







**PHOTOGRAPHS**  
OF  
**KASHMIR MONUMENTS**  
AND  
**ANTIQUITIES**  
WITH TITLES AND EXPLANATORY NOTES

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**MEDIAEVAL ARCHITECTURE.**





## MEDIAEVAL ARCHITECTURE

The mediaeval Hindu architecture of Kashmir, was, like the Greek architecture, columnar and trabeated. It depended for its effect upon (1) the simplicity and unity of its design (2) the massiveness of the blocks of limestone and granite employed, (3) the finish of dressing and carving and (4) last but not the least, the natural beauty of the site chosen for the erection of the temple.

(1) The temple was conceived as a single whole and after its construction afforded little or no chance of subsequent additions. In this characteristic it differed essentially from the majority of the Indian temples which, whatever their beauty of detail, present when viewed as aggregates, a rather jumbled-up appearance.

(2) and (3) All the temples of Kashmir, except those of Wangath (Pls. 5 & 6) and Buniar (Pls. 12 & 13) which are built of granite, are built of limestone which the quarries of Laduv, Zewan and Ajas plentifully supply. The blocks used are extraordinarily massive, often measuring ten feet or more in length. Before being placed in their proper positions they were only rough-dressed—the architectural decorations and sculptured reliefs being merely blocked out; the final dressing was done *in situ*. Lime mortar was used, but the stability of the masonry was sufficiently assured by the very heaviness of the blocks which had nothing but the vertical pressure to resist—there being no lateral thrust to counteract, owing to the absence of vousoir arches—and a copious use of iron clamps.

(4) A natural result of the pantheistic tendencies of the early Brahmanism is the extraordinary reverence in which <sup>&</sup> both the Buddhists and the Hindus have always held nature. To them a wide prospect over the rolling plains, as at Ellora, or the wild grandeur of glaciers and eternal snows as at Amar Nath (Pl. 64), or the view of a magnificent sunset over the hills, as at Martanda, made not only a general aesthetic appeal but had a special religious significance, for they viewed nature as the multiplied manifestation of the Almighty. Therefore it is that they invariably chose the most naturally beautiful spots for the erection of their sanctuaries. As a matter of fact much of the charm which the religious buildings of mediaeval Kashmir possess, is due to this reason. To take only one example: as the site of a temple the conical summit of the Takht-i-Sulaiman hill, rising a thousand feet vertically above the surrounding plains and commanding a panoramic view of the entire mountain-girdled valley, would be difficult to beat anywhere. The temple (Pl. 2) seems to be the natural apex of the pyramidal hill. The steep and sombre lines of the barren hill slopes blend insensibly with the still more sombre and vertical lines of the temple walls. Here art has finished and emphasised what nature had left comparatively vague and sketchy.

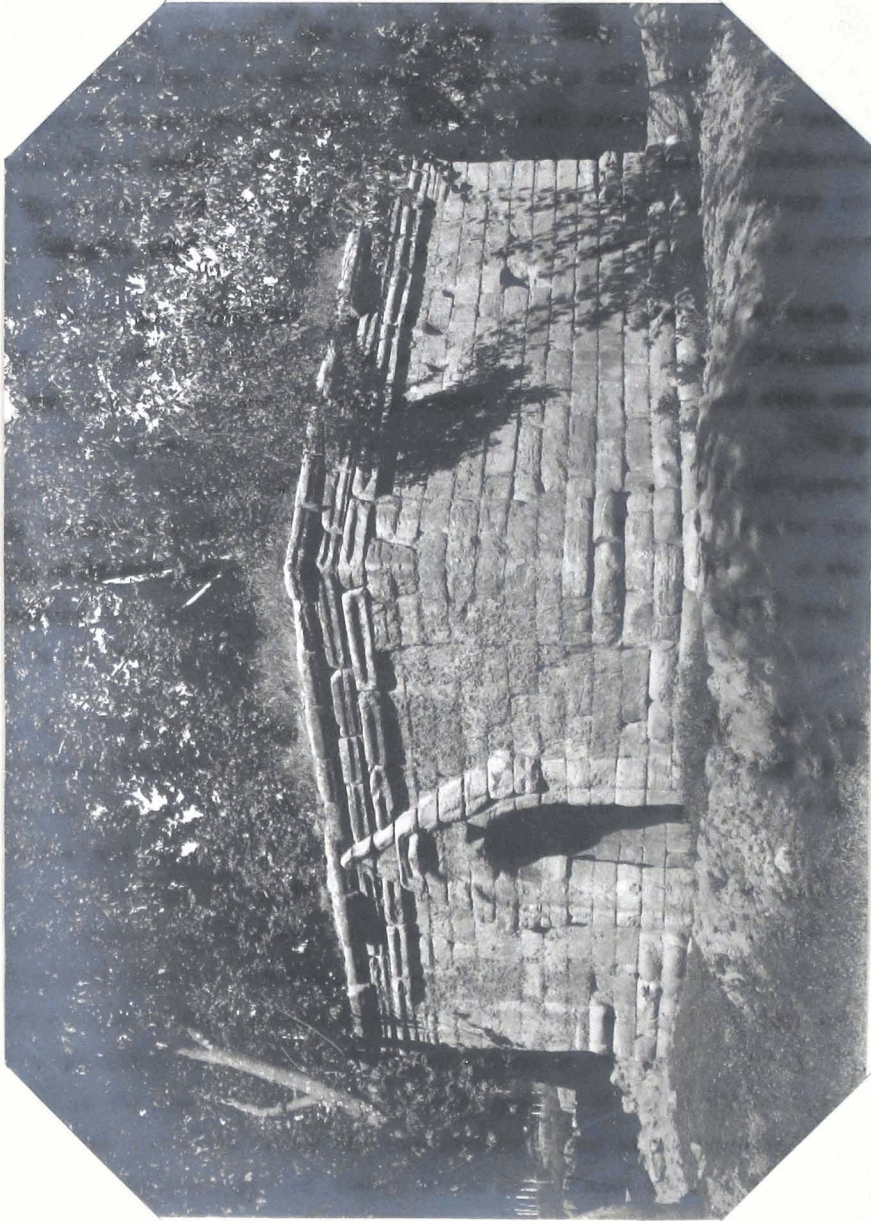
The Kashmirian temple usually comprises a rectangular peristyle pierced with cells facing the courtyard and a shrine consisting commonly of a single chamber with a portico, situated in the centre. The entrance which is almost equal in dimensions to the main shrine, is a double-chambered structure and is built in the middle of one of the shorter sides of the peristyle.

Perhaps the most striking feature of this style is the majestic colonnade which faces the courtyard on all sides. The columns are either round or fluted but at the angles of the peristyle they are kept square. The ornament consists of sculptural reliefs intermingled with geometrical patterns. The most common motif of the former is the figure of a god or goddess standing in a pedimented niche. At Avantipur there are groups of persons of both sexes, drinking, lovemaking, and busy in other occupations (Pl. 8, 10 & 11)

In point of material, ornament, and technique, there was practically no difference between the Buddhist (Pl. 7) and the Hindu buildings of the mediaeval age, but the religious needs of the two sects being fundamentally different, they differed widely in plan and elevation.

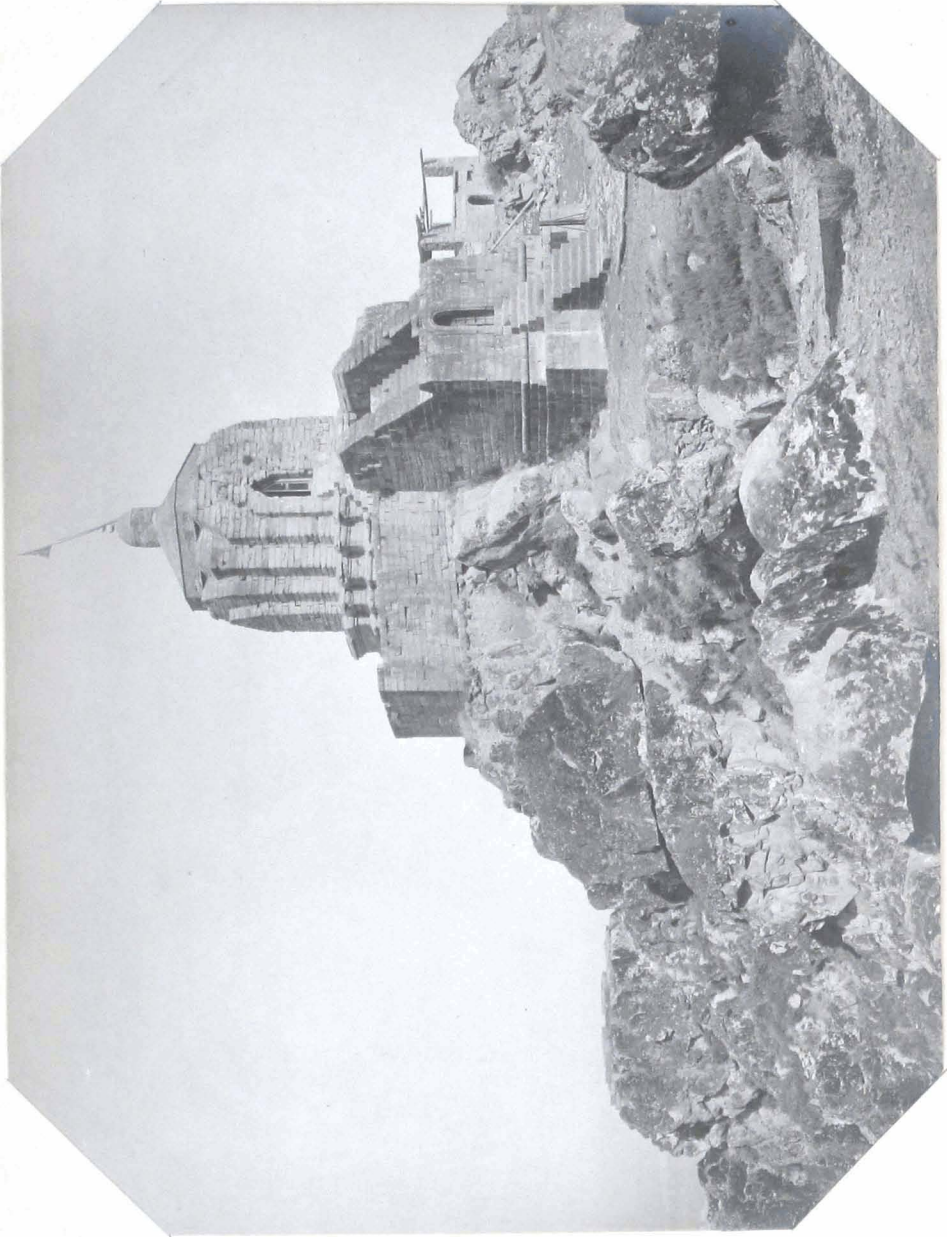


**MEDIAEVAL ARCHITECTURE.**



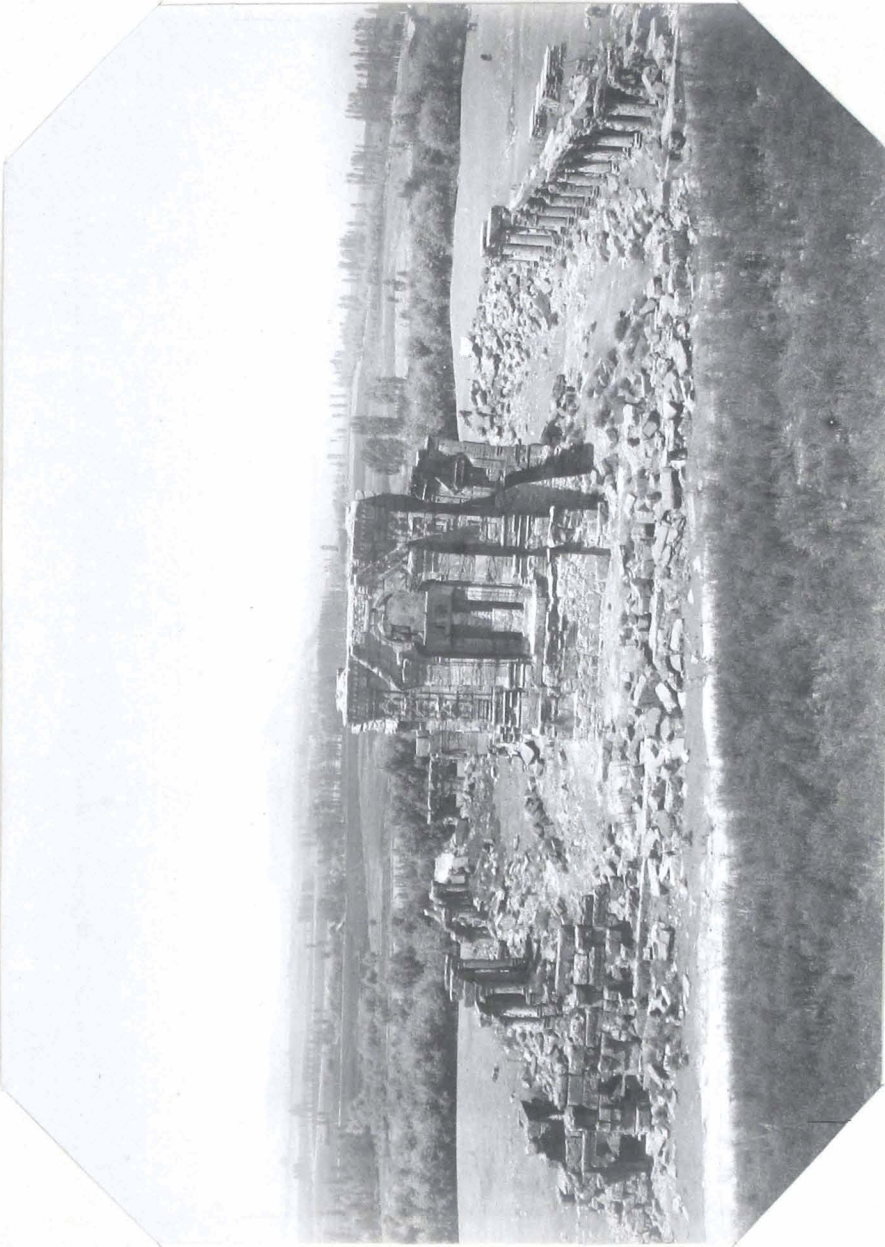
1 . THE HINDU TEMPLE AT LADUV.

