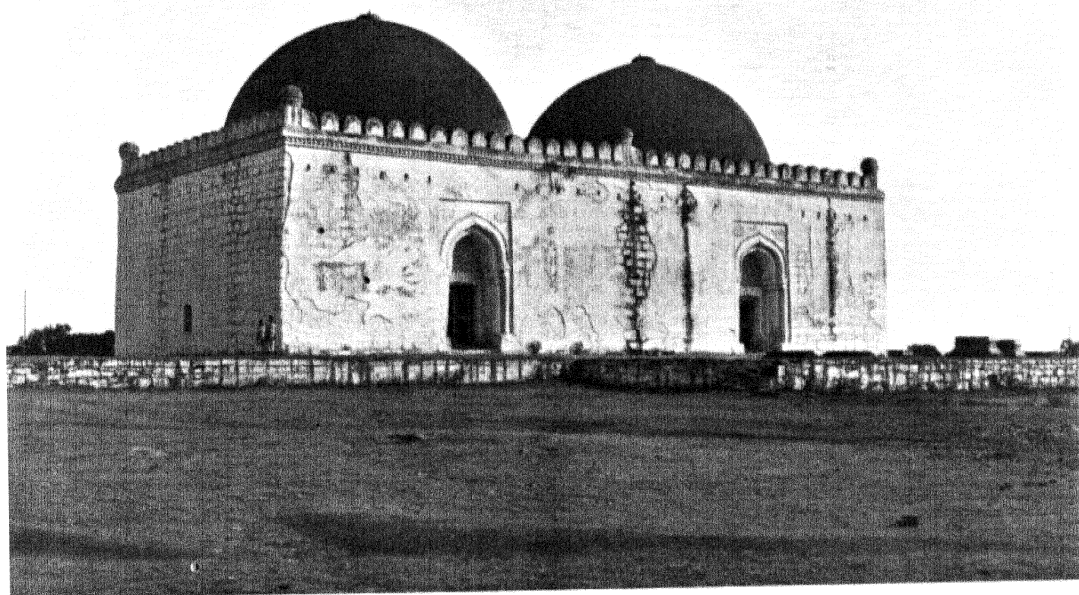
(b) THE SAME FAÇADE OF THE PRAYER HALL.



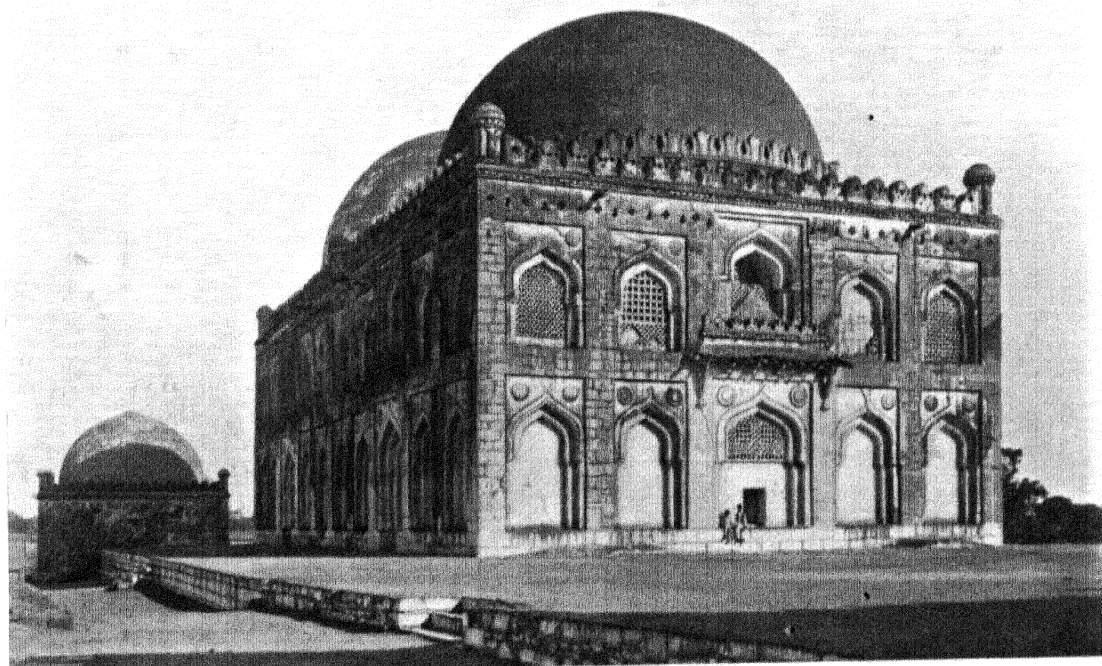
(a) GREAT MOSQUE: GULBARGA FORT. GENERAL VIEW.



