

ULWAR AND ITS ART TREASURES



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Uwar and its Art Treasures,

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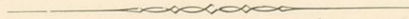
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Ulwar and its Art Treasures.

PREFACE.

I SHOULD not have ventured again to compile a work upon Indian Art were it not that I know that the best examples of the skill of the past are disappearing, and that I feel it to be the duty of all, who have the opportunity, to place on record the few facts they may be able to ascertain regarding such treasures, and to preserve at least the memory of them by carefully made drawings. The liberality of H.H. the Maharaja of Ulwar, at whose sole cost this book is published, has enabled me to reproduce the most beautiful and interesting of the precious objects in his collection, the total value of which is estimated to amount to the sum of about two million pounds sterling.

I have described these articles to the best of my ability; and in order that the conditions under which they were made and acquired may be understood, I have included some introductory chapters on the history, growth, physical conditions and resources of the Ulwar State, as well as some notes on the people, who, at different periods, have inhabited the district. Of necessity, this part of my monograph is little more than a compilation from the works of others, and chiefly from the exhaustive official publications of Major, now Colonel, Powlett, formerly Political Agent of Ulwar. I have, however, verified the most important statements by consulting other authorities. I have endeavoured in the descriptive chapters of the work to avoid speculative matter, and I only claim to have placed on record a few notes, which, at some distant period, may assist experts, who are possessed of an intimate and personal knowledge of India and adjacent countries, in obtaining a clue to the origin of Indian Art.

My own researches, and my experience, which has been chiefly gained, almost beyond the sphere of European artistic influence, in the native capitals of Rajputana, have led me to the conclusion that most of the arts are indigenous in no one spot, but that they have simply followed the most liberal patronage; and I am moreover convinced that, with almost infinitesimal exceptions, these arts have been practised here without any knowledge of their connection with the history of India or of other countries, and almost purely after an empirical fashion.

The artist, as a rule, blindly follows his master, usually at a distance. Such work has a tendency to degenerate and finally to disappear, more especially if the practice of it is lucrative, and if secret methods are involved. Many minor arts are thus constantly being lost and re-discovered.

Within certain limits, the Indian artist can so vary his decorative designs as to have the appearance of originality, but it is, in my opinion, extremely rare to find real inventive talent. Everything is done according to rule—that is to say, the rule that governs the trade, or has been learned from the artist's immediate master. The art of the Indian is more the art of instinct than reason, of painstaking reproduction of petty details with little grandeur or breadth. It may be beautiful, but it is rarely impressive.

The photographs are, unless otherwise noted, the work of Mr. G. Wyatt of Ulwar, and the coloured illustrations are, almost without exception, reproduced from copies made from the originals by Budha, a talented artist in the employ of H.H. the Maharaja.

My friend the late Diwan of Ulwar, Lala Sri Ram, M.A., died during the progress of the work. To him I owe much for the constant interest he showed in it.

I have also to express my acknowledgments to Colonels Peacock and Roberts, of the Political Department; to Doctors French-Mullen and Pank; to Lala Chuni Lall, private secretary to H.H. the Maharaja; to my head clerk, Pandit Braj Ballabh; and last, but not least, to Mr. Griggs, the well-known publisher and chromo-lithographer, who has spared no pains in carrying out my views.

The munificence and liberality of H.H. the Maharaja speak for themselves, but I may add that he has been good enough to read much of my manuscript, and to aid me with many valuable suggestions.

THOMAS HOLBEIN HENDLEY.

CONTENTS.

CHAPTER I.

INTRODUCTION.

General description of the State of Ulwar. Its geographical situation. The land of Virata. The people. Military position.

CHAPTER II.

RISE OF THE MODERN STATE OF ULWAR.

Rao Pratap Singh, Chief of Macheri. His standing at Jeypore, exile, and service at Bhurtpore. Joins his liege lord before the battle of Maonda-Mandholi; resumes his position as a Jeypore noble, but enlarges his estate in the south-west of Ulwar. Gradually severs his connection with Jeypore, and acquires Ulwar city and other places near it. Is granted the title of Rao Raja, and power to hold his estate direct from the Crown, by the Emperor of Delhi. His clansmen do homage. Dies in A.D. 1791.

CHAPTER III.

THE STATE OF ULWAR BEFORE THE NARUKAS CONQUERED IT.

Early history of the part of Ulwar corresponding with Virata, as given in the Mahabharata. Visit of the Chinese pilgrim. Expedition of Mahmood of Ghazni. Modern Ulwar and especially Mewat. The Governors or Lords of Ulwar prior to the Narukas.

CHAPTER IV.

HISTORY OF THE NARUKA FAMILY AND OF THE RULING HOUSE OF ULWAR.

Descent from Udekaran, Maharaja of Jeypore. Settlement at Jhak and afterwards at Macheri. Rao Raja Pratap selects Bakhtawar Singh of Thana as his heir. Reign of Bakhtawar Singh. He enlarges his dominions, and after the battle of Laswaree, in which he aids Lord Lake, obtains more territory from the British Government. Is succeeded by Banni Singh, his nephew. Tijara is granted to his illegitimate son, whose estates revert to Ulwar in 1845. Reign of Banni Singh. His love of the fine arts and letters. He supports the British Government in 1857. Reign of Sheodan Singh, son of Banni Singh. He is succeeded in 1874 by the present chief, H.H. Maharaja Sawai Mangal Singh. Notes on the battle of Laswaree.

CHAPTER V.

NOTES ON THE COUNTRY AND ITS INHABITANTS.

Physical and geological conditions. Soil and climate. Vegetable and animal products. Mineral wealth. Manufactures. The city of Ulwar and its suburbs. Principal festivals and Court ceremonies.

CHAPTER VI.

ART AND ARCHITECTURE IN ULWAR.

Art patronage in Ulwar. Origin of Indian Art. Decorative work. Wood and stone carving. The City Palace. Styles of buildings in Ulwar. Local legend.

CHAPTER VII.

SELECTIONS FROM THE ULWAR ARMOURY.

Description of Ulwar shields, daggers, swords, and armour. General notes on arms and armour.

CHAPTER VIII.

PLATE, JEWELLERY AND TEXTILES.

The *Tosha Khana*. Jade boxes; gold filigree; jewellery in gold and enamel; dyed veil and turbans. Embroidered coats. General notes on jewellery and textiles.

CHAPTER IX.

THE ULWAR LIBRARY AND ITS CONTENTS.

General description of the library. The Gulistan; the Koran; mythological paintings; story from the *Markandeya Purana*; processional picture. Art monopolies. Bookbinding.

CHAPTER X.

MINOR ARTS AND GENERAL NOTES.

Engraved plate; ivory carving; colossal metal ware; ornamentation of arms; sword blades; stone and wood carving; embroidery; carpets; Ulwar Technical Art School and Museum; pottery. Description of the illustrations not already noticed. The Centuries of Bhartrihari.

APPENDIX.

The Battle of Laswaree.



Mangal Singh.

H.H. Sir Sawai Mangal Singh, Bahadur, G.C.S.I., Lieut.-Colonel, Maharao Raja of Ulwar.

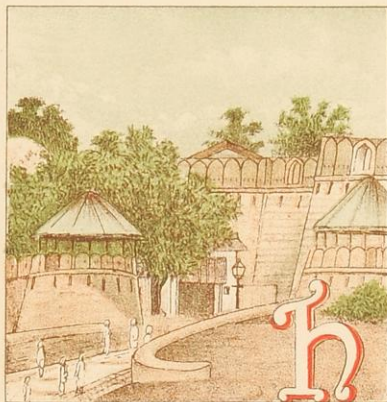
(On January 1st, 1889, H.H. The Maharao Raja of Ulwar was granted the hereditary distinction of Maharaja.)



ULWAR.

CHAPTER I.

INTRODUCTION.



LAL DAWAZA, THE PRINCIPAL GATE OF ULWAR.

IS Highness Maharaja Mangal Singh of Ulwar may well be proud of the State which it is his destiny to rule. He is something more than *primus inter pares*, as there are no very great nobles, whose power might, if combined, overshadow the throne, as is so often the case in the Rajput States. The soil of his dominions is fertile; its hills contain valuable ores and building materials; and game of all sorts, from the lordly tiger to the smallest denizen of the forest, abounds; whilst his revenue is good, and what more could a Rajput desire beyond these, except the loyalty and goodwill of his subjects, which here happily exist.

The main line of the Rajputana Railway traverses the State from north to south, passing almost exactly in its centre close to Ulwar, the chief town, which is also about equi-distant from the eastern and western borders of the territory. It is easy to perceive that such a position as the capital occupies greatly facilitates the administration of the country. Ulwar lies between Jeypore on the west and south, and Bhurtpore and the British district of Gurgaon on the east; while on the north-west and north it is touched by Patiala, Nabha, Gurgaon, and the Jeypore district of Kot Kasim. It is 3,024 square miles in extent, and at the last census contained a population of 682,926, of whom 531,109 were Hindus and 151,727 Mussulmans. Its northernmost point is only 35 miles south-west of Delhi, and this position has made it of great interest to historians, especially since the decadence of the Imperial Moghul house set in. The central and northern portion was formerly well known under the name of Mewat, the home of the Mewatees. In the days of the kings of Delhi, as far back as the thirteenth century, the inhabitants of Mewat held the Imperial capital itself in terror, so that the gates were closed after the time of afternoon prayer, and even then the night watches were often disturbed by these lawless bandits, who scoured the town and plundered the inhabitants, too often with success. The plague was only put a stop to by cutting down the forests, which extended nearly to the city walls and harboured the robbers.

INTRODUCTION.

The land of Virata, in which the Pandava brothers spent in concealment the thirteenth or last year of their exile before the great war in the neighbourhood of Delhi, the earliest authentic event described in Indian history, no doubt included at least the western or most hilly portion of Ulwar, as its capital, Bairat, is close to the border. The men of this land were famous for their valour, and were included by Manu, the great law-giver, in his list of the warriors who ought to form the van or *harawal* of an army—in ancient times, as now, the post of honour.

The rank and file of the populace, then, are brave men, and their leaders belong to the most warlike race in India—the Rajputs, or Children of the Sun—the offspring of kings; and of these, perhaps, they are amongst the most choice, for not only do they include the nobles of the ruling family, who are descended from the chiefs of Jeypore, but many others who trace their lineage back to the great Prithwi Raj, the Chauhan lord of Delhi and Ajmere, or to the Bargujar Rajputs and the Khánzádás, all men of renown, who won and kept their lands by the sword.

From a military point of view, the position of Ulwar is very valuable. Major Thorn, in his memoir of the war in India between 1803–6, writes that after the battle of Laswaree a treaty was concluded by General Lake with the Raja of Mácheri, or the Ram Rajah* (the name under which the Ulwar chief is mentioned eighty years ago), “who had it in his power, from his local situation and resources, to impede or repel every future incursion of the Mahrattas in the northern parts of Hindustan.” In other words, he held the keys of the southern gates of Delhi and of the fertile plains of North India which it dominated.

* This title was probably a corruption of the true one, or Rao-rajah.



HOUSE IN JEYPORE OF PRATAP SINGH, FIRST CHIEF OF ULWAR.



RAO RAJA PRATAP SINGH.

CHAPTER II.

RISE OF THE MODERN STATE OF ULWAR.

THE present State of Ulwar owes its origin to the talents and skill of one remarkable man, who expanded his original heritage of two and a half villages, held under the Maharajas of Jeypore, into the position of an independent territory as large as two good-sized English counties. This event took place rather more than a century ago. Rao Pratap Singh was chief of Mácheri, a small town in the south of Ulwar, about three miles from Rajgarh, a station on the railway. His life fell in troublous times, when the Moghul house was falling, and adventurers of different faiths and races were striving to carve out for themselves dominions and fortunes on the ruins of the disintegrating empire.

Rao Pratap held a high place in the Jeypore State. He considered himself on a par with the head of the house of Chomu, the premier noble, and his claims were so far admitted at one time, that his sovereign agreed to permit one of the disputants to sit in Durbar while the other remained at home,

the usual practice when chiefs claim equal rights. His personal character, moreover, gave him a still higher position. He was sent to relieve the famous fort of Ranthambhor, which was besieged by the Mahrattas, and he was engaged in other important services; but his ability, and, it is added, the remark of an astrologer, who drew attention to the rings in his eyes, which indicated the future attainment of kingly dignity, led to his being exiled from Jeypore. He passed through his ancestral estate, and is said while there to have advised his kinsmen to remain loyal to their chief, whilst he himself took service with Suraj Mal, the Ját leader, who then held, besides the modern principality of Bhurtapore, much of Ulwar and the neighbouring districts.

After the death of Suraj Mal, who was killed in 1764 A.D. before the walls of Delhi, in the royal preserves, in which he was hunting in bravado, Pratap Singh remained with Jawahir Singh, the new chieftain of the Jâts. In 1768 Jawahir Singh insulted the Jeypore chief by marching, without intimation of his intention, through his State, to visit the holy lake of Pushkar near Ajmere, bathing in the waters of which is reputed to pave the way to heaven. On his return journey he was attacked by the Rajputs of the State he had insulted, and defeated at Maonda-Mandholi in the Tuarawati Hills, 60 miles north of Jeypore. The victory was, in a great measure, due to the transfer by Pratap Singh of his supporters to the side of his liege-lord on the eve of the battle. He was moved to this either by the insult to his country, which a Rajput could ill bear, or being tired of "eating the bitter bread of banishment," by his desire to become reconciled with his own sovereign. However this may be, Madho Singh, who died four days after the battle, restored to him the fief of Mácheri, and permitted him to build at Rajgarh a fort, which can still be seen from the railway station at the town which grew up around it. This was the first stronghold of importance which Pratap Singh possessed. It is beautifully situated, near the site of a very ancient Bargujar town, in the midst of hills, and contains a small palace, in which the principal chambers are adorned with curious old wall paintings. It overlooks a picturesque lake. The town itself is embowered in fine old trees haunted by swarms of monkeys. When these animals have wearied out the friendly consideration Hindus always have for their tribe, they are deported to distant places, but after a while they return to renew their persecution of the long-suffering inhabitants.

Pratap Singh now resumed his position at the Jeypore Court, and became even more influential than before, by the aid of Kushali Ram Bohra, his principal agent and sharer of his exile, who had now become, with the title of Raja, *homme des affaires* or Prime Minister of the State. His policy worked entirely in the interest of his former patron. His object was to get rid of a rival and favourite of the Queen Regent, known as the Philwan, or elephant driver, from his former profession, and he hoped to effect this by promoting general confusion, of which Pratap Singh fully availed himself.

In the first place, the Raja made himself paramount in his own immediate neighbourhood, and built forts at Rajpur, Malikhera, and other places in the south-west of Ulwar.* Up to 1768 he appears to have been on good terms with Jeypore, as he was in charge of the heir of the State when he went to Bikanir to be married; but shortly afterwards he began to set up for himself, and even in a year or two seized and held a number of places belonging to Jeypore on the borders of his family estate. These, however, he had to give up some years later. After the battle of Panipat, on January 6th, 1761, in which Ahmad Shah Abdalee broke up the Mahratta power, Suraj Mal, Jat, who had abandoned his allies the Mahrattas before the conflict, seized Agra, which had been held by them for some time, and also many strong places in Mewat. Amongst these was Ulwar. The famous Imperial General, Mirza Najaf Khan, determined to lessen the power of the Jâts, whom he reduced to great straits.† He took the fort of Agra about 1774, and left his antagonists so impoverished that they could not pay the garrison which held Ulwar for them, but told them they might make the ruin over to any one they liked. Pratap Singh willingly met their demands of payment of their arrears of salary, and at once took possession of the town and citadel. In Jeypore, however, it is stated that the garrison complained to the chief of that State, who deputed Sheo Singh Rajavala of Chithvaree to pay them and take possession. Pratap Singh visited him when he was at a village six miles from Ulwar, and suggested that he himself should act as negotiator. His offer was accepted, but the Raja retained the fort for himself, instead of giving it up.

The day of Pratap Singh's entry into Ulwar in November, 1775, is looked upon as the beginning of his independence. He had assisted Najaf Khan in recovering Agra, and, shortly afterwards (about March, 1775), in defeating the Jâts at Barsana near Dig. On this occasion the Jâts were also aided by Walter Reinhard, a Franco-German scoundrel, better known as Samroo. Pratap Singh was rewarded with the title of Rao Raja and a grant by the Emperor, Shah Alum, of his estate of Mácheri to be held direct from the Crown. As Najaf Khan himself was held to be in possession of the Ulwar district as part of his *jagir* or fief, the acquisition of its chief town by one of his supporters was not easily tolerated; but whatever disputes (and these disputes even led to the siege of Lachhmangarh, which was raised as the Mahrattas aided Pratap Singh) there may have been in his lifetime, his death in April, 1782, without issue, removed all further difficulties on the subject.

The relations of Pratap Singh, who were settled on lands near Mácheri, began to own him as their chief as soon as the Ulwar Fort was taken, and did homage and presented *nazrs* or offerings, such as an inferior does to his feudal lord. The principal amongst them, however, one Sarup Singh of Rámgarh and Taur or Lachhmangarh, when brought as a prisoner to Ulwar, in consequence of a clan quarrel, refused to own allegiance, and orders were

* In 1770, at Tapla and Rajpur; in 1772, at Malikhera, between Ulwar and Rajgurih; in 1778, at Baldeogurih; in 1775, at Pratapgurih, and at about the same time at other places.

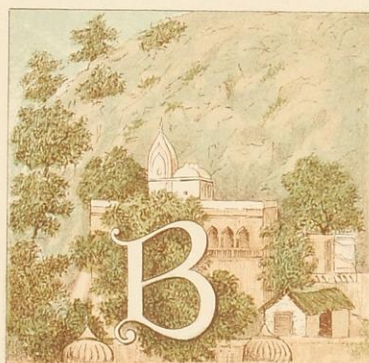
† See Keene's "Agra Guide."

RISE OF THE MODERN STATE OF ULWAR.

issued to put him to death by binding a strip of wetted buffalo's hide round his head. When dry, the hide contracted and burst open the wretched man's skull. His lands were absorbed into the new State, and still others were added from the possessions of the Játs, who were now in a very depressed condition and could not prevent the change of ownership. Pratap Singh also increased his wealth by easing a rich man at Thana Ghazi of some of his possessions, and by plundering Baswa, a town belonging to Jeypore. The latter exploit, however, led to reprisals and an attack upon the fort of Rajgarh by his late suzerain in person. The Maharaja failed to take the place and to defeat his former vassal, on account of the alliance he had formed with the Mahrattas. Moreover, as Pratap Singh adroitly availed himself at one time of the aid of General Perron, Scindhia's commander, and at another of that of Najaf Khan, the Imperialist chief, it was not difficult for him to retain his independence. Pratap Singh died in A.D. 1791.



TIJARA AND AN OLD TOMB NEAR IT.



SIVAITE TEMPLE, ULWAR.

CHAPTER III.

THE STATE OF ULWAR BEFORE THE NARUKAS CONQUERED IT.

BEFORE proceeding with the history of the Ulwar house subsequent to the founder, it will be necessary to make a few observations on its descent, and on the condition of the State and its people before the Narukas dwelt in it. It will be convenient to consider the latter head first. In the Mahabharata, or History of the Great War, it is stated that in the thirteenth year of their exile, the Pandava brothers remained in various disguises at the court of the king of Vairat, and that they fought against their cousins the Kauravas, who came from Indraprastha or Delhi to attack their host. The capital Vairat, or Bairat, is just beyond the border, but most of the modern State of Ulwar must have been within the limits of this tract, which is included in the country known as Matsya, the land of the fish, or perhaps of Matsya Deva, the ancestor of the Bargujars. A small portion of the Eastern districts may have been in the district of Mathura.

These hills and the valleys within them would have afforded an easy and secure place of concealment for fugitives flying from Delhi, more especially in early times when kingdoms were small, and dense forests covered the land. The whole country teems with traditions of the presence of the heroic brothers. Bhima, the strong, has his cave; and Arjuna, the semi-divine archer, is commemorated by the name of the Bánganga river, or the Ganges, which, according to the legend, was produced by the arrow which he drove into the earth in order to obtain water from the sacred stream to purify himself before taking up his arms and weapons, which had been concealed in a tree during his year of exile.

From these mythical times we come to the visit in A.D. 634 of the Chinese pilgrim, Hwen Tshang, who writes of the people as being brave and bold, and as having as king a Vaisya Rajput, who was famed for his courage and skill in war. The Brahmans had now succeeded in re-asserting themselves after a long Buddhist supremacy, of which there is proof in the famous inscription on a great stone at Bairat, now in the India Museum in Calcutta. On this stone is carved in archaic letters a recommendation of King Priyodasa or Asoka, who lived from about 264 to 223 B.C., to treat the sick with kindness, and to be merciful to animals. Mahmud of Ghazni made several expeditions to places, identified by General Cunningham with Bairat or Naraiyan, to destroy the idols, which were defended by a powerful raja amongst the Hindus. Ferishta in his account refers to an inscription which recorded

that the great temple had been built fifty thousand years. This, General Cunningham thinks, may be the same as the one above noted. The mention of the worship of lions by the people is also held to indicate the presence of Buddhists, but it is evident that the Brahmanical Hindus were in power. These events occurred from A.D. 1009 to A.D. 1022. It is impossible to determine exactly what part of the modern State of Ulwar was under the rulers of Bairat, but as this town was the most prominent in early times, there is a reasonable probability that most of the surrounding country looked upon it as the capital. It is only within the last six centuries that any attempt can be made to define the boundaries of the modern district of Ulwar. Major Powlett divides the territory into five principal portions, as follows:—The Raht, the Wal, parts of Narukhand and of the Rajawat country, and of Mewat.

The Raht in the north-west is inhabited by Chauhans, the chief of whom, the Raja of Nimrana, claims to represent the family of the great Hindu king, Prithwi Raj of Delhi and Ajmere. They have been settled here since A.D. 1170. The Wal or Vale is on the west, and the chief persons who live in it were formerly Shekhawats of the clan which was descended from Shekhji, great-grandson of Udaikaran, Raja of Jeypore, ancestor of the Ulwar house. This important tribe holds under Jeypore the great tract of country in the north of that State, known as Shekhawati. Their power in the Wal has much diminished. In this tract is Narainpur, an ancient town associated with the Bairat above mentioned. There are also a few Chauhan families whose estates are likewise much reduced. The Rajawat district on the south-west is the home of the descendants of Bhagwant Singh, Raja of Amber or Jeypore. Their capital was the town of Bhangarh, now almost in ruins, though there are beautiful temples, and a palace beside a clear stream, which attest the former importance of the place. Pratap Singh absorbed the Rajawat land into his new territory. His successor, Bakhtawar Singh, received the Raht and some other districts from the British Government in 1803.

Narukhand is the district in the south-east. It was the first seat of the ruling family and of the Dasawat branch of their clan, which had been settled in this neighbourhood since the time of Maharaja Man Singh of Jeypore (A.D. 1577). When Abhe Ram and Anand Ram, Dasawats, were proceeding to Delhi after the battle of Gogunda in Mewar, they were invited by the people of Lachhmangarh to protect them against the plundering thieves of Mewat, the district of which more than half the Ulwar State is now made up.

The history of Mewat during the times of the Emperors, given by Major Powlett, is so interesting that it seems desirable to quote it in full:—

"The ancient country of Mewat may roughly be described as contained within a line running irregularly northwards from Dig in Bhartpur to about or somewhere above the latitude of Rewári, then westwards below Rewári to the longitude of a point six miles west of the city of Ulwar, and then south to the Bárah stream in Ulwar. The line then turning eastwards, would run to Dig, and approximately form the southern boundary of the tract.

"The Mewat country possesses several hill ranges. Those under which lie the city of Ulwar and those which form the present boundary to the north-east were the most important. Tijára, lying near the latter, contended with Ulwar for the first place in Mewat. The mass of the population of Mewat are called Meos; they are Mussalmans, and claim to be of Rajput extraction. They must not, however, be confounded with the Mewatti chiefs of the Persian historians, who were, probably, the representatives of the ancient Lords of Mewat. These Mewattis were called Khánzádas, a race which, though Mussalman like the Meos, was and is socially far superior to the Meos, who have no love for them, but who in times past have united with them in the raids and insurrections for which Mewat was so famous, and which made it a thorn in the side of the Delhi emperors. In fact, the expression 'Mewatti' usually refers to the ruling class, while 'Meo' designates the lower orders. The latter term is evidently not of modern origin, though it is not, I believe, met with in history; and the former is, I think, now unusual, 'Khánzáda' having taken its place.

"Mewat is repeatedly mentioned by the bard Chand in the Prithwi Raj Rāsa. Mahesh, Lord of Mewat (Mewatpatti) is described as doing homage to Bisaldeo Chauhan of Ajmir in S. 821 (A.D. 764), and his descendant 'Mangal' was conquered by the famous Prithwi Raj of Delhi. Mangal and Prithwi Raj married sisters, who were daughters of the Dahima Rajput, chief of Biana, whose fort was afterwards so celebrated in Moghal history. That these Lords of Mewat were of the Jadu Rajput clan, would appear from the fact that local tradition declares it, and from converted Jadus being called by the old Mussalman historians 'Mewattis,' a term Chand applies to a Mewat chief of the Lunar race, of which race the Jadu Maharaja of Karauli calls himself the head.

"The earliest mention of Mewat by the Mussalman historians, so far as I can ascertain, is in the Tarikh Firoz Shahi, where its control by the Emperor Shamsuddin Altamsh, who died in A.D. 1235, is alluded to. Some years after that date, Ghiasuddin Balban, before he came to the throne, and when Governor of Hansi and Rewári, distinguished himself in expeditions against the inhabitants of Mewat. After the accession of Balban in A.D. 1265, he felt the repression of the plunderers of Mewat to be the first of his duties. Owing to the neglect of those in power, they had become very troublesome indeed; and, aided by the density and extent of the jungles, which reached to the city of Delhi, they made raids even to the walls, and the gates had to be shut at afternoon prayer, after which hour no one ventured out. At night they prowled into the city, and the inhabitants felt very insecure. The Emperor organised an expedition against the Mewattis, of whom large numbers were put to the sword. Police posts were established in the vicinity of the city, and placed in charge of Afghans, with assignments of land for

THE STATE OF ULWAR BEFORE THE NARUKAS CONQUERED IT.

maintenance, and the army being supplied with hatchets, cleared away the woods round Delhi. The tract thus cleared was considerable, and became well cultivated. This operation of Balban's seems to have been so effectual that there is little mention of Mewat for a hundred years, during which the chiefs of Mewat appear to have maintained satisfactory relations with the authorities at Delhi, for after the death of the Emperor Firoz Shah in 1838, we find Bahadar Nahar, Mewatti, whose stronghold was at Kotila or Kotal in the Tijára hills, occupying the place of a powerful noble at Delhi. Bahadar Nahar, a Jadu Rajput by birth, is the reputed founder of the Khánzáda race, which became so renowned in the history of the empire.

"In conjunction with the household slaves of Firoz Shah, Bahadar Nahar aided Abubakar, grandson of the late Emperor Firoz, in expelling from Delhi, Abubakar's uncle Nasiruddin, and in establishing the former on the throne. In a few months, however, Abubakar had to give way before Nasiruddin, and he then fled to Bahadar Nahar's stronghold, Kotila, where he was pursued by Nasiruddin. After a struggle, Abubakar and Bahadar Nahar surrendered, and Abubakar was placed in confinement for life, but Bahadar Nahar received a robe and was allowed to depart. Two years later, the Emperor being ill, Bahadar Nahar plundered the country to the gates of Delhi, but Nasiruddin, before he had quite recovered from his illness, hastened to Mewat and attacked Kotila, from whence Bahadar Nahar had to fly to Jhirka, a few miles to the south in the same range of hills, and remarkable for its springs. In A.D. 1392, the Emperor Nasiruddin died, and Bahadar Nahar, allied with one Mallu Yakbal Khan, held the balance between two rival claimants of the throne. He would not allow either to gain an advantage over the other, so that for three years there were two emperors residing in the city of Delhi.

"Several historians, including the great conqueror himself, make prominent mention of the conduct of Bahadar Nahar during the invasion of Timurlane in A.D. 1398. Timur states that he sent an embassy to Bahadar Nahar at Kotila, to which a humble reply was received. Bahadar Nahar sent as a present two white parrots which had belonged to the late Emperor. Timur remarks that these parrots were much prized by him. Subsequently Bahadar Nahar and his son, together with others who had taken refuge in Mewat, came to do homage to Timur. Amongst these was Khizar Khan, who so ingratiated himself with the Moghul that, after the departure of the latter, he, calling himself Timur's viceroy, became virtually Emperor of Hindustan, and mention is made of his besieging Bahadar Nahar in Kotila, which he destroyed, and compelled the Mewattis to take refuge in the mountains, A.D. 1421. This is the last mention of Bahadar Nahar, who seems to have played a prominent part on the political stage for more than thirty years. The ranges of hills where he had established himself were peculiarly well suited for defence, and on them he and his family seem to have had a series of strongholds, the ruins of which are still considerable.

"The viceroy, Khizar Khan, was succeeded in A.D. 1421 by Saiyad Mubarak, who, in A.D. 1424, ravaged rebellious Mewat. The Mewattis, 'having laid waste and depopulated their country,' took refuge in the mountains of 'Jahra,' a place which was so strong that the Emperor had to return to Delhi without taking it. A year after he again marched against Mewat, when Jallu and Kaddu, grandsons of Bahadar Nahar, and several Mewattis who had joined them, pursued the tactics adopted the previous year, and after laying waste their own territories, took up a position at Indor, in the Tijára hills, ten miles north of Kotila. After resisting for some days, they were driven from Indor, which the Emperor destroyed. The insurgents retreated to the mountains of Ulwar, the passes of which they defended with much obstinacy, but eventually they had to surrender. These repeated expeditions against the Mewattis did not render them quiet, and four months after the attack on Ulwar the Emperor had again to send troops against them. These troops carried fire and sword throughout the whole of Mewat, which, however, remained a place of refuge to escaped prisoners. In A.D. 1427, the Emperor, after putting to death Kaddu, Mewatti, above mentioned, sent troops into Mewat, the inhabitants of which, as usual, abandoned their towns and fled to the mountains. Jallu (Bahadar Nahar's grandson) with Ahmad Khan and Malik Fakaruddin, who probably belonged to the same family, collected a force within the fort of Ulwar, and defended it so bravely that the Imperial commander had to accept a war contribution and return to Delhi.

"In A.D. 1428, the Emperor again marched to Mewat, and for a time, at least, subdued the country, obliging the inhabitants to pay him tribute. Rewari is spoken of as being in the hands of a Mewatti chief. In A.D. 1450, Bahlol Lodi succeeded to the Imperial throne. His first military movement was against Mewat. Ahmed Khan, Mewatti, who held the country from 'Mahraul to Lodhu Sarai,' near Delhi, submitted to the Imperial force, and was deprived of seven '*parganahs*' (sub-divisions of districts), but was permitted to hold the remainder as tributary. Ahmed Khan appointed his uncle, Mubarak Khan, to be perpetually in attendance at court as his representative. During Bahlol's struggle with the King of Jaunpur, Ahmed Khan Mewatti, for a time supported the latter, and his conduct brought him another visit from the Emperor, to whom he was induced to submit. But Babar tells us that Mewat was not included in the kingdom of Bahlol Lodi, who never really subjected it. In A.D. 1488 Sikandar Lodi sat upon the throne of Delhi. At this period Tijára was the seat of an Imperial governor, and a Mewatti or Khánzáda, Alam Khan, was one of his distinguished officers.

"In A.D. 1526 a new power appeared in India. Babar, who claimed to be the representative of Timurlane, after winning the battle of Panipat, took possession of Delhi and Agra; and determined that his enterprise should not be a mere raid like Timur's, but the foundation of a new and lasting empire. Then it was that the Rajputs made their last great struggle for independence. They were led by Rana Sankha, a chief of Mewar, who invited the Mewatti chief, Hasan Khan, to aid the nation from which he had sprung in resisting the new horde of Mussalmans from the North. The political position of Hasan Khan at this time was a very important one. Babar, in his Autobiography, speaks of him as the prime mover in all the confusions and insurrections of the period. He had, he states, vainly shewn Hasan Khan distinguished marks of favour, but the affections of the infidel lay all on the side of the Pagans, *i.e.*, the Hindoos; and the propinquity of his country to Delhi, no doubt, made his opposition especially dangerous. Hasan Khan's seat at this time was at Ulwar, but local tradition says that he was originally established at Bahadarpur, eight miles from Ulwar, which was then in the possession of the Nikumpa Rajputs. Babar's great victory over the Rajputs and Mewattis at Fatahpur Sikri relieved him of further difficulty with respect to Mewat, where he proceeded immediately after the battle. Hasan Khan had either fallen in the struggle, or he had immediately afterwards been murdered by a servant instigated by his relations. Babar advanced four marches from Fatahpur Sikri, and after the fifth encamped six *kos* from the Fort of Ulwar, on the banks of the river Manisni. A messenger from Hasan Khan's son, Nahar Khan, arrived, begging for pardon; and on receiving an assurance of safety, Nahar Khan came to Babar, who bestowed on him a '*parganah*' of several lacs (of dams, of which forty go to the rupee) for his support.

THE STATE OF ULWAR BEFORE THE NARUKAS CONQUERED IT.

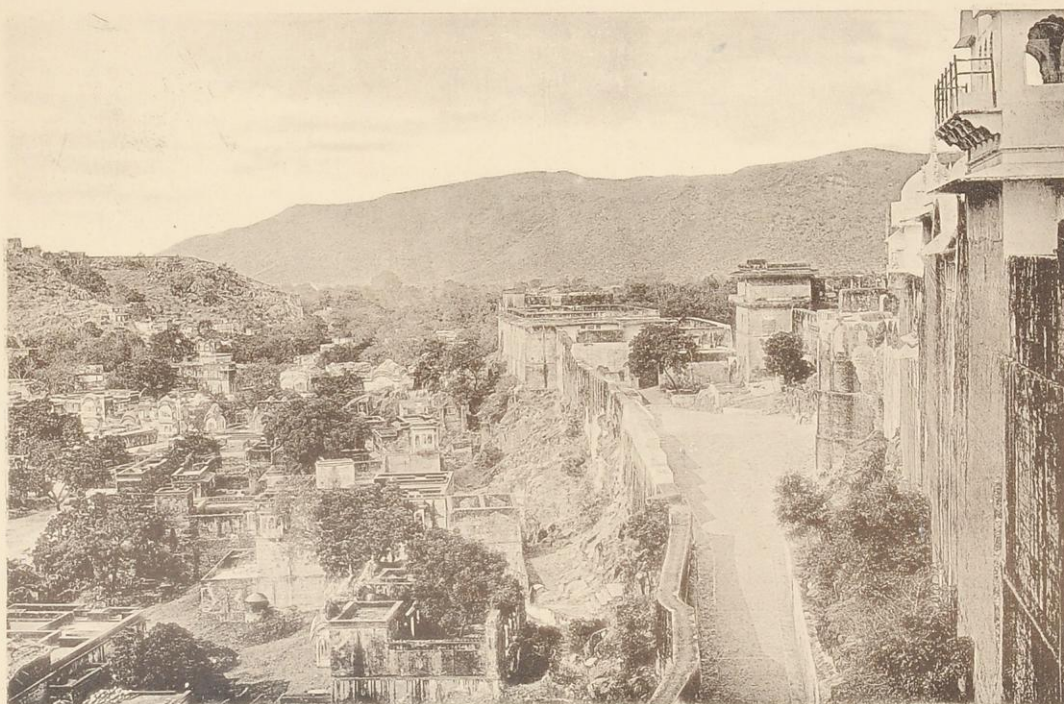
"Babar states that 'Hasan Khan's ancestors had made their capital at Tijára,' but when he came to Mewat, Ulwar was the 'seat of government.' The conqueror bestowed the city of Tijára, which he still designated 'the capital of Mewat,' on a follower named Chin Timur Sultan, with fifty lacs of dams. Fardi Khan, who had commanded the right flank in the battle of Fatahpur Sikri, received charge of the Fort of Ulwar. Babar himself visited and examined the fort, where he spent a night, and the treasure in which he bestowed on his son Humaiyun. The political power of the Khánzáda chiefs of Mewat was now permanently broken, and they do not again appear, like Bahadar Nahar and Hasan Khan, as the powerful opponents or principal allies of emperors. There was a regular succession of Moghul Governors or Fort Commandants of Ulwar and Tijára; and the anecdotes of Lal Das, a religious reformer—half Hindu, half Mussalman—who flourished in Mewat at the time of Akbar and Shah Jahan, are full of oppressions, practised not by local potentates settled in the country, but by Moghul officers. The Khánzádas still retained local importance, which, as will be subsequently shown, did not quite disappear until the present century. The extent of the territory they once held is pretty well indicated by the Mussalman historians, existing traditions, and local remains. Rewari was at times held by them; at Sonah, in Gurgaon, not far from Tijára, considerable tombs and ruins now existing are attributed to them, and the Khánzádas themselves declare that they held 1484 *kheras* (towns and villages), extending over all Mewat. However, a comparison of their genealogies and records with the Persian histories seems to show that little dependence is to be placed on the former, though, no doubt, they indicate general facts.

"Soon after Babar's death, his successor, Humaiyun, was in A.D. 1540 supplanted by the Pathan Sher Shah, who, in A.D. 1545, was followed by Islam Shah. During the reign of the latter, a battle was fought and lost by the Emperor's troops at Firozpur Jhirka, in Mewat, on which, however, Islam Shah did not loose his hold. An inscription on a fine tank in the Ulwar Fort states that it had been constructed by Chand Kasi, Governor of the Fort (Hakim Killa), under orders from Islam Shah, and that it was completed in H. 958 (A.D. 1550).

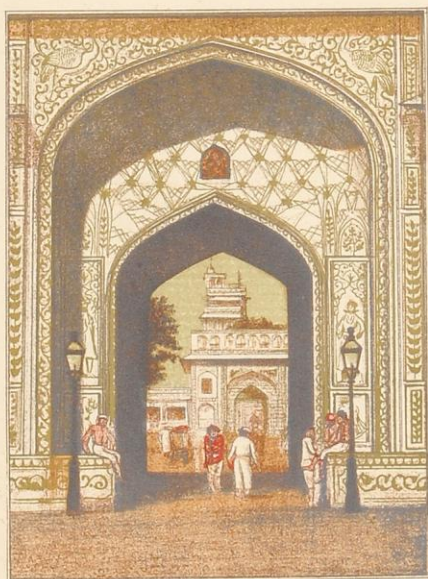
"Adil Shah, the third of the Pathan interlopers, who succeeded in A.D. 1552, had to contend for the empire with the returned Humaiyun. Adil Shah had been established on the throne by Hemu, an extraordinarily able and brave man, of a trading or Banía caste, called Dhusar, whom I mention as he was a native of Macheri in the present Ulwar territory, and then apparently included in Mewat. Hemu is, perhaps, the greatest of that class of men who, though sprung from the trading order, are often the most valiant and reliable soldiers and administrators in Native States. He is said to have been, originally, a weigh-man in the bazaar, and after his rise, he not only enabled Adil Shah to triumph over those who first opposed him, but when the Moghuls reappeared he resisted them successfully, and was regarded by them as the most formidable of their foes. It seems probable that he would have succeeded in finally defeating the invaders, but that he was mortally wounded when winning a victory at Panipat. Before his death he was taken before the young Akbar and Bairam Khan. The latter tried to induce the Emperor to slay him with his own hand, and when he refused Bairam Khan killed him himself. A force was sent into Mewat to take possession of Hemu's wealth, which was there, together with his family; and also to reduce Haji Khan, a slave of the late Emperor Sher Shah, but a brave and able general. He was setting up pretensions to rule in Ulwar, but he did not venture to resist Akbar's troops, and fled to Ajmir. At Macheri, however, where Hemu's family resided, there was much resistance before it was captured. Hemu's father was taken alive, and his conversion attempted. The attempt failed, and he was put to death.

"In these struggles for the restoration of Babar's dynasty, the Khánzádas, apparently, do not figure at all. Humaiyun seems to have conciliated them by marrying the elder daughter of Jamal Khan, nephew of Babar's opponent, Hasan Khan, and by causing his great minister, Bairam Khan, to marry a younger daughter of the same Mewatti. Mirza Hindal, brother of Humaiyun, had been placed in charge of Mewat after the death of Babar, and when contending with Humaiyun, he is spoken of as having retired to Ulwar, where he was in security. This was before Humaiyun's expulsion. After Akbar's return, Bairam Khan, when offended, once left the court and went to Ulwar, whence he was induced to return. But though the hills of Mewat may have been attractive to the great discontented nobles of the empire, the people of Mewat seem to have been quiet enough, and the Khánzádas to have become distinguished soldiers in the Imperial armies."

Amongst the distinguished men who were Governors of Mewat was Tardi Beg Khan, a great noble of Humaiyun's Court, who received Mewat in *jagir*, and on the death of that prince read the *khutbah*, or prayer in the Mosque, in Akbar's name, and sent the Crown insignia to him. The appointment of Mirza Hindal, the brother of the King, as Governor, and the marriage of Humaiyun himself, and of his great minister Bairam Khan, on political grounds, to the daughters of Jamal Khan, attest the importance which was attached to the conquest of this country. Maharaja Sawai Jai Singh of Jeypore held Ulwar, for under this name Mewat and the neighbouring districts were known in Mussalman times, but Aurangzeb, who visited the town of Ulwar, resumed the direct authority. After his death the Moghul hold was relaxed, and the Jats of Bhurtpore overran the country, and it was principally from them, as before stated, that Pratap Singh obtained it.



ROAD TO RAJGARH.



VIEW OF CHANDRA MAHL PALACE, JEYPURE.

CHAPTER IV.

HISTORY OF THE NARUKA FAMILY AND OF THE RULING HOUSE OF ULWAR.

IT will now be convenient to resume the history of the ruling family. The Narukas, a clan of which the chiefs of Ulwar, the Rao Raja of Uniara, a feudatory of Jeypore, and the Thakur of Lawa near Tonk, are the principal representatives, are descended from Naru, great grandson of Udaikaran, the Maharaja of Jeypore who reigned from A.D. 1367 to 1388.

Major Powlett, in his "*Gazetteer*," traces the descent of Naru, through his father Mairaj, to Bar Singh, eldest son of Udaikaran, who, he adds, gave up his birth-right to Nahar Singh, a younger brother.