**MEDIAEVAL ARCHITECTURE.**



**2 . THE SANKARACHARYA TEMPLE ON THE TAKHT-I-SULAIMAN HILL.**

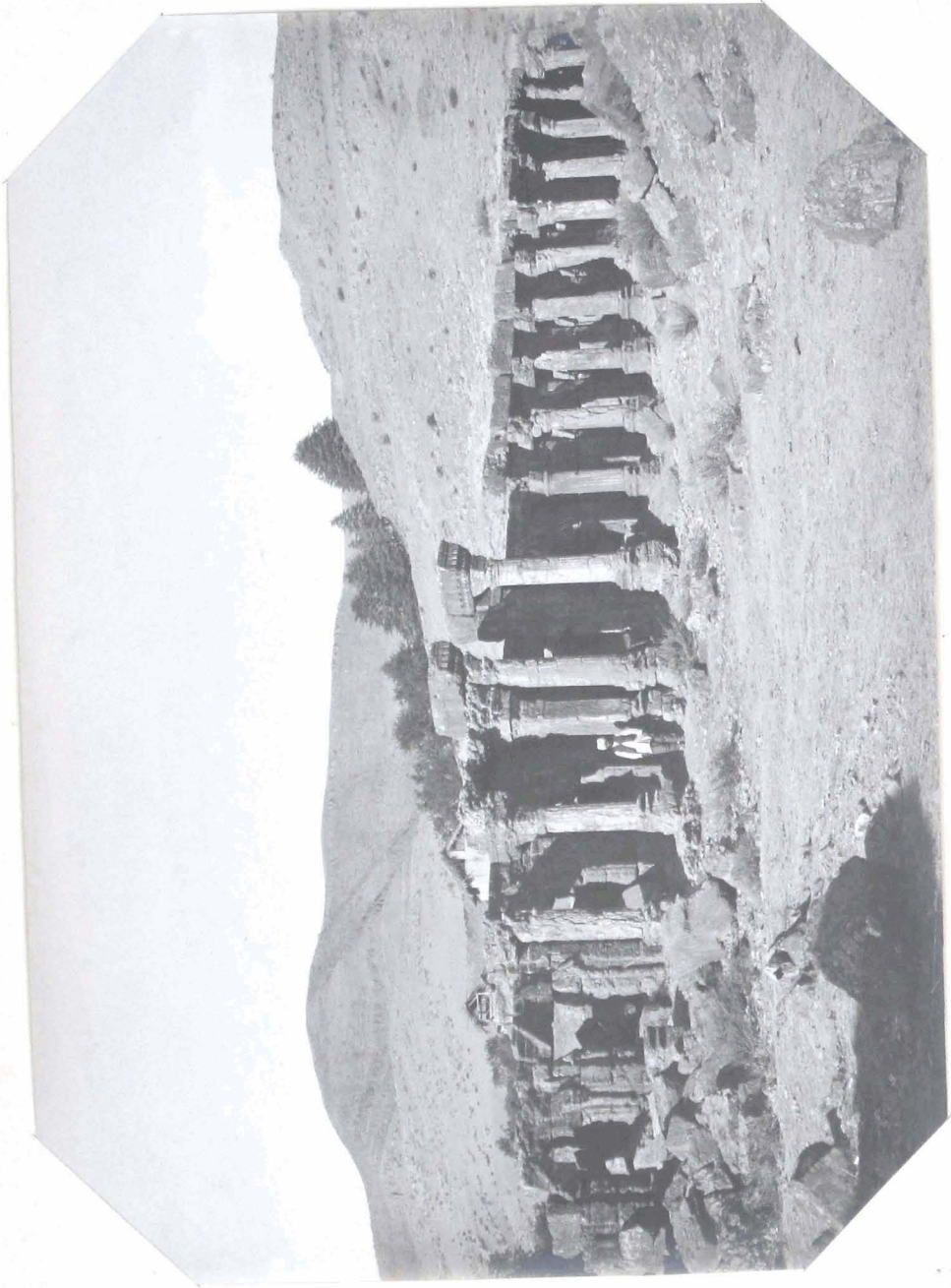




**3 . THE TEMPLE OF MARTANDA.**

( This temple was built by Lalitaditya in the first half of the 8th, century A. D. and its ruins are the largest and most magnificent of their kind that now survive in Kashmir. )

**MEDIAEVAL ARCHITECTURE.**



**4 . THE TEMPLE OF MARTANDA: VIEW OF COLONNADE.**



**MEDIAEVAL ARCHITECTURE.**



5 . THE TEMPLE OF WANGATH: GENERAL VIEW OF THE SECOND GROUP.

**MEDIAEVAL ARCHITECTURE.**



6 . THE PRINCIPAL TEMPLE OF THE FIRST GROUP AT WANGATH





**7 . THE BUDDHIST STUPA AT PARIHASAPURA.**

(This stupa was built by Chankuna, the Turkish minister of Lalitaditya, in the beginning of the 8th. century A. D.)



**MEDIAEVAL ARCHITECTURE.**



8 . THE AVANTISVAMI TEMPLE AT AVANTIPUR; VIEW FROM THE WEST.

(Built by King Avantivarman, reigned who from A. D. 852. to 883. The tall structure in the middle of the west wall is the entrance.)

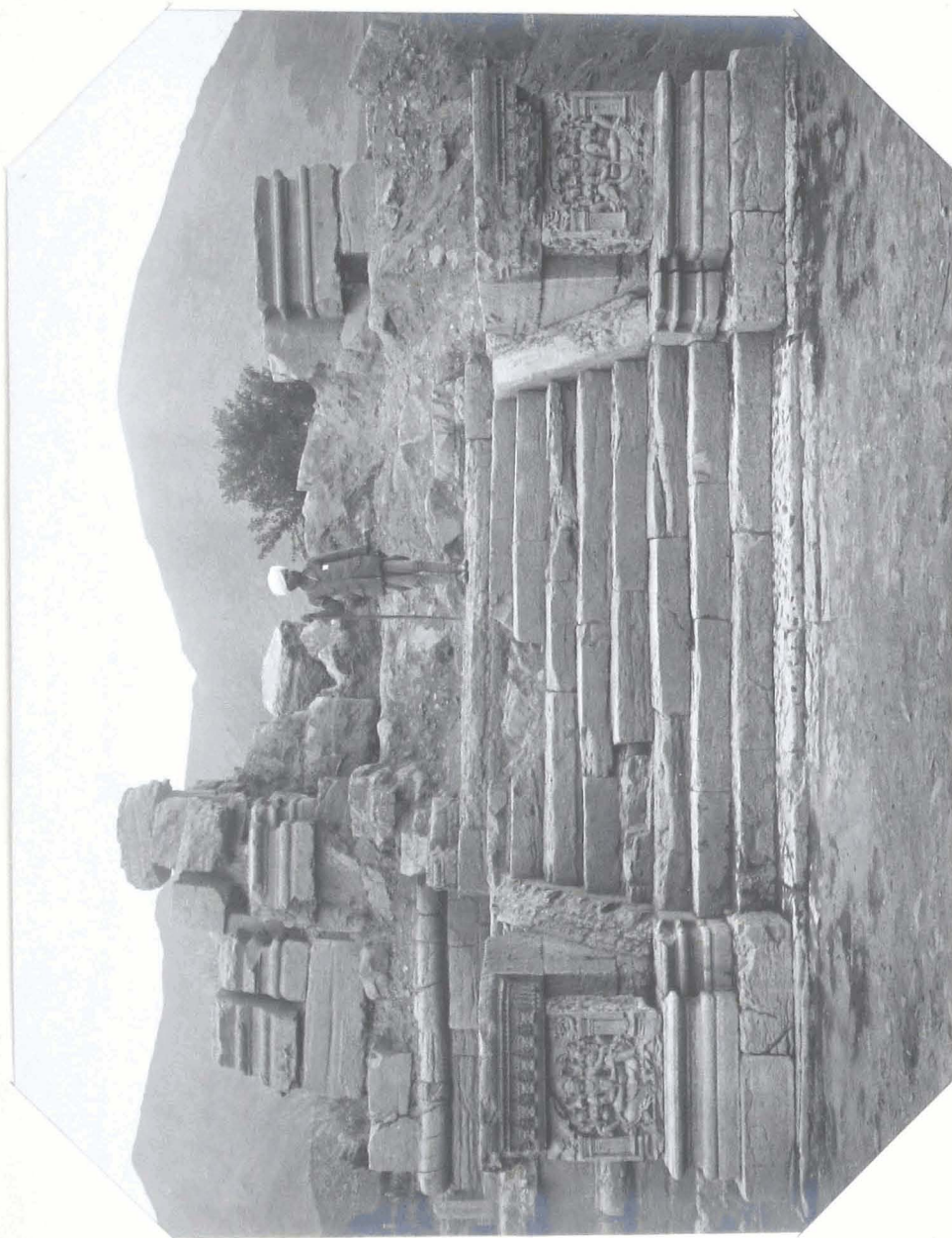
**MEDIAEVAL ARCHITECTURE.**



9. THE AVANTISVAMI TEMPLE AT AVANTIPUR: VIEW OF THE COURTYARD AND THE PERISTYLE.



## MEDIAEVAL ARCHITECTURE.



10 . THE AVANTISVAMI TEMPLE AT AVANTIPUR; STEPS LEADING TO THE MAIN SHRINE.

(The reliefs on the pilasters are almost identical with each other and represent Vishnu, the deity to whom the temple was dedicated, seated on a cushioned throne. The ladies on either side of him are his two consorts.)

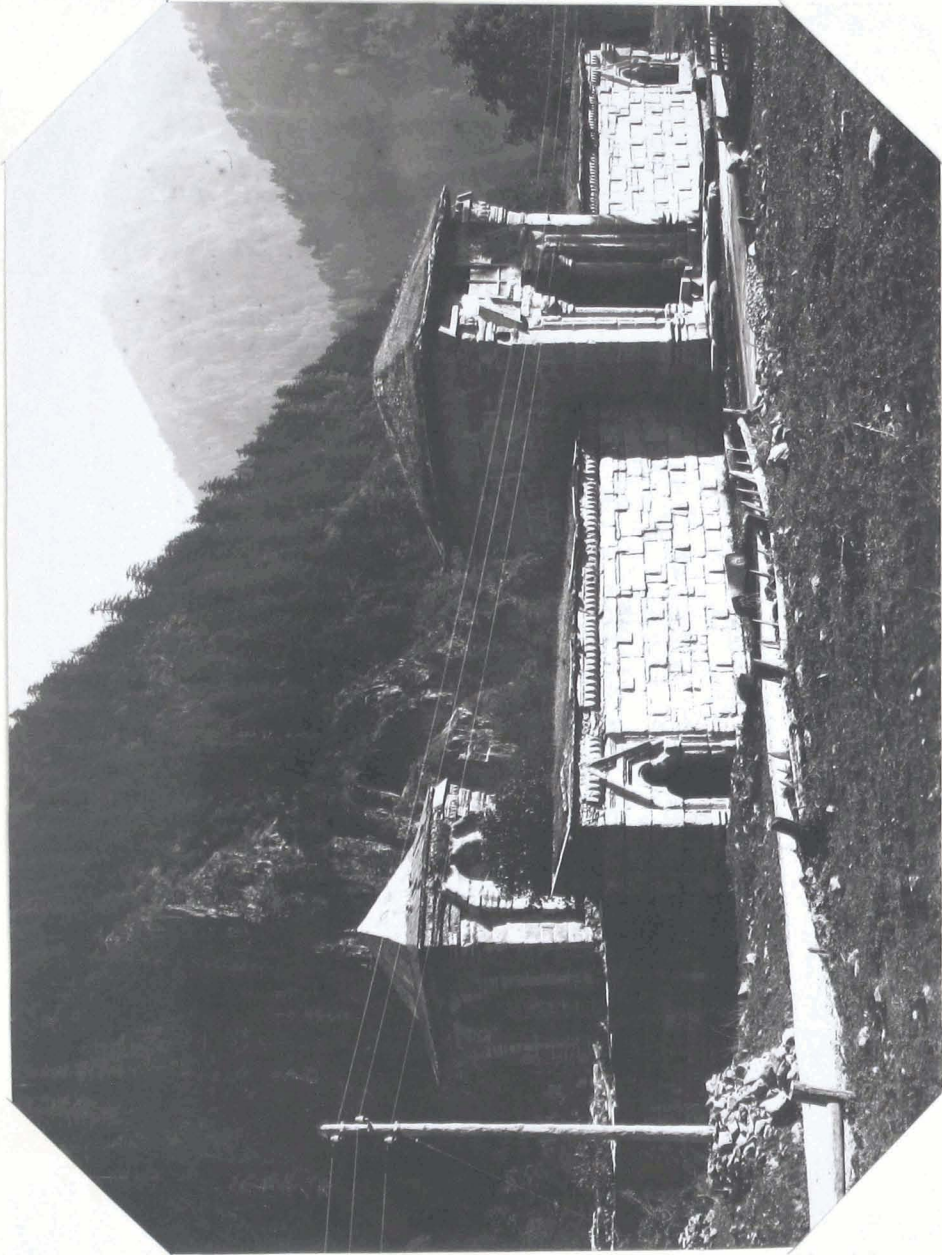
**MEDIAEVAL ARCHITECTURE.**



**11 . THE AVANTISVAMI TEMPLE AT AVANTIPUR; SCULPTURED RELIEFS ON THE WALLS OF THE ENTRANCE.**



**MEDIAEVAL ARCHITECTURE.**

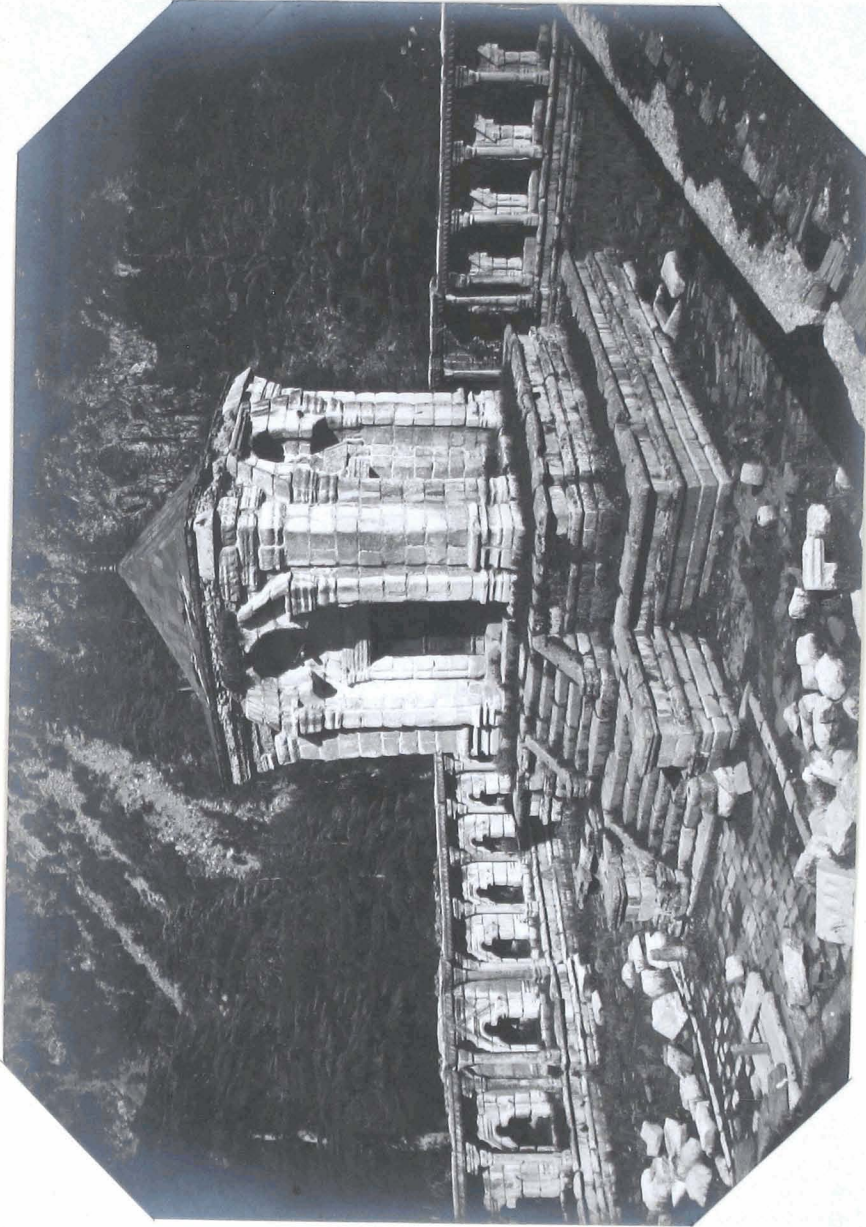


12 . THE TEMPLE OF BUNIAR: GENERAL VIEW.

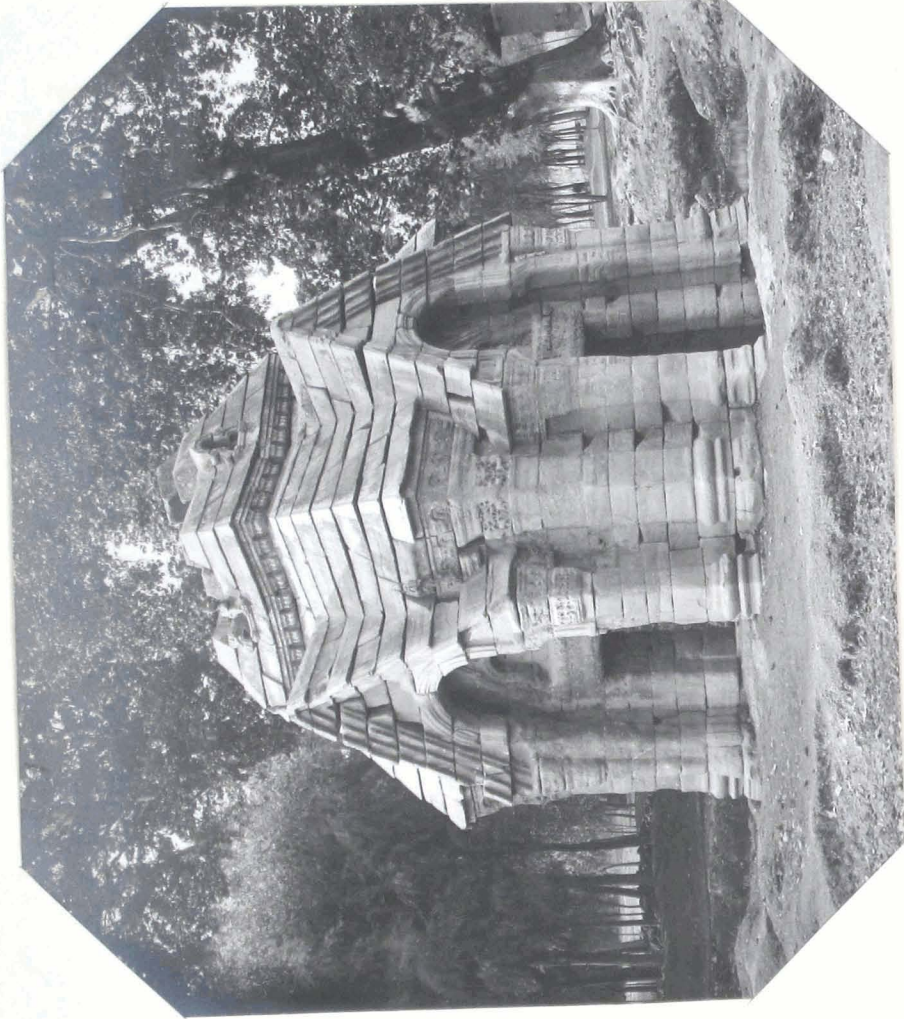
(The tall structure in the foreground is the entrance; that in the background is the main shrine.)