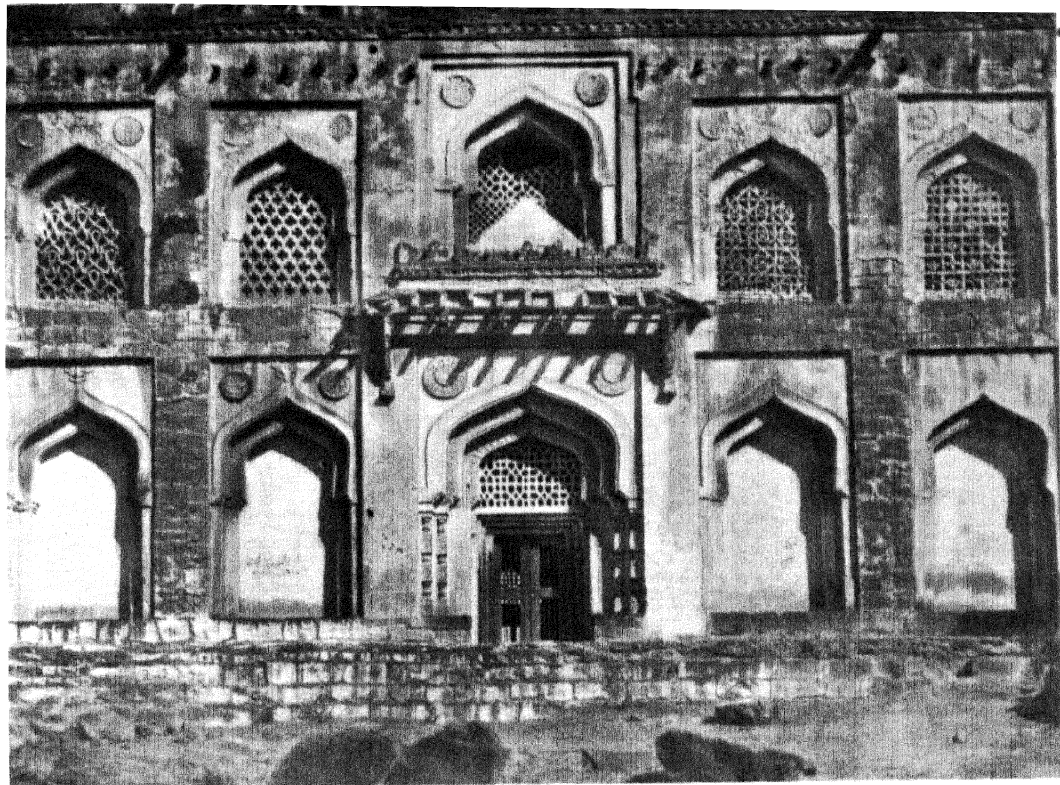
(b) THE SAME: VIEW FROM S.-W.



(a) TOMB OF MUJAHID SHAH: GULBARGA.



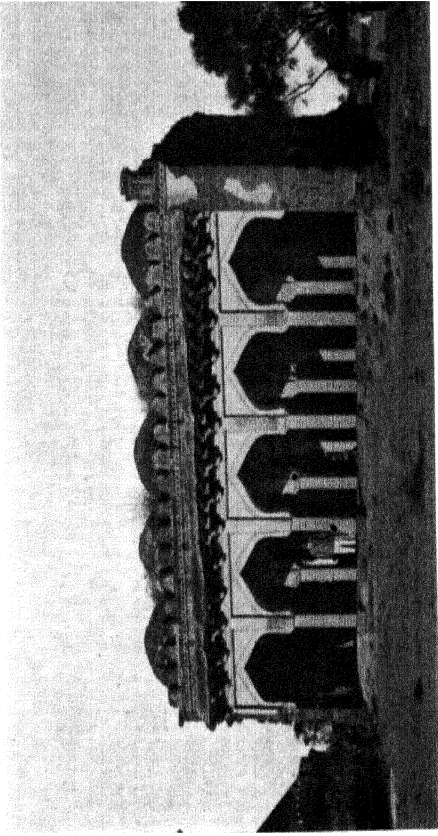
(b) TOMB OF FIROZ SHAH - GULBARGA



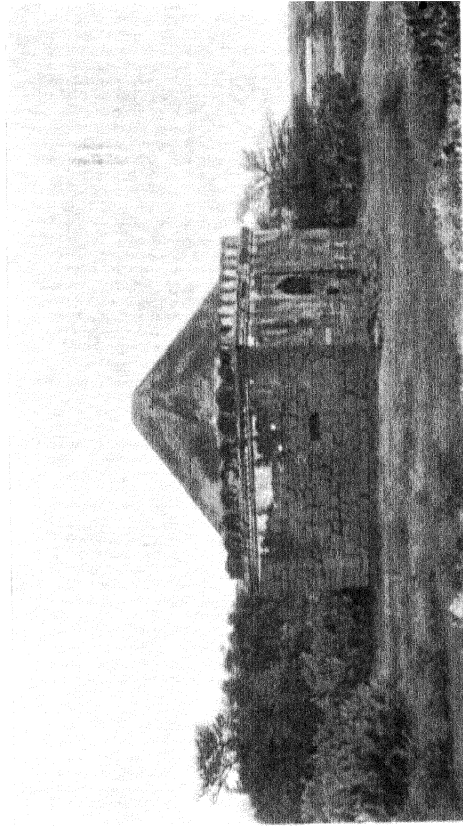
(a) TOMB OF FIROZ SHAH: EXTERIOR.