A story similar to that of the ancestor of the Rao of Salumbra, the premier noble of Meywar, is narrated of Bar Singh. Proposals were made for his marriage, but his father jested somewhat about the matter, which so offended his son that he declined to accept the offer. Udaikaran, upon this, in order to avoid offending the family

of the lady, espoused her himself, but on condition that the offspring of the union should succeed him. Bar Singh received the estate of Jhak and Maujabad, towns a few miles south-west of Jeypore. The Jeypore annalists make out Bar Singh to be the third son and ignore the above story, and add that the Shekhawats are descended from Balojee, the fourth son. However this may be, Lala, eldest son of Naru, the direct ancestor of the Ulwar chiefs, was a loyal subject of Bharat Mall, the ruler of Amber, and received from him the grant of a banner and the title of Rao, and his son, Udai Singh, usually led the *harawal* or van of battle, and no doubt this was one of the reasons his descendant, Pratap Singh, advanced as giving him a claim to the first seat in the Jeypore Durbar. Lar Singh, his son, was, it is said, given the title of Khan by the Emperor Akbar when serving under Maharaja Man Singh. Rao Kalian Singh, who was the eldest son of Fateh Singh, Lar Singh's son and successor, lost his ancestral estate for his loyalty to his chief, Jai Singh, and received in lieu of it, Macheri, which had been taken from the Bargujars. Here the family remained undivided until Kalian Singh's great grandson Zorawar Singh's time, when a portion was given to a younger son, whose descendant, the Thakur of Bijwar, is the nearest relation of the chief of Ulwar.

Rao Pratap was grandson of Zorawar Singh. His history has been given in full. He left no sons, and adopted a curious expedient to ascertain who was the most eligible youth of his clan to succeed him. He called together all the boys whose relationship to himself and ordinary considerations would place them in the list of claimants, and distributed toys amongst them. He then chose the one who selected a sword and shield as the most worthy. This child was Bakhtawar Singh of Thana, younger son of Dhir Singh, fourth in descent in the younger branch from the first Thakur of Para, a son of Kalian Singh. Thana is a small place two miles north-west of Rajgurun, and the family is not even amongst the first great branches of the clan. No less than three chiefs have, however, now been adopted from it.

Bakhtawar Singh's reign was by no means a quiet one. The Mahrattas gave some trouble when he was a child, and the Chief of Jeypore seized him when he was on a visit to his capital after his marriage with the daughter of the Thakur of Kuchawan in Marwar, and did not release him until he had given up five fertile districts to his enemy. Bakhtawar Singh soon recouped himself for his losses by occupying the lands of other chiefs, whose possessions joined his own. He, moreover, strengthened his position by allying himself with the British Government. He was guided by an able Mahomedan vakeel or agent, Ahmad Baksh Khan, who was wise enough to see that the Mahrattas would in the end have to yield to the great power which was becoming paramount in India. Lord Lake, the British commander-in-chief, was furnished with provisions for his army, and a small force was also sent from Ulwar to join him. The vakeel, moreover, furnished information which enabled the English general to bring on the battle of Laswaree,* in which the Mahratta power was shattered. This battle was "the severest in which the Company's troops had ever been engaged, not excepting that of Assaye," no less than seventeen strong battalions, the "Deccan Invincibles," as they were termed, having been almost annihilated. The battle took place on November 1st, 1803, and on the 14th of the same month Lord Lake concluded a treaty of alliance with the Raja, who was, moreover, rewarded with a considerable increase of territory, which now yields more than double the three lakhs of rupees which it was estimated to afford at the time it was granted. The vakeel also received the districts of Ferozpur, containing an area of about 138 square miles, from the British Government, and of Luharu, containing 285 square miles, from the Raja, and was allowed to hold them independently under the title of Nawab. His son succeeded him, but was convicted of the murder of Mr. Fraser, the British Commissioner at Delhi, in consequence of which Ferozpur was forfeited, and Luharu given to his brothers, the descendant of the elder of whom is now Nawab of Luharu.

Bakhtawar Singh did not always act with similar prudence, as he attempted to recover some of the villages which had been seized by Jeypore, but which it was a breach of treaty to retake. It was only after a force had been sent against him that he gave way and disbanded his followers whom he had collected to oppose it. He had, however, to pay three lakhs of rupees, on account of the expenses of the expedition. During his latter years he is said to have become deranged, and to have shewn his insanity principally by his cruelty to Mahomedans. Major Powlett states that he gave fakirs the option of having their noses cut off or of performing miracles, and that on one occasion he sent a pot full of noses and ears to his old vakeel at Luharu. These proceedings excited the Mussalmans of Delhi, who were only prevented from invading Ulwar by the British Resident, who endeavoured to restrain the Raja.

Bakhtawar Singh appears to have been a good, though somewhat severe, ruler. He died in 1815, and a magnificent *chhatra*, or cenotaph, was erected as a memorial of him at the side of the tank in rear of the Ulwar Palace. In the treaty with Lord Lake he was styled Maharaja Sawai Bakhtawar Singh. There does not seem to have been any direct grant by the Moghul or British power of either of the titles just mentioned, though the former, no doubt, was assumed as soon as the State became independent, and the latter was adopted in imitation of Jeypore, or perhaps in direct rivalry with it.

The word "Sawai" means "one and a quarter," and was first used as a term of distinction by the Delhi emperors with regard to the famous Jey (Jai) Singh, the founder of Jeypore, to intimate to the world that they looked upon that illustrious man as a quarter, at least, better than anyone else. Ulwar has also adopted the *Panchranga*, or five-coloured banner of Jeypore, with the *Sawai*, or small reproduction of it, on the top of the pole.

Bakhtawar Singh had expressed his intention of adopting Banni Singh, his nephew, who belonged to the Thana house, but as the requisite formal ceremonies had not been completed before his death, the opportunity was afforded to a strong party to intrigue in favour of Balwant Singh, the Maharaja's illegitimate son. Although, according to Rajput law and custom, the succession of Balwant Singh would be quite out of the question, much trouble was caused by the pretensions of his party. The boy was only six years old. He was supported by the Nawab of Luharu, by whose influence his claims were, to a certain extent, acknowledged by the British authorities.

* See the Appendix for a full account of the battle of Laswaree.

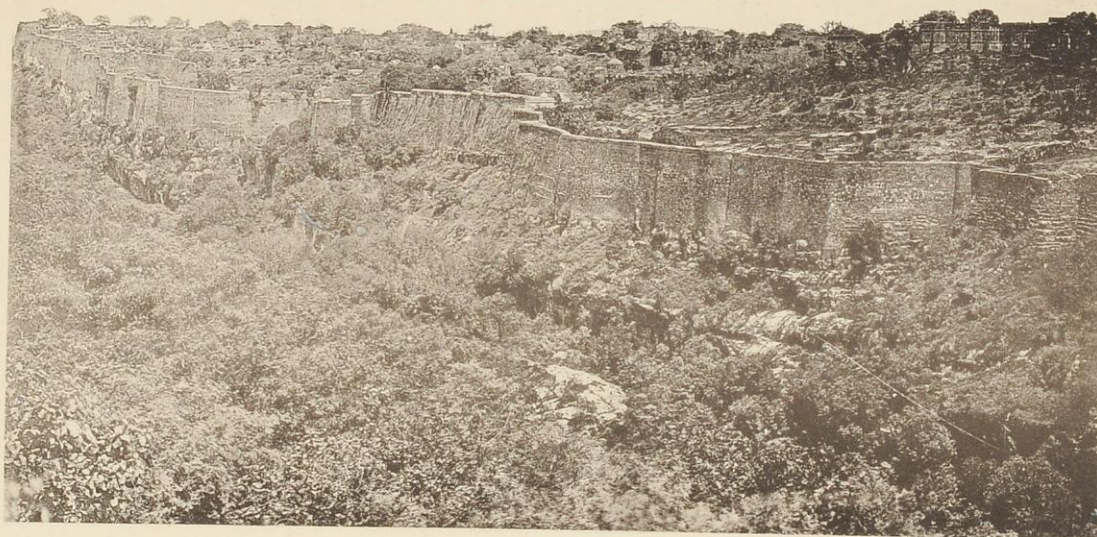
Banni Singh's party, after a time, got the upper hand, and his rival was made prisoner; but it was not until 1826 that the Maharaja yielded at the advance of an English force, and consented to make provision for Balwant Singh in lands and money. The claimant resided at Tijára to the north-west of Ulwar, but as he died childless, in 1845, his possessions reverted to the State. Some very beautifully illuminated paintings belonging to him are now in the Maharaja's library, and prove him to have been a man of taste.

Banni Singh was, Major Powlett considers, an excellent type of a good native chief of the old school, though he was at times cruel. His people were turbulent, but he subdued them. Reforms were made by two able Mahomedans from Delhi, who became his ministers; but the profits arising from their management filled their own pockets and not those of the chief, and so the good and the bad went hand in hand together; still the people look back upon his reign as one of which they are proud, and his memory is revered. He was, although comparatively uneducated, a great patron of art and letters, and adorned his capital with many beautiful buildings. He built a dam across a gap in the mountains at Siliserh, ten miles from Ulwar, by which a picturesque lake is formed, whose waters have converted the neighbourhood of the capital into a charming oasis of verdure.

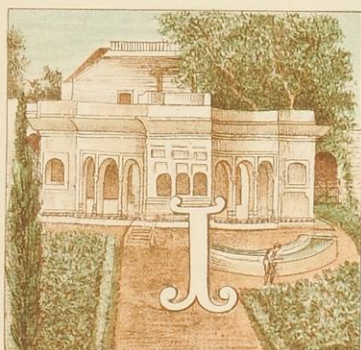
It is mainly to the illustrations of the treasures accumulated by him that the present book is devoted. In 1857, just before his death, he displayed his loyalty to the paramount power by despatching his best troops to the aid of the Agra garrison, then threatened by the mutineers. The rebels from Neemuch and Nusseerabad came upon them at Achnera, between Bhurtpore and Agra, and severely defeated them, killing ten of their leaders. This misfortune was chiefly the result of treachery. Banni Singh, however, was insensible before the sad news reached him, and shortly afterwards died, leaving Sheodan Singh, his son, aged twelve only, to succeed him.

The administration of the State was conducted, during the minority of the Maharaja, at first by the Delhi ministers, who failed to secure order, and afterwards by Captain Impey, who succeeded (sometimes with, and at others without, a council), in spite of the opposition of the young chief, in effecting many reforms. From 1863 to 1869 the administration was in the hands of the Maharaja, but proved most unsatisfactory to his nobles and subjects. Ultimately, it became necessary for the paramount power to interfere and to appoint a Council, under Captain Cadell as Political Agent, by which the government was carried on. This event took place in 1870, and the Maharaja died in 1874 of disease of the brain.

As the chief did not adopt a successor, it was necessary to select one. Two claimants were finally approved by the Government of India, one of whom, Mangal Singh, was chosen by the principal nobles, and therefore became the fifth ruler of Ulwar. He was born in October, 1859, and took his seat on the cushion on December 14th, 1874. His education was carried on at Ulwar and at the Mayo College at Ajmere. He attained his majority in 1877, and under him an era of prosperity and quiet has set in. His Highness the Maharaja has been created a Grand Commander of the Star of India and a Lieutenant-Colonel in the British Army.



FORT OF RANTHAMBHOR NEAR SAWAI MADHOPUR.



GARDEN PAVILION AT ULWAR.

CHAPTER V.

NOTES ON THE COUNTRY AND ITS INHABITANTS.

IN the present chapter it is proposed to treat of such matters as may be considered to have influenced the development of the arts and industries of the State; as, for example, the geological formation of the country, the nature of its soil, its mineral wealth, its vegetable or animal products, its climate and the general condition of its inhabitants, with some notes on the capital.

The most prominent features in Ulwar scenery are undoubtedly the long ridges of hills, which run, as a rule, parallel to each other from north or north-east to south and south-west. They sometimes rise to a height of from 1600 to 2400 feet above the wide sandy plains around their bases, and in many places long narrow valleys lie within them. They belong to the great Aravali series of transition crystalline rocks. The country to the north and north-east is comparatively open, but there is no doubt that the State owes its peculiar historical position to the inaccessibility, and consequent difficulty of conquest, due to its hilly configuration. The appositeness of Major Thorn's remark that the ruler of Ulwar held one of the keys of Delhi, is at once evident to anyone who traverses the State, even by the railway. It follows, moreover, that a people who were compelled to confine themselves to the hills, in which they could find no permanent residence, would not be in a position to erect magnificent palaces or temples, or to patronize the industrial arts.

On the whole the soil is good and in some parts rich, especially where it is flooded. The average rainfall is about 26·25 inches; the temperature is higher than in the more open plains, and in the capital, owing to radiation from the rocks and its peculiar position on the side of a high hilly range which obstructs the breeze, it is sometimes extremely trying. There are extensive forests which contain valuable timber and afford shelter to numerous wild animals and game of all kinds. Tigers and leopards are shot in large numbers, and the *sambhur* and *nilgái*, or white-footed antelope, abound. The domestic animals are inferior, and all beasts of superior quality are imported.

There is a considerable variety, though small quantity, of mineral wealth. Colonel Cadell wrote in 1873 that there were then thirty iron-smelting furnaces in the State, which yielded about 536 tons of iron per annum,

of a quality very suitable for the production of agricultural implements. Copper is found in pockets in many places, but, as in so many other parts of India, is at present hardly worth the trouble of production, the foreign metal being so much cheaper. In former times the position was no doubt reversed. An argentiferous galena ore was also worked at one time, but lead and silver can, like the copper, be obtained so much more easily in other places that it is no longer remunerative to search for them in India.

Superior building materials are abundant. A very fine white marble is obtained at Jhirri in the south-west corner of the State. It is harder and more finely crystallized than the famous Makrána stone from Marwar, which is preferred for statuary, but is not so much liked for building purposes. The marble of Raiwala in Jeypore, seven miles from Jhirri, is sold in much larger quantities, as it is nearer to the railway, but in former times this advantage did not exist. There are many other quarries of white, and some of pink and black marble. The pink stone excavated from Baldeogarh in the south is used for images; and the black from Mandla, near Rámgarh, for slabs and columns. Fine white sandstone is abundant. Slabs of grey metamorphic sandstone, used for roofing and flooring, are obtained at Rajgarh and other places—especially at Kerwari, near the Khairtal Railway Station. Slabs are found to most advantage at Mándan, not far from Bawal Railway Station. Salt, saltpetre, and a small quantity of coarse glass are also manufactured.

There are no other manufactures of any importance in Ulwar. It will be seen hereafter that the art work is all done for the Court by State servants, who have been attracted to Ulwar by the munificence of the present or former chiefs. In fact, as there are no very wealthy persons in the State, and few that may be termed even rich, the Maharaja is really the only person who is in a position to employ artists of any note.

The city of Ulwar, the capital of the State, is very picturesquely situated on the western slope of one of the main ranges of hills. Much of it lies within a valley protected by a fort which crowns the summits of the highest peaks in the neighbourhood. Prolonged peaceful times have induced the inhabitants to build far out into the plain, and numerous gardens, which owe their beauty to irrigation from the canals connected with the charming Siliserh lake, nine miles distant, fill up the space between the suburbs and the railway which skirts them on the east.

Maharaja Banni Singh built, about the year 1844, a dam nearly forty feet high and a thousand feet long, across a feeder of the Ruparel river as it emerged from the hills, and so formed the picturesque Siliserh lake, which, when full, is more than a mile long. It supplies abundance of water, which has converted the neighbourhood of the capital into a rich oasis, producing, besides the ordinary crops, fruit and vegetables in great abundance and of superior quality. The lake itself, with its water palace, is one of the most attractive spots in the vicinity of Ulwar. The finest garden is attached to the Banni Bilás Palace, in which H.H. the Maharaja usually resides. The building is worthy of study as a good example of a style which is more strongly accentuated in the palaces at Dig in the Bhurtapore State. Its segmental vaulted roofs and double cornices are the prevailing features. It has the advantage over many Oriental palaces of containing large rooms which can be made comfortable from the European point of view. The following extract from Major Powlett's chapter in the *Rajputana Gazetteer* contains most points of interest with reference to the city :—

"The city of Ulwar has an admirably central situation in the territory of which it is the chief town. Two modes of deriving its name are current; one that it was anciently called Alpur, or 'strong city,' the other that by an allowable interchange of letters it is a form of the word 'Arbal,' the name of the main chain with which the Ulwar hills are connected. The city lies under the hilly range, which just above it is crowned by the fort. Local legends declare the Nikumpa Rajputs to have been the first occupants of Ulwar. They are said to have built the fort and the old town, remains of which last are to be seen within the hills under the fort. The cause of the fall of a ruling family is generally declared by local legends to have been some special act of gross oppression committed by the family. In the case of the Nikumpas, their ruin is attributed to their practice of human sacrifice. Daily they offered to Durga Devi some wretched man or woman belonging to the lower castes. A Dom widow's son was thus put to death, and the Domni, in revenge, told the Khánzáda chief of Kotilla that he might easily seize the Ulwar fort by attacking it when the Nikumpas were engaged in the worship of Devi, at which time they laid aside their arms. An attack was accordingly organized. A party of Khánzádas lay in wait under the fort; the Domni at the proper moment gave the signal by throwing down a basket of ashes, and a successful assault was made. The spot where the ashes were thrown down is pointed out and called 'Domni Dánta.'

"The first historical mention of Ulwar is in Ferishta, who speaks of a Rajput of Ulwar contending with the Ajmere Rajputs in Hijra 590 (A.D. 1195). The city of Ulwar is protected by a rampart and moat on all sides but where the rocky hill range crowned by the fort secures it from attack. There are five gates; the main streets were well paved when Captain Impey was Political Agent. The population of the city and suburbs was 52,357, according to the census of 10th April, 1872. The most numerous classes are Brahmans, Baniyas, and Chamars. In 1875-76 a plan of the city and suburbs on a large scale was made by a competent surveyor; every holding was numbered and full statistics recorded and tabulated regarding ownership, the character of buildings and tenements, &c. The buildings of most note in the city are—(1) The palace, built chiefly by Banni Singh. It contains some fine courts, and a beautiful durbar-room; the view from the roof of the latter, comprising the fort, rocky hillside with temples under it, and the tanks and cenotaph of Bakhtawar Singh in the foreground, is considered almost unique.

(2) The cenotaph of Bakhtawar Singh, under the fort, has attracted much notice. It is a very fine specimen of the foliated or segmental arch style. Fergusson says of this cenotaph: "It makes up, with its domes and pavilions, as pleasing a group of its class as is to be found in India, of its age at least."

"The temple of Jagannath, in the chief market place, is the most conspicuous of its class. The domed building, inappropriately called the Tirpolia, covers the crossing of the main streets. It is an old tomb, said to be that of one Tarang Sultan, brother of the emperor Firoz Shah. It forms a sort of small covered bazaar. There are several old mosques bearing inscriptions; the most considerable is near the palace gate, now used as a store-house. Its date, expressed in a sentence, is Hijra 969. The Mussalman shrine of most account inside the city is that of one Bhikan, said to have been killed in battle in the time of Kutb-ud-din Aibak. A street and mosque are named after him. A fine court house, erected when Captain Impey was Political Agent at Ulwar, stands in a handsome square at the entrance to the palace. Opposite it a suitable revenue office is under construction. The environs of the city have been mapped by the Topographical Survey Department, and its roads, gardens, and main buildings are well delineated.

"The largest buildings near and outside the city are—(1) The fort, which stands just 1000 feet above the Tirpolia. It contains a palace and buildings erected chiefly by the first two Naruka chiefs of Ulwar. Its ramparts extend along the hilltop and across the valley for about two miles. It is said to have been built by Nikumpa Rajputs, and has undoubtedly been in the hands successively of Khánzádas, Moghuls, Pathans, Jats, and Narukas. Probably its weakest point is that which lies over the old town of Ulwar. Below the fort are two outworks, both to protect the approach and to strengthen the city wall. One is known as the *Chitanki*; the other—which is a work, no doubt, of a northern governor—*Kabul Khurd*. (2) The Banni Bilas Palace, already mentioned. Near the public railway station a private one for the use of the Maharaja and his household has been erected. It is a very handsome building. Near the station on the Bhartpur road is a fine Mussalman tomb of A.D. 1547, known as Fateh Jhang's. Its dome is a conspicuous and ornamental object. Fateh Jhang was probably a Khánzáda of note. At least, his Hindu extraction would appear to be indicated by the fact of the inscription, which is the only memorial inscription of an Ulwar monument in Nāgarī character. It gives the Hindu date as well as the year of the Hijra."

The monotony of daily life in Rajputana is relieved by the many feasts and ceremonies, both public and private, which are everywhere held; but, of course, most frequently, and with greater splendour, in the capitals than in the country. In the public offices Friday is generally set apart as a weekly holiday, but amongst the peasants there is no special day on which labour ceases, and were it not for the opportunities afforded by such feasts and fairs, life for them would be one endless round of care without enjoyment. Europeans are apt to disapprove of the long holidays required for marriages and deaths, and the constant recurrence of caste feasts, but they forget that there is no Sabbath rest for either Hindu or Mussalman, and that the daily fare of the poor is very insipid, which makes a change for the sweetmeats of the festival doubly welcome. If rigid reformers have their way altogether in putting an end to heavy funeral and marriage expenses, the pleasures of the poor, who share one and all in the enjoyments of these simple gatherings, will be at an end. These remarks are not, of course, intended to imply that economy on such occasions should not be practised, but that is a different thing from altogether abolishing time-honoured customs.

The principal festivals and ceremonies which are observed at Ulwar will now be described. The dates are those of the Hindu year, which begins when the sun enters the sign Mesha or Aries, corresponding at present with the month Chaitra, Chait, or March-April.

CHAIT SUDI 1ST.—The first day of the light half of the moon of Chait. The festival of the *Sambat sar*, or New Year's Day, when the Pandits or learned men and the jotishes or astrologers foretell to the Maharaja, according to the new calendar, the events of the coming year. They receive in return the usual gift or *bhent* from the chief.

CHAIT SUDI 3RD, 4TH AND 5TH.—The Gangore or Gangaauri festival. The worship of Parvati or Gangaauri, the goddess of the first fruits of the earth. The image of the goddess, clothed with fine raiment and decked with flowers and gems in the Palace Zenana, is carried in procession, followed by the State insignia, and by H.H. the Maharaja, and the principal nobles and officials. On the first day it is taken to a place known as Akhara, on the second to the Public Gardens outside the city, and on the third to the tank behind the Palace. The Maharaja takes his seat for a few minutes on a raised platform, and receives the *nazrs* or gifts of the nobles and officials, and distributes amongst them scarves or *dopattas* and turbans, with garlands of flowers and *pān* and betel. The presentation of *nazrs* or gifts on ceremonial occasions is a source of considerable income at native courts.

CHAIT SUDI 8TH.—On the eighth of the light half of the moon of Chait is held the festival of Phul Dol in the temple of Devi in the Palace. It is also known as the Durga Ashtami, Durga being another name for the goddess, who is the Shakti—that is, the female essence or wife of Shiva or Mahadeo, one of the three great members of the Hindu triad. The Maharaja and nobles take part in the worship and offer gifts.

CHAIT SUDI 14TH.—On the fourteenth day of the light half of Chait, H.H. the Maharaja, accompanied by all the State insignia and grandees, worships the Asapala tree, or tree of hope, and entertains Brahmans.

BAISAKH BADI 6TH.—A fair is held at the Siliserh lake, and Sitla, the goddess of smallpox, after whom the lake is named, is worshipped. These fairs are very gay scenes. All the women are picturesquely dressed, and they go in large parties with their friends to eat amongst the trees, or sit along the wayside to gaze at the passers-by.

BAISAKH BADI 3RD (April-May).—A durbar is held on what is known as the Rishi Tij, and turbans and scarves are distributed.

ASARH BADI 14TH (June-July).—The birthday of the heir-apparent, on which the nobles present their gifts and receive turbans, &c., as on other occasions.

NOTES ON THE COUNTRY AND ITS INHABITANTS

ASARH SUDI 9TH.—The fair of Jagannath, or Krishna. This is held at Rupbas, which is about two miles from the city. The image of the god is taken to a temple at this spot in procession. The fair lasts four days.

SAWAN SUDI 15TH (July-August).—The Saloono ceremony. All the Brahman priests assemble in the temple of Sita Ramji in the city palace, in order to bind a Rakhi or bracelet on the wrist of the Maharaja, who presents them with gifts, and then holds a general durbar.

KOWAR OR ASHWIN SUDI 8TH (September-October).—The Ahaira-ki-sowari. In the morning the Maharaja goes in procession to the public gardens, where he hunts some small game; and in the evening all the horses, elephants and State vehicles are worshipped by him. A durbar is then held with all the customary formalities.

KOWAR SUDI 10TH.—This is the Dasehra festival, on which the images of Sita and Rāma are taken in grand procession from their temple in the city to the Bijai Bāgh. The Maharaja goes in the procession. A few verses of the Ramayana are then recited in the Bijai Bāgh or garden by the Pandits or learned Brahmans, and amidst the firing of guns and loud noise of the people a huge image of Ravana or Rawan, the demon king of Lanka or Ceylon, the abductor of Sita (Rāma's wife) is burnt down. The chief then spears a buffalo. At midnight salutes are fired from all the forts.

KOWAR SUDI 14TH.—Sarad Poonum. A durbar is held in the light of the full moon on an open terrace in the city palace, and a natch or dance is given by bayadères or natch girls.

KARTIK BADI 15TH (October-November).—The Dewali or Feast of Lanterns, on which every Hindu displays a light and worships Lachhmi, the goddess of Fortune and wife of Vishnu, in order to secure good luck for the next year. Next morning the merchant opens new account books, and every one gambles a little in honour of the goddess. The Maharaja worships Lachhmi in the Tosha Khana or Treasury, a very suitable and propitious place, and afterwards holds a durbar. At night all the palaces, forts and bazars are lighted up. On this occasion a Hindu city looks its best.

KARTIK SUDI 1ST.—Marak Pali. Early in the morning a huge wreath is made and suspended over the outer gate of the Palace courtyard, and no one is allowed to pass under it before the chief, who is followed in procession by the nobles.

AGHAN OR MARGASHIRSH BADI 5TH.—The *Sālgireh* or birthday of H.H. the Maharaja. In the morning he worships in the temple of Sita Ramji in the city, and then visits the cenotaphs of his ancestors. In the evening a durbar is held, in which every one present offers a *nazr*.

MAGH SUDI 5TH (January-February).—This is the Basant Panchami or Feast of Spring. An image is carried in procession to the Bijai Bāgh.

PHALGUN SUDI 15TH (February-March).—This is the Holi or Saturnalia of the Hindus, in which the *holi* fire is burnt, and every one gives himself up to enjoyment. Salutes are fired at night.

CHAIT BADI 5TH.—Raj Holi. On this day the Maharaja and his nobles go from the palace through the principal bazars on elephants, and sprinkle red powder and coloured water over each other and on the people.

In all these processions and ceremonies the people have a share, and to some extent this general participation in the pleasures and interests of the chiefs popularizes the rule of native princes. Many of these ceremonies are common to Rajputana, but some are of local interest only.



TEMPLE OF JAGANATH, ULWAR.



OLD TOMB NEAR THE HASAN TANK, ULWAR.

CHAPTER VI.

ART AND ARCHITECTURE IN ULWAR.

FROM the remarks made in previous chapters it will be readily gathered that there are no indigenous sumptuary arts in Ulwar. The Court has, however, become a centre from which knowledge may radiate, and owing to the good taste of several of the chiefs and their relations, especially of Maharaja Banni Singh, of the present ruler, and of Balwant Singh of Tijara, many rare and valuable specimens of Indian art have been accumulated in the Palace, which should serve as examples to the artists whom the same liberality and enlightenment have attracted to the capital. As

elsewhere repeatedly enforced, the axiom is true that, wherever there is a wise and liberal patron, in India, as in other parts of the world, there will be found the best artists.

The Hindu, no doubt, dislikes leaving the home of his fathers, but if he cannot secure full employment and the means of existence therein, he will go where he can find both, though he may leave one or more members of his family to hold the ancestral land, and will always look forward with longing eyes to the time when he may himself return; thus he is always led to consider himself a stranger in the country of his adoption. The Mahomedan artist is hardly moved by such feelings. He has generally been an inhabitant of a large town, and has been accustomed to go where he can find work. The most skilful men probably came from Persia from the time of Baber onwards, as that renowned sovereign draws special attention to the non-existence of the arts in India, and mentions that he himself introduced many manufactures into the country. Careful enquiry into the origin of many of the more beautiful arts now practised in India indicates they must have been introduced from Persia, though whether they were first practised there, or whether we must go further afield to discover the places of their birth, is an open question.

An attentive study of style, as displayed in ancient sculptures and relics of all kinds can alone enable scholars to decide this point. Perhaps the time has not yet come when even a good guess can be made at the sources of Indian art, but of this we may be assured, that every illustration of old work that is placed within reach of the student helps to solve the difficulty; and that if all, who have the opportunity of examining the treasures of Indian princes and noblemen, would bring the results of their enquiries before the public, the day of ultimate solution of

the problem would be hastened. It may be that, as in other matters, such as the growth of morality, law, languages, and so on, many nations have been proceeding on parallel lines. If this be true, it is then all the more necessary that nothing should be neglected—not even the humblest weapon, which may serve by its ornament to help to unfold the story. Archæology has been most carefully studied from this point of view, but the province which has been taken up in the "*Journal of Indian Art*" and in volumes such as the present, is quite as likely to yield useful results. The ornament applied by the peasant to his agricultural implements, or by his wife to the domestic utensils or to the walls of her house, is full of significance, as Mr. Kipling, the Curator of Lahore Museum, has so well shewn in an early number of the periodical above quoted. These rude forms of instinctive art have been practised for ages. The designs differ much in different parts of the country, but there is method in them all. Some are widespread, as, for example, the various forms of the Swastica or mystic cross alike of the Jain and the orthodox Hindu, which is common, moreover, to Masons and others in parts of the world very remote from each other. We cannot tell why this should be, nor can the Ulwar housewife explain why she marks it on either side of her clay doorway, and traces it in complicated patterns on her freshly plastered floor at the time of the Diwali, or Feast of Lachhmi, the goddess of Fortune, whose sign she may, perhaps, think it alone is. There is a certain rude power in the etchings, which cover the walls of the houses of the Indian poor, that reminds one of the elaborate geometrical patterns carved on the weapons, or tattooed on the persons, of some of the savage tribes of America or New Zealand. Where, however, the figure is employed for such purposes all sense of proportion or beauty appears to be lost, and the humble artist follows the leading of the Hindu mythological painter, who seems cramped by the necessity of representing unnatural combinations of a multiplicity of limbs or heads with one unfortunate body.

The walls of palaces and of less pretentious buildings are covered in Ulwar, as in other parts of Rajputana, with paintings on a large scale. Most of the subjects are mythological or have reference to the occupations of the Rajput. It cannot be said that there is much beauty in these rough artistic efforts, but there is much of interest to the European enquirer. The next stage of decoration appears to be the carving in wood, and from that it is a natural transition to stone, the workers in both materials belonging as a rule to the same caste, or carving indifferently in either material. The floral and arabesque forms of ornament prevail, and the process of design in the former case is very simple. A spray of flowers or a small branch is taken and pegged down on to a piece of paper, so as to present on one plane all the leaves and blossoms, and the outlines of the different parts are then carefully traced in pencil. It is easy after this to transfer the drawing by stencilling to the wood or stone. Of course, good designs soon become stereotyped, as it were, and by constant practice the workman can carry them out directly on the wood or other material from memory or with but the faintest help from his pencil. The lazy or unskilled carver will probably be satisfied with such methods. There are many examples of well cut wooden doors and door frames in the city of Ulwar, in which the general character of the carving is similar to that of Shekhawati, the northern province of Jeypore.

The best local examples of stone tracery are perhaps to be found at the tomb of Fateh Jhang, and, to take a modern illustration, at the private railway station of H.H. the Maharaja. The latter building was, however, designed by a native gentleman at the time resident in Agra, and the details are distinctly characteristic of that city. The station is a very good example of the adaptation of the Indo-Saracenic style to modern requirements. It is built of red sandstone. The modern palace and the buildings which surround the tank in rear of it are older and much more ornate specimens of the same class. The whole group, as seen from one end of the tank, forms a most unique and striking scene. On the hill side to the west, abutting on the rock, numerous temples are arranged under one façade, which is much broken up into picturesque sections of vaulted gates, windows and balconies, not unlike those of the Palace of the Winds at Jeypore. The side of the palace which faces the water on the east is remarkable for the great width of the *chajjas*, or projecting eaves or drip stones, which admirably serve to break up the long line of wall, and afford deep shadow; whilst the beautiful *chattri*, or cenotaph of Maharaja Bakhtawar Singh, on the south is a most pleasing example of the domed buildings so frequently devoted to the memory of the Hindu dead in North India.

The main entrance to the palace is at the eastern end, through a lofty gateway. The visitor finds himself in a large oblong court, round which the palace buildings are arranged. At the west end is the principal Durbar Hall, which opens on to a fine terrace approached from the lower court by flights of steps. At the sides of the steps there are two handsome kiosks supported on *morah** shaped bases, and in the centre is another fine building, which is crowned with a boat-shaped segmental vault, having curved and pointed drip stones of a peculiar form, which is characteristic of the Rajputana, and especially of the Ulwar architectural style. Fergusson observes that this form of vault is an imitation in stone of the Bengal country boat, the framework of which is formed of bamboos. The very curved eaves are generally thought to be inappropriate to construction in stone, as the use

* The *morah* is an hour-glass shaped stool or seat of the form of the throne upon which Gotama sat when he became a Supreme Buddha, "wiser than the wisest, and higher than the highest."

of such an unyielding material does not commend itself to the eye or to the judgment as being suitable for such purposes. There is much grace, however, in the flowing curves, which may condone the apparent breach of the laws of construction. The double cornices supported on brackets, the balconies and the pendants from the eaves are all pleasing and somewhat peculiar features of the style, which may be studied with interest.

The lower court is surrounded with a tessellated stone pavement. The principal buildings are :—on the left hand, near the doorway, the Armoury ; and on the right hand near the terrace, the Library, which is reached from a handsome side hall. The great Durbar Hall is a well proportioned chamber, into which open out a number of large side rooms, and an upper mirror chamber, immediately beneath the windows of which lies the city tank. The view from this room is superb, especially when the temples, the noble cenotaph of Bakhtawar Singh, and the rugged rocks in the rear, which are crowned with the ramparts of the fort, are lighted up by the full moon, or by the glare of many Bengal lights and showers of rockets.

The walls of the upper hall are decorated in an unusually rich and effective way with mirror work set in gilt and coloured plaster. Here the chief receives his nobles and principal officials on State occasions ; and his seat faces the terrace, which is shaded by huge *purdahs*, or curtains stretched out beneath the projecting eaves and supported by lofty poles of bamboo or gilt metal. Round him on the walls are ranged the portraits of his ancestors, and below in the court are drawn up select companies from the regiments stationed in Ulwar, or crowds of retainers picturesquely clad in garments of many hues, while the splashing of water from a handsome glass fountain near at hand, and the strains of an excellent band, serve to increase the pleasure of all who are present. A Durbar at Ulwar recalls the dreams of magnificence which the European is accustomed to indulge in with regard to the East, and as, on such occasions as these, there is little of the tawdry or commonplace, the illusion is much more successfully maintained than in most Oriental palaces. A large silver table, with a mechanism in the centre which imitates the flow of water and the movement of fish, stands in one of the side halls. Indian strangers look upon this as a great work of art, and when it was put up at the Jeypore Exhibition it attracted more attention than anything else, except, perhaps, the Court jewellery of Rewah. Every native visitor at once asked for it, knew its value, and all about it, and evidently considered it a marvel of mechanical ingenuity, and a most valuable symbol of the wealth and power of its owner. The Armoury and Library present no special features, but their contents are of considerable value, as will be seen hereafter. The Toshákháná, or Treasury, opens into a long verandah on the south of the palace, which is reached from the lower court by a small gate and a ramp or inclined passage. Here are brought together many beautiful specimens of jewellery and other works of art, and most of them are, with unusual liberality, shewn to distinguished visitors to Ulwar. The Banni Bilas, or Moti Dungri Palace, has already been mentioned as a good example of the Indo-Saracenic style of architecture. It stands within a very fine and extensive garden, beyond which, some distance to the south, is the residence of the British Political Agent, a comfortable house of the ordinary Indo-European character. These two buildings are types of what is considered the comfortable kind of home by the two races which occupy the most prominent position in the country.

Ulwar has been under different rulers, who have all, with the exception of the earliest, left marks upon the architecture of the country. Of these, the first of importance were the Pathans, whose tombs at Tijára, in the city of Ulwar, and on the outskirts of the town near the railway station, are characteristic examples of the period. They are massive, having been built to endure. In one of the finest of these at Tijára there are buttresses, as in the famous Hindola Mahl at Mandu, the capital of the kings of Malwa ; and in others traces of the enamelled ornament which so appropriately embellishes most of the old buildings of Pathan age in that famous ruined city, as well as in Agra and Delhi. In the fort of Ulwar there are some fragments of the same period, but most of the work is of a later age. At Ramgarh and elsewhere what may be called the Rajput style is prevalent ; that is, massive walls and buildings enriched here and there with pavilions adapted from the prevailing Delhi fashion. With the advent of general peace, and consequent security, the latter style obtained the ascendant, and finally ended in the florid work about the capital. All these styles are picturesque, and suited the wants of the people who erected them. A lengthy description of the temples is unnecessary, as, apart from the beauty of their situation at Bhangarh and elsewhere, there is nothing very remarkable about them. Far more extensive and interesting examples of religious architecture are found in other parts of Rajputana.

Illustrations of most of the buildings noted in the foregoing description are given. There are also a few photographs of picturesque spots of interest. The Pass and River Bara (Plate XXIX) are very characteristic of Ulwar scenery. The Maharaja supplies the following legend regarding it. On one occasion a female rope dancer walked along a rope which was stretched between the hills on either side across the stream. She accomplished the journey in safety, but as soon as she reached the ground and took her infant daughter in her arms, the thought occurred to her that if she had fallen into the river, there would have been no one to nourish her child. The horror of the thought so impressed her that she fell to the ground and shortly expired.

ART AND ARCHITECTURE IN ULWAR.

His Highness, who is a perfect mine of information on the subject of local legends, tells the following story with reference to the fort of Ulwar:—When the walls of the citadel were being constructed, Bhatrihari, the celebrated devotee, worked upon them as a common mason's labourer. One day as he was walking barefooted with a basket of stones on his head, his foot was pricked by a thorn of the Dhonk tree. The sage, in his pain, cursed the tree, saying "In future thou shalt not grow within these walls." It is a fact that, although the tree grows everywhere on the hills outside the fort, not a single specimen is found within the battlements.



CHAPTER VII.

SELECTIONS FROM THE ULWAR ARMOURY.

PLATE XXX.—*Sipar Fouladi*. Shield. Steel, with raised floral pattern, which is damascened with gold. There are four bosses, each connected by raised open-work semi-circles with an outer crenated ring. The embroidered red velvet lining is attached to the edge of the shield with wire. The maker is unknown, but it was obtained from Hyderabad, in the Deccan, about fifty years ago, at a cost of Rs 1000. About Rs 100 worth of gold were used in making it; and the steel, which came from Ispahan, is worth about Rs 400. Diameter 21 inches.

PLATE XXXI.—Shield. *Sipar-i-Ganga-Jamni*. Silver-plated steel, with ornament in dark blue, black and gold. There are four richly decorated bosses separated by conventional pines, or ornamental figures like those which on Kashmir shawls represent the curves of the Jhelum river as seen from the Takht-i-Suliman hill above Srinagar. At the top is a gilt crescent, and round the edge run two circles of arabesque ornament. It is lined with red cloth. Diameter, 20½ inches.

PLATE XXXII.—Shield. *Sipar Fouladi*. Steel, with ornament raised and gilded. The outer rim is connected with the centre by four cypress trees, with sprays of flowers on each side, the whole on a plain surface. The four bosses are of steel, with a separate rim attached to each by four perforated bars. At the top, inside the outer rim, is a raised crescent. The shield is lined with crimson velvet, on which are embroidered six large flowers of the same colour. The central pad and leather handles are covered with embroidered purple velvet. The pad is attached to the shield by four screws and rings, which are gilded. The screws have octagonal tops, beneath which, next the cushion, are rose-shaped plates. Diameter, 20 inches.

