



REPORT OF MISSION

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Position :	Researcher
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Place(s) of Mission :	Bibliotheque Nationale, Paris
Eurindia Activity N° related to the mission :	Project No. : ALA/95/23 - 2003/77077
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Objective(s) of the Mission :

Outline the main objective(s) of the mission.

The main objective of the mission was two-fold. Firstly, by taking a look at the albums of Indian paintings kept at the Bibliotheque Nationale, to fathom their usefulness and gauge their worth from the point of view of historical documentation and especially to trace and study the albums that belonged to the personal collection of Jean-Baptiste Gentil, a French officer in the service of Shuja-ud-Daula, vizier of the Mughal Emperor in the province of Faizabad, during the 18th century. The majority of the albums dealing with India are kept at the Cabinet des Estampes but a few of them are also with the Oriental Manuscript as well as the Occidental Manuscript sections. A substantial amount of work needs be done on these untapped albums of paintings of which no complete catalogue exists at the BN till date. The second important objective was to get the necessary computer training at CCL (Arles) so as to be able to upload on the Eurindia website, the results of the research undertaken by the University of Delhi.

Description of the Mission:

Provide an executive summary of your mission

The first part of my trip was spent in Paris at the Bibliothèque Nationale. My main aim was to take a look at the albums of Indian paintings kept at the Bibliothèque Nationale, sift out and study the albums that belonged to the personal collection of Jean-Baptiste Gentil. The majority of the albums dealing with India are kept at the Cabinet des Estampes but a few of them are also with the Oriental Manuscript as well as the Occidental Manuscript sections. On the present digitalised catalogue, doing a search with keywords “Gentil” or “Jean-Baptiste Joseph Gentil” did not yield any spectacular result. I soon realised that the digital catalogue was not useful in this regard. It was easier for me to approach this problem from another angle. I traced the albums by their call numbers (côtes) instead. As far as Indian paintings are concerned, I found that the division Od which deals with the Orient, Turkey and Asia excluding China, was extremely useful for my research. Hence I went through a Catalogue by Henri Bouchot that was published in 1895, in order to trace the subject matter of the section on Indian paintings. According to Bouchot’s classification the section on Indian paintings starts with Od 32 and ends with Od 63. This is a good thirty odd albums of great value and importance, most of them without date and provenance. With some expertise it would not be difficult to date these albums. The themes are very varied: gods and goddesses, portraits of kings, generals, viziers, princes and princesses, costumes and customs of India, flora and fauna of the subcontinent, battles and fights, arts and crafts, coins and so on and so forth. All these albums are extremely striking and can be of particular interest to historians, sociologists and art historians as they bear visual testimony to the life of the Indian people during the 17th to the 19th century. Most of these albums are bound in folio and are intact, thus making the task of cataloguing so much easier, however some seem to have been rearranged under different categories at different points of time probably by different curators. A study of the history of curatorship at the BN, especially with regard to the paintings, could certainly shed light on their regrouping and may probably help in categorising and even dating them.

If one were to study the collection of Gentil, one would soon realise that the present classification of these albums differ a great deal from their original classification. There exists a manuscript-catalogue dated 1785, probably made by Gentil himself, that lists these albums with their older classification (presumably as they were kept with the Bibliothèque du Roi). According to me, this manuscript (numbered Res-Ye-62) is of vital importance for someone who wishes to study the Gentil Collection. The albums of Jean-Baptiste Gentil which, instead of being kept in one section or under one head (as all these albums deal practically with India) are kept in three different sections, namely the Dept des Mss Orientaux, Dept des Mss Occidentaux and the Cabinet des Estampes. The reasons of their dispersal are not yet clear to me.

In the Occidental Manuscript section of the BN there is a document numbered N.Ac.Fr. 5400 which seems to be a “Catalogue of Books in Sanscrit Language and Devanagari Character in the National Library of France” (according to Henri Omont’s *Catalogue General des manuscrits français*, 1900). This valuable document is a 49 page handwritten manuscript in which pages 21-24 are of great consequence as far as Gentil is concerned. This five-page section deals with a list of manuscripts sent from Faisabad by Mr. Gentil, who was the charge d’affaires of the king with the Nabab of Awadh, and the same were deposited in the royal library in 1777. If we were to believe that the royal library’s collection passed on to the BN, there should be then 130 manuscripts in the BN’s collection whose ownership could be