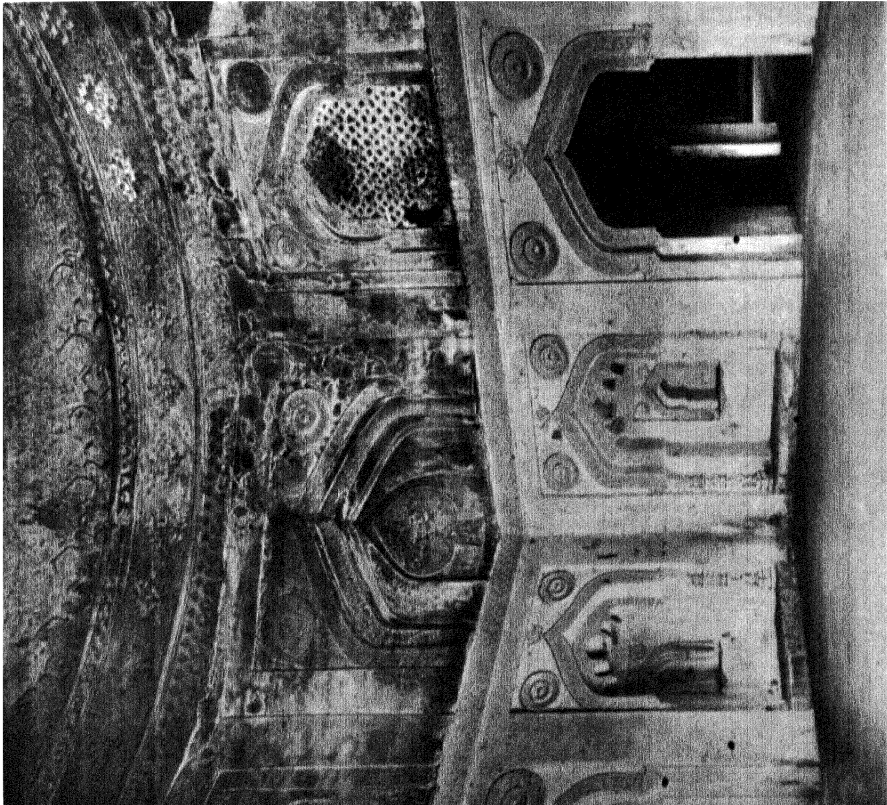
(b) THE SAME: CEILING.



(b) MOSQUE OF QALANDAR KHAN: GULBARGA.



(c) TOMB OF QALANDAR KHAN'S TOMB.

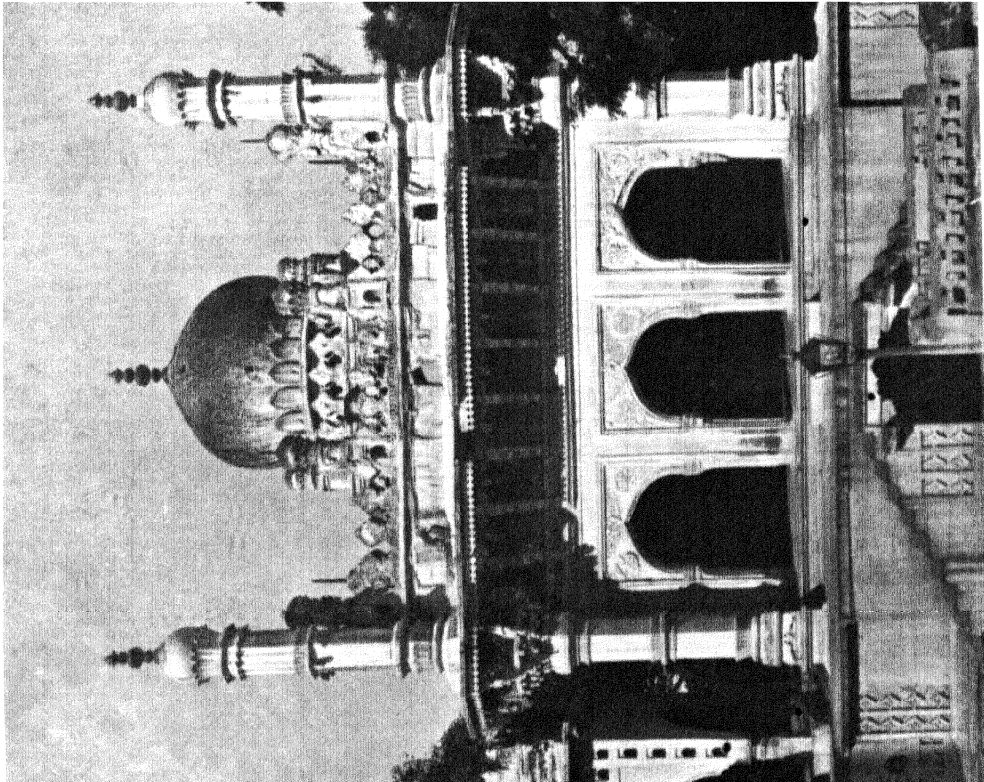


(a) TOMB OF TIROZ SHAH (INTERIOR STUCCO DECORATION)