**MEDIAEVAL ARCHITECTURE.**



**13 . THE TEMPLE AT BUNIAR: VIEW OF THE MAIN SHRINE AND THE COLONNADE.**

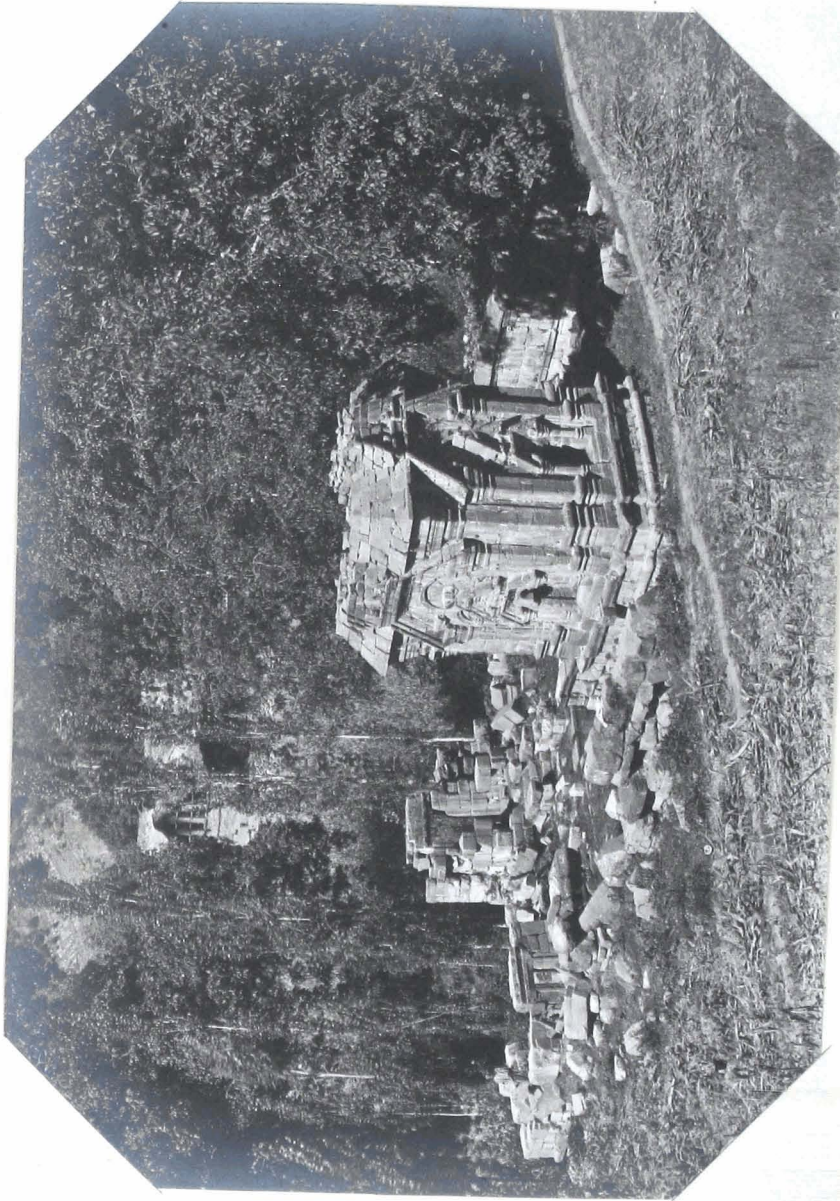


14 . THE SIVA TEMPLE AT PANDRETHAN: GENERAL VIEW.

(Pandrethan, recte Puranadhishtana, "old capital", is a hamlet situated three miles above Srinagar on the Anantnag road. The ruins on the hillside probably mark the site of Asoka's capital Srinagari. The name as well as the position of the old capital ~~was~~ <sup>were</sup> subsequently usurped by the present city of Srinagar.)



**MEDIAEVAL ARCHITECTURE.**



15 . THE TEMPLE AT NARASTAN: GENERAL VIEW

**MEDIAEVAL ARCHITECTURE.**



16 . THE SIVA TEMPLE AT PAYAR; GENERAL VIEW.

(The superstructure of this perfect little shrine is composed of only six stones.)





17. THE PYRAMIDAL ROOF OF THE SUBMERGED TEMPLE IN  
THE MANASBAL LAKE.

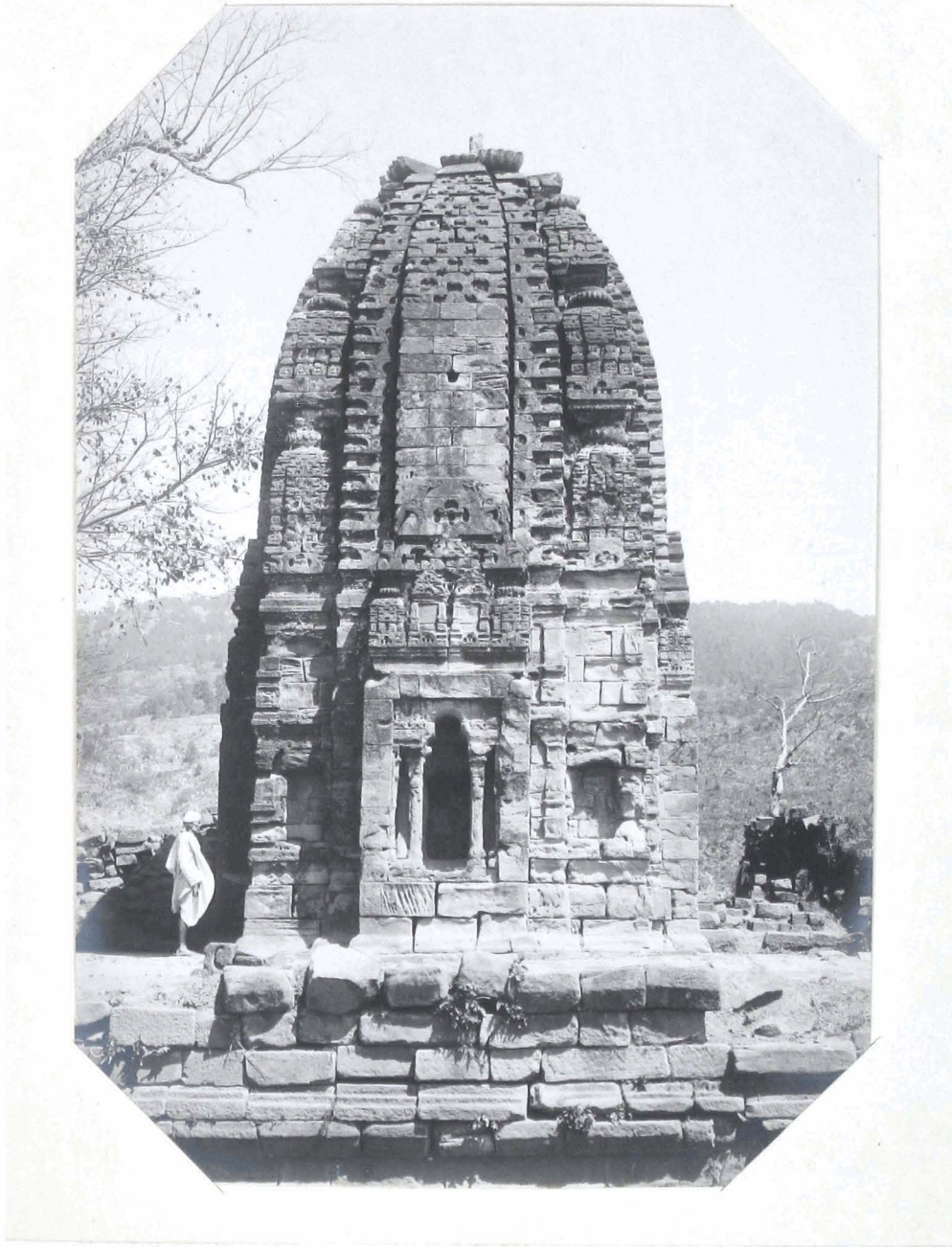




18 . THE MINIATURE TEMPLE IN THE SPRING AT PATTAN:  
GENERAL VIEW.

(With the decline of ~~the~~ Hindu prosperity the dimensions of the temples gradually went on dwindling. The colonnade was probably the first to go; the cellular quadrangle followed close upon its heels and was replaced by a plain wall, which also disappeared soon afterwards. At last in the 14th century A. D. when the sovereignty of the valley passed into the hands of the Muhammadans, all that remained of the magnificent temples of Martanda and Avantipur is the liliputian shrine—only 2' 8" square—illustrated here.)

**MEDIAEVAL ARCHITECTURE OF JAMMU:**



19 . MAIN TEMPLE AT KIRMCHI; GENERAL VIEW.

(This temple belongs to the usual Indo-Aryan style of Northern India of which the most famous examples are at Bhuvaneshvar in Orissa.)

# **SCULPTURE.**

## SCULPTURE.

The religious and commercial intercourse which Kashmir has maintained uninterruptedly with the mainland of India from the early centuries of the Christian era, easily explains the striking resemblance which the sculpture of the valley bears ~~to~~<sup>to</sup> that of the leading schools of art in Northern India. In the 2nd century A. D., Kashmir formed part of Kanishka's empire and it is probable that it continued to remain subsidiary to the kingdom of Gandhara until the decay of the Kushan empire. The only mementoes of this period that have so far been discovered in Kashmir are the two Buddhist sites of Ushkar and Harwan, the finds from which are remarkably similar to the later productions of the Gandhara school of art (Pls: 20 to 28).

Later on, the influence of the Imperial Guptas likewise penetrated into Kashmir and left a permanent mark upon the local craftsmanship (Pls: 33 to 35). Upto this time (i. e. the 7th century A. D.) the country was mainly Buddhistic though Hinduism was gradually gaining ground.

As we turn from the Buddhist sculptures of Pandrethan to the Hindu images of Avantipur, we are at once struck by the remarkable change in the artist's conception of his god. In the latter we find no trace of that calm serenity, that noble passionlessness, that inward gaze, which only comes from the contemplation of the Infinite-qualities with which the Gupta artist invariably endowed his creations, and remnants of which are still to be seen in the Pandrethan fragments (Pls: 33 to 35). The Avantipur sculptures, (Pl: 36) while extremely delicate in the portrayal of the body and undeniably beautiful in their general effect, present a strong contrast in facial expression to the earlier Buddhist images. Here the expression, far from displaying a passionless calmness, exhibits a brain, in which an overwhelming masterful will controls all the faculties of the mind. The god who was a Saviour is now transformed into a Master. The eyes are wide-awake and piercing and without a particle of pity. As an external symbol of the unbending disposition of the god he has been armed with a dagger, a fact which in itself is remarkable in an image of Vishnu. Add to this the lion's and the bear's head on either side of the human head and the demon's head behind and we at once see what elemental passions this god of the Hindus was supposed to symbolise.

With the decline, however, in the fortunes of the kingdom the quality of artistic production also deteriorated. The artist lost his mastery over his materials. The sculptures are now heavy, clumsy and altogether wooden. The virility and the masterfulness which were the distinguishing characteristics of the art of Avantivarman's time, are missing in these later examples (Pls: 39-41). The limbs now hang listless, the face is inane and the eye vacant. The vague outline of features and the thick sensuous



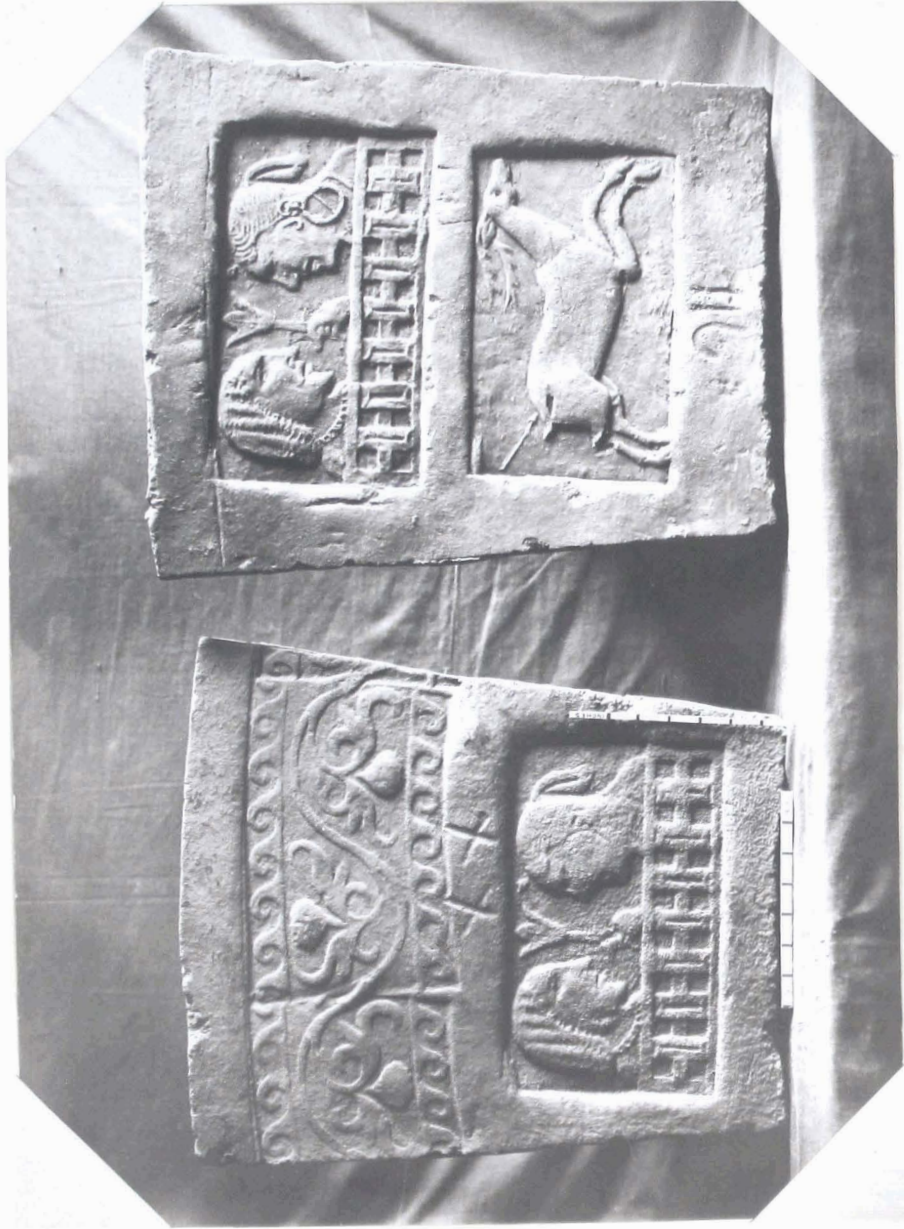
lips reflect the degenerated taste of the times and the low ebb to which the art of sculpture had reached in the troublous times which spread over the 11th and 12th centuries and which paved the way for the daring coup d'etat of a solitary Muhammadan adventurer, Shah Mir, who at one stroke possessed himself of the kingdom of Kashmir as well as its queen, Kota-devi.



20 . CARVED TILES FROM HARWAN. (CIRCA 4TH CENTURY A. D.)

