

Shamsul Hossain

# ART AND THE VINTAGE



44  
A catalogue of exhibits in the Chittagong University Museum



**Art and The Vintage**



## ACKNOWLEDGEMENTS

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## PREFACE

The Chittagong University Museum aims to stimulate public interest in and encourage understanding and appreciation of our history, archaeology and art, and advance learning by the provision of materials and facilities for research, as a University museum should. The acquisitions of the Museum include coins and medals, sculptures and epigraphs, terracottas and woodwork, porcelain and metalware, jewellery and textiles and folk art and works of minor arts. Of special interest and use to the scholar are a good number of rare manuscripts, documents and printed books. Of course, the collections remain far from complete but they are well-balanced. This Catalogue will reveal their richness and variety. While inadequate provision of funds has prevented the Museum from embarking upon a sustained acquisition programme, problems of space have limited efforts for the proper display of the antiquities and works of art. When the Museum building is completed and opened to the students, teachers and the general public, the trustees hope that it will serve as a 'place of pleasure and pleasurable learning' to them.

The trustees are indebted to Mr. Shamsul Hossain, Assistant Curator of the Museum, for the compilation of the Catalogue.

Alamgir Muhammad Serajuddin  
Vice-Chancellor.

Vice-Chancellor's Office,  
University of Chittagong,  
Dated : 1 October, 1988.

## INTRODUCTION

As an instrument of visual education museums play a very important role in creating academic atmosphere. It also discharges vital functions as a repository of knowledge and beauty. It occupies the foremost place in organizing teaching and research in a university. In this connection, it is certainly a matter of great pride that the University of Chittagong is the first among the highest bodies of learning in Bangladesh to organize its own academic museum in 1973 to collect, preserve and study works of art and objects of antiquity. In the absence of a general museum in the eastern region of the country, particularly in Chittagong, it may also serve the antiquarian interests of the general public of this area.

To start with, the initial collection of 30 pieces of works of art and objects of antiquity of the Department of History, University of Chittagong, were handed over to this museum. These included 9 pieces of robes and pillows, 14 pieces of arms and armaments □, 2 stone inscriptions □, 2 sculptures, 1 architectural member □, and 2 offering plates made of brass. The major portion of this collection came as donation from the then National Bank of Pakistan, through the courtesy of its late Managing Director and a great patron of the arts and antiquities Mr. Mumtaz Hasan, Mr. Nurul Quader Khan, Ex-Addl. Deputy Commissioner of Rajshahi □ and Mr. Mohiuddin Hossain of Mirsarai, Chittagong □ donated two sculptures to this department. The other objects were acquired through joint survey work of the teachers and students of the Department of History, Chittagong University. Both Professor A. R. Mallick, the first Vice-Chancellor and Professor Abdul Karim, the first Head of the Department of History of the University of Chittagong took an active interest in building up the collection of the department. Professor Abdul Karim visited various places with students to collect these objects and we had the privilege of joining these expeditions as students of the department at that time. Mr. A. Z. M. Obaidullah Khan, the then Deputy Commissioner, Chittagong helped the department procure antiquities from Chuti Khan's mosque. One 'palki' (palanquin) in the above mentioned National Bank collection, kept in the Engineering godown of the University at the time of the acquisition, never reached the museum.

Now the collection of the Museum covers more than two thousand years of history with the punch-marked coins □ found in various parts of Bangladesh and a terracotta plaque from Bogra □ being the earliest objects of antiquity now on display and ending with the recent specimens of folk art from Chittagong. But for shortage of space and other technical difficulties it is not possible to plan the display in a chronological order. It will not be out of place to mention here that a long cherished dream of the organizers of this museum is about to materialise with the inauguration of this display, which will remain open for the public until a new permanent house is found for the museum, we hope, in near future. We would also like to take this opportunity to record our sincere gratitude to Professor Abdul Karim for his initiative at the formative stage of this museum. Without his assistance this institution might not have come into existence. Professor Anisuzzaman, Professor Muhammad Yunus, Professor A. M. Serajuddin, Professor Mokaddesur Rahman, Professor M. A. Khan, Professor M. A. Ghafar, Professor Murtaja Baseer, Dr. Nazimuddin Ahmed and Mr. Rashid Chowdhury helped us to organize this museum in various ways; we are grateful to all of them.

□ 124-133; □ 42-43  
□ 44

□ 85  
□ 94

□ 45-51  
□ 30

In the galleries selected objects from the museum collection are on display. It includes antiquities from the celebrated sites of Mainamati, Mahasthan and Paharpur along with ancient and medieval coins, inscriptions, manuscripts, sculptures, metalware, porcelain, jewellery, other minor works of art and folk art; correspondences of eminent personalities and posters and documents of the liberation war.

Mainamati—being the major archaeological site in the Chittagong division, the academic territory of this University—finds greater prominence in our collection.

It is through the courtesy of the Department of Archaeology and Museums, Government of Bangladesh, that the Chittagong University Museum has in possession 51 objects of antiquities from Mainamati as a long term loan. This includes terracotta plaques, metal images, ornamental bricks, clay votive stupas, seals and sealings, beads and pottery—like oil lamps □. Of the Paharpur objects our collection consists only of two terracotta plaques □. These have been acquired through the courtesy of the Varendra Research Museum, University of Rajshahi.

The tradition of decorating mosques and other monuments with terracotta architectural ornaments had continued during the Muslim rule in Bangladesh. From the surface collection of Mr. Golam Murtaza of Habigonj, we could procure 11 pieces of ornamental bricks and plaques out of which we identified 9 bricks □ as of the Islamic period. Professor Abdul Karim had donated a piece of terracotta slab carved with arabic script and geometric design □. Mr. Ziauddin Mohammad Chowdhury, Ex-Deputy Commissioner of Chittagong had also donated a piece of terracotta collected by him from Anwara Upazila □.

Numismatic objects constitute the major part of the total collection in any museum, big or small. It is also true in case of this museum. Visually the coins do not attract the attention of common visitors, that is, being small in size, they escape notice. With photo-enlargements of the obverse and reverse of two coins, we have tried to partially solve the problem cited above. The museum has 573 gold, silver and copper coins, brass seals and medals in its collection. More than half of the coins belong to the Sultans of Bengal and here lies the importance of this numismatic collection. We have published a separate catalogue of coins in our cabinet collected upto 1979 prepared by Professor Abdul Karim.

3 stone inscriptions, 2 from Chuti Khan's mosque at Paragalpur, Mirsarai and the rest from Faqir Takia near Chowdhury-hat, Hathazari, Chittagong, constitute our collection of epigraphs. Mr. Ishaque Chowdhury of the Chittagong University Library helped us to procure the Faqir Takia inscription.

The origin of Bengal's sculpture is lost in prehistory. But the culture of the art of terracotta modelling in the riverine plains of this country goes back to early times and still lives in its folk art. Mahasthan near Bogra, where lies buried the ancient city of Pundranagara, produced the earliest example of terracotta □. Probably the artists in village after acquiring considerable experience through generations, in clay modelling—essentially a simple and primitive process, later on took to stone and metal as their new media. The influence of clay modelling on some images in stone and metal may testify to our statement.

□ 1-29  
□ 31, 32

□ 39-34, 36

□ 33

□ 35

□ 30

Chittagong University Museum has in its collection 52 stone sculptures. A large portion of this collection came as antiquities confiscated by customs and police authorities. Through the courtesy of the National Board of Revenue, the Director of Archaeology and Secretary of the Ministry of Cultural Affairs and Sports a collection of 24 specimens of medieval Bengal sculpture came into the possession of the Chittagong University Museum in 1976. In this collection there are 22 stone □, one wood □ and one bronze □. Varendra Research Museum of the University of Rajshahi donated 12 stone sculptures □ in 1979. We have also received from the officer-in-charge of Malkhana, Chittagong Court Building 3 sculptures in 1980 □. One Surya image of this collection shows Gupta influence.

