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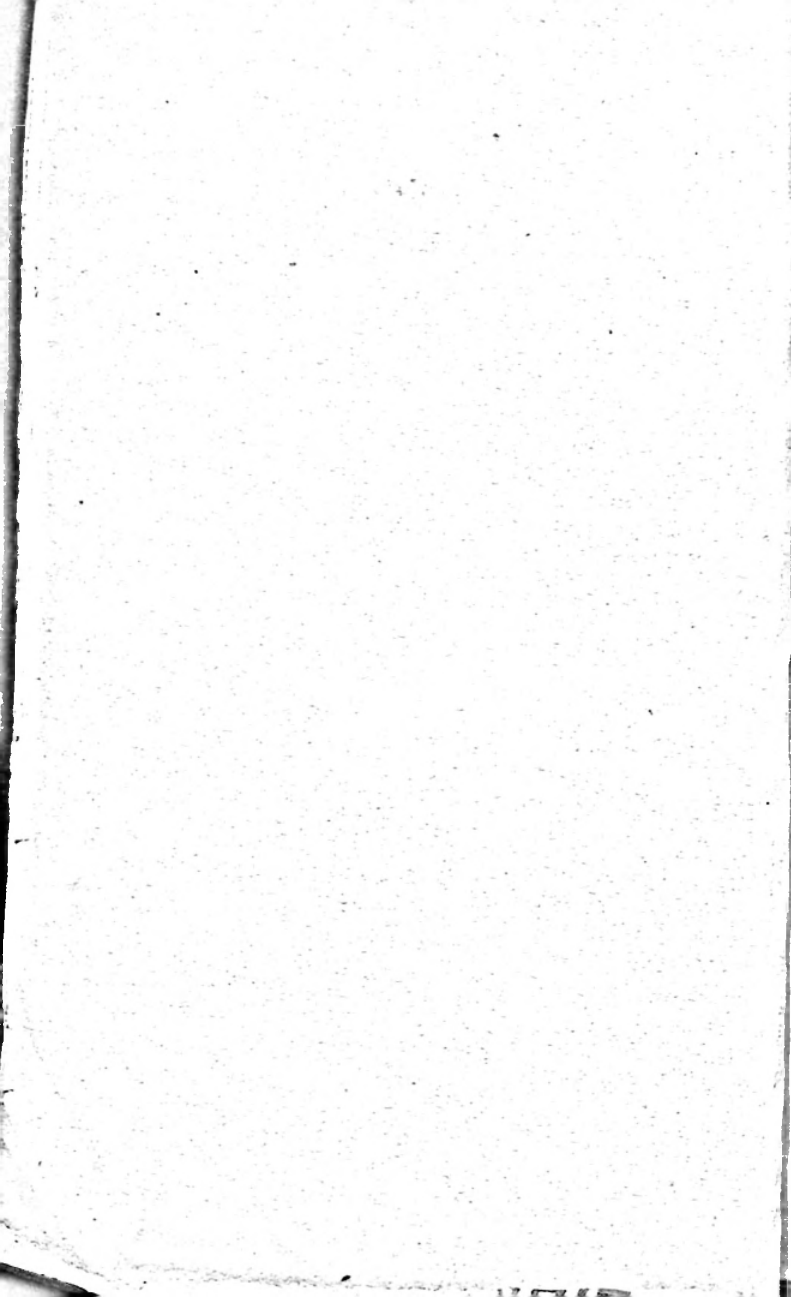
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Third Edition

NOTES ON THE SUBJECTS OF SHIVAJI'S SWORD & PORTRAIT.



SHIVAJI'S PORTRAIT AND SHIVAJI'S SWORD

NOW THE PROPERTIES OF AND OWNED BY

**CAPTAIN KHAN BAHADUR S. R. MODY, K-I-H-H.,
F.R.G.S., F.R.S.A., F.R.E. E.S.**

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BOMBAY, INDIA.

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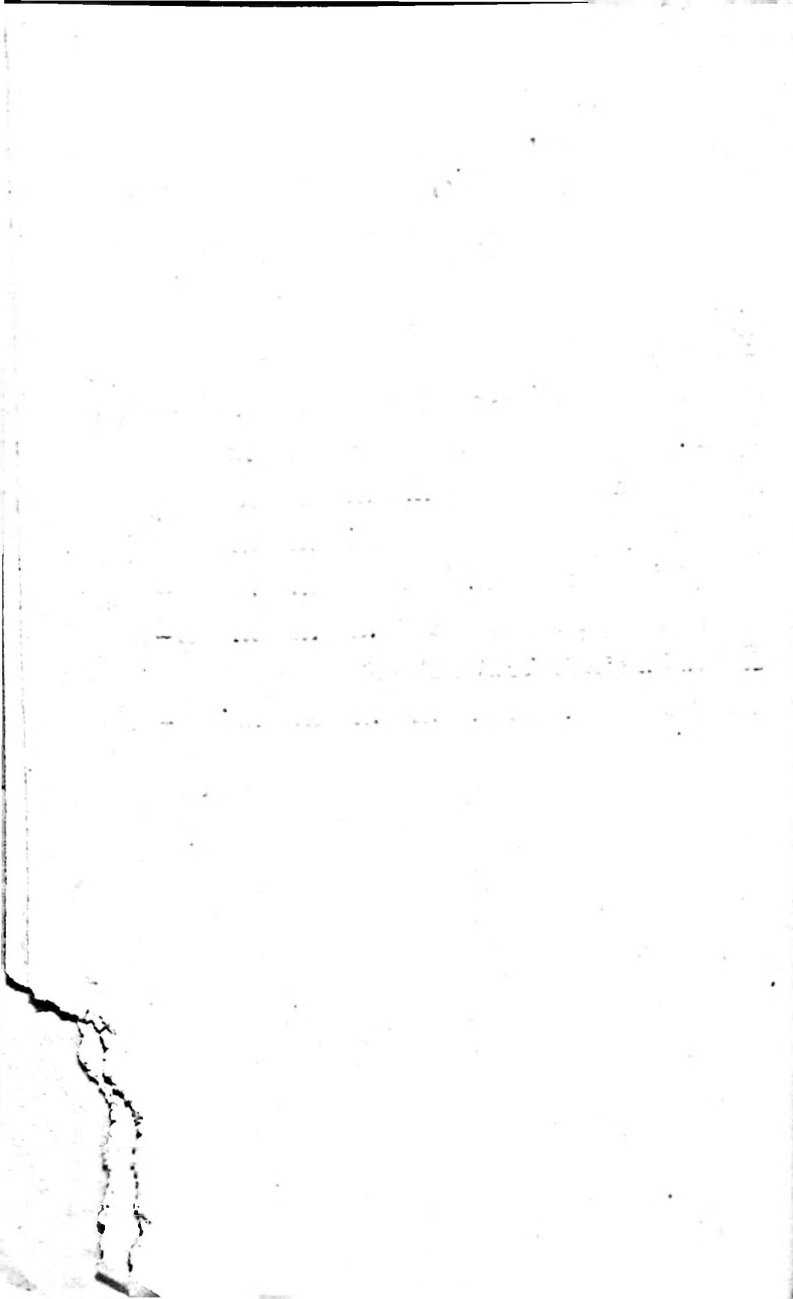
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FOREWARD.