(Harwan, recte Shadarhadvana, "grove of six saints", was a famous Buddhist site, the ruins of which are still extant. It was the residence of the patriarch Nagarjuna who is said to have been a contemporary of the famous Kushan Emperor, Kanishka.)

SCULPTURE.



21 . CARVED TILES FROM HARWAN.



SCULPTURE.



22 . CARVED TILES FROM HARWAN. (a) THE FIGURE OF A DANCER;  
(b) MARINE MONSTER VOMITTING COINS AND (c) A SIREN [?].

SCULPTURE.



23 . TERRACOTTAS FROM USHKAR. (a) THE HEAD OF A BUDDHIST MONK. (b) A BUDDHA-HEAD.



24 . TERRACOTTAS FROM USHKAR. (a) THE HEAD OF A BODHISATTVA [A BODHISATTVA IS A PERSONAGE WHOSE NEXT STEP IN EVOLUTION IS THE ATTAINMENT OF BUDDHA-HOOD]. (b) THE HEAD OF A BRAHMAN ASCETIC.

SCULPTURE.



25 . TERRACOTTAS FROM USHKAR. (a) THE HEAD OF A FEMALE LAY-DEVOTEE (b) THE HEAD OF A BUDDHIST MONK.



26 . TERRACOTTAS FROM USHKAR. (a) THE HEAD OF A BUDDHA. (b) THE HEAD OF FEMALE LAY DEVOTEE.



SCULPTURE.



27 . TERRACOTTAS FROM USHKAR (a) THE HEAD OF A BODHISATTVA  
(b) THE FRAGMENTARY HEAD OF A BUDDHA (c) THE HEAD OF A YOUTH.



28 . TERRACOTTA FRAGMENT FROM VICHARNAG.

(This relief probably illustrates the so-called miracle of Sravasti. The Buddha is seen multiplying himself in order to convince his opponents of his superhuman power.)

SCULPTURE.

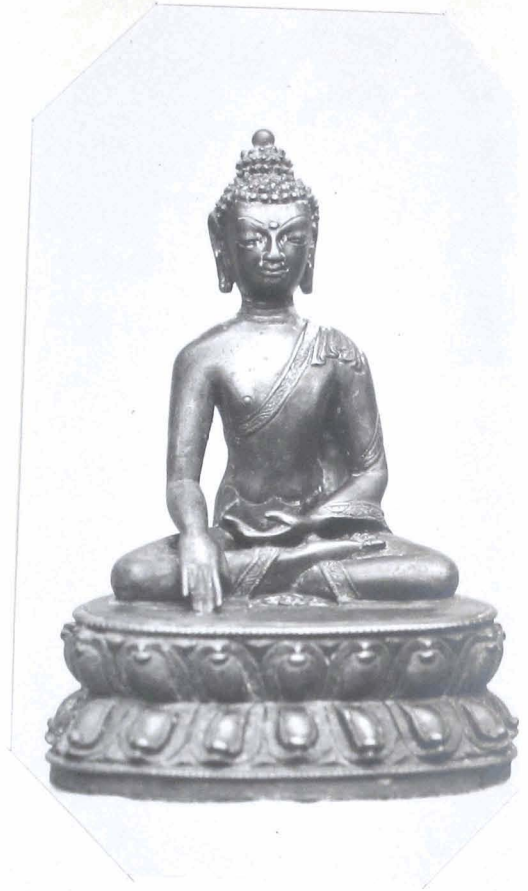


29 . STONE STATUETTE OF THE BUDDHA SEATED IN THE ATTITUDE OF MEDITATION. (GANDHARA STYLE)

## SCULPTURE.



30 . BRONZE STATUETTE OF THE BUDDHA STANDING IN THE ATTITUDE OF "GRANTING IMMUNITY FROM FEAR". (GANDHARA STYLE.)



31 . BRONZE STATUETTE OF THE BUDDHA SEATED ON A LOTUS-THRONE IN THE "EARTH-TOUCHING" ATTITUDE.

(Immediately before his enlightenment the Buddha was assailed by the armies of Mara, the Buddhist Satan, who challenged him to prove his right to the occupation of the Throne of Enlightenment. The Buddha thereupon, touched the earth with his right hand and called upon her to witness to his right of being where he was and ultimately the hosts of Mara were forced to retire discomfited.)



SCULPTURE.



32 . THE BRAHMANICAL GODDESS LAKSHMI HOLDING THE CORNUCOPEIA IN HER LEFT HAND.

(This image marks the transition from the later Indo-Greek style of Gandhara to the pure Mediaeval style of India.)

SCULPTURE.



33 . THE UPPER HALF OF A STANDING IMAGE OF THE BUDDHA, DISCOVERED AT PANDRETHAN.

SCULPTURE.



34 . THE BODHISATTVA AVALOKITESVARA, DISCOVERED AT PANDRETHAN.





SCULPTURE.

35 . UPPER HALF OF A RELIEF ILLUSTRATING THE BIRTH OF THE FUTURE BUDDHA, FROM PANDRETHAN.

(The enciente queen felt the pangs of travail as she was strolling in the Lumbini garden. Instinctively she clutched the branch of the tree under which she was standing with her right hand while she leaned for support upon the shoulders of her younger sister Prajapati. The smaller figure on the right side is Sakra, the king of gods, who came to make his obeisance to the young prince who was destined to attain to the estate of a Buddha.)

SCULPTURE.



36 . THE THREE-HEADED FIGURE OF VISHNU FROM AVANTI-PUR. (9TH CENTURY A. D.)

(The lion's head and the boar's head are symbolical of the Man-lion and Boar incarnations of Vishnu. The lower two hands rest on two attendant *chauri*-bearers. Between the feet of the god is the bust of the Earth-goddess).

SCULPTURE.



37 . LOWER HALF OF AN IMAGE OF THE ARDHANARISVARA,  
THE HERMAPHRODITE DIVINITY OF THE SAIVITES, FROM  
AVANTIPUR.

(The infant gods Ganesa and Kartikeya are standing on either side of their parents while the bull, the vehicle of Siva, has thrust his head forward from behind.)



SCULPTURE.



38 . RELIEF ON THE WALL OF THE ENTRANCE OF THE AVANTI-SVAMI TEMPLE.

(A prince and two ladies are seated on cushions in an arbour. The former is offering one of his companions a cup of wine.)

SCULPTURE.



39 . IMAGE OF VISHNU RIDING ON GARUDA "THE DIVINE EAGLE"



SCULPTURE.



40 . IMAGE OF THREE-HEADED VISHNU RIDING ON GARUDA,  
"THE DIVINE EAGLE."

41 . IMAGE OF BRAHMANICAL GODDESS.



SCULPTURE.



42 . SIVA LINGA AT BARAMULA.

SCULPTURE.



43 . (a) BRONZE STATUETTE OF A BODHISATVA SEATED IN THE ATTITUDE OF PREACHING. (TIBETAN WORKMANSHIP.)

(b) BRONZE STATUETTE OF THE BODHISATVA PADMAPANI SEATED IN THE ATTITUDE OF "GRANTING GIFTS." [THE GODDESSES ON EITHER SIDE OF HIM PROBABLY REPRESENT HIS PSYCHIC POWERS. THE SMALL FIGURE ON HIS CROWN IS AMITABHA, HIS SPIRITUAL EGO.]

# **MUHAMMADAN ARCHITECTURE.**



## MUHAMMADAN ARCHITECTURE.

The transfer of the sovereignty of Kashmir, from the Hindus to the Muhammadans was a purely internal affair and had nothing to do with the great Pan-Islamic conquests of the 12th and 13th centuries. The Muhammadans in Kashmir were at that time far too few to initiate an architecture of their own. All that they did, as far as lithic construction is concerned, was to utilise the materials of the Hindu temples for the construction of their mosques. The result was peculiar. The most characteristic examples of this style are the mosque of Madin Sahib outside the Sangin Darwaza of the fort and its adjacent ruins, the ruins of the mosque on the roadside at Vicharnag (Pl. 44) and Zainu-l-abidin's mosque on the island in the Wular lake.

Another structure belonging to this period and fundamentally different from all other buildings in Kashmir is the tomb of Zainu-l-abidin's mother (Pl. 45). The plinth originally belonged to a Hindu or Buddhist shrine and has not been tampered with by the Moslem architect, who simply followed the lines laid down by his Hindu predecessor.

WOODEN STYLE. "The mosques and tombs of the wooden Kashmiri style are so similar that their features need not be separately discussed. The tombs are square in plan. The mosques are either self-contained square buildings like the tombs—such are the mosques of Madani, Shah Hamadan (Pl. 46) (where the cloisters were added later) and the Jamâ Masjid at Pampur; or else they consist of a group of square-planned buildings connected together by a colonnade like the Jamâ Masjid in Srinagar.

"The walls are constructed sometimes of brick and mortar, sometimes of logs laid across each other, the spaces between logs being in some cases filled with brick work. Piers are constructed of timber in the same way.

"In large chambers where the timbers of the roof or ceiling require intermediate support, wooden columns are used with very good effect. Timber trusses do not seem to have been understood by ancient builders, but they are now employed in restoration. The old method of supporting the rafters was by building up piers formed of logs laid horizontally—a very extravagant arrangement. The typical roof-covering consists of turf laid in birch bark, which retains water-proof properties for a great number of years. The birch bark is laid on boards and these in turn are supported on rafters. The roof is usually surmounted by a steeple the finial of which is moulded, the largest moulding being sometimes in the shape of an outspread umbrella usually covered with metal.

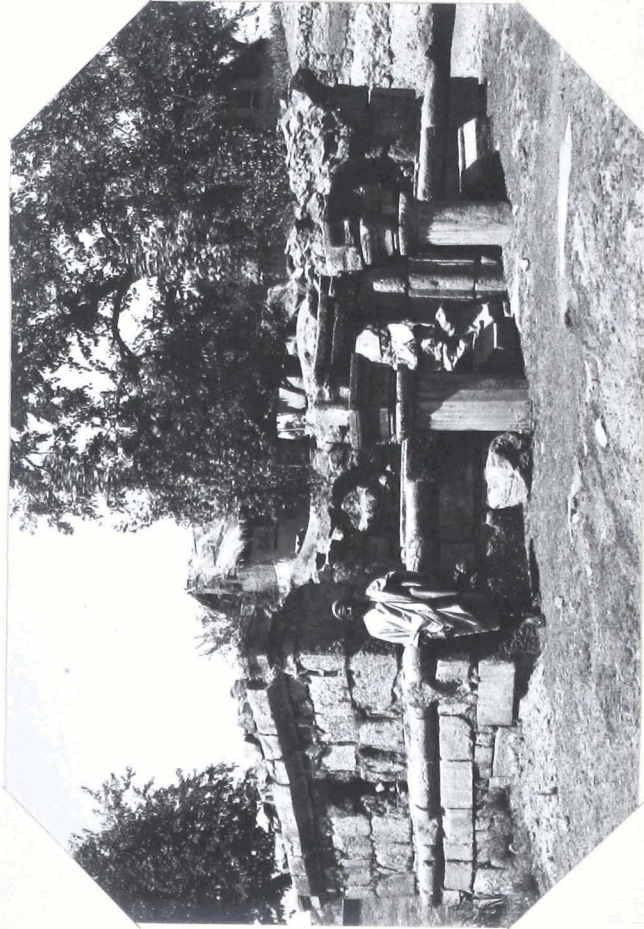
"A remarkable feature in the steeples (Pl. 48) is the sloping gable which projects from the sides. Window openings and balustrades are commonly filled with elaborate *Jali* screens, the patterns of which are formed by little pieces of wood fitted together

so as to form geometrical patterns.

**MUGHAL STYLE.** "Of the Mughal style as exemplified by buildings in Kashmir it is not necessary to say much, because the style is practically the same as that with which we are familiar at Agra, Delhi and Lahore. The Pathar Masjid, the mosque of Akhun Mulla Shah and the large *Basadari* in Shalamar Bagh are unsurpassed in purity of style and perfection of detail by any buildings in Agra or Delhi.

"Another important branch of architecture in which the Mughals excelled, and in which they have left their mark upon Srinagar, is gardening. These gardens conform strictly to the style of Shalamar Bagh at Lahore and Delhi, and other gardens of the same period in India; but nowhere is there to be found a group comprising so many examples as at Srinagar."

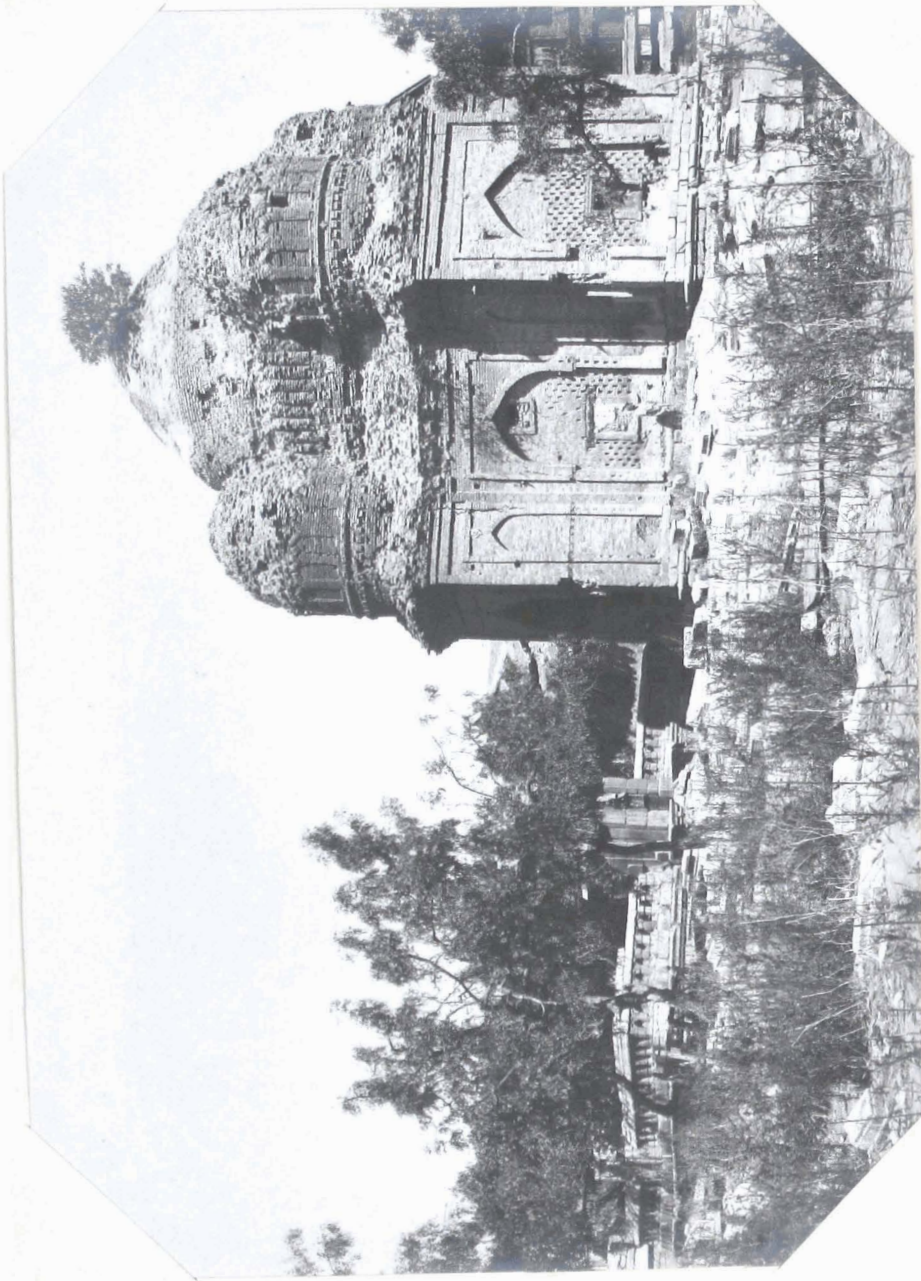
INDIGENOUS LITHIC STYLE.



44 . RUINED MOSQUE AT VICHARNAG; GENERAL VIEW.