□ 86,96,98  
□ 112; □ 108  
□ 87,89,90,93,95,101

□ 88

During the Pala period, the metal casting technique was very popular in Bengal and large numbers were made, most of which, so far known, are small in size. The tradition of metal casting continued into later times and produced many fine specimens of sculpture. 33 metal images constitute this section of the museum collection. □

□ 11-13; 102-111

Wood, the natural building medium of the region, was also adapted to the requirements of decorative art and architecture. Arches, columns, lintels, pilasters, images and other relief works were carved in wood by Sutradhars. The museum has 42 pieces of wooden architectural decorative works and images □

□ 112-123

The arms and armament collection in this museum is not very significant in quantity. These are only 19 in number, but two inscribed cannons □ and one sword □ may tempt the attention of the connoisseurs. One naval cannon may, also, be a unique piece □. The Mughals had a strong artillery establishment in Bengal. To conquer Chittagong they had to gather many artillery pieces from far and near. The major portion of our museum collection may be a small part of this establishment.

□ 124,125  
□ 128  
□ 127

Metalwork is the main part of decorative art, and includes vessels, ritual and ceremonial objects, etc □. In Bengal this industry flourished in Murshidabad and Purna, but the Chittagong University Museum collection has no piece known definitely to have come from the above mentioned sources.

□ 134-142

Early terracotta plaques and sculptures of Bengal depict a vivid picture of the tradition of wearing ornaments by both male and female. Even archaeological excavations in major sites have yielded specimens of ornaments, and mention may be made of some octo-alloy bracelets found in Mahasthan. Literary sources also testify to the use of ornaments by common people. But it is very difficult to obtain pieces of ancient ornament from surface collection.

Chittagong University Museum has a small collection of alloy ornaments, but not representative of all the types so far available. The jewellery on display reflects high handiwork of the Karmakaras □

□ 143-166

The Museum has a small collection of porcelain □, all produced outside

□ 167-170

Bengal. In this region, the first porcelain factory was set up in Calcutta in 1908. The use of porcelain in social functions formed part of the tradition among a class of people. Porcelain was first produced in China before the Christian era. White or Chinese clay is the main ingredient of this kind of ware and translucency is its chief quality.

Folk art objects are typical examples of traditional art having a very profound bearing on the cultural life of the masses. The figurines with their archaic treatment and primitive characteristics have played an important role in retaining the continuity of traditional arts throughout ages. Like the clay or terracotta cult-figurines, the toys made by women in the villages also bear primitive characteristics in their style and execution. Furthermore, as most of these objects are designed for only temporary use — in seasonal festivals, domestic rites or children's play — the time and effort expended on their manufacture is minimal. Readily accessible materials such as clay, wood, paper, straw, jute, cloth, cane are thus manipulated with swift dexterity in age-old forms. This museum has acquired through a survey scheme a remarkable collection of dolls, toys, images, vessels and hand-fans □ from Chittagong.

□ 171-213

Being an academic museum, its programme includes collection of old and rare manuscripts, rare printed books, journals and other archival materials for use of the scholars. Of this kind the first collection came in 1975. The museum is also trying to develop a reference library for study and identification of the works of art and objects of antiquities that would come in to the fold of its collection. This library has 2274 items, but the statistics does not include 108 bundles of manuscripts and old printed books collected from a private museum at Habiganj, named AHORANI, which were kept under supplementary numbers. We have been trying for the last five years to prepare a descriptive catalogue of manuscripts in Arabic, Persian, Sanskrit, Pali and Bangla for use of the researchers, but this has not yet materialised. In this section we have received gifts from Khan Bahadur Serajul Islam, Professor Abul Fazal, Dr. Ahmad Hasan Dani, Mr. Wahidul Alam, Bangla Sahitya Samiti, Dr. Maniruzzaman, Dr. A. B. M. Enayet Hossain, Mr. Hasan Mohammad, Bangladesh Small and Cottage Industries Corporation and Mr. Sher Ali Shah.

From its very inception the Museum has tried to build up a collection of manuscripts and printed documents, books, booklets, posters, pamphlets and other mementoes of the liberation war of Bangladesh. In the first phase we could make a list of 2018 pages of the most important documents in 62 files, others are awaiting an inventory. We are indebted to Mrs. Nurun Nahar Jahur, Professor Anisuzzaman, Professor Muhammad Yunus, Mr. Belal Mohammad, Professor Mohammad Khaled, Mr. Syedul Hoque, Mr. Abdul Malek, Mr. Nurul Amin, Mr. Abdun Noor, Syed Mehrab Ahsan and many other friends for their kind assistance and cooperation in building up this collection.

A museum grows with the passage of time; it needs people's assistance and hard labour from dedicated scholars and ardent minds. Chittagong University Museum had a very humble beginning. We should feel our labour amply rewarded if the opening of its galleries stimulate the antiquarian interest of the scholars and public, and encourage them to come forward with their generous help, particularly in the way of donating museum objects in their possession.

□1  
**A grazing Antelope**  
 Salban Vihara, Mainamati, Comilla/c. 8th  
 Century A.D.  
 Terracotta/H. 9 1/2"; W. 8"  
 Acc. No. 605



This plaque was recovered from a Buddhist  
 monastery site locally known as *Salban Vihara*  
 and illustrates the great interest the modellers  
 took in the animals around them.

□2  
**Bas-relief of a female figure down to the waist**  
 Salban Vihara, Mainamati, Comilla/c. 8th  
 Century A.D.  
 Terracotta/H. 6 1/2"; W. 4"  
 Acc. No. 600



It is probably part of a plaque recovered from  
 the same Vihara as is mentioned in □1. The

treatment of style in ear jewellery and the  
 framing coiffure on locks is remarkable.

□3  
**A dancing male figure**  
 Salban Vihara, Mainamati, Comilla/c. 8th  
 Century A. D. Terracotta/H. 6 3/4"; W. 9"  
 Acc. No. 606

Part of a plaque recovered from same Vihara  
 as is mentioned in □1. The animated and  
 spirited pose of the dancer represents cultural  
 vitality of the modeller's society.

□4  
**Lion**  
 Salban Vihara, Mainamati, Comilla/c. 8th  
 Century A. D.  
 Terracotta/H. 4 1/2"; W. 8"  
 Acc. No. 604

□5  
**A dancing male figure**  
 Salban Vihara, Mainamati, Comilla/c. 8th  
 Century A.D.  
 Terracotta/H. 9 1/4"; W. 8 1/2"  
 Acc. No. 603



The pose of the dancer in this plaque is quite  
 different from that in □3.

□6  
**Wild Boar**  
 Probably from Mainamati, Comilla/c. 8th  
 Century A.D.  
 Terracotta/H. 9 1/2"; W. 9 1/2"  
 Acc. No. 530



The naturalistic modelling of this high burnt  
 plaque gives life to the movement of the  
 animal.

□7  
**Rajhansa couple eating lotus pollen**  
 Probably from Mainamati, Comilla/c. 8th  
 Century A. D.  
 Terracotta/H. 11 1/2"; W. 8"  
 Acc. No. 529



Among the bird motifs in Mainamati plaques,  
 the *Rajhansa* one is very popular. Here too the  
 treatment of the body and feathers and the  
 movement of legs provides an interesting study  
 of the popular folk art of ancient Bengal.

□8  
**Kimpurusa**  
 Salban Vihara, Mainamati, Comilla/c. 8th  
 Century A. D.  
 Terracotta/H. 9 1/2"; W. 8"  
 Acc. No. 602

A chimerical semi-divine being with  
 womanish head and bust, bird's wings and  
 animal's hindquarters.