I hope that lovers of historical antiquities will find this brochure interesting on the much-vexed question of Shivaji's Sword.

I am indebted to Prof. Dr. S. K. Belvalkar, M.A., PH D., of Deccan College, Poona, for kindly inspecting the sword and studying the evidence set forth in the notes and expressing his opinion. My thanks are also due to Mr. Bakrishna Vinayakraoji, Vasudeoji B.A., LL.B., J.P. and Mr. Shantilal G. Tola, B.A. for inviting my attention to certain materials on the subject.

BOMONJEE D. PUDUMJEE.

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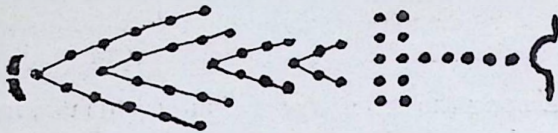


NOTES ON THE SUBJECT OF SHIVAJI'S SWORD.



Among the articles of antiquity which have a historical significance, the Sword of Shivaji occupies an important place. Many are the claims which have been laid as to the authenticity of the sword of this veteran Soldier-King of the Marathas. It is said to be at Satara and a description of the same is given by Mr. Pandurang Martand Chandorker, in the journal of the Bharat Itihas Sanshodhan Mandal (Shake 1840 i. e. 1918. a. d.) who made a tour of the locality in search of historical materials in 1917. He states that on either side of the throne at Satara are two swords one of them being an ordinary sword and the other the famous 8-Shri Bhowani Sword. This latter is on the right hand side of the throne. It is enclosed in red cloth, and the lower end of the scabbard has a richly studded encasement, which has 117 small rubies, 12 diamonds and 2 emeralds. The hilt is gold enamel work and is 2 cubits and 1 span (as measured by the hand of Mr. Chandorkar). From the hilt down to a length of $1\frac{1}{3}$ cubits the

blade is single-edged and lower down double-edged. A short distance from the hilt on the broad blade the following figures and letters are engraved.



सरकार राजा शाहू छत्रपति काद + + +
CA CA CA

As the engraving is shallow and the sword used to be constantly rubbed for cleaning, the lettering is indistinct and the three letters after “काद” have disappeared. The lettering viz. “सरकार राजा शाहू छत्रपति काद”.. (Sirkar Raja Shahu Chatrapati Kad) seem to indicate that it was not the original “Bhowani” sword of Shivaji; but that Shahu Maharaj, Shivaji’s grandson, had his own name engraved on his own sword. This would naturally be the most reasonable conclusion. At any rate one thing is certain that the sword called “Bhowani” has not yet been irrefutably identified. There is a belief in Satara that a sight of the sword causes safe delivery of a woman in labour.

There was an idea that this Bhowani Talwar had been deposited in the British Museum, but a

reply received by Mr. V. L. Bhave in reply to a specific enquiry on the point finally negatives the same.

The following is a copy of the reply received from the Record-Keeper, British Museum:—

Department of British & Mediaeval
Antiquities & Ethnology,
British Museum, London, W. C.

24th March 1925.

V. L. Bhave Esqr.,
Thana, near Bombay, India.

Dear Sir,

We do not possess the original "Tiger-Claw" or Sword of Shivaji in the British Museum.

You have quoted the label correctly.

Yours faithfully,

(Sd.) C. Hercules,

Record Keeper.

The foregoing letter has been printed in the Journal of the Bharat Itihas Sanshodhan Mandal of Shake 1837 (A. D. 1915) page 91.

Another sword in connection with Shivaji is now in the possession of Captain Khan Bahadur S.R. Mody of Bombay. It was bought many years ago by Khan Bahadur B.D. Padumji at an auction sale in Poona and latter it was purchased by Captain Khan Bahadur S. R. Mody. It was bought as an old curis having then no visible indication of being Shivaji's sword. Its condition was ve

rusty and the lettering and inscription on the blade were very indistinct and illegible. Some years later it was entrusted by its owner in 1912 for cleaning to Mr. D. P. Moos of the firm of "The Indian & Oriental Armour," well known dealers in old arms and armour, then carrying on their business in Meadow Street, Bombay. On removing the rust off the blade Mr. Moos discovered the following letters on the blade inlaid in gold in "Devanagari" characters:

छत्रपति महाराजा
श्रीवाजी

i. e. Chhatrapati Maharaja Shivaji and on the other side of the blade were found marks stamped as under:—



By a letter dated 12th February 1912, vide page 14, Mr. Moos declares it to be his opinion that the sword given to him for cleaning is a genuine sword of Shivaji. Vide illustration. It

is a "tegha" sword with a broad curved blade which is slightly concave in the middle and is made of flexible steel. It is single-edged and higher up double-edged upto a length of 9 inches from its point. The length of the blade measured along the middle of its curve from its point to the hilt is 2 ft. 4½ inches. The tang of the sword is 2¼ inches wide. The blade is broader higher up, the maximum width being nearly 3 inches. The hilt of the sword is beautifully encased with tiny gold flowers. Mr. Ghulam Mohiudden Master of the firm of "The Indian Armour House" another well-known dealer and expert in ancient arms and armour is of the same opinion as Mr. Moos. Vide page 16. Mr. Moos has been an expert of long standing in old Indian and Oriental arms and armour whose knowledge and experience were utilised in revising the catalogue of the famous Wallace Collection in London. His services in connection with the catalogue were duly acknowledged by Sir Guy Francis Laking in the preface to the catalogue and also by the Board of Trustees of the Wallace Collection in their letter dated 17th October 1927 for a copy of which vide page 15. Mr. Moos' services were also requisitioned by the late Sir Rutton J. Tata, Kt., in arranging and cataloguing his collection of old

Indian and Oriental Arms which was then located in his mansion "York House" in London. A reference may be made to Mr. Moos on the subject of the sword at Messrs. Curzon & Co., Waterloo Mansion, Apollo Bunder, Bombay. It would not be out of place here to give a brief description of old Indian swords which present a close similarity to the characteristics of this sword of Shivaji. The Hon'ble Wilbraham Egerton, M. A., M. P., (now Lord Egerton of Tatton) says in his "Illustrated Hand-book of Indian Arms":—

"The most valuable swords are those which have been made by celebrated armourers like Asad Ullah and his pupil Zaman of Isphan, and such is the esteem in which the fine varieties of watering are held that they are frequently without any ornament except the inscription of the maker's name or that of the owner* if he be of distinguished birth, or a verse from the Koran. There are also marks which were taken by different makers such as a flower-vase, umbrella &ca. It was not however the best sword that was

Compare this with the name of Shivaji on the sword in question. Compare this with the marks stamped on Shivaji's sword in question.

most adorned. A sword was sent by the King of Kabul to the Governor-General which had once belonged to Tamurlane and had been taken from Isphan by the Afghans; it had no ornament except some gold about the hilt and an embossed gilt sheathing about 6 or 7 inches up the scabbard. The use of talismanic signs on arms is frequent."