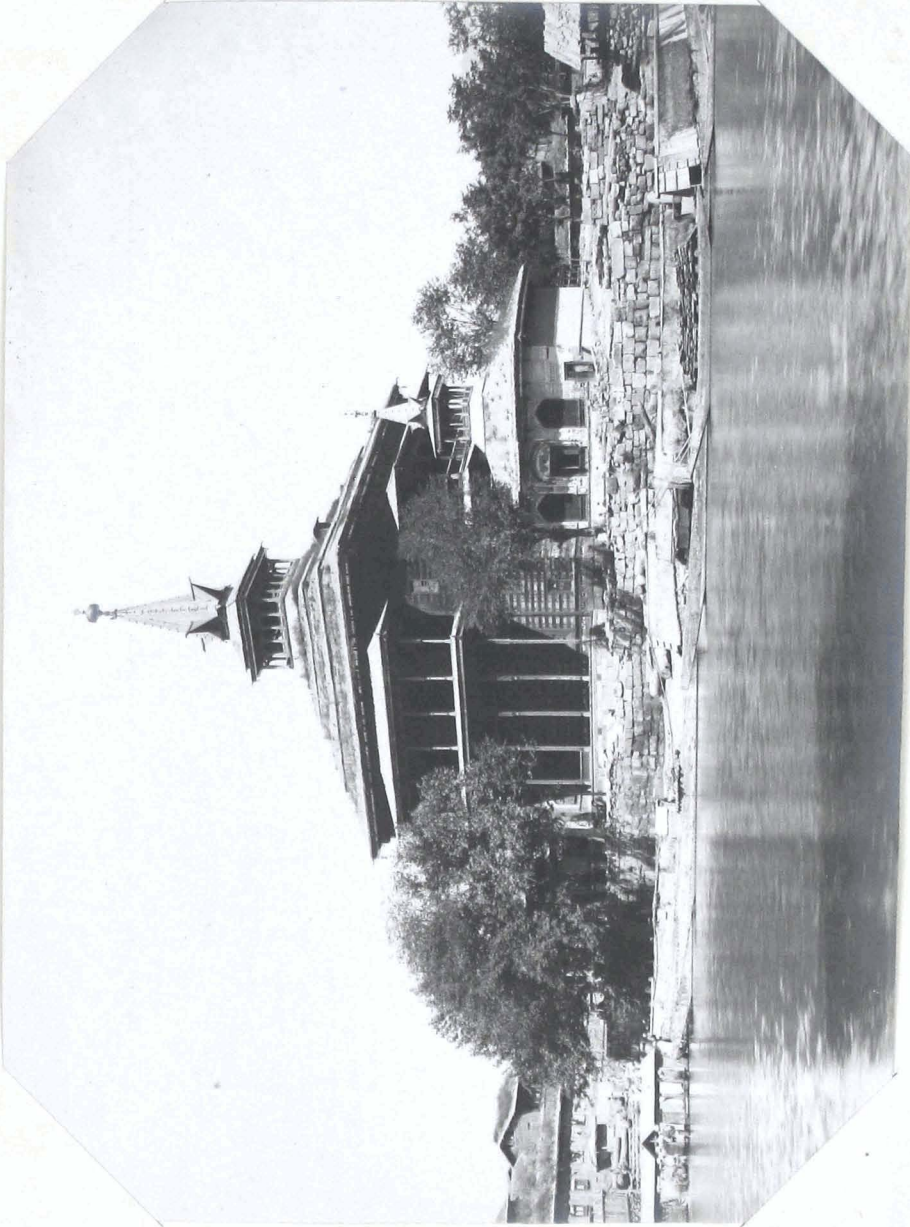
INDIGENOUS LITHIC STYLE.



45 . TOMB OF ZAINU-L-ABIDIN'S MOTHER AT SRINAGAR: GENERAL VIEW.

(Zainu-l-abidin reigned from 1421 to 1472 A. D). He was the most enlightened Muhammadan ruler of Kashmir and is to this day, commonly known as Bad Shab, "the great King," par excellence, of Kashmir.)

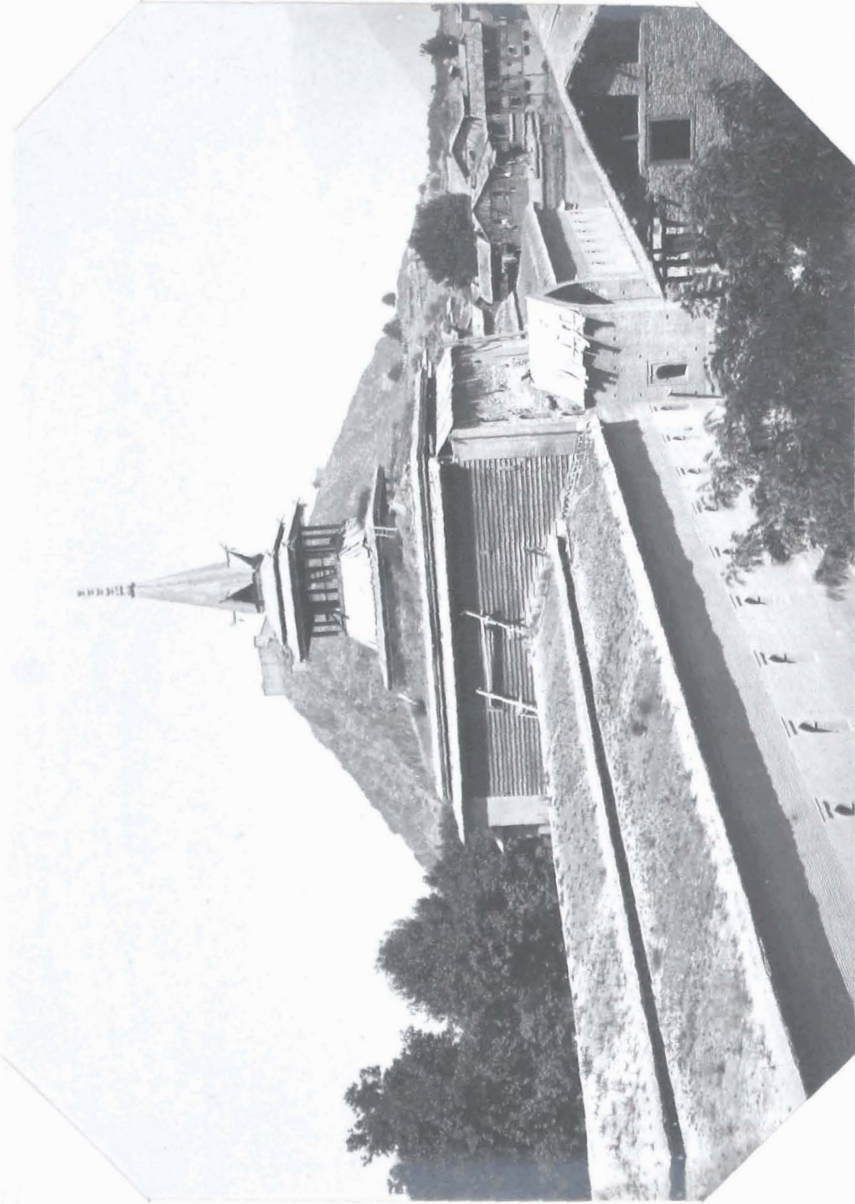
**WOODEN STYLE.**



46 . MOSQUE OF SHAH HAMADAN AT SRINAGAR.



WOODEN STYLE.



47 . JAMA MASJID OF SRINAGAR; GENERAL VIEW.

(Original building by Sikandar Butshikan who reigned from A D. 1390-1414; extended by his son Zainu-l-abidin; burnt down in 1473 and rebuilt by the then reigning sovereign Hasan Shah; again destroyed by fire in 1620 and rebuilt for the second time by order of the emperor Jahangir; burnt down for the third time in A. D. 1674 and immediately re-constructed by the emperor Aurangzeb. The present building, minus the recent restorations, belongs to the time of Aurangzeb.)

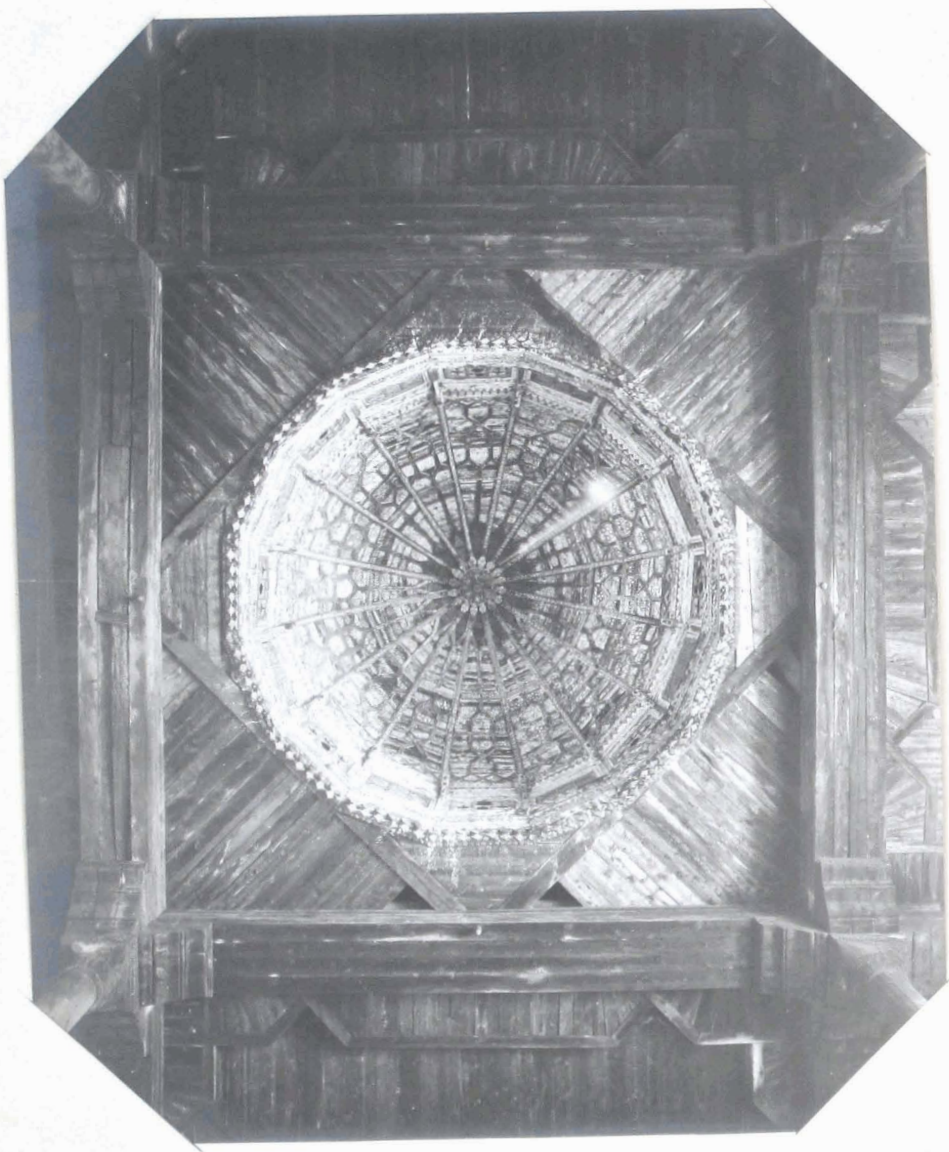


WOODEN STYLE.



48 . A SPIRE OF THE JAMÉ MASJID OF SRINAGAR.

WOODEN STYLE.



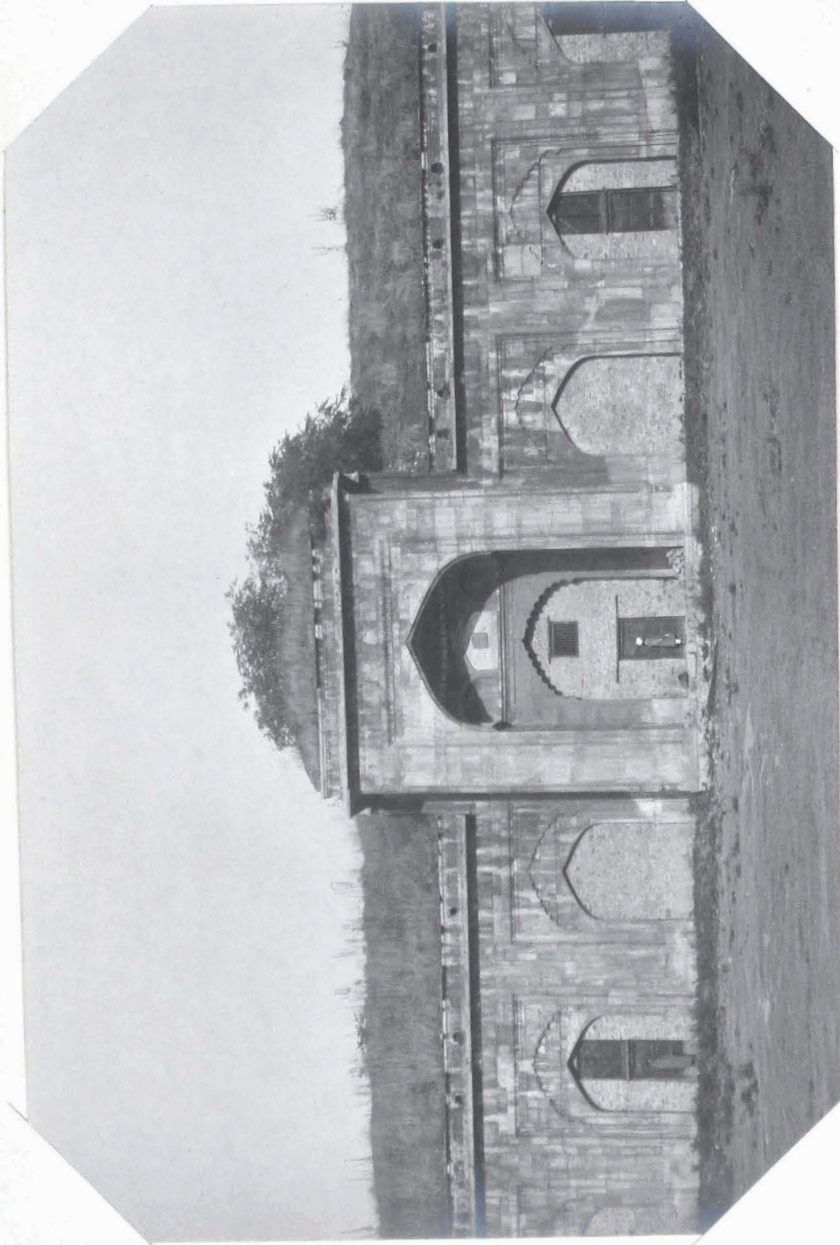
49 . THE CEILING OF A SPIRE OF THE JAMA MASJID, SRINAGAR.

WOODEN STYLE.



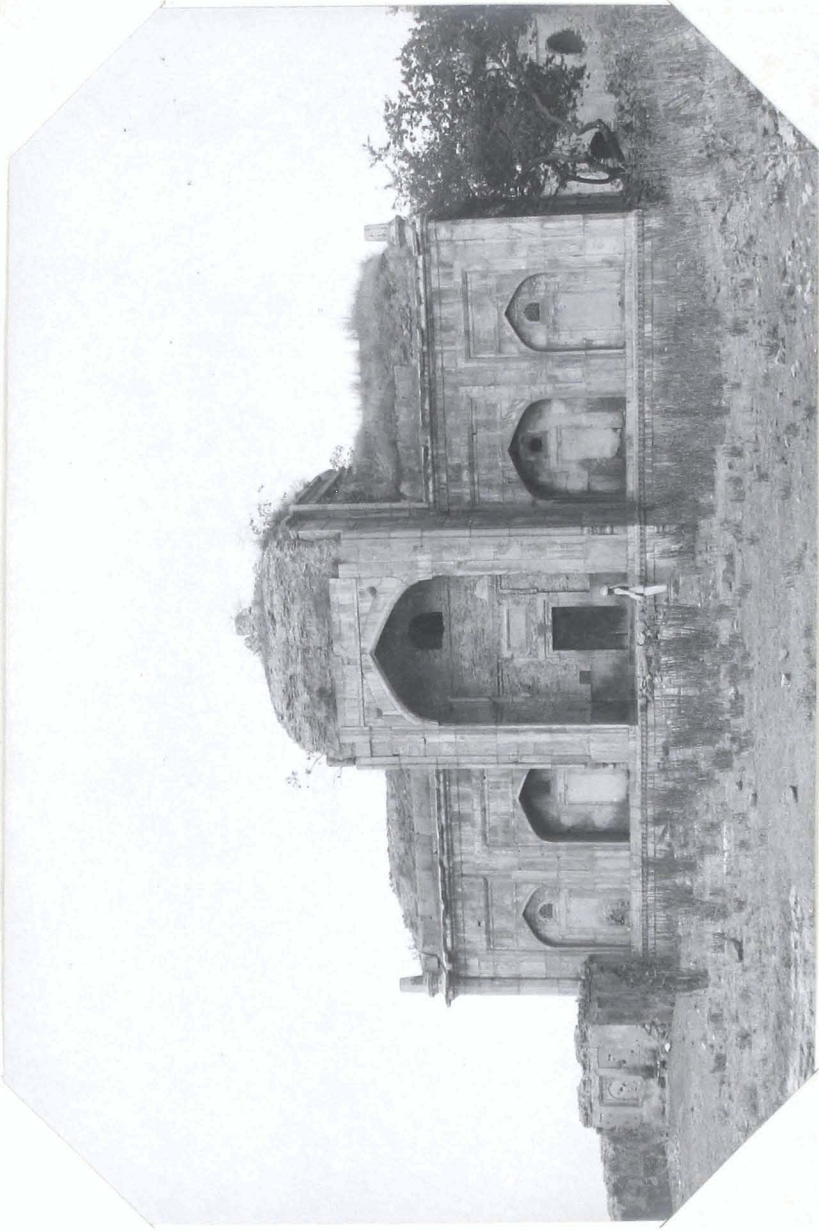
50 . MOSQUE OF SHAH HAMADAN AT PAMPUR.