□9  
**Dabber**  
 Salban Vihara, Mainamati, Comilla/c. Late  
 7th Century A.D.  
 Stone/H. 4"  
 Acc. No. 639

An implement used by clay modellers.

□10  
**Boat shaped worked brick**  
 Salban Vihara, Mainamati, Comilla/c. Late  
 7th Century A.D.  
 Terracotta/H. 3 1/2"; W. 4"  
 Acc. No. 607

An implement used by clay modellers.

□11  
**Padmapani**  
 Probably from Comilla/c. 8th Century A.D.  
 Octo-alloy/H. 3 1/4"  
 Acc. No. 900



*Padmapani* is a form of the Bodhisattva  
*Avalokitesvara*.

□12  
**Standing image of Avalokitesvara**  
 Salban Vihara, Mainamati, Comilla/c. 7th-8th  
 Century A.D.  
 Bronze/H. 8"  
 Acc. No. 595



The *Bodhisattva Avalokiteshvara* also called *Padmapani* is the spiritual son of the *Dharmy Buddha Amitabha*.

□ 13

**Padmapani**

Salban Vihara, Mainamati, Comilla/c. 7th-8th Century A.D.

Bronze/H. 2 1/2"

Acc. No. 596

*Padmapani* is a form of the *Bodhisattva Avalokiteshvara*.

□ 14

**Votive Stupa**

Mainamati, Comilla/c. 9th Century A.D.

Clay/H. 2 1/2"

Acc. No. 641

Each of these miniature stupas must have been prepared in a mould, faithfully portraying its traditional form with drum, harmica and finial. They are found encasing bone relics and tiny clay sealings with the Buddhist creed inscribed upon them.

□ 15

**Votive Stupa**

Mainamati, Comilla/c. 9th Century A.D.

Clay/H. 2 1/2"

Acc. No. 640

□ 16

**Lamp stand with oil lamp**

Salban Vihara, Mainamati, Comilla/c. 8th Century A.D.

Baked pottery/H. 6 1/2" and dia 3 1/4"

Acc. No. 618 and 624



A large quantity of pottery has been recovered from Mainamati excavations. Lamp stand and oil lamps with saucer like bodies were also found.

□ 17

**Lamp stand with oil lamp**

Salban Vihara, Mainamati, Comilla/c. 8th Century A.D.

Baked pottery/H. 8 1/2" and dia 3"

Acc. No. 620 and 625

□ 18

**Beads**

Salban Vihara, Mainamati, Comilla/c. 8th Century A.D.

Terracotta/Dia. 1/2" each approx.

Acc. Nos. 328, 329, 330, 331, 332

□ 19

**Seal**

Salban Vihara, Mainamati, Comilla/c. 8th Century A.D.

Terracotta/H. 3"

Acc. No. 633

These contain Buddhist creeds inscribed on them, sometimes with a symbol of the stupa in the middle.

□ 20

**Seal**

Salban Vihara, Mainamati, Comilla/c. 8th Century A.D.

Terracotta/H. 3 1/2"

Acc. No. 634

□ 21

**Seal**

Salban Vihara, Mainamati, Comilla/c. 8th Century A.D.

Terracotta/H. 1"

Acc. No. 635

□ 22

**Seal**

Salban Vihara, Mainamati, Comilla/c. 8th Century A.D.

Terracotta/H. 1 1/4"

Acc. No. 636

□ 23

**Seal**

Salban Vihara, Mainamati, Comilla/c. 8th Century A.D.

Terracotta/H. 1/2"

Acc. No. 637

□ 24

**Seal**

Salban Vihara, Mainamati, Comilla/c. 8th Century A.D.

Terracotta/H. 1/2"

Acc. No. 638

□ 25

**Stylized lotus petals**

Salban Vihara, Mainamati, Comilla/c. 8th Century A.D.

Terracotta/L. 7 1/2"

Acc. No. 613



Part of architectural decoration.

□ 26

**Chain motif on edge**

Salban Vihara, Mainamati, Comilla/c. 8th Century A.D.

Terracotta/L. 7"

Acc. No. 612

Part of architectural decoration.

□ 27

**Chain motif**

Salban Vihara, Mainamati, Comilla/c. 8th Century A.D.

Terracotta/L. 9 1/2"

Acc. No. 609



Part of architectural decoration.

□ 28

**Chain motif**

Salban Vihara, Mainamati, Comilla/c. 8th Century A.D.

Terracotta/L. 6 1/2"

Acc. No. 614

Part of architectural decoration.

□ 29

**Grinding stone and stone pestle**

Salban Vihara, Mainamati, Comilla/c. 8th Century A.D.

Stone/L. 7" and 5 1/2"

Acc. No. 644 and 645

House-hold implements.

□ 30

**Head of male figure**

Probably from Bogra/c. 1st Century B.C.

Terracotta/H. 1 1/2"

Acc. No. 1000

Part of a plaque. From a gorgeous head-dress emanate rays in the form of lines running diagonally upward.

□ 31

**Male dancer**

Paharpur, Rajshahi/c. 9th Century A.D.

Terracotta/H. 11 1/2" W. 8"

Acc. No. 779

Donated by Varendra Research Museum



Recovered from the central shrine of the Buddhist monastery at Paharpur, this plaque is a superb example of the liveliness that could be achieved by the freedom of modelling technique.

□ 32

**Warrior**

Paharpur, Rajshahi/c. 9th Century A.D.

Terracotta/H. 9 1/4" W. 9 1/4"

Acc. No. 780

Donated by Varendra Research Museum



From the same shrine as is mentioned in □ 31.

□ 33

**Part of a panel**

Provenance unknown/c. 16th Century A.D.  
Terracotta/H. 7 1/2"; W. 7"  
Acc. No. 138  
Donated by Professor Abdal Karim



Arabic scripts, vertical strokes of which formed into engrailed arches with six petalled flowers in between. A superb example of the culture of arabic script as a form of art in terracotta to meet the needs of architectural decoration.

□ 34

**Part of a panel**

Provenance unknown/c. 16th Century A.D.  
Terracotta/H. 6 1/4"; W. 5"  
Acc. No. 139



Inter-woven foliage with multifoil arches, flower and vase motifs.

□ 35

**Lotus**

Provenance unknown/c. 16th Century A.D.  
Terracotta/H. 6 1/2"; W. 7 1/4"  
Acc. No. 784  
Donated by Mr. Ziauddin M. Chowdhury

Similar to multi-petalled full bloomed lotuses found in Chota Sona Masjid (See Dani, A. H. *Muslim Architecture in Bengal*, Pl. XXXVI).

□ 36

**Mehrab and flower**

Provenance unknown/c. 15th Century A.D.  
Terracotta/H. 4 1/4"; W. 8 1/4"  
Acc. No. 146



Part of architectural decoration.

□ 37

**Flower and lace**

Provenance unknown/c. 15th Century A.D.  
Terracotta/H. 3 1/2"; W. 6 1/2"  
Acc. No. 141



Part of architectural decoration.

□ 38

**Flower and lace**

Provenance unknown/c. 15th Century A.D.  
Terracotta/H. 3 1/4"; W. 7"  
Acc. No. 145



Part of architectural decoration.

□ 39

**Foliage forming part of an arch with motif chain**

Provenance unknown/c. 15th Century A.D.  
Terracotta/H. 4 1/2"; W. 5 1/4"  
Acc. No. 148



Part of architectural decoration.

□ 40

**Flowers and foliage**

Provenance unknown/c. 15th Century A.D.  
Terracotta/H. 5 1/4"; W. 7 1/4"  
Acc. No. 140

Part of architectural decoration.

□ 41

**Stylized vase**

Provenance unknown/c. 16th Century A.D.  
Terracotta/H. 4 1/4"; W. 1 1/4"  
Acc. No. 147

Part of architectural decoration.