attributed to Gentil. However, if traces of ownership exist within or inside the manuscripts, there is no way to retrieve these through any existing catalogue, whether manual or computerised. Amongst these 130 manuscripts there seem to be accounts or histories of kings of Persia and India, of kings of Egypt, of the Mughal emperors, of poets; accounts of practices in the court of kings, translations of the Ramayan into Persian, the life of Jesus Christ in Persian as well as fables. As far as the manuscripts in Sanskrit are concerned, there are commentaries of the Bhagwatgita, treatises on sacrifices and how they are to be performed, almanacs of Brahmins, 1000 names of Vishnu, history of Lanka, horoscopes of an Indian, so on and so forth. The N.Ac.Fr. 5400 also cites a "list of books to be brought from Bengal" on Laws or Codes, on religion, dictionaries and poetical works. We do not know whether these books ever reached the royal library or not. Francis Richard states in one of his articles that these works are not to be found in the collection of the BN. If they were not drowned in the sea off the coast of Sri Lanka, there is a strong possibility that they be left behind in Calcutta. A search to trace them in the archives at Calcutta would not be futile.

Apart from these manuscripts, some of which are illuminated and which today form part of the Persian Supplement, there were albums of miniature paintings that Gentil had painstakingly collected. According to our findings, there are 19 of them, the majority being kept in the Cabinet des Estampes, three in the Mss Occidentaux and two in the Mss Orientaux. While the subject matter of the majority of these albums target the Mughal courts and the kings and viziers of Hindustan, some of them speak of Hindu divinities. Portraits from the family of Tamerlan, an illustrated abridged history of the kings of Hindustan or the Mughal Empire, paintings of "elephants, palanquins and other usages in the country, customs and portraits of the Persians etc., scenes of battles and historical subjects between India and Persia, costumes and portraits of Hindus, portraits of viziers, ministers and army generals and last but not the least, Indian palaces. While the majority of these miniatures could be attributed to the Mughal School of painting, there were a few in the Rajasthani style as well.

Besides these, I had a cursory look at four other albums kept with the Mss Orientaux. Indian 743 to 746 deal with a subject matter that is essentially Hindu from the south of India. The first album illustrates castes and profession of the Hindus from South India along with descriptions in Tamil and French. The second is dedicated to divinities and sovereigns of India. These aquarelles are similar in style and content to the previous one, as if in continuation. The third one is dedicated to the figures of Hindu divinities and the fourth to festivals, customs and practices of the Hindus. These contain also descriptions in Tamil and French. Indian 744 and 746 contain good 8 to 10 paintings showing houses, streets and prisons in Karaikal (part of the French settlement of Pondicherry).

The second part of my trip was at Centre de Conservation du Livre, Arles where I spent about a week learning about the software package and the complexities of uploading research data on the Eurindia website. I was able to spend a day learning about the process of digitalisation of manuscripts through high-definition camera and lights.

Concrete and quantified outputs of the missions

Describe the main results achieved.

The kernel or the guiding documents for my research were the following:

- *Recueil. Catalogue Manuscrit des dessins orientaux de M. Gentil*, a hardbound notebook or register containing 9 hand-written pages and bearing the call number BnF Est. Res. Ye-62-4. It is dated 1785. Inscription on the spine: "Livre des peintures, Collection Gentil". The first page to the left contains the writing : "Dessins et cartes de M. Le Gentil". The righthand page contains: "Livres de peinture par numéros". Then follows a series of numbering pattern and finally the inscription : "Dessins indiens non rassemblés".
- BLOCHET, E., *Inventaire et description des miniatures des manuscrits orientaux conservés à la Bibliothèque Nationale*, Librairie Emile Bouillon Editeur, Paris, 1900, bearing call number : 4° Imp. Or. 339.
- BOUCHOT, Henri, *Le Cabinet des Estampes de la Bibliothèque Nationale*, E. Dentu Editeur, Paris, 1895, bearing call number : Ye² 20, 8°.
- BLOCHET, E., *Catalogue des Manuscrits Persans de la Bibliothèque Nationale* (4 vols.), Ernest Leroux, Editeur, 1905-1934, call number : 8° Imp. Or. 708 (1)

With the help of these above catalogues and inventories as well as some articles on Gentil we have arrived at this conclusion that the following documents bearing call numbers as stated below belonged to the Gentil Collection. However, no existing catalogue in the BN gives us the information that all these following albums belonged to Jean-Baptiste Gentil. Hence the most concrete part of my research were these findings.