PLATE XXXIII.—(1) Shield. *Sipar-i-Shikargah*. Hunting shield of steel, having a row of raised animals, which are fastened on with gilt pins. The edge is raised, and has its dentations pointing inwards. There are four bosses and a star-shaped centre. The ornament is damascened in gold. The shield was made at Sialkot, and cost Rs 125, of which the steel is worth Rs 25, and the gold Rs 60; the balance of Rs. 40 gives the value of the labour. Diameter, 14 inches. (2) Shield. *Sipar-i-Ganga-Jamni*. Steel, inlaid with gold on a silver ground. Besides a crescent at the top, there are four bosses and a central ring. The pattern is composed of eight interlacing circles with chrysanthemum or daodi flowers. The rim is raised and toothed. The shield was made at Sialkot. Total cost, Rs. 65; gold and silver, Rs. 30; steel, Rs. 15; labour, Rs. 20. Diameter, 13 inches. (3) Shield. *Sipar-i-Ganga-Jamni*. Steel, inlaid with gold on silver. Rim dentated; outer border, scroll and floral pattern. Four raised bosses and crescent, all having perforated edges and without rims. The bosses are attached by quatre foil headed nails to the shield. Made at Sialkot. Total cost, Rs 105; silver and gold, Rs 50; steel, Rs. 15; labour, Rs. 40. Diameter, 17 inches. (4) Shield. *Sipar-i-Fouladi*. Steel inlaid with gold. There are two rings of ornament connected by inlaid bands. The four bosses are raised and have perforated rims. Made at Lahore, and purchased for Maharaja Banni Singh. Total cost, Rs. 1000; steel, Rs. 400; gold, Rs. 100; labour, Rs. 500. Diameter, 21½ inches. (5) Shield. *Sipar-i-Guldastardar*. Steel inlaid with gold. Rim raised and toothed. There are four bosses, each at the meeting point of one of the parts of a raised quatre foil ornament. From the centre of each foil hangs a pear-shaped drop, having the point towards the centre of

the shield. Made at Sialkot. Total cost, Rs. 125; gold, Rs. 50; steel, Rs. 25; labour, Rs. 50. Diameter, 15 inches. (6) Shield. *Sipar-i-Cháuddar*. Steel inlaid with gold; raised rim; there are four bosses and a crescent. Made at Sialkot. Total cost, Rs. 200; gold, Rs. 100; steel, Rs. 20; labour, Rs. 80. Diameter, 16 inches. (7) *Sipar-i-Ganga-Jamni*. Steel inlaid with gold and silver. There are four bosses, separated by as many pear-shaped Kashmir figures. Made at Sialkot. Total cost, Rs. 150; gold and silver, Rs. 70; steel, Rs. 30; labour, Rs. 50. Fine work, but superficial. Diameter, 20½ inches. (8) Dagger. *Katír*. The double cross-bars and side guards are inlaid with gold in a bold pattern. There are figures of animals raised from the surface of the centre of the blade. The sheath is of leather, with a steel damascened tip mount. On both sides there is engraved a verse in Persian. Length 14½ inches. Made at Burhanpur, Central Provinces. Damascener, Sheikh Rahim-ullah, of Ulwar. Date about 1846. Total cost, Rs. 200; gold, Rs. 60; bright steel, Rs. 100; labour, Rs. 40. (9) Dagger. *Katár*. The double cross-bars and side-guards are enriched with well raised arabesque patterns in gold. There are three ribs on the blade united by cross-ribs. Sheath of embossed leather. Length, 18 inches. Made in Sirohi of Ispahan steel. Bought in 1836. Total cost, Rs. 60; gold, Rs. 20; steel, Rs. 25; labour, Rs. 15. (10) Dagger. *Bahbudi*. Blade with broad back and raised gilt ornament. On each of the sides a vase of flowers has been raised, and from this a fine ridge runs to the point, dividing the blade into two grooves. Hilt made of a kind of white jade (*ghori*). The base is set with garnets. Sheath, wood covered with red velvet, with steel mounts damascened at the edges. Length, 17½ inches. Made at Delhi of Ispahan steel. Bought in 1845. Cost of hilt, Rs. 100; of blade, Rs. 50; total Rs. 150. (11) Dagger. *Bahbudi*. Blade similar to No. 10. Hilt, pistol-shaped, light green jade inlaid with flowers in silver. Sheath, wood covered with light green shagreen leather; mounts, silver with etched floral ornament; the tip ends in a ribbed boss. Length, 17½ inches. Made of Ispahan steel; bought at Delhi by Maharaja Banni Singh in 1844. Cost of blade, Rs. 50; of hilt, Rs. 50; total, Rs. 100. (12) *Khanjar*. Blade of Ispahan steel divided into two grooves by a raised ridge. Hilt, dark green stone (*sang-i-musa*) formed like a horse's head. The trappings are of diamonds and rubies set in gold. There is a diamond and gold heart-shaped ornament at the base, and nine small diamonds are let in at the root of the mane. Sheath, green velvet on wood, with steel mounts, the edges of which are damascened. Length, 15¼ inches. Bought at Delhi by Maharaja Banni Singh in 1846. Cost of hilt, Rs. 950; of blade, Rs. 50; total cost, Rs. 1000. (13) Sword. *Shamsher-do-almi* (that is, having two grooves lengthways in the blade). One foot from the point the thick back terminates in a raised boss. See No. 2, Plate XXXV, for full description. (14) Sword. *Shamsher-alamani*. Blade made in 1845 by Mahomed Sadik of Ulwar from Ispahan steel. The hilt is damascened in gold; the pointed spike of the pommel springs from a star-like base. The names of the maker and owner are engraved in gold in cartouches on the blade. Length, 41 inches. Scabbard, wood covered with blue velvet. The top and tip-mounts are of gold embossed with flowers on a neat ground. On the side an eagle displayed as a crest fills the apex of the top mount. There is a flat hinge for a silk tassel. The tip mount has two curved figures of crocodiles upon it. Total cost, Rs. 8000; blade, Rs. 7600; hilt, Rs. 400. The hilt was made in 1811 for Maharaja Bakhtawar Singh by Ahmed Buksh, who was in his service.

PLATE XXXIV.—(1) Sword. *Shamsher khurasani*. Curved steel blade, with silver enamelled sword hilt. The hilt terminates in the head of a dragon, the Persian *azdaha*; and two similar but smaller heads are on the ends of the cross-piece. The tip mount of the scabbard is also of silver enamel; the work is bold and in good taste. The scabbard is of brown leather, with raised ornament. The weapon was bought in Benares in 1854. Total cost, Rs. 700; silver, Rs. 100; enamelling, Rs. 100; blade, Rs. 500. Length, 38¼ inches. (2) Sword. *Kirich Fouladi*. Straight steel blade made for Maharaja Sheodan Singh in 1861 in Ulwar by Mohamed Ibrahim. The hilt is of *sir mahi*, or walrus ivory, with a gold top shaped like a tiger's or lion's head, and a cross-piece of the same also terminating in two tigers' heads. The hilt is set with gems by Panna Lal of Ulwar. The scabbard mounts are of gold open-work, also enriched with jewels. The wood sheath is covered with red velvet. Total cost, Rs. 3095; gold, Rs. 958; gems, Rs. 1232; *kandan*, or gold leaf put under the stones, Rs. 40; hilt, Rs. 50; blade, Rs. 550; hilt, Rs. 50; labour, Rs. 265. Length, 37 inches. (3) Sword. *Kirich Fouladi*. Straight steel blade; made about A.D. 1850. Hilt, enamel on gold, set with diamonds and other gems. It terminates in a horse's head; and in a medallion on the centre are shewn, in the Persian character, the Hindee date (Sambat 1905) and the owner's name and title, Maharao Raja Sawai Banni Singh; scabbard, black leather gilt; it is studded with rubies, emeralds and diamonds. The mounts are of enamel on gold set with gems. The hinges of these mounts are set with rubies, and the horse's eyes are cat's eyes. Total cost, Rs. 5431; gold, Rs. 1262-8as.; scabbard, Rs. 135-8as.; hilt, Rs. 2851; blade, Rs. 800; labour, Rs. 382. Length, 37¾ inches.

PLATE XXXV.—(1) Sword. *Shamsher-alamani*. This is the same sword as No. 14, Plate XXXIII, which should be seen for a full description. Length, 41 inches. The scabbard in this illustration is covered with red instead of blue velvet; such changes are common when the old cloth is worn out. (2) Sword. *Shamsher-do-almi*.

Steel blade made by Haji Nur Mahomed in 1847, for Maharaja Banni Singh. The hilt is of steel damascened in gold. Total cost, Rs. 1000; blade, Rs. 700; hilt, Rs. 300.

PLATE XXXVI.—Dagger and Sheath. *Churi*. Straight blade of watered steel. The hilt is of steel, ornamented with a floral pattern on both sides in silver niello. The edges of the side patterns and the base parts next the blade are gilt. The sheath is of wood covered with green velvet, with mounts of steel ornamented in the same way as the hilt of the dagger. Made in 1846 by Mahomed Sadik of Ulwar. Total cost, Rs. 140; silver, Rs. 20; steel, Rs. 60; labour, Rs. 60. Length of dagger, 11½ inches.

PLATE XXXVII.—Dagger with Sheath. *Khanjar*. Blade, steel with six grooves at the top and the part at the bottom formed by ridges. Hilt, light green jade set with rubies arranged to form flowers, buds and branches, in raised gold. Sheath, wood covered with red velvet.

PLATE XXXVIII.—(1) Dagger. *Jamaiya*. The blade is of steel and is recurved like an animal's horn. The knuckle guard is of gilt steel, and the handle is formed of two curiously shaped pieces of ivory attached to the central metal shaft each by four hexafoil gilt pins. Scabbard, wood covered with blue velvet. Mounts, pierced gilt steel; on the top mount there are lions and tigers, and on the lower birds in the midst of flowers. Presented to Maharaja Banni Singh. Total cost, Rs. 60; hilt, Rs. 30; blade, Rs. 10; sheath, Rs. 20. Length, 15½ inches. (2) Dagger. *Dhir Khani*. Steel blade, with five ribs. Hilt of green stone like jade (*Sang-i-sabz*), pistol-shaped, set with rubies and emeralds in gold. Sheath, wood covered with crimson velvet with lace edges. Presented to Maharaja Banni Singh. Total cost, Rs. 45; hilt, Rs. 40; blade, Rs. 5. Length, 16 inches. (3) Dagger. *Pesh-kabz*. Blade straight on the back, tapering in front to a point (the Afghan knife), steel. Hilt, pistol-shaped with horse's head, the eyes of which are formed of onyxes; light green stone (*Sang-kafuri*); there is a ruby on the horse's forehead; at the bottom of the hilt there is an engraved gold band. Sheath, wood covered with crimson velvet. Mounts, steel gilt. Made in Delhi for Maharaja Sheodan Singh. Total cost, Rs. 90; blade, Rs. 10; hilt, &c., Rs. 80. Length, 17 inches. (4) Dagger. *Bahbudi*. Blade curved, separated into two channels by a raised ridge; side pieces at base raised and damascened in gold. The hilt is formed of a central steel piece continuous with the blade, on which are fastened two pieces of walrus ivory with steel pins; on it there is a Hindee inscription to the effect that it was the property of Maharaja Balwant Singh of Tijara, and that it came to Ulwar in 1830 (Sambat 1887). Total cost, Rs. 100; blade, Rs. 20; hilt, Rs. 15; sheath, Rs. 25; gold, Rs. 40. Length, 14 inches.

PLATE XXXIX.—Daggers and Sheaths. (1) Dagger made in Persia and bought in 1855 by Maharaja Banni Singh from Mastan Shah, *darogah*, or head of his armoury. The blade is very much curved. It is of watered steel with a strong ridge down the centre. Hilt of walrus ivory carved on the shaft with figures. There are inscriptions above and below to the effect that it is a dagger of victory. Sheath, leather with embossed ornament and silvered steel mount. Cost, Rs. 100. (2) Dagger Sheath. *Pesh kabj ka miyan*. Wood covered with brown velvet, mounts on gold having raised flowers. (3) Sheath for a *Chura* or knife. Steel with ornament in niello. (4) Sheath for a *Pesh kabj* or dagger. Steel, similar to No. 3. (5) Sheath for a *Chura* or knife. Steel, with raised ornament in gold at the top, bottom, and edges. (6) Sheath for a *Khanjar* or curved dagger. Steel, ornament similar to No. 5. (7) Dagger similar to No. 1, but with single figures on each side instead of groups. Cost Rs. 100. Length, 18 inches.

PLATE XL.—Five Daggers. *Katar*.—(1) Blade with three ribs; sheath, wood covered with leather and velvet. Made at Delhi in 1805. Total cost, Rs. 50; cost of dagger, Rs. 20; gold, Rs. 30. Length, 15¼ inches. (2) Blade with a central and side ribs. Black embossed leather sheath. Made at Burhanpur in 1853. Total cost, Rs. 40; steel, Rs. 5; gold, Rs. 25; labour, Rs. 10. Length, 16 inches. (3) Blade, steel with three ridges, of which the centre is like a cypress tree. Sheath, wood covered with scarlet velvet and a gold band. Made at Boondi in 1803 by Thakursidas, an Ulwar servant. Total cost, Rs. 200; steel, Rs. 50; gold, Rs. 100; labour, Rs. 50. Length, 18½ inches. (4) Blade, steel with central ridge, at the top of which is a gilded ornament. The bars and side guards of this, as well as the other daggers, are damascened in gold. Sheath, wood covered with scarlet velvet and gold lace. Made at Boondi in 1807. Total cost, Rs. 50; steel, Rs. 5; gold, Rs. 30; labour, Rs. 15. Length, 16½ inches. (5) Blade Ispahan steel with one central rib and serrated edges. Bars and side guards damascened with a bold floral pattern. Sheath, wood covered with scarlet velvet, with a purple piece at the top. Made at Delhi in 1807. Total cost, Rs. 200; steel, Rs. 40; gold, Rs. 100; labour, Rs. 60. Length, 15½ inches.

PLATE XLI.—(1) Battle Axe. *Tabar*. The blades are damascened in gold; the top and the point are gilded. The shaft is covered with red and gold wire thread. Length, 37½ inches. (2) Helmet and Cuirass. Steel damascened with gold. The plume of the helmet is of gold thread, and the nasal terminates in a broad flat plate. The coif is of fine chain work, some links of which are coloured to form a diagonal pattern. (3) Battle

Axe. Steel. The top is formed of six leaves spread out like the divisions of the Kamrakh fruit (*Averrhwa Carambola*). Each leaf ends near the handle with the head of a bird. The bottom of the handle is the head of a *makara* or sea monster. The whole is ornamented with a scroll pattern in raised silver.

PLATE XLII.—The Armour of Jaswant Rao Holkar, the famous Mahratta chief, set upon a wooden figure. The weapons are not supposed to have been his. The armour is peculiar, as there is only an opening over the right orbit, Holkar having lost his left eye. After the defeat of Holkar in battle, it came into the possession of Maharaja Bakhtawar Singh. The warrior is armed with matchlock, spear, sword and pistol, and carries a shield.

All Rajputs hold their weapons in high esteem. It is with them that they have won their possessions, and with them they have held them. It is most natural, therefore, that they should spend large sums upon their arms, and that they should avail themselves of every opportunity of acquiring rare specimens of them, and of lavishing ornament upon those they most value. Almost all ornament in metal was first applied to arms, and perhaps then to jewellery, to adorn—what the warrior valued nearly as much—his wives and near female relations. Europeans have adapted the arts of damascening, inlaying or enamelling to many other purposes, but most of the ancient work is associated with the articles to which we are now alluding.

The arms and armour of the chief and his retainers are stored up in the Palace, and are kept with great care, ready for instant use. Whatever else may be neglected, there is no trace of want of attention in this department. The weapons are kept in cloth covers, and are frequently examined to ensure that rust has not injured them.

The *silah khana*, or armoury, is usually one of the finest and most conspicuous rooms in the palace. At Ulwar it is near the main entrance of the great courtyard, and its well-filled walls and shelves attest that the princes, who have ruled the State, have loved the weapons with which they have carved out dominion for themselves. To ensure that their personal weapons are kept in a proper state of preservation, many chiefs follow the example of the Emperor Akbar, to whose sleeping apartments a fresh sword was brought every day. A similar practice applied to the guns and other weapons. In the *Ain-i-Akbari* (*ain* 35) a very elaborate description is given of rules in force in the arsenal of the great Moghul. A full list, with illustrations, is also given in the same and following chapters of all the weapons used at Court. Of most of these there are examples in the Rajput armouries. From the splendid collection belonging to the Maharaja of Ulwar, I have been able to select only a few for illustration.

In the present day the shield is of very little value, as it will not resist the blow of a bullet fired from a rifle, though the round musket ball was often turned by it, but in the days of bows and arrows it was, of course, invaluable. We are apt to forget how very near to us those days are, for it was to his matchlocks that the Emperor Baber's final victory over the Hindus must be attributed. His small force, though well disciplined in comparison with the Rajputs, would have been overwhelmed by the enormous number of the followers of the heroic Sanga, Rana of Oodeypore, the chief of the Indians at the fatal battle of Biana, if the latter had not been armed with bows, axes, spears and daggers only. Their chain armour, of which many beautiful specimens can still be found in Rajputana, was of little use against the new weapon. Perhaps some of the shields and other weapons in the Ulwar Armoury once belonged to the valiant men who withstood the magnanimous conqueror of India, for Biana is within a march of the present border of Ulwar, and the defeated army fled towards its inaccessible hills, while Baber himself arrived at Ulwar itself only a few days after the battle.

Most of the shields are of modern manufacture. There is little to add to the full account given of each specimen. Many of them are inlaid with gold or silver. In true damascening, reserved for the more valuable, a channel is cut in the steel, and gold wire is firmly hammered into the depression thus prepared for it. Burnishing with agates and other tools is employed to finish the work, and in some instances the ground is plated with silver. When both silver and gold wire are used, the inlaying is termed *Ganga-Jamni*, in allusion to the flowing of the waters of the Ganges and Jamna below their junction at Allahabad in one channel, but in separate streams of different hues and qualities. The term is also used where the gold is set off against a silver ground. The older designs are comparatively free from the excess of ornamentation which is characteristic of the modern Sialköt work, in which hardly a quarter of an inch of the ground is left uncovered. In the latter the wire, or in some cases gold leaf only, is made to adhere to the filed metal by hammering, and in some of the inferior work by means of gummy substances. The shield does not seem to have borne at any time in India anything of the nature of a coat of arms. It is almost uniformly circular, as it was in Assyria two or three thousand years ago.

The sword and the *katâr* (or the flat-bladed dagger) are the national weapons of the Hindu, but every kind of weapon is used by them. There are some rare old sword blades in the Ulwar collection, and the mounting is always worthy of them. The scabbards are generally made of two pieces of wood bound together by cloth or velvet. The weapon must therefore be withdrawn with great care, in order that the hand of the owner may not

be cut. The sword is worn suspended from the belt on the left side, or is stuck through it. It may also be hung from a shoulder belt; this is a very ancient custom in the East. Layard, in his "*Nineveh and Its Remains*," draws special attention to the ornamentation of the sword with lions' heads, of which two, with parts of the neck, form the cross-bar or defence. The hilt of the second sword in Plate XXXIV is a good example of this design. The parallel may be carried still further with other weapons; for example, the hilt of the dagger No. 12, Plate XXXIII, is of the same pattern as one copied in the same work above quoted, from the North-West Palace at Nimroud. The heads of horses and other animals, especially the ram, are favourite subjects for use in this position. Sir H. Layard points out that several dagger handles of ivory, carved in the shape of the forepart of bulls and other animals, were found in the tomb of an ivory worker at Memphis in Egypt. The custom is therefore of great antiquity, and one is tempted to remark that in this, as in so many other cases—and most obviously in India—the proverb "*Nil novi sub sole*" is emphatically true.

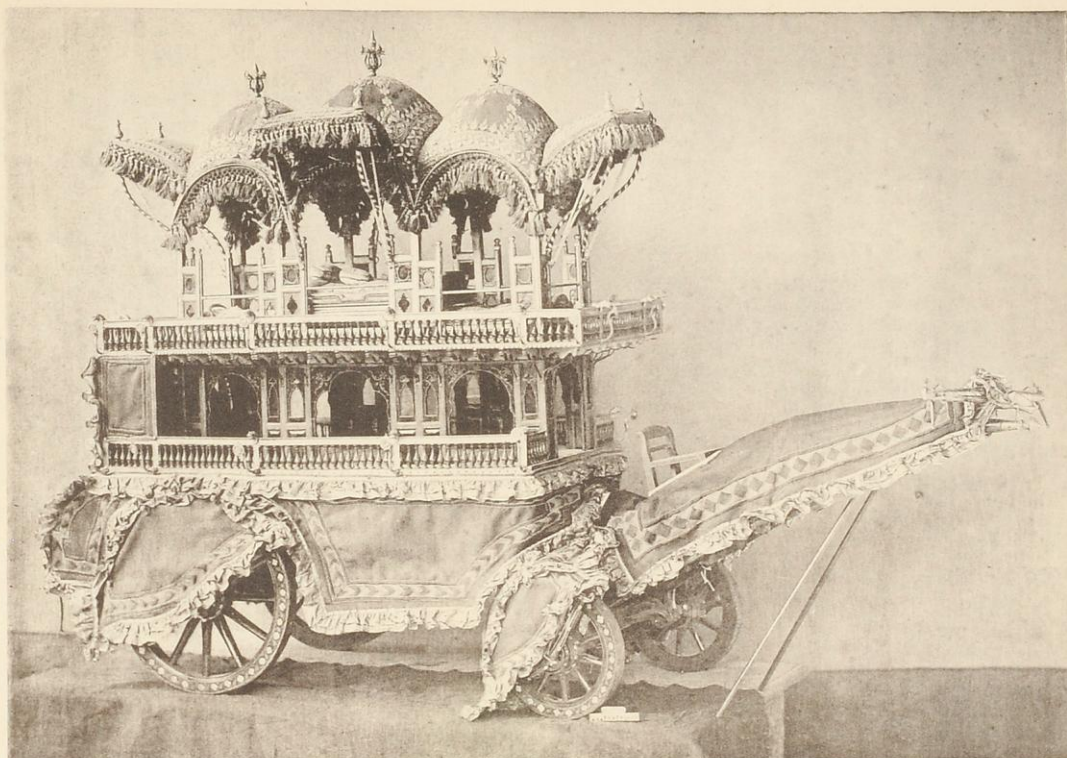
Although, however, ancient designs have been almost universally followed, there has been considerable scope for divergence in matters of detail. In the early period simplicity and richness of effect were preferred, but these gave way to over-elaboration of ornament and subdued colouring in the Persian manner, while we observe with regret that there is at present a tendency to the use of shallow engraving with fine tools, which, although ingenious, is not likely to last, and does not seem to carry with it the charm which less minute, but perhaps equally clever and more bold, work does. It lacks individual study and soul.

The enamel hilt of sword No. 1, Plate XXXIV, is very well executed. The designs are bold, and the colours are good and in harmony. The head of the Persian dragon or *azdaha* has been used instead of that of the lion in the centre sword. The enamelling on the hilt and scabbard mounts of the third sword is a good example of the work now done with such excellent effect at Jeypore. The diamond scales and other gems have been used with much judgment. In sword No. 2 the side pieces of the hilt are made of ivory. Walrus ivory is very frequently used for this purpose. The blades of the two swords illustrated in Plate XXXV are of superior quality. The scabbard mounts are also well executed. Swords of value have special names. Mahomedans give them such titles as the "Sword of Ali." Hindus describe them by some peculiarity of form or ornament, as, for example, the *Tulwar-i-Sosani*, the curved sword with scabbard of a certain colour of embroidered cloth; or the *Kirich Fouladi*, that is, the straight sword with watered blade.

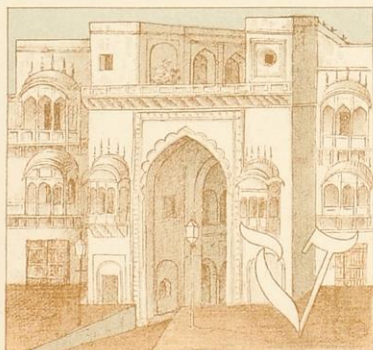
The forms and names of the dagger are almost endless. Plate XXXVI is a copy of a very good specimen of a *Churi* or knife, with handle and sheath mounts in niello. The dagger illustrated in Plate XXXVII has its blade slightly curved, in imitation, according to some authorities, of the form of the horn of an animal. Crystal, jade, and other hard and beautiful stones are frequently used for the handles of weapons, on account of their own beauty as well as their suitability as ground-work for the display of gems. Good specimens are given in Plate XXXVIII, and in the *Khanjar* with a lunated walrus bone handle there is a particularly good example of the curved blade derived from the shape of the horn. The *Katars* or daggers in Plate XL are excellent specimens of the Hindu flat dagger, which is used for thrusting, and at close quarters is a most fatal weapon. In some instances the blade is made to open like a pair of scissors, so as to give a more fatal wound when thrust into the body of a man or an animal; and in others, for the same purpose, pistols are mounted on the side guards. The blades are grooved, and sometimes pierced with little channels in which small pearls are allowed to run, partly with the view of adding to the beauty of the weapon, but also with some idea that they may poison the wound made by it.

The rank and file in Rajputana in former times generally wore chain armour, with helmets of steel having long coils of fine links. The Persians were usually protected by four steel plates, which were laced together to form a cuirass to cover the vital parts in the chest. These were known collectively as the *Char-aina*, or four mirrors. Some of these plates were beautifully ornamented. The huge steel cuirasses shewn in Plates XLI and XLII are quite of exceptional form and weight. The armour with which the dummy in this plate is clothed, is said to have belonged to Jaswant Rao Holkar, the famous predatory chief of Indore, who gave so much trouble at the end of the last and beginning of the present century.

There is a curious steel ring, attached to a long shaft of the same metal, in the Ulwar Armoury, which is intended to be used as a kind of lasso, with which a horseman might drag his foe off his steed. It is unnecessary, however, to give a complete list of the weapons stored up in this wonderful hall of arms.



THE ELEPHANT CARRIAGE AT ULWAR.



OUTER GATE OF CITY PALACE, ULWAR.

CHAPTER VIII.

PLATE, JEWELLERY AND TEXTILES.

VISITORS to the Ulwar palace on great occasions are usually shewn the very valuable collection of plate, jewellery, and rich dresses, which is accumulated in the Tosha-Khana, literally the wardrobe or store-room. It has only been possible to illustrate a few of the most rare or most artistic of the treasures displayed for the admiration if not envy of the guests of the Maharaja; and some of the most intrinsically valuable articles have been omitted as, although they represent a great amount of gold, they are neither very useful nor ornamental. The days however are passing by

in which it was thought desirable to hoard up treasure in the form of rough uncut stones or of massive pieces of rude plate. The following is a description of the plates relating to the present chapter:—

PLATE XLIII.—Covered Vase and stand of white jade, or *sang-i-yasham*, set with rubies and emeralds, in borders of gold in the form of flowers. Height of Vase, $5\frac{1}{4}$ inches. Diameter, 4 inches. Height of ring, $1\frac{1}{4}$ inches. Diameter, 4 inches. Height of Vase and ring together, $5\frac{1}{2}$ inches. The Vase is intended to be used as a water bottle. Value unknown.

PLATE XLIV.—Pen box and tray of green jade, or *sang-i-yasham*, set with rubies in gold. Length of tray, $13\frac{1}{2}$ inches. Breadth, 5 inches. There is a receptacle for ink in the box. Value about 2,000 rupees.

PLATE XLV.—Octagonal box of dark green jade with delicate white tracery panels of the same material. The borders are enriched with flowers in gold and the centre with rubies and emeralds. Height, $3\frac{3}{4}$ inches. Diameter, $5\frac{3}{4}$ inches. Cost 1,000 rupees. Bought for Maharaja Banni Singh.

PLATE XLVI.—Betel box, *khasdan*. Filigree of gold with enamel frame. At the top is a cup of gold lined with green enamel for atr of roses. Its cover has ten ribs which form a dome-shaped pinnacle to the whole. Below the cup is another dome-like cover enriched with rubies, emeralds, and diamonds set in studs on the filigree ground. This rests on a plate which supports the cardamoms, supari or betel root, catechu and lime, and sometimes cloves and nutmeg. The plate is enamelled above, and inscribed in English

"Maharaja Dhiraj Maharao Sawai Sheodan Singh Bahadur Wali Ulwar, 1868." It is raised by bars of gold attached to strings of pearls. Below all is a tray for betel leaves, also of filigree gold, supported on five enamelled feet. Total height, 5 $\frac{3}{8}$ inches. Diameter, 7 $\frac{3}{4}$ inches. Made by Baini Ram of Jhalra Patan in 1868. Total cost, 3,500 rupees. Gold, 1,750 rupees. Jewels, 1,750 rupees.

PLATE XLVII.—1. Crescent ornament for the turban, or *pagri Chand*. Set with emeralds. Made at Ulwar for Maharaja Banni Singh—1,500 rupees. The emeralds are very good.

2. Necklace, *kantha*. Rubies and pearls set in gold frames which are united by gold wire. The edges of the frames are enamelled in green and the backs with pink flowers. The rubies are somewhat pale and flawed, the pearls are of good colour. Bought in 1864 from Badri Das, jeweller, of Calcutta, for Maharaja Sheodan Singh, for 40,000 rupees.

3. Enamelled back of No. 1.

4. The back of No. 2, shewing the enamelling.

PLATE XLVIII.—1. Necklace of diamonds, pearls and emeralds, *dora*. Bought from Panna Lal, jeweller, in 1858, for 1,500 rupees.

2 & 4. A pair of gold filigree bangles for a child. Diameter, 2 inches. Each has pearl drops with small turquoises, and ruby and diamond studs. Made by Nathi Ram, of Jhalrapatan, for Maharaja Sheodan Singh. 1,000 rupees per pair.

3. Necklace, *kantha*. 17 inches long; emeralds and rubies with pearl tassels. Bought by Maharaja Banni Singh, through Diwan Ammar Jan, for 35,000 rupees.

5. Bangle, *kari*. Gold enamelled anklet set with gems. The ends are formed like an elephant's head, a very favourite form of ornament. Made for Maharaja Banni Singh. Diameter, 3 $\frac{1}{2}$ inches. 4,000 rupees per pair.

6. Enamel on the back of the plaques of No. 1.

PLATE XLIX.—1. Forehead ornament, *sirpesh*. The back is enamelled on gold. There is a large centre piece of the shape of a plume, and medallions on either side are attached to it and to each other by hinges. It is decorated with figures of birds in white on a glowing red ground. In front the plaques are set with large rubies, and depending from the ornament are seven emerald drops.

2. Forehead ornament, *sirpesh*. The back is of enamel on gold, chiefly red on a white ground. The shape is almost similar to No. 1. The front is made of gold and the plaques are set with large flat emeralds. There are also eight pendant drops of emeralds of good quality. Breadth of the ornament, 6 $\frac{1}{2}$ inches.

3. A plume for the turban or *turah*. Seven strings of emeralds are pendant from a golden half sphere, which is enamelled and set with rubies. Each string terminates in a large stone which is attached to a gold flower studded with rubies.

4. Plume, or *turah*. Twelve strings of pearls hang from a bell of blue enamel set with diamonds. Each string ends in an emerald drop which is separated from the pearls by a ruby.

5. Plume, or *turah*. This is similar to No. 4, but it has 11 strings of rubies and ruby drops, each suspended from small golden bells set with diamonds, and the whole from a blue enamel bell studded with rubies.

6. Armlet, or *bazuband*. This is a large emerald of rich colour, 2 inches by $\frac{7}{8}$ of an inch, of circular form and covered with an engraved pattern. On each side are tassels of pearls and long silk cords with which it is tied to the arm.

7. Armlet, or *bazuband*. A similar ornament to No. 6, but the emerald is oblong, measuring 1 $\frac{7}{8}$ inches by 1 $\frac{3}{8}$ inches, and it is of light colour.

PLATE L.—Backscratcher, *pushtkar*. Gold, enamelled. A gilt hand is attached to a long slender staff of gold, which is beautifully decorated with designs in enamel, chiefly animals, birds and flowers. It is intended to be used for scratching the parts of the back which are concealed beneath the clothing.

PLATE LI.—Veil, or *sari*. A woman's veil used at weddings. It is made of fine net and is dyed green on one side and red on the other, and, as if further to show the skill of the dyer, crescents and leaves of the opposite colour to the ground are introduced at intervals. It is as much as to say that the dyer could have allowed all the colour to pass through the net had he wished to do so.

PLATE LII.—Turban of fine cloth, dyed in a red, white, and green pattern by means of knotting. The ends are enriched with gold thread.

PLATE LIII.—Corner of a woman's veil, or *sari*. Bandana, or knot and tie work. The pattern is produced by knotting up those parts of the design which are not to be dyed at each time the cloth is to be immersed in a fresh colouring solution.

PLATE LIV.—Portion of a veil, or *sari*. The pattern in this case, as in the former, is also produced by knotting.*

PLATE LV.—Front view of a coat of brocade of zigzag pattern in red and gold. The borders, and shoulder and back pieces are of black velvet embroidered in an elaborate floral pattern with gold thread, pearls, rubies, and emeralds, by Buland Buksh and Ahmed Khan of Ulwar. Cost of velvet and brocade, 90 rupees; of the lining of light and blue satin, 11 rupees; of the jewels, 5,000 rupees; and labour, 300 rupees. Total, 5,401 rupees. Length down the middle seam of the back, 32 inches.

PLATE LVI.—Embroidered coat. The back view of Plate 55. The work is very fine.

PLATE LVII.—Embroidered coat of red velvet lined with blue satin dyed with aniline. The gold embroidery is enriched with large pearls, rubies, and emeralds. Length of back seam, 34 inches.

PLATE LVIII.—Embroidered coat. The back view of the coat shewn in Plate 57. The gems are all large and are set in golden studs.

Notwithstanding the large quantities of artistic jewellery stored up in the treasuries and jewel houses of Indian princes, they value most ropes of glorious pearls, unset in anyway, or huge emeralds and rubies, which represent large sums of money. It is only here and there a man is found who admires beautiful work. Such a man was Maharaja Banni Singh, whose good taste led him to find pleasure in accumulating rare examples of every class of ornament. From his time, then, most of the more interesting examples of Ulwar art work date. There is not much jade in the collection, but the little there is is good. The cool green or greenish white ground of the stone serves as an excellent foil for the gems with which it is enriched. There is, moreover, a sense of difficulty overcome, and of patient skill involved, in the making of jade ornaments, as the material is very hard and difficult to work, and the jewels must be well matched and of the best, or the harmony of the piece will be ruined. There are some very good enamellers at Ulwar, but the best men still work at Jeypore, which, however, is not itself the original home of the art. It is said to have been introduced from Benares, but it is more probable that the ancestors of the present artists came from Lahore or the Punjab, as they are all Sikhs and they still procure their colours from the capital of that province. The accident of their homes being now at Jeypore, Ulwar, and Delhi (where, however, the work is inferior), results from their best patrons being now in those places. The art itself is very ancient but it is hardly necessary to enter into a history of it, as the subject has been fully treated by the author in his "Memorials of the Jeypore Exhibition," and in the monograph which he wrote to accompany Colonel Jacob's illustrations of enamel.

Jewellery of good design is made in the same forms for many generations in India, but the oldest, and perhaps best specimens, are found in the ornaments of base metal used by the women of the lower castes. A valuable gold or silver ornament sooner or later is sure to be broken up to meet the necessities of the owner, but it is never worth while to destroy a copper or zinc bracelet for its intrinsic worth. This can be proved by comparing the personal jewellery of the Brinjara women with that displayed on ancient stone figures in the temples, or with old drawings. There are, of course, many beautiful ornaments which become creations for all time, and which, in certain castes, not to possess is almost a crime. Most of these are, however, very simple in character, and depend for their beauty upon their form, and not upon the richness and variety of their decoration.

The following additional notes of the illustrations may prove interesting. The betel box or tray, with the accompanying cup or receptacle for 'atr, or essence of roses and oil of sandal wood, is a necessary part of the equipment of all native nobles or gentlemen of distinction, for without it they cannot dismiss their friends, at the close of an interview, with the polite forms which are obligatory. A piece of plate, which is so much in evidence, can therefore be appropriately made in the most elegant designs, which should be carried out with all the sumptuousness and skill which the means of the owner can command.

As regards personal ornaments, the crescent or chand, though usually regarded as the Mahomedan symbol, is not invariably so. It is probable that it has been more ordinarily used since the times of the great Moghul emperors, but it is also the sign of Siva or Mahadeo—the great god of puranic legend—who is adored throughout Brahmanical India.

Gold bangles, or anklets, are symbols of high rank. In most courts they are only worn by the tazimis, or nobles, who have the privilege of being received by the Maharaja standing. Perhaps on this account also in some places, as at Oodeypore, the sons of the chief, even if illegitimate, are allowed to wear the golden anklet.

* The Plates from No. 51 to 54 are re-published from the *Indian Art Journal*.

The Sirpesh, or forehead ornament, is worn on the front of the *pagri*, or turban, slightly on one side, and as the owner moves, the stones upon it catch every ray of light and glorify as it were the man who wears it. The *turrah*, or plume, is also placed in the *pagri*, and sometimes in its stead is worn a tuft of gold and silver threads which blazes in the sunlight at every turn of the wearer. Some very large and valuable stones have been used for the armlet or *bazuband*. At Ulwar there are some huge rubies set in an armlet, which from the inscription upon them, are ascertained to have belonged to Ahmed Shah, the last native conqueror of India.

The *pushtkar* may seem to be a vulgar ornament, but the Indian is only following the example of the European exquisite of the last century who employed an ivory or ebony back scratcher for exactly the same purpose.

The veil shewn in Plate LI. is a triumph of the dyer's art. No one knows the secret by which the colours are prevented from passing through the gauze, and it is difficult to understand how the dyeing is done.

The *bandhana*, or knot and tie work, is most interesting. Large numbers of women are engaged in it. They do the knotting with fine thread with great rapidity as they sit by the doors of their houses, while their husbands are at work at the dirty dye tub close by. The cloth is first dyed with the ground colour, any parts, which are to be left white or of a different hue, being drawn up into a little bundle with the finger and thumb, and covered rapidly with thread, which is twisted round it a sufficient number of times and then knotted; the garment is then dyed in a new colouring solution. If the centres of the reserved spots are to be partially dyed with another colour, the portion which is to escape the dye is again knotted, and the whole is re-dyed, and so on until the design is completed. It is a very ingenious but most tedious process.

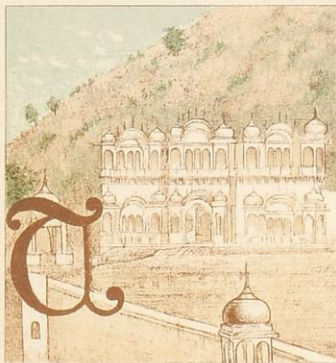
The village people in Ulwar practice a kind of embroidery similar to that employed in making the *phulkaris* of Umritsar. It is well adapted for ornamenting *pardahs*, or window and door curtains.

It is hardly necessary to add to the description of the embroidered coats. They are indeed garments of price and beauty, and when worn by the central figure of a great gathering seem not out of place. Everthing in the *darbar* is calculated to lead up to the Chief, who, in a scene of much magnificence, is thus, without question, the most radiant point in the whole, or, according to native writers, sits as the "gem and crown of the assembly."

The ordinary native of India does not understand that "Beauty adorned the least is most adorned," or that it is better to have the power than to seem to possess it. Many native chiefs, amongst them the Maharaja of Ulwar himself, have, however, quite adopted the European love for simplicity of dress.



BOOK COVERS.



GROUP OF TEMPLES, ULWAR.

CHAPTER IX.

THE ULWAR LIBRARY AND ITS CONTENTS.

THE library of Ulwar is a small room to the right of the great court of the Palace. The collection of books, paintings, and manuscripts preserved in it is not very large, but it is choice and valuable. There are many Sanscrit works, which are being catalogued under the supervision of Dr. Peterson, of Bombay, but the most precious illuminated books are written in Persian and Arabic. The collection is kept in most excellent order by Joshi Gangadhur, the State Librarian. A portion of it came from Tijara when Maharaja Balwant Singh died, but the greater part was accumulated by Maharaja Banni Singh.

The most valued book is a copy of the famous *Gulistan*. The *Gulistan* of Shekh Muslihu'd-din Sa'di of Shiraz, in Persia, is so renowned throughout the East, that there is little to be wondered at, in its having been selected, by such a patron of literature as Maharaja Banni Singh, as the work on which his best artists should lavish all their skill and taste in producing a copy, which should be the greatest treasure of his private library.

The *Gulistan* or Rosegarden was written in A.D. 1258. The work has been frequently translated. The best known versions are those of Gladwin, Eastwick, and Platts.

Mr. Eastwick thus writes of it:—"The *Gulistan* of Sa'di has attained a popularity in the East, which perhaps has never been reached by any European work in this western world. The school boy lisps out his first lessons in it, the man of learning quotes it, and a vast number of its expressions have become proverbial. When we consider indeed the time at which it was written—the first half of the thirteenth century—a time when gross darkness brooded over Europe at least,—darkness which might have been, but, alas! was not felt,—the justness of many of its sentiments, and the glorious views of the Divine attributes contained in it, are truly remarkable.

Thus in the beginning of the preface, the unity, the unapproachable majesty, the omnipotence, the long suffering, and the goodness of God are nobly set forth. The vanity of worldly pursuits and the true vocation of man are everywhere insisted upon. . . . In Sa'di's code of morals, mercy and charity are not restricted, as by some bigotted Mahomedans, to true believers. . . . Sa'di not only preached the duty of contentment and resignation, but practiced what he preached. In a life, prolonged to nearly twice the ordinary period allotted to man, he showed his contempt for riches, which he might easily have amassed, but which, when showered on him by the great, he devoted to pious purposes." . . . Sa'di, according to the same authority, was descended from Ali, the son-in-law of Muhammad. He was educated at Bagdad, where he long resided. He was twice married, and was a great traveller, having fourteen times made the pilgrimage to Makkah, and having visited Europe, Egypt, Asia Minor, Arabia, Persia, Tartary, Afghanistan, India, and other countries. He died in A.D. 1291, and was buried near Shiraz. He is said to have written twenty-two works, of which the Gulistan is the most famous and the best. Gladwin's version will be followed in describing the illustrations of the Ulwar Edition-de-luxe of Sa'di's immortal volumè, the great beauty of which is its elegant simplicity of style.

The Gulistan is divided into eight chapters, or as Sa'di has it "This verdant garden, planted like Paradise, should also resemble it by having eight gates." The titles of these gates or chapters, with the number of tales in each, are given below:—

- | | |
|---|---|
| 1. On the Morals of Kings. Forty-one. | 5. On Love and Youth. Twenty-one. |
| 2. On the Morals of Darwaishes. Forty-nine. | 6. On Weakness and Old Age. Nine. |
| 3. On the Excellency of Contentment. Twenty-nine. | 7. On the Force of Education. Twenty. |
| 4. On the Advantage of Silence. Fourteen. | 8. One-hundred-and-six Rules for Conduct in Life. |

The book was dedicated to Abubakr bin Sad bin Zangi, Sixth King of the Turkuman Atabak family, which ruled from 1184 to 1264 A.D.

The Ulwar copy of the Gulistan was written by Agha Mirza of Delhi. A single page was written in fifteen days, and the whole work in twelve years. The borders of the pages were designed and painted by Natha Shah and Kari Abdul Rahman of Delhi, and the illustrations were painted by Ghulam Ali Khan and Baldeo, artists of Ulwar; each border medallion required from two to four days to paint. The total cost of the work, including the salaries of those engaged upon it, is said to have been one lakh of rupees, at the time it was written equivalent to £10,000, but, as the men were often employed during its progress on casual work, it would be better to assume that the estimate of half that sum made by Colonel Cadell is more correct.

The following selections have been made for illustration :

PLATE LXIV.—Fifteen medallions from the borders of the Ulwar copy of the Gulistan of Shekh Muslihu'd-din-Sa'di of Shiraz. Arabesque designs.