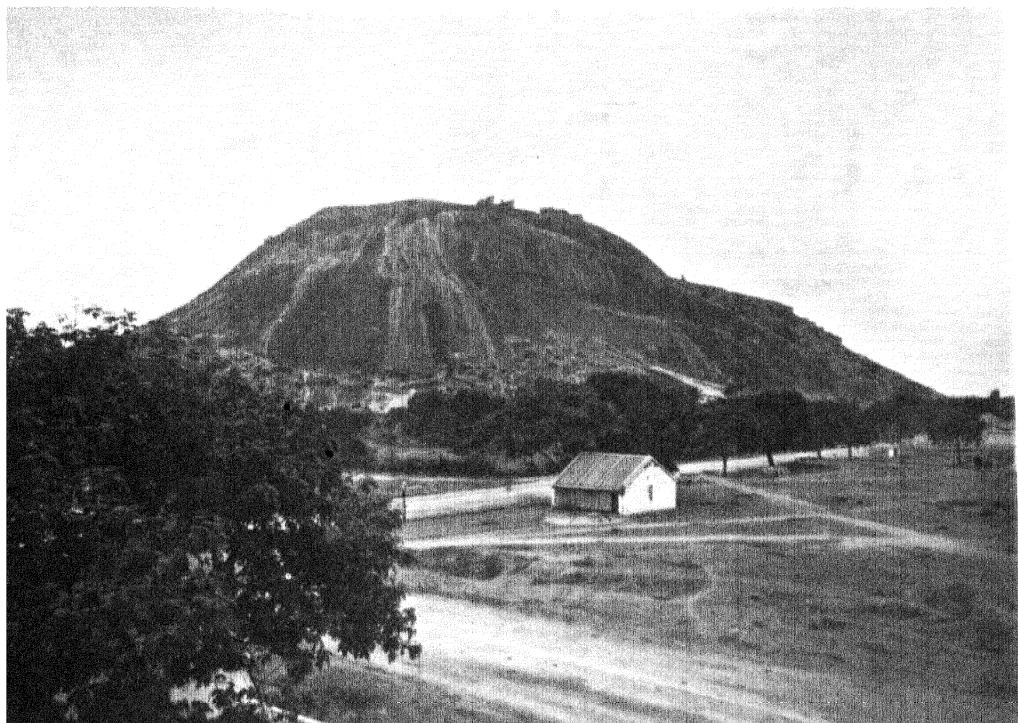


16. BHONGIR FORT: FIRST GATEWAY.

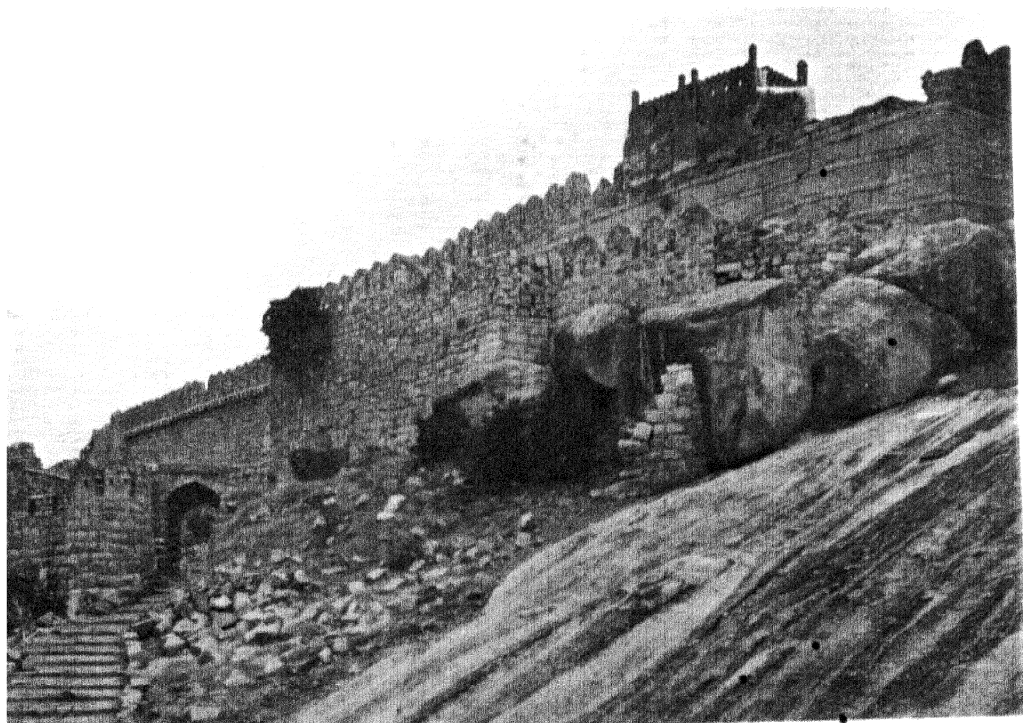
Photos engraved & printed at the Offices of the Survey of India, Calcutta, 1902.



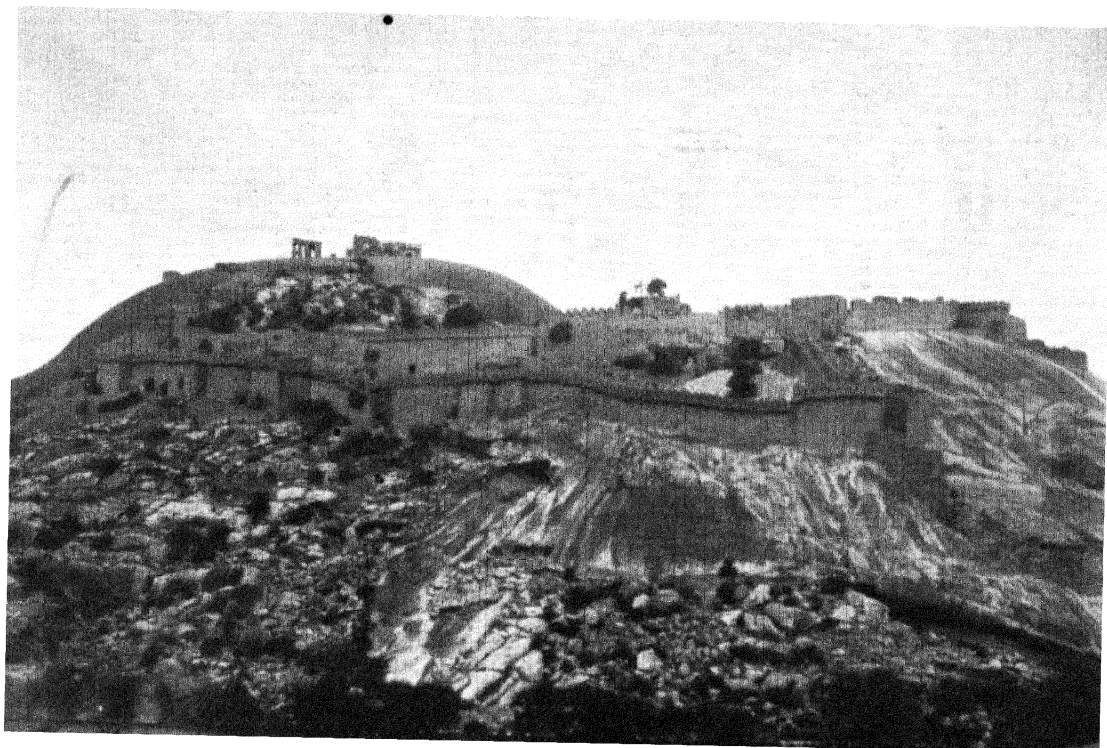
16. MOSQUE OF AFZAL KHAN: GULBARGA.