□ 42

**Arabic inscription**

Paragalpur, Mirsarai, Chittagong/Early 16th Century A.D.  
Stone/H. 17 1/2"; W. 40"  
Acc. No. 25  
Courtesy: Mr. A. Z. M. Obaidullah Khan.



From the ruins of the Chuti Khan's mosque at Paragalpur. Arabic inscription carved in relief on sand stone in the style of Tughra characters contain verses (part of Ayat-ul-Kursi) from the Holy Koran. Chuti Khan was a general in Sultan Husain Shah's army in Bengal as is known from literary sources (See *Chuti Khani Mahabharata*, published by Banghiya Sahitya parisat, p. 3)

□ 43

**Arabic inscription**

Paragalpur, Mirsarai, Chittagong/Early 16th Century A.D.  
Stone H. 17 1/2"; W. 32"  
Acc. No. 26  
Courtesy: Mr. A. Z. M. Obaidullah Khan



Collected from the ruins of Chuti Khan's mosque, same as is mentioned in □ 42.

□ 44

**Mehrab Arch**

Paragalpur, Mirsarai, Chittagong/Early 16th Century A.D.  
Stone/H. 33"  
Acc. No. 28  
Courtesy: Mr. A. Z. M. Obaidullah Khan



From the ruins of Chuti Khan's mosque. Sand stone lintel in the form of an engrailed arch with two lotuses in relief.



□ 63

**Nasir al-Dunya wal-Din**  
**Abul Muzaffar Nusrat Shah.**  
(A.H. 925-938/A.D. 1519-1531)  
Mint : Nusratabad/Silver  
Date : Obliterated  
Acc.No. 422

□ 64

**Ghiyas al-Dunya wal-Din**  
**Abul Muzaffar Mahmud Shah**  
(A.H. 939-945/A.D. 1532-1538)  
Mint : Fathabad/Silver  
Date : A.H. 933/A.D. 1526  
Acc.No. 703

This coin issued by Ghiyas al-Din Mahmud Shah gives a date six years before his assumption of the Sultanate of Bengal. He issued coins concurrently with his brother Sultan Nasir al-Din Nusrat Shah, while he was a prince.

□ 65

**Ghiyas al-Din Bahadur Shah Sur**  
(A.H. 962-968/A.D. 1554-1560)  
Mint: Not found/Silver  
Date: Not found  
Acc. No. 791

□ 66

**Ghiyas al-Din Jalal Shah bin**  
**Muhammad Shah**  
(A.H. 968-971/A.D. 1560-1563)  
Mint: Not found/Silver  
Date: Not found  
Acc. No. 727



□ 67

**Daud Shah Karrani**  
(A.H. 980-984/A.D. 1572-1576)  
Mint : Not found/Silver  
Date : Not found  
Acc. No. 793

### COINS OF THE SULTANS OF DELHI

□ 68

**Ala-al-Dunya wal-Din**  
**Abul Muzaffar Muhammad Shah (Khalji)**  
(A.H. 695-715/A.D. 1295-1315)  
Mint : Dar-al-Islam/Silver  
Date : A.H. 715/A.D. 1315  
Acc. No. 728



□ 69

**Muhammad-bin-Tughlaq**  
(A.H. 725-752/A.D. 1325-1351)  
Mint : Satgaon/Silver  
Date : Not found  
Acc. No. 451

□ 70

**Farid al-Dunya wal-Din**  
**Abul Muzaffar Sher Shah**  
(A.H. 946-952/A.D. 1540-1545)  
Mint : Fathabad/Silver  
Date : A. H. 949/A. D. 1542  
Acc. No. 400



□ 71

**Jalal al-Dunya wal-Din**  
**Abul Muzaffar Islam Shah**  
(A.H. 952-960/A.D. 1545-1552)  
Mint : Not found/Silver  
Date : A.H. 958/A.D. 1551  
Acc. No. 414

### COINS OF THE MUGHAL EMPERORS

□ 72

**Jalal al-Din Muhammad**  
**Akbar Padsha Ghazi**  
(A.H. 963-1014/A.D. 1556-1605)  
Mint : Agra/Silver  
Date : A.H. 973/A.D. 1565  
Acc. No. 583

□ 73

**Shihab al-Din Muhammad**  
**Shahjahan Padshah Ghazi**  
(A.H. 1037-1068/A.D. 1628-1658)  
Mint : Patna/Silver  
Date : A.H. 1039/A.D. 1629  
Acc. No. 455



□ 74

**Mubi al-Din Muhammad**  
**Aurangzeb Alamgir Padsha Ghazi**  
(A.H. 1068-1118/A.D. 1658-1707)  
Mint : Jahangirnagar/Silver  
Date : A.H. 1111/A.D. 1699  
Acc. No. 301



□ 75

**Muhammad Shah Alam Padshah Ghazi**  
(A.H. 1173-1221/A.D. 1759-1806)  
Mint : Jahangirnagar/Silver  
Date : A.H. 1202/A.D. 1787  
Acc. No. 325



### COINS OF THE KINGS OF TIPPERA

□ 76

**Sree Sree Ratnamanikya Deva**  
(Saka. 1386- /A.D. 1464- )  
Date : rubbed off/Silver  
Acc. No. 41



□ 77

**Sree Sree Dhanyamanikya Deva**  
(Saka. 1412-1437/A.D. 1490-1515)  
Date: rubbed off/Silver  
Acc. No. 561



□ 78

**Sree Sree Vijoymanikya Deva**  
(Saka. 1454-1486/A.D. 1532-1564)  
Date: rubbed off/Silver  
Acc. No. 559



□ 79

**Sree Sreejuta Udayamanikya Deva**  
(Saka. 1482/1495/A.D. 1560-1573)  
Date: Saka 1482/A.D. 1560/Silver  
Acc. No. 42

□ 80

**Sree Sreejuta Amarmanikya Deva**  
(Saka. 1499-1508/ A.D. 1577-1586)  
Date: Saka. 1499/A.D. 1577/Silver  
Acc. No. 44



□ 81  
Sree Sreejuta Rajadharamanikya Deva  
(Saka. 1508-1522/A.D. 1586-1600)  
Date: Saka. 1508/A.D. 1586/Silver  
Acc. No. 563

□ 82  
Sree Sreejuta Ramdevamanikya Deva  
(Saka. 1598/1607/A.D. 1676-1685)  
Date: Saka. 1598/A.D. 1676/Silver  
Acc. No. 535

COIN OF THE  
KING OF COOCH BEHAR.

□ 83  
Sree Sree Naranarayana  
(Saka. 1477-1509/A.D. 1555-1587)  
Date: Saka. 1477/A.D. 1555/Silver  
Acc. No. 750



COIN OF THE  
KING OF ARAKAN

□ 84  
Meng-Radja-Gyi (Salim Shah)  
A.D. 1593-1612/Silver  
Acc. No. 62



□ 85  
Visnu  
Rajshahi/12th Century A.D.  
Black Basalt/H. 70 1/2"  
Acc. No. 29  
Donated by Mr. Nurul Quader Khan



The discovery of numerous images of Visnu from all over Bengal is a proof that he was the most popular god in pre-Muhammadan days.

□ 86  
Visnu Lokeshvara  
Provenance unknown/12th Century A.D.  
Black basalt/H. 32"  
Acc. No. 646



The male deity carved out of fine grained black basalt has 12 arms (6 on each side) one on the left missing. The upper portion of the stele is also broken and gone. Except for these damages the remaining sculpture is in a fine state of preservation. The stele is profusely decorated with floral design. The deity in

*Sihanaka Marti* stands on a *Padma-Pitha* in an *Avanga* pose and wears on his head a very well ornamented *Kiritamakuta*. It has *Kandakas* in the ears, *Keyaras* on the arms, *Katakas* on the wrist and a marvelous *Hara* round the neck. The image is also wearing a *Yajnopavita* on the body. A beautiful *Vanamala* made of half bloomed lotuses dangles from his neck as it reaches down to the knee. The god also wears on his person a flower studded *Utariya*. A well ornamented *Udara-Bandha* goes round the abdomen. The loin-cloth is also decorated with flower motif. A pair of beautiful *Khara* exposes the grandeur of the lotus feet.