PLATE LXV.—Fifteen medallions from the Gulistan. Nos. 1 to 4 and 6, Arabesque designs. Nos. 5 and 7 to 15, similar designs with small figures of animals painted in the centre on a golden ground, as follows:—No. 5, a hare; 7, a lynx; 8, a black buck and fawn; 9, a palm squirrel; 10, a goat and bird; 11, a white Indian bull; 12, a ram; 13, a leopard; 14, a tiger and cub; 15, a cat.

PLATE LXVI.—Fifteen medallions from the Gulistan. All contain figures of birds:—1, green pigeon; 2, lovebird; 3, pigeon; 4, pigeon; 5, pigeon; 6, hill partridge; 7, game cock; 8, pigeon; 9, partridges; 10, game cock; 11, hill partridge; 12, waterfowl; 13, peacock; 14, white kite; 15, poulter pigeon.

PLATE LXVII.—In this painting the poet Sa'di is represented reading a portion of his great work to his sovereign, "The great Amir, the Fortunate Fakrudin, Abubakr bin Abu Nasr," the just monarch, Atabak Abubakr Bin Sad Zangi, a Persian prince of the Atabak dynasty which reigned at Shiraz for about 120 years.

PLATE LXVIII.—This plate illustrates Tale XVI. chapter V. on Love and Truth.

The following is Gladwin's translation of the story:—"I recollect that in my youth, as I was passing through a street I cast my eyes on a beautiful girl. It was in the autumn when the heat dried up all moisture from the mouth, and the sultry wind made the marrow boil in the bones, so that being unable to support the sun's powerful beams, I was obliged to take shelter under the shade of a wall, in hopes that some one would relieve me from the distressing heat of summer, and quench my thirst with a draught of water. Suddenly from the shade of the portico of a house, I beheld a female form whose beauty it is impossible for the tongue of eloquence to describe; insomuch that it seemed as if the dawn was rising in the obscurity of night, or as if the water of immortality was issuing from the land of darkness. She held in her hand a cup of snow water into which she sprinkled sugar and mixed it with the juice of the grape. I know not whether

what I perceived was the fragrance of rose water or that she had infused into it a few drops from the blossom of her cheek. In short, I received the cup from her beauteous hand, and drinking the contents, found myself restored to new life. The thirst of my heart is not such that it can be allayed with a drop of pure water; the streams of whole rivers would not satisfy it. How happy is that fortunate person whose eyes every morning may behold such a countenance. He who is intoxicated with wine will be sober again in the course of the night; but he who is intoxicated by the cup-bearer will not recover his senses until the day of judgment.

PLATE LXIX.—In this illustration we have the principal episode in the story of the Kazi or Chief Justice of Hamadan. Tale XX., chapter V. Gladwin's version is as follows:—"They tell a story of a Kazi of Hamadan, that he was enamoured with a farrier's beautiful daughter to such a degree that his heart was inflamed by his passion, like a horse shoe red hot in a forge. For a long time he suffered great inquietude and was running about after her in the manner which has been described, 'That stately Cypress coming into my sight has captivated my heart and deprived me of my strength, so that I lie prostrate at her feet. Those mischievous eyes drew my heart into the snare. If you wish to preserve your heart, shut your eyes. I cannot by any means get her out of my thought. I am the snake with a bruised head; I cannot turn myself.' I have heard that she met the Kazi in the street, and something having reached her ears concerning him, she was displeased beyond measure, and abused and reproached him without mercy, flung a stone, and did everything to disgrace him. The Kazi said to a respectable man of learning, who was in his company, 'Behold that beauteous girl, how rude she is; behold her arched eyebrow, what a sweet frown it exhibits! In Arabic they say that 'A blow from the hand of her we love is as sweet as raisins.' To receive a blow on the mouth from thy hand is preferable to eating bread from one's own hand.' Then again she tempered her severity with a smile of beneficence; as kings sometimes speak with hostility when they inwardly desire peace. Unripe grapes are sour, but keep them a day or two and they will become sweet. The Kazi having said thus, repaired to his Court. Some well-disposed persons who were in his service made obeisance and said that 'with permission they would represent a matter to him, although it might be deemed impolite, as the sages have said, 'It is not allowable to argue on every subject; it is criminal to describe the fault of a great personage:' but that in consideration of the kindness which his servants had experienced from him, not to represent what to them appears advisable is a species of treachery. The laws of rectitude require that you should conquer this inclination and not give way to unlawful desires, for the office of Kazi is a high dignity, which ought not to be polluted by a crime. You are acquainted with your mistress's character and have heard her conversation. She who has lost her reputation, what cares she for the character of another? It has frequently happened that a good name acquired in fifty years has been lost by a single imprudence.' The Kazi approved the admonition of his cordial friends, praised their understanding and fidelity and said, 'The advice which my friends have given in regard to my situation is perfectly right and their arguments are unanswerable. Of a truth, if friendship was to be lost on our giving advice, then the just might be accused of falsehood. Reprehend me as much as you please, but you cannot wash the blackamoor white.' Having said thus, he sent people to enquire how she did, and spent a great deal of money according to the saying 'He who has money in the scales has strength in his arms, and he who has not the command of money is destitute of friends in the world. Whosoever sees money lowers his head like the beam of the scales which stops although it be made of iron.' To be brief, one night he obtained a meeting in private, and the Superintendent of the Police was immediately informed of the circumstance, that the Kazi passed the whole night in drinking wine and fondling his mistress. He was too happy to sleep and was singing 'That the cock had not crowed that night at the usual hour.' The lovers were not yet satisfied with each other's company; the cheeks of the mistress were shining between her curling ringlets like the ivory ball in the ebony bat in the game of chowgong.* In that instant when the eye of enmity is asleep, be thou upon the watch, lest some mischance befall you; until you hear the mowuzzin proclaiming the hour of prayer or the sound of the kettledrum from the gate of the police of Atabuk, it would be foolishness to cease kissing at the crowing of the foolish cock. The Kazi was in this situation when one of his servants entering said, 'Why are you sitting thus? Arise, and run as fast as your feet can carry you, for your enemies have laid a snare for you; nay, they have said the truth. But whilst this fire of strife is yet but a spark, extinguish it with the water of good management; for it may happen that to-morrow, when it breaks out into a flame, it will spread throughout the world.' The Kazi smiling looked on the ground and said 'If the lion has his paw on the game, what signifies it if the dog should come. Turn your face towards your mistress and let your rival bite the back of his hand.' That very night they carried intelligence to the King of the wickedness which had been committed in his dominions, and begged to know his commands. He answered 'I believe the Kazi to be the most learned man of the age, and it is possible that this may be only a plot of his enemies to injure him. I will not give credit to this story without I see proofs with mine own eyes; for the sages have said, 'He who

* The modern game of Polo.

quickly lays hold of the sword in his anger, will gnaw the back of his hand through sorrow.' I heard that at the dawn of day the King, with some of his principal courtiers, came to the Kazi's bedchamber. He saw the candle burning and the mistress sitting down, with the wine spilt and the glass broken, and the Kazi stupified between sleep and intoxication, lost to all sense of his existence. The king kindly waked him and said 'Get up, for the sun is risen.' The Kazi perceiving him, asked, 'From what quarter has the sun risen?' The King answered 'From the East.' The Kazi replied 'God be praised! then the door of repentance is still open, according to the tradition. The gate of repentance shall not be shut against the servants of God until the sun shall rise in the West:—adding, 'Now I ask pardon of God and vow to him that I will repent. These two things have led me into sin, ill-fortune and a weak understanding. If you seize me, I deserve it; but if you pardon me, forgiveness is better than vengeance.' The King said 'Repentance can now avail nothing, as you know that you are about to suffer death. What good is there in a thief's repentance, when he has not the power of throwing a rope in the upper story? Tell him who is tall not to pluck the fruit for he of low stature cannot extend his arm to the branch. To you who have been convicted of such a wickedness, there can be no hope of escape.' The King having said thus, ordered the officers of justice to take charge of him. The Kazi said, 'I have yet one word to speak to your majesty.' He asked, 'What is it?' He replied, 'As long as I labour under your displeasure think not that I will let go the skirt of your garment. Although the crime which I have committed may be unpardonable, still I entertain some hopes from your clemency.' The King said, 'You have spoken with admirable facetiousness and wit, but it is contrary to reason and to law that your wisdom and eloquence should rescue you from the hand of justice. To me it seems advisable that you should be flung headlong from the top of the castle to the earth as an example for others.' He replied, 'O monarch of the universe, I have been fostered in your family and am not singular in the commission of such crimes, therefore I beseech you to precipitate some one else in order that I may benefit by the example.' The King laughed at his speech and spared his life; and said to his enemies, 'All of you are burthened with defects of your own, reproach not others with their failings. Whosoever is sensible of his own faults, carps not at another's failing.'

PLATE LXX.—The last illustration of the Ulwar Gulistan. Agha Mirza the writer presenting the book to Maharaja Banni Singh, the Chief of Ulwar, in the presence of Raja Bahadur Padam Singh, his minister or Musahib, who sits on the ground. The Maharaja is seated on a throne beneath a canopy of cloth of gold. Lachhman Toda Wal, Baniya, the Darogah Deori, or head of the porters, introduces the writer. Lado Khawas (Chauribardar) waves a Chauri, Chamara, or fly whisk, over the head of the chief, and Balgovind Khawas holds near him a morchal or whisk of peacocks' feathers, a symbol of rank.

Next in value to the Gulistan is a beautifully illuminated copy of the Koran, which was purchased from a Mahomedan traveller by Maharaja Banni Singh, at a cost of three thousand rupees and a dress of honor.

The labour expended on this exquisite work was so immense that the Maharaja was very fortunate in obtaining it at so cheap a rate. Every page is written and illuminated with the same care and skill as the one chosen for illustration.

Amongst Indian connoisseurs the principal beauty of the work consists in the regularity of the white border which is left round each of the letters of the text. The commentary is written in diagonal lines in the margin. The title is written in light blue letters in a space at the top of the central part of the page. The verses of the Koran are written in Arabic in dark blue characters, and the translation into Persian below them in red letters.

PLATE LXXI.—The title on the page illustrated describes that the seven verses, the last of which follows, were revealed in Medina. The page contains portions of the Sura-i-Fatiha, regarding which Sale writes, "This chapter is a prayer and is held in great veneration by the Mahomedans, who give it several other honourable titles; as the chapter of prayer, of praise, of thanksgiving, of treasure, &c. They esteem it is as the quintessence of the whole Koran, and often repeat it in their devotions both public and private, as the Christians do the Lord's prayer."

The following is a translation of the Urdu version of Maulavi Abdul Viadis of Allahabad (1844 edition):

In the name of the most merciful God.

- 1—All praise be to God, who is Lord of all the world,
- 2—The most merciful,
- 3—The exceeding pitiful, Lord of the day of judgment,
- 4—Thee do we reverence, and from Thee do we ask assistance.
- 5—Shew us the right way,
- 6—The way of those upon whom Thou has been gracious,
- 7—Not of those against whom thou are wrath, nor of those who go astray.

The page begins at the words "and from Thee do we ask assistance," and finishes with the end of the chapter.

Sale and Rodwell both agree in the statement that the Sura was revealed at Makkah.

The Maulavi above quoted gives both Mecca and Medina, which corresponds with the Mahomedan tradition that it was revealed twice.

The exact words in Arabic of the portion illuminated are : —

Wacyaka nestaeen.

Ihdina 'ssirat almostakeem,

Sirat alezeena anhamta aleihim, gheiri-'l mughdoobi aleihim wala dsaleen.

Ameen.

The fame of this magnificent book has spread abroad amongst Mohammedians to a great distance, and at the Jeypore Exhibition it attracted much attention.

It has been already mentioned that when Maharaja Balwant Singh of Tijara died, his estates reverted to the Ulwar Chief, and his personal property was also brought to the Capital. Amongst the valuable articles thus acquired are some beautiful and expensive paintings on cardboard. They are nearly all of a mythological character. Each picture is surrounded by a wonderfully executed border which can be best understood by examining the reproductions. On the back of each card a border has also been painted, but no picture. This was probably intended to enclose the written description of the subject illustrated on the opposite side. In the present day it would be almost impossible to secure an artist who could devote the necessary labour and skill to preparing such elaborate works, or to find a patron who would be willing to pay him. In India, as in other parts of the world, time is more valued than it used to be, and there is so great a demand for novelty, that few would think it worth while to procure, even such beautiful works as these, at the sacrifice of much money, which, if otherwise spent, would afford more pleasure and excitement. There are moreover so few purchasers of valuable Indian paintings and books in the country itself, that some, who might be inclined to patronize artists and writers, hesitate to do so now that their productions are no longer interchangeable for money or jewels.

The corners of the borders and the ends of four pictures, as well as three complete pictures have been chosen for reproduction.

PLATE LIX.—The right-hand lower corners of four large paintings on cardboard, which were painted by Bakas Ram, Jumna Das and Nand Ram, artists in the service of Maharaja Balwant Singh of Tijara about 1840 to 1843. The inscriptions on them, beginning with the smallest at the top, are as follow :—

1. Sri Maharao Raja ji Sawai Balwant Singh Bahadur Naruka.—That is, Maharao Raja Sawai Balwant Singh Bahadur (Knight) of the Naruka Clan.

2. Sarkar Tijara, Sambat, 1899—A.D. 1841. Karigar (artist) Bakas Ram.

3. Sarkar Tijara, Sambat, 1898—A.D. 1840. Karigar (artist) Jumna Das.

4. Sarkar Tijara, Sambat, 1901—A.D. 1843. Karigar (artist) Nand Ram.

The pictures represent mythological subjects.

PLATE LX.—Four borders from old paintings.

1. Painted by Jumna Das in 1841. Subject—Battle between Raja Suratha and the Kolavidhansis, in which the former was defeated.

2. Painted by Jamna Das in 1842. Subject—The conflict between the armies of Raja Suratha and the Kolavidhansis.

3. Painted by Nand Ram. Subject—Defeat of the gods by Mahesh Asura.

4. Painted by Balesh Ram in 1834. Subject—Battle between Vishnu and Madhu Kaitabha.

The subjects illustrated in plates LXI. and LXII. are taken from the Devi or Durga Mahatmya, a poem of seven hundred verses, which celebrates the triumphs of Devi over the Asuras or demons. It is the text book of her worshippers and is read in her temples. It is an episode of the Markandeya Purana, and is also called Chandipatha. The whole of the Markandeya Purana, which is thought to date from the eighth or tenth century and contains nine thousand verses, has been translated by the Rev. Professor K. M. Banerjea. Devi or Mahadevi—the great goddess—the wife of Mahadeo or Siva is worshipped under many names and forms, and in one or other of these is very popular throughout India.* The portion of the poem which relates to the pictures translated has been abridged from a translation made for this work by Pandit Braj Balabh, Head Clerk of the Jeypore Museum.

* Dowson's Classical Dictionary.

Markandeya is represented as saying to a Brahman—Hear me describe in full the birth of Savarni, who is generally known as the eighth Manu,* the child of the Sun. How he became the ruler of a Manwantara by the blessing of Maha Maya† the great goddess.

In ancient days there lived a being named Surath. He was descended from the Chaitra family and ruled in the time of the second or Swarochisha Manu. While he was governing his subjects with as much love and regard as if they had been his own sons, the Kolavidhansi kings, his enemies, came up against him, and although their armies were small they defeated him in the open field. He returned to his Capital, but they besieged it, and his troubles were increased by his ministers who wasted and stole his treasure.

Under pretence of going a-hunting he left the town, and retired into a deep forest alone. There he saw the hermitage of a sage, who was surrounded by innocent animals and a number of disciples. The sage welcomed him and he remained with him for some time. One day when wandering in the forest, he reflected that he had abandoned the city which his ancestors had built and the people whom they had protected. He said to himself "I do not know whether my faithless servants are ruling according to the law, or whether my elephant has fallen into the possession of my enemies. My old servants will now be serving others who will probably be squandering the treasure which I accumulated with so much trouble." He was reflecting in this fashion when he saw a Baniya, or trader, also wandering in the same groves. He asked who he was, and why he was thus roving about in sadness and unhappiness. The Baniya replied, "My name is Samadhi; I was born of a wealthy family. My faithless wife and sons have turned me out of my home in order to take possession of my property. In my misery I have retired into the forest; I do not know what has become of my family, whether they are well and happy, or whether my sons are acting with wisdom or not." The king said, "Why should you still care for those who have treated you so badly?" He answered "It is true, but my mind still turns towards them, and I cannot refrain from being anxious on their account."

Markandeya says, "Oh Brahman, the king and the Baniya then went to the sage and laid their grievances before him. The king said, 'I wish to ask you a question which troubles me. I have lost my kingdom but although I know it is wrong I still think of it with grief. The Baniya has also been expelled from his home by his friends, and yet his attachment for them still remains. We know this is wrong but yet we cannot help having these thoughts. Why are we thus deceived although we know that we are not right? Why are we so foolish?'"

The sage replied: 'Knowledge varies amongst all beings, but although men know most of all, they are not always right. Thus, for example, the birds take grain from the nets and although they themselves are hungry they give it to their young, who will by-and-bye leave them; in like manner men also are attached to their sons. Do they not know that their children will abandon them, as do the birds? Notwithstanding this they nourish them. This is all due to the illusion of Maha Maya, the great goddess, who ever leads astray the great sages.' The sage then told the story of the exploits of the goddess at full length, showing all her power, her glory, and the forms she assumed to conquer demons, and to aid Vishnu at different periods. He concluded by advising the King and the Baniya to go to Devi, who would, if they worshipped her faithfully, give them enjoyment in this world, with heaven in the next, and salvation at the end, and would grant similar boons to all who adored her in truth."

Markandeya again says to his auditor:—"The King and the Baniya upon hearing this gave up their foolish thoughts, and earnestly devoted themselves to the worship of the goddess by penance, fasting, sacrifice and prayers. After three years Devi appeared and granted the King the restoration of his kingdom, and added that he would be born again from Vaivaswat-Manu, as Savarni-Manu, the lord of the eighth Manwantara. To the Baniya she said: 'You will attain divine knowledge,' and then vanished."

Markandeya continue:—"The goddess having granted those blessings, Savarni will be born from the sun and will rule as foretold."

The next plate (LXIII.) is also an illustration of an episode in the Markandeya Purana.

Kaitabha and Madhu were two powerful demons, who sprang from the ears of Vishnu when he was asleep on the waters at the end of a great age or Kalpa. They were about to kill Brahma, who was lying on the lotus which sprang from the navel of Vishnu, but Maha Maya, the great goddess who had caused the Lord of the waters or Narayana to sleep, woke him up at the prayer of Brahma. Vishnu fought for five thousand years with the demons and overcame them. They were deluded by Maha Maya into asking Vishnu to request a boon from them which they promised to grant, to show their pleasure at being conquered by him. He answered, "My only demand is that you should receive death at my hands." The demons were grieved at being so deceived, but could not break their word. So, seeing that all round them was ocean, they asked that he would kill them where there was no water. Vishnu complied by cutting off their heads upon his

* This is the Vaivaswata Manwantara or seventh great age of the world. Each age lasts 4,300,000 years. † The great illusion.

thigh, which on this occasion passed for the land. In one place it is said that Vishnu made the earth from the marrow or fat of these demons.

PLATES LXXII. LXIII. and LXXIV.—A very interesting coloured illustration of a procession of the Emperor of Delhi early in the present century is in possession of the Maharaja. Parts of it are reproduced as they are not only beautifully drawn in the style of the Delhi miniature painters, but the scene is one which can never be repeated, and is very characteristic of the past glories of the great Moghul House. The procession represents the Emperor, Akbar Shah II., surrounded by all the pomp of his court, proceeding along the edge of the Jumna river, accompanied by the British Resident and his staff. The following is the order of the procession:—*Charribardars*, or wand bearers on foot. Horses, elephants, and camels, bearing the state banners. (On two of these green banners the golden sun with rays, the symbol of the great Moghul, is displayed). A guard of spearmen on horseback, and of footmen armed with swords and spears, accompanies the banners. This is followed by a man beating a pair of kettledrums or *nakaras* borne on a camel, with other camels bearing swivel guns and rockets. Nine elephants follow, bearing in order the *Chhatra* or state umbrella; the golden sun or *Aftabi* on a disc, a kind of sunshade; a golden hand, *Ali Ka Panja* or *Alam*, a Mussulman sign of victory, “the hand of Ali;” the *Mahi* or fish insignia, *Maratib*, parts of the fish insignia, consisting of a golden ball and the head of a sea monster, (the *Mahi maratib* was given as a symbol of the highest nobility by the Emperors to their most powerful feudatories and subjects); and another *Aftabi* or sunshade. *Chobdars*, macebearers, *Harkárs* (or messengers), wandbearers, and *Balabardárs* or spearmen accompany the above. After these come men bearing hand *pankhás* or fans, *mahadols* or palanquins with domed covers, borne by porters or *Mhairas* wearing scarlet coats. Beside them is a man carrying a *morchal* or plume of peacocks feathers, with a *Banghibardar* carrying, on the ends of a bamboo, baskets of necessities such as drinking water or food. Then follow guns drawn by horses, kettledrummers, and musicians, all mounted, blowing the *Karnal* or *Bhumbhara*, a long horn or trumpet, the *Surna* or *Surnai*, a small flute, and playing the *Jhanjh* or cymbals. These instruments with the great drum or *Naubat* form the royal band, which plays over the gate in the *Naubat Khana* of the palace, at stated intervals, in honour of the King. After these come a crowd of footmen carrying swords and guns (the latter in covers of red scarlet cloth), and *Chamaras* or *Chauries*, or fly whisks made from the tails of the *Bos Gruniens* or *Yak*. Then triangular banners on long poles, spears or poles with tufts of black wool or hair near the top (Tartar symbols of rank), sunshades, and hand-fans mounted on poles, and empty vehicles of several kinds, with led horses, for the use of the King should he prefer to descend from his elephant. Among these are a *howdah* on an elephant, a *takhtawan* or portable throne, a horse with gorgeous trappings, and immediately in front of him is carried another huge umbrella on a pole. The Emperor himself is seated in a *howdah* without a top, on an elephant of great size, who is covered with a magnificent *Jhúl* or cloth. His *hukah-bardar*, or pipe bearer, is seated in the place of the driver or *Mahawat*, and a man sits behind the sovereign holding a fly whisk or *Morchal*. The King, whose head is surrounded by the glory, which is supposed to be peculiar to Kings and Saints, and to be visible to the latter, holds the mouthpiece or *Muhnal* of his pipe. The elephant's face is painted with an elaborate pattern. A crowd of personal attendants follows, and then come numerous elephants on which are seated the Ministers, the British Resident, wearing the black hat of modern European full dress, and a British Officer, with another high civilian official, and a number of natives of rank. The *howdahs* are all of different patterns. Behind them are more elephants and camels bearing insignia or drums, and spearmen, and servants of all kinds, with empty vehicles such as *howdahs* with domed tops and side curtains, *Raths* or bullock carts with domed tops, and a *Palki* or palanquin. The procession is closed by a body of horsemen wearing steel helmets.

There are some charming little bits of foliage and a few buildings tinted in the style of water colour painting in vogue early in this century. In the native States, particularly those in Rajputana, processions similar to the one just described, though perhaps on a smaller scale, may still be seen, but much of their singularity, and, it may be added, interest, is lost by the use of European vehicles in which the principal personages ride.

At Ulwar on certain occasions the Maharaja still rides in a large rath or vehicle drawn by elephants. The carriage is shown in one of the illustrations.

Before concluding this chapter a short account of the bookbinding for which Ulwar has attained some celebrity should be given.

The man who introduced the art into Ulwar, one Abdul Rahman, a Mussulman, has recently died. He learned it from a Fakir who came from Lahore, but his sons, who have succeeded him in the business, are not able to give any further particulars regarding their father's teacher. In their hands the art is likely to

THE ULWAR LIBRARY AND ITS CONTENTS.

become a mere trade and to degenerate. Already defects are seen which were never noticed in Abdul Rahman's work.

It is in this way that so many beautiful arts are lost in India. A man of real genius developes an art from some hints he receives from strangers, or it may be discovers it himself, but from jealousy or fear of destroying his monopoly teaches only the members of his family, who may or may not share his skill, but too often are without genius, and thus in the course of a generation or two nothing remains but a shadow or parody of, it may be, an exquisite production. The want of confidence each man has in his neighbour is at the bottom of this unsatisfactory state of things.

In the Ulwar work the ornament is somewhat after the old Grolier style in which the colours are painted on the boards and are not inlaid.

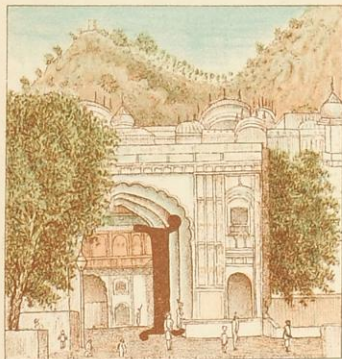
In most of the designs the pattern is produced by the use of brass blocks. The colours are then painted on with the brush. The Ulwar artist sometimes colours the whole of the ground, and at others only part of it so as to produce very different effects by the use of the same blocks. The edges of his books are frequently painted with designs in colour, for example the Gulistan has a pretty floral border in coloured outlines. The outsides of this work are done in gold on a blue ground, the back in a painted gold pattern on a black ground, and the insides also in a different gold design on a blue base.

As this style of binding is only used for works of great importance, it is appropriate to their contents, and is properly subordinated in interest and attraction to the true value of the work itself, thus being in harmony with one of the principal canons of design.

It is expensive as it is all hand-made. The cost, when much gold is used, is given as one rupee per square inch, but the present artists are open to bargaining, and the writer has obtained specimens of the best quality, worked on both sides of the board, at the low rate of seven annas per square inch. The fact is the men ask for as much as they think they can get, and, as their work is curious and valuable and can be produced only in very limited quantities, they have as a rule very little difficulty in disposing of it. They bound the volume which contained the names of the subscribers to the National Fund established by H.E. The Countess of Dufferin. This book was presented to H.M. The Queen Empress, and numerous specimens of the skill of father and sons have also been made for other royal and distinguished persons. The art, as at present practised, is therefore peculiarly one for the rich and influential.



HALL AT BACK OF CITY PALACE, ULWAR.



OUTER GATE OF CITY PALACE, ULWAR.

CHAPTER X.

MINOR ARTS AND GENERAL NOTES.

IN the Jeypore Exhibition, held at the beginning of 1883, a number of specimens of gold and silver plate of a peculiar kind were shewn by Lala Nand Kishore, at that time living at Jeypore, but by birth and residence for great part of his life an Ulwar citizen. His manufacture may be said to have been discovered in Ulwar and to be a speciality of that place, as he first practised it there, and his relations still carry it on with great success in the old family home. Nand Kishore, a man of the Carpenter or Khati caste—a class from which all the best artists and most skilled workmen are taken—studied for some time at the

School of Engineering at Rurki, in British territory, where he became a mechanic of the highest class, in addition to what he was already—a silversmith and ivory-carver of no mean order.

The inventive genius has been remarkably developed in this, from a book point of view, comparatively uneducated man. He has invented a machine for turning billiard balls, numerous chucks for turning metal and ivory, and several other ingenious appliances which have astonished his clients, and, what is equally surprising, have drawn the rupees out of many very unwilling pockets, whose owners could not resist the desire to secure one at least of his ingenious trivialities. He has, moreover, frequently made surgical instruments and cutlery quite equal to the best European work of similar kind, and has repaired and kept in order the most complicated scientific apparatus—as for example, the complex Van Rysseberghe Meteorograph at Jeypore, which records by means of electricity almost all the ordinary meteorological phenomena.

The silver and gold plate, which he has introduced is much admired. The following description of it is given in the author's "Memorials of the Jeypore Exhibition":

"He, Nand Kishore, introduced a new method of ornamenting burnished silver surfaces, with spirited "figures of animals, birds, and insects in the midst of foliage. The fur and markings of the animals are "imitated with great truthfulness, and the vegetation is also marvellously natural. The articles adorned are "generally of European form, such as tea sets, snuff boxes, or card cases; and, no doubt, the natural treat- "ment of the subjects, and a certain unsuitability of such fine engraving on silver for these purposes are wrong "in principle, yet we cannot but admire the skill and truthfulness with which the work is executed. Panna

"Lal and others are the chief artists at Ulwar; but Nand Kishore, who is now in the service of the Jeypore Court, continues to produce good examples of the work, though spoiling its effect in many instances by the use of engine-turned border patterns."

A number of illustrations of this plate are given in the work above quoted. The figures are beautifully finished, and the fur or feathers of the animals or birds are perfectly rendered, but the perspective is bad. Such articles will not stand much wear and tear.

In the same volumes will be found examples of carving on ivory, also the work of Nand Kishore and his relations. One of these, a small vase and stand for holding the antimony, which is used in the native toilet, is particularly charming. Rows of small pearls are introduced with beautiful effect into the midst of the diaper pattern, with which the vase is decorated. To show his power of fine manipulation, Nand Kishore has also made some figures in ivory seated at a table, on which a minute fly of steel is represented fastened down with a fine steel chain. Such ingenious trifles are much admired by natives of India, who will spend days in cutting delicate lace patterns in paper, or in writing Persian verses with a lengthened fingernail. The same individuals will also delight in, what may be termed, colossal art work. To meet this side of the art character of his patrons, Nand Kishore constructed the large silver table referred to in a previous chapter.

Under the head, Metal Ware, there is nothing more of special note to record except that arms of all kinds have been enriched with all the usual kinds of ornamentation by the Maharaja's servants, and that splendid sword blades have been made at Ulwar.

As Ulwar, like Jeypore, is a land of the commoner building stones as well as of marbles, there are many men capable of doing good carving in these materials or in wood. There are many fine old wooden door frames in the town, and everywhere creditable examples of stone cutting.

Most connoisseurs are familiar with the embroidered cloths from Umritsar, in the Punjab, which are generally known under the name, Phulkari. The peasant women in Ulwar have long been in the habit of making similarly ornamented skirts for their dresses. The embroidery is, however, usually confined to a narrow band round the edge of their *saries* or veils, and their *gagras* or petticoats. Europeans have turned these fabrics into use as window curtains or dadoes. The Ulwar Jail has attained to some celebrity for its carpets; only the best Oriental designs are employed and aniline colours are not used.

A technical workshop or art school, under the management of Mr. George Wyatt, an Englishman, is doing much good in familiarizing the local workmen with improved manipulative measures, and with the use of simple labour-saving machinery. Attached to it is a small museum, which will, it is hoped, be the means of giving much pleasure and instruction to the Ulwar people.

Small quantities of porous pottery are manufactured in the south of the State, and, as before mentioned, a little iron for agricultural purposes is also turned out from rude mines or pits.

There remain now only a few observations on the illustrations to this work, which have not already been described in detail in the text, and first amongst these are the portraits of the Chiefs. These have all been chosen to illustrate some special mode of dressing or some peculiarity of the Maharaja.

RAO RAJA PRATAP SINGH.

There is at Ulwar only one authentic portrait. It shews the founder of the State on horseback armed with a long spear, and with a perfect battery of arms, as would become a warrior. Other portraits have, however, been obtained from Jeypore of the Rao Raja of Macheri, the title of Pratap Singh, the glorious, before his independence. One of these has been copied. It is a very characteristic example of Hindu portraiture. The Rao Raja is simply dressed in a plain white jama or skirt, and carries two daggers in his waistbelt. He was evidently a man of determination and force of character.

MAHARAJA SAWAI BAKHTAWAR SINGH.

Bakhtawar, the fortunate, sits bravely on his state horse, armed with curved sword and shield, the national arms of the Hindu, and with a pistol. Round his head is the glory or Tej-Kanti, which was formerly drawn round the head of a departed king or saint to show that he had died, but is now often used in the case of a famous living man.

MAHARAJA SAWAI BANNI SINGH.

Banni is a familiar change of the word Vanay or Vanayi, which means courteous or affable. His portrait is copied on a smaller scale from a large one nearly eight feet high, which is now in the Ulwar palace. When painted he wore a good deal of jewellery. Behind him are the lake and the palace at Sili-serh which he made at a short distance from Ulwar.

MAHARAJA SAWAI SHEODAN SINGH.

The gift of Shiva or Shiv. This prince was fond of gems, and was very luxurious in his habits. It is not surprising, therefore, that the artist has depicted him covered with jewellery of great value. His pearl necklace is still one of the glories of Ulwar. The lion-armed throne or Singhasun on which he is seated is of a form which has been in use from the most remote ages in the East. Thrones or seats supported by lions were discovered in the ruined cities of Assyria.

H. H. MAHARAJA SAWAI MANGAL SINGH.

He is content to appear in a simple dress as becomes an enlightened prince, fond of sport, and so devoted to business as to have acted for many months as his own diwan.

A few illustrations have been given which have not been noticed in preceding chapters. Amongst these are the forts of Thaila, Siriska. The fort of Thaila is one of the strongholds of Ulwar. It stands on a hill overlooking the head waters of the Bara or Ruparel river, and is not far from the hot springs of Talbrich. It is North East of the railway station of Malikera.

Siriska, more to the south, on a branch of the same stream, is the spot usually chosen as the camping ground of large tiger shooting parties. It was here that H. H. The Maharaja arranged in 1885 a very successful party for H.R.H. The Duke of Connaught. In former days it is said that, after his retirement from the world, Bhatrihari lived in the picturesque retired spot which is pointed out to visitors to Siriska. According to some authorities he was the brother of Vikramaditya, King of Ujain, who lived about B.C. 56, and from whose reign the modern Hindu or Sambat era is dated. Others give him a later date, but most authorities consider that he was a king, who, being disgusted with the world and the faithlessness of his wife, Anangasena, withdrew into the forest and there composed various works, the most celebrated of which are his three Satakas or centuries of verses, called (1) the Sringara-Sataka, on amatory matters; (2) Niti-Satakam, on polity and ethics; (3) Vairagya-Satakam, on religious austerities. The last two have been translated into English by Professor Tawney of Calcutta, who looks upon his author as a sort of Hindu Schopenhaur. Bhatrihari is also said to have written a grammatical work of repute known as Vakya-padiya, and a poem.

The Maharaja of Ulwar has given the writer a reason for the retirement of the sage from the world, which is more complimentary to his wife than the one usually advanced. Bhatrihari had occasion to doubt the fidelity of Anangasena, and in order to try her went into the forest to hunt. After a while he took off his clothes, tore them, and soaked them in the blood of a deer that he had killed. He sent them to his wife by a messenger, who said that the king had been killed by a wild beast. Anangasena, instead of consoling herself with a lover, as her husband thought she would do, committed suicide. On learning too late that his wife was guiltless, Bhatrihari became disgusted with the world and withdrew to the retired spot near Siriska.

The following extracts from Mr. Tawney's translation will give some idea of the great work of Bhatrihari:—

"When the Creator made the dolt,
He left him not without his bolt;
That fool shows best the wise among,
Who strokes his beard and holds his tongue."

"Knowledge is man's highest beauty,
Knowledge is his hidden treasure,
Chief of earthly blessings, bringing calm
Contentment, fame, and pleasure;
Friends in foreign lands procuring, love of
Mighty princes earning;
Man is but a beast without it: such a
Glorious god is Learning."

"Cowards shrink from toil and peril,
Vulgar souls attempt and fail;
Men of mettle, nothing daunted,
Persevere till they prevail."

From the Niti-Satakam.

"Once in a way Dame Nature makes
A perfect crystal free from stain,
And then, like careless workman, breaks
The piece which cost her so much pain."

"The man of firm and constant soul,
Who nought possessing, nought desires,
Nor burns with passion's raging fires,
Finds happiness from pole to pole."

"Breath, fortune, life, and youth are swiftly ebbing tides,
In this unstable world virtue alone abides."

From the Vairagya-Satakam.

Some views of Tijara, Rajgarh, and Macheri are given. Tijara was a famous old town in Mewat, and was the residence of Raja Balwant Singh the illegitimate son of Banni Singh. The tomb is interesting as a

relic of the old Pathan days. The massive walls and buttresses are very characteristic of the style which attains its climax in the buildings at Delhi and Mandu. Such tombs were built to last for ever. Colonel Law, formerly political agent in Ulwar, selected this style for a little Church, which he was chiefly instrumental in erecting at the capital, on the principle that an indestructible building was most suitable for use in a country in which money would not be always available for repairs.

The fort and palaces at Rajgarh are very fine, and the situation is worthy of them. At Macheri there was little worth photographing from an artist's point of view, but as the original home of a gallant house, that little is worth recording.

At Thana the photographer could find nothing to make a picture, but surely the small village and modest ancestral home of three Chiefs of Ulwar should teach a lesson that is always being learned in India, that fortune has strange gifts in store for the most humble, whose destiny it has often been to be raised literally from the plough to the throne. The necessity of adopting a son and heir by a Hindu is responsible for these unexpected promotions. Any youth who is born in a certain family, however poor he, or his immediate relatives, may be, can be adopted by the head of the clan, and perhaps his chances are the greater because he is poor, as his poverty places him at a distance from intrigue. The present Chief of Baroda, the last ruler of Indore, and many other sovereign princes have thus risen from obscurity.

To the house of Ulwar, Jeypore or Amber, its former home, must always be of surpassing interest. The Hindu, however exalted, never forgets the land of his birth, thus the goddess at Jamwai Ramgarh in Jeypore territory is the Kul-devi or tutelary divinity of the Ulwar family as it is of the Maharaja of Jeypore himself. For these reasons views of the great gate and palace of Jeypore and of Amber and its fort are included, as well as one of the house of Rao Raja Pratap Singh in the city of Jeypore. This house was confiscated when he achieved his independence.

Jeypore city and palace were newly built shortly before the time of Pratap Singh. Jey Singh, their founder, only died in A.D. 1745. Pratap Singh fought for Madho Singh the son of that great statesman, both at Ranthambhor and on his return from exile at Maonda-Mandholi. With Maharaja Pratap Singh, son of Madho Singh, he was at feud, and under him he set up for himself as described. The portraits of these two princes are reproduced as well as those of the great emperors Baber, Humaiyun, Akbar, and Aurangzeb, all of whom passed through or halted at Ulwar.

The sanad, or grant of Ulwar as a separate holding from Delhi, is a document of great value and has therefore been copied and with it a portrait of the Emperor Shah Alum, the donor.

A word or two may be added regarding Pushkar or Pokar, the famous place of pilgrimage near Ajmere, from which Jawahir Mall of Bhartpur was returning when the Maharaja, Madho Singh, opposed him with the élite of the Kachhwaha tribe, including the Narukas of Ulwar. Here Brahma is said to have performed a famous sacrifice which was interrupted by Shiva. Here he is worshipped in one of the very rare temples dedicated to him in India. Bathing in the waters at one time would have sent the most abased to the heaven of Brahma, but as that place became inconveniently full, it retains its power to a limited extent only in the month of Kartik, or October—November, and in full but on the one day of the full-moon of that month. Many temples and houses have been built round the margin of the lake by the princes of Northern India, and when the lotuses, with which its waters are covered, are in full bloom there are few more picturesque places in India than this oasis in the midst of the rugged hills which separate the valley of Ajmere, the British capital of Rajputana, from the barren sand heaps on the frontier of Marwar—the desert land.

APPENDIX.

THE BATTLE OF LASWAREE.

Notwithstanding the brilliancy and rapidity of the successes obtained by the British Army, there yet remained a formidable force to be subdued, before the acquisition gained under the personal direction of the commander-in-chief could be considered as secure.

In an early stage of the campaign, fifteen regular battalions, originally belonging to the military establishment formed by General Perron were detached from the Deccan by Scindiah under the command of Monsieur Dudarnaigue, who subsequently surrendered himself, with some other European officers in the service of that chief, to the British force at Mutra under Colonel Vandeleur. It was expected that this force, in conjunction with that assembled for the protection of Delhi, would have been sufficient to check the progress of the English and to maintain the possession of that capital as well as of Agra. The battle fought on the 11th of September completely thwarted these views; and during the siege of Agra the force sent by Scindiah, though augmented by the two battalions which escaped from Delhi, made no attempt to prevent the fall of that important fortress, but took up a strong position in the rear of our army. The object of the enemy in this proceeding was to wait for a favourable opportunity to recover the city of Delhi; the attainment of which was considered as a point of essential moment to the restoration of the Mahratta power over the imperial dominions and the tributary States. So long, therefore, as a force of this magnitude, furnished with a numerous train of artillery, was suffered to exist in the heart of Hindustan, the confidence of those chiefs who were inimical to the English would have been strengthened, while the fears of the friendly powers on the other hand would have deterred them from declaring their attachment, or appearing openly in arms. Under these circumstances, it became necessary to clear the country of a danger that would have increased by delay, and have become more difficult of suppression by being slighted. The force actually assembled was of a description that called for vigorous measures, and the consequences to be apprehended from its accumulation rendered the immediate defeat and dispersion of it indispensable. Accordingly, the commander-in-chief having made with his wonted promptitude, every arrangement for effecting this desirable object, the army marched from Agra on the 27th October, 1803. The next day came on a tremendous storm of rain, which inundated the camp, and compelled the army to halt at Karrowley, but on the following morning the march was resumed, and continued to the north-west of Futtypore Sikree. In the course of this afternoon a heavy cannonade was heard, which proved to be occasioned by the bombardment of Cutumbo, which place the enemy entirely destroyed. The next day the army effected a forced march of twenty miles, leaving the heavy guns and baggage at Futtypore, under the protection of two battalions of native infantry belonging to the fourth brigade. These exertions were made in order to accelerate our advance upon the enemy; and accordingly on the 31st we encamped at a small distance from the ground which they had occupied near Cutumbo the same morning. In consequence of finding them thus near, the commander-in-chief resolved upon making an immediate effort to come up with them at the head of the cavalry, with whom he might keep them employed, and endeavour to seize their guns and baggage, till by the junction of the British infantry, who had orders to follow at three in the morning, full advantage might be taken of the confusion produced by his attack. In pursuance of this determination, General Lake set out with the whole of the cavalry the same night at eleven o'clock; and after a march of twenty-five miles, in little more than six hours, came up with the object of his pursuit about sunrise on the morning of the first of November. The force in quest of whom these extraordinary exertions were made consisted of seventeen regular battalions of infantry, to the amount of about nine thousand men, seventy-two guns, and from four to five thousand cavalry. On our approach it appeared that the enemy were upon the retreat, and that in such confusion as to induce the British General to make an instant attack upon them, without waiting for the arrival of the infantry. The enemy, on their part, were not wanting in the adoption of measures for their defence, and the annoyance of our troops. With this view, by cutting the embankment of a large tank or reservoir of water, the road was rendered extremely difficult for the passage of cavalry, a circumstance, which, while it impeded our progress, gave them an opportunity of choosing an advantageous position (plate X. *A A*), their right being in front of the village of Laswaree, and thrown back upon a rivulet, the banks of which were so very steep as to be extremely difficult of access; while their left was upon the village of Mohulpoor, and their entire front, which lay concealed from view by high grass, was defended by a most formidable line of artillery. In addition to these securities of force and situation, the enemy derived an advantage of no small moment from the immense cloud of dust raised by the movements of the cavalry, which so completely obscured the change that had taken place in their position as to render it impossible for General Lake to avail himself of the circumstance, or to be guided by his observations, where so many perplexities contributed to produce embarrassment. These obstacles, however, which would have deterred an ordinary mind from attempting a desirable object till the prospect of success became more decided, had no other effect on the commander-in-chief than that of leading him to the prompt execution of his original plan, and confirming his resolution of preventing the retreat of the enemy, and of securing the possession of their artillery. Thus fixed in his determination, he ordered the advance guard with the first brigade of cavalry, to move upon the point where the enemy had been previously seen in motion, but which was in fact now become the left of their new position. The plan of attack was directed to be followed up by the remainder of the cavalry in succession, as fast as they could form immediately on crossing the rivulet.