BnF Est. Od-32 (1)-Fol.

Documents indiens, this album has been rearranged and there are paintings in this album which may not have belonged to Gentil's Collection. But it can be established with certainty that the first few pieces were part of Gentil Collection. Writing in the Gentil's Catalogue of 1785 says, "Ce livre relié damas bleu contient 20 portraits des empereurs de la famille de tamerlan jusqu'à Chaalon 2e inclusivement. Vingt portraits". The description of this album corresponds to what is represented in Smith-Lesoueff 246. Could there be overlapping or rearranging between the two? The portraits however seem different.

BnF Est. Od-36-4.

Abrégé historique des Rajas de l'Indoustan, Faizabad 1774, manuscript bound in red cloth. This is a manuscript hailing from the Gentil Collection. The French text is illustrated by an Indian artist. These miniatures that could arouse the curiosity of many a historian are extremely well executed. They document the history of manners and customs of the Indian people. The manuscript opens with a map of Hindustan and ends with a Sati scene. Subject matter: portraits of rajas, ceremonies of worship, exercises with lances and swords and shield, fight between snake and mongoose, ram fights, coq fights, weapons, palanquins, Hindu festivals such as the most widely celebrated Hindu spring festival of "Holi". These paintings show a certain sense of modelling and perspective, a trait typical of Company paintings.

BnF Est. Od-37-4.

Recueil. Planches d'Elephants, de Palanquins et divers usages Indiens, drawings in colour. These drawings betray a sense of ingenuousness especially when one thinks of the way in which the elephants are harnessed and the palanquins decorated. These, according to

Bouchot, were done by European artists in India. This is very unlikely as the drawings seem highly indigenous.

BnF Est. Rés. Od-41-4.

Mœurs et usages de Persans, Indiens, etc. Customs and habits of Persians, Indians etc. This is a heterogeneous album containing 56 paintings difficult to classify under one title. One painting depicting a bird on a branch is dated 1043 H. Among the portraits we have those of Aurangzeb, Dara Shikho and Shah Jahan from the 18th century. There are paintings depicting European subject matter such as: two angels under a tree, sacrifice of Isaac and portrait of Alexander. There are also Persian, Turkish, Sufi and Indian paintings and themes.

BnF Est. Rés. Od-43-Pet.fol.

Recueil. Dames et Seigneurs Persans. Collection of Indian miniature paintings of exquisite quality, probably from the 17th or 18th century. Inscription in ink inside this album: "Dames et seigneurs persans, Ministres, Généraux, Docteurs, et atures peintures parmi lesquelles il se trouvent des modèles d'écriture arabes". In this album of 44 miniatures, one can decipher besides the Mughal school, paintings from the Rajasthani and Kangra schools as well.

BnF. Est. Rés Od-44-Fol.

Recueil. Batailles et sujets historiques de l'Inde et de Perse. Collection of Indian miniatures of superb quality. Titled "History of India by Manucci", this is similar in nature to the earlier album. Here, amongst many we find Bahadur Shah engaged in a hunt, portraits of Shah Jahan and Noor Jahan, Christ and Mary Magdelaine, Virgin Mary, composite figure of camels, a splendid miniature representing angel Gabriel in the night of Ascension, siege of Golconda fort and Rajput paintings depicting Radha and Krishna of the Raslila. One of the paintings is signed Feiz-Allah.

BnF. Est. Rés. Od-45a-Fol.

Miniatures indiennes/ recueillies par Prisse d'Avennes. This album contains 22 Indian miniatures, 13 Chinese miniatures and 3 calligraphies followed by 3 Arab cartographies. However, one portrait of Tamas Kouli Khan, better known as Nader Shah, which is in this album belonged to Gentil Collection. The first portrait is of Tamas Koulikan bearing the following inscriptions: "Tamas Koulikan, then Nadir Shah after the death of Tamas, king of Persia and Shenshah or king of kings after the capture of Delhi."

"Tamas Koulikan, king of Persian, killed in Cochin, on 20th January 1747. Certified true by the French doctor Bazin who was his personal physician and who was at his side till the last moments of his life." In this painting we see Nadir Shah seated on a carpet on a terrace holding his sword in his hand.