The god holds in his right hands, anti-clockwise from up, (a) *Gada* (b) *Bull* (c) *Plough* (d) *Kali* of lotus with stalk (e) this hand resting on a *Chakra* which is being held on the head of an *Ayudha Parashu* (f) another raised in front and resting on a full bloomed lotus, the open palm being sculptured with a *Padma*.

With the left hands, clock-wise from up, the god holds (a) *Chakra* (b) *Airavata* (c) *Chandra-Surya* (d) *Pasa* or *Noose* (e) another hand resting on a *Shankha Parashu* (f) the sixth being broken. On the right side of the god and far-right side of the *Chakra Parashu* stands a female figure with the right hand in *Abhaya* pose and the left held on the hip.

On the far left side of the sculpture and on the left side of the *Shankha Parashu* stands another female figure, the same as the one on the right side but with *Nilotpala* springing from her left arm. *Garuda* in *Namaskara* pose is sculptured under the left feet and below the *Padma-Pitha* of the *Shankha Parashu*. There is a couple of *Pujaris* under the right feet and below the *Padma Pitha* of the *Chakra Parashu*. A small figure below the sculptured *Pujaris* sitting cross legged is recognizably an image of the *Buddha*. On reading the above description one can easily recognize the sculpture as that of the Brahmanical god *Visnu*. But it is difficult to determine its variety for certain. It may be a *Lokeshvara* type.

□ 87  
Visnu  
Provenance unknown/11th Century A.D.  
Black basalt/H. 32"  
Acc. No. 767  
Donated by Varendra Research Museum

□ 88  
Visnu on his vehicle Garuda  
Provenance unknown/11th Century A.D.  
Black basalt/H. 24"  
Acc. No. 783



□ 89  
Lingam with Saktis  
Probably from North Bengal/c. 10th Century A.D.  
Porphyritic basalt/H. 22"  
Acc. No. 778  
Donated by Varendra Research Museum

□ 90  
Siva Lingam  
Probably from North Bengal/12th Century A.D.  
Black Basalt/H. 31 1/2"  
Acc. No. 777  
Donated by Varendra Research Museum

□ 91  
Siva of Gajan festival  
Chittagong/c. 19th Century A.D.  
Brass/H. 17"  
Acc. No. 587



□ 92

**Brahma**  
Provenance unknown/11th Century A.D.  
Black basalt/H. 19"  
Acc. No. 774



□ 93

**Navagraha**  
Probably from North Bengal/12th Century A.D.  
Black basalt/H. 10 1/2"  
Acc. No. 773  
Donated by Varendra Research Museum

□ 94

**Visnu on his vehicle Garuda**  
Mirsarai, Chittagong/c. 9th Century A.D.  
Sand stone/H. 36"  
Acc. No. 27  
Donated by Mr. Mahiuddin Hossain



□ 95

**Mother and child**  
Provenance unknown/12th Century A.D.  
black basalt/H. 10 1/2"  
Acc. No. 776  
Donated by Varendra Research Museum

□ 96

**Mahisa mardini with eight-hands**  
Provenance unknown/11th Century A.D.  
Black basalt/H. 22"  
Acc. No. 666

□ 97

**Uma-Maheshvara**  
Provenance unknown/12th Century A.D.  
Black basalt/H. 25"  
Acc. No. 771

□ 98

**Manasa**  
Probably from South Bengal/11th Century A.D.  
porphyritic Basalt/H. 25"  
Acc. No. 886



□ 99

**Surya**  
Provenance unknown/12th Century A.D.  
Black basalt/H. 32"  
Acc. No. 769



□ 100

**Lalita**  
Provenance unknown/12th Century A.D.  
Black basalt/H. 22"  
Acc. No. 664



□ 101

**Manjuvara**  
Probably from Eastern Bengal/10th Century A.D.  
Black basalt/H. 26"  
Acc. No. 770  
Donated by Varendra Research Museum.



An elegant piece of sculpture carved on black basalt (upper portion of stele broken). This Bodhisattva sits on the back of a lion, in the Lalita or the Ardhaparyanka attitude, and displays the sentiment of Srngara (amour). His two hands are joined against the chest in forming the Dharmacakra mudra which is the eternal symbol of instruction in the ways of Dharma. The stalk of two lotuses rises from the left and right elbows with Padmakali on each side. The Prajnaparamita manuscript lies on the lotus rising from the left elbow. There are two finely carved miniature stupas on each side on the upper portion of the stele, which appears to have narrowly escaped destruction. Two divinities on his right are seen, one above other, sitting on lotuses. The divinity above is also holding a manuscript.

□ 102  
**Buddha in Vajrasana**  
 Chittagong / c. 15th Century A.D.  
 Bronze/H. 6 $\frac{3}{4}$ "  
 Acc. No. 347



The Buddha never wished to be regarded as anything more than a simple monk. This sculpture represents that sentiment.

□ 103  
**Buddha in Vajrasana**  
 Chittagong / 13th Century A.D.  
 Bronze/H. 4 $\frac{1}{4}$ "  
 Acc. No. 1003.



□ 104  
**Lokanatha**  
 Provenance unknown / 12th Century A.D.  
 Octo-alloy / H. 3 $\frac{3}{4}$ "  
 Acc. No. 1111

*Lokanatha* is the keen-seeing one, the Great Lord of Mercy, seated in the *Lalitasana*, with the right leg folded and the left hanging gracefully from the seat and resting on a lotus. The left hand is holding a lotus with a long stalk, and the right hand is broken from the elbow joint.

□ 105  
**Jambhala**  
 Provenance unknown / 12th Century A.D.  
 Bronze/H. 2 $\frac{3}{4}$ "  
 Acc. No. 1030

*Jambhala*, the Buddhist god of wealth. This form is seen emanating from *Ratnasambhava* with a mongoose in his right hand and a citron in his left.

□ 106  
**Tara**  
 Provenance unknown/12th Century A.D.  
 Bronze/H. 1 $\frac{1}{4}$ "  
 Acc. No. 1031

□ 107  
**Visnu**  
 Provenance unknown/C. 12th Century A.D.  
 Bronze/H. 3"  
 Acc. No. 911



□ 108  
**Mahisa mardini Durga**  
 Provenance unknown / 10th Century A.D.  
 Octo-alloy/H. 5 $\frac{1}{2}$ "  
 Acc. No. 669



□ 109  
**Singha Vahini Durga**  
 Provenance unknown/19th Century A.D.  
 Bronze/H. 6"  
 Acc. No. 671



□ 110  
**Uma-Maheshvara**  
 Provenance unknown/10th Century A.D.  
 Octo alloy/H. 3"  
 Acc. No. 1029



□ 111  
**Ganesa**  
 Provenance unknown/19th Century A.D.  
 Brass/H. 4 $\frac{1}{4}$ "  
 Acc. No. 672



□ 112

**Mahadeva**

Provenance unknown/Late 19th Century A.D.  
Carved wood/L. 25"  
Acc. No. 668

The god lying down on his left side on a couch presumably in a deep slumber. The left hand supports the head on the palm, the legs are

placed one upon the other. The sculpture represents the *Saumya* or *Santa* (Peaceful) aspect of the god.