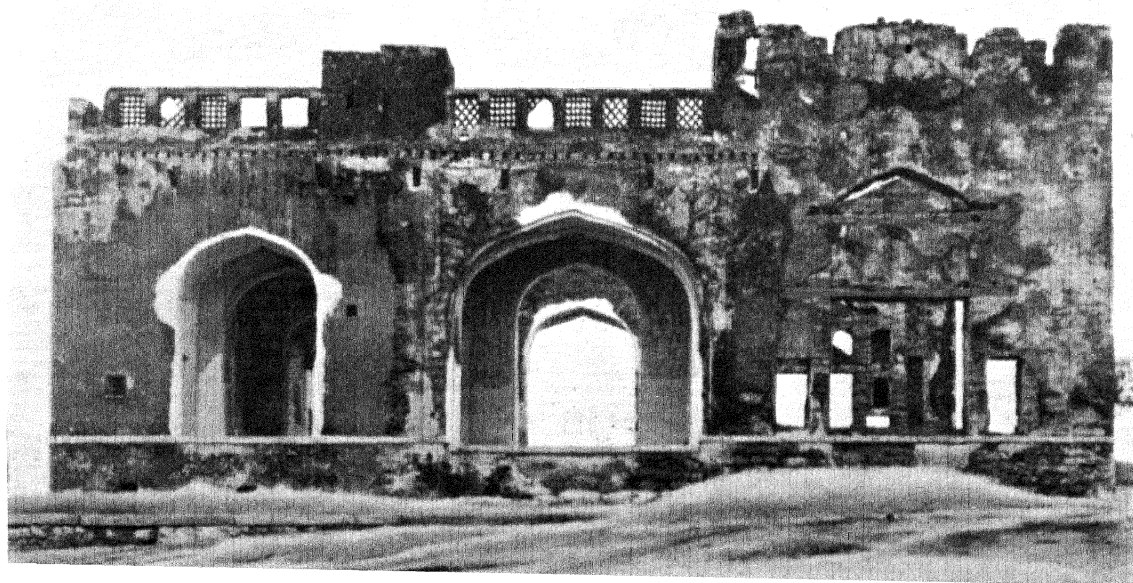
(a) BHONGIR FORT GENERAL VIEW



(b) THE SAME FORTIFICATIONS



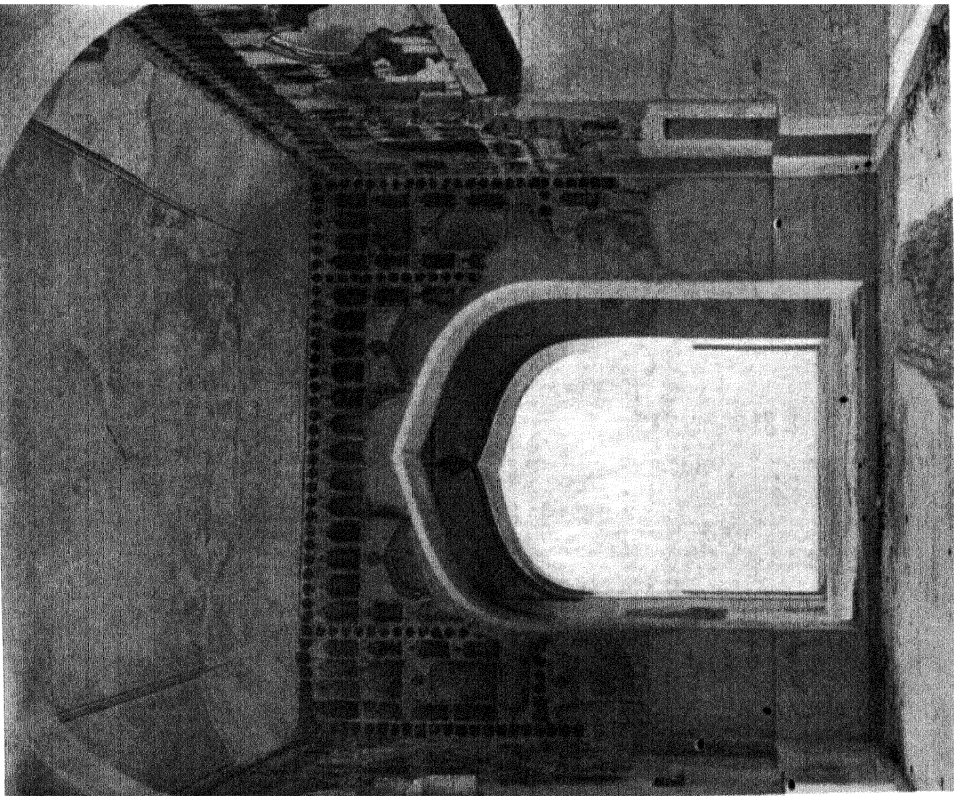
(a) BHONGIR FORT - GENERAL VIEW