51 . PATHAR MASJID OR THE STONE MOSQUE OF SRINAGAR.

(This building is traditionally ascribed to the empress Nur Jahan. When the empress was asked to state the amount of money which its construction had cost she pointed to her jewelled slippers and said, 'as much as that'. This remark was deemed by the Maulvis to have desecrated the building, which has for this reason been never used as a place of prayer).



52 . MOSQUE OF AKHUN MULLA SHAH; GENERAL VIEW.

(Akhun Mulla Shah was the spiritual guide of the prince Dara Shikoh, the eldest son of Shah Jahan.)

MUGHAL STYLE.

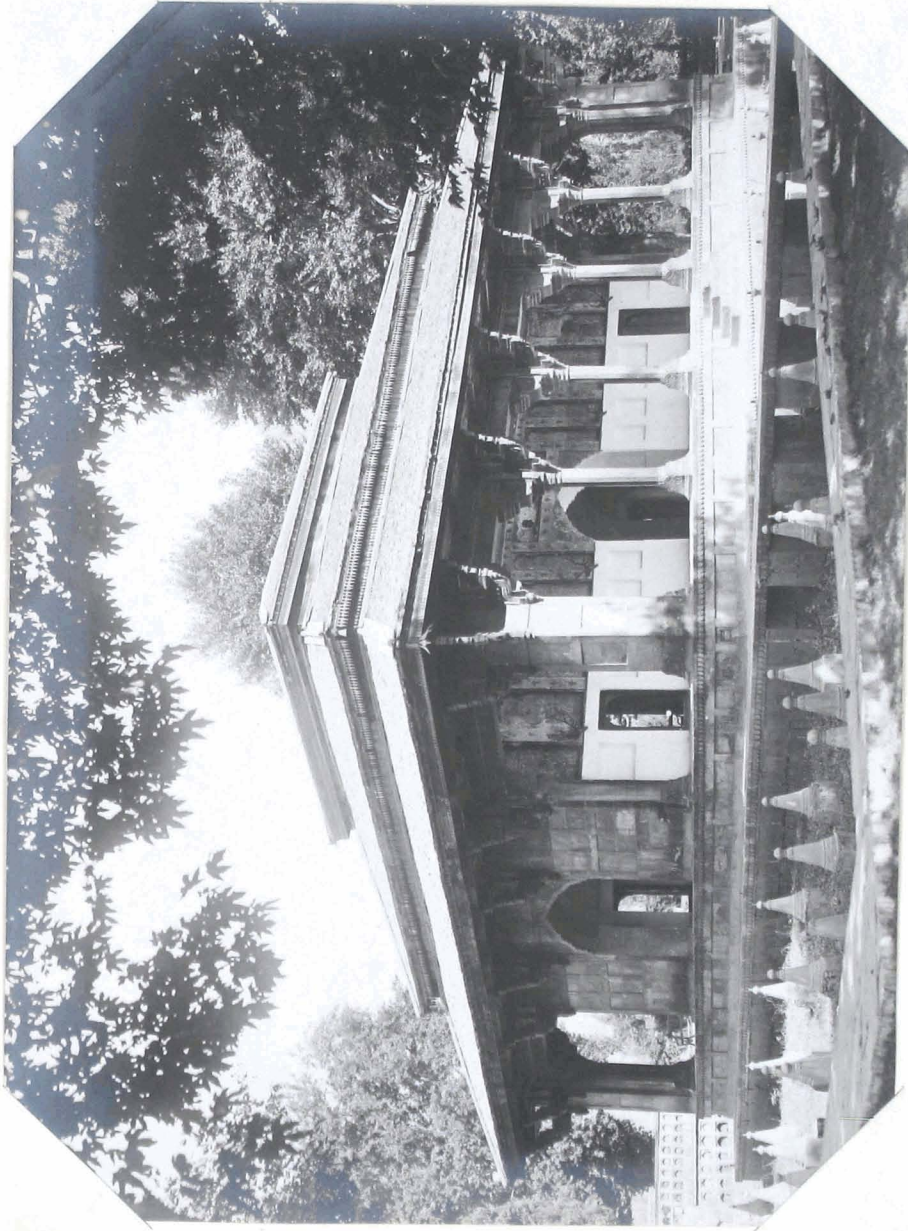


53 . THE G<sup>A</sup>RDEN OF VERNAG; VIEW OF THE OCTAGONAL  
BASIN OF THE SPRING WHICH IS SAID TO BE THE MOST  
IMPORTANT SOURCE OF THE RIVER VITASTA.

(This garden was commenced by Jahangir and completed by Shah Jahan.)



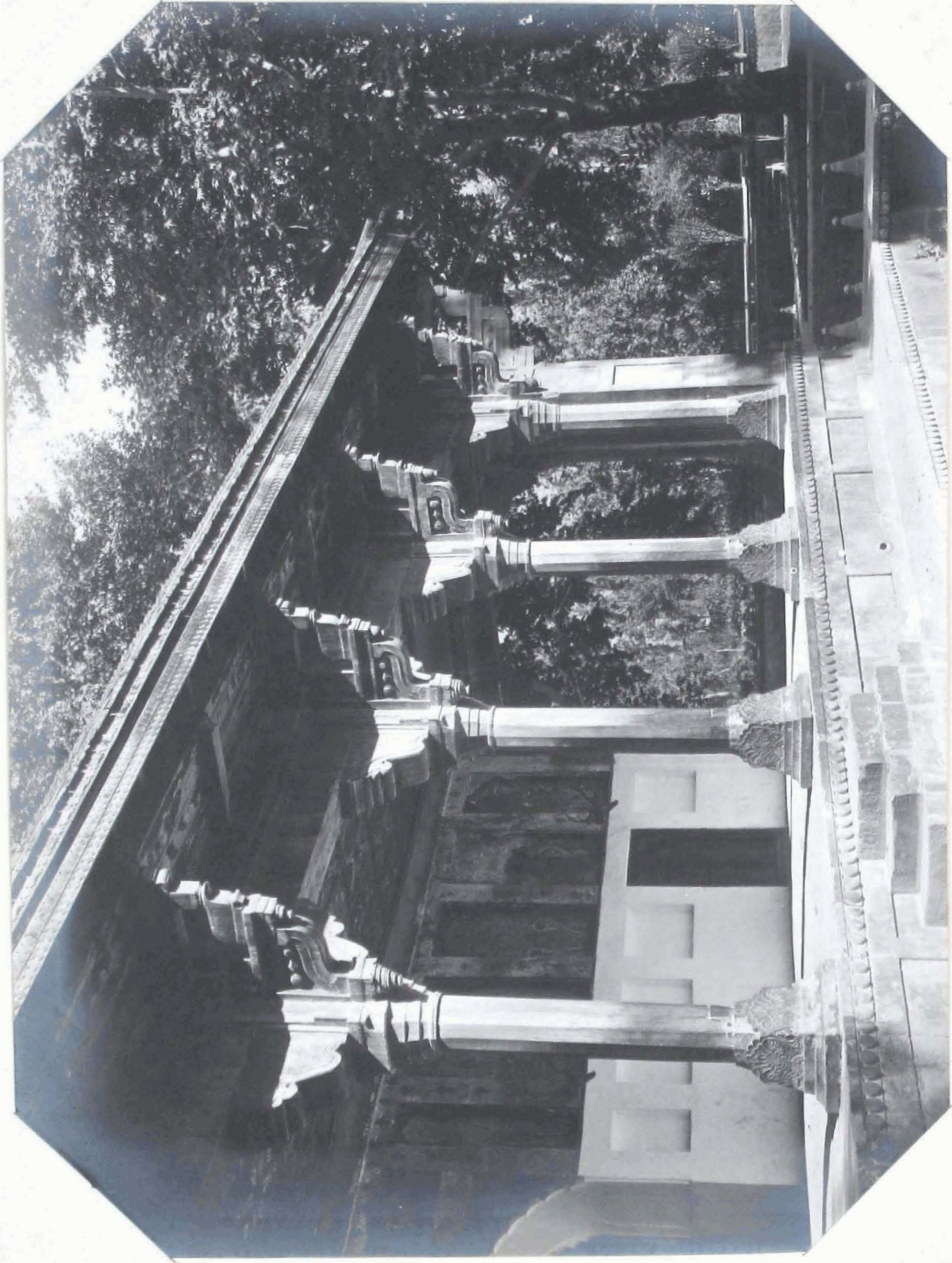
MUGHAL STYLE.



54 . SHALAMAR BAGH; GENERAL VIEW OF THE MAIN PAVILION.

(This garden is said to have been designed by the empress Nur Jahan. It was the favourite summer residence of the emperor Jahangir and the empress. The roof of the pavilion is modern.)

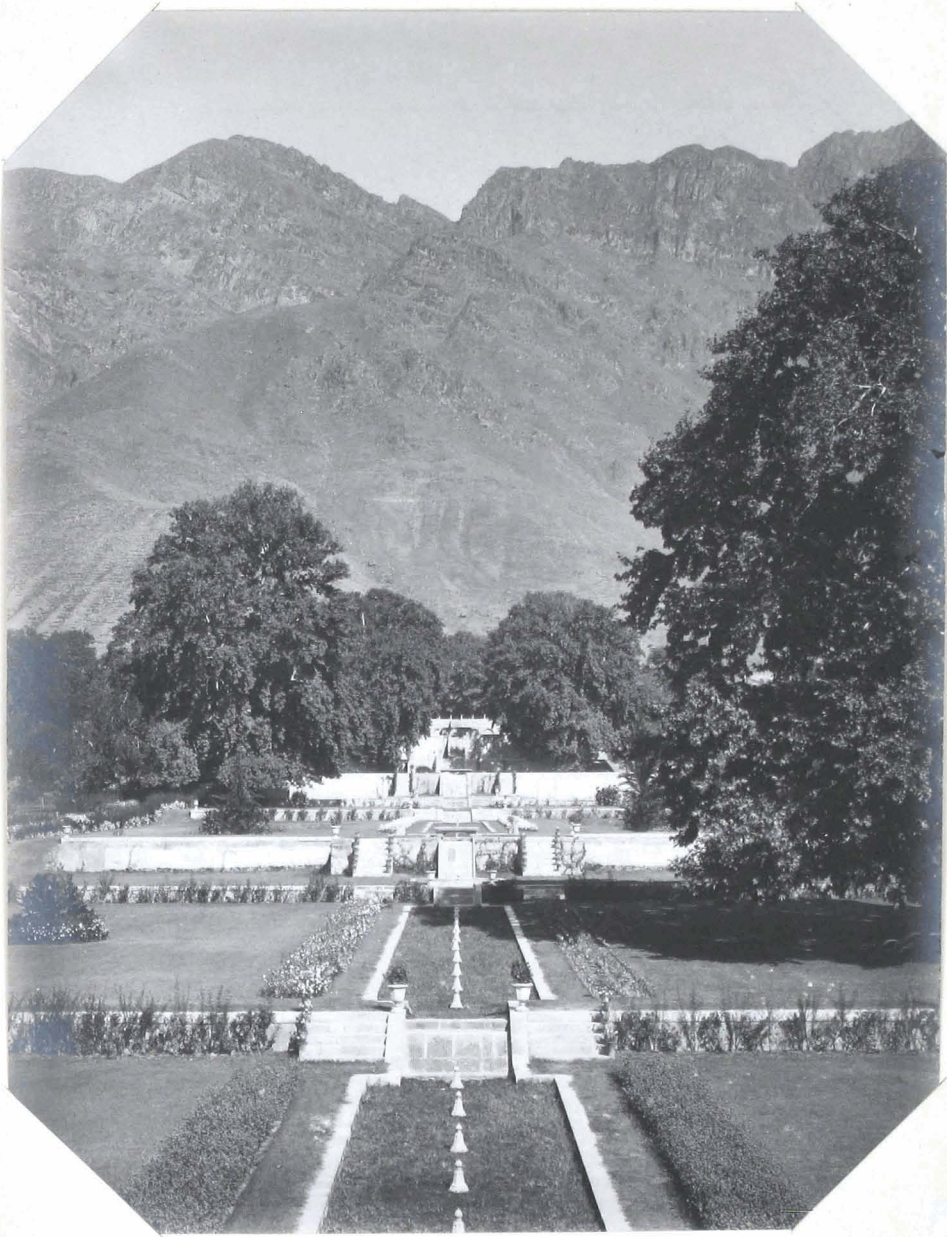
MUGHAL STYLE.



55 . SHALAMAR BAGH: VIEW OF THE MARBLE PILLARS OF THE  
MAIN PAVILION.



MUGHAL STYLE.

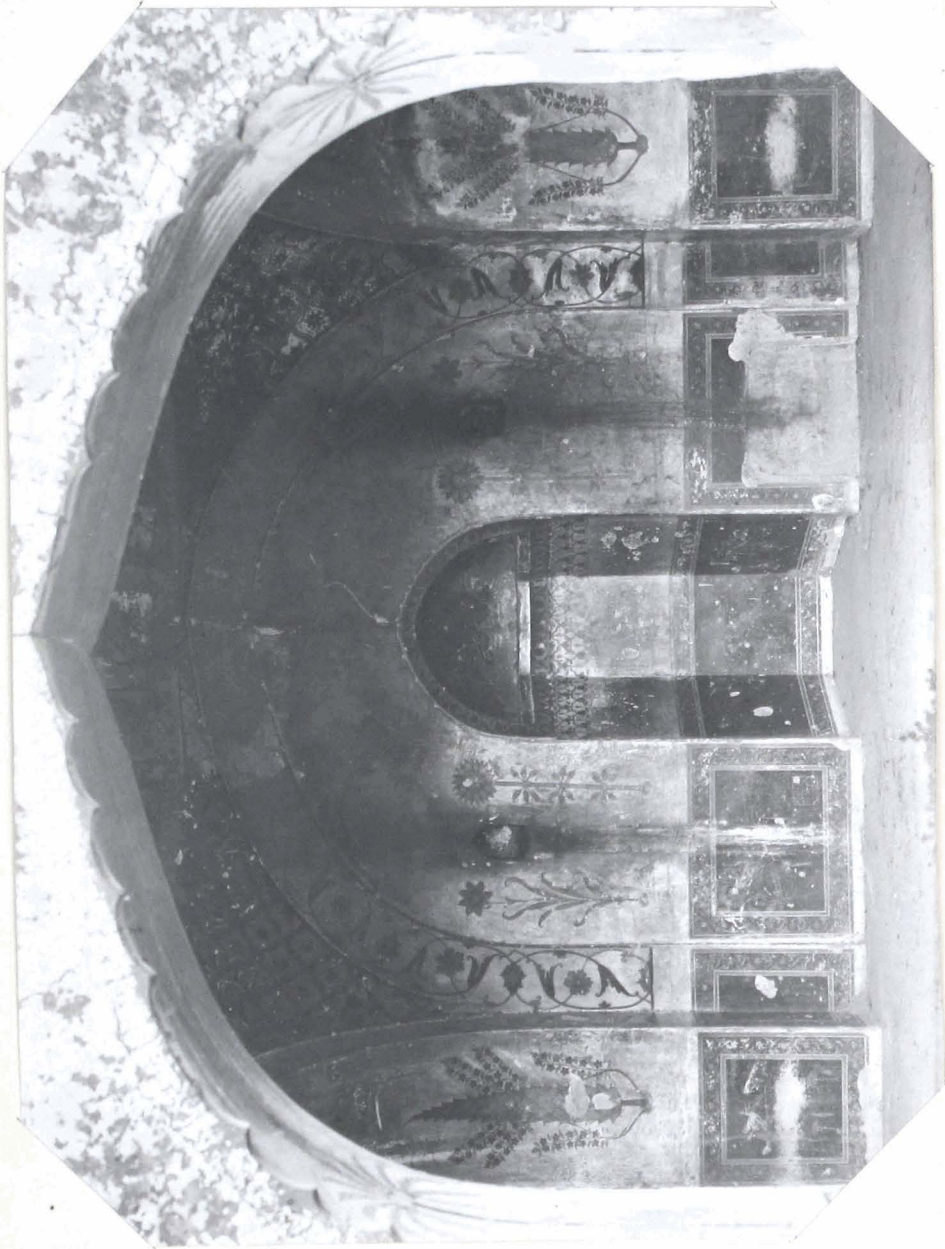


56 . NISHAT BAGH; VIEW OF THE GARDEN FROM THE LOWER-  
MOST PAVILION.