□ 113

**Makara**

Habigonj/Early 20th Century A.D.  
Carved wood/H. 8 1/2"; W. 76"  
Acc. No. 104

□ 114

**Makara**

Habigonj/Early 20th Century A.D.  
Carved wood/H. 8 1/2"; W. 76"  
Acc. No. 105

□ 115

**Brisha Kastha**

Sylhet / 20th Century A.D.  
Carved wood/H. 86"  
Acc. No. 133



□ 116

Scene from the life of Krishna  
Habigonj/19th Century A.D.  
Carved wood/H. 50" W. 63"  
Acc. No. 134



Part of a *Mandapa* in an *Akhra*. On the upper rim of the panel inscriptions in *Bangla* are describing the subject matter of the carving: *nilachale jagabandhu balaramer mrigayate gaman, garurer darpachurna, jagabandhur rathayatra*

□ 117

**Makara**

Provenance unknown / 19th Century A.D.  
Carved wood/H. 5 1/2"; W. 27"  
Acc. No. 1019

Part of architectural decoration.

□ 118

**Makara**

Provenance unknown/19th Century A.D.  
Carved wood/H. 5 1/2"; W. 25 1/2"  
Acc. No. 1018

Part of architectural decoration.

□ 119

Scene from the life of Krishna

Probably from Faridpur/19th Century A.D.  
Carved wood/H. 7"; W. 31"  
Acc. No. 1116

Part of a processional car.

□ 120

**Singha vahini Durga**

Probably from Faridpur/Mid-19th Century A.D.  
Carved wood/H. 11 1/2"; W. 5 1/2"  
Acc. No. 1057

Part of a processional car.

□ 121

**Man-sacrifice scene**

Probably from Faridpur/Mid-19th Century A.D.  
Carved wood/H. 7 1/2"; W. 19"  
Acc. No. 1059

Part of a processional car.

□ 122  
**The Sleeping Kumbhakarna**  
 Probably from Faridpur/Mid-19th Century  
 A.D.  
 Carved wood/H. 8 1/4"; W. 34"  
 Acc. No. 1058

Part of a processional car.



□ 123  
**War of Rama with Ravana**  
 Probably from Faridpur/19th Century A.D.  
 Carved wood/H. 8 1/4"; W. 36 1/2"  
 Acc. No. 1115

Part of a processional car.



The wooden sculptures which are found on processional cars, thrones, bedsteads, bull-pillars and the other wood works like brackets and friezes attached to the thatched cottages and buildings are the work of *sutradharas*. It depicts the life and the myth of the time.

□ 124  
**Cannon of Shah Jahan**  
 Chittagong/A.H. 1066/A.D. 1656  
 Metal: Bronze/L. 77"  
 Acc. No. 20  
 Donated by (earstwhile) National Bank of  
 Pakistan



A beautifully decorated piece of Mughal artillery, one of the group of four cannons purchased in 1966 by the then National Bank of Pakistan from late Mrs. Karimunnesa Begum of Rahamatgonj, Chittagong, a lineal descendant of Adhu Khan Hazari (a Mughal Officer posted here). There are three embossed inscriptions in *nastaliq* on the body of the gun in Persian. (See Hossain, Shamsul: *Cannon of Shah Jahan with the title Baland Iqbal*, J. A. S. B. Hum. Vol. XXX 2, 1985).



□ 125  
**Cannon**  
 Chittagong/17th Century A.D.  
 Metal: Bronze/L. 77 1/2"  
 Acc. No. 21  
 Donated by (earstwhile) National Bank of  
 Pakistan



Mughal cannon of the same group as is mentioned in □ 124. Engraved inscriptions on the body in Arabic script and Bangla. The fish motif on both sides of the breech probably tells about its origin in Bengal.

□ 126  
**Cannon**  
 Chittagong/17th Century A.D.  
 Metal: Iron/L. 85"  
 Acc. No. 22  
 Donated by (earstwhile) National Bank of  
 Pakistan

A cannon of the same group as is mentioned in □ 124. Probably Mughal.

□ 127  
**Naval Cannon**  
 Chittagong / 17th Century A.D.  
 Metal : Iron / L. 67"  
 Acc. No. 23  
 Donated by (earstwhile) National Bank of Pakistan

Another Mughal cannon from the same group as is mentioned in □ 124, originally mounted on a naval vassel probably used in the battle with the Magh troops, in Chittagong in 1666 A.D.

□ 128  
**Sword**  
 Chittagong/18th Century A.D. / L. 35"  
 Acc. No. 11

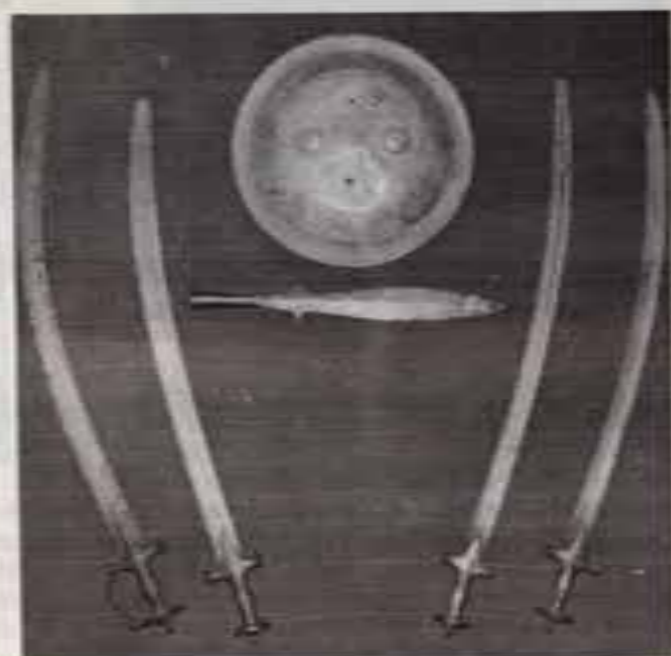
□ 129  
**Sword**  
 Chittagong/18th Century A.D./L. 33 1/2"  
 Acc. No. 12

□ 130  
**Sword**  
 Chittagong/18th Century A.D./L. 34"  
 Acc. No. 13

□ 131  
**Sword**  
 Chittagong/18th Century A.D./L. 34 1/2"  
 Acc. No. 14

□ 132  
**Spear head**  
 Sylhet/Early 20th Century A.D./L. 18 1/2"  
 Acc. No. 97

□ 133  
**Shield**  
 Chittagong/18th Century A.D.  
 Metal : Brass/Dia. 14 1/2"  
 Acc. No. 126



□ 134  
**Votive lamp (Pancapradipa)**  
 Sylhet/19th Century A.D.  
 Cast Brass/H. 5 1/4"  
 Acc. No. 83

□ 135  
**Set of three rice measures**  
 Dhaka : Late 19th Century A.D.  
 Brass and inlay/H. 3 1/2", 3 1/4", 2 1/2"  
 Acc. No. 1054, 1055, 1056

□ 136  
**Stand for placing offerings (Upacar dharaka)**  
 Sylhet/19th Century A.D.  
 Cast Brass/H. 10"  
 Acc. No. 82

□ 137  
**Jug without a spout**  
 Provenance unknown/19th Century A.D.  
 Copper inlay work on brass / H. 8 1/2"  
 Acc. No. 909



□ 138  
**Flower vase**  
 Provenance unknown/Early 20th Century A.D.  
 Brass/H. 6 1/4"  
 Acc. No. 929



□ 139  
**Basket (Jhangri)**  
 Dhaka/Early 20th Century A.D.  
 Brass/H. 5 1/4"; Dia 11 1/4"  
 Acc. No. 910



Cane and bamboo works, being the most popular craft in rural Bengal, have also inspired the art of metal works, particularly in their structural composition.