Compare this with the auspicious emblem of the crescent moon stamped on the blade of this sword of Shivaji.

Postans states in his "Personal Observations in Sind:" "The Amirs have agents in Persia, Turkey, and Palestine for the purchase of swords and gun-barrels and they possess a more valuable collection than is probably to be met with elsewhere."

"I have had in my hand" says Burnes in his description of his "Visit to the Court of Scinde" "a plain unornamented blade which had cost them half a lac of Rupees. They estimate swords by their age, and watering or temper. One presented to me bears the date 1708 and was valued in Scinde at 2,000 Rupees."

How very valuable the blades of some of the swords of Indian Kings in olden times used to be may be guessed from the above records.

The writer has happened to come across the facsimile of Shivaji's seal illustrated at page 513 in Major Basu's "Story of Satara," reading as under:—

प्रतिपच्चन्द्रलेखेव वर्दिष्यु विश्वदिता शाहसुनो शिवरसौपा मुद्राभद्राय
राजते ।

The meaning being: "Like the increase of the new moon from the first day, so all the world obey and worship the seal of Shivaji Raja, the son of Shahji Raja." Comparing this inscription on the seal with the marks on the blade of the sword (vide page 4), one cannot resist the inevitable conclusion that the marks on the sword of the two crescent moons,—one facing the East and other the West,—symbolize the prosperity of Shivaji's rule from the East to the West. The marks of the whole, $\frac{3}{4}$ and half circles, apparently representing the different phases of the moon, which literally correspond with the meaning of the inscription on the seal, strongly point to the conclusion that the sword cannot but be Shivaji's. What the marks of the crescent moons,—one facing the East and the other the West—signify can, moreover, be gathered from the statement of no less an authority than Shivaji's son Sambhaji. They denote the extension of Shivaji's power from

the East to the West. For he gives us an exact idea of his majestic father's empire as stretching from the East to the West in his book 'Budhabhusana,' published by the Bhandarkar Oriental Research Institute of Poona, and edited by Prof. Velankar of Wilson College, Bombay. Let us see what Sambhaji says:—

आपूर्वाचलपश्चिमाम्बुधियथाप्यासेतुशीताचलम् *1/10*
 निजित्यावनीमण्डल च करदीकृत्याखिलान्भूमिपान्।
 श्रौतं धर्ममवाप्य सद्भिरुदितं राज्याभिषेके परम्
 छत्राद्यैनुपलक्षणैरनुदिनं सिंहासने राजते ॥१२॥

It means "He conquered the whole of the earth from the Eastern mountain to the Western Ocean, and from the Setu (Adam's Bridge) to the mountain of cold (i. e. the Himalayas) and made all princes pay tribute to him. Having learnt the duties prescribed by the Shrutis, declared to him by the learned, he shines, day by day on his throne, after the coronation ceremony, by means of such symbols of royalty as the Chhatra etc."

Sir Richard Burton in his well-known work "The Book of the Sword" (Chatto and Windus 1884) writes in describing Swords at page 123:—

"When the back or base is flat this is the Persian and Kharasani, vulgarly called the

‘Damascus blade.’ In the shapes (Nos. 5 & 7*) the two sides are cut away to a flat surface, and represent “Talwar of India”. At page 142 Sir Richard states: “The exemplar of the curved blade is the so-called ‘Damascus’ sabre dating probably from the early days of El Islam (seventh century), when Eastern armies were chiefly composed of Bedwai horsemen.”

Entitled “A description of Indian and Oriental Arms” and illustrated from “the Collection formerly in the India Office and now exhibited at South Kensington and the Author’s Private Collection”.

In his new edition published by W. H. Allen & Coy Ltd, 1896 the author the Rt. Hon’ble Lord Egerton of Tatton M. A., states as follows at page 117 with reference to illustration 527 in describing the Sword of the Marathas:-

“528. Sword; slightly incurved, one-edged blade of dark tinted Damascus steel; hilt with knuckle-guard of steel damascened with gold; gold tassel pendent from pommel; green velvet sheath. Haidarabad, Deccan. (Fig 24, No. 528) It will thus be seen also from Lord Egerton’s description that the sword illustrated in this brochure tallies with the above description and therefore it is a genuine Maratha sword; and the name of Shivaji on the blade fixes its ownership.

As a further proof as to the shape of the sword of Shivaji viz. that it had a curved blade, what evidence can be more conclusive than Shivaji's own description of his sword to be found in his letter to Raja Jaysinh. The last two paragraphs of Shivaji's letter as translated by Mr. N. H. Pandia M. A., LL. B., into English and published by the Shivaji. Tercentenary Celebration Committee in the volume entitled Shivaji Souvenir" read as under:—

"90. Or if this letter does not appeal to thee "then indeed I am ready with my sword to deal "with they army".

"91, Tomorrow, the moment the sun shall "conceal his face behind the evening cloud the "crescent moon of my sword shall flash forth, "That is all, God be with thee' It is obvious that by the crescent moon Shivaji means the curved blade of his sword or the emblem of the crescent moon stamped on the blade of his sword.

In the opinion of the writer the marks of the crescent moon which has been an emblem also of Mahomedan countries denote the prosperity of Shivaji's Kingdom.

"The Satara Gazeteer" by Sir James Campbell (1884) states at page 238: "The sword o

Afzulkhan and Shivaji's favourite sword "Bhawani passed to the Moghals on the capture of Sambhaji in 1690. They were restored by Aurangzeb to Shahu in 1707 and till 1827 remained a valued trophy in the armoury of Shivaji's descendants." From this it will be clear that the lost sword of Shivaji came back to the Deccan and according to Sir James Campbell could be traced so far back as 1827. But our investigations as set forth above give negative evidence as to the genuineness of the so-called Shivaji's sword either at Satara or in the British Museum. By a process of exclusion, therefore, the inference in favour of the present sword is overwhelming.

*The opinion of His Holiness Shri Shankaracharya
Jagadguru Dr. Kurtakoti, Ph. D. of Karvir Peetha.*

Khan Bahadur B. D. Pudumji submitted to His Holiness Shri Shankaracharya of Karvir Peetha (Dr. Kurtakoti, Ph. D.) the credentials of the valuable historic relic that he possesses, viz: Shri Shivaji's Sword, the Bhawani Talwar, an oil painting of Shivaji painted by a contemporary artist probably a European and the residence of Shivaji at Sinhadgad.

Considering all evidence there seems to be no doubt that the sword, the Khan Bahadur has, once belonged to the Founder of Maratha Empire. There is no motive for men having no historic sense and taste for archaeology from whom the sword was purchased to forge the inscription on a material not available during the last two centuries, exact to the method of writing in vogue in Shivaji time. Nor was it known as Shivaji's Sword when it changed hands. That Mr. Moos is no small man in his knowledge of ancient swords is evidenced by the letter he has received from the Trustees of the Wallace Collection showing that his informed labours were useful and valued there. Mr. Moos' letter of the 12th Feb. 1912 to the Khan Bahadur is an expert's evidence in support of His Holiness' opinion formed barely on the sword itself.