(This garden was the private property of Asaf Jah, the brother of the  
empress Nur Jahan and the prime minister of Jahangir and Shah Jahan.)

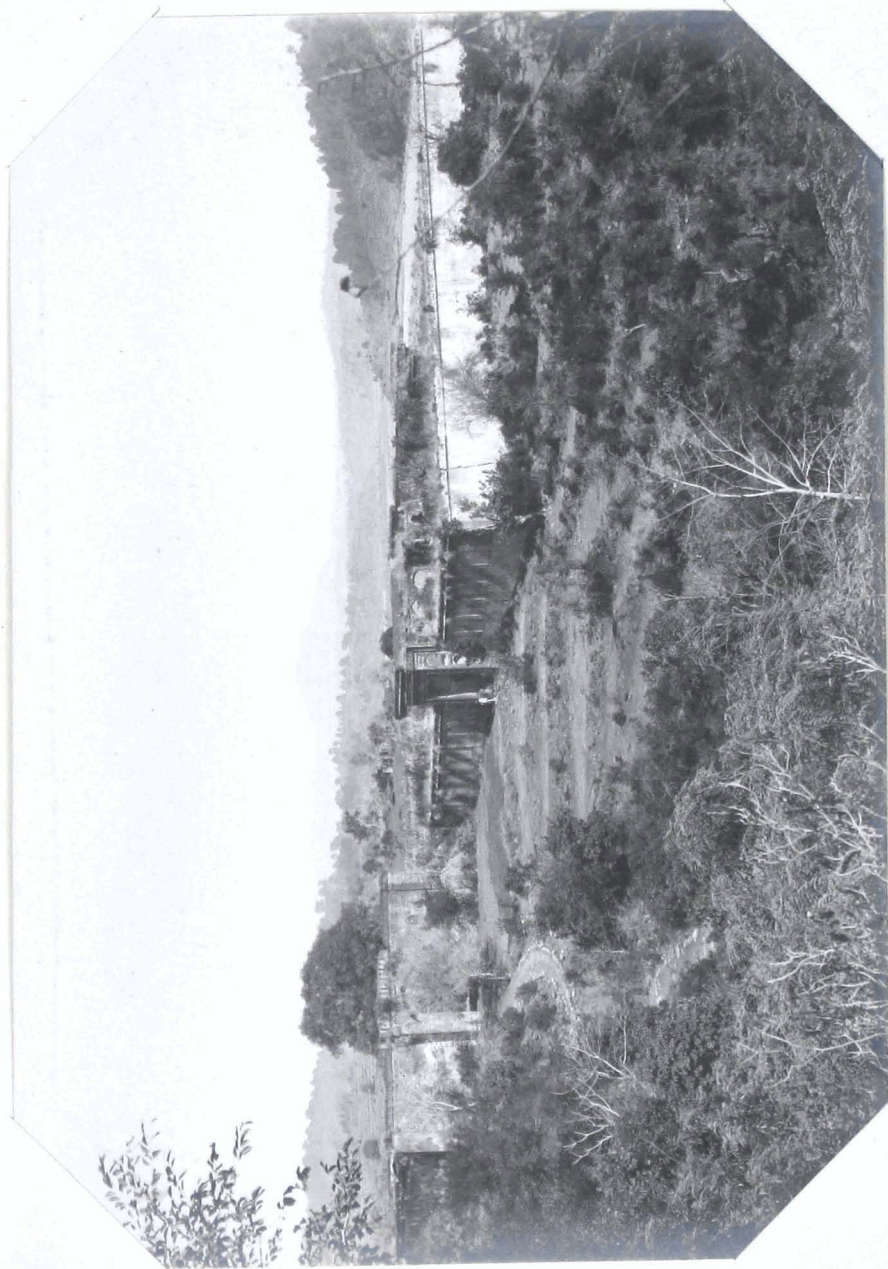


MUGHAL STYLE.



57 . MOSQUE AT BHIMBAR: VIEW OF THE STUCCO DECORATION  
OF THE WALLS INSIDE.

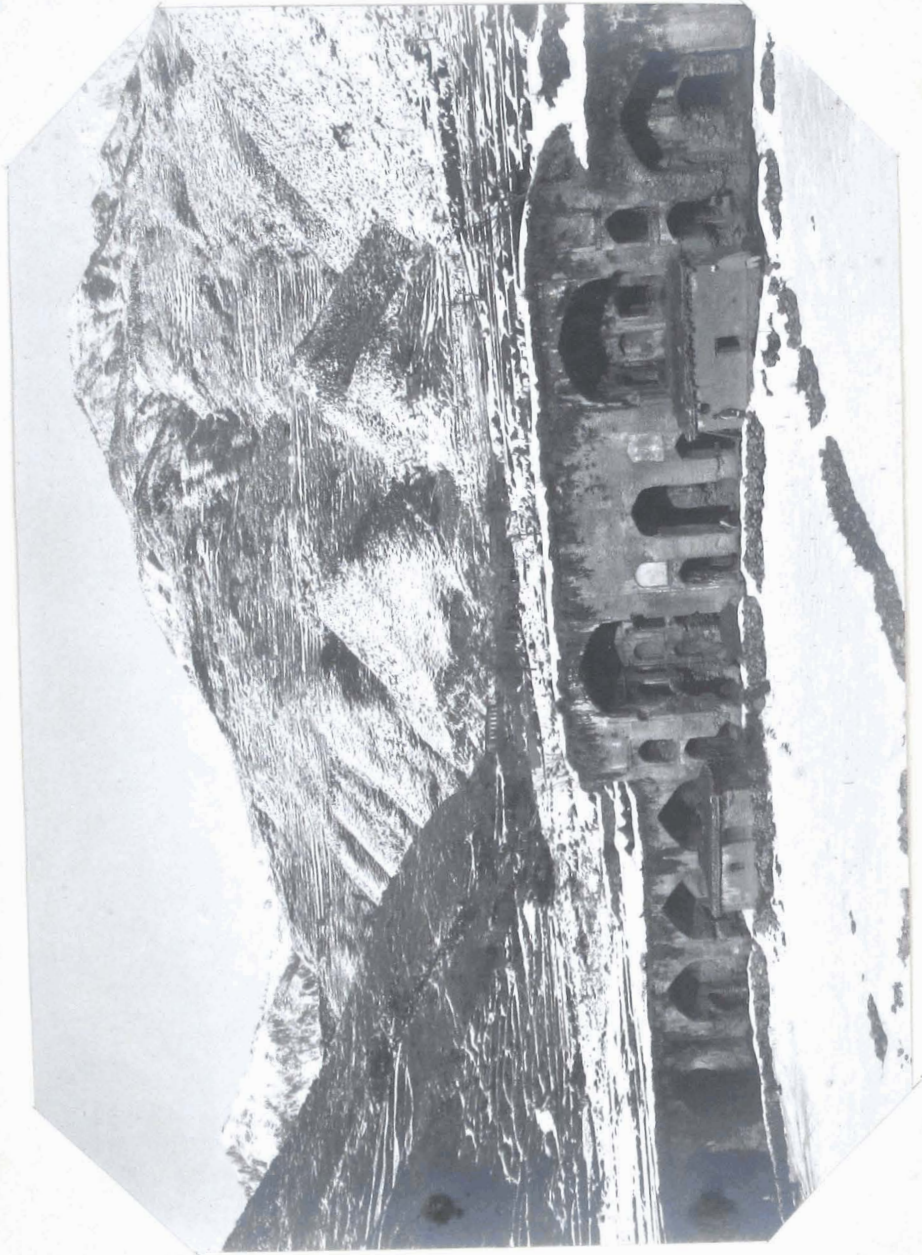
MUGHAL STYLE.



58 . MUGHAL SARAI ('TRAVELLERS' REST HOUSE) AT CHINGAS  
ON THE PIR PANTSAL ROUTE; GENERAL VIEW.



**MUGHAL STYLE.**

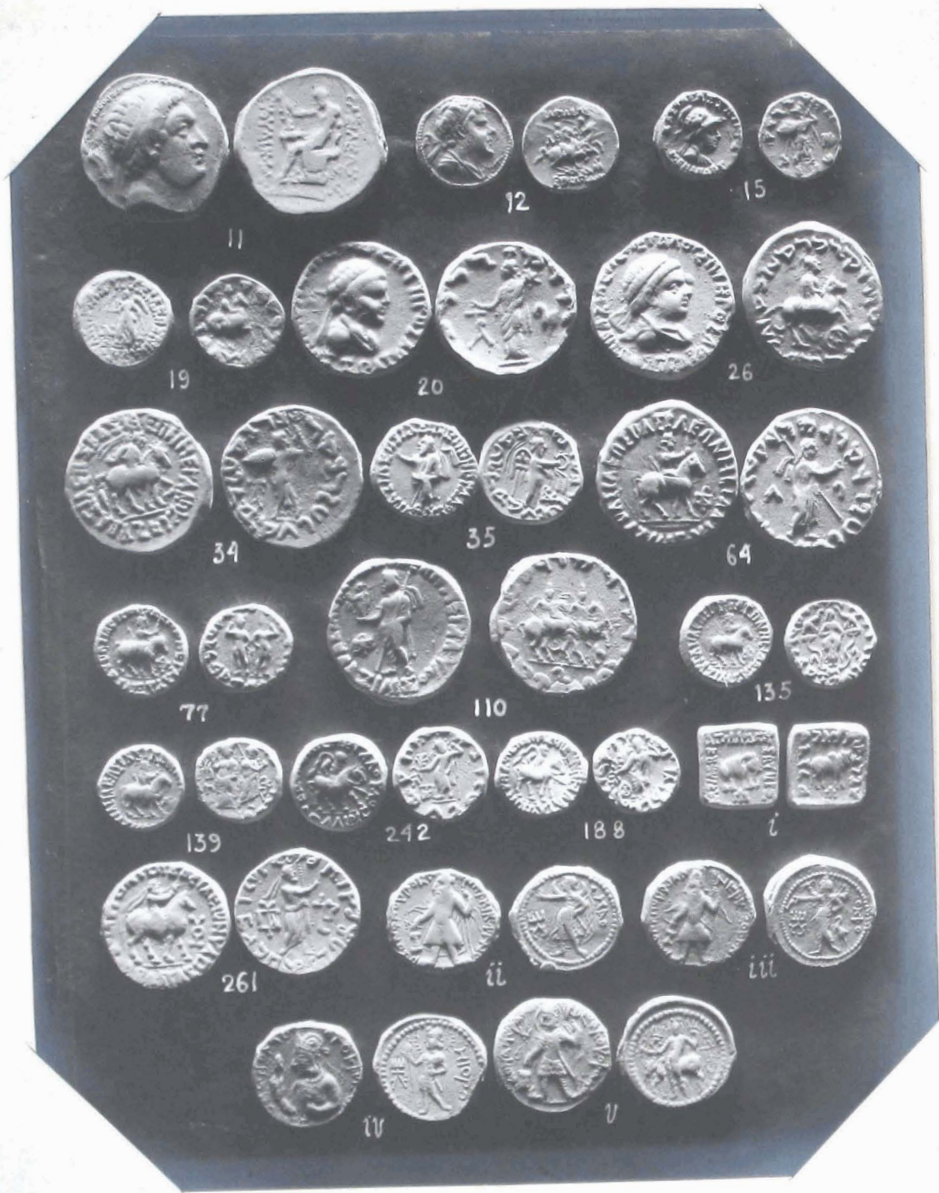


59 . MUGHAL SARAI AT THANNA; VIEW OF THE QUADRANGLE.



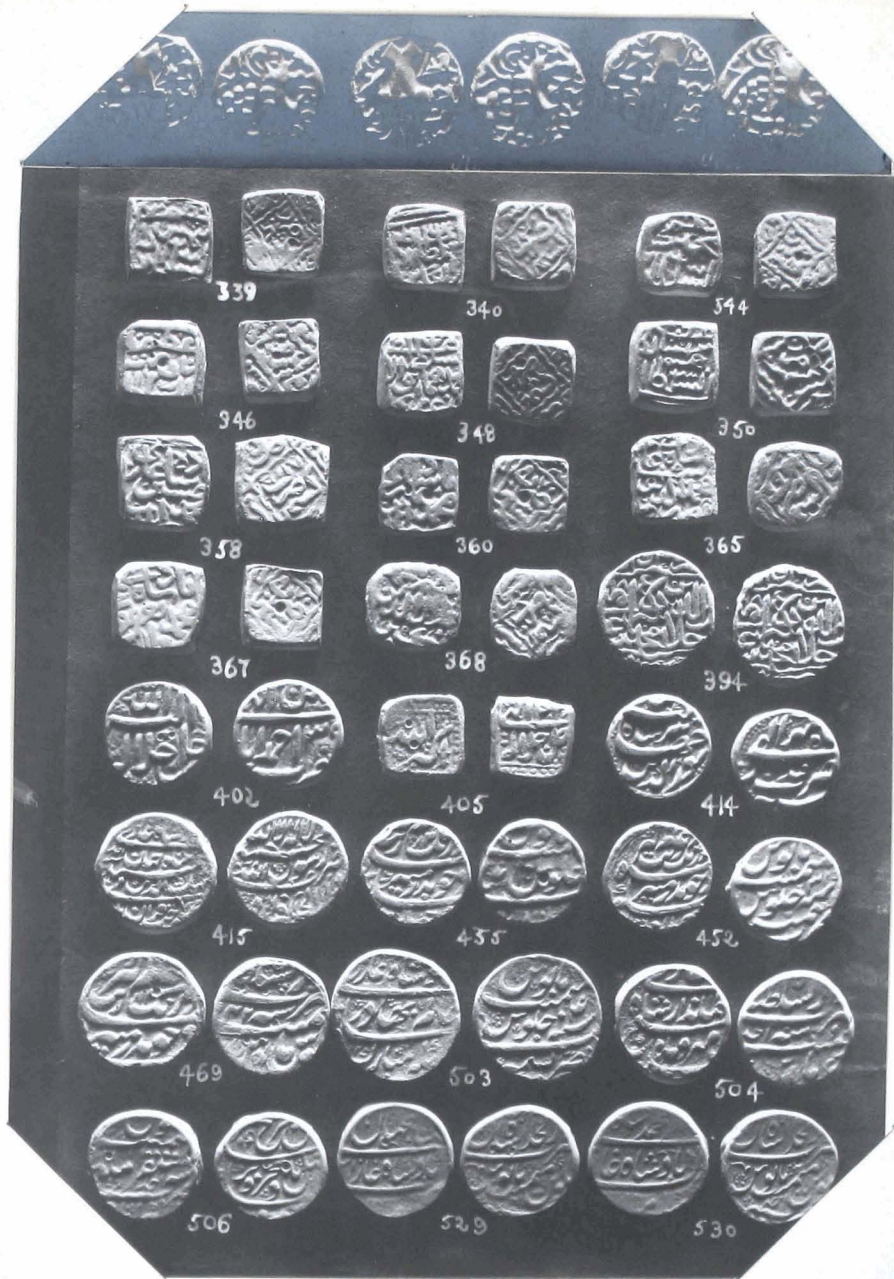
**COINS.**

I  
 INDO-BACTRIAN, INDO-SCYTHIAN, INDO-PARTHIAN AND KUSHAN  
 COINS.