□ 140  
**Huqqa base**  
 Habigonj/19th Century A.D.  
 Silvery polish on brass/H. 8 1/4"  
 Acc. No. 208

□ 141  
**Incense-burner (Dhupci)**  
 Dhaka/Late 19th Century A.D.  
 Alloy/H. 5"  
 Acc. No. 1041

□ 142  
**A small basin inscribed with Arabic script and geometric design**  
 Dhaka/Late 19th Century A.D.  
 Octo-alloy/H. 1 1/2"  
 Acc. No. 594



□ 143  
**Necklet (Hasuli)**  
 Chittagong/Early 20th Century A.D.  
 Silver alloy  
 Acc. No. 943



The local names of other neck ornaments are: *Telahari, Panchalohari, Chandrohar, Chik* and *Sikka-sakar chara*. They are usually made of gold or silver. The silver alloy used for making ornaments is locally known as *Chalrupa* (16 parts of silver mixed with 7 parts of zinc).

□ 144  
**Necklet (Hasuli)**  
 Chittagong/Early 20th Century A.D.  
 Silver alloy  
 Acc. No. 714

□ 145  
**A Pair of ear ornaments (Kaner gunji)**  
 Tribal/20th Century A.D.  
 Silver alloy  
 Acc. No. 1043

This ornament is a tribal one, but the local people also used to wear ear ornaments, though we have none in our collection. The following names of the local types are available: *Jhumka, Karamphul, Pipal pat, Bali, Kanbala, Nolak, and Dheri*.

□ 146  
**Bracelet (Kaalshi)**  
 Chittagong/Early 20th Century A.D.  
 Silver alloy  
 Acc. No. 570



Most of the types of ornament used to be worn on hands and arms, some of which are on display. The local names of those ornaments are: *Basu, Kakna, Panchi, Makha thosha, Churi, Khainsa Khara, Kanchi, Bala, Shankha, Kach, Kaalshi, Tar, Baju, Mardana, Narikel phul, Jasm, Panja* and *Gaintya*.

□ 147  
**Bracelet (Batana)**  
 Dhaka/Early 20th Century A.D.  
 Silver-copper alloy (*Tamaiya rupa*)  
 Acc. No. 923



□ 148  
**Bracelet (Batana)**  
 Sylhet/20th Century A.D.  
 Silver alloy  
 Acc. No. 228



□ 149  
**A pair of bracelet (Khol panchi)**  
 Chittagong/20th Century A.D.  
 Silver Alloy  
 Acc. No. 921

□ 150  
**Wrist ornament (Bauti)**  
 Tribal/20th Century A.D.  
 Silver alloy  
 Acc. No. 921



□ 151  
**Wrist ornament (Bauti)**  
 Tribal/20th Century A.D.  
 Silver alloy  
 Acc. No. 922



□ 152  
**Wrist ornament (Ardhek bau)**  
 Tribal/Early 20th Century A.D.  
 Silver alloy  
 Acc. No. 226

□ 153  
**Wrist ornament (Kakna ?)**  
 Tribal/20th Century A.D.  
 Silver alloy  
 Acc. No. 227



□ 154  
**Wrist ornament (Kanjikharu)**  
 Chittagong/Early 20th Century A.D.  
 Silver alloy  
 Acc. No. 944

□ 155  
**Wrist ornament (Khol/bala)**  
 Sylhet/20th Century A.D.  
 Silver alloy  
 Acc. No. 225

□ 156  
**Wrist ornament (Gol/bala)**  
 Sylhet/Early 20th Century A.D.  
 Silver-copper alloy (*Tamaiya rupa*)  
 Acc. No. 231

□ 157  
**Waist ornament (Komar shikal)**  
 Chittagong/20th Century A.D.  
 Silver alloy  
 Acc. No. 570



Fascinating descriptions of waist ornament of the following name come from ancient literature: *Bicha, Sarjaha, Gol Shikal, Ula golshikal* and *Komardana*.

□ 158  
**waist ornament (Komarer dari shikal)**  
 Chittagong/20th Century A.D.  
 Silver alloy (*Jarmani silver*)  
 Acc. No. 766



□ 159

**A pair of anklet (Payer Kharu)**  
Chittagong/20th Century A.D.  
Silver alloy  
Acc. No. 715



□ 160

**A pair of anklet (Payer kharu: palangpat)**  
Chittagong/20th Century A.D.  
Silver alloy  
Acc. No. 704



□ 161

**Anklet (Jaltaranga payer kharu)**  
Chittagong/20th Century A.D.  
Silver alloy  
Acc. No. 573

□ 162

**Anklet (Baag kharu)**  
Sylhet/20th Century A.D.  
Silver alloy  
Acc. No. 221

□ 163

**Anklet (Bet kharu)**  
Noakhali/20th Century A.D.  
Silver alloy  
Acc. No. 575

□ 164

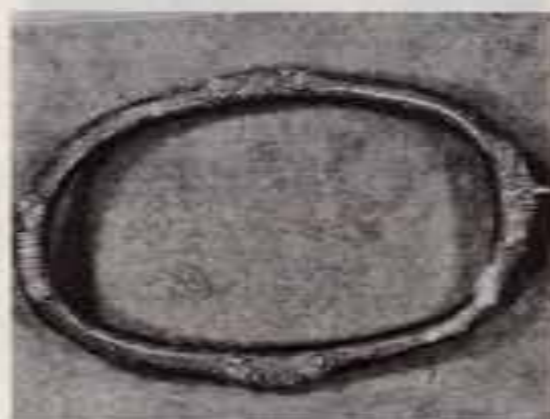
**Anklet (Mol)**  
Provenance not known/Early 20th Century A.D.  
Silver alloy (Jarmani silver)  
Acc. No. 9199

□ 165

**Anklet (Mol)**  
Provenance not known/Early 20th Century A.D.  
Silver alloy (Jarmani silver)  
Acc. No. 920

□ 166

**Anklet (Mol)**  
Sylhet/Early 20th Century A.D.  
Copper alloy  
Acc. No. 223



□ 167

**Plate with flower and lace design**  
Chittagong/19th Century A.D.  
Porcelain/H. 3 1/2"; Dia 20 1/2"  
Acc. No. 76

□ 168

**Bowl**  
Chittagong/19th Century A.D.  
Porcelain/H. 4 1/2"; Dia 11"  
Acc. No. 77

□ 169

**Octopod bowl with handles**  
Mymensingh/Late 19th Century A.D.  
Porcelain/H. 6 1/2"; (P. M. T. Burnell, London)  
Acc. No. 744

□ 170

**Bowl with handles**  
Mymensingh/Early 20th Century A.D.  
Porcelain/H. 7"  
Acc. No. 742

□ 171

**Mask**  
Chittagong/A.D. 1984  
Folk-art/Moulded paper/H. 14 1/2"  
Acc. No. 1129

Masks are associated with dance in many religious festivals of Bengal. They are still used in Chittagong in the local dance form called 'Dynee Kanda' or 'Mukha Kanda'. The use of these masks or false garments dating from high antiquity, is connected with early types of folk-lore and religion.

□ 172

**Mask**  
Chittagong/A.D. 1984  
Folk-art/Moulded paper/H. 11"  
Acc. No. 1130

□ 173

**Mask**  
Chittagong/A.D. 1984  
Folk-art/Moulded paper/H. 8 1/2"  
Acc. No. 1131



□ 174

**Mask**  
Chittagong/A.D. 1984  
Folk-art/Moulded paper/H. 8 1/2"  
Acc. No. 1132

□ 175

**Mask**  
Chittagong/A.D. 1984  
Folk-art/Moulded paper/H. 8 1/2"  
Acc. No. 1133



□ 176

**Mask**  
Chittagong/A.D. 1984  
Folk-art/Moulded paper/H. 7 1/2"  
Acc. No. 1134

□ 177

**Mask**  
Chittagong/A.D. 1984  
Folk-art/Moulded paper/H. 5"  
Acc. No. 1135



□ 178

**Bird**  
Chittagong/A.D. 1984  
Folk-art/Moulded paper/H. 5"  
Acc. No. 1136

□ 179

**Elephant**  
Chittagong/A.D. 1984  
Folk-art/Moulded paper/H. 7 1/2"  
Acc. No. 1137



□ 180

**Deer**  
Chittagong/A.D. 1984  
Folk-art/Moulded paper/H. 12 1/2"  
Acc. No. 1138

□ 181

**Deer**  
Chittagong/A.D. 1984  
Folk-art/Moulded paper/H. 12 1/2"  
Acc. No. 1139

□ 182

**Elephant-rider**  
Chittagong/A.D. 1984  
Folk-art/Terracotta/H. 4 1/2"  
Acc. No. 1140



Hand-made terracotta elephant-rider painted with steady strokes of black and red on a white ground. The rider is shown firmly clasp- ing the neck of the elephant and also wearing a turban on his head. The bold and vigorous execution of the figure with simple colour scheme expresses the age-old experience of the clay-modeller.