His Holiness' suggestion to Khan Bahadur B. D. Padamji in connection with the picture is that he should send its copies to different Art Societies in Europe and ascertain the probability of the nationality of the painter and then tr

the history of the painter. Anyhow His Holiness has no doubts as to the genuineness of the painting. The suggestion to circulate the painting of Shivaji and his attendants is easy to make but Khan Bahadur Pudumji will have to consult artists themselves as to how it can be carried out, because the original is simply regal and must be seen at first hand to be enjoyed and appreciated.

There is another historical treasure with Khan Bahadur Padamji. It is a brass tray depicting an interesting episode in Shivaji's life. Shivaji's likeness is embossed on with a lady standing in front of him, obviously a prisoner of war, with her captor and two other officers behind her. The lady is evidently the beautiful daughter-in-law of Aurangzebe's governor of Kalyan mentioned in Maratha history. Underneath them are the figures 1664 in Nagari characters, and above them are the figures 1,2,3,4, 5, 6, 7 and 8, also in Nagari characters. There are different images around Shivaji and the damsel. It is for research students of Maratha history and archaeologists to determine the age of the plate. I am glad that Khan Bahadur Pudumji accepted my suggestion of inviting researches on it of the students of history and archaeology.

For forming an opinion of the alleged residence of Shivaji more materials are wanted.

His Holiness congratulates Khan Bahadur B. D. Pudumji for possessing these priceless treasures and urges that he will not sell them to non-Indian purchasers.

By the Command
of His Holiness,
G. K. HARKARE,
Secretary.

PROF. DR. K. BELVALKAR'S OPINION.

Professor Dr. S. K. Belvalkar, M.A., Ph D., Professor of Sanscrit in the Deccan College, Poona, and Secretary, Bhandarkar Oriental Institute, Poona, has favoured the writer with his opinion as follows :—

“ I have seen the sword brought over by Mr. B. D. Pudumji to the Bhandarkar Oriental Research Institute. The sword seems to be prima facie an ancient weapon and the evidence set forth in the “ Notes ” raises a fair presumption about its being one of Shivaji's Swords. The lettering of the inscription on the blade of the sword is really old, as is proved by the fact that the first “ Nagari ” letter (chha) in the word “ Chhatrapati ” is written not in the modern Maharashtra style, but in the style in which we meet the letter in Mss. about 150 or 200 years old.

“ It is to be remembered of course that Shivaji must have possessed many swords bearing his own name, and what should seem surprising is not that one of the sword has at last come to light, but that others should not have been discovered hitherto.”

(Sd.) S. K. Belvalkar

THE INDIAN & ORIENTAL ARMOUR

Proprietor : Mr. D. P. Moos,

Meadow Street, Fort,

Bombay, 12th February 1912.

To.

Khan Bahadur B. D. Pudumji.

Dear Sir,

You will I am sure, be surprised to learn that after cleaning your sword I have discovered letters inlaid in the blade in Nagari characters in gold viz "Chatarpati Maharaja Shivaji" and marks stamped on the other side of the blade showing the crescent moon and circles.

The blade is made of very rare quality of "Mugrib" steel. I have no doubt that it is a genuine old sword of Shivaji considering the quality of the steel, the "Taga" shape of the blade which was a characteristic of Maharatha swords and the lettering which I consider to be of an old type and the "Tahanashah" work of the inlaying of letters in steel the art of which is practically extinct.

The sword is now ready cleaned. Please to call for it any time convenient to you.

Yours faithfully,

(Sd.) D. P. Moos.

Mayfair 3030

The Wallace Collection
Hertford House,
Manchester Square, W,
-31st October, 1913

Dear Mr. Moos,

By good fortune you happened to visit the Wallace Collection when the Otiedtal Arms and Armour had been re-arranged and catalogued by Mr. Laking, but while the catalogue was still under correction. In the most generous way you placed your special knowledge at the disposal of the Trustees and of Mr. Laking. You devoted considerable time to the examination of the objects and by the incorporation of your notes the catalogue has reached a higher standard of accuracy than would have been otherwise possible in view of the scanty European literature on the subject. Due acknowledgment of these services will be made in the preface but the Trustees wish to associate themselves now with Mr. Laking in thanking you most cordially for the substantial aid you have given him.

Yours faithfully,
(Sd.) D. S. MacCa

INDIAN ARMOUR HOUSE

Ghulam Mohiudden Master

Curios Merchant.

57, Meadows Street, Fort,
Bombay, 12 August 1928.

Khan Bahadur

B. D. Pudamjee, Esq.

Dear Sir,

I hear that you intend to sell your old sword. If so, I shall thank you to quote your lowest price for the same. I hope you remember my having spoken about the sword to the late Sir Rutton J. Tata who had bought from me a number of old Indian swords and other arms at handsome prices about four years before his death, but you were then unwilling to part with it for any price. You lost a good opportunity then but it is still possible you may succeed in obtaining a good price if you happen to come across a Collector of historical antiquities who can appreciate the value of the sword which I believe to be a genuine old weapon probably of Shivaji considering its Maghrib Khamir and other characteristics.

Requesting the favour of an early reply.

(Sd.) (In Persian)

i. e. Ghulam Mohiudden Master.

Extract from "The Indian National Herald" of 3rd January 1929:—

SHIVAJI'S SWORD FOUND AT LAST!

(By S. G. Tolat, B.A.)

The name of Shivaji is one to conjure with, not only among the people of Maharashtra but also among the vast and variegated multitude that goes to make up India. The heroic deeds of this great statesman and warrior have been immortalised in numberless lays and songs.

It was only last year that all India celebrated with due eclat the Tercentenary of Shivaji and it was only a few months back that Sir Leslie Wilson unveiled the magnificent equestrian statue of this National Hero.

What news more pleasant can be given at this psychological juncture than the announcement of the fact that Shivaji's sword has been found at last? For many are the claims which have been laid as to the authenticity of the sword of this great Soldier-King of the Marathas. Every schoolboy knows that he possessed a sword called "Bhawani". The Muse of History and legends have woven many an interesting tale around its name. It was supposed to be at Satara but, historical researches go to prove that the sword at Satara is not Shivaji's. As a matter of fact it belonged to Shahu. The very name of Shahu is inscribed upon the blade in Devnagari characters. Again it was supposed to be at the British Museum. This conjecture also did not stand on "terra firma." for reply to a specific enquiry on the point, the Record Keeper at the British Museum wrote as follows in 1925: "We do not possess the original "tigar claw" of the Sword of Shivaji in the British Museum."

We may at this stage draw the readers' attention to a brilliant article in the "Shivaji Souvenir" published by the Shivaji Tercentenary Celebrations C

mittee, in which the writer has the ingenuity of inviting "Shivaji" in imagination to be present at the celebrations in honour of this great work, and had the honour of interviewing (of course imagination) on many a knotty problem connected with his name,

With regard to the sword, the phantom of Shivaji replied "inter alia". From that day onwards, the sword which I reverently named after my tutelary deity "Bhawani" always accompanied me I am told that the sword is not at Satara, but I am afraid that I cannot verify it until I can see it to identify it."