The obedience of the troops and the alacrity of their officers, corresponded with the energy and daring spirit of their veteran leader, as appeared in the charge made by the advanced guard under Major Griffiths of His Majesty's 29th regiment of Dragoons, and aide-de-camp to the Governor-General, as also in that of the first brigade, conducted by Colonel T. P. Vandeleur of His Majesty's 8th regiment of Dragoons (*b b*). With so much impetuosity were these charges made, that the enemy's line was forced, the cavalry penetrated into

THE BATTLE OF LASWAREE.

the village, and several guns were taken; but the advantage was dearly purchased, by the loss of the brave Colonel Vandeleur, who to the inexpressible regret of the whole army, received a mortal wound in this severe conflict. The attacks made by the other brigades of cavalry were conducted with the same spirit and success. The third brigade, under the command of Colonel Macan, which was next in succession, consisting of the 29th regiment of Dragoons, and the 4th Regiment of native cavalry attracted particular notice on this occasion, and which distinction was fully merited by these troops whose services were of the most arduous and brilliant character. Having received orders to turn the right flank of the enemy, this brigade came up with them at a gallop across the Nullah, under a heavy fire from their batteries; then forming instantly into line (*c*) and moving on with the same steadiness as if it had been a review, our men charged the foe in the face of a tremendous shower, which scattered death in every direction, from all their artillery and musketry. To the former were fastened chains running from one battery to another, for the purpose of impeding the progress of assailants; while to make the execution the more deadly, the enemy reserved their fire till our cavalry came within twenty yards of the muzzles of the guns, which being concealed by the high grass jungle, became perceptible only when a frightful discharge of grape and double-headed shot mowed down whole divisions as the sweeping storm of hail levels the growing crop of grain to the earth. But notwithstanding the shock of this iron tempest, and the awful carnage produced by it in our ranks, nothing could repress the ardour of the cavalry whose velocity overcame every resistance and bore down, with impetuous fury, the accumulated obstacles and fearful odds with which they had to contend. Having penetrated through the enemy's line, they immediately formed again, and charged backwards and forwards three times, with surprising order and effect, amidst the continued roar of cannon and an incessant shower of grape and chain shot (1. 2. 3.) The scene of horror was heightened and the work of destruction increased by the disadvantages under which our cavalry had to act; for no sooner had they charged through, than the artillerymen of the enemy, who, to save themselves had taken shelter under their guns, when our men had passed reloaded them and fired upon our rear. Their battalions which were drawn up behind a deep entrenchment covered by hackeries, carts, bullocks, and other cumbrous baggage, kept up a galling fire with musketry which did great execution and occasioned a serious loss to the assailants.

On their side also numbers fell in this severe struggle; and though all the guns immediately opposed to our troops were virtually taken, and in our possession, yet for want of draught bullocks and infantry to secure what we had so dearly earned, only two out of the number taken could be brought away. Though this severe conflict was distinguished by all the characteristics of British valour, in the resolute firmness of the cavalry to carry their object, such was the inequality of the force engaged in the combat, and the destructive effects of their fire from the guns still remaining in the hands of the enemy, as to render it prudent to recall the brigade out of their reach; and accordingly, just as the brave Colonel Macan was in act of leading on his men for the fourth time to the charge, orders were received to rejoin the main body (*c*).

While the perilous contest was thus raging, with inflexible energy on the part of the assailants, and no less determined fury on that of the enemy, the British infantry, who had been left behind with orders to follow at an early hour in the morning, evinced their spirit and eagerness to share in the toils and glory of the day, by marching with such celerity as to arrive on the banks of the rivulet by noon. From the great exertions made by this division of the service to reach the scene of action in due time, it was requisite that they should take a short rest and some refreshment, after a fatiguing march of twenty-five miles under a burning sun: yet such was the effect of their presence upon the enemy, that a message was sent to the commander-in-chief with an offer of surrendering all their guns upon certain conditions; to which a favourable answer was returned. But though, for the sake of suffering humanity, and to prevent any further waste of life, the terms proposed were complied with, and an hour granted for the fulfilment of them, preparations were made to renew the combat, and directions issued for a general attack to commence immediately after the expiration of the time limited for the cessation of hostilities. Accordingly the infantry were formed into two columns on the left (*EE*), the first composed of the right wing, under the command of Major-General Ware, being appointed to attack the village of Mohulpoor, and to turn the right flank of the enemy (*D*) which ever since the morning had been thrown back, thereby concentrating their entire force round that place, which was strongly fortified. Their infantry, formed into two lines, were defended in front by a numerous train of artillery, having the cavalry on the right, and their left appuyed on Mohulpoor. The second column of the British infantry, forming the left wing, under Major-General St. John, was directed to support the first column, while the cavalry (*FFF*) drew the attention of the enemy to the hostile demonstration in front which threatened their left. The third brigade of cavalry, under Colonel Macan, received instructions to support the infantry; while Lieut.-Colonel John Vandeleur, with the second brigade was detached to the right of our line, in order, by watching the motions of the enemy, to take advantage of any confusion that might occur among them, and in case of a retreat to attack them with vigour. The reserve, composed of the first brigade, under Lieut.-Colonel Gordon, who had succeeded to the command on the death of Colonel T. P. Vandeleur, was formed between the second and third brigades, while as many fieldpieces as could be brought up, together with the galloper guns (*fff*) attached to the cavalry, formed four distinct batteries for the support of the operations of the infantry.

Such was the disposition of our force and the plan of attack drawn up in the interval allowed for the performance of the conditions of surrender proposed by the enemy; on whose failure to fulfil what they had promised, the British infantry proceeded without delay to discharge the important trust reposed in them, marching along the banks of the rivulet under cover of the high grass, and amidst the broken ground that for some time concealed their advance. As soon, however, as they were discerned, and it was ascertained that their object was to turn the flank of the enemy, the latter instantly threw back their right wing (*G*), under cover of heavy discharges of artillery against the head of our column, which suffered considerably. At the same time our four batteries began to play with no less vigour; and the whole continued to advance during this tremendous cannonade, in spite of the vast superiority both in numbers and weight of metal of the

THE BATTLE OF LASWAREE.

enemy's artillery, which was uncommonly well served; showers of grape being poured upon the assailants from large mortars as well as from guns of heavy calibre. The effect of this fire, which was terrible in the extreme, was felt with peculiar severity by the 76th Regiment, which fine body, by heading the attack, as usual became the direct object of destruction. So great indeed was the loss of this corps, and such was the furious fire of the enemy, that the commander-in-chief deemed it more advisable to hasten the attack with that regiment, and those of the native infantry, consisting of the second battalion of the 12th, and five companies of the 16th, which had closed to the front, than to wait till the remainder of the column should be formed, whose advance had been much delayed by unavoidable impediments. When this judicious resolution was adopted and the gallant band came within the reach of the enemy's canister shot, such a tempestuous shower poured in upon them from the whole train of artillery as would have been sufficient to put a stop to any further advance; but, though the loss on our side was most severe, and though at this critical moment the cavalry of the enemy attempted to charge, the steadfastness of British valour was displayed in a remarkable manner, by the repulse given on the part of our infantry to this formidable shock. As, however, the enemy's horse rallied at a short distance, with a manifest disposition to renew their attempt, General Lake judged it prudent to order an attack to be made upon them in turn from the British cavalry, which service being entrusted to His Majesty's 29th regiment of Dragoons, was performed with such alacrity and success as to obtain the warmest acknowledgments from the commander-in-chief, who bestowed unqualified praise upon all the officers and privates of that corps. This regiment, which had previously moved along the banks of the rivulet, in order to support the main attack, halted for that purpose in a hollow immediately behind our battery, the fire from which naturally occasioned so violent a one in return as to render their situation exceedingly trying; for, though partly concealed from the view of the enemy, the shot rolled and ploughed up the ground in every direction among our ranks with the most mischievous effect. While in this position, which was rendered more painful by the necessity of waiting in a state of passive endurance, the gallant Major Griffiths was killed, on whose loss the command devolved upon Captain Wade. At length, however, the welcome order arrived for the regiment to charge; which injunction was no sooner given than it was promptly obeyed, and the troops galloped out of the narrow passage (*H*) where they had been so perilously posted, by files, as the ground would not admit of a larger front.

On forming up on the outer flank of the 76th Regiment the cavalry were greeted with three cheers, which gratulatory sound was as heartily re-echoed by the Dragoons, on whose sudden appearance the enemy's horse (*I*), after having advanced to charge our infantry, made a precipitate retreat. An awful pause of breathless expectation now ensued; the numerous artillery of the enemy seeming to watch an opportune moment to frustrate the meditated attack, by pouring destruction upon their assailants. The affecting interest of the scene was heightened by the narrow escape of the commander-in-chief, whose charger having been shot under him, his gallant son, Major George Lake, while in the act of tendering his own horse to the general was wounded by his side. This touching incident had a sympathetic effect upon the minds of all that witnessed it, and diffused an enthusiastic fervour among the troops, who appeared to be inspired by it with more than an ordinary portion of heroic ardour. The cavalry trumpet now sounded to the charge; and though it was instantly followed by the thundering roar of a hundred pieces of cannon, which drowned every other call but the instinctive sense of duty, the whole, animated with one spirit, rushed into the thickest of the battle. The 29th, now the 25th regiment of Dragoons (*K*), pierced with the impetuosity of lightning through both lines of the enemy's infantry, in the face of a most tremendous fire of grape shot, and a general volley of musketry. This advantage was followed up instantly by our veteran chief, who, at the head of the 76th Regiment, supported by the 12th, 15th, and a detachment of the 16th Regiment of Native Infantry, seized the guns (*G*) from which the enemy had just been driven. The 29th Dragoons, after this achievement, made a wheel to the left (*K k*) to charge the enemy's horse (*I i*), who had assumed a menacing posture; and after completely routing and pursuing them to the pass through the hills, our cavalry fell upon the rear of the main body, and entirely cut off their retreat. During these rapid operations, the infantry, still continuing to press forward (*L*), routed the enemy against whom they were opposed, and succeeded in driving them towards a small mosque in the rear of the village, about which they were met and charged by the British cavalry in various directions (*lmn*). The remainder of the first column of our infantry came up just in time to join in the attack of the reserve of the enemy, which was formed in the rear of their first line. At this period of the battle Major-General Ware fell dead, his head being carried off by a cannon shot. He was an excellent officer, and his loss was severely felt and deeply lamented by the whole army. After his death the command of this column devolved upon Colonel Macdonald, who, though wounded, continued in the exercise of the important trust with the utmost judgment, activity, and intrepidity, till the close of the action.

The enemy persisted with determined obstinacy in defending their position to the last, contending every point inch by inch, and refusing to give way till they had lost the whole of their guns; and even then, when their situation was become most desperate, they still continued to manifest the same courageous disposition, their left wing endeavouring to effect their retreat in good order; but this attempt was frustrated by the 27th regiment of Dragoons and the 6th regiment of Native Cavalry, commanded by Lieut.-Colonel John Vandeleur of the 8th Light Dragoons, who broke into their column, cut many to pieces, and captured the rest with the whole of the baggage.

The loss sustained by the British army in accomplishing this victory was great, amounting to about eight hundred in killed and wounded; but that of the enemy far exceeded it, for, with the exception of two thousand who surrendered themselves prisoners, the whole of their seventeen battalions were destroyed, so that the dead alone on the field of battle could hardly have been less than seven thousand men. Though some of their cavalry were enabled by the fleetness of their horses and local knowledge to escape destruction, the rest, except those who had the good fortune to conceal themselves among the bazar people, were numbered with the slain.

Abajee, the commander of the Mahratta army, abandoned the field on an elephant richly caparisoned,

THE BATTLE OF LASWAREE.

which, on finding himself closely pressed by the British Dragoons, he relinquished, and mounting a swift horse, succeeded in getting off, as our men were unable from the exhausted state of their horses to continue the pursuit.

The battle, which terminated at four o'clock, gave to the victors the whole of the enemy's bazars, with the camp equipage and baggage, a considerable number of elephants, camels, and above sixteen hundred bullocks; seventy-two pieces of cannon, five thousand stand of arms, forty-four stands of colours, sixty-four tumbrils laden with ammunition, and three with money, besides fifty-seven carts containing stores of various descriptions. The military apparatus and supplies were of prime quality; and the ordnance in particular, with the exception of nine guns, was in excellent state, and perfectly serviceable. From the commencement of the conflict early in the morning with the British cavalry, to the close of the general action in the evening, the enemy discovered a firmness of resolution and contempt of death, which could not fail to command the admiration of their opponents, whose energies in the struggle were strained to the utmost, though nothing could repress their ardour, or withstand the impetus of their united exertions.

The seventeen battalions with whom our army were engaged constituted the flower of Scindiah's establishment; and by way of pre-eminent distinction were characterized as the "Deccan Invincibles." Their total overthrow therefore completed the humiliation of this formidable Mahratta chief, by depriving him of that power which his military superiority, with the aid of the French force, enabled him to maintain in Hindoostan. Throughout this eventful war, indeed, every conflict gave evidence of the improvement made by the natives in military knowledge, through their connections with the French, whose abilities were exercised to the utmost in exasperating the chiefs against the English, and in forming their subjects into hardy and disciplined soldiers, with the view of thereby overthrowing our dominion in the East. On the present occasion the effect of this influence and instruction was fully experienced in the organization of the army of Scindiah, which evinced all the characteristics of European arrangement and discipline. Considering, therefore, the advantages possessed by the enemy in the choice of ground, the nature of their appointments, the magnitude of their numbers compared with the British who were actually engaged, and the benefit which natural courage derives from regular training, this victory acquires a degree of glory not exceeded by the achievements of a more imposing splendour. But the lustre of the action becomes still greater when the privations and efforts of the British troops are contemplated and appreciated with a due regard to the circumstances and climate where their services were displayed. The cavalry, after marching forty-two miles in less than twenty-four hours, were hotly engaged with the whole force of the enemy from sunrise till near sunset; and of so pressing a nature was this trying service, that the horses were actually without food or water for the space of twenty hours. On coming up with the enemy they were called into immediate exercise, and continued it, with little cessation under very painful disadvantages, till the arrival of the infantry, who had also undergone extraordinary fatigue and hardship in forced marches of sixty-five miles in forty-eight hours. Though in the latter part of the day the scene of the action became in some measure more favourable to the operations of the cavalry, their labours were not lessened, nor was the perilous nature of them abated, having to support the gallant 76th Regiment, who with the rest of the infantry were, notwithstanding their persevering valour, exposed to imminent danger from the shock of the enemy's numerous horse and the tremendous discharges of their artillery.

Where all did their duty, as though each individual anticipated victory from his personal exertions, it would appear invidious to notice distinctive merits, especially when it is considered that through every part of this memorable day they who were engaged had the stimulating example of the commander-in-chief to animate them in the conflict. To his experienced judgment, superior skill, and determined bravery must the victory be primarily ascribed; for, while by his resolute firmness he astonished the foe, the recollection of what he had recently accomplished at Coel, Allyghur, Delhi, and Agra, embarrassed them and inspired his own troops with confidence. In the morning His Excellency led the cavalry to an onset which was rendered peculiarly dreadful from the immense disparity of force with which he had to contend, and in the afternoon he advanced at the head of the 76th Regiment, with whom he conducted all the attacks that were made on the enemy's line and on their reserve, posted in and about the fortified village of Mohulpoor. During the day he had two horses killed under him, and the shot showered around him continually with the utmost fury, spreading death in every direction. Amidst this awful storm the General preserved his wonted calmness; and steady to his purpose, directed the measures which he had planned without the least discomposure, availing himself of every advantage—by which he could profit—in the movements of the enemy, and frustrating all their attempts with admirable promptitude and presence of mind. The masterly plans of attack which he had formed were carried instantaneously into execution, under his own immediate guidance, in the face of dangers which menaced destruction, and surrounded by difficulties that almost appeared insurmountable. Under such circumstances, and perpetually exposed as he was to the whole rage of the battle in every stage of the contest, his escape from death may justly be considered as having the complexion of miraculous. Of the providential interposition in his favour, a particular instance may be here recorded. One of the enemy watching an opportunity placed a matchlock close to the side of the General; but just as the fellow discharged the piece, the object of his aim happened to turn involuntarily, when the contents passed under his arm without doing any other injury than that of burning his coat.

But among the trials which exercised the fortitude of this excellent man on that day, the most distressing was the accident that befell his gallant son, Major Lake of the 94th Regiment, who attended his father in the capacity of aide-de-camp and military secretary throughout the whole campaign. In that part of the battle, of which an account has already been detailed, while the commander-in-chief was leading on his troops against the enemy, his horse fell under him, after being pierced by several shots; upon which his son instantly dismounted, and urged his father to accept the horse which he rode. This was at first refused, but after some entreaty, the general was prevailed upon to comply, when, just as the major had mounted another horse belonging to one of the troopers, he received a severe wound from a cannon shot in the presence of his father,

THE BATTLE OF LASWAREE.

whose agonized feelings at such a moment may be more easily imagined than described. It was indeed an awful moment; but parental affection was suspended for a while by the sense of public duty, and the general proceeded with unrelaxed vigour in the prosecution of the great object that was paramount to all others; after accomplishing which, and remaining master of the field, he had the consolation to find that his brave and affectionate son, though severely wounded, was likely to do well, and prove an ornament to his country. This valuable young man did, indeed, realize the confidence of his father; but, unfortunately, after unfolding the blossoms of heroism, under the fond eye of his veteran parent, and giving the promise of future greatness, he fell at the storming of the heights of Roleia in Portugal, on the 17th August, 1808.

The setting sun, after this busy and sanguinary day, presented a spectacle to the beholder calculated to agitate his mind with a variety of emotions; for while he could not but feel grateful at the result of the conflict, and exult in the laurels which rewarded the victors, his sympathy was awakened in contemplating the extensive plain covered with bodies of the dead, and hearing on all sides the groans of the wounded and the dying. This terrific picture was heightened by successive explosions of powder magazines and tumbrils of ammunition, which shook the atmosphere, and obscured the horizon with tremendous clouds of sulphurous smoke. If anything could add to such a scene of woe, it was the approach of a murky night indicating a hurricane, that came on with furious rapidity, till it spread an indescribable degree of horror over the blood-stained field.

On the arrival of the camp equipage, which was not till late in the evening, the victorious troops pitched their tents near the rivulet between the village of Laswaree and that of Impurah or Singrah. A battalion of infantry took charge of the prisoners who were collected together at the village of Sagepoorah, lying about midway between the British camp and the illfated village of Mohulpoor, which, from its situation, in the midst of the fury of the battle, was now reduced to ashes. Shortly afterwards the commander-in-chief liberated all the prisoners with the exception of the principal officers amounting to forty-eight whom he thought it prudent still to retain. . . .

* * * * *

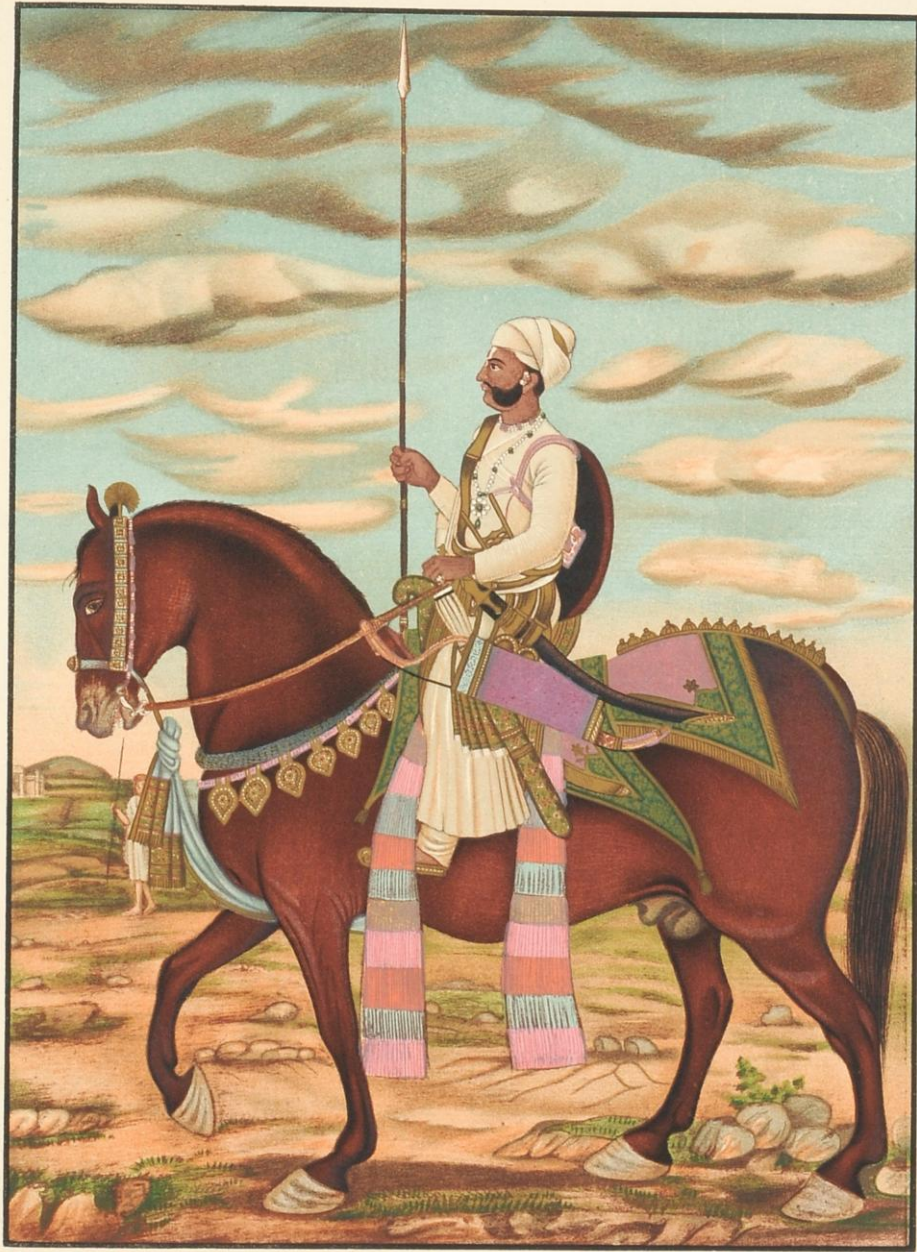
On the 8th November the army left the blood-stained fields of Laswaree, where the air, from the number of dead carcasses of men and beasts had become highly offensive. After several days of easy marches, proceeding very leisurely back the same way we came, we reached Paiashur on the 13th, and the day following, the sick and wounded, with captured guns, were sent off to Agra. The army halted here a fortnight, during which time the fame of the recent victory having spread in every direction, the rajas, both near and distant, from the Jumna to the Indus, rejoiced in the opportunity which it gave them of throwing off the Mahratta yoke and eagerly sought the protection of the British.

On the 14th, a treaty of defensive alliance was concluded by the commander-in-chief with the Raja of Macherry or the Ram Raja, whose possessions are bounded on the south and west by the territory of the Raja of Jeypore, and on the east by that of the Raja of Bhurtapore. His capital or stronghold is Alvar; and from the local situation and resources of this chief, he had it in his power to impede or repel every future incursion of the Mahrattas in the northern parts of Hindoostan.

A treaty of defensive alliance with the Rajepoot Rajahs of Jeypore and Joodpour was also concluded; which connection was very important, inasmuch as it accomplished that part of the political system which had for its object the exclusion of the Mahratta power from the northern part of Hindoostan. A similar treaty was also concluded with the Begum Sumroo, whose troops, consisting of four battalions, two thousand strong, joined our army in the month of December, after a long and difficult march from the Deccan.

Vakeels from the Ranah of Soudipoor and the Rajah of Kotta, likewise arrived in camp soon after, for the purpose of contracting a friendly connection with the British Government; but the peace with Scindiah intervening before the conclusion of the treaty with these chiefs, the negotiations were suspended. During our stay here a Vakeel, sent by the Mogul Emperor, arrived in camp, bearing a Khelaut, or dress of honour, from His Majesty to General Lake, and warm congratulations on the important victory of Laswaree. Desirous of receiving this high mark of distinction in a manner that should at the same time make a general impression in favour of the British arms, and show respect for the emperor, General Lake ordered a tent to be pitched without the precincts of the camp, for the reception of the ambassador, whither he proceeded on the morning of the 16th, attended by his staff, and escorted by a troop from each of the dragoon regiments. Having received the congratulations and the dress sent by his majesty in due form, the general returned his public acknowledgements to the emperor, and testified the high sense he entertained of the honour conferred on him which highly pleased and gratified the ambassador, and all the Mussulmans who beheld the ceremony.—*From Major Thorn's Memoir of the War in India, between 1803-6.*

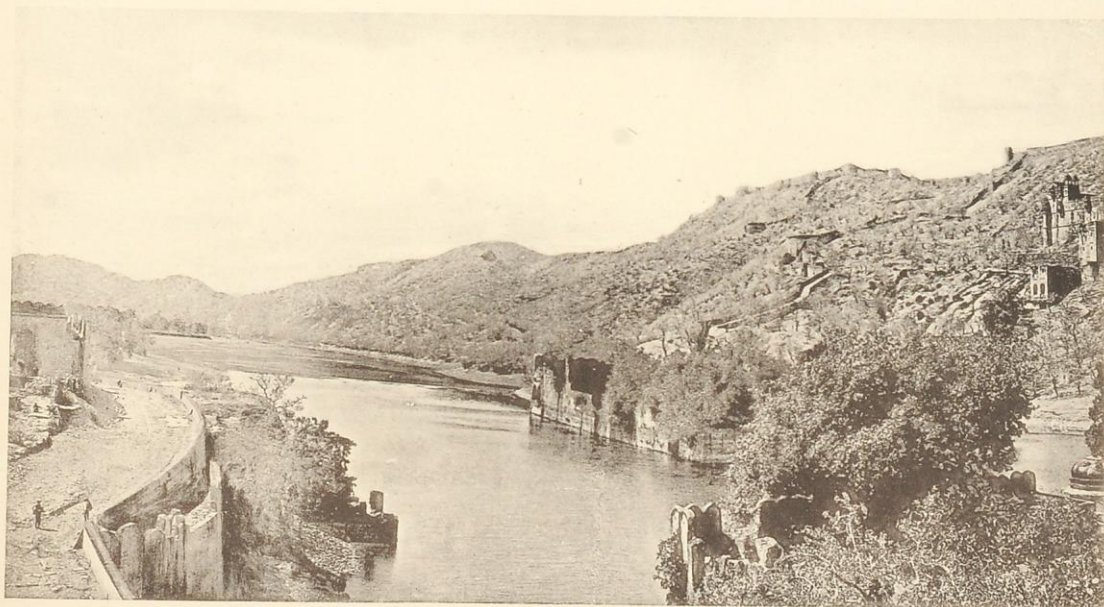
NOTE.—The old mode of spelling Indian names has been retained.



I.—Rao Raja Pratap Singh, Founder of the State of Ulwar.



Great Gate and Palace, Jeypore.



II.—General View of Amber, the old capital of Jeypore, and of the Fort of Jeygarh above it.



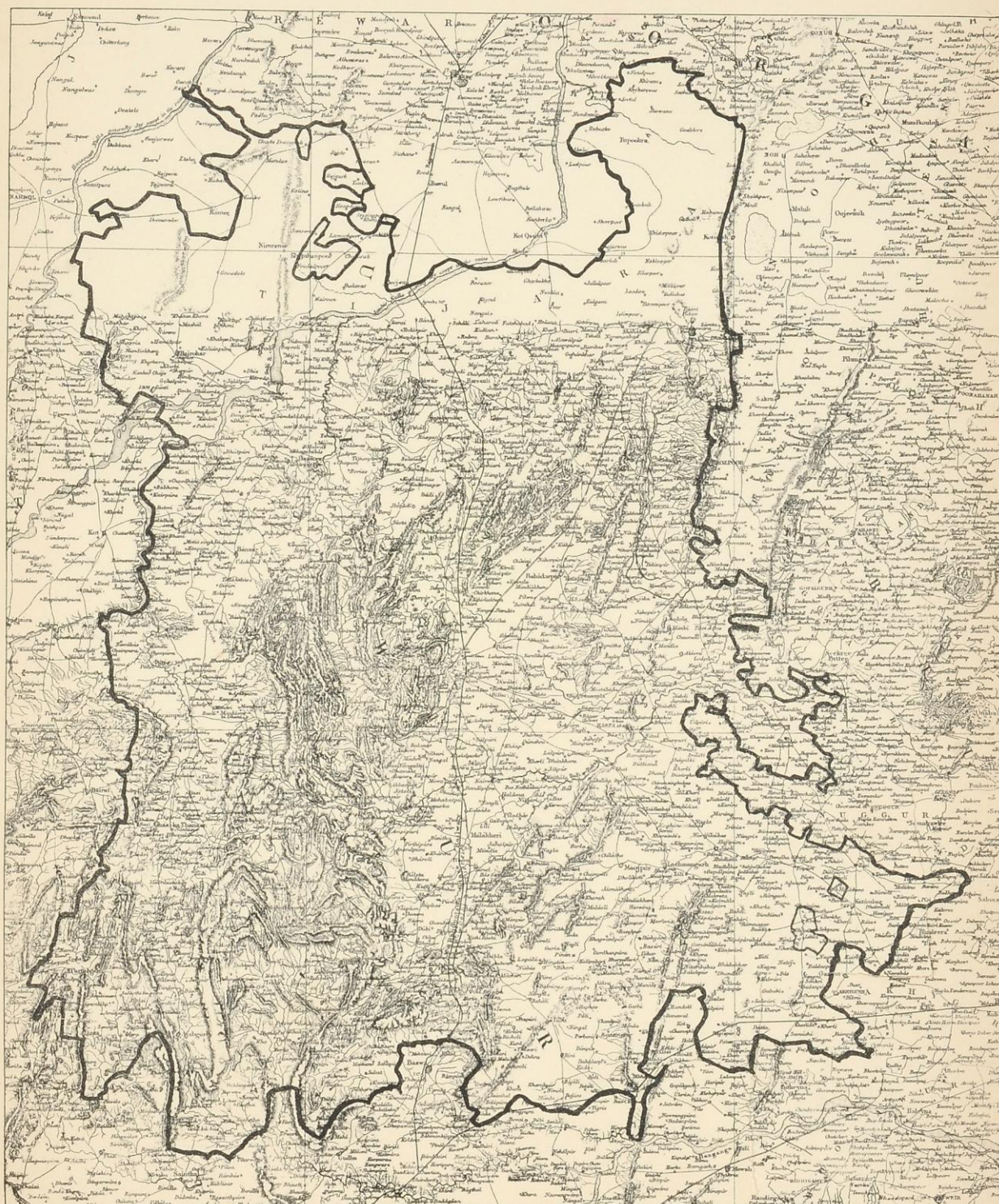
III.—Maharaja Sawai Madho Singh of Jeypore (A.D. 1751-1768).



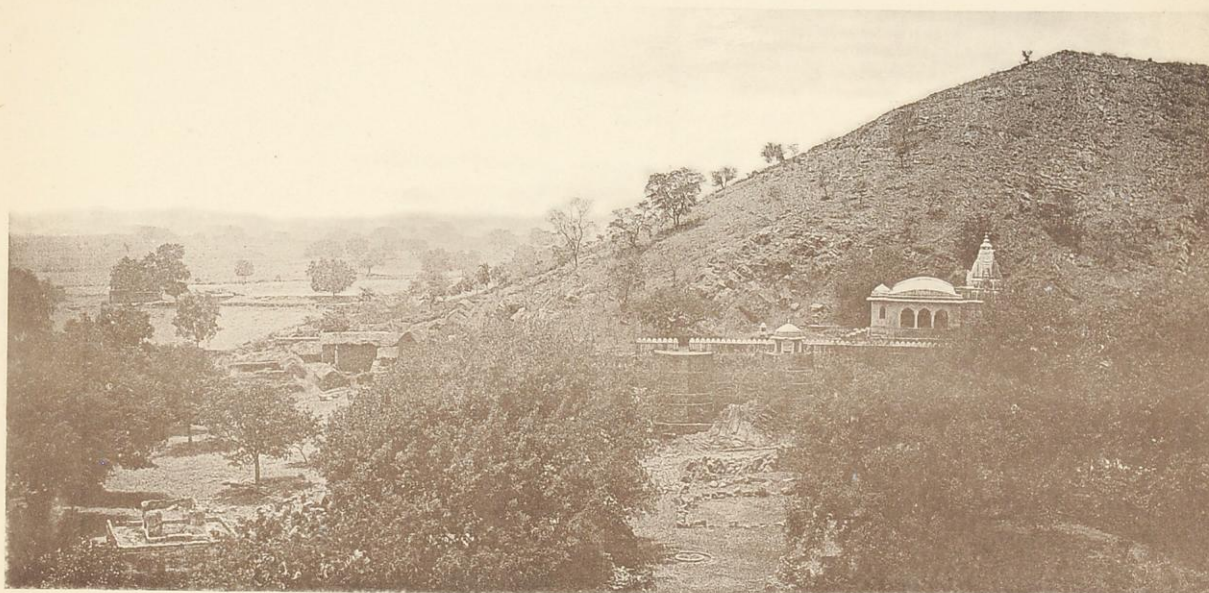
IV.—Maharaja Sawai Pratap Singh of Jeypore (A.D. 1779-1803).



V.—(1) Rajgarh Palace and Fort. (2) Portrait of Kushali Ram Bohora.



VII.—Map of the Ulwar State.



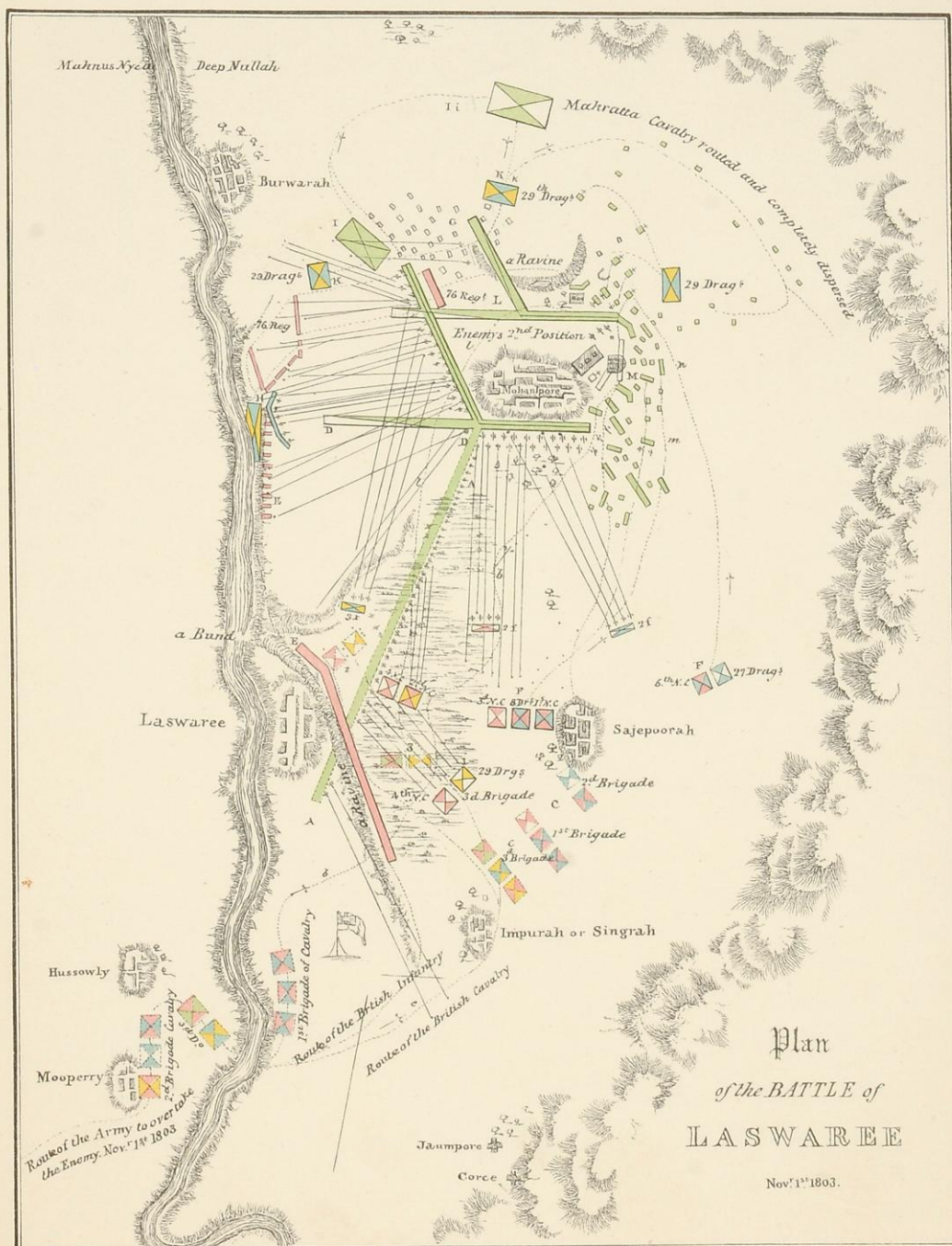
(1) Temples and part of Macheri.



VIII.—(2) Fort of Thaila, near Siriska.

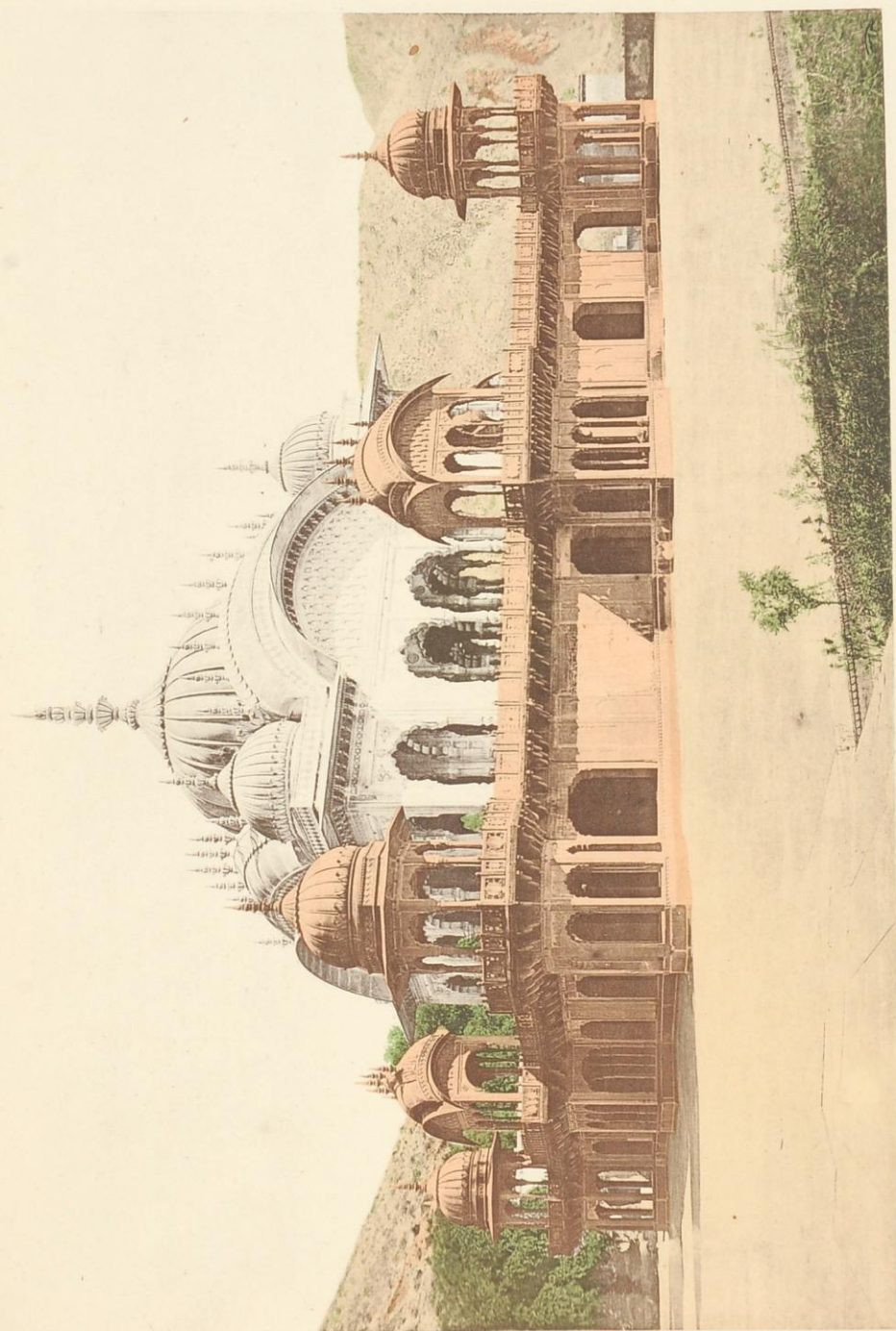


IX.—Portraits of the Emperors, Baber, Humaiyun, Akbar and Aurangzeb.