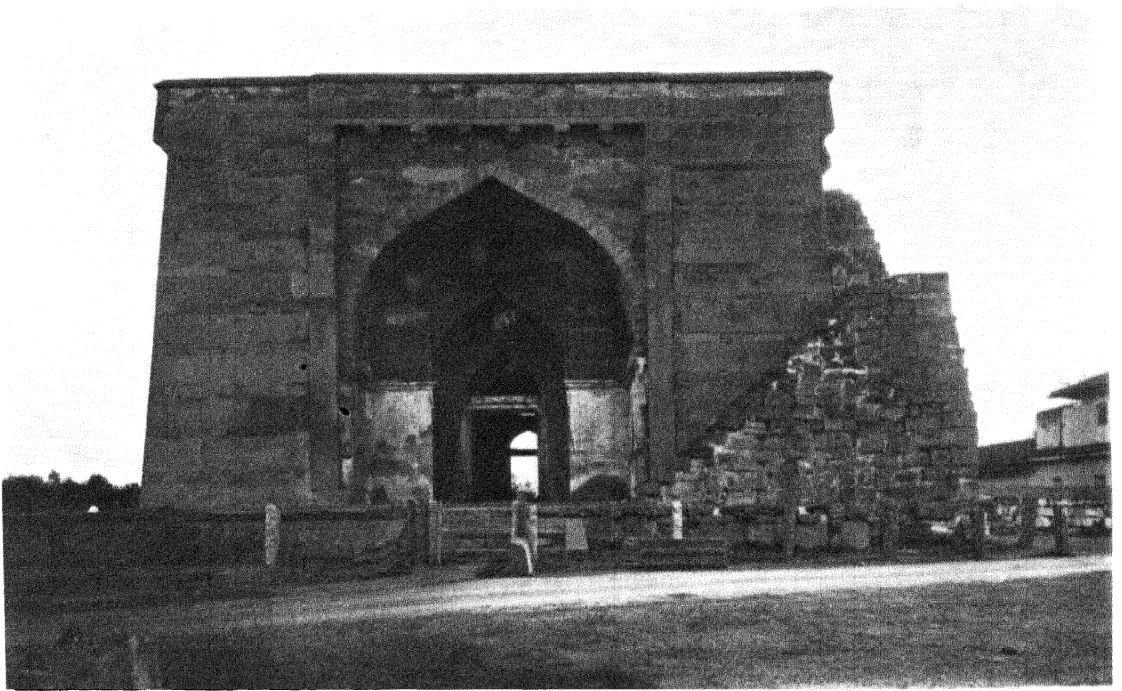
(b) THE SAME - BARADARI



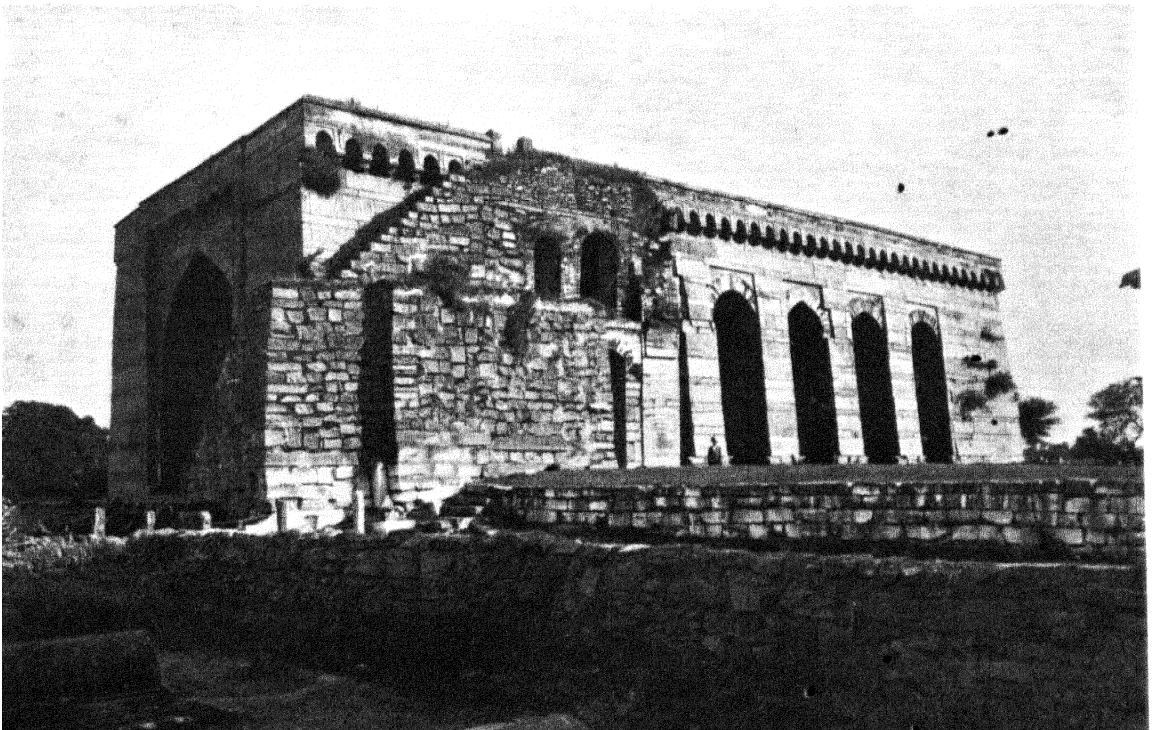
(b) SHITAB KHAN'S HALL (INTERIOR) WARANGAL FORT