So the fanciful flight of this writer's imagination gives the Satara sword what it deserves. But to return to our theme. The question naturally presents itself, Where could be found the sword of Shivaji? What follows will furnish a satisfactory solution of this question.

Antiquaries and especially those devoted to the cult of Shivaji should take their hats off to Khan Bahadur Bomonjee D. Pudumji for having brought to light the sword of Shivaji. A brochure entitled "Notes on the subject of Shivaji's Sword," written and published by him sheds a flood of light on the identify of the sword of Shivaji which he has the honour to possess. Besides experts' opinions this brochure contains sufficient material evidence to show that the present sword is the genuine weapon of Shivaji. The very name of Chhatrapati Maharaja Shivaji, inlaid in gold on the blade in Devnagari characters—an inscription which is pronounced to be ancient by no less an authority than Prof. Dr. S. K. Belvelkar, M. A. Ph.D., and the fact that the marks of Shivaji's favourite emblem of the crescent moon are stamped on the other side of the blade are sufficient in themselves to prove that the sword in question was Shivaji's favourite weapon. For aught we know it may be the "Bhawani" Sword.

The tradition is that the "Bhawani" was presented to Shivaji by the Goddess Bhawani with which to fight

his battles. This reminds one of the parallel story about the sword of King Arthur, called "Excalibur" and sung by Tennyson in his 'Morted' Arthur.' It was said to have been presented to King Arthur "by the Lovely Maiden of the Lake" for the same purpose. The evidence set forth in Mr. Pudumji's Notes is abundant and reliable and leaves no room for doubt that the present sword is Shivaji's. It is a matter for congratulation that the much-vexed question of Shivaji sword has at last been solved.

"The Indian National Herald" of 15th January 1929:—

EDITORIAL.

SHIVAJI'S SWORD.

The discovery of what, by all documentary evidence and the testimony of experts in ancient Indian arms and armour, is most probably the original "Bhavani Talwar" or the famous sword of Shivaji, must evoke widespread interest, not only among students of Maratha History, but also in the nation at large which honours his memory as that of India's bravest and greatest soldier, as well as one of its ablest administrators and a personality of the loftiest character. Few among the general public of this country have suspected the fact that, among the last relics of Shivaji, the Bhavani Talwar has been one. They have known the fact that the great Maratha King's "wagh nukh" or tiger claw weapon and coat of steel are still in existence and they have taken it for granted that the famous sword, which tradition says was presented to him by his tutelary Goddess Bhavani, is also among the relics zealously treasured up by either the descendants of Shivaji at Satara and Kolhapur or the collectors of Maratha antiquities like Mr. Purshottam Vishram Mavji or the late Mr. Parasnis of Satara. From a perusal of the brochure which Khan Bahadur B. Padmaji of Poona has just published, it would, however, appear that neither in the British Museum nor in the Satara collection is the genuine Bhavani Talwar

found. The Sword which is beside the throne of Shivaji at Satara and which has hitherto been believed, by some to be the famous sword of Shivaji, has, on close scrutiny, been found to be not Shivaji's sword at all, but one which most probably belonged to his grandson, Shahu Maharaja, who was a prisoner in the hands of Aurangzeb in his younger days. In fact, the name of this Maharaja is clearly engraved on the blade of the sword in Devanagari characters. So the possibility of this sword being Shivaji's sword must be ruled out of account.

The general shape, the quality of the steel, and the engraving in the blade of the sword which has come into the possession of Khan Bahadur Padamji under the romantic circumstances described in this journal a few days ago when a photograph of the weapon was also published, all go to strengthen the conclusion that this sword is really the genuine Bhavani Talwar of Shivaji. Shivaji's name is clearly engraved on the blade in Devanagari characters, which such a cautious student of history as Dr. Belvelkar, of the Bhandarker oriental Institute, declares to be "really old, as is proved by the fact that the first Nagari letter (chha) in the word Chatrapathi is written not in the modern Maharashtra style, but in the style in which we meet the letter in MSS. about 150 or 200 years old." We have it from the Satara Gazetteer of Sir James Campbell (1884) that "the Sword of Afzulkhan and Shivaji's Sword Bhavani passed to the Moghuls on the capture of Sambhaji in 1690. They were restored by Aurangzeb to Sahu in 1707 and till 1827 remained a valued trophy in the armoury of Shivaji's descendants." It is obvious from this that the sword could be traced so far back as 1827. Since it is not to be found in any known collection of the weapons of Shivaji's reign, the question arises what became of the sword? The inference is not unnatural that the weapon was either stolen or lost somehow and that it was mixed up with other old and costly swords in the

collection of curio hunters, till it attracted the fancy of Khan Bahadur Padamji.

Mr. Padamji was unaware of its identity and supreme value till his attention was drawn to the fact by Mr. D. P. Moos, an acknowledged authority on ancient arms and armour to whom the weapon had been given by Mr. Padamji for cleaning. If the sword in Mr. Padamji's possession is really the historical weapon which Shivaji prized so much and always carried with him, then the discovery is of first-rate importance and no time should be lost in acquiring and preserving such a relic of national importance for the nation. A committee of experts should first investigate thoroughly the question, whether the weapon is really the famous Bhawani Talwar. When the fact is established beyond doubt, it behoves either the Shivaji Terecentenary Memorial Committee or one of the Princes of Western India, to arrange for its purchases for the nation. The country should see to it that this historical treasure does not go out of India. Mr. Padamji has also been fortunate in lightning upon an old oil painting of Shivaji and two of his famous generals Tanaji Malusare and Baji Fasalkar. A close scrutiny, of the picture leads to a strong suspicion that it is either a contemporary portrait of Shivaji or one painted shortly after his death. This art treasure too, deserves to be acquired and preserved for the nation like the sword. We trust that all interested in keeping green the illustrious memory of the founder of the Maratha Empire will take early steps towards this end.

*From "The Illustrated Weekly of India" of April 1929
(Published by "The Times of India" Press.)*

SHIVAJI AND HIS SWORDS.

By H. George Franks.

WHERE is the famous Bhawani Sword of Shivaji?
Will the historic relic ever be definitely located?
Now that the All-India Shivaji Memorial Com-

are hard at work endeavouring to get a Memorial Hall built; now that there is a general awakening of interest in the life and doings of the great Maratha hero; now that scholars are debating and discussing (and quarrelling over) the real birth-date of this remarkable man whose essential life details are at once both well-known and little-known. surely it is time a definite effort was made to discover the whereabouts of that talismanic weapon which has gone down to history as the Bhawani sword.

There are some scholars who say it is in England; and there are others who declare it to be at Satara; whereas the indications are that there is no definite information, which would prove either section to be correct. In fact, there does not seem any doubt about the fact that the sword which is now at Satara, kept in the ancient temple family of the Bhosles, is certainly not the Bhawani sword, even though it resembles in many respects, the appearance and size and character of Snivaji's favourite weapon. But it really gives away its own secret by the inscription on it which reads "Sarkar Raja Shahu Chhatrapati Kad—," and which most certainly seems to suggest that it belonged to Shahu Maharaj, the grandson of Shivaji. It certainly is a most regal sword, well-bejewelled and richly scabbarded, but there is very great room for doubt as to its being the Bhawani sword.