BnF. Est. Rés. Od-49-4.

Recueil. Portraits et costumes indiens. Portraits, Costumes and other Indian paintings. An interesting heterogeneous mix of 45 miniatures interspersed with folios bearing calligraphic writing. Each of the paintings is set within a frame and all around the frame there are paintings of flora. Among the ones that stand out is a copy of a Flemish painting depicting St Roch and the other is Abdul Hassan Nadir uz-Zaman showing/ explaining his work to Jahangir who seems to be listening with keen interest. This latter illustration demonstrates how the Emperor, besides looking into the affairs of the State, took keen interest in inspecting the works of his artists personally and thereby encouraging them.

BnF. Est. Od-50-4.

Recueil. Portraits de Visirs et de généraux indiens. Portraits of viziers, generals and others painted from nature. This album contains 11 paintings, similar to the previous one. Each painting bears Persian inscriptions on the verso, but unlike the previous there are no frames or flora. The support of the paintings seems to be cardboard pieces on which they are stuck.

BnF. Est. Rés. Od-51-4.

Recueil. Princes et seigneurs indiens. Sujets historiques et fleurs. Princes and lords, 51 miniatures in this album. On the verso of each of the folios are flowers. On the verso of the last but one page we find this inscription: "All these flowers are drawn from nature upon order by the emperors." Some of the characters depicted in this album are Shah Abbas, Jahangir, Kankana, Darashiko, Nadir Shah, and Akbar.

BnF. Est. Od-52-4.

Théogonie indienne, à la suite de quelques personnages à cheval. Indian theogony followed by some characters on horseback. Among the gods and goddess that can be identified are Shiva, Brahma, Vishnu, Durga, Kali, Saoundarya (spouse of Ganesha), Gajalakshmi, Sita. Some of the gods appear strange and difficult to attribute to the Hindu pantheon. As for the horsemen, they are unidentified. This album containing around 37 paintings, is among the few rare ones to contain purely Hindu deities.

BnF. Est. Rés. Od-53-4.

Recueil. Peintures Indiennes et Personnages. This album contains 14 miniatures in 13 folios. Indian and Persian paintings: an exquisite album of paintings whose borders are decorated with floral designs. There is a portrait of Begum Noor Jahan, of Akbar hunting, women at their toilet. The album ends with two fabulous birds resembling a pelican, with Persian inscriptions on them.

BnF. Est. Od-54(a)-4.

Costumes Indiens. Strangely this album has been classified under Indian costumes as the title suggests. Inside the album there is the following title: "Portraits divers", that is closer to its contents. Various Hindu portraits: portraits of princes and ladies, 15 in number. Also shown men doing combat exercises such as the 'malkhamb' and wielding the mace. We have portraits of Sultan Abdullah Husanna, Dara Surru, Mulla Rhosa, Ban Singo.

BnF. Est. Rés. Od-60-Pet.fol.

Recueil. Miniatures, portraits et modèles d'écriture des Indes. Models of writing decorated with portraits and costumes of prophets and other Indian and Persian characters. This album contains 32 miniatures of which one miniature of "3 fleurs-en-tête". The first two paintings are of angels, one bringing a vase and the other a dish. Folios 4 and five reveal characters bearing Chinese features. There is also a lion hunt and many paintings of ascetics in the wilderness. Interestingly a Portuguese is shown seated on a horseback wearing a hat. Nizamuddin Awliya is shown praying with the help of a string of beads.

BnF. Est. Od-63-Ft 6.

"Indian palaces collected by Gentil", that's how the title goes. These are palaces and other buildings in Delhi and Faizabad and Agra, totalling 24. Some of these drawings measure up to 2.50m and are very impressive. Two of the drawings from this album are dated 1774. Some of these buildings do not exist any more. Here are some drawings that attracted our attention: Palace of Nisamoulmoulouk in Delhi on the banks of the Yamuna, Palace of Old Delhi built by Salim Shah, Palace of the Great Moghul in Delhi on the banks of the Yamuna river, Gateway of the fort where is situated the palace of the Emperor, Building of the Nabab in Faizabad and Gate of Jama Masjid.

Français 24219.