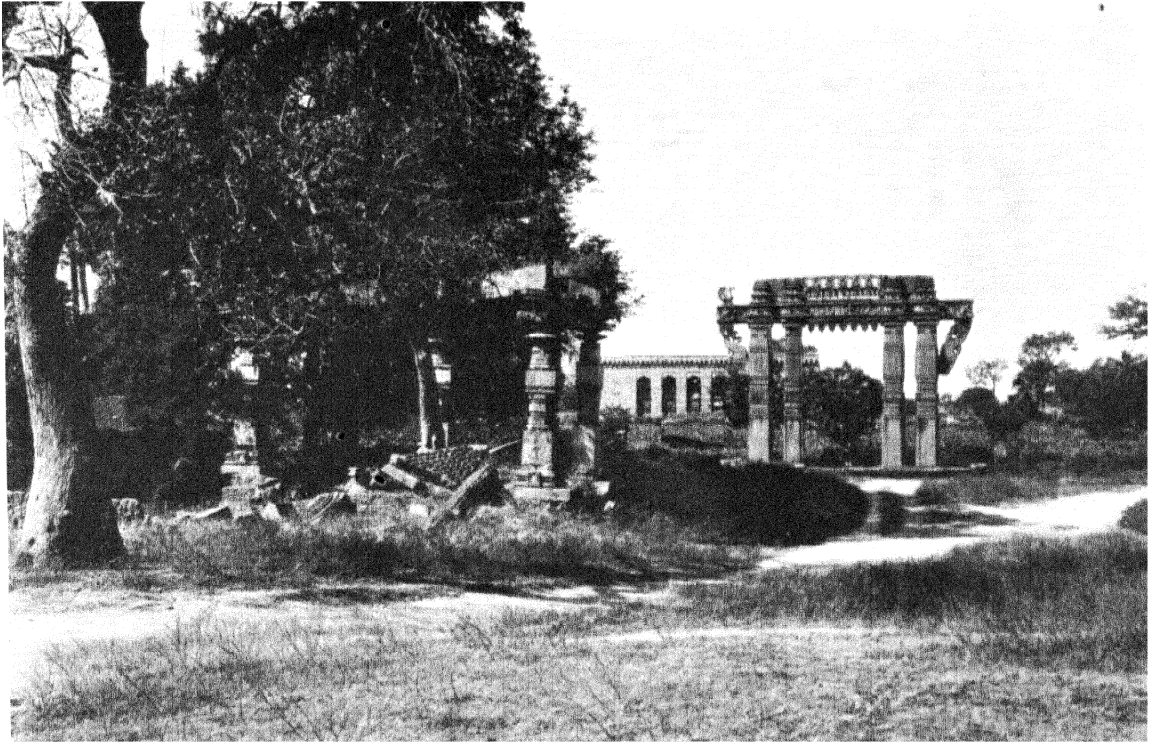
(a) BARADARĪ (INTERIOR) BHONGIR FORT



(a) SHILĀB KHAN'S HALL (ENTRANCE) - WARANGAL FORT



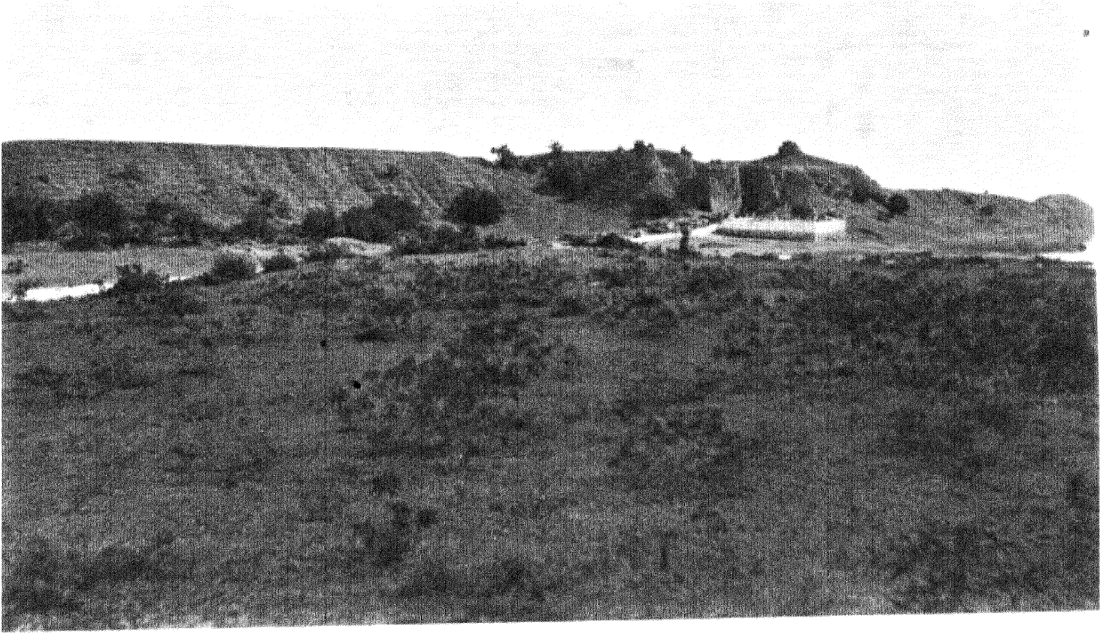
(b) THE SAME - VIEW FROM N. W.