Then again, in order to ascertain whether the Sword of Shivaji was, as declared by some students, in the British Museum, a letter was sent to the Record Keeper there, who replied most unequivocally that neither the sword nor the original tiger's claw was here.

Those who are now so enthusiastic about Shivaji is times could do worse in the cause of history The starting out on a definite and well-organised hiva gn to find out where the famous Bhawani sword

is, and whether it is possible to secure it for the Memorial Hall.

AUCTION SALE FIND.

But in the meantime, another interesting problem has cropped up. At an auction sale in Poona many years ago, an old rusty sword was purchased by a well-known collector, as an ordinary curio. When the weapon was sent to be cleaned some years later, to the amazement of the owner it was found, that on one side of the blade was an inscription in Devanagiri characters inlaid in gold, "Chhatrapati Maharaja Shivaji", and on the other side was punched an emblem consisting of two crescent moons and a number of circles and smaller crescent moons. These two inscriptions are reproduced herewith. The sword itself was found on further examination to be made of a very rare quality of flexible Mugrib steel. It was of taga spape, single-edged up to nine inches from its point when it became double-edged, was 2 feet 4 inches long and had a maximum width of nearly three inches. The hilt was beautifully chased with tiny gold flowers.

A careful investigation of the conclusions to which a student can come when considering all these details cannot be undertaken here, although it should perhaps be added that there seems to be considerable proof that this sword is, at least, of Shivaji's period, and that it is very possibly one of the swords actually used by the great Founder of the Maratha Empire. It is also clear that it also conforms in many respects to the way in which ancient swords of kings were named and inlaid whilst the crescent moons and the strange grouping of whole, three-quarter and half circles all goes to support the theory that it belonged to Shivaji, who is declared to have used the symbol of the moon as an illustration of his own advance of empire. There is no doubt that the characters in which the inscription is written are the same as those found in manuscripts written in Maharashtra well over two centuries ago, and the message sent to Raja Jaysingh by Shivaji three

that "tomorrow the crescent moon of my sword shall flash forth" adds considerable interest to the idea that this is a sword used and beloved by the great Maratha,

More than this should not, perhaps, be said at this stage, for nothing more dangerous than to utter certainties on such a question at such an early stage. But the sword now in the possession of this enthusiastic collector at least seems to deserve more than passing notice, although it might be worth suggesting that experts in the different lines of research might well set about answering the following questions which, amongst others, arise as a result of a consideration of the owner of this sword:—

AN AUTOGRAPH?

1. Was it the regular practice for kings and warriors to autograph their swords?
2. Is the lettering and the phrasing of the words on the sword similar to the general practice adopted in Shivaji's time?
3. Was it possible to inlay letters of gold on a fine steel blade after it had been tempered and watered? An answer to this question might well fix the date of the sword.
4. Why are the letters inlaid in gold and the moon-emblem only stamped on the blade?
5. Is there any definite significance in the peculiar character and placing of the stamped circles and crescents?
6. Would Shivaji have put his name on his sword after he was crowned king and adopted the title "Chhatrapati Maharaja"?

Do the crescent moons signify this to be a sword captured from Moslems by Shivaji and then turned to his own use by being autographed?

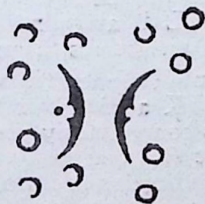
Information or correspondence on these important and interesting points would go a long way towards solving what at the present time is a most unsettled and intricate problem; but in view of the very great evidence in favour of this being, at least, one of the swords of Shivaji, it should attract considerable attention in the absence of any other weapon definitely known to have been the property of or used by the greatest warrior Maharashtra and India has ever known.

The sword above appears to have strongest claim to being the Bhawani sword the favourite weapon of Shivaji the Marhatta warrior. The original is being sought after eagerly for the projected Shivaji memorial hall.—

छत्रपति महाराजा श्रीवाजी

The inscription in Devagari on the sword which is the centre of much controversy. Translated, it reads "Chhatrapati Maharaja Shivaji."

The curious emblem of two half-moons on the sword given below.



From "The Indian Daily Mail" of 10th January 1927:—

SHIVAJI'S SWORD.

Among the articles of antiquity which have a historical significance, the Sword of Shivaji occupies an important place. Many are the claims which have been laid as to the authenticity of the sword of this veteran Soldier-King of the Marathas. It is said to be at Satara and a description of the same is given by Mr. Pandurang Martand Chandorkar, in the journal of the Bharat Itinasa Shanshodhan Mandal (Shake 1840, i. e., 1918 A.D.) who made a tour of the locality in search of historical materials in 1917. He states that on either side of the throne of Shivaji at Satara are two sword one of them being an ordinary sword and the other the famous 8—Shri Bhowani Sword. This latter is on the right hand side of the throne. It is enclosed in red cloth, and the lower end of the scabbard has a richly studded encasement, which has 117 small rubies, 12 diamonds and 2 emeralds. The hilt is gold enamel work and is 2 cubits and 1 span (as measured by the hand of Mr. Chandorkar).

3. One thing in this connection is certain that the sword called "Bhowani" has not yet been irrefutably identified. There is a belief in Satara that a sight of the sword causes safe delivery of a woman in labour.

4. There was an idea that this Bhowani Talwar has been deposited in the British Museum, but a reply received by Mr. V. L. Bhave in reply to specific enquiry on the point finally negatives the same.

5. Another sword in connection with Shivaji has been in the possession of Khan Bahadur Bomanji D. Pudumjee after a. It was bought many years ago at an auction in Poona. It was bought as an old curio having no visible indication of its being Shivaji's sword and in fact the lettering on the blade were very indistinct and the name Shivaji was not visible. Some years later it was entrusted by its owner

in 1912 for cleaning to Mr. D. P. Moos of the firm "The Indian and Oriental Armour," well known dealers in old arms and armour, then carrying on business in Meadow Street, Bombay. On removing the rust off the blade Mr. Moos discovered the blade inlaid in gold in "Devanagari" characters in the letters "Chatrapati Mharaja Shivaji" and on the side of the blade were found some marks.

PROFESSOR BELVALKAR'S OPINION.

Professor Dr. S.K. Belvarkar M.A., Ph.D., Professor of Sanskrit in the Deccan College, Poona, Secretary, Bhandarkar Oriental Institute, Poona, favoured the writer with his opinion as follows:—

"I have seen the sword brought over by Mr. Pudumji to the Bhandarkar Oriental Research Institute. The sword seems to be prima facie an ancient weapon and the evidence set forth in the "Notes" raises a fair presumption about its being one of Shivaji's sword. The lettering of the inscription on the blade of the sword is really old, as is proved by the fact that the first Nagari letter (chha) in the word Chatrapati is written not in the modern Maharashtra style but in the style in which we meet the letter in Mss. about 150 or 200 years old. It is remembered of course that Shivaji must have possessed many swords bearing his own name, and what should seem surprising is not that one sword has at last come to light, but that others have not have been discovered hitherto."

Extract from "The Hindu Illustrated Weekly" of Madras
No. 4 of 27th January 1929.