FROM MAJOR THORN'S MEMOIR OF THE WAR IN INDIA, 1803-1806.

X.—Plan of the Battle of Laswaree.



XII.—The Cenotaph of Maharaja Bakhtawar Singh at Ulwar.



XIII.—Maharao Raja Sawai Banni Singh, third Chief of Ulwar.



XIV.—Maharao Raja Sheodān Singh, fourth Chief of Ulwar.

SEASON 1868-69

REFERENCES FOR NEW BUILDINGS.

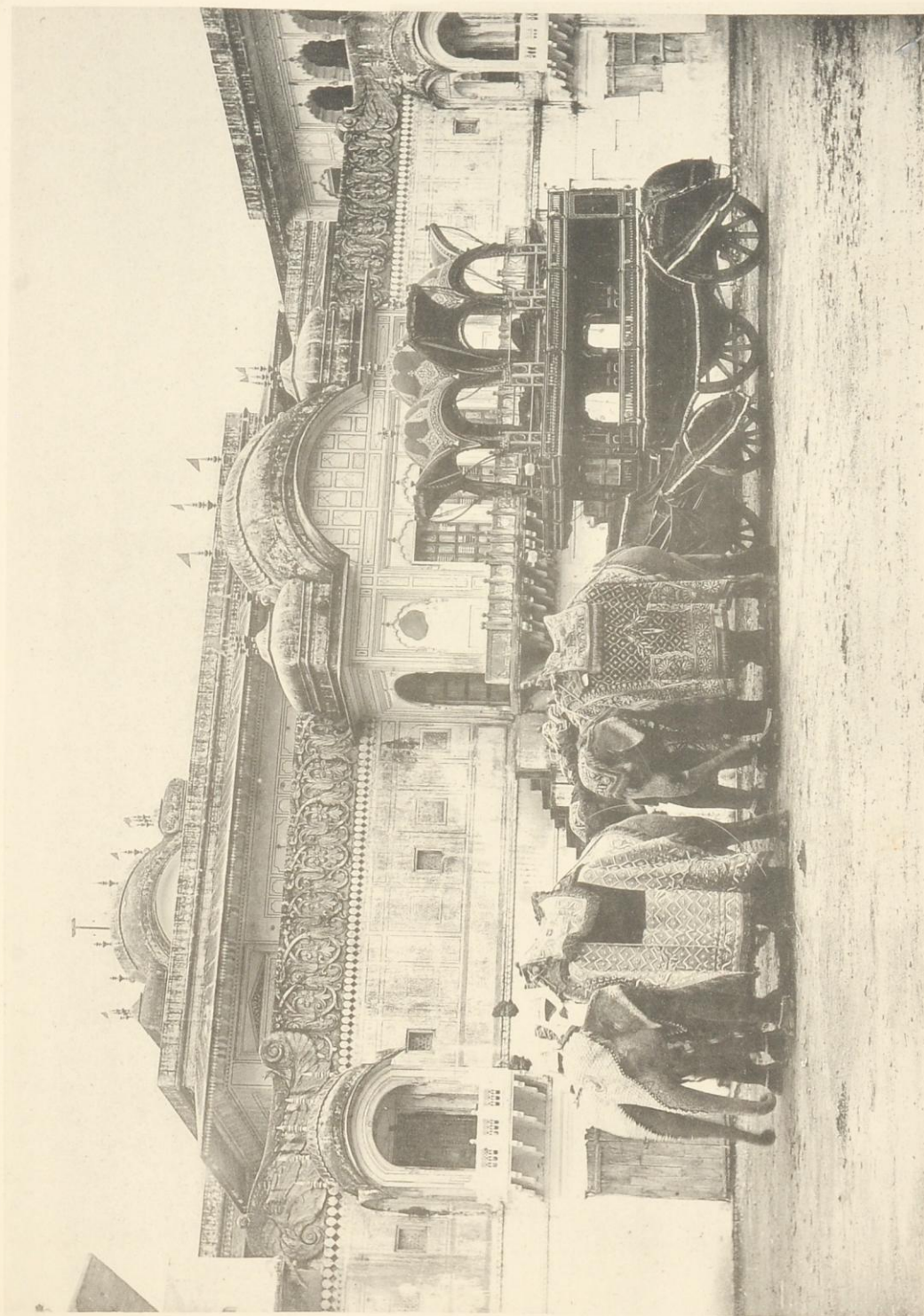
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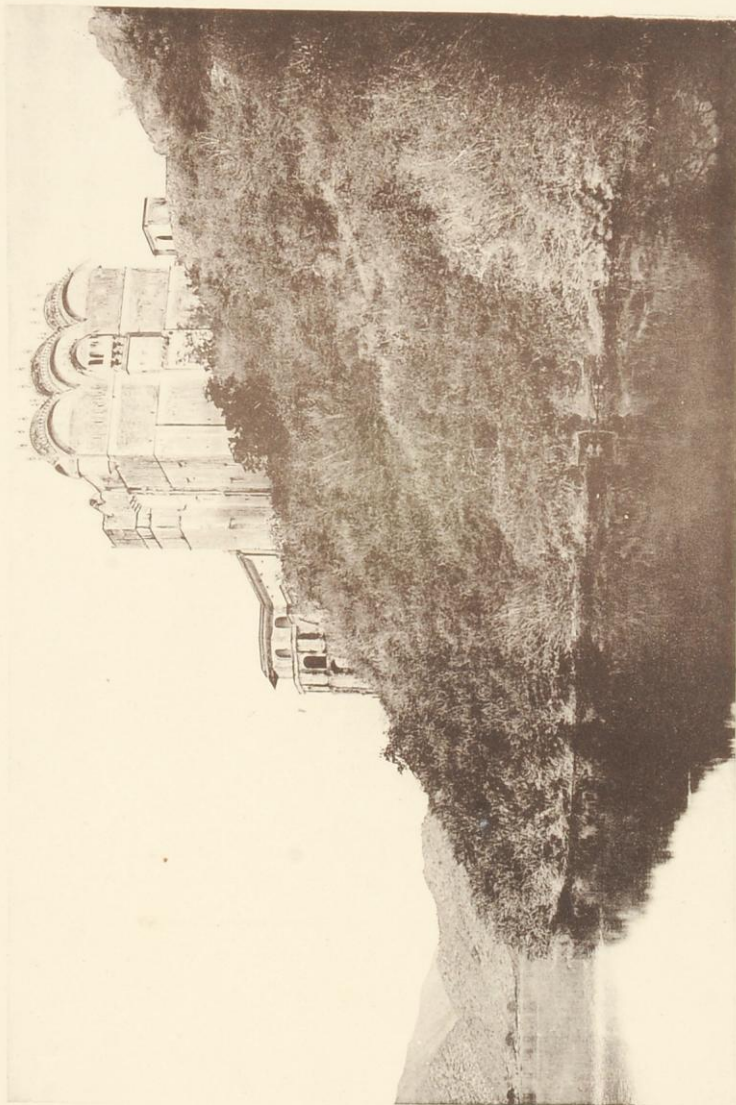
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Count Amsharov

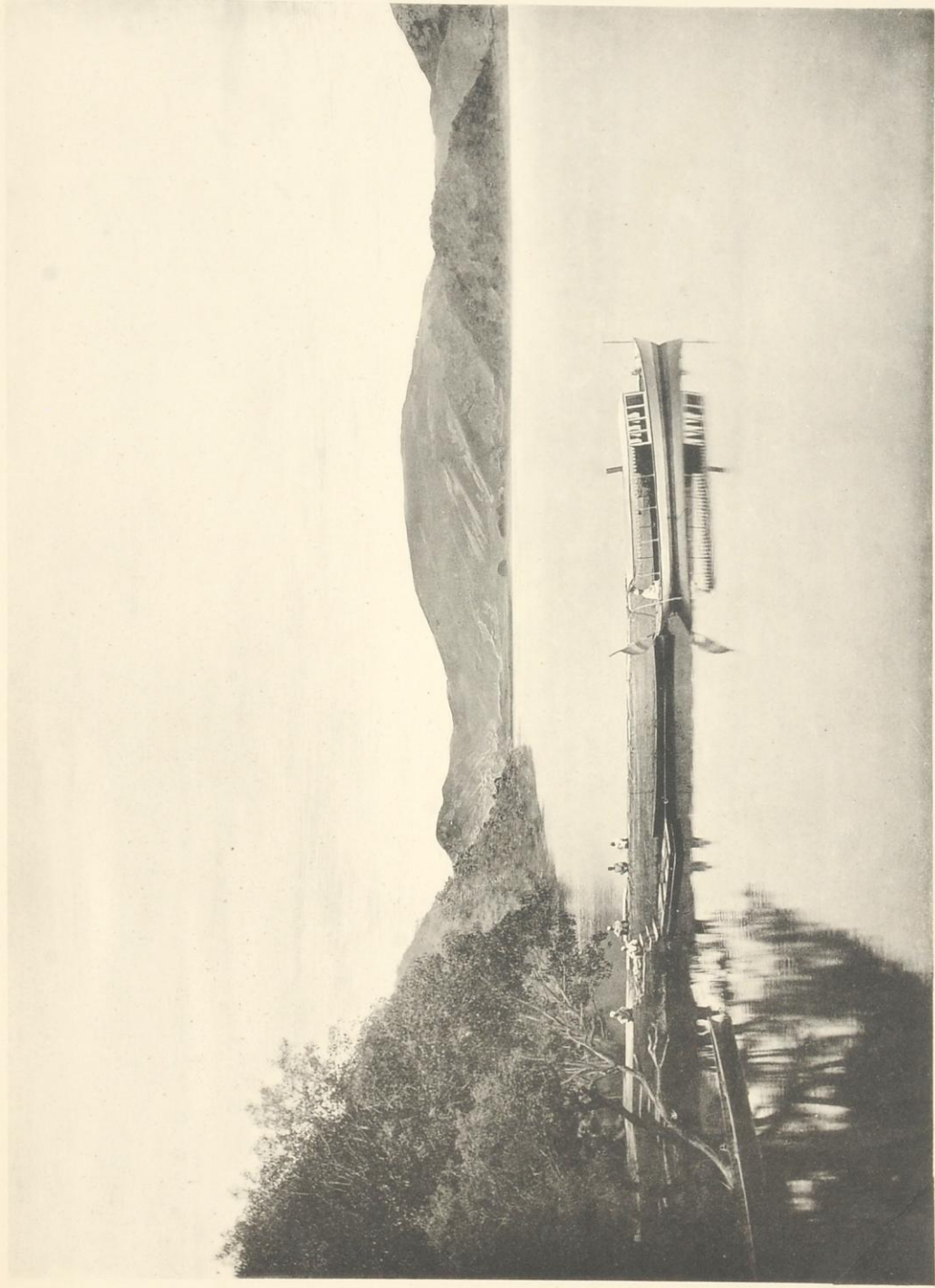
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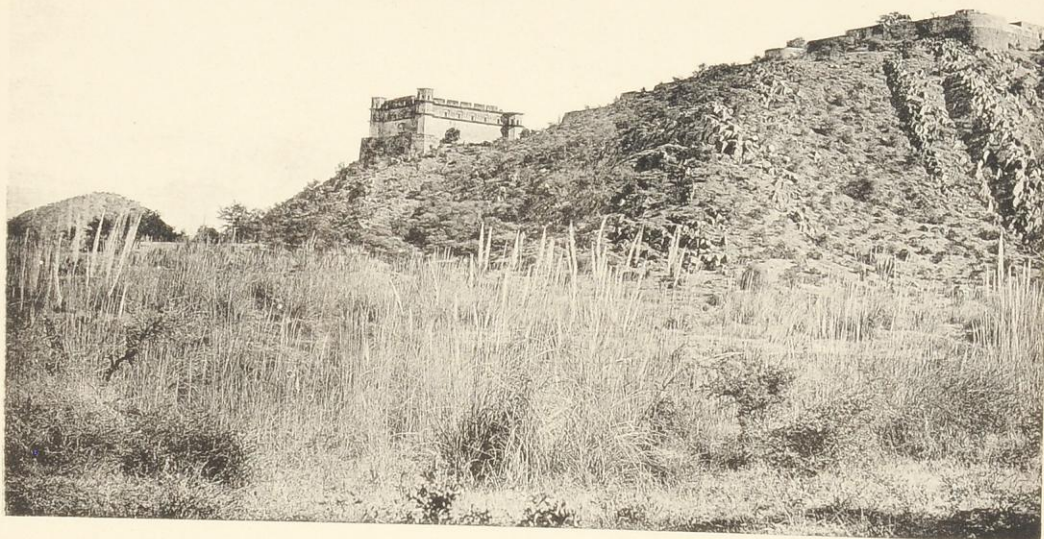
XVI.—The Elephant Carriage at Ulwar.



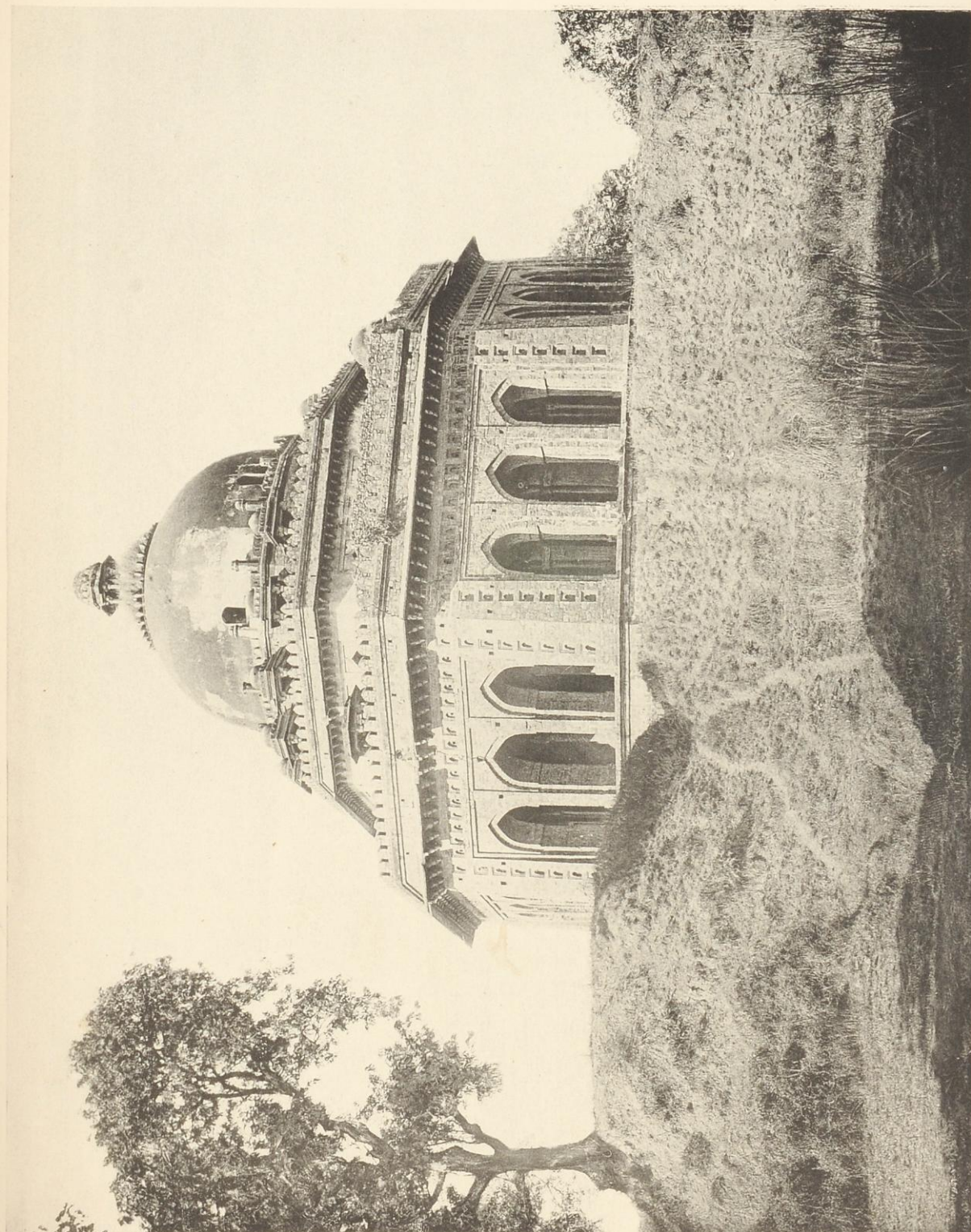
XVII.—The Palace, Silesia.



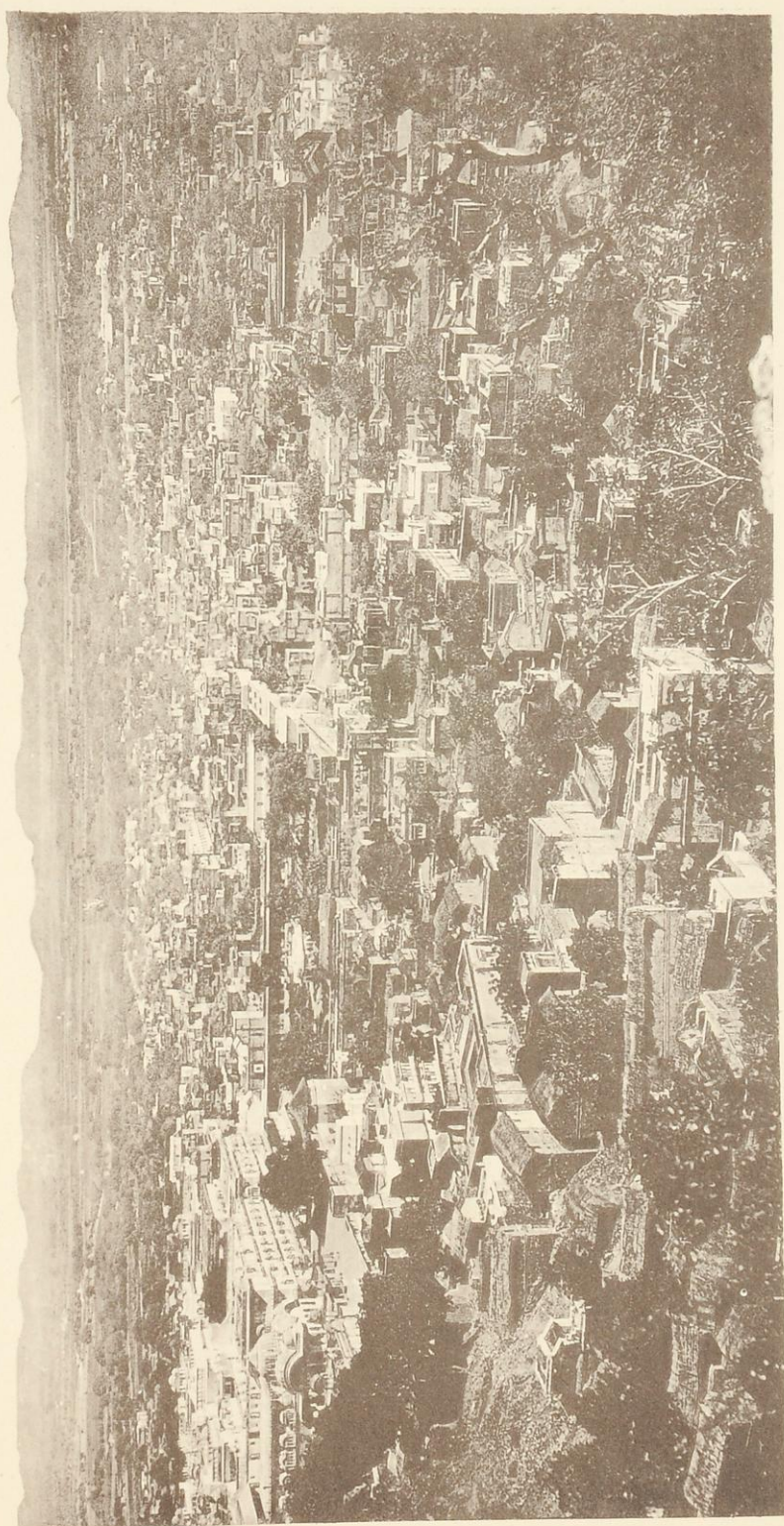
XVIIa.—The Lake, Siliserh.



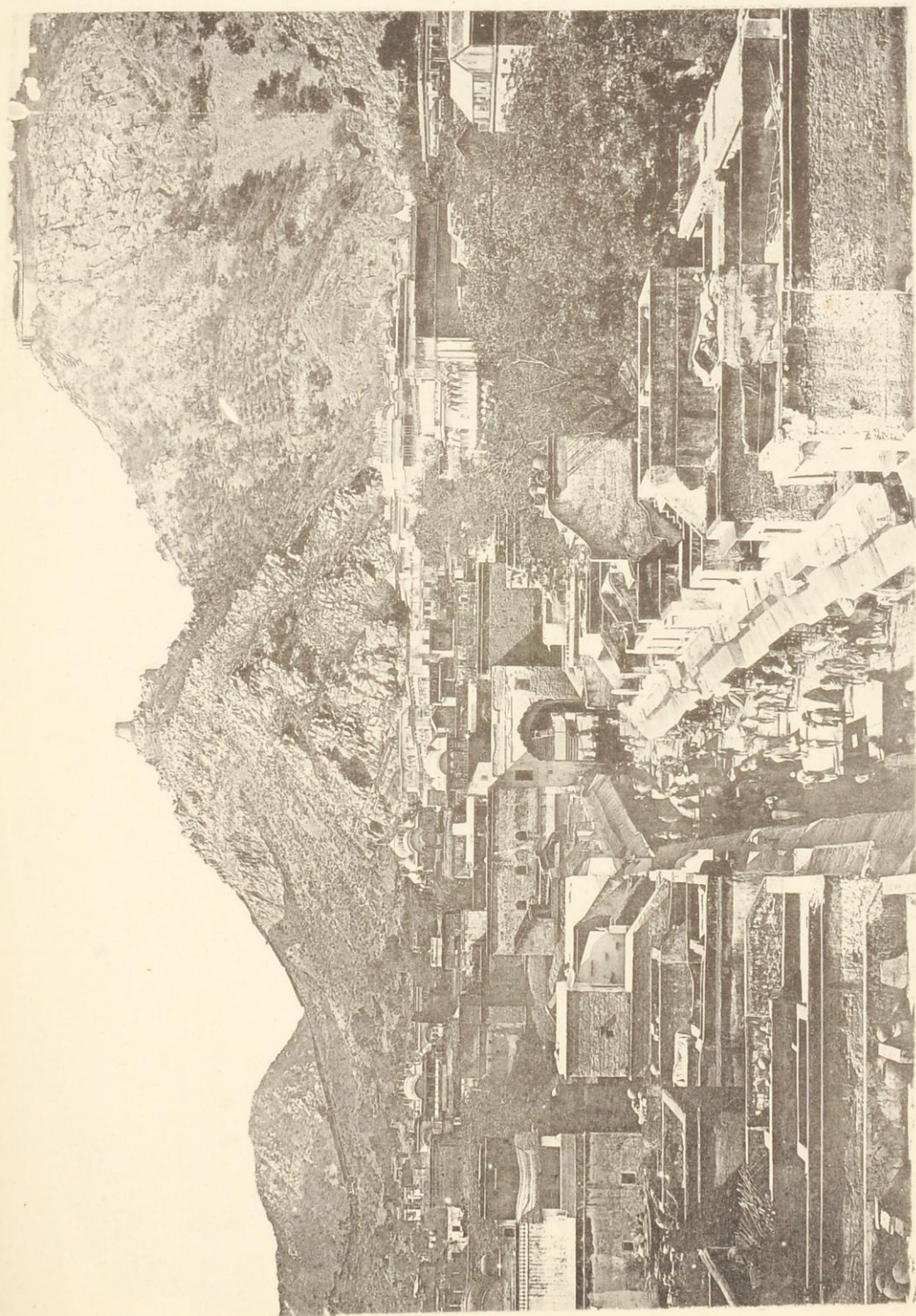
XVIII.—(1) The Zenana Palace at Tijara. (2) Elephants collected for tiger shooting at Siriska.



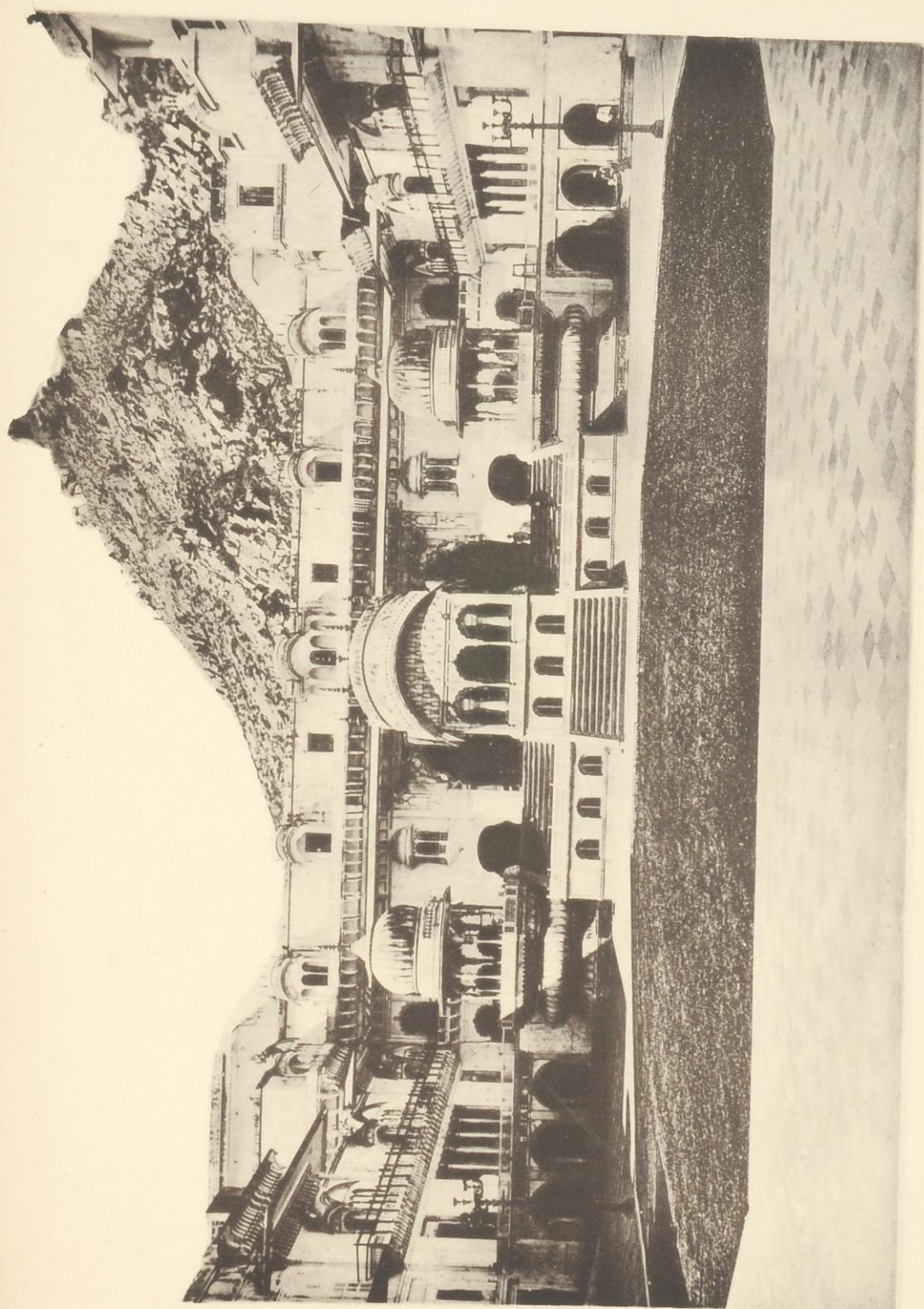
XIX.—Old Pathan Tomb near Tijara.



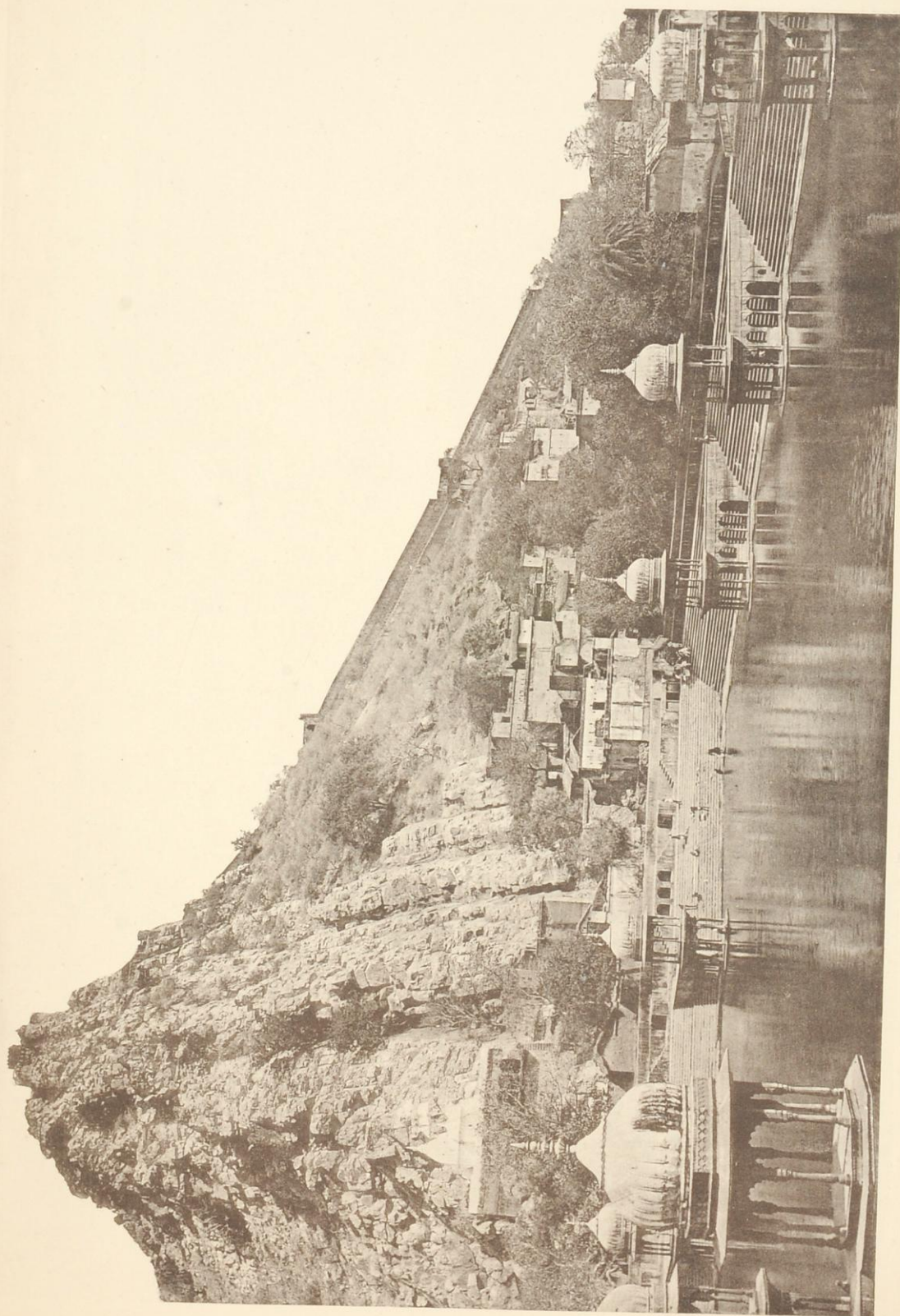
XX.—General view of Ulwar from the West Wall.



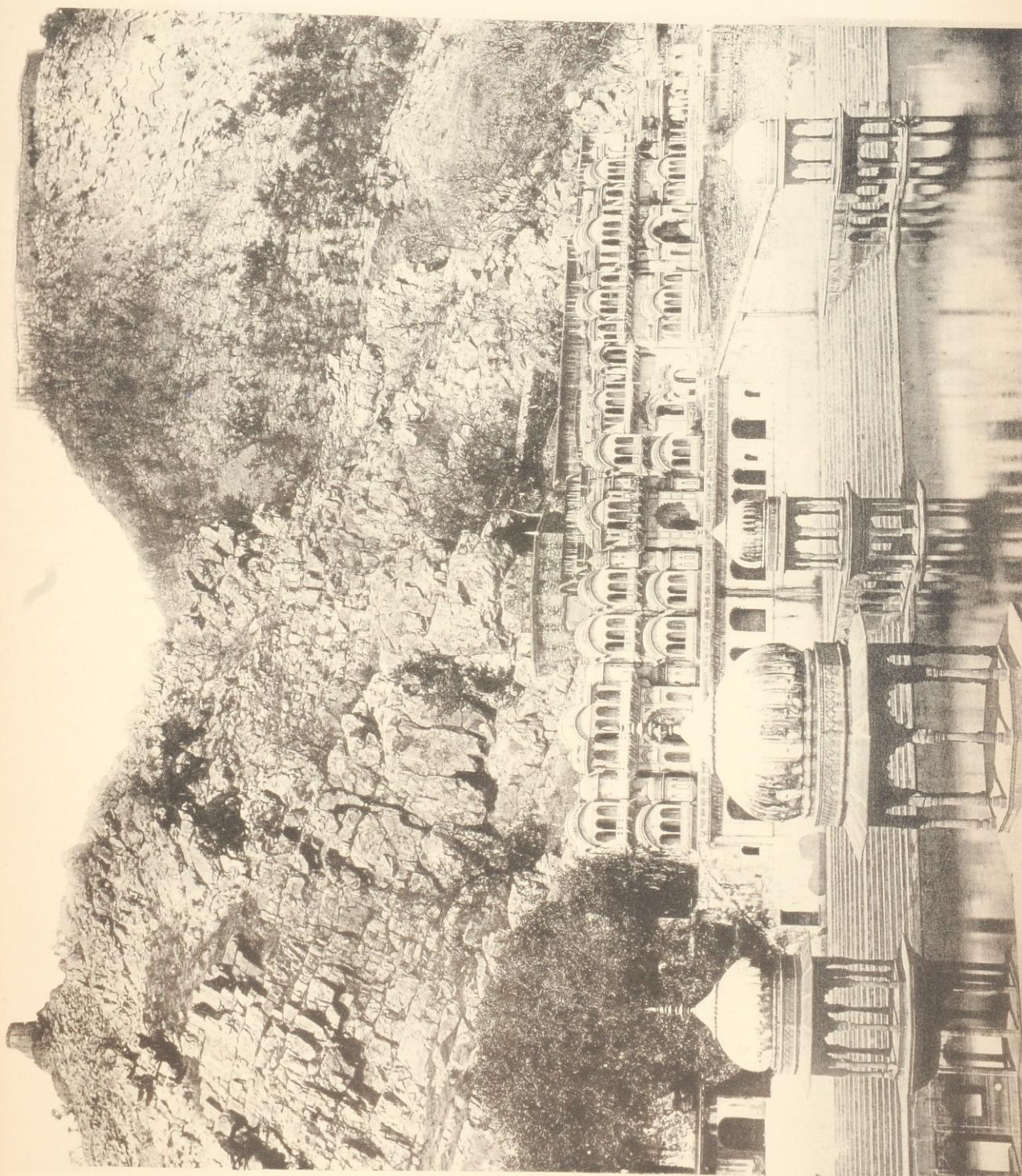
XXI.—Principal Street of Ulwar, looking towards the Palace.



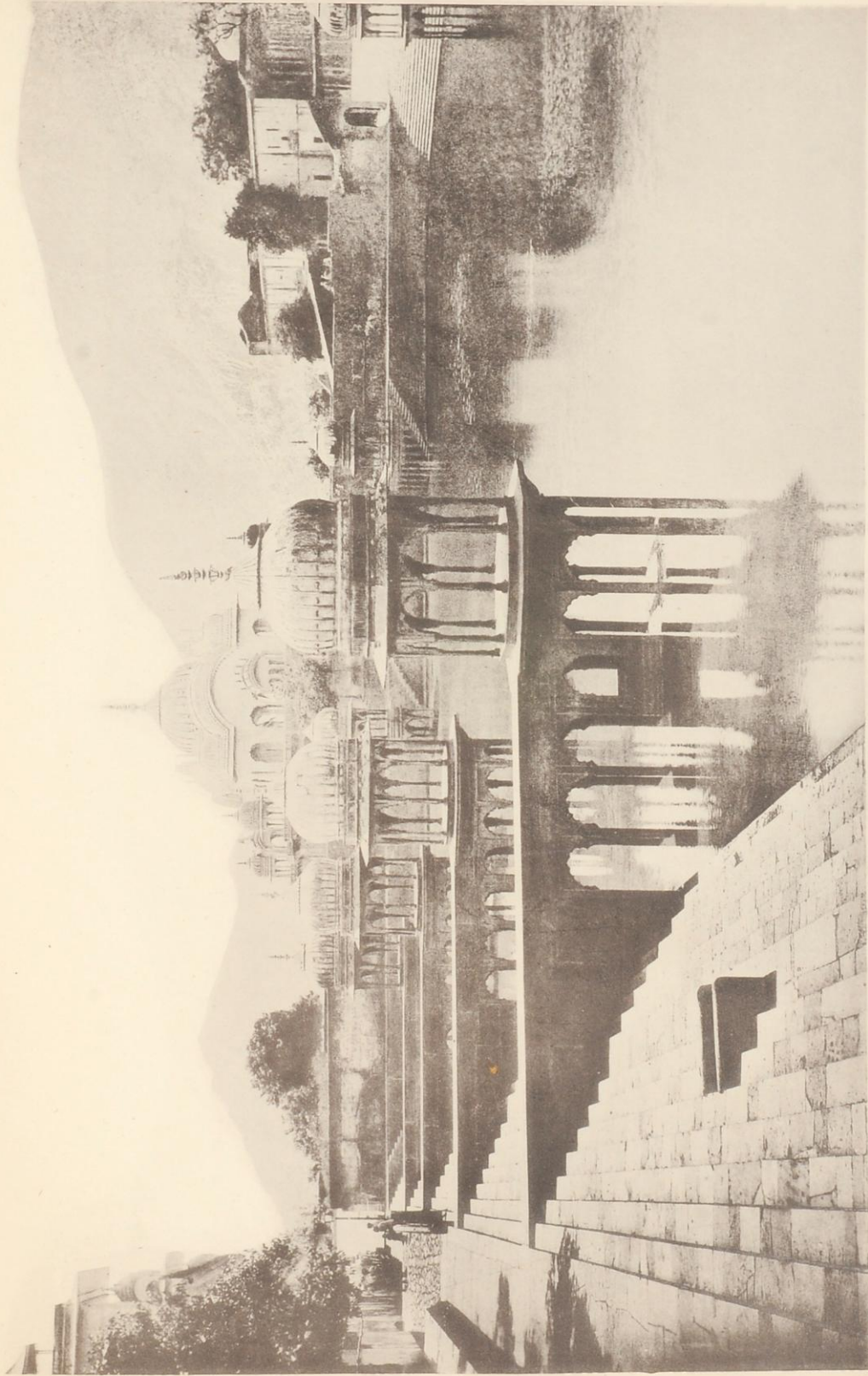
XXII.—Upper Terrace and Great Durbar Hall of the City Palace, Ulwar.



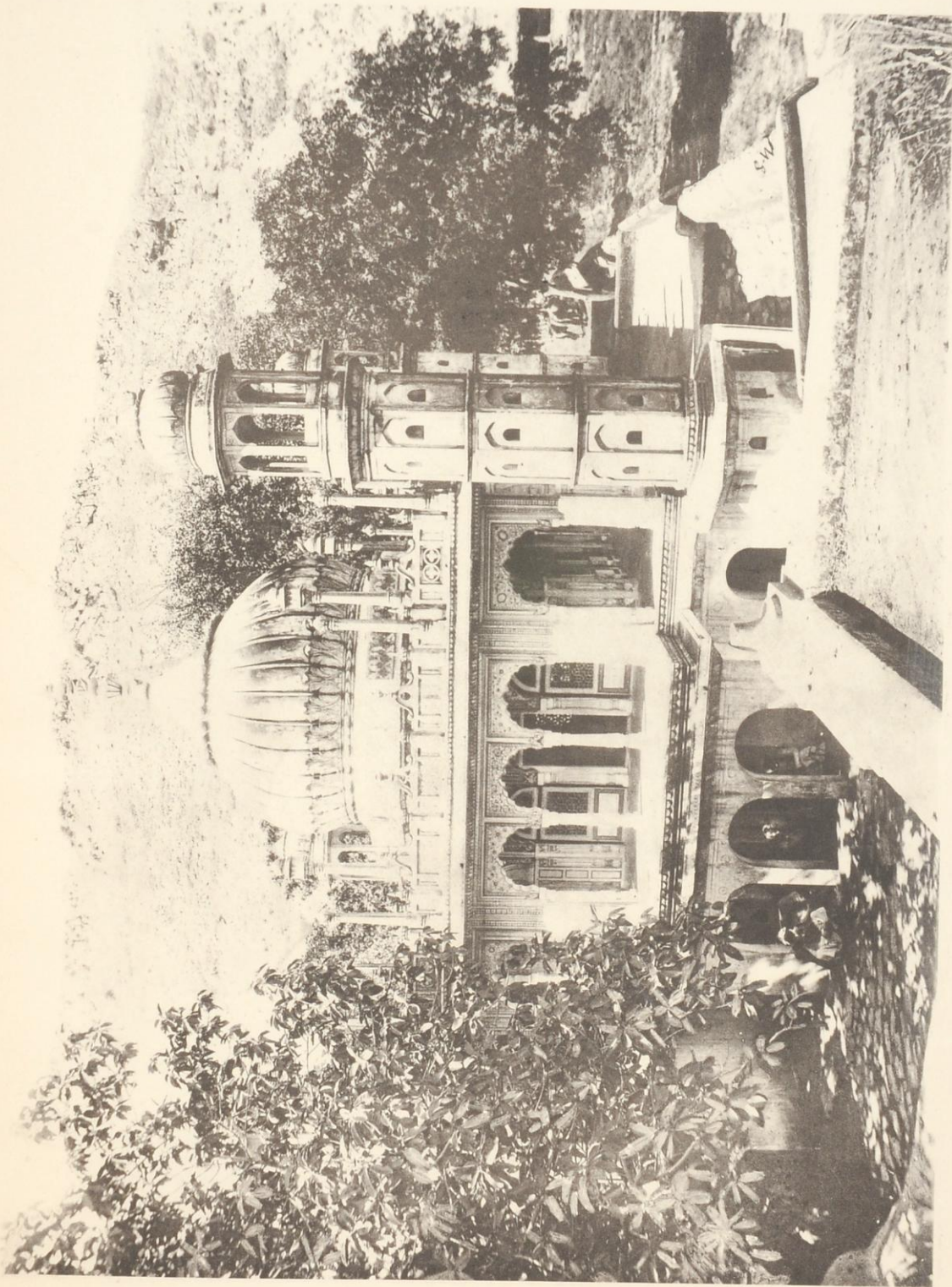
XXIII.—The Palace Tank at Ulwar, from the Cenotaph of Maharao Raja Bakhtawar Singh.