60 . 11 EUTHYDEMOS I. 12. EUKRATIDES 15. MENANDER. (i). APOLLODOTOS. 19.  
 ANTIMACHOS. 20 & 26. HIPPOSTRATOS. 34 AND 35. AZES. 64, 77, 110, 135 AND  
 139. AZILISES, 242. SPALIRISES WITH AZES. 188. VONONES WITH SPALAGADAMES.  
 261. ABDAGASES. II & III. KANISHKA. IV. HUVISHKA. V. VASUDEVA.

INDINENOUS HINDU AND MUSALMAN KINGS AND MUGHAL  
EMPERORS.



61 . VI. DURLABHAVARDHANA. VII. VINAYADITYA. VIII. VIGRAHA OR  
VISRAMSADEVA.

339. SHAMS SHAH 340. ZAINU-L-ABIDIN 344. MUHAMMAD SHAH 346. NADIR  
SHAH 348. HUMAYUN 350. IBRAHIM SHAH. 358. HUSSAIN SHAH. 360 MUHAMMAD  
ALI. 365. MUHAMMAD YUSUF. 367. MUHAMMAD YAQUB. 368, 402, & 405. AKBAR.  
414. JAHANGIR. 415. SHAH JAHAN. 435 452 AND 469. AURANGZEB. 503 SHAH  
ALAM. 504. JAHANDAR SHAH. 506. FARRUKHSIYAR. 529. SHAH JAHAN II. 530. MUHAMMAD  
SHAH.



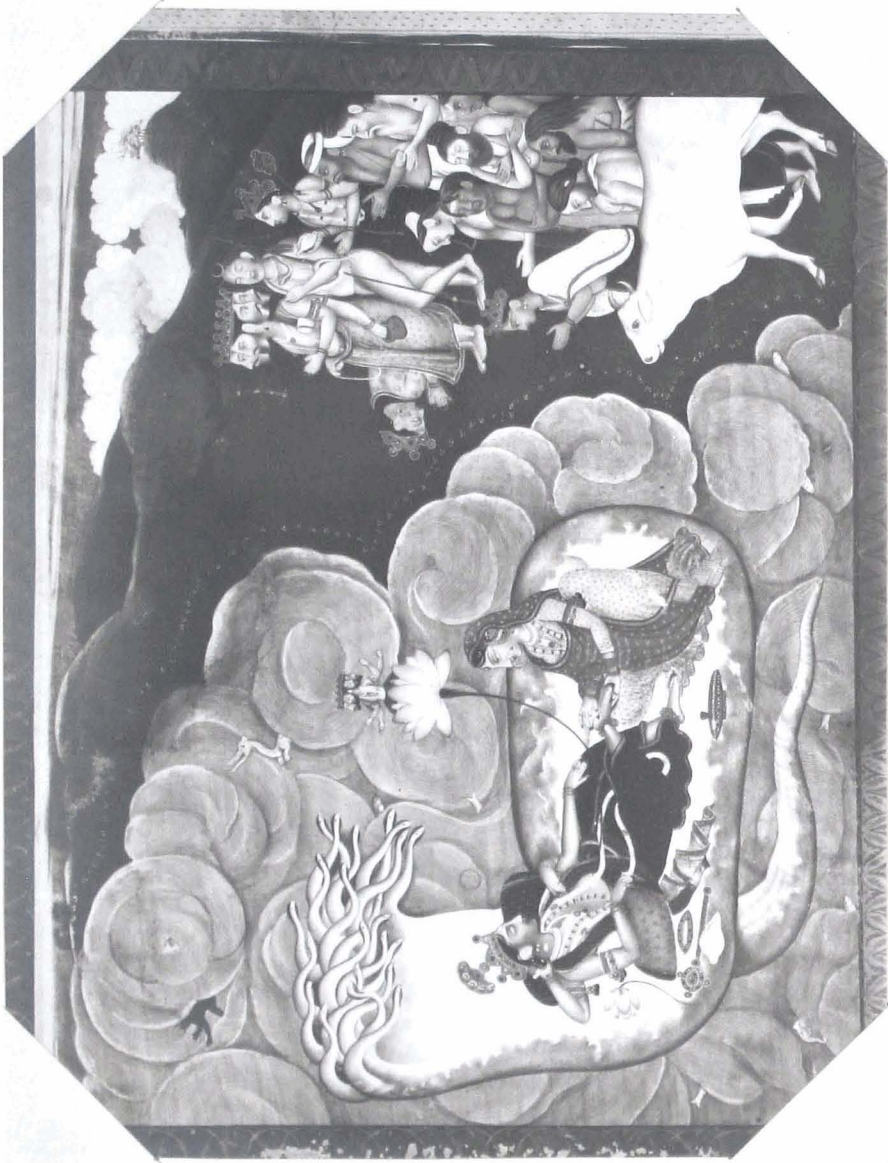
# **P A I N T I N G .**

## PAINTING.



### 62 . DURGA—MAHISHAMARDINI.

(This picture illustrates the well-known mythological episode of the goddess Durga killing the buffalo-demon Mahisha. The goddess after giving him her mortal wound at the throat tramples him under her feet while, with two of her hands, she is shaking the life out of his two horned companions. Her vehicle, the tiger, is powerfully aiding her against her enemies. In the left-hand corner of the picture the demon host is seen in full flight. On the right side the principal gods are represented as offering her their adoration, while up in the clouds there are numerous gods and demi-gods showering flowers upon the triumphant goddess.)

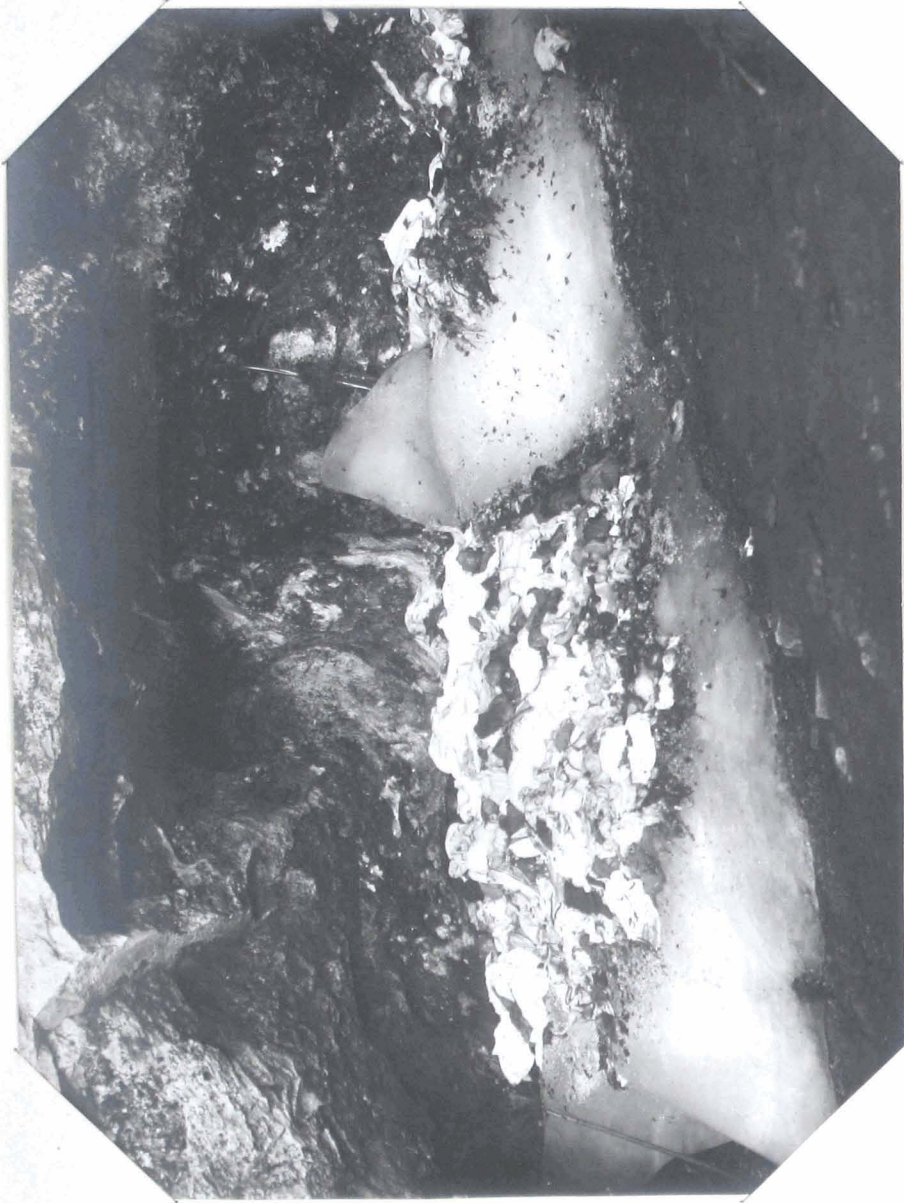


63 . SHESHA-SHAYI VISHNU.

(Vishnu is seen reposing upon the ample folds of the eternal thousand-hooded serpent Shesha in the midst of the primeval ocean. His consort Lakshmi is shampooing his feet. At the entreaty of the gods who have approached him with a view "to set in motion the cycle of creation" anew, he causes a lotus to spring from his navel. From the centre of the lotus emerges Brahma, the four-headed god of creation.)



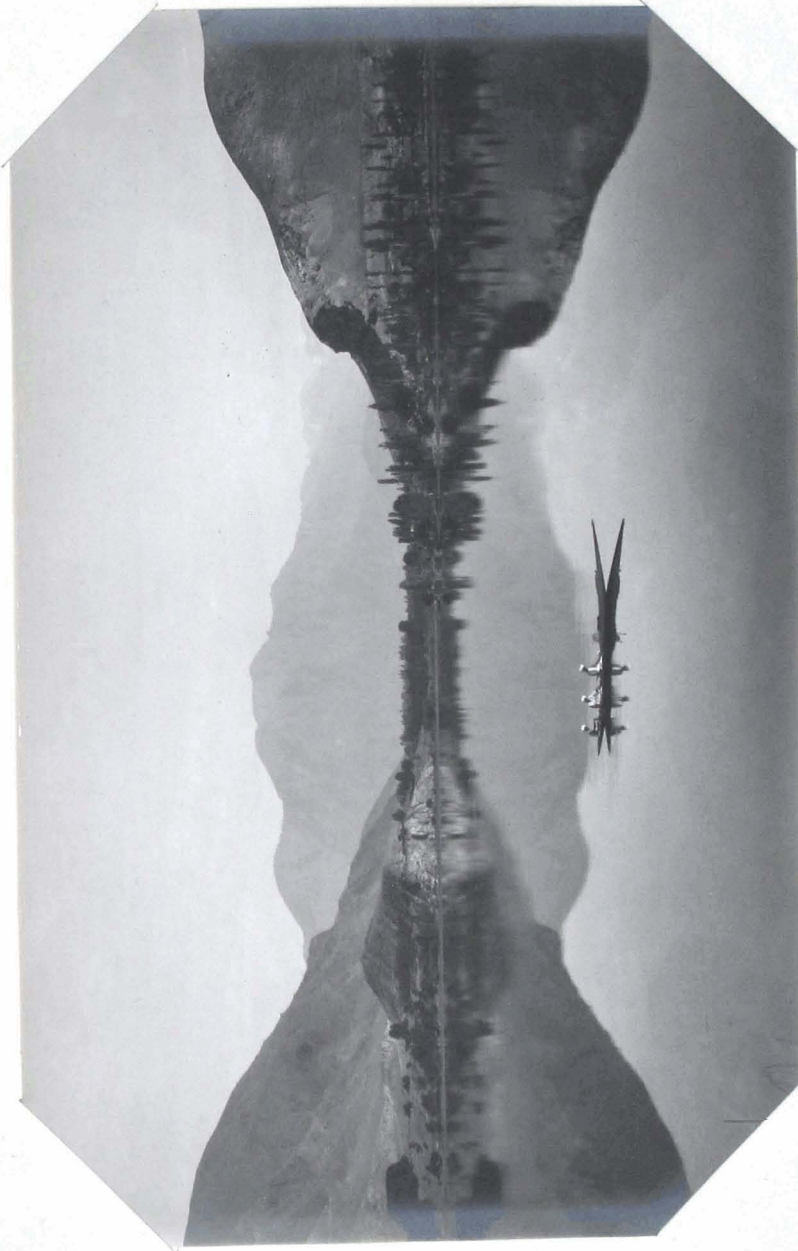
**VIEWS.**



64 . THE ICE-LINGA IN THE CAVE OF AMAR NATH.

(The cave of Amar Nath is the most famous place of pilgrimage in Kashmir and attracts numerous pilgrims from all parts of India. The orthodox believe that the ice-lingas increase and decrease in dimensions with the waxing and waning of the moon).

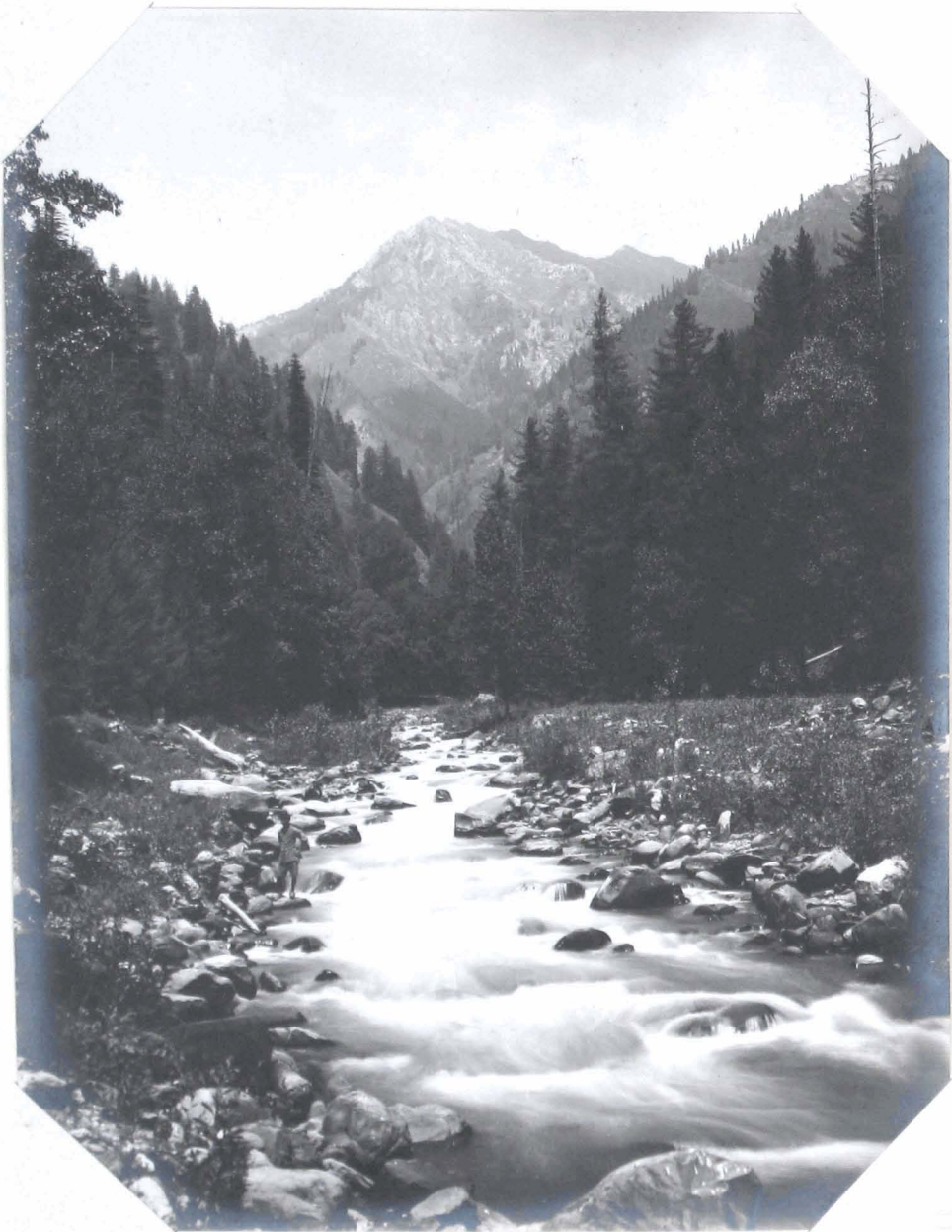
VIEWS.



65 . MANASBAL LAKE: VIEW FROM THE JAROGA.



VIEWS.



66 . GUHI NALA NEAR SARKUND, WADWAN,

VIEWS.



67 . LOG-BRIDGE ON THE MAREW-SINDH, WADWAN