SHIVAJI' FAMOUS SWORD.

Historical importance. Story of the discovery of "Bhawani."
A great sensation has been created in Western India by the discovery of an oldish looking sword which is believed to be the genuine "Bhavani Talwar" or the famous sword of Shivaji the Maratha King, worn by him always on his person and especially on the memorable occasion of his meeting with Afzal Khan, the seapur General.

It was till recently imagined that the "Bhawani sword" was either in the British Museum or at Satara among the collections of articles of Maratha antiquity. Inquiries at both places have conclusively proved that Shivaji famous sword is not included in these rich collections.

1. The present sword, which is in the possession of Maharajah Bahadur B. D. Pudumji of Poona and which he purchased at an auction sale years ago, disclosed, on the removal of the rust, the letters "Chhatrapati Maharaja Shivaji" in Devanagari characters inlaid in gold on one side of the blade a little above the hilt and marks of a crescent and full moon which are emblems of prosperity, on the reverse side. The length of the blade measured along the middle of the curve from its point to the hilt is 2 ft. 4½ ins. while the maximum breadth is 3 inches.

The hilt is beautifully enchased with tiny gold work. It is a "Tegha" sword with a broad curve after which is slightly concave in the middle and is made of flexible "Mugrib" steel.

Conclusive elementary evidence as well as the opinion of the best authorities in Oriental armour to whom the sword was shown by Mr Pudumji go to show that it is most probably, if not almost certainly, Shivaji's world-famed

sword which legend says, was presented to him by patron goddess Bhawani.

NEW PORTRAIT OF SHIVAJI.

Khan Bahadur Pudumji is also the happy possessor of an old oil painting containing what is surmised to be a contemporary portrait of Shivaji, which is reproduced on the cover. The picture which is 3½ ft. by 4½ ft. represents Shivaji and two of his trusted generals on horseback reconnoitring at the foot of a fort. The generals are believed to be Baji Fasalkar (right) and Tanaji Maluskar (left).

The colour of Shivaji's horse is bay, that of Fasalkar's horse more chestnut than bay and that of Tanaji's horse black. It will be noticed that there is a ring round the left leg of Shivaji's horse, a little above the knee joint—probably an indicator of the royal mount of the rider of the animal.

The quality of the canvas which is of indigo-dyed cloth the characteristics of the horses which show them to be of the sturdy old Dekkani breed, the trappings of the horses, the peculiarities in the dresses of Shivaji and his generals—all go to show that the picture was probably painted in the life time of Shivaji or shortly after his death. The style of painting shows that the artist was undoubtedly a foreigner, probably one of the several who visited the court of Shivaji and after him that of the Peshwas.

The importance of the picture lies in that whereas in all the portraits of Shivaji, which are so far available, his face is shown only in profile, in the present portrait three-fourths of his face is visible which thus gives an idea of the personality of this great Indian Ruler. Fortunately when the picture came into the possession of Mr. Pudumji he found the artist's name on the hand corner scratched out, only the first letter faintly visible.

*Extract from Nava-kal" a leading Marathi paper of Bombay
January 1929, translated from Marathi into English:*

MAHARAJA SHIVAJI'S SWORD.

Notes on the subject of Maharaja Shivaji's sword
by Khan Bahadur Bomanjee D. Pudumjee, Charni
Road, Bombay.")

The world famous sword of Maharaja Shivaji has
been the subject of a controversy which has not ended.
Khan Bahadur Pudumjee has given a fresh impetus to
the subject. There are strong proofs to lead us to
believe that this sword which is in his collection must
be Maharaja Shivaji's. Khan Bahadur Pudumjee
belongs to the Pudumjee family of Poona and has a
palace at Sinhghad, hence it is but natural that he
should take so much interest in the subject of Maharaja
Shivaji and the result of that interest is this sword.

In the booklet that we have before us there is a
picture of the aforesaid sword, as also a photograph
of a building known by the name of "Javhair Khana"
The description of the sword and the opinion of those
who have seen it and the letters in the old inscription
on the blade of the sword itself reading Chhatrapati
Maharaja Shivaji" are proofs of the authenticity of
the sword. For the research made by Khan Bahadur
Pudumjee on the subject, and the authoritative manner
in which he has thrown light on the subject it is our
pleasure to offer our congratulations to him.

Who are interested in historical research
should pay more attention to this subject they
will be able to throw profitably more light on it.

Do to
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Shivaji

SHIVAJI'S PORTRAIT.

The illustration facing this page, is a copy of an old oil painting of Shivaji, three and a half feet in size, which represents the famous Maratha king on horseback, which is the typical attitude in which a Maratha chieftain is to be depicted. He is represented as being accompanied by two of his most trusted officers, Baji Paalkar, on the right, and Tanaji Malhar, on the left. The whole group represents a reconnoitring party, and is a very effective moment of those stormy times. The oil painting came into the possession of Khan Bahadur J. Pudemji from a well known emporium of art ware, and forms a splendid complement to the Sword of Shivaji. which is the primary figure in this brochure. There are some peculiar features about the oil painting, which at once attract the attention. Experts are of opinion that the canvas is indigenous manufacture and represents the features of Shivaji and his officers in close proximity to the general described accounts of these well known historical personages. The breed of the horse is typical of the famous Bhimthadi breed which is considered as the best of all Deccan breeds. The trappings of the horses and the equipments of the warriors all indicate that they must have been an courier with the king on his subject, and painted from a personal

of the times of Shivaji, or of a date near
 as, as otherwise such wealth of detail and
 ty would be hard to find in a hearsay artist.
 Another point that strikes the looker on is the
 fact that the artist is a non-Indian,
 likely some European artist, whose name
 et to be unearthed, but, who from the free-
 of his touch, and the excellence of the colour-
 must have been no mean exponent of the art.
 ealently he must have been one of those nume-
 artists and architects who frequented India
 ut the time of Shivaji, which coincided with
 that was highest in art in the Mogul Empire
 od. A peculiar importance attaches to the
 present depiction of Shivaji's features in as much
 three-fourths of the face is shown, whereas all
 portraits of Shivaji so far extant show the
 only in profile. The present picture therefore
 a remarkable advance on the biographical details
 Shivaji, as giving a better clue to his person and
 who cognomy. The artist's name has evidently
 been scratched out, only the letter "R" being faintly
 in red colour. It ought to interest there-
 all lovers of art to trace the name of this artist
 whose special illustration is given on the next page
 with illegible signature of the artist, with
 the initial "R" of the name.

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Extract from an editorial in "The Indian National Herald" of the 15th January 1929.

Mr. Padamji has also been fortunate in lighting upon an old oil painting of Shivaji and two of his famous generals, Tanaji Malusare and Bajirao Fasalkar. A close scrutiny of the picture leads to a strong suspicion that it is either a contemporary portrait of Shivaji or one painted shortly after his death. This art treasure too, deserves to be acquired and preserved for the nation like the Kohinoor sword. We trust that all interested in keeping green the illustrious memory of the founder of the Maratha Empire will take early steps towards this end.

—(o)—

Extract from "The Hindu Illustrated Weekly of Madras" Ser. No. 4 of 27th January 1929.