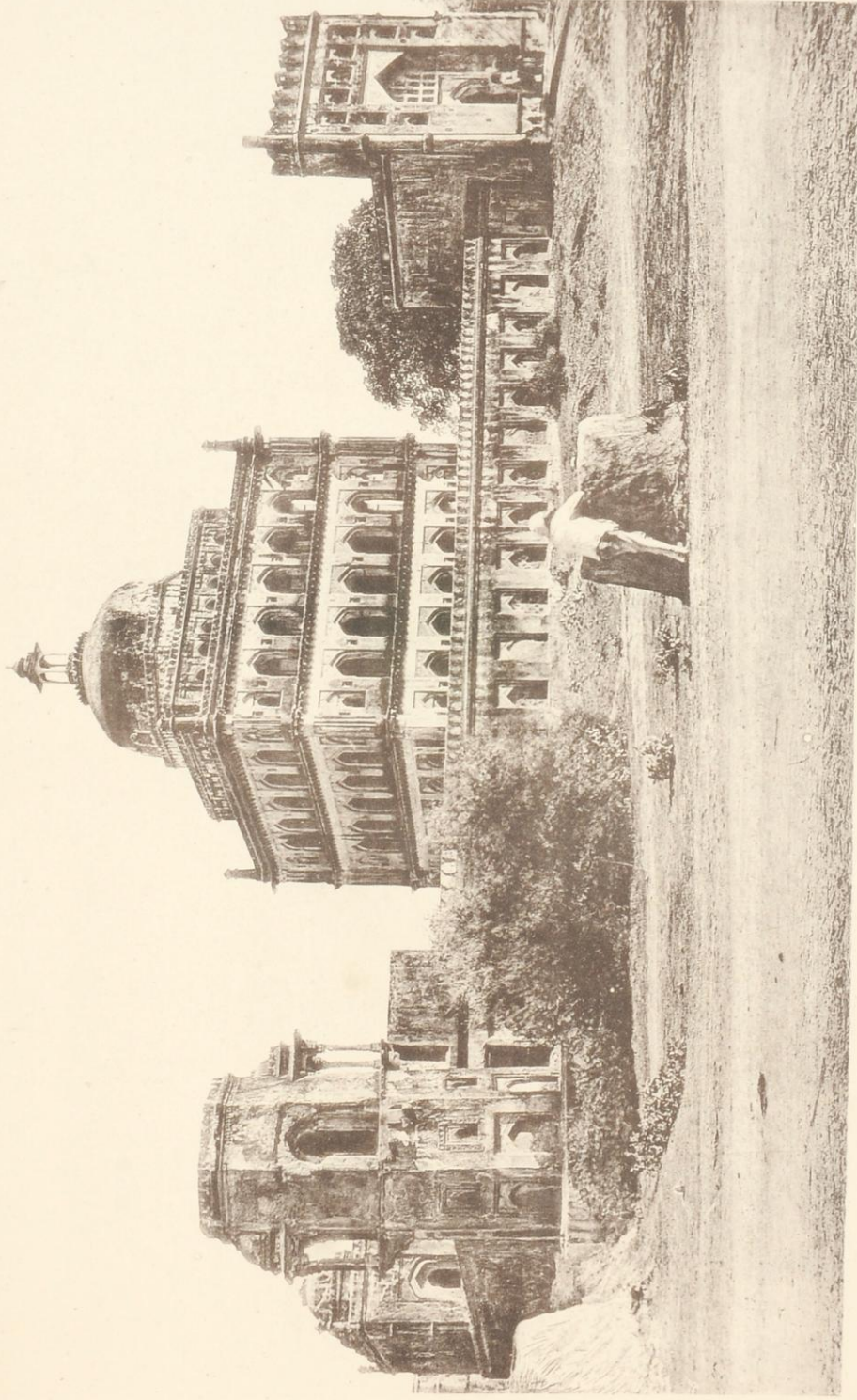
XXIV.—Temples on the Embankment of the Palace Tank at Ulwar.



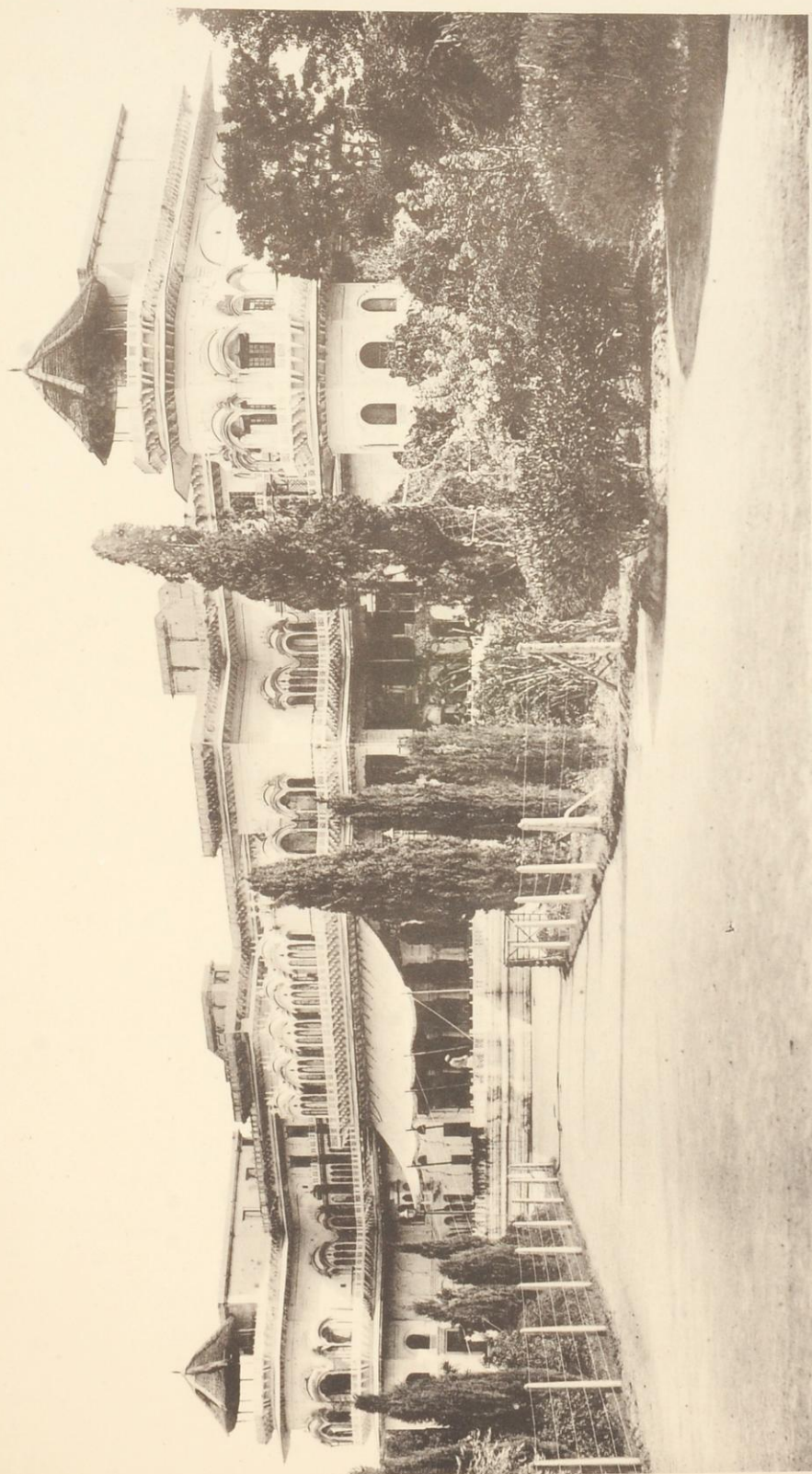
XXV.—The Palace Tank and Cenotaph of Maharao Raja Bakhtawar Singh at Ulwar.



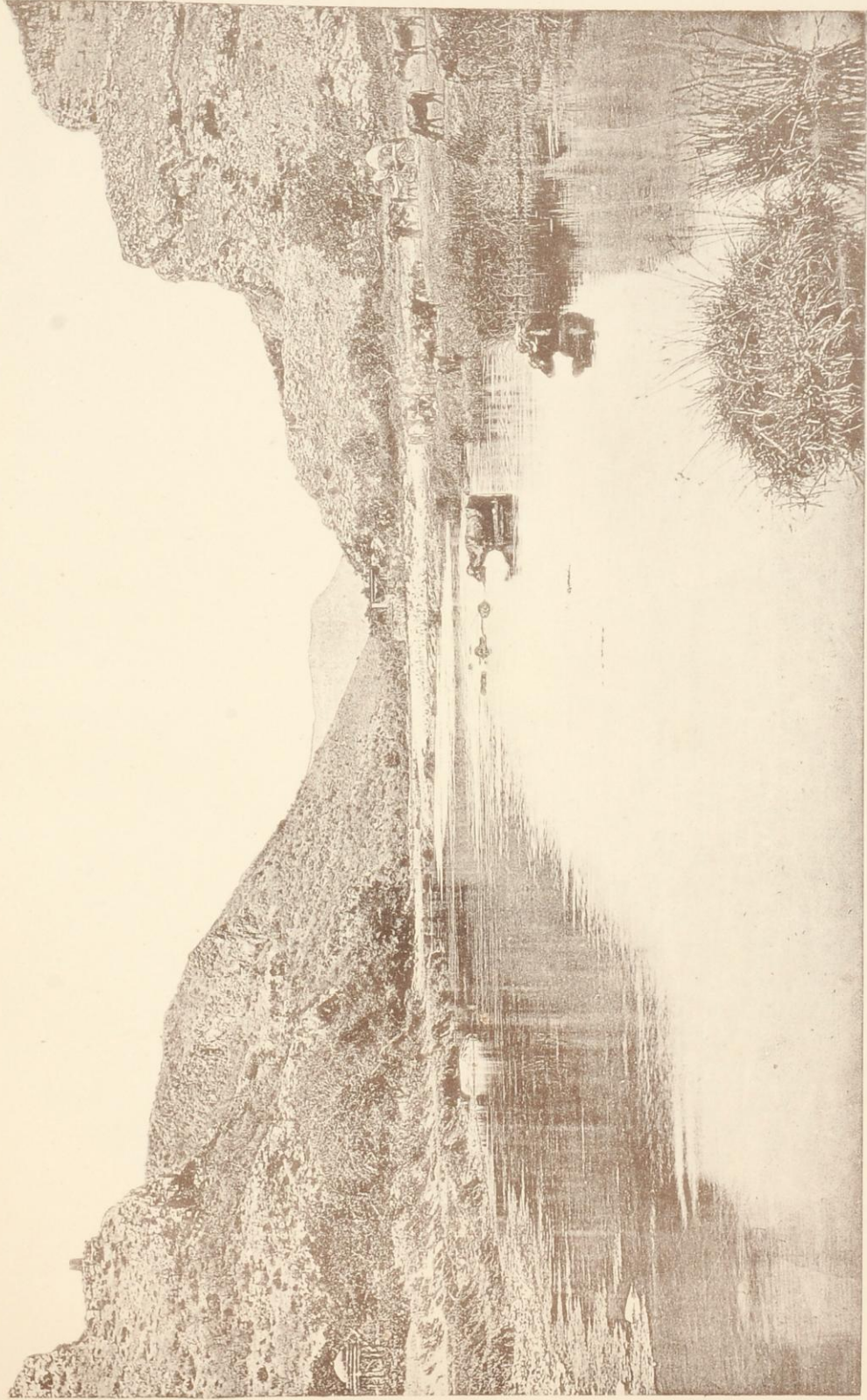
XXVI.—Tomb of Mir Shah in the suburbs of Ulwar.



XXVII.—Tomb of Fatch Jang, Near the Railway Station at Ulwar.



XXVIII.—The Banni Bilās, or Garden Palace of H.H. the Maharao Raja of Ulwar.



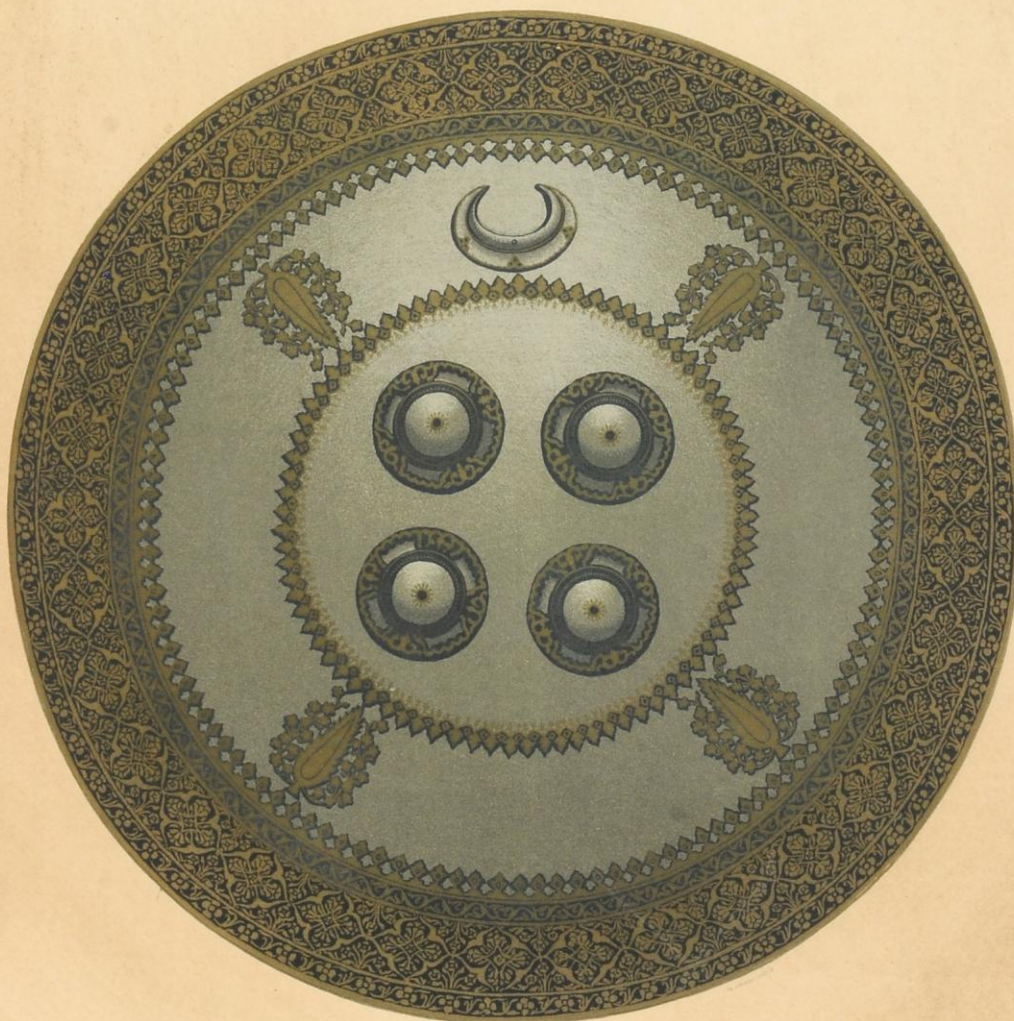
XXIX—Pass on the road between Kūshālgar and Jeypore, with the River Bara



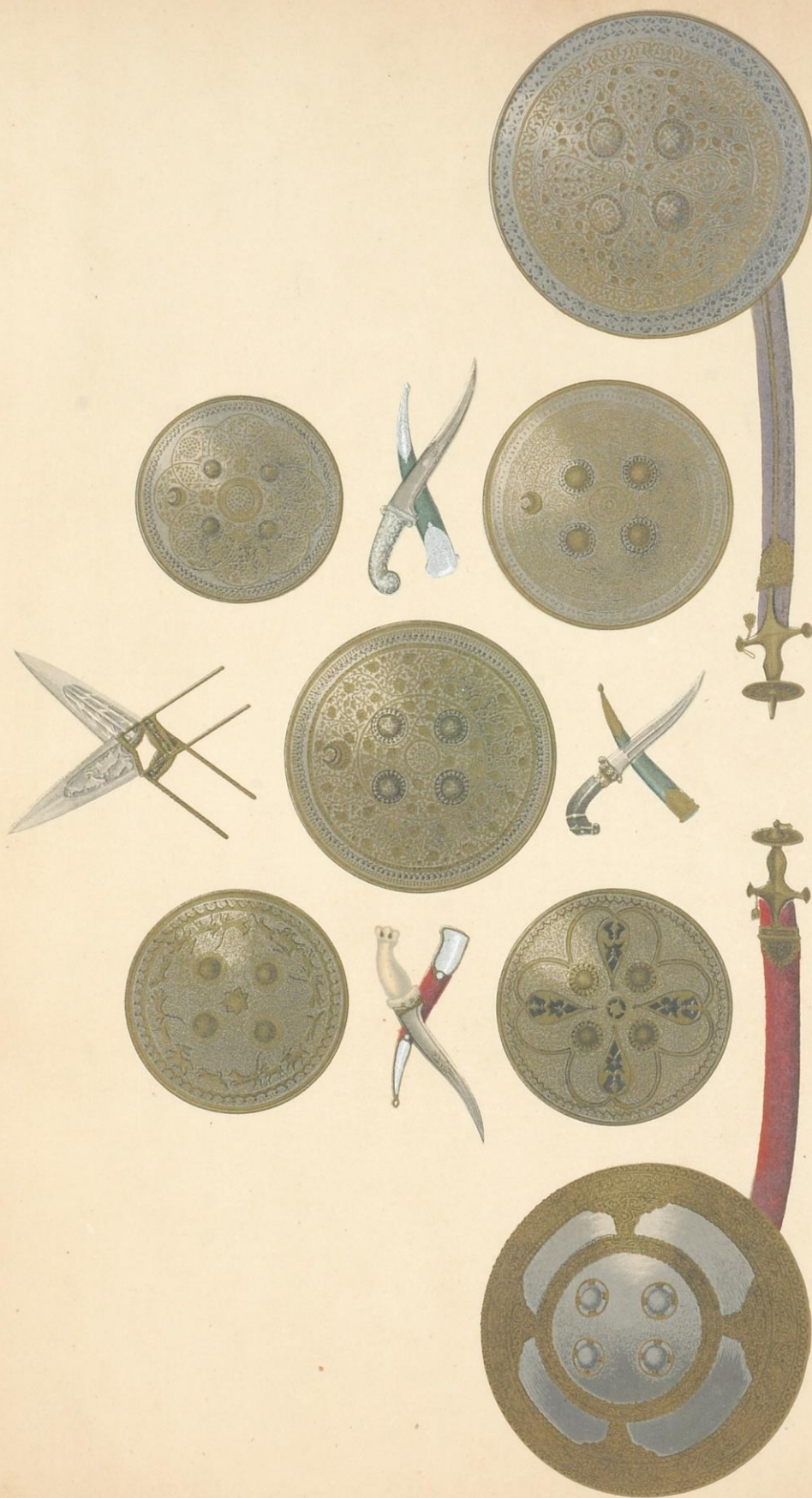
XXX.—Shield inlaid with gold. Made at Hyderabad, in the Deccan.



XXXI.—Shield inlaid with gold.



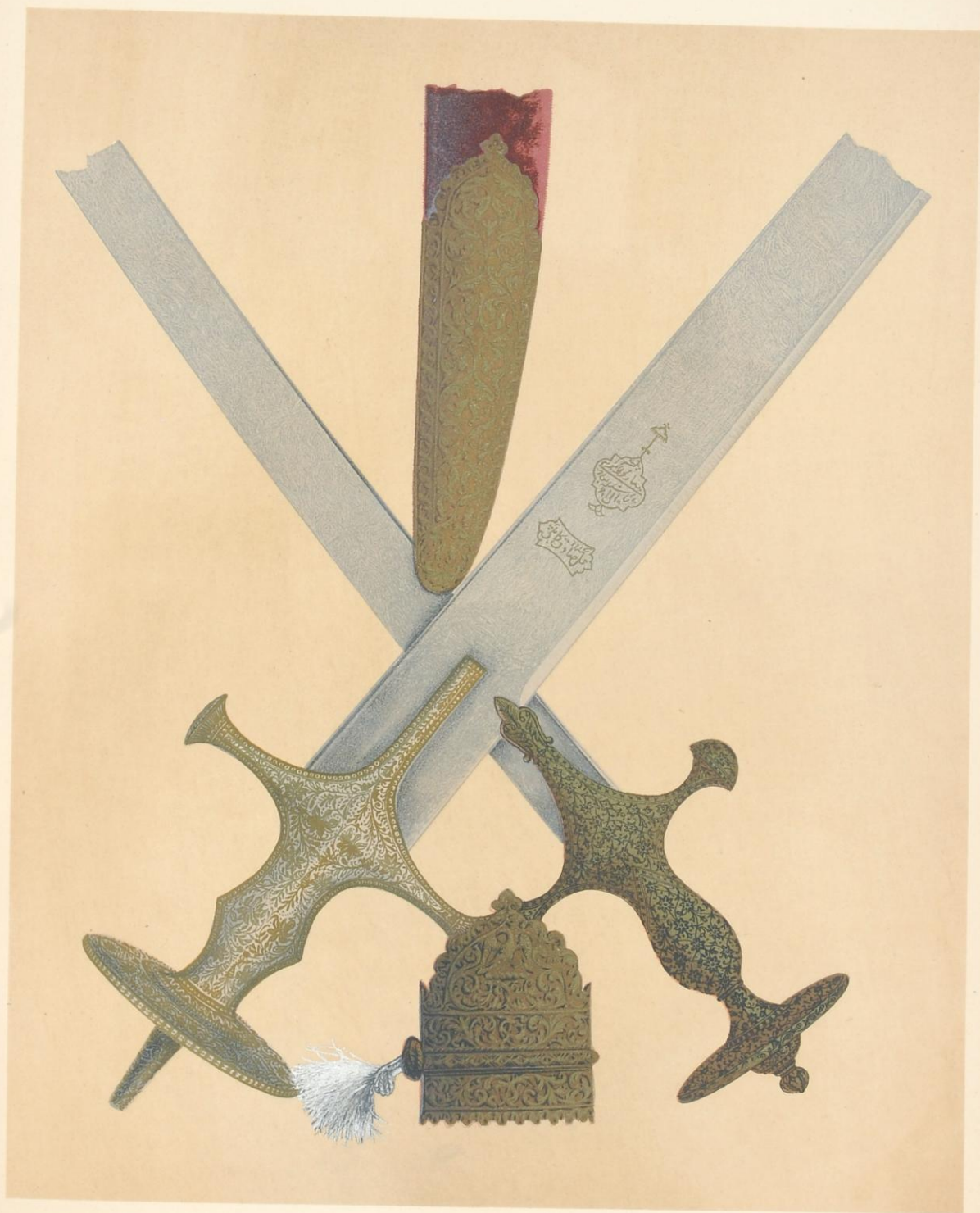
XXXII.—Shield inlaid with gold.



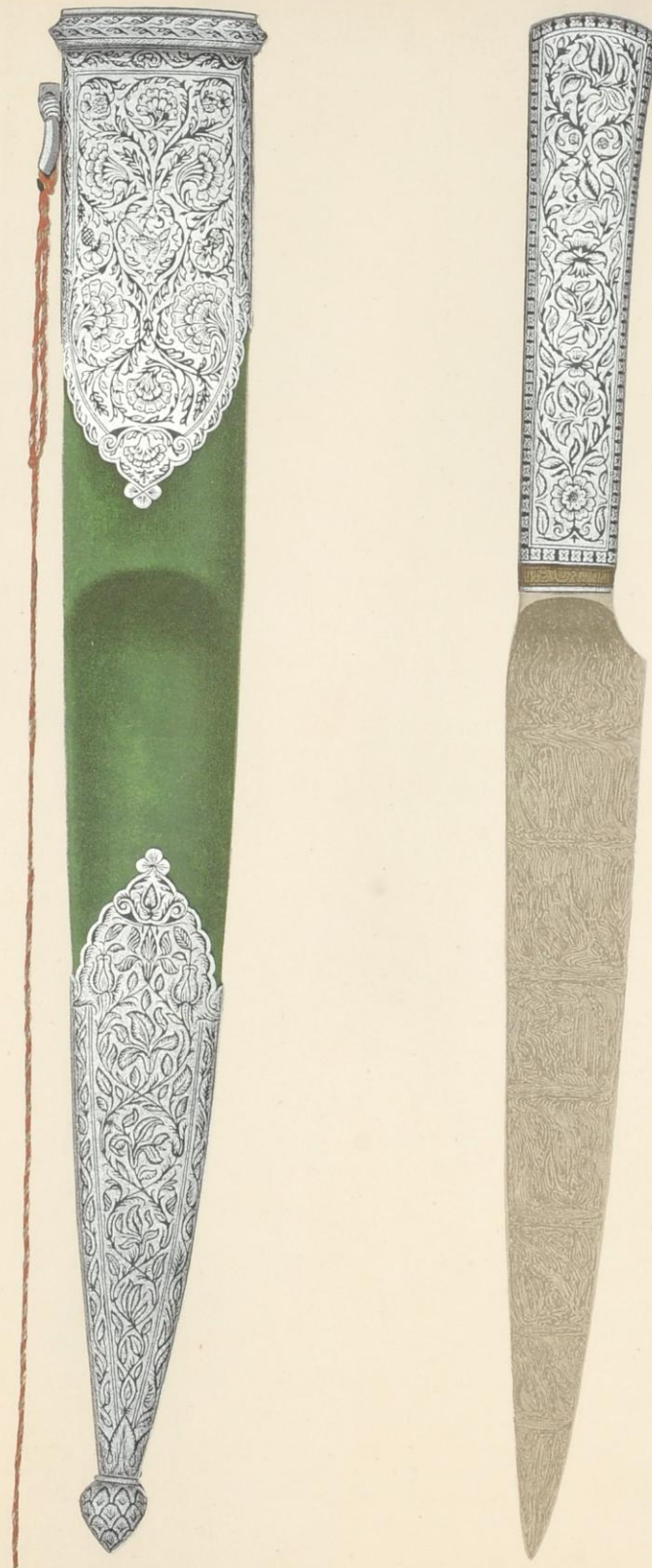
XXXIII.—Shields, Swords and Daggers from the Ulwar Armoury.



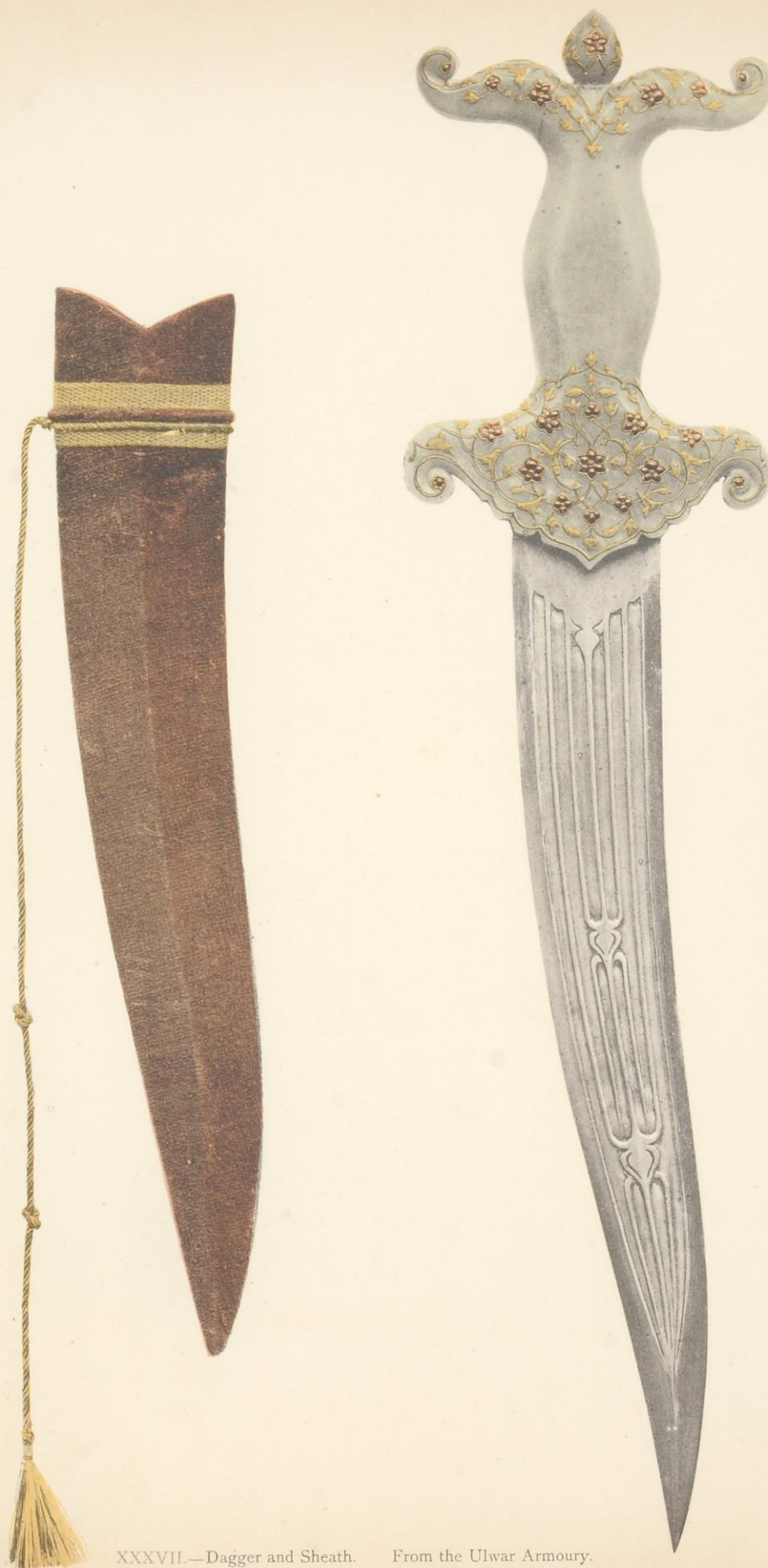
XXXIV.—State Swords and Scabbards.



XXXV.—Portions of two Swords and Scabbard Mounts.



XXXVI.—Dagger and Sheath. Handle and mounts in silver niello.



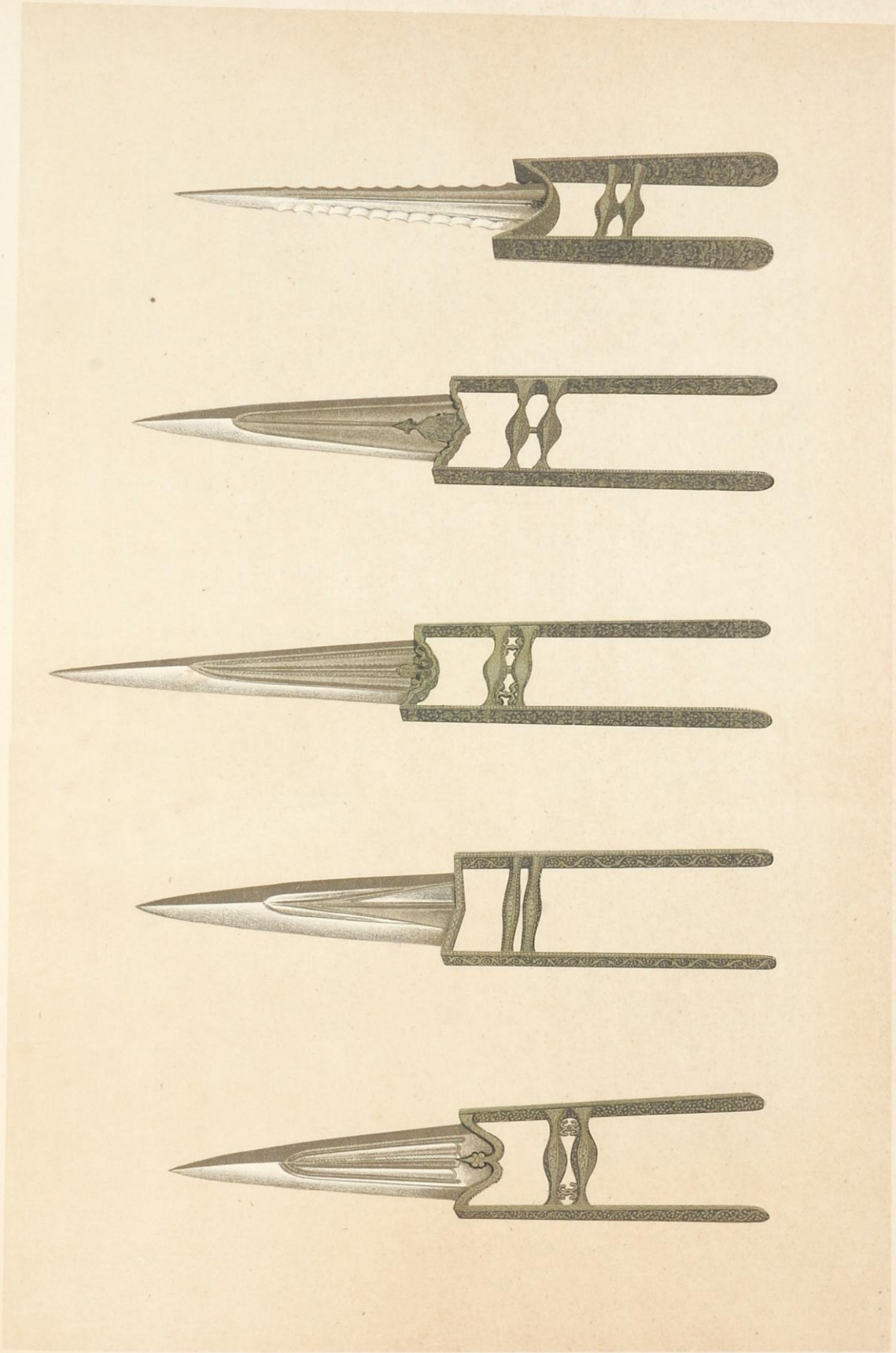
XXXVII.—Dagger and Sheath. From the Ulwar Armoury.



XXXVIII.—Four Daggers from the Ulwar Armoury.



XXXIX.—Daggers and Sheaths from the Ulwar Armoury.



X.L. — Katars, or flat Daggers, with handles inlaid with gold wire.



XLI.—Mace, Cuirass, and Battle Axe.



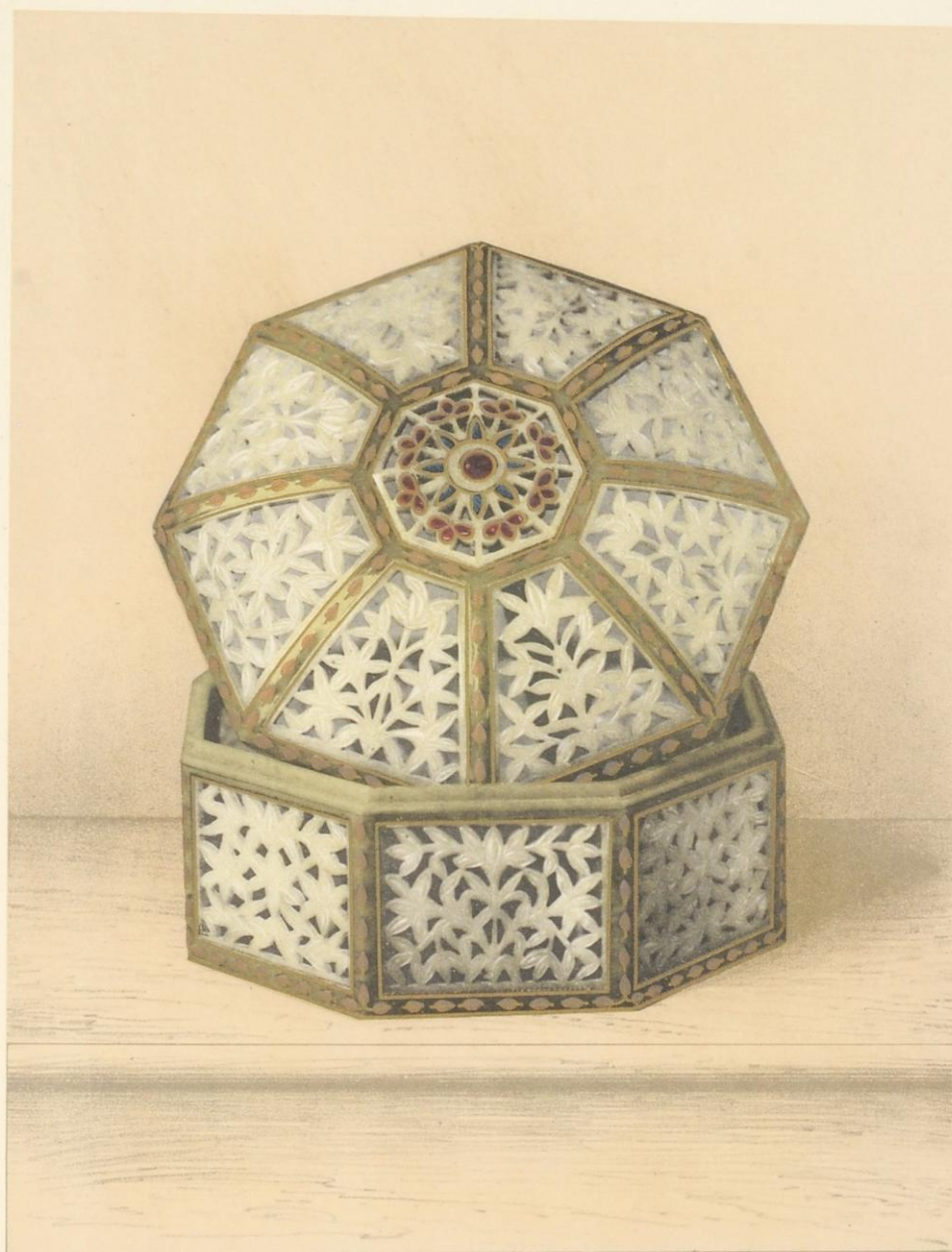
XLII.—The Armour of Jaswant Rao Holkar, arranged on a lay figure.



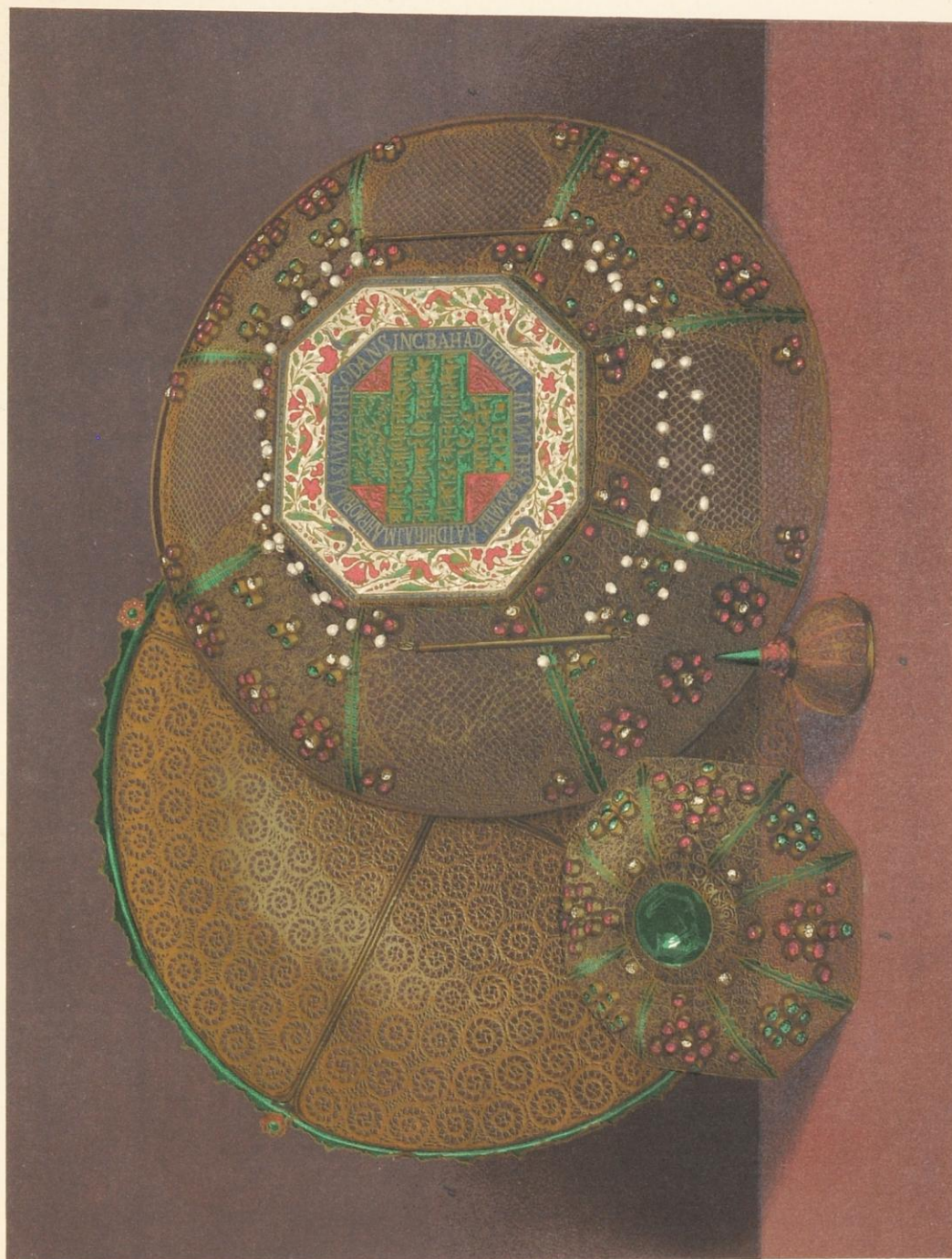
XLIII.—Jade Vase and Stand, inlaid with gems. From the Ulwar Treasury.