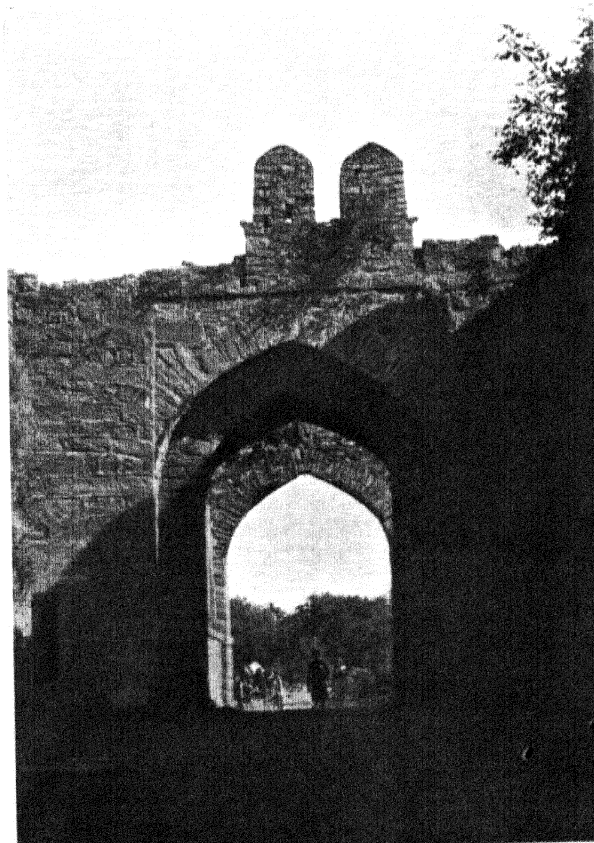
(a) RUINS OF THE OLD TEMPLE WARANGAL FORT



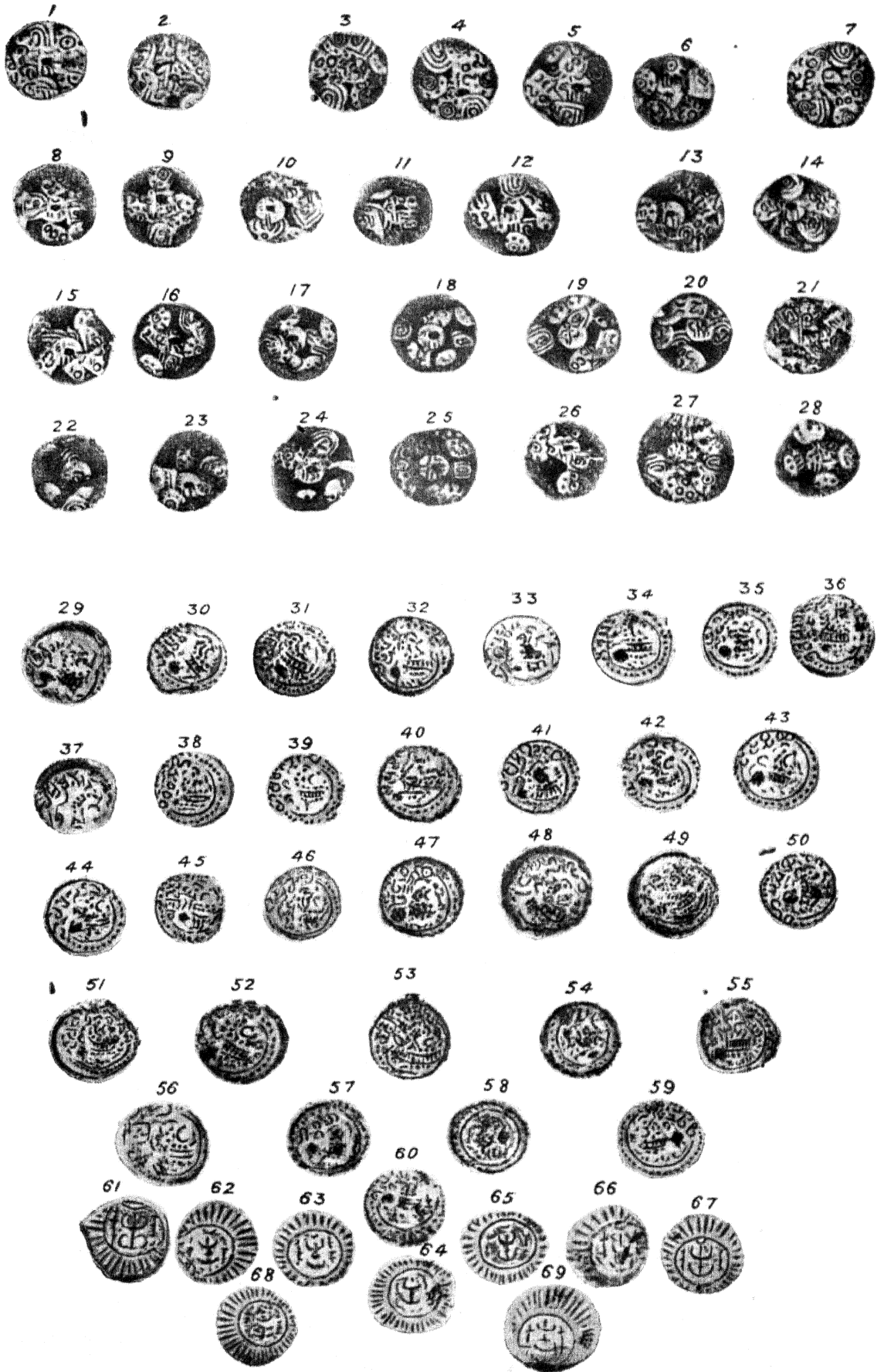
(b) ORUNKAI (ONL ROCK) WARANGAL FORT



(a) WARANGAL FORT: OLD MUD WALL (HINDU PERIOD).



(b) THE SAME GATEWAY (MOSLEM PERIOD)



COINS OF WESTERN AND EASTERN CHALUKYAS.