NEW PORTRAIT OF SHIVAJI.

Khan Bahadur Padamji is also the possessor of an old oil painting which is supposed to be a contemporary portrait of Shivaji, which was produced on our cover. The picture which is about 4 ft. high represents Shivaji and two of his generals on horse back reconnoitring at the foot of a fort. The generals are believed to be Bajirao Fasalkar (right) and Tanaji Malusare (left).

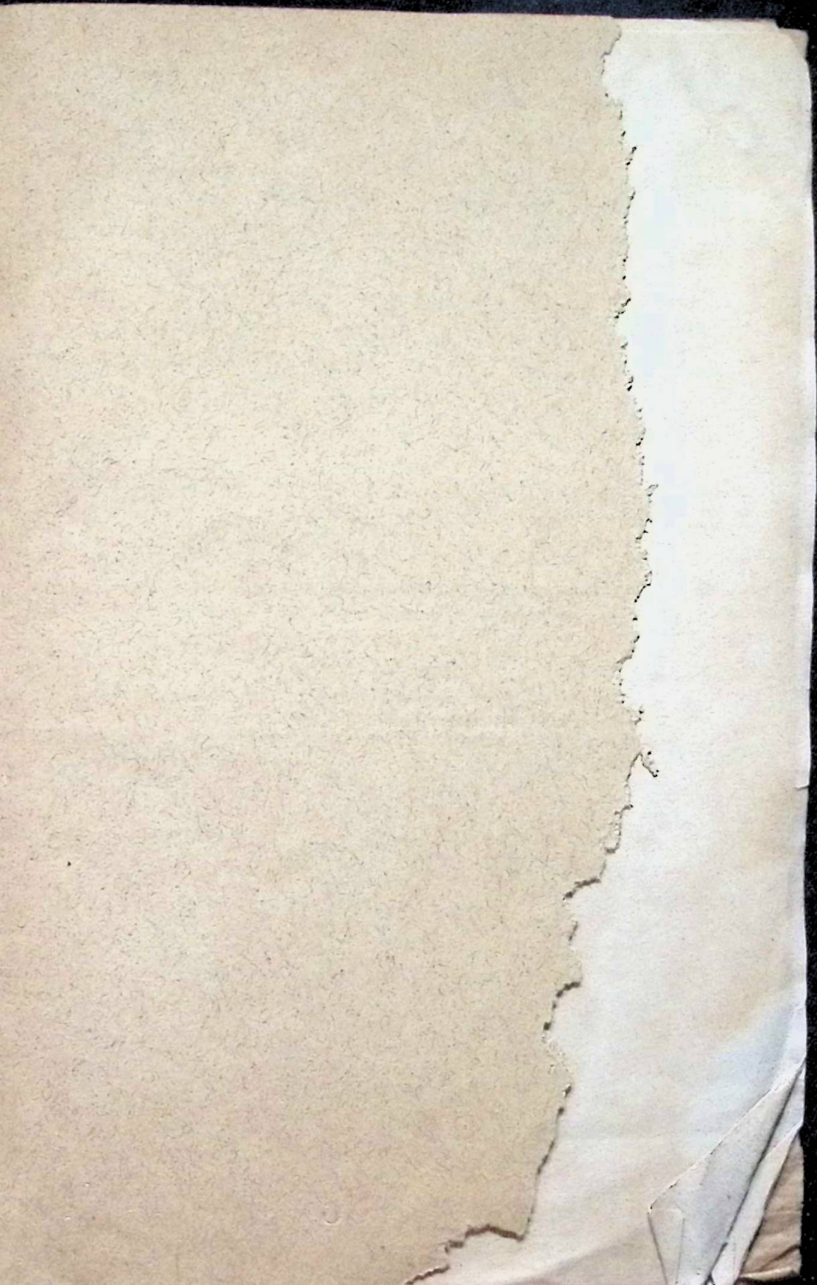
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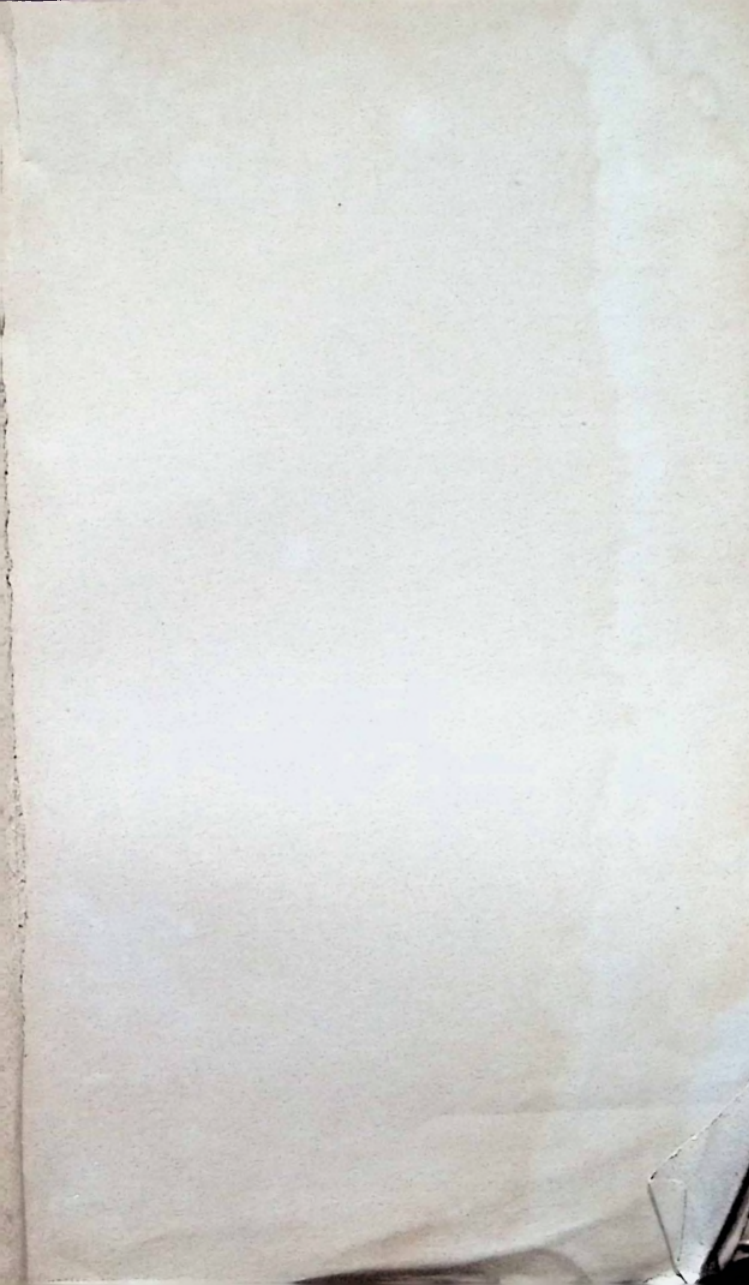




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AUTHOR Pudumjee, B. D.

TITLE Notes on the subjects
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portrait

DATE DUE

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