Abridged chronicle of kings of Hindustan or Mughal Empire by colonel Gentil, dated 1772. This manuscript is decorated with numerous paintings finely drawn from the 2nd half of the 18th century. It begins with a letter to the king stating that this chronicle is a gift and the reasons for this present. There is a wonderful painting depicting Shah Alem II on horseback, holding a falcon and examining a French company of soldiers that Gentil presents before him. There is an equally beautiful portrait of the historian Mohammed Kasim who wrote a

general history of Hindustan and this chronicle is inspired by him. The entire manuscript is decorated with vignettes of people in acts of worship, hunting scenes, funeral processions, gods and goddesses, scenes of sacrifice, scenes of battle, game of dice, elephant fights, camel fights, arms and weapons, portraits of sovereigns. There is a view of the Agra fort taken from the Yamuna, a map of Allahabad showing Allahabad fort at the confluence of Ganga and Yamuna. There is also a painting of the famous peacock throne with two sentries guarding it.

Francais 24220

Divinities from Hindustan taken from the Puranas or historical books in Sanskrit, in Faizabad, by J-B Gentil (1774). There are 79 folios and several miniatures. A portrait of Gentil (similar to the one in his memoirs of 1822) has been pasted on the title page. This seems to be a later addition. Similarly, there are some inscriptions such as “manuscript containing 175 divinities from Hindustan painted with strange traits, colours and physiognomy which are specific to them, independent of the animals that are represented” that seem to have been added later. The manuscript begins with an explanation of Mahamaya with an illustration. The beginnings of creation are explained. Anthropomorphic figures of birds and beasts abound in this album; human beings shown with one leg, one eye; similarly others with many possible combinations of hands and legs. Days of the week are represented with figures and explanations. There is an attempt at equivalence between days and planets. This seems to be probably the only album in Gentil’s collection that has a dominating Hindu theme with no mixture.

Francais 25287

History of coins minted in Hindustan, taken from many historians of the country, done at Faizabad in 1773, by Mr. Gentil, “Chevalier de l’ordre Royal et militaire de St. Louis” resident of France, in the court of the nawab of Awadh. This manuscript contains 243 representations of Indian coins in diverse shapes and sizes with inscriptions in Sanskrit, Arabic and Persian. This manuscript is decorated with miniature paintings of 90 kings who are responsible for their minting from times immemorial until 1773 of the Christian era. On page 111 of this manuscript we find historical notes on the Mughal Emperors and on the family of Gentil, going upto 1806. On one page we find coins bearing zodiac signs. The previous page bears explanations about them. These coins must have been minted during Akbar’s reign as tells the inscription of his name on that page “Akbar, hegira 1078, reign 4”. On page 122 we find the following inscription: “The colonel Gentil married Miss Velho at Faizabad in 1774; she was the great grand niece of Juliana and she died a few months after here arrival in France in 1778. Mrs Velho, her mother died at Versailles in 1806. There exists only one son from this alliance.”

Smith-Lesouef 246

Collection of Indian paintings containing 20 portraits of Mughal emperors, descendants of Tamerlan until Shah Alam II (ruling). Painted upon orders from these emperors. Collection made in Delhi in 1774 by colonel Gentil.

Smith-Lesouef 247

These 60 paintings have probably been collected and bound by Shirjang, governor of Kashmir under the reign of emperor Mohammad Shah. This collection seems to have been made in Awadh in 1768 in Faizabad near Patna. An inscription reads: “Ces 60 peintures ont été ramassées et mises en livre par Chirjangue Gouverneur du Cachemire sous le règne de l’empereur Hametcha, maintenant 1768 retiré dans le souba d’Avad à Faisabad près Patna.” This date of 1768 seems to be the earliest date mentioned in the collection of Gentil.

Concrete and quantified contributions to Eurindia project

Quantify activities and outputs .

Same as above. More detailed descriptions of the albums will be available on the Delhi University pages of the Eurindia website. My contribution to the Eurindia project will also be in the form of uploading all research data of Delhi University on the Eurindia website. Preparation of material and drafting of the catalogue (along with Dr. Jean-Marie Lafont) for the Gentil exhibition to be held in December 2005-January 2006.

Possible reproductions of the following documents to be ordered from the Bibliotheque Nationale for the above exhibition:

1)-. BN Estampes Ye 62. Microfilm of the Catalogue of manuscripts by Gentil.

2)-. BN Estampes Od 63 format 6. Ektas or CD-ROMs.