XLIV.—Jade Pen Box and Tray, inlaid with gems.



XLV.—Jade Box, with pierced panels and setting in gold and gems.



XLVI.—Betel box and *atr dān*. Filigree of gold with enamel frame, set with gems. *a*. Cover of cup for the *atr* or essence of roses. *b*. Cover of the upper compartment, which contains betel nut, cardamoms, cloves and lime used with betel leaves to form the *pān*. *c*. Cover of the lower compartment. *d*. Tray for betel leaves.



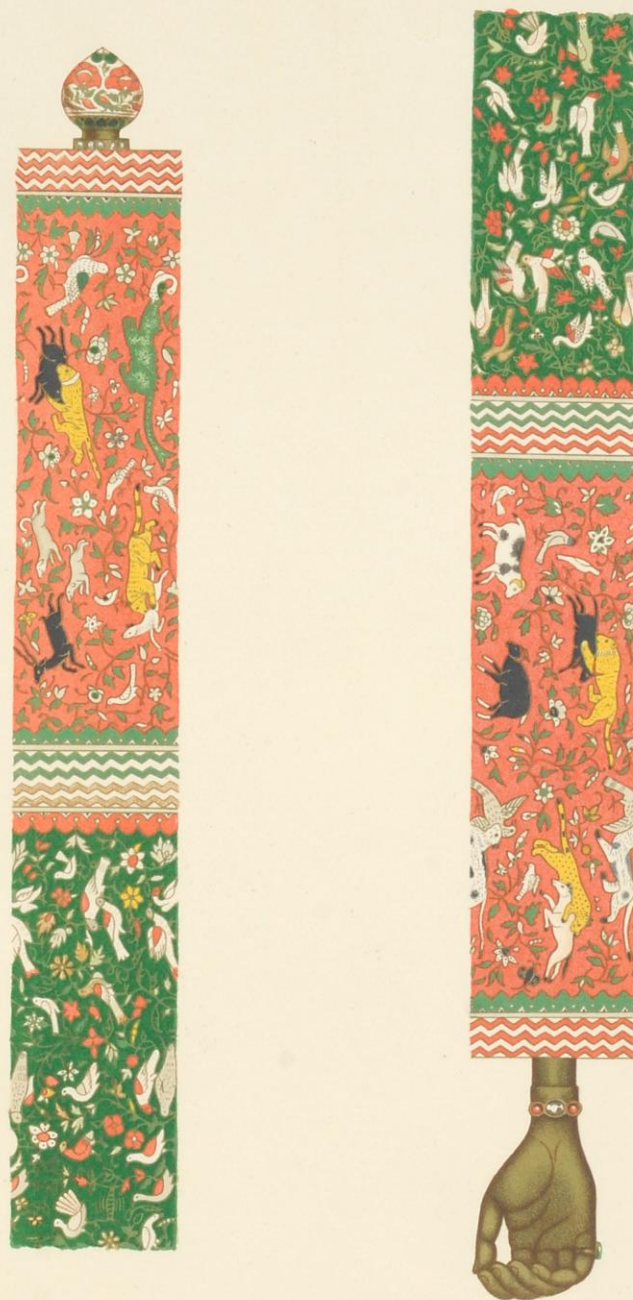
XLVII.—(1) Crescent ornament for the turban. (2) Necklace or Kantha (3) Enamel on the back of No. 1.
(4) Enamel on the back of two plaques of No. 2.



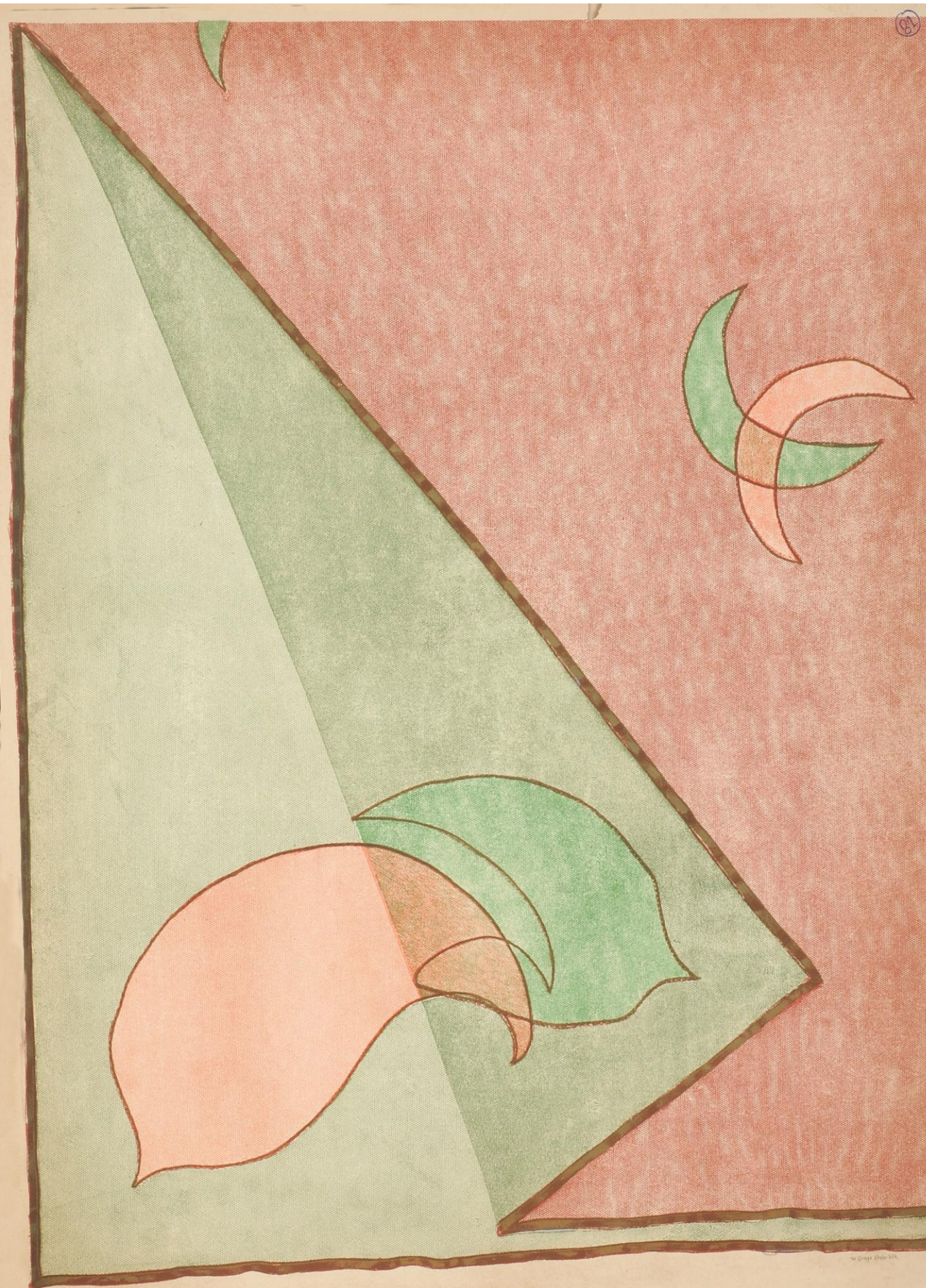
XLVIII.—(1) Dora, a necklace of gold, diamonds and pearls. (2 & 4) A pair of gold wire bangles for a child.
 (3) A necklace of emeralds, rubies and pearls. (5) A gold bangle or anklet set with gems and
 enamelled. (6) Enamel on the back of the plaques of No. 1.



XLIX.—Group of Jewellery.



L.—Enamelled gold Back-scratcher or *Pushkar*.



LI.—A TWO-COLOURED MARRIAGE SARI OF NET.
Dyed red on one side and green on the other.
ULWUR.



LII.— RED AND WHITE TURBAN. ULWUR.
(Knot dyeing, or tie-and-dye work.)



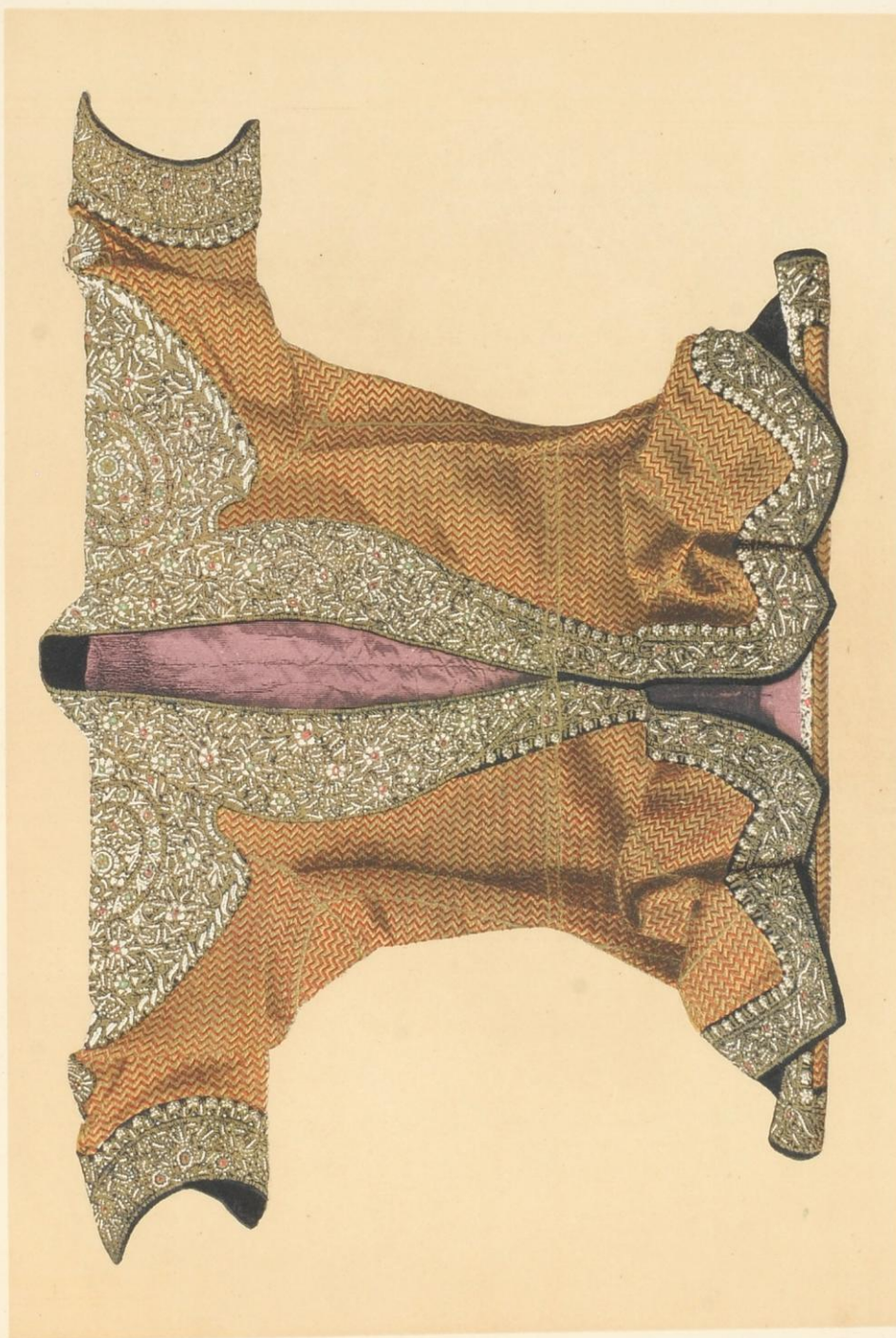
LIII.—BANDANA WORK.

(Knot dyeing or tie-and-dye work.)

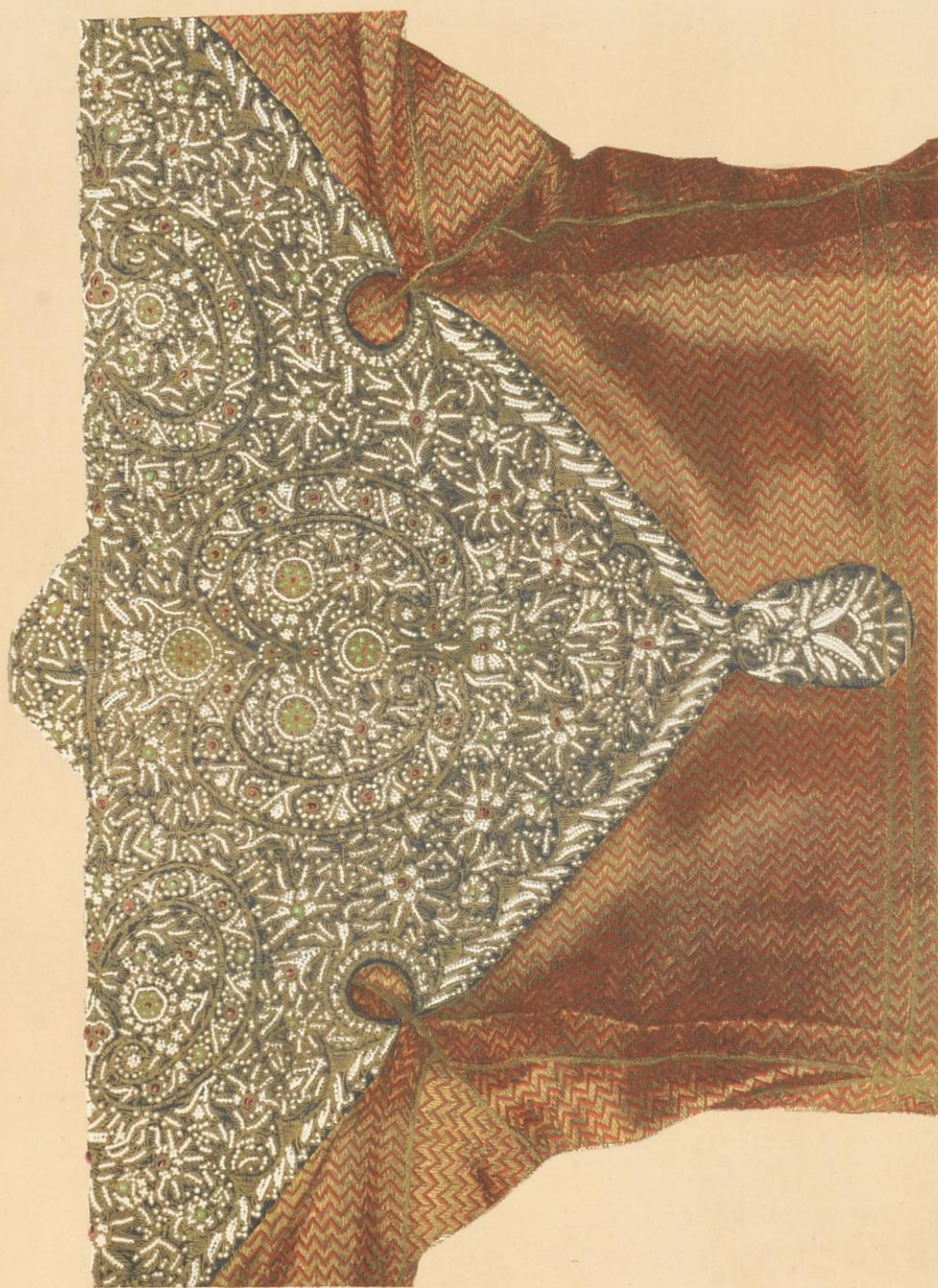
Lent by Diwan Sri Ram, Prime Minister of Ulwur.



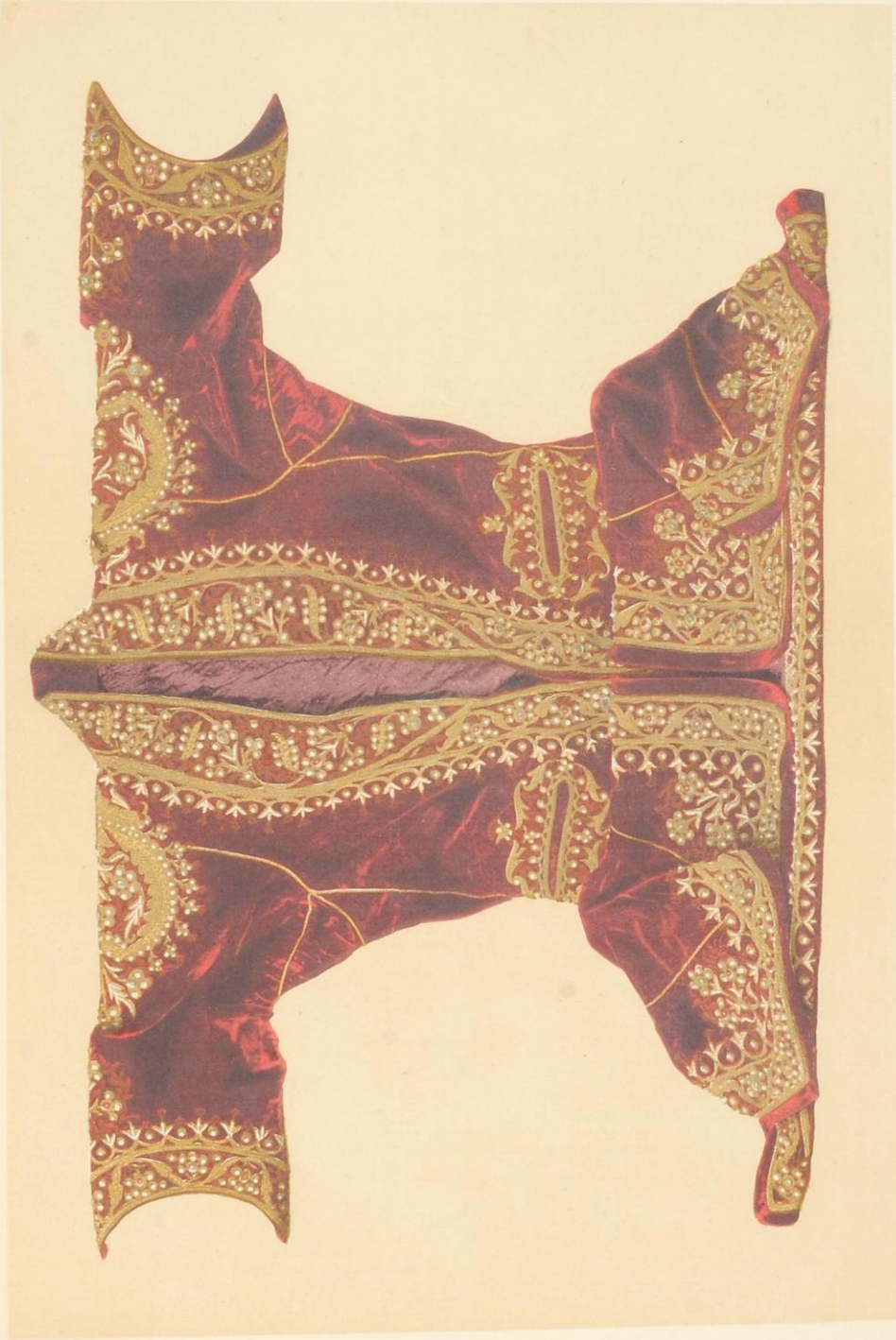
LIV.—BANDANA WORK. ULWUR.
(Knot dyeing or tie-and-dye work.)



LV.—Front view of a State Coat of Brocade, with borders set with gems, principally seed pearls.



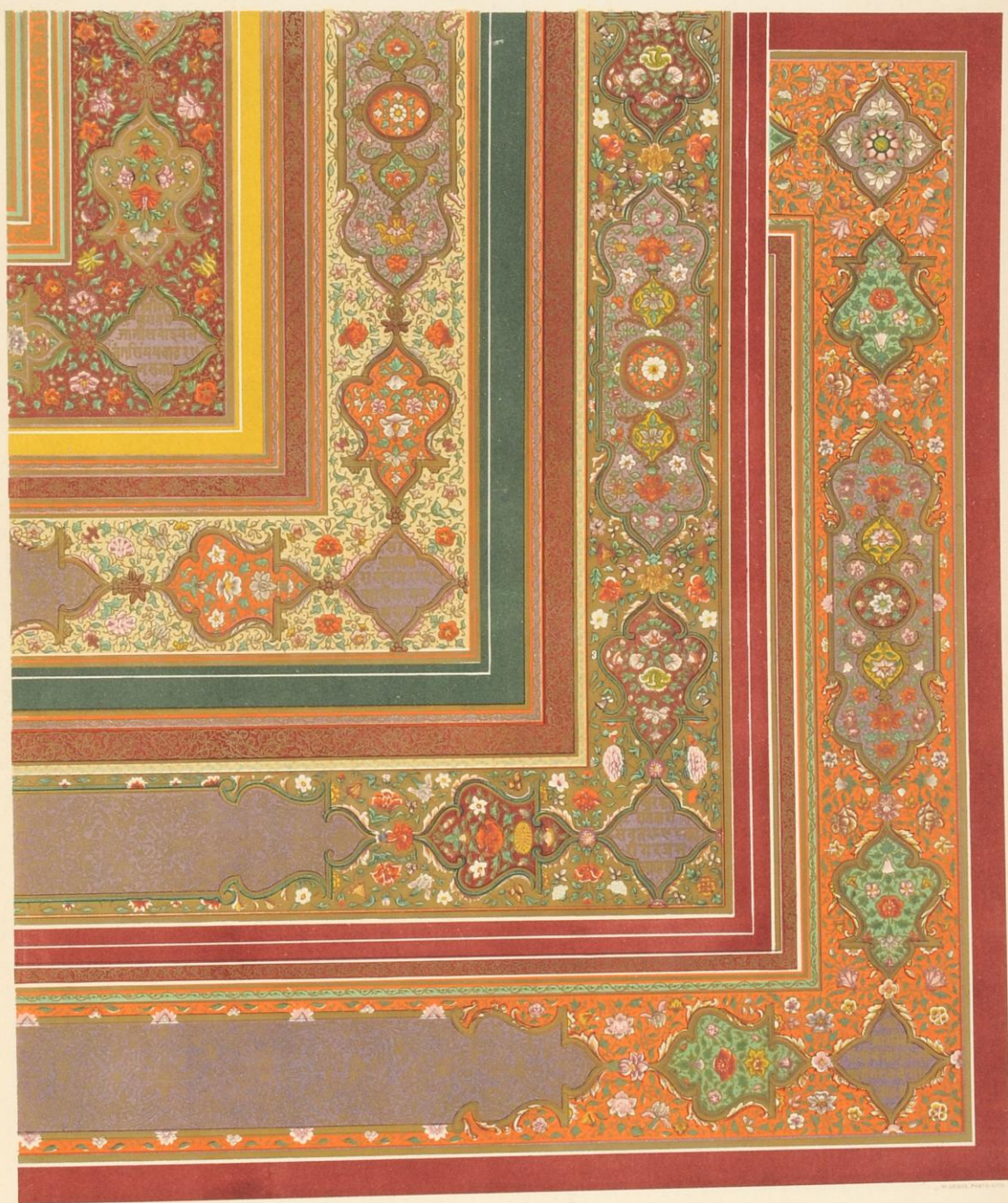
LVI.—Back of No. LV.



LVII.—Front view of a State Coat of crimson velvet with borders richly ornamented with gold thread and gems.



LVIII.—Back view of No. LVII.



LIX.—Four corner borders of mythological paintings at Ulwar.



LX.—Four end borders of mythological paintings at Ulwar.



LXI.—An old painting. Subject—The Attack of the Kola Vidhwans on Raja Surath.





W. Zaugg, Photo-lith. London, E.C.

LXIV.— Medallions from the illuminated copy of the Gulistan.

Ulwar Palace Library.



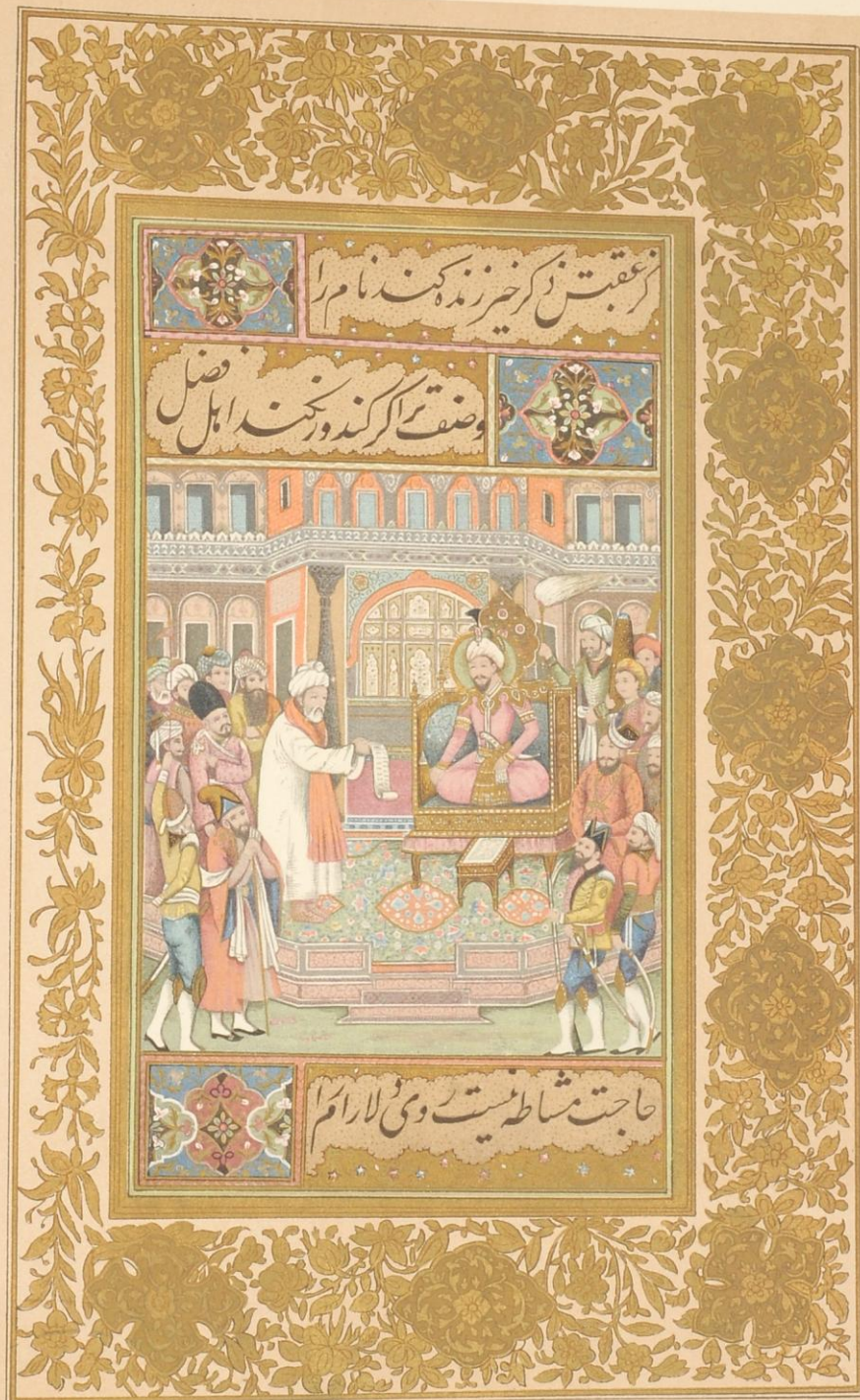
W. BRUCE, PHOTO-LITH. LONDON, S.E.

LXV.— Medallions from the illuminated copy of the Gulistan. Ulwar Palace Library.

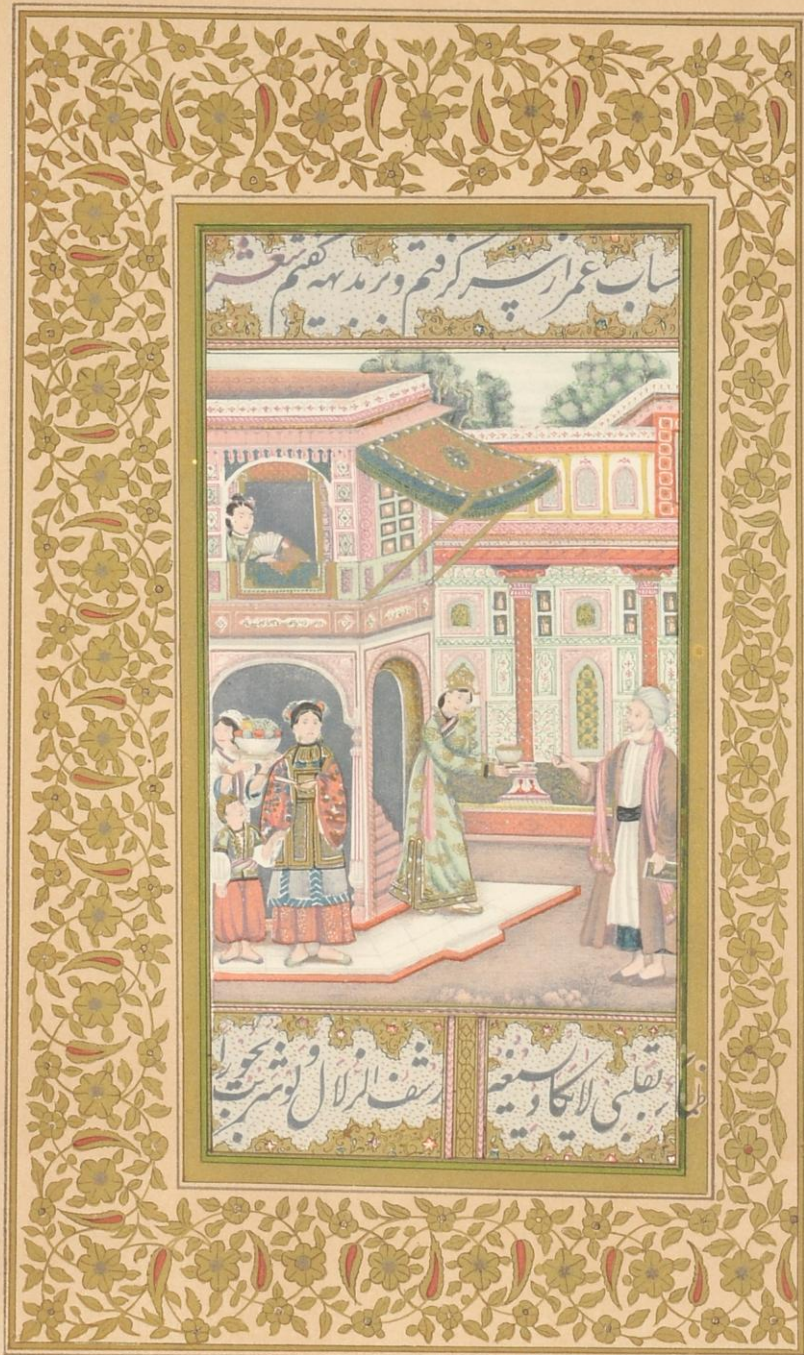


W. CHILDS, PHOTO-LITH. LONDON, S.E.

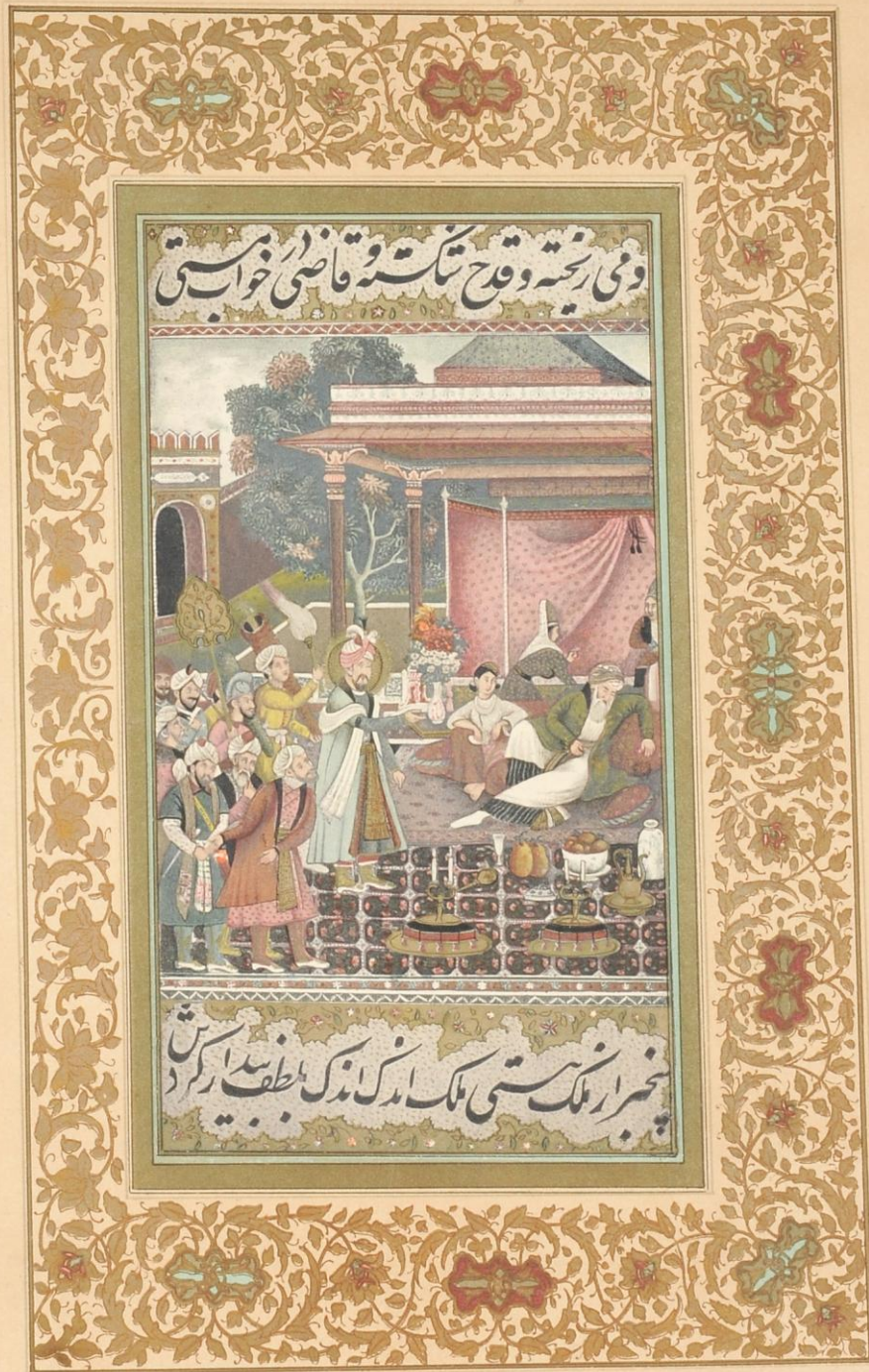
LXVI.— Medallions from the illuminated copy of the Gulistan. Ulwar Palace Library.



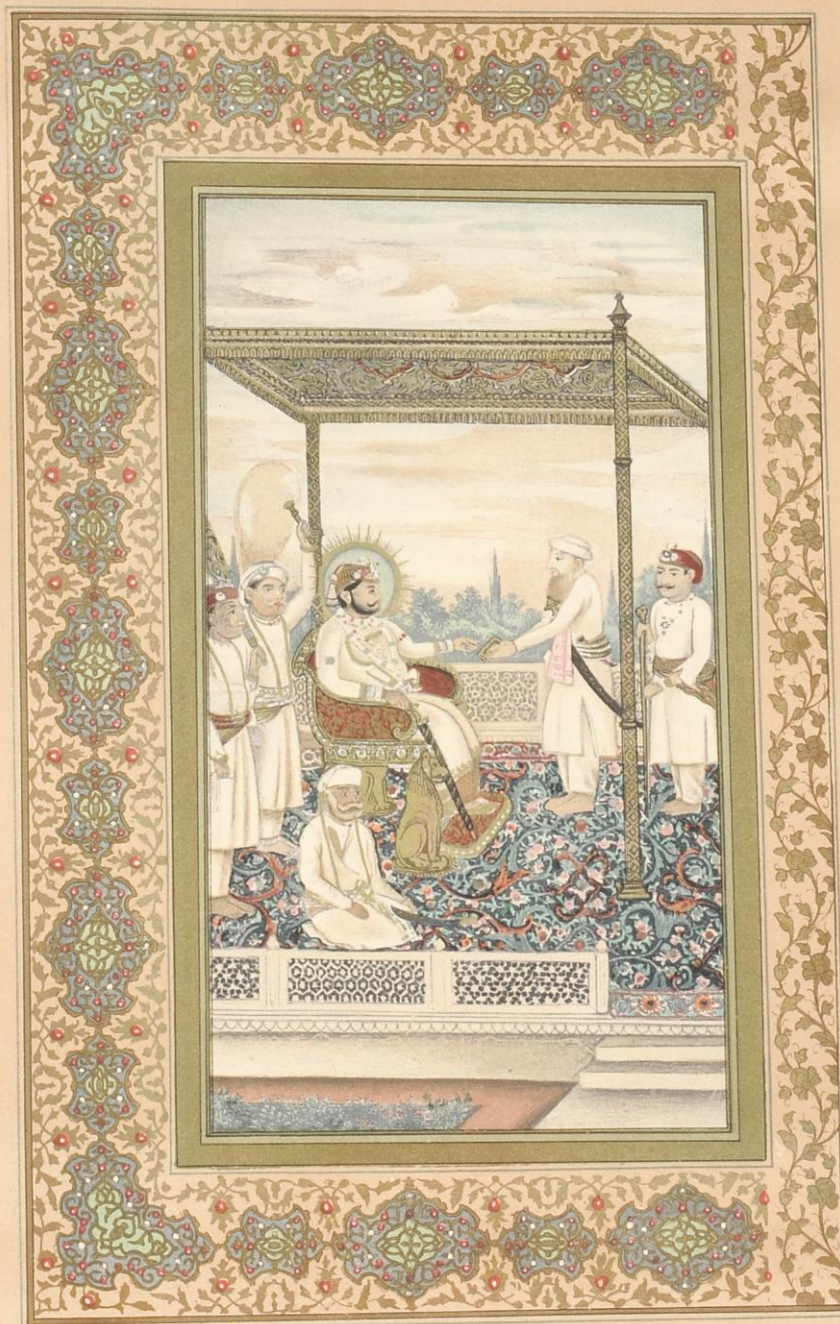
LXVII.—Shaikh Saadi reading his great poem to the King of Persia.
From the Ulwar Gulistan.



LXVIII.—The thirst of Shaikh Saadi relieved by a beautiful girl.
From the Ulwar Gulistan.



LXIX.—The Chief Judge of Hamadan discovered carousing with bad characters by his King.
From the Ulwar Gulistan.



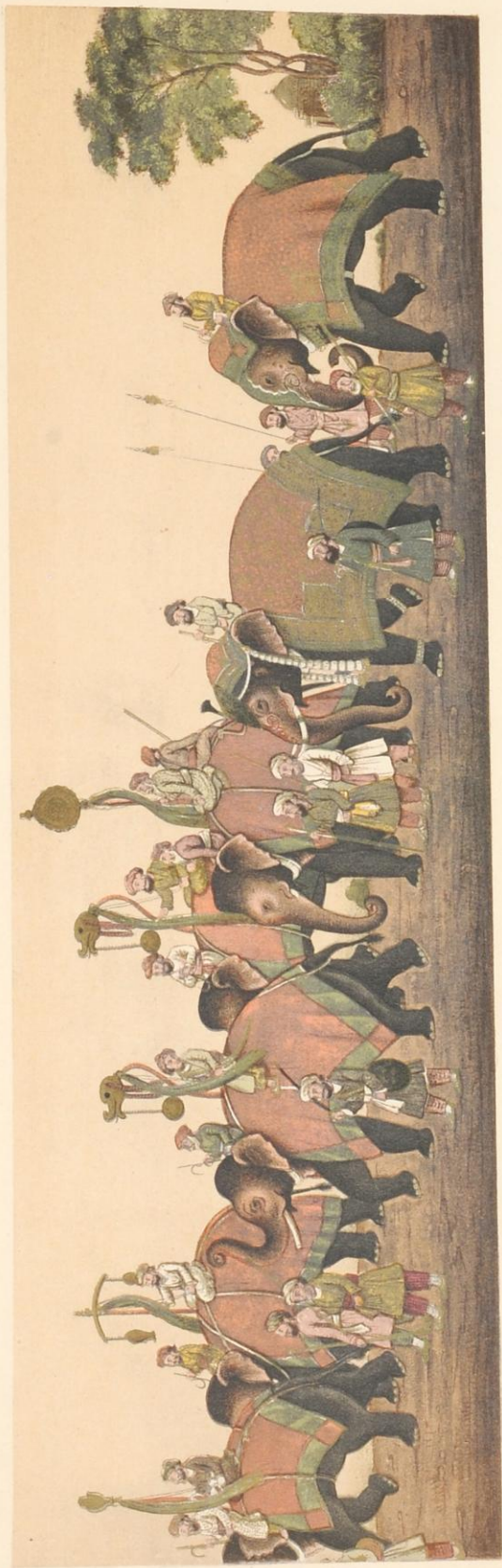
LXX.—An illustration of the Gulistan, Ulwar. Subject—Presentation of the completed work by the writer to the Maharaja of Ulwar.



LXXI.—A page from the illuminated copy of the Koran at Ulwar.



LXXII to LXXVI.—A Procession of the Emperor Akbar Shah II.



LXXIII.—Continuation of Procession.



LXXIV.—Continuation of Procession.





LXXVI.—Continuation and end of Procession.



LXXVII.—Three Backs of Book Covers.



LXXVIII.—Book Cover.



I.XXIX.—Two Book Covers.