□ 183

**Horse-rider**  
Chittagong/A.D. 1984  
Folk-art/Terracotta/H. 5 1/2"  
Acc. No. 1142



□ 184

**Bull**  
Chittagong/A.D. 1984  
Folk-art/Terracotta/H. 5"  
Acc. No. 1145

Hand-made terracotta toy-bull painted with a few brisk strokes of black and red on a white ground, is shown as if running, the movement being suggested by its outstretched legs and uplifted tail.

□ 185

**Bull**  
Chittagong/A.D. 1984  
Folk-art/Terracotta/H. 9 1/2"  
Acc. No. 1143



□ 186

**Bull-rider**  
Chittagong/A.D. 1984  
Folk-art/Terracotta/H. 4 1/2"  
Acc. No. 1141



□ 187

**Elephant**  
Chittagong/A.D. 1984  
Folk-art/Terracotta/H. 5"  
Acc. No. 1144



□ 188

**Monkey**  
Chittagong/A.D. 1984  
Folk-art/Terracotta/H. 3 1/2"  
Acc. No. 1147



□ 189

**Bull**  
Chittagong/A.D. 1984  
Folk-art/Terracotta/H. 2 1/2"  
Acc. No. 1158

□ 190

**Bull**  
Chittagong/A.D. 1984  
Folk-art/Terracotta/H. 10"  
Acc. No. 1164

This size is not usually available in the fair.

□ 191

**Horse**  
Chittagong/A.D. 1984  
Folk-art/Terracotta/H. 4 1/2"  
Acc. No. 1167

□ 192

**Giraffe**  
Chittagong/A.D. 1984  
Folk-art/Terracotta/H. 4 1/2"  
Acc. No. 1168

□ 193

**Bird**  
Chittagong/A.D. 1984  
Folk-art/Terracotta/H. 3 1/2"  
Acc. No. 1161



□ 194

**Bird**  
Chittagong/A.D. 1984  
Folk-art/Terracotta/H. 2 1/2"  
Acc. No. 1156

□ 195

**Bird**  
Chittagong/A.D. 1984  
Folk-art/Terracotta/H. 4"  
Acc. No. 1157



Embossed moulding of legs on pedestal is an interesting feature of this toy doll.

□ 196

**Bird**  
Chittagong/A.D. 1984  
Folk-art/Terracotta/H. 3 1/2"  
Acc. No. 1148



□ 197

**Bird**  
Chittagong/A.D. 1984  
Folk-art/Terracotta/H. 2 1/2"  
Acc. No. 1159

□ 198

**A Pair of birds on hanger**  
Chittagong/A.D. 1984  
Folk-art/Terracotta/H. 2 1/2"  
Acc. No. 1160

□ 199  
**Bird**  
 Chittagong/A.D. 1984  
 Folk-art/Terracotta/H. 3 $\frac{1}{2}$ "  
 Acc. No. 1146



□ 200  
**Bird**  
 Chittagong/A.D. 1984  
 Folk-art/Terracotta/H. 3"  
 Acc. No. 1150



□ 201  
**Bird**  
 Chittagong/A.D. 1984  
 Folk-art/Terracotta/H. 2 $\frac{1}{2}$ "  
 Acc. No. 1163



□ 202  
**Bird**  
 Chittagong/A.D. 1984  
 Folk-art/Terracotta/H. 4 $\frac{5}{8}$ "  
 Acc. No. 1165

□ 203  
**Bird**  
 Chittagong/A.D. 1984  
 Folk-art/Terracotta/H. 4"  
 Acc. No. 1166

□ 204  
**Bird**  
 Chittagong/A.D. 1984  
 Folk-art/Terracotta/H. 3 $\frac{1}{2}$ "  
 Acc. No. 1155

□ 205  
**Bird**  
 Chittagong/A.D. 1984  
 Folk-art/Terracotta/H. 2"  
 Acc. No. 1162

□ 206  
**Bird**  
 Chittagong/A.D. 1984  
 Folk-art/Terracotta/H. 3 $\frac{1}{2}$ "  
 Acc. No. 1152

□ 207  
**Dancing female**  
 Chittagong/A.D. 1984  
 Folk-art/Terracotta/H. 4"  
 Acc. No. 1151



□ 208  
**Radha-Krishna**  
 Chittagong/A.D. 1984  
 Folk-art/Terracotta/H. 8 $\frac{1}{2}$ "  
 Acc. No. 1149

□ 209  
**Laksmi**  
 Chittagong/A.D. 1984  
 Folk-art/Terracotta/H. 8 $\frac{1}{2}$ "  
 Acc. No. 1153

□ 210  
**Ganesa**  
 Chittagong/A.D. 1984  
 Folk-art/Terracotta/H. 7 $\frac{1}{2}$ "  
 Acc. No. 1154

□ 211  
**Earthen pot with lead**  
 Chittagong/A.D. 1984  
 Folk-art/Terracotta/H. 6 $\frac{1}{2}$ "  
 Acc. No. 1169

□ 212  
**Earth Basket (Jhanpi)**  
 Chittagong/A.D. 1984  
 Folk-art/Terracotta/H. 4 $\frac{1}{2}$ "  
 Acc. No. 1170

□ 213  
**Mould for cake**  
 Sylhet/Early 20th Century A.D.  
 Folk-art/Stone/L. 3 $\frac{1}{2}$ "  
 Acc. No. 167



Blocks of stone or terracotta with engraved decorative designs are used as moulds for rice, sugar or mango cakes.

□ 214  
**Hand Fan**  
 Chittagong/A.D. 1984  
 Folk-art/Hand woven coloured thread/H. 18 $\frac{1}{2}$ "  
 Acc. No. 1182

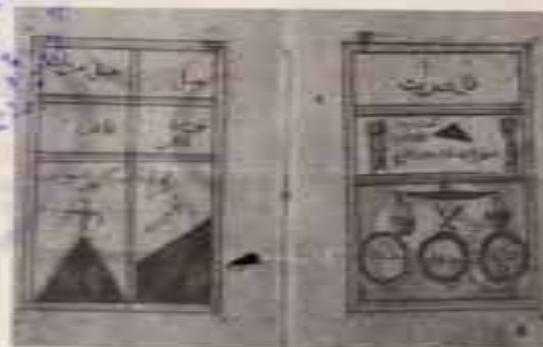


□ 215  
**Hand Fan**  
 Chittagong/A.D. 1984  
 Folk-art/Woven straped palm leaves/H. 16 $\frac{1}{2}$ "  
 Acc. No. 1184



□ 216  
**Nakse Salemani**  
 Manuscript  
 Chittagong/Late 19th Century A.D.  
 Acc. No. 2146

32 folios of locally made tulat paper, measuring 5 $\frac{1}{2}$ "x4 $\frac{1}{2}$ ". Pages numbered up to 13. Each page, within a square, contain poor decorations with round, square, circular, triangular and other geometric designs besides floral, architectural and other patterns. The colours used are black and red with a tinge of yellow occasionally. The script is Nasta'liq. The folios are stitched together without any binding but wrapped with a leftout leather cover.



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