All drawings of monuments of this album, namely:

1. Palace of Nisamoulmoulouk.
2. Palace of Selimcha
3. Palace of the Grand Mogul.
4. Terpolia.in Delhi
5. House of Raja Bahadour.
6. Serail of Mohamedcha in Delhi.
7. Gateway of the Grand Mosque in Delhi
8. Plan of the Grand Mosque in Delhi (bottom)
9. Top of the plan.
10. House of Mousafectan
11. Malabague Garden of Alemgir
12. Mosque in Delhi (façade)
13. Apartements of the Grand Mogul
14. Gateway of the Fort where the palace of the Emperor is situated.
15. Serail of the house of Safdarjang in Delhi
16. House of Darachetto
17. Plan of the palace, garden et serail of Darachetto in Agra (bottom)
18. Top of the plan.
19. House of Darachetto (3rd plan) (bottom)
20. Top of plan.
21. Terpolia in Faisabad
22. Building of the Nabab in Faisabad on the river Gagra.
23. Building of the Nabab in Faisabad.
24. House of Foudjaat Daula à Faisabad.

3)-. BN Estampes Od 32 volume 1. Ektas or CD-Rom

M 35180 Shuja ud-Dula and Colonel Gentil
M 35181 Idem (contd.)

4)-. BN Estampes Od 16 Diapositive in colour 24 x 36 mm.

M 39481 "Daneck Mend Kand grand master of the cavalry of the Grand Mogul".

5)-. BN Estampes Od 41. Diapositives in colour 24 x 36 mm

Folio 7 (Blochet n° 8) Butterfly and two flying insects.
Folio 11 (Blochet n° 12) Dragon.
Folio 45v (Blochet n° 46v) Portrait of an illuminator of miniatures.
Folio 46 (Blochet n° 47) Alexander the Great and Darius agonising.

6)-. BN Estampes Od 43. Diapositives in colour 24 x 36 mm

26 M 39774 "Nawab Shaista Khan"
M 39788 "Chef des Seiks"

7)-. BN Estampes Od 44 Reserve. Diapositives in colour 24 x 36 mm.

11. "Portuguese lady from India"
19. Vision of Esdras.
37. " Muslim doctors. Women praying"
46. Attack of the city, with emperor Aurangzeb in forefront.
M 39283 "Chek Sadi, Persian poet"

8)-. BN Estampes Od 45 Reserve. Diapositives in colour 24 x 36 mm

Folio 1. Tamas Kouli Kan . French doctor Bazin"

9)-. BN Estampes Od 49 Reserve. Diapositives in colour 24 x 36 mm

27. Sacrifice of Isaac.

10)-. BN Estampes Od 51 Reserve. Diapositives in colour 24 x 36 mm

Folio 20r. "Soodja Kouli Kan killed in Buxar"
M 36295. "Dara Shikoh"
M 36311. "Ahmed Shah Abdali"

11)-. BN Estampes Od 60. Diapositives in colour 24 x 36 mm

8. Shah Arif bi-Illah
17. Nizamuddin

12)-. FR 24219. Diapositives in colour 24 x 36 mm

Author : Colonel Gentil,
Title : An Abridged history of kings of Hindustan

D.ro. Portrait of Emperor Shah Alem II. Emperor Shah Alem II on horseback.
D.vo. Portrait of Mohammed Kasim, historian
249. The Peacock Throne
371-372. Defeat of the Sayids.
412. Portrait of Nizam ul-Mulk with two eunuchs

13)-. FR 24220. Diapositives in colour 24 x 36 mm

Author : Colonel Gentil,
Title : Divinities from Hindustan.

18vo-19ro. Arrangement for the sacrifice known as djague radjessevi. Drawings of the puja.

44. Goddess Ganga.

45. Goddess Djoumna.

68. The 28 daughters of Prajapati which he gave away to the moon.

14)-. FR 24287. Diapositives in colour 24 x 36 mm

Author : Colonel Gentil,
Title : History of coins.

11. Nizami historian, author of Tawarik Nizami.

43. Sultana Razia.

(??). Coins bearing zodiac signs with explanations on the preceding page.

111. Aligohor: Shah Alem II.

112. Sikh. Guru Gobind Singh and Jessa Singh Kalal.

Possible problems met during the missions

Highlight and justify any divergence and difficulty encountered

None, thanks to the coordinators of the Eurindia project as well as the extremely polite and helpful staff at the BN.

Other issues

Mention any other issues you deem relevant.

N.